

The Art and Craft of Greene & Greene **Checklist and Extended Object Labels**

“New and Native”

Greene & Greene

Exterior wall lantern, 1905
copper and replacement glass
Arthur A. Libby house, Pasadena, 1905
Private collection

Student Years

Charles Sumner Greene

Drawing of steam engine, about 1885
watercolor and ink on paper
course work for Manual Training School, Washington University
Charles Sumner Greene Collection (1959-1), Environmental Design Archives, University of California, Berkeley

K. Calhoun (American, active in early 20th century)

Copley Square with Trinity Church and the Old Museum, 1911
reproduction of pastel and graphite drawing
photograph © 2008 Museum of Fine Arts, Boston

George Routledge and Sons

The Boys' Book of Trades and the Tools Used in Them, 1876
Charles Sumner Greene Collection (1959-1), Environmental Design Archives, University of California, Berkeley

Prospectus

Manual Training School
Washington University, St. Louis, 1879
Collection of Bruce Smith

Ross Turner (1847–1915)

On the Use of Watercolors for Beginners, 1886
Courtesy of Tim Hansen

Charles Sumner Greene

Building elevation and plan, about 1890
watercolor and ink on paper
course work for Massachusetts Institute of Technology
Charles Sumner Greene Collection (1959-1),
Environmental Design Archives, University of California, Berkeley

The Clients

Greene & Greene

Fall-front desk, about 1905
ash
Adelaide A. Tichenor house, Long Beach, 1904–05
Guardian Stewardship

Greene & Greene

Desk chair, about 1905
ash
Adelaide A. Tichenor house, Long Beach, 1904–05
Guardian Stewardship

The Blacker House

Greene & Greene

Living-room armchair, 1909
mahogany, ebony, oak, and replacement upholstery
made by Peter and John Hall
Robert R. Blacker house, Pasadena, 1907–09
Courtesy American Decorative Art 1900 Foundation

Greene & Greene

Living-room lamp, 1912
mahogany, copper, silver, and replacement silk
made by Peter and John Hall
Robert R. Blacker house, Pasadena, 1907–09
Courtesy of Jack Moore Antiques

Coming to California, Early Commissions

Greene & Greene

South and north elevations, about 1896
ink with graphite on drafting cloth
Joseph N. Kinney office block, Pasadena, 1896
Avery Architectural and Fine Arts Library, Columbia University

Renwick Gallery of the Smithsonian American Art Museum
The Art and Craft of Greene & Greene, on view March 13 – June 7, 2009
Checklist and Extended Object Labels

Greene & Greene

Front elevation, 1898

ink on drafting cloth

Winthrop B. Fay house, Pasadena, 1898

Avery Architectural and Fine Arts Library, Columbia University

Charles Sumner Greene

Breakfast table, about 1900

Douglas fir, cedar, oak, mahogany, and birch

Guardian Stewardship

Composed of stock molding, boards, and veneers and simply assembled with glue and nails, this functional table was designed and built by Charles Greene as an engagement gift for his fiancée, Alice White. This is the earliest known example of the Greenes' skill in furniture, partly a result of their education at Calvin Woodward's Manual Training School at Washington University in St. Louis. The table demonstrates an understanding of and appreciation for good craftsmanship. These attributes would bear fruit in the much more challenging designs the Greenes created over the next two decades, and in the unique collaborative relationship they developed with the woodworkers they employed.

An Enlightened Client

Greene & Greene

Southeast elevation, 1902

ink on drafting cloth

James A. Culbertson house, Pasadena, 1902–15

Avery Architectural and Fine Arts Library, Columbia University

Greene & Greene

Dining-room paneling, 1902

redwood and pigmented paint

James A. Culbertson house, Pasadena, 1902–15

The Gamble House, University of Southern California

Gift of Ray and Susanna Springer

These ten redwood panels originally lined the walls of the dining room of Culbertson's house, inscribed with the motto "The Beauty of the House is Order." Their current appearance is the result of their later removal, recovery, and recent conservation. After 1915, Culbertson's wife, Nora, continued to inhabit the house until her death in 1950, when it passed to other family members. In

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Checklist and Extended Object Labels

1955, architect Whitney Smith designed the remodeling of the house, which involved removal of the second floor and many decorative details, including these redwood panels. The panels were retrieved and added to the exterior of another local house, where they remained for many years, cut to the forms you see and subjected to many layers of paint and exposure to the elements and infestation. Conservation and the careful removal of paint have revealed that the letters in the motto were highlighted with colored paints.

Gustav Stickley (1858–1942)

The Simple Structural Style of Household Furniture, [1903]

Greene and Greene Archives, The Gamble House, University of Southern California

Gustav Stickley was greatly influenced by the philosophies of such central figures of the English Arts and Crafts movement as William Morris (1834–1896) and John Ruskin (1819–1900). In 1897 Stickley founded the United Crafts in Eastwood, N.Y., putting their pronouncements to work by producing simple furniture that could be considered both useful and beautiful. The first issue of his magazine, *The Craftsman*, was published in 1901 and issued monthly until the end of 1916. The magazine publicized Stickley's theories and the work of United Crafts. This promotional pamphlet of 1903 belonged to Charles Greene, indicating his awareness of and interest in Stickley's forms and ideas. In 1902, Charles had collaborated with Pasadena client James Culbertson to furnish much of his house with Stickley's designs, examples of which are shown in this pamphlet.

A Voyage of Discovery

Glasgow International Exhibition, 1901

personal copy of Charles Greene

Charles Sumner Greene Collection (1959-1),

Environmental Design Archives, University of California, Berkeley

Charles Sumner Greene

English coastline, 1901

watercolor on paper

Greene and Greene Archives, The Gamble House, University of Southern California

Charles Sumner Greene

East and west elevations, 1902

ink on tracing cloth

Charles S. Greene house, Pasadena, 1902–15

Charles Sumner Greene Collection (1959-1), Environmental Design Archives, University of California, Berkeley

Renwick Gallery of the Smithsonian American Art Museum

The Art and Craft of Greene & Greene, on view March 13 – June 7, 2009

Checklist and Extended Object Labels

Charles Sumner Greene

Sketch for retaining wall, about 1903

ink on tracing cloth

Charles S. Greene house, Pasadena, 1902–15

Charles Sumner Greene Collection (1959-1), Environmental Design Archives, University of California, Berkeley

The New California Aesthetic

Edward Sylvester Morse (1838–1925)

Japanese Homes and Their Surroundings (2nd edition), 1895

personal copy of Charles Greene

Greene and Greene Archives, The Gamble House, University of Southern California

Architecture and Craft Journal (Kenchiku Kogei Zashi), September 1912

includes five illustrations of the Greenses' work: Gamble, Cole, and Ford houses

Greene and Greene Archives, The Gamble House, University of Southern California

Greene & Greene

Plan of dwelling at ground floor with court, about 1903

graphite with color wash on tracing paper

Arturo Bandini house, Pasadena, 1903

Avery Architectural and Fine Arts Library, Columbia University

Greene & Greene

Front elevation and scale details, about 1903

ink on drafting cloth

Arturo Bandini house, Pasadena, 1903

Avery Architectural and Fine Arts Library, Columbia University

Kelly Sutherlin McLeod Architecture, Inc., after Greene & Greene

Fragment of house and pergola, 2008

redwood, Douglas fir, and cedar shakes

Maker: Ralph Hudson, Ironwood Builders, Glendale, Calif., with Robert Warren Roofing

Materials and Milling: the Crosswhite family, CW Wood Products, Fortuna, Calif.

Door hardware: the Hurff family

Finishes: John Griswold, Griswold Conservation Associates

After design for Arturo Bandini house, Pasadena, 1903 (demolished early 1960s)

This new construction of a pergola and fragment of the house originally designed by Greene and Greene for Arturo and Helen Bandini dramatizes the Greenses' developing interest in Japanese structure. Carefully selected and milled for historic accuracy, old-growth redwood and Douglas fir are used here to replicate the species and quality that the Greenses specified for their houses of the

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period. This offers today's visitors the opportunity to appreciate in a museum setting the scale and materials of an early Greene and Greene house. The architectural elements are the result of more than two years' study of historic photographs and original drawings, along with a careful search for appropriate wood and milling methods that closely resemble what the Greenes specified in 1903.

Designing the Environment

Adelaide A. Tichenor (1846–1924)

Letter to Charles Greene, written from the Louisiana Purchase Exposition,
St. Louis, June 10, 1904
Charles Sumner Greene Collection (1959-1),
Environmental Design Archives, University of California, Berkeley

Greene & Greene

Door escutcheon, about 1905
cast bronze
Adelaide A. Tichenor house, Long Beach, 1904–05
Goldstein Family Collection

Greene & Greene

Design for door escutcheon, 1905
ink on drafting cloth
Adelaide A. Tichenor house, Long Beach, 1904–05
Avery Architectural and Fine Arts Library, Columbia University

Greene & Greene

Tea table, about 1903
oak and cedar
Martha, Violet, and Jane White house, Pasadena, 1903
Guardian Stewardship

In 1903, Charles Greene designed a house for his three sisters-in-law on a property adjacent to his own home on Arroyo Terrace. It was also one of his earliest attempts at designs for both house and furnishings. He would later comment, "The furniture was designed to fit the room." The style of this tea table is reminiscent of contemporary designs by Stickley's firm and was a more refined version of the table Charles had built for his wife.

Greene & Greene

Pair of bedroom windows, about 1905
leaded glass and wood; glass made by Sturdy-Lange Co.
Adelaide A. Tichenor house, Long Beach, 1904–05
Guardian Stewardship

Greene & Greene

Living-room wall sconce, about 1905
leaded glass, patinated metal, and Port Orford cedar and ash
Adelaide A. Tichenor house, Long Beach, 1904–05
Guardian Stewardship

Greene & Greene

Living-room wing-back chair, about 1905
ash
Adelaide A. Tichenor house, Long Beach, 1904–05
Goldstein Family Collection

Greene & Greene

Front elevation, about 1904
graphite on tracing paper
“A California House,” about 1904
Avery Architectural and Fine Arts Library, Columbia University

In an article for *The Architect* in December 1915, Charles Greene wrote, “A house built to sell is like a slop-shop coat.” Henry Greene, however, appreciated that good design could serve even the unknown homeowner. “A California House” is probably Henry’s response to a perceived need for standardized design during 1904–05, when the firm’s list of active clients was long. Several clients, Mrs. Tichenor in particular, were bitterly critical of the slow pace of work, which was due in part to the high volume of clients. “A California House” was never built exactly as conceived, although a speculative house designed in 1904 for three-time client Josephine Van Rossem comes closest. In its pure form, “A California House” survives only in these specifications and a few drawings, which probably document what the Greenses, or Henry at least, understood to be the most basic requirements of dignified home building.

Charles Sumner Greene

Adelaide A. Tichenor house, about 1905
watercolor and graphite on paper
Greene and Greene Archives, The Gamble House, University of Southern California

Greene & Greene

Living-room table, about 1905

ash

Adelaide A. Tichenor house, Long Beach, 1904–05

Goldstein Family Collection

Greene & Greene

Living-room table lamp shade, about 1905

metal with replacement shade lens (on antique ceramic base)

Adelaide A. Tichenor house, Long Beach, 1904–05

Goldstein Family Collection

Charles Sumner Greene

Courtyard of Adelaide A. Tichenor house, about 1905

watercolor and graphite on board

Greene and Greene Archives, The Gamble House, University of Southern California

Greene & Greene

Design for table lamp, about 1905

watercolor and graphite on paper

Adelaide A. Tichenor house, Long Beach, 1904–05

Greene and Greene Archives, The Gamble House, University of Southern California

Greene & Greene

Entry-hall panel, 1904

leaded glass and wood; glass made by Sturdy-Lange Co.

Jennie Reeve house, Long Beach, 1903–04

Private collection, New York

Greene & Greene

Design for leaded-glass panel, about 1904

watercolor and graphite on paper

Jennie Reeve house, Long Beach, 1903–04

Greene and Greene Archives, The Gamble House, University of Southern California

Living room, n.d.

photograph

Josephine Van Rossem house, Pasadena, 1905–06

Greene and Greene Archives, The Gamble House, University of Southern California

Greene & Greene

Drapery panel, about 1905

stenciled linen

Josephine Van Rossem house, Pasadena, 1905–06

Guardian Stewardship

This panel is one of two thought to have been designed by the Greenes for Josephine Van Rossem. Only a few textile designs are known to have been executed by the brothers for any of their clients. The rugs for the living room of the Gamble house are among the few surviving examples. Archival photographs reveal that the Greenes also designed drapery panels for the Bolton house hall and dining room. The panels from the Van Rossem house are both simple in design and entirely practical, the linen serving as a soft filter for sunlight and a screen for privacy.

Important Collaborations

Greene & Greene

Section, elevation, and plan, 1904

ink on drafting cloth

Oaklawn Residential Park Portals, South Pasadena, 1904–05

Avery Architectural and Fine Arts Library, Columbia University

Greene & Greene

Elevation and plan, 1906

ink on drafting cloth

Oaklawn Bridge, South Pasadena, 1906

Avery Architectural and Fine Arts Library, Columbia University

In late 1904, the South Pasadena Realty and Improvement Co. contracted with the Greenes to design a pair of entrance-gate portals and an accompanying fence for the Oaklawn residential development, not far from the popular Raymond Hotel. An advertisement for the development read, for “those who want the best in every particular.” The Greenes duly supplied thoughtful designs, calling for native arroyo stones for the pillars set on clinker-brick platforms, with timber and tile roofs. Both in materials and construction—down to the soft metal strap details on the wrought iron gates and the tapering of boulders from base to the top of each pillar—the portals encapsulated in miniature the aesthetic and quality that were coming to be identified with the firm of Greene and Greene.

The steel-reinforced concrete bridge, commissioned in 1906 by the same South Pasadena realty company, was designed to span rail tracks, cycleway, and a private roadway, and connected

the Fair Oaks thoroughfare and Oaklawn development. The bridge's design of a slender roadway supported by five graceful arches was reminiscent of one Charles might have seen in England at Stourhead (near Bath) on his honeymoon journey. At the foot of the bridge, the Greens also designed a waiting station, patterned after the entrance portals. An extra pillar that had been thought necessary to reinforce the bridge's structure was recently removed as part of its restoration.

Greene & Greene

Wood box, about 1906
mahogany, ebony, copper; made by Peter and John Hall
Laurabelle A. Robinson house, Pasadena, 1905–06
Courtesy of American Decorative Art 1900 Foundation

Greene & Greene

Dining-room chair, about 1906
mahogany; made by Peter and John Hall
Laurabelle A. Robinson house, Pasadena, 1905–06
The Huntington Library, Art Collections, and Botanical Gardens

Greene & Greene

Design for dining-room chandelier, about 1906
watercolor and graphite on paper
Laurabelle A. Robinson house, Pasadena, 1905–06
Charles Sumner Greene Collection (1959-1), Environmental Design Archives, University of California, Berkeley

Greene & Greene

First-floor plan, 1906
ink on drafting cloth
Theodore Irwin Jr. house, Pasadena, 1906–07
Avery Architectural and Fine Arts Library, Columbia University

Greene & Greene

Design for clock case, 1908
graphite and colored pencil on tracing paper, with overlay
For Mrs. Belle Barlow Bush, second tenant of the Dr. William T. Bolton house, Pasadena, 1906–07
Charles Sumner Greene Collection (1959-1), Environmental Design Archives, University of California, Berkeley

Greene & Greene

Hall chair, 1907
mahogany and ebony; made by Peter and John Hall
Dr. William T. Bolton house, Pasadena, 1906–07
Guardian Stewardship

Greene & Greene

Curio cabinet, 1908

mahogany, ebony, leaded glass, and silver; made by Peter and John Hall

For Mrs. Belle Barlow Bush, second tenant of the Dr. William T. Bolton house, Pasadena, 1906–07
Guardian Stewardship

A Total Work of Art**Greene & Greene**

Breakfast-room heating register, 1914

bronze

Robert R. Blacker house, Pasadena, 1907–09

Ellen and Harvey Knell

Greene & Greene

Full-size detail of heating register, 1914

graphite and colored pencil on tracing paper

Robert R. Blacker house, Pasadena, 1907–09

Avery Architectural and Fine Arts Library, Columbia University

Greene & Greene

Entry-hall armchair, 1908–09

teak, ebony, and original leather upholstery; made by Peter and John Hall

Robert R. Blacker house, Pasadena, 1907–09

Private collection. Courtesy of Tim Gleason, New York

Greene & Greene

Dining-room plant stand, 1908–09

mahogany and marble with copper, silver, and abalone inlay; made by Peter and John Hall

Robert R. Blacker house, Pasadena, 1907–09

Private collection

Greene & Greene

Dining-room table, 1909

mahogany and ebony with copper, silver, and abalone inlay; made by Peter and John Hall

Robert R. Blacker house, Pasadena, 1907–09

The Detroit Institute of Arts, Founders Society Purchase

Greene & Greene

Dining-room armchair, 1908–09

mahogany, ebony, and leather with copper, silver, and abalone inlay; made by Peter and John Hall

Robert R. Blacker house, Pasadena, 1907–09

Private collection

Greene & Greene

Bedroom rocking chair, 1908–09

mahogany, ebony, and oak with copper, silver, and abalone inlay; made by Peter and John Hall

Robert R. Blacker house, Pasadena, 1907–09

Los Angeles County Museum of Art, Museum Acquisition Fund

Gustav Stickley (1858–1942)

Tokio plant stand, 1900

oak and Grueby tile

Courtesy of American Decorative Art 1900 Foundation

Charles and Henry Greene's interest in the work of Gustav Stickley was sustained over the course of their stylistic development from 1901 to 1909. In some of their houses, the Greenes specified Stickley furniture, including two bedrooms of the Gamble house. Many of their earliest furniture designs are clearly derived from models in Stickley's line, and even at the pinnacle of the Greenes' careers, Stickley's influence was apparent in some of their furniture forms. One example is the living-room plant stand for the Blacker house, which shares characteristics with Stickley's *Tokio* stand. Despite its name, its design derives more from Chinese than Japanese precedent, and was one in a small line of Stickley's Asian-themed plant stands. These had first been published in the Stickley Company's *New Furniture* catalog of 1900 and were exhibited at the Pan-American Exposition in Buffalo of 1901, which Charles Greene attended. The Asian design elements throughout Stickley's 1900 designs likely interested the Greenes, much the way the restrained, elegant furniture of Japan and China did.

Greene & Greene

Entry-hall mirror, 1909

teak, ebony, glass, and leather; frame by Peter and John Hall

Robert R. Blacker house, Pasadena, 1907–09

Los Angeles County Museum of Art, Museum Acquisition Fund

Greene & Greene

Entry-hall cabinet, 1908–09

teak and ebony; made by Peter and John Hall

Robert R. Blacker house, Pasadena, 1907–09

Los Angeles County Museum of Art, Gift of Max Palevsky and Jodie Evans in honor of the museum's twenty-fifth anniversary

Greene & Greene

Living-room plant stand, 1909

mahogany, ebony, and marble; made by Peter and John Hall

Robert R. Blacker house, Pasadena, 1907–09

Courtesy of American Decorative Art 1900 Foundation

Renwick Gallery of the Smithsonian American Art Museum

The Art and Craft of Greene & Greene, on view March 13 – June 7, 2009

Checklist and Extended Object Labels

Greene & Greene

Design for leaded-glass window, 1913
graphite, brown ink, and wash on tracing paper
Earle C. Anthony house, Los Angeles, 1909–10
Avery Architectural and Fine Arts Library, Columbia University

This design for a window in the home of Packard automobile franchise owner Earle C. Anthony is reminiscent of an earlier design for the adjacent bathroom window for the Robert R. Blacker house. The leading is used as a design element, conveying tendrils entwined around a trellis form and reaching beyond the boundaries of the panel. Drawing and window demonstrate that although the Greenes appeared to have an inexhaustible supply of new designs for each commission, they were occasionally willing to adapt a motif or design that they felt had been successful.

Greene & Greene

Newel post lantern, 1907–08
leaded glass, teak, and replacement leather
frame made by Peter and John Hall; glass by Sturdy-Lange Co.
Robert R. Blacker house, Pasadena, 1907–09
Private collection. Courtesy Tim Gleason, New York

Greene & Greene

Entry-hall bench, 1909
teak and ebony; made by Peter and John Hall
Robert R. Blacker house, Pasadena, 1907–09
Courtesy of American Decorative Art 1900 Foundation

Greene & Greene

Bathroom window, about 1908
teak and leaded glass; glass by Sturdy-Lange Co.
Robert R. Blacker house, Pasadena, 1907–09
Ellen and Harvey Knell

A Loyal Client Returns**Greene & Greene**

Carved overmantel, about 1907
redwood
James A. Culbertson house, Pasadena, 1902–15
Kenneth J. Dukoff Antiques, Inc.

Greene & Greene

Hall lantern, 1910

leaded glass, mahogany, ebony, and replacement leather
frame made by Peter and John Hall; glass by Sturdy-Lange Co.

James A. Culbertson house, Pasadena, 1902–15

Guardian Stewardship

Greene & Greene

Jardiniere, about 1914

glazed earthenware

James A. Culbertson house, Pasadena, 1902–15

The Gamble House, University of Southern California

Bequest of Thomas Gordon Greene and Betty Patchin Greene

A Work of Art Preserved**Greene & Greene**

View of house, about 1912

mahogany frame by Peter and John Hall

photograph by Leroy Hulbert

David B. Gamble house, Pasadena, 1907–09

Greene and Greene Archives, The Gamble House, University of Southern California

Greene & Greene

Chiffonier, about 1909

walnut, oak, ebony, lapis lazuli, turquoise, and malachite; made by Peter and John Hall

David B. Gamble house, Pasadena, 1907–09

The Gamble House, University of Southern California

Greene & Greene

Bedroom rocking chair, about 1909

walnut, ebony and replacement upholstery; made by Peter and John Hall

David B. Gamble house, Pasadena, 1907–09

The Gamble House, University of Southern California

Greene & Greene

Living-room desk, 1914

mahogany and ebony; made by Peter and John Hall

David B. Gamble house, Pasadena, 1907–09

The Gamble House, University of Southern California

Greene & Greene

Letter box, 1914

mahogany, ebony, ivory, silver, and oak; made by Peter and John Hall

David B. Gamble house, Pasadena, 1907–09

The Gamble House, University of Southern California

Renwick Gallery of the Smithsonian American Art Museum

The Art and Craft of Greene & Greene, on view March 13 – June 7, 2009

Checklist and Extended Object Labels

Greene & Greene

Desk chair, 1908–09

mahogany, ebony, and replacement upholstery; made by Peter and John Hall

David B. Gamble house, Pasadena, 1907–09

The Gamble House, University of Southern California

Charles Sumner Greene

Design for living-room rug, 1908

watercolor and graphite on paper

David B. Gamble house, Pasadena, 1907–09

Charles Sumner Greene Collection (1959-1),

Environmental Design Archives, University of California, Berkeley

Greene & Greene

Design for letter box, about 1914

graphite on paper

David B. Gamble house, Pasadena, 1907–09

Charles Sumner Greene Collection (1959-1), Environmental Design Archives, University of California, Berkeley

Further Refinements**Greene & Greene**

Dining-room side chair, 1909–10

mahogany and ebony with fruitwood, oak, and abalone inlay; leather

made by Jack Peterson of the firm Hall and Ott

William R. Thorsen house, Berkeley, 1908–10

The Gamble House, University of Southern California

Greene & Greene

Inlay design for living-room table, 1913

graphite on tracing cloth

William R. Thorsen house, Berkeley, 1908–10

Charles Sumner Greene Collection (1959-1), Environmental Design Archives, University of California, Berkeley

Greene & Greene

South elevation, 1909

ink on tracing cloth

William R. Thorsen house, Berkeley, 1908–10

Charles Sumner Greene Collection (1959-1), Environmental Design Archives, University of California, Berkeley

Greene & Greene

Living-room wing-back chair and footstool, 1908
mahogany; made by Peter and John Hall
Freeman A. Ford house, Pasadena, 1906–08
Private collection

Greene & Greene

Dining-room serving table, 1908
mahogany and ebony with koa and oak inlay; made by Peter and John Hall
Freeman A. Ford house, Pasadena, 1906–08
The Richard Porter Family

Greene & Greene

Design for living-room ceiling glass panels, about 1910
Design for leaded-glass panels in front door, transom, and hall windows, about 1909
graphite and watercolor on tracing cloth
William R. Thorsen house, Berkeley, 1908–10
Charles Sumner Greene Collection (1959-1), Environmental Design Archives, University of California, Berkeley

Greene & Greene

Final design for leaded-glass panels in front door, transom, and hall windows, about 1909
graphite on tracing paper
William R. Thorsen house, Berkeley, 1908–10
Charles Sumner Greene Collection (1959-1), Environmental Design Archives, University of California, Berkeley

Greene & Greene

Gate, 1913
wrought iron and copper alloy
William R. Thorsen house, Berkeley, 1908–10
California Sigma Phi Society

The Pinnacle of Materials and Craft**Greene & Greene**

Living-room table, 1912
mahogany and ebony with silver inlay; made by Peter and John Hall
Charles M. Pratt house, Ojai, 1908–11
Private collection

Greene & Greene

Living-room rocking chair, 1912
mahogany and ebony with oak and fruitwood inlay; made by Peter and John Hall
Charles M. Pratt house, Ojai, 1908–11
Private collection

Greene & Greene

Living-room armchair, 1912
mahogany and ebony with oak and fruitwood inlay; made by Peter and John Hall
Charles M. Pratt house, Ojai, 1908–11
Private collection

Greene & Greene

First-floor plan, 1909
ink on tracing cloth
Charles M. Pratt house, Ojai, 1908–11
Greene and Greene Archives, The Gamble House, University of Southern California

Greene & Greene

North and west elevation, 1909
ink on tracing cloth
Charles M. Pratt house, Ojai, 1908–11
Greene and Greene Archives, The Gamble House, University of Southern California

Greene & Greene

Design for Grueby-tiled floor, about 1911
watercolor and graphite on mounting board
Earle C. Anthony automobile showroom, Los Angeles, 1911
Charles Sumner Greene Collection (1959-1), Environmental Design Archives, University of California, Berkeley

Greene & Greene

Design for exterior decorative tile scheme, about 1911
watercolor, graphite, and ink on tracing paper
Earle C. Anthony automobile showroom, Los Angeles, 1911
Charles Sumner Greene Collection (1959-1), Environmental Design Archives, University of California, Berkeley

Earle C. Anthony had previously commissioned the Greenes to design his Los Angeles home in 1909. As owner of the city's Packard automobile franchise, he also commissioned an auto showroom near downtown Los Angeles in 1911. While the building itself was not designed by the Greenes, they were asked to submit designs for exterior decoration and interior decoration and fittings. These included designs for Grueby-tiled floors, walls with insets of Pewabic tile, basketlike pendant light fixtures, and elaborate decorative ironwork for elevator doors and balcony.

Metalwork

Greene & Greene

Dining-room fire screen, 1913–14
Bronze; made by the Art Metal Co., Los Angeles
William R. Thorsen house, Berkeley, 1908–10
The Gamble House, University of Southern California

Greene & Greene

Living-room fire screen, 1913–14
cast and wrought steel; made by the Art Metal Co., Los Angeles
William R. Thorsen house, Berkeley, 1908–10
The Gamble House, University of Southern California

Greene & Greene

Living-room andiron (one of a pair), 1911
cast iron; made by Pacific Ornamental Iron Works, Los Angeles
William R. Thorsen house, Berkeley, 1908–10
The Gamble House, University of Southern California

Greene & Greene

Dining-room andiron (one of a pair), 1913–14
patinated bronze; made by the Art Metal Co., Los Angeles
William R. Thorsen house, Berkeley, 1908–10
The Gamble House, University of Southern California

Greene & Greene

Living-room andiron (one of a pair), 1910
wrought iron
Charles M. Pratt house, Ojai, 1908–11
Guardian Stewardship

Greene & Greene

Bedroom andiron (one of a pair), about 1912
patinated bronze and wrought iron
Robert R. Blacker house, Pasadena, 1907–09
Guardian Stewardship

D. L. James House

Charles Sumner Greene

Plans, elevations, and sections, about 1918
ink on vellum
D. L. James house, Carmel Highlands, 1918–22
Prints and Drawings Collection, The Octagon, the museum of the American Architectural Foundation, Washington, D.C.

Charles Sumner Greene

Design for mantel decoration, about 1920
graphite on tracing paper
D. L. James house, Carmel Highlands, 1918–22
Charles Sumner Greene Collection (1959-1),
Environmental Design Archives, University of California, Berkeley

Gardens**Henry Mather Greene**

Design and planting plan for garden, 1918
ink on drafting cloth
For Theodore A. Kramer, South Pasadena
Avery Architectural and Fine Arts Library, Columbia University

Henry Mather Greene

Front and garden elevations, 1919
ink on drafting cloth
Hubert F. Krantz house, West Palm Beach, Fla., 1919
Avery Architectural and Fine Arts Library, Columbia University

Artists and Patrons: The Fleishhacker Commissions**Charles Sumner Greene**

Game-room armchair, 1925
walnut and tooled and painted leather; made by Charles Greene and Peter and John Hall
Mortimer Fleishhacker Sr. estate, Woodside, 1911–12
Fleishhacker family

Charles Sumner Greene

Game-room table, 1925
walnut, tooled and painted leather; made by Charles Greene and Peter and John Hall
Mortimer Fleishhacker Sr. estate, Woodside, 1911–12
Fleishhacker family

Charles Sumner Greene

North elevation of dairy, 1927
ink on tracing cloth
Mortimer Fleishhacker Sr. estate, Woodside, 1911–12
Charles Sumner Greene Collection (1959-1), Environmental Design Archives, University of
California, Berkeley

Charles Sumner Greene

Design for arcade, about 1928

ink on tracing paper

Mortimer Fleishhacker Sr. estate, Woodside, 1911–12

Charles Sumner Greene Collection (1959-1), Environmental Design Archives, University of California, Berkeley

Greene & Greene

View of house, about 1913

mahogany frame by Peter and John Hall

photograph by Leroy Hulbert

Mortimer Fleishhacker Sr. estate, Woodside, 1911–12

Greene and Greene Archives, The Gamble House, University of Southern California

A Tale of Two Clients

Greene & Greene

Tea table, about 1912

mahogany, ebony, and wood and ivory inlay; made by Peter and John Hall

Cordelia A. Culbertson house, Pasadena, 1911–13

The Gamble House, University of Southern California

Charles Sumner Greene

Entry-hall painting (one of five), 1919

oil on panel, mahogany frame

For Mrs. Francis Fleury Prentiss

Cordelia A. Culbertson house, Pasadena, 1911–13

The Gamble House, University of Southern California

Charles Sumner Greene

Dining-room plaque (one of three), 1927

painted wood and plaster

For Mrs. Francis Fleury Prentiss

Cordelia A. Culbertson house, Pasadena, 1911–13

Louise Franke

Greene & Greene

Bookcase, about 1912

mahogany, ebony, and glass; made by Peter and John Hall

Cordelia A. Culbertson house, Pasadena, 1911–13

Los Angeles County Museum of Art, Gift of Linda and James Ries in memory of Dorothy and Harold Shrier

Charles Sumner Greene

Three-panel boudoir screen, 1927
painted canvas with wood frame, leather hinges
For Mrs. Francis Fleury Prentiss
Cordelia A. Culbertson house, Pasadena, 1911–13
Lorraine Petersen

Separation and Independence**Wilder Bentley (1900–1989)**

Announcement by property manager, Park Abbott, 1937
Courtesy Bryce Bannatyne

Charles Sumner Greene

Three designs for overmantel carvings, about 1931
graphite on tracing paper mounted on paper
Martin A. Flavin house, Carmel Highlands (Charles Gottshalk, architect), 1922
Charles Sumner Greene Collection (1959-1), Environmental Design Archives, University of California, Berkeley

Charles Sumner Greene

Two designs for door, n.d.
graphite on tracing cloth
Martin A. Flavin house, Carmel Highlands (Charles Gottshalk, architect), 1922
Charles Sumner Greene Collection (1959-1), Environmental Design Archives, University of California, Berkeley

Henry Mather Greene

Three-panel window, 1918
leaded glass
Carrie Whitworth house, Altadena (Louis B. Easton, architect)
Guardian Stewardship

Henry Mather Greene

Wall sconce, 1918
polychromed wood
Carrie Whitworth house, Altadena (Louis B. Easton, architect)
Guardian Stewardship

The Legacy of Greene and Greene**American Institute of Architects**

Special citation delivered to Charles and Henry Greene, June 26, 1952
Greene and Greene Archives, The Gamble House, University of Southern California

[Resource Room]

While followers of the Arts and Crafts movement called for the use of local materials whenever possible, the Greenes' selections could hail from points far and wide. Here are some examples of woods, minerals, and precious materials that can be found in a Greene and Greene home:

Ebony is a wood imported from Africa. In addition to its decorative role, ebony was often used to make piano keys, hairbrush backs, and the peg boards of stringed instruments. Endangered, it is employed sparingly in woodworking today.

Ivory comes from the tusks of animals such as elephants, hippopotamuses, and walruses. In the Greenes' time, ivory was utilized for many household items, including piano keys, billiard balls, and cutlery handles. Ivory trade is currently banned in some countries and significantly restricted in others.

Silver most likely would have come to the Greenes from the highly productive Cerro Gordo mines in California's Inyo County, about 200 miles north of Pasadena.

Jade is a combination of two different stones: jadeite and nephrite. It ranges in color from off-white to deep green. Many early civilizations used jade for blades, axes, and weaponry because of its incredible strength. Jade provides a decorative accent in many Greene and Greene works.

Joinery is the art of connecting two or more pieces of wood. Joints can secure the arms of a chair to its back, the legs of a table to its top, or the beams in a living-room ceiling to each other. Though joints serve a practical purpose, in the work of Greene and Greene the look of a joint is also important. Artisans crafted each one by hand, adapting techniques traditionally used in shipbuilding, Japanese temple construction, and Chinese furniture making.

Mortise-and-Tenon Joint

The **mortise-and-tenon joint**, which is made by fitting a peg into a hole, has been discovered in archaeological sites around the world, in endless variations. The earliest evidence of its use, in China, dates back to 6000 B.C.

Slide the tenon piece into the mortise piece. Tension holds the joint together. Craftsmen may reinforce the joint with screws and glue.

Look for this desk chair from the Adelaide M. Tichenor house in the exhibition. A mortise-and-tenon joint attaches the stretcher bars on the back of the chair, and another connects the foot rails.

Finger Joint

Interlace your fingers at a ninety-degree angle, and you will understand where the **finger joint** gets its name. Finger joints are also called box joints. Before the 1900s, merchants transported fruits and vegetables in wooden crates with box-joined corners.

Slide this example's fingers and slots together and note how firmly they connect. The fingers and slots allow for the open grain of the wood to come into contact at many points, creating strong corners that enable the finished object to bear weight.

Look for this plant stand from the Robert R. Blacker house in the exhibition. The corners of the stand are connected by a finger joint.

“Honesty” of Materials

Building materials for Greene and Greene homes were selected for their sensory and aesthetic qualities as well as their practical uses. Natural grain patterns, the scents of certain woods, and the uneven surfaces of clinker bricks were celebrated rather than obscured by ornamentation. As Charles was quoted in a 1907 publication:

We have got to have bricks and stone and wood and plaster; common, homely cheap materials, every one of them. Leave them as they are—stone for stone, brick for brick, wood for wood, plaster for plaster. Why disguise them? Thought and care are all that we need, for skill we have. The noblest work of art is to make these common things beautiful for man.

Birdseye maple displays a speckled grain caused by indentations in growth rings. Considered a cellular abnormality by scientists, birdseye presents a decorative opportunity to the woodworker. Nowadays, the wood is rare and valuable. In the Greenes' time, birdseye was so common that a commercial grade was utilized for subflooring in the David B. Gamble house kitchen.

All of the furniture in the guest bedroom of the Gamble house is made of birdseye maple.

Port Orford cedar is naturally water resistant, making it a logical choice for architectural elements used in potentially damp locations, such as window frames. With its strong aroma and dense grain, this wood's qualities engage multiple senses.

The Gamble house porch is paneled with Port Orford cedar.

Honduras mahogany is durable, resists rotting, and does not warp. Its reddish-brown surface polishes to a brilliant sheen. The interlacing of wood fibers during the tree's growth produces "figures" called ribbon, broken stripe, ripple, and fiddle-back.

Find this living-room table from the Charles M. Pratt house in the exhibition and take a closer look at the fiddle-back figuring.

Clinker bricks are considered "accidents" by traditional brick makers. Their misshapeness is caused by placement too close to the fire in the kiln. Greene and Greene embraced the irregular surfaces and vibrant colors of clinker bricks, instructing their craftsmen to create them purposefully, "sand moulded, hand made, [and] hard burned."

Charles Greene's residence in Pasadena's Arroyo Seco features a retaining wall built with clinker bricks and boulders.

Creating an Inlay

Upscale furniture pieces often featured decorative inlays that were collaboratively produced by the Greenes and their contractors, Peter and John Hall. Typically, Charles Greene's drawings specified exactly which materials to use and where to place them. Following these instructions, the Halls or one of the artisans in their shop would carefully execute the design, making adjustments as necessary.

This inlay example was crafted by contemporary woodworker James Ipekjian, based on a letter box in the Gamble house. He left some parts of it unfinished, thereby revealing the process behind the work. As you read through these steps, look for corresponding areas on the inlay example.

1. Ipekjian began by printing out a digital image of a finished Greene and Greene example. He numbered each of the 165 shapes.
2. He cut the individual shapes out of the paper and glued them to inlay materials such as wood, jade, and silver.
3. He cut the inlay materials and traced them onto the face.
4. Following the trace lines, he cut recesses in the face.
5. He fit the inlay materials into the recesses, glued them into place, and removed the paper.
6. He carved down and modeled the inlay materials.
7. Last, he finished the surface.