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### 370 WEST DEL MAR BOULEVARD PASADENA ("The Bolton House")

**Historical Summary:** In 1906, Dr. William T. Bolton, a prominent Pasadena physician and surgeon, commissioned the famed architectural partnership of Charles and Henry Greene to design a new home for himself and his family. The Greene brothers were developing a reputation for their pioneering and influential interpretation of the Arts and Crafts style as it applied to Southern California. The Bolton house represents a transitional phase between the Greens' earlier, more simple, Craftsman residences and the "ultimate bungalows" that were to come, such as the Blacker and Gamble houses. Peter Hall, the Greene brothers' favorite contractor, was hired to build the house.

Unfortunately, Dr. Bolton suffered an untimely death before he could move into his new home. His widow eventually sold it in 1917 to the Culbertson sisters, earlier clients of the Greens, who asked Henry Greene to design alterations and additions. However, the most significant change to the home occurred in 1929 when Garrett Van Pelt designed a leaded-glass bay for the main interior stairway.

After the Culbertsons left the house in the early 1950s, the two owners that followed removed many of the interior features, including light fixtures and built-ins, in an attempt to "modernize" the house. Threatened with demolition in the late 1970s, the Bolton house was saved, thanks to pressure from the city's newly-energized historic preservation movement and the commitment of a new owner to restore it back to its original splendor. Later owners continued the careful restoration process, seeing it to completion.

**Significance:** The Bolton House was listed on the National Register of Historic Places on July 9, 1980, making it one of Pasadena's earliest designated landmarks. The house has been featured on several home tours, including those of Pasadena Heritage.

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**Selected Physical Features:** Although all the eye-catching features of the Bolton house are too numerous to list here, some were of particular significance to former owners Mr. and Mrs. Reitze who were interviewed for this report:

Throughout the house is evidence of expert carpentry, including mortise-and-tenon joinery, scarf-joints, metal strapping, tapered posts, cloud-lift motifs, rich paneling, and ebony pegs (the first time these were used by the Greenes). Most of the wood used in the house is Port Orford cedar, with touches of teak and mahogany. Floors are oak, except for maple in the bedrooms.

The front door features teak inset paneling and stained glass by Emil Lange who once worked for the Tiffany Studios in New York. The framing around the front door spreads wider as it reaches the ceiling. A few pieces of furniture in the front hall are based on Greene & Greene patterns, but none is original. (Some of the original furniture can be seen at the Huntington.) All light fixtures, including lanterns and wall sconces, are reproductions except for the metal fixture that hangs over the stairway landing. The bay window at the landing contains stained glass from the Judson Studios. All pocket doors in the house are still operational.

The tile on the living room fireplace is Grueby. The vine-and-grape-leaf copper embellishments were added during restoration in the early 1980s to hide bolt-holes that had been drilled by a prior owner in the process of installing a fireplace front in a “French Provincial” style (!)

The sunroom, enclosed in 1927, was restored by the Reitzes. They left part of the original outside wall visible with an exposed mortise-and-tenon joint.

The dining room is paneled in mahogany. The door to the entry hall is cedar on one side and mahogany on the other. A scarf-joint is very visible on the west wall of the dining room. The owners were of the opinion this is not only an artistic design feature but relieves pressure on the frame of the house during earthquakes.

The step-down powder room was added onto the north side of the house when the bay was added. Of note are the built-in drawers for guests to put their purses, etc.

The butler’s pantry has two nickel-plated sinks and novel (at the time) redwood-and-glass cabinets with sliding doors which could have been another seismic safety feature. None of the kitchen, mostly of redwood, is original. It was probably once a series of small service rooms.

The upstairs hall contains a phone-stand and an ample linen closet. Of interest is how the stairway paneling wraps around the corner and continues for a short distance along the hall. Another built-in storage unit in the upstairs hall was known as a “ball-gown closet.”

The ceilings on the south end of the upstairs rooms are chamfered, with a stepped pattern evident in the library. The sliding wood-and-glass doors in the master bedroom suite are notable. Almost the entire north wall of the master bedroom is occupied by built-ins, including multiple drawers—all designed by Henry Greene. The master bathroom is probably original to 1906 (though the fixtures have been rearranged). The other bathrooms on the second floor probably date from 1917 when the west side of the house was extended.

The sleeping porches all have unique sliding windows that can be retracted down inside the wall by opening the sill.

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Following is a more detailed look at the history of the Bolton House:

**Former Address:** 370 Elevado Drive (1906-1928)

**The Architects:** Charles and Henry Greene of Pasadena, one of the most influential and significant design partnerships in Southern California. The Greene brothers are credited with popularizing the Craftsman bungalow and taking it to the highest artistic levels. Please see the attached biographical information on pages 10 through 27.

**The Builder:** Peter Hall, Pasadena. Mr. Hall was one of the most sought-after builders at the time and often worked with the Greens. Additional biographical material is attached on pages 28 and 29.

**The First Owner:** Dr. William T. Bolton, a physician and surgeon, who was planning to share the house with his wife Alice B. Bolton and their three children.

William Thomas Bolton (known as “Will” to his friends) was born on March 21, 1859 in Wallingford, Connecticut. His father, also named William, was a farmer. The family moved to New London around 1870. In 1879, the younger Mr. Bolton graduated from the school of medicine at Yale. He then moved to Illinois to establish his own practice, but relocated to Philadelphia in 1881 to pursue further education at Jefferson Medical College. After serving as the resident physician at Charity Hospital, in 1883 he moved to Batavia, New York where he became a “popular and successful practitioner.”

Mrs. Bolton was born Alice Idella Brooks in November 1862 in Broome, New York. She married her husband in 1884. They would have four children: Robert Wills (born 1887), Elsie Brooks (born 1889), Olive Roberta (born 1891), and Dorothy T. (born 1894). Olive appears to have died in childhood.

By 1897, Dr. Bolton and his family had moved to Pasadena, perhaps for health reasons. They lived at 41 South Madison Avenue and he opened an office at 65 East Colorado. Unfortunately, Dr. Bolton was never able to move into his new Elevado Drive home.<sup>1</sup> While on a trip to Rochester, Minnesota, he underwent heart surgery but did not survive, passing away on July 12, 1907. He was only 48 years old. Obituaries from the *Los Angeles Times* and the *Pasadena Star* (which called him “one of the most prominent physicians in the city”) are attached on page 9.

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<sup>1</sup> This was actually the second Pasadena home designed for the Bolton family by Charles and Henry Greene. The first house, built in 1899, was in a Dutch Colonial style. Its location is now unknown, although it could well have been at 41 South Madison (now demolished).

After attending her husband's interment in Connecticut, Mrs. Bolton returned to Pasadena but decided to live elsewhere in town, renting her new house to Mrs. Belle Barlow Bush and Beatrice Bush. Mrs. Bush is said to have commissioned Peter Hall to build furniture for the house based on Henry Greene's original designs. In 1915, almost ten years after its completion, Mrs. Bolton and her three surviving children moved into the house. They stayed only about two years before selling the property. Mrs. Bolton died in July 1931 at the age of 68.

**Other Owners and Residents:** Title to the property was transferred from Mrs. Alice B. Bolton to Captain C. T. Leeds in 1917. Very soon after, ownership was recorded in the names of the three Culbertson sisters: Cordelia A., Katherine (known as Kate), and Margaret. They were the spinster daughters of William G. Culbertson, a wealthy Pennsylvania lumberman. Henry Greene, who with his brother had designed a house for the sisters at 1188 Hillcrest in 1911, was asked back to supervise enlargements and alterations at the Bolton house before the sisters moved into it. Kate Culbertson became the sole owner of the property in 1925, following the deaths of Cordelia in 1923 and Margaret just one year later. During her ownership, Kate commissioned other alterations to the house, the most significant being the front staircase bay that Garrett Van Pelt designed for her in 1929.

By 1928, Kate had invited her brother Charles B. Culbertson, a retired railroad executive, and his wife Charlotte to move in with her. They would remain as residents for a number of years after Kate's death in 1942.

Around 1950, Walter W. Dickson, Jr., and his wife Loretta L. Dickson became the owners. Mr. Dickson was president of the W. M. Barnes Construction Company.

Henry and Barbara K. Hutchins gained title about 1957. Mr. Hutchins was associated with the Glasscraft Sales Company.

In 1968, the Bolton house was sold to Ambassador College, the main campus of which was across Del Mar Boulevard. The school used the house as a book depository. After deciding against converting it into a dormitory, Ambassador was set to demolish it in the late 1970s. Fortunately, they were prevented from doing so by a strong historic preservation movement that had just begun in Pasadena. Kenneth A. Ross III and his wife purchased the property in 1979 and began a three-year restoration project under the supervision of historical architect Tim Andersen. The downstairs (except the sunroom) and the master bedroom were completed by 1982.

In 1985, ownership transferred to Robert (Bob) B. Martin, Jr., and his wife Kathleen (Kathy) E. Martin. Mr. Martin was president of the Pasadena Rose Society and Mrs. Martin was a professional chef and a classical harpist.

Thomas J. and Nancy A. Reitze purchased the Bolton house in 1995 and completed the restoration of the sun room and the remainder of the second floor.

Huntington Circle LLC has been the owner since January 2015.

**Building Permits:** Permit #4266 was issued by the City of Pasadena on July 25, 1906 for a two-story, eight-room frame residence, to cost \$10,500. (This was a substantial amount for a new home in 1906 when the average house could be built for around \$2,000.) A copy of this permit is not available. In the early days, the City entered permits into a ledger and did not issue them as separate documents.

The garage was built in 1914.

A permit was issued in November 1917 “to make an addition and general alterations to a frame residence.” The addition was to measure six by two feet and would have a concrete foundation and a shingled roof. No architect was identified although it is commonly thought that Henry Greene came back to design these changes. The owner was to act as her own contractor. The cost was estimated at \$3,000.

Some new bathroom fixtures were to be installed in June 1926.

A sun room was to be created in May 1927 by enlarging a porch and enclosing it with a door and windows. A tile floor was to be removed and replaced with wood and an existing wood beam was to be replaced. J. Milton Harvey of Pasadena was the designated contractor; a designer was not identified. The project was valued at \$500.

In April 1929, a bay window measuring approximately six by eleven feet was to be built at the front of the house. Garrett Van Pelt was the designer and Peter Hall was called back as the contractor. The permit also called for the moving of plumbing fixtures and the addition of another. The cost was \$2,000.

Several more permits were issued during the 1920s. The specific dates are illegible on the microfilmed permit copies, but it is commonly thought they were all in 1926. These included: 1) a \$200 addition to the garage; no designer or contractor identified; 2) a five-foot extension of a second-floor bedroom and sleeping porch with a combined width of 21.5 feet, to cost \$300; J. Milton Harvey as contractor; and 3) an eight-by-twenty-foot front porch enclosure costing \$800; with Henry Greene as architect and the owner as contractor.

Two windows were to be installed on a screen porch and kitchen cabinets were to be moved from one side to the other, according to a permit issued in February 1931. No designer or builder was identified for this \$25 project. The following April, an addition was to be made to the dining room, shakes changed on the exterior, and work done on a basement wall at a total cost of \$500. The owner was identified as the contractor.

A new open brick terrace was to be built in July 1933 for \$150. The owner was to act as her own contractor.

An elevator was installed in the house for \$1,500 in December 1935.

New electrical service was provided to the property in February 1937.

A 22-foot foundation wall was to be built in June 1938 for \$400 and the dining room fireplace removed in July 1939 for \$210. The owner was to act as her own contractor for both jobs.

The owner as builder was permitted to make a change to an exterior wall costing \$200 sometime in the 1930s (again, the permit is almost illegible).

In December 1941, a permit was issued to add a six-by-thirteen-foot area to a maid's room by extending it into a former porch. The cost was \$200.

An electric range was installed in January 1951 and a major re-wiring job occurred. The kitchen was modernized and a dining room wall removed in January 1952.

A permit was issued in October 1979 to completely remodel the kitchen, including new cabinets, floor, and ceiling. The cost was estimated at \$18,000. The owner was to be the builder.

A new HVAC system was installed in July 1985.

In March 1988, a chimney was to be rebuilt to the roof-line for \$1,625.

Another chimney rebuilding job was to occur in June 2005. Materials used were to match existing. The cost was estimated at \$8,500.

The house was re-roofed with Cedar Plus wood shingles in August 2005 for \$10,500.

A 200-amp meter box was to be installed in May 2014.

The house was re-roofed with treated wood shingles and the garage with composition shingles in July 2016.

In March 2017 a zoning permit was issued for a circular driveway in the front yard. It was to be concrete with brick borders.

(Note: Permits for very minor alterations, such as water heater replacement, are not included. Also not included are permits missing from the file or whose microfilmed or digital copies are indecipherable and not otherwise recorded or described in Assessor's records.)

**Assessor's Records:** The earliest building records for this property found in the files of the old Pasadena City Assessor's office are dated November 30, 1917. On that day the Assessor recorded a single residence and garage. The house had a brick foundation, walls covered in shakes, a gabled shingled roof, and plain wood trim. Heat was provided by two fireplaces and a gas furnace. There were 21 "good"-quality plumbing fixtures. Lighting fixtures were also rated "good." Interior finishes were described as "plain," "stock," and "special." There were cedar woodwork and hardwood floors throughout. Bookcases were built-in and the house had a centralized vacuuming system. Overall construction quality of the house was rated "good"—the highest category available on the Assessor's form.

The Assessor estimated the square footage at 5,292. On the first floor were four living rooms (one was probably a dining room), one bedroom, one bathroom, and a kitchen. The second floor contained six bedrooms and four tiled bathrooms. The attic had a partial ceiling. There was also a basement that measured 11 by 35 feet and was 6 feet deep. The detached garage, measuring 20 by 24 feet, had a 19-by-20-foot room at its southerly end. The entire structure had a concrete foundation and shingled walls.

A copy of this Assessor's record is attached on pages 30 and 31.

The Assessor returned on January 8, 1936 to note the completion of the elevator. The increased size of a maid's room was recorded by the Assessor on January 28, 1942.

The Los Angeles County Assessor currently estimates the square footage of the house at 5,725, with six bedrooms and seven bathrooms.

(Note: The Pasadena City Assessor's Office ceased operations in 1974. Their square footage totals often differed from those of the Los Angeles County Assessor's Office, since they frequently included garages, terraces, patios, etc. in their computation. It is advisable to rely on the County Assessor's square footage figures since they are more up-to-date and consistent.)

**Note:** Attached on pages 32 through 41 are several articles about the Bolton House.

On page 42 is an image of the Bolton House taken around 1906. Also on that page is the listing for the house in Gebhard and Winter's architectural guidebook to Los Angeles.

## Sources:

The Bolton house has been featured in many magazine articles. Three of particular interest are:

*The Craftsman*: August 1912—the first article published about the house

*Style 1900*: Winter 2010

*Fine Homebuilding*: October/November 1983

Another favorite is a book by noted architectural historian Bruce Smith entitled *Greene & Greene Masterworks* (Chronicle Books, 1998) which devotes a chapter to the Bolton house.

Other sources used in this report:

Los Angeles County Assessor

Los Angeles Public Library

City of Pasadena, Planning and Development Department (Design & Historic Preservation Section)

Pasadena Heritage

Pasadena Public Library

Pasadena Museum of History (Research Library and Archives)

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City Directories: 1907-

*Los Angeles Times*: July 13, 1907

*Nine to Nine*: April 23, 1985

*Pasadena Star*: July 17, 1907

*Pasadena Star-News*: September 18, 1939; November 6, 1994

Internet Resources, including California Index, California Death Index, Gale Biography Master Index, Ancestry.com, and Historic *Los Angeles Times* Database.

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# Dr. Bolton Dies After Operation For Dilation of Heart

Word was received here late yesterday afternoon of the death of Dr. W. T. Bolton, in Rochester, Minn., where he was operated on for dilation of the heart. Dr. Bolton left Pasadena a short time ago for the East, and while away found it necessary to undergo an operation ten days ago.

Dr. Bolton was one of the most prominent physicians in the city during the past ten years. He had practiced extensively, was born in Wallingford, Conn., and entered Jefferson College, graduating in 1882. He practiced medicine in Batavia, New York, for many years and came to Pasadena ten or twelve years ago.

He built the house now owned by Dr. G. Hoag and had just completed a handsome home on Elvado Drive. Surviving him are his wife, who was with him in the East, two daughters, Elsie, Dorothy, and a son, Robert. The body will be cremated in Chicago and Mrs. Bolton will then return to Pasadena.

Pasadena Star  
July 13, 1907; p. 9

Telegrams from Rochester, Minn., informed friends and relatives of Dr. Will T. Bolton that he had died under an operation for embolism of the heart. The funeral services will be held in Chicago, and the body cremated. Mrs. Bolton will then return to Pasadena, where her three children now are. They are Robert, aged 19, Elsie, 17 and Dorothy, 13. Dr. Bolton was born in Batavia, N. Y., and was a graduate of Jefferson College, Philadelphia, of the class of 1882. He had been a resident of Pasadena for the past ten years. For some time he had not been active in his practice, but during the early years of his stay here he was among the most respected physicians of the city.

Los Angeles Times  
July 13, 1907; p. II 6

## CHARLES AND HENRY GREENE

### Master Architects

The Greene brothers were born in Cincinnati, Ohio--Charles Sumner on October 12, 1868 and Henry Mather on January 23, 1870. They spent much of their boyhood on their mother's Mather family farm in Wyandott, Virginia, while their father, Thomas Sumner Greene, was studying medicine. The family moved to St. Louis when the senior Greene was ready to start his medical practice. There the boys attended the Manual Training School of Washington University, concentrating on carpentry and metalworking.

Charles and Henry entered Massachusetts Institute of Technology's School of Architecture in 1888. After their graduation they found apprentice-type employment in local architectural firms over the next two years. Meanwhile, their parents had moved to Pasadena. On a visit in 1893, the younger Greenes were impressed with the natural beauty of Southern California and the demand for quality architecture in fast-growing Pasadena. They soon gave up the idea of returning to Boston and opened their Pasadena office in 1894. Their early designs echoed the prevailing tastes of the time, until Charles took a trip to England in 1901 and was exposed to the Arts and Crafts milieu. (He would make another year-long visit to Europe in 1909.)

As time passed and commissions were executed, the young architects developed a style of their own which set their homes apart and began to attract wealthy clients. They were often imitated but never equaled in their type of Craftsman architecture which became known throughout the country as the California Bungalow style. Their most memorable work occurred during the brief period from 1907 to 1909 when, with the help of contractors Peter and John Hall, they produced seven commissions known as the "ultimate bungalows."

The Greene style found expression in the use of heavy timbers and rafters, low gabled roofs, banded casement windows, and the incorporation of natural elements. Large porches were shaded by overhanging eaves. Many of these wooden houses had a definite Oriental and/or Swiss flavor. (In fact, the Arroyo Terrace neighborhood of Pasadena became known as "Little Switzerland" because of the numerous Greene & Greene houses located there.) Greene & Greene interiors were of wood, highlighted by the use of pegs, straps, and dowels. Stained-glass windows and lighting fixtures were designed by the Greenes and usually executed by the Judson Studios or Tiffany. The Greenes often designed their own furnishings and wall- and floor-coverings, as well as the surrounding landscaping, making their architectural creations an organic whole, an integration of interior and exterior, ideally suited to the climate and living patterns of Southern California.

Many builders of the day used local cobblestone in foundations and garden walls. The Greenes thought this rather drab and mixed clinker brick with the stones, producing a more colorful and interesting effect.

Henry Greene married Emeline Dart in 1899, and four years later built a simple two-story home at 146 Bellefontaine St. In 1901, Charles Greene and Alice White were married and built their home at 368 Arroyo Terrace.

The Greene brothers' total output was about 540 buildings, more than 90 percent of them residences. Among their most important surviving works are the Tichenor House in Long Beach (1904), the Gamble House in Pasadena (1908), the Pratt House in Ojai (1909), and the Thorsen House in Berkeley (1909). But the Blacker House at 1177 Hillcrest Avenue in Pasadena (1907) is considered to be their "magnum opus". It was their first commission where funds were available to finance an entire design concept, using the finest in materials and craftsmanship. Their California Bungalow style was much imitated by lesser architects and builders, to such an extent that street after street in Southern California subdivisions were lined with such houses by the late 1910s.

In 1914, Charles left Pasadena after accepting a commission to build a home for D. L. James near Carmel where the Greenes' parents had previously settled. He withdrew from the Greene & Greene partnership and Carmel became his permanent home. There he built a cottage and studio for himself, where he designed a few notable works but primarily practiced various other art forms and studied Asian philosophies.

Henry kept the firm name in Pasadena but was ill and inactive for a number of years. By the time he resumed practice in 1922, the Craftsman style had been superseded in popularity by the Period Revival craze. The Greene name was equated, rightly or wrongly, with expensive houses that were no longer up-to-date or relevant to post-World War I tastes. During this time, Henry lived in Altadena. During the period 1924-25, when word got around that Henry was back in business, he suddenly became very busy with nine new commissions and eighteen alteration jobs. Most of these were in styles other than Craftsman, as Henry demonstrated his adaptability in designing in other styles, particularly English Period Revival. Business fell off again until 1929 when Henry was commissioned to design a home for Walter Richardson in Porterville, California. A hacienda built of adobe, it is considered to be one of Henry's strongest, most independent works. The onset of the Great Depression pretty well ended Henry's career, however, leaving him in financial straits. Charles, better off financially, continued to live in Northern California, pursuing a quiet, contemplative life.

Seemingly destined for obscurity, the Greene brothers' work took on a new popularity after World War II, perhaps because of the proliferation of the California ranch style that echoed in so many ways their earlier concepts of the bungalow. Fortunately, Henry and Charles both lived long enough to experience their new adulation. In 1948, the brothers were presented with a Certificate of Merit by the Pasadena Chapter of the American Institute of Architects (A.I.A.). In 1952, the national body of the A.I.A. also awarded them a citation. It is said the brothers Greene, having been out of the mainstream for so long, were "almost incredulous that the most advanced contemporary architects should now claim them as spiritual ancestors."

Charles Greene died in Carmel in 1957, three years after the death of his brother Henry, both having lived well into their eighties.

Note: Reproductions of many of the Greene brothers' original house plans are available on the web at: <http://cwis.usc.edu/dept/architecture/greeneandgreene/searchbasic.html>

Sources:

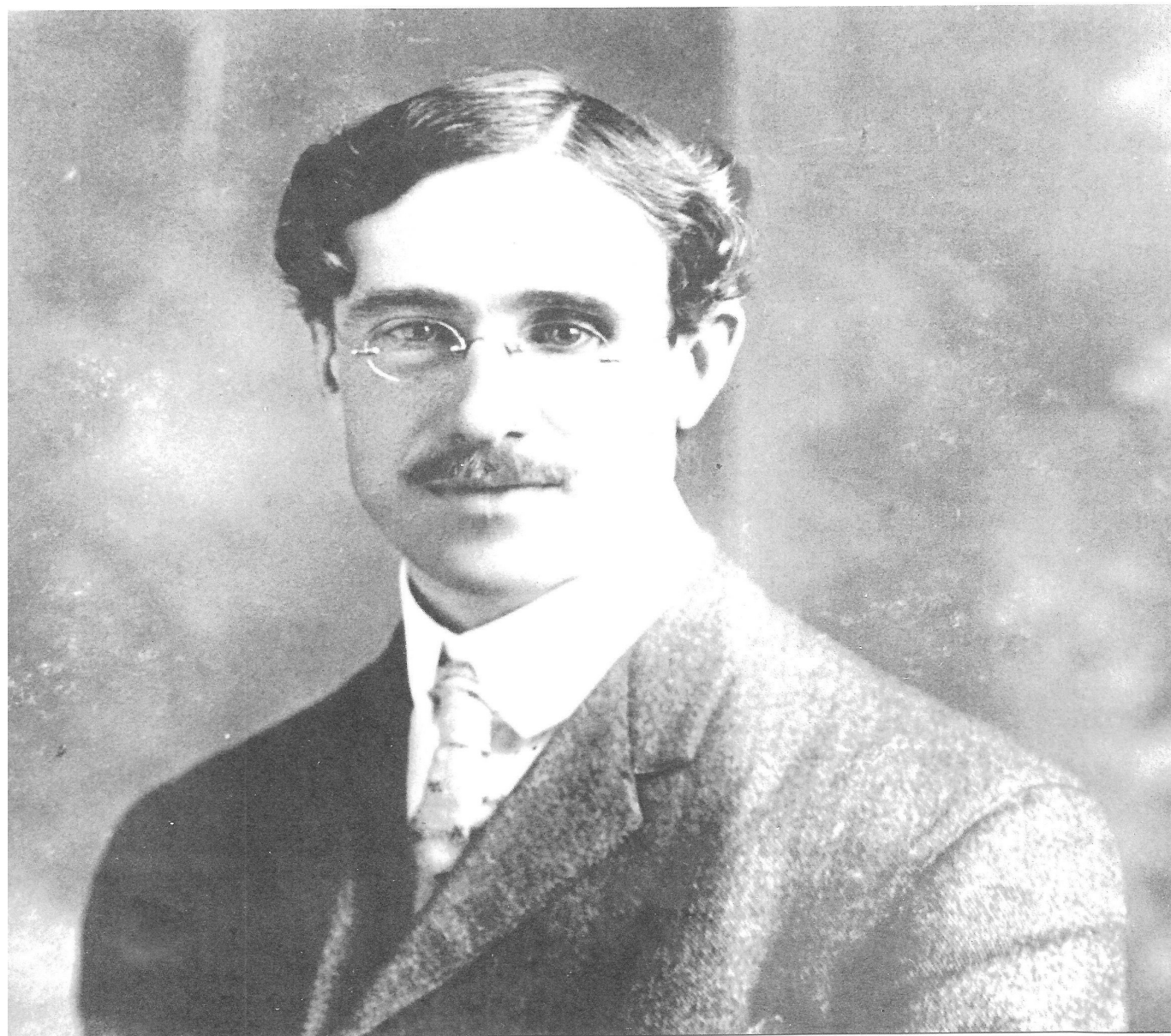
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*Los Angeles Times*: September 8, 1990

*Pasadena Star-News*: June 12, 1974; January 29, 1993; October 14, 1994

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CHARLES GREENE



HENRY GREENE

**GREENE, Charles Sumner.**

American. Born in Brighton, Ohio, 12 October 1868; brother of the architect Henry Mather Greene, *q.v.* Educated at the Manual Training High School of Washington University, St. Louis, 1886-88; Massachusetts Institute of Technology School of Architecture, Cambridge, 1888-91. Married Alice Gordon White in 1901; had five children. Worked for Winslow and Weatherall and other Boston architects, 1891-94; Partner, with Henry Mather Greene, Greene and Greene, Pasadena, California, 1894-1903, Los Angeles, 1903-06, and Pasadena, 1906-22; practised independently, in Carmel, California, from 1922. Recipient: Certificate of Merit, 1948, and Citation, 1952, American Institute of Architects. *Died* (in Carmel, California) 11 June 1957.

**Works** (with Henry Mather Greene; all California unless noted):

- 1894 John Breiner House, Pasadena  
Mrs Martha Fynn House, Pasadena  
Conrad A. Covelle House, Pasadena  
Pasadena Security Investment Company House, Pasadena  
Pasadena Security Investment Company House II, Pasadena
- 1895 Robert Eason House, Pasadena  
Willis M. Eason House, Pasadena  
Dr. Thomas J. Rigg House, Pasadena  
Charles Eldred House, Pasadena  
Pasadena Presbyterian Church additions  
Edward s. Crump House, Pasadena
- 1896 Robert S. Allen House, Pasadena  
Minney-Kendall Building, Pasadena  
Rollin H. Miller House, Pasadena  
Edward B. Hosmer House, Pasadena  
Mrs. C. Gartzman House, Pasadena
- 1897 Theodore P. Gordon House, Pasadena  
Dr. Fenyesh House, Pasadena (project)  
J.J. Neumeister House, Pasadena  
Dr. George S. Hull House, Pasadena  
Dr. George S. Hull Office, Pasadena
- Elizabeth A. McLean House, Pasadena  
Howard Longley House, South Pasadena
- 1898 Dr. W.H. Roberts Office, Pasadena  
Winthrop B. Fay House, Pasadena  
Wilson School addition, Pasadena (project)  
William B. Tomkins House, Pasadena  
James Swan House, Pasadena
- 1899 J.M. Smith House, Pasadena  
Charles W. Hollister House, Pasadena  
Pasadena Library addition, Pasadena (project)  
Dr. William T. Bolton House, Pasadena  
George H. Coffin House, Pasadena
- 1900 Pasadena Ice Company Building, Pasadena  
John C. Bentz Building, Pasadena  
Mrs. Mary R. Milnor House, Pasadena  
Katherine M Duncan House, Pasadena
- 1901 Mrs. Metilde Phillips House, Pasadena  
Mrs. Benjamin C. Brown House, Pasadena  
Lorenz P. Hansen House 'A', Pasadena  
Lorenz P. Hansen House 'B', Pasadena  
James F. Ker House, Pasadena  
Dr. John M. Radebaugh House additions, Pasadena  
Miss H. Sybil Swett Private School, Pasadena  
Charles S. Greene House, Pasadena
- 1902 George H. Barker House, Pasadena  
Mrs. Rose J. Rasey Rooming House, Pasadena  
All Saints Episcopal Church Rectory, Pasadena  
James A. Culbertson House, Pasadena  
W.B.T. House, near Pasadena(project)  
George G. Guyer House additions and alterations, Altadena
- 1903 F.J. Martin Studio Apartments, Pasadena  
Emma M. Black House, Pasadena  
Martha, Violet and Jane White House, Pasadena  
Philip L. Autin House, Pasadena  
Katherine M. Duncan House additions, Pasadena  
Samuel P. Sanborn House and Stable, Pasadena  
Arturo Bandini House, Pasadena  
Dr. Frances F. Rowland House and Office, Pasadena  
Mrs. Mary R. Darling House, Claremont  
Dr. Edith J. Claypole House, Pasadena
- 1904 Mrs. Jennie A. Reeve House, Long Beach  
Henry M. Greene House, Pasadena  
Charles W. Hollister House, Hollywood  
Edgar W. Camp House, Sierra Madre  
Mrs. James A. Garfield House, South Pasadena  
R. Henry/C. Green House, Vancouver, British Columbia  
Adelaide M. Tichenor House, Long Beach  
Thomas Palmer House additions, Los Angeles  
Rev. Alexander M. Merwin House, Pasadena  
Kate A. White House, South Pasadena  
Dr. William T. Bolton House alterations, Pasadena
- 1905 Mrs. William A. Bowen House, Altadena  
S. Hazard Halsted House, Pasadena  
South Pasadena Realty and Improvement Company Entrance Gates, Fence, and Bridge, South Pasadena  
Dr. Arthur A. Libby House, Pasadena  
Charles J. Willet House, Pasadena  
Lucy E. Wheeler House, Los Angeles  
Mrs T. Stewart White House, Santa Barbara (project)  
Iwan Serrurier House, Pasadena  
A.C. Brandt House, Altadena  
Tod Ford House alterations, Pasadena  
Henry M. Robinson House, Pasadena  
Mrs. L.G. and Marion Porter House, Los Angeles
- 1906 Mrs. Josephine Van Rossem House additions and alterations, Pasadena  
James A. Culbertson House additions and alterations, Pasadena  
Tod Ford House additions, Pasadena

From: Morgan (1987); p. 347+

continued...

- Pasadena Ice Company Offices, Pasadena  
 Pomona Valley Ice Company Offices,  
 Pomona  
 Mrs. Jennie A. Reeve House, Sierra Madre  
 Caroline S. DeForest House, Pasadena  
 Louis K. Hyde House, Plainfield, New Jersey  
 (project)  
 John B. Phillips House, Pasadena  
 Robert Pitcairn Jr. House, Pasadena  
 Dr. William T. Bolton House, Pasadena  
 Katherine M. Duncan House alterations and  
 additions, Pasadena  
 John C. Bentz House, Pasadena  
 John A. Cole House, Pasadena  
 F.W. Hawks House, Pasadena  
 Charles S. Greene House alterations and  
 additions, Pasadena
- 1907 Fred Stahlhuth House, Pasadena  
 James A. Culbertson House alterations and  
 additions, Pasadena  
 Mary L. Ranney House, Pasadena  
 Pasadena Hospital Association Nurses'  
 Home, Pasadena (project)  
 S. Hazard Halstead House additions,  
 Pasadena  
 Charles W. Leffingwell Bunk House, Whittier  
 Robert R. Blacker House, Pasadena  
 Freeman A. Ford House, Pasadena  
 Lon F. Chapin House alterations and  
 additions, Pasadena  
 William W. Spinks House, Pasadena  
 Rev. Alexander M. Merwin House additions,  
 Pasadena  
 John Wadsworth House additions, Pasadena  
 Theodore Irwin House additions, Pasadena  
 Tod Ford House additions, Pasadena  
 Shelter for Viewlovers, Pasadena
- 1908 David B. Gramble House, Pasadena  
 Robert R. Blacker House additions, Pasadena  
 S. Hazard Halsted House alterations,  
 Pasadena  
 Charles K. Silent House, Glendora (project)  
 William J. Lawless House, Sierra Madre  
 James W. Neill House additions, Pasadena  
 Theodore Irwin House alterations, Pasadena  
 Armenian Pilgrims Church, Fresno (project)
- 1909 John B. Phillips House additions, Pasadena  
 Charles M. Pratt House, Nordhoff  
 William R. Thorsen House, Berkeley  
 William W. Spinks Garage, Pasadena  
 Dr. S.S. Crow House, Pasadena  
 Earle C. Anthony House, Los Angeles
- 1910 John G. Neumeister House, Redondo  
 (project)  
 John Lambert House, Pasadena (project)  
 John C. Bentz House alterations and  
 additions, Pasadena  
 James A. Culbertson House additions,  
 Pasadena  
 Ernest W. Smith House, Pasadena  
 James W. Neill House alterations, Pasadena  
 Howard Longley House alterations and  
 additions, South Pasadena  
 Samuel L. Merrill House, Pasadena  
 Keith Spaulding Bunk House, Fillmore  
 John C. Bentz Garage, Pasadena  
 A.C. Drake House, Pasadena (project)  
 Henry M. Robinson House additions,  
 Pasadena
- 1911 Alexander M. Drake House, Pasadena  
 (project)  
 Mortimer Fleishhacker House, Woodside  
 S. Hazard Halsted House additions, Pasadena  
 William W. Spinks House alterations,  
 Pasadena  
 Crow-Crocker Garage additions, Pasadena  
 Nathan Bentz House, Santa Barbara  
 Earle C. Anthony Automobile Showroom  
 interiors, Los Angeles  
 Henry M. Greene House additions, Pasadena  
 Cordelia A. Culbertson House, Pasadena  
 Longfellow School, Pasadena  
 S.C. Graham House, Los Angeles (project)  
 Charles P. Wilcox House, Pasadena
- Mrs. Charles G. Brown House, Pasadena  
 Pasadena Ice Company Building alterations,  
 Pasadena  
 Joseph K. Huston House, Pasadena
- 1912 Mrs. Parker A. Earle Apartment House,  
 Pasadena  
 Charles M. Pratt House alterations, Nordhoff  
 Annie Blacker House, Pasadena  
 Edwards S. Crocker House, Pasadena  
 Dr. Frances F. Rowland House moving and  
 alterations, Pasadena  
 Charles S. Greene House alterations and  
 additions, Pasadena  
 Frank L. Palmer House, North Pomona  
 (project)  
 S. Hazard Halsted House alterations and  
 additions, Pasadena  
 Michael Kew House, San Diego  
 George A. Gibbs House additions, Pasadena  
 Vista del Arroyo Hotel east annex and  
 bungalow alterations, Pasadena  
 Dr. Robert P. McReynolds House alterations,  
 Los Angeles  
 F.W.Hawks House alterations, Pasadena  
 J.S. Silverberg House alterations, San Mateo
- 1913 Henry A. Ware House, Pasadena  
 Earle C. Anthony House alterations and  
 additions, Los Angeles  
 Dr. Edward H. Angle House, Pasadena  
 (project)  
 William M. Ladd House, Nordhoff  
 Mrs. J. Herbert Ballentine House alterations  
 and additions, Altadena  
 Sidney D. Gamble House, Escondido  
 (project)  
 James W. Neill House alterations, Pasadena
- 1914 James A. Culbertson House additions,  
 Pasadena  
 Vista del Arroyo Building, Pasadena (project)  
 Dr. Rosa Englemann House, Pasadena  
 Cordelia A. Culbertson House additions,  
 Pasadena  
 Charles S. Greene Garage, Pasadena  
 Theodore Irwin House additions, Pasadena  
 Henry A. Ware House additions, Pasadena  
 Dr. William T. Bolton House additions,  
 Pasadena
- 1915 John T. Greene House, Sacramento  
 Dr. Robert P. McReynolds House additions,  
 Los Angeles  
 Mortimer Fleishhacker House additions, San  
 Francisco  
 William E. Hamlin House, Pasadena  
 F.W. Hawks House alterations, Pasadena  
 Charles M. Pratt House alterations, Nordhoff  
 Dr. Nathan H. Williams House, Altadena  
 S. Hazard Halsted House alterations and  
 additions, Pasadena  
 Dr. Rosa Englemann House additions,  
 Pasadena  
 Dr. Arthur A. Libby House additions,  
 Pasadena  
 Herbert Fleishhacker House alterations,  
 Atherton  
 Pasadena Ice Company Offices alterations  
 and additions, Pasadena  
 Pasadena Ice Company Ice Storage Building  
 additions, Pasadena  
 William E. Hamlin Garage, Pasadena  
 Dr. Frances F. Rowland House alterations,  
 Pasadena
- 1916 H.T. Proctor House, Cocoa Nut Beach,  
 Florida (project)  
 J. Herbert Hall Apartment House alterations  
 and additions, Pasadena  
 Dr. Robert P. McReynolds House alterations,  
 Los Angeles  
 Westmoreland Place Portals and Gates,  
 Pasadena  
 Mortimer Fleishhacker House additions,  
 Woodside  
 S. Hazard Halsted House additions and  
 garage, Pasadena

- 1917 Charles H. Stoddard House, Burlingame (project)  
 Dr. Martha J. Kuznik House, Hollywood (project)  
 John H. Poole House, Pasadena  
 Earle C. Anthony House alterations and additions, Los Angeles  
 Cordelia A. Culbertson House alterations, Pasadena  
 Henry M. Robinson House alterations and additions, Pasadena
- 1919 John H. Poole House, Pasadena (project)  
 Hubert F. Krantz Development for Prospect Park, Palm Beach County, Florida (project)  
 Hubert F. Krantz House, Pasadena (project)
- Works** (by Charles Sumner Greene only; all California)
- 1902 W.B.T. House near Pasadena (project)  
 1918 Daniel L. James House, Carmel Highlands  
 1920 Charles S. Greene House, Carmel  
 1921 Thomas C. Greene House, Carmel  
 Carmel Country Club Clubhouse (project)  
 1922 Carmel War Memorial  
 Rudolf Schevill House alterations and addition of Music Studio, Berkeley  
 1923 Robert Tolmie House and Music Studio, Piedmont  
 Mortimer Fleishhacker House additions, Woodside  
 Charles S. Greene Studio, Carmel  
 1925 Jessie H. Payne House, Carmel (project)  
 1926 Mrs. Willis Walker Stable, Pebble Beach  
 Mrs. Jennie Crocker Whitman House, Pebble Beach (project)
- 1927 Mortimer Fleishhacker House water garden, Woodside  
 Violet Campbell House additions, Carmel
- 1928 Martin Flavin House entry walls and gates, Carmel Highlands  
 Robert R. Blacker House fountain, Pasadena  
 Mortimer Fleishhacker Dairy House, Woodside
- 1929 Ralph C. Lee House garden pergola, Hillsborough (project)  
 John L. Howard House and Studio, Monterey  
 Mrs. Frank J. Kelley House alterations and additions, San Jose  
 Martin Flavin House alterations, Carmel Highlands  
 Mortimer Fleishhacker House gothic room addition, San Francisco (project)  
 Violet Campbell House alterations, Carmel
- 1931 Mrs. Frank J. Kelley House additions, San Jose  
 Mortimer Fleishhacker House fountain, Woodside
- 1932 Martin Flavin House alterations, Carmel Highlands
- 1934 Rinehart House (project)  
 Martin Flavin House alterations, Carmel Highlands  
 Mortimer Fleishhacker House alterations and additions, Woodside (project)
- 1937 Park Abbott House and Offices, Oakland (project)
- 1938 Adelaide Howard House (project)
- 1939 Martin Flavin House alterations, Carmel Highlands
- 1940 Daniel L. James House library addition, Carmel Highlands

**GREENE, Henry Mather.**

American. Born in Brighton, Ohio, 23 January 1870; brother of the architect Charles Sumner Greene, *q.v.* Educated at the Manual Training High School of Washington University, St. Louis, Missouri, 1886-88; Massachusetts Institute of Technology School of Architecture, Cambridge, 1888-91. Married Emeline Augusta Dart in 1899; had four children. Worked for Stickney and Austin, then for Shepley, Rutan and Coolidge, Boston 1891-94; Partner, with Charles Sumner Greene, Greene and Greene, Pasadena, 1894-1903, Los Angeles, 1903-06, and Pasadena, 1906-22; practiced independently, in Pasadena, from 1922. Recipient: Certificate of Merit, 1948, and Citation, 1952, American Institute of Architects. *Died* (in Altadena, California) 2 October 1954.

**Works** (by Henry Mather Greene only; all in California unless noted)

- 1901 All Saints Episcopal Church alterations, Pasadena
- 1917 Jennie A. Reeve House moving and alterations, Long Beach  
Charles S. Witbeck House, Santa Monica  
Howard F. Mundorff House, Fresno  
Dr. William T. Bolton House alterations, Pasadena
- 1918 John Whitworth House additions, Altadena
- 1922 S. Hazard Halsted House alterations, Pasadena
- 1923 Earle C. Anthony House moving, Beverly Hills  
Pasadena Drapery Workshop
- 1924 Thomas Gould Jr. House, Ventura  
Mrs. J.H. Jones House garden plan, Pasadena  
Mrs. Datus C. Smith House alterations and garden, Pasadena  
Mrs. Kate A. Kelley House, Los Angeles  
Mrs. D.G. Wilson House alterations, Los Angeles  
Rev. Charles Hibbard House alterations, Pasadena  
Mrs. Paran F. Rice House additions, Monrovia
- 1925 J.H. Huntoon Duplex, Visalia (project)  
Earle C. Anthony House garden development, Beverly Hills  
Dr. Robert P. McReynolds House alterations, Los Angeles  
Haigag H. Khazoyan Store alterations, Pasadena  
A.C. Blumenthal Garage, Los Angeles  
Walter D. Valentine Garage additions, Altadena  
Samuel Z. Mardian Store and Apartment Building, Pasadena  
William Thum House, Pasadena  
Lloyd E. Morrison House, South Pasadena  
"The Dugout," California Institute of Technology, Pasadena  
Ernest E. Wennerberg Store alterations, Pasadena  
Miss Hatcher House, Pasadena (project)  
Arthur Savage Duplex, Pasadena  
Mary R. Darling House additions and garage, Claremont  
Mary R. Darling House garage, Claremont  
James W. Neill House alterations, Pasadena  
James Swan House alterations and moving, Pasadena
- 1926 Mrs. C.P. Daly House, Ventura (project)  
Pacific Southwest Trust and Savings Bank alterations, Pasadena  
Dr. William T. Bolton House alterations, Pasadena  
Dr. Robert P. McReynolds House alterations, Los Angeles
- Mrs James E. Saunders House, Pasadena
- 1927 Crow-Crocker House alterations and additions, Pasadena (project)  
Jennie A. Reeve House alterations, additions and second moving, Long Beach
- 1928 Lucy E. Wheeler House alterations, Los Angeles
- 1929 Mrs. Edward Strasburg House, Covina  
Walter L. Richardson House, Porterville  
Whitworth Corporation Building alterations, Pasadena
- 1930 Frank M. Brininstool House alterations, Pasadena  
Mrs. Carrie Whitworth House alterations, Altadena  
Mrs. Fred W. Horne House alterations, Pasadena
- 1931 Emma M. Black House alterations, Pasadena  
Cordelia A. Culbertson House potting house addition, Pasadena
- 1932 George W. Gain House alterations, Pasadena  
B.O. Kendall House alterations, Pasadena
- 1933 George F. Kernaghan House alterations, Pasadena (project)  
Carl Mencerberg Shop, Pasadena (project)  
William H. Rapp House alterations, Pasadena (project)  
James Howard House alterations, Pasadena
- 1934 William M. Beeson Shop Building, Pasadena (engineering consultant)
- 1935 Howard K. Brick House, Philadelphia (project)  
L.C. Johnson Garage, Altadena  
George H. Barker House alterations, Pasadena  
William H. Sloane House alterations and additions to garage, South Pasadena
- 1936 J.M. Ritson House alterations, Pasadena
- 1938 Cordelia A. Culbertson House alterations, Pasadena
- 1941 Mrs. Louise Thum House alterations and additions, Glendora
- 1943 Mrs. James E. Saunders House alterations, Pasadena
- 1944 William S. Greene House, Pittsburg (project)

**Publications:**

On the GREENES: books—*Five California Architects* by Esther McCoy, New York 1960; *Greene and Greene: Architects in the Residential Style* by William Current, Fort Worth, Texas 1974; *A Greene and Greene Guide* by Janann Strand, Pasadena, California 1974; *A Guide to the Works of Greene and Greene* by Randell L. Makinson, Salt Lake City 1974; *Greene and Greene Collection in the Avery Library: Inventory and Index* by John K. McAskill, New York 1976; *Greene and Greene* by Randell L. Makinson, volume I: *Architecture as a Fine Art*, volume II: *Furniture and Related Designs*, Salt Lake City, 1977, 1979; *Greene and Greene: David B. Gamble House, Pasadena, California, 1908*, Tokyo 1984; articles—“Greene and Greene” by Jean Murray Bangs in *Architectural Forum* (New York), October 1948; “A obra dos irmaos Greene” by Jean Murray Bangs in *Arquitetura portuguesa* (Lisbon), April/June 1949; “Greene and Greene of Pasadena” by L. Morgan Yost in *AIA Journal* (Washington, D.C.), September 1950; “Prophets Without Honor” by Jean Murray Bangs in *AIA Journal* (Washington, D.C.), July 1952; “Notes on Greene and Greene” by Esther McCoy in *Arts and Architecture* (Los Angeles), July 1953; “California: The Emergence of a Tradition” in *Architectural Record* (New York), May 1956; “Roots of California Contemporary Architecture” by Esther McCoy in *Arts and Architecture* (Los Angeles), October 1956; “Recognizing Our Own Architectural Traditions” in *House Beautiful* (New York), January 1957; “A Parting Salute to the Fathers of the California Style” in *House and Home* (New York), August 1957; “Some Sources of Greene and Greene” by Clay Lancaster in *AIA Journal*

(Washington, D.C.), August 1960; “The Gamble House by Greene and Greene” in the *Prairie School Review* (Chicago), no. 4, 1968; “Architecture West” in *Progressive Architecture* (New York), November 1972; “Greene and Greene” by Randell L. Makinson in *Approach* (Tokyo), Spring 1975; “The Brothers Greene” by Harwell Hamilton Harris in *Architectural Record* (New York), November 1975; “Recent Books on Greene and Greene” by Esther McCoy in *Progressive Architecture* (New York), January 1976; “Greene and Greene” by Philip Jodidio in *Connaissance des arts* (Paris), December 1977; “Greene and Greene” in *American Preservation* (Little Rock, Arkansas), April/May 1978; “The Morphology of Los Angeles” in *Architectural Design* (London) no. 8/9, 1981; “Controversy over the Stripping of a Historic Pasadena House” by Joseph Giovannini in the *New York Times*, 6 June 1985.

Bibliographies—*The Greene Brothers* by Lamia Doumato, Monticello, Illinois 1980; *The Firm of Greene and Greene and Its Impact on Californian Domestic Architecture: A Selected Bibliography* by Robert B. Harmon, Monticello, Illinois 1980.

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For nearly a decade, the young architects Greene and Greene explored and experimented with a variety of styles in their search for an architectural expression that, in their minds, would represent the natural living patterns and regional characteristics of California. They had been trained in the principles of William Morris, enchanted by the California missions, intrigued by the valley landscapes, fascinated by Oriental art and architecture and by the publication of Swiss chalets and Italian gardens and villas. In 1902 their dramatic shift from traditional styles and their embrace of the concepts of the Arts and Crafts Movement was clearly revealed in the James Culbertson house. Although the exterior was reminiscent of the half-timbered construction of English country houses, their use of local cobblestones and clinker brick, the influence of Japanese timber construction in the interiors, and the selection of Gustav Stickley furnishings suggested a more relaxed life style. The brothers themselves regarded their 1903 bungalow for Arturo Bandini as the turning point in their work. The significance of this design, however, lay in its U-shaped courtyard plan, incorporating the garden into the total living pattern and introducing floor plan concepts into the Greenes' work that were less formal and a synthesis of relationships between indoor and outdoor space.

The elements of true care and craftsmanship appeared in various of their designs during 1902 and 1903, but it was the 1904 house for Jennie A. Reeve that brought together, for the first time, the full range of the Greenes' architectural vocabulary and established their California Bungalow style. Here, in this two-story, shingle-clad bungalow were the articulated timber structure, multiple gabled over-hanging roofs, projecting support beams now carefully shaped on the ends, open sleeping porches, vertical slit windows, horizontal bands of casement windows, combinations of cobblestones and brick masonry, leaded stained glass and lantern designs, coordination of landscape, walks, fencing, and gates, and the full development of furniture and interior accessories. Here, as in other unpretentious designs, they demonstrated that modest dwellings could be endowed with grace, dignity, and character.

In the Adelaide Tichenor house, also of 1904, their growing interest in the Orient was reflected throughout the structure, interiors, and gardens. At this time, their own furniture designs began to depart from the four-square directness of Stickley's work. The lines of their designs were more relaxed, and, as their experience and convictions grew, they gracefully combined integrity, craftsmanship, and human personality into their works.

As larger commissions came into the office the Greens, through careful handling, they easily adap-

ted the bungalow philosophies for more sophisticated designs by stretching its flexibility of concept and their personal sensitivities to the fullest. Structure and site became one. In order to relate the larger structures to the landscape, they emphasized and expressed the horizontal line in cantilevered roof lines, broad bands of casement windows, and sleeping porches. Outdoor terraces with wide stairways provided positive transitions to the grounds. The Greenes firmly maintained that a wooden structure should express the integrity and identity of each separate part, each treated as a design element. It was their handling of this concept that produced a symphony of wooden joinery. Wood panelling and trim were fastened with brass screws covered at times with square pegs of ebony, mahogany, and oak. Woodwork was brought together in different planes. Materials other than wood—brick, tile, boulders, metal, and glass—retained their own identities and functions, yet each contributed to the richness of the total composition. No detail was overlooked. Every peg, wedge, downspout, air vent, and fixture was designed into the whole.

At the height of their career, in the elaborate residences designed between 1907 and 1910, the Greenes' meticulous attention to detail, their insistence upon the highest quality of craftsmanship and materials, and the latitude given by clients for the design of nearly all of the interior furnishings developed in the brothers so exalted a set of standards for their work that soon very few people were able to afford their creations. At this same time, public tastes were changing, poor emulation of their work obscured the progressive spirit and integrity of the originals, and thus fewer and fewer commissions came into their offices. Concurrently, the brothers' individual interests again surfaced. Charles in particular wanted time to pursue his painting, photography, writing, and philosophical studies. The brothers' mutual respect allowed each of them to follow an independent path while they continued to work together. In the years that followed, their independent commissions and the clearly identifiable individual input into joint work attest to their unique and varying personal genius.

Today, their reputation as the leading architects of the Arts and Crafts Movement in America presently rests on the incredible craftsmanship and progressive designs for their ultimate bungalows for the Blacker, Ford, Gamble, Pratt, Thorsen, and Culbertson families. Time will, however, focus considerable importance upon the swift evolution and refinements of their works between 1902 and 1906 as well as their independent designs after 1910, where their personal responses to changing attitudes reveals the brothers' sensitivity to each new day, client, and site.

—Randell L. Makinson

# The Greene and Greene century

*In 1894, two architect-brothers came to California and changed forever the way we think of home*

*PSN 10-14-94 D1*

**By John Farrell**

**H**ard to believe, perhaps, staring at an inversion layer filling the basin from mountains to sea on a hot October day, but it was the air that always attracted pioneers to the local foothills in the last century.

Scientific theories back then believed that the healthful quality of the local air could cure disease and all other ills bred in crowded, smoky Eastern cities.

In 1894, two Boston-trained architects — brothers born in Brighton, Ohio — opened their own architectural firm in Pasadena, where they had moved to be near their parents.

Their father, a doctor specializing in respiratory ailments, had moved West for his health and to establish a local practice.

One hundred years later, those two brothers, Charles Sumner Greene and Henry Mather Greene, are still remembered in Pasadena. Some 65 houses of those they

designed still stand on quiet streets that have seen much change in the century since Greene and Greene started their business — a business that would give its name to a style of local architecture still celebrated and still influential.

The most famous example of the Greene and Greene style, the landmark Gamble House in Pasadena, wants to celebrate the Greene and Greene centenary in style, and is planning an open house just for the occasion. Set for the afternoon of Oct. 23, the event winds up Pasadena Heritage Craftsman Weekend, which starts Tuesday.

The Gamble house, built in 1908 for David and Mary Gamble, is considered the masterpiece of the turn-of-the-century Arts and Crafts Movement in America.

From the outside, the Gamble House is easily identified. Broad, overhanging eaves protect the house and the sleeping-porches from the sun. Inside the house is a masterpiece of woodworking, every detail a mark of

the skill and eye for detail put into the house.

The Gamble House, donated to the city of Pasadena in 1966 in a joint arrangement with USC, is now an example of the finest fusion of American and California lifestyles.

But, as Gamble House director Edward Bosley pointed out, the Gamble is more than just a historic landmark.

"The Gamble House is important not just to Pasadena but to neighborhoods around the world," Bosley said. "Even in places as far flung as Australia houses like this are called California bungalows."

Robert Wilson, who lives in a historic home on the Arroyo in Pasadena, sees the Gamble House in a different light. Something of a bungalow purist, Wilson doesn't consider the two-story Gamble House a real bungalow.

Bungalows can't be higher than 1 1/2-story homes, he said. Besides, the Greens didn't invent

**"They were geniuses working in the style, and they carried the style to its highest point."**

*Robert Wilson*

*historic home enthusiast*

the bungalow style.

Rather, as Wilson put it, "They were geniuses working in the style, and they carried the style to its highest point."

That style reflected many ideas about how houses should be built and lived in. Most important was the idea of living in nature and with nature.

"The idea was to live in nature," Wilson said. "The houses do fit into the landscape and don't conflict with it."

Winter says the smaller-scale bungalows have even earned their own name, "Browne and Browne houses."

These are houses built in similar style to the Greene and Greene

classics, emphasizing wood construction, natural stone-work and comfortable touches like inglenooks around fireplaces and built-in cabinetry.

And they are indeed everywhere. The style was developed in the Eastern United States and moved West with the real-estate booms around the turn of the century.

"Every city that grew up between 1900 and 1930 is filled with bungalows," Winter said. "There are hundreds of them in Brooklyn. San Antonio is full of them."

The "California" cognomen may have originated in some advertiser's mind, or may simply reflect the image of outdoor living that California has long had. The Greene and Greene vision, taking the simple, affordable style and adding the elements of Swiss and Japanese styles to create masterpieces, is uniquely Californian.

"It is important for people to see what preservation of historic houses can do for their community," Bosley said. "It can have an effect on people's feelings about their own neighborhoods, on preserving and protecting them."

# Greene and Greene: the color of success in the Arroyo Seco

By Joseph Giovannini  
New York Times News Service

LIV/1  
PSN 1-2993

At the turn of the century, Midwesterners came to Pasadena to winter in a semi-arid landscape offering dependable sun and panoramas of the majestic San Gabriel Mountain range and its expansive valley. The houses they built in these rolling foothills and along the boulder-strewn, oak-rich ravine that cleaves the city — the Arroyo Seco — record the values of what has been called the Arroyo Culture.

These new arrivals were the liberal Democrats who supported national parks, women's suffrage, progressive education, healthful living and a Craftsman ethic and aesthetic — the Americans who were looking to the land itself to forge an American cultural identity independent of Europe's. Home-grown architecture was very much an instrument of this idealism, and the unpretentious wood-frame villas they built in Pasadena, fused with its noble landscape, embodied the apparently simple life and democratic values they espoused.

Exactly a century ago the young M.I.T.-trained architects Charles and Henry Greene hung up their shingle in Pasadena, eventually conceiving more than a hundred houses that helped foster this notion of southern California as a civilized Arcadia.

Their designs were first patterned after Queen Anne or Colonial Revival styles, and later after chalets, but in the first years of the century, when the brothers were exposed to new books about Japanese houses and gardens, their straightforward, somewhat boxy houses exfoliated in the southern California sun like paper Japanese flowers blossoming in a glass of water.

Their houses started to respond to the

climate rather than react against it. Long roof overhangs acknowledged the sun with the grace of parasols, reducing glare inside, as elevated brick-and-stone terraces invited outdoor living within view of the nearby mountains and Arroyo; sleeping porches were grafted onto second-floor bedrooms.

The Greenes thought of the lots themselves as part of a continuous, flowing landscape, designing lawns and gardens without fences to meld into the surroundings. The brothers were writing a specifically southern California scenario into these houses, inventing a way of life through design that acknowledged the bounty of nature.

## Honesty in materials

Beyond acknowledging what was California about Pasadena, Charles and Henry Greene pursued honesty in materials, workmanship and function, becoming the most advanced exponents in California of the Arts and Crafts movement. Their buildings were characterized by massive timbers and shingle siding, irregular clinker brick and boulders plucked from the Arroyo.

The brothers were to Pasadena what Charles Rennie Mackintosh was to Glasgow and Frank Lloyd Wright to Oak Park. Like those architects, the Greenes designed from the landscape down to the doorknob.

Taking the bungalow that had migrated to California from India, the Greenes developed what has been called the ultimate bungalow — luxurious outposts where genteel Democrats could enjoy the out-of-doors en famille without roughing it.

The most famous of these is the Gamble House, at 4 Westmoreland Place, built in 1908-09, whose image of a spreading live oak frozen in the amber-colored glass of the

teak front door sets the theme of the house, and its standard of understated luxury and originality. At dawn, the sun strikes the stained glass, projecting amber light onto the burnished wood walls, ceilings and floors inside, setting them aglow.

This was the house that David and Mary Gamble of Cincinnati (and Procter & Gamble) commissioned in 1907 for \$50,000. It may be, with the nearby Blacker House, one of the two ultimate bungalows in Pasadena, but it stands in an enclave of other bungalows that might be called the penultimates on Arroyo Terrace, on bluffs overlooking the ravine and the San Gabriel Mountains.

Built or under construction by 1906, this cluster of a half-dozen houses forms an inspired walking tour, almost color-coded by a patterned brick sidewalk and retaining walls spotted with Arroyo boulders. In Pasadena, where citizens dote on their rich architectural heritage in general, and on the Greenes in particular, this enclave has been called Little Switzerland, for the inspiration some of the houses take from the Swiss chalet.

#### Undeified splendor

The three-story Gamble house, a National Historic Landmark, is the rare intact house of this period that has not been despoiled by changes in fashion or the desire of its owners to cash in on its valuable body parts. Complete with its furniture, the house was given to the city of Pasadena and the University of Southern California 1966 by the heirs of Cecil Gamble, the eldest son of the Gambles.

(On tours of the house, which is open four days a week to the public, docents often recount an episode when Cecil and his wife, Louise, were about to sell the house — until they overheard the prospective buyer say she intended to paint over the exotic woods inside. Louise Gamble immediately responded, "We are not selling this house.")

The Gamble house sits comfortably atop the knoll on its one-acre lot, with porches spreading out from the body of

the house. The 6,000-square-foot, 12-room bungalow may have been designed for a captain of industry, but there is an intimacy throughout rather than a striving to be grand and impressive. In the Burmese teakwood living room, over 30 feet long, there is an inglenook for the fireplace, itself 16 feet across, with seats and cupboards that form a room within the room, for shelter in winter. The fireplace and hearth feature handmade tiles with pearlescent glazes.

The paneled living room, along with the central hall and dining room, makes the entire house look like an extended piece of furniture. The virtuosity of the craftsmanship is most obvious in the inventive joinery. Rather than hiding joints, the architects exposed and elaborated them, with metal and leather ties, ebony pegs and wedges, all lovingly sanded and hand-rubbed with oils.

The interiors awed even the notoriously egocentric and grudging Wright, who built the Aztec-inspired La Miniatura a couple of blocks away: "I don't know how you do it," Wright is said to have remarked to

Charles Greene. The British architectural historian Reyner Banham, who occasionally sojourned at the house, noted that the great pleasure it afforded was the sensuousness of walking downstairs in bare feet. It is indeed a shrine of craft, and inevitably visitors reach out to touch the beautifully grained woods.

#### Another treasure

The year before starting the Gamble House, the Greenes built its first cousin at 301 North Orange Grove (formerly 2 Westmoreland Place). Its massively timbered porte-cochere, resting on huge fieldstones, anticipates the elaborately structured timber sleeping porches of the Gamble House. The boulders relate to the fieldstone chimney on the south side of the house, where the stones seem suspended in concrete that slumps under the influence of gravity.

Built at half the price of its neighbor, the Cole House is simpler, but embodies the same Craftsman ethic of the nobility of natural materials and intimacy with the landscape. Its simple volume is a link to the earlier houses on Arroyo Terrace. (The Cole House is now used as the administrative headquarters for

the Unitarian Neighborhood Church campus, whose surrounding buildings are designed to complement the Cole House.) Streets are paved now, and Pasadena is thoroughly suburban, but as visitors proceed to earlier Greene and Greene houses, including Charles' own, they might imagine this area as a much more rugged landscape, without blacktop — open, rolling terrain dotted with ancient live oaks. The retaining walls along the terrace, a mixture of boulders from the Arroyo and clinker brick, signals that the enclave was designed as a middle ground between raw nature and a manicured suburb.

At the corner of North Orange Grove Boulevard and Arroyo Terrace, it is difficult to sort out the original cottage at 440 Arroyo Terrace that Mary Ranney, a designer in the Greene and Greene office, built in 1907 for herself, given a substantial rear addition by an unknown architect. Still, the house embodies the major points in the firm's vocabulary. The shingle facades are supported by crossed horizontal beams, and are sheltered under a protective roof projecting well beyond the body of the

house.

The Hawks House at 408 Arroyo Terrace — a building with the simple profile of a two-story chalet — exemplifies the brothers' earlier work, and conveniently obviates a detour to another nearby Greene and Greene, the John C. Bentz House at 657 Prospect Boulevard. After rejecting a more expensive plan by the Greenes, the Hawkses, who were friends of the Bentzes, simply duplicated the simple but dignified chalet that the Bentzes had commissioned from the architects.

#### More than just a wall

At about this point along Arroyo Terrace, the retaining wall common to several addresses takes on a life of its own. These walls, with boulders of all sizes, some Cyclopean, have a nonchalance that masks their role as fences. The wall at 400 Arroyo Terrace creates privacy for the van Rossem-Neill House, which was designed by the Greenes as a cottage in 1903 and enlarged by the architects in 1906. The house sits close to the sidewalk, and the wall rises and swells protectively, while affording the passer-by a rather near-at-hand spectacle.

After passing the house Charles Greene designed for his sisters-in-law at 370 Arroyo Terrace, the stone and brick display culminates in the high retaining wall at 368 Arroyo Terrace, forming a more powerful facade than that of the house itself, just up the steps. This unprepossessing house, lovingly restored over the last several years, is the home Charles Greene built for himself and his growing family in five installments, starting in 1901.

The dominating feature of the site was a majestic live oak that, until its much lamented death several years ago, made the modest house seem like a treehouse. With its incongruent geometries and distorted roofscape, the structure has an eccentric charm, and still seems to carry Charles Greene's reticence, never expressed in the more self-confident and rigorous ultimate bungalows.

If the James A. Culbertson House at 235 North Grand Avenue, at the corner of Arroyo Terrace, gives the impression that something is missing, it is because in the early 1950's the second story of this early 1902 Greene and Greene bungalow was removed. Efforts over the last several years to restore some harmony to it have helped compensate for the decapitation.

#### Bungalow writ large

If the Culbertson House lost a story, the magnificent Theodore Irwin House across the street at 240 North Grand gained one. Its masterful and complex composition of hovering roofs and thrusting volumes gives no clue that the design is a Greene and Greene remodeling of a modest one-story bungalow originally built around a small central court. The beautifully sited house consummates the bluff — and the Greene and Greene walk.

The architects' great roofs here are the unifiers, establishing strong, overlapping horizontal lines. The porches and pergolas, as well as the roof rafters, are built of the strong timbers that give all the their houses an aura of strength, allying them to the gardens the Greenes encouraged and the larger landscape the architects so deeply honored.

Tours of the Gamble House are conducted Thursday through Sunday, noon to 3 P.M. Admission charge is \$4, \$3 for seniors, \$2 for students; children 12 and under are free. Groups of 10 or more should arrange tours by calling (213) 681-6427 or (818) 793-3334.

*Joseph Giovannini, a native son of the San Gabriel foothills, is a New York architectural designer and critic.*

## *Sophisticated But Simple*

# Charles, Henry Greene left indelible imprint

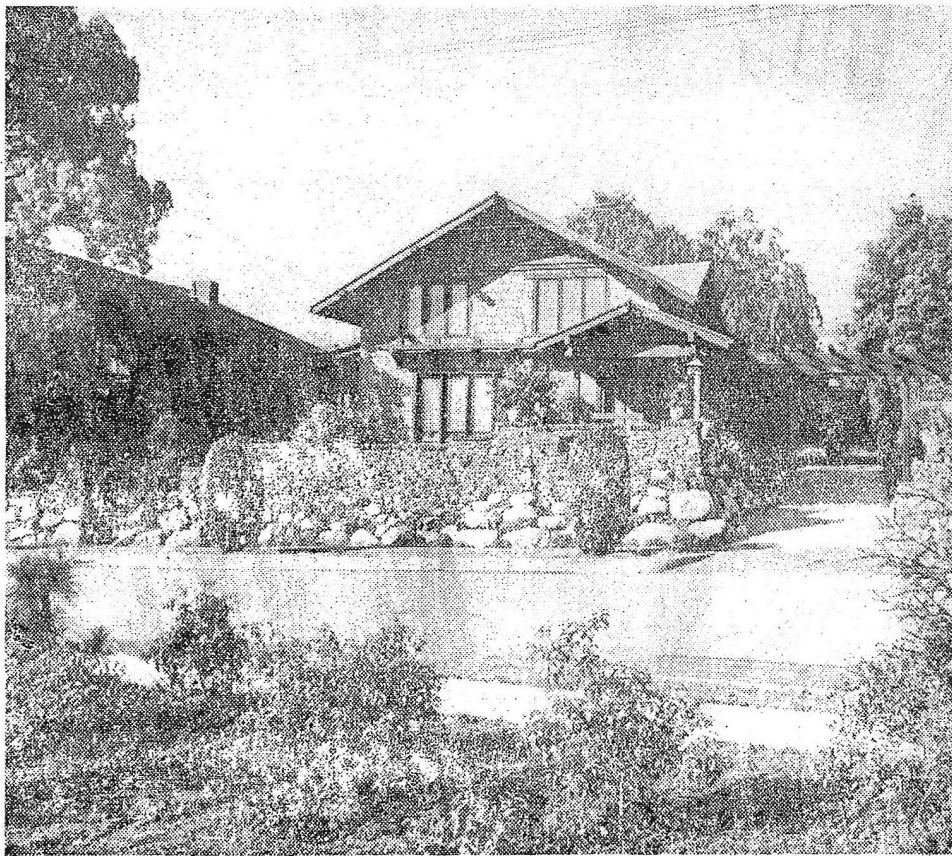
By RANDELL L. MAKINSON  
*Curator, The Gamble House*

The highly individual work of American architects Greene and Greene is internationally identified with the best domestic architecture this country has ever produced. And while some of their later work can be found in other areas of California, it is in Pasadena where their legend is most evident.

Here along with other followers of the Arts and Crafts Movement, Greene and Greene played the leading role in establishing Pasadena as one of the centers for the development of significant new directions in American architecture in the first decade of this century.

They turned their backs upon the tired Beaux Arts designs of past cultures and came forth with highly sophisticated but simple forms which spoke of the people and life of Southern California.

Trained in the eclectic classics, Greene and Greene fell under the spell of the Franciscan Mission, the Orientalism of the turn of the century and the enthusiastic philosophies of the spreading Arts and Crafts Movement. As architects Charles and Henry Greene reacted and responded to the myriad of influences upon them and because of their own artistic genius, part all of these experiences and talents together to produce their very special kind of architectural statement.



—Staff photo by Margaret Stovall

**RESTORATION** — An example of current restoration activity, this early Greene and Greene bungalow at 400 Arroyo Terrace has recently had its inappropriate 1925 stucco exterior removed, it has been renovated inside and has been restored to its original 1906 character with redwood barn shakes. There is strength and vitality about the original Greene and Greene designs which today capture admiration of young and old alike.

Pasadena Star-News  
June 12, 1974; p. B-11

continued...

Wood was the primary vocabulary. It was readily available, easily adapted to their ideas, very much a part of their technical expertise, and they and their craftsmen exploited its qualities with unsurpassed finesse. Their designs possessed distinct style. They were bold and expressed a relaxed freedom from the past.

There were strong hints of the Orient, feelings for the Swiss and the Missions, yet overall there was a freshness particularly appropriate to the California landscape.

Throughout the work of Greene and Greene there is a continuity of spirit, a feel of sculpture, a sensitive

relationship of structure and site and a oneness between concept and detail that is sometimes so subtle that over the years we have taken its beauty for granted. Unfortunately at times fashions has won out over appropriateness and fresh coats of paint have destroyed the beautiful weathered patina which time has so materfully placed on the natural wooden exteriors and interiors.

But there is a strength and a vitality about the original Greene and Greene designs which today are capturing the respect and admiration of young and old alike as evidenced by the thousands each year who come to Pasadena to visit The Gamble House, their most complete and best preserved work. And there is also the same strength and vitality

about the new owners of California bungalows, whether they be by Greene and Greene or by others who fell under the influence of the Arts and Crafts Movement.

For today young families are looking at Pasadena, searching out these well designed structures and investing their energies and savings in authentic restoration works which have been so successful that others have been encouraged to seek out the hidden treasures in their own homes. As a result of these individual projects our neighborhoods are being enriched and exhibit that unique

character which is again bringing visitors from everywhere to view Pasadena's significant architecture.

The contributions of Greene and Greene to American architecture is very great. But nowhere is it so important as in its native Pasadena where it gives roots and stability to our environment. The study of their work is, of course, important to the scholar, but even more important it is bringing about a greater public awareness and demand for better architecture, a pride in Pasadena's cultural heritage and a serious and general concern for its preservation.

## **PETER HALL**

### **Master Builder**

Peter Hall was born in Stockholm in 1867 and was brought to the United States at the age of four. He came to Pasadena with his mother and two brothers in 1886. For six years he was active in gold mining in Alaska, and in fact kept a financial interest in mines until his death. Eventually, Hall became a self-taught craftsman who gained a reputation as the best stair builder on the Pacific Coast. He went into the contracting and building business for himself and was joined by his brother John who ran the carpentry mill. By 1895, local directories listed him as a "cabinetmaker."

Peter Hall met Charles and Henry Greene around 1906 and was to become virtually their personal contractor and their most significant associate. The Halls and Greenes were said to have worked together most harmoniously. Some of the most well-known Greene works such as the Gamble House and the Blacker House definitely owe some of their magnificence to the work of Peter Hall. It is interesting to note that, although Hall was incredibly skilled in erecting buildings in all styles (everything from Swiss Chalet to Japanese), his carpentry always retained the basic elements of Swedish joinery.

Some have claimed that the Greenes set Peter Hall up in business and trained his craftsmen to meet their demands. Records show, however, that he was working with other architects before 1906. The Bragg House, as well as scores of other houses in the Pasadena vicinity and in the Holmby Hills area of Los Angeles, are evidence that Peter Hall did fine work outside the Greenes' control as well. (In fact, the Hall Manufacturing Company had been established by 1911.)

Peter Hall resided with his wife Lida at 769 North Marengo Avenue in Pasadena. He was very active in fraternal orders, being a member of the Shriners, the Elks, the Masons, and the Knights Templar. Hall also served as a Pasadena City director in the early 1930s. In 1937 he associated with his son Robert in the firm of Peter Hall & Son. Hall died suddenly at the age of 71 in Pasadena in 1939, having just completed the construction of three homes and in the middle of planning another.

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by Tim Gregory

## PETER HALL, FORMER CITY DIRECTOR, LONG RESIDENT HERE, DIES

**Prominent Building Contractor, Who Served  
On City Board Following Recall Vote,  
Succumbs Suddenly At Age Of 71**

Peter Hall, prominent building contractor and former city director, died yesterday at his home, 1901 Queensbury Road. Death was due to a heart attack. He was 71.

Mr. Hall had not been feeling well for three days. His death shocked his host of friends throughout the city.

Mr. Hall became a member of the board at the time of the recall, taking office in January, 1932, and serving until late spring, 1933.

At the expiration of his term, Mr. Hall did not run for re-election due to the pressure of business. However, he recently expressed the hope that he might again enter a campaign.

Shortly before his death, Mr. Hall completed the construction of three homes, one in San Marino and two in Pasadena, and was due to start construction this week in residence in Altadena.

Since coming to Pasadena in 1886, Mr. Hall constructed scores of fine dwellings in Pasadena and vicinity, and in Hollywood Hills, Los Angeles.

Mr. Hall moved to Pasadena with his mother and two brothers, John Hall and the late Rev. Albert Hall, who was at St. Mark's Episcopal Church. For six years during his early residence here Mr. Hall was active in gold mining in Alaska. At the time of his death he had an interest in a mine at Barstow. Mining and hunting were his hobbies.

### Active In Lodges

Mr. Hall was born in Sweden, and came to the United States at the age of 4.

He was a life member of the Shriners and Pasadena Elks Lodge, and a member of the Masonic Lodges. He was past commander of the Knight Templars, and retired from office a year ago as prelate, becoming prelate emeritus. For several years he was senior warden at St. Mark's.

For the past two years Mr. Hall's son, Robert Donald Hall, has been associated with his father in the contracting business.

He is survived by his widow, three children: Mrs. Guy E. Hodgkin, Mrs. Clinton C. Campbell, and son, Mr. Hall, all of Pasadena, and a brother, John Hall of 269 North Oakland Avenue, and five grandchildren.

Funeral arrangements in charge of Turner and Stevens, will be announced later.



PETER HALL

Pasadena Post,  
September 18, 1939





# MANISMANE

House as the "more boxy" predecessor of the Gamble House, Pasadena's most public Craftsman house. Andersen also the chairman of the local Cultural Heritage Commission, worked on the Bolton House restoration project from start to finish. Start was 1979, finish, 1982.

plenty sharp.

"Antitaste," was how Ken Ross, owner and restorer of the mansion, described the decor in an article in the October/November 1983 edition of *Fine Homebuilding* magazine.

Antitaste and indignity; the Bolton

By D. G. Fulford

Charles Greene was a dreamer. Henry Greene was a technical perfectionist. They came to Pasadena from Cincinnati, Ohio in the 1880's and saw endless possibilities. The Greene and Greene brothers, as they are known in architectural circles, set standards in workmanship and architecture that are attainable only by such dreamers and perfectionists.

The Bolton House, a Greene and Greene masterpiece on Del Mar Boulevard built in 1906, has survived year by year, chameleon-like year, and owner by different strokes-for-different-folks-owner. And now, thanks to the dreamers and perfectionists of modern day Pasadena, it has been lovingly restored and faces the future shining beyond even its former glory.

Tim Andersen, a Pasadena architect specializing in restoration and top-quality new projects, has described the Bolton



A Greene and Greene classic is restored.

**"THE BOLTON HOUSE,** like the Gamble House, is a celebration of materials. Through its conspicuous joinage you can really see how a building works," says Andersen.

The particular beauty of how a building works is in the eye of the beholder, however, and after the Bolton House went through four owners, many changes, and a redecoration in a mixture of French Provincial and Early American style, the eye of the beholder had to be

House was headed toward an unhappy end as a book depository for Ambassador College when Ross purchased it in 1979. It was in such sorry shape that look-through leaks and camouflage of bad plaster technique practically obliterated its arts-and-crafts heritage.

Ross, Andersen, and a crew of about twenty people painstakingly worked on the house, the first restoration in the area, done all at once and in an occupied dwelling. The workers, craftsmen really, were mostly Fuller Theological Seminary students, unspoiled by "tricks of the

trade." Ross believes that construction companies are capable of much better work than they usually do, but competitive bidding and time constraints take a toll on work.

They worked from original blueprints, building permits, and photos, and in some areas of the house were able to identify and reproduce the original color schemes.

**"IN THE 1990'S** building permits were actually a recording of what you intended to do, for safety reasons," says Tim Andersen. "Now everything is controlled, the bureaucracy is self-perpetuating."

Now on the National Registration of Historic Places, the Bolton House is restored and enhanced like a Greene brother's dream. The fireplace has been rebuilt with original Grueby tiles, each is handmade and, like snowflakes, no two are alike. Furnishings are ebony trimmed and joined with such attention to detail that screws are recessed into square holes and then hidden behind ebony pegs. Features include Tiffany glass, shiny brass and copper trims, and beams built like canoes around interior ribbing. "There's no such thing as an uncraftsmanly Craftsman house," says Ross.

Hope is that heritage will be preserved, that an era of functional elegance that included sun rooms, music rooms, pantries, and morning reading rooms will extend far and beyond TV rooms, hot tubs, and basement rec rooms blipping with the sounds of video games.

Somewhere, the Greene boys are watching.

Nine to Nine  
April 23, 1985

# Oohing and ahing over a

**Craftsman**  
PSN 11-6-94 G1  
By Stan Wawer

SPECIAL SECTIONS EDITOR

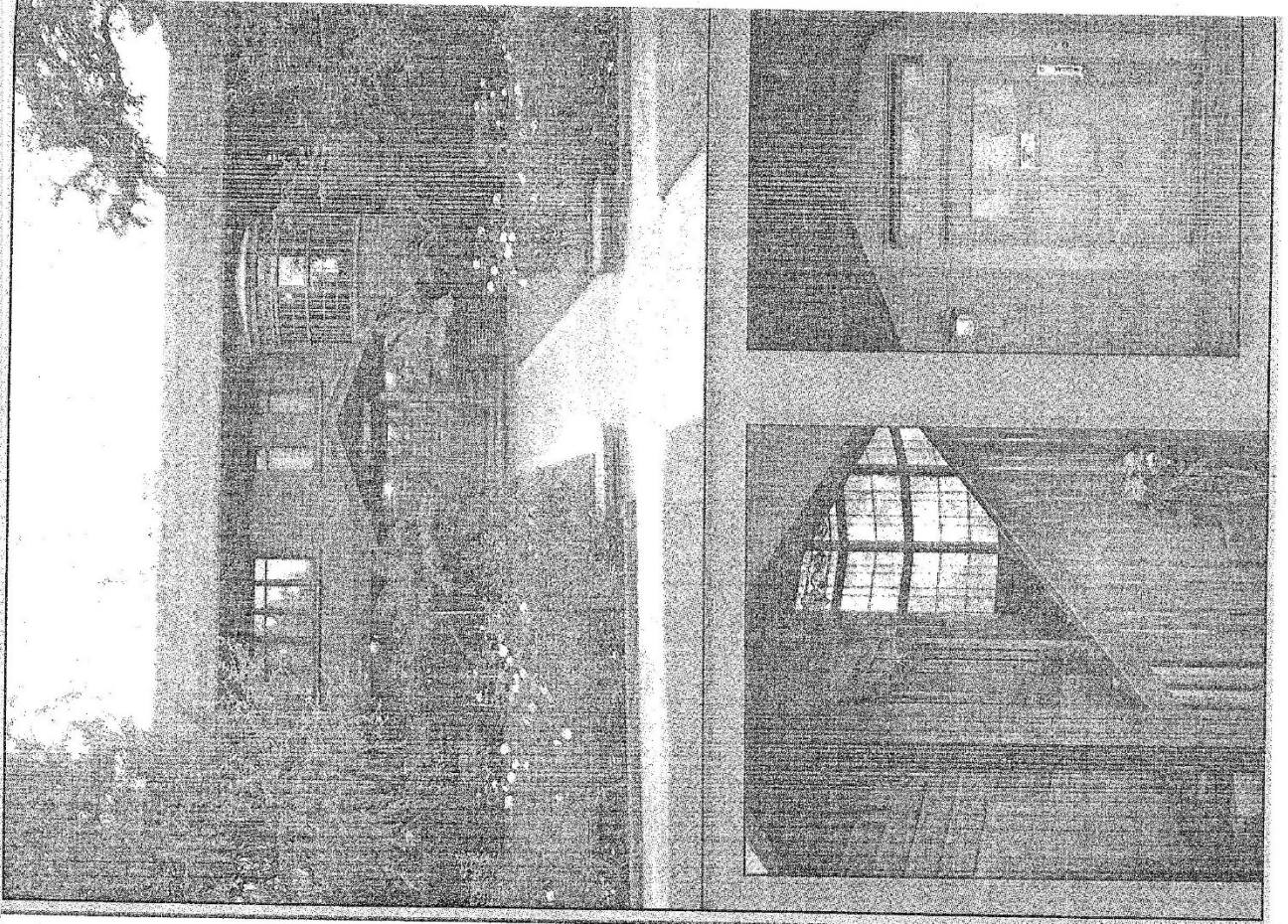
**C**harles and Henry Greene, of the famous Pasadena architectural firm of Greene & Greene, have a whole bunch of Craftsman homes that make aficionados ooh and ah, but none any more so than The Bolton House.

It was built in 1906 as the second home designed for Alice and Dr. William T. Bolton by the Greene brothers.

The Greenes' attention to joinery and wood finishing is displayed by scarf joints, rounded beams, pegged joints, metal strapping and tapered posts in harmony with craftsman woodworking.

Dr. Bolton died before occupying the home. In 1917, Alice sold The Bolton House to Kate, Margaret and Cordelia Culbertson who moved from their well-known Greene & Greene house on Hillcrest Avenue.

The Bolton House charts the development of the Greene's style over much of their career as they returned, under the Culbertson patronage, to modify the home on several occasions. Of special interest is the development from the round wooden peg to the square ebony peg used by the Greenes for the first time in The Bolton House.



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continued...

The home remained in the Culbertson family until the early 1950s. Restoration began on the house in 1979 after it was purchased from Ambassador College.

Ambassador College used The Bolton House as a book suppository. The school later considered using the house for a dormitory, but finally decided on demolition. The city of Pasadena, with the help of the Pasadena Historical Society, stopped the demolition at the 11th hour.

The present owners, Robert and Kathy Martin Jr., have continued the restoration for the last nine years.

"When dealing with wood that's 80 years old, it really takes nine years to restore," Kathy Martin said. "Wood that old becomes very dry. There's no oil in it."

Kathy started restoring the wood from the first day the Martins moved into the house.

"I took an entire week to wash and oil the wood," Kathy said. "I put on some opera really loud and went to work on the wood. As the week went on, I could here it come to life.

"I've rubbed with oil for nine years," she continue, "and the

wood absolutely glows. Orange oil is one of my favorites. The house doesn't like lemon oil. I go through four cans of Old English Furniture Polish every week."

Robert Martin is president of the Pasadena Rose Society and recognized rosarian with a collection of 380 award-winning rose bushes. Kathy is a professional chef, writing for *Bon Appetit* magazine, and teaches in the Bristol Farms cooking school. She also is a classical harpist.

The front door of The Bolton House is a massive affair of hand oiled cedar with teak panels. The Charles Greene designed stain glass window was executed by master glass fabricator Emil Lange of Tiffany Studios. Original quarter-sawn tiger oak floors are found throughout most of the home.

The stairwell's bay window modification in 1929 by Peter Hall and Garrett Van Pelt features the stained glass artistry of Judson Studios. The square pegged banister with cross grained end caps and round pegs illustrate the fine wood craftsmanship.

What the Martins made into a music room was enclosed in 1927 to create a sun room. The tile floor was replaced with quarter-sawn tiger oak. The walls are covered with imported, lacquered Japanese grass cloth. Windows and doors lead to garden and patio vistas.

Sand-plastered living room walls are highlighted with Port Orford Cedar beams, trim and doors are influenced by Oriental temple design. Honduras mahogany built-in cabinets, benches and reproduction lanterns with stained glass and copper-foil are additional features.

The restored Otis Elevator, installed in 1936, services the basement and is in excellent working condition.

"Kate Culbertson was responsible for the elevator," Kathy Martin said. "She had difficulty navigating the stairs."

The basement is about 2,000 square feet, with a multitude of storage space. Kathy uses the basement to store categorized fixtures and stuff that were left in the house, and Robert uses it to prepare his roses for competition.

The only way to truly appreciate this magnificent Greene & Greene home is to see it. Touches of excellence are everywhere.

Modified in 1929 by Van Pelt and Hall, the grand powder room features the original one-legged sink, built-in cabinet with purse and glove drawers. Art Nouveau-style glass is inset in the door and win-

dow of the water closet.

The fully equipped modern kitchen, in the Greene & Greene style, includes cabinets of V-grained redwood with selected bird's eye panels that lift out for easy cleaning, a cloud lift designed spice rack, cutting boards of maple and floors of three-quarter-inch maple.

American Olean commercial grade tile, from the floor to the top of the doors and interspaced with cabinets, was selected to blend with the Greene & Greene design.

Reproduction stained glass and copperfoil lantern and window compliment the room. In the '50s, the kitchen was featured in *Home Magazine*.

The master suite and vogue room include mahogany closets and drawers with ebony inset pulls. The continuous header is accented with a scarf joint. Reproduction lanterns are highlighted with square ebony pegs. The vogue room features re-

tractable windows and a new stained glass window separating it from the master bath, which includes the original sink with chrome fixtures, two medicine cabinets, a gentleman's tie cabinet, glass and chrome towel bar and original wall heater. The threshold and shampoo ledge are marble.

The full-size basement is accessed by the elevator and outside staircase. The area includes a basement kitchen with utility tubs, electrical and gas service, seven gravity heaters, extensive storage and the original vault installed in 1906.

Kate Culbertson had four support posts removed when she added a large room in the basement under the living room.

"We discovered the need for the supports after the Whittier earthquake (in 1987) and \$10,000 later," Kathy said.

The back house cottage includes a living area, walk-in closet, kitchen

and bath.

The back yard is on two levels. The lower level has a lily pond with koi and a Japanese Garden, not to mention Robert's beautiful rose bushes.

It's not going to be easy for the Martins to leave The Bolton House, but Robert's work is taking him north.

"I love the proximity to Old Town," Kathy said. "Never in nine years have we had any kind of problem. Security constantly patrols the area. This is really living in your community. We have everything here.

"This is where the bands line up for the Rose Parade," she added. "It's so much fun. I really love this house. It's not going to be easy leaving."



The addition of a two-story bay in 1929 drastically altered the front facade but enhanced the stairwell inside.



The Reitzes play games around the Limbert library table in the sunroom.

*T*hirty-five years ago, forklifts and hand trucks roamed the halls of the William T. Bolton House, wreaking havoc on the floors, walls and woodwork of this historic 1906 Greene & Greene residence. By this point in its colorful history, the Pasadena, Calif., house belonged to a local college, which was using the building as a book depository. Sadly, it was not the first indignity suffered by this wonderful Arts and Crafts home.

The history of the Bolton House also includes the addition of a substantial two-story bay in 1929, against the Greenses' wishes. Their reluctance is understandable, as the bay detracts from the front elevation, although it also creates a dramatic landing in the stairs to the second floor, and its generous windows flood the space with a warm light. In the 1950s the house suffered another unfortunate update—in this case, French provincial—that stripped it of lighting fixtures and some woodwork, saw

Style 1900 (Winter 2010)  
Continued...

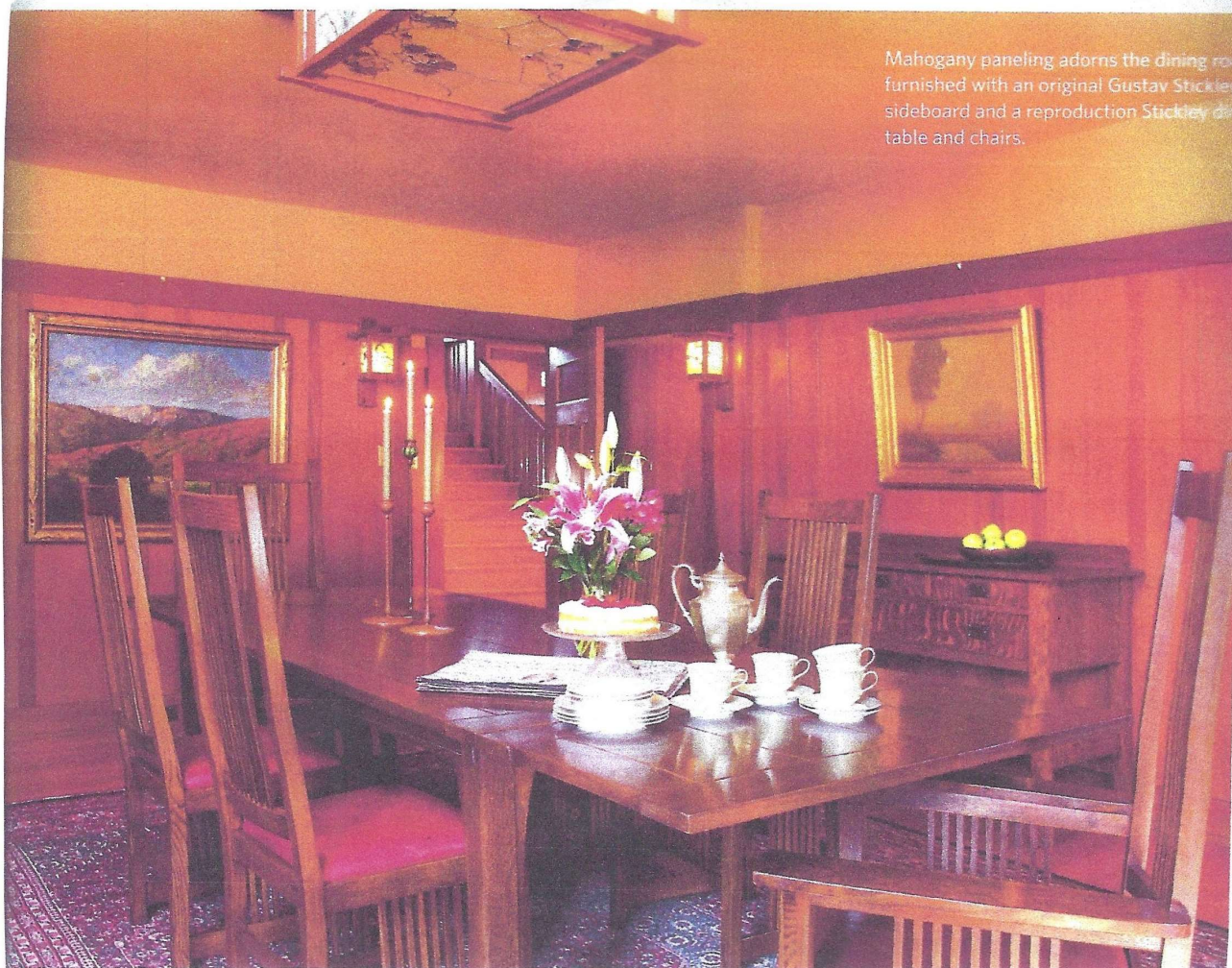
the remaining woodwork painted over, and Grueby fireplace tiles covered with plaster. At one point, the Bolton House was destined for demolition. Fortunately, salvation was in sight.

Since 1995, the house has been in the care of its eighth owners, Tom and Nancy Reitze. "When we bought the house 15 years ago," Tom says, "there was a two-fold purpose: We loved the house as a peaceful and aesthetic space to live in, and we also liked the idea of contributing to the preservation of Greene & Greene's work."

So they have, undertaking hundreds of small projects to complete restoration begun by a previous owner and to maintain the house as accurately as possible. Salvage yards and eBay have been valuable sources for replacement hardware and fixtures—including a period toilet.

"We tracked down a tank in South Central L.A.," explains Tom, an insurance executive, "and a bowl in Berkeley, both of which exactly match the make and model used elsewhere in the house."

Their most significant accomplishment was restoring the sunroom, originally a porch on the back of the house that was enclosed in 1927 according to a design by Greene & Greene. (The firm altered the house several times for the second owners.) Tom describes removing a built-in bookcase that had been added in recent years and discovering "a small portion of the original exterior of the house, last seen when it was covered up in 1927. We left that small bit of the exterior wall exposed and untouched so one can see what the outside of the house looked like over 80 years ago."

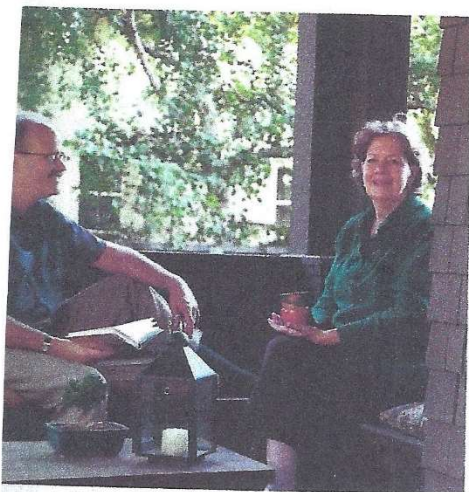


Mahogany paneling adorns the dining room furnished with an original Gustav Stickley sideboard and a reproduction Stickley dining table and chairs.

The sunroom is bathed in natural light enhanced by yellow walls and hand-rubbed woodwork. Sunlight is a recurring theme, in fact, as the home's numerous windows are shielded from summer sun by broad eaves, which still allow indirect light to brighten the interior. Pale wall colors amplify the cheerful effect.

Charles and Henry Greene are best known for a small set of houses designed and built in a brief span of several years. These so-called "ultimate bungalows," and the hundreds of furnishings designed for them, represent the culmination of the brothers' creative genius and the pinnacle of the Arts and Crafts in the United States. Of course, these houses didn't arise in a vacuum, rather they are the result of an intense and rapid evolution. A number of houses in the Greene & Greene canon serve as markers along this evolutionary path: the Culbertson, Bandini, Reeve, Tichenor, Pitcairn and Bolton houses each represent some significant advance in the firm's development.

This was the third house that Dr. William T. Bolton commissioned from Greene & Greene. The brothers' rectangular design featured a single-gabled roof with broad eaves and exposed rafters that were, by that time, typical features for the firm. A substantial house (construction costs approached \$18,000), it included furniture for the living room, dining room and entry hall. Sadly, Bolton died before he and his family could take up residence. His widow rented the house to Belle Barlow Bush, who was sufficiently enamored with the already-completed dining room furniture that



Above Tom and Nancy Reitze relax on the front veranda.

Top The master bedroom includes a wall of original built-in cabinets complete with custom pulls. A Gustav Stickley no. 627 chest anchors the corner, alongside a Limbert no. 848 rocker.

she had the living room and entry pieces constructed and requested the design of additional pieces, including a well-known curio cabinet and a mantel clock with bumblebee inlays. The significance of the Bolton commission is due, in large part, to this furniture.

The Bolton House furnishings were more elegant and sophisticated than anything that came out of Greene & Greene's office up to that time. They included the first use of mahogany and of the square ebony pegs that would soon become a trademark feature of their work. Inlays were prominent on dining room pieces and on a wonderful drop-leaf living room table. Best known are the hall table and chairs. The hall table recalls Chinese designs and is unusual for the Greens in that the top does not overhang the base. The chairs are reminiscent of examples by Frank Lloyd Wright, with straight backs incorporating square spindles. The "lift" detail—the rise or fall of a horizontal line that is ubiquitous in Greene & Greene designs—is used throughout.

The Reitzes would love to reunite the house with some of the original furniture, none of which remains, but have thus far been dissuaded by the high prices at auction. "Imagine \$400,000 for a simple entry chair!" Tom exclaims. In an



Restored in the late 1970s, the kitchen fits the tenor of the home, with cabinets that match original units in the butler's pantry. The upper doors slide on rails—a concession Greene & Greene made after the San Francisco earthquake to prevent cupboard doors from swinging open during a temblor.

exciting development, they have recently commissioned reproductions of the original hall furniture: the table, two chairs, a plant stand and a mirror.

Tom and Nancy have furnished their home with an impressive collection of Arts and Crafts originals by Gustav Stickley, L. & J.G. Stickley, Limbert, the Shop of the Crafters and even Frank Lloyd Wright. Several Stickley reproductions fill in the gaps. Such furniture is quite harmonious with Greene & Greene interiors, which typically include large quantities of wood. In the Bolton House, the entry is paneled in Port Orford cedar and the dining room is outfitted with mahogany. (The door connecting them features the corresponding wood on each side.) Every room

includes wonderful, substantial architectural trim in a satin reddish-brown finish.

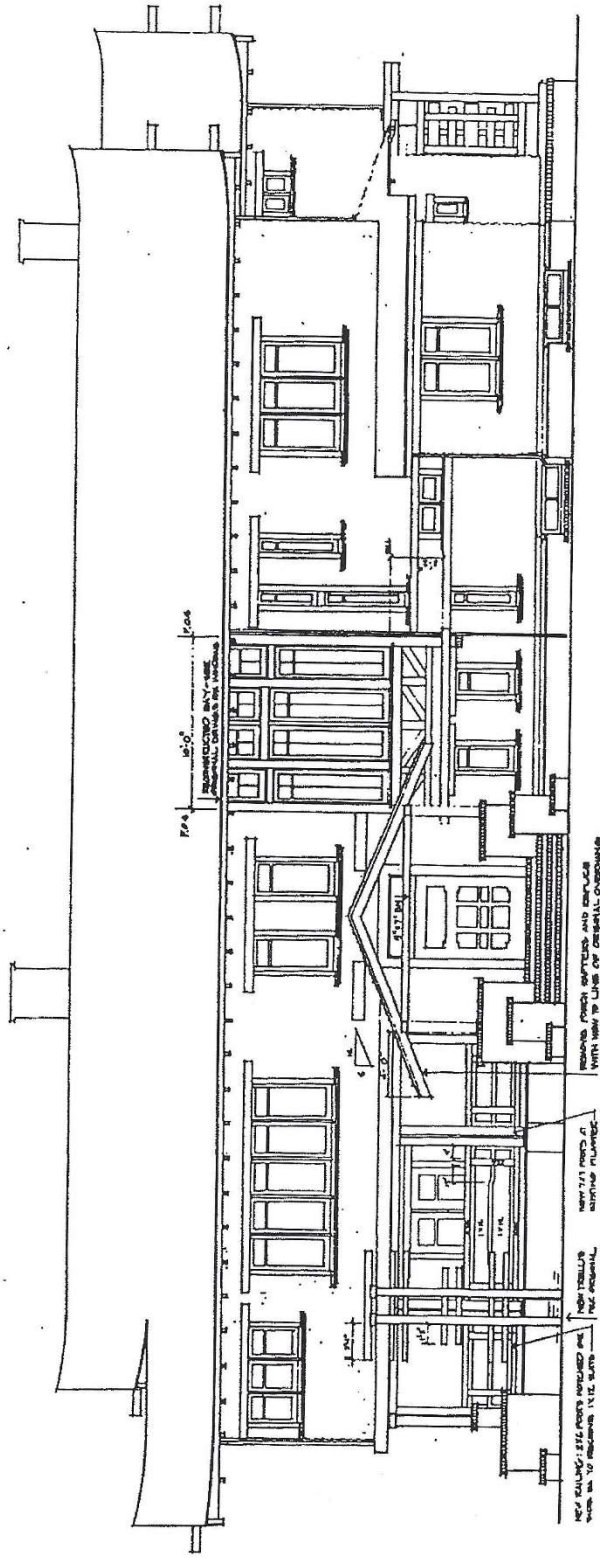
Living in a historically significant house offers some challenges in addition to the rewards. "It can be a problem to run computer cable where you want it or there may not be an electrical outlet where you need it," says Tom, adding, "It would be nice to have some modern shower equipment!"

He quickly brushes aside any inconveniences. "These are minor trade-offs for the larger experience of living in an old, well-built and beautiful space." ♦

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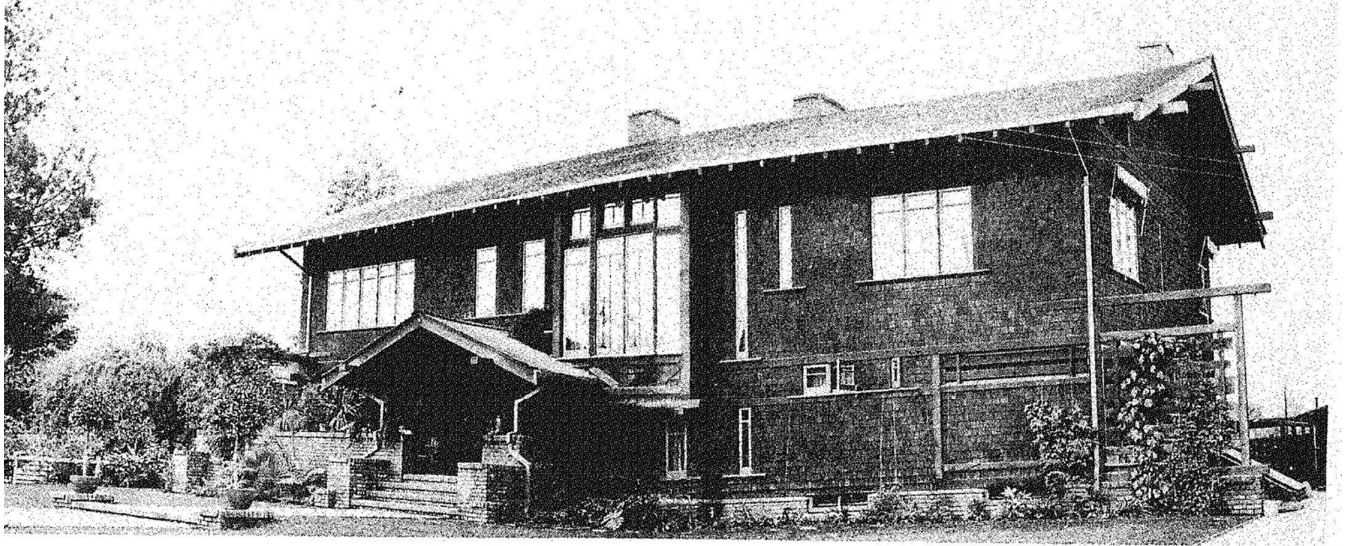
*David Mathías is an author and photographer with interests in architecture and furniture, particularly of the Arts and Crafts period.*

*Pasadena Heritage Proudly Presents  
THE BOLTON HOUSE*



*designed and built in 1906  
by  
Charles L. H. M. M. M. M.*

Pasadena Heritage docent script (1985)



Dr. William T. Bolton house, 370 Del Mar (formerly Elevado Drive), Pasadena, 1906. Photograph courtesy of Documents Collection, College of Environmental Design, UCB.

**57. Bolton House, 1906**  
**Charles and Henry Greene**  
*370 W. Del Mar Boulevard*

The shingle exterior shows only a few signs of the Japanese influence that was to emerge full-blown in the Greenes' work two years later. The staircase bulge was added by Garrett Van Pelt in 1918. The house has gone through many interior changes, but it was restored in 1982 by Tim Andersen.

Gebhard and Winter  
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