The residential architecture of a region reaches beyond structural design. Architecture is bound to community, culture, environment, and lifestyle. Structure equates identity. Identity grows from the desire to distinguish one's home (both local and regional) as unique and independent.

Turn of the century California was one such region—young enough to still be searching for identity and a sense of place. Two architects, Charles and Henry Greene, helped launch both Pasadena (where the bulk of their work was focused) and California as frontrunners in the development of creative new designs in American residential architecture. Charles and Henry created more than homes, they helped restructure a way of thinking, living, and building. They were not satisfied to transplant the standard bungalow design to the region. The Greenes created a California bungalow enhanced with their unique signature. Their homes were tailored explicitly for the warm, temperate southern California climate. To imagine the expansive verandas and open windows of the Gamble house (1908) in Alaska feels awkward and out of place.

The structural creations of Greene and Greene offer insight into working genius, raising their craft to new levels of quality in craftsmanship, detail, and integrated design. Their domestic residences remain not only as living documents of social and architectural history but also as the educational base for new generations of designers and architects. Their work is an important resource to southern California not only because of its unique visionary style, but because it remains as testament to and a signature of southern California climate, environment, and

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lifestyle. The culture bound into these designs should be carefully pre­served to prevent the permanent loss of a dynamic piece of history and identity. What follows is a comprehensive look at the two brothers, Charles and Henry, and the environment that inspired them to elevate their craft into an art.

Greene and Greene: the creation of architectural genius

Mass production of the late 19th and early 20th centuries and the out­fall of the industrial revolution left little room for the expression of individuality. The Victorian style home typical of this era showcased factory-made proficiency but abandoned the handwork of the skilled craftsman. In the United States, the push west, especially during the mid-1880's, was, in part, an effort to escape the pressures of an increas­ingly industrial, mechanized world. Yet even with this physical shift away from the old cities, the ties did not break—classical design in architec­ture, a product of eastern influence, continued to guide architects who migrated to the west coast. Yet, the visionary minds of this new population grew restless with the safety found in eastern rhetoric. The late 1880’s became marked by an exploratory searching for a new ex­pression of identity.

Charles and Henry Greene epitomized this cycle, mirroring a societal dissatisfaction with an ethic which bore little relationship to the new en­viron of the West. The Greenes’ inspiration and originality in architec­ture was fortuitously timed to meet the needs of a growing city—with a people seeking change and new values. When the brothers arrived in Pasadena in 1893, residential architecture, an expression of individual needs, personalities and lifestyles, awaited creative parameters suitable to the climate of southern California. The brothers had a leading role in establishing those new parameters.

Charles Sumner Greene and Henry Mather Greene, were born in Ohio on October 12, 1868 and January 23, 1870, respectively (Makinson 1977). In 1880 Charles and Henry, with their parents Thomas Sumner Greene and Leila A. (Mather) Greene, moved to St. Louis, Missouri. Here, their father established his medical practice. As a physician who specialized in respiratory ailments, he instilled in his sons the impor­tance of sunlight and good ventilation in the home (Bosley 1992). This was later to become a consistent theme appearing in every Greene and Greene architectural project.

The brothers attended Manual Training High School (operated by Washington University) where the curriculum included a year’s atten-
tion to each of the following subjects: treatment of woods, metals, and tools/machinery. In 1888, the Greenes entered a two-year program in the School of Architecture at Massachusetts Institute of Technology where their classical training in architecture was instilled (Makinson 1977).

In 1893, the brothers traveled to California to visit their parents who had moved to Pasadena. This youthful city, incorporated in 1886, was still riding on the prosperous tide of the late 1880′s population boom in southern California. Wealthy Easterners and Midwesterners continued to be drawn to the area—enticed by advertisements of year-round sunshine, available land, and cheap transportation via the newly completed transcontinental railroad. With the arrival of new people and money, Pasadena was being transformed from an agricultural economy to a tourist based economy.

The service industry and accompanying middle class grew rapidly, mirroring the development of grand hotels and commercial interests. Pasadena’s reputation as a resort town attracted visitors; the area’s curative climate and distinction from the physical environment of the Midwest enticed many to stay as retirees or winter residents. California offered the possibility of new life—a break from old ideologies.

Wealthy transplants, seeking the same changes and a legitimized “California” identity as the Greene brothers, became the clients of the two architects. The common interest between client and architect allowed for the expansion into architectural masterpieces such as the Gamble house (1908)—originally intended to serve as the Eastern owner’s winter “cabin in the woods” (in this case the “woods” being an orange grove on the ridge overlooking a wild arroyo.)

The brothers were persuaded to stay in California when they were given the commission to design a home for their father’s friend, John Breiner (Pasadena, 1894). The Greenes settled permanently in the area and set up a small architectural practice. Their work would evolve in three stages: 1893-1902 (early), 1903-1909 (mature), and 1910-1922 (late).

1893-1902: Discovery and evolution. The Greene’s early work (1893-1902) remained tied mainly to Eastern architectural traditions. They designed homes that emulated their predecessors. The homes built during their early years in Pasadena explored a variety of traditional themes, including Victorian, Queen Anne Revival, Shingle style, Mission style, and Colonial Revival (Figure 1).

Aesthetically, the Greenes’ early designs exhibited restraint, following the fashion of the time. Many homes had compact floor plans and a
rectangular, geometric nature. The second story and steeply pitched roof of many designs focused on the height and weight of the building, emphasizing the vertical line, rather than the horizontal. Exteriors were painted rather than retaining the natural, dark hues of wood siding as seen in later designs.

The variety of styles employed by the brothers was indicative of both a spirit for exploration and a dissatisfaction with the prescribed ethic. To trace these early works is to watch the evolution, refinement, and self-discovery that contributed to the Greenes’ later designs as master architects.

While the brothers stayed within the safety of traditional themes, their quest for new ideas and materials began in the earliest of designs. For example, their signature use of native arroyo boulders and cobblestones in foundations, piers and/or garden walls occurred as early as 1895. Exposure to several external influences helped to turn the Greenes’ work toward a distinctive style.

When coming west, the brothers had occasion to see the Ho-o-den pavilion at the Chicago World’s Colombian Exposition (1893) where ex-
amples of Japanese architecture and construction were displayed (Bosley 1992). While the discovery went unnoted in their early architectural career, the awareness and deep appreciation for Oriental building methods and characteristics awakened with the commission of the John C. Bentz building [Pasadena, 1900, demolished], a prominent dealer in Oriental antiques. The world of Japanese and Oriental design, styles, and techniques lent new inspiration to the Greenes’ visual conceptions for architecture. Charles in particular studied the manuscripts and photographs in Bentz’s collection with great interest (Makinson 1977). The resulting influence can be seen in numerous residential designs from 1902 to 1911.

By 1900, the newly emerging American Arts and Crafts movement was beginning and the goals were clearly defined. Simplicity. Honesty. Form. Function. The use of natural materials. The elimination of flourish and frivolity. The intention, based on the European Arts and Crafts movement, was to revive the artisan principles of quality, skilled craftsmanship. Gustav Stickley, an early force in the promotion of Arts and Crafts philosophy, began his publication, *The Craftsman* in 1901. For the Greene brothers, this open advocacy of the new ethic provided impetus for their evolving creativity.

In 1901, the recently married Charles vacationed in England (Makinson 1977). The visit, timed at the height of the European Arts and Crafts movement, left an indelible impression on Charles. William Morris was England’s driving impetus behind the movement. He emphasized “the ‘real’ over the imitation and devised a maxim: ‘Have nothing in your houses that you do not know to be useful, or believe to be beautiful”’ (Wilson 1993). The substance of such words carried over to America and into the work of Greene and Greene.

Increasingly, the Greenes attempted to interweave Oriental influence, California lifestyle (with emphasis on outdoor living areas—terraces, courtyards and screen porches), and natural materials (cobbles and stained woods) into residential designs. The ideals of the Craftsman philosophy, subtly articulated in their early work, would become pronounced in their mature period as an open expression of a defined style.

1903-1909: Fruition of architectural masters. The typical bungalow design of the period was a concept fashioned for the simple family home—built around the idea of large porches, natural materials, fireplaces, built-in furniture, function and simplicity. The design was much the same whether one was in Chicago or California. Steeply pitched roofs, boxy floor plans and an emphasis on vertical height rather than a low,
spreading shape were typical. The Greenes, during their mature phase (1903-1909), expanded this generic outline, creating the unique California bungalow—a true identity, common only to the West.

The Greenes opened the plan, expanding the compact nature of stock bungalows with broken angles and extensions in line. Further enhancing an informal plan, the Greenes often had the front door open directly into the family living room, rather than the traditional entry hall (Robertson 1993). They broadened the entry with wide doors and side lights, the latter acting as companion doors to be opened for additional cross-ventilation.

Roof pitch gradually lowered and became shallower. Horizontality became central, keeping the home closer to the earth, spreading outward rather than rising upward. Deeply overhanging eaves were “designed to shield interiors from direct, mid-day sun in Pasadena’s warm, semiarid climate. The eaves [were] supported by exposed beams and [projecting rafter tails, shaped on the end, an effect which enlivened] the exterior surface by projecting staccato shadows across the [shake or wood siding]” (Bosley 1992). “In later designs the ridge of the roof would lift gently as in oriental designs, and the timber work would become more bold” (Makinson 1980). The Greenes incorporated the Japanese influence into many of their works, both structurally and in the detail of furniture and fixtures.

Pasadena offered the temperate Southern California climate that allowed for a new thinking in architecture and living. Advertising for the new Prospect Park tract emphasized the wild and rustic California while adding the reassurance of “tame” culture and civilization: “The country, the mountains, the arroyo, the city homes combined in one place” (Tournament of Roses 1910). Creating homes under the heat of a California sun and in the midst of open space promoted the infusion of “naturalistic” values into the work of artists and draftsmen alike.

If the natural environment could not be physically incorporated into their structures, the Greenes designed their homes to capture as much of nature as possible. Verandas, sleeping porches, terraces, pergolas, porte cochères, courtyards, broad overhanging eaves, bands of casement windows, skylights, even climbing wisteria vines proved to be reliable extensions of the home which borrowed the Southern California climate and made the transition from the indoor home to outdoor living one of natural ease.

Massive boulders and smaller cobbles were taken from the actual building site or nearby arroyos and incorporated in everything: retaining walls, foundations, garden paths, stairs, terraces, chimneys, fireplaces, and piers for wood pergolas and porches. With what became a
distinguishing trademark, the Greenes often peppered the worn arroyo rock massings with manufacturer rejected clinker brick, "...an irregularly textured red brick that was partially exploded, burned, and vitrified, with the final hues ranging from brown to purple—sometimes described by the contemporary trade as ‘blue brick,’ and by International Studio as ‘soft colored lava-bricks’" (Weitze, 1993) (Figure 2).

The liberal incorporation of these materials lent a theme of commonalty and extension from the garden to the home. Gradual transition from the outside environment to the interior was accomplished by a gentle infusion of vine and veranda, sun and shade, site and structure.

Reflecting the teaching of their father, interior ventilation took priority in domestic design. Every room typically had windows on at least two walls. Casement windows, as many as eight across, could be opened to capitalize on air flow and cross ventilation (Figure 3). Closets and attics had venting. The open floorplan aided the freer flow of air as well.

Increasingly during this period, attention from wealthier clientele allowed the Greenes’ practice to grow into larger projects. From such patronage came commissions that led to the brothers’ “ultimate
bungalows” such as those for Robert R. Blacker (Pasadena, 1907), Freeman A. Ford (Pasadena, 1907), David B. Gamble (Pasadena, 1908), Charles M. Pratt (Ojai, 1909), William R. Thorsen (Berkeley, 1909) and Dr. S. S. Crow (Pasadena, 1909) (Figure 4). All demonstrate elements of previous projects, enhanced and refined to a greater degree. These homes represent the culmination of individual expression sought by the Greenees early in their career.

**Presentation and placement.** Throughout this mature period, definitive materials and presentation marked each project as being distinctly Greene and Greene. The relationship of home to site became a primary interest. Many homes, located on the rims of local arroyos were situated so as to take advantage of a broad expanse of lawn and garden settling gracefully into the arroyo. Projects were often designed to dovetail with street curvature or property shapes. These homes broke traditional, rectangular straightness into gentle—though sometimes bold—angles and extensions.
A strong interest in landscape design led to greater accessibility and informality in the Greenes' work. The close, tight plan of the Spinks house (Pasadena, 1907), for example, is balanced by the placement of structure on site. Ample front and back yards allowed the residence to become a part of the environment, rather than being confined by it. The dark shingles of the home harmonized with the landscape while the inclusion of a broad series of casement windows took advantage of the site’s arroyo view. The scale of large oaks and shrubbery, the long, curved driveway and the dramatic view created by the neighboring arroyo tempered the compact, three story house. This successful blending of the built and natural environment where neither competed for dominance or attention was the prevailing philosophy behind most residences designed by the Greenes.

All residences during this period in the Greenes' career conveyed a feeling of stability. Despite the frequent use of multiple stories, thick timbers projecting from overhanging eaves (lowering the overall effect of height) and broad roof lines enhanced the idea of horizontal repose. With emphasis on width instead of compact height, the Greenes effectively assigned a subtler, more soothing character to their homes.

Where the qualities of mechanical perfection exuded from Victorian manors, the Greenes countered with hand-crafted detail. The Victorian
influence of vertical elegance conflicted with the land that housed their foundations. The lack of balance and harmony between structure and site produced an unsettled feeling to those seeking solace from the confusion of an expanding, consuming, urban world. The Greenes answered by creating homes that neither competed nor clashed with the environment. Theirs was a cooperative venture, a harmonious blending of earth molding into structure. From native boulder foundations, creating the illusion of a home taking substance from the earth, to vines encompassing an open veranda, the work of Greene and Greene was more accessible, more relaxed, and less artificial.

Catering to the sense of stability and seclusion from the outside world, the Greenes often incorporated the “U-shape” design into their residences. U-shaped plans provided a way to incorporate nature into the building, nearly acting as an additional “room” for the household (Makinson, 1977). The resulting interior courtyards provided the privacy homeowners sought.

Playing on the theme of honesty, classical architectural embellishments were noticeably absent. Carpentry joints were openly expressed with wooden pegs or metal straps and oak wedges (Figure 5). The atmosphere within a Greene and Greene home was one of straightforward presentation and uncluttered efficiency.

Materials used. Wood was the primary building material, and was available in seemingly infinite quantity and quality. Built-in cabinetry, elaborate staircases and wood paneling became hallmarks of interiors that glowed under finely polished surfaces. The Greenes’ skills acquired at the Manual Training school came into full bloom as they designed and built furnishings and lighting fixtures that would enhance and complement each individual project.

Nearly all residences constructed had wood siding or shingle. Blending with the surrounding landscape, exteriors were stained a natural dark brown or, sometimes, shingles were dipped in a dark green creosote base stain (Makinson 1977).

Roofing was characteristically of wood shingle or a malathoid composition (Greene and Greene Library n.d.). The latter method created a softer roof edge, an idea echoed in the Greenes’ rounded rafter tails. Roofing configurations varied for each project taking advantage of multiple planes and low pitch.

“[Greene and Greene roofs] were modeled, proportioned and textured with sculptural sensitivity and architectural spatiality so that, in each of
the major houses, the roof is the decisive element to which all other elements are orchestrated. A variety of materials, from tiles to common asphalt roofing paper, composed the cap, with wooden splines extending from the inside of the house beyond the roof in support. They became light breakers, filtering the sunlight through their fingers and creating shadow-play across the shakes, making light an element of decoration” (Current and Current 1974).

Charles and Henry were not just architects. They were carpenters, masons, furniture designers, landscape architects and artistic visionaries. The brothers left nothing to chance—nor to the contractor. They attentively supervised every aspect of design and execution, from the precise placement of each brick and stone in a masonry wall to the specification of 00 sandpaper for interior woods (Greene and Greene Library 1912). The veneered Burmese teakwood panels in the Gamble house (1908) received no less than two coats of boiled linseed oil and, there-
after, hand-polished to achieve a rich, velvety tone (Bosley 1992). They exercised complete control with a methodical, almost religious devotion to perfection in every curve, joint, and corner.

The Greenes' obsessive attention to detail carried even to the guttering, ensuring its harmonious integration to overall structural and design concept. Copper downspouts, left to patina to a powdery turquoise, added to the architectural dimension and depth of each structure.

On occasion the Greenes incorporated the Japanese tradition of water gardens into terracing of open courtyards. "Broad-capped metal lanterns hung from [exterior] beams of eaves, [and lit] the terraces softly in the evening [...reflecting] in the quiet pools filled with golden carp and water lilies" (Makinson 1980). The result further established the home as a secluded, peaceful haven (Figure 6).

**Interior treatments.** Perfection prevailed, even if it meant a wall had to be torn down and done again—the proper way. The brothers oversaw every step of construction, expecting the finest from both material and craftsmen. Interiors demanded no less. California redwood, Peruvian mahogany, Burmese teak, California oak, Oregon pine and ebony were just some of the woods used by the Greenes. This natural material was incorporated into every conceivable corner: elaborate stairwells, herringbone floors, ceiling and wall lighting brackets, handcrafted furniture, ceiling trim, drapery rods, beams, and paneling. Often, casement windows were detailed with wood mullions in a "cloud-lift" motif, a theme echoed in furnishings and structural components (Figure 7). In the Gamble house, the centuries-old Chinese design element works in "concert with upward-reaching rays, as if sunlight were bursting through the tops of the clouds; the pattern [is] repeated throughout the house..." (Bosley 1992) (Figures 3 and 7).

"While [the Greenes use of heavy timbers and trussing or the detail of an extra peg to complete a visual series in a joint system were] not structurally necessary, [they] may still fill a crucial design function by balancing the visual structure. This desire to coordinate structure with high design ideals confirms that the Greenes were uninterested in conveying a strict, structural rationalism. Rather they were convinced of the ultimate importance of the overall visual experience as guided by structure" (Bosley 1992).

Interior woods were sculpted and finished to the degree that one might wonder whether they were trying to outdo the native material itself. Items as small as switch plates were of polished wood with ebony.
Figure 6. Gamble house terrace and water garden. Note expansive verandas, heavy beams, and broad eaves.
push buttons. Wood plugs and pegs covered brass wood screws, but
sometimes served solely as a decorative device, creating pattern across
an otherwise flat wall space. Bracing and joinery were openly ex­
pressed. As functional and artistic devices, wooden pegs or metal straps
with oak wedges worked equally well for interior and exterior use
(Figure 5). Timber ends were joined not end to end, but in scarf joints,
promoting the idea of one continuous line, and finger joints, enhancing
the natural grain and coloration of the wood.

The early use of Stickleyesque furnishings, bold and straightforward
in presentation, gave way to the Greenes' personal style as guided by
oriental themes. "The mature Greene and Greene style in furniture was
more refined, its structure apparent but less emphatic [than Stickley],
with its focus on quality of line; subtle, exquisite details; and eloquent
aspect. The Greenes abandoned oak and ash in favor of fine-grained
mahoganies and teaks" (Bowman 1993).

Furnishings were typically designed by the firm to ensure compati­
bility in form, quality, placement and function. As described by Karen
Current in her book Greene and Greene, Architecture in the Residential Style:

"Charles based the scale of furniture upon the scale, not only of the
house, but of a particular room. Pieces vary greatly from house to house,
subtly from room to room, according to their appointment within the
total scheme. In design, the furniture related to the color and motif of the
room for which it was made, repeating phrasings of the interior. Square,
polished ebony pegs cap screw heads in designed patterning, and join­
ery, hidden by the Chinese, becomes design as well, exposed and pleas­
ing of form. Black ebony splines lend contrast and dimensionality as
well as strength to the structure. As in all Greene and Greene structures,
furniture members were rounded with sinuous, ever-so-slight curvatures
of chairbacks and arms, the result of complex, compounded angles"
(Current and Current 1974).

Lighting fixtures echoed the materials and design of interior furnish­
ings and complimented the hue of surrounding wood paneling. Often
large lanterns or rectangular lighting fixtures hung on thick, adjustable
leather straps which descended from ornate wood ceiling brackets
(Figure 8). Tiffany pieces or, more commonly, art glass, framed in ma­
hogany, lead or metal, cast the ambient, earthen tones of golden yellows,
oranges and softly muted greens. In some of their "ultimate bunga­
lows", the Greenes incorporated such opalescent glass into the designs
of front entry doors and sidelights. The effect of such treatment caused
the interior to be bathed in "magical light".
Figure 7. The Gamble house living room. Note the extensive use of woods and the repetition of the "cloud-lift" motif in the piano bench and case, inglenook beam and trusses, chairbacks, table legs, and lanterns.
"[The Greenes] always concerned themselves with...colors, which they considered a powerful means of expression, using them in exterior finishes to emphasize structure and texture and in the interior to articulate both the interrelation between the furnishings and materials that made up each room....Rooms were shaded lighter for dark corners, alcoves and the upper part of the room, shaded deeper for sunny areas. Colors also were toned to the position of the house; a northern exposure greeted a warm color scheme and southern light met cooler colors" (Current and Current 1974).

The effect of such interiors inspire a "hushed, transcendental tone appropriate for contemplation" (Wilson 1993). Immersed in the ideal of a completely integrated design, each room became a masterpiece unto itself—yet harmonized perfectly with the rest of the house.

1910-1922 Diverging interests. The year 1910 marked the beginning of the late phase (1910-1922) in the career of architects Greene and Greene. A rapid decline in number of clients occurred and only three new projects were constructed during 1910. Plans were drawn and set aside. Much of their work was for additions and alterations on previous clients' homes (Makinson 1977). Their drive for perfection in both materials and construction was pricing them out of the competitive market. Yet, more significantly, the mood of public sentiment was beginning to turn again—to the Revival styles and a return to more traditional themes.

A sense of restlessness could be felt between the brothers. But this time it was diverging interests that prompted them forward. Charles gravitated to working in locales in northern California, taking commissions that offered new challenges and inspiration.

The firm shifted its emphasis from wood to plaster and stucco for both exterior and interior applications. Another new medium, gunite, was used for the Fleishhacker house (Woodside, California, 1911). As described by Makinson (1977), gunite is "a thin layer of extremely fine quality concrete placed by blowing the ingredients at a high pressure through a hose and mixing the correct amount of moisture at the nozzle. The end result was a surface material far more durable than stucco and plaster and highly fire retardant..." (Makinson 1977).

Following 1912, a few new commissions were obtained, though activity in the office would never be as it was during the height of the Greenes' career. The homes they designed oscillated between the safety of their earlier bungalow designs, traditional English themes, masonry and concrete construction, and gunite material. Interiors, in general,
were modeled after simpler presentations. Wood detailing, trim, and built-in furnishings were present, but more subdued. Plaster and gunite lent a muted, earthen tone to their work, replacing the darker warmth of previous wood-dominated designs.

Figure 8. Detail of lighting fixture.
By April of 1922, the physical separation became official when Henry assumed control of the firm as the brothers, while maintaining contact, pursued their own independent projects (Makinson 1977).

The Significance of Greene and Greene

The buildings and residences in Pasadena designed by Charles Sumner and Henry Mather Greene are significant for numerous reasons. The remaining designs and architecture of Greene and Greene are internationally recognized and studied as superb examples of craftsmanship and totality in design. The buildings are the legacy of master architects. The brothers were leading innovators who made major contributions to a new era of architectural style, the American Arts and Crafts movement. With 47 of the original 78 Greene and Greene homes in Pasadena remaining, the city is a veritable showcase for those wishing to study the architects' work. Their designs reflect a need for change within the newly immigrated citizenry of a young Pasadena. It is this need that the Greenes filled, defining Pasadena as a stronghold in the tradition of bungalow design. Their work embodies a cultural era, a way of thinking, a way of living, and formed a major thread in the evolving California lifestyle.

During their first nine years in practice, the Greenes struggled to find a style, unable to find satisfaction with traditional classical designs. At first tentatively and then with more conviction, a new architectural vision was infused into their homes. Through this early work, the Greenes were able to discover an architectural vocabulary that led to their great achievements.

The budding American Arts and Crafts Movement and the ideals promoted by Gustav Stickley, among others, provided the base on which the Greenes realized the direction of their work. The pretensions of the Eastern influence were not suited to the West where life and work focused more on the outdoors. Reasonably, then, the home should match the environment—simple, honest, open.

By including elements of previous designs, the Greenes extended their early ideas into integrated structures that addressed lifestyle and environment. The brothers held themselves and their creations accountable to the site they developed. By integrating site and structure, they created a mutual relationship between man and nature—conceding that the home can not compete with nor dominate the landscape. The Greenes incorporated air, woods, stones, boulders and vegetation into as much of the livable structure as possible. Coexistence between man and
nature encouraged a distinctive style of architecture—at once relaxed and accessible.

In responding to the changing needs of society, the Greenes' work represents the evolution of architecture into art and the perfection of craft through the rigorous pursuit of quality. The Greenes' bungalows were the physical realization and promotion of California as a separate entity. They were key players in establishing architectural independence in the region, acknowledging the distinctive climate, personality and identity of the people who resided here.

Many local architects, recognizing the trend set by the brothers, attempted to imitate the Greenes' style, yet consistently fell short in terms of quality, precision and elegance in execution.

In recognition of their achievements, Charles and Henry Greene were honored with a special Certificate of Merit by the Southern California Chapter of The American Institute of Architects on March 9, 1948 (Makinson 1977). In 1952, they were the first recipients of the Citation from the national A.I.A. for “[Formulating...] a new and native architecture and....[shaping] our distinctively national architecture” (Pasadena Star News 1952). Their work and personal histories have been documented in innumerable publications and select homes have been open for architectural tours through the Pasadena Chapter of the A.I.A. and Pasadena Heritage. Henry Mather Greene died October 2, 1954 in Pasadena at the age of 84 (Pasadena Star News 1954). His brother, Charles Sumner, died June 11, 1957 in Carmel at age 89 (Los Angeles Times 1957).

The homes of Greene and Greene lend prestige not only to Pasadena but to California as a whole because the brothers consistently created homes relating to place, commitment, and enduring quality. They brought dignity and respectability to their most modest of residences. Every structure designed by Greene and Greene is significant in that it embodies the philosophy of the Greenes as architects. These are the products of their imaginations, their creative vision—and together they represent the Greenes' legacy to California and the world.

Acknowledgments

This article is based on the myriad of published and unpublished materials documenting the life and career of the Greene brothers. In particular, the use of the public holdings (documents, original drawings and floorplans, and historic photographs) at the Greene and Greene Library (housed at the Henry H.
Huntington Library and Gardens, San Marino, California) and the unofficial inventory of Greene and Greene homes within the urban conservation offices of Pasadena City Hall were employed for background research. The biography and chronological inventory by Randell Makinson (*Greene and Greene: Architecture as Fine Art*), listing nearly every Greene and Greene project in Pasadena, has been invaluable. This study draws from the National Register for Historic Places nomination compiled by the author for Pasadena Heritage, a nonprofit, historic preservation organization. Thanks must be made to the curator of the Gamble House, Ted Bosley, who graciously allowed the publication of photographs from one of the finest examples of Greene and Greene architecture.

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