

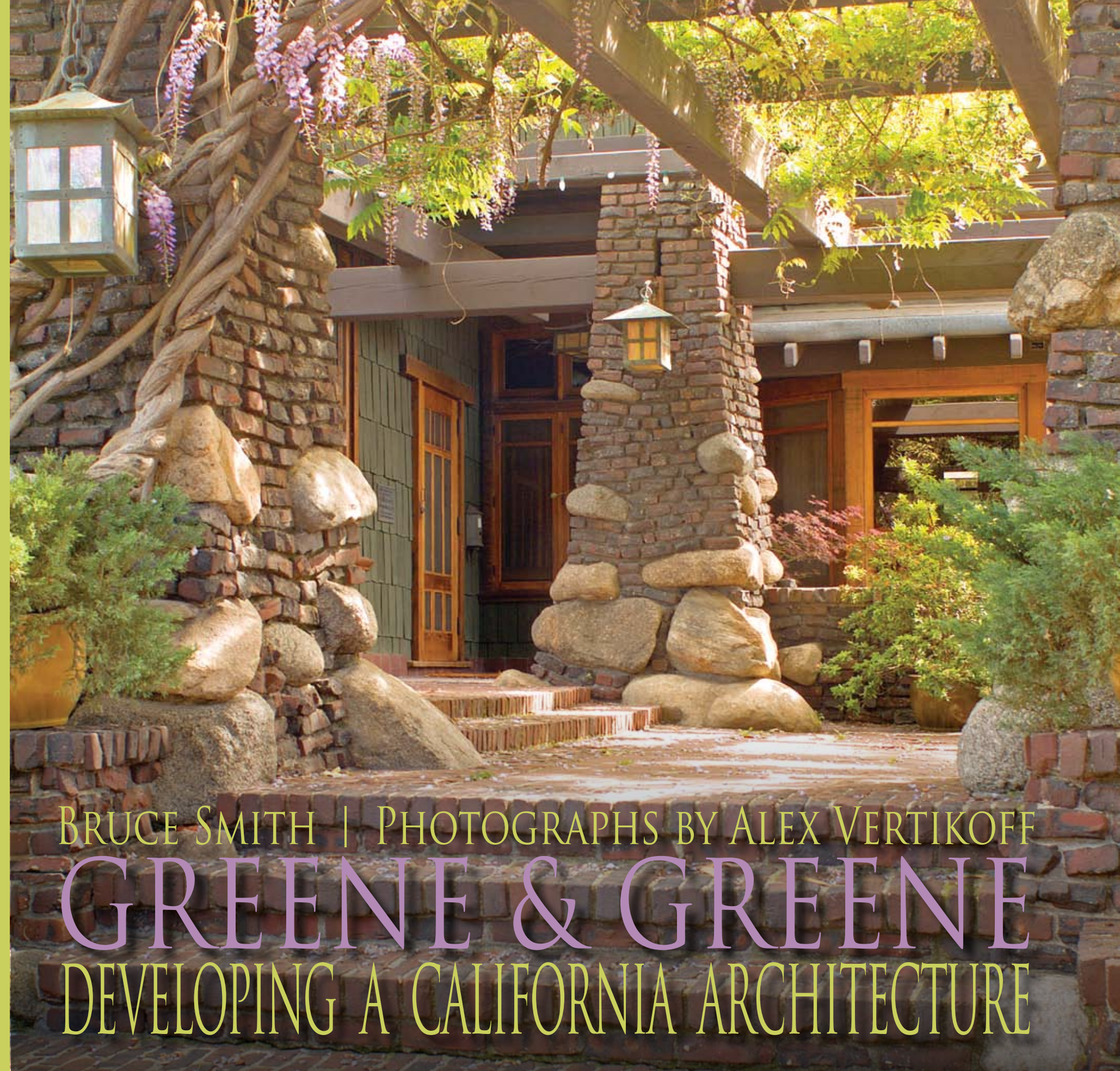
Bruce Smith is an independent researcher and writer who focuses on late-nineteenth and early-twentieth-century architecture and decorative arts. He is a specialist on the life and work of Charles and Henry Greene. His book on their architecture, *Greene & Greene Masterworks*, was one of the *New York Times* Editor's Choice architectural books of the year. He has also written with his wife, Yoshiko Yamamoto, *The Japanese Bath*, *Arts and Crafts Ideals* and *The Beautiful Necessity: Decorating with Arts and Crafts*, as well as numerous magazine articles. He has lectured widely. He lives with his wife and children in coastal Washington.

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GREENE & GREENE DEVELOPING A CALIFORNIA ARCHITECTURE
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VERTIKOFF

Architecture
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BRUCE SMITH | PHOTOGRAPHS BY ALEX VERTIKOFF
GREENE & GREENE
DEVELOPING A CALIFORNIA ARCHITECTURE

In the first decade of the last century, architects Charles and Henry Greene developed an astonishingly refined yet simple architecture. They shaped a design aesthetic based upon a straightforward use of materials and motifs that drew from all that California represented: sunshine, the out-of-doors, the edge of a young nation facing the exoticism of the Far East, a place of renewal, and the throwing off of constraints of the East Coast stolidity and conservatism.

This book covers the years 1902 to 1906, during the time that the brothers created their architectural vocabulary. It starts and ends with the same house, the Duncan-Irwin house of 1906, which represents the first completely expressed statement of the architectural vision developed by the Greens. It was with this house, with its serpentine wall of clinker brick and cobblestone, its graceful gabled rooflines with broad overhangs, its rhythmic pattern of rafter tails, leaded art glass and Japonesque lanterns, that Charles and Henry finally wove together the unified fabric that would come to be called the Greene & Greene style.





INTRODUCTION

Greene
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Upon their completion of the design for the Duncan-Irwin house remodel in 1906, Charles and Henry Greene had developed an exemplar from which they would derive their subsequent, grander designs for the Blacker, Thorsen and Gamble houses and more. And it is by looking at this early house and the work that led to it that we can better understand how what we see today as the genius of Greene and Greene happened.

That they took what was already there—a tiled fireplace, large plate glass windows, a room with a coffered ceiling and plate railing, a house sited magnificently upon a slight knoll—and transformed it is part of their genius. But some of it is a transformation, not a creation. It is the Katherine Duncan house transformed for Theodore Irwin, and thus, the Duncan-Irwin house.

The story of Charles and Henry Greene's early development of their California style of architecture. This book is about more than just this house; it is about the pathway that brought the Greenes to the house, all the turns and curves, and sometimes dead-end stops, on their route to finding their design vocabulary. In this book, the pathway is just as important as the destination. □

OVERLEAF Work on the structure took approximately four months and not only dramatically changed the exterior view but brought together for the first time the unified fabric of architectural elements that came to define the Greene and Greene style.

FACING The dramatic timbering of the post-and-trussed-beam structure of the porte cochere was added to the original Duncan-Irwin house by the Greenes to provide a protected entry for the family. For the adjacent chimney, the use of arroyo stones that seemed to have fallen in place from the sky became a defining element of the Greenes' architectural vocabulary.



The staircase in the Duncan-Irwin house, constructed of Port Orford cedar with steps of tiger oak, was designed with narrow cutouts in the railing that echo the slit windows. This attention to detail was characteristic of the Greens' concern with the relationship of even the smallest of elements to the overall design.