

Gould “Greene and Greene” House Face-Lift, 1981

This section of the history of the Gould House is primarily for family members who someday will be charged with the responsibility of deciding the future of the house .

Since the house is valued as an art form as well as a historic landmark it is essential to have an accurate record of the changes which were made during the Face-Lift Project. The record will make it clear that the integrity of the original design was not violated and every change was approved by Randell Makinson, AIA, recognized steward of the Greene tradition. Randell spent many hours at the drawing board as well as on the job supervising every aspect of the project.

Original plans are stored in the house, as well as the face lift plans drawn by Randell and approved by the City. Copies of the original plans are on record in the Gamble House Historical Library, Pasadena and the Ventura County Museum of Art and History. Ventura.

Despite the fact that Dick and I spent many hours at the house while the project was underway as well as many hours pouring over blue prints at night I found it difficult to recall the “before and after”. In fact I had to walk through each room and take notes. As a consequence the format of this section of the history is more or less an “on-paper walking tour”.

For more architectural detail and furnishings please read the material I prepared for the Friends of the Dudley House Tour.

LIVING ROOM (and adjacent rooms)

The walls of the Living Room, Sun Room and Dining Room were repainted for the first time. The color had darkened with age. The walls were clean and undamaged. We duplicated the original color as accurately as we could.

The wood trim was kept cleaned and oiled. The stain is the original applied by Henry from a formula Henry and Charles developed and kept secret.

The oak floors of the Living, Sun, Dining rooms and Butlers Pantry were refinished. A tint of green was added to the stain. Green tint added to floor stain is characteristic of the period. The above floors are the only oak floors in the house. All the other floors are maple except the Puget Sound Pine sub-flooring of the service entry, kitchen and breakfast room.

The door leading from the living room to the Butler’s Pantry was moved forward the width of the jam. The five inches of the door frame gave room to install the ovens in the Butler’s Pantry. This allowed us to gain 12 inches of counter space in the kitchen. The door now appears as part of the living room wood paneling.

DINING ROOM

The built-in China Case was converted to a buffet. This was achieved by cutting an opening in the north wall for a plate glass window to bring more light into the room and on the art glass panels of the China Case doors. The doors were attached as a unit to the window frame. The door panels were designed by Henry, and crafted in the Peter Hall workshop, Pasadena. The art

glass is Tiffany. Henry carved the molding and drawer pulls of the cabinet. He added traces of color to the carving.

(For photo of the art glass door panels, see Randell L. Makinson, *Greene & Greene. The Passion and the Legacy*. Salt Lake City: Gibbs-Smith Publisher, 1998, p. 205)

The light fixture over the dining table is NOT the original. There is no record of what happened to the original. Dick recalled the family complained that it did not give enough light. Randell Makinson designed the new fixture. It was crafted by Doug Hawkins and Chuck Teague in the Topa Topa workshop. Jane Heald, Santa Monica-Oxnard arts and crafts artist, did the leading and selected the art glass. It is hung by leather straps.

KITCHEN

The kitchen was gutted. Originally, a large built-in hood extended over the stove on the west wall, opposite was a Hoover Kitchen Cabinet which was sold to Chuck Teague. The refrigerator was next to the Cabinet. On the east wall were floor to ceiling cupboards interrupted by very little counter space. The sink was rather unique. It was a relatively large shallow single basin molded of a hard plaster-like material that had to be resurfaced every few years. At the east end of the sink counter was a built-in screened cooler. The cupboards, walls, counters in the kitchen and Butler's Pantry were painted white. The Breakfast room wall-papered. Trim throughout this area was painted.

It is interesting to note the drawer pulls through out this area and all the bathrooms are the same as in the Gamble House.

Virginia planned the configuration of the new kitchen cupboards and counter space. They were constructed in the Topa Topa workshop. Randell designed the large central art glass light fixture. The twin fixtures over the sink were replaced by Antique twin lamps. These fixtures proved to give very poor light and were replaced in 1993. (The antique lamps are stored in the basement). The fixtures that were in the kitchen, breakfast room and Butler's Pantry in 1981 were not particularly attractive or interesting.

Dark blue linoleum covered the kitchen, service entry, and breakfast room floors. It was removed. The present floor is the old Puget Sound Pine sub-floor, refinished.

BREAKFAST ROOM & BUTLER'S PANTRY

No significant changes were made in this area. The light fixture in the breakfast room was replaced with a fixture that once hung over the dining table of the Charles Bartlett Queen Anne home on Santa Clara Street, Ventura. In 1958 it was moved the to the dining area of the ranch home of Richard Gould, Camarillo.

The small hanging light fixture in the Butler's Pantry hung in an alcove of the kitchen in Virginia's family home in Sheridan, Wyo. (circa 1895) These two light fixtures replaced uninteresting ceiling fixtures.

DOWNSTAIRS HALLWAY

The downstairs hallway presented quite a problem. Despite the fact that Henry curved the ceiling and made the hallway 6 inches wider than average hallways, he did not overcome the appearance of a long, dark tunnel. We were able to reduce the tunnel-like appearance somewhat by the following changes.

(1) Eliminating the door from the telephone area to the master bathroom. This gave more wall space to the telephone area

(2) The addition of the shelves and linear art glass overhead light fixture centered more attention on the telephone area and made the hall appear shorter.

(3) Replacing the single wood panel door into the south bedroom with double glass doors brought more light into the dark hallway.

The double glass doors were more in keeping with our plans to convert the room from a bedroom to a Den-TV room. The double glass doors originally separated the living and dining room. The doors were removed shortly after the Goulds moved into the house as they proved to be very cumbersome. They were stored in the attic.

MASTER BEDROOM AND BATHROOM

No significant changes took place in the original Master Bedroom and bath. The light fixtures are the originals. The shades in the bathroom fixtures are Steuben glass. Pieces of the dining room and living room Egyptian Cotton (beige) area rugs were saved and used for the Master bedroom and stairway runner. These rugs date from 1924.

DEN BATHROOM

The wall tiles were added. The wash basin moved from under the window to the north wall. Torch light installed (from the Bartlett house)

OFFICE

Originally the office was planned for Dick's bedroom. The small alcove on the south was a screened sleeping porch. It was enclosed in 1926. After Dick married, Tom used the room for his office. In 1981 it became Dicks' office.

OUTSIDE VIEW OF NORTH SIDE OF HOUSE

Before we go to the second level we need to walk outside the back entry porch and look at the north side of the house in order to appreciate and understand where and why the most dramatic, difficult and expensive changes took place. Structural changes are hard to reconstruct so please bear with me.

We need to focus our attention on the middle box-like structure that provides the living space for the upper level. Attics on the east and west sides flank the elevated center structure.

As we look at the north side of this box-like structure we are looking at the house as Henry designed it except for the Bay area and the absence of the open porch.

When the completion of this area was put on hold in 1924, Henry essentially chopped off and made inaccessible approximately 14 feet of the depth of the north side of the upper level living space, this amounted to enclosing approximately 14 X 48 square feet of interior living space.

Reducing the depth changed the north side roof. The north roof was anchored several feet below the ridge pole. From that point it descended at a relatively steep pitch to a point that approximates one half the width of the attics or approximately the 14 feet Henry chopped off. The north wall of the box-like middle structure began at this point. The wall was solid except for a series of several small windows only visible from the upper terrace.

The differences in the pitch of the north and south roofs and failure of the north roof to reach the center ridge pole were not particularly noticeable, nor did the loss of living space greatly inconvenience the family. Completion of the upper level became increasingly unimportant to Mabel and Tom.

However, Dick and I decided that completion of Henry's plans would substantially increase the value of the house as well as accommodate to our lifestyle. This became the major undertaking of the Face Lift Project.

Now, we need to continue our tour and go to the interior of the **upper level**.

STAIRWAY

The overhead art glass light fixture was designed by Randell. The wood panel of the pocket door at the top of the stain was replaced by an art glass panel.

STUDY

Before the Face Lift the upper level access to the two bedrooms and walk-in storage room was from a relatively narrow passageway. There were several high small windows along the north side of the passageway. They gave some light to the area but the view was mostly sky. The door to the east bedroom was from the area now converted for book shelves. The door to the west bedroom was adjacent to the walk-in storage room. The ceilings of the bedroom and passageway were approximately nine feet with the exception of the storage room which was the present height.

Changes: The south wall of the passageway is at mid point of the box-like area defined by the ridge of the roof. The passageway walls were raised to the elevation of the ridge pole. The chopped 14 feet was added to the north side of the area plus five feet for the cantilevered Bay. The study ceiling elevated to the height of the passageway.

The addition the 14 feet along the north wall changed the pitch and elevation of the north roof to match the south roof. The Study beams that project beyond the north wall changed the configuration of the roof as well as the configuration of the north wall. The configuration of the beam is similar to the beam Henry designed for the sleeping porch.

The beveled leaded glass windows in the study, and east and west bedroom dressing areas are from the Bartlett house.

The small hanging lantern came from a small house adjacent to the Bartlett house on Santa Clara Street that Charles Bartlett built for his parents (circa 1900-1912).

EAST BEDROOM & BATH

The bathroom was completed in 1943 when Mabel's sister, Effie Bartlett Daly come to live with the family. At that time she had the bathroom walls and floor tiled in dark green. In 1981 the plumbing pipes had to be replaced and the dark green floor tile removed. It was replaced by the light green larger tile.

The wash basin which hung under the window was discarded and replaced with the pedestal basin. (Henry had a propensity for placing wash basins under windows!) The toilet was upgraded with "new innards". The door to the west bedroom was walled over. The cabinet adjacent to the wash basin gives hidden access to the plumbing.

EAST BEDROOM

Except for the addition of the dressing room no significant changes were made. The overhead light fixture is the original (1924). The trim was painted in 1943.

In 1981, more convenient access to the attics was provided. A new furnace installed in the east attic. It replaced the gas wall heater Effie installed in 1943.

WEST BEDROOM & BATH

Except for the addition of the dressing room and bathroom no other significant changes took place.

The sky light in the dressing room and bedroom were added in 1981. The sky light in the bedroom is wired for a light fixture.

Eliminating the door to the east bedroom bathroom gained more wall space to the room.

BRIDGE

Randell was very excited about the addition of the Bridge. He felt the bridge was in keeping with Greene traditions, and the back side of the house needed it for practical as well as design reasons.

It provided access to the upper terraces as well as a second exit from the upper level. It provided overhead shelter for the "runway" from the kitchen to the "tank house". It provided framing for the new glass doors on the lower level which were needed to provide protection to the runway and back yard from chilling late afternoon ocean breezes.

The structure of the bridge with its heavy railings, lights along the railing, and lower beam added

a great deal of interest and general dressing up the back side of the house needed.

Dana Hardy, San Diego craftsman, in 1994 designed the hanging lamp by the Study door.

The laundry and storage area are referred to as the “tank house” because it was constructed to house on the roof a large water tank designed to catch rain water for domestic purposes. The tank had long outlived its usefulness and was removed in 1981.

The runway light fixture is the original front door fixture.

ROOFING

Composition roofing material, required by the Fire Department, replaced the wood shingles of the roof. The flat roof of the Breakfast room bay window gave Randell an opportunity to roll the edges of the roofing material, a treatment frequently used by the Greenes. Rolling the roof in this manner softens the edge and allows a smooth transition of horizontal and vertical members.

However, rolling the asphalt material presented a problem as local roofers were unacquainted with this technique. Consequently Doug and Randell undertook the task. They were so successful that they were able to roll the edges of the new garage roof. This was a formidable challenge and we all celebrated their success.

GARAGE

Randell tucked the garage back into the hillside as far as possible to make it as unobtrusive as possible. It accommodates the storage of four cars. The garage is constructed to add a second story. The wash basin and toilet are for the convenience of gardeners, other workmen as well as the family.

The large traditional arts and crafts light fixture at the garage and the one on the front porch were crafted by a firm in Pasadena.

SECURITY GATE

We had a great deal of trouble finding a gate design that pleased us. Even gates Randell designed were rejected although Dick insisted we have the corral for storage of trash containers that Randell submitted installed. Due to so many people using our parking area for a turn around, in desperation we settled for a black chain link gate and fencing for the corral.

Finally I discovered a gate designer in Ojai who designed the present gate. He covered the black chain link gate and corral with siding applied in the same pattern as the siding of the house. The pattern repeats itself – one wide board followed by two narrow boards laid horizontally. The pattern of the panels of the trim is the same pattern Henry used on the ventilation panels of the east and west attics.

AMEN!