

**Tour of the Gould “Greene and Greene” House
Ventura, California**

**Originally prepared for
Friends of the Dudley House Tour**

by

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by

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INTRODUCTION

This section of the collection of articles were prepared to aid the Friends of the Dudley house docents who were stationed in each room of the Gould house during a tour organized to benefit Friends of the Dudley House. Revised in 1994.

KEY ELEMENTS (evident in Living Room and elsewhere)

The tour of the Thomas and Mabel Gould “Greene and Greene” house will focus on key architectural elements that are found throughout Greene and Greene houses - grand or modest. They may vary somewhat from house to house in elaboration, nonetheless they express the same concepts and purposes of the architects.

During the tour changes which have taken place the past 70 years will also be pointed out.

As you go from room to room carefully examine:

- (1) The construction of the wood trim of the windows and doors.
- (2) The wood molding that forms the union of walls (vertical members) and ceiling (horizontal members)
- (3) The grain of the wood. The play of light on the grain.
- (4) The absence of any sharp corners or chopped off ends

As you examine the above elements keep in mind that they are not just skillfully crafted window frame, moldings trim, they are functional elements vital to the total composition of the house.

They function to:

- (1) REEMPHASIZE and maintain interior and exterior horizontal configuration of the overall design of the house.
- (2) PROVIDE CONTINUITY. The above elements stretching through out the house bind one room to the next. They serve to preserve an easy flow from one room to the next even though the rooms vary in use, size, and configuration. As a result there are no surprises for they all fit together as a unified whole.

CONTINUITY is also provided to each room, for example: The ceiling molding serves as a transition of vertical members (walls) and horizontal members (ceiling).

Another feature is SCALE: Each room is scaled to human proportions. As a result the occupant never feels over-powered by the size of a room, the height of the ceiling, or feels cramped in a smaller room. Rather, the occupant feels comfortable and secure.

DETAILS OF THE ABOVE ELEMENTS:

Ceiling Mold Boards:

The ceiling mold is an example of the Greenes' extensive knowledge of the natural aspects of wood and how these innate properties can be used to effect the composition of the house.

The ceiling mold consists of TWO boards. The lower forms the edge of the mold. The upper larger member is one board that has been sculpted by hand sanding and/or hand-planing in much the same way a sculptor sculpts clay or marble. The sculpting softens the appearance of the wood. It also creates an uneven surface which captures shifts of light which in turn highlight some portions and casts shadows on other portions bringing life to the wood and a feeling of

movement.

Residents of the house find the changes of light playing on the wood throughout the day provide a constant source of interest.

Window Trim:

The same window trim is repeated through out the house. The lower of the two horizontal boards attached to the frame is one and one-half inches wide, the upper one-half inch. The purpose is the same as mentioned earlier – to provide continuity and reemphasize the horizontal basic line of the house.

Window Frames & Hardware:

Greene window frames more or less serve the same purpose as a picture frame – to enhance and complement a painting. The frames consist of a series of boards that are stacked vertically. The series of vertically stacked boards lend depth to the frame and recess the window. The result of this treatment is that the frames function structurally, frame the exterior vista as well as forge a harmonious union of the interior and exterior environments.

The window hardware is unique. The brass hardware that opens and closes the window is anchored between the two boards which form the window sill. The window is opened by raising the handle. Lowering the handle acts as a brake that keeps an open or closed window in the desired position. The source of the hardware is unknown. The same hardware was not used on other Greene houses. In fact, we know of no other houses which have them. A number were repaired in 1981, local machine shops made individual pieces. They are superior to any window hardware on the market today.

Cloud Lift

The singular board that extends beyond the upper window and doorway frames is referred to as a "Cloud Lift". It is used as a transitional element. The gentle stairstep rise of the Cloud Lift design seems to pull the supporting vertical members up to the horizontal piece. This allows the union of vertical and horizontal elements to take place without pause. The Cloud Lift motif was commonly used by the Greenses and is repeated throughout the house. Look for it. You will find it in places other than doors and window, such as exterior beams, etc. The design also gives an oriental touch to the house. The motif is also used as a means to finish the end of a board or beam, as the Greenses never just chopped off an end. Chopped off ends suggest hollowness which psychologically weakens the entire structure. Chopped off ends are also the hallmark of poor craftsmanship.

Doorways

The framing of the interior door is much the same as the windows. The interesting part of the doors is the way the Greenses used the grain of the wood. The inset panels are usually quarter sawed oak or Port Arthur Cedar. In either case, the grain is the focal point. The in-set panels are cross grained; in contrast, the frames of the panels are cut with the grain and are relatively plain. The cross cut grain of the inset panels captures the shifts of light which gives a sense of movement, drawing attention to the door and to spaces behind the door. Further, as the light

shifts on the earth tone wood stain over-washed with green, panels change from more green to less green. This treatment provides a lively source of interest to the occupants of the house.

LIVING ROOM

Architectural elements:

Bay Window: The bay window is repeated in the Den wing of the house. The window and door frames are the same throughout the house. (For details see the introduction to this report).

The horizontal line of the interior and exterior of the front of the house is gently interrupted by the living room and den bay windows. The wide interior bands of the ceiling molding provide continuity of the horizontal line and scale the room to human proportion.

Front Door: The Cloud Lift motif is used at the top and the bottom of the middle glass panel. The design also appears on the horizontal board above the interior and exterior doorway. The subtle details are worth careful examination. The door was designed by Henry and crafted in the Peter Hall Workshop, Pasadena. It was refinished for the first time in 1981 by Charles Teague of Topa Topa Construction.

Stair Case Wall: It is beyond the scope of this paper and the ability of the author to describe the subtle detail, open and closed spaces, carefully crafted corbels, touches of color that Henry created to accommodate to the vertical elements of the stairway. To accomplish a smooth transition of vertical and horizontal elements that are required to accommodate to a stairway is one of the most difficult tasks architects are called upon to achieve. The total composition of this area of the house reveals more than any other Henry's genius for design.

Stairway Landing. The niche on the east wall of the stairway landing was designed for the mirror. The mirror was designed by Henry and crafted in the Peter Hall Workshop. If mirrors are considered furniture, it is the only piece of Greene furniture in the house. The details of the frame are remarkable in scale and detail.

Fireplace:

Batchelder Tiles: The tiles on the face of the living room and sunroom fireplaces were designed by Ernest Batchelder (Batchelder Tile Co. Los Angeles). The tiles wrap around the sides of the living room hearth. The small inset tiles on the face of the hearth are similar to tiles found in the Smithsonian Batchelder collection. The larger tiles flanking the hearth are Sequoia trees, dear to Mabel's heart.

Structure: A singular flue serves the sunroom and the living room fireplaces. The walls of the chimneys are intriguing. They are slightly slanted away from the room, suggestive of an art easel. The relatively heavy staircase pattern of the side walls of both fireplaces accommodate and soften the transition of horizontal and vertical elements. Again, Henry's careful attention to detail is evident and subtly makes a smooth transition of horizontal and vertical members.

Light Fixtures: The wall light fixtures on the stair landing and sunroom, as well as the hanging fixtures in the living room, were designed by Henry, and constructed by a Pasadena craftsman.

Miscellaneous:

Walls: The walls were repainted for the first time in 1982. The color had darkened but the walls were not marred nor soiled. The color is about the same as the original. The wood has never been touched except to dust, occasionally cleaned with a damp cloth, and lightly oiled. The Greenes never revealed their stain formula.

Floors: The floors of the living room, dining room, sunroom and Butler's pantry are oak. They were refinished in 1982. A touch of green was added to the stain to duplicate as nearly as possible the original finish. All other floors in the house are maple.

(The floors of the dining and living room were covered by Egyptian cotton area rugs. In 1982 the better pieces were saved to use in the downstairs master bedroom and stairway.)

Windows: The window glass is original. It is also scratched and wavy.

SUN ROOM:

Built-in features here and elsewhere in the house are typical of Greene and Greene homes.

DINING ROOM

Built in Buffet: Originally the buffet was a China Cupboard used to store and display decorative china. In 1981 an opening was cut in the exterior wall, and the doors of the cupboard were set in the opening. The light coming through the window enhances the beauty of the glass and design. The window is protected by a plate glass mounted behind the doors.

The **leaded glass** of the cupboard doors was designed by Henry Greene. The glass is Tiffany. The leading is a technique whereby the lead has a soft natural flow. It feels soft and uneven to the touch. The motif of birds, flowers, and butterflies reflects interests of Mabel Gould.

The serving surface of the buffet is the top of the original drawer section of the China Cupboard. The drawer pulls and the trim above the drawers were carved by Henry Greene on the site. He added a spot of color here and there to the carvings.

Note the cupboard-buffet projects outside the dining room west wall. This treatment maintains the horizontal line of the interior wall uninterrupted

Hanging Light Fixture

The light fixture above the dining room table is not the original. The family has no recollection of the original except all the family complained about how little light it provided. Randell Makinson designed the new fixture in keeping with traditional Greene light fixtures. It is hung by leather straps. It was crafted by Douglas Hawkins in the Topa Topa Workshop. The leading and selection of art glass was achieved by Jane Heald, Santa Monica/Oxnard Arts and Crafts artist.

Miscellaneous:

The wooden drapery rods are anchored by wood pegs. They are repeated through out the house. They are characteristic of Greene houses.

BREAKFAST ROOM:

The light fixture was added in 1982. It originally hung in the Charles Bartlett dining room. The house, located at 754 Santa Clara Street, was the childhood home of Mabel Bartlett Gould. It was demolished in 1962.

The walls were originally wall papered. The woodwork was painted, as it is today. The counter below the China cupboard has a sliding glass door pass through to the counter of the Butler's pantry.

The drawer pulls are used through out the house. They are the same design as the Gamble House!

The Breakfast room and bay window extend beyond the exterior walls of the house. The flat roof is covered by asphalt roofing material which is rolled over the edge. This was a roofing style the Greenes frequently used. The roof of the garage, constructed in 1982, and the runway of the upper bridge are the same style and material. Modern roofers were not skilled in the rolled-over asphalt technique, consequently Doug Hawkins and Randell Makinson took over the job. Everyone celebrated their success.

KITCHEN:

The kitchen was upgraded in 1982, with new cupboards, fixtures, etc. The white tile of the old kitchen was repeated. White tile is characteristic of Greene houses. The Greenes believed white tile in bathrooms and kitchens gives a crisp clean look that other colors do not achieve.

The overhead light fixture was designed by Randell Makinson, AIA. It reduces the height of the ceiling and casts a soft glow of color in the room.

Microwave and baking equipment are hidden behind doors to preserve the smooth line of the cabinets.

The old kitchen had the latest equipment. A large commercial Kitchen Aid mixer was anchored to a base, pulled up like a desk typewriter and returned to an enclosed space when not in use. A cooler was located east of the sink. A custom-designed can and spice cupboard were Mabel's pride and joy. A big hood extended over the gas range. Hoover kitchen cabinet provided the baking center. The counter space was very limited. The floor was covered with linoleum. The present floor is the sub floor refinished.

Note the repeat of the Cloud Lift design over the window and door. A wide wood band stretches around the room above the cupboards. This lends continuity to the horizontal and unites the room without interruption.

EXTERIOR, BACK ENTRANCE & BACK YARD

The runway to the utility room was covered in 1982. The covering forms a bridge to the upper terrace and entrance to the second floor. The glass doors were installed as a part of the total unit. The structure was designed by Randell Makinson. Note the window trim and gently curving ends of the beams which project from the structure. The light fixture originally over the front door.

The utility room was planned to be a utility room, it was also constructed to support on the roof a huge tank to catch rainwater for domestic purposes. The tank was removed in 1982.

THE ROCK WALLS were built by Tom, Richard (as a young lad) and "Old" Doi, a

Japanese immigrant who lived on the ranch before the Goulds' purchased the property in 1912. He worked on the ranch until he was shipped back to Japan following Pearl Harbor. He was broken hearted, as were the Goulds. He lived only a short time after his departure. The rocks were hand fitted to balance against one another with no mortar between.

INTERIOR HALLWAY LEADING TO BEDROOM WING

The floors in this wing of the house and the second floor are maple.

Note the curved ceiling of the hallway. The hall is about 6 inches wider than normal halls however, because of the length the hall appears to be a narrow tunnel. In order to make the hall appear less like a long tunnel several changes were made in 1982. A door that led to the master bath was walled over. This allowed more wall space for the telephone area. The shelving and the overhead light fixture in the telephone area were added. As a result, the telephone area appears to be separate from the hall, and reduces the length of the hall. Double glass doors were installed in the Den to gain more light in the hall. Originally the Den was Margaret Gould's bedroom.

MASTER BEDROOM and BATH

No significant changes have taken place in this area.

The alcove was designed to be Mabel's sewing area. The big closet was designed for Tom who was 6 feet three. Mabel had the smaller closet. All the bedroom closets have built-in chests. **Note the Batchelder tile corbels** projecting from the face of the wall. They define the opening to the alcove.

The light fixtures are original, the shades of the two in the bathroom are Steuben glass.

The curtains replaced the original curtains in 1940. The walls were repainted for the first time in 1982. They, like the other walls in the house, had darkened, but were clean and unmarred.

In 1944 the pedestal wash basin was replaced. The toilet is the original with new "innards". It is the best toilet in the house and the most economical.

The double French doors lead out to an area referred to by the family as the "East Porch". This area was covered by an awning, the supports are still in place. Barbeques, parties, etc. took place in this area.

DEN

In 1982 the bedroom which had been Margaret Gould's bedroom was converted to be used as a Den-TV Room.

The hanging light fixture replaced the original which hung over the dressing table. The fixture is a rewired antique. The bay window is a twin of the one in the living room.

The double French doors were designed for doors between the living room and dining room, but had been removed and stored in the attic. They replaced the original single solid bedroom door. The double glass doors provided more light into the hall. At sometime the shelving under the window was removed and stored in the attic. It came out of the attic with the doors.

Den Bath: The bathroom tile was changed in 1982. The location of the washbasin was changed from under the window. The washbasin and toilet were replaced in 1981. The torch wall

light fixture hung in the Bartlett house. It was added in 1981.

OFFICE

This room was designed to be Richard's bedroom. The area on the front originally was a screened sleeping porch which proved to be too cold for comfort. It was enclosed in 1926. After Richard was married, Tom used the room for his office. In 1981 Richard made it his office.

This room more than any other in the house reveals the house has been a repository for the possessions of several generations of the Gould- Day-Bartlett families. One of the cupboards which flank the desk contains bird eggs Tom and Richard collected. The other contains Richard's treasures. The desk is redwood. It was in the general store Charles Bartlett purchased when he came as a young man to Ventura in 1874. The small desk chair was given to Charles Bartlett by the employees of the Bartlett Store on the 40th anniversary of the opening of the store. The larger desk chair was used by Tom Gould in his Law office. The chaps, branding irons, lariats and bridles were used by Tom on various ranches he acquired for breeding polled herefords.

A description of all the items in the room is beyond the scope of this paper and are unrelated to Greene and Greene architecture except that the Greenes designed their houses to reflect the people who would occupy them. They did such a good job that their houses have the imprint of the original owners as well as the Greenes' rich architectural vocabulary. As a result the Greenes and the original owners are the constant companions of succeeding occupants.

SECOND FLOOR

The second floor was not complete when the Gould family moved into the house in 1925. The bathroom plumbing was only roughed in. The north side, planned to be a sleeping porch, was enclosed except for several small windows only visible from the upper terrace. An interior narrow hallway provided access to the bedrooms and entry to the unfinished north side which provided limited inconvenient storage space.

In the early 1940s, Effie Bartlett Daly, sister of Mabel, moved into the house. She occupied the east bedroom. The bathroom was finished. A gas wall heater provided the only heat. The dark wood was painted.

The west bedroom, the attics which flank the east and west bedrooms and hallway storage room were used by all the family – Goulds, Bartletts, Days and Dalys to keep everything they might want to use someday or keep for posterity.

1981 Remodel:

In 1981 the area was redesigned by Randell Makinson, AIA to provide a middle room to serve as a sitting room or study, dressing rooms for each bedroom and a bathroom for the west bedroom.

STUDY/ WORKROOM

Pause as you enter the Study to look up to view the art glass sky light, The configuration of the beams are representative of the Greenes. They are structural as they bear some of the weight of the extended bay window and roof which was raised to meet the ridge pole. The beams extend beyond the roof of the bay window and doorway to the bridge.

The beveled glass windows (here & in the dressing areas) were in the Charles Bartlett house.

The same detailed window framing of the first floor is repeated. The beam, combined with the bridge lights, have a very festive effect. The wall fixture by the exterior of the door was designed by Dan & Hardy, San Diego (1994).

Note the rolled roofing on the bridge and flat roof of the breakfast room. (For details see Breakfast Room section)

The hanging lantern in the Study came from a little house located on Santa Clara Street that Charles Bartlett built for his parents. The hanging brass lamp in the hallway came from the Bartlett house. The hall ceiling repeats the curve of the downstairs hall. The double wood bands reaffirm the horizontal line of the house.

EAST BEDROOM

The east bedroom is essentially the same except for a few minor changes. The dressing room, sky light, and tile bathroom flooring were added. The doorway in the bathroom that led to the west bedroom was walled over. (The hidden wall cabinet also affords hidden access to plumbing.) The pedestal wash basin replaced the old one which was located under the window, and the plumbing pipes were replaced. The toilet was upgraded with new innards. A new furnace was installed in the east attic (replacing the 1943 wall heater) and better access to the attics was provided. The overhead lights fixtures is the original (1924).

WEST BEDROOM

The large central sky light (which is wired for a light fixture) in the bedroom and the one in the dressing area were added in 1981-82. The dressing room and bathroom were added.

STAIRWAY

Stair carpet was installed in 1982. It was cut from the original carpet used in the living and dining rooms. It is Egyptian cotton.

The overhead light fixture was designed by Randell Makinson (1982). Art glass was installed in the pocket door (1982)

The vertical elements of the staircase are constrained by the heavy wood linear bands along the walls and the wide horizontal headboard above the landing. There is considerable detail in the trim that should not be overlooked.

ATTICS and BASEMENT

There are two large attics, one on each wing of the second floor. On the exterior wall of each attic is a framed panel with openings cut in a pleasing pattern. These provide ventilation to the attics.

Basement: The entry to the basement is from the lower floor hallway. The basement extends the length of the house. In addition to the perimeter foundation there is a center foundation. Two large overhead beams span the area. In a few places the cobblestones of the cement walls are exposed. The house is so solid that only occasionally is it necessary to adjust a window or door.

The center of the basement is finished. The area is approximately 12 X 15. The unfinished areas are accessible but not standing in a full upright position.

EXTERIOR SIDING

The exterior siding of the house is a repeat pattern of one wide board followed by two narrow boards placed horizontally.

LANDSCAPE PLANS:

While the house construction was underway, landscape plans were developed by Mabel Gould and Theodore Payne, native California Landscape Architect and Naturalist. Consequently the selection of the scale of plants, relative to the windows, stone walls (many of which were in place at the time) and distant vistas of hills and sea were a major consideration.