

**A Guide to the  
Greene and Greene Collection, 1775-2000  
Greene and Greene Archives**

**The Gamble House  
School of Architecture  
University of Southern California**

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## **Descriptive Summary**

### **Collection Title:**

Greene and Greene Collection, 1775-2000

### **Creators:**

Charles Sumner Greene

Henry Mather Greene

### **Extent:**

[Being revised- count not current] 18 document boxes, 103 flat boxes, 40 flat file folders, 4 card file boxes

### **Repository:**

Greene and Greene Archives, The Gamble House, School of Architecture, University of Southern California. Housed at the Huntington Library, San Marino, California

## **Administrative Information**

### **Access:**

Collection is open for research by appointment.

### **Publication Rights:**

Requests for permission to publish, reproduce, or quote from materials in the collection must be made to the Archivist.

### **Preferred Citation:**

Greene and Greene Collection, Greene and Greene Archives, University of Southern California, at the Huntington Library,

### **Access Points:**

Architects – California.

Architecture – California.

Arts and crafts movement – California.

Architect-designed furniture.

Architecture, domestic.

Current, William R., 1923-1986.

Greene and Greene.

Greene, Charles Sumner, 1868-1957.

Greene, Henry Mather, 1870-1954.

Hulbert, Leroy, 1858-1939.

Jourdan, Erven, 1915-1984.

Parker, Harold, 1878-1930.

Parker, Maynard, 1900-1976.

Shulman, Julius, 1910-2009.

Stoller, Ezra, 1915-2004 .

Weston, Cole, 1919-2003.

## Biographies of Charles and Henry Greene

Charles Sumner Greene and Henry Mather Greene were born in Cincinnati, Ohio, Charles on October 12, 1868, and his brother Henry on January 23, 1870. Their parents, Lelia Ariana Mather Greene, and Thomas Sumner Greene, were descended from old New England stock, as evidenced by the family names of Mather and Sumner. In 1874 the family moved to St. Louis, where Thomas Greene was employed as a bookkeeper and cashier. In 1879, however, the family returned to Cincinnati so that Thomas could attend medical school. Upon completion of his studies, the family moved back to St. Louis, where Dr. Greene established a practice. In 1884 the fifteen-year old Charles entered the Manual Training School of Washington University, with Henry following in 1885. The school stressed work with the hands as a way to train young people to enter the professions and industry.

After finishing at the Manual Training School in 1887, Charles was apprenticed to St. Louis architect, Alfred F. Rosenheim. When Henry finished school in 1888, the brothers left St. Louis together to study architecture at the Massachusetts Institute of Technology, where they enrolled in the two-year course offered for "Special Students." The brothers lived together in rooms in Boston's Back Bay. During this period, they were able to visit and get acquainted with many of their New England relatives, as evidenced by correspondence in the collection. Charles and Henry received their final certificates in architecture from MIT in 1891, although they had already begun apprenticeships with Boston firms in 1890. Charles worked in the offices of Andres, Jaques and Rantoul; Richard Clipston Sturgis; Herbert Langford Warren; and Winslow and Wetherell. Henry apprenticed with Chamberlin & Austin; Stickney and Austin; Edward Raymond Benton; and Shepley, Rutan and Coolidge

By 1892, however, their parents in St. Louis were suffering financial difficulties and health problems. They decided to leave for California, where they settled in Pasadena in the summer of 1892. In the summer of 1893, the brothers set out to join their parents, traveling west by way of Chicago, where they viewed the Columbian Exposition. In January 1894, they opened their firm, Greene and Greene, in Pasadena. Located in the foothills above Los Angeles, Pasadena was rapidly acquiring a reputation as a health resort and cultural center. Wealthy Easterners and Midwesterners were spending the winter months (January through April) at one of the large hotels, or increasingly, were building winter homes in the town. Around the turn of the century, a number of well-trained and accomplished architects established successful practices in Pasadena, making significant architectural contributions to the growing city.

In the 1890s Greene and Greene received varied commissions, ranging from small cottages to substantial dwellings such as the Swan house (1898-99) and an office building in downtown Pasadena, the Kinney-Kendall block (1896). Charles and Henry

also became active in Pasadena social life, performing in musical events and joining other young people for outings in the local mountains and along the Arroyo Seco. In 1899, Henry married Emeline Augusta Dart of Rock Island, Illinois. Henry and Emeline settled down in Pasadena, where they soon became parents of a son, Henry Dart Greene. In 1901, Charles married Alice Gordon White, a young, well-to-do Englishwoman, who had lived for a time in Virginia before coming to California with her widowed father and three sisters. Alice's father, George, had died in 1896 leaving his daughters a substantial inheritance. This enabled Charles and Alice to spend their honeymoon in Europe, traveling through Italy, France and Britain, where Alice had many relatives. Upon their return to the United States, the couple traveled west by way of Buffalo where they visited the Pan-American International Exposition.

Upon their return Charles and Alice purchased property on Arroyo View Drive in Pasadena, where they began building their house in 1902, the year that their first child, Nathaniel Patrickson Greene was born. With the help of his mother-in-law, Charlotte Whitridge, Henry was able to build a house on Bellefontaine Street in 1904, which accommodated his wife and family of four children, as well as his mother-in-law in separate quarters.

A number of commissions had come to the firm in the meantime, and the practice began to expand, stimulated by the growth of Pasadena and the Los Angeles region, where the population more than tripled in the first decade of the twentieth century. This decade saw the full-blown development of the firm's distinctive California Craftsman residential architecture, inspired by the theories of the Arts and Crafts movement, as well as the New England houses seen during their Boston years, Charles' encounter with European and English architecture, and his fascination with Asian art and design. During this period, the brothers created their most famous and distinctive works, houses for Robert R. Blacker, Mary Cole, James Culbertson, Freeman Ford, David Gamble, Theodore Irwin, Charles Pratt, Henry Robinson, William Thorsen, and Adelaide Tichenor. Most of these were located in Pasadena. For many of these commissions Charles also designed light fixtures and furniture. At the end of the decade, in 1909, Charles and Alice made a second trip to England, taking their family (by now consisting of four of the eventual five children) with them. During Charles' absence, Henry supervised the completion of several commissions and designed two of his own, for Margaret Spinks and for Dr. S. S. Crow.

Although the firm received a number of substantial commissions in 1911, a mansion for Mortimer Fleishhacker in Woodside, an elementary school in Pasadena and a large house for Cordelia Culbertson and her sisters in Pasadena's Oak Knoll district, the practice did not thrive in subsequent years as it had before. A further blow was Charles' departure for Carmel in 1916, where he largely abandoned architecture for the life of an artist and writer. Henry remained in Pasadena, and although commissions were fewer, he continued to work, most notably designing houses for Charles Witbeck

(Santa Monica) Thomas Gould (Ventura), Walter Richardson (Porterville), and a group of rustic cottages in Altadena for Walter Valentine. Charles, despite having forsworn architecture, took on a commission in 1918 from D. L. James that was to occupy him for four years and on and off until the death of the client in 1943. This stone building, perched on a bluff overlooking the sea, was in many ways to be the realization for Charles of his dream house. In the ensuing years, Charles also built a house and studio in Carmel for himself and his family. Other commissions included collaboration with Henry on additional work for Mrs. Prentiss, who had purchased the Cordelia Culbertson house, and designing the gardens and other work for the Fleishhacker estate, as well as other smaller jobs.

As time passed, the work of Greene and Greene sank into obscurity. It was largely forgotten for three decades, until after World War II, when prominent writers, editors, and architectural historians, such as Jean Murray Bangs, James Marston Fitch, Elizabeth Gordon, Clay Lancaster, and Lloyd Morgan Yost brought renewed attention to the work of Charles and Henry Greene. Both brothers lived long enough to enjoy some of the fruits of this recognition. In 1948, the brothers were honored by the American Institute of Architects, Southern California Chapter, and in 1952 by the national AIA. Henry died in Pasadena on October 2, 1954. Charles died in Carmel on June 11, 1957.

#### SOURCES:

Edward R. Bosley, *Greene and Greene*. London: Phaidon Press, 2000.  
Greene and Greene Archives

## **The Gamble House, University of Southern California The Greene and Greene Archives**

Critical to the establishment of the contemporary reputation of Greene and Greene was the generous gift of The Gamble House from David Gamble's descendants to the University of Southern California and the City of Pasadena in 1966. Administered by the USC School of Architecture, the house, complete with the furniture and rugs designed for it, has become one of the leading museums of architecture and design in the country. In 1968 the Greene and Greene Library (now the Greene and Greene Archives) was established to bring together drawings, photographs, and other records of the Greenses' work. The core of the initial collection was the gift by the Gambles of drawings and photographs of The Gamble House. Since then more than 400 donors have contributed to the collection, most importantly the families of Charles and Henry Greene, who have donated personal correspondence, family photographs, drawings and sketches, and numerous other materials. Besides the Greene and Gamble families, other clients and later owners of Greene and Greene buildings, have generously given drawings and other records. The Archives also contains a research collection on Greene and Greene, comprised of copies of original materials from other institutions, and secondary materials.

Additional collections in the Archives include the Gamble House Collection, which documents the history of the Gamble House as a museum; the Esther McCoy Collection, consisting of the library of architectural writer Esther McCoy; the Alfred and Arthur Heineman Collection of drawings and scrapbooks, and other smaller collections relating to architecture in Southern California. Now housed in the Scott Gallery building of the Huntington Library, the Greene and Greene Archives continues to accept gifts of relevant documents and other materials.

### **Scope and Content of the Greene and Greene Collection**

The Greene and Greene Collection contains a wide variety of materials, from engineer James Sumner's "Memo of the Timber wanted for the Steeple in Providence," dated 1775, and a diary of a European grand tour in 1829 by an English ancestor of Charles Greene's wife, Alice, to photographs of Greene and Greene works from the 1990s. The collection is organized into four series: I. Personal Papers, II. Office Records, III. Job (Project) Records (including furniture), and IV. Related Collections. In general the papers and records of both brothers have been kept together for the periods in which they were living together as students and young men, and for the period when they were partners in the firm of Greene and Greene. Within each series, the organization follows the separate lives and works of each brother from the dates at which they diverge.

Although the collection has been assembled from many different sources, each item has a unique accession number identifying the donor, so that the researcher can easily identify the source of every document.

**Series I, Personal Papers**, includes a large group of letters from their parents while the Greene brothers were living in Boston, as well as considerable correspondence from friends and relatives, usually addressed to both brothers. Following their marriages (1899, 1901), the personal lives of the brothers diverge. Charles's personal papers continue with family letters, especially from his wife and children, as well as correspondence with banks, stockbrokers and others. A large group of notes and writings, including the typescript of a novel and an essay are also in this series. Henry's personal papers contain correspondence, notes and records, most notably concerning his marriage and a trip to the East coast in 1912-1913. Family photographs of both families, as well as of ancestors and descendants, comprise the largest group in this series.

Both brothers kept scrapbooks and sketchbooks. The earliest of these, started in 1890, was a joint scrapbook containing collected images to serve as inspiration for their work. In addition to scrapbooks and sketchbooks, there are groups of loose drawings and photographs of architecture by Henry and Charles, as well as a small office library and the book collections of Charles (including an extensive periodicals collection) and of Henry. Postcards documenting Charles' two trips to Europe are also in this series.

**Series II, Office Records**, has been assembled from various sources, since no coherent series of office records survives. Included here are scattered records of various types: letterheads, sample contracts, fee schedules, a letter copybook from 1902 and a few ledgers.

**Series III, Job (Project) Records**, has also been assembled from various sources, including clients and later owners, and only partially reflects the actual records from the Greenes' architectural practice(s). Arranged alphabetically by the name of the client are specifications, client and contractor correspondence, contracts, invoices, architectural drawings, and renderings or presentation drawings. Within this series is a large group of photographs, organized by the name of the original client. Some are dated pre-1930, but most date from post-1945, after the rediscovery of the Greenes' work. Some of these photographs are copy prints from other collections. At the end of this series is a small group of materials documenting the craftsmen who worked with the Greenes, especially Emil Lange. The William R. Current photographs of the works of Greene and Greene (donated in 2005) have been added at the end of the series and are organized by the name of the original client.

**Series IV. Related Materials (partially processed)** includes records of clients and later owners, documenting the history of many buildings by Charles and Henry Greene, as

well as copies of architectural drawings from other collections. Also included here are correspondence, diaries, financial records, and photographs from the family of Charles Greene's wife, Alice Gordon White. This series includes the Margaret Meriwether Research Collection, which documents the work of Greene and Greene with an exhaustive bibliography and extensive card files organized by client, as well as secondary materials, such as copies of building permits, newspaper and magazine articles about the Greenes and their work, and client biographies and obituaries.

## Series Description

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### I: Personal Papers, 1889- 1960

[Boxes 1-6, 41-47; Flat Boxes 7-40, 48-69; Card File Boxes 70-71; Flat File Folders 38-40]

#### A. Family Correspondence (Charles and Henry) 1889-1917 [Boxes 1-2]

**Box 1** contains letters from their parents, Lelia Mather Greene and Thomas Sumner Greene from 1889 to 1893, when they joined their parents in Pasadena. Although the envelope is usually addressed to Charles, the salutation is most often to both sons. The last few folders in the box contain letters from Thomas Sumner Greene to Charles, dating from 1900-1917.

Organized alphabetically by the name of the correspondent, **Box 2** contains correspondence from friends and family during the Boston years, again mostly addressed to Charles, but often including Henry. Social invitations give the flavor of the social life of the young men, while letters from cousins living nearby tell of family gatherings and family relations. The last few folders contain copies of examinations from MIT and ephemera from the Boston years and early Pasadena years.

#### B. Family and Personal Correspondence (Charles) (1901-1960)

[Boxes 3-4]

**Box 3** begins with correspondence and ephemera documenting Charles' marriage to Alice Gordon White in 1901 and their honeymoon trip to Europe. Also included are scattered letters from Thomas Sumner Greene; from Alice's sisters, Martha and Jane; from Henry Mather Greene, and from the children of Alice and Charles. There is also a series of letters from Alice and the children to Charles while he was on visits to Pasadena in 1918 and 1919. There is a small group of letters addressed to Alice Greene from friends and family (1901-1960), as well as a few to eldest son Nathaniel Patrickson Greene, and one to daughter Bettie Greene. Several of the letters in this family group concern disposition of Charles' papers after his death.

At the end of **Box 3** and continuing into **Box 4** is a series of letters, announcements, and advertisements of a professional or business nature, organized alphabetically. These include communications with stockbrokers and banks, orders for books or subscriptions to periodicals, invoices from Hall Manufacturing Co. for furniture, pamphlets, guides, and other ephemera.

#### C. Notes, Diaries, Writings (Charles) (1890-1950)

[Boxes 4-5]

At the end of **Box 4** are three notebooks, two dating from the 1890s and one from the 1930s, and 2 diaries (appointment books) from the 1940s. Continuing in **Box 5** are folders containing fragmentary writings and notes, both prose and verse, various scratchpads with notes and sketches, and the typescript of Charles' novel Thais Thayer (c. 1916), as well as a typescript of an essay entitled "Symbolism" (1932).

**D. Personal Correspondence (Henry, includes his collection of family records) (1775-1952)**

**[Box 6]**

Contains materials regarding marriage of Henry to Emeline Dart in 1899, scattered correspondence (1912-1954), and notes, records and ephemera documenting Henry's trip to the East coast in 1912-1913. There is also a notebook, two personal account books (1899-1903 and 1911-1917), and award certificates from the AIA in 1948 and 1952. At the end of **Box 6** are family materials of the Greenses, including the "Memo of the Timber wanted for the Steeple in Providence 1775" by Thomas Sumner, a typescript account of Thomas Sumner Greene's experiences in the Civil War and records of the Greene family. **Flat File Folder 38** contains Henry Greene's drawings for the gravestone for his wife Emeline.

**E. Photographs (Charles) (1870-1957)**

**[Flat Boxes 7-15, Flat File Folder 39]**

Contains Charles Greene family photographs, including children, parents, sisters of Alice Gordon White Greene, and members of Henry Greene's family. **Boxes 14 and 15** contain photos taken by Charles in Europe (1901) and England (1901, 1909). **Flat File Folder 39** contains 2 panoramic photographs of attendees at the 1911 AIA meeting in San Francisco, and 3 prints of a photograph of attendees at the 1948 AIA dinner honoring the Greenses in Los Angeles.

**F. Photographs (Henry) (1870-1954)**

**[Flat Boxes 16-25, Flat File Folder 39]**

Contains family photographs, including children, parents and members of Charles Greene's family. **Boxes 16-20** contain family photograph albums. **Box 16** contains a family photo album given in 1884 to Lelia Mather Greene by her mother-in-law. The album in **Box 20** contains photographs taken on outings in the mountains above Pasadena in the 1890s. See also **Flat File Folder 39 (see I. E. above)**

**G. Scrapbooks: (Greene and Greene, Charles, Henry) (1890-1910)  
[Flat Boxes 26-29]**

The earliest scrapbook, dated 1890, was kept by both Charles and Henry, and is a collection of images clipped from publications which served as inspiration for their work (**Box 26**). This was probably kept in the office of the firm. Also included in this scrapbook are sketches and drawings made by the brothers, some of which record their work on particular projects. **Boxes 27 and 28** contain scrapbooks kept by Henry Greene, as well as various images taken from magazines, two photographs of San Luis Rey mission, a Japanese book, an unidentified watercolor, and an unidentified ink drawing.. **Box 29** contains images collected by Charles Greene, including a series of photographs of California missions.

**H. Creative Works: Sketchbooks, Art and Design Drawings, and Prints  
(Charles) (see also C above: Notes, Diaries, Writings)(1885-1940)  
[Flat Boxes 30-38, Flat File Folder 38]**

In **Box 30** is a sketchbook kept by Charles during his 1909 trip to England. The remaining **Boxes 31-37** contain small sketches, design drawings, block prints, watercolors, one photograph of a lane lined by California oak trees, and oil paintings. Subjects include landscapes, seascapes, and mission buildings. **Flat File Folder 38** contains lettering design for E. D. Bruns. See also **Box 121** for oversize items: ink wash drawings of the **Darling** house, and tinted photograph (by Hulbert) of the **Camp** house; and **Box 121a** for a framed watercolor of the **Tichenor** house.

**I. Creative Works: Sketchbooks, Art and Design Drawings (Henry) (1885-1940)  
[Flat Boxes 38-39]**

**Box 38** contains Henry's sketchbook from his years in Boston, and some loose sketches. **Box 39** contains some small design drawings and a photograph of a table designed by Henry. **Flat File Folder 38** contains drawings for the gravestone of Henry's wife Emeline.

**J. Book Collection (Greene and Greene)  
[Flat Box 40]**

Three books from the office library of Greene and Greene.

**K. Book Collection (Charles)**

**[Boxes 41-47, Flat Boxes 48-50]**

Charles Greene had a large collection of books that reflected his interests in art, architecture, furniture, pottery, landscape gardening, Asian art and culture, ancient history, and photography. Many of his books were donated to the University of California at Berkeley; about 70 of the finest books were sold at the California International Book Fair in 1993. The Greene and Greene Archives holds 10 boxes of books, including a few on Japanese and Indian art, as well as a collection of novels by Lafcadio Hearn.

**L. Book Collection (Henry)  
[Boxes 51-52]**

**Box 52** contains a book on the history of the Mather family.

**M. Periodical Collection (Charles) (1884-1918)  
[Flat Boxes 53-69]**

Some issues contain original notes and bookmarks by Charles.

1. **International Studio** (1897-1912, broken series)(**bound volumes, shelved**)
2. **The Journal of Indian Art and Industry** (1884-1913, broken series)(**Flat Boxes 53-61**),
3. **Keramic Studio** (1895-1896, broken series) (**Flat Boxes 62-63**);
4. **The Kokka** (1906-1912, broken series) (**Flat Boxes 64-68**).
5. Miscellaneous periodicals (1885-1950s) (**Flat Box 69**)

**N. Postcards (Charles)  
[Card File Boxes 70-71]**

Most of the postcards in these 2 boxes document Charles's European travels in 1901 and 1909.

**II. Office Records, ca. 1890-1952 [Box 72]**

**A. Professional Correspondence, Business Records , ca. 1890-1952  
[Box 72; Flat File Folder 39]**

Comprises items from the firm Greene and Greene and from both Charles and Henry working independently. Contains blank letterheads, sample contracts, fee schedules, a letter copy book from 1902, a letter from Peter Hall from 1909, some trade advertisements and catalogues, and scattered ledgers kept by Henry Greene. Some of the records document collaborative work occurring after the

dissolution of the firm Greene and Greene. **Flat File Folder 39** contains Charles' diploma from the Manual Training School (1887), Charles' and Henry's architecture licenses (1901) and an AIA award certificate (1952).

### **III. Job (Project) Records, ca. 1894-1954** **[Boxes 73-123; Flat File Folders 1-37]**

Arranged alphabetically by name of client.

#### **A. Greene and Greene Job Files** **[Boxes 73-75]**

Compiled from gifts from the families of Charles and Henry Greene, as well as from gifts from the families of the clients. Some of the materials could have been part of the job files of the architects' offices (specifications; correspondence with the client, contractors, and others; invoices for labor, materials, furniture pieces, etc.); others document the buildings (and furniture) from the files of the clients. **Box 75** contains records for jobs conducted independently by Charles and Henry after the dissolution of the firm. Personal materials from clients and later owners, such as family photographs and memorabilia, are located in **Related Collections. Clients' and Later Owners' Records** (see **IV. A.** below).

<u>Box</u>	<u>Folder</u>	<u>Client</u>
73	1	Bean, Jacob
	2	Blacker, Annie
	3-6	Blacker, Robert
	7	Bush, Belle Barlow
	8	Cole, Mary
	9-11	Culbertson, James
	12-15	Fleishhacker, Mortimer
	16	Flynn, Martha
	17-31	Gamble, David
74	1-5	Garfield, Lucretia
	6	Hawks, Frank
	7	Libby, Arthur
	8	Ker, James
	9	Ladd, William
	10	Poole, John
	11	Pratt, Charles
	12-14	Prentiss, Elisabeth
	15-17	Thorsen, William
	18-19	Witbeck, Charles
75	1	Abbott, Park, 1937 (CSG)
	2	Bungalow for TSG, Carmel (CSG)
	3	Carmel Country Club, 1921 (CSG)
	4	Flavin, (CSG)
	5-20	James (CSG)
	21	Kelly (CSG)
	22	Schevill, 1923 (CSG)
	23-40	Gould (HMG)
	41	Hatcher (HMG)
	42-48	Richardson (HMG)

**B. Architectural Drawings**  
**[Flat File Folders 1-37]**

Contains drawings donated by the families of Charles and Henry Greene, by the families of the clients and by the families of later owners. See also presentation drawings for **Darling, Robinson, Tichenor** in **Box 121** below.

Folder            Client

1	Blacker, Annie
2-3	Blacker, Robert R.
4	Culbertson, Cordelia (also Prentiss, Elisabeth)
5	Fleishhacker, Mortimer (Woodside)
6-7	Ford, Louise (also Freeman)
8-14	Gamble, David
15-21	Gould, Thomas
22	James, Daniel
23-24	Libby, Arthur
25- 27	Pratt, Charles
28-30	Richardson, Walter
31-33	Saunders, Mrs. James
34	Thorsen, William
35-36	Whitridge, Charlotte
37	Witbeck, Charles

### C. Photographs

#### [Flat Boxes 76-121, Flat File Folder 40]

Contains photographs of buildings and furniture drawn from various sources, including the families of the Greenes and of the clients, from later owners, and other donors. These photographs date from the time of construction through the present. Included are photographs by well-known photographers, such as Harold Parker, Maynard Parker, Marvin Rand, Julius Shulman, and Ezra Stoller, as well as early photos by Gamble son, Sidney, and a professional photographer hired by the Greenes, Leroy Hulbert (a tinted photograph by Hulbert of the Camp house is in **Box 119** below). There are also informal snapshots as well as copy prints from other collections, and a few photographs of the builders and craftsmen, (including Emil Lange, **Box 122**) who worked on some of the projects. A database allows searching by project name, photographer, type of print, etc.

<u>Flat Box</u>	<u>Client</u>
76	Bandini, Barker, Blacker R, Bentz J, Bentz N
77	BlackerR, Bolton (Bush), Breiner, Brown
78	Camp (see <b>Box 121</b> below), Carmel War Memorial, Cole, Crow (Crocker)
79-81	Culbertson C (also Prentiss)
82	Culbertson J (see also Flat File Folder 40 below), Earl, Flavin
83	Fleishhacker, Ford
84-105	Gamble
106	Garfield, Gould, Green (Vancouver), Greene C (Pasadena)
107	GeeneC (Carmel), (for Greene H, see Whitridge in <b>Box 116</b> below)
108	Greene J, Halsted, Howard, Irwin
109	James

- 110 Kew, Letteau, Libby, Longfellow School, Longley, McReynolds, Moore, Oaklawn
- 111 Pasadena Ice Co, Pitcairn, Pomona Valley Ice Co, Porter, Pratt
- 112 Rasey, Reeve, Richardson, Roberts, Robinson
- 113 Sanborn, Shelter for View Lovers, Smith, Spaulding, Spinks, Swan
- 114 Thorsen (see also Box 119 below)
- 115 Thum, Tichenor, Van Rossem, Walker
- 116 Westmoreland Place, White K, White sisters, Whitridge (Greene, H), Willet, Witbeck

#### Oversize

- 117 Bentz J, Blacker R, Gamble, Oaklawn, Robinson, Van Rossem
- 117a BlackerR, Flavin, Gamble, Thorsen, Van Rossem
- 118 Garfield, Greene C (Pasadena), Pasadena Ice Co, Richardson
- 119 Thorsen (by Hulbert)
- 120 Blacker R (by Hulbert), Gamble (by Rand)

**Flat File Folder 40** contains a tinted photograph of the **James Culbertson** house by photographer **Harold Parker**.

#### **D. Presentation Drawings and Oversize Photograph** [Flat Boxes 121, 121a]

**Box 121** contains a design for a lamp for the **Robinson** house, a tinted photograph of the **Camp** house (see **III. C.** above) and 2 ink wash drawings of the **Darling** house. **Box 121a** contains a framed watercolor of the **Tichenor** house.

#### **E. Craftsmen** [Flat Boxes 122-123]

Contains photographs and other items relating to craftsmen who worked on Greene and Greene buildings. **Box 122** contains photographs, correspondence and memorabilia documenting the life of **Emil Lange**. **Box 123** contains material on **Peter Hall**, **John Hall**, **Gottlob Karl Lapple**, and **Henry Frank Simpson**, as well as a photograph (copy print) of some of the workmen on the **Thorsen** house.

#### **F. Photographs by William R. Current [Flat Boxes 124-150]**

Over 1600 images by noted photographer William R. Current were donated to the Archives in 2005 by Karen Sinsheimer and Jennifer Current.

Current began photographing the work of Greene and Greene in the 1950s. He received a Guggenheim Foundation grant in the 1970s, resulting in a comprehensive documentation of all of the Greenes' work that was made

accessible to him. He also traveled to the Avery Library at Columbia University and to the Environmental Design Archives at UC Berkeley to photograph many of the drawings (Avery) and historic photographs of the houses (Berkeley).

The project became a traveling exhibition and a book, produced in collaboration with his then-wife Karen Current. **Box 124** contains the 1950s photographs. Most of the others date from the 1970s.

<u>Box</u>	<u>Client</u>
<b>Photographs of Buildings</b>	
124	BlackerR, Gamble, GreeneC, Irwin (1950s)
125	BlackerR - I
126	BlackerR - II
127	Cole-FordF
128	Gamble - I
129	Gamble - II
130	Gamble - III
131	Gamble - IV
132	GreeneC - Irwin
133	James
134	Libby - Van Rossem
<b>Photographs of Architectural Drawings (Avery Library)</b>	
135	All Saints - Bolton
136	Bowen - Drake
137	Fay - GreeneC
138	Halsted - Lambert
139	Lawless - Pratt
140	Ranney - Swan
141	Thorsen - White and unidentified
<b>Color Transparencies (mounted)</b>	
142	BlackerR, CulbertsonC, Gamble
<b>Mounted Photographs</b>	
143	Fleishhacker Keyes, Stickley (non-G&G)
144	Buffalo Metalworks (non-G&G)
<b>Matted Photographs</b>	
145	Cole, Ford, Gamble
146	Greene, Irwin, James, Pratt, Thorsen
147	BlackerR, Ford, Libby
148	Fleishhacker, James

149 Gamble, Van Rossem #1

**Panoramas**

150 Gamble

**Negatives and Contact Prints**

151 BlackerR - Gamble

152 Gamble - James

153 L - W

**Color Transparencies (4x5)**

153

**Negatives and Contact Prints of Drawings (Avery)**

153 A - H

154 I - Unidentified

**Negatives and Contact Prints of Historic Photographs**

154 B - C

155 Culbertson C - Unidentified

**G. Greene and Greene Archives - Negatives**

Box 157: Negatives 4x5

Box 158: Negatives 110, 35mm

Box 159: Negatives of drawings (mylar project) BlackerR - Ford

Box 160: Negatives of drawings (mylar project) Gamble - WBT

Box 161: Negatives: Miscellaneous photos

Box 162: Negatives: Gamble, BentzN