

SAN DIEGO HOME/GARDEN LIFESTYLES®



**HOT
SUMMER
IDEAS**

15th Annual
KITCHENS
of the Year

Hillside Garden

\$3.95

06>



JUNE 2006

HEART & SOUL

LA JOLLA HOME A MASTERPIECE INSPIRED BY GREENE & GREENE



OPPOSITE: Horizontal roof lines, an Asian aesthetic in gate work, custom light fixtures in the Arts and Crafts style and a street address embedded in the pillar lantern emulate an essence of Greene & Greene in this La Jolla Shores home. **ABOVE:** A pair of Chinese doors and a Venetian tile mosaic with a bamboo motif greet you at the entryway.



DIAGONAL RED oak flooring radiates throughout the house from this central point in the entry hall. The copper table is a handmade copy of an antique Chinese table. An antique Japanese screen folds back to reveal a bar and the kitchen. Light fixture is early-20th century.



Wear an embroidered shirt and you probably won't think about the seamstress who stitched the colored woven threads carefully into a pattern. Enjoy fresh fruit and vegetables and odds are you won't give a thought to the laborers who picked them. But walk into this Greene & Greene-style home in La Jolla Shores, and your imagination likely will wander to the craftspeople whose art and workmanship speak to you from the exposed wood rafters and copper details on gutters to the handwork on timber beams and diagonally laid red oak floor.

The homeowners, a husband and wife who wish to remain anonymous, previously lived in a Los Angeles home designed by Modernist architect Rudolf Schindler. They also own a contemporary New York loft.

"We liked glass and steel," says the wife. "We never thought we would like natural wood."

"Before the remodel, this home was a California Ranch-style house — a modern, one-story mishmash," says the husband. "The house was



ABOVE: The leaded art glass bamboo-themed windows, seen here in the living room, were manufactured by Judson Studios in Los Angeles, which produced leaded art glass for many of the Greene & Greene houses in Pasadena. The masonry fireplace has a custom copper hood, also decorated in a bamboo motif. **RIGHT:** The handrail on the elaborate wood stairwell is fashioned from one piece of steel. A handcrafted lantern on top of the newel post brightens the way up or down the steps.

THE GREENE BROTHERS never designed a great room, yet elements such as exposed framing and added trusses were applied to this great room to give it a Greene & Greene sensibility. Architect Bill Hughes designed the Greene & Greene-inspired glass-and-wood lighting fixture above the dining-room table. A washed silver/gold Fortuny fabric on the dining chairs is subtle and beautiful. An antique Japanese piece was reversed to make a dining-room buffet. French director-style bar stools add a touch of the eclectic in the kitchen area.

remodeled because it was a dream of ours to encapsulate all of the elements that made up our life in the years we have been together.”

“When we looked at where our leanings had been for the past 37 years,” continues the wife, “we realized we had an Asian leaning, we had a love of Art Deco and we were newly taken with the Arts and Crafts movement.”

The homeowners brought in L.A. designer Zachary Zuboff as the site supervisor. “We met Zach in the early ’70s. He does exclusive work and is one of the ‘Who’s Who’ in Beverly Hills. He’s done a few jobs for us,” says the husband.

Early discussions with Zuboff revolved around a low-key remodel, but the more they talked, the more extensive the remodel became. Zuboff’s associ-

ate, James C. Otis, pegged the style as a blend of Japanese and Anglo tradition. A fateful luncheon at the Lodge at Torrey Pines rolled the remodel ball in the direction of Craftsman-style with an Asian feel — a detailed makeover that, like the lodge, was true to the spirit of the early-20th-century architecture of Charles and Henry Greene, brothers who created exceptionally crafted homes noted for their articulated surfaces and Oriental sensitivities (see box, “The Greene way”).

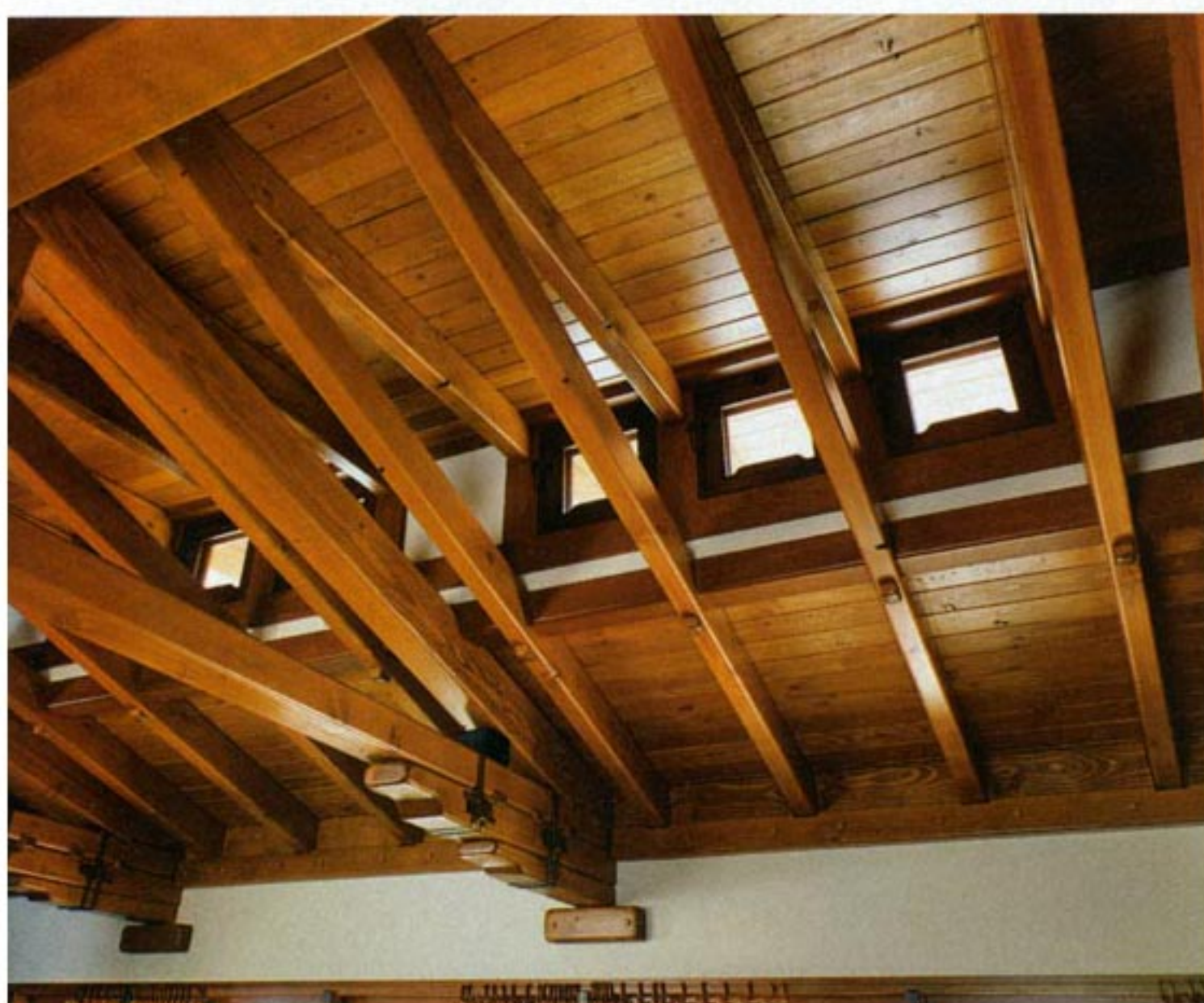
“I did research on Greene & Greene, gave the homeowners books on the subject, and found out that Bill Hughes was the consulting architect for the Lodge,” says Zuboff. “Hughes is a genius in his encyclopedic knowledge of Greene & Greene and in the substance of the Greene & Greene methodology.”

TO GIVE the family room a softer look, silk cloth was used behind cabinet doors where audio and video components lay hidden. Early-morning sun turns a cozy corner nook into a comfortable spot for the day’s first cup of coffee and the morning paper.





THE NORTH side of the living room is a music room. Doors and windows have a standard Greene & Greene "cloud lift" element. The living-room design was based loosely on the Pratt House in Ojai.



RAISED BOWTIE dovetails, doweled tendons and metal straps with wedges that help bundle brackets holding up the ceiling trusses all reference Greene & Greene details.

Hughes suggested Jim Sweig as the local contractor, who, in turn, suggested that the Lord Architecture firm do the record drawings based on Hughes' and Zuboff's recommendations (always in demand, Hughes didn't have time to do the drawings himself).

"Zach came up with a layout. We essentially used that as the basis of our design," says Hughes, "and flowed it into a Greene & Greene motif. We used an early-20th-century design vocabulary — Greene & Greene — and applied it to a house that's early 21st century."

The Greene brothers often used vegetation as visual symbols for themes in their residences. The theme Hughes used for the Lodge was the Torrey pine tree. It was decided that the theme for this remodel should be a tribute to the floral and agricultural businesses with which the homeowners had once been involved. Carpeting, interior furnishings and textiles have a floral relief. Hard surfaces on the exterior groundwork have subtle wheat patterns. Bamboo, which also captures an Asian feel, is found throughout the house in such places as the fireplace copper relief and stained-glass windows.

CONTINUED ON PAGE 112

RICH CHERRY wood trim and cabinetry, German green limestone countertops and quartzite flooring give the master bath a sense of drama. The 3-by-6-foot tile mosaic embedded in the shower wall echoes an antique Japanese screen in the master bedroom.



BELOW: When doors are left open, guests can drift from the outdoor barbecue area to the pool beyond. A seamless transition from indoors to out is one of the elements integral to Greene & Greene design.

Hallmarks of the Greens' style:

- Overhanging roofs
- Wide eaves
- Exposed joinery
- Horizontal roof lines, broad bands of casement windows and wide stairways
- Clinker brick walls that relate the building to its surroundings
- Sleeping porches
- Integrated landscaping
- Art glass windows
- Rich woods such as mahogany, ebony and teak
- Wood, metal, mother-of-pearl inlays



"Among the unique things that happened," says Hughes, "are the 15 leaded art glass windows on the south side of the house that were manufactured by Judson Studios in Los Angeles. Judson not only provided the leaded art glass at the Lodge, its predecessor company, a family-owned business, produced leaded art glass for many of the Greene & Greene houses in Pasadena."

Hughes designed the glass panels in progression with the sun's movement from east to west, from morning to night, from spring to winter. The colors of dawn greet you from the east while sunset hues bid you good night from the west. Bamboo unfolds as it makes its annual journey from sprouts to leaves to winter stalks.

"We've provided what I consider a pleasant visual separation from the street," says Hughes. "The homeowners don't need window coverings because they have this beautiful panorama of leaded art glass. That's

what the Greenes did many times, especially in their dining rooms."

As a structural designer, Hughes incorporated many of Greene & Greene's structural techniques. Exposed rafters fan out over the front porch. Exposed interior ceiling beams have hammered-metal strapping that lays flat on the beam. Rather than being hidden, joinery is emphasized with pegs and dowels projecting from the surface to provide texture and scale. Ebony pegging is inset in the woodwork. Like Greene & Greene, much of the home's exterior and interior decoration evolves from the joinery.

"Detailing and trying to breathe the Greene & Greene elements into the house was the job of Bill Hughes," says Sweig. "The ability for it to be done, the methodology and the different artisans to make it happen was my job."

One of the reasons Sweig was brought on as the contractor was his reverence for woodwork and the

Greene & Greene style. His talented team executed the details in the house, from sculpting the beams and framework, to building the king and queen posts, from all of the pegging and the handmade stairwell, to the mortise-and-tenon detailing on the sleeping porch railing and the rounding of edges and corners on the woodwork.

"There isn't a craftsman I know that doesn't drool at the opportunity to work in the Greene & Greene vernacular," says Sweig. "It was incredibly important for me to exercise everything I could to make this home true to the direction that the architect wanted to take us."

That includes the wood finishing, which was pre-stained and pre-finished before it was put together, then finished three more times after it was put together.

"Everything on the job was meticulously handcrafted, touched by human hands many, many, many times," says

Zuboff. "Every piece of wood on the house is hand produced. The color finish is hand done. All the metallic fittings, all the ironwork is handcrafted. In addition to being a house, this is an amazing three-dimensional art project."

To give the home a more layered feeling, Zuboff chose a pair of antique Chinese doors at the foyer and a coffered Indian panel, which he incorporated into the entry-hall ceiling. In keeping with the Asian aesthetics, which Greene & Greene also blended into their homes, a circa-1700 six-panel Japanese screen was mounted as a bifold element to hide the bar at the end of the entry hall. When pushed back, the area opens to the bar and discloses the kitchen beyond.

In the kitchen a stone fireplace surround is reminiscent of Greene & Greene's style and is a highlight of the kitchen space. Cabinets are at waist level or below, but with pullouts and lazy Susans, kitchen items are within easy

reaching distance. Two light fixtures above the German green limestone countertops look antique. In actuality one is an original 18th-century French oil lamp and the other an exact copy. They were adapted with electric lighting in a faux-bamboo motif.

The kitchen is open to the dining room and den space, where audio and video components are hidden behind doors. Zuboff used a silk cloth behind the door framework to give the room a softer look. Sheer velvet curtains, with hand-applied real gold and silver leaf, are hung on a rod by oval wooden rings.

"Nobody makes oval wooden curtain rings," says Sweig. "They weren't anything we could buy somewhere. We had to fabricate them."

The curtain fabrics for each room are indicative of the Art Nouveau period and the Arts and Crafts period. In the living room the voile fabric is a hand-painted copper in a raindrop pattern.

"Furnishings and accessories are eclectic," says Zuboff. "I avoided doing everything in Stickley or Mission style. I did not want the furniture to slavishly follow the period. I did more of an interpretation."

In the living room Zuboff interpreted the Arts and Crafts period with more of a modern-day comfort level. Movable ottomans all around create a versatile sitting area. Furniture fabric, a Montpelier silk chenille texture in taupe, encompasses an Asian feel but is Arts and Crafts oriented.

"This was the room I had my greatest fear about because there was so much wood," says the wife. "I was worried about the darkness, that it would be too reminiscent of a den."

Now they've dubbed this space the "all-cherry room" and say that when they sit here it has "more tranquility than we could have ever imagined any one room could have."

Also downstairs is the master bed-

The Greene way

Brothers Charles Sumner Greene (1868-1957) and Henry Mather Greene (1870-1954) established the architectural firm of Greene & Greene in 1893 in Pasadena. The elegant houses they designed have come to define the Arts and Crafts movement in the United States. Their homes became known as “the ultimate bungalows” and were notable for their articulated surfaces and Oriental sensitivities. Pasadena’s Gamble House, widely considered their finest work, is a National Historic Landmark and receives 30,000 visitors annually from all over the world.

room and bath. A large inlaid tile mosaic in the shower complements an 18th-century Japanese screen in the master bedroom, which features lotus blossoms fanning out over a bronze-like gold background. The master bath overlooks the garden, where an old Brazilian pepper tree has been incorporated into the roofline.

“The roofline jogs and swerves to accommodate this Brazilian pepper tree, which is like the grand dame of the house,” says Zuboff. “With its sheltering nature it is symbolic of the spirit of the property.”

Also overlooking the garden, pool and pool house is the upstairs sleeping porch off what the homeowners jokingly refer to as “the man’s den,” an added 660-square-foot area, which includes space for the husband to play and write music, a sleeping area, a private bath and the outside deck.

“You can’t ask us what our favorite room is,” says the wife. “There’s not an area in this property that we don’t thoroughly enjoy. We never thought we could find the craftspeople to produce the level of work that is actually here — but the work that this team of artisans thrilled over daily for two and a half years resulted in a sensitive and highly crafted jewel box.” ■

WHERE TO FIND IT — PAGE 183