

**United States Department of the Interior
National Park Service**

National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting property groups relating to one or several historic contexts. See instructions in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Complete each item by entering the requested information.

 X New Submission Amended Submission

A. Name of Multiple Property Listing

The Architecture of Aaron G. Green in California **DRAFT**

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

Context: The Architecture of Aaron G. Green in California

Theme: Aaron G. Green Public Architecture, 1951 – 1998

Theme: Aaron G. Green Residential Architecture, 1948 – 1997

Theme: Aaron G. Green Interment Architecture, 1950 – 1994

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D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.

Signature of certifying official

Title

Date

State or Federal Agency or Tribal government

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper

Date of Action

**United States Department of the Interior
National Park Service**

Aaron G. Green

Name of Multiple Property Listing

California

State

Table of Contents for Written Narrative

Create a Table of Contents and list the page numbers for each of these sections in the space below.

Provide narrative explanations for each of these sections on continuation sheets. In the header of each section, cite the letter, page number, and name of the multiple property listing. Refer to *How to Complete the Multiple Property Documentation Form* for additional guidance.

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 250 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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E. Statement of Historic Contexts

Summary Statement

The narrative of this Multiple Property Documentation addresses the work of architect Aaron G. Green (1948 to 1998). For the purpose of this documentation, Green's portfolio will be classified into the three distinct themes of public, residential, and Interment architecture. Associated properties (types) will be further described according to the characteristics of each theme, and a list of each property's character-defining features will be included.

This narrative spans across the entirety of Green's architectural career. It includes his early work in Los Angeles, his working relationship with Frank Lloyd Wright, and his solo practice in San Francisco (in his later years). Green was considered a master of the Organic Architecture style. He excelled at combining the needs of his clients and the functionality of his buildings with the principles of the Organic Architecture Movement.

Generally, buildings designed according to the principles of Organic Architecture respond to the surrounding natural environment (settings), rather than imposing upon it.ⁱ Organic Architecture is also known to utilize shapes and geometries from nature, positively harmonizing buildings within their sites and connecting interior spaces to the outdoor (landscape).

In accordance with this documentation, individual properties may be nominated for the National Register of Historic Places under Criterion C if they embody the distinct characteristics of, either, the public, residential, or interment architecture of Aaron G. Green.

Context: Architecture of Aaron G. Green, 1948 - 1998

Introduction

G. Green (1917-2001), FAIA, produced more than three hundred works of architecture, throughout a career of over five decades, becoming one of the Organic Architecture Movement's most talented exponents.ⁱⁱ Over the course of his career, Green developed his personal style, which he refined with each new design. The majority of Green's architectural projects are located in California. His work includes custom homes, public housing, churches, commercial buildings, and Interment facilities, all reflecting a nuanced interpretation and application of the principals of Organic Architecture. Inspired by the complex patterns, rugged textures and varied forms of nature, his work was inspired by elements such as "broad roofs, natural wood, concrete block, and original decorative flourishes that resonate the architectures lines...in a distinct manner."ⁱⁱⁱ

Green was schooled at the Chicago Academy of Fine Arts, Florence State Teacher's College, Cooper Union and held a fellowship with Frank Lloyd Wright's School of Architecture at Taliesin. He began his professional career as architect in post-World War II Los Angeles at a time when regional creativity flourished. In 1951, Green opened an office in San Francisco in partnership with Frank Lloyd Wright (which coincided with the final decade of Wright's life).^{iv} Green served as Wright's west coast representative and associate while at the San Francisco office.^v Green's close association with the architectural master deeply influenced his own creative approach and architectural career, and induced him to produce a pool of exceptionally creative work (designs). From the time of the opening of their joint office, up to Wright's death in 1959, Green took part to approximately thirty of his mentor's projects in the west coast.^{vi}

ⁱ Virginia Savage McAlester, *A Field Guide to American Houses*, (New York: Alfred A. Knopf, 2013), 655-660.

ⁱⁱ Randolph C. Henning, *Aaron G. Green: Organic Architecture Beyond Frank Lloyd Wright*, (San Francisco, CA: ORO Editions, 2017), 23.

ⁱⁱⁱ Alan Hess, *Organic Architecture: The Other Modernism*, (Salt Lake City, UT: Gibbs Smith, 2006), 178.

^{iv} Ibid.

^v William H. Honan, "Aaron Green, 84, Architect Who Worked with Wright," *New York Times*, June 18, 2001.

^{vi} Randolph C. Henning, *Aaron G. Green: Organic Architecture Beyond Frank Lloyd Wright* (ORO Editions, 2017), 19.

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Historian Randolph C. Henning wrote that as “suburbia developed, Green designed shopping centers, offices, medical buildings, churches, fire stations, civic centers, and cemeteries to further redefine the city in the image of the Organic city.”^{vii} Green was a talented landscape designer, who viewed the articulation of the surrounding natural environment as an essential part of the overall composition of his work.^{viii} With commissions ranging widely in scope and size Green’s long independent practice designed residences, public buildings, and Interment structures in the manner of the Organic Architecture style, many of which still exist.

Shortly before Green passed away in June of 2001, he was awarded the first Gold Medal of the Frank Lloyd Wright Foundation.^{ix}

Early Life and Training

Aaron Gus Green was born in Corinth, Mississippi in 1917. Aaron was raised in Florence, Alabama, where his father, Abraham Green exercised the profession of builder and real estate developer. Aaron Green was sent to Chicago to live with relatives as a teenager, where he attended Marshall High School, and the Roosevelt High School. Aaron, who had become proficient in drawing as a child, took weekend art classes at the Chicago Academy of Fine Arts^x Upon graduation, Aaron’s artwork was featured in the Coffee High School’s *Coffee Pot* yearbook edition of 1933 and 1934.

Aaron Green attended Florence State Teacher’s College (currently the University of North Alabama) from 1934 to 1936. While at college, Green worked for local movie theaters’ owner Louis Rosenbaum Green soon escalated from his job as usher to a position as graphic artist, creating signs and displays for the Rosenbaum’s theater (co.). Green’s experience in the early commercial art and advertisement illustrations of this period fueled his artistic interests and enabled the development and refinement of his graphic techniques.^{xi}

Green became a student of the prestigious Cooper Union School of Art and Architecture in New York City during the years of the depression. During this time, he contributed cartoons for a trade newspaper association and painted signs for a drugstore chain, in addition to a multitude of other freelance advertising jobs.

Green first became aware of the work of American architect Frank Lloyd Wright a year into his studies at Cooper Union, upon reading an excerpt from Wright’s autobiography published in the magazine Reader’s Digest’s September 1937 edition titled *Building Against Doomsday*.

According to Randolph C. Henning, Green’s interest in architecture, and fascination with Wright’s work began upon reading an article (on Wright) in the magazine Architectural Forum of January 1938, and after visiting one of the master’s Usonian homes^{xii} Thus, Green seemed to have stated that “...[he] would never have been interested in architecture had it not been for Frank Lloyd Wright.”^{xiii} At the time, Green became one of Cooper Union’s two architectural students, becoming established as an exceptional talent by winning the 1938 “J.P. Morgan Presentation First Honor Award for Architecture”, and the 1939 “First Award in Design Excellence in Architecture.”^{xiv}

^{vii} Ibid., 3.

^{viii} Ibid., 23.

^{ix} “Aaron Green; Architect with Frank Lloyd Wright,” *Los Angeles Times*, June 19, 2001.

^x Henning, *Aaron G. Green*, 10.

^{xi} Ibid., 11.

^{xii} Ibid.

^{xiii} Ibid., see Aaron G. Green oral history interview, May 11, 1994. Frank Lloyd Wright Foundation.

^{xiv} Henning, *Aaron G. Green*, 11.

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Green returned to Florence later that year in 1939, where he worked for local architect Ben Frank Riley III as designer, drafter, and construction superintendent. Green received his first (design –architectural) commission while at Cooper Union for a project that he continued to work on after he graduated.

The project consisted of a small residence for Stanley Rosenbaum, son of Green's former employer Louis Rosenbaum. Green ambitiously wrote to Frank Lloyd Wright as the construction bid for the project came in over-budget, in the hope that he would take over the project. Thus, Green claimed he would routinely champion Wright's designs over his own, stating he would, "get these clients sold one of Mr. Wright, rather than my own design, to get close to him, which I did."^{xv} Green's letter to Wright marked the beginning of a decade-long partnership and friendship between the two architects. Wright, on his end, agreed to design the residence, and to execute the project with Green's assistance. Green joined Wright in Taliesin when the new Usonian residence for Rosenbaum was nearly complete, and began his tenure as a Taliesin Fellow and apprentice to Frank Lloyd Wright.^{xvi}

Green assisted Wright with ongoing projects at Taliesin. These included the construction drawings for a library at Florida Southern College, and sisters Rose and Gertrude Pauson's home in Phoenix, Arizona. It was thanks to the latter project that Green met his future wife Jean Carol Haber, the niece of the Pauson sisters.^{xvii}

Green left the Fellowship at Taliesin for a three-month sabbatical. During this time, he traveled with Morris R. Mitchell, the Dean of Education of Florence Teacher's College, who had taken an interest in the construction of the Rosenbaum house. Together, Green and Mitchell visited cooperative communities from Georgia to Canada. Mitchell made a lasting impression as Green noted: "next to Frank Lloyd Wright as an influence on my life, he might have been the next most important one."^{xviii} Upon resuming the Fellowship, Green brought two new projects to Wright's attention, which included the Cooperative Homestead for Ford workers outside Detroit, and the Circle Pines Camp in Cloverdale, Michigan. Designed as experimentation with rammed earth construction, the project of the Cooperative Homestead offered both a practical and economical housing solution.^{xix}

Green completed his Fellowship as an apprentice at Taliesin in the early 1940s. He enlisted in the United States Air Force during World War II, entering the war as a Lieutenant and later serving as a bombardier pilot in the Pacific conflict.^{xx} On this occasion, Green was able to visit Tokyo, Japan, and to confirm to Wright that his Imperial Hotel, although partly damaged, still stood in operation.^{xxi}

Upon returning from the war, Green went to Miami, Florida to be with his ill father. He promptly gained employment with Miami-based architect Joseph Bailey.^{xxii} Green moved to Los Angeles upon his father's passing and married Jean Haber, whom he courted prior the war. At the time, the region was experiencing a remarkable wealth of architectural creativity with the emergence of several architects also influenced by Wright, who included John Lautner, Lloyd Wright,

^{xv} Henning, *Aaron G. Green*, 14. See: Transaction of Aaron G. Green talk at Taliesin West, February 21, 1990, Frank Lloyd Wright Foundation.

^{xvi} Wright and his wife Olgivanna created the Taliesin Fellowship in 1932, by which a group of tuition-paying architectural apprentices "learned by doing" under the couple's guidance. Frank Lloyd Wright Foundation, "The Taliesin Fellowship," January 1, 2017. <https://franklloydwright.org/the-taliesin-fellowship/>; and, Henning, 15.

^{xvii} Henning, *Aaron G. Green*, 15.

^{xviii} *Ibid.*, 16.

^{xix} Aaron G. Green Associates, Inc., "Cooperative Homesteads: Detroit, Michigan,"

http://www.agaarchitects.com/pages/agg_and_fllw/coop_hmstd.html.*

^{xx} "Aaron G. Green, FAIA," Aaron G. Green Associates, Inc., <http://www.agaarchitects.com/pages/about/agg.html>.

^{xxi} Alan Hess, "Aaron G. Green and Frank Lloyd Wright," Aaron G. Green and California Organic Architecture website. Accessed August 2, 2019. <http://aaronggreen.net/aaron-g-green-and-frank-lloyd-wright/>.

^{xxii} Henning, *Aaron G. Green*, 18.

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Rudolph Schindler, Harwell Hamilton Harris, Foster Rhodes Jackson, Sim Bruce Richards, and Richard Neutra.^{xxiii} Green received offers to work in set design for Metro-Goldwyn-Mayer (MGM), with former Taliesin apprentice John Lautner, and with Los Angeles based industrial designer Raymond Lowey. Green accepted Lowey's offer for a position as draftsman, designer, and store planner working and eventually worked his way to become the office's chief draftsman.^{xxiv}

Early Professional Practice and Collaboration with Frank Lloyd Wright

Green passed both the written and oral exams required by the California State Board of Architectural Examiners by 1948. He opened his own office upon receiving his architectural license and began a successful architectural practice, specializing in residences designed in the Organic Architecture style.^{xxv}

Green consistently received small architectural commissions, and thanks to Jean's family connections progressively gained popularity and clients in the San Francisco Bay Area. By 1950, the couple decided to move to San Francisco.^{xxvi}

Green remained in touch with Wright during his time in the service and in Los Angeles. He mentioned to him his plan to relocate his practice to San Francisco during a flight layover in Phoenix, and to Green's surprise Wright proposed that they opened an office together (mentioning that he had a considerable amount of work in California). Wright put Green in charge of their projects in the west coast, and proposed that both names were put on the office's door. Green later recalled that "...[he] was certainly much more than surprised, and ... thought surely he was joking. But ...[he] found out he was very serious about it."^{xxvii}

Green moved to San Francisco by the end of 1951 where he opened the office that served as his architectural practice and as Wright's west coast headquarter.^{xxviii} The office occupied the second story of a commercial building, featuring a custom interior designed by Wright with Green's input.^{xxix} The interior had red vinyl flooring and contained custom redwood cabinetry, desks, and wall partitions.^{xxx} Wright visited the San Francisco office several times a year to meet with clients, conduct site visits, hold press conferences, lecture, attend social events, or to confer with Green.^{xxxi}

Green was based in the San Francisco office full-time. He designed and constructed custom residential projects during this time that were featured in the magazine *House Beautiful*, such as the Harry Reif Residence in Glendale and the Charlton Dukes Residence in Flintridge.^{xxxii} Historian Alan Hess notes that Green, while at the San Francisco office, "expanded his independent practice to include public housing that reflected the same quality of his custom homes, even on strict budgets. He also designed professional offices, commercial buildings, schools, churches, civic centers, and interment facilities that brought distinguished architecture to the growing suburban communities of California."^{xxxiii}

^{xxiii} Alan Hess, "Aaron G. Green, FAIA (1917-2001)," Aaron G. Green and California Organic Architecture website. Accessed August 2, 2019. <http://aaronggreen.net/aaron-g-green-faia-1917-2001/>.

^{xxiv} Henning, *Aaron G. Green*, 18.

^{xxv} Jane King Hession and Tim Quigley, "John H. Howe, Architect: From Taliesin Apprentice to Master of Organic Design," (University of Minnesota Press, 2015), 132.

^{xxvi} Henning, *Aaron G. Green*, 18.

^{xxvii} Ibid.

^{xxviii} Henning, 18-19; and, "Aaron Green; Architect with Frank Lloyd Wright," *Los Angeles Times*, June 19, 2001, B13.

^{xxix} Allan Temko, "Architect Aaron G Green Left a Graceful Bay Area Legacy," *SFGate*, June 10, 2011; and, Paul V. Turner, *Frank Lloyd Wright and San Francisco*, (The University of Chicago Press, Chicago, 2002), 104.

^{xxx} William Allin Storrer, *The Architecture of Frank Lloyd Wright: A Complete Catalog* (Chicago: The University of Chicago Press, 2002), 352.

^{xxxi} Paul V. Turner, 104.

^{xxxii} Henning, *Aaron G. Green*, 18.; John de Joven Hill, "Magnifying a small city lot into a private paradise," *House Beautiful*, April 1956; Elizabeth Gordon, "Why the revolution in floors?," *House Beautiful*, May 1959.

^{xxxiii} Alan Hess, "Aaron G. Green, FAIA (1917-2001)," Aaron G. Green and California Organic Architecture website.

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Green struggled personally and professionally (with the desire) to pursue his own work in the time spent acting as Wright's representative. He did not want to taint Wright's projects and reputation with his own work, but realized that both practices would become enriched by the promotion of his own work (while he continued to represent Wright's interests).^{xxxiv}

Wright entrusted Green with the completion of the very last project of his long career, the Marin County Civic Center, which idea and form was borrowed from the Broadacre City originally conceptualized in 1932.^{xxxv} Green contributed the interior program, the design of the cabinetwork and furnishings, and all site development and landscape design.^{xxxvi} After a site visit to the Civic Center, Marin County Planning Director Mary Summers enquired with Wright about his relationship with Green, to which Wright replied, "[why], Aaron is my son."^{xxxvii}

Green described his relationship with Wright by saying that in "[the] last eight years of his life, we were—by his terminology—building associates and business associates."^{xxxviii} Thus, Green participated in more than thirty of his mentor's projects in the west coast during the period spanning from the opening of their joint practice to Wright's death in 1959.^{xxxix}

Later Professional Practice – Aaron G. Green Associates, Inc.

Green continued to run his practice in the office he had shared with Wright, and employed former Taliesin Fellow John Howe.^{xl} Green also acted as associate architect with the Taliesin Associated Architects throughout the early 1970s, where he managed a variety of ongoing projects.^{xli} Green became cautious and selective of his projects and clients.^{xlii} Over the course of the next forty years his work started to include residential, public, and Interment structures in the Organic Architecture style, in addition to landscape and site design. Green's own work often aligned to Wright's aesthetic but nevertheless transcended his mentor influence without imitations.^{xliii}

Green's custom residences designed and constructed in California during the 1960s included the Anderson residence in Rancho Palos Verdes and the Ohta Residence in Soquel, both featured in the magazine *House Beautiful* for their original design.^{xliv} Projects for clients in the movie industry included an (unbuilt) home for Farley Granger in the Hollywood Hills, and a house for Angela Lansbury in Malibu.^{xlv} In addition, Green's office designed several commercial projects in the 1960s, which included the Santa Cruz Medical Plaza in Santa Cruz and the Ives Dental Office in Cloverdale. Civic and governmental buildings constructed during this period include the Golden Gate Village in Marin City and the Hunter's Point housing project in San Francisco.

^{xxxiv} Henning, *Aaron G. Green*, 20.

^{xxxv} *Ibid.*, 3.

^{xxxvi} Aaron G. Green, "Aaron G. Green: biographical article," Center for the Study of Frank Lloyd Wright, 1989, 4.

^{xxxvii} Henning, 19. See Letter from Mary Summers to Aaron G. Green, dated December 20, 1973 (Aaron G. Green Archives).

^{xxxviii} Forward by Bruce Brooks Pfeiffer, Henning, *Aaron G. Green*, 6.

^{xxxix} Henning, *Aaron G. Green*, 18.

^{xl} "John Henry "Jack Howe," website. Accessed August 2, 2019. <https://johnhowemovie.com/john-howe>.

^{xli} Aaron G. Green, "Aaron G. Green: biographical article," 4.

^{xlii} Henning, *Aaron G. Green*, 20.

^{xliii} *Ibid.*, 23.

^{xliv} See Curtis Besinger, "A house with restraint in the vastness of nature," *House Beautiful*, October 1963; Curtis Besinger, "How to step up the loveliness of an already lovely spot," *House Beautiful*, July 1964; James deLong, "This modern house is rooted in the not so distant past," *House Beautiful*, January 1965; and "Aaron Green designs a mountain retreat for a crest above Santa Cruz," *House Beautiful*, October 1965.

^{xlv} Hess, "Aaron G. Green, FAIA (1917-2001)," Aaron G. Green and California Organic Architecture website.

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Green taught design studio classes at the architecture school at Stanford University in Palo Alto, in the role of adjunct professor. As his practice grew, he employed young men from Stanford and Taliesin Fellows.^{xlvi} In 1968, Green was elected member of the American Institute of Architect's College of Fellows in recognition of his design excellence.^{xlvi} In the 1970s, his practice started to focus on Interment projects, including projects such as the Skylawn Memorial Park and St. Joseph's Cemetery Mausoleums.

Green continued to work from his office in the downtown of San Francisco, which was expanded in the late 1960s-early 1970s to accommodate the growth of the practice. In 1988 the increasing cost of rent forced Green to close the office, which was dismantled and some of the furnishing that Wright had designed in part sold or transferred to the Thomas Monaghan's National Center for the Study of Frank Lloyd Wright in Ann Arbor, Michigan.^{xlvi} The office was relocated to the nearby Herbst Building where Green's practice continued at a more comfortable and manageable pace.^{xlvi} In the 1980s, the bulk of Green's portfolio was mainly comprised of civic, religious, and Interment projects, which included the City of Newark Civic Center, Library, and Police Annex, and the Marin County Correctional Facility.

In 1990, Green wrote the book entitled *Frank Lloyd Wright: An Architecture for Democracy, The Marin County Civic Center*, where he discussed the design process and philosophy behind the Marin County Civic Center.

Projects that Green produced in the last decade of his career comprised masterplans, residences, and projects of renovation, (including remodels and additions), as well as Interment projects for repeating clients, such as the work at the Skylawn Memorial Park and at the Chapel of the Chimes. In 1998, Green was awarded the contract for the American Hebrew Academy in Greensboro, North Carolina, for which he designed a masterplan and forty buildings that reflected his refined design philosophy. The project in Greensboro was underway when Green had a severe heart attack and died on June 5, 2001, at age 84. He had been awarded the first Gold Medal from the Frank Lloyd Wright Foundation just days before his death.¹

In 2017, the Palos Verdes Art Center held the first exhibit of Green's work in Southern California. The show, curated by Alan Hess, aimed at celebrating Green's exceptional career through a display of original renderings and early photographs of his most notable projects that included the Harry Reif Residence, the Chapel of the Chimes, Marin City Low Income Housing (Project?), and the Anderson House.

The book by Randy Henning on Green's architecture entitled *Aaron G. Green: Organic Architecture Beyond Frank Lloyd Wright*, was published in 2017 (by Oro Editions). Henning's book profiled forty of Green's seminal projects and included contributions by Frank Lloyd Wright Foundation Archivist Bruce Pfeiffer, by curator Alan Hess, and by President and Principal of Aaron G. Green Associates Jan Novie.

Philosophy of Practice

One of the most talented exponents of Organic Architecture, Aaron G. Green produced more than three hundred projects (in California) during his career of fifty-five years. Over the course of this creative span, Green developed and refined his personal style with every new design. The President of Aaron G. Green Associates, Jan Novie, recalled:

^{xlvi} Hession and Quigley, 132.

^{xlvi} Henning, *Aaron G. Green*, 20.

^{xlvi} In 1993, the San Francisco office was acquired by the Heinz Architectural Center at the Carnegie Museum of Art in Pittsburgh, where it was reinstalled and displayed. In 2004, the office was purchased by Jim Sandoro of the Buffalo Transportation Museum, and is currently in storage in Buffalo, New York. See: Temko, *SFGate*; Turner, 105.

^{xlvi} Henning, *Aaron G. Green*, 22.

¹ Ibid.

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“For the most part each project was unique in nature in terms of design. The project programs were unique, the clients themselves were unique, the sites were unique, and budgets were unique. All of these compelling and competing elements were bound to generate unique designs organic in nature by the hands of a uniquely gifted architect. The projects were like "snowflakes" each and every one quite uniquely beautiful.”^{li}

Green used the principles of Organic Architecture to emphasize the connection of his buildings with nature, which he attained by incorporating indoor garden features and by eliminating any demarcation between interior and exterior spaces with skylights and other open-air elements. His projects integrated built-in furniture, casework, cabinetry and shelving, as well as light fixtures, which harmoniously complemented the architecture of the buildings. He would assist his clients with the selection of furniture, window coverings, and finishes, guiding them with the selection of and color palettes for their projects.^{lii} According to Jean Novie, “[Green] thrived on each and every aspect of the practice of Architecture. The design aspect was to him different than all of the rest and he considered the process of design in a sense ‘his religion.’”^{liii}

Green possessed a sophisticated ability to incorporate his buildings into the landscape and site.^{liv} He was a talented landscape designer, thus carefully manipulated the surrounding natural environment emphasizing his built projects. Green practiced landscape design as an integral part of the services rendered to his clients, and as Randolph C. Henning wrote, “It wasn’t an additional task to him, but an essential part of the overall creative composition.”^{lv}

Aaron G. Green Associates’ Philosophy of Practice as developed over decades of practice, reads as follows:

For over fifty years, Aaron Green Associates has cultivated a professional dedication to an architecture that can exert an important, positive influence on individuals’ working and living environment by the innovative quality of design for each project undertaken.

An important guiding concept of the firm is that fine architecture must first suit its client’s functional and economic program of needs and must also provide a living environment by both its interior and exterior environmental design of sufficient aesthetic importance as to improve the daily living conditions of its users. Our professional service is a dedication to preservation of the human factors in all programming and physical-facility design considerations. The “people” to be served are our ultimate clients and we conclude that we must in fact, guard their interest. Human needs must be kept in full view and balanced with the objectives of any project.

We believe that the Architect must recognize a responsibility to the community and to the anonymous majority viewers as well as the immediate users of the building he/she designs. We make a special effort to insure that each of our works is an asset to the visual as well as functional environment of its community.

Our professional endeavor is to produce buildings of high architectural standards which manifest a timeless, lasting quality that can either generate a dynamic and individual visual statement, if desired, or can be creatively blended into the fabric of its context.

Our work manifests a sensitive environmental consideration relative to siting relationships and orientation as well as preservation of natural conditions and ecologically important features. We have historically pursued a design

^{li} Jan Novie, email message to author, July 31, 2018.

^{lii} Henning, *Aaron G. Green*, 23.

^{liii} Novie, July 31, 2018.

^{liv} Henning, *Aaron G. Green*, 23.

^{lv} Ibid.

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philosophy of concern for energy conservation through a wide variety of active and passive systems as may be easily discerned from a study of our executed projects.

We strive to create fresh interior environments incorporating excellent acoustics, visual and functional spaciousness, energy conservation with optimum climate control and concern for ideal non-glare lighting conditions.

We have demonstrated in completed projects that a creative combination of the elements of color, space, light, and sensitive combinations of materials and furnishings can provide an inviting character and enhance the human-use purposes of the building, serving both employees and visiting citizens.^{lvi}

Green's work reflects a philosophy centered on humanitarian and environmental solutions, and high architectural standards to satisfy his clients' needs. Design solutions for each one of Green's projects are distinctive of his creative style achieved throughout his career across a variety of building types. The three themes that characterize Aaron G. Green Associates' body of work include residential architecture, public architecture, and Interment architecture. Each one of these three themes represents a distinctive design approach in scale, function, and program.

Theme: Aaron G. Green Residential Architecture, 1948 – 1997

This theme concerns Green's residential projects, which range from early solo work to his last residential design. While The majority of Green's residential commissions consisted of the single-family homes, although sometime varied in size and scope^{lvii} Green had ongoing residential project throughout his whole career from the 1940s to the 1990s. His firm regarded custom residential design as an interesting challenge, taking care to study clients' programs such as activities, patterns, and individuals' interaction.^{lviii} Each residential program was developed with a strong concern for the budget, program, and with an understanding of the physical qualities of the site and its surrounding environment.

Green's Paul Residence in Palo Alto, California, completed in 1956, was designed for Stanford librarians Allan Max and Arline Paul. The two-bedroom, one-bathroom home was designed on a budget of \$22,000 to fit into a narrow hillside lot.^{lix} The entrance court of the residence required leveling the hillside lot, becoming the feature that conferred the small structure its character. The low retaining wall running alongside the house widens the view from the residence and makes the entryway appear more alluring.^{lx} The residence is composed on a linear floor plan in the shape of a diamond, which aligns all primary rooms to the slope overlooking a natural landscape.^{lxi} A carport is located at side of a terrace next to the living area and the kitchen. A masonry fireplace serves as the central core of the floor plan, which anchors to the living room, utility room, and bathroom and separates the living areas (living room and kitchen from the bedrooms). A limited range of materials from the Organic Architecture palette is used, predominantly comprised of concrete (blocks), exposed aggregates (concrete floors), redwood (paneling). The Paul Residence featured throughout built-in interior features and custom furnishings, typical of Green's interior designs.^{lxii}

^{lvi} Aaron G. Green Associates, Inc., "Philosophy of Practice," Aaron G. Green Associates, Inc., website, <http://www.agarchitects.com/pages/about/philosophy.html>.

^{lvii} Henning, *Aaron G. Green*, 20.

^{lviii} Aaron G. Green Associates, Inc., "Residential Architecture."

^{lix} Henning, *Aaron G. Green*, 54,58.

^{lx} Jan Novie, email message to author, August 3, 2018.

^{lxi} Henning, *Aaron G. Green*, 58.

^{lxii} Ibid.

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Novie recounted Green's more human approach to shelter was to, "ennoble and enrich the life lived within. Space created within is what matters to the architect."^{lxiii} Novie writes, "In an Aaron Green interior, the eye is never stopped by a dead-end. There is interest wherever it pauses. Imagination is stimulated by glimpses of space beyond the rooms themselves, both within the house and outdoors. Permanent and natural decoration in this bathroom is achieved out of the pattern of this structure, the soft texture of natural rock, and mellow wood grain. Long vertical, as well as horizontal lines, give a greater depth and length."^{lxiv}

Additionally, Organic Architecture principals including a consideration of the house as integral to its site and environment, combined with natural materials in and throughout the house would ultimately lead to a home that would allow its inhabitants to take root and grow.^{lxv}

Constructed in 1954, the Charlton Dukes Residence was designed for Charlton Arthur Dukes and his wife Effie, in Flintridge, California. The property represents another successful, if not entirely natural integration of house and land, in which Green improved the site with his creative abilities.^{lxvi} In a plan based on the diamond module, the home extends across the property offering glorious vistas across a valley toward the San Gabriel Mountains. With its dominant large living room with sloped ceilings, a smaller and more intimately scaled breakfast nook, and kitchen sat beyond. An open-air glassed-enclosed garden atrium is centrally shared by the sleeping area, living area, and entry hall, which allows for daylight from opposite directions to diminish any sense of enclosure.^{lxvii} Novie notes the prominence of Aaron's ability to integrate light, noting that here "an otherwise dead corner has been converted into a skylight and window, helping to create interest, light and bigness beyond the actual dimensions. Contrasting with the dazzling space of the kitchen area and its feeling of transparency and reflections, the walls and ceilings have a calm, quiet, almost subdued quality."^{lxviii}

Considered as one of Green's finest residential designs, the Ohta Residence was designed for Santa Cruz ophthalmologist Dr. Victor M. Ohta, his wife Virginia, and their four children in 1964. Created during a period of his firm's immense creativity, the home was completed three years before Green was recognized as a Fellow of the American Institute of Architects (FAIA). Built in 1965, the house showcases Green's judicious attention to the clients' desired program, creating a linear home atop a ridge overlooking a steep ravine. Based on the four-foot-square module, an anchoring central core for gathering balances two wings for sleeping and studying.^{lxix} The 3,800 square foot interior is comprised of a central core with high ceiling volume which houses the kitchen and living and dining areas, anchored by the central stone chimney serving as a fireplace and kitchen barbeque and oven.^{lxx} Off of this core to the north and south span the bedrooms, with the master bedroom and ensuite bathroom at the north featuring a similarly high ceiling, with a recreational/reading room at the southern end. This residence embodies Green's personal interpretation of the concepts of Organic Architecture that he worked to refine over the course of his career, which resulted in his distinctive approach to design.^{lxxi} This included variation between structure and nature, ample natural light, and a lack of demarcation between the interior and exterior. While the home is large, its design provides many intimately scaled areas within.^{lxxii} Additional designed landscaped elements visible throughout the property include site work at the pool terrace area and Japanese-style garden, the driveway entrance, and the approach to the home, all of which are reflective of Green's meticulous eye for detail.

^{lxiii} Novie, email message to author, August 3, 2018.

^{lxiv} Ibid.

^{lxv} Aaron G. Green Associates, Inc., "Residential Architecture."

^{lxvi} Henning, *Aaron G. Green*, 88.

^{lxvii} Henning, *Aaron G. Green*, 94.; and, Novie, August 3, 2018.

^{lxviii} Novie, August 3, 2018.

^{lxix} Henning, *Aaron G. Green*, 250.

^{lxx} Ibid.

^{lxxi} Forward by Alan Hess, Henning, *Aaron G. Green*, 2.

^{lxxii} Ibid., 256.

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Theme: Aaron G. Green Associates Interment Architecture, 1950 – 1994

Architecture for Memorialization

The firm began to work on Interment projects in the mid-1950s when Green formed a relationship with the Catholic Diocese of Oakland.^{lxxiii} Continuous involvement in Interment projects continued for roughly fifty years in which time Green designed distinctive mausoleum and columbarium structures, multi-acreage cemetery master planning, chapels and funeral homes. With respect to these sensitive and timeless projects, the firm was dedicated to the creation of dignified, beautiful and respectful space for Interment. Typically, these projects were constructed with low maintenance materials and reflected a high standard of architectural character.^{lxxiv}

Green's work at the Chapel of the Chimes in Oakland included intricate additions to a 1909 crematory and columbarium, later expanded by Julia Morgan in 1928. Green seamlessly blended his additions with Morgan's work in 'reverential harmony' by utilizing artful geometrics, cloisters, fountains, sky-lit gardens, and antiquities throughout a series of chapels.^{lxxv} Most notable, Green's work at the columbarium served as a physical representation of a spiritual declaration of sound and light, allowing for the living to have a memorable experience in celebrating the life of the deceased.^{lxxvi} Work at the Chapel of the Chimes began in 1955 and continued with multiple additions through 1977.

Completed over a span of more than twenty-five years beginning in 1971, Skylawn Memorial Park was Green's largest Interment and memorial project. Located atop a mountain ridge near San Mateo, the site has views of Half Moon Bay and the Pacific Ocean beyond. Over the years, Green developed a professional relationship and friendship with the President of the Skylawn Corporation, who recognized the importance of quality architecture in his Interment business.^{lxxvii} Green designed a master plan around an existing cemetery and mausoleum buildings, expanding burial areas, and adding single- and multi-storied mausoleum buildings to the site. He designed island columbaria, pavilion columbaria in courtyards, gardens, sculpture, and statues. Additional features included fountains, seating, plazas, and terraces.^{lxxviii} Most of the materials utilized required little to no maintenance, and included plain and patterned concrete, stone, copper roofs, colored glass, marble, plaster, and mosaic tile.^{lxxix}

Theme: Aaron G. Green Associates Public Architecture, 1951 – 1998

This theme identifies the projects that Green designed for public use, ranging from the opening of his firm through the end of the 1990s. Inherent to the firm's philosophy of practice, was the architect's strong sense of responsibility that the community view their work as assets to the visual and functional environment.^{lxxx} This even extended to the 'anonymous majority viewers' or passersby in addition to the immediate user of the building. Sub-themes as part of this public thematic grouping are Civic and Community Architecture, Workplace Architecture, and Architecture for Places of Worship.

Civic and Community Architecture

Green contributed to the Marin County Civic Center, as the architect appointed by Wright to oversee the interiors and landscaping, and it is from his early involvement on the Marin County complex that Green was asked to design other civic structures in the Bay Area. Green and his firm aspired for their civic projects to serve as sources of civic pride and as

^{lxxiii} Henning, *Aaron G. Green*, 316.

^{lxxiv} Aaron G. Green Associates, Inc., "Architecture for Place and Worship."

^{lxxv} Henning, *Aaron G. Green*, 143.

^{lxxvi} Ibid.

^{lxxvii} Ibid., 326.

^{lxxviii} Ibid., 326.

^{lxxix} Ibid., 337.

^{lxxx} Aaron G. Green Associates, Inc., "Philosophy of Practice," Aaron G. Green Associates, Inc., website, <http://www.agaarchitects.com/pages/about/philosophy.html>; and, Green, as it appears in DD book page 3.

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assets to the community.^{lxxxix} Civic projects afforded the firm the opportunity to apply architectural philosophies and strategies at greater scales, and to a broader user base. With environmental sensibility and construction practicality at the helm of these larger-scale endeavors, Organic Architecture principals could then be applied- including quality natural light, open space and volume, and dissolving a distinction between the indoors and outdoors.^{lxxxii}

Green's contributions to Organic Architecture on at once both large and intimate scales is readily understood through his design for Marin City Public Housing, a federally funded 300-unit low-rent housing project completed in 1960. The nearly thirty-acre site replaced the temporary wartime housing built for the Sausalito ship building facility and its largely African-American population who worked there in the early 1940s. Overtime, the temporary housing became derelict and by the late 1950s, "...the citizens of Marin County supported a project that would provide something of lasting value to the community and the federal government claimed to be promoting good design in their federal housing initiative."^{lxxxiii} Green won the project and set out "...to build permanent, fireproof, proud, handsome, concrete buildings," noted employee Daniel Liberman.^{lxxxiv} Three different types of low-rise buildings, mid-rise buildings, and five-story towers were designed into the project's challengingly sloped hillside site. Extensive terracing, and retaining walls, served as the basis for this master plan, which included walkways, parklets, and roadways within the complex of buildings. The property won several awards for its novel design in the 1960s and is listed in the National Register of Historic Places.

Green was retained to design a Civic Center for Union City, California in 1974. Green created a design for a master plan, government complex buildings including city council chambers and administrative offices, and a public library. Additionally, parking and a public park were created as part of this scheme, and ground was sculpted to create geographic features at the relatively flat site. Materials included poured-in-place and pre-cast concrete, wood, plaster, stucco, and clay tile roofing. Home to a diverse community of Japanese and Latino populations, Green engaged the client and citizenry throughout the process and designed contemporary forms into the project, which were expressive of these local ethnic traditions.^{lxxxv} Green also created the landscaping design and all interior and exterior fixtures, furnishing signage and graphics.^{lxxxvi} Firm employee Robert Price later recalled, "I believe that the Union City Civic Center represented so many of the qualities Aaron brought to his projects and clients. Dedication, vision, client involvement (and appreciation), on budget, attention to detail, architecture as a way of life—all faithfully executed and inherent in Aaron's work."^{lxxxvii} San Francisco architectural critic Alan Temko noted in 1979 about Green's design for Union City, "Green has put the Wrightian philosophy to fresh purpose in a singularly friendly and eloquent civic center for Union City."^{lxxxviii}

Workplace Architecture

Green designed many highly tailored buildings to respond to the complex needs of companies with various functions, occupants, community design restrictions, and owner budgetary constraints. His design solutions contributed to positive physical identities for the respective businesses for which the buildings were designed, with an overarching goal of creating quality, working environments.^{lxxxix}

^{lxxxix} Aaron G. Green Associates, Inc., "Civic and Community Architecture," Aaron G. Green Associates, Inc. website, http://www.agaarchitects.com/pages/civic/civic_main.html.

^{lxxxii} Ibid.

^{lxxxiii} Henning, *Aaron G. Green*, 144.

^{lxxxiv} Garavaglia Architecture, Inc., Golden Gate Village, Marin City, CA: Historic Resource Evaluation, (San Francisco, CA: Garavaglia Architecture, Inc., June 19, 2015), 36; and, Henning 144.

^{lxxxv} Henning, *Aaron G. Green*, 340.

^{lxxxvi} Ibid., 349.

^{lxxxvii} Ibid., 349.

^{lxxxviii} Ibid., 349.

^{lxxxix} Aaron G. Green Associates, Inc., "Workplace and Retail Architecture," Aaron G. Green Associates, Inc. website, http://www.agaarchitects.com/pages/commercial/commercial_main.html.

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Designs for the Santa Cruz Medical Plaza included a ‘casual’ master plan for a multi-building complex, made up of five buildings and consisting of approximately 40,000 square feet. As designed, a pavilion-like pharmacy building was to sit at the center, enclosed by a circular parking lot, from which four buildings emanated.^{xc} Of this master plan, three of the five buildings were constructed in the 1960s, including the central pharmacy and two elongated, single-story buildings, each containing various doctor suites. With the intention of providing a calming, familiar, and comfortable patient experience, Green created a project that was residential in scale, with a cohesive palate of red masonry blocks, windows shuttered with wood perforated panels, and tile roofs.^{xcii}

Architecture for Places of Worship

Through his religious buildings, Green strove to create contemporary architecture to serve as an inviting gathering space, enhance spiritual activity within, and celebrate the experience of faith. Work for properties of worship also included master planning, interior design, custom casework and furniture design, landscape design, and identifying signage.^{xcii}

St. Stephen Catholic Church was the first of ten church projects Green designed over the final three decades of his practice. Green was selected to develop a master plan for the ten-acre site just outside of Walnut Creek, California. Four separate buildings including a church sanctuary, rectory, convent, and parochial school and Parish Hall were a part of the scheme.^{xciii} The church building was poised to be at the center of the master plan, yet it was the only building constructed from the larger design. With an 800-person seating capacity, the biggest challenge was trying to meet the client’s budget while creating a novel design.^{xciv} Materials requiring minimal maintenance were used throughout, including redwood, custom colored-concrete masonry, and poured-in-place concrete. An asymmetrical plan appeased the circulation requirements and needs of the Church’s liturgical practices. The dominant roof form was a result of acoustical and span requirements at the interior. In addition to the building, Green designed the landscaping, liturgical elements, fixtures, and furnishings, paying meticulous attention to the altar area and wall of confessionals.^{xcv}

Architectural Style

Organic Architecture

Organic Architecture, as defined by the *Dictionary of Architecture and Construction*, is “architecture whose design is established in accordance with the process of nature rather than based on an imposed design.”^{xcvi} In this, buildings designed under Organic Architecture principles respond to the natural environment in which it resides, rather than imposing on it.^{xcvii}

Organic Architecture utilizes natural shapes and geometries, further responding to the setting of the building and the interior and exterior function. The material choices for the interior and exterior are often constructed from, or inspired by, natural materials – often from the local environment. According to Virginia McAlester:

“Organic architects utilized new technologies and building materials but rejected them as sources of stylistic inspiration, believing they imposed a design from outside sources. An Organic architect would instead carefully

^{xc} Henning, *Aaron G. Green*, 208.

^{xcii} *Ibid.*, 229.

^{xciii} Aaron G. Green Associates, Inc., “Architecture for Place and Worship,” Aaron G. Green Associates, Inc. website, http://www.agaarchitects.com/pages/worship/worship_main.html.

^{xciv} Henning, *Aaron G. Green*, 316.

^{xcv} *Ibid.*, 323.

^{xcvi} *Ibid.*, 323.

^{xcvii} Cyril M. Harris, *Dictionary of Architecture & Construction*, (New York: McGraw-Hill, Third Edition, 2000), 643.

^{xcviii} Virginia Savage McAlester, *A Field Guide to American Houses*, (New York: Alfred A. Knopf, 2013), 655-660.

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study the exact site for a house and then create a design that grew from within, a careful relationship between all of the parts of a house. This might begin with a geometric shape used for the floor plan and then extend into the design of all parts of the house – fixtures, furnishings, and even window shapes.”^{xcviii}

Organic Architecture came to prominence in the early 20th century with practitioners, such as Wright, who applied such principles to residences and office buildings. The style was rooted in the work of architects Frank Furness (1839-1912), and one-time employee of Furness and employer of Wright, Louis Sullivan (1856-1924). Regarding the influence of Furness and Sullivan on the Wright’s Organic Architecture, Alan Hess describes that Furness:

...boldly mixed modern materials and images into a complete architectural composition. [...] It was his bold originality, his daring to think about buildings in audacious ways, that led to Sullivan’s revolution and paved the way for Organic Architecture. [...] After his brief but telling contact with Furness, Sullivan moved to Chicago and helped introduce Modern concepts to American architecture. After him, his employee Frank Lloyd Wright carried on the work in spectacular fashion for seventy years...^{xcix}

Wright’s influence spread to other young architect’s, including Green, through the Taliesin Fellowship. As Hess notes, “Organic design followed two main stream: one followed Wright’s lead in form and underlying geometry and the other began with Organic principles and pushed them further than Wright usually did.”^c The movement progressed through the 1960s, at which time the principles of environmentalism were also applied and embraced. Regarding Green’s notable and influential application of Organic Architecture principles, Hess describes:

Among the many devotees of Organic design, Aaron G. Green stands out both for his own work and his close association with Frank Lloyd Wright during that master’s last fruitful decade.

All Modern design sought fresh responses to the new conditions of life, technology, and materials introduced during the twentieth century. Organic Modernism is distinguished by its conscious integration of Nature with architecture. Following Wright’s Organic precepts, Aaron G. Green conceived his buildings as unified designs made up of articulated parts, just as a tree is a unified whole even though its trunk, branches, and leaves taking different forms to serve their specific purposes.

Green expressed these natural principles in several ways:

Using richly textured natural materials, such as redwood, brick, and stone. Green uses the mix of colors and surface textures in natural stone to bring visual variety to his buildings, where traditional architecture relied on applied historical ornament. By using uninterrupted expanses of brick, Green creates a strong rhythmic pattern to complement other natural materials. Redwood panels, intentionally left unpainted, contribute their color and grain patterns to the spaces. These varied colors and textures are carefully combined to create a rich yet balanced character to the overall space.

^{xcviii} McAlester, 655-660.

^{xcix} Alan Hess, *Organic Architecture: The Other Modernism*, (Salt Lake City, UT: Gibbs Smith, 2006), 8.

^c Ibid., 78-79.

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Connecting a building to its natural site, as if it grew there naturally. Green's hillside houses are situated on the edge of the hill, and sloped terrace walls (often of stone) echo the lines of the slope to form a base. By using natural materials, the houses relate directly to the surrounding natural setting.

Joining individual living areas into a single flowing space, instead of dividing them into separate rooms. Interior space determines the design of an Organic house; the walls, ceilings, and floors are there to shape the space. Green often used triangulated geometries, instead of rectilinear geometries, to emphasize this flow. Frank Lloyd Wright spoke of "destroying the box" (the rooms of traditional houses) by creating one space that combines living room, dining room, and kitchen. Each one had its own functional character (comfortable seating in the living room, a table in the dining room, counters and cabinets in the kitchen), but they were designed to be one space.

Blending interior spaces with exterior terraces and views. Connecting a house to its natural site included bringing the outside inside, and vice versa. Patios became outdoor living rooms. Large walls of glass oriented to outdoor views – whether it was an intimate patio garden or a panorama of the Pacific Ocean – brought the outside into the house. Sometimes Green would actually bring nature inside by placing a landscaped atrium open to the sky in the middle of a house, blurring the distinction between inside and out.

Integrating built-in seating, cabinetry, and furniture as part of the structure. The structure, spaces, and functions of an Organic house are designed together as a unified whole. Built-in couches, tables, cabinets, and bookshelves become an integral part of the structure and space.^{ci}

Organic Architecture has further evolved in recent decades to include more free-form designs, eco-friendly elements, and landscape features.^{cii}

Character-Defining Features of Organic Architecture:^{ciii}

- Low-pitched overhanging roofs
- Use should be made of natural daylighting
- Natural materials
- Connection of the building to the natural site
- Connection of interior spaces to each other (minimal division)
- Connection of interior spaces to exterior spaces
- Built-in elements, including furniture and cabinetry

Conclusion

Spanning the course of his 50-year career, Green excelled at utilizing the tenants of Organic Architecture to design and oversee residential, public, and Interment projects. Throughout his substantial career, Green applied his philosophy and aesthetic to, combined with his respect for the client's need, to create designs that distinctly embody Organic Architecture.

^{ci} Alan Hess, "Aaron G. Green and California Organic Architecture," website. Accessed August 2, 2019.

^{cii} McAlester., 655-660.

^{ciii} Ibid., 655-660.

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F. Associated Property Types

Summary

The following section describes the public, residential, and interment architecture of Aaron G. Green. Author and architecture critic Allan Hess notes that Green “contributed to Organic architecture at both the macro and micro scale. At the broadest scale, Green addressed the major issues of the period through the lens of Organic ideas in a wide range of projects: public housing, high rise towers, schools, religious buildings, landscape, commercial buildings in growing suburbs, civic centers, mausoleums, and of course the single-family home. And at the scale of the individual building, Green’s personal interpretation of Organic concepts leads to his own distinctive approach to design.”^{civ} Properties significant for their association with Aaron G. Green are significant at the State level of significance.

Character Defining Features present in Green’s work:^{cv}

- Oblique and complex three-dimensional geometries, including frequent use of triangular forms
- Dynamic, articulated spaces including the intertwining of living spaces
- Sight lines and circulation paths shifting seamlessly from exterior to interior
- Expanses of glass oriented to take advantage of outdoor views
- Balance of muscularity and delicacy in design and material
- Use of compatible and differentiated material textures, and natural building materials such as wood and red brick

Registration Requirements

To be eligible within its associated theme, an individual property must:

- Embody the principles of the work of Aaron G. Green and Organic Architecture;
- possess a majority of the character-defining features of Green’s works;
- date from the respective period of significance;
- retain the required aspects of integrity.

Organic Architecture

- Low-pitched overhanging roofs
- Use natural daylighting
- Natural materials
- Connection of the building to the natural site
- Connection of interior spaces to each other (minimal division)
- Connection of interior spaces to exterior spaces
- Built-in elements, including furniture and cabinetry

Required Aspects of Integrity

Location, Design, Setting, Materials, Workmanship, Feeling, Association

^{civ} Forward by Alan Hess, Henning, *Aaron G. Green*, 2.

^{cv} Ibid.

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THEME: Aaron G. Green Residential Architecture, 1948 – 1997

PROPERTY TYPE: Single-Family Residences

Statement of Significance

Properties significant under Criterion C as examples of Green's residential architecture, exemplify Green's philosophical practice of Organic Architecture, as applied to residential design. Examples of Green's residential architecture represent his earliest commissions as a professional architect, reflect the teachings of his mentor Frank Lloyd Wright, and span the course of his long professional career.

Criterion: C

Properties eligible under this theme are significant under Criterion C as excellent examples of Green's residential commissions and work from 1948 to 1997. An eligible property possesses the character-defining features of Green's work, and retains a high level of integrity.

Extant Examples:

1. Dr. Alice Maxwell Residence, Los Altos, CA (1948)
2. Arthur Gilman Residence, Los Angeles, CA (1949)
3. Allan and Arlene Paul Residence, Palo Alto, CA (1952)
4. M.W. Bartholomew Residence, Los Altos, CA (1953)
5. Loree Guhl and Delores Richardson Residence, Whittier, CA (1953)
6. Dr. Raymond Hughes Residence, Los Altos, CA (1953)
7. Charlton Dukes Residence, Pasadena, CA (1954)
8. Samuel Goldberg Residence, Modesto, CA (1954)
9. Millman Residence, Denver, CO (1955)
10. Morris and Sereleen Dorshkind Residence, San Francisco, CA (1956)
11. Dr. Harold Ives Residence, Cloverdale, CA (1956)
12. Peter Cortelyou Residence, Atherton, CA (1956)
13. Louis Villierme Residence, Point Richmond, CA (1957)
14. Judge Anderson Residence, Rancho Palos Verdes, CA (1958)
15. Frank Lennert Residence, Woodside, CA (1959)
16. Dr. Walter and Harriet Mischel Residence (Eichler "Sunspot"), San Mateo, CA (1962)
17. Dr. Victor and Virginia Ohta Residence, Soquel, CA (1964)
18. Richard Walker Residence, Palo Alto, CA (1965)
19. Mary Wortham and Esther Harper Residence, Groveland, CA (1971)
20. Ambassador John Calhoun residence, Mill Valley, CA (1972)
21. Joe and Gloria Morgan Residence, Oakland, CA (1974)
22. Dr. Jean Green Residence, Philo, CA (1975)
23. Dr. Daniel and Frances Fung Residence, Hillsborough, CA (1979)
24. Susan Moss and Alvin Rosenbaum Residence, Washington, D.C. (1980)
25. Dr. Ethan Harris Residence, Renaissance, CA (1983)
26. John and Margaret McAndrews Residence, Pebble Beach, CA (1986)
27. Charles Harber Residence, Carmel Valley, CA (1987)
28. Donald De Nevi Residence, San Rafael, CA (1989)
29. Morley Young Residence, Los Altos, CA (1991)
30. Dr. Gernot and Guinevre Mueller Residence, Renaissance, CA (1992)
31. Allan Green Residence, Philo, CA (1993)
32. Darrell Schultz Residence, Waco, TX (1997)

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THEME: Aaron G. Green Associates Interment Architecture, 1950 – 1994

PROPERTY TYPES: Mausoleum; Non-Denominational Chapel; Cemetery Landscape

Statement of Significance

Properties significant under Criterion C as examples of Green's public architecture, exemplify Green's philosophical practice of Organic Architecture, as applied to Interment-related building design and landscaping. Examples of Green's residential architecture represent the sustainability of Green's career, and include mausoleums, non-denominational chapel, and cemetery landscape design. Many of Green's Interment projects included master planning, and additions spanning decades.

Criterion: C

Properties eligible under this theme are significant under Criterion C as excellent examples of Green's commissions and work for Interment facilities from 1950 to 1994. An eligible property possesses the character-defining features of Green's work, and retains a high level of integrity.

Extant Examples:

1. Chapel of the Light Garden Mausoleum, Fresno (1949)
2. Chapel of the Chimes Garden Mausoleum, Santa Rosa (1950)
3. Chapel of the Chimes, Addition 1, Santa Rosa (1952)
4. Chapel of the Chimes Addition 2, Santa Rosa (1955)
5. Chapel of the Chimes Addition 1, Oakland (1955)
6. Cypress Cemetery Chapel (Future Chapel of the Chimes), Hayward (1956)
7. Chapel of the Chimes South Chapel & Mausoleum, Hayward (1957)
8. Chapel of the Memories Mausoleum, Oakland (1957)
9. Chapel of the Chimes Addition 2, Oakland (1958)
10. Chapel of the Chimes Pavilion, Hayward (1961)
11. Chapel of the Chimes Addition 3, Oakland (1961)
12. Chapel of the Chimes Master Plan, Hayward (1961)
13. Chapel of the Chimes Addition 3, Santa Rosa (1962)
14. Chapel of the Light Mausoleum Addition, Fresno (1963)
15. Chapel of the Chimes Addition 1, Hayward (1963)
16. Chapel of Memories Addition 2, Oakland (1964)
17. Chapel of the Chimes Addition 4, Oakland (1964)
18. Chapel of the Chimes Latter Day Saints Monument, Hayward (1965)
19. Chapel of the Chimes Addition 2, Hayward (1965)
20. Chapel of the Chimes Master Plan, Hayward (1965)
21. Chapel of the Chimes Veteran's Memorial, Hayward (1968)
22. St. Stephen Catholic Church, Walnut Creek (1969)
23. Chapel of the Light Garden Mausoleum Addition, Fresno (1969)
24. Judge Harold Haley Memorial Grove, San Rafael (1970)
25. Skylawn Memorial Park Mausoleum and Garden Crypts, San Mateo (1971)
26. St. Monica's Catholic Church, Moraga (1972)
27. Chapel of the Chimes, Addition 5, Oakland (1974)
28. St. Monica's Catholic Church Dove Tabernacle, Moraga (1974)
29. Chapel of the Chimes Addition 3, Hayward (1975)
30. Chapel of the Light Mausoleum Addition, Fresno (1975)
31. St. Joseph's Cemetery Mausoleum, San Pablo (1976)

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32. Chapel of the Chimes Mausoleum and Outdoor Crypts, Hayward (1978)
33. Holy Cross Cemetery Master Plan and Mausoleum, Antioch (1979)
34. St. Joseph's Cemetery Master Plan, San Pablo (1979)
35. Skylawn Memorial Park Master Plan, San Mateo (1980)
36. Queen of Heaven Cemetery Master Plan, Lafayette (1980)
37. Queen of Heaven Cemetery Garden Mausoleum, Lafayette (1980)
38. St. Joan of Arc Catholic Church, San Ramon (1981)
39. Chapel of the Chimes Master Plan, Hayward (1982)
40. St. Monica's Catholic Church Rectory and Pastoral Offices Addition, Moraga (1982)
41. Skylawn Memorial Park Oceanview Columbarium, San Mateo (1983)
42. Skylawn Memorial Park Pylon and Niche Garden, San Mateo (1983)
43. Skylawn Memorial Park "Mausoleum in the Sky" Master Plan, San Mateo (1983)
44. Chapel of the Chimes Addition 6 and Renovations, Oakland (1984)
45. Skylawn Memorial Park Gan Hazikaron, San Mateo (1985)
46. Chapel of the Chimes Mission Terrace Columbarium, Hayward (1986)
47. St. Mary's Cemetery Garden Mausoleum, Oakland (1987)
48. Temple Beth-El Remodeling and New Sanctuary, San Mateo (1987)
49. St. Elizabeth Seton Catholic Church Master Plan and Offices, Pleasanton (1987)
50. St. Monica's Catholic Church Master Plan Update, Moraga (1987)
51. St. Stephen Catholic Church Rectory Remodeling, Walnut Creek (1990)
52. St. Joan of Arc Catholic Church Parish Center, San Ramon (1990)
53. Skylawn Memorial Park Island East Columbarium, San Mateo (1990)
54. Skylawn Memorial Park Bai Ling Yuan II Chinese Cemetery, San Mateo (1991)
55. Chapel of the Chimes Sanctuary Circle and Bell Tower, Hayward (1991)
56. Chapel of the Chimes Office Remodeling, Oakland (1991)
57. Skylawn Memorial Park Mausoleum in the Sky Phases 2 and 3, San Mateo (1991)
58. Chapel of the Chimes Hillside Master Plan, Fence and Gates, Union City (1991)
59. Skylawn Memorial Park Master Plan, San Mateo (1991)
60. Chapel of the Chimes Circle of Peace Mausoleum, Union City (1992)
61. Chapel of the Chimes South Chapel Renovations, Union City (1992)
62. Chapel of the Chimes Amador Memorials, Oakland (1992)
63. Skylawn Memorial Park Fireside Chapel Renovation, San Mateo (1993)
64. St. Elizabeth Seton Catholic Church, Pleasanton (1994)
65. Chapel of the Chimes Mausoleum Master Plan and Addition, Oakland (1994)
66. Chapel of Memories Cenotaph, Oakland (1994)
67. Chapel of Memories Martin Luther King, Jr. Memorial, Oakland (1994)
68. Chapel of the Chimes Bai Ling Yuan, Union City (1994)

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THEME: Aaron G. Green Associates Public Architecture, 1951 – 1998

PROPERTY TYPES: Professional Office; Multi-Unit Housing; Retail; Civic; Institutional; Religious Building

Statement of Significance

Properties significant under Criterion C as examples of Green's public architecture, exemplify Green's philosophical practice of Organic Architecture, as applied to public buildings. This property type identifies public architecture projects constructed during the period of significance for this theme (1940-1955). These properties include; professional offices, multi-unit housing developments, and retail, civic, intuitional, and religious buildings. These property types are distinct from Green's residential and interment projects, as they are often larger in scale and integrate sharper lines and forms.

Criterion: C

Properties eligible under this theme are significant under Criterion C as excellent examples of Green's public commissions and work from 1951 to 1998. An eligible property possesses the character-defining features of Green's work, and retain a high level of integrity.

Extant Examples:

1. Marin City Low Income House, Marin City, CA (1957)
2. Santa Cruz Medical Office Plaza, Santa Cruz, CA (1962)
3. Dr. Harold Ives Dental Office, Cloverdale, CA (1963)
4. City of Sausalito Corporation Yard Office and Shop, Sausalito, CA (1966)
5. City of Newark Community Center, Newark, CA (1966)
6. New Hunter's Point Community Master Plan, San Francisco, CA (1967)
7. Ridge Vineyards Winery, Cupertino, CA (1968)
8. St. Stephen Catholic Church, Walnut Creek, CA (1969)
9. San Jose State College Master Plan, San Jose, CA (1969)
10. Hayward Fire Station Number Six, Hayward, CA (1970)
11. St. Monica's Catholic Church, Moraga, CA (1972)
12. Union City Civic Center, Union City, CA (1974)
13. Robert Weir Residence Pool and Dormitory, Los Altos, CA (1975)
14. Stanislaus National Forest Service Complex, Sonora, CA (1976)
15. Klamath National Forest Administration Building, Yreka, CA (1978)
16. Merced County Court Facility, Los Banos, CA (1979)
17. Amador Ranger District Offices and Warehouse, Pioneer, CA (1980)
18. City of Newark Civic Center, Newark, CA (1981)
19. St. Joan of Arc Catholic Church, San Ramon, CA (1981)
20. City of Newark Library, Newark, CA (1982)
21. Greenwood Ridge Vineyards Tasting Room, Philo, CA (1985)
22. Wendy's Restaurant for Joe Morgan, Oakland, CA (1985)
23. Grand Avenue Dress Shop for Gloria Morgan, Oakland, CA (1985)
24. St. Elizabeth Seton Catholic Church Master Plan and Offices, Pleasanton, CA (1987)
25. Newark Community Center Multi-Use Facility, Newark, CA (1988)
26. Marin County Correctional Facility, San Rafael, CA (1990)
27. American Hebrew Academy, Greensboro, NC (1998)

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G. Geographical Data

Alabama

Lauderdale County, Alabama

California

Alameda County

Amador County

Contra Costa County

Fresno County

Los Angeles County

Marin County

Mendocino County

Merced County

Monterey County

San Francisco County

San Mateo County

Santa Clara County

Sonoma County

Stanislaus County

Santa Cruz County

Siskiyou County

Tuolumne County

Renaissance

Colorado

Denver County

North Carolina

Guilford County

Texas

McLennan County

Washington D.C.

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H. Summary of Identification and Evaluation Methods

The multiple property documentation of the work of Aaron G. Green is based upon the portfolio books produced by Aaron G. Green Associates, Inc. While no formal survey was completed, Green's properties were informally surveyed in conjunction with Green's son, Allan Green. Using Allan's expertise and knowledge gained from working with his father alongside the portfolio books from Aaron Green Associates, Garavaglia was able to assemble a representative sample of Green's properties.

The historic contexts were determined by analyzing Green's portfolio and creating a couple representative categories that could encompass the majority of Green's historic properties. With a focus on California, as Green primarily worked in the state which his office was based, Garavaglia analyzed prominent buildings Green designed.

The significant property types were based on their function and time period. Green has two time periods associated with his design trends: his time spent working under the tutelage of Frank Lloyd Wright, and his time spent working after Wright's passing. Combined with historic context analysis, this provided a framework to analyze Aaron G. Green's work first by time period, then by property type and function.

Integrity requirements were determined by pre-existing evaluations done regarding Organic Architecture and other Frank Lloyd Wright properties. This provided a framework for Garavaglia to reference for the integrity analysis regarding Aaron G. Green's work. Coupled with studying the pre-existing conditions and general and in-depth knowledge of Green's preferences and practices, this created a natural set of integrity requirements that could be applied to all of his designs and properties.

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