OMB Control No. 1024-0018
expiration date 03/31/2022

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

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

## 1. Name of Property

Historic name: __ Loewenstein, Edward and Frances S., House _____
Other names/site number: _____
Name of related multiple property listing**:**
__N/A_____
(Enter "N/A" if property is not part of a multiple property listing

## 2. Location

Street & number: __ 2104 Granville Road_____
City or town: _Greensboro_____ State: _North Carolina_____ County: _Guilford__
Not For Publication: n/a Vicinity: n/a

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this _X_ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property _X_ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

**___national ___statewide __X_local**
Applicable National Register Criteria:

**___A __X_B __X_C ___D**

_____

**Signature of certifying official/Title: State Historic Preservation Officer Date**

**North Carolina Department of Natural and Cultural Resources_____**
**State or Federal agency/bureau or Tribal Government**

In my opinion, the property _____ meets _____ does not meet the National Register criteria.

Signature of commenting official: Date

**Title:** **State or Federal agency/bureau or Tribal Government**

**4. National Park Service Certification**

I hereby certify that this property is:

___ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register
___ removed from the National Register
___ other (explain:) _____

Signature of the Keeper Date of Action

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

| | |
|---|---|
| Private: | X |
| Public – Local | |
| Public – State | |
| Public – Federal | |

**Category of Property**

(Check only **one** box.)

| | |
|---|---|
| Building(s) | X |
| District | |
| Site | |
| Structure | |
| Object | |

**Number of Resources within Property**

(Do not include previously listed resources in the count)

| Contributing | Noncontributing | |
|---|---|---|
| 2 | 0 | buildings |
| 1 | 0 | sites |
| 1 | 0 | structures |
| 0 | 0 | objects |
| 4 | 0 | Total |

Number of contributing resources previously listed in the National Register **0**

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC: single dwelling

DOMESTIC: secondary structure

Edward and Frances S. Loewenstein House
Name of Property

Guilford County, NC
County and State

**Current Functions**
(Enter categories from instructions.)
DOMESTIC: single dwelling
DOMESTIC: secondary structure

## 7. Description

### Architectural Classification

(Enter categories from instructions.)
MODERN MOVEMENT: Contemporary

### Materials:

(enter categories from instructions.)
Principal exterior materials:
Brick
Fieldstone
Glass
Wood

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

### Summary Paragraph

Located on a large, wooded lot, the 1954 Edward and Frances S. Loewenstein House is the most sophisticated Modernist residential design of architect Edward Loewenstein.[1] The house features distinct elements that would be incorporated into many of Loewenstein's Modernist designs. These include: full-height glass walls that perform a solar function as well as bridging the gap between interior and exterior spaces, intersecting roof planes and clerestory windows that provide the illusion of larger interior spaces, natural materials that further connect the interior and exterior, and floor plans that organize public and private spaces into separate wings of the house.

### Narrative Description

The Edward and Francis S. Loewenstein House is located on a large, 2.9-acre lot at the northeast corner of Granville Road and West Cornwallis Drive. The house stands approximately 2.2 miles north of downtown Greensboro and the Guilford County Courthouse in an upper-class residential area that is considered to be an extension of the early-twentieth-century Irving Park development

[1] The term Modernism was adopted in the late twentieth century to encompass the streamlined, contemporary architecture that emerged in the 1930s and was widely used in the post-World War II era. While scholarship of the time labeled the style as Contemporary, most historians have since designated the style as Modernism or Mid-century Modernism, which is how the building will be described throughout the remainder of the nomination.

to its immediate south. The land, subdivided by the Proximity Manufacturing Company in 1946, featured rectangular lots measuring about one-acre each, though the Loewensteins purchased two lots on which to site their residence.

Designed to take full advantage of the site and natural setting, the house is set back from Granville Road and its main entrance is oriented to the north, facing the carport and swimming pool rather than the street. South of the house, a deep wooded area extends approximately 280 feet before it reaches West Cornwallis Drive. An undeveloped wooded lot to the east was not part of the original parcel but was purchased in recent years to serve as a buffer between the house and residential development to the east. Collectively these areas provide both privacy and a naturalistic setting into which the Modernist house is set.

The sprawling one-story, Modernist-style house has an irregular plan with rectangular rooms arranged along a central axis extending from east to west through the building. Modernist detailing includes broad shed roofs with clerestory windows, exposed interior framing, and natural materials throughout. Clerestory windows and grouped casement windows set into the angled walls provide diffused light to the interior. Built-in bookshelves, closets, drawers, and cabinets throughout provide ample storage while creating an uninterrupted, streamlined appearance. A stone terrace at the entrance and Covered Patio off the Dining Room physically extend the living space to the outdoors, while window walls, a curved stone wall, and partial stone floor paving in the Entry, Living Room, and Dining Room blur the perceived boundary between the interior and exterior.

**Edward and Francis S. Loewenstein House – 1954 Contributing Building**

Set back from the east side of Granville Road and visually screened by trees and plantings, the one-story, Modernist-style house features a combination of flat membrane roofing and three shingled, shed roofs all of which shelter roughly rectangular volumes that extend north and south from a central east-west axis. The Living Room, Dining Room, Guest Bedroom, and Girls' Bedrooms are located on the south side of the house, sheltered by a continuous shed roof. The Game Room and Boy's Bedroom, on the north side of the house and the Primary Bedroom (labeled as "Master Bedroom" on the floor plan), extending from the east elevation, feature separate shed roofs. Each of the three shed roofs is oriented with its lower edge at the exterior wall of the house and its upper edge extending above angled clerestory windows along the house's spine. In the Dining Room angled clerestory windows on the east and west walls follow the slope of the roof. The Entry, Passage, and all of the adjacent bathrooms and dressing rooms that extend along the building's east-west axis are sheltered by a continuous flat roof punctuated by skylights. A service wing at the northwest corner of the house, west of the Entry, is sheltered by a continuation of the flat roof with skylights.

Exterior walls on the north and south elevations are stepped to follow the projecting interior volumes and associated shed roofs. The walls are angled approximately thirty degrees outward so that the top of the walls extend to the edge of the shed roof and the base of each wall is inset slightly from the roofline. The walls are constructed on a brick foundation and the angled portion includes either full-height, fixed wood-frame windows walls — as is the case in the Living Room — or three-quarter-height, one-light, wood-sash casement windows with vertical wood

sheathing above and below. Each group of windows is separated by a corbelled brick wall that follows the angle of the wall, projecting outward to support the roof. The same brick corbelling and angled fenestration is visible at the upper part of the walls where the shed roofs extend above the flat roof above grouped clerestory windows. The brick exterior was painted about 1990.

Variations to the shed-roofed, angled wall elevations are described as follows, beginning with the inset Entry on the north elevation and moving clockwise around the building. The Entry is accessed by a stone terrace, set between the service wing at the northwest and a projecting, shed-roofed wing containing the Game Room and Boy's Room to its east. The Entry is sheltered by the flat roof and features a full-height, wood-framed window wall along the north elevation. A solid wood door with wide, a full-height wood window to its west is located in a slightly projecting, flat-roofed bay.

East of the Entry is a shed-roofed wing containing a Game Room and Boy's Bedroom. Originally designed to have sliding doors that opened onto the stone terrace, the wall was later remodeled to include large windows on the brick west elevation. The two windows flank an exterior brick chimney. The angled wall on the north elevation of the Game Room wing was removed in the mid-1960s and paired full-height, sliding glass doors were installed between the corbelled brick walls. A half-round stone terrace with steps was also constructed around that time, when the pool was installed north of the house.

At the east end of the north elevation, a flat roof shelters the Primary Bathroom and adjacent Dressing Rooms. The north elevation is angled, like those under the shed roofs, but because the wing contains dressing rooms, it has smaller groups of casement windows in lieu of the full-width grouped casement windows that are found in the bedrooms. The balance of the exterior wall is covered with vertical wood sheathing.

The east elevation, built very near the property line and only visible from the adjacent Walled Garden, has a painted brick exterior. At the south end of this elevation is a projecting, shed-roofed, brick storage room. The roof extends to the north to form a gable that shelters paired one-light wood doors leading from the Primary Bedroom to the Walled Garden. Paired casement windows at the north end of the elevation light the east dressing room. The south elevation of the Primary Bedroom is sheathed with vertical wood siding. Instead of a full-width group of windows, the elevation features a group of four casement windows centered on the wall.

At the west end of the south elevation, the Living Room features a full-height, angled window wall. Instead of corbelled brick supporting the shed roof, this section of the roof is supported by full-height stone walls. The stone wall at the west elevation of the Living Room is squared off, rather than angled, providing a buffer between the south elevation and the Covered Patio to the west. Within the wall are paired, sliding glass doors that lead from the Living Room to the Covered Patio at the west. The doors are flanked by wide, fixed windows and the upper part of the wall is covered with vertical wood sheathing. The south and west elevations of the Dining Room, where it projects into the northeast corner of the Covered Patio, feature a full-height window wall, within which are set paired sliding glass doors on the west elevation of the room.

Where the shed roof extends above the flat roof of the service wing to the northwest, the walls are covered with vertical wood sheathing and have fixed clerestory windows.

The Covered Patio at the southwest corner of the house was designed as a screened porch (and is labeled as such on the plans), though it was never enclosed. It features a stone floor and is sheltered by a combination of shed and flat roofs. The north end of the Covered Patio, adjacent to the Dining Room and service wing, is sheltered by a flat roof, the underside of which is sheathed with flush wood. The south half was originally sheltered by a corrugated plastic shed roof supported by I-beams on metal posts. Where the upper part of the shed roof projects above the adjacent flat roof, vertical supports divide the opening, replicating the pattern of the clerestory windows found throughout the house. An integrated stone planter along the north end of the Covered Patio (along south elevation of the service wing) was constructed as a fishpond, but later filled in. Though designed to be rectangular and to follow the form of the roof, the stone patio was instead constructed with a projecting angle at the south edge that extends into the yard.

The service wing at the northwest corner of the house has a flat roof, stone exterior, and paired one-light wood-sash casement windows. The south elevation of the wing extends beyond the west elevation, forming a projecting, freestanding wall that screens the Service Porch and outdoor service area from the Covered Patio. A flat-roofed Service Porch on the west elevation of the wing is supported by square posts and enclosed with vertical wood louvers. Inside the porch, the west elevation of the wing is brick veneered and features a single steel door and a narrow, one-light wood window that lights the bathroom. The floor is poured concrete. The north elevation of the service wing has three pairs of wood-framed casement windows, located at the top of the wall and separated by vertical wood sheathing. Paired wood-framed casement windows on the east elevation of the service wing overlook the stone terrace and front entrance. An interior, rectangular brick chimney extends from the flat roof of the service wing.

*Building Interior*

The interior of the building features roughly rectangular rooms arranged along a central axis that extends through the building from east to west. Public spaces are concentrated at the southwest end of the house and include the Living Room and Dining Room. Service spaces at the northwest corner of the house include a Breakfast Room and Kitchen, Utility Room (labeled as “Heat” on the floor plan), a Maid’s Room with private Bathroom, and a Laundry Room that opens to the Service Porch on the west elevation. Private spaces, including bedrooms and their associated bathrooms and dressing rooms, are all arranged on the north and south sides of the Passage, which extends east from the Entry and terminates at the Primary Bedroom (labeled as “Master Bedroom” on the floor plan) at the east end of the building. Throughout the interior, solid wood doors separate the spaces. Forced air heating and air conditioning includes ductwork below the house and louvered vents in the floors throughout.

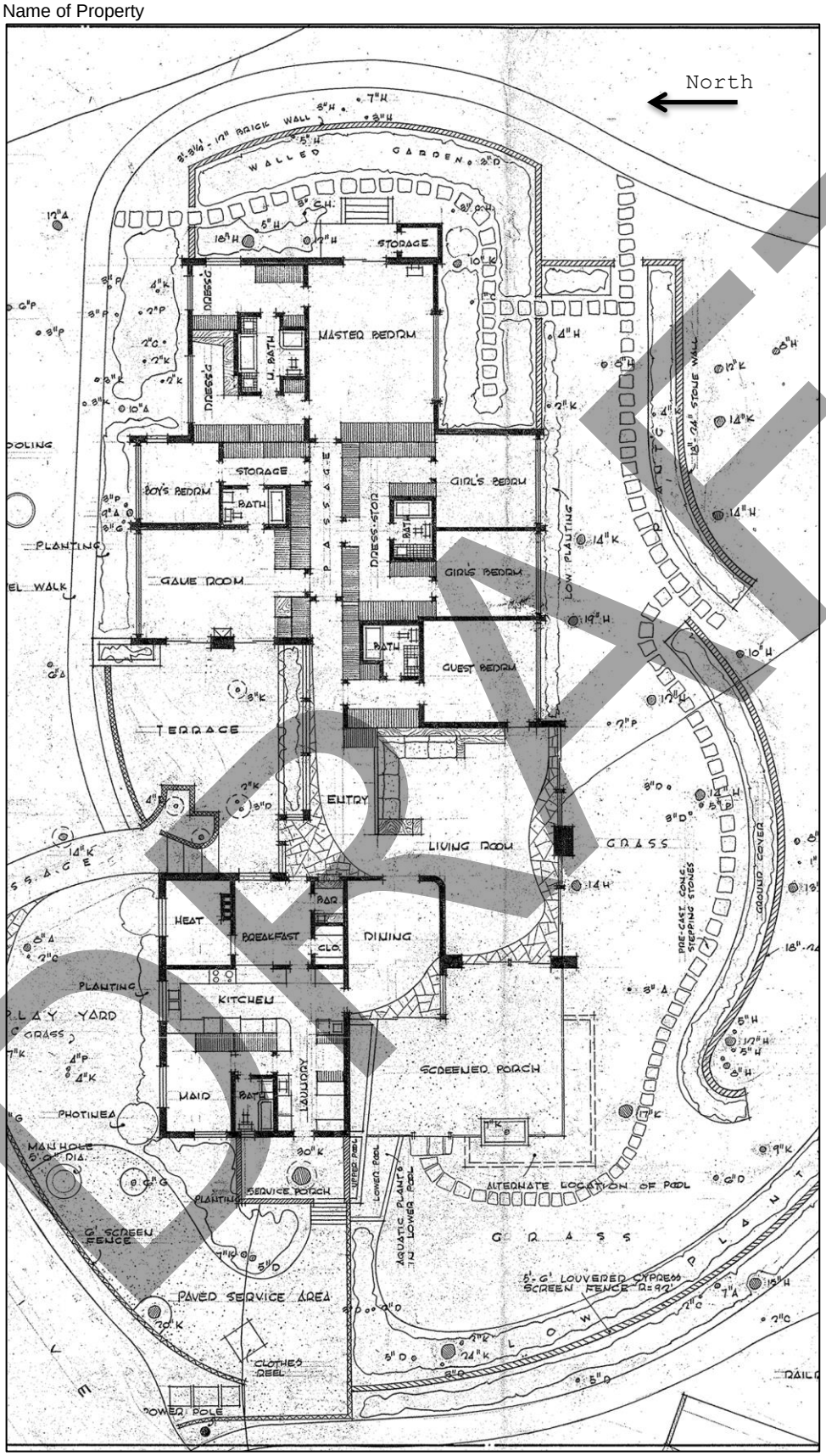


***Figure 1: Floor plan by the architect****. Changes made prior to construction include the installation of windows on the west wall of the Game Room instead of the prescribed sliding doors, and the construction of a covered patio in lieu of a screened porch at the southwest corner of the*

The front door opens to the Entry, a roughly rectangular space with an arc of stone paving in front of the door that extends along the west wall of the Entry, where it abuts the Breakfast Room, and along the north wall of the space, adjacent to the full-height window wall. The remainder of the flooring is covered by carpet that extends into the Living and Dining Rooms. Walls are covered with vertical wood panels and the ceiling is sheathed with flush tongue-and-groove wood. Windows are equipped with low-profile shades. Boxed valences above the entrance and along the west and south walls conceal long, narrow light fixtures. Paired, hinged panels on the west wall of the Entry open to reveal the Bar. A closet on the east wall of the space, adjacent to the Passage, is fitted with sliding, solid wood doors.

The Living Room is accessed through a wide opening south from the Entry. The room is carpeted, except along the south and west walls where stone flooring follows an undulating curve that extends past the sliding glass doors on the west elevation to the Covered Patio. The curved floor continues the design of the stone floor in the Entry, lending cohesion to the main living spaces and connecting the spaces to the exterior—extending as they do past the walls—and echoing the curved stone landscape walls south of the house. The ceiling extends the full height of the shed roof with stained tongue-and-groove wood between angled, steel I-beam supports. The south wall of the Living Room contains a full-width, full-height window wall, divided only by the steel I-beam supports. Centered on the wall is a wood-burning fireplace set into the window wall; the fireplace features a gas starter and an electric fan that pulls smoke from the firebox through an underground duct to the south yard, beyond the low stone wall. Replacement curtains in this room were constructed with fabric to match the original curtains, which had faded over time. The fabric features an abstract pattern—meant to represent Loches Cathedral—of pastel and earth-toned colors. The east wall of the Living Room, adjacent to the Guest Bedroom, features built-in bookcases along its north end and a full-height stone veneer at the south end, within which is set a bi-fold door to the bedroom. The north end of the east wall is covered with wood panels above and below a full-width band of built-in bookshelves. The north wall of the Living Room is higher than the south wall because of the shed roof, and wood clerestory windows are visible atop the wall. A projecting bookcase helps to separate the Living Room from the Entry. Opposite the bookcase, a curved stone wall separates the Dining Room from the northwest corner of the Living Room.

Within the Dining Room, stone covers the curved wall and extends the length of the south wall, terminating at a full-height window at the southwest corner of the room. The room features the same carpet and undulating band of stone flooring that is present in the Living Room, the stone extending beyond the sliding glass doors on the west end of the room to the Covered Patio. Like the Living Room, the ceiling is supported by angled steel I-beams and features stained tongue-and-groove sheathing between the beams. Later wallpaper covers the north wall of the room below the angled clerestory windows. Clerestory windows on the east and west elevations are irregular in shape, following the angled roofline along those walls. A solid wood door on the west end of the north elevation opens to the Kitchen.

Service spaces at the northwest corner of the house have fewer windows than the public and private spaces but are generally consistent in finish, with stained tongue-and-groove sheathing covering the ceiling, drywall covering the walls, solid wood doors, and light-colored wood

cabinetry that matches the wood-panel sheathing and built-in drawers and bookshelves found throughout the house. A door on the west wall of the Entry opens to the Breakfast Room, which in turn opens to the Kitchen. The Kitchen is also accessed via a door on the north wall of the Dining Room. Built-in cabinetry flanks the door to the Dining Room and extends along the galley Kitchen, which is lit by a window on the north elevation and two rectangular skylights. The wall between the Breakfast Room and Kitchen was removed during late-twentieth-century renovations. Formica countertops were replaced with granite and new vinyl flooring was installed at that time as well. A small Bar is located just west of the Entry. Hinged wood panels on the west wall of the Entry open to the Bar, their design and finish matching the built-in cabinetry that Loewenstein employed throughout the house. The Bar is accessed via a door from the Breakfast Room and features built-in cabinetry along its east and west walls, replacement granite countertops, and a square skylight in the tongue-and-groove ceiling. Immediately west of the Bar is a Closet, and a utility room (labeled as "Heat" on the floor plan) is located on the north side of the Breakfast Room.

West of the Kitchen is a wide Laundry Room with built-in closets and cabinetry along the south wall and laundry fixtures installed along the north wall. The room has later wood flooring, drywall wallboards, and painted wood cabinetry. On the west wall, a solid wood door with a mail slot opens to the Service Porch. A doorway on the north wall opens to the Maid's Room, a small room with plaster walls, sliding windows, a tongue-and-groove ceiling, and carpet. An adjacent bathroom contains vinyl flooring, square ceramic tile covering the walls, and a tongue-and-groove ceiling. Fixtures include an original corner tub and wall-mounted sink.

The Guest Bedroom is located immediately east of the Living Room and can be accessed via the Living Room or through a short hallway on the south side of the Entry. It retains the original carpet and wallpaper. The carpet features a repeating pattern of squares inset within one another, executed in various shades of black, grey, and white. The cream-colored wallpaper has a subtle vertical texture reminiscent of grass cloth. The shed roof extends up to a clerestory window along the north wall of the room. The angled south wall has a full-width group of one-light casement windows. The southwest corner of the room is sheathed with stone to match the opposite side of the wall facing the Living Room, and into which the door is set. The Bathroom adjacent to the Guest Bedroom has replacement flooring but retains tile-covered walls, a tongue-and-groove ceiling with a rectangular skylight, an original tub, and an original sink with flanking vanities.

A long interior Passage extends east from the Entry. Bedrooms and a Game Room are arranged along the north and south sides of the Passage, which terminates at the Primary Bedroom on the east end of the house. The Passage has cork floors, wood-paneled walls, and a tongue-and-groove ceiling with three, square skylights arranged along the length of the hallway.[2] Smaller hallways lead to the Girls' Bedrooms and Boy's Bedroom, all extending past bathrooms that provide a physical and auditory buffer between the primary Passage and the bedrooms. The hallways, labeled as "storage" or "dressing/storage" on the floor plans, all have cork flooring,

[2] Skylights throughout the house are fitted with electrical light fixtures to allow them to provide light at all times of day.

tongue-and-groove ceilings, and are lined with built-in closets featuring sliding wood doors and banks of wood drawers. The bathrooms have ceramic tile or vinyl flooring, replacing original asbestos tile floors. All retain original tiled walls and bathtubs, though vanity lights and some toilets have been replaced. The tongue-and-groove ceilings have rectangular skylights.

The Boy's and Girls' bedrooms all feature carpeted floors, walls covered with replacement wallpaper, and tongue-and-groove ceilings that slope upward to clerestory windows near the center of the house. All have casement windows along the angled exterior walls with replacement curtains, including curtains covering the north-facing clerestory windows in the Girls' Bedrooms.

The Game Room, on the north side of the Passage, just east of the Entry, features replacement wood flooring, drywall on the walls, and tongue-and-groove wood ceilings. The north half of the room has a flat ceiling, while the south half of the room is sheltered by a shed-roof that angles up to a clerestory bisecting the room from east to west. Tall, fixed windows on the west elevation flank a fireplace with a brick hearth on a corbelled brick base. Original casement windows on the north elevation were replaced with large sliding glass doors in the mid-1960s when the pool was constructed.

The Primary Bedroom at the east end of the Passage is roughly twice the size of the other bedrooms, though with similar finishes. Because the width of the room is greater than the distance between the I-beams that support the shed roofs, those beams are exposed in the Primary Bedroom, in contrast to the other bedrooms where they are concealed within the walls. The room has carpeted flooring, vertical wood panels covering the walls, and tongue-and-groove ceilings between the I-beams. It features windows on the angled south wall, paired sliding doors on the east wall, and clerestory windows along the north wall. A metal fireplace on the east wall, just south of the doors, is cantilevered from the wall and has a tile surround and hearth.

Wood doors on the east and west ends of the north wall of the Primary Bedroom open to separate dressing rooms flanking the Bathroom (labeled as "M. Bath" on the floor plan). Like the storage/dressing rooms adjacent the Boy's and Girls' Bedrooms, each dressing room is lit by square skylights and lined with built-in closets with sliding wood doors and banks of wood drawers. The west Dressing Room is L-shaped, wrapping around the north side of the Primary Bathroom, where it has a built-in desk with cabinets above and below, lit by the casement windows on the angled north wall. The east Dressing Room has a built-in vanity along the angled north wall, below the casement windows. Between the dressing rooms extends the Primary Bathroom, with replacement tile flooring, original tiled walls, and a painted tongue-and-groove ceiling. The room retains an original shower and a tub that extends between paired vanities, each with an original sink below a built-in medicine cabinet with sliding mirrored doors. The west sink is significantly higher than the east sink, designed specifically to accommodate Edward Loewenstein's height.

**Landscape – 1954** **Contributing Site**

The siting of the house was carefully considered to take advantage of existing natural views and planned landscaping. The site features flagstone, brick, and stepping-stone paths and walkways;

brick and stone walls, terraces, and patios; brick- and stone-edged planting beds and brick garden walls; open expanses of grassy lawn; and natural wooded areas. All were carefully designed by Loewenstein and landscape architect, John V. Townsend, to enhance the views from the interior of the house, to provide self-contained outdoor spaces, and to blur the boundaries between indoors and outdoors.[3] Sculptures have been installed throughout the landscape, though are not contemporary with the construction of the house.

Existing trees were inventoried prior to construction, and the house was sited and landscaped around the preservation of mature trees. This included the construction of low brick retaining walls around some trees and the incorporation of other trees into the stone terrace at the front entrance. Foundation plantings are located on all elevations of the house, most in planting beds edged with brick. Those along the south elevation feature low plantings, retaining the views from the Living Room to the south yard without obstruction, while plantings on the north and west elevations are generally higher. Curvilinear planting beds throughout the property are edged with brick or stone.

The house is approached from Granville Street on the west via a semi-circular, pea gravel driveway that extends to the carport. The south half of the driveway is wider to accommodate parking. The space within the circular drive, adjacent to the road, retains mature trees, including a large magnolia tree that partially screens the view of the house and carport from Granville Road.

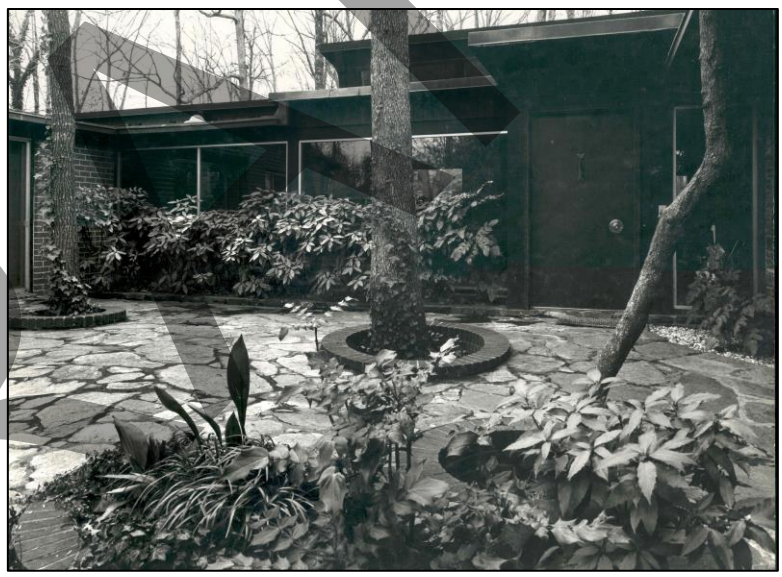

*Figure 2: Brick-edged planters on the front terrace were removed when the trees within them died. Photograph by Danny Fafard, 1974.*

From the driveway and carport, the house is accessed via a curved flagstone path. A louvered wood fence is located within a planting bed on the east side of the walkway, screening the grassy lawn and pool north of the house. The walkway leads to the stone Terrace at the entrance to the house. The Terrace features a curved north planting bed planted with bushes and edged with stone. The Terrace was extended to the northeast in the mid-1960s when the pool was constructed. It now wraps around the northwest corner of the Game Room, where steps arranged along an arc on its north edge lead from this part of the Terrace down to the lawn.

[3] Jane Levy, interview by the author, Greensboro, April 12, 2023; Patrick Lee Lucas, *Modernism at Home: Edward Loewenstein's Mid-Century Architectural Innovation in the Civil Rights Era* (Greensboro, NC: Weatherspoon Art Museum, University of North Carolina at Greensboro, 2013), 40.

The grassy lawn north of the house was designated on the 1954 plans as a "play space," before the pool was constructed in the 1960s. A hedge extends along the west end of the north property line, and a louvered cypress fence and mature trees along the northeast corner of the property screen the pool and lawn from adjacent residences. Stepping-stone walkways extend from the stone Terrace down to the pool deck and around the north elevation of the house to the Walled Garden.

East of the house, paired doors from the Primary Bedroom open to a Walled Garden. A stone landing and steps are located on the east elevation of the house. They lead to a brick-paved patio, the east side of which follows a gradual curve. The garden is enclosed by a brick wall, approximately three feet in height, laid in a running bond and topped by a rowlock course. Several feet adjacent to the inside of the wall have been left unpaved, reserved as a planting bed edged with brick. The brick wall of the Walled Garden extends to the west, wrapping around the southeast corner of the house. This area along the south elevation of the Primary Bedroom is planted with shrubs and does not have brick paving. Wood gates at the north and south walls of the Walled Garden allow access to the rest of the property. East of the garden, an adjacent parcel is wooded. Though not part of the original property, it was purchased by Levy in 2003 to prevent its development and to preserve the views of and from the Loewenstein House.

Immediately south of the house, a grassy area is bordered by two, undulating stone knee walls. The walls, prescribed in the 1954 plan, were designed to curve around existing trees on the site. Narrow planting beds extend along the north side of each wall with the area south of the walls is wooded and undeveloped. The Covered Patio at the southwest corner of the house extends beyond its roof, nearly to the west end of the undulating stone walls. Stepping-stone paths extend across the south lawn, connecting the Covered Patio to the Walled Garden at the east end of the house and the outdoor service area at the west end of the house. The Living Room was sited to take advantage of a Japanese maple tree south of the house that has since died and been removed. A curved section of louvered cypress fencing extends from Granville Road toward the southeast to partially screen the southwest corner of the house and south yard from the road.

The south half of the parcel, extending roughly 280 feet to West Cornwallis Road, is wooded and undeveloped. The plans for this area called for it, "to be left in naturalistic state with addition of naturalistic plantings of native plant material – flowering trees and shrubs and a liberal scattering of native wild flowers." Proposed gravel walkways through this wooded area do not appear to have been constructed.

A cypress fence, constructed of vertical wood louvers and following Loewenstein's original design, extends along Granville Street, immediately west of the house, screening an outdoor service area, adjacent to the Service Porch, on the west side of the house that is paved with pea gravel. Shrubbery screens the service area from the driveway, and a matching louvered fence along the south side of the service area screens it from the covered terrace to its south. The service area is accessed via pea gravel walkways from the west end of the driveway and the west side of the front walkway. A break in the fence also allows access to the adjacent covered patio.

**Carport – 1954** **Contributing Building**

North of the house and approached via a circular pea gravel driveway, the carport consists of a round, flat disc supported by steel I-beams on steel posts. Curved walls at the northwest and storage areas at the southeast sides of the carport are enclosed with full-height stone walls that project slightly beyond the circular roof. The walls are constructed of the same stone used in the Living and Dining Room walls of the house, though the reverse side of the Carport walls are covered with brick. The ceiling is painted tongue-and-groove sheathing. The poured concrete parking area is edged with flagstone matching that of the terrace and covered patio. Loewenstein noted that the carport area could double as a "dancing pavilion" when the weather permitted.[4]

During construction, one of the workmen noted, "that thing has the same specifications as a bridge. You could run a federal highway over it."[5] Loewenstein noted that the strength was necessary as he planned to hoist boats from the ceiling for winter storage. The open area at the north end of the carport, designated as "boat storage" on the plans, was partially enclosed with vertical wood sheathing to provide extra storage. A single one-over-one wood-sash window is located on the northeast wall. The space contains two storage rooms, each accessed via paired metal doors from the parking area under the carport. The interior of each room has weatherproof carpet, drywall or painted brick walls, and the underside of the roof remains exposed as it does in the open part of the carport.

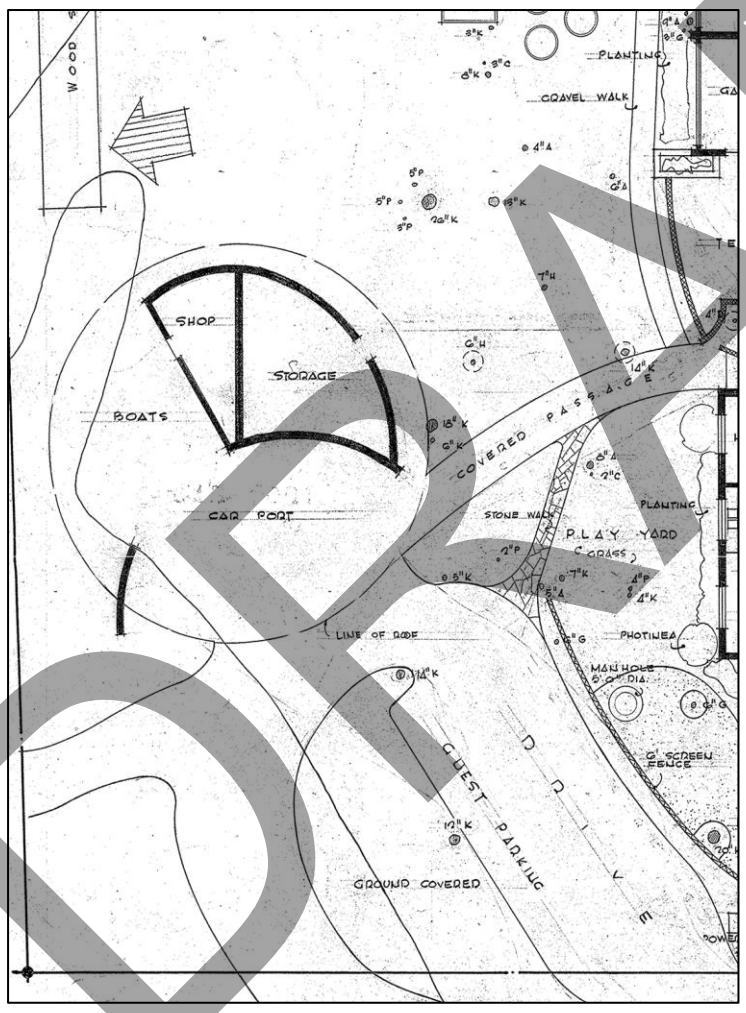


*Figure 3: Carport Plan (part of the larger floor plan), created by the architect.*

The storage area at the west side of the Carport is accessed via paired, sliding glass doors on the south elevation. A one-light transom above the doors extends to the roofline. The entrance is flanked by small square windows located at the top of the wall. The interior features a concrete floor and painted brick walls. Later

[4] Barton A. Hickman, "Architect Throws Away Book, Builds Home to Suit Himself," *Greensboro Daily News*, May 9, 1954.

[5] Hickman, "Architect Throws Away Book, Builds Home to Suit Himself."

frame walls with drywall were installed to convert the space to an efficiency apartment.

**Swimming Pool – c.1965** **Contributing Structure**

Constructed in the mid-1960s, approximately ten years after the house was completed, the pool is located on the north lawn in an area that had been designed on the 1954 plans as a "play area." The rectangular, in-ground pool features a poured concrete pool deck with a curved border reflective of the curved landscape elements throughout the site. A diving board was originally located on the east end of the pool but was later removed.

***Integrity Statement***

The property retains integrity of location and setting, with the house positioned on the original site and maintaining its deep setback from West Cornwallis Drive and natural and planned landscaping south of the house. Both natural and manmade screening along the west and north property boundary and a wooded lot to the east (recently obtained by the owners, though not historically associated with the property and not included within the National Register boundary) contribute to the secluded and wooded setting. The house retains integrity of design, materials, workmanship, with material changes limited to secondary space and not detracting from the overall architectural design or character. Changes to the building are limited to the painting of the exterior brick; the replacement of interior carpet and asbestos tile floors; the removal of the partial wall between the Kitchen and Breakfast Room; the replacement of bathroom fixtures; and the installation of lighting concealed within the flanges of I-beams in the Living Room. Collectively, the building and site retain integrity of feeling and association with Edward Loewenstein and his architectural design.

***Statement of Archaeological Potential***

The North Carolina Historic Preservation Office (HPO) consulted with the Office of State Archaeology (OSA) in order to gauge the archaeological potential of this property. Subsequent to a review of this National Register nomination and supporting documentation as well as a litany of historic mapping in their possession, OSA is of the opinion that the Edward and Frances S. Loewenstein House does not possess archaeological potential.

## 8. Statement of Significance

**Applicable National Register Criteria**
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [ ] A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [x] B. Property is associated with the lives of persons significant in our past.
- [x] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations**
(Mark "x" in all the boxes that apply.)

- [ ] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

**Areas of Significance**
(Enter categories from instructions.)

ARCHITECTURE
ENGINEERING

**Period of Significance**
1954 - 1970

**Significant Dates**
1954
c.1965

**Significant Person**
(Complete only if Criterion B is marked above.)
Loewenstein, Edward

**Cultural Affiliation**
N/A

**Architect/Builder**
Loewenstein, Edward (architect)
Townsend, John V. (landscape designer)
Kelly, Sarah Hunter (interior designer)
Kelly, Thomas (lighting designer)

**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Edward and Frances S. Loewenstein House is significant at the local level under Criterion C for Architecture and Engineering as an outstanding example of Modernist-style architecture in Greensboro. Designed by prominent local architect Edward Loewenstein as his personal residence, the house exhibits key tenets of Modernist architecture including careful siting and orientation to take full advantage of the site; an integration of interior and exterior spaces both visually and through the use of natural materials; and an interior arrangement that includes open living spaces that flow into one another, and private bedrooms insulated from one another by storage and utility spaces. Design innovations engineered by Loewenstein for the building include canted exterior walls, the angle of which was carefully calculated maximize solar gain in winter and minimize direct light in summer; a chimneyless fireplace set into a glass wall; and skylights fitted both with shutters to reduce light infiltration and light bulbs to provide diffused light on cloudy days and at night.

The Edward and Frances S. Loewenstein House is also significant at the local level under Criterion B in the area of Architecture for its association with prominent architect Edward Loewenstein. Loewenstein came to Greensboro in 1945, establishing his architectural practice the following year. In 1953, he joined with Robert A. Atkinson, Jr. to form the firm of Loewenstein-Atkinson. The firm produced more than 1600 commissions, more than 400 of which were residential designs. While Modernist designs were a small percentage of Loewenstein's residential commissions, they are among the best in the region. His commercial designs included schools, office buildings, and shopping centers.

In addition to the extensive impact on Greensboro's built environment, Loewenstein had a significant impact on the social and educational structure of Greensboro in the mid-twentieth century. A supporter of the Civil Rights movement, his firm designed educational and recreational buildings in both the White and Black communities and the firm was the first in the region and among the first in the state to hire African American engineers, architects, and design professionals at a time when professional segregation was the norm. His connections with the School of Architectural Engineering at the Negro Agricultural and Technical College of North Carolina (now NC A&T University) and the Departments of Art and Home Economics at the Women's College of the University of North Carolina (now the University of North Carolina at Greensboro) led to work experience for Black architects and draftsmen and construction experience for young women.

As his personal residence, built according to his design, the Edward and Frances S. Loewenstein House is the property most closely associated with the contributions of prolific architect Edward Loewenstein during the most productive and significant period of his career. The period of significance extends from the completion of the house in 1954 to Loewenstein's death in 1970 and includes the c.1965 construction of the swimming pool and the associated modifications to the exterior of the house.

**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

The Modernist designs of Greensboro, North Carolina architect, Edward Loewenstein, while comprising only about one-fourth of his residential commissions, have left a lasting legacy on the Greensboro landscape. The design for his own house, completed in 1954, is his most sophisticated Modernist design in which he pioneered many of the Modernist elements that he would go on to incorporate in subsequent designs. While the design is broadly Loewenstein, the finishes and construction details demonstrate the collaborative design environment that Loewenstein both practiced and encouraged in his employees and students. Sarah Hunter Kelly and Thomas Smith Kelly designed interior finishes and lighting fixtures; landscape architect, John V. Townsend collaborated on the exterior; and employees of Loewenstein-Atkinson likely drafted construction details. The Edward and Frances S. Loewenstein House illustrates, "a social web of connections, working with both husband-architect and wife, as well as a myriad of design professionals, craftsmen, builders, and installers."[6]

*Modernism in Irving Park*

The Edward and Frances S. Loewenstein House is located in the northern part of Irving Park, roughly one-half mile north of the Greensboro Country Club around which the residential neighborhood was developed. Developed by the Irving Park Company and the Southern Real Estate Company, the development, "quickly became the city's most prestigious suburb," with the earliest houses erected adjacent to the county club, beginning in 1912.[7] Laid out by renowned planner, John Nolen, the development called for the retention of the area's rolling terrain and included a curvilinear street pattern and buried power lines, both of which emphasized the natural setting and prioritized views and vistas over cost savings and compact land use. Deed restrictions included minimum building costs and building setbacks, as well as regulations calling for 'no bill boards, no pigs, no nuisances and no front fences,' all to ensure the natural setting and the upper-class character.[8]

Early development in Irving Park included large houses in the Colonial Revival and Tudor Revival styles with examples of the Neoclassical Revival, Georgian Revival, Federal Revival, Mediterranean Revival, Chateauesque, and French Eclectic styles occurring in smaller numbers. Absent are examples of the Craftsman style; though popular nationwide during this period and constructed throughout Greensboro, the style was most often applied to bungalow

[6] Lucas, 42.

[7] Marvin Brown, *Greensboro: An Architectural Record: A Survey of the Historic and Architecturally Significant Structures of Greensboro, North Carolina* (Greensboro, NC: Preservation Greensboro Inc., The Junior League of Greensboro, The City of Greensboro, 1995), 83; Laura A. W. Phillips, "Irving Park Historic District" (Nomination to the National Register of Historic Places, 1994), 3.

[8] Phillips, 5.

forms, which were generally too small to meet the requirements of the deed restrictions.[9] The exclusivity of the area, even in the 1920s and 1930s, was both illustrated and reinforced by the number of high-style houses designed by prominent local architects including Charles C. Hartmann, Charles Barton Keen, A Raymond Ellis, Raleigh James Hughes, and William Holeyman.[10] The popularity of the area among Greensboro's upper class is evident in the expansion of Irving Park with additional land platted in 1931 and 1933.[11]

By the outbreak of World War II, the original sections of Irving Park had been largely built out. Additional adjoining areas were platted north and west of the original development in 1948 and with sections 16 and 17 of Irving Park platted in 1956.[12] Houses in these later parts of Irving Park, as well as post-World War II houses constructed within the original development, tended to be "different in character from those of the earlier periods," consisting largely of smaller-scale traditional forms or ranch houses.[13]

Irving Park remained a desirable neighborhood for Greensboro's upper-class residents throughout the mid-twentieth century. While the scale and style of the housing changed, the preference for houses that were well designed and closely tied to the natural landscape did not. In June of 1948, Edward and Frances S. Loewenstein purchased two lots, each measuring approximately 100 feet wide by 450 feet deep, for a total of just over two acres.[14] The site is located at the northeast corner of Granville Road and stands opposite the "Elmwood Park Section" of Irving Park that was platted south of Cornwallis Drive in 1931.[15] Their daughter, Jane Levy, notes that they chose the site because the Irving Park area was already established and was close to good schools, but there was still enough land available to get a large lot.[16] When the Loewensteins purchased the land Granville Road was still a dirt road and development north of Cornwallis Drive was sparse. With the site selected, Loewenstein began considering the design for the family home, while continuing to accept commercial and residential commissions throughout Greensboro.

In addition to his own house, completed in 1954, Loewenstein designed numerous other houses in the later sections of the Irving Park development including the 1954 Addie and John R. Miller House (1904 Lafayette Avenue); the 1954 Doris and W. C. Boren III House (1912 Lafayette Avenue); the 1955 Alsia and Archie B. Joyner House (1805 Nottingham Road); the 1955 Eden and Lawrence Cohen House (1002 Dover Road); the 1955-1956 Katherine and Sidney J. Stern House (1804 Nottingham Road); the 1958 Bettie and Robert S. Chandgie House (401 Kimberly Drive); the 1958-1960 Betty and Charles Roth House

[9] Brown, 315.
[10] Brown, 315.
[11] "Elmwood Park Section Irving Park," July 2, 1931, Guilford County Plat Book 239, page 42; "Irving Park, Section 11," September 9, 1933, Guilford County Plat Book 9, page 73.
[12] "Section 'A' of Irving Park, Greensboro, N.C.," February 4, 1948, Guilford County Plat Book 16, page 94; "Section 16 of Irving Park," April 11, 1956, Guilford County Plat Book 23, page 66; "Section 17 of Irving Park," October 11, 1956, Guilford County Plat Book 25, page 2.
[13] Phillips, 6.
[14] "Property of Proximity Manufacturing Company," March 19, 1946, Guilford County Plat Book 14, Page 43.
[15] "Section 'A' of Irving Park, Greensboro, N.C.," February 4, 1948, Guilford County Plat Book 16, page 94.
[16] Levy, interview.

(615 Blair Street); and the 1964 Joan and Richard Steele House (601 Woodland Drive).[17] Loewenstein's residential designs, including those in Irving Park, ranged from traditional to Modernist, with Modernist designs comprising only about one-fourth of Loewenstein's total residential commissions. About half of the above houses contain modernist details, including windows that extend to the roofline and low-pitched roofs. However, these details are generally applied to rectilinear plans and side-gabled forms and do not convey the full Modernist aesthetic that is achieved by the design for his own house.

Within Irving Park are two additional notable examples of Modernist-style houses that were designed by Loewenstein. In 1951, the Modernist-style Wilbur and Martha Carter House (NR2008) was constructed at 1012 County Club Drive, less than one mile southwest of the Loewenstein House. In 1965, the James H. and Anne B. Willis House (NR2015) was erected at 707 Blair Street, also within one mile of the Loewenstein House. Both of these houses will be addressed in the architectural context. Additional houses in the immediate area that were designed by Loewenstein have been demolished or significantly altered.

*Architectural Context*

Residential architecture in Greensboro, as in much of the country, was dominated by revival styles from the 1920s through the 1940s. Soldiers, exposed to European styles during World War I, returned from the war with a preference for these styles with historic precedents. By the 1940s however, the Modernist movement emerged as a response to the revival styles, in much the same way that the Craftsman-style originated in the early-twentieth century was a response to the romanticism of the Victorian era.

Americans were first exposed to Modernist architecture through the 1932 Modern Architecture International exhibit at the Museum of Modern Art in New York. The exhibit profiled the work of Walter Gropius, Ludwig Mies van der Rohe, Le Corbusier, and J. J. P. Oud. Collectively their work was categorized as the "International Style," a reference to its diffusion throughout the world, and was characterized by simplified geometry and a lack of ornamentation.[18] While the International Style was adapted for commercial and institutional buildings in the United States, it was not widely utilized for residences, due in part to the stark massing and finishes of both the interior and exterior. However, several examples exist in North Carolina, most notably the 1935 Gamble House in Durham, North Carolina.

During the 1930s, architecture programs were developed and expanded throughout the country and the Massachusetts Institute of Technology (MIT) was among the leading architecture schools in the country, "the place to go for architecture."[19] The 1929-1930 MIT course catalog lists Architecture, Architectural Engineering, Building Construction, Civil

[17] "Loewenstein, Edward (1913-1970)," North Carolina Architects & Builders: A Biographical Dictionary, NC State University Libraries, accessed January 1, 2024, https://ncarchitects.lib.ncsu.edu/people/P000339.

[18] Heather Fearnbach, "James H. and Anna B. Willis House" (Nomination to the National Register of Historic Places, 2015), 8.

[19] Jane (Loewenstein) and Richard Levy, interview by Bernetiae Reed, February 9, 2023, Conversations in Black: African American History & Heritage, Greensboro, North Carolina. Accessed January 1, 2024, https://www.livebinders.com/b/3127645#anchor

and Sanitary Engineering, General Engineering, Mechanical Engineering, Naval Architecture and Engineering, and Naval Construction among its twenty-five departments. The curriculum included not only drawing and design classes, but also courses in Theory of Architecture, European Civilization, Architectural History, History, and French. This coursework, listed in the 1934-1935 MIT course catalog is typical of what Edward Loewenstein would have taken during his tenure at MIT from 1930 to 1935.[20] It was during this period that Loewenstein learned the Modernist style and was greatly influenced by the first generation of Modernist architects including Le Corbusier and Frank Lloyd Wright.[21]

The contemporary, but contradicting influences of Le Corbusier and Frank Lloyd Wright were explained by Edward and Elizabeth Waugh in their 1960 publication, *The South Builds: New Architecture in the Old South,* as being two distinct philosophies of Modernism: formalist and humanist. The formalist approach generally utilized industrial building materials and methods to create modular, streamlined designs, while a small subset utilized warped and folded surfaces to create sculpturesque spaces and forms. The humanist approach followed the belief that form should be determined by the function of the space and the specific needs of the occupants and not prescribed by an artistic or modular formula.[22] This was, in some ways, the continuation of the "Form Follows Function" maxim coined by architect Louis Sullivan at the turn of the twentieth century, but was also an approach that put the building occupant at the center of the design process.

Wright's designs for Usonian Houses incorporated elements of both the humanist and formalist tenets described by the Waughs. They featured compact floor plans, integrated storage, passive heating and cooling, and were constructed of local and/or inexpensive materials. Yet, they were designed on a module, the plan reduced the amount of special cutting and fitting instead utilizing full height glass doors or plywood panels that could be precut and prefinished. Additionally, Wright eliminated the basement and garage, utilizing a concrete slab with radiant heat and, occasionally, a carport.[23] Wright's work was especially influential to Loewenstein, whose daughter considers the Edward and Frances S. Loewenstein House to be "second generation Frank Lloyd Wright in many ways."[24] Wright encouraged an organic approach that favored blending the building into its surroundings and blurring the line between interior and exterior spaces, an approach that Loewenstein also favored.

However, Loewenstein was as much a student of Gothic and ancient architecture as he was of Modernism. His daughter notes that, whenever the family traveled, whether in the United

[20] "Course Catalogue of the Massachusetts Institute of Technology: 1929–1930 and 1934-1935," MIT Libraries, accessed January 1, 2024, https://dome.mit.edu/handle/1721.3/81660/browse?rpp=20&sort_by=2&type=dateissued&offset=60&etal=-1&order=ASC

[21] Levy, interview.

[22] Edward and Elizabeth Waugh, *The South Builds: New Architecture in the Old South* (Chapel Hill, NC: University of North Carolina Press, 1960), 25.

[23] Leland M. Roth, *A Concise History of American Architecture* (Westview Press: Boulder, Colorado, 1979), 257-259.

[24] Levy, interview.

States or abroad, they would visit well-known architectural buildings and sites. Loewenstein visited the school of Palladio in Italy and prior, to designing the Leah and A. Jack Tannenbaum House in 1962, Loewenstein visited Pompeii, the buildings there likely influencing his decision to include a central courtyard. Throughout his career, he "was a great student of the environment, be it built or natural…He was always learning something."[25]

In his book *Modernism at Home: Edward Loewenstein's Mid-Century Architectural Innovation in the Civil Rights Era*, Patrick Lee Lucas identifies three significant concentrations of Modernist design in North Carolina. The earliest of these was a group of designers associated with Black Mountain College, near Asheville, North Carolina beginning in the 1930s. The school, led by painter Josef Albers, attracted international artists and architects including Walter Gropius and R. Buckminster Fuller.[26]

Among the most studied concentration of Modernists, are the professors and students of the North Carolina State College (now North Carolina State University) School of Design. Established in 1948, the school hired architecture professor Henry Kamphoefner to lead the program. Kamphoefner employed a number of forward-thinking Modernist architects and invited others to guest lecture at the school. This assemblage of Modernist architects in Raleigh led to a concentration of Modernist-style buildings in the Raleigh/Durham area. Among these, the 1950 house that Kamphoefner designed for himself is widely considered Raleigh's first truly Modernist house.[27]

At the same time, James (Jim) Murray Webb had settled in Chapel Hill North Carolina in 1947 to help found the University of North Carolina's (UNC) city and regional planning program. In 1948, he began designing Modernist-style houses, loosely based on those he'd seen in California. The university was experiencing tremendous growth during this period and the Modernist style was particularly suitable to the uneven terrain at the outskirts of town. From 1952 to 1957, his brother, John Webb, joined him and together the two designed Modernist-style houses throughout Chapel Hill, mostly for members of the UNC faculty.[28]

Meanwhile, approximately seventy-five miles to the west in Greensboro, North Carolina Agricultural and Technical College (NC A&T) was training African American students as Architectural Engineers as early as the 1920s with the Department of Architectural Engineering formally established in 1941.[29] The North Carolina State University (NCSU) School of Design did not admit Black students to the architecture program until 1966.[30] As a result, the majority of Black architects and engineers in the state were trained at NC A&T in

[25] Levy, interview.
[26] Lucas, 55.
[27] Fearnbach, 10.
[28] Lucas, 55; M. Ruth Little, *The Town and Gown Architecture of Chapel Hill, North Carolina, 1795-1975* (Chapel Hill, NC: The University of North Carolina Press, 2006), 82-83.
[29] "Bachelor of Science in Architectural Engineering," North Carolina Agricultural and Technical State University, accessed January 1, 2024, https://www.ncat.edu/coe/departments/caee/undergraduate-programs/bs-architectural-engineering.php
[30] "Arthur (Art) John Clement," NCModernist, accessed January 1, 2024, https://www.ncmodernist.org/ncblack.htm

the mid twentieth century. From 1949 to 1985, William Streat served as professor and chair of the Department of Architectural Engineering, growing the department from twenty to two hundred students and establishing a Master's degree program.[31] Loewenstein established a relationship with fellow MIT graduate, William Streat, employing him as a Structural Consultant from 1950-1952.[32] With his professional offices located less than one mile from the historic core of the NC A&T campus, and his working relationship with William Streat firmly established, Loewenstein both influenced, and was influenced by, the region's leading Black architects and engineers.

While the majority of Loewenstein-Atkinson's 1600 commissions were commercial buildings, Loewenstein's residential designs represent his "greatest contribution to the emerging contemporary architectural lexicon of the Piedmont."[33] His designs were as varied as his clients, ranging from the traditional to the Modernist, some featuring Modernist-style interior spaces and details concealed behind relatively traditional exteriors. His residential work represents a true collaboration between architect and owner and Lucas notes that, for a time, Loewenstein was "the only architect in Greensboro to whom clients could turn without fear of being shunned in desiring one kind of house over another."[34] However, it was his Modernist designs that have emerged, decades after construction, as Loewenstein's architectural legacy.

*Edward and Frances S. Loewenstein House*

Of the more than fifty Modernist-style residences designed by Loewenstein (roughly fifteen of them in the Greensboro area), his own house is perhaps his most sophisticated Modernist design and "the most innovative in his oeuvre."[35] In reference to the design for his personal residence, Loewenstein noted, "The average architect is scared to death to put up anything that is away from the norm. We had one of those conventional houses all drawn up and we threw it away. We got older and we decided we were only going to build our home once, so why not go ahead and do it the way we want?"[36] The Greensboro Daily News agreed, indicating that Loewenstein, "didn't add a single drop of water to his high octane ideas."[37] In the building, Loewenstein demonstrated the influence of Frank Lloyd Wright's connection to the land, Walter Gropius' Bauhaus ideals, and Mies van der Rohe's premise for clean, uncluttered living.[38]

The house follows his 1951 design for the Wilbur and Martha Carter House (NR2008), his earliest Modernist commission in Greensboro and the "the city's first house to fully express

[31] "William Alfred Streat Jr. AIA," NCModernist, accessed January 1, 2024, https://www.ncmodernist.org/ncblack.htm.
[32] "William Alfred Streat Jr. AIA," NCModernist, accessed January 1, 2024, https://www.ncmodernist.org/ncblack.htm.
[33] Lucas, 16.
[34] Lucas, 17.
[35] Fearnbach, 12.
[36] Hickman, "Architect Throws Away Book, Builds Home to Suit Himself."
[37] Hickman, "Architect Throws Away Book, Builds Home to Suit Himself."
[38] Lucas, 40.

Modernist architectural concepts."[39] For the Carters, Loewenstein proposed two drastically different options: a two-story Georgian-style house typical of those being constructed throughout the Irving Park development and a wide, side-gabled, Modernist-style house, its horizontal form set within the grove of existing trees. The couple chose the latter, partly due to the lower cost of construction, but also for its open interior arrangement of rooms on a single story.[40]

Distinctive elements of the Carter House, which historian Cynthia de Miranda notes was much influenced by Frank Lloyd Wright's Usonian houses, include an integrated carport supported by wood posts on a brick planter; a wide screened porch that spanned much of the façade (later enclosed with glass), and the use of natural materials including native bluestone, red brick and wormy chestnut siding.[41] In their 1960 publication, *The South Builds: New Architecture in the Old South*, Edward and Elizabeth Waugh outline several design principles essential to good design and characteristic of Modernist housing. Among these are privacy from neighbors, the creation of zones within the house, and the careful siting of the house within the topographical environment.[42] It was with this, his first commissioned Modernist-style house, that Loewenstein first experimented with these principles of Modernism.

In the Carter House, privacy from neighbors was primarily achieved by concealing the main entrance to the house, setting it back from the façade within an inset bay. Loewenstein created zones within the interior, separating of public and private spaces by organizing public spaces to the left of the entrance with bedrooms arranged along a corridor that extends from the rear of the entrance hall. He utilized built-in storage to create physical and auditory buffers, and created narrow hallways that contrasted with open rooms. The house takes full advantage of its large 1.28-acre parcel, a lot more than twice the size of other lots in this part of Irving Park. It is set back from the street with a "solar room" on the south elevation. The room, originally designed as a screened porch to capture southeasterly breezes, features a bluestone floors that, in winter months, captures sunlight, creating a thermal mass that reduces energy bills.[43] The window walls at the rear of the house also blurred the lines between the interior and exterior spaces, as did the use of brick and stone on the interior of the building, materials that had traditionally been relegated to building exteriors.

Edward Loewenstein's design experiments with space perception and use, storage, lighting, materials, and design philosophies took their most robust form in Loewenstein's own house, completed in 1954.[44] The one-story house, which features slanted exterior walls and both flat and low-sloped shed roofs with broadly reaching horizontal overhangs stands in contrast to its

[39] Fearnbach, 12.
[40] Cynthia de Miranda. "Wilber and Martha Carter House" (Nomination to the National Register of Historic Places, 2007), 8.
[41] de Miranda, 8.
[42] Waugh, 25.
[43] Lucas, 35.
[44] Lucas, 40.

conservative, vertically oriented, Colonial Revival-style neighbors. Loewenstein builds on the Modernist elements utilized in the Carter House by discreetly locating the main entrance out of view from the street (a nod to the Ranch style); utilizing natural materials and bringing exterior materials to the interior of the space; capitalizing on the siting and orientation of the house to incorporate passive solar heating; creating zones of activity within the house, complete with ample built-in storage; and introducing several design features specifically engineered for the house.

The main entrance is oriented to the north, away from Cornwallis Road, on which it was originally addressed. It is set within a U shape created by the projecting wings of the bedroom and service wings. The lot as a whole is screened from neighboring houses by a combination of wooded areas, fences, and plantings. Loewenstein utilized intentional plantings and the private gardens to further buffer the house from view. The terrace outside the living room and dining room, partly under roof, supplies sheltered spaces for outside living during temperate seasons. The curving walls, designed by Loewenstein, create additional outdoor living space. At the same time, the use of large window walls blurs the separation between the interior and exterior.

Echoing his earlier Modernist commissions, Loewenstein employed a palette of locally sourced, natural materials for the interior and exterior of the house, including brick, wood, and Carolina fieldstone. The use of natural materials was important to Loewenstein and other Modernists as it, "helped to humanize the almost antiseptic feeling engendered by the International Style of the 1930s."[45] The stone in particular was used on both the interior and exterior, often with only glass providing a barrier between the two. At the front entrance, the stone from the exterior terrace continues into the foyer, slipping under the glass wall to the left of the front door. At the southeast corner of the living room, an exterior stone wall continues as an interior wall separating the living room and guest room. Similarly, Loewenstein incorporated a serpentine curved stone wall to separate the dining room and living room, the curve echoing the curves of the stone flooring that extends along the exterior walls of the living and dining rooms, flowing seamlessly to the exterior terraces adjacent those rooms.

Juxtaposed against the natural stone are the angled steel I-beams that support the roof. Celebrating the structure was important to Loewenstein, who utilized hand-made flanged beams to accentuate the angle of the roof and ceiling. The fabrication of the I-beams included called for them to be split in two along a diagonal, one element reversed, and the two welded back together to achieve the tapered shape.[46] The angle of the roof created an openness that is further accentuated by the clerestory windows that extend along the north wall of living and dining rooms. The result is a ceiling that ranges from 7.5' to 10' high in the living room and up to 12' high in the dining room.[47] However, the tapered steel beams provided the illusion of an even bigger room with the clerestory windows bringing natural light and an airiness to the space. With light and views varying during the day and through

[45] Waugh, 27.
[46] Patrick Lee Lucas, National Register Study List Application, North Carolina State Historic Preservation Office, 2022.
[47] Hickman, "Architect Throws Away Book, Builds Home to Suit Himself."

the seasons, residents and visitors alike to experience ever-changing and evolving senses of the interior connected to a world beyond.[48] Levy notes that, "it's very atmospheric," when on a windy day, you can watch clouds go by the clerestory windows.[49]

The warmth of the honey-colored wood that Loewenstein utilized for ceilings and walls in the public spaces helps to temper the hard lines and cool rigidity of the stone and steel. While the wood paneling is "nothing special," it creates a "very nourishing, meditative environment."[50] The wood was used throughout the public spaces, including bookshelves that line the wall between the living room and guest room, providing a thermal and auditory buffer between the public and private spaces, respectively, and for a built-in bar located off of main Entry. In the private areas of the house, Loewenstein incorporated extensive built-in cabinets and closets for storage, using these architectural components as space dividers and entryways to the bedrooms.

While the bedrooms were buffered from the hallway and one another via built-in storage, additional privacy was achieved by the complete separation of public and private spaces in the house. Faithful to Loewenstein's other residential designs, the Entry immediately opens to the public space of the living room, welcoming and directed, with the dining room to the west. The bedrooms are organized along a hallway that extends from the east wall of the Entry. "Thus, the floor plan for the Loewenstein residence reflects the consolidation of the architect's design ideas while also illustrating public-private dichotomies and built-ins to reinforce design strategies."[51]

Loewenstein took full advantage of the site to maximize the solar efficiency of the house, utilizing south-facing windows to light and heat the public spaces and north-facing clerestory windows to provide diffused northern light. The angled exterior walls, on the south elevation specifically, were carefully designed and engineered to take advantage of warm winter sun. A newspaper article published in the Greensboro Daily News notes that, "the walls are not slanted at any old angle. They are tilted out exactly 26 degrees from vertical. This lets in sunny warmth through the windows in the winter, when the sun is low in the sky, but permits shady, glare-proof living in the house in the summer when the sun is high above the horizon."[52] It goes on to say that "the window angle of 26 degrees wouldn't do for all houses. The seasonal angle of the sun had to be figured, taking into account the exact latitude of Greensboro on the earth's surface, plus the relationship of the windowsills, the window heads, and the eave of the roof." The windows are also finished with double-pane glass for additional insulation.

Further, because the windows are not situated vertically, you don't look through them at a right angle and thus, there is the impression that the windows are not present all. Instead, the result is an "almost forced perspective of inside being drawn out through the resultant

[48] Lucas, 40.
[49] Levy, interview.
[50] Levy, interview.
[51] Lucas, 43.
[52] Hickman, "Architect Throws Away Book, Builds Home to Suit Himself."

angled walls."[53] Additionally, Loewenstein noted that the angled windows, combined with the angled ceiling, give a "real feeling of spaciousness because you think the room size is the ceiling size not the floor size."[54] When asked, Loewenstein indicated that his favorite feature of the house was the canted walls and windows, noting that once they got the outside lighting right, "we'll be able to see outside, but from the outside you won't be able to see in. Then people can't see you from the outside when you're in the living room marching around in your shorts."[55]

A fireplace, centered within the full-height, angled window wall that makes up the south elevation of the living room, required careful design in order to make it the focal point of the room, while maintaining the view of the exterior. Loewenstein accomplished this by eliminating the chimney and instead specifying a double-walled fireplace with an exhaust system that pulled the smoke downward and through an underground pipe that emerged from the ground roughly fifty feet from the house. The company that constructed the fireplace was "dubious" about the design, warning Loewenstein, "there might be considerable heat expansion that might break any window glass touching it." For this reason, Loewenstein initially specified less expensive glass for this portion of the house, though his design ultimately proved successful. In fact, the exhaust system was so successful that only one month after moving in, Loewenstein noted that it was burning logs too quickly and that he planned to install a different motor. At that time, he also pointed out the advantage of using the exhaust in the summer months. "Even if we don't have a fire burning in it, we'll be able to use it like an attic fan, particularly if there are a lot of people in the living room smoking cigarettes and so forth."[56]

Upon completion of the house, Loewenstein marveled that he was able to design a ten-room house with relatively low square footage, the newspaper noting that the average ten-room house ranged from 6,000-8,000 square feet, while the Loewenstein house measured only 4,300 square feet.[57] The innovations included in the design, from the canted window walls to the chimneyless fireplace, were outlined by Loewenstein in a seven page document in which he provided "a detailed description of the techniques used" that he planned to share with his fellow architects.[58]

While the architectural design was Loewenstein's, the interior finishes, most of which remain, illustrate the collaboration between Loewenstein, interior designer Sarah Hunter Kelly (1896-1982), and her husband, lighting designer, Thomas Smith Kelly (1894-1984). Sarah Hunter Kelly, though not formally trained, emerged in the mid-twentieth century as a well-respected interior designer, working in an era when the profession was just beginning

[53] Lucas, 47.
[54] Hickman, "Architect Throws Away Book, Builds Home to Suit Himself."
[55] Hickman, "Architect Throws Away Book, Builds Home to Suit Himself."
[56] Hickman, "Architect Throws Away Book, Builds Home to Suit Himself."
[57] Hickman, "Architect Throws Away Book, Builds Home to Suit Himself."
[58] Hickman, "Architect Throws Away Book, Builds Home to Suit Himself."

to stabilize as a one distinct from both architecture and interior decorating.[59] Based in New York City, Kelly had lived abroad in Paris, becoming an expert on French antiques, which she frequently placed alongside Modernist furniture and artwork. In North Carolina, Kelly collaborated with Loewenstein on a number of Modernist-style houses, in which she was able to invert her practice of adding Modernist pieces within a setting of traditional French furniture to create fully Modernist rooms, the architecture itself become the decoration, with traditional pieces serving as accents.[60]

Loewenstein met Sarah Hunter Kelly and Thomas Smith Kelly though their work on the design of the Ann and Lloyd P. Tate House in Pinehurst, North Carolina.[61] It was Ann Tate who encouraged Loewenstein to take advantage of Sarah Hunter Kelly's interiors knowledge, writing in 1954: "I think it would be ideal if Mrs. Kelly could work with Frances," referring to Loewenstein's wife.[62] Working with Frances Loewenstein, Kelly artfully incorporated a variety of textures and colorful patterns that supplemented, rather than competed with the dramatic architecture. She was a proponent of naturally finished wood and, while it is unclear whether the choice to use light-colored wood on walls and cabinets throughout the house was the work of the architect or Kelly, the latter noted that the wood was "something different from a plaster wall," including that the wood grain made the space "warmer…and cozier."[63] Among the most notable finishes was Kelly's selection of fabric for the living room curtains, a design that featured an "image taken from a contemporary painting of Loches Cathedral in France," on "linen in dull green and charcoal, with touches of brick, on a pale blue ground."[64]

Together with Frances Loewenstein, Sarah Hunter Kelly supplemented the warm color palette and human scale of Loewenstein's architectural design with furnishings that combined inherited period antiques with contemporary seating (some designed by Kelly herself). The "campaign"-style dining room set, coffee table, and rocker that Kelly selected for the dining and living rooms, were based on French precedents, though executed with Modernist materials including metal frames with leather coverings.[65] Many of these pieces were designed by prominent French designer, Jacques Adnet (1900-1984), a contemporary of Kellys, whose work Kelly would certainly have been familiar with from her time in Paris.

Lighting designer Thomas Smith Kelly designed lighting fixtures throughout the house. To light the narrow, windowless hallways in the private wing of the house, Loewenstein specified translucent "plastic bubble sky domes" in the ceiling and collaborated with Kelly to fit the skylights with shutters to reduce the amount of light as well as fluorescent light

[59] Patrick Lee Lucas. "Sarah Hunter Kelly: Designing the House of Good Taste," *Interiors*, Vol.1, Issue 1-2 (2010): 77, accessed January 1, 2024, https://www.tandfonline.com/doi/abs/10.2752/204191210791602230.
[60] Patrick Lee Lucas. "Sarah Hunter Kelly: Designing the House of Good Taste," 79.
[61] "Loewenstein, Edward (1913-1970)," North Carolina Architects & Builders: A Biographical Dictionary, NC State University Libraries, accessed January 1, 2024, https://ncarchitects.lib.ncsu.edu/people/P000339.
[62] Lucas, 41
[63] Patrick Lee Lucas. "Sarah Hunter Kelly: Designing the House of Good Taste," 83.
[64] Lucas, 42.
[65] Patrick Lee Lucas. "Sarah Hunter Kelly: Designing the House of Good Taste," 81.

bulbs to provide variable lighting at night. This lighting detail, first employed extensively at his residence, was utilized in nearly all of his following residential commissions.[66] Kelly also designed washes of light that highlighted the patterned textiles, "more boldly accenting their place as an active design element."[67]

Constructed nearly ten years after the Edward and Frances S. Loewenstein House, the Anne and James H. Willis House (NR2015) employs many of the same principles that he introduced in his own house and utilized in his Modernist-style residential designs throughout the 1950s and 1960s. The L-shaped plan relegates public spaces to one side of the entryway with bedrooms arranged along a hallway opposite the public spaces. Built-in bookshelves provide an auditory buffer between the living room and the easternmost bedroom. Floor-to-ceiling windows on the north wall of the living room are sheltered by deep eaves and abundance of natural light as well as unobstructed views of the landscape. Natural materials include slate flooring and wood paneling and the exposed beams in the living room and dining room reveal the building's structure. Built-in cabinetry and desks are located in the bedrooms.

In all of his Modernist-style residential designs, though perhaps most explicitly in his design for his own residence, Edward Loewenstein proves that Modernist dwellings need not be cold and sterile. Rather, his designs "stood as softer and quieter expressions of the day."[68] Having been raised in the house from the age of six, his daughter notes, "it was a great house to grow up in. Lots of running around space. It still is."[69] And while friends sometimes considered the house to be "weird," to her it was not unusual.

*Loewenstein's Personal History and Legacy*

Edward Loewenstein was born in 1913, the only child of Mr. and Mrs. James Blaine Loewenstein. He was raised in Highland Park, Illinois, a suburb of Chicago, and was likely influenced in the building trades by his father, whom Loewenstein noted was a "crackerjack engineer."[70] Federal census records confirm that the elder Loewenstein was employed in the hardware business when Edward was a child and later worked in building maintenance.[71] Loewenstein attended the Massachusetts Institute of Technology from 1930 to 1935, earning a Bachelor of Architecture degree. Upon graduation, Loewenstein returned to Chicago where he worked as a draftsman for two different architects before establishing his own practice in 1937.[72] His earliest works were largely residential; he designed Revival-style houses in the

[66] Lucas, 42.
[67] Lucas, 42.
[68] Lucas, 11.
[69] Levy, interview.
[70] "Birthday Boy," Clipping from Loewenstein's scrapbook, Patrick Lee Lucas Papers, Manuscripts and Special Collections, UNC Greensboro, accessed January 1, 2024, https://gateway.uncg.edu/islandora/object/mss%3A238843#page/17/mode/1up
[71] 1910-1950 federal census records accessed January 1, 2024 via www.ancestry.com.
[72] "Resume of Edward Loewenstein," Loewenstein Biographical Information, Patrick Lee Lucas Papers, Manuscripts and Special Collections, UNC Greensboro, accessed January 1, 2024, https://gateway.uncg.edu/islandora/object/mss%3A239292#page/6/mode/1up

Chicago suburb of Highland Park.[73]

Loewenstein enlisted in the U. S. Army Coast Artillery Corps and Corp of Engineers, where he served from 1941 to 1945.[74] During this period of active duty with the Corp, he designed buildings for military institutions.[75] It was during a trip to Wrightsville Beach, North Carolina, while Loewenstein was stationed with the Navy in the area, that he met Greensboro native, Frances Stern.[76] The couple was married in April 1944 and, after being stationed at Fort Bliss, Texas for a brief time, Loewenstein settled with his new wife in Greensboro in 1945.[77] He founded a design practice in Greensboro in 1946 and in 1953, partnered with Robert A. Atkinson, Jr., a graduate of the North Carolina State University, who had worked as a draftsman for Loewenstein from 1947 to 1952. Their firm, Loewenstein-Atkinson, employed twenty-five to thirty-five people and produced more than 1,600 commissions between 1953 and 1970, one quarter of them residential.[78]

Loewenstein's professional success, especially in his early years in Greensboro, can be attributed in part to his association with the powerful Cone family. His wife, Frances Stern, was the stepdaughter of Julius Cone, the brother of textile magnates Herman and Ceasar Cone who, by the mid-twentieth century, operated five textile plants in Greensboro. Patrick Lee Lucas notes that "Loewenstein's relationship with the family mattered in the mid-century socio-cultural politics of Greensboro," further positing that the Cones provided access to a large social network of contacts within and outside of the Jewish community and that through this web of relations, Loewenstein secured design commissions for residential and commercial projects that redefined Greensboro in the post-World War II period.[79] These connections also likely helped the firm weather some of the fallout for their liberal hiring practices.

Committed to the community, the firm hired the first African-American architects and design professionals in Greensboro. His daughter, Jane Levy, notes that, "he just had an inborn sense of fairness and justice for all and was willing to talk out about that and to support people who he thought were worthy of his support no matter what their race or creed."[80] He hired people simply because they were the best qualified. When White employees expressed discontent with his equal treatment of Black architects and draftsmen, they were told that if they didn't like it, they could leave.[81] Employees included William Edward Jenkins (1949-1962), William Streat (1950-1952),

[73] de Miranda, 9.
[74] "Resume of Edward Loewenstein," Loewenstein Biographical Information, Patrick Lee Lucas Papers, Manuscripts and Special Collections, UNC Greensboro, accessed January 1, 2024, https://gateway.uncg.edu/islandora/object/mss%3A239292#page/6/mode/1up
[75] Fearnbach, 10.
[76] Levy, interview.
[77] "Capt. Loewenstein Married in South to Frances Hetherington," Clipping from Loewenstein's scrapbook Patrick Lee Lucas Papers, Manuscripts and Special Collections, UNC Greensboro, accessed January 1, 2024, https://gateway.uncg.edu/islandora/object/mss%3A238843#page/48/mode/1up
[78] Lucas, 11 and 55.
[79] Lucas, 15.
[80] Levy, interview.
[81] Levy, interview.

William Gupple (unknown-1961), and Clinton Gravely (1961-1967), all of whom went on to establish prolific architectural careers in North Carolina and beyond.

The first Black employee to be hired by Loewenstein was William Edward Jenkins, who worked for Loewenstein, and later Loewenstein-Atkinson from 1949 to 1962. Some sources indicate that it was a family member of Jenkins, employed as a maid by Laura Cone, who fostered the connection between Jenkins and Cone's son-in-law, Edward Loewenstein, though this connection cannot be verified.[82] It was during his employ by Loewenstein, and with a letter of recommendation from Loewenstein, that Jenkins was licensed to practice architecture in 1953, becoming only the third Black architect to be licensed in the state.[83] Among Jenkins most well known designs was the 1959 design of Dudley High School Gymnasium (NR2003), for which the firm won the 1960 Award of Excellence for Aesthetic Design by the American Institute of Steel Construction.[84] Like Loewenstein, many of his residential designs featured subdued Modernist detailing, while his commercial and religious designs, largely designed after he established his own firm in 1962, were more overtly Modernist. The exception to this is his 1959 design for the J. Kenneth Lee House (1021 Broad Avenue, Greensboro) with its angular floor plan, flat roof, and inset entrance bay. Jenkins designed the house as a "moonlight commission, while employed by Loewenstein.[85]

Loewenstein employed William Streat for only a short period, from 1950-1952, before Streat established his own structural consulting firm in 1954. While employed by Loewenstein in 1952, Streat became the second African American architect to be licensed in the state. Streat's contributions to the built environment (in terms of buildings designed) were limited by the fact that his design career was secondary to his role as the head of the Department of Architectural Engineering at NC A&T, as position he held from 1949 to 1985.[86] However, Streat's influence as a professor of advanced design and structural engineering at NC A&T is immeasurable. While some sources indicate that Loewenstein and Streat met while classmates at MIT, their careers at the school were separated by a decade. It is more likely they met in Greensboro, perhaps as alumni of MIT, in 1949, or that Loewenstein visited the school during Streat's brief tenure there.[87] Streat's attributed work, all of which post-dates his tenure with Loewenstein, includes schools, churches, and residences, among them his own 1962 Modernist-style house (1507 Tuscaloosa Street, Greensboro), and the 1956 Episcopal Church of the Redeemer, a pivotal site in the local Civil Rights movement.

Clinton Gravely was raised in Reidsville, North Carolina, roughly twenty miles northeast of Greensboro, and earned his architecture degree from Howard University in 1959. Upon returning

[82] Heather Slane and Cheri Szcodronski, "Architectural Survey of African American Neighborhoods in East and Southeast Greensboro" (Survey report prepared for the North Carolina State Historic Preservation Office, 2020).
[83] Lucas, 56.
[84] Lucas, 12.
[85] Lucas, 56.
[86] "William Alfred Streat Jr. AIA," NCModernist, accessed January 1, 2024, https://www.ncmodernist.org/ncblack.htm.
[87] Loewenstein attended MIT from 1930 to 1935; Streat completed high school in 1937, graduated from the Hampton Institute in Virginia in 1941, the University of Illinois in 1948, and ultimately MIT in 1949.

to North Carolina, he joined the firm of Loewenstein-Atkinson in 1961, taking the place of William Gupple. Gupple was the second Black architect hired by Loewenstein after his NC A&T classmate, William Edward Jenkins; he ultimately left about 1961 to establish a career in New York City. Gravely, remained with Loewenstein-Atkinson until 1967 when he established his own firm. In the years that followed, Gravely designed more than 800 buildings, including 100 churches and the Bluford Library on the campus of NC A&T.[88]

Jenkins, Streat, and Gravely all shared Loewenstein's interest in Modernist architecture. The preference of African American architects and designers for Modernist designs over traditional forms and details has been well documented. While many White homeowners were reluctant to embrace Modernism, preferring instead the nostalgia of revival styles, Black homeowners and designer alike saw Modernist design as, "a new beginning and a symbol of the promise the future held for African Americans in the segregated South."[89] While much emphasis has been given to Loewenstein's impact on Greensboro's mid-twentieth-century Black architects, it seems likely that Loewenstein was in turn influenced by the Black architects, draftsman, and design professionals that he employed. In speaking with the architects later, even in succeeding decades, they held great affection for Loewenstein.[90]

In addition to his connections to the Department of Architectural Engineering at NC A&T, Loewenstein also taught history of architecture courses and design studios at the Woman's College of the University of North Carolina (now the University of North Carolina at Greensboro (UNCG) from 1958 through the late 1960s. During an era where few women were employed in the design and construction trades, Loewenstein developed an "innovative and active system of learning by taking women out of the classroom and into the field of home construction."[91] During the 1957-1958 school year, Loewenstein offered a year-long design course in which students designed a house from the ground up, oversaw its construction, and decorated the finished interior. In total at least three houses, labeled "Commencement Houses" by the university's public relations office, were completed in 1958, 1959, and 1965. Each was Modernist in design, but carefully sited within existing neighborhoods of traditional housing, their design illustrating an integration into the site and neighborhood, not meant to say "look at me, look at me."[92]

In addition to teaching, he also mentored hundreds of students in the office as interns, among them Frank Harmon and Anne Greene, both of whom went on to design award-winning buildings and interiors throughout the United States. Lucas describes Loewenstein as a "designer who championed equality, mentored up-and-coming designers across race and gender lines, and actively engaged in community service to numerous civil rights and other organizations."[93]

[88] "Clinton Eugene Gravely," NCModernist, accessed January 1, 2024, https://www.ncmodernist.org/gravely.htm.
[89] Jennifer F. Martin, "James Benson Dudley Senior High School and Gymnasium" (Nomination to the National Register of Historic Places, 2003), 9.
[90] Levy, interview.
[91] Lucas, 13.
[92] Lucas, 13; Levy, interview.
[93] Lucas, 10.

*Properties Associated with Edward Loewenstein*

The Edward and Frances S. Loewenstein House is the building most closely associated with the contributions of prolific architect Edward Loewenstein during the most productive and significant period of his career. The house retains integrity to convey this association. Loewenstein designed the 1954 Modernist-style house as his personal residence and lived there with his wife, Frances, until his death in 1970.

City directories indicate that Loewenstein's professional office was located in three separate buildings during his twenty-six-year career in Greensboro. His first office, beginning in 1946, was located at 216 West Market Street, within the Moore Arcade (Downtown Greensboro Historic District Boundary Increase; NR2023). By 1948, likely due to an increase in the number of staff, Loewenstein moved his office to a one-story brick commercial/office building at 1001 Bessemer Avenue. It was within this building that Loewenstein joined with Robert A. Atkinson, Jr. to form the firm Loewenstein-Atkinson. He also designed his personal residence while the office was in this building. However, the building was demolished as early as 1967, when the current structure appears on aerial photographs.

Beginning in 1960, the office of Loewenstein-Atkinson is listed at 1030 East Wendover Avenue. This two-story Georgian-style brick house (now addressed at 1031 Homeland Avenue) was the home of Laura Weil Cone, Lowenstein's mother-in-law. Edward and Frances Loewenstein lived in this house with Cone when they were first married, until their Modernist-style home on Granville was completed in 1954. In 1960, with the construction of the adjacent shopping center to the west, built on what was the front lawn of the house, Laura Cone moved out of the building and Loewenstein-Atkinson moved their offices to the house. The offices remained in this location through Loewenstein's death in 1970, after which the house was sold to Atkinson. While the house remains extant, its historical association is with Julius and Laura Cone, who occupied the building as early as 1918, with Laura living there more than forty years until 1960.

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**Previous documentation on file (NPS):**

____ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

**Primary location of additional data:**

_X_ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

**Historic Resources Survey Number (if assigned):** _GF9184_____

**10. Geographical Data**

**Acreage of Property** _2.14 acres_____

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates**
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 36.103912 Longitude: -79.793938

**Verbal Boundary Description** (Describe the boundaries of the property.)

The National Register boundary is shown by a black line on the accompanying tax map, drawn at a 1"=200' scale and aligning with the boundary of tax parcel (#7865574567).

**Boundary Justification** (Explain why the boundaries were selected.)

The nominated boundary contains the entirety of the property historically associated with the Edward and Frances S. Loewenstein House. An adjacent parcel to the east was purchased in 2003 to create a wooded buffer between the house and neighboring residential development,

though contains no historic resources and was not included within the National Register boundary.

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**11. Form Prepared By**

name/title: Heather M. Slane, Architectural Historian
organization: hmwPreservation
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city or town: Durham state: NC zip code: 27702
e-mail heather@hmwpreservation.com
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date: July 15, 2024

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**Additional Documentation**

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

**Photographs**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

**Photo Log**

Name of Property: Edward and Frances S. Loewenstein House
City or Vicinity: Greensboro
County: Guilford State: North Carolina
Photographer: Jane Levy and others
Date Photographed: 2015-2023
Location of Negatives: State Historic Preservation Office, Raleigh, North Carolina

1. Exterior, facing south

2. Exterior, facing southeast

3. Exterior, facing northwest

4. Exterior and Landscaping, facing east

5. Landscaping and Pool, facing east

6. Carport, facing north

7. Carport, facing east

8. Interior, Entry, facing north

9. Interior, Entry facing east

10. Interior, Dining Room, facing northeast

11. Interior, Living Room, facing east

12. Interior, Living Room, facing northwest

13. Interior, Game Room, facing northwest

14. Interior, Boy's Bedroom, facing north

15. Interior, Master Bedroom, facing southeast

16. Interior, Dressing Room, facing east

17. Interior, Guest Room, facing northeast

18. Interior, Breakfast Room/Kitchen, facing northwest

19. Interior, Kitchen, facing north