NORTH CAROLINA STATE HISTORIC PRESERVATION OFFICE
Office of Archives and History
Department of Natural and Cultural Resources

NATIONAL REGISTER OF HISTORIC PLACES

Tanlea Woods

Greensboro, Guilford County, GF9663, Listed 12/12/2024
Nomination by Cynthia de Miranda, MdM Historical Consultants
Photographs by Cynthia de Miranda, July, 2023 and November, 2023

Façade, view north.

Court, view northeast.

Nomination redacted per Owner Request.

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: Tanlea Woods
Other names/site number: Leah and Jack Tannenbaum House
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: [redacted]
City or town: Greensboro State: NC County: Guilford
Not For Publication: ☐ Vicinity: ☐

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 ___B _X__C ___D

David J. Waters 10/30/24

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

Tanlea Woods | Guilford County, NC
Name of Property | County and State

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	1	buildings
		sites
1		structures
3		objects
6	1	Total

Number of contributing resources previously listed in the National Register N/A

6. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC/single dwelling

Current Functions
(Enter categories from instructions.)
DOMESTIC/single dwelling

7. Description

Architectural Classification

(Enter categories from instructions.)
MODERN MOVEMENT

Materials: (enter categories from instructions.)
Principal exterior materials of the property:
WOOD
STONE
METAL: Steel
METAL: Copper
GLASS

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

See Continuation Sheets.

Narrative Description

See Continuation Sheets.

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.
- [ ] 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___

Period of Significance
___1963_____

Significant Dates
___N/A_____

Significant Person
(Complete only if Criterion B is marked above.)
___N/A _____

Cultural Affiliation
___N/A _____

Architect/Builder
_ Loewenstein, Edward (architect) _
_.Kane, George W (builder)_____
_See Continuation Sheets_____

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.)

See Continuation Sheets.

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

See Continuation Sheets.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

See Continuation Sheets.

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
__X__ University
____ Other
Name of repository: Martha Blakeney Hodges Special Collections, University of North Carolina at Greensboro

Historic Resources Survey Number (if assigned): GF9663

10. Geographical Data

Acreage of Property 7.26 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: [redacted] Longitude: [redacted]
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone:	Easting:	Northing:
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

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

The boundary of Tanlea Woods is shown as the heavy solid line on the accompanying map entitled "NRHP Boundary Map, Tanlea Woods (Leah and Jack Tannenbaum House).

Boundary Justification (Explain why the boundaries were selected.)

The boundary encompasses the full current parcel associated with the property, which is the residual portion of the original ten-acre parcel.

11. Form Prepared By

name/title: Cynthia de Miranda
organization: MdM Historical Consultants
street & number: PO Box 1399
city or town: Durham state: NC zip code: 27705
e-mail cynthia@mdmhc.com
telephone: 919-906-3136
date: June 11, 2024

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: Tanlea Woods (Leah and Jack Tannenbaum House)

City or Vicinity: Greensboro

County: Guilford State: NC

Photographer: Cynthia de Miranda

Date Photographed: July and November, 2023

Description of Photograph(s) and number, include description of view indicating direction of camera.

1 of 20: Art light fixture at driveway marking entrance to property, view southeast.
2 of 20: Garden at front entry, view northeast.
3 of 20: Sculpture near front walk, view southeast.
4 of 20: Front entry, view northeast.
5 of 20: Façade, view north.
6 of 20: Façade, view west.
7 of 20: Pool and rear elevation of house, view southwest.
8 of 20: Cabana, view northwest.
9 of 20: Stone walls at pool, view northwest.
10 of 20: Southwest elevation, view northeast.
11 of 20: Shed, view northwest.
12 of 20: Corridor at Family Room from main entry, view northeast.
13 of 20: Library, view north.
14 of 20: Dining Room, view southwest.
15 of 20: Dining Room hidden cabinetry, view west.
16 of 20: Court, view northeast.
17 of 20: Court, view southwest.
18 of 20: From Library to northeast bedroom wing with screen, view northeast.
19 of 20: Garden at primary bathroom, view northwest.
20 of 20: Teen Room with door to pool at left, view northeast.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Tanlea Woods
Name of Property
Guilford County, North Carolina
County and State
N/A
Name of multiple listing (if applicable)

Narrative Description: Summary Paragraph

Tanlea Woods, or Tanlea, was the family home of Leah and Jack Tannenbaum and comprised a single-story, custom-built, Modernist dwelling encircling an interior courtyard designed by architect Edward Loewenstein. The house combines flat-, gabled-, and shed-roofed units and incorporates stone, wood, glass, and steel to create asymmetrical elevations rich with varied textures and patterns. The design takes into account the privacy afforded by the wooded site and plays with architectural form to light the interior in unexpected ways. Landscaping and plantings were limited to the area directly in front of the façade and at three gardens within the footprint of the house: the courtyard, at a pocket garden in the carport, and in a hidden garden at one side elevation. The residence was completed in 1963.

Narrative Description

Tanlea Woods lies [redacted] in north-northwest Greensboro, Guilford County. The property was not part of the adjacent subdivision [redacted], but the dwelling was sited roughly at the center of the wooded lot, affording it both privacy and the freedom to ignore street frontage. Consequently, elevations face southeast, northeast, northwest, and southwest [redacted]. The dwelling's southeast elevation is considered the façade, but it handles that distinction somewhat unconventionally: it is the most dramatic elevation, but it lacks an entrance. A driveway [redacted] bends [redacted] through the trees to reach the dwelling's southwest elevation, which has public and private entrances flanking carport bays.

The property includes the house, a swimming pool, a pool cabana, a backyard shed, stone walls and stairs, a metal sculpture near the entry, and a second sculpture that incorporates lights to mark the entrance to the driveway.

1. Tanlea (Tannenbaum Residence), 1963 *Contributing Building*

Tanlea is really a collection of enclosed units arranged into a zoned floorplan and organized around a courtyard, labeled in architectural drawings as the Court.[1] The floorplan allows for corridors along three sides of the rectangular Court, in some cases to facilitate circulation between zones and in other cases to provide a privacy buffer. The enclosed units that compose the house take varying forms that were designed to control light and views. Most have flat roofs that overlap each other, but gabled and shed roofs create clerestory bands at public spaces. For instance, the unit at the southeast side that creates the facade and shelters the Family Room and Library has a front-gabled roof, allowing clerestory windows on its Court side where the gabled wall rises above an adjacent flat roof sheltering a corridor. At the unit housing the Dining Room on the southwest side of the Court, the shed roof's higher end makes space for a clerestory band over the flat roof of the adjacent corridor. Additionally, three gardens exist in the dwelling's footprint where roofs are not employed, creating lightwells to adjacent interior spaces. These garden spaces are the central Court; a space beside the main entry and between the carport and Dining Room; and outside the primary suite's bathroom, where stone walls enclose space just outside the bathing area.

[1] Architectural drawings labeled the rooms; where those room names are used in this description, they are capitalized.

The court is the heart of the dwelling, and the zoned living areas surround and enclose it. Three walls are predominantly plate glass and allow the Court to double as a lightwell. The public spaces—the front entry, Family Room, Dining Room and the corridors that connect them—are housed in adjoining parts of the southeast and southwest forms so that the enclosed interior spaces create and L-shape. The Teen Room, an informal recreational room designed with the Tannenbaum's four children in mind, fills the space adjacent to the northwest side of the Court and opens to a backyard patio and swimming pool. Flanking this Teen Room are the girl's end of the northeast bedroom zone and a Breakfast Room, which is adjacent to the kitchen. To the northwest of the Breakfast room and Kitchen are additional bedrooms in a secondary private zone, including the son's bedroom, a maid's suite, and a separate suite for LeahTannenbaum's mother, Jeannette Baach. The Court's fourth wall, its northeast side, alternates narrow fixed-sash windows with sections of solid wall to provide privacy to the bedroom zone behind it.

These differing units create four distinctive elevations, and Loewenstein's choices about materials and fenestration add still more variety. The distribution of materials across elevations keeps the composition unified. Fieldstone grounds the house, forming a skirt wall at the foundation, encasing columns at an entry walk and a window wall at the south half of the façade, and cladding walls at the northeast elevation and portions of walls at the northwest and southwest elevations. Vertical white oak paneling at the interior echoes similarly laid western red cedar siding at all four exterior elevations; both complement the wooded surrounding. Window patterns include narrow, nearly-full-height fixed sash set into wood-clad walls; large fixed-sash plate glass with wide, wood muntins arranged into window walls or clerestory bands; full-height fixed plate-glass panels flanking full-height sliding glass doors; and wood-framed awning stacks flanking wide, plate-glass picture windows. Some patterns provide privacy with controlled light, while others flood a space with light and allow expansive views. Loewenstein's repetition of materials and window patterns achieve unity of design but also indicate uses within.[2]

The southeast-facing facade is broad and front-gabled, dominated by a curved window wall that spans roughly two thirds of its width. Across that section, four stone-faced columns are placed to follow the curve and are fully sheltered by a deep eave. The wall comprises fixed, plate-glass windows with wide wood muntins over a row of wood awning windows that enable ventilation from the base. The two center columns support I-beam rafters that undergird the deep eave sheltering the wall. The eave is boxed and it is end capped with copper; it shelters, rather than echoes, the curve of the wall. Framing the curved wall, I-beams rest atop load-bearing walls, their exposed ends cantilevered due to the curve of the window wall. I-beam rafters support the gabled roof and, in turn, sit on the I-beams topping loadbearing walls. A narrow concrete terrace finished with pebbled aggregate edges the curved wall at the façade and echoes the shape. The north end of the façade steps back slightly from the northmost stone-faced column of the window wall and has a contrasting treatment of vertical cedar cladding pierced by narrow, nearly full-height fixed sash. There is a narrower overhanging eave here, also finished with a copper-

[2] Specs prepared by Lowenstein-Atkinson Architects are in the private records of the owner. For stone walls, the firm specified "'run of quarry' 'Nor-Carla Bleuson'" produced by Jacobs Creek Flagstone Company of Mt. Gilead, North Carolina, or "local strip rubble or field stone in sizes ranging from nominal 4" x 6" to nominal 8" x 16": unselected riverbank, field, or quarry stone" and required samples for approval prior to installation. Documentation of what was actually used has not been found. Western red cedar for exterior siding was to be tongue-and-groove with V-joint and "selected for color and free from knots and blemishes." The specs direct the percentage of boards that should be four inches wide (20 percent), six inches wide (40 percent), and eight inches wide (forty percent). Interior cabinetry and casework specs were supplied separately; some specs appear in drawings. Specified windows were stock awning sets with weatherstripping from Woodco Corporation, although "equal" windows were acceptable.

sheathed boxed end. The rooms inside the window wall are delineated on plans as the Family Room and Library and are separated by a massive, floor-to-ceiling stone-clad room divider. A Powder Room and the "Master" Bedroom are behind the wood-clad wall, where the narrow windows provide light as well as privacy. The powder room's windows additionally have decorative wood screens set into the window frames at the interior. The proximity of today's forest overgrowth prevents one from easily taking in an overall view.

The northeast and northwest elevations combine sections of window walls and blind stone walls with wood-clad walls pierced with broad or tall picture windows flanked by awning stacks. The roofs here are flat, with overhanging eaves finished in copper cladding. Interior spaces are the bedrooms and bathrooms designed for the Tannenbaums and their three teenaged daughters. At the east end of the northeast elevation is a full-height window wall framing sliding glass doors, allowing access from the Tannenbaums' bedroom to a shallow deck. The deck and the window wall are the same width, only slightly narrower than the bedroom within. To the right is another window wall, featuring two wide sections of floor-to-ceiling plate glass, forming the exterior wall at the primary bathroom. To provide privacy, wood-clad walls extend at ninety-degree angles from the house to meet a freestanding stone-clad wall; the three walls form an enclosed garden adjacent to the bathroom and create a light well for the private space. A door in one of the wood walls provides access at the exterior for garden and other maintenance. Beyond the stone wall, two large picture windows, each flanked by awning stacks, pierce a section of wood-clad wall. The windows light twin bedrooms before a blind section of vertical wood paneling finishes the elevation. At the north end of the northwest elevation, considered the back of the house, a single-leaf louvered door in a wood-clad wall leads into a small equipment room inaccessible from the interior of the house. To the right of the small equipment room is a broad picture window flanked by awning stacks to light another bedroom. At the center of this northwest elevation is a recessed window wall with sliding glass doors leading from the Teenage Room to a stone patio filling the recessed area at the rear elevation. To the right, a wood-clad wall has broad picture windows flanked by awning stacks to light two bedrooms for the Tannenbaum's son and a live-in maid. A fenced courtyard adjacent to the maid's bedroom holds HVAC equipment and clotheslines. Another projecting rectangular block forms the far side of the courtyard and houses a suite built for Jeannette Baach, Leah Tannenbaum. The northwest elevation of this block is generally blind with vertical wood siding, save for a single two-awning window stack toward the end of the elevation adjacent to the courtyard.

The southwest elevation features another wall of Jeannette Baach's suite on the left and a five-bay carport that fronts the Dining Room zone of the house. Recessed entrances to the house are set into the end bays; the three center bays are reserved for parking. The wood-clad wall of the Baach suite has stone skirting under two picture windows, each flanked with awning stacks. The stone skirt wraps just around the corner with the northwest elevation. A narrow slab of bluestone tops the stone veneer to form a windowsill.

The five-bay carport is at the terminus of an asphalt-paved driveway. The carport floor comprises panels of poured concrete with pebbled aggregate surface. Above, exposed I-beams carry the flat roof, supported by slender I-beam columns at the open the front edge and by exterior-access storage rooms at the house side of the carport, outside the Kitchen. The roof is slightly lower than and tucked under the neighboring flat roof of the Baach suite to the left. The south end of the carport roof doesn't meet the low end of the Dining Room's shed roof; where these two forms don't meet, a garden grows. The arrangement allows light and rain from overhead to feed the garden and makes a space for green and flowering plants to contrast with the darker, shaded, static neutrals of the stone and red cedar siding. The natural light from overhead also illuminates the carport, main entry, and—through decorative, narrow, fixed-sash windows with fiberglass glazing set into a wood-clad wall—the Dining Room.

The leftmost bay of the carport shelters a walkway to the family entrance. Two concrete steps rise to a recessed outdoor entry foyer. At the back of the recess, the entry comprises a solid wood door and, to the left, a full-light sidelight with woven-cane privacy screen. Red cedar mailboxes, designed by retired Raleigh architect Frank Harmon (brief bio below), who was interning at the Loewenstein-Atkinson firm as an architecture student in the period, stand at the family entrance at the left end of the carport. A sign notes that this is not the dwelling's main entrance; rather, it is at the end of a sheltered walkway at the opposite side of the carport.

That walkway is also sheltered under the carport roof and divided from the parking bays with a wall sheathed with vertical cedar siding and intermittently pierced by vertical openings. The openings function like unglazed windows and the dividing wall feels more solid than open, in contrast with the three stone-faced rectangular columns that edge the right side of the walk and support the roof there. The wide spacing provides openness to the wooded parcel beyond to the right. The walkway pavement is the same poured concrete with pebbled aggregate used at the carport. At the back of the walk, two shallow steps lead to an entry landing that also features this treatment. The slab continues along the remaining portion of the southwest elevation to meet the matching terrace that rims the curved wall at the façade.

The entry consists of a single-leaf wood door, a wide sidelight, a section of stone-clad wall, and a section of wood-clad wall with tall and slender fixed-sash windows. These are the finishes repeated all around the house—wood, stone, glazing, as well as broad and narrow window openings and blind walls. Additionally, the overhead light fixture with colored glass pebbles and the carved door pull present handmade decorative details repeated throughout and introduce the level of custom detail, hand fabrication, and recurring motifs employed in the dwelling.

Tanlea's interior is as dramatic and open as the entry is private and controlled. From a small entrance foyer with paneled walls and ceiling, one can simultaneously take in the glass-walled exterior Court; the dramatic, curving, stone wall in the Living Room that anchors the hearth and its copper-clad hood; and the crescent-shaped sectional sofa designed to complement the concave wall and to embrace warmth and glow from the hearth. Beyond the Living Room but hidden from initial view is the Library, where the convex side of the stone wall stands opposite a wood-paneled wall with bookshelves above built-in cabinets and television nook. The stone wall does not reach the window wall at the façade, so one can enter the library from either end of the curving partition.

The nearly square Court is multipurpose, able to provide passage, light, and air, and to function as both garden and gallery. In place of a floor, concrete panels overlap to form a path through the space and over reflecting pools. In their layered arrangement, the panels echo the overlapping flat roofs of the surrounding forms of the house. They are large enough to accommodate furniture, sculpture, or easy passage. Water lilies and potted plants create a garden. On three sides, full-height sliding glass doors set into all-glass or mostly glass walls invite movement into and through the Court. The fourth wall, with its narrow, nearly full-height fixed-sash set at regular intervals into a wood-clad wall, acts as both a backdrop and a privacy screen.

At the interior, corridors edge the Court on three sides, although only one of the three corridors is defined by walls. This one, fully delineated corridor is behind the screening wall at the Court's northeast side. The corridor's opposite wall features the tongue-and-groove vertical wood white oak sheathing seen in many rooms, and one section additionally has cabinetry and bookshelves. The ceiling is relatively low and creates a controlled, sheltered space that contrasts with the more well-lit, expansive spaces of the public areas of the house, recalling the contrasting feeling of the entry foyer.

This corridor provides access to the Tannenbaum's primary bedroom suite and to three suites for their daughters. All are exquisitely outfitted with built-in dressers and vanities as well as storage cabinets and closets. In the primary suite, the room is large enough for a desk and sitting area. A bank of closets is at one wall. I-beams, painted Wrightian red, support the slope of the gabled roof here, and one exterior wall is glass with sliding glass doors opening to a narrow deck. Linking the bedroom and the bathroom is a large dressing room with built-in vanity featuring a chair with mirror attached, providing a view of the back of one's head when seated. The travertine-lined bathroom features a sunken soaking tub and glass-enclosed shower at the stone-walled hidden garden space.

From the far end of the corridor, two perpendicular corridors lined with built-in storage furniture, cabinets, and closets lead into three bedrooms for the family's daughters and their shared bathroom. Two of the bedrooms, for the eldest daughters, were mirror images of each other with an accordion-fold wood screen between them. A single daybed in each room could be styled like a sofa, creating another teen-focused gathering space when the partition wall was pulled open. The rooms also have desks, occasional chairs, and side tables. A shared bathroom with two sinks and two toilets, and the third daughter's room, were also accessed from these corridors. The third bedroom has a built-in combination desk and vanity. The vanity also has a chair with attached mirror, as seen in Leah Tannenbaum's dressing room.

The two other corridors, at the southeast and southwest sides of the Court, simply use ceilings lower than those of adjacent rooms to imply passage, allowing the spaces to flow directly into other public rooms. The Dining Room is adjacent to the southwest corridor, and the higher end of its shed roof finishes in clerestory windows above the corridor's lower flat roof. Exposed I-beams, here painted black rather than red, support this shed roof. The corridor is both transitional space between the Dining Room and Court as well as a path between the Family Room to the Dining Room or the Kitchen. At its far end is a double-sided bar that can be staffed from within the Kitchen to serve guests moving between these public spaces; an accordion-fold wood screen can close the bar as desired. The Family Room and Library are adjacent to the southeast corridor. Together, these spaces create a highly functional, open-plan arrangement for family life as well as for entertaining, an activity the Tannenbaums embraced.

The Teenage Room along the northwest side is directly adjacent to the Court, without a corridor space. The room provides access through sliding glass doors into the Court as well as to the back patio. The room, originally outfitted with a ping-pong table, is also adjacent to the Breakfast Room and divided from it with a bank of base cabinets with blue granite countertop. Cabinetry also divides the Breakfast Room from the Kitchen; here, upper cabinets with glass on both sides showcases Leah Tannenbaum's collection of cobalt blue glassware, which determined the color of the original laminate counter surfaces. Jeanne Tannenbaum, a daughter of Leah and Jack Tannenbaum and the current owner, has updated with granite in the same shade.

As at the exterior, wood, stone, glass, and steel typify interior surfaces and structure. Wood predominantly defines interior finishes, employed at walls, built-in cabinets, and ceilings. Many rooms exhibit tongue-and-groove vertical white oak sheathing with v-joints; the widths of the boards vary, as at the exterior, creating both variety and rhythm. Ceilings sometimes receive the same treatment. Again, the specifications for the house detailed the proportion of the various width of boards for different rooms, illustrating the level of finish detail that Lowenstein provided. Additionally, boards on adjoining surfaces are matched to create continuity from ceiling to wall. Other walls, as described above, are glass. Stone is used for flooring and at feature walls. Rectangular slate tiles in

random sizes are used in most of the public spaces; they contrast with the brown fieldstone of the curved partition wall between the Living Room and Library.[3] The Kitchen, Breakfast Room, and corridor at the family entry have slate in squared tiles of uniform size, a replacement floor treatment. The laundry room outside the maid's room has replacement white ceramic tile flooring. Most bathrooms have original ceramic tile floors in addition to ceramic-tiled wainscot under wallpapered gypsum wall board. The dramatic primary suite bathroom, as noted, features travertine at the floor, walls, countertops, and sunken bathtub, while the Powder Room beside the Library has slate flooring. Bedrooms are carpeted. Steel is limited to exposed structural elements, the I-beams that support slanting roof forms.

Cabinetry, a defining feature of Lowenstein's work, is extensive and is both hidden and on display. A wall of storage in the Dining Room holds linens, glassware, silverware, and other supplies behind sliding wall panels clad in tongue-and-groove vertical boards with v-joints. The wood shelving and back wall are all painted the same Wrightian red seen in the primary bedroom; here, it provides contrast with the wall paneling. As described above, a set of glass-sided upper cabinets divides the Kitchen from the Breakfast Room. Bedrooms have cabinetry-lined dressing areas and the Library has a wall of shelving and cabinets to house books, stereo equipment, and a television.

A number of functional elements were hand-built or designed by then-members of the firm, including architect Clinton Gravely, who was hired by Loewenstein in 1961 and has run a practice in Greensboro since 1967; retired Raleigh architect Frank Harmon, who interned at the firm in the early 1960s while still an architecture student; and Gregory Ivy, former University of North Carolina at Greensboro (UNC-G) art professor hired by the firm in the same period. (Brief bios for all are below.) Notably, door pulls throughout the house were hand-carved, many by Gravely and Harmon. Harmon recalled that Loewenstein had some interest in engineering and came up with a system for the doors that included two small magnets in the door with mates in the frame. The system kept the doors shut without requiring knobs and latch bolts, and the hand-carved pulls were sufficient to operate the doors. Gravely and Harmon also built the rectangular, lantern-like light fixtures hanging in the Library and the Family Room. They recalled that Ivy designed those fixtures, as well as the pebbled-glass exterior fixture at the entry landing and the treatments in the narrow fixed-sash windows that provided privacy at the dining room, the bedroom corridor, and the powder room. They likewise remembered Ivy as the designer of the latticed wood privacy screening in the Powder Room windows and originally (although removed from) above the base cabinets dividing the Breakfast Room from the Teenage Room. A freestanding version of the wood lattice screen remains in the house as well. Gravely, Harmon, and C. C. Cone III, an engineer at the firm, designed other light fixtures. Ivy also designed decorative fiberglass glazing at the Dining Room's exterior wall windows, which allowed light from the pocket garden in but obscured the view to the carport[4]

Some original furniture, both designed by Frank Harmon or commissioned by consulting interior designer Sarah Hunter Kelly (brief bio below), remains in the house. Harmon designed the mailboxes of stock western red cedar lumber to match the exterior; bedside and other occasional tables of stock white oak and white oak veneer to match interior room sheathing; the ironwork fireplace tools (based on ideas from Gregory Ivy); and a light fixture for the main entry foyer (not currently hanging in the house, but in storage). The dining room table, two console

[3] Specs called for half-inch thick "Grade A unfading Buckingham Swan slate flooring with natural cleft surface in non-rectangular random sizes." However, if not available, the specs allowed contractors bidding on the job to substitute for "random rectangular sizes ranging from 6" x 6" to 18" x 24" stock sizes."

[4] Clinton Gravely and Frank Harmon, interviews with the author, November 9, 2023.

tables, and a card table are all of leather-wrapped iron, with some caning detail. Those, as well as the matching caned chairs, were designed and made in France and selected by Sarah Hunter Kelly for the house.[5]

The house has been very little altered since construction. The countertop and flooring in the Kitchen have been changed, as noted above; originals included cobalt blue Formica at the counters and cork or vinyl-tile flooring.[6] Some built-ins have been added to the Tannenbaum's son's bedroom to make it more usable as an office. As noted above, the screen between the Breakfast Room and Teenage Room has been removed, as has the original light fixture for the foyer. After Jack and Leah Tannebaum's deaths, some of the original furniture was removed from the house and distributed among the Tannenbaum children. The original semi-circular sectional sofa remains but has been reupholstered. Likewise, some free-standing, cloth-covered screens, kept in the Dining Room, have been re-upholstered.[7]

2. Swimming Pool, 1963 Contributing Structure
Directly behind the house is an in-ground swimming pool surrounded by a concrete deck. The pool is rectangular with rounded corners and a low diving board at its south end. The poured concrete deck, like the carport flooring and front terrace at the house, has a pebbled aggregate surface.

3. Pool Cabana, 1963 Contributing Building
A western red cedar-clad cabana stands on the far side of the swimming pool in relation to the rear elevation of the house. The rectangular-plan building stands along the long side of the rectangular pool. The vertical cedar siding matches that of the house. The building is flat-roofed and lacks windows but has broad louvers in the façade to vent the changing rooms at either ends of the floor plan and bubble-type skylights to light their interiors. Single-leaf, swinging wood doors with characteristic hand-carved door pulls allow entry to the changing rooms. A snack bar occupies the center of the interior space, accessed through wide, double-leaf, sliding louvered doors in the pool-facing elevation of the building.

4. Shed, ca. 1990 Noncontributing Building
In the trees, just beyond the north end of the pool deck, stands a small, side-gabled, prefabricated storage shed with T-111 plywood siding and two one-over-one vinyl windows flanking a double-leaf swinging door in the façade.

5. Stone retaining walls, 1963 Contributing Structure
Retaining walls faced in the same fieldstone used at the dwelling define some landscaped areas. The walls edge banks at the top of the driveway and behind the pool cabana and define a stair leading to pool mechanicals at the south end of the pool deck. Wood fencing atop the stone walls was added, perhaps in the 1980s or later; its is unobtrusive and doesn't visually dominate the stone wall.

[5] Loewenstein-Atkinson AIA Architects, Drawings for Residence for Dr. & Mrs. Tannenbaum, photocopies made by Patrick Lee Lucas in the collection of Jeanne Tannenbaum.

[6] Specs called for vinyl or vinyl-asbestos tile from Uvalde Tile Company or "equal colors and patterns by Owner." Jeanne Tannenbaum believes that cork was installed, but all of the original flooring was replaced by her mother decades ago with the white tile flooring that now only survives in the laundry room. Jeanne Tannenbaum replaced most of the replacement white tile flooring with slate after she acquired the house.

[7] Jeanne Tannenbaum, interview with the author, July 14, 2023.

6. Sculpture, 1963 Contributing Object
A metal sculpture stands southeast of the front walk to the main entrance in a landscaped garden area just beyond the walkway.

7. Lighted Sculpture, 1963 Contributing Object
A composition of five cylindrical metal lanterns punched with square openings are mounted on metal pipes in an assembly of landscaping boulders just at the entrance to the parcel [redacted]

Integrity Statement

Tanlea Woods retains all seven aspects of integrity. The house and all features remain in their original locations. The setting, likewise, is essentially unchanged. Many plantings, including across the window wall at the façade and in the garden at the back of the carport, are original, although overgrown. Plantings at the primary suite bathroom garden are not intact. Some forest overgrowth has encroached upon the view. Still, the residence was always meant to stand amidst the Piedmont Forest of the lot where it was built, as opposed to addressing a roadway and becoming part of a subdivision streetscape. As this is still the case, its setting is intact. The very few changes made to the house have kept intact the integrity of design, materials, and outstanding workmanship. The property continues to function as a dwelling and remains in the Tannenbaum family, retaining its integrity of feeling and association. The period of significance is 1963, the year the house and all features were completed.

Statement of Archaeological Potential

The Historic Preservation Office (HPO) requested the North Carolina Office of State Archaeology (OSA) if this site has the potential to yield important archaeological information. It is OSA's professional opinion that this property does not possess any archaeological potential.

Architect/Builder

Clinton Gravely (architect)
Frank Harmon (designer)
Ralph A. Stevenson (architect)
William Ivy (designer)
Sarah Hunter Kelly (interior designer)
Bennie Lee Spencer (engineer)
C. C. Cone III, (engineer)
Rick Kidd (architect)

Statement of Significance

The dwelling at Tanlea Woods is an excellent and intact example of Loewenstein and Atkinson Architect's mid-twentieth-century Modernist residential work, exhibiting lead architectural designer Edward Loewenstein's influence from Frank Lloyd Wright's humanist style; his embrace of local materials, landscape, and climate used in combination with structural steel; his control of natural light through design; and his use of cabinetry to hide the clutter of daily living and to separate and insulate private spaces. Additionally, the interior design and decoration reflects contributions from interior designer Gregory Ivy and architects Clinton Gravely and Frank Harmon (the latter working as a student intern), all employed at the firm in the period, and Sarah Hunter Kelly, an interior design consultant for this project. Many details of construction are meticulously designed, rendered, and maintained. Tanlea Woods is locally significant and eligible for the NRHP under Criterion C in the area of Architecture. The period of significance is 1963, the year the house was completed.

History

Leah Louise Baach Tannenbaum (1915-2002) and Dr. Abraham Jack Tannenbaum (1910-1984), known as Jack, met in Greensboro and married there in 1939. They lived for many years in a side-gabled 1940 house at 1301 Latham Road in northwest Greensboro, raising a family of four children. Sometime in the late 1950s or very early 1960s, the couple began discussing a new house with Greensboro architect Edward Loewenstein (1913-1970), a family friend and patient of Dr. Tannenbaum's, a cardiologist. Jeanne Tannenbaum, their eldest child and the property's current owner, recalls that planning began after Loewenstein had suffered a heart attack. Dr. Tannenbaum thought the architect was depressed and that working on the house together would benefit his mood.[8]

The Tannenbaums wanted a house to accommodate the changing lifestyles of their four children, the eldest of whom were now teenagers, but also a house for entertaining. The couple was very active in the community. Leah Tannenbaum's obituary hails her as a philanthropist, "one of Greensboro's leading supporters of the arts," and a major supporter of and fundraiser for the Eastern Music Festival. Jack Tannenbaum served on many professional, university, and community boards, including Duke University and several local and national medical societies. Additionally, he was a Mason, a Shriner, and a Jaycee. Loewenstein's own house (WA9184, SL2023), built in 1954 on Granville Road, would have been well-known to the Tannenbaums, who were family friends. However,

[8]Tannenbaum interview; Frank Harmon, interview; Laura A. W. Phillips, "Irving Park Historic District," National Register of Historic Places Nomination, 1994.

the Tannenbaums had chosen a location that was markedly different from the Loewenstein's corner parcel just north of what is now the Irving Park Historic District (GF0204, NRHP1994), an early twentieth-century suburb. Irving Park developed around the Greensboro Country Club and comprises houses built for Greensboro's financial elite built in historicist styles, addressing the [redacted] roadways, and creating cohesive streetscapes. The Tannenbaums chose to build on a ten-acre parcel at the south end of a large, wooded tract owned by Mrs. Tannenbaum's uncle, Sigmund Sternberger. The whole tract was outside the then-city limits of Greensboro. [redacted][9]

According to plans in the Loewenstein-Atkinson Architects Archive, the firm worked out the overall floor plan in the summer of 1961. The design always included an interior courtyard, but its details and other ideas for the house evolved over several revisions. Successive drawings show a small kidney-shaped pool in a courtyard, then a fountain, and finally the stepping stones over a reflecting pool. Other early ideas featured gabled roofs throughout, a front entry, and a large, sheltered garden off the primary bedroom at the façade. The plan consistently showed interior spaces arranged into zones—the children's bedrooms and a family room along two sides of the courtyard, with the public entertaining spaces anchored at the opposite corner. The Tannenbaum's bedroom also consistently appears at far end of the façade.[10]

No design brief for the Tannenbaum's house has been located. Jeanne Tannenbaum recalls that "My mother always said she wanted a house on the water," and surmises that the atrium was intended in part to satisfy that desire. Certainly, the treatment of the courtyard evolved in that direction, but early drawings present that center space as more of a patio than a water feature. Jeanne Tannenbaum and Raleigh architect Frank Harmon, who interned at the firm while the project was in the office, guessed that the Loewenstein family's recent trip to Italy had also inspired the architect in designing the atrium. Courtyard houses, of course, have been built around the world since antiquity, but courtyard floor plans, as well as houses with specially designed zones for children versus adults were regularly appearing in shelter magazines of the period. A suite for Mrs. Tannenbaum's mother, Jeannette Baach, was added late in the planning process, in the summer of 1961.[11]

Gravely and Harmon report that Loewenstein would draw a "rough sketch" of a floor plan based on interviews with the client; architects on staff would refine the ideas. For Tanlea, Clinton Gravely, C. C. Cone III, and Rick Kidd all worked on preliminary drawings. Firm designer Gregory Ivy (see bio below), contributed much to the design of the elevations. The drawings suggest that construction began in the fall of 1961, following the electrical and foundation drawings made in September. Jeanne Tannenbaum reports that George W. Kane was the contractor. Revisions continued through the end of the year. Interior elevation drawings are dated from winter through late summer 1962. Ralph A. Stevenson drew some bathroom elevations, and Bennie Lee Spencer, an

[9] "Abraham Jack Tannenbaum, Greensboro physician, dies." *Greensboro News and Record*, April 11, 1984; "Philanthropist Leah Tannenbaum dies at 87," *Greensboro News and Record*, June 22, 2022.

[10] The Lowenstein-Atkinson Architects firm records, available during Lucas's research at the office of a successor firm, Wilson & Lysiak, Inc., have been donated to the Martha Blakeney Hodges Special Collections Archive at UNC-G. The records have not yet been cataloged and were not available at the time of this nomination's preparation. Lucas and his students, fortunately, had full access to the records while they were doing Loewenstein-related research and made a copy of the records. The author viewed photocopies of the set of drawings found by the UNC-G research team and maintained in the private collection of Jeanne Tannenbaum.

[11] Tannenbaum and Harmon, interviews with the author.

engineer at the firm, drew the electrical plan. Gravely and Harmon noted that the sheer number of drawings indicate that the house was a "labor of love" or evidence of close friendship; the project would not have been profitable for the firm.[12]

Design work in 1963 appears to have concentrated on the furnishings and other final details. Much of this interior work was directed by Gregory Ivy. He directed a number of the architects in the firm to create furniture and light fixtures that complemented his ideas, and planned the pocket garden at the back of the carport, under the section lacking a roof to the right of the main entrance landing. There are several drawings from the first half of 1963 for furniture, light fixtures, fireplace tools, and mailboxes drawn by Harmon.[13]

Additionally, Patrick Lee Lucas's notes on the firm's correspondence from 1963 show that Gregory Ivy collaborated with New York-based interior designer Sarah Hunter Kelly (see bio below). Ivy's letters covered fabric choices, including selections from Kravet, Gurian, and David Dash. Jeanne Tannenbaum reports that the leather-wrapped-metal and cane dining table, side tables, and chairs in the Dining Room, as well as a card table and chairs in the Family Room, were all selected by Kelly and designed and manufactured in France. Kelly also selected or managed the purchase and delivery of occasional tables, "Television" chairs, decorative pillows, free-standing screens, and upholstery choices for the Tannenbaum's existing furniture. The curved sectional sofa was custom designed for the space and, while now reupholstered, remains in use.[14]

Newspaper articles from the 1960s and 1970s report on parties at "Tanlea" and "Tanlea Woods" for local arts organizations, of which Leah Tannenbaum was an active patron, and the Rotary Oldtimers club. The Teenage Room and the swimming pool were draws for the Tannenbaum children's friends, as the house was at the edge of town at that time. Other frequent users of the pool were the nuns at St. Leo's Hospital, where Dr. Tannenbaum had worked early in his career. Jeanne Tannenbaum recalls that everyone had to leave the house on Tuesdays to allow the nuns privacy for swimming.[15]

Leah and Jack Tannenbaum lived in the house until their deaths. Their eldest child, Jeanne Tannenbaum, now owns the property. Sigmund Sternberger willed the remainder of the large tract to the four Tannenbaum children. In the early 2000s, they sold that land and roughly three acres of the original ten-acre Tanlea tract. It has been developed into new residential neighborhoods.[16]

Context: Residential Modernism of Loewenstein-Atkinson Architects in Greensboro

The work of Loewenstein-Atkinson Architects in Greensboro has been studied extensively by Professor Patrick Lee Lucas of the University of Kentucky School of Interiors, formerly of the UNC-G Department of Interior Architecture. Lucas and several of his UNC-G students documented and organized a home tour of many of the firm's Greensboro commissions. Lucas also produced the accompanying book *Modernism at Home: Edward Loewenstein's Mid-Century Architectural Innovation in the Civil Rights Era*. Lucas notes that, after establishing his solo firm in Greensboro, Loewenstein sought a partner among the North Carolina State College (now

[12] Drawings for Residence for Dr. & Mrs. Tannenbaum; Gravely and Harmon interview.
[13] Gravely and Harmon interview.
[14] Tannenbaum interview.
[15] Ibid; "Tanlea Woods on Garden Tour," *Greensboro News and Record*, March 1, 1964; "Swiss Summer 'Daughter' Is Sister to Swiss Winter 'Daughter,'" *Greensboro News and Record,* July 3, 1964.
[16] Tannenbaum interview.

University) School of Design faculty and a couple of New York-based firms. He eventually established a partnership with an employee, Robert A. Atkinson, whom he had hired as a draftsman in 1947. The two architects started a firm in 1953 and remained in business together until Loewenstein's sudden death in 1970.[17]

According to Lucas's research, the size of the firm's staff ranged between twenty-five and thirty-five members throughout its history. For a period in the 1950s, the firm had satellite offices across the state, including an office in Raleigh associated with architect and School of Design professor Edward Waugh, but discontinued that business model due to the expense. Architects employed by the firm note that Loewenstein specialized in generating design direction, while Atkinson handled business details; both met with clients. Lucas notes that "The several dozen interns and employees who worked with Loewenstein in Greensboro amplified his own vision of Modernism." Greensboro architect Clinton Gravely and retired Raleigh architect Frank Harmon were among those working with the firm while the Tannenbaum residence was in design and construction; as noted above, both did design and hand fabrication for the house, particularly for interior features.[18]

Several notable Modernist houses by the firm in Greensboro are excellent renditions of the humanist strain of mid-twentieth-century Modernism that was heavily influenced by the work of Frank Lloyd Wright. Two have already been listed in the National Register of Historic Places under Criterion C in the area of Architecture: the Wilbur and Martha Carter House (GF4960, NR2008) on Country Club Drive and the James H. and Anne B. Willis House (GF6913, NR2015) on Blair Street. The 1951 Carter House is an early local example of Loewenstein's Modernist residential design. The arrangement of functional space within the interior and the relationship of interior and exterior living space shows the influence of Frank Lloyd Wright's Usonian house type, while the design of the sunroom across much of the façade, though altered, exhibits Loewenstein's interest in both passive solar design and unconventional methods of controlling and employing sunlight in a dwelling. The house stands on a suburban street just outside the Irving Park Historic District (GF0204, NRHP 1995). Just a few blocks away is the 1965 Willis House, an impressively intact example of the Loewenstein's Modernist style for suburban housing, featuring a low, horizontal form; a floor plan arranged by room function; and the use of large areas of glass and of high-end natural materials to clad interior and exterior walls, thus uniting the natural world outside with the domestic realm within.[19]

Loewenstein's own 1954 house on Granville Road (GF9184, SL2023) unsurprisingly allowed him much more latitude in design. While Lucas chronicles that the architect did have to balance his interest in Modernist design with his wife's more traditional sensibilities when it came to furnishing and decorating their home, it appears that the question of whether to build a Modernist house was never part of the debate. The dwelling, like the Carter and Willis houses and unlike the later Tannenbaum House, is part of a suburban development and occupies a parcel at the corner of Granville and Cornwallis roads. Again, Loewenstein clad the house in high-quality natural materials and employed huge expanses of glass to meld the feeling of the natural world with the shelter of the interiors. Notable features of his dwelling include a curved, room-dividing interior wall clad in Carolina fieldstone; a curtain wall of plate-glass, angled to capture winter sunlight and shelter from summer rays; and an innovative,

[17] Patrick Lee Lucas, *Modernism at Home: Edward Loewenstein's Mid-Century Architectural Innovation in the Civil Rights Era* (Greensboro: Weatherspoon Art Museum, 2013), 57. See also Footnote 8 for information on the firm's drawings for the house.

[18] Lucas, 57; Gravely and Harmon interviews; Jim Brandt, undated and unsigned interview notes in the Patrick Lee Lucas Papers, Series 1, Box 1, at the Martha Blakeney Hodges Special Collections and University Archives at UNC-G.

[19] Cynthia de Miranda, "Wilbur and Martha Carter House," National Register of Historic Places Nomination, 2008; Heather Fearnbach, "James H. and Anne B. Willis House," National Register of Historic Places Nomination, 2013.

engineered solution for installing a wood-burning stove in the glass wall while venting it underground, thus avoiding a flue that would block the view. The house organizes the bedrooms in a distinct wing and embeds them behind anterooms lined with functional cabinetry. Contrasting with the natural materials but united with both the angle and the connotation of the glass curtain walls are exposed I-beam structural supports for the glass wall and the wood ceiling.[20]

Like Loewenstein's own house, Tanlea Woods shows extensive refinement of ideas initially seen in the Wilbur and Martha Carter House: Loewenstein's interest in harnessing sunlight, installing built-in storage that also dampens sound from other rooms, organizing specialized spaces for various family member's needs, and using natural materials at the interior and exterior. Tanlea also includes elements similar to the standout details at Loewenstein's own house: curving, interior stone walls; dramatic windows and hearths; and exterior spaces brought into the overall footprint of the house. Tanlea's interior courtyard, the embedded garden at the carport, and the hidden garden at the primary bathroom all expand on ideas introduced with the glass roof of the Carter House sunroom and the semi-enclosed courtyards found at entries to the rear yards of earlier houses. Tanlea Woods is an exceptional mid-century Modernist design from an architect and firm that contributed heavily to the quality of residential architectural design in Greensboro.

Architects and Designers

Edward Loewenstein, 1913-1970

Edward Loewenstein, a Chicago native, earned a bachelor's degree from the School of Architecture at the Massachusetts Institute of Technology in 1935. William Emerson (1873-1957) was head of the architecture program during Loewenstein's time as a student; Emerson earned a degree from Harvard University in 1895 before studying architecture at Columbia University and the Ecole des Beaux Artes. As a New York City-based architect, Emerson was very involved in housing, particularly in improving the design of tenement-style housing for low-income workers, and headed the construction office of the American Red Cross in Paris after World War I. Perhaps informed by these experiences, while at MIT, Emerson shifted the architecture department away from a pure design-focused curriculum to one that embraced a more holistic view of architectural practice. Coursework for the first time included city planning, color theory, and landscape architecture, as well as the practical matters of running a firm. Emerson's pet project, which finally came to fruition two years after Loewenstein's graduation and following a decade of planning, was to secure funding to allow first- and second-year architecture students to purchase a lot, design a small family home, and oversee its construction as a part of their coursework. Loewenstein would later lead a similar project in Greensboro in conjunction with Gregory Ivy. It appears that Emerson made an impression on Loewenstein at least in this way, although accounts of Emerson's time at MIT indicate that he was popular, beloved, and likely a nurturing presence to many students in numerous ways.[21]

For a few years after earning his degree, Loewenstein worked as a draftsman in the Chicago architectural firm of Columbia-trained Ralph E. Stoetzel, who designed notable estates in historicist styles in the city's suburbs for well-to-do clients and later became known for industrial plants across the state. Loewenstein then worked as an architect with Newhouse & Bernham, whose focus appears to have been split between commercial, institutional,

[20] Patrick Lee Lucas, "Loewenstein Residence," Study List application, 2023; *New York Times Magazine*, June 1955.
[21] "Degrees To Be Given to 560 at Tech Today," *Boston Globe*, June 4, 1935; "William Emerson of M.I.T. is Dead," *New York Times*, May 5, 1957; William Emerson (1873-1957), biography at harvardsquarelibrary.org; "The Influential Friendship of William Emerson, ICFA Blog, https://icfadumbartonoaks.wordpress.com.

and residential projects, a number for Jewish clients. Henry L. Newhouse (1874-1929) was deceased by the time Loewenstein came to work there, but the firm still carried his name—and employed his son as an architect.[22]

While employed in Newhouse & Bernham's Highland Park office, Loewenstein designed substantial residential projects in that Chicago suburb, some of which used Federal Housing Authority (FHA) financing loans and were reported in the *Chicago Tribune.* A sketch in the paper shows a large two-story dwelling with angled single-story flanking wings; the design combined hipped and gabled roof forms and added an oriel window that suggested Tudor style. The *Chicago Tribune* reported that "Walls will be of solid brick with concrete first floor." A group of five houses, possibly the first built on spec with FHA financing in Highland Park, all feature two stories, gable roofs, and Colonial Revival styling. A 1938 dwelling for a private client, the president of a restaurant chain, featured minimalist Colonial Revival detailing combined with fairly complex massing in an eleven-room house with attached two-car garage. According to the brief description in the *Chicago Tribune,* Loewenstein was already including thoughtful details, such as "an inclined deck on the second floor for sunbathing and a library in which two walls are paneled with rough hewn cypress and maps inserted in the walls."[23]

In 1938, Loewenstein established his own practice in Highland Park. In 1941, he was called into active duty with the Army and was assigned to Camp Davis near Topsail Island for a period, where he taught tactics. In 1944 he was sent to Fort Bliss, Texas, after his April marriage to Greensboro native Frances Stern Hetherington, a daughter of Laura Weill Stern and David Stern and stepdaughter of Julius W. Cone, whom her mother married after her father's death. Loewenstein later ran an Army construction program at Ft. Shafter on Oahu in Hawaii; this was possibly the collection of buildings known as the Palm Circle or the "Pineapple Pentagon" that housed the Army's logistical planning for the Pacific theater. Loewenstein was discharged in 1945, and the Loewensteins relocated to Highland Park and shortly thereafter to Greensboro.[24]

Loewenstein opened an architectural office in Greensboro at 216 West Market Street in February 1946 and lived at 1030 Summit Avenue. From 1957 through 1964, and then sporadically through 1970, Loewenstein was a lecturer in the Art Department at Woman's College of the University of North Carolina (now the University of North Carolina at Greensboro). In addition to his classes in architectural history, he created a program with department chair Gregory Ivy that mimicked Dean Emerson's house-building practicum at MIT. Students in the program produced three "Commencement Houses" in Greensboro in 1958, 1959, and 1965.[25]

---

[22] "Edward Loewenstein," NCmodernist.org; "A Glencoe House—Hedged in by Golf Links," *Chicago Tribune,* July 28, 1929; "A Residence in Kenilworth," *Chicago Tribune,* October 6, 1929; "Noted Architects Design Flexonics," *Arlington Heights Herald,* June 30, 1960; Chicago Landmarks Commission, "Rosenwald Court Apartments Landmark Designation Report," 2017, chicago.gov; Commission on Chicago and Historical Landmarks, "Melissa Ann Elam Home," 1978, chicgo.gov. Interestingly, a number of buildings associated with Newhouse and built before Lowenstein's employment have been designated as Chicago Landmarks and/or listed in the National Register of Historic Places, both for architectural design and for later associations with the Black community. The buildings, generally built for Jewish clients, were in neighborhoods whose populations shifted from Jewish to Black during the early decades of the Great Migration.

[23] "Under Construction in Highland Park," *Chicago Tribune*, August 1, 1937; "North Shore Residential Project," *Chicago Tribune,* September 5, 1937.

[24] Fearnbach, 8.10-11; "Wedding News," *Chicago Tribune* May 6, 1944; "Edward Loewenstein Opens Offices Here," *The Greensboro Record*, February 5, 1946; Mason Architects, Inc., "Historic Context Study of Historic Military Family Housing in Hawaii," Project No. 115 of the Department of Defense Legacy Resource Management Program, August 2003, page 3-6. Palm Circle was designated a National Historic Landmark in 1987.

[25] "Edward Loewenstein Opens Offices Here," *The Greensboro Record*, February 5, 1946; Woman's College of the University of North Carolina Bulletin 1958-1959. Loewenstein is listed in the bulletin, and the years of his involvement with

In addition to Loewenstein's distinctive Modernist design style, he is widely recognized for his firm's color-blind hiring practices during segregation. Aside from the firm's practices, Edward and Frances Loewenstein were outspoken opponents of racial discrimination. Edward was on the North Carolina Good Neighbor Council and served as a co-chair on a council-sponsored panel discussion of non-discriminatory hiring practices. Both Loewensteins—along with Leah Tannenbaum—were among the signers of a 1963 "Open Letter to Greensboro Businessmen" urging an end to segregation in public accommodation. The letter came on the heels of public recommendations by the local Chamber of Commerce and Merchants Association advocating for "the principle of equal treatment of all persons, without regard to race, color, or religion." The open letter was published in the *Greensboro News and Record* and read, in part, "We are convinced that there is only one solution to the present racial problem in Greensboro—the immediate removal of the color bar in all places and institutions to which the public has access." Loewenstein was posthumously honored for his work in this area with a Trailblazers in Diversity Award from Bennett College in 2006.[26]

Gregory Ivy, 1904-1985

Gregory Ivy was an influential figure in the history of fine art in North Carolina, credited with introducing the state to Modern painting and establishing a national reputation for the art department at the Woman's College of the University of North Carolina, now the University of North Carolina at Greensboro. Ivy himself was a painter. He pursued disparate studies in art and agriculture at the State Teachers College of Central Missouri and then left his home state for New York, where he earned an M.A. in art at Columbia University in 1932. He was influenced by the work of Surrealist and Cubist painters of the time. After teaching from 1932 to 1935 at the State Teachers College of Indiana, Pennsylvania, (now the Indiana University of Pennsylvania), he arrived in Greensboro to teach art at Woman's College.[27]

Artist Lee Hall, one of Ivy's students at Woman's College, recalled that he "arrived in his super-modern space craft and—seeming to barely speak the language of the country he had invaded—urged the female natives to seek and value freedom, to question what they had been taught was unquestionable, and to notice that most authority figures were swaggering about as buck naked as the emperors they imagined themselves to be." At Woman's College, he established both the university system's first degree-granting program in fine art and the Weatherspoon Art Museum.[28]

Ivy left the school in 1961, angry about the lack of funding for the program, and went to work at Loewenstein and Atkinson as design coordinator. He worked with outside interior decorators and designers, such as Sarah Hunter Kelly of New York, and assigned interior design projects to architects at the firm, such as light fixtures and furniture. His tenure overlapped completely with the design period of Tanlea Woods, and firm employees Clinton Gravely and Frank Harmon recall several specific elements as originating with Ivy: the garden between the

---

the school are added in handwritten notes on a photocopied excerpt in the Patrick Lee Lucas Papers, Series 1, Box 1, at the Martha Blakeney Hodges Special Collections and University Archives at UNC-G.

[26] "Open Letter to Greensboro Businessmen," *Greensboro News and Record,* May 26, 1963; "Meet Set on Hiring Policies," *Greensboro Daily News,* undated clipping in Series 1, Box 1, Lucas Papers; Trailblazers in Diversity Awards Program, Series 1, Box 1, Lucas Papers.

[27] Arlen Hansen, "Gregory Ivy: The Legacy of a Non-conformist," Spartan Stories Blog, University Archives, UNC-G; Who's Who in American Art, undated photocopied page in the Gregory Ivy Collection, Manuscript Collection 206, Martha Blakeney Hodges Special Collections and University Archives, University of North Carolina at Greensboro.

[28] Hansen blog post.

carport and dining room; the treatment of the window in the dining room to allow light but obstruct views from the carport; the pendant light fixtures hanging in the Library and Family Room; the screens in the powder room windows and originally installed (now removed) between the Breakfast Room and the Teenage Room.[29]

Ivy resigned as design coordinator for Loewenstein-Atkinson in February 1965 after accepting another academic position at California State College (now University) at Fullerton.[30]

Sarah Hunter Kelly (1896-1982)

Sarah Hunter Kelly was a New York-based interior designer and self-taught expert in French antiques. She ran an interior design and decorating business for over 45 years and worked with high-profile clients in New York and beyond, including some in North Carolina.[31]

Sarah Hunter was born in Philadelphia and attended Miss Burnham's School in Northampton, Massachusetts, a preparatory school for Smith College. At seventeen, she married Thomas Kelly, also of Philadelphia and also just out of prep school. The pair moved to Paris and became well acquainted with artists and writers, including other American expatriates, in the 1920s. They lived in an 18th-century chateau outside of Paris and Sarah began to collect French furniture of that period and paintings of the present day. Upon returning to the United States in 1939, the couple settled in New York, in a Manhattan townhouse where they complemented their 18th-century French furniture with modern art. Her primary influence in interior design was Elise de Wolfe, who wrote *The House of Good* Taste in 1913. Kelly, following de Wolfe's model, established an interior design business and gained renown for her expertise in French antique furniture as well as her generally acknowledged impeccable taste. Her husband, a lighting designer, sometimes worked with her. In 1964, Sarah Hunter Kelly did the interior design for the Modern house designed by Edward Durell Stone for "The House of Good Taste" exhibit at the New York World's Fair of 1964 and 1965. Interestingly, Stone's house was also organized around an interior light well; his center courtyard, however, was an interior space beneath a large skylight. The interiors feature Modern furniture and art, including a set of wrought-iron sofas and chairs in the center atrium room.[32]

Sarah Hunter Kelly was known in North Carolina. She worked for some of the iconic industrialist families in the state, including the Cannons (textiles) and the Reynolds (tobacco). The Lumberton newspaper, reporting on the 1954 Paris in New York Festival, described "Sarah Hunter Kelly's black cowhide covered chairs were…slim…and had seats of woven cane," apparently similar to those she chose for the Tannenbaum House nearly a decade later. She designed the interiors for the 1955 Ann and Lloyd Tate House, a Loewenstein-Atkinson Architects commission in Southern Pines (not extant). Ann Tate then suggested to Edward that Frances also work with Kelly on the Loewenstein's own home. By the time the Tannenbaums needed to decorate their Loewenstein-Atkinson Architects residence, Gregory Ivy was design coordinator at the firm. Patrick Lee Lucas notes on items

[29] Hansen blog post; Gravely and Harmon interviews.

[30] Letter from Gregory Ivy to Edward Loewenstein, February 18, 1965, Correspondence Folder, Gregory Ivy Collection.

[31] "A Lifelong Taste for Good Taste," *New York Times,* April 9, 1981.

[32] "Sarah Hunter Kelly, Designer and Decorator, is Dead at 86," *New York Times,* August 3, 1982; "School Herstory," Stoneleigh-Burnham School Website, sbschool.org; Patrick Lee Lucas, "Sarah Hunter Kelly: Designing the House of Good Taste," *Interiors* (Vol. 1, Issue 1-2), 73-88; "The House of Good Taste," World's Fair Information Manual, New York Word's Fair 1964/1965 Website, nywf64.com; "Three Worlds Fair Houses!" *Better Homes & Gardens* (September 1964), 48-65.

in the firm's papers that Ivy and Kelly corresponded about design choices.[33]

Clinton Gravely (b. 1935)

Clinton Gravely is a Reidsville native who grew up in the building trades as the son and grandson of contractors, William Gravely Jr. and William Gravely Sr. While in grade school, Clinton Gravely began doing odd jobs around the construction sites and, in high school, moved on to designing floor plans for the modest houses the Gravelys built. Upon graduating, Gravely attended architectural classes at Howard University to get some formal training in anticipation of continuing his work in the family business. His high school principal urged him to stay and get a degree from Howard, which Gravely earned in 1959. He was inspired both by the work of Frank Lloyd Wright and by the apparent lifestyles of the working architects who visited and reviewed students' work at Howard. Gravely, who had been in ROTC at Howard, worked for a period with the Army Corps of Engineers before seeking work in North Carolina as an architect. Loewenstein-Atkinson hired him in 1961 when no other firm would. He stayed until 1967, when he established Clinton E. Gravely, AIA, Architects & Associates. Gravely still runs the Greensboro-based firm, which has completed nearly nine hundred projects, including a standout seven-thousand square foot house in the humanist mode of Modernism for his family.[34]

Frank Harmon (b. 1941)

Frank Harmon grew up in Greensboro and attended the School of Design at North Carolina State University before earning his architecture degree at the Architectural Association School of Architecture in London in 1967. He returned to Greensboro and practiced with McMinn, Norfleet & Wicker before moving to New York, where he was employed with Richard Meier. He returned to London in the 1970s and formed Harmon & Simeloff RIBA. Harmon relocated to Raleigh in 1981; soon after, he met his mentor, Harwell Hamilton Harris. In 1983, Harmon established Frank Harmon Architect, a studio that he ran through 2015. Harmon has won dozens of design awards as well as the F. Carter Williams Gold Medal award from the North Carolina chapter of the American Institute of Architects.[35]

In 1963 and 1964, while still a student, Harmon interned with Loewenstein and Atkinson and completed work on the Tannenbaum residence. Drawings from the commission show his work on the mailboxes, bedside and occasional tables, and the entry foyer light fixture (stored at the house but no longer installed).

---

[33] "Comfort, Efficiency Combined in New James G. Cannon Home," *Charlotte News,* Jan 1, 1952; Peggy S. LaRochelle and Hellen Moses, "Reynolda Historic District," National Register of Historic Places Nomination, 1980, 8.6; "Edward (Ed) Loewenstein (1913-1970)," NC Modernist Architects + Houses, ncmodernist.org; Elizabeth Hillyer, "Designing Woman," *The Robesonian*, June 9, 1954; Patrick Lee Lucas, "Edward and Frances Loewenstein Residence," Study List Application, 2023; Patrick Lee Lucas, Notes on Tannenbaum House from Loewenstein & Atkinson's files, 2009, in the collection of Leah Tannenbaum. Any surviving papers and drawings from the Loewenstein & Atkinson firm have been donated to the Martha Blakeney Hodges Special Collections Archive at UNC-G; they have not yet been cataloged, however, and are not yet available to researchers.

[34] Gravely interview; "Clinton Eugene Gravely, AIA," NC Modernist Architects + Houses, ncmodernist.org; Ross Howell, Jr., "The Wright Stuff," *O. Henry Magazine* (October 16), ohenrymag.com.

[35] Harmon interview; "Frank Cornelius Harmon, FAIA," NC Modernist Architects + Houses, ncmodernist.org; "Architect Studio," frankharmon.com.

Bibliography

Manuscript Records

Jeanne Tannenbaum Personal Collection, Greensboro.

Patrick Lee Lucas Papers (Manuscript Collection 193). Martha Blakeney Hodges Special Collections and University Archives, UNC-G, Greensboro.

Gregory Ivy Collection (Manuscript Collection 206). Martha Blakeney Hodges Special Collections and University Archives, UNC-G, Greensboro.

Interviews

Gravely, Clinton. Interview with the author, November 9, 2023.

Harmon, Frank. Interview with the author. November 9, 2023

Tannenbaum, Jeanne. Interview with the author, July 14, 2023.

Unpublished Reports

Chicago Landmarks Commission. "Rosenwald Court Apartments." Landmark Designation Report, 2017.

Commission on Chicago and Historical Landmarks, "Melissa Ann Elam Home." 1978.

de Miranda, Cynthia. "Wilbur and Martha Carter House." National Register of Historic Places Nomination, 2008.

Fearnbach, Heather. "James H. and Anne B. Willis House." National Register of Historic Places Nomination, 2013.

LaRochelle, Peggy S., and Hellen Moses. "Reynolda Historic District." National Register of Historic Places Nomination, 1980.

Lucas, Patrick Lee. "Loewenstein Residence." Study List application, 2023.

Mason Architects, Inc. "Historic Context Study of Historic Military Family Housing in Hawaii." Project No. 115, Department of Defense Legacy Resource Management Program. August 2003.

Phillips, Laura A. W. "Irving Park Historic District." National Register of Historic Places Nomination, 1994.

Newspaper and Magazine Articles

"A Glencoe House—Hedged in by Golf Links." *Chicago Tribune,* July 28, 1929.

"A Lifelong Taste for Good Taste." *New York Times,* April 9, 1981.

"A Residence in Kenilworth." *Chicago Tribune,* October 6, 1929.

"Abraham Jack Tannenbaum, Greensboro physician, dies." *Greensboro News and Record*, April 11, 1984.

"Comfort, Efficiency Combined in New James G. Cannon Home." *Charlotte News,* Jan 1, 1952.

"Degrees To Be Given to 560 at Tech Today." *Boston Globe,* June 4, 1935.

"Edward Loewenstein Opens Offices Here." *The Greensboro Record,* February 5, 1946.

Hillyer, Elizabeth. "Designing Woman." *The Robesonian,* June 9, 1954.

Howell, Jr., Ross. "The Wright Stuff." *O. Henry Magazine,* October 16, ohenrymag.com.

New York Times Magazine, June 1955.

"North Shore Residential Project." *Chicago Tribune,* September 5, 1937.

"Noted Architects Design Flexonics." *Arlington Heights Herald,* June 30, 1960.

"Open Letter to Greensboro Businessmen." *Greensboro News and Record,* May 26, 1963.

"Philanthropist Leah Tannenbaum dies at 87." *Greensboro News and Record,* June 22, 2022.

"Sarah Hunter Kelly, Designer and Decorator, is Dead at 86." *New York Times,* August 3, 1982.

"Swiss Summer 'Daughter' Is Sister to Swiss Winter 'Daughter." *Greensboro News and Record,* July 3, 1964.

"Tanlea Woods on Garden Tour." *Greensboro News and Record*, March 1, 1964.

"Three Worlds Fair Houses!" *Better Homes & Gardens*. September 1964.

"Under Construction in Highland Park." *Chicago Tribune,* August 1, 1937.

"William Emerson of M.I.T. is Dead." *New York Times,* May 5, 1957.

"Wedding News." *Chicago Tribune* May 6, 1944.

Published Sources

"Frank Cornelius Harmon, FAIA" NC Modernist Architects + Houses, ncmodernist.org.

Lucas, Patrick Lee. *Modernism at Home: Edward Loewenstein's Mid-Century Architectural Innovation in the Civil Rights Era*. Greensboro: Weatherspoon Art Museum, 2013.

------ "Sarah Hunter Kelly: Designing the House of Good Taste." *Interiors,* Vol. 1, Issue 1-2.

Digital Sources

"Architect Studio." frankharmon.com.

"Clinton Eugene Gravely, AIA." NC Modernist Architects + Houses, ncmodernist.org.

"Edward Loewenstein." NCmodernist.org

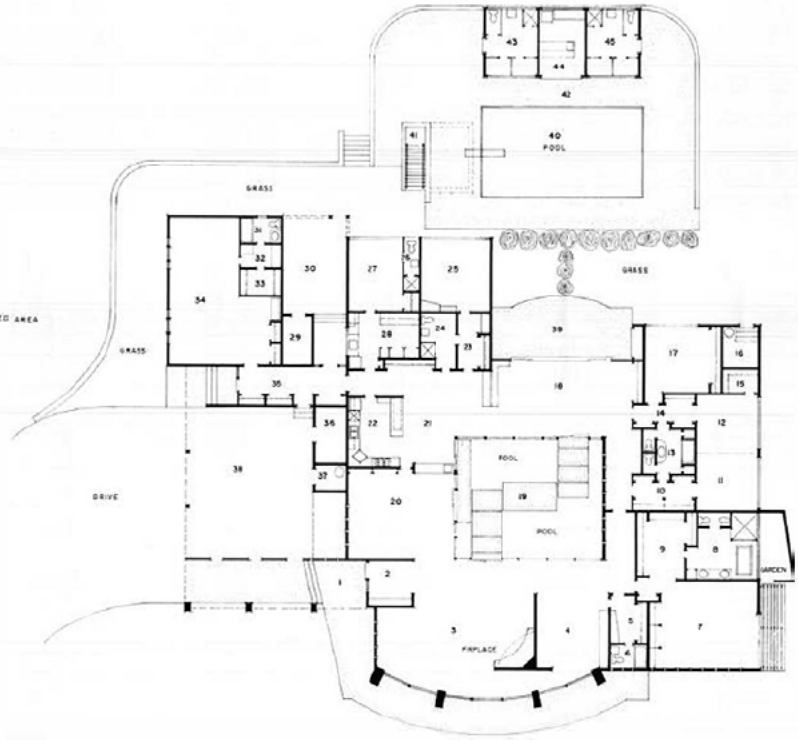
Hansen, Arlen. "Gregory Ivy: The Legacy of a Non-conformist." Spartan Stories Blog, University Archives, UNC-G.

"School Herstory." Stoneleigh-Burnham School Website, sbschool.org.

"The House of Good Taste." World's Fair Information Manual. New York Word's Fair 1964/1965 Website, nywf64.com.

"The Influential Friendship of William Emerson." ICFA Blog, https://icfadumbartonoaks.wordpress.com.

William Emerson (1873-1957) Biography. harvardsquarelibrary.org.



FLOOR PLAN

LEGEND

1	TERRACE
2	MAIN ENTRANCE FOYER
3	FAMILY ROOM
4	LIBRARY
5	POWDER ROOM
6	BATH
7	MASTER BEDROOM
8	BATH
9	DRESSING
10	DRESSING
11	GIRLS BEDROOM
12	GIRLS BEDROOM
13	BATH
14	DRESSING
15	CLOSET
16	EQUIPMENT ROOM
17	GIRLS BEDROOM
18	TEEN-AGE ROOM
19	COURT
20	DINING ROOM
21	BREAKFAST ROOM
22	KITCHEN
23	DRESSING ROOM
24	BATH
25	BOYS BEDROOM
26	BATH
27	MAIDS BEDROOM
28	UTILITY ROOM
29	MECHANICAL ROOM
30	DRYING YARD
31	BATH
32	DRESSING
33	CLOSET
34	GUEST BEDROOM
35	REAR ENTRANCE FOYER
36	EQUIPMENT STORAGE
37	STORAGE ROOM
38	CARPORT
39	TERRACE
40	POOL
41	POOL EQUIPMENT ROOM
42	POOL TERRACE
43	SHOWER AREA NO.1
44	SNACK BAR
45	SHOWER AREA NO.2

REVISIONS

DATE

LOEWENSTEIN – ATKINSON
ARCHITECTS
MEMBERS AMERICAN INSTITUTE OF ARCHITECTS
1001 EAST WENDOVER AVE. PHONE 272-1100
GREENSBORO, NORTH CAROLINA

SCALE 1/8"
DATE APRIL 11, 68
DRAWN ASHWORTH

RESIDENCE FOR
DR. & MRS. A.J. TANNENBAUM
GREENSBORO N.C.