

Preservation Greensboro's
TOUR OF HISTORIC HOMES & GARDENS

IRVING PARK



Carruthers & Roth, P.A. is proud to support Preservation Greensboro's 2016 Tour of Historic Homes:

*Elizabeth Zook
Board of Directors,
Preservation Greensboro, Inc.*



CARRUTHERS & ROTH, PA

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Real Estate | Tax | Litigation | Commercial Finance | Estate Planning

Tour Rules

Do not wear high heels, as they may damage the floors.

Event is rain or shine. Dress accordingly.

No pets; no food or drink allowed in homes.

Children must have a ticket, and be accompanied by an adult at all times. No strollers or backpacks allowed in any of homes.

No photography allowed in any format (sketch pads and notebooks are allowed).

Respect the homeowners privacy and do not open closed doors or touch personal items.

Ride the Shuttle!

Irving Park is an early twentieth-century neighborhood with narrow streets and ample sidewalks. In recognition of this intimate and walkable community, shuttle transportation will be provided for tour-goers from nearby State Street, a traditional commercial area several blocks from the tour houses. Participants will have access to transportation with drop-off points close to each house on the tour. Walking times between houses are marked on the tour map. Shuttle service is free. Participants are welcomed by State Street businesses to enjoy a refreshment or meal before, during, or after their tour! Please park in the lots marked with "Tour Parking."

Have a Bite!

Known as McAdoo Heights when it was first developed around 1910, today's State Street is the commercial area that originally served workers at the nearby Revolution Mill. The business district developed as a convenience so that nearby residents could enjoy local shopping... and by the 1930s... a distraction from the hard working environment of the mills. In contrast to the sobriety of the mill villages, the street had a lively reputation for bars and pool halls. In the 1980s, the intimate street was redesigned for locally owned boutiques, galleries, and restaurants. More than 30 establishments line State Street today and surrounding parcels in interesting vintage buildings.



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Welcome

Thank you for being a part of preserving our community's most treasured places! This year, Preservation Greensboro celebrates 50 years of service to the community. Our volunteers and staff engage with the community in so many ways, from the operation and maintenance of Blandwood Mansion to the annual Tour of Historic Homes. We develop creative strategies for structures threatened with demolition, and we recycle "old house parts" that otherwise would be sent to the landfill. In all of these ways and more, historic preservation contributes to the Gate City's culture, tax base and economy.

Architectural Salvage of Greensboro has recycled historic building features from demolished structures for 20 years. In the past year, we kept over 10 tons of material out of landfills. The retail shop on Huffman Street sells vintage fixtures and materials such as mantels, lights, tubs, and heart-pine flooring.

Governor John Motley Morehead's Blandwood Mansion is a cultural destination for visitors from around the world, local residents and school children. Daily tours of this National Historic Landmark examine daily life of one of North Carolina's most prominent and progressive families. Governor Morehead lived in Blandwood and expanded the original 1795 home. He served as governor from

1841-45 and is considered by historians to be the Father of Modern North Carolina. The Governor Morehead Forum for Economic Development is a stage on which to explore ways to energize Greensboro that are inspired by Governor Morehead's initiatives in transportation, manufacturing, education, and design.

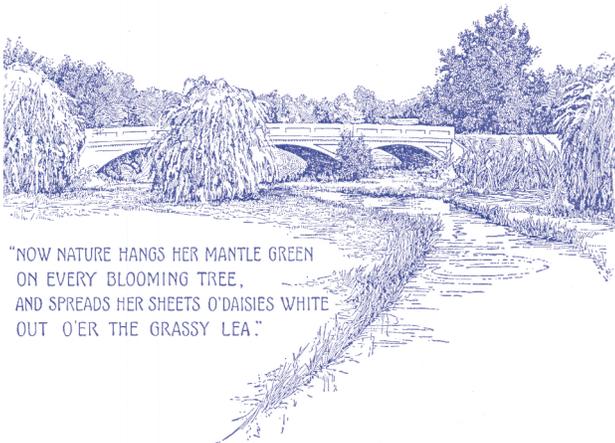
Deep gratitude is extended to the volunteers who are helping to orchestrate the tour and especially the homeowners who are graciously participating in the tour. In addition, please take some time to review our wonderful tour sponsors who have placed advertisements in this guidebook.

Members of Preservation Greensboro receive invitations and discounts to special events throughout the year. Best of all, by joining Greensboro's preservation community, you are helping us to save the best of the past for an exciting future. Check out the insert of the magazine for membership information.

Craig Taylor, PGI President

Steve Johnson, Tour Chair

Benjamin Briggs, PGI Executive Director



IRVING PARK GREENSBORO - NORTH CAROLINA

Appreciation to Margaret & Bill Benjamin
for their support of this tour.

As part of our organization's Golden Jubilee 50th anniversary, Preservation Greensboro celebrates the history and architecture of Irving Park with our *Tour of Historic Homes & Gardens*. This signature event of Preservation Greensboro is the only historic home tour in the city of Greensboro.

Your participation in this tour helps us meet our mission of saving the irreplaceable history of Greensboro's historic neighborhoods, buildings, and community treasures. Thank you!



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Trolley shelters once marked the entry to Irving Park, circa 1917.

Irving Park: Born From the Ideal



Irving Park is a North Carolina classic. It is likely the earliest golf course-oriented suburb in the state, predating similar neighborhoods such as Myers Park in Charlotte, Country Club Estates in Winston-Salem, and Hope Valley in Durham. The neighborhood features some of the best examples of 20th Century architecture in the state, designed by regionally and nationally prominent architects ranging from Charles Barton Keen to Greensboro’s own Charles Hartmann and Edward Loewenstein. In recognition of its significance, it was inscribed to the National Register of Historic Places in 1992.

Irving Park was born from the ideal that rural environs were superior to that of the city. This ideal tapped into evolving concepts of recreation, density, exclusivity, nature, and beauty. The result was the development of a planned, heavily restricted, and landscaped community that set a standard for suburban development in the city for the next century. Irving Park was among the earliest communities in the region to integrate a recreational golf course into the plan of the neighborhood.

Irving Park was developed by the Southern Real Estate Company, a development agency of A.W. McAlister, R.G. Vaughan, and A.M. Scales. As early as 1903, Scales began to assemble land in the vicinity of Cleburne Street for use as his farm. To the east of the Scales Farm, the McAdoo family owned 140 acres as early as 1890. The McAdoos likely enjoyed the high prospect on which their land was perched and are believed to have constructed a house there. This early house may exist today as the nucleus of the McAdoo-Sanders-Tatum House at 303 Wentworth. It likely took its current appearance in 1912, when the property was transferred to William McAdoo and improvements were made.

In 1911, the Greensboro Country Club was incorporated with the objective of promoting and encouraging “outdoor and athletic games and exercises, including golf, tennis, croquet, bowling, automobiling and all other forms of wholesome and healthful sports, games and amusements.” In addition to those activities, the club sought to develop property “for country homes

and residences for its members and other persons.” The club purchased 58 acres of land from Scales family, including much of their farm.

The first phase of Irving Park was laid out by Greensboro civil engineer William B. Trogdon beginning in 1911. It encompassed the streets directly around the golf course, including Country Club Drive, Carlisle Road, Sunset Drive, Briarcliff Road, and Meadowbrook Terrace. Central to the southern section of the neighborhood was “The Dale,” the small park between Edgedale and Allendale roads.

The first generation of homes was built by a group of rising legal and insurance professionals. Aubrey Brooks, the general counsel for the Jefferson Standard Life Insurance Company, had a grand Neoclassical Revival home named Poplar Hall that was built 1912-13 to plans provided by Hartford, Connecticut, architect A. Raymond Ellis. Junius Irving Scales, an attorney and the namesake of Irving Park, built a Colonial-style home at 309 Sunset Drive. R. Jesse Mebane, an automobile dealer, built a handsome Colonial residence at 405 Meadowbrook Terrace; Harry Bush, a vice-president of Dixie Fire Insurance Company, constructed his fine Colonial Revival home at 313 Sunset in 1912-13. By 1912 the golf course was open, and the next year a clubhouse was constructed. These early sales likely helped finance the 1914 incorporation of the Irving Park Company, which took over development from Scales and his Southern Real Estate Company.

The second phase of development began in May 1914, when city planner John Nolen (1869-1937) was hired to enhance the landscape of the existing development scheme and to extend roads, parks, and developable lots west to Battleground Avenue. Nolen was a Philadelphia-born planner who apprenticed under Frederick Law Olmsted. Over the course of his career, Nolen participated in 400 public planning projects and works of landscape architecture. He had a direct hand in projects across North Carolina, including Independence Park, Myers Park, and Settler Cemetery in Charlotte; expansion plans for the University of North Carolina at Chapel Hill; and a city plan for Asheville.

The third phase of development is defined by the work of landscape architect Robert A. Cridland (1877-1959). The Philadelphia- and Atlanta-based designer had previously been engaged by the Vanderbilts to rework their Hyde Park estate overlooking the Hudson River in New York. Cridland's plan for Irving Park added the area north of Irving Place and east of Granville Road. The land had been owned by William McAdoo, who had a plat drawn for the area in 1916. Revisions to Nolen's plan included revision of some streets, the replatting of some lots, and the design of Elmwood Park as a primary gateway from North Elm Street. Cridland wrote a highly influential book titled "Practical Landscape Gardening" that was published in 1916. He remained influential in public and private design projects from Atlanta to New England for the next several decades, including Hope Valley in Durham, Oak Hill Gardens at Berry College in Georgia, and the Hudson View Gardens in New York.

Irving Park's 18-hole golf course takes advantage of the rolling terrain west of the clubhouse. It is not clear who laid out the original course. Golf aficionado A.W. McAlister may have had a hand in its design, but the present course was re-designed by premier American golf course architect Donald J. Ross (1872-1948) between 1925 and 1930. Ross was born in Dornoch, Scotland, and he was involved in designing or redesigning around 400 courses from 1900 to 1948. Subsequent to the Ross redesign, a lake on the

Number 13 fairway was built in 1932. With the exception of changes to holes 13, 16, and 18, the course continues to reflect Ross's design.

The careful planning of the neighborhood and recreational amenities provided by public parks and the private club paid off during the Roaring Twenties, when Greensboro's blue- and white-collar companies enjoyed rapid expansion. The broad range of commissions that remain standing in Irving Park include:

Raleigh James Hughes's Mediterranean composition for Parran Jarboe at 206 Sunset Drive (1915)

Charles Barton Keen's Colonial Revival scheme represented in the H. Smith Richardson House at 1700 Granville Road (1924)

Simmons and Sawyer's charming English Tudor for the Courtenay-Stone House at 709 Sunset Drive (1925)

Charles Hartmann's grand Georgian Revival composition for the Lynn Williamson House at 307 Sunset Drive (1925)

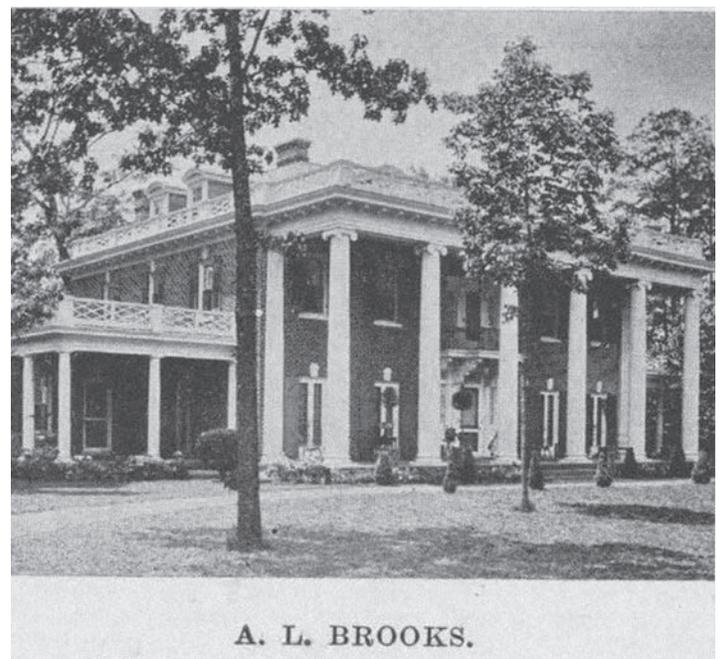
A. Raymond Ellis's Neoclassical design for the Paul Schenck House at 812 Country Club Drive (1925)

Harry Barton's charming design for the McDaniel Lewis House at 1508 Edgedale Road (1928)

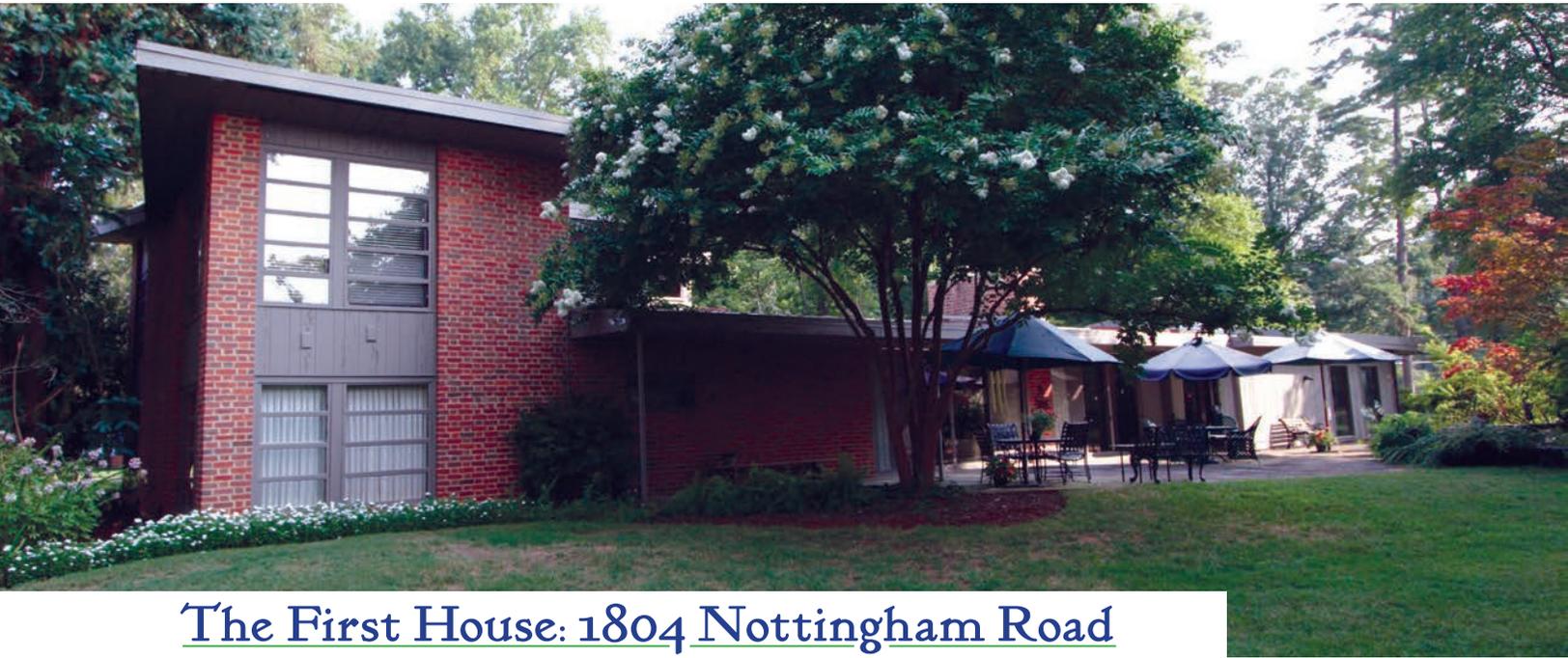
William C. Holleyman Jr.'s Norman Revival design for the Herman Cone House at 806 Country Club Drive (1934)

Edward Loewenstein's Modernist Martha and Wilbur Carter House at 1012 Country Club Drive (1950-51)

Mott Schmidt's elegant Georgian Revival Ralph C. Price House at 1801 Carlisle Road (1953)



L: Irving Park National Register plaque. R: Poplar Hall, built 1912-1913, A. Raymond Ellis.



The First House: 1804 Nottingham Road

The Katherine and Sidney J. Stern House was built around 1955-56 to designs drawn by Edward Loewenstein. One of Greensboro's best examples of Mid-Century Modern architecture, the house features a butterfly roofline, large windows to admit natural light, Pecky Cypress siding, and hand-made brick.

Katherine and Sidney Stern chose Loewenstein to design their home not only because he was a family member by marriage, but the couple also appreciated his reputation as a progressive designer. Loewenstein was a native of Chicago, and he moved to Greensboro, the home of his wife, Francis Stern, in 1946. Loewenstein often collaborated with Sarah Hunter Kelly (1896-1982), a New York interior designer, as he did with the Sterns' house.

Sidney Joseph Stern, Jr., was born in Greensboro in 1914. His father was primarily an attorney but ventured into other projects such as the development of the Piedmont Heights neighborhood near Glenwood. His mother was Flora Oettinger of Kinston. The elder Sterns were married in 1910, and they promptly moved into their first home at 4 Magnolia Court in Fisher Park. Young Sidney graduated from the University of North Carolina Law School around 1938. He married Katherine "Kay" Goodman in 1948. Kay was the daughter of Louise Seitter and Siegfried Goodman of Wilmington, North Carolina. The newlyweds lived in the Westover Terrace Apartments before moving to a family house on Elm Street in Fisher Park. While there, they bought land from Herman Cone and began to plan their Nottingham Road home.

Architect Ed Loewenstein completed his own progressive home on Granville Road in 1953. The Modern structure stood as a source of intrigue for Kay and Sidney, and they encouraged a similar design for their own residence. Unlike traditional Irving Park houses, the Sterns' new residence was designed to complement its wooded lot through the use of native materials and a low roofline punctuated by a two-story bed and bathroom section that sports a butterfly roofline. Copper front doors access a two-story foyer accentuated by Flemish-bond brick. A sculptural open-riser

staircase dominates the entry area of the tri-level house. Public rooms are conveniently located on the ground level, and steps lead up and down to private bedroom and bathroom spaces.

Public spaces are serviced by functional areas such as a kitchen and utility space adjacent to the former carport. The carport was enclosed in 1963 to provide more room for the family. The addition was made by Loewenstein in keeping with the architectural lines of the original composition.

Materials used to construct the Stern Residence were chosen carefully. Hand-made brick manufactured by Shenandoah Brick of Virginia (suppliers of Tryon Palace) represent Kay's historic hometown Wilmington. The use of cypress siding was inspired by Walter King's home on Cornwallis and also reflect Kay's eastern Carolina roots. The primary public rooms of 5,000 square-foot structure open to backyard garden vistas through large windows and sliding glass doors.

The couple were deeply engaged in the community. Sidney provided a leadership gift to the United Way, and he is remembered for his service on the Coliseum Commission and for his leadership on the board of Temple Emanuel. Kay Stern is remembered warmly by Preservation Greensboro for her early work in saving Blandwood Mansion. The couple raised their three children in the house: Sidney III, Susan, and Katherine. Mr. Stern passed away in 1991. The family maintains ownership of the house today.

Preservation Greensboro was recently granted a preservation easement on this important home. The easement will provide for its protection from redevelopment and inappropriate changes to materials and spaces. 🌿



The Second House: 801 Woodland Drive

Under the name Hudson Overall Company, Charles Crump Hudson (1877-1937) began manufacturing overalls in 1904 above a South Elm Street storefront. The company later repurposed an abandoned church on Arlington Street, where he renamed his company Blue Bell. By 1919 rapid growth led to construction of a new factory at 626 South Elm Street (today known as the Old Greensborough Gateway Center). The company expanded when it was purchased in 1926 by Big Ben manufacturing of Jellico, Tennessee, consolidating headquarters in Greensboro under the Blue Bell name. Blue Bell ultimately became the nation's second-largest producer of jeans. In 1986 it merged with VF Corporation, which then moved its headquarters from Pennsylvania to Greensboro.

Hudson was born in Williamson County, Tennessee. In 1902 he married Daisy Dean Hunt (1881-1942) of Wilson, North Carolina, and the couple moved to Greensboro shortly thereafter. They had two children, Dorothy Dean, born in 1907, and Charles Crump Jr., born in 1916. Until 1926, the family lived in a home on North Elm Street in Fisher Park that was torn down to make way for the First Presbyterian Church sanctuary.

The Hudson House is a two-story brick Mediterranean-style dwelling designed by prominent Greensboro architect Charles C. Hartmann. It has a low hipped roof covered with Spanish tiles, a projecting stuccoed second-story window bay, a second-story balcony, and a one-story sun room on the south side of the house featuring a series of casement windows with round-arched fanlights.

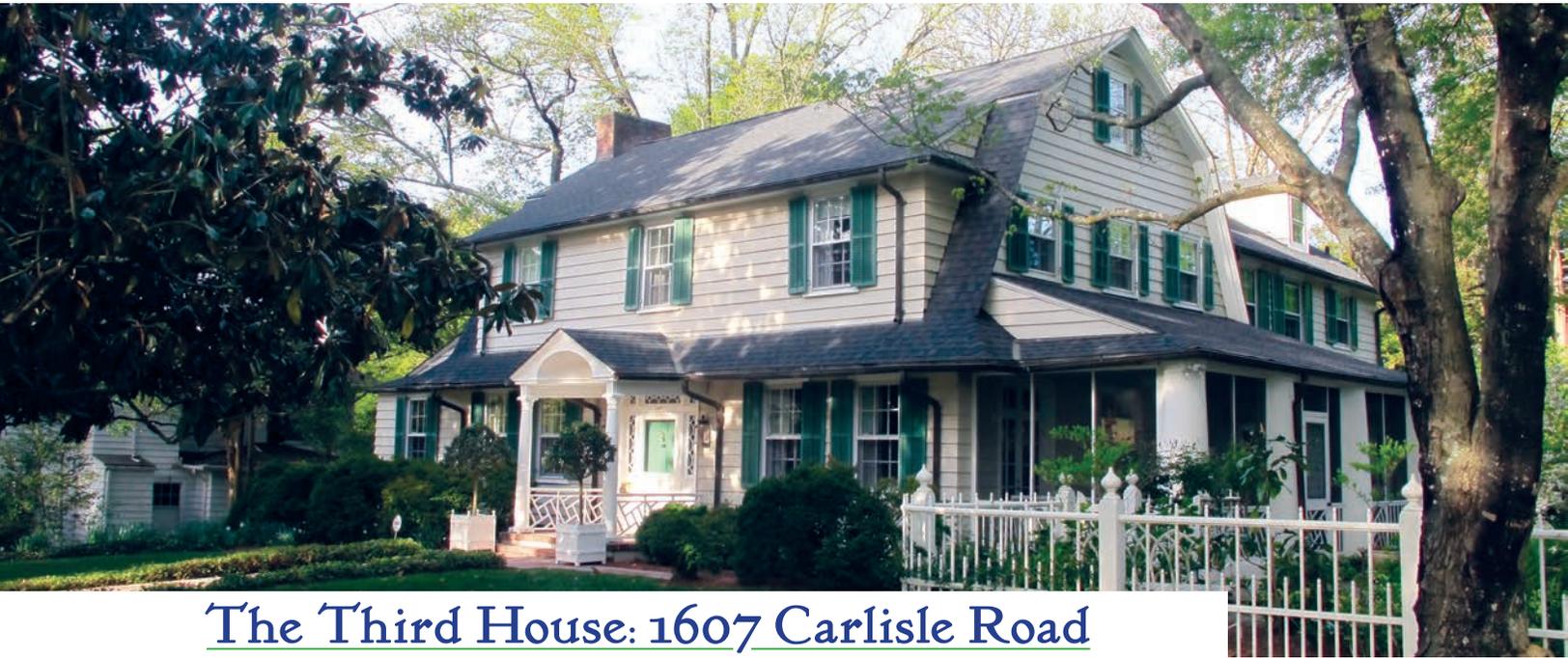
The Hudson House takes design inspiration from the Italian Renaissance, as illustrated through the use of twisted Solomonic columns surrounding the front door, the sunroom, and the rear porch. Other Italian-inspired details include the blind arch over the main entry, the use of rounded arches, wide overhanging boxed eaves, and tall windows topped by transoms or fanlights. To the rear of the house is an arcaded porch that extends a passage leading to the garage with shared materials and forms.

As was typical for men of his financial stature of the time, Hudson wore many hats. In addition to presiding over Blue Bell, he was president of

Central Industrial Bank, Kirkwood Realty Company, and president and treasurer of Hudson Realty Company. In contrast to this European-inspired composition, Hudson commissioned Hartmann to design a massive log bungalow in the Kirkwood neighborhood named "Idlewood" in the late 1920s. It was dismantled in 1994.

In 1946, the Hudson House was acquired by another Greensboro industrialist, John K. Voehringer, Jr., and his wife, Mary. Voehringer was one of the founders of the Mock, Judson, Voehringer Company, established in 1926. Voehringer served as president of the company, which specialized in knitting silk stockings. Its mill still stands at Oakland Avenue and Howard Street in west Greensboro (the building was added to the National Register in 2010; the mill operated until 1972 and is now empty). Voehringer was originally from Philadelphia, where he was associated with Mock and Judson hosiery production. Under his leadership, the company developed a formula for nylon hosiery that became popular around 1940 under the brand-name Mojud. By the 1950s, the company was recognized as one of the three largest makers of women's full-fashioned nylon hosiery in the world (it ultimately was acquired by Kayser-Roth). Voehringer retired in 1955 and moved with Mary to Miami, Florida. That year, the house was sold to Katherine and Hunter Galloway, owner of Galloway Buick. The structure was added to the National Register of Historic Places in 1994 as part of the Irving Park Historic District.

When owner Rodney Speight purchased the eye-catching house in 2005, he was greeted by an elaborate mantel, handmade woodwork, and wrought-iron rails. With a careful program of restoration that was facilitated by his background in construction, he restored the Spanish tile roof and complemented the original design with an expansion of a great room to the kitchen in keeping with the style of the house. For his work, he was recognized by Preservation Greensboro with a Preservation Award in 2005. ❖



The Third House: 1607 Carlisle Road

One of eight residential commissions by Philadelphia architect Charles Barton Keen in Greensboro, the Rossell House is a charming example of his work and stands as one of the first generation of homes constructed in Irving Park. The house was commissioned around 1919 by its first occupants, Cora Galloway Mebane (1891-1976) and Major John Ellis Rossell (1894-1939).

Major Rossell was a native of Washington, the third son of Brigadier General William Trent Rossell. His mother was Jane Graham "Jeannie" Ellis, a daughter of North Carolina Governor A.W. Ellis. Rossell entered the United States Military Academy at West Point in 1911. He graduated in 1915 and entered the Army as a Second Lieutenant with the Sixth Infantry.

Major Rossell is remembered as one of the few qualified aviators in the Army on the eve of World War I. His skills were too valuable to send overseas, so he remained in the United States, training pilots in San Diego, San Antonio, and Louisiana. He pioneered the use of radio communications in aircraft, but not serving overseas was one of the great disappointments of his life.

Major Rossell married a Rockingham County native, Cora Galloway Mebane, in 1917. They had two children, John Ellis, Jr., born in 1918, and Letitia Carter, born in 1920. After their marriage, he served as the commanding officer at Mitchell Field on Long Island in 1918, but the next year he resigned to accept a position at Penney and Long, Incorporated, a Greensboro-based regional dealer for the American Motors Corporation. In 1921, Penney and Long was awarded the sales rights for Dodge automobiles in Greensboro at their salesroom across Elm Street from the O. Henry Hotel. Cora's brother R. Jesse Mebane was the treasurer of Penny & Long; he also commissioned a home by Charles Barton Keen.

For the Rossells, Keen designed a handsome two-story frame Colonial Revival dwelling with a gambrel roof and a pent eave. Today, this house form is identified as Dutch Colonial, but when the Rossell House was constructed it was likely a casual blend of Philadelphia Georgian and

Craftsman features. Colonial details of the house include a central classical entrance flanked by sidelights with a transom and six-over-six window sashes with louvered blinds. Arts and Crafts details include the robust plaster porch columns and the original scroll-bracketed entry porch.

The Rossell family moved to St. Andrew's Road in 1922 and left Greensboro in 1929 when the Major took a job in Bridgeport, Connecticut, with Sikorsky Aviation. He died in Staten Island, but Cora survived several decades until her death in Wilmington, North Carolina.

The second family to call the house their home was that of Louise Wolf and Herman Cone. Cone was the son of Greensboro industrialist Moses Herman Cone, and when he purchased the house in 1922 he served as treasurer of Proximity Manufacturing Company and assistant treasurer of the Cone Export & Commission Company. Before taking residence in Irving Park, the Cones lived close to family interests near the intersection of Summit Avenue and Bessemer Avenue. The Cones commissioned Greensboro architect Harry Barton to nearly double the size of the house with a large rear ell around 1925. Barton was a well-known designer, having completed other high profile projects in the city, including the President's House at the Woman's College (now the Armfield-Preyer Admissions and Visitors Center at UNCG on Spring Garden Street) in 1923 and the Cone Export Building on Greene Street (today the home of the Community Foundation of Greater Greensboro) in 1924. The family quickly grew to include their sons, Herman Junior and Alan Wolf. The Cones remained at the Carlisle Road address until moving across the golf course to 806 Country Club Drive in 1937.

A number of subsequent owners included Anne and Benjamin Cone, Isabel and Sydney M. Cone, Jr., and Eleanor and Dr. C.R. Mills. Jackie and Hugh Humphrey acquired the home in 1968 from Jessie and Walter B. Elcock, and Jackie continues ownership today. The structure was inscribed to the National Register of Historic Places as part of the Irving Park Historic District in 1994. ❖



The Fourth House: 303 Wentworth Drive

The McAdoo-Sanders-Tatum House has long captured attention for its welcoming wrap-around porch, handsome granite stonework, and glittering lead-glass windows. The house at 303 Wentworth Street holds a special place in the history of Irving Park as likely its oldest home.

Architectural historians have long pondered the history of the house. Architectural historian Ruth Little-Stokes studied the house in 1976, which she described as “perhaps the earliest house in Irving Park,” a sentiment shared in 1995 by Marvin Brown, author of the Preservation Greensboro book, *Greensboro: An Architectural Record*. The opinion was likely rooted in how different the house looked from others in the neighborhood in terms of design, materials, and its unusual floorplan.

The history of the house as recorded through oral history and in legal documents only adds to the mystery. The land on which the house stands was part of the earliest development in Irving Park. Colonel Walter D. McAdoo purchased 140 acres of land in March 1890. McAdoo was a prominent citizen of the Gate City who built a reputation as a hotelier. The McAdoo Hotel was a primary fixture on South Elm Street from its construction in 1870 until he left its management in 1895. Neighbors recall a visit from a Ms. McAdoo around 1990 who recalled that her father built the house around 1895. A previous occupant of the house, Walker Rucker, believed the house was built around that time as the McAdoo’s farmhouse.

Gate City residents were fond of rural retreats in the late 19th Century. By maintaining separate urban and rural homes, residents could retreat to the countryside for weekends and holidays, enjoying wholesome living and cool nights. Perhaps Walter McAdoo had a modest farmhouse constructed in the 1890s as part of his retirement from the hotel. The location of the house at the crest of a broad hill supports such a theory, as early builders pragmatically selected the highest (and driest) sites for construction.

If an earlier house stood on the site, it was heavily remodeled by McAdoo’s son William by 1912. William was a real estate developer, having constructed an office tower on South Elm Street. City directories indicate that William was living on North Elm Street by 1913. With no other streets yet

laid out, North Elm Street was the nearest reference. Additionally, a 1916 plat map of the “Country Club Development” along Country Club Drive references the location of the “W.D. McAdoo Home” in 1916.

The earliest sections of Irving Park were initiated in 1911, and these first lots were centered south of the McAdoo tract. The second phase of development, with associations to the noted landscape architect John Nolen, was laid out in the mid-1910s. It included land north of the McAdoo tract, but not the land around the house. Wentworth Drive was likely a slightly later phase, in which the core of old farm was redeveloped around the house.

The residence blends Classical Revival themes of symmetry with horizontal lines of the Prairie style. Specifically, the post-on-pier front porch supports are characteristic of the South and East Asia-inspired Craftsman style. The wide overhanging eaves and low hipped roofline is linked to the low and horizontal lines of the Prairie style. The symmetrical façade with a main entry flanked by sidelights is common to the traditional forms of Classical Revival architecture. Interior appointments include a spacious living room with a grand mantel, a dining room with high wainscoting and a beamed ceiling, and a generous central hallway. The Mt. Airy Granite used in the foundation and landscaping were likely laid by legendary Greensboro stonemason Andrew Schlosser.

History and architecture reveal somewhat divergent narratives for the McAdoo-Sanders-Tatum House. History favors a construction date in the 1890s, but architectural evidence points to a completion date of 1912. Material evidence might one day be discovered in the bones of the house to reveal an earlier farmhouse that was absorbed into the early 20th Century structure.

The house was inscribed to the National Register in 1994 as a contributing structure in the Irving Park National Register Historic District. It was purchased by Katie and Brian Bode in 2013, and its restoration in 2014 was recognized by Preservation Greensboro through a Preservation Award. Guilford County designated the house as a Landmark Property in 2015. ❖



The Fifth House: 105 Sunset Drive

Clement Gillespie Wright (1864-1937) was a Greensboro native and descended from an old family. His great-grandfather Robert Lindsay was among the pioneers of Greensboro. In 1808 Lindsay bought a lot for \$52 at the northeast corner of Market and Elm streets and built a store. In 1897, Wright married Mary Joanna "Josie" Bernard (1874-1954). Josie's family had come to Greensboro from Norfolk, Virginia, when her father took a job as a railroad engineer in the 1880s. The couple had five children, but only Thomas Bernard and Annette Virginia survived childhood. Before their Irving Park home, the family lived in an ancient wood frame house on North Elm Street adjacent to the O. Henry Hotel, which Clement founded.

Wright was an attorney and real estate developer. He also served as a publisher through the Greensboro Publishing Company and president of Wright Hinge & Lock Company. He commissioned this grand Colonial Revival dwelling around 1919 and selected the prominent Philadelphia architect Charles Barton Keen to design it. Keen was actively overseeing a handful of other commissions in Irving Park at the time, and Wright's choice was both pragmatic and ambitious.

The two-story wood-shingled house features a classical entrance with a segmental arch and pilasters. The symmetrical façade is topped by a hipped roof with three dormer windows; it is flanked by one-story side wings topped with balustrades. The 6,932 square-foot residence includes features consistent with Keen's other designs, including French doors, Federal-era mantels, deep plaster cornices, and a grand staircase. The home contains a front-to-back living room, reception room, solarium, porch, dining room, and kitchen on the first floor. Eight bedrooms and five full baths are on the second and third floors. Remarkably, an oculus or "diffusing sash," a type of round skylight, is found in the hallway above the stairs, one of only two known to exist in Guilford County.

By 1930, Josie and Clement held court over an extended family who shared their house. Their son, Thomas, and his wife, Mary, had two young boys, Thomas Junior and Clement II. Mary's parents, Virginia and Thomas Bernard, and her sister Imogene moved into the home around 1925.

The Great Depression hit the Wright family very hard, and they left their home by 1931. The couple were living in the O. Henry Hotel when Clement

died in 1937. In 1933, the house served briefly, perhaps through a lease, as the home of J. Spencer Love, founder and president of Burlington Mills Corporation. The company relocated its headquarters to the Gate City from Burlington in 1935.

The second family to enjoy a significant time in the house arrived around 1935. Wilbert James "Nick" Carter and his wife, Christine, purchased the property from mortgage-holder Pilot Life. Carter was an executive with Burlington Industries and likely moved to the city following Spencer Love. Nick and Christine were married in Burlington 1926. When they arrived at their new home on Sunset Drive, the family consisted of two daughters, Nancy and Dorothy, and soon added a son, Wilbert James Carter, Jr., nicknamed "Jim." Their maid, Sally Martin, maintained her residence in the home with the family.

Carter and his brother, Harry, were natives of Wallace in Duplin County and graduates of the Textile School at North Carolina State College. He and his brother established Carter Fabrics Corporation in 1937. The company made a variety of fabrics, mostly rayon, nylon, and wool. The operation later merged with J.P. Stevens & Company, and by 1953 the combined company operated 38 textile plants in seven states, producing products ranging from sheer nylon to automotive upholstery. As they expanded their corporate interests, the brothers became major donors to N.C. State. The college awarded Nick Carter an honorary Doctor of Textile Science degree in 1943. In 1966 N.C. State named its new football field Carter Stadium in their honor (in 1979, it became Carter-Finley Stadium in recognition of Raleigh philanthropist A.E. Finley).

The Wright Residence was added to the National Register of Historic Places in 1995 as part of the Irving Park Historic District. The house has served as the residence of Debbie and Steve Vetter since 1990. ❖

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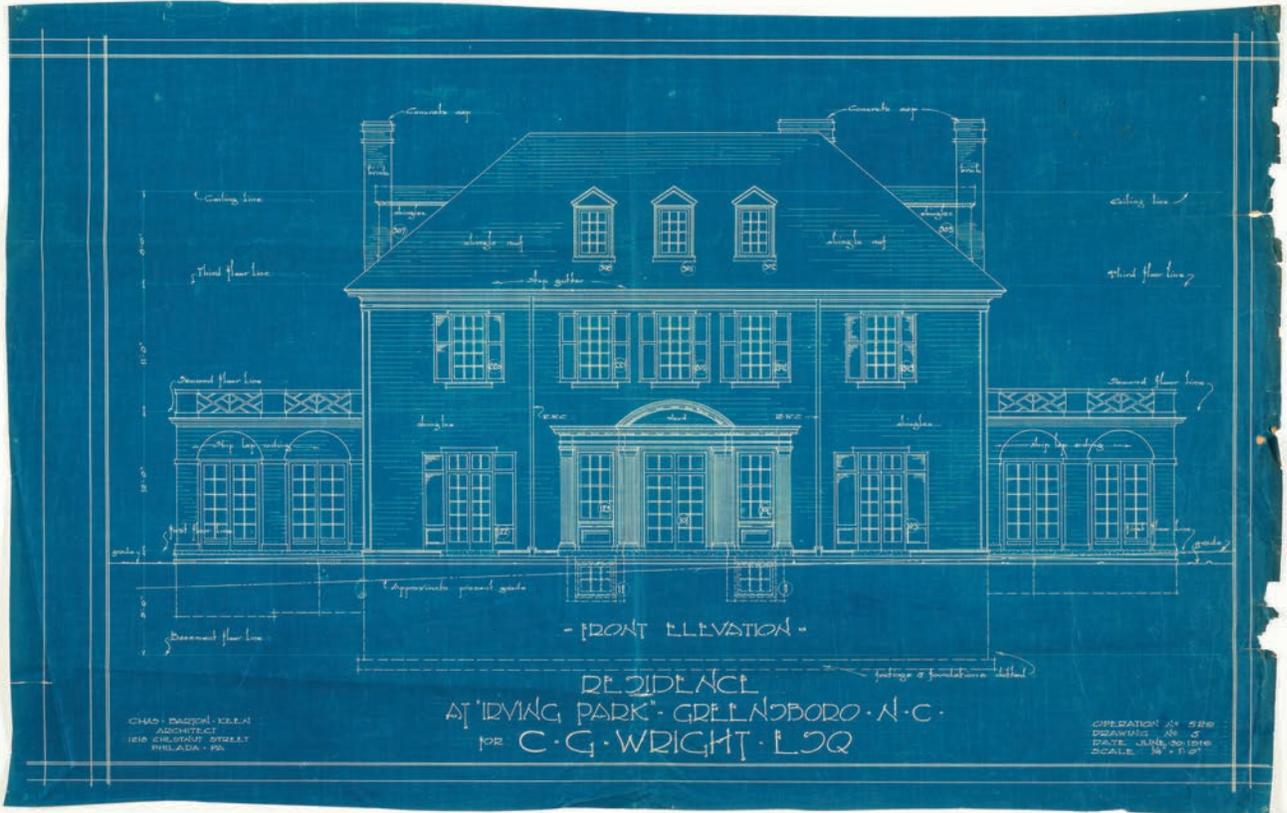
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Three Great Architects



Greensboro is fortunate to have associations with numerous talented and celebrated architects in its 200-year history. Beginning with Alexander Jackson Davis (Blandwood, 1846), the city has examples of local, regional, and international architects that express our community’s architectural identity. Drive down the streets of College Hill, Nocho Park, Sedgewild, or Sunset Hills, and the charm of our city’s architecture is articulated in the details, materials, and styles of our buildings.

Three architects are represented on this tour of Irving Park. Look closely at their work to understand how they utilized materials, forms, and styles in ways that contribute to our collective community style.



Charles Barton Keen (1868-1931) came to Greensboro around 1918, when he designed his third North Carolina commission, the grand McAlister House at 700 Country Club Drive. The McAlister House led to a flurry of additional commissions in Irving Park, including the Rossell residence at 1607 Carlisle Road and the Wright residence at 105 Sunset Drive, both on the tour. Keen secured a total of eight commissions in Irving Park between 1918 and 1924, including the Greensboro County Club.

Keen was born and educated in Philadelphia, where he studied architecture at the University of Pennsylvania. He travelled in Europe, worked

as a draftsman, and refined his craft. His earliest work was residential and included diverse styles popular during the period, including Spanish Revival, Colonial Revival, and Arts and Crafts. The homes were scattered primarily along Philadelphia’s Main Line. Keen was hired by a Winston-Salem client for the Tudor Revival-style Lasater House in 1909-13, followed by the Reynolda estate in 1912-17.

Keen was best known for suburban residences and estates as he participated in a national movement to leave the dirt and dust of the city for the clean and healthy air of the country. All of his Greensboro commissions fall into the category of Colonial Revival, sometimes inspired by the stucco walls, pent roofs, and Georgian architecture of Philadelphia. Many of his homes are inspired by the Arts and Crafts movement, with green tile roofs, sweeping rooflines, and wide porches. His Greensboro work is an important collection in North Carolina, representing his earliest commissions in the state and sometimes relating more to his Philadelphia portfolio than others in the Old North State.

After his Greensboro projects, Keen secured additional commissions in Winston-Salem and other locales around the state. Examples of his work can be found in Charlotte, Concord, Durham, and Pinehurst, and Roaring Gap. During the 1920s, Keen divided his time between Philadelphia and North Carolina and completed many projects with help from his protégé



Constructed 1921-1922, Charles C. Hartmann, architect.



Greensboro Public Library (Elon Law School),
Constructed 1960, Edward Loewenstein, architect.

...the charm of our city's architecture
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and on-site architect William Roy Wallace. Keen died in Bermuda in 1931, and most of his records can be found in the William Roy Wallace Architectural Papers in the Special Collections Research Center at North Carolina State University Libraries in Raleigh.



Charles Conrad Hartmann (1889-1977) moved from New York to Greensboro in 1921 to design the Jefferson Standard Building and established a successful and esteemed practice. With Greensboro's tallest office building as his calling card, Hartmann secured commissions that ranged from hospitals to banks, dormitories, and private residences.

Hartmann was born in New York. He served as an apprentice in the New York architectural firm of Warren and Wetmore, where he assisted in the design of Grand Central Terminal's main lobby ceiling, and also worked with the renowned firm of McKim, Mead and White. He studied evenings in one of many ateliers sponsored by New York architects and took architectural courses at Boston Tech (MIT), but did not enroll in a degree program. He returned to New York around 1913 and took a position with architect William Lee Stoddart, whose firm was commissioned by the Foor and Robinson Hotel chain to design two local projects: the Sheraton Hotel in High Point and the O. Henry Hotel in Greensboro.

Julian Price, the financier and vice-president of Jefferson Standard Life Insurance Company, was impressed by Hartmann's ability. He promised the young architect the commission for a 17-story office building that would serve as headquarters for the insurance giant on the condition that Hartmann open a permanent practice in Greensboro. Hartmann accepted

the offer and established his Greensboro office in 1921. He quickly won large commissions in Burlington, Fayetteville, Hickory, High Point, Thomasville, and Wilson. The motifs for these buildings ranged widely, from Neoclassical Revival and Art Deco office designs to Norman and Italian Renaissance residential motifs.

Perhaps his most famous composition is the elegant Art Deco façade of Greensboro's F.W. Woolworth Building, the site of the student sit-ins that began February 1, 1960. Hartmann also planned educational buildings such as James B. Dudley High School and the Greensboro High School, now known as Grimsley. Hartmann did not necessarily have a signature style, but his designs often showcased an attention to detail that might have evaded other architects in the region. Examples include the Solomonic columns of the Hudson House at 801 Woodland Drive or the textured exterior stucco of the Hartmann House at 206 Meadowbrook Terrace.

Hartmann was a member of the North Carolina Architectural Association, serving as its president, and the North Carolina Chapter of the American Institute of Architects. He played a key role in uniting the two organizations in the 1940s. He was also a member of the Greensboro Chamber of Commerce, chairman of the City of Greensboro Board of Building Appeals. He held membership in several civic organizations such as the Greensboro Country Club, Greensboro Lions Club, Knights Templar Masons, Manufacturer's Club, the Rotary Club, and the Shriners. During his career, Hartmann employed young architects, including Edward Loewenstein, who became one of Greensboro's leading modernist designers in the postwar era.

IRVING PARK



Edward Loewenstein (1913-1970) was a native of Chicago who moved to Greensboro in 1945 to join his wife, Frances Stern. Frances was a native of the Greensboro area and provided access to a large social network. Loewenstein secured design commissions for both residential and commercial projects that expanded Greensboro's architectural tradition in the mid-20th Century through the introduction of new materials, styles, and spacial arrangements.

Loewenstein earned a Bachelor of Architecture degree from the Massachusetts Institute of Technology in 1935. Upon arriving in Greensboro, he established his firm in 1946 and in 1953 began a partnership with Robert A. Atkinson, Jr., that continued until his death. Over the course of their career together, Loewenstein and Atkinson produced more than 1,600 commissions, including residential, commercial, and industrial structures.

In addition to his designs, he is remembered in the community for his commitment to diversity through the hiring of African-American architects and design professionals, including MIT classmate William Streat, who later joined North Carolina A&T State University's faculty. Other practicing architects such as W. Edward "Blue" Jenkins and Clinton E. Gravely were included as part of the architect's team. In addition to hiring diverse colleagues, he provided hundreds of internships to both female and male students. He taught architectural history and studios at the University of

North Carolina at Greensboro and offered hands-on studios that resulted in the construction of student-designed structures dubbed "commencement houses."

Loewenstein and Atkinson cultivated projects across the region, including Blowing Rock, Chapel Hill, Lumberton, Fayetteville, Mount Airy, and Jacksonville. His most notable works in Greensboro are his architecturally adventurous commissions, including the Martha and Wilbur Carter House (1950-51), Greensboro's first Modern residence incorporating passive solar functions. His own home, the Frances and Edward Loewenstein House (1954), featured local materials incorporated into slanted exterior walls and ceilings with broad overhangs. The Greensboro Public Library (1964), a groundbreaking civic building, incorporated public art by Gregory Ivy of the Woman's College Department of Art. It now houses the Elon University School of Law.

An active supporter of the Weatherspoon Art Museum, the Friends of the Library, and Preservation Greensboro, Loewenstein additionally served as the editor of *Southern Architect*, the official publication of the North Carolina Chapter of the American Institute of Architects. Although his Modern design commissions are an important legacy to Greensboro and North Carolina, Loewenstein's greatest contribution was the training he provided for a number of architects and designers who might have been marginalized from broader practice. He died of a heart attack at the age of 57.

Photo circa 1923.



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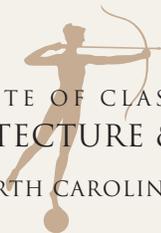
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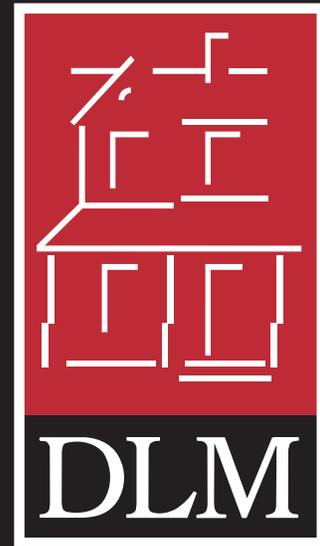
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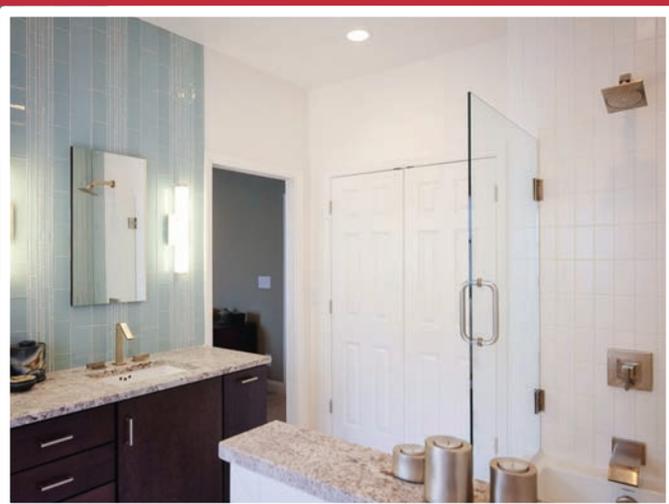
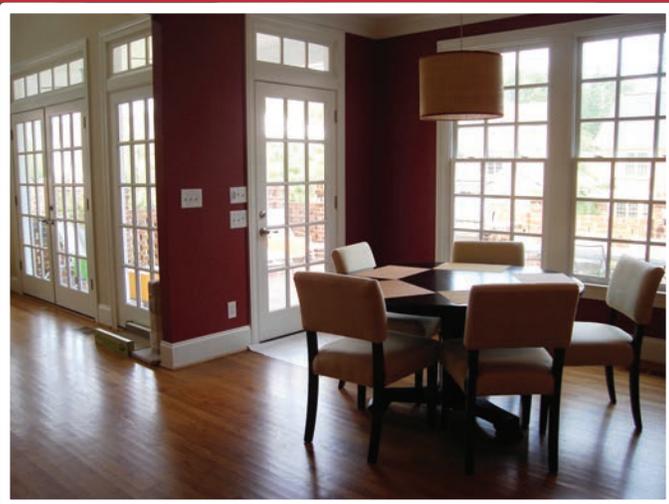
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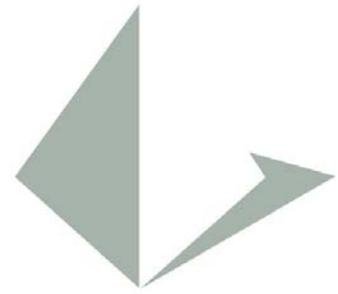
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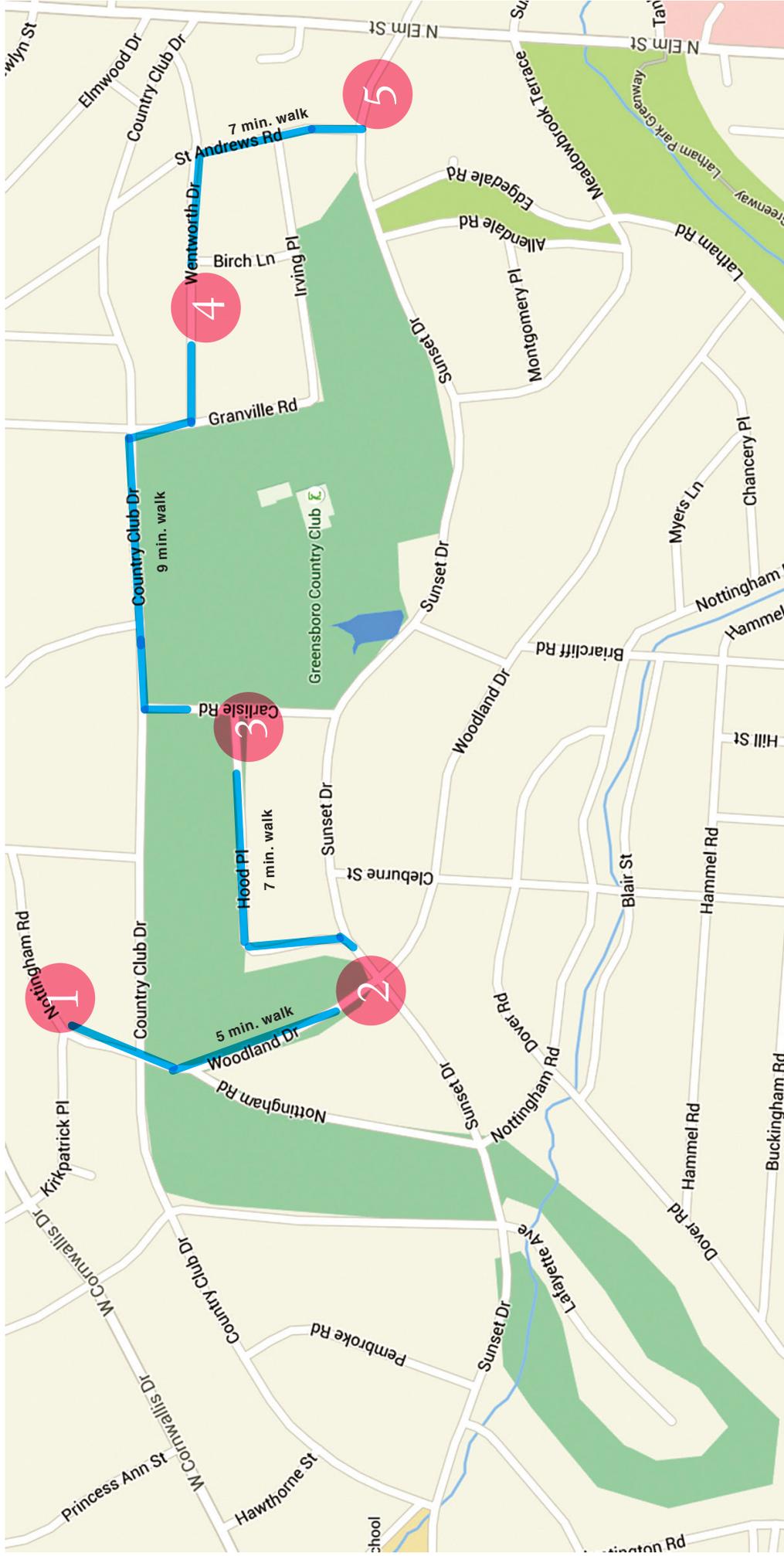
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