

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: Morris and Rose Greenwald House

Other names/site number: _____

Name of related multiple property listing:

Mid-Twentieth-Century Modern Residences in Connecticut 1930-1979

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 11 Homeward Lane

City or town: Weston State: CT County: Fairfield

Not For Publication: Vicinity: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 ___ 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 ___ 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 local

Applicable National Register Criteria:

 X A B X C D

_____ Signature of certifying official/Title:	_____ Date
_____ State or Federal agency/bureau or Tribal Government	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
_____ Signature of commenting official:	_____ Date
_____ Title :	
_____ State or Federal agency/bureau or Tribal Government	

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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:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>2</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u>1</u>	structures
<u> </u>	<u> </u>	objects
<u>2</u>	<u>3</u>	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

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7. Description

Architectural Classification

(Enter categories from instructions.)

Modern Movement _____

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Steel, Glass, Brick, Aluminum_____

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

The Morris and Rose Greenwald House is a single-story, rectilinear box-shaped residence designed by Ludwig Mies van der Rohe (1886-1969) for the Greenwalds in 1955 (Photograph 1). The flat-roofed brick, steel and glass building is located on a terraced and wooded lot bordering the Saugatuck River in suburban Weston, Connecticut (Figure 1). It is one of only three residences completed by Mies in the United States and the only one on the east coast.¹ The original design was expanded in 1960 by Mies to add two bays to the original 11 bay design (Photograph 2). The New York firm of Peter L. Gluck and Associates added two detached pavilions and a pool in 1981-82; and the successor firm of Peter Gluck and Partners completed a “second addition” connected to the original block and the renovation of the interior spaces in 1988-89. This second addition expanded the original rectilinear plan into an L-shape by adding a master suite set on a basement, which also allowed for enlarged kitchen and dining areas (Figure 2).

¹ Some of the language for this nomination was adapted from the original National Register nomination completed by Carmen Bambach and Nils Kerschus in September of 1982. At that time, the SHPO approved the listing, but the Keeper of the National Register rejected the nomination based on, “The fact that the analysis of the Greenwald House has not yet been undertaken by the major critics on Mies and 20th century architecture means that the historical perspective required to establish exceptional significance is not available at this time.”

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Narrative Description

Setting

The house sits atop an elevated berm approximately 400 feet from the street and overlooking the Saugatuck River. It is accessed by a long, curving asphalt driveway that leads east and then turns south from Homeward Lane to a parking area northeast of the house (Photograph 4). The wedge-shaped parcel encompasses 5.35 acres on the southwest side of Homeward Lane. The river forms the eastern and southeastern boundary approximately 650 feet southeast of the house. To the north of the house, a narrow rivulet flows east under the driveway and into a small pond surrounded by trees and bushes. It is bounded by similarly sized lots with more conventionally designed private residences on the north, west, and southwest.

The landscape is structured in multiple levels, with the house, a pool house and guest pavilions and an in-ground pool occupying the middle level (Photograph 5). Original elements include a low, Z-shaped fieldstone retaining wall that defines the terrace north of the pool and east and north of the house (Photograph 3). Stone walls mark the original western property boundary and continue to the north of the rivulet crossing back over toward the house to the south. A rectilinear bluestone patio marks the entrance to the main elevation on the eastern elevation and is outlined by steel framing. The house is bordered on the north by a stone retaining wall separating it from the driveway/parking area and includes two lateral sets of stone stairs leading to the main entrance and side entrance of the ell.

Apart from the retaining wall, original patio and stone boundary walls mentioned above, no other part of the current landscape plan is original to the design. The original landscaping was typified by sculpted evergreen shrubs and multi-colored flower beds. It was not designed by Mies and showed no relationship to the house, which was intended to stand amidst an unfussy environment with natural grasses. With its neat arrangement of rocks, carefully manicured lawns, and carefully placed native trees, the landscape appears to have been returned to the original intent of the architect (Photograph 4).

Additional patios surround the pavilion additions on the east and west sides of the pool pavilion and connect the two buildings. They also form a narrow border surrounding the pool. These are constructed of square bluestone blocks set in a framed bluestone grid pattern designed to mimic the steel cruciform screen connecting the two buildings (Photograph 5).

Exterior

The Greenwald House exemplifies the Modern Movement and in particular the International style of architecture with its flat roof, rectangular plan, and welded steel frame resting on a low concrete slab (Figure 3). The single-story residence is characterized by glass walls framed in a grid of painted steel flanked by two unbroken brick end walls (Photograph 6). The 1960 building measures

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approximately 73' x 28' in area and 10.5' in height. The flat roof is covered in rolled composite rubber material and a low, metal-clad chimney with a flat metal cap extends through the central part of the roof toward the southern third of the building. The connector portion of the ell measures approximately 16' x 10' and joins into the original box between the third and fourth bays. This leads to the brick glass and steel addition that includes a study/office and master suite that measures 25' x 30'.

The main (east) elevation is composed of a system of thirteen bays divided by fourteen longitudinally projecting steel I-beam mullions welded to the water table and lintel. A projecting fascia bolted into the upper portion of the lintel defines the roofline. All but the central (seventh) bay have a large, plate glass window set above a smaller movable hopper sash at the bottom. The seventh bay contains a glass and steel double-leaf door which serves as the primary entrance into the house (Photograph 7). All of the glass panels are framed by a thin strip of glazed, unpainted aluminum and all of the exposed steel has been carefully ground down to remove weld marks, coated in zinc, and painted white.

The west elevation is a mirror of the facade except that the service entrance, consisting of a double steel framed glass door, is located in the northernmost bay. An ell connects to the main block through the third and fourth bays, effectively changing the plan from a rectangle to an "L". The flat-roofed connector is flanked by the second and fifth bays, which were altered to conform to the wall pattern of the new addition (Photograph 8, Figure 4). This connector has steel framing with "Hope's steel windows" with horizontal cross bars arranged similarly to the main block.² These divide the walls into four rectangular windows per bay.³ Each bay has a movable hopper, once again drawing inspiration from the original design (Photograph 9). This connector leads to a single-story, flat-roofed addition composed of brick, glass, and steel designed in a manner that compliments Mies' original design. The southern and western walls of the addition continue the glass and steel pattern on the connector while the northwest corner, north and east walls are composed of a brick that is similar to the original. A wide fascia board lines the roof beneath the slight projection of the lintel and a water table sits atop the slightly elevated poured concrete basement that is found only beneath the addition. At the northwest corner of the building there is a set of stepped glass and steel window cubes arranged to align with the lateral members of the curtain wall. These project from the brick wall at the corner and provide light to the bathroom within (Photograph 10).

The north and south elevations of the original building are identical, consisting of unbroken brick walls with the water table and lintels standing flush against the masonry. The south side of the building is identical to the original design (Photograph 11). On the north side of the building, the original brick end wall is located south of the glass and steel wall of the connector and blind brick wall of the addition (Photograph 12).

² "Hope's steel windows" was a specification referenced in Peter Gluck and Partners, Ojeda, Oscar Riera, ed. *Ten Houses (The Ten Houses Series) "Mies House Pavilions and Second Addition"*, Gloucester, MA: Rockport Publishers, 1997, 248.

³ Peter Gluck and Partners, Ojeda, Oscar Riera, ed. *Ten Houses (The Ten Houses Series) "Mies House Pavilions and Second Addition"*, Gloucester, MA: Rockport Publishers, 1997, 248.

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Interior

The interior plan of the Greenwald House includes three bedrooms, two and one-half bathrooms, a central living area, a dining area, study, and kitchen on a single story. This includes 1,971 square feet from the 1960 building and 891 additional square feet from the 1989 addition. A basement level, also dating from 1989, added 914 square feet of additional space, of which 650 is finished (Figure 5).

The central portion of the house contains the main entry leading from the east into the living room; the northern third contains a dining area and kitchen with two bedrooms flanking a small bathroom to the south.⁴ On the western elevation between the third and fourth bays, a corridor connects the main block to the addition. The corridor leads to a small study and bedroom suite northwest of the original house. This corridor is bifurcated by a low wall that divides the stairwell to the basement (containing a playroom, laundry and mechanicals) on the north and the connecting corridor to the south.

The circulation plan includes no hallways in the technical definition of the word and few doors; therefore, the plan flows from one room to the next with spaces delineated by partitions arranged to provide privacy but maintain fluid movement between the spaces between the spaces. These partitions are stand-alone, solid-core doors that have been painted or clad in European white oak veneer or built-in closets that were originally white oak but are now either painted or clad in European oak veneer.

On the interior, the structural I-beam mullions are faced with mill-finished aluminum. These are allowed to stand flush with the frames and glass plates of the windows and doors. The fourteen mullions support fourteen transversal I-beams, which in turn sustain the weight of the metal roof deck (Photograph 13). The surface of the brick end walls has an untreated look, as though they were exterior walls. Interior partitions are simple doors that were painted or clad in oak veneer.

The floor in the sleeping areas is covered in custom wool carpet. In the public spaces such as the kitchen the floor is covered in linoleum, while the floors in the dining and living areas are travertine.⁵

Beginning on the south end of the house there are modestly sized bedrooms flanking a central bathroom that is accessed from both rooms through flat painted doors (Photograph 14). In each, the south walls are brick and exterior side walls are glass (Photograph 15). On the north side of each of these spaces, thin doors are used as offset partitions to provide privacy, but there are sliding wood doors between the rooms and living area (Photograph 16).

⁴ This originally included the master bedroom and bathroom, kitchen and laundry boiler room. Most of the functional spaces, such as bathrooms, furnace and closets, are relegated to the core of the house without access to sunlight or natural ventilation.

⁵ Red quarry tiles were originally used in the utility spaces.

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Moving north, the living area measures 25 feet by 28 feet and is the focal point of the house. The southern freestanding wall is located between smaller transverse wood panel partitions and features the fireplace, centrally located on a low brick hearth, which runs continuously from one end of the wall to the other (Photograph 17). Flanking the fireplace are two recessed rectangular spaces for logs and other materials (Photograph 18). Overhanging the hearth is a row of six suspended European oak panels (these replaced the original and more rustic red oak that was used). Four of these function as doors to built-in closets, while the others conceal the fireplace flue. The north wall opposite the fireplace consists of a partition clad in the same European oak panels that serve as closet doors, while the east and west walls consist of glass curtain walls.

The dining room and kitchen spaces occupy the northern third of the house and are arranged with the kitchen on the far northern end (Photographs 19). The same transverse wood panels used on the south end of the living area are mirrored on the north and south walls of the dining area. A low granite topped storage island forms a break between the connector to the addition and the dining area (Photograph 20).

The galley kitchen occupies the far northern end of the original building with modern cabinetry forming the partition between the kitchen and dining area to the south (Photograph 21). The partition between the kitchen and dining area contains the sink as well as wooden storage units with foldable panels set into a central storage tower which allows for the space to be opened up or closed based on need or use (Photograph 22).

Second Addition

A low counter is used as a stair wall on the south side of the corridor which leads straight through to the master suite (Photograph 23). On the north side is the stairwell that has a simple railing and steps trimmed with metal treads (Photograph 24). A narrow office area on the north side of the corridor features a raw edge, built in desk on the east wall beneath shelving (Photograph 25). Storage is built into the north wall, which also provides access to two walk-in closets. A partial partition wall allows access into the master suite to the west. The walls of the master suite are glass on the south and west sides (Photograph 26). The bathroom at the northwest corner uses an opaque glass screen to provide privacy and a partially open glass wall to provide natural light into the space (Photograph 27).

Outbuildings

Garage (1960, Contributing Building)

A single-story, flat-roofed brick garage imitating the style of the residence is located to the northwest (Photograph 28). It has a flat, wooden fascia beneath the cornice and a single, large garage door that faces east toward the paved parking area/driveway. This was mentioned in the letters from Mies' office and likely was designed in tandem with the 1960 addition.

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The pavilion and guest house added 2,050 additional square feet and include two bedrooms, a kitchen, kitchenette, restroom, bathroom and meeting room/pavilion (Figure 6).

Pool pavilion (1982, Non-contributing Building)

This single-story, flat roofed building consists of glass walls and a flat roof. Architect Peter Gluck has said that he drew inspiration from Mies' Barcelona Pavilion (1929) as well as from Japanese architecture to design these additions. The interior includes a meeting space, restroom and a small galley kitchen (Photograph 29) all set on a central raised platform trimmed in oak. The interior wall is clad in American oak panels (Photograph 30). The glass wall panels collapse into glass pockets surrounding the platform, thus allowing the interior and exterior spaces to remain fluid (Photographs 31 and 32).

Guest House (1982, Non-contributing Building)

This building is located immediately to the southeast of the pool pavilion and is connected to it by a long partition wall of gridded steel composed of steel angles joined together to form repeating squares (Photographs 33 and 34). The flat roof is supported by white painted steel cruciform columns resting on concrete footings covered with native bluestone paving, which continues outdoors, forming the patio that joins with the pool pavilion and surrounds the swimming pool. The exterior partition walls are built of brick, while the interior partition walls and cabinets are built of oak. Floors are covered in carpeting and bluestone around the edge of the platform. The guest house includes two bedrooms with "Murphy" beds set into the oak paneled interior walls (Photograph 35). A Japanese spa bathroom with a deep soaking tub and shower is found at the center of the building and is accessed from either bedroom (Photograph 36). The walls and floor are clad in 1"x1" ceramic tiles.

Pool (1982, Non-contributing Structure)

An oblong pool is sited southeast of the original house and east of the pool pavilion.

Integrity

The Greenwald House remains on its original site within a relatively unchanged private suburban setting. The alterations to the Greenwald House reflect adaptations to daily living in an affluent, suburban neighborhood and have not radically changed the basic appearance of the original design. The first alteration to the house was the addition of its northernmost bays in 1960 also designed by Mies, who in effect modified his original plan to allow the owners extra living space. This change is within the period of significance. The addition came at the expense of vertical symmetry of the principal elevation and the fluidity of the interiors open spaces both of which were found in the original design. This alteration also made the original low, unobtrusive chimney taller to correct its faulty performance.

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The addition of a master bedroom suite and the reorganization of some of the interior elements to accommodate a full-time family do not detract significantly from the integrity of the original “box” of Mies’ house, which retains the original form, massing, and a proportion of the original plan. Many of the most important character-defining features including the steel framing, brick end walls, and specific interrelationship of materials remain intact. The discrete addition of the pool and guest houses also allow the original structure of Mies’ design to remain clearly visible in this revised composition.

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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.
- 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

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Areas of Significance

(Enter categories from instructions.)

Architecture

Social History

Period of Significance

1955-1960

Significant Dates

1955: House constructed

1960: Completion of Mies addition

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

van der Rohe, Ludwig Mies (1886-1969)

Gluck, Peter (1939-)

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

The Morris and Rose Greenwald House is significant at the state level under Criterion A for its associations with mid-20th century Modern design which proliferated among the intellectual, artistic and progressive thinking communities of Connecticut and under Criterion C for Architecture as a direct example of a design created by one of the founding members of the Modern Movement. Under Criterion A, this is one of only three houses designed by master architect Ludwig Mies van der Rohe in the United States and the only one that continues to be used as a residence. Although hidden for several decades before being rediscovered in the early 1980s, the influence of Mies van der Rohe on Modern architecture in Connecticut is undeniable and the ideas espoused by the Bauhaus movement drove the work of generations of architects. As such, it considerably contributes to the historical context themes described in the *Modern Architecture Movement as shown in the Mid-Twentieth Century Modern Residential Architecture in Connecticut, 1930-1979 Multiple Property Documentation Form* (MPDF). Under Criterion C, the Greenwald House is an excellent representation of the mid-twentieth Modern Movement, specifically the International style. It meets the requirements for listing under property type Number F.1 Box, as defined in the MPDF.

The period of significance begins in 1955 when the house was constructed and ends in 1960, when the Ludwig Mies van der Rohe extension was completed. This period encompasses the networking between the Greenwald family and Mies, which led to the design commission, and the collaboration with Mies' colleagues, which influenced future designs. In 1982, architect Peter Gluck added two discrete pavilions and a pool. Since these buildings are separate from the original house and outside of the period of significance established by the MPDF, they do not yet contribute to the significance of the property. The "second addition" and renovation also completed by Gluck in 1989 is discretely attached to the original block and is counted as part of the original contributing building.⁶ These additions to the property do not meet Criteria Consideration G, for exceptional significance of a property less than 50 years old.

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

Criterion A: Social History

At the time that the Greenwald House was being designed and built, the local architectural community in Fairfield County, Connecticut was proliferated by a network of master architects working in the Modern style. Centered in New Canaan, the "Harvard Five" -- Marcel Breuer, Eliot Noyes, Philip Johnson, and John Johansen -- all took inspiration from the work of the Bauhaus School. Mies van der Rohe, who succeeded Walter Gropius (1883-1969) as director of the Bauhaus

⁶ Since the additions by Peter Gluck and Partners have received widespread acclaim from a number of scholarly magazines, it is recommended that they be included as contributing once they reach 50 years of age. It is unlikely that they would be considered exceptionally significant at this time.

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from 1930 until its closure in 1933 was considered by many of these Modern architects to be one of the masters of the Modern movement. The design for the Greenwald House was based on Bauhaus principles of architectural function, structural efficiency and the use of inexpensive housing to solve social problems. Research into planning for the house showed that the design was created by Mies in concert with architect Gustave Iser (1896-1979) who was known for his public housing developments, and two men in Mies' office who went on to become notable Modernists in their own right - Joseph Fujikawa (1922-2003) and Gene Summers (1928-2011).

The Greenwald House

The Greenwalds commissioned Mies through Morris' brother Herbert Greenwald (1915-1959), who was a real estate developer in Chicago. Herbert was an important catalyst to Mies' career in America. In 1944, the architect was introduced to the young property developer and at age 60 he began a new career as a designer of Modern apartment blocks and administrative offices. As Martin Pawley wrote in his biography of Mies, "Herbert Greenwald was more interested in erecting monuments than in making more and more money" – a quality Mies no doubt respected in the developer.⁷ Mies was hired by Herbert to design several large-scale apartment buildings in that city including: The Promontory at 5530 S. South Shore Drive (1949); 860-880 Lakeshore Drive (1949-1951, listed on the NRHP in 1980); 900-910 North Lakeshore Drive "Esplanade Apartments" (1953-1956) and the Lafayette Park Urban Renewal Project (1955 to 1963, Detroit, MI.).

Despite the considerable disparity in Herb and Mies' ages the two men got on well. The result was a fruitful collaboration that lasted until Greenwald's untimely death in an airline crash at age 43 in September 1959. Local papers reported that Herb was flying from Chicago to New York to visit his brother Morris in Weston when the crash occurred.⁸

Morris and Rose Greenwald appear to have been intimately involved in the workings of New York intellectual and cultural society. What little information that could be found on the couple revealed that Morris M. Greenwald served as finance director of the Welfare Council of New York prior to being named director of the Joint Defense Appeal, the fundraising arm of the American Jewish Committee and the Anti-Defamation League in September of 1959.⁹ Prior to Weston, they lived in Westport on Compo Road and Morris was listed in local directories as a "public relations man" working in New York.¹⁰

Planning for the Greenwald House began in 1952 and took nearly three years to meet site, space, and budgetary constraints before construction began. It was clear that the project was important to

⁷ Martin Pawley, *Mies van der Rohe*, New York, NY: Simon and Schuster, 1970, 17.

⁸ "Air Crash Probe Centers on 2 Surviving Crewmen" *Bridgeport Post*, February 9, 1959, 5.

⁹ "Morris M Greenwald Named Director of Joint Defense Appeal – Served with American ORT" *Jewish Telegraph Agency Bulletin – Daily News Bulletin*, Volume IVI, No 212, September 15, 1949.

<https://www.jta.org/archive/morris-greenwald-named-director-of-joint-defense-appeal-served-with-american-ort>

¹⁰ Westport, Saugatuck, Greens Farms, Weston, Wilton Directory, New Haven, CT: The Price & Lee, Co., 1956), 265.

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Mies and those he worked with since it would be his only residential commission on the east coast. A letter from architect Joseph Fujikawa (1922-2003) to Herb Greenwald, stated, “As you know we are particularly anxious to have a good house since it will be the first Mies House in the east and, no doubt, will attract much attention.”¹¹ The Los Angeles-born Fujikawa was educated at the University of Southern California and graduated from the Illinois Institute of Technology. He began working in Mies’ office shortly after and worked closely with the architect on several important commissions including the Promontory Apartments. He took over the firm after Mies’ death in 1969 and the changed the name of the firm to Fujikawa, Contrerato, Lohan & Associates in 1975.¹²

In March of 1952, details of the house design were being managed through New York based architect Gustave Iser (1896-1979), who appeared to be serving as a local representative for Mies in New York. Iser wrote Mies and Herbert Greenwald to go through an itemized list of requests from the couple including a fireplace in the living room, a coat closet, and an agreement to eliminate the garage as part of the house. The budget for the house was expected to be under \$25,000 and the omission of the garage from the plan would help meet that target number (a separate building was planned). Iser asked that Mies send along the plans for the McCormick House so that “this office can provide final working drawings of the typical details, heating, electric...while your office is consolidating the design and the layout of the house.”¹³ Gustave Iser designed religious and institutional buildings and was known for his work with Clarence Stein from 1925-1931 on Sunnyside Gardens and Phipps Gardens in New York.¹⁴

There is no doubt that Mies had a direct hand in the design of this house as seen in his sketch of the building (Figure 7). In a March 1952 letter to Gustav Iser from architect Gene R. Summers (1928-2011), Summers indicated that the McCormick house could not be copied because a site had yet to be chosen. Also, he stated the McCormick house was a special house and therefore this one needed to be as well. Summers wrote, “Mr. van der Rohe was not happy at all with the early plan which Herb felt was satisfactory. That plan was really a take off of the preliminary plan for the row house and after further study, we felt quite unsatisfactory architecturally.”¹⁵ From this letter it is clear that while the structure of the row house, 860-880 Lakeshore Drive and the McCormick House all share elements, Mies wanted each design to have its own unique identity.

By 1955, it seems that a site and plan had both been set. Fujikawa wrote to Morris Greenwald in May of that year to finalize details of the placement of the kitchen and master bedroom. The

¹¹ Letter from Joseph Fujikawa to Herbert Greenwald, October 19, 1951, Mies van der Rohe Archive, Museum of Modern Art.

¹² “Joseph Y. Fujikawa, 81”, *Chicago Tribune*, January 30, 2004. Accessed online April 28, 2024
<https://www.chicagotribune.com/2004/01/30/joseph-y-fujikawa-81/>

¹³ Memorandum from Gustave W. Iser to Mies Van der Rohe and Herbert Greenwald, March 10, 1952, Mies van der Rohe Archive, Museum of Modern Art.

¹⁴ “Gustave W. Iser, 83 Architect Noted for Housing Projects” *New York Times*, October 30, 1979. Accessed online April 29, 2024. www.nytimes.com/1979/10/30/archives/gustave-w-iser-83-architect-was-noted-for-housing-projects.htm.

¹⁵ Letter from Gene Summers to Gustave Iser, March 19, 1952, Mies van der Rohe Archive, Museum of Modern Art.

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finalized site plans were completed by Gene Summers at the end of May 1955.¹⁶ Contractors and fabricators were discussed, and the position of the house was finalized. Summers was debating with Greenwald about the use of brick vs. wood for the end walls. Greenwald's preference for brick won in the end. The idea of using cork floors was also discussed as it was the same material used at the McCormick House but was ultimately discarded in favor of carpeting and red quarry tiles. The Texas-born Summers was known as Mies' "right hand man" and was instrumental in the design of the Seagram Building, 375 Park Avenue in New York (1958, NRHP 2006). Summers left Mies' office in 1967 to head C.F. Murphy and Associates, where he went on to design Chicago's McCormick Place convention center in 1971. In 1989 he became the Dean of Illinois Institute of Technology's College of Architecture.¹⁷

Many of the letters between Fujikawa and Summers were on letterhead for the architectural office of "Mies van der Rohe and Philip Johnson 219 East 44th Street, New York". In 1955, when the Greenwald House was completed, Mies, then in his early seventies, was working alongside Johnson on the what would be his most famous commission – the Seagram Building in Manhattan (NRHP 2006).

The general contractor for the Greenwald House was John Heinrich of Chicago, who was also involved with other Mies projects including the Farnsworth House, 860 to 880 Lakeshore Drive, and the Lafayette Park Urban Renewal Project (1955 to 1963, Detroit, MI).

When the need for certain alterations to comfortably live in the house became apparent, the addition of the two northernmost bays in 1960 provided just that and allowed for some resolution of issues related to the original design. This addition also allowed for the utilities to be transferred to the new addition which eliminated the northern utility core. This gave more room for the kitchen as well as more closet space for the master bedroom.

The Greenwalds stayed in the house for nearly thirty years before selling it to SueEllen and Warren Haber in 1981. The Habers used the house as a weekend retreat as well as a meeting and entertaining space for visiting executives. They added two discrete pavilion and a pool designed by the New York based firm of Peter Gluck and Associates. Prior to the Haber's ownership, the house remained unpublished and relatively unknown to the architectural community. This changed when the new owners applied to the Zoning Board of Appeals for approval of construction of separate living quarters and variances for setback allowances. Both were granted after Attorney William G. Rhimes argued that an addition to the house would destroy the original plan as designed by Mies. Attorney Rhimes indicated that this may have been one of the first times that ZBA granted a hardship on the grounds of architectural significance.¹⁸

¹⁶ Letter from Gene Summers to Joseph Fujikawa, May 31, 1955, Mies van der Rohe Archive, Museum of Modern Art.

¹⁷ Fred Bernstein, "Gene Summers, Modernist Architect, Dies at 83" *New York Times*, December 20, 2011. Accessed online. <https://www.nytimes.com/2011/12/21/arts/design/gene-summers-architect-with-mies-van-der-rohe-dies-at-83.html>.

¹⁸ "Mies House Rediscovered", Connecticut Trust for Historic Preservation News, Winter 1984, Volume VII, No 1, p 9.

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Richard and Jane Wright Wolf purchased the house in 1987 with the intent of living there full time and raising their family in the house. They again commissioned Gluck to complete the sensitively designed second addition, which added space without substantively detracting from the shape or massing of the original structure.

Mies' Residential Commissions

As one of only three houses designed by Mies in the United States, the Greenwald House embodies the aesthetic principles which Mies first explored and developed in his towering apartment blocks, but also evokes the social consciousness of design which the Bauhaus school championed. The Greenwald House was modeled on the prototype of Mies' Row House and was used to design the McCormick House – both concepts of inexpensive classless housing which Mies developed in Chicago in 1951 and 1952 respectively.

The Farnsworth House (1951, NRHP 2004, NHL 2006) is perhaps the best known of Mies' residential works, but it was not designed as a home for family living. Instead, it served as a luxurious weekend retreat resulting in a single room, floating glass box featuring substantial steel columns welded to the edge of a travertine terrace and floor. The inside and outside blended seamlessly but it was not a practical space. The McCormick House (1952) was designed for another man associated with the 860-880 Lakeshore Drive (1951) project, Robert Hall McCormick III and his wife the poet Isabella Gardner. McCormick came from a prominent Chicago family but was working alongside Herb Greenwald developing several important properties with Mies serving as architect. The plan of the McCormick house is composed of two of Mies' proposed row houses arranged to create separate wings for the parents and children. McCormick attempted to sell and promote these modular homes, but there was not enough interest to begin construction.¹⁹ Nevertheless, the house was a prototype of a series of affordable modular houses that Greenwald and McCormick hoped to build in the western suburbs of Chicago.²⁰ It was moved off of its original site in 1994 and now occupies a site at the Elmhurst Museum in Elmhurst, Illinois.

When comparing the Greenwald House with the more elaborate Farnsworth and McCormick houses, it is clear that the Greenwald House retains the spirit of the architect's original intent. It was the simplest of Mies' three residential commissions and its sensitive adaptations have resulted in the continuation of its residential use.

Criterion C: Architecture

The Greenwald House remains an outstanding example of the property type F.1 Box identified in the Mid-Twentieth Century Modern Residences in Connecticut MPDF. It displays many of the hallmarks of the Bauhaus style including glass corners, flat roofs, honest materials and expressed structural elements. It is the only residential work in Connecticut completed by Mies van der Rohe,

¹⁹ "McCormick House 1952 – 1959" Elmhurst Art Museum, <https://elmhurstmuseum.org/architecture/history>. Accessed online April 20, 2024.

²⁰ Ibid.

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one of the early members of the Bauhaus movement, which brought the International style to the United States. In its original form, the Greenwald House was the Miesian ideal, with its frame of exposed steel, glass and brick walls, and simple rectangular footprint. On the interior, the open plan with freestanding walls, which created a continuous flowing space, epitomized the quintessential H-shape of the Miesian plan.

It remains an outstanding example of the Bauhaus design influence that shaped the Modern Movement. The hallmarks of the style as expounded at the Bauhaus where Mies taught and acted as Director from 1930 to 1933 included glass corners, flat roofs, honest materials, and expressed sculptural elements. Although the school closed in 1933 because of the political climate in Germany, it's teachings and methods continued to exercise a great influence throughout the world especially in the United States.

The same structural pattern of glass and vertical steel mullions was taken from 860-880 Lakeshore Drive – some scholars have gone so far as to say that surplus pieces of that building were used to construct the Greenwald House although there is no record to substantiate that claim. The design was also very similar to the Row House which has the same uninterrupted plan and steel and glass walls and was replicated at the McCormick House (Figure 8).

The alterations to the Greenwald house generally reflect adaptations to daily living in an affluent neighborhood and have not radically changed its basic appearance. The first major alteration to the house was the addition of its northernmost bays in 1960, also designed by Mies, who in effect modified his original plan to allow the owners extra living space. This came at the expense of the vertical symmetry of the principal elevation and some fluidity of the interior. The architect maintained that space could flow only if it encountered some obstruction, such as a freestanding wall around which it would circulate. Appropriately positioned walls ensured the necessary privacy in the house and the same philosophy has been honored in the 1989 addition and renovation by Gluck.

Despite the alterations and additions, with this building, Mies perhaps came closest to realizing his structural ideal, “The structural system...is the basis of all artistic design. Maximum effect with minimum means this is the skin-and-bone construction.”²¹ In his previous work, one defining feature of Miesian design, the mullion, emphasized the verticality of buildings and unified the facades of high-rise structures, creating an interplay of light and shadow on the planes of glass. With the Greenwald House Mies transformed the decorative mullion into a structural column. As pointed out by Mies historian Arthur Drexler, the Greenwald house might almost be a small unit of Lakeshore Drive Apartments lifted out of context.²²

He was able to have the steel skeleton of the house fully exposed in a way that was previously impossible on many of his American projects, such as 860-880 Lakeshore Drive. In his previous

²¹ Daniel Brenner. “Mies the Educator”, *Four Great Makers of Modern Architecture* (New York, NY: Columbia University Press, 1963), p 114.

²² Although there is no evidence to prove this, there are many references stating that the Greenwald House and McCormick House both used leftover sections of the 860-880 Lakeshore Drive building in their design.

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works, the metal frame was seldom the structure itself, since fire regulations demanded that most steel had to be covered. It wasn't until his residential commissions and most notably with the Greenwald House, that the structure became truly visible – lending an additional simplicity to these designs.

The house reflects a keen attention to details and craftsmanship which seems to substantiate another of Mies' maxims, "God is in the details." This is especially evident in the use of reveals where one material meets another. He keeps a small space which permits different materials to meet on the same plane, yet retain a discrete articulation from one to the other. This particular style of detailing is very evident in the interior treatment of the glass curtain wall. In which the aluminized mullion is adjacent to, yet distinctly separate from the aluminized window walls, the detailing on the exterior of the house is as careful as in the inside. The steel mullions seem to adhere to the lintel and water table by magnetism since the welding is invisible.

Mies reassembled the planes of a freestanding wall not to form box-like rooms, but to modulate a continual flow between spaces. He maintained that space would flow only if it encountered some obstruction such as a freestanding wall around which it would circulate. In the design for the Greenwald House, thoughtfully positioned walls ensure the necessary privacy in the house. Only the bathrooms, furnace, laundry rooms and the original study, which had glass doors, were a compromise between Mies and the client. The open spaces formed the quintessential H-shape of the Miesian plan and was a paradigm of Mies' dictum "less is more".

There are several properties already listed from the Type F.1 Box in Connecticut that were heavily influenced by the Bauhaus tradition. The Greenwald House has a direct line of connection to the Bauhaus through one of the school's foundational members. Most of the flat-roofed, glass walled residences that superficially resemble the Greenwald house are found on large-sized wooded lots in well-to-do communities and tend to be larger and more complex. Public areas of these houses usually maintain the openness of the one room concept while the private areas are generally more conventional in design, and often set apart from the pavilion section of the house. While the Greenwald House was also extended, the original design remains clearly visible. Examples of similar type structures completed in the same period include: Marcel Breuer's Breuer House II (1947, NRHP 2010); Philip Johnson's Glass House in New Canaan (1949, NRHP, NHL 1997); the Wiley House in New Canaan, also designed by Philip Johnson (1952); the John Black Lee House I in New Canaan (1952, NRHP 2010), designed by John Black Lee; the Glen House in Stamford, designed by Richard Neutra (1956); and the later example of the Freidin House in Weston designed by Jack Freidin (1967). Johnson's Oneto House located in nearby Westchester County, New York, more closely resembles the Greenwald house because of its brick walls, which flank the central glass walled bays instead of serving as end walls.

Second Addition

The 1989 "second addition" by Peter Gluck includes a sensitively designed master suite set on a basement and renovation of the dining area, and new kitchen space to accommodate the young family who planned to inhabit the house full time. The master suite flows out from the original

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house at the northwest corner creating a cross-axis containing the new kitchen and dining area. In deference to Mies, Gluck made sure to incorporate many of the same elements into the plan such as offset and transverse wall panels to provide privacy without blocking the flow through the use of doors. The relationship of materials also remained the same as did the choice of the materials themselves. The addition is notable for its transparent steel and glass curtain walls and brick end walls chosen to match the originals.²³ In the words of writer Michael Sorkin, “It succeeds by not being exactly Mies while always being about Mies, an absorbing gloss in steel and glass. It’s exactly the deference the master deserves.”²⁴

The renovation of the interior spaces replaced the rustic oak paneling and red quarry tile floors used in the original design, with travertine and European oak, but budget constraints set by the Greenwalds (the house was built for \$25,000) made these original choices necessary rather than preferable. The current owners alongside their architect chose European oak paneling and travertine to honor Mies’ choices made at the Farnsworth House.

Despite the alterations and adaptations to daily living the Greenwald House meets the registration requirement for F. 1 Box since it retains its relationship to the landscape and setting – most notably the view to the river, which was key to the site and original design. The house is associated with one of the progenitors of the Modern Movement in America – Ludwig Mies van der Rohe and is the only residential commission undertaken by that architect in Connecticut.

²³ Michael Webb. *Modernism Reborn: Mid Century American Houses*. New York, NY: Universe, 2001, 201.

²⁴ Michael Sorkin. “A Masterful Meeting” *House & Garden*. Volume 196, Number 1, January 1984.

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9. Major Bibliographical References

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

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Sorkin, Michael. "A Masterful Meeting" House & Garden. Volume 196, Number 1, January 1984.

Town of Weston, Assessor's Records, Accessed online via MapExpress, 2024.

Webb, Michael. *Modernism Reborn: Mid Century American Houses*. New York, NY: Universe, 2001.

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Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 5.35

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 41.195682 | Longitude: -72.364759 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

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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 boundaries of the nominated property are consistent with the legal limits of the parcel identified as Map 27/ Block 1/ Lot 52 on file with the Town of Weston Assessor in 2024 (Figure 2).

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes all of the extant resources historically associated with the property that date to the period of significance and follows the parcel boundary as defined by the Town of Weston Assessor Map 27 Block 1 Lot 52.

11. Form Prepared By

name/title: Stacey Vairo
organization: Preservation CT (for CT SHPO)
street & number: 940 Whitney Avenue
city or town: Hamden state: CT zip code: 06517
e-mail: svairo@gmail.com
telephone: _____
date: May 8, 2024

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Additional Documentation

Submit the following items with the completed form:

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

Also include a photograph key for the exterior and interior photos.

You may include other historic maps and images as figures, as long as the source is properly cited. Current photographs should not be labeled as figures or placed in the form. The photo captions go below and the photos are saved as separate TIFFs.

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GRAPHICS

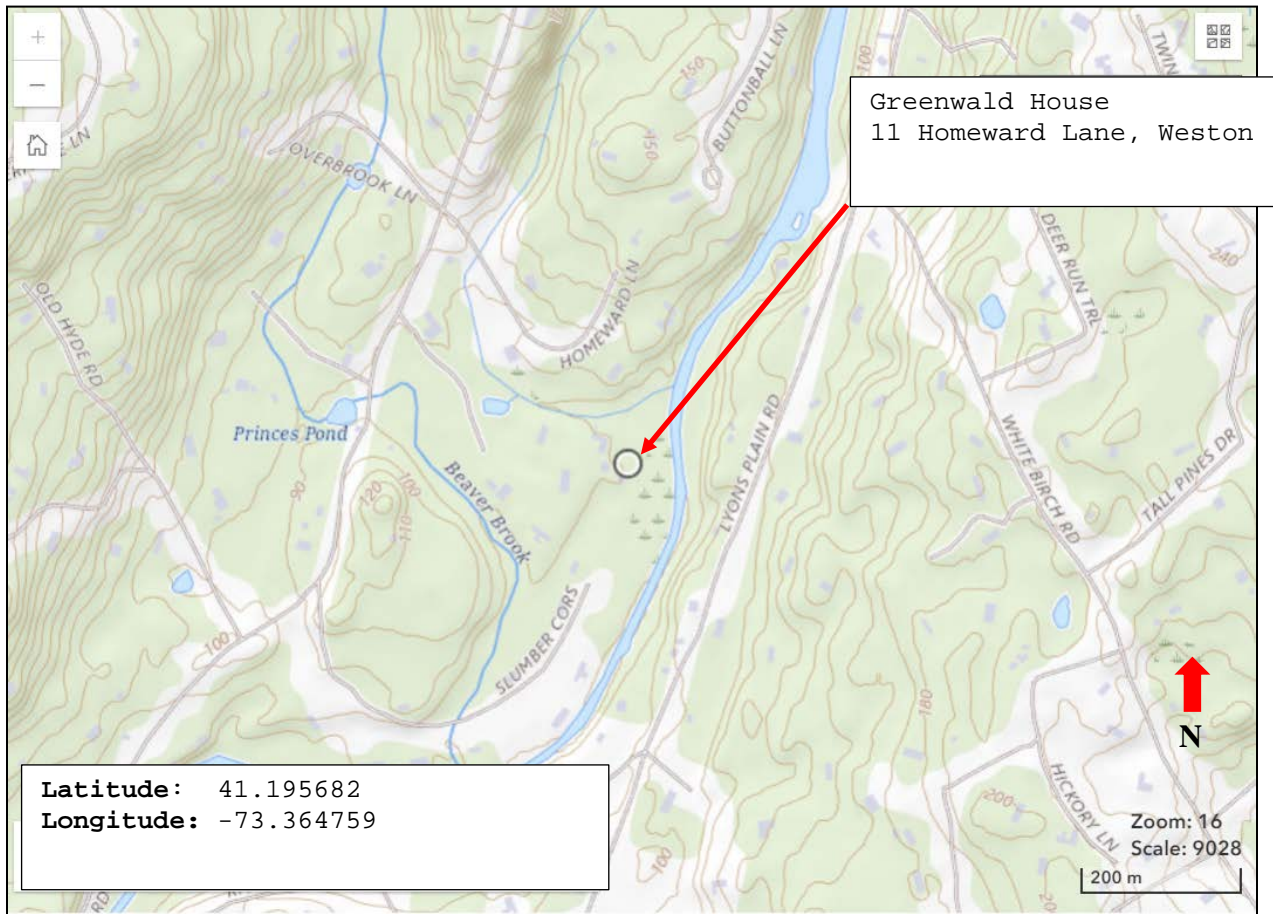


Figure 1. Approximate location of 11 Homeward Lane, Weston, CT; USGS Middletown Quadrangle Map (USGS online dataset).

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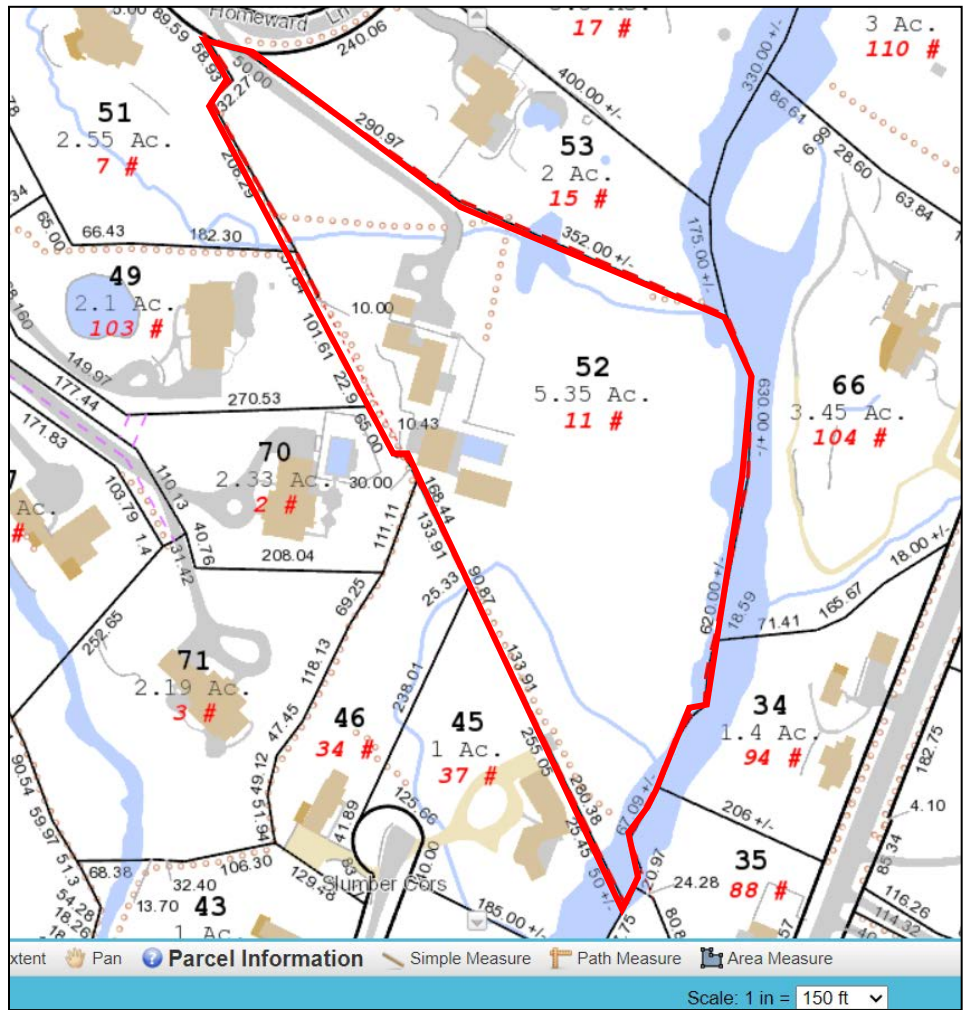


Figure 2. Site Plan (Base Map: Town of Weston, Map Express, 2024). Boundary of parcel and nominated property shown in red.

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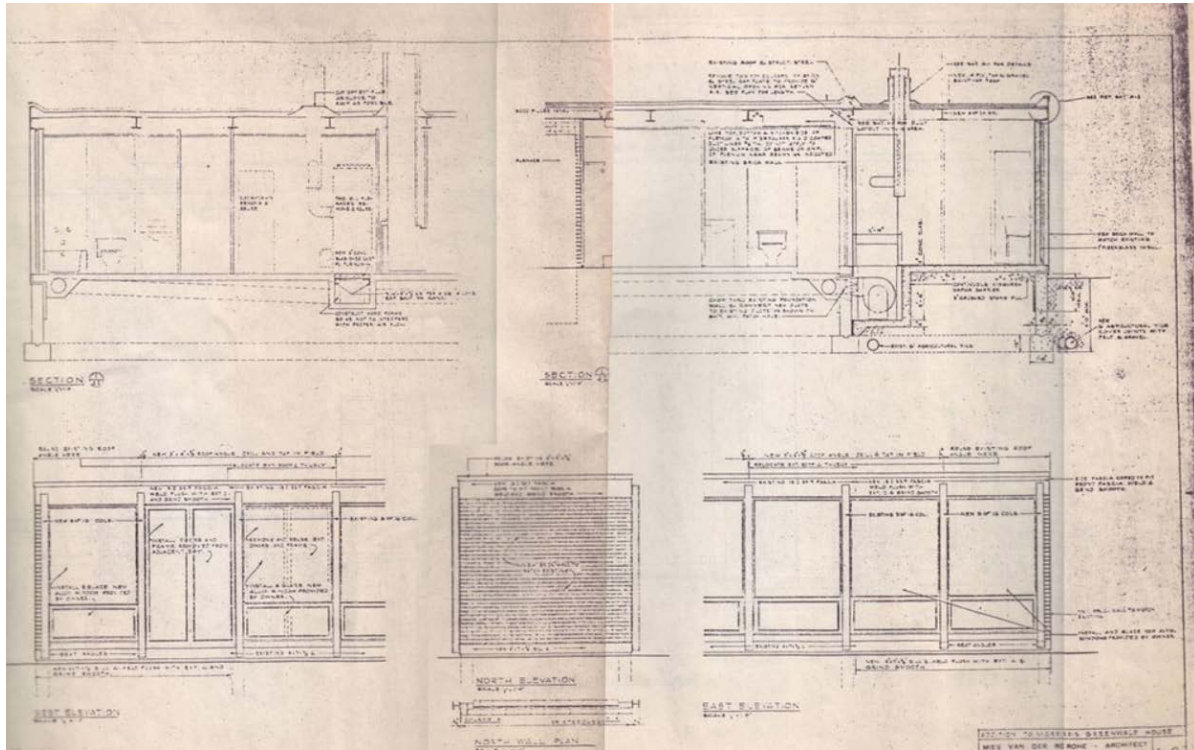


Figure 3. Original plan for framing of the house. (Source: Mies van der Rohe Archive, Museum of Modern Art, New York).

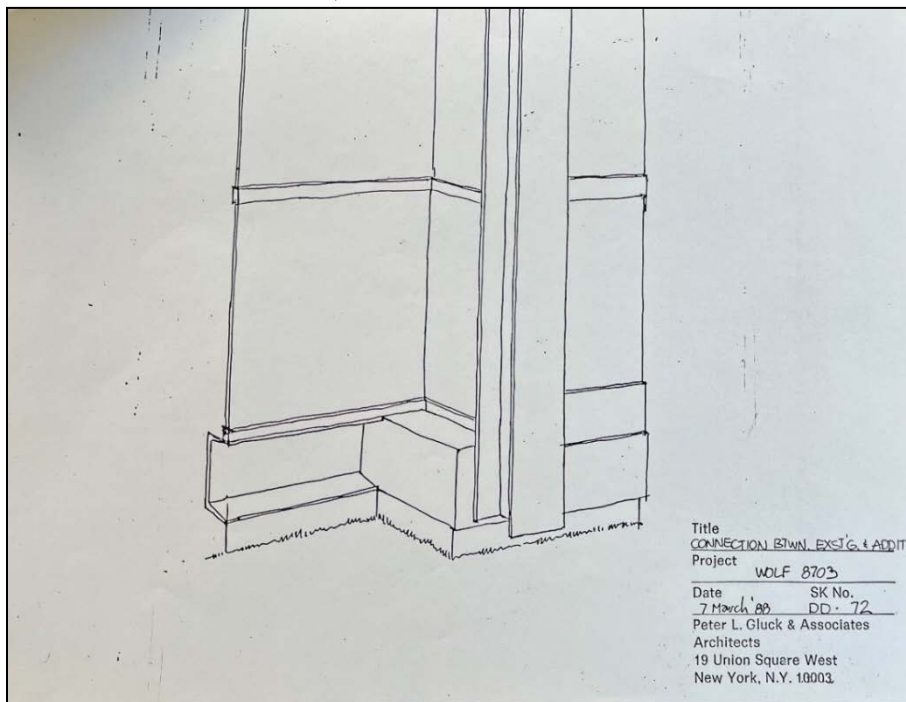


Figure 4. Detail sketch of connection between the original and second addition provided by Richard Wolf and Jean Wright Wolf.

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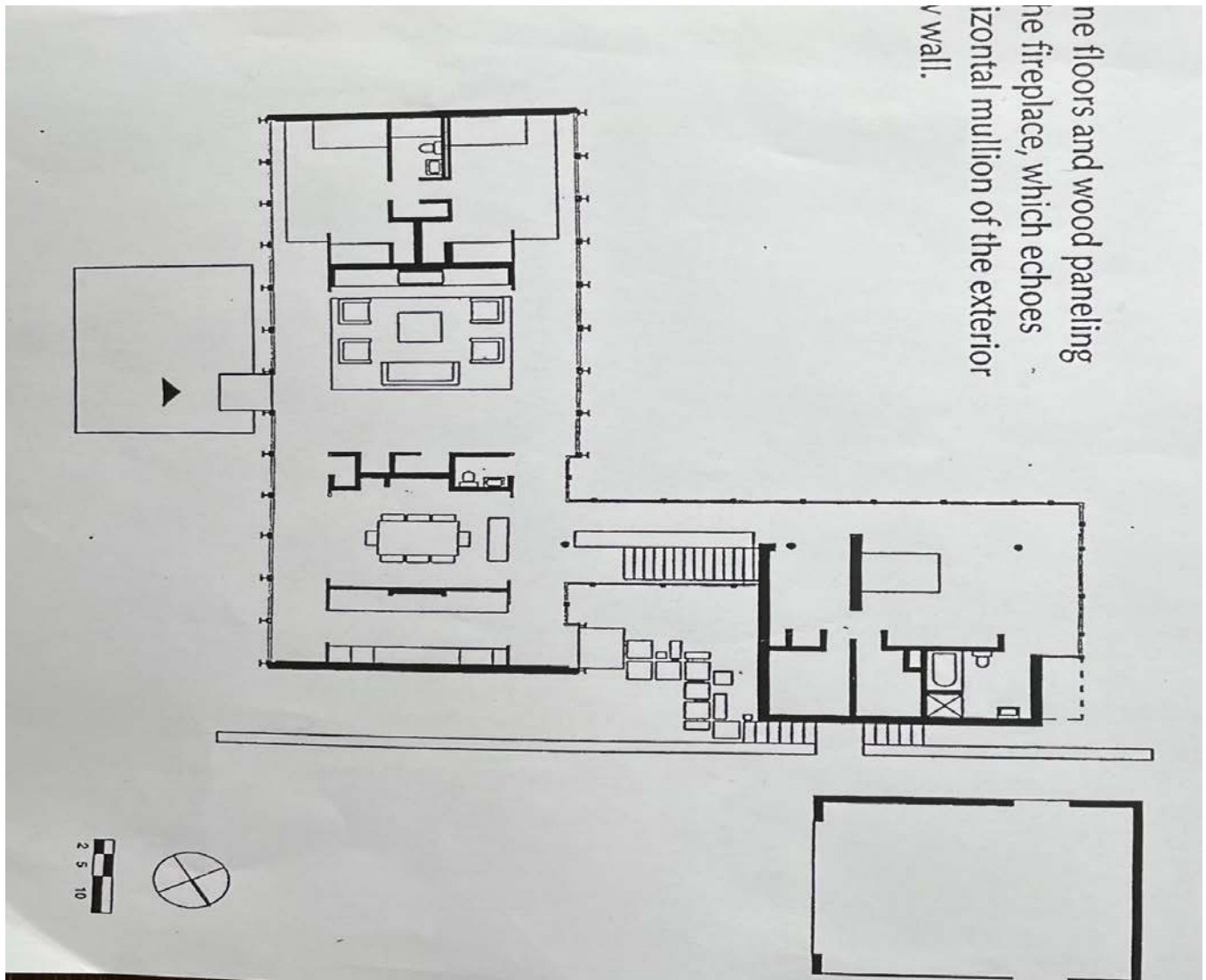


Figure 5. Plan of original house and second addition (Source: Ojeda, Oscar Riera, ed. *The New American House 2: Innovations in Residential Design and Construction, 30 Case Studies*).

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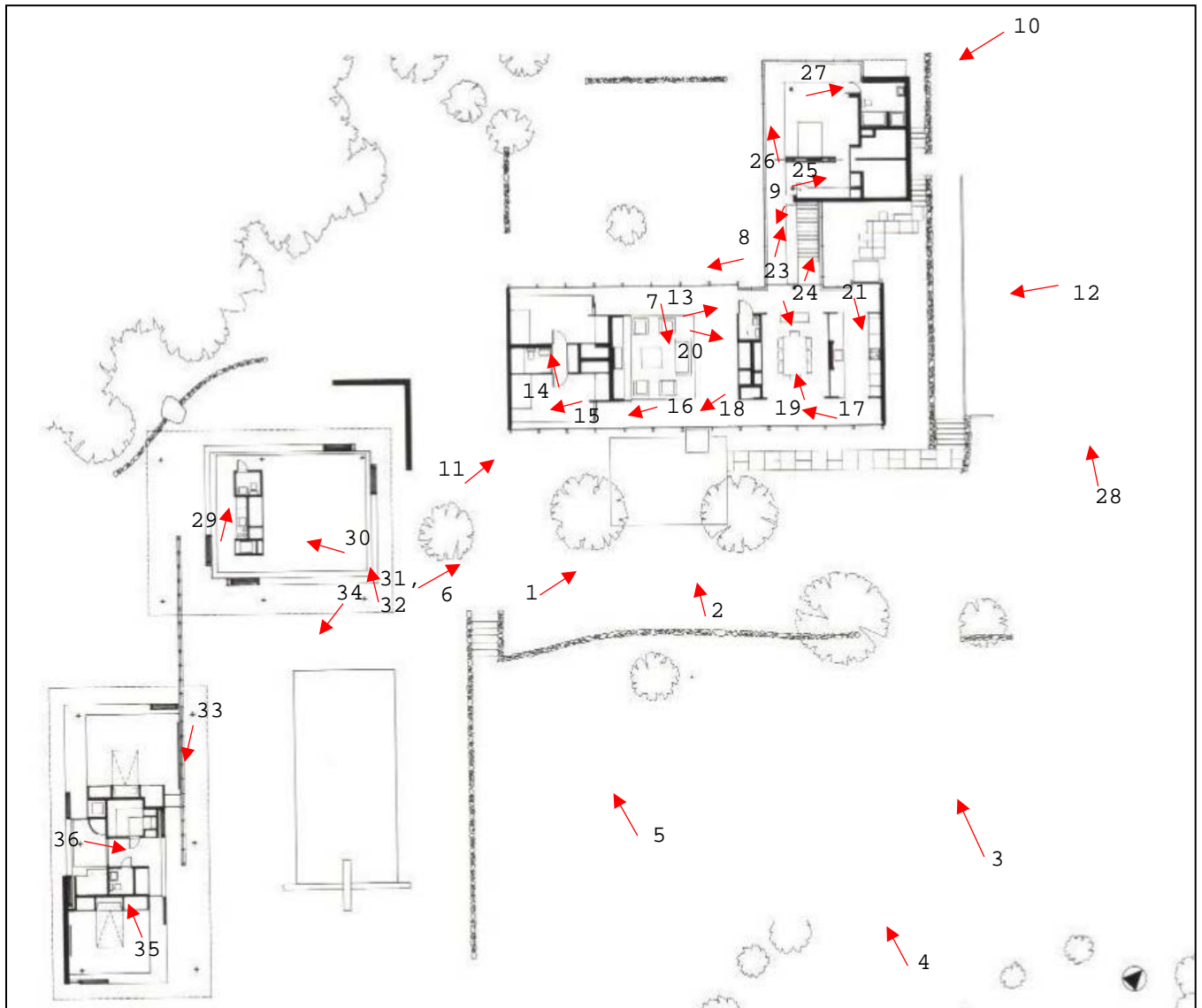


Figure 6. Full Plan of buildings/Photo Key (Source: of plan, Ojeda, Oscar Riera, ed. *The New American House 2: Innovations in Residential Design and Construction, 30 Case Studies*).

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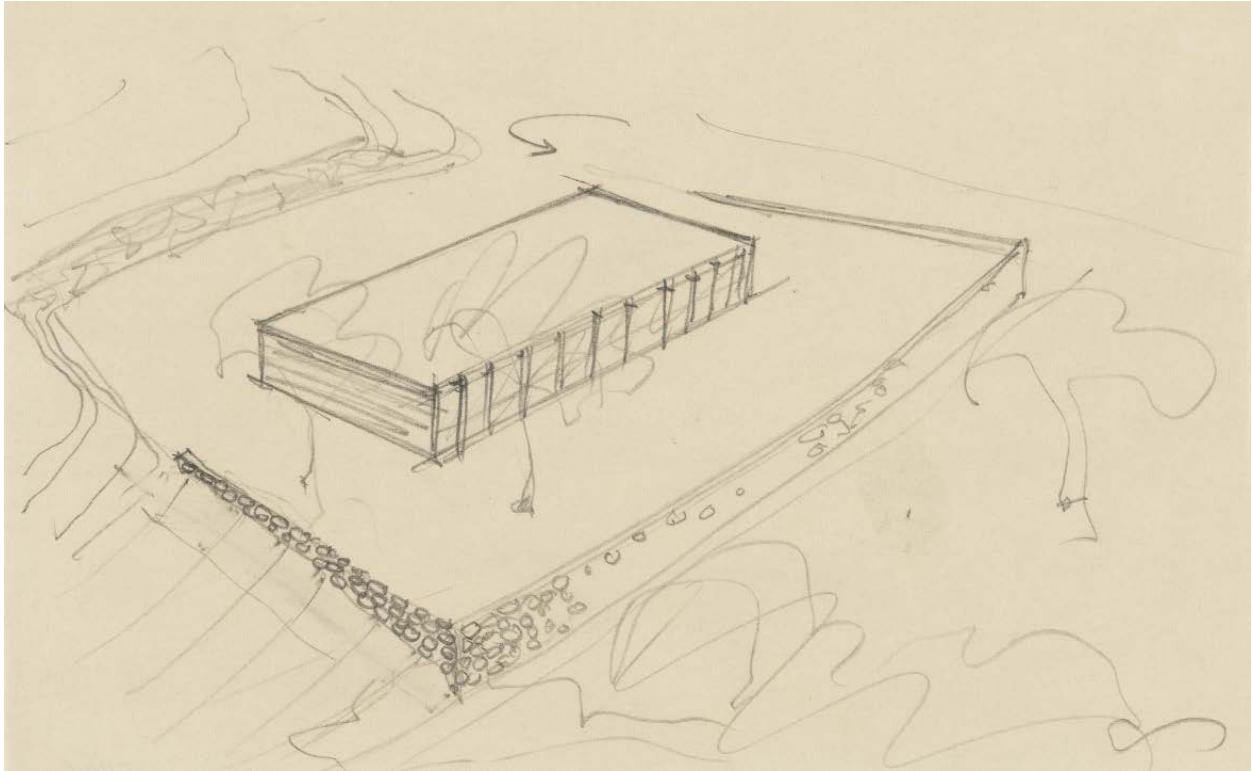


Figure 7. Ludwig Mies van der Rohe. Morris Greenwald House, Weston, Connecticut, Aerial perspective. 1955-1963, Mies van der Rohe Archive, Museum of Modern Art, New York, NY.

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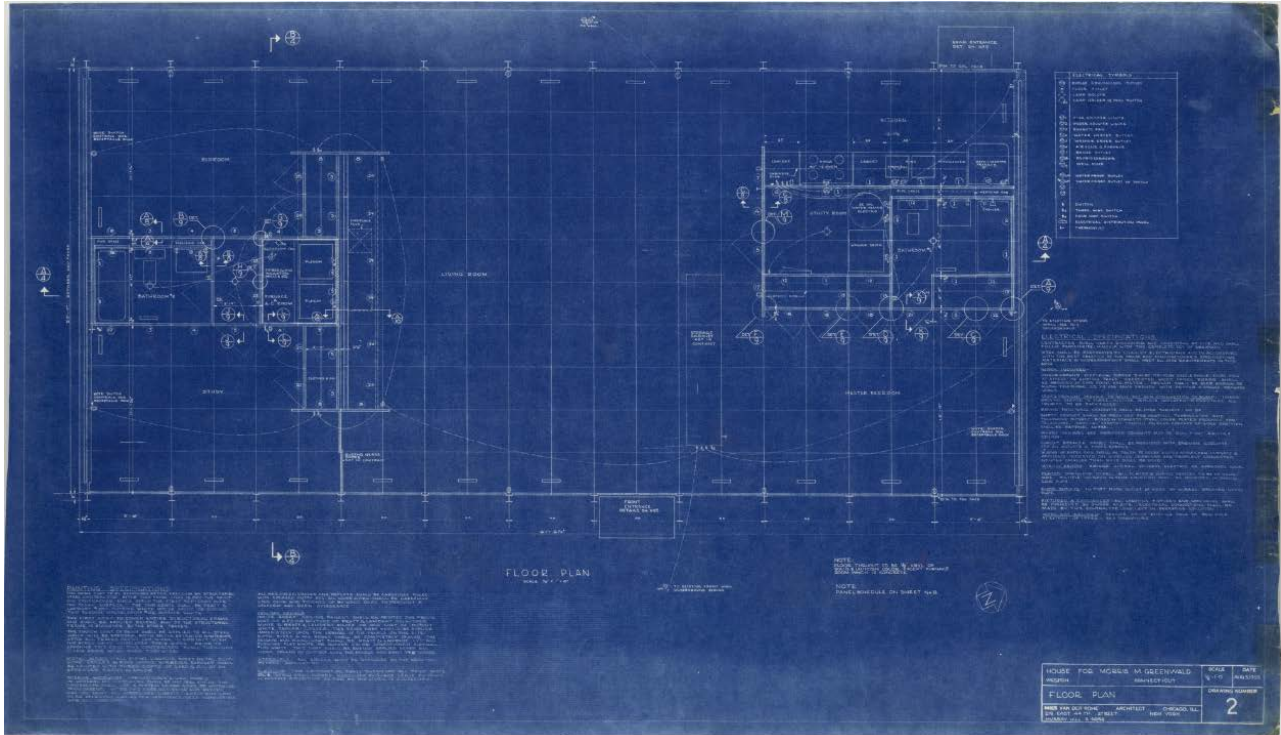


Figure 8. Blueprint of the original 11-bay design for the Greenwald House. Mies van der Rohe Archive, Museum of Modern Art, New York, NY.

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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: Morris and Rose Greenwald House

City or Vicinity: Weston

County: Fairfield State: CT

Photographer: Stacey Vairo, unless noted

Date Photographed: April 16, 2024

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

- Photograph 1 of 36. East elevation (façade) of the Greenwald House, view north.
- Photograph 2 of 36. East elevation, view west (Photo by Bob Gregson).
- Photograph 3 of 36. View southwest looking toward the main house (right) and pavilion additions (left).
- Photograph 4 of 36. View west from the Saugatuck River looking toward the house and pavilions.
- Photograph 5 of 36. View southwest looking toward the pavilion additions and pool.
- Photograph 6 of 36. South and east elevations, view northwest (Photo from Bob Gregson).
- Photograph 7 of 36. Entrance on eastern elevation, east from interior (Photograph: Bob Gregson).
- Photograph 8 of 36. Connection between second addition and main block, view south.
- Photograph 9 of 36. Hopper windows on second addition, view southwest.
- Photograph 10 of 36. North elevation of addition, view southeast.
- Photograph 11 of 36. Southern elevation, view northwest.
- Photograph 12 of 36. Eastern elevation showing main block, corridor and second addition, view west.
- Photograph 13 of 36. Ceiling showing I-beams and metal roof deck, view south.
- Photograph 14 of 36. View through bathroom in southern bedroom view east.
- Photograph 15 of 36. Single bedroom, view south.
- Photograph 16 of 36. Partition walls separating public and private spaces, looking south.

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- Photograph 17 of 36. Living room, view south.
Photograph 18 of 36. Fireplace panels in living room, view south.
Photograph 19 of 36. Dining room looking into second addition view west.
Photograph 20 of 36. Kitchen/dining separation, view south.
Photograph 21 of 36. Kitchen, view east.
Photograph 22 of 36. Dining room cabinet partition, view east.
Photograph 23 of 36. Corridor of second addition, view west.
Photograph 24 of 36. Stairwell leading to basement in second addition, view west.
Photograph 25 of 36. Office in second addition, view west.
Photograph 26 of 36. Master suite in second addition, view northwest.
Photograph 27 of 36. Bathroom of mater suite, view east.
Photograph 28 of 36. Garage (1960), view west.
Photograph 29 of 36. Kitchen in pool pavilion, view north.
Photograph 30 of 36. Meeting room in pool pavilion, view southwest.
Photograph 31 of 36. Steel tracks in pavilion walls, view west.
Photograph 32 of 36. Walls and surrounding brick walls of pool pavilion, view west.
Photograph 33 of 36. Steel screen connecting pool and guest pavilions, view south.
Photograph 34 of 36. View of guest pavilion from pool pavilion, view southeast.
Photograph 35 of 36. Murphy beds in guest house, view northeast.
Photograph 36 of 36. Japanese soaking bath in guest house, view north.

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.



Photograph 1. View of the east elevation (façade), view north.



Photograph 2. East elevation, view west (Photo by Bob Gregson).



Photograph 3. View southwest looking toward the main house (right) and pavilion additions (left).



Photograph 4. View west from the Saugatuck River looking toward the house and pavilions.



Photograph 5. View southwest looking toward the pavilion additions and pool.



Photograph 6. South and east elevations, view northwest (Photo from Bob Gregson).



Photograph 7. Entrance on eastern elevation, east from interior (Photograph: Bob Gregson).



Photograph 8. Connection between second addition and main block, view south.



Photograph 9. Hopper windows on second addition, view southwest.



Photograph 10. North elevation of addition, view southeast.



Photograph 11. Southern elevation, view northwest.



Photograph 12. Eastern elevation showing main block, corridor and second addition, view south.



Photograph 13. Ceiling showing I-beams and metal roof deck, view south.



Photograph 14. View through bathroom in southern bedroom view east.



Photograph 15. Single bedroom, view south.



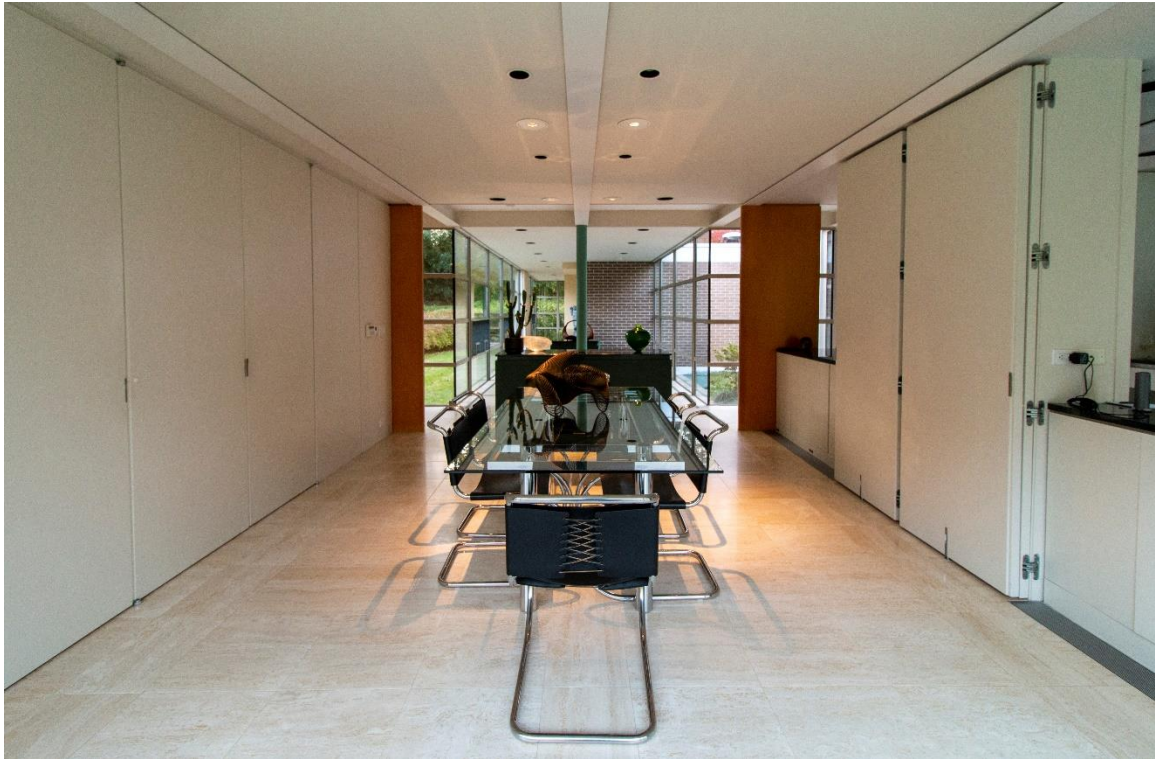
Photograph 16. Partition walls separating public and private spaces, looking south.



Photograph 17. Living room, view south.



Photograph 18. Fireplace panels in living room, view south.



Photograph 19. Dining room looking into second addition view west.



Photograph 20. Kitchen/dining separation, view south.



Photograph 21. Kitchen, view east.



Photograph 22. Dining room cabinet partition, view east.



Photograph 23. Corridor of second addition, view west.



Photograph 24. Stairwell leading to basement in second addition, view west.



Photograph 25. Office in second addition, view west.



Photograph 26. Master suite in second addition, view northwest.



Photograph 27. Bathroom of mater suite, view east.



Photograph 28. Garage (1960), view west.



Photograph 29. Kitchen in pool pavilion, view north.



Photograph 30. Meeting room in pool pavilion, view southwest.



Photograph 31. Steel tracks in pavilion walls, view west.



Photograph 32. Walls and surrounding brick walls of pool pavilion, view west.



Photograph 33. Steel screen connecting pool and guest pavilions, view south.



Photograph 34. View of guest pavilion from pool pavilion, view southeast.



Photograph 35. Murphy beds in guest house, view northeast.



Photograph 36. Japanese soaking bath in guest house, view north.