

VIRGINIA AND HENRY ZENKE HOUSE
LOCAL LANDMARK REPORT

416 West Washington Street
Greensboro, North Carolina 27401

Application for Guilford County Local Landmark Designation

Prepared by Ginia and Chris Zenke

March 2023

Guilford County Planning & Development Department

Guilford County
Historic Preservation Commission

HISTORIC NAME(S) OF PROPERTY
Virginia and Henry Zenke House (GF8234)
Washington Jefferson McConnell House

ADDRESS OF PROPERTY
416 West Washington Street
Greensboro, North Carolina 27401

PIN # 7864-45-8587
DEED BOOK & PAGE Book 007267, Page 00889
PLAT BOOK AND PAGE #177-122
ZONING CB

Amount of land/acreage to be designated: .24 acres

Interior to be designated
☒Yes ☐No

Property Owner's Address & Phone:
CAMPBELL GRONEMEYER LLC
P.O. Box 3604
Greensboro, NC 27402

E-mail
henryz2@me.com

The application is due no later than twelve noon (12 noon) on the **last** Tuesday of the month, 21 days before the regularly scheduled meeting held on every third (3rd) Tuesday of the month. Please address to:

Guilford County Planning Department
ATTN: Historic Preservation Commission
PO Box 3427
Greensboro, NC 27402

READ CAREFULLY AND SUPPLY ALL INFORMATION

The following information must be supplied in a *report format* before the application can be reviewed, deemed complete and placed on the agenda. Please attach additional sheets or a research report. *(A minimum of eleven (11) reports are required)*

1. **STATEMENT OF SIGNIFICANCE:** In order to recommend designation of a landmark, the property must be deemed historically, architecturally or archaeologically significant. Please provide a brief statement explaining why this property should be a designated landmark. See examples on page 3. ***Copies from JW Jones and Sumners***

2. **MAPS:** Provide a scaled plot plan of the property showing lot lines and location of all buildings. Indicate the area and building(s) to be designated as a landmark.

3. **ARCHITECTURAL:** Describe the original and current appearance of the significant structures such as houses, barns, well houses, and other buildings to be designated, includes photos or illustrations. The description should include the following: date of construction; date(s) of alterations, description of overall form, and exterior and interior details. Include a drawing of the existing and original (if different) floor plan with rooms labeled. ***Example from Sumners House.***

4. **HISTORICAL:** Tell the history of the property. The details should include the following: uses of the property, photos (or copies); list of owners (from Grantor-Grantee index), a detailed description of builders or architects if known. Also, attach and ***describe*** newspaper articles, excerpts from books, cemetery records, deeds, oral histories etc. Any additional information, literature, illustrations, newspaper articles or other media that you feel will contribute to the application can be submitted but become property of the Commission. List research sources as a bibliography.

5. **PHOTOGRAPHS:** *Please submit a complete photographic record of the property in each report. In addition to prints, all photographs shall be submitted on a CD-R in TIF or JPG format*

6. *Bibliographies, footnotes and chain of title are necessary to be considered a complete report.*

I. Abstract

Statement of Significance

The Virginia and Henry Zenke House is eligible as a Guilford County Local Landmark because of its architectural significance as an excellent example of Zenke-designed Regency Revival renovation. In 1951, prominent interior designers Henry and Virginia Zenke purchased the c. 1830 Washington Jefferson McConnell House located on Blandwood Avenue as their primary residence and show home for their family interior design business, Otto Zenke, Inc. The house had severely deteriorated after years of neglect and use as a boarding house. The Zenkes' renovation of their family home reimagined the residence in their iconic Regency Revival style by a complete rework of the interior, installing a new front door, modifying the eaves, and installing decorative metalwork. The renovations earned the house a national spotlight on the cover of *House Beautiful* magazine in 1964. In 2009, due to pressure from the City of Greensboro and Guilford County to expand the jail, the Zenke family relocated their house 100 yards south to a position facing Blandwood. The period of significance is the home's 1951-1964 period of renovation.

Archaeological Comments

No known archaeological features are present at this time.

Integrity Statement

- **Location:** The Virginia and Henry Zenke House is no longer in its original location.
- **Design:** The Regency Revival design has been retained. The current property owners, the children of Henry and Virginia, have taken great care to preserve the design features of their parents' renovation.
- **Setting:** The residential setting has been severely altered due to the house's move and the construction of the new jail behind the property. The house is endangered as it is encroached on all sides by commercial and municipal development.
- **Workmanship:** The skillful workmanship of the renovators and the workmanship of other craftsmen and specialists who have worked on the home over the years has been carefully and thoughtfully undertaken to preserve the home's architectural details and features.
- **Materials:** Many of the early 19th century materials and finishes of the home have been preserved or restored. The 1951 and 1962 upgrades to mantlepieces and woodwork have been retained, including bookcases, cabinetry, archways, and additional moldings.
- **Feeling:** Due to the care taken by owners over the years, the home's feeling has been retained. However, the loss of the surrounding landscaping due to the move and subsequent lack of funds to restore them, have left the charm of this feeling compromised.
- **Association:** The home has always been utilized as a residence. It has also served as a show home for advertising, as potential clients could walk in and get a grasp on the style and quality they were considering for their own homes.

Proposed Boundary Justification

The proposed boundary for Local Landmark Designation is the property's current .24 acre parcel (PIN: 7864-45-8587). This designation will cover both the exterior and interior of the historic resource.

1. Maps and Floor Plans



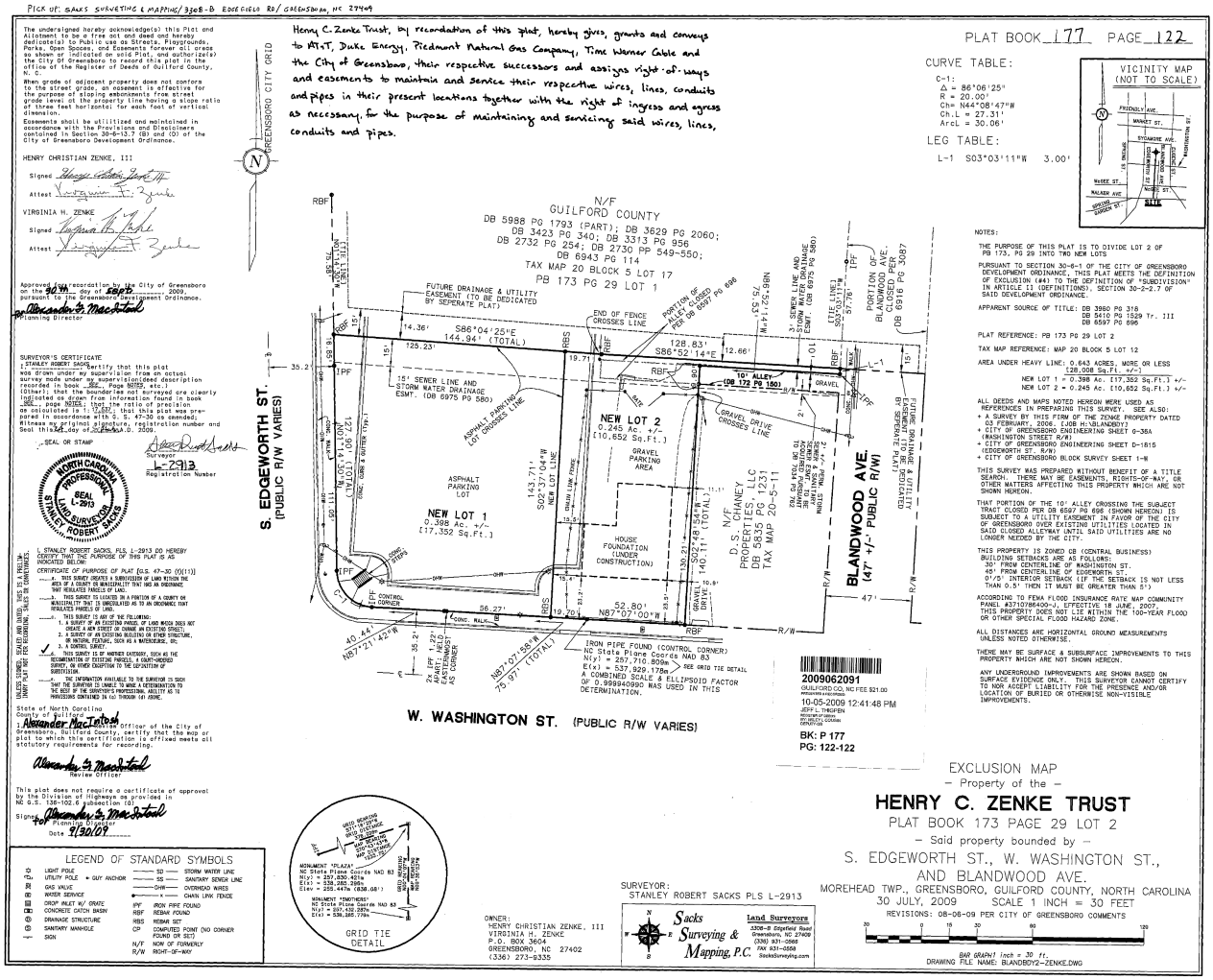
Guilford County Tax Map

Virginia and Henry Zenke House | 416 West Washington Street, Greensboro, Guilford County, North Carolina 27403



Virginia and Henry Zenke House 416 West Washington Street, Greensboro, Guilford County, North Carolina 27403	**Boundary encompasses tax PIN number 7864-45-8587 indicated by the thick red line.**	**Resources** 1. Virginia and Henry Zenke House (c. 1830, 1951)

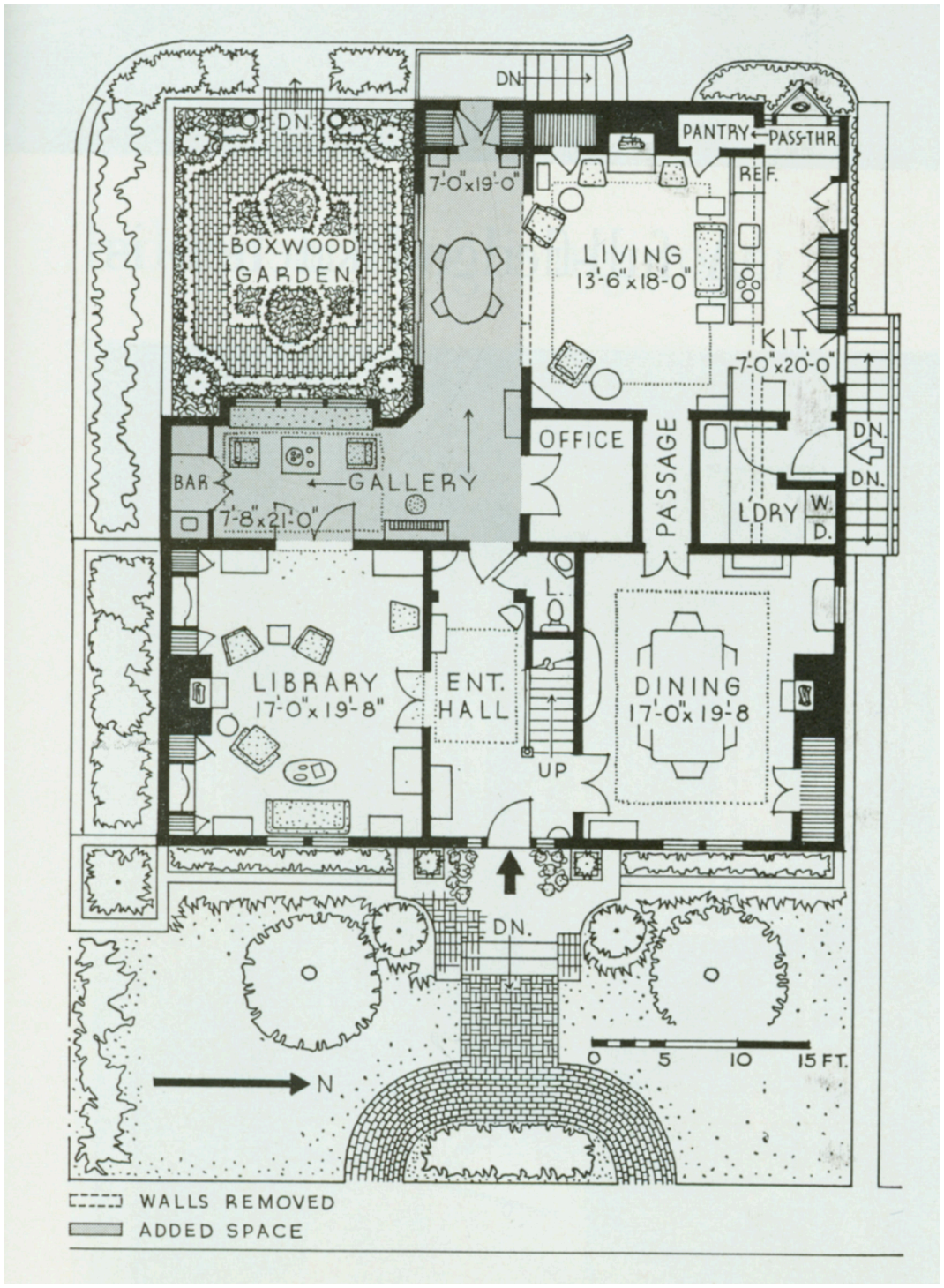
Source: HPOWeb Map, 2018 Aerial Imagery
Created by Samantha Smith 08-23-2022



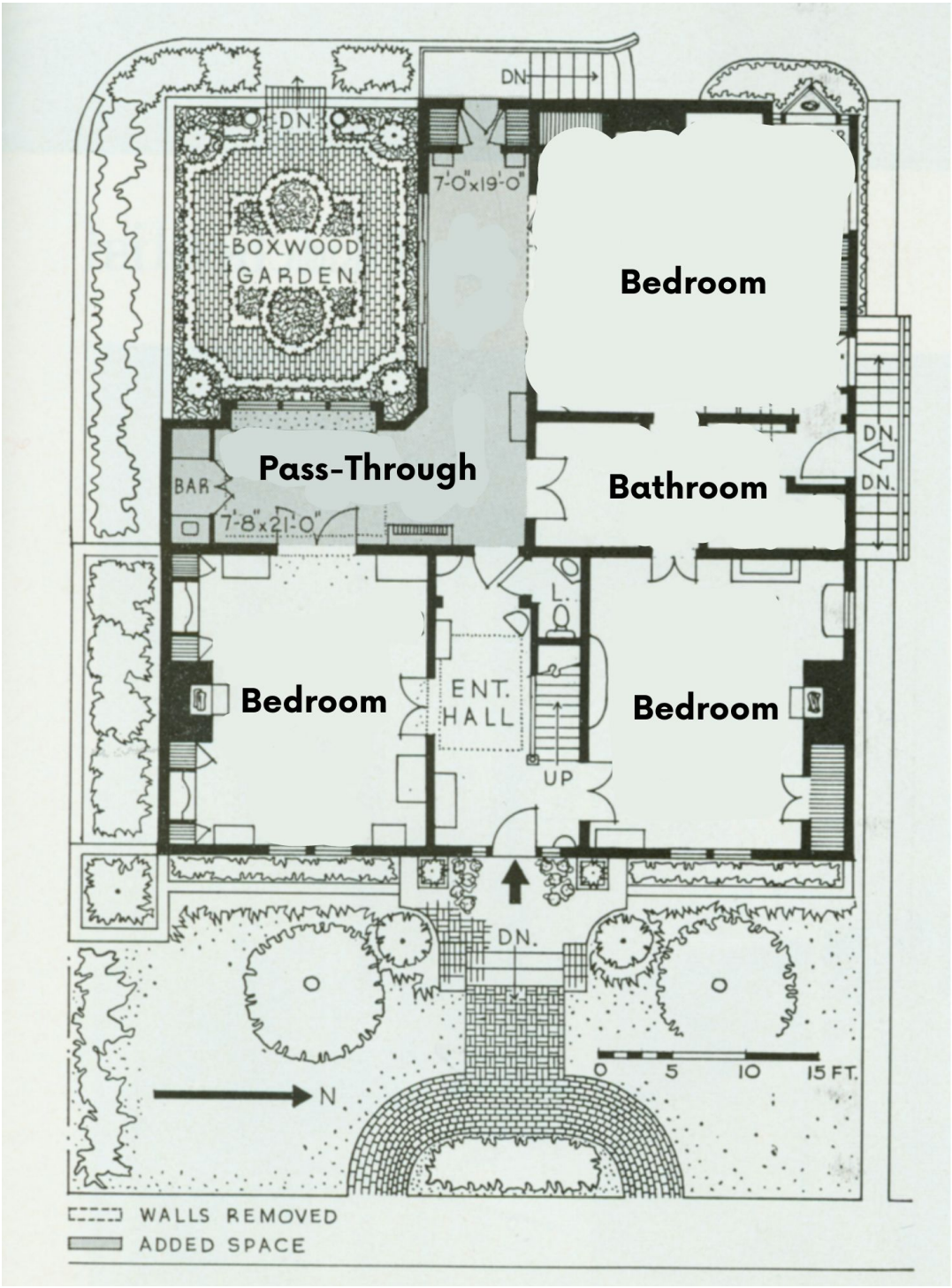
Plat Map, 2009

Architectural Drawings

First Floor



Second Floor



III. Architectural Assessment

Architectural Description

Setting
The Virginia and Henry Zenke house is situated on a .24 acre lot directly across the street from Blandwood Mansion, a National Historic Landmark, in downtown Greensboro. The gardens and other landscape features were destroyed for the move to accommodate the new jail, which is located to the rear (north) of the house. West Washington Street and a chain link fence front the house. Historically, the house was a hall-and-parlor plan I-house with a front ell addition. In 1964, the Zenkes enclosed the downstairs porch and added an upstairs screen porch.

Front (South) Elevation

The Virginia and Henry Zenke House is a three-bay-wide, highly symmetrical Regency Revival home with weatherboard siding and a hipped slate roof. The front (south) elevation of the Virginia and Henry Zenke House reveals many architectural characteristics and features that were often employed by the Zenke designers in their home renovations. Windows date to the early 19th century. Similar to windows seen at Blandwood and the Weir-Jordan House, they are slim, four-over-four wood sash with wooden screens. Four wooden sidelights frame either side of the entrance door, which is a louvered wooden door with a central brass knob. Decorative metalwork enhances the façade by framing a false balcony off the second story central bay window. Three decorative metal screens, one over each bay, enhance the symmetry and balance.

Side (West) Elevation
The side (west) elevation of the Virginia and Henry Zenke House reveals the enclosed porch on the back of the original I-house and the rear ell. This façade shows the larger, mid-century window additional and vertical lap siding that was used to enclose the porch. The weatherboard siding on the west side of the historical I-house section is visible from this elevation. Decorative molding separates the first and second stories. The house was placed on a large, cement foundation to account for the slope of the new lot.

Rear (North) Elevation
The rear (north) elevation of the Virginia and Henry Zenke House is the best angle to show the complexity of how the house changed over time. The rear ell is clad in weatherboard siding. A unique bay window extends from the left (east) side of the ell. The right (west) side of the ell is clad in vertical siding. A rear door sits high above the raised cement foundation. A rear brick chimney is located in the center of the rear ell.

Side (East) Elevation
The side (east) elevation of the Virginia and Henry Zenke House reveals two octagonal windows that are characteristic of Zenke renovations and a curious architectural feature of this home. This elevation reveals more four-over-four slim windows and a side door. Unlike the façade, this elevation is not symmetrical. This elevation is clad with all horizontal weatherboard siding.

Interior
The entry hall of the house opens to the original stairwell with newel post and railing. An archway to the left of the stairs opens into the back rooms of the house. To the left and right of the entry hall are two large rooms: to the left, the library, with fireplace, molding, and cabinets flanking either side with hidden doors. These were characteristic of the Zenke designers. Moving towards the rear of the house is a sun porch/bar concealed by louvered doors. The backroom functions as an informal dining room and kitchen nook with a load divider and cabinetry to serve as a pantry and kitchen storage.

A dramatic arched hallway connects the kitchen and the formal dining room. A stylish fireplace built by the Zenkes replaced a non-original fireplace and enhanced the Regency Revival style. Archways in the dining room closet match the arched passthrough between the two phases of construction.

In the stairwell, a hidden door on the landing leads to the upstairs pass-through. Upstairs, the Zenkes squared off the trapezoidal rooms by revamping closets to flush them square. New mantles were installed over fireplaces and new bathrooms were constructed. In 1960, two years after the birth of their first child, Virginia, the lease-to-own ended on the property and they were able to complete their renovation plans for the whole house. In 1972, the Zenkes enclosed the upper porch to create an L-shaped room for their youngest child, Chris.

IV. Historical Background

The Washington Jefferson McConnell House

The original portion of the house is the rear I-house which dates to the 1820s and was originally located on Market Street, nestled among other homes owned by prominent Greensboro residents. The house was built by Washington Jefferson McConnell, a merchant and money lender, who designed the home in hall-parlor plan with a large entry room and smaller side room on both the first and second floors. McConnell sold the home to Reverend Eli Washington Caruthers, Presbyterian minister, educator, physician, and abolitionist.[1] Caruthers was a notable Guilford County progressive thinker who wrote the biography of David Caldwell and the histories of Guilford and Alamance Counties during the Revolutionary War.

Caruthers sold the house back to its original owner, McConnell, who had the house turned 90 degrees to face west and then built a larger, more formal addition that faced Market Street to the south. The addition was a central hall-and-parlor plan, with flanking rooms across a central stairwell. The windows adopted the design seen at Blandwood and the Weir-Jordan House, with a wide central divider and narrow four-over-four windows pair together but separated by an 8" post.[2]

There were several subsequent owners of the house. In the 1920s, the house was moved to the site of the Telephone Building to make way for Market Street Baptist Church. Later, it was moved a second time to make way for the Southern Bell building, and it sat in the middle of Sycamore Street until a new site was located. When the courthouse had a fire and was taken down, the refuse went to the lot on Blandwood Avenue, and used to fill in the site of "Governor Morehead's Pond," a lot owned by Julius and Emma Morehead Gray, later residents of Blandwood. Its third move placed it at this location.

Between 1915-1925, there were several interior changes made. Dark oak mantels with mirrors above replaced the original mantelpieces. A large bathroom was added to each floor, a long porch was added to the front which included removing the upstairs central window and replacing it with a door, a porch was enclosed on the rear "kitchen" area, and a gable was added in the center of the front roof. During World War II, when there was a housing shortage in Greensboro due to the O.R.D., a total of ten people were living in the house. Just before the last move, a woman who lived in the house as a child with her mother and grandmother recalled memories of the three of them all residing together in what would become the Zenke's living room.

[1] Jack R. Davidson, *An analysis of Eli Washington Caruthers's Manuscript against American Slavery and Its Universal Application of Exodus 10:3*; Pickwick Publications - An imprint of Wipf and Stock Publishers, 2018.
[2] Dan Pezzoni, Landmark Preservation Associates, Lexington, VA, "224 Blandwood Ave//416 West Washington Street National Register Nomination," update to initial application to National Register in 2007.

The Zenke Renovation

When Virginia Ford (1924-2019) found the house, she was newly engaged to Henry Zenke (1917-2000) and they were looking for a house to live in. Henry and his brother, Otto, had just gone into business for themselves, forming Otto Zenke, Inc. in 1950 in the Eugene Morehead cottage a block and a half to the East. Miss Ford had passed Blandwood many times as a student at Women's' College but had never gone down Blandwood Avenue. She found it empty, without paint, and with a sign. She could not remember if the sign said, "For Sale" or "Condemned," but she presented it to Henry that afternoon, whose understated response was, "Are you sure?"

The house was in an entailed estate, so they got it by means of a "lease to own" contract. They were married in 1951 and spent the first year renting a few blocks away while 224 Blandwood was renovated. Their initial phase was to live upstairs and rent most of the downstairs. The immediate goal was to make it all habitable and to lay out the gardens, but to hold off embellishments of the downstairs until the lease would be satisfied, ten years later. At that time, their tenant left and work commenced to unify it into their home. Under the design prowess of the Zenke duo, the home took on its present Regency Revival appearance, including a new front door, modified eaves, and decorative metalwork. The renovations earned the house a national spotlight on the cover of *House Beautiful* magazine in 1964.

Overall, the idea was to save and use the best elements of the house, but modernize the mechanicals, and embellish the house to reflect the tastes of its owners. In this push to renovate the downstairs, bookcases flanking a new chimney breast and mantel were added to the parlor, turning it into a library, The dining room received a new mantel, as well as an arched "tunnel" passage to the rear family room and kitchen. The family room got a stuccoed chimney breast, flanked by closets with flush doors, and kitchen cabinets that were floor to ceiling, and a kitchen partition inspired by a stable, creating an "open plan" kitchen and family room. The existing L-shaped porch was enclosed to make a gallery with a second story sleeping porch, that Henry, a proponent of free solar heat, used the southern and western exposures to his advantage by relocating the original window and door off the Caruthers section, thus creating an "open plan kitchen," den and supper room. In the 1970's the upstairs porch was enclosed for a fourth bedroom.

Henry and Virginia Zenke History

Henry Zenke studied Mathematics at Pratt Institute and completed a course developed for contractor superintendents at the Mechanics Institute of New York as a way of employing young architects as teachers during the Depression. He took two further apprenticeships in contractor estimating, eventually landing a job with George Fuller Construction Company, a fairly large establishment founded by an Irish Catholic family with good ties to the Diocese of New York, which provided them with a steady supply of schools, churches, and hospitals to construct. In the build-up prior to our entry into WWII it also did work on the Brooklyn Navel Yard.

In 1942, he was drafted into the new Army Air Corps, trained as a meteorologist, and sent to England to map weather for all ETO flights. It was this period that defined the tastes and demeanor of Henry Zenke, as his spare time was spent looking architectural examples great and small, of various styles, that were the inspiration for later work. He was stationed in Gloucester, with frequent trips to London. He was billeted with a very nice English family, establishing a deep respect for the British people as a whole. After the invasion, he was sent to Europe in the wake of the invading forces, to help set up various weather stations across Europe. He returned in 1946 to their home in New York, briefly, and then took up his brother Otto's invitation to join him in Greensboro as his draftsman.

Virginia Zenke was born in Norfolk, Virginia, with the formative years of 6-13 spent in Charleston, then returning to Norfolk for High School. Her years in Charleston infused her with an appreciation for its history, its grand Classical houses and its small, rainbow hued Regency houses with its small compact, sculpted gardens with punches of color, fragranced with magnolia and tea olive, and the bells of St. Michaels echoing down stucco lined streets. Her later years in Norfolk gave her an excellent public-school education, which along with her own keen mind, enabled her to come to Greensboro in 1942 to Women's College, where she majored in Art, under professors such as Gregory Ivey, graduating in 1946. She applied for employment at Morrison Neese for their design team which included Ben Jones and Ronny Barnes. It was at Morrison-Neese that all three people came together at a unique time in history, for Greensboro, the Southeast, and the nation.

History of the Zenkes Inc.



Henry Zenke, seated, and Otto Zenke, photo by Sonny Sherill

The decision by the Zenke brothers to form their own company was brought about by several factors; Otto had developed a loyal clientele not only in the Triad but throughout North Carolina, South Carolina, Virginia, and beyond. Early clients were the Kellenbergers, who enlisted his help with Tryon Palace, and William Friday, who let him put his imprint on the Carolina Inn and other UNC properties. In addition, in the late 1940's, Morrison-Neese was bought out by Spiegel Corporation, who began increasing sales reports, so much so that Otto complained that he could be making twice as much money for the company if he did not have to spend time on paperwork. Employees there were uncomfortable enough with the changes that when the Zenke brothers formed their company, many of those employees went with them. The full range of services that could be found at B. Altman's and Morrison-Neese's, were carried over to the firm of Otto Zenke, Inc, founded in 1950. One of the textile salesmen that came through, commented that Otto Zenke, Inc. had the only in-house full services to be found on the Eastern seaboard. Drafting services for home renovations, full house plans, woodwork, and custom furnishings, a drapery workroom, an upholstery workroom, and a refinishing shop, rounded out by a crew of installation workmen, secretaries and bookkeepers were all to be found in the new establishment, with a good number of sub-contractors, such as woodworkers and metalsmiths involved as well. It all added up to a payroll of over thirty-five people spanning over two decades.

Otto, Henry, and Margaret Thompson, head of Morrison-Neese's drapery department made up the shareholders of the new corporation. After the marriage of Henry and Virginia, Virginia's clients added to the revenue, as well as the business of Elizabeth Freeman, another designer from Morrison-Neese. Henry assisted all of them as head draftsman. The object was not just to get the client to buy certain pieces from the company, but to attain a complete and balanced look in their projects, both residential and commercial. Soon after the corporation's formation, a second corporation was formed that just did contract (commercial) work for offices, hotels and clubs.

The product lines that were being developed at this time included textile companies such as Brunschwig & Fils, Scalamandre, and Schumacher, all of which had close associations with house museums, and furniture companies that excelled at reproductions of Chippendale, Hepplewhite, Sheraton, and Duncan Phyphe, all of which advertised heavily in the living-style magazines such as *House Beautiful, House & Garden,*

Architectural Digest, Antiques and Connoisseur, and later, *Southern Accents*. Otto's work was featured in several of these magazines in the 1950s, 60s, 70s until his death in the early 1980s. His work was featured in a few books on design as well, such as *Living with Antiques* by Ottalie Kramer. His early ads in the back of *Antiques Magazine*, however, firmly stated, "no Victorian" establishing the period parameters in which he practiced his art.

None of this would have occurred without the clients which came to this firm. In early days, Otto's clients read right out of Greensboro's most prominent businessmen: Spencer and Martha Love, Joseph and Kathleen Bryan, Ralph and Martha Price, James and Virginia Hornaday, members of the Cone family. In Winston-Salem it was members of the Hanes and Reynolds families, and Tom Davis, who created Piedmont Airlines. In Burlington it was H. and Bibba May, who developed Peaches and Cream children's clothing. Furniture makers in High Point and Thomasville, as well as Mount Airy, Virginia, filled their homes with his antiques rather than their own lines. Commercial projects included the Barringer Hotel in Columbia, South Carolina, the Greensboro and Forsythe Country (Old Town) Clubs, the S&W cafeteria for Frank O. Sherrill, whose son was to later do the majority of the Otto Zenke Inc.'s advertising photography, Converse College's main reception rooms in many of its buildings, Sweet Briar College's president's house, the Carolina Inn and the president's house of the University of North Carolina at Chapel Hill, courtesy of William Friday.

Virginia came to the firm with her own client list developed at Morrison-Neese and was selected by Spiegel (who had bought out Morrison Neese) to design the interiors of the "Mr. Blanding's Dreamhouse" inspired by the book and subsequent movie starring Cary Grant, Myrna Loy and Melvin Douglas. Houses in towns across the country were selected by Spiegel to be decorated by local designers and Virginia did the project. She was also offered a position with Spiegel to travel throughout the country to lecture on the historical styles of furniture. She was honored, but she turned that down, citing that she "didn't want to live out of a suitcase."

After Otto and Henry began their own business, Otto Zenke, Inc. in 1950, by association Henry and Virginia garnered business from the next generation of clients, Bill and Marty Murray (Marty's parents were the Hornadays,) Joe and Joanie Hamilton, the Cramer brothers, Fred and Myrtle Proctor, all spun out of Joe's association with Spencer Love's Burlington Industries, Henry and Joan May (nephew of H. May in Burlington and their neighbors, members of the Powell family, who founded Carolina Biological Supply in the elder generation, followed by the sons' establishment of LabCorps in the following generation). But Virginia always tended to what she called her "bread and butter" projects, small projects stemming from a broader spectrum of clients. She also kept up community contacts by speaking at various club luncheons on antiques and interior design, and, increasingly, historic preservation, centering on Blandwood Mansion during its restoration in the 1960s.

It was during this time that the City decided to take Otto's property by eminent domain. The destruction of his cottage, once belonging to Julius Gray, Governor Morehead's son-in-law, and the manicured gardens, long the darling of clients, visitors, and the Garden Club, created an enormous amount of discord in the community, stunning Otto and the Zenke family, and forging hostility towards those who destroy history and artistic vision.

To these two periods of significance, McConnel and Caruthers ownership in the 1820s and 1830s, and Henry and Virginia Zenke's renovation to English Regency Revival, along with the fact that the house has always been significant enough to garner the efforts needed to move it a total of five times, it can be defiantly stated that this home has significant local value as a dwelling, no matter what style it is dressed, to Guilford County, and should continue to be invested in and protected in the interest of its long-term preservation.



Recent History of the House and Final Move

In November of 2005, Guilford County announced that it would be building a new jail in front of Blandwood Mansion. To avoid eminent domain and save their beloved family home, the Zenke family eventually decided to relocate their beloved family home form 224 Blandwood Avenue to 416 West Washington Street through a land-swap with the county, carrying the house a few hundred feet south.[3]

Chain of Title

1951 H.C. Zenke	Frank Brooks Sr. Lease w/ Option	1410/839	Known as 224
1884 Charles Winstead	Julius & Emma Gray - Deed(40)	67/246	
1886 Charles Winstead	Julius & Emma Gray - Dd(5000)	73-201	

Missing deeds from McConnell to Gray

1838 Eli W. Caruthers McConnell W.J. Deed of Trust(1) 23/650
$1200 Due January 1, 1840
There are several Subsequent transactions between McConnell & Caruthers, dated in the 1840s, one involving his sister, Catherine Townsend, and one involving Alamance Presbyterian Church.
1842 McConnell Trust. Eli W. Caruthers Release ($1) 26/389

V. Finding Aid for Photographs

- **Photo 1**: Setting
- **Photo 2**: Front (South) Elevation
- **Photo 3**: Side (West) Elevation
- **Photo 4**: Rear (North) Elevation
- **Photo 5**: Side (East) Elevation
- **Photo 6**: Windows
- **Photo 8**: Entrance Door
- **Photo 9**: Metalwork

[3] Virginia Zenke, "Lost to Progress: The Otto Zenke buildings," Save the Zenke House Blog. <http://savethezenkehouse.blogspot.com/2012>.

Bibliography

Davidson, Jack R. *An analysis of Eli Washington Caruthers's Manuscript against American Slavery and Its Universal Application of Exodus 10:3*; Pickwick Publications - An imprint of Wipf and Stock Publishers, 2018.

Pezzoni, Dan, Landmark Preservation Associates, Lexington, VA, "224 Blandwood Ave//416 West Washington Street National Register Nomination," update to initial application to National Register in 2007.

Zenke, Virginia, "Lost to Progress: The Otto Zenke buildings," Save the Zenke House Blog. <http://savethezenkehouse.blogspot.com/2012>.

VIII. Photographs

Photo 1: Setting



Photo 2: Front (South) Elevation



Photo 3: Side (West) Elevation



Photo 4: Rear (North) Elevation



Photo 5: Side (East) Elevation



Photo 6: Windows



Photo 7: Entrance Door

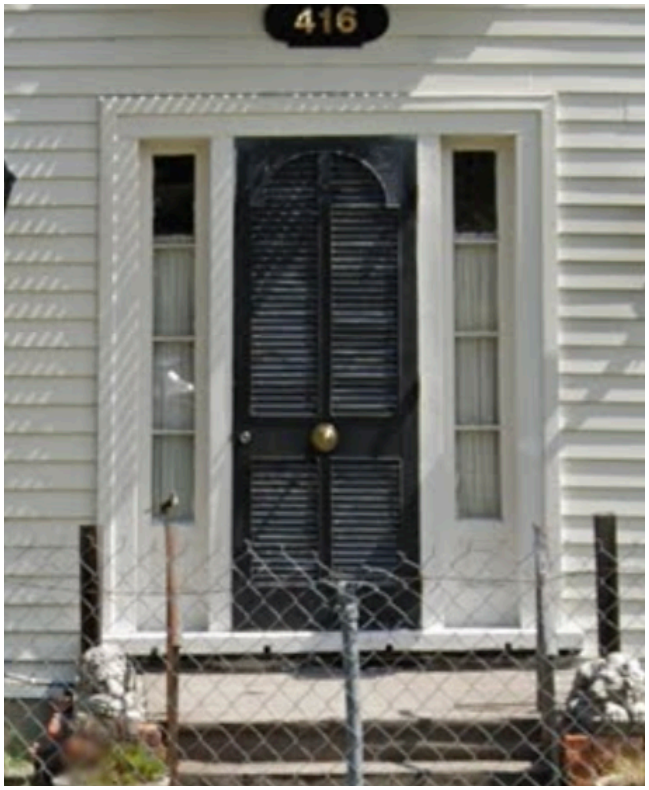
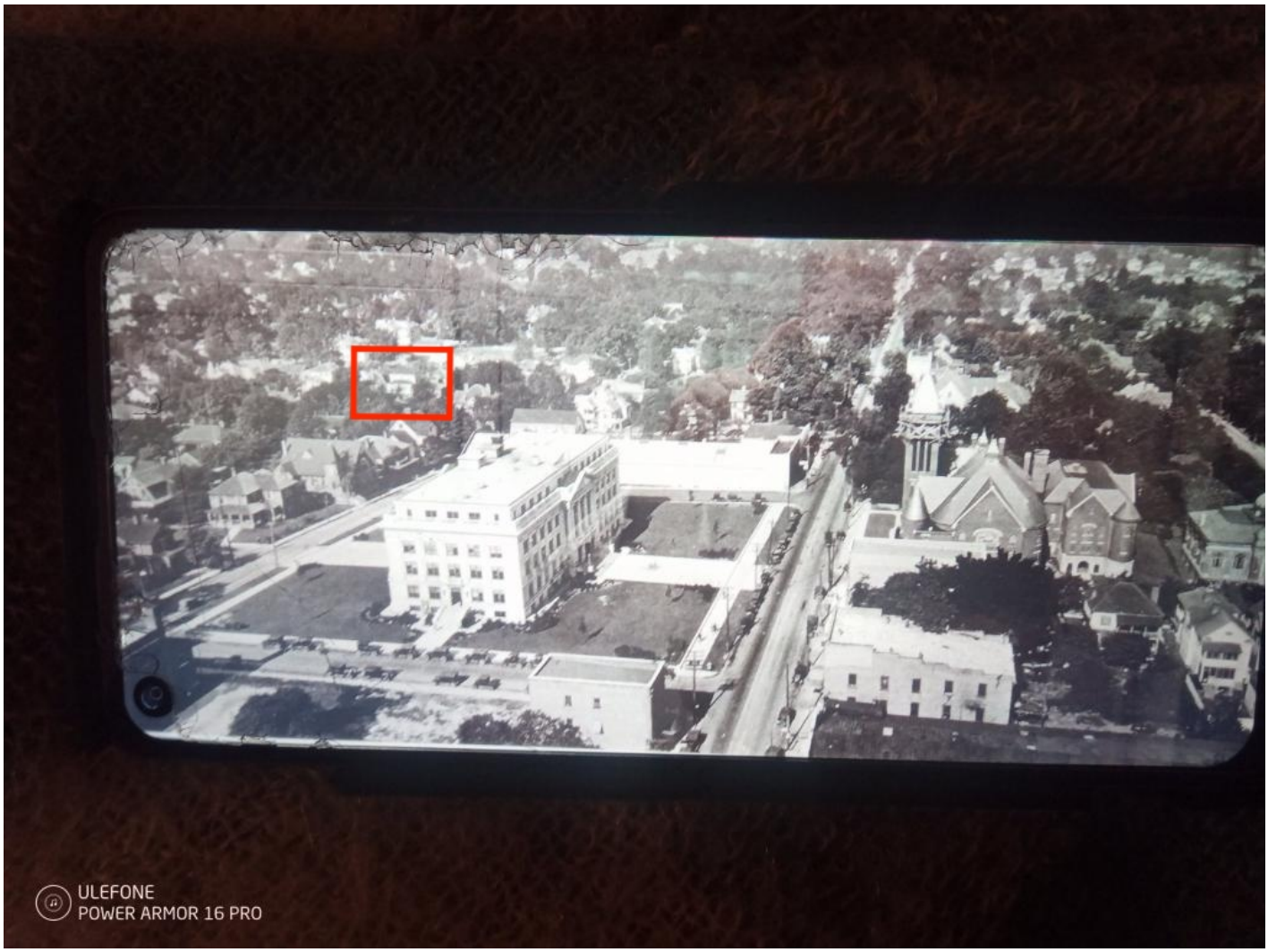


Photo 8: Metalwork



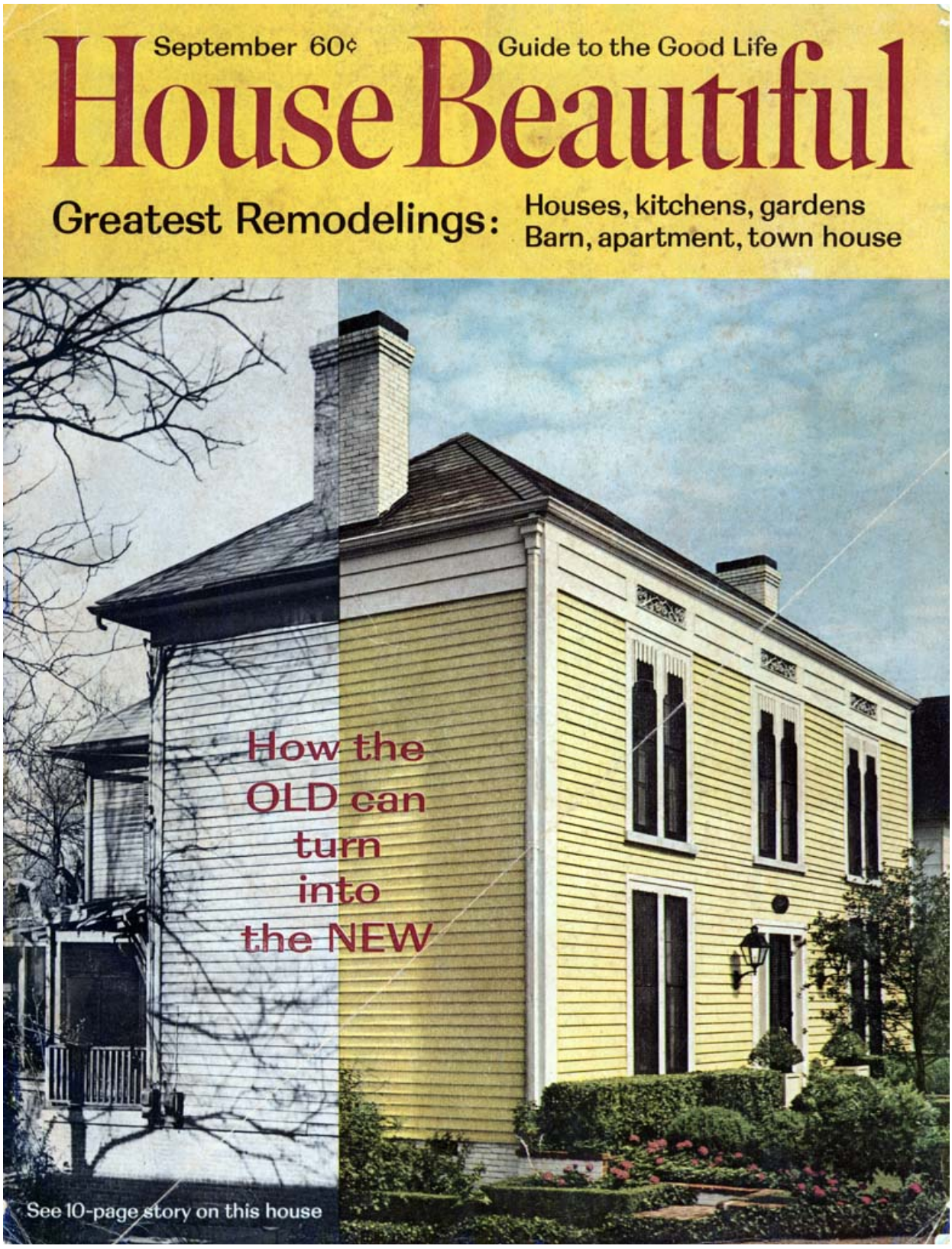
VII. Appendix

Aerial view of house's location on Blandwood Avenue



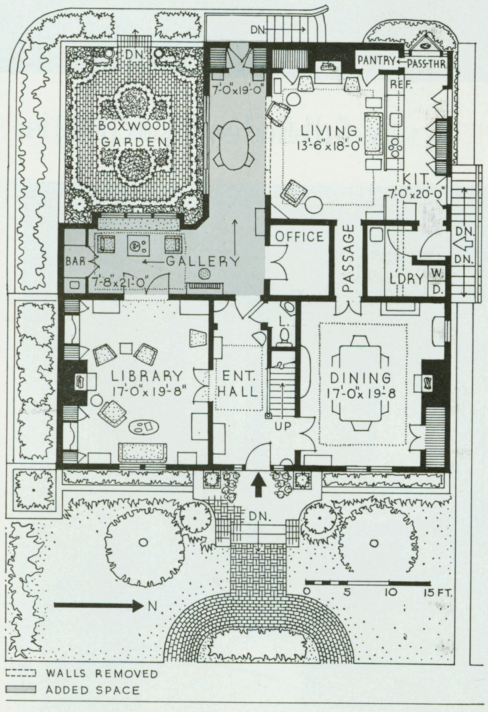

ULEFONE
POWER ARMOR 16 PRO
Edit
Lens

Excerpts from *Old House Beautiful* Article about the Zenke Residence





The graciousness of an old house is clearly evident in this photograph, which looks through double doors from the library, across a generous entrance hall with graceful stairs, to the formal dining room. White vinyl in hall is inset with black diamonds.



ONCE ABANDONED, NOW THE PRIDE OF THE BLOCK

continued

The new floor plan (at the left) shows how the Zenkes added to and adapted the space to their way of life. The old living room became their library—an intimate area for books, music, a fire on chilly evenings, and deep, comfortable chairs. In the rear wing they created in one room a living room and kitchen, with the food preparation and cooking facilities so artfully concealed that it is impossible to tell you are in a kitchen (see photographs on next two pages).

To connect and expand the library and living room, they enclosed an L-shape gallery, a windowed space looking out on the boxwood garden and brick terrace at the rear. From the library, the gallery is entered through double doors. Here there is a sitting area with a window seat, deep chairs, and a bar behind louvered doors. Since the bar is complete with its own icemaker, it is not dependent at all on the kitchen. This sitting area in the gallery is explored in the three photographs on the opposite page. The view is perhaps the pleasantest in the house, since it looks the long way on a long, narrow lot. (*Please turn the page*)

Shaded area on plan shows space added to the house. This L-shape gallery gives extra dimension to both the library and the newly arranged living room-kitchen, and also provides easy passage from one to the other. Connection (tunnel-like corridor) between kitchen and dining room is result of years-ago remodeling.



ONCE ABANDONED, NOW THE PRIDE OF THE BLOCK
continued

Now called the library, this was the living room in the old house. Not a small room by any means (see plan on page 163), it nevertheless has an intimate feeling in contrast to the openness of the new living room. Furniture in the room is arranged casually, with the hearth as the focus. The mantel, bookcases, and all the woodwork in the room are new, designed by Mr. Zenke.



At the side of each of the built-in bookshelves, storage space are used to conceal hi-fi speakers, record storage, etc. Mo furnishings and accessories here are one-of-kind antiques s lected with great care. At right is English accountant's des

the second floor while renting out an apartment on the lo er floor. This gave them an opportunity to deal with se tions of the house one at a time instead of being faced wi the monumental job all at once.

Two years ago, major changes were made in the dow stairs area, and the Zenkes occupied the entire house for t first time. The remodeling is now virtually complete, thoug as any homeowner knows, there are always more plans.

The floor plan of the house was a simple L, formed earli when the two houses had been put together. At the fro had been the usual center hall flanked by a living room a bedroom, with the dining room in the back. The kitchen a service areas were in a separate unit further to the re Since Mrs. Zenke does all of her own cooking, this arran ment of rooms was unsatisfactory. She saw no need of bei isolated from her family or, when entertaining, from h guests during meal preparation. (*Please turn the pag*


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HOUSE BEAUTIFUL, SEPTEMBER 1964



OWNERS:
Mr. and Mrs. Henry Zenke
DESIGNER FOR THE REMODELING:
Henry Zenke
FURNISHINGS:
Otto Zenke, Inc.

Just a step from the hearth-side coziness of the library is this pleasant windowed gallery looking out on the garden. Lot is narrow but deep; windows take advantage of long view. This newly-constructed space sits on the old porch foundation.

The L-shape gallery is quite contemporary in feeling, but because it seems somewhat separate (it is reached through double doors, left), it fits easily with the traditional in the rest of the house.



Louvered doors at the far end of the gallery conceal a complete, well-lighted, walk-in bar, with an ice-making unit, counter space, and cabinets. All gallery area has a vinyl tile floor.



Photographs of Guilford County and Surrounding Zenke-Designed Properties



Main Residence of Dr. James Powell in Burlington, Alamance County



Sunroom of the Wileli House owned by Dr. James Powell in Burlington, Alamance County



Interior of sunroom of the Wileli House owned by Dr. James Powell in Burlington, Alamance County



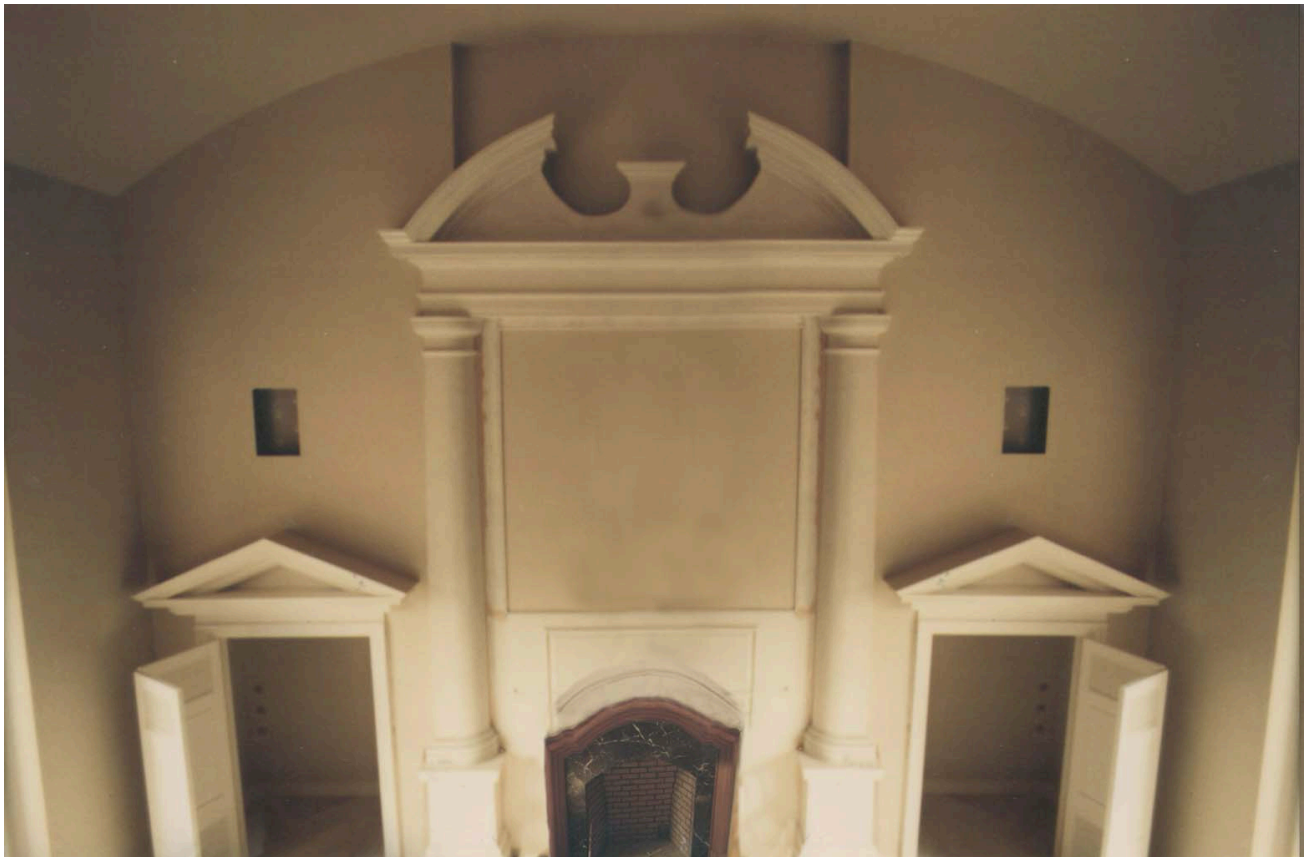
Mays House in Greensboro, Old Irving Park (now demolished)



Si Boney House in Greensboro, Old Irving Park



Bunch Fox House on Blair Street, Greensboro, Old Irving Park



William Powell House addition in Burlington, Alamance County



William Wallace, Jr. House in Bassett, Virginia



William Murray House, Greensboro, Guilford County



William Murray House Interior, Greensboro, Guilford County



Carlson Farms Main House, Guilford County



The Box House in DeBordieu, South Carolina



Residence in New Irving Park, facing Cone Lake, Greensboro, Guilford County



Ann and Henry Dudley Residence in Bethesda, Marlyland



Emily Cone House on Banking Street, Greensboro, Guilford County



Royce Reynolds House in New Irving Park

I, THE UNDERSIGNED, HEREBY CERTIFY THAT THE ABOVE STATEMENTS ARE TRUE AND ACCURATE TO THE BEST OF MY KNOWLEDGE AND BELIEF; AND SUPPORT LANDMARK DESIGNATION OF THE PROPERTY DEFINED HEREIN.

I also acknowledge that the Guilford County Historic Preservation Commission may require additional information.

Signature of Owner(s) Date 3/19/24

I also acknowledge that the designation includes the interior, interior features and details; exterior, exterior features and details of all structures; and land, unless otherwise noted in the application. Any alterations of the property and/or features designated, requires an approved *Certificate of Appropriateness (COA)* issued by the Guilford County Historic Preservation Commission.

Signature of Owner(s) Date 3/19/24