

United States Department of the Interior
National Park Service

SG-666

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: Lowrie, S. Gale and Agnes P., House

Other names/site number: _____

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 20 Rawson Woods Circle

City or town: Cincinnati State: Ohio County: Hamilton

Not For Publication: NA Vicinity: NA

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

___ national ___ statewide X local

Applicable National Register Criteria:

___ A ___ B X C ___ D

Barbara Power DSHPO for Inventory & Registration Dec. 27, 2016
Signature of certifying official/Title: **Date**
State Historic Preservation Office, Ohio History Connection
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:)

Joe Edson H. Beall
Signature of the Keeper

2-21-17
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>1</u>	<u>0</u>	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

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: International Style

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Stucco, concrete block, brick

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 Lowrie House is an early International-Style house designed by Cincinnati architect G. Marshall Martin of Potter Tyler & Martin in 1934 and completed for Dr. S. Gale and Agnes P. Lowrie circa 1935. The house is a two-story dwelling with a smooth white-painted exterior and flat roof. The structure is a combination of brick and stuccoed concrete block on the first floor and stuccoed wood-frame on the second floor. While generally devoid of ornament, the house has highly sculpted geometric massing created by setbacks on all sides and roof terraces at the second floor. Facing west on a gently sloped half-acre lot in a suburban setting, the house is well-maintained and its physical integrity is high. On the exterior the only alteration is replacement casement windows, which match the originals.

Narrative Description

Setting

Situated in the leafy suburban-type environment of Clifton, an older Cincinnati neighborhood, the Lowrie House stands on the east side of a small semicircular subdivision. Laid out in 1925, the Rawson Woods Subdivision was developed mostly with Colonial and Tudor Revival houses,

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even through the 1950s. The Lowrie House is an exception, along with the Marie Mayne House (HAM0182707), a white-painted brick Moderne/Art Deco house of similar vintage immediately south at 6 Rawson Woods Circle and the Cedric G. and Patricia Neils Boulter House (NRHP #99000512), designed by Frank Lloyd Wright and completed in 1956 to the southwest at 1 Rawson Woods Circle.

Exterior

The Lowrie House is a two-story International-Style house with a smooth white-painted exterior and flat roof. The structure on the first floor is a combination of stuccoed concrete block on the north half and brick on the south half while the second floor is stuccoed wood-frame. While generally devoid of ornament, the house is characterized by a series of setbacks on all sides and roof terraces on the second floor at the south end. A one-story two-car garage projects from the north end. (See photos 1-4.) The horizontality of the exterior is emphasized by masonry banding at several levels as well as coping at the parapet, all painted black for contrast. Two broad exterior chimneys provide strong vertical elements at the north and south ends.

The front west-facing façade is asymmetrical, with 5 bays on the first floor and 4 bays on the second. The entrance is off-center and understated, topped by a flat canopy with a rounded corner. The windows are variously sized metal casements in single, paired and grouped configurations. The existing casements, replacements that match the originals, are painted black to contrast boldly with the white walls. The largest windows are clustered at the south corners to take advantage of the sunlight into the living room on the first floor and master bedroom above. The windows at the north end are smaller and symmetrically arranged. French doors open from the living and dining rooms onto a terrace on the east (rear) elevation. The flat roofs were originally finished with composition roofing, which has been replaced with membrane. The terraces have colored cement decking. Decorative details are limited to the banding described above and geometric leaded glass in the square window of the front door.

Interior

On the interior, the front entrance leads directly to the stairhall, which connects through a broad opening to the spacious living room on the south and a door to the service wing on the north. The living room is sunken two steps below the stairhall and extends for the 30-foot depth of the house. The stairway has a streamlined railing of chrome and brass. In the stairhall at each floor, there is a ceiling-mounted rectilinear light fixture of frosted glass; these are original and designed specifically for the house. Off the stairhall are ample closets and a lavatory. The dining room is located on the rear between the living room and service wing. The service wing comprises a maid's room and bathroom, small kitchen, butler's pantry, and attached garage. The second floor is organized around the generous stairhall, with a studio, study, spacious master bedroom and bath as well as a second bedroom and bath. The bathrooms retain original tile wainscot and floors. Fireplaces in the living room and the second-floor study are faced with simple, smooth limestone surrounds. (See photos 5-15.) The house has a poured reinforced concrete foundation and a small basement for the furnace and laundry room.

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Alterations and integrity

Since its completion circa 1935, the house has had only four owners and few alterations. Since 1983, it has been the residence of Jayanta (Jay) and Mrs. Janet L. Chatterjee. Mr. Chatterjee, Dean Emeritus of the University of Cincinnati College of Design, Art, Architecture and Planning (DAAP), helped launch the "Signature Architects" Program that transformed the UC campus in recent years. He and Mrs. Chatterjee have meticulously maintained the Lowrie House, retaining its original massing and floor plan. The design, materials and workmanship of the home and its setting retain a high level of integrity. On the exterior it retains its white-painted stucco and brick walls, masonry banding, flat roof, roof terraces and front door with geometric leaded glass window and rounded canopy above. The only exterior alteration was replacement of steel casements with aluminum to match the original configurations and color. On the interior, the only change consists of updating the small kitchen and replacing bathroom fixtures in keeping with the character of the original. The house retains its original floor plan and elements such the stair with chrome and brass handrail, custom-made ceiling-mounted light fixture in the entrance hall, smooth limestone fireplace surrounds, oak floors, butler's pantry, and pastel bathroom tile.

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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

Period of Significance
c. 1935

Significant Dates
1935

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder
Martin, George Marshall

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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 S. Gale and Agnes P. Lowrie House meets Criterion C in the Area of Architecture as a locally significant example of the International Style in Greater Cincinnati. Completed circa 1935, the Lowrie House is generally recognized as the earliest Modernist residence in the area. The design gradually evolved from a Tudor Revival treatment to Cincinnati's first statement of Modernism, with its white planar walls, flat roof, and boxy volume punctuated by setbacks and balconies. The clients, University of Cincinnati professor S. Gale Lowrie and his wife, artist Agnes P. Lowrie, were persuaded to take this new approach by architect George Marshall Martin (1897-1964) of Potter Tyler & Martin. The house represents the onset of the Modern Movement in Cincinnati and retains excellent integrity of location, design, setting, materials, workmanship, feeling and association. The Lowrie House is nominated in the context of early modernist residences of Greater Cincinnati, c. 1935 to 1950, with a Period of Significance of circa 1935, the date of its construction.

Narrative Statement of Significance

The International Style

The term, "International Style," was first used in 1932 by Henry-Russell Hitchcock and Philip Johnson to describe a broad modern movement in architecture presented in an exhibit at the Museum of Modern Art entitled "Modern Architecture: International Exhibition." The co-curators defined the style's character-defining aspects as "emphasis on volume—space enclosed by thin planes or surfaces as opposed to the suggestion of mass and solidity; regularity as opposed to symmetry or other kinds of obvious balance; and lastly, dependence upon the intrinsic elegance of materials, technical perfections and fine proportions, as opposed to applied ornamentation."¹ Another important concept of the International Style was Functionalism, meaning an emphasis on how a building served its occupants, a principle that would greatly impact building design in the U.S. in the second half of the twentieth century.² International Style buildings expressed function by using materials such as glass, concrete, and steel to create boxlike, cubist forms, designed as an asymmetrical whole within a single structural framework.³

In their exhibition catalog, Hitchcock and Johnson identified four architects—Walter Gropius, Le Corbusier, Mies van der Rohe, and J. J. P. Oud—as the founders of the style and featured them most prominently in the exhibit; however in total forty architects from fifteen countries were represented, supporting the International theme. Two other European-born architects who were already practicing Modernism in America were R. M. Schindler and Richard Neutra. Frank Lloyd Wright, although idiosyncratic, was included in the exhibit because of his early influence on

¹ Alfred H. Barr, Jr., Preface, in Hitchcock and Johnson, *The International Style* (New York, W. W. Norton & Company, 1966), 29.

² McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1986), 470.

³ Gordon, *How to Complete the Ohio Historic Inventory* (Columbus, OH: Ohio Historical Society, 1992), 113.

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European pioneers of the style. Other Americans in the exhibit were Raymond Hood and Howe & Lescaze.

The Bauhaus

The International Style originated in Europe as architects strove to respond to the chaos of World War I with a clean, rational system of thought. It developed primarily within the Bauhaus School, an artists' collective and school of art and architecture in Germany. Founded at Weimar in 1919, the Bauhaus was headed by Walter Gropius who conceived of it as a way to combine beauty and simplicity, utility and mass production. The faculty included Paul Klee, Lyonel Feininger, Wassily Kandinsky, László Moholy-Nagy, Marcel Breuer, and Josef and Anni Albers. The school's innovative design curriculum focused on functional craftsmanship, with an emphasis on the industrial problems of mechanical mass production. Underpinning the school's approach was the idea that design did not merely reflect society, but could actually help to improve it. The Bauhaus style was typified by economy of method, a severe geometry of form, and design that took into account the nature of the materials employed. The school's revolutionary concepts aroused vigorous opposition from right-wing politicians and academicians, resulting in the loss of its local financial backing.⁴

In 1925 the Bauhaus moved to the more hospitable atmosphere of Dessau, where Gropius designed buildings to house the various departments and faculty. The famous school was arranged in a plan of interlocking "L"s, with its departments expressed as separate rectangular volumes of varying size linked by intermediary oblongs enclosing corridors or smaller rooms. The art studios and craft workshops were connected by a bridge which crossed over a road through the site. Gropius accentuated volumes and plans, verticals and horizontals, through the design of window surfaces. The fenestration was varied to express the relative size of the interior spaces and to admit various qualities of light according to function.⁵

Through his private office, Gropius also designed and built four homes near the school for the Bauhaus faculty, known collectively as the Masters' Houses. They included his own single-family house and three semi-detached houses for the Moholy-Nagy and Feininger families; Muehe and Schelemer families and the Kandinsky and Klee families.⁶ Gropius designed these houses on the rationalist model, seeking a synthesis of art and technology. The houses are all different but commonly characterized by various geometric arrangements, asymmetry in the exterior elements, playing with cubic volumes like interlocking prisms, and contrasting the vertical and horizontal. The houses stemmed from a prototype developed by Gropius in which he visualized a dwelling as a machine for living.⁷

The Master's houses were all fairly spacious, but the Gropius house was the only one detached. The ground floor of the latter included a living room with connecting dining room opening onto a terrace, kitchen, office, and work room. The upstairs was limited to two small rooms while the rest of the roof served as a terrace. The structure was reinforced concrete with walls of blocks

⁴ Lena Sweeten et al., "Ohio Modern: Preserving Our Recent Past: Statewide Historic Context." Sept. 7, 2010, 135.

⁵ Curtis, *Modern Architecture since 1900* (Upper Saddle River, NJ: Prentice Hall, 1996), 195-196.

⁶ The Walter Gropius House and the semi-detached Moholy-Nagy house were destroyed in 1945; the formerly semi-detached Feininger House and the two other houses still stand and have been rehabilitated.

⁷ Kentgens-Craig.

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made of sand, slag and concrete, all covered with white-painted stucco. The house included built-in wood furniture with a lacquered finish complementing the metallic elements in the interior. Shelves, spaces for plants, and many other elements were incorporated for functional housekeeping.⁸

Gropius resigned from his position with the Bauhaus in 1928. After a brief period when architect Hannes Meyer headed the school, he was replaced by Ludwig Mies van der Rohe, who took the school in a more conservative direction in an effort to save it from growing opposition from the National Socialists. Nonetheless, in the summer of 1932 resistance to the school had increased to such an extent that the city of Dessau withdrew its support. The school was then moved to Berlin, where the faculty endeavored to carry on their ideas, but in 1933 the Nazi government closed the school entirely.

The International Style in the U.S.

While the 1932 International Style exhibition represents the first major exposure of Bauhaus ideas in the United States, the Museum of Modern Art, founded in 1929, was itself organized according to Bauhaus departmental structure, with a wide variety of media, and followed Bauhaus principles in its approach to design. There were earlier antecedents, however. The first was through entries by Walter Gropius and Adolf Meyer in the 1922 design competition for the Chicago Tribune tower. In the 1920s, "a new modern aesthetic was pursued by a few largely independent American architects such as Irving Gill, George Howe, Albert Kahn, and in the 1930s, George Fred Keck and Harwell Hamilton Harris." These artists and architects also contributed to a greater receptiveness to the Bauhaus in the U.S. For that matter, so did earlier emigres from Europe, especially those who came from Austria in the 1910 and 1920s, such as Joseph Urban, Rudolf Schindler, Richard Neutra, and Frederick Kiesler. "Both Schindler and Neutra shared Gropius's and Mies's profound admiration for Frank Lloyd Wright's work. Both abandoned ornament in architecture in favor of a plain, rational style, thus becoming the first Europeans to introduce to the United States, through their realized works, the aesthetics of a style that in 1932 would be dubbed international."⁹

The Bauhaus ideas, expressed in architecture, furniture, weaving, and typography, among other arts, had by this time found wide acclaim in many parts of the world and especially in the United States. In 1937, Gropius moved to the United States to teach at Harvard University, where he exercised considerable influence. Mies Van der Rohe followed in 1938, becoming the director of the Architecture department at the Illinois Institute of Technology in Chicago, where he designed the entire campus. Josef Albers and his wife Anni had already emigrated to the U.S. in 1933 to take teaching positions at the experimental Black Mountain College arranged by Phillip Johnson. The Chicago Institute of Design, founded by Moholy-Nagy in 1939, most completely carried on the teaching plan of the Bauhaus. In 1949 the Institute of Design became a part of Illinois Institute of Technology.¹⁰

⁸ [https://en.wifiarquitectura.com/index.php/Houses for the Bauhaus Teachers](https://en.wifiarquitectura.com/index.php/Houses%20for%20the%20Bauhaus%20Teachers), accessed May 25, 2016.

⁹ Kentgens-Craig, *The Bauhaus and America: First Contacts, 1919-1936* (Cambridge, MA: The MIT Press, 1999), 36.

¹⁰ *Ibid.*

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The International Style in Ohio

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The 1932 MOMA exhibit travelled from New York to twelve other American cities, including Cleveland and Cincinnati the following year. The concepts of the International Style were further popularized by the Century of Progress exposition, which opened in Chicago in May 1933. The fair's Home and Industrial Arts Exhibit attracted over 1.5 million visitors during its first season. At the core of that exhibit were individual model homes presented by architects and manufacturers of building products. These exhibits were designed to show the latest in "mass-produced building materials, novel methods of construction, progressive concepts for the organization of interior spaces, modern furnishings, and labor-saving devices."¹¹ Some of the homes exhibited flat, unadorned facades recalling progressive designs (such as houses built for the Weissenhofseidlung in Stuttgart, Germany, featured in the International Style Show); others incorporated Art Deco details.

The style reached its peak during the 1950s, but many of Ohio's examples predate World War II.¹² Common characteristics of Ohio's International Style buildings include the use of reinforced concrete, cubist forms, smooth exterior wall surfaces, asymmetrical massing, open floor plans, flat roofs, extensive use of glass, and metal frame windows. In residential architecture, windows were typically individual casement, or fixed glass, while commercial examples featured single-paned windows with metal frames. Many times, corner windows and ribbon windows also were used. Doors were normally very simple in design, with or without glass panels. Residential examples of the International Style in Ohio also featured the use of glass walls and flat or ascending roofs.¹³

The International Style in Cincinnati

Modernist buildings began to appear in Cincinnati almost immediately after the MOMA exhibition was shown at the Cincinnati Art Museum during February and March 1933. Certainly it was the sort of event that architect G. Marshall Martin of the firm Potter Tyler & Martin would have been likely to attend. One year later, Gale and Agnes Lowrie purchased the property on Rawson Woods Circle and the white cubic, flat-roofed house he designed for them in 1934 is considered to be the first Modernist house and the earliest example of the International Style in Cincinnati, although not fully realized.¹⁴ The Lowries were the type of intellectual and artistic patrons who were adventurous enough to embrace Modernism locally. Gale Lowrie was a political science professor at the University of Cincinnati and his wife, Agnes P. Lowrie, an artist.

The next example was the Frederick and Harriet Rauh House (NR #16000597), built of white stucco over cinder block on a nine-acre property in the northern Cincinnati suburb of Woodlawn in 1938. Designed by John Becker of the firm Garriott and Becker, the Rauh House is considered to be the first fully developed International-Style house in Greater Cincinnati in its asymmetrical, unornamented form creating a building-as-sculpture statement within its rural

¹¹ Lisa D. Schrenk, *Building a Century of Progress: The Architecture of Chicago's 1933-34 World's Fair*. (Minneapolis: University of Minnesota Press, 2007), 157.

¹² Gordon, 113.

¹³ Sweeten et al., 135.

¹⁴ Muller and Warminski. Rauh House nomination, 16.

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landscape setting. Becker built a few other elegant Modernist homes of white stucco over brick in the late 1930s, including his own residence, c. 1939-1940.¹⁵

Other private construction activity during the 1930s was limited due to the financial stresses of the Great Depression, but the Federal government's model "greenbelt" town of Greenhills, built in 1935-1938 by the Resettlement Administration, thirteen miles north of Cincinnati, also applied a Modernist approach, largely thanks to Hungarian-born architect Roland Wank, who was its chief designer along with planner Justin Hartzog. With its curving streets molded to the topography, grouped housing arranged in superblocks around open spaces, utilities buried underground and surrounding greenbelt, the town employed progressive planning based on advanced European and American precedents. Architecturally, "the village's public face and primary buildings—the Community Building, poolhouse and shopping center—were frankly Modern, as were many of the multi-family, flat-roofed townhouses and apartment buildings."¹⁶

During the 1940s, a few Modernist buildings appeared, including the International Style Hopkins House (803 Floral Avenue) in Terrace Park, an eastern suburb of Cincinnati. Completed in 1941, the architect is not known, but this flat-roofed white stucco house has a distinctive design that is highly sculpted with setbacks and balconies. Most unusual is the "semicircular end bay, open at the second story and terminated by a tapered chimney stack."¹⁷ The exterior is punctuated by steel casements and glass-block ribbon windows, and horizontal banding.

In Downtown Cincinnati, the first statement of the International Style was the Terrace Plaza Hotel (1946-1948) by Skidmore Owings & Merrill (SOM) developed by Thomas Emery's Sons. Designed before World War II, it was also the city's first major post-war construction project and the first International Style hotel built in the nation. Like the great Art Deco Carew Tower/Netherland Plaza complex completed by the same developers in 1930, the Terrace Plaza was a mixed-use complex combining a state-of-the-art hotel with retail, office and restaurants. The rectilinear but asymmetrical design consisted of a 7-story commercial base, transparent at the ground floor and mostly windowless above, topped by a 12-story hotel tower with regularly spaced wide windows. In response to the zoning code, the hotel tower was set back to create terraces.

Never built, but worth mentioning was the design of a new office tower conceived in 1943 by architect Woodward "Woodie" Garber who sought to prompt Schenley Distillers to relocate its headquarters to Cincinnati from New York. "With a concrete-clad steel frame, it would have been the first fully modular, prefabricated, curtain-glass-wall skyscraper in America. It also would have been the first office tower without fixed interior partitions and the first fully sealed climate-controlled building in the U.S."¹⁸

The building boom of the 1950s, especially in the outer suburbs made accessible by the automobile, produced entire subdivisions of Modernist houses, although much of it was a watered-down version in which "certain elements of the style became softened into a more widespread vernacular..." True examples of International Style architecture tended to be

¹⁵ Patrick Snadon, Introduction in Greinacher et al, *Fifty from the 50s: Modern architecture and interiors in Cincinnati*. (Cincinnati: Urban Currents, 2008), n.p.

¹⁶ Muller and Warminski, 17.

¹⁷ Ibid, 16.

¹⁸ Greinacher, *Fifty from the 50s*, n.p.

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architect-designed buildings for individual clients who supported more experimental approaches. Examples are the Ninth Street Fire Station (1951, NR #99000318) and the Public Library of Cincinnati and Hamilton County (1955) by Woodie Garber, which fulfilled all five elements favored by Le Corbusier—a skeletal frame, open plan, piloti supporting walls above, ribbon windows and roof terraces open to the sky. Garber also experimented with new materials and structural systems, such as light- and heat-reflecting concrete wall panels embedded with crushed milk glass, and his double-shell, spot-welded hyperbolic parabola steel roofs for public and commercial structures (Indian Hill High School and Frisch's Mainliner Restaurant, demolished).¹⁹

Frank Lloyd Wright left his mark on Cincinnati with three houses—the Tonkens House (designed 1954, NR #91001414), the Boulter House (designed 1954, NR #99000512), and the Boswell House (designed 1957). Two local architects who trained with Wright at Taliesin—brothers Abram and Benjamin Dombay—adapted Wrightian forms and theories into the local landscape. Taliesin Fellow John DeKoven Hill, from Cleveland, produced the Corbett House (1960) in Hyde Park, another Wrightian residence. Woodie Garber was keenly aware of avant-garde European Modernism, and sometimes introduced Wrightian materials such as brick and rough-textured stone to his buildings. Wright's organic theories influenced the work of other Cincinnati Modernists, as in the delightful, nature-oriented buildings designed by R. Carl Freund for the Cincinnati Park Board (Mount Airy Forest, NR #10000191).²⁰

Carl Strauss also acknowledged the influence of Wright on his early houses, Strauss was also inspired by Mies van der Rohe, having visited his Tugendhat House in Brno, Czechoslovakia in 1937, after he graduated from Harvard, but he and his partner Ray Roush softened their approach with a more traditional palette of materials, mixing stone, brick, and wood with steel framing and expansive windows, as seen in the Stone House (1958) and the Keirle House (1960). This "soft Modernism," as they called it, made it more acceptable to their clients.²¹

With its ribbon-windowed and cantilevered second floor poised on pilotis-like posts, Garriott and Becker's 1965 Fire Division Headquarters downtown at the corner of Central Avenue and Fifth Street, is similar to Garber's earlier example on Ninth Street. They favored a Modernist approach when their clients would allow it but resorted to more traditional designs when they wouldn't. "Beginning in the 1950s, Cincinnati business leaders adopted Modernism for their headquarters and industrial buildings. Soaring modern office towers added to the city skyline in the 1950s and 1960s include the Kroger Company headquarters at 1014 Vine Street, Provident Bank Tower at Fourth and Vine, two mid-rise buildings (one demolished) for the Procter & Gamble Company at Fifth and Sycamore and the DuBois Tower, home of 5/3 Bank, on Fountain Square."²² By the early 1970s, however, a shrinking economy and a more competitive standardization of building systems seemed to drain later Modernism of the adventurous and creative qualities exhibited in the earlier examples.²³

¹⁹ Patrick Snadon in Greinacher, n.p.

²⁰ Snadon.

²¹ Ibid.

²² Muller and Warminski.

²³ Snadon.

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The Lowrie House: design and construction

The Lowries chose to live in Clifton, a suburban neighborhood north of downtown Cincinnati. By the turn of the twentieth century, Clifton had become an institutional center, home to the University of Cincinnati and Hebrew Union College (now University), several hospitals, and numerous churches. Their proximity led to a concentration of administrators, faculty members, and students as well as other related professionals, within the Clifton residential district, affecting the social as well as architectural character of the neighborhood. Many artists and architects have chosen to live there also.²⁴

It was the natural place for the Lowries to build, as Dr. S. Gale Lowrie had been a full professor and chairman of the department of political science at the University of Cincinnati since his appointment in 1912 at age 28. A recognized expert on international law and Far Eastern affairs, he remained in that position for 42 years, retiring in 1954. Born in Illinois, he was descended from the founders of Knox College in Galesburg, where he graduated in 1907 and received an honorary Doctor of Laws degree upon the centennial of the college 30 years later. During World War I, Lowrie served as a captain in the Army's ordnance department and in 1919 went to Turkey on a Red Cross mission. He was active in civic affairs, having organized courses in training for public service at UC in cooperation with city government. His affiliations included the Cincinnati Foreign Policy Association, of which he was president from 1923 to 1925; the Cincinnati association, and the University and City clubs. Dr. Lowrie was also a member of Phi Beta Kappa, the American Association of University Professors and the American Political Science Association.²⁵ His wife, the former Agnes Potter Van Ryn, whom he married in 1932, was a noted artist and naturalist.²⁶ Her obituary mentions that she exhibited her work in New York and Cincinnati.

Streets and subdivisions like Rawson Woods Circle and Belsaw Place were laid out between and on the wooded periphery of large properties between the World Wars. Rawson Woods Circle was part of a 50-acre estate owned by Joseph Rawson (1808-1891) who made his fortune in the pork-packing industry. In 1876, he bought the impressive Italian villa at 3767 Clifton Avenue, which had been built in the late 1860s for John L. Wayne, Jr., who was successful in the hardware business.²⁷

Rawson's three sons—Warren, Edward, and Joseph, Jr. entered their father's business and expanded into banking, real estate, insurance, and chemicals. In 1886, Edward moved from Mt. Auburn into the 2 1/2-story stucco farmhouse just south of his father's house, at 3737 Clifton Avenue. That residence had been built around 1865 for A. C. Neave. Edward's daughters, Marion (1899-1980) and Dorothy (c. 1892-1977), both known throughout the city for their support of cultural institutions, continued to reside in their father's house at 3737 Clifton Avenue. Marion Rawson participated in the University of Cincinnati-sponsored archaeological expeditions to Greece in the 1930s headed by Dr. Carl W. Blegen (1887-1971).²⁸

²⁴ Langsam, *Great Houses of the Queen City* (Cincinnati: The Cincinnati Museum Center at Union Terminal, 2002), 125.

²⁵ "Dr. S. Gale Lowrie UC professor, Dies," *Cincinnati Post Times Star*, 11/2/1961, 4:5.

²⁶ "Mrs. Agnes Lowrie," *Cincinnati Enquirer* 10/1/1964, 11:1.

²⁷ Geoffrey J. Giglierano and Deborah A. Overmyer, *The Bicentennial Guide to Greater Cincinnati: A Portrait of Two Hundred Years* (Cincinnati: The Cincinnati Historical Society, 1988), 223.

²⁸ *Ibid.*

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By 1901, the Rawson family had deeded land to the City of Cincinnati to create Middleton Avenue, running north-south through the center of their property. By 1922, the Sanborn map (Figure 3) shows land belonging to Fannie Rawson (widow of Warren) had been subdivided with Warren Avenue (named after her husband) running east-west down the center. In 1925, the Rawson family donated ten and a half acres at the northwest corner of McAlpin and Middleton avenues to the city as a sanctuary known as the Rawson Woods Bird Preserve and created the Rawson Woods subdivision, recorded May 27, 1925 (Figure 4).

Agnes Lowrie's purchase of the trapezoid-shaped Lot 7 in the subdivision was recorded on March 10, 1934 (DB 1654/P 338) subject to the following restrictions, which were put in place with the sale of the first lot in the subdivision in June 1926 [DB 1403/P 242]: "First: One single family dwelling shall be erected on each lot, which includes, if desired, a garage to be built in the basement or the premises. No detached garage or other out building shall be erected upon any lot; Second: that the front of the house, including the porch, be not nearer than 20 feet from the front property line; Third: that the plans for each house be submitted to the owners of said subdivision or their duly accredited agent, to be duly approved." The 1934 Sanborn map updated to 1960 (Figure 5) shows the footprint of the house.

Similar to other homes on the circle up to that date, the initial plans for the Lowrie House show a Tudor Revival cottage with a steep multi-gabled, multi-level roofline and complex massing. The rendering (Figure 6) shows a stone and wood-sided exterior with two broad chimneys. Windows vary in size with large grouped windows on the front façade. The first floor plan (Figure 7) is laid out in a similar way to the as-built with living spaces on the right and service wing on the left. The entrance and stairhall are in approximately the same place. A large living room (17 x 28') extends the depth of the house, with a one-story study at the south end. The dining room is on the rear overlooking a terrace. In the service wing, the kitchen is on the front and a maid's room behind it. There is no garage. The second floor (Figure 8) has three rooms—a master bedroom, studio and guest bedroom, as well as two baths.

In the final plan (Figure 10), the study was deleted from the south end and moved upstairs in place of the studio, which was moved to the rear; the living room was made slightly deeper (17' x 30'), and a garage was added at the northeast corner. The maid's room was moved to the front with the kitchen behind it. The most dramatic changes, however, were made to the exterior (Figure 9), where rustic textures of stone and wood gave way to smooth white walls, and steep gables surrendered to a flat roof and balconies. Another significant difference was the design of the windows. While metal casements were used and varied in size as in the Tudor design, in the final design they were arranged differently, most notably meeting at the south corners.

Influences on the Lowrie House

The most significant influence on the Lowrie House appears to have been Walter Gropius, especially his Masters' Houses in Dessau, which were presented in the 1932 MOMA exhibit. The Lowrie house shares their masonry solidity, white exterior, flat roof and roof terraces. With Gropius's own house, the Lowrie House shares its geometric arrangement, asymmetry in the exterior elements, varied cubic volumes like interlocking prisms, and contrast of the vertical and horizontal. It should be noted that the floor plan of the Lowrie House did not change drastically from its initial Tudor rendition, but even so, the layout is similar to the Gropius House in the way that its living room connects with the front hall and dining room. Likewise, the dining room opens onto a terrace. At the second floor, there is a roof terrace and steel casement windows meet at

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the corners. What distinguished these buildings from later examples of the International Style was that they were structured with load-bearing walls, thus had single windows or grouped windows within a room as opposed to fully developed International Style houses (or buildings) which were constructed with structural frames that permitted curtain walls, hence continuous ribbon windows.

Other possible sources are designs exhibited at the 1933 Century of Progress exposition, which featured model homes with the latest in "mass-produced building materials, novel methods of construction, progressive concepts for the organization of interior spaces, modern furnishings, and labor-saving devices."²⁹ Some of these homes exhibited the flat, unadorned facades of Modernism. Smooth wall surfaces, roof decks, attached garages and clean-lined fixtures, which appeared in many of the homes, are present in the Lowrie House. Other features such as the elimination of cellars and attics and inclusion of air conditioning, are not.

G. (George) Marshall Martin

Architect G. (George) Marshall Martin (1897-1964) was associated with the Cincinnati firm of Potter, Tyler & Martin from its founding in 1933 until 1967. George F. Roth, Jr., became an additional partner after 1952, and the firm continues today as the Roth Partnership. Martin met his partners Russell S. Potter and Edgar D. Tyler while studying architecture at the University of Pennsylvania, and the three of them all worked for the prolific office of Harry Hake, Sr., before leaving to start their own business. Born in Philadelphia in 1897, Martin moved with his parents to Louisville at a young age, but returned to the city of his birth for college, graduating in 1919. He moved to Cincinnati about 1924, after serving in the U.S. Marine Corps. His service was distinguished by his participation in the first class of Marine Corps aviators, composed of just thirteen men.³⁰

Historians have speculated that Martin may have been influenced by Paul Philippe Cret (1876-1945), who taught at Penn from 1903 until 1937. Trained at the Ecole des Beaux-Arts, Cret introduced an early form of Modernism based on classical design principles. Cret was absent from Penn for the entirety of World War I, which coincided with the years Martin was enrolled there. However, Cret developed a national reputation and consulted on several Cincinnati projects, including buildings for the University of Cincinnati, the planned garden suburb of Mariemont, Union Terminal and the Cincinnati Milacron Engineering & Services Building (demolished), so Martin certainly would have been aware of his work.³¹ "Even Martin's tentative degree of Modernism had not penetrated into local residential architecture, however, before the Lowrie House."³² Martin had other opportunities to encounter the trend toward Modernism through architectural periodicals and the 1932 MOMA International Exhibition, which traveled to the Cincinnati Art Museum in 1933.

²⁹ Schrenk, 157.

³⁰ Margaret (Mrs. Ryder) H. Martin, telephone interview, July 1, 2016.

³¹ Cret was in France when WWI broke out on July 28, 1914 and immediately joined the French army. He remained there until being discharged after Nov 11, 1918. Martin completed his degree in 1919 and would have begun his 5-year degree in the fall of 1914. Cret's most productive years were between 1919 and 1930, after Martin graduated. (Paul Philippe Cret: An Inventory of his Drawings, Photographic Material, and Papers, 1930-1957, <http://www.lib.utexas.edu/taro/utaaa/00016/aaa-00016.html> accessed 6/29/2016.)

³² Langsam, *Great Houses*, 125.

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Designed in 1934, the Lowrie House was among the very first commissions of Martin's firm, which was formed in 1933. Although the design began in a traditional Tudor Revival style, Martin, with Mrs. Lowrie's support, gradually moved toward a flat-roofed "Modern" style, making this one of the earliest such dwellings in Cincinnati. In his early career, Martin excelled at period revival styles popular during the 1920s, as reflected in some major commissions in downtown Cincinnati. For Harry Hake's firm, he and his future partner Russell S. Potter applied the English Renaissance-style for the Queen City Club (331 East Fourth Street, 1925, NR #76001435) with its Adamesque flourishes and Italian Renaissance for the Cincinnati Masonic Temple complex (315 East Fifth Street, 1929, NR #76001435). For a renovation and addition to the Shillito/Lazarus Department Store at Seventh Street between Race and Elm (1936-38, NR #95000878) with George Roth as Potter, Tyler, Martin & Roth, he used Art Deco with Mayan motifs.

By the late 1940s, however, Martin consistently favored a Modernist design approach. A streamlined concrete parking garage built for the F. and R. Lazarus & Company department store in 1949 in Columbus (Town and Ludlow Streets) won his firm a gold medal from the Architects Society of Ohio for the functional plan of the ramp, its structural pattern and its architectural expression. With a capacity of 1,000 cars, this garage was one of the largest in the nation at the time. A few years later (1953), the firm produced another parking garage at the northwest corner of Seventh and Elm streets for Shillito's department store. Enlarged in 1957 to include 1600 cars and offices on the top level, its cubist composition reflected the International Style with its reinforced concrete structure, thin metal curtain wall and penthouse with a ribbon window and flat overhanging roof.³³

So did French Hall (1953) and Dabney Hall (1960) at the University of Cincinnati and the Ohio National Life Insurance Building at 237 William Howard Taft Road (1960). Both French Hall, designed in association with James E. Allen, an engineer and UC professor, and Dabney Hall, were five-story flat-roofed dormitories described as "humble brick boxes," with zigzagging floor plans. Dabney Hall was raised on tile-clad piloti, a favorite device of Le Corbusier identified with the International Style.³⁴ The former Ohio National building also has rectilinear massing on a zigzag floor plan and piloti at the entrance, but the windows are arranged in slightly recessed three-story vertical bays creating the effect of pilasters and giving it a classical appearance.

Martin's last major work was the 10-story John Weld Peck Federal Building at 550 Main Street, completed in 1964 for the General Services Administration (GSA), a modular composition in stone with a grid of narrow windows nearly flush with the wall surface. Thanks to GSA's Art in Architecture program, two works of art were applied to the building—a 21-foot aluminum sculpture *American Eagle* by Marshall Maynard Fredericks on the exterior and inside an untitled interior ceramic-tile mosaic (*American Wildlife*) by Charles B. Harper.³⁵

Martin's professional affiliations included chairing the Ohio Board of Building Standards, which he had joined in 1945. He was a fellow of the American Institute of Architects and a member of the McDowell Society, the Engineering Society of Cincinnati and the Cincinnati Club. In 1958,

³³ "Cincinnati architects Receive Award. *Cincinnati Enquirer*, 11/14/1948, 26.

³⁴ French Hall was radically transformed in 1996 by a semicircular addition by NBBJ and Wilson & Associates. (Paul Bennett, UC Guide, 93.)

³⁵ <http://www.gsa.gov/portal/content/141987>, accessed June 15, 2016. Painter, *Architecture in Cincinnati: An Illustrated History of Designing and Building an American City*, 228-229.

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he was one of 26 business and civic leaders, and the sole architect, tapped by University of Cincinnati president Walter C. Langsam to serve on an advisory council to strengthen ties with alumni and the larger community. On the personal side, Martin was a trustee of Knox Presbyterian Church and active in the local United Way campaign.³⁶ With his New York-born wife Margaret, whom he married in 1921, he had three children—Peggy (b. 1923), George Marshall, Jr. (b. 1926), an architect who studied at Miami University, and Ryder H. (b. 1930), an Interior Designer who graduated from the University of Cincinnati. Attendance of Marshall Martin's funeral by Ohio Governor James A. Rhodes reflects the prominence he achieved during his career.³⁷

Summary

The S. Gale and Agnes P. Lowrie House meets Criterion C in the Area of Architecture as a locally significant example of the early residential International Style in Greater Cincinnati. Completed circa 1935, the Lowrie House is generally recognized as the earliest Modernist residence in the area, marking the beginning of the context of early modernist residences of Greater Cincinnati, c. 1935 to 1950. The design gradually evolved from a Tudor Revival treatment to Cincinnati's first statement of Modernism, with its white planar walls, flat roof, and boxy volume punctuated by setbacks and balconies. University of Cincinnati professor S. Gale Lowrie and his wife, artist Agnes P. Lowrie, were led to embrace this new approach by architect George Marshall Martin (1897-1964) of Potter Tyler & Martin. The house reflects an early application of Bauhaus ideas, having been designed just a year after the Museum of Modern Art's International Style exhibition was presented at the Cincinnati Art Museum in spring 1933. The Lowrie House was also one of the first commissions of the Potter Tyler & Martin firm, which was founded in 1933 and continues today as the Roth Partnership. In addition, the house retains excellent integrity of location, design, setting, materials, workmanship, feeling and association.

³⁶ "G. M. Martin Services Set for Saturday," *Post-Times Star* (2/21/1964); "George M. Martin Services are Today," *Cincinnati Enquirer* 2/22/1964, 12:6; Langsam, *Great Houses of the Queen City*, 125.

³⁷ "United States Census, 1930." Database with images. *FamilySearch*. <http://FamilySearch.org>. 14 June 2016. Margaret (Mrs. Ryder) H. Martin.

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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): OHI HAM0807007

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10. Geographical Data

Acreage of Property .452

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

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

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 16 | Easting: 714078 | Northing: 4336383 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The boundary coincides with the lot lines of Parcel 215-0067-0092-00 as recorded by the Hamilton County Recorder.

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Boundary Justification (Explain why the boundaries were selected.)

The boundary encompasses all the property historically associated with the house.

11. Form Prepared By

name/title: Beth Sullebarger
organization: Sullebarger Associates
street & number: 1080 Morse Avenue
city or town: Glendale state: OH zip code: 45246-3830
e-mail sullebarger@fuse.net
telephone: (513) 703-0877
date: July 1, 2016

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**

Figures

- Figure 1. Location map
- Figure 2. Boundary map
- Figure 3. 1922 Sanborn Map showing future location of Rawson Woods Subdivision
- Figure 4. 1925 plat of Rawson Woods Subdivision
- Figure 5. 1934-1960 Sanborn Map showing Lowrie House lot on Rawson Woods Circle
- Figure 6. Rendering of Initial design, courtesy of owner
- Figure 7. First floor plan, initial design, courtesy of owner

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Figure 8. Second floor plan, initial design, courtesy of owner

Figure 9. Elevations, final design, courtesy of owner

Figure 10. First floor plan, final design, courtesy of owner

Figure 11. Second floor plan, final design, courtesy of owner

Figure 12. The Bauhaus, Dessau, Germany

Figure 13. Walter Gropius House, Dessau, Germany

Photographs

Photo Log

Name of Property: Lowrie, S. Gale and Agnes P., House

City or Vicinity: Cincinnati

County: Hamilton State: Ohio

Photographer: Beth Sullebarger

Date Photographed: May 19, 2016

Description of Photograph(s)

1 of 15. View of house, looking northeast

2 of 15. Front elevation, looking east

3 of 15. Side (south) and rear (east) elevations, looking northwest

4 of 15. Side (north) elevation, looking south

5 of 15. Front door detail, looking west

6 of 15. Hall, looking northeast

7 of 15. Living Room, looking southeast

8 of 15. Living Room, looking southwest

9 of 15. Dining Room, looking north

10 of 15. Butler's Pantry, looking east

11 of 15. Kitchen, looking northeast

12 of 15. Second floor hall, looking south

13 of 15. Library (former studio), looking southeast

14 of 15. Master Bedroom, looking southwest

15 of 15. Master Bathroom, looking north

Paperwork Reduction Act Statement: This information is being collected for applications 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.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Figure 1. Location map in Rawson Woods Subdivision

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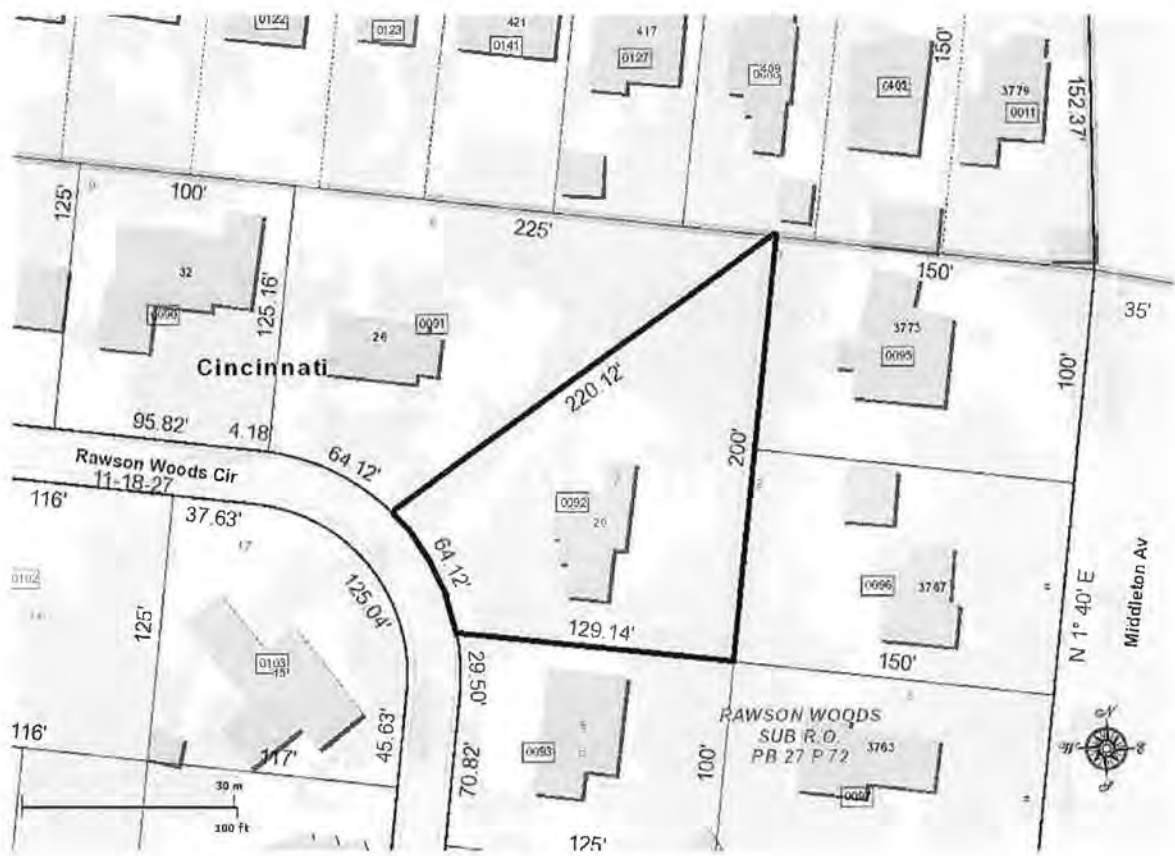


Figure 2. Boundary map

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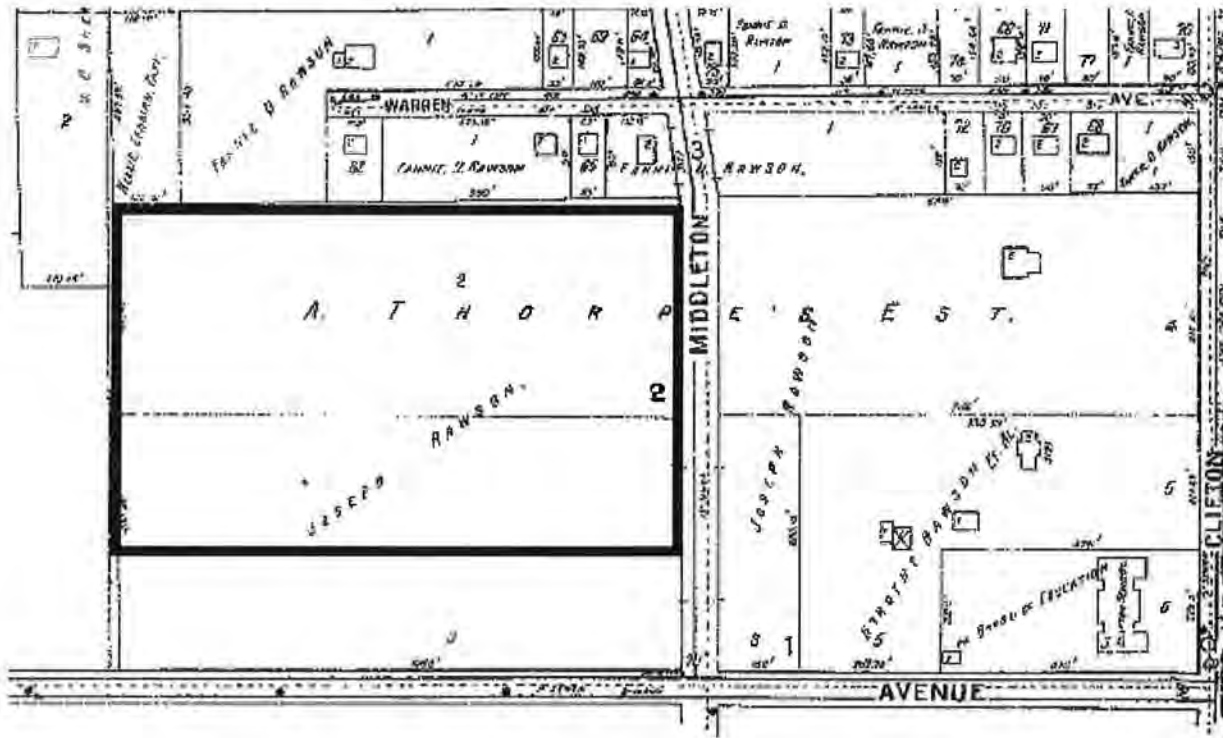


Figure 3. 1922 Sanborn Map showing future location of Rawson Woods Subdivison west of Middleton Avenue

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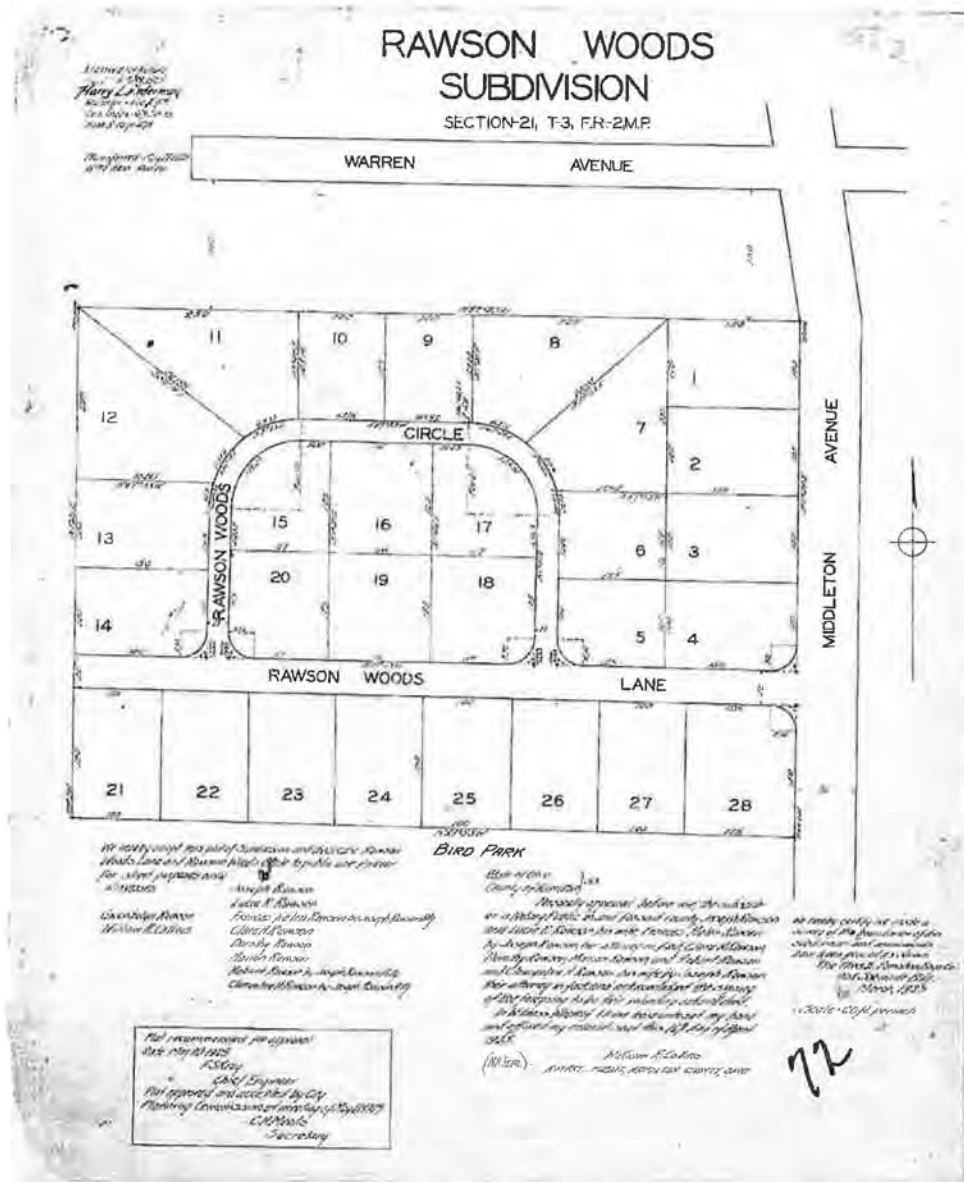


Figure 4. 1925 plat of Rawson Woods Subdivision, Hamilton County Recorder, Plat Book 27, page 72.

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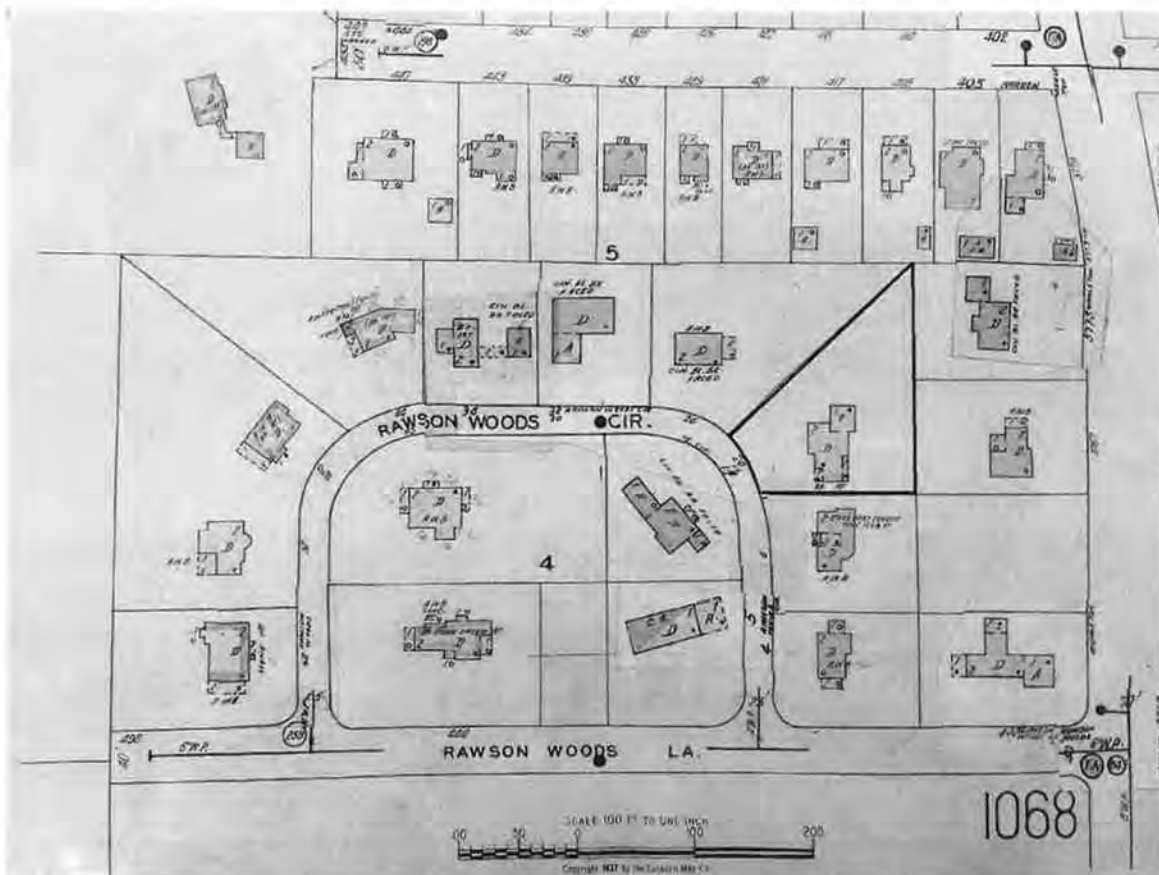


Figure 5. 1934-1960 Sanborn Map showing Lowrie House property on Rawson Woods Circle

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Figure 6. Rendering of Initial design, courtesy of owner

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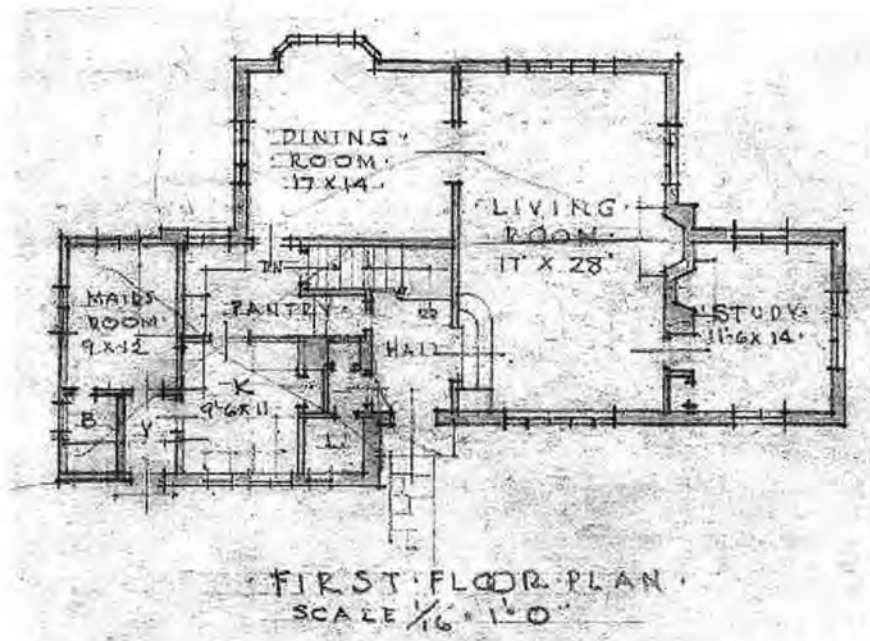


Figure 7. First floor plan, initial design, courtesy of owner

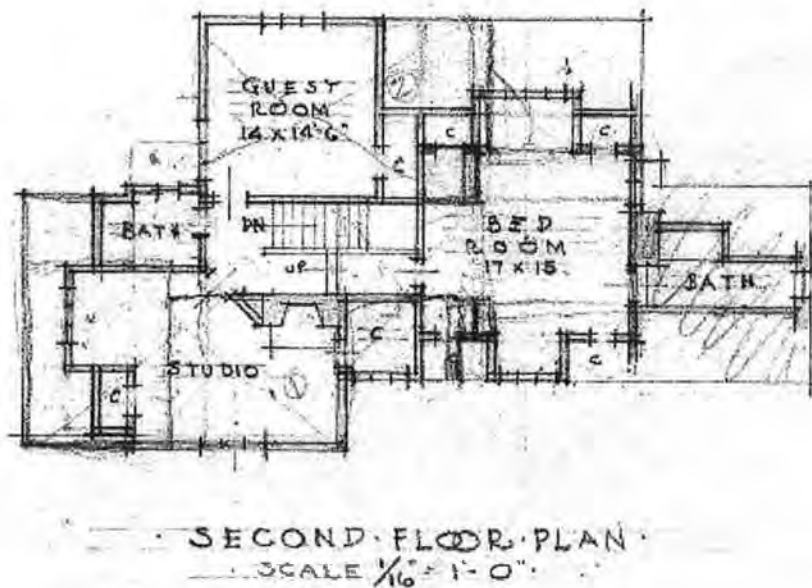


Figure 8. Second floor plan, initial design, courtesy of owner

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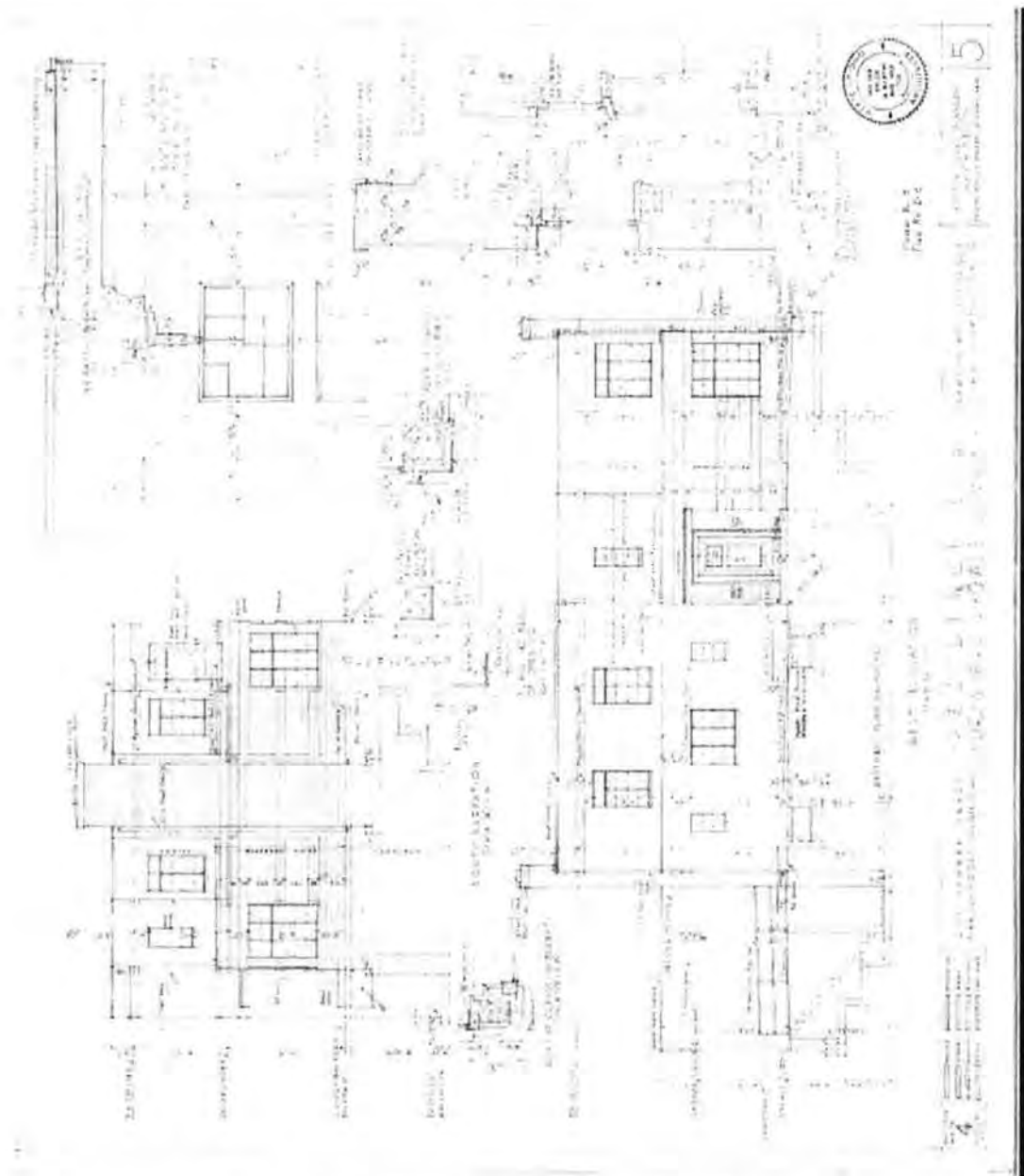


Figure 9. Elevations, final design, courtesy of owner

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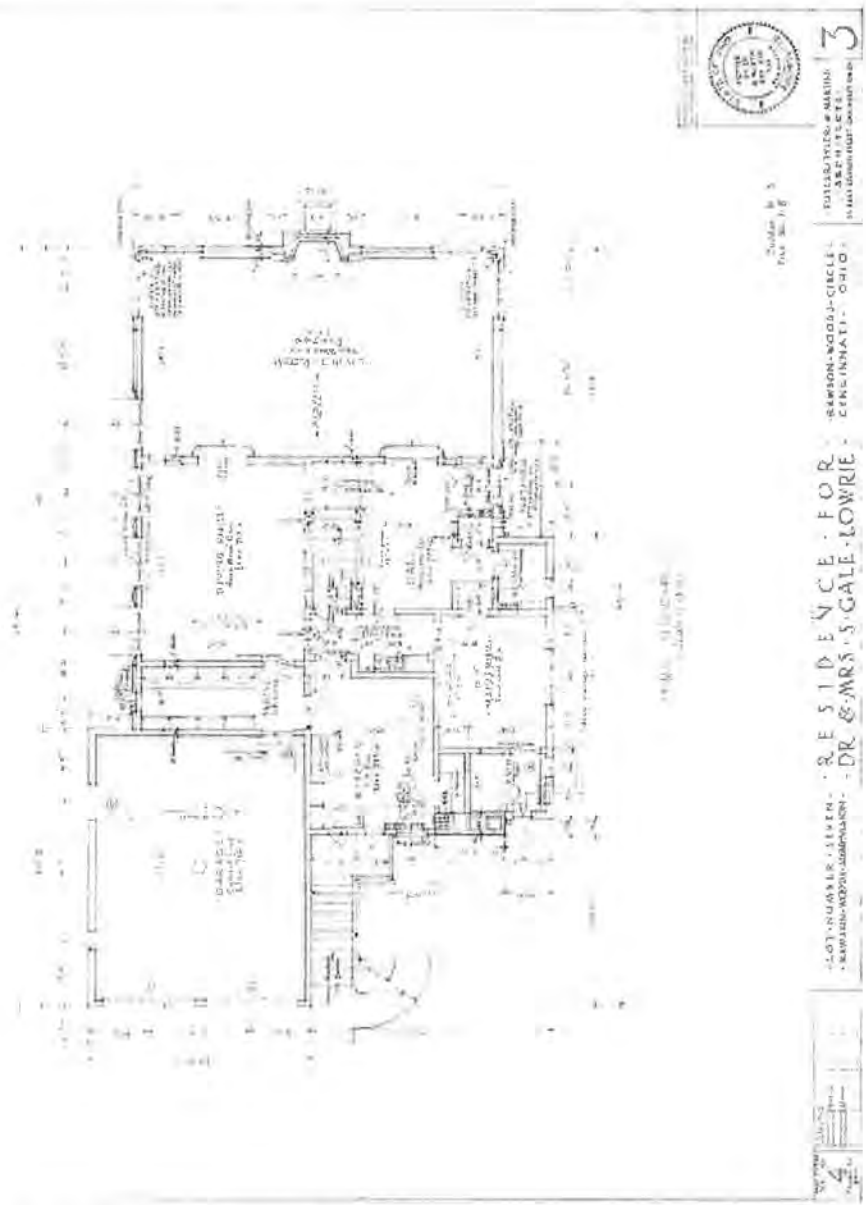


Figure 10. First floor plan, final design, courtesy of owner

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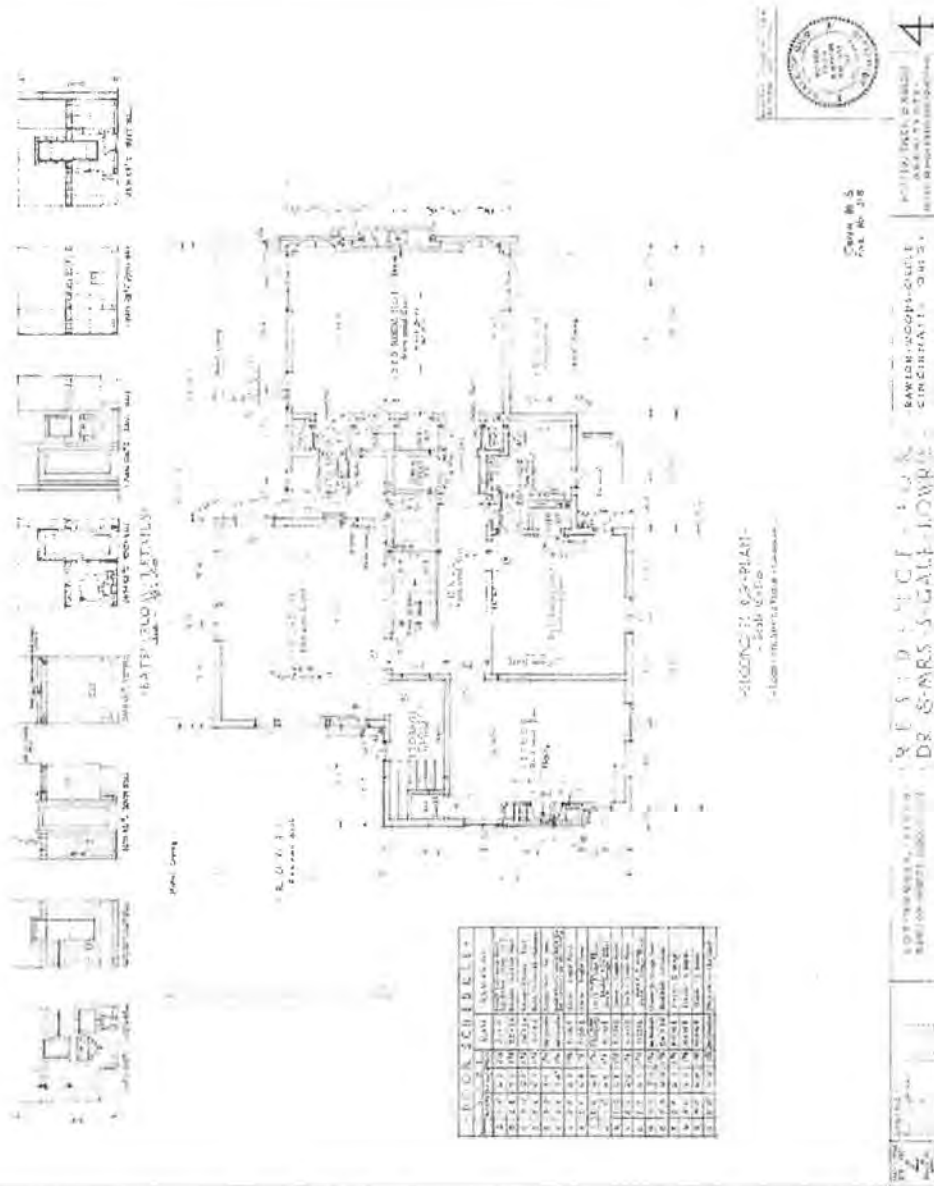


Figure 11. Second floor plan, final design, courtesy of owner

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Figure 12. The Bauhaus, Dessau, Germany,
www.faculty.baruch.cuny.edu



Figure 13. Walter Gropius House, Dessau, Germany,
www.ncmodernist.org

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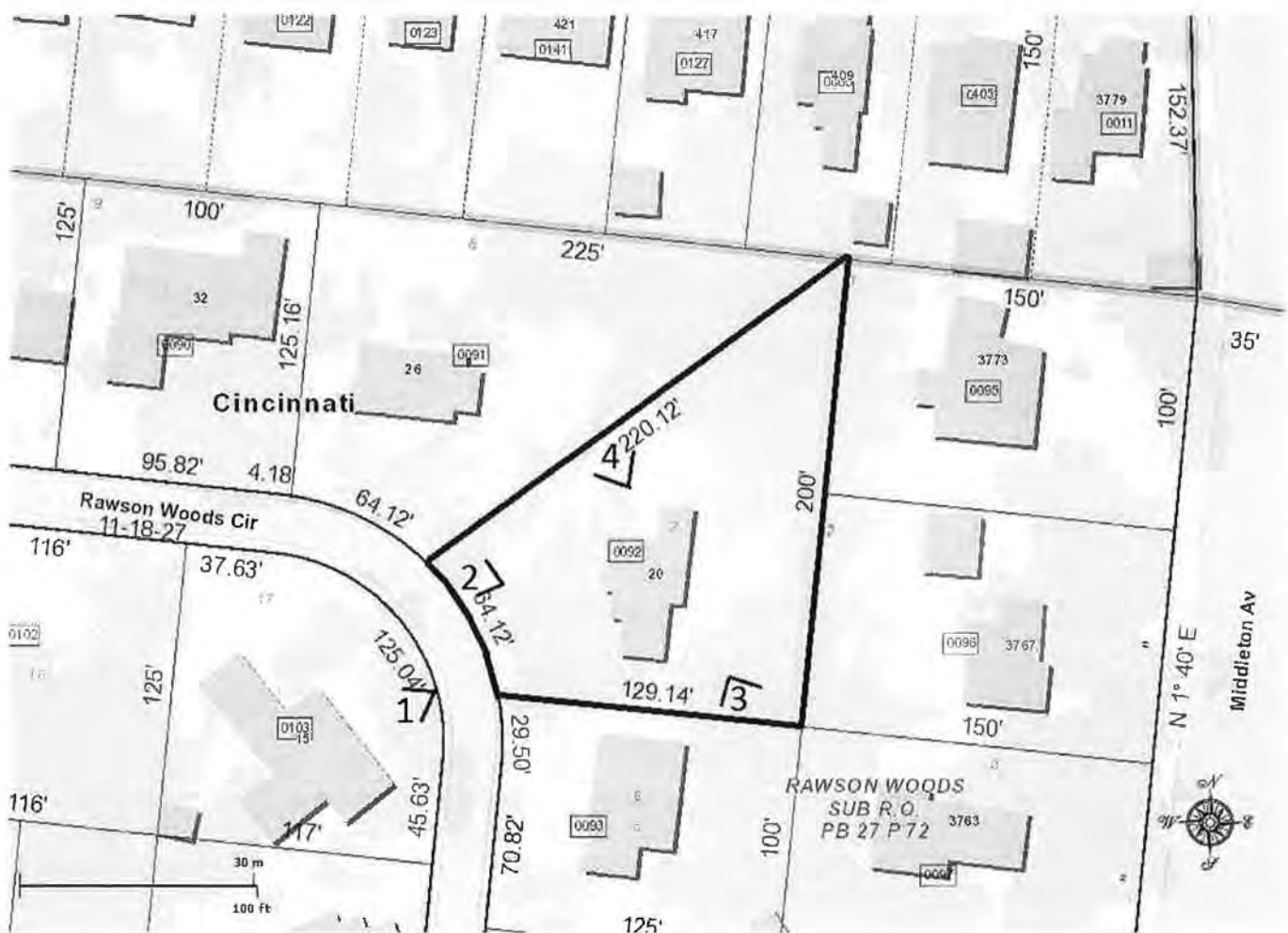
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Exterior Photo Key

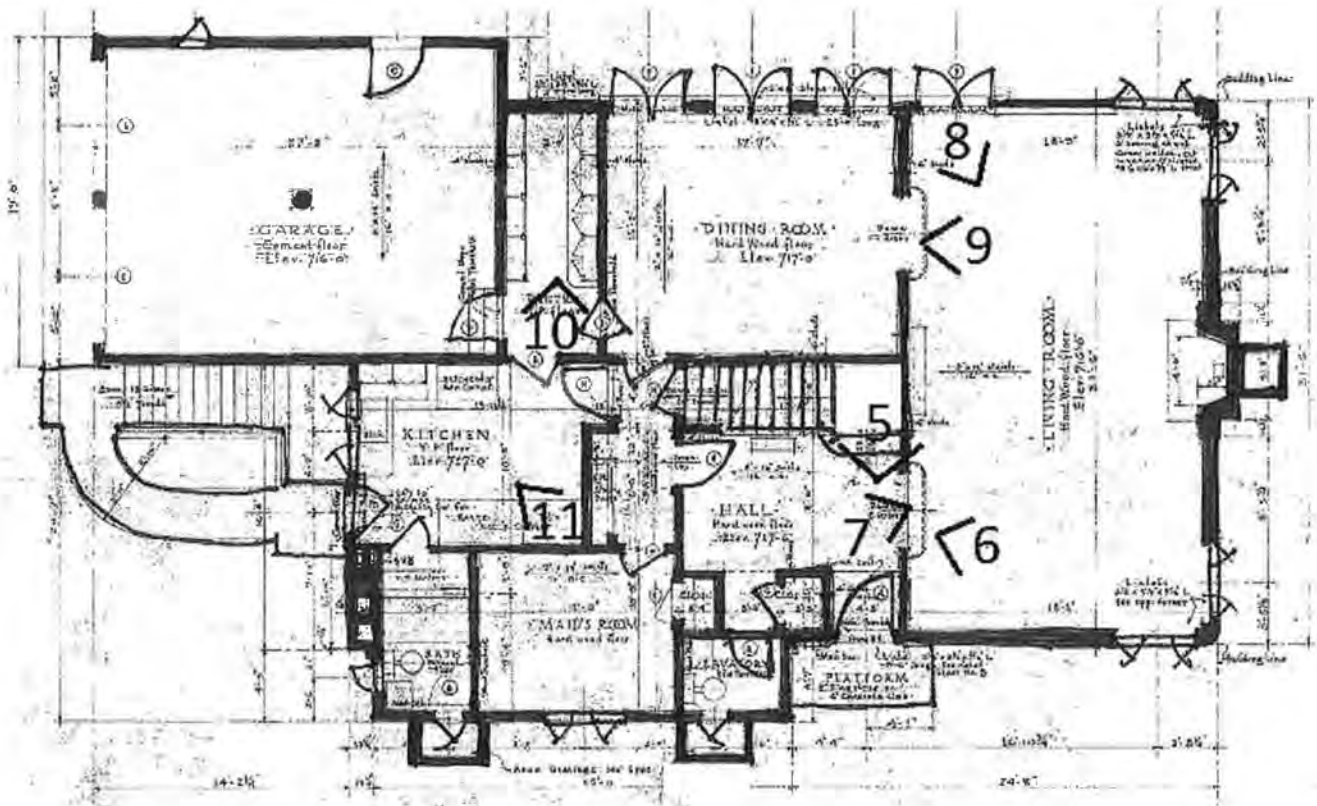
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First Floor Photo Key

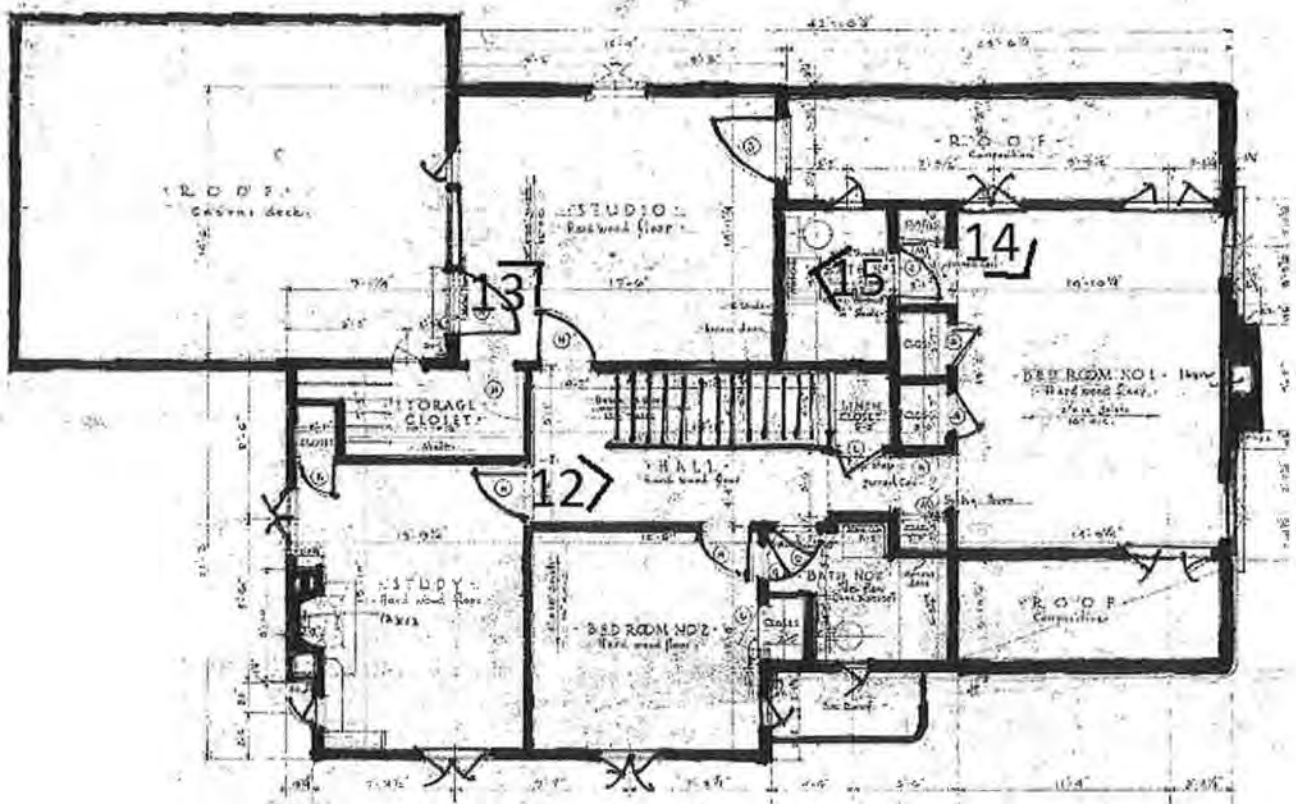
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

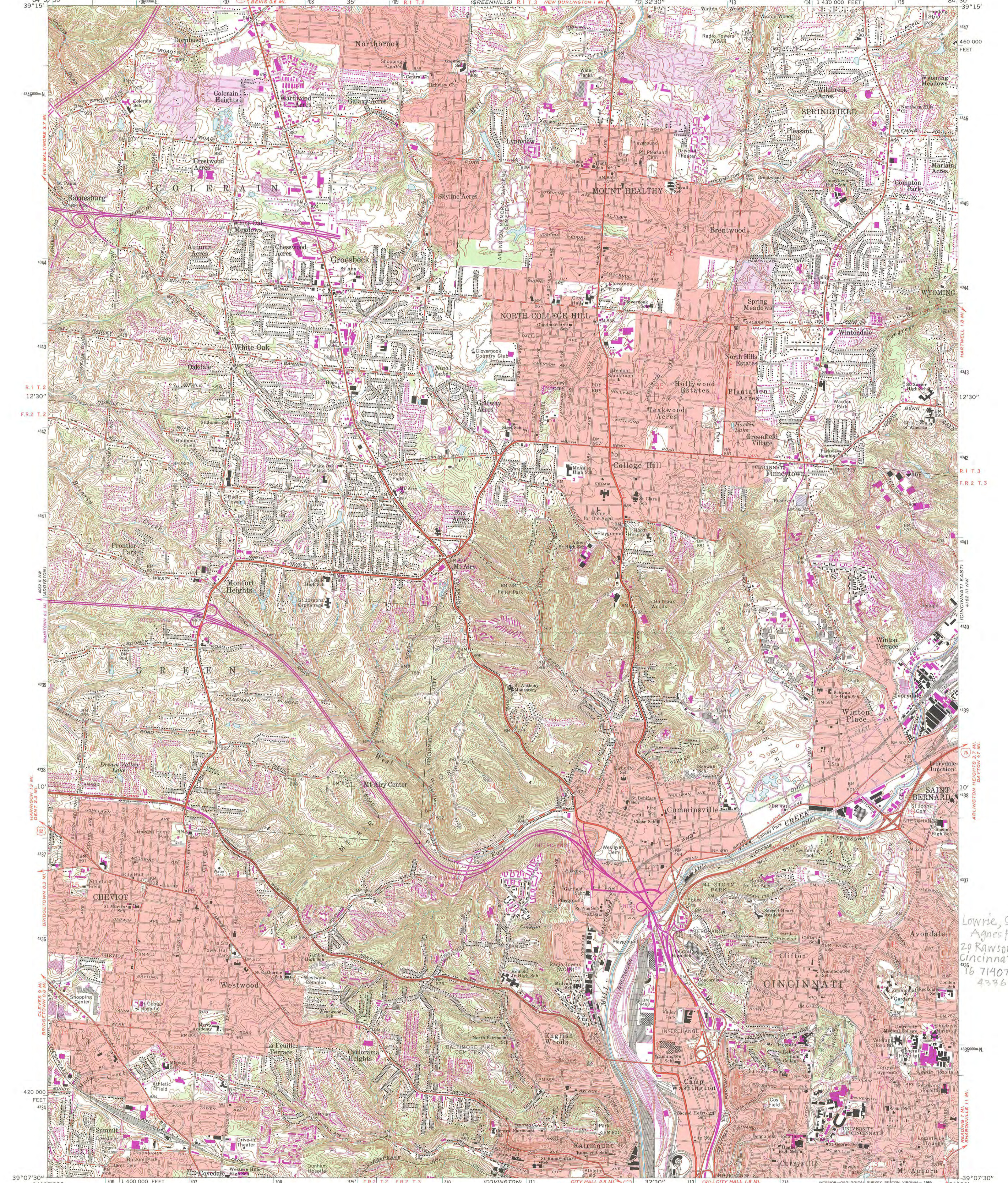
Lowrie, S. Gale & Agnes P., House
Name of Property
Hamilton County, Ohio
County and State
Name of multiple listing (if applicable)

Section number Additional Information

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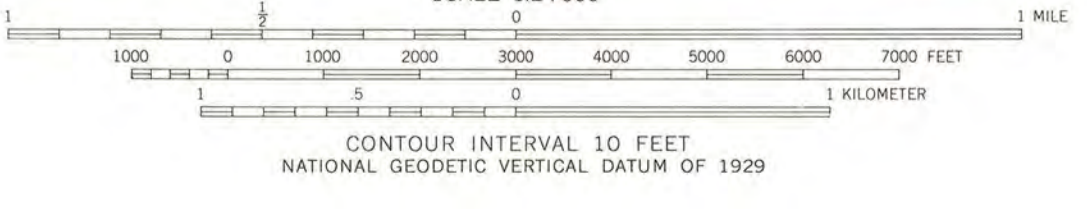


Second Floor Photo Key



Mapped, edited, and published by the Geological Survey
Control by USGS, NOS/NOAA, and City of Cincinnati
Topography by photogrammetric methods from aerial photographs
taken 1949 and in part by City of Cincinnati. Field checked
1953. Revised 1961
Polyconic projection. 10,000-foot grid ticks based on Ohio coordinate
system, south zone. 1000-meter Universal Transverse Mercator
grid ticks, zone 16, shown in blue. 1927 North American Datum
To place on the predicted North American Datum 1983 move
the projection lines 3 meters south and 5 meters west as shown
by dashed corner ticks
Red tint indicates areas in which only landmark buildings are shown
Entire area lies within the Between the Miamis
Land lines based on the Great Miami River Base
Dotted land lines established by private subdivision of the Symmes Purchase
Revisions shown in purple and woodland compiled in
cooperation with State of Ohio agencies from
aerial photographs taken 1979 and other sources
This information not field checked. Map edited 1981
Purple tint indicates extension of urban areas

UTM GRID AND 1981 MAGNETIC NORTH
DECLINATION AT CENTER OF SHEET
Map photostereographed 1986
No major culture or drainage changes observed



ROAD CLASSIFICATION
Heavy-duty ——— Light-duty ———
Medium-duty ——— Unimproved dirt ———
Interstate Route U.S. Route State Route

CINCINNATI WEST, OHIO

39084-B5-TF-024
PHOTOINSPECTED 1986
1961
PHOTOREVISED 1981
DMA 4002 II NE-SERIES V852

Lowrie, S. Gale +
Agnes P. House,
20 Rawson Woods Cir.
Cincinnati OH 45220
16 714078 E
4336383 N

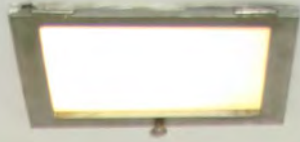
































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: Date of Pending List: Date of 16th Day: Date of 45th Day: Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

Accept Return Reject Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Discipline

Telephone Date

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

NATIONAL REGISTER OF HISTORIC PLACES
NPS TRANSMITTAL CHECK LIST

OHIO HISTORIC PRESERVATION OFFICE

800 E. 17th Avenue
Columbus, OH 43211
(614)-298-2000

The following materials are submitted on Dec. 30, 2016
For nomination of the Lowrie House to the National Register of
Historic Places: Hamilton Co, OH

- Original National Register of Historic Places nomination form
 Paper PDF
- Multiple Property Nomination Cover Document
 Paper PDF
- Multiple Property Nomination form
 Paper PDF
- Photographs
 Prints TIFFs
- CD with electronic images
- Original USGS map(s)
 Paper Digital
- Sketch map(s)/Photograph view map(s)/Floor plan(s)
 Paper PDF
- Piece(s) of correspondence
 Paper PDF
- Other _____

COMMENTS:

- Please provide a substantive review of this nomination
- This property has been certified under 36 CFR 67
- The enclosed owner objection(s) do _____ do not _____
Constitute a majority of property owners
- Other: _____



December 30, 2016

J. Paul Loether, Deputy Keeper and Chief, National Register and National Historic Landmark Programs
National Park Service
National Register of Historic Places
1201 Eye St. NW, 8th Fl. (2280)
Washington D.C. 20005

Dear Mr. Loether:

Enclosed please find five (5) new National Register nominations for Ohio. All appropriate notification procedures have been followed for the new nominations submission.

NEW NOMINATION

William Kelley Hardware-Hayesville Odd Fellows Hall
Tinnerman Steel Range Company
Budd Dairy Company
The Edna
Lowrie, S. Gale and Agnes P., House

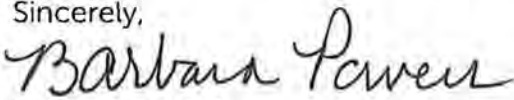
COUNTY

Ashland
Cuyahoga
Franklin
Franklin
Hamilton

The enclosed disks contain the true and correct copies of the nominations to the National Register of Historic Places for the following: Tinnerman Steel Range Company, Cuyahoga County and The Edna, Franklin County.

If you have questions or comments about these documents, please contact the National Register staff in the Ohio Historic Preservation Office at (614) 298-2000.

Sincerely,

for 

Lox A. Logan, Jr.
Executive Director and CEO2000
State Historic Preservation Officer
Ohio History Connection

Enclosures