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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

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NPS Form 10-900
United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Goodman, Charles M., House
Other names/site number: VDHR file #100-5265
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: 510 North Quaker Lane
City or town: Alexandria State: Virginia County: Independent City
Not For Publication: N/A Vicinity: N/A

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 X statewide ___local

Applicable National Register Criteria:

___A X B X C ___D

M Catherine Slusser, Deputy Director	4/4/2013
Signature of certifying official/Title:	**Date**
Virginia Department of Historic Resources	
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**

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:) _____

for Edson K. Beall 5·28·13

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	X
Public – Local	☐
Public – State	☐
Public – Federal	☐

Category of Property

(Check only **one** box.)

Building(s)	X
District	☐
Site	☐
Structure	☐
Object	☐

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
3	1	structures
0	0	objects
4	1	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

7. Description

Architectural Classification
(Enter categories from instructions.)
LATE VICTORIAN
MODERN MOVEMENT: International Style

Materials: (enter categories from instructions.)
Principal exterior materials of the property:
BRICK; WOOD; GLASS; ASPHALT; STONE

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 Charles M. Goodman house, located in a suburban neighborhood of Alexandria, Virginia, is an 1870s Victorian-era farmhouse with an unusual International Style addition designed by architect Charles M. Goodman in 1954. The original two-story farmhouse, constructed between 1873 and 1879 by an unknown builder and architect, on a seven-acre site was double-pile in plan with a side hall entryway in a relatively square footprint. The farmhouse's façade originally faced east. The house has balloon frame construction on a spread footing foundation with brick piers. Two chimneys ran throughout the house's two stories and their stacks were symmetrically placed on the deck-on-hip roof. Noted Modernist architect Charles M. Goodman purchased the property in 1946 and made significant alterations and an addition to the front and side of the farmhouse (to the east and the north, respectively) in 1954. Goodman preserved much of the Victorian farmhouse interior—largely retaining the historic integrity of the 1870s farmhouse—while making significant exterior alterations, including rearranging the fenestration pattern and applying Textured 1-11 (T 1-11) plywood panels in a dramatic black stain on the principal elevations. To contrast with the dark and solid form of the farmhouse, Goodman constructed an International Style one-story, flat roof pavilion with pre-fabricated panels featuring floor-to-ceiling glazing. The 3,839 square foot house retains its historic integrity in both its 1870s building and its 1950s addition. Secondary resources on the property include a stone-lined well, ca. 1870s, a wooden fence, 1954, and discontinuous low stone walls, 1954, all of which are

contributing resources; a wooden fence, constructed ca. 2012, is a non-contributing structure because it postdates the period of significance.

Narrative Description

DWELLING, 1870S AND 1954, CONTRIBUTING BUILDING

FARMHOUSE EXTERIOR

The exterior of the original farmhouse, constructed between 1873 and 1879, had weatherboard siding and two-over-two, double-hung-sash, wood windows with cylinder glass, and shutters. It is undetermined whether the original weatherboard siding is extant under the exterior plywood panels applied in the 1950s. The original fenestration pattern on the façade included a window and door on the ground floor and three windows on the second floor. The exterior details were minimal; there were no brackets under the eaves, for example, although the eaves were deep. The house can be described as a Victorian farmhouse insofar as it was constructed in the Victorian period (lasting the reign of Queen Victoria in the United Kingdom from 1837 to 1901). However, there is no evidence of more ornate details that might identify it as something more specific in the eclectic Victorian period, such as an Italianate structure.[1] Longtime neighbor Elizabeth Hooff described the Goodman farmhouse as "just a plain house."[2] A black and white photograph from the 1930s shows an exterior paint color scheme of a darker hue for the body of the house with white-toned trim details.

The earliest known photograph of the house also shows a porch that wrapped around at least two sides of the house, including the eastern entrance elevation which faced North Quaker Lane. The raised porch was reached by a short flight of stairs. Simple posts with a turned detail supported the porch's standing-seam metal roof. The porch fulfilled its social function: in a 1998 remembrance, neighbor Cooper Dawson recalled "dances on that old porch in his youth."[3] Another undated photograph and drawing of the façade (possibly by Charles Goodman) confirmed the exterior details but showed the removal of the porch structure except for the raised porch floor. In his renovation of the house, Goodman removed the porch completely.

FARMHOUSE INTERIOR

The farmhouse, whose façade was originally oriented to the east, was double-pile in plan with a side hall entryway. On the first floor, the side entry hall was to the north; to the south were two connecting parlor rooms. It is unclear how many bedrooms were originally included in the second floor. At some time in the late nineteenth or early twentieth century, a two-story hyphen to the west or rear of the farmhouse connected the side hall and parlor rooms to a larger western room (possibly the original kitchen) on the first floor and an additional room (most likely bedroom) on the second floor. In the 1950s, Goodman altered the circulation pattern of the house. With a one-story addition to the east and north of the Victorian farmhouse, Goodman moved the entrance from the eastern façade of the original farmhouse to the northern elevation of his Modernist addition. The farmhouse was now reached after moving through the glazed living room and moving up a short flight of stairs. The Goodman addition included a new living room, kitchen, and outdoor terrace, while the westernmost room on the ground floor of the farmhouse

became the Goodman dining room. Goodman installed new bathrooms on the first and second floors of the hyphen and created a master bedroom suite upstairs as well. A plan of the ground floor published in 1954 gives the clearest articulation of the arrangement of the original Victorian rooms and the Modernist addition.

Interior details of the original farmhouse are known from intact materials. The first floor of the farmhouse appears to have been little altered by Charles Goodman, except for a reorientation and reconstruction of the stair in the side hall. The two rooms in the original house formed a double parlor with each room measuring approximately 15 feet square. The one-inch-by-four-inch, tongue-and-groove wood flooring in the double parlor on the first floor is original, though Goodman replaced the flooring in the side hall. Goodman reused some of the original two-over-two, double-hung sash windows with cylinder glass while installing some new larger windows during the 1950s renovation. The two-over-two windows are framed in their original Victorian moldings. The same Victorian molding profile is also evident surrounding the doors on both the first and second floors of the original house, though Goodman did change the trim profile to a flat, modern profile on the side hall side of the doorways on the ground floor. The doors themselves—Victorian four-panel wood doors with mortise-and-tenon construction—appear to be original to the house. While Charles Goodman did replace the door knobs to a uniform silver tone set (also used on the new doors Goodman installed, as in the door between the original farm house and the glass pavilion), some doors still have their mortise locks. Additionally, double-knuckle hinges also appear to be original. In the front parlor on the ground floors, the original brick hearth remains in place, though Goodman replaced the woodwork framing the fireplace, painted out the tile surround, and installed a large mirror above the fireplace. The second fireplace in the back parlor, which has since become a flue for the boiler, may have been open to the room, though the character of its surround, if any, is unknown. While now a double door communicates between the two rooms on the first floor of the original house, most likely pocket doors divided the rooms and may still be extant within the walls.

The stair hall and second floor of the original farmhouse is less intact. Goodman reconfigured the original stairs in the generously sized side hall, though he cut, reused, and rehung the wooden banister for his stair to the second floor and for a short stair connecting the original farmhouse to the glass pavilion addition. The exact configuration of the original stair is unknown. Given the curve of the banister and the generous size of the side hall, the stair most likely had a landing. Upstairs includes original doors to the house (one has louvered opening on the two bottom panels) and some original windows with Victorian moldings. The original plan of the second floor and the original number of bedrooms is unclear. The flooring has since been changed, and Goodman later added bathrooms which have since been altered.

PRE-GOODMAN FARMHOUSE ADDITIONS

Between its construction in the 1870s and Goodman's major renovation in the 1950s, the original house obtained additions off of the west elevation. Ultimately, a larger space was connected to the original farmhouse by a hyphen, both of which were two-story spaces by the time of the Goodman intervention. The dates and sequences of these spaces are undetermined. However, it is possible that the original farmhouse had a dependency with a kitchen and upstairs living space,

and that this space was linked to the main house by a narrower hyphen. Framing members in the basement suggest these additions were from the late Victorian era, meaning either late nineteenth or early twentieth century. In contrast to the deck-on-hip roof, the most western addition has a gabled roof. Additionally, this portion of the enlarged house does not have mitered soffit corners, suggesting that it may have been constructed as a minor or secondary building. The hyphen soffit also simply abuts the original farmhouse soffit, implying the two in fact were not originally tied together. On the interior of this addition in the current master bedroom, there are two-over-two windows with cylinder glass, but the trim detail is different than the original farmhouse. Here, there is a bead-molding detail that Goodman used elsewhere, suggesting that these windows were reinstalled during the 1950s.

PRE-GOODMAN OUTBUILDINGS

The property also had several outbuildings prior to ownership by Charles Goodman. Neighbor Cooper Dawson remembered, in his own words, "a well, the windmill and barn in the back of the house."[4] Some of these wooden structures, most likely the barn, are visible in a 1930s photograph of the house, and the footprint of three structures is evident on the 1946 property survey. The well is extant on the western side of the property close to the western additions to the original house and is a contributing structure. The windmill and barn are no longer extant. Goodman razed these structures between 1946 and 1954. In place of the barn, Goodman constructed a "utility building" with a garage. This building was torn down in the late 1990s or early 2000s with the subdivision of the property.

CHARLES M. GOODMAN RENOVATION AND ADDITIONS

When Charles Goodman and his wife purchased the property in 1946, they obtained a 1870s farmhouse with additions and several outbuildings on a seven-acre site. Goodman would live in the house for five to six years before undertaking a renovation of the farmhouse and the additions of a kitchen, glass living room, covered terrace, service building, and shed. While different accounts give varying dates for Goodman's addition, Goodman's completed house was published in *The New York Times Magazine* in November 1954, putting his construction timeline more closely between 1953 and 1954.[5] The completed house measured 3,839 square feet.

Charles Goodman worked within the footprint of the original Victorian farmhouse and both preserved and reused many original materials, including original wood flooring, Victorian-era trim, four-paneled doors, two-over-two cylinder glass windows, and the wooden banister.[6] Goodman did not significantly alter the original floor plan, particularly on the first floor of the original farmhouse. Some changes he made were minimal but effective. For example, Goodman built in a large rectangular mirror extending from the mantel to the ceiling in the front parlor—which Goodman renamed his library – in order to reflect more light throughout the space. In walking through the original farmhouse, one gets the feeling that Goodman respected the house for what it was and did not attempt to remake it into something radically different.

While Goodman preserved much of the original house fabric in the interior, he made some dramatic alterations to the exterior. In addition to removing the porch, Goodman altered the

fenestration pattern and added new exterior cladding to create a dramatic effect. For the siding, Goodman installed Textured 1-11 (T 1-11) prefabricated plywood siding—grooved plywood panels that sought to mimic tongue-and-groove wood—in what may have been one of the first uses of the product.[7] The panels were stained a dramatic black and trimmed in contrasting white, making a strong geometric, Mondrian-like grid on the facades in equal parts. Importantly, not all the exterior was a uniform black or even T 1-11 panels. In some places, such as in the exterior courtyard, he used horizontal wood paneling that may have been left in its natural state. The cladding in the hyphen included vertical wooden siding of either natural wood or a lighter, non-black stain. On the eastern elevation of the original farmhouse, not all of the panels were stained black: on the ground floor at the center, two of the panels were in a lighter shade.

Goodman rearranged the windows so that the pattern was two windows over two windows on the east and south elevations of the original farmhouse. The primary entrance to the house was moved to the new glass pavilion. He also replaced two of the windows with large scale floor-to-ceiling glass on the ground floor of the eastern elevation, in what became the guest room in the Goodman plan on a western elevation, and in the dining room. The window replacements were accomplished employing his system of prefabrication where the walls were constructed in the workshop and shipped to the site fully glazed. Goodman noted the ease of the system even in working within a nineteenth-century house: "Opening up the wall and closing it again with the glass panels took only a few hours. This was in the middle of winter, and while we were actually living in the old house."[8] Importantly, Goodman did retain the hipped-and-gabled roofline of the original house rather than making it a flat roof.

In the interior of the original house, Goodman made some alterations while keeping much of the character of the Victorian period. In the front or eastern ground floor parlor, renamed in the Goodman plan as the library, he remade the fireplace surround, added a larger mirror above the mantel, and installed glass shelves and built-in drawers. In place of pocket doors, he installed swinging doors to communicate between the front and back parlors. In the side hall, he installed new random-width wood flooring with pegs imitating mortise-and-tenon construction throughout the length of the original side hall to the dining room. Under these floors was radiant heating, which he also installed on the ceiling of what became the dining room (most likely to heat the master bedroom). Goodman put in a new bathroom in the hyphen, the tiles and fixtures of which are still intact. He transformed the western wall of the dining room on the first floor into a wall of glass, allowing expansive views to a lawn. He changed the orientation of the stair, while reusing the banister, and added both wood paneling and large windows in the stairway.

On the second floor, Goodman added built-in cabinets to the bedrooms and installed two new bathrooms. In the master bedroom, he added trim molding along the edges that mirrored the trim detail on the exterior. The type of flooring Goodman either preserved or installed on the second floor is now unclear. The flooring now extant on the second floor is wood, carpet, and tile.

KITCHEN ADDITION

To the east and north of the farmhouse—to its front and side—Goodman made a large, one-story, square addition with a flat roof that included a new kitchen, living room, open air

courtyard, and covered terrace.[9] In the kitchen addition, which was tucked along the northern side of the hyphen of the old farmhouse, Goodman created a thoroughly modern space made from prefabricated industrial materials. Goodman selected white steel St. Charles cabinets that ran along three of the kitchen walls with simple metal pulls, stainless steel countertops, and a mirrored backsplash, in the words of Goodman himself, "to make the kitchen surfaces look bigger and to help light them up."[10] An island contained the cooktop, and overhead were two large industrial exhaust fans. Goodman continued his experimentation with wood paneling in the kitchen, here using wide 1-by-10 v-joint paneling on the ceiling.

To communicate with the dining room, Goodman opened up a wall between the kitchen addition and the dining room in the old farmhouse, placing a low built-in counter with chairs as an informal eating area. Goodman also included mechanisms to close off the kitchen from the dining room. He placed tracks above and below this opening on the dining room side where panels could be closed, keeping the kitchen and its services hidden from formal dining. Originally, a swinging door communicated between the dining room and kitchen, though the door is no longer in place. In keeping with the original farmhouse feel, Goodman installed at the western end of the kitchen a modern Dutch door, split in half so that the top portion could be opened for air circulation while the bottom could remain closed.

THE GLASS PAVILION

The most striking part of Goodman's addition was the 34-foot-by-20-foot enclosed glass pavilion, which housed the living room, foyer, and entrance in an L shape. The glass pavilion addition was formed by 21 panels of 8-foot-by-10-foot prefabricated sections, some composed of fixed glass, some with movable glass panels, and some with wooden panels. A cantilevered concrete fireplace anchored to a massive stone chimney dominated the room and helped to distinguish the foyer from the living room. The rich wood paneled ceiling, heated flagstone floors, stone chimney, and expansive floor-to-ceiling glazing made this addition feel earthy and deeply connected to the surrounding landscape. The pavilion blurred the line between exterior and interior, shelter and exposure. Juxtaposed against the 1870s structure, it was everything the farmhouse was not: transparent, light, and permeable. It was an ethereal addition in the strongest possible contrast to the opaque form of the Victorian farmhouse.

The L-shape glass room addition showcased Goodman's beliefs in how a space should be unveiled as one moves through the house. For Goodman, Modernism did not necessarily mean the crafting of one large empty space: "An open plan isn't just an empty plan—it has to be handled in a very subtle way to keep it from being boring and obvious." Goodman rearranged his plans with an architectural *parti* (the basic arrangement of a building's plan) that guides the visitor from one sightline to the next. As Goodman stated, "The house unfolds before you gradually, not all at once."[11] This unfolding begins with Goodman's non-obvious placement of the front door. Goodman moved the entry to the house from its original location on the eastern façade of the original farmhouse to the northern elevation of his glass addition. This change fundamentally altered the experience of the house, so that the visitor first entered the house through the Modernist addition and later moved through the Victorian farmhouse. From the driveway of the Goodman house, the visitor approached the addition and was confronted with a

stone wall, which obscured the view of the courtyard beyond. Confronting this stone wall also meant the position of the front door was not obvious to the first-time visitor. Goodman placed the door to the left, perpendicular to the walkway and stone wall. Once inside the door, the large stone fireplace Goodman included within the addition shielded the view of the living room from the entry vestibule. The living room was revealed only after the visitor moved through the short foyer and turned to the right or south, where new sightlines were revealed. Directly ahead was the view of a short flight of stairs to the original farmhouse and a glimpse of a Victorian-era four-paneled door leading to the back parlor (what Goodman renamed the guest room in the 1954 published plan), creating a visual as well as physical connection between the new and old. As one was drawn along this axis to the older portion of the home, the floor to ceiling glazing drew the eye to the outdoor landscape. To the left or east was a small terrace; to the right or west, an open air courtyard and covered terrace. Goodman furnished the terrace as another living room, enticing the visitor to move toward this outdoor space.

At the culmination of the procession through the living room, Goodman treated the connection between his Modernist addition and the original farmhouse so that there was both distinction between the spaces as a well as continuity. The transition from new to old is marked by physical and sensory cues. To move from the addition to the original farmhouse, the visitor must ascend a short flight of stairs. The effect of this change in level is substantial. In the addition, the visitor is on literal ground level; this inclusion on the ground level, combined with the stone floor of the living room and the transparency of the glass walls, makes the visitor feel at one with nature. In moving up the stairs, that sense is broken. The visitor ascends from a light-filled, ethereal, and transparent room filled with images of nature to a darkened and relatively opaque transition point, ultimately facing the wall of the original side entry hall that is elevated above nature and with no view to it. Once at the top of the stairs, the visitor inhabits a small vestibule, giving pause to appreciate the change from a sense of exterior (if enclosed) space to a sense of interior space. However, Goodman included natural materials within this transition point to tie the spaces together and honor the traditional materials of the farmhouse. The wooden banister at the side of the stair literally connects the visitor to a natural material and more importantly directly connects to the original farmhouse's history, as this banister was reworked from the original. Also, Goodman cladded the walls and the ceiling of this vestibule with wood paneling, further establishing the connection to nature and the materials used in the farmhouse. Notably, Goodman included a door at the top of the stair in the transition to the Victorian farmhouse, allowing for a physical division between the old and the new if desired.

For comfort in the glass-enclosed living room, Goodman included radiant floor heating in addition to the fireplace. Goodman largely used single-pane glass instead of insulated glass, which was not widely available until the 1950s. Goodman was reported to have said that a sweater was the solution to a chilly glass room.[12] For privacy, Goodman did include curtains.

In the L-shaped covered terrace that formed the other half of the addition, Goodman emphasized his structure and his architectural references. The exposed wooden H-beam columns visually mimicked the steel I-beams famously used by Mies van der Rohe in his buildings. Goodman's use of wood as opposed to steel was intentional. As architectural historian Richard Guy Wilson argued, "Goodman would later be influenced by the elementary simplicity of Mies, but he could

never accept the steel frame for housing. As a result, his houses always retained a Wrightian [as in Frank Lloyd Wright] feel for the site and an affinity for contact with Nature."[13] This point is important, as Goodman consciously rejected industrial steel in residential settings as a material inappropriate for family life.

GOODMAN-ERA OUTBUILDINGS

Goodman made another sizable addition to the north and west of the property with a service building, shed, and a possible carport, all of which are no longer extant but visible in photographs and Goodman's own architectural plans. Goodman most likely constructed these buildings on the site of the aforementioned nineteenth-century barn and windmill, which were razed. A site plan published in 1956 shows the Goodman-era outbuildings (though a marked "guest house" was not realized as such), and drawings from 1979 also document these structures.[14]

While Goodman had the freedom to design these new outbuildings in a completely Modernist aesthetic, close examination of photographs and drawings reveals that he consciously included design elements to tie the new outbuildings to the Victorian-era farmhouse. Goodman designed a one-and-a-half story service building (named "service building" on drawings) with two intersecting gables as opposed to a flat roof; six-over-six windows as opposed to single-pane plate glass windows; and diagonal corner braces in the garage opening as a reference to nineteenth-century vernacular architecture associated with rural structures.

While it is known that the service building included a garage, it is unclear if it also ever included an architecture studio. The service building included a small vestibule to the west with a stair leading to an upper floor. Drawings from 1979—near the time Goodman closed his studio in Washington, D.C., and moved his office to Alexandria, Virginia—as well as undated drawings show Goodman working out schemes to finish out the upper and lower spaces of the service building with cabinets and drafting tables to create a studio.[15] Any documentation of this studio actually being realized remains unknown.[16] Goodman's office would eventually move to 801 North Fairfax Street in Old Town Alexandria.

To the west of the service building was a one-story building with a flat roof. While a 1956 published site plan indicated this building as a "guest house," a photograph shows it as a mostly open structure functioning as a shed. It is likely that Goodman may have planned for a guest house but never completed it as such. Goodman used the same Textured 1-11 panels used for the main farmhouse façade for this structure, further unifying the buildings.

A set of undated drawings shows that Goodman planned a "new carport" with a flat "dolomite chip" roof adjoining the service building to the east. These drawings also indicate Goodman imagined closing in the garage and again using Textured 1-11 panels. It is likely that Goodman imagined enclosing the garage to create studio space, which then necessitated the need for a new carport. It is not known if this carport was realized.

SECONDARY RESOURCES

Well, ca. 1870s, Contributing Structure
A stone-lined well, ca. 1870s, is extant on the western edge of the property near the rear of the original farmhouse. The well, whose dimensions are approximately 9 feet, 5 inches by 9 feet, appears to be concrete with random sized square cut flagstone pieces covering it.

Fence, 1954, Contributing Structure
A remaining portion of the Goodman-designed fence is extant on the northern property boundary. The fence ranges from 4 feet, 10 inches to 5 feet in height and is composed of T 1-11 plywood panels stained black with a simple white wooden cap.

Stone Walls, 1954, Contributing Structure
Charles Goodman designed and had constructed a series of low stone walls around the house by 1954. The low stone walls on the property range from about 20 inches to 24 inches in height and are random fieldstone with square cut flagstone caps. The low stone walls are discontinuous but are located in the following areas: north of the Goodman addition separating the gravel parking area from the landscaping; on the east adjacent to the farmhouse block; on the south, the stone wall is approximately 3 feet, 5 inches and is adjacent to a stone terrace off the south of the house; and on the west adjacent to the well and separating an at-grade terrace from the well.

Fence, 2012, Non-contributing Structure
In 2012, a six-foot tall board fence stained black with new stone piers at the driveway was constructed along the eastern property line.

THE HOUSE AND ITS LANDSCAPE

For Charles Goodman, the landscape was an essential component of the house and additions. Goodman most likely chose to purchase the farmhouse because of its more rural site, well outside dense Old Town Alexandria where he had previously lived. The original seven-acre property with open lawns and mature elm trees was similar to other sites in which Goodman built, including the residential development of Hollin Hills in Fairfax County, Virginia.

The same principles that informed the arrangement of the house's interior informed the landscape as well. In Goodman's desire to create spaces that unfolded as the visitor moved through them, he used "a lot of elements: fences, pools, retaining walls, paved areas, and so on" in the landscape to craft complex and interesting sightlines.[17] The large plate glass panels in the house allowed views to expansive lawns. The hardscapes had bluestone for pathways. The courtyard originally included a small pool, and another larger pool to the west of the house was indicated in a site plan published in 1956 (though it is unclear if this was constructed). The landscape today includes just over .5 acre and retains the house setting while including the low and high stone walls which remain intact and still screen views and echo the stone used in the

chimney in the Goodman addition. The fence constructed by Goodman with T 1-11 plywood panels continues to line the northern boundary of the property.

It is unclear if any of the Goodman-era plantings are extant today, and there is little appearance of a formal landscape program.[18] However, the site remains a moderately wooded with mature elm trees and Japanese maples, low ground cover is also widespread, and an open lawn area exists on the south side of the house in keeping with Goodman's vision of open space.

POST-GOODMAN HOUSE HISTORY

Alterations, some substantial, have been made to Goodman's designs for the house. The service building and shed were demolished around 2000, when Goodman's second wife, Dorothy, sold off a western portion of the seven acres. This land was then developed to include six large Colonial Revival-style house—which given their size, architectural detailing, and close siting would be called, derisively, "McMansions"—along a new road named Malvern Court. Goodman (or at least his firm) had imagined this development, though in slightly different configuration and with 10 houses.[19] The sale of the land and subsequent development have affected the original views from the dining room and glass pavilion. Also sold from the original Goodman seven-acre lot was a portion of land fronting North Quaker Lane. In 2007, a large house in a combined "Tudor Revival and French Eclectic" style was proposed for that site.[20] Ultimately, that proposed house was not constructed and today that portion of land remains wooded. Only part of the original Goodman black-stained fence with white trim exists along the northern edge of the property. A new fence, sympathetic to the design of the Goodman-designed fence, was added to the eastern boundary of the portion in 2012 and is a non-contributing structure. After Dorothy Goodman sold the house in 2006, the black Textured 1-11 panels on the body of the farmhouse were painted a khaki color in one of the most visible exterior alterations. It is likely that during this painting the exposed wood paneling on the exterior was also painted.

Changes to the interior of the house since Goodman's era have been minimal. The kitchen's St. Charles steel cabinets were painted black; granite countertops and a tile backsplash in place of the mirror were installed; the cooking island cabinets were replaced; and a new tiled kitchen floor was also installed. A doorway was added from the kitchen to communicate with the glass living room, prompting the removal of some of the upper and lower St. Charles steel cabinets on the kitchen's eastern wall. A nearby floor-to-ceiling cabinet in the pavilion was also removed. The second floor of the farmhouse has had changes to the flooring and finishes, and the bathrooms were reconfigured. However, these changes have not made a negative impact on the house.

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.
- [x] B. Property is associated with the lives of persons significant in our past.
- [x] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

- [ ] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
OTHER: Charles M. Goodman
ARCHITECTURE

Period of Significance
1946-circa 1960

Significant Dates
1946
1954

Significant Person
(Complete only if Criterion B is marked above.)
Goodman, Charles Morton

Cultural Affiliation
N/A

Architect/Builder
Goodman, Charles Morton

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 Charles M. Goodman house in Alexandria, Virginia, was the personal home of noted Washington, D.C.-area architect Charles Morton Goodman (1906-1992). Goodman's principal career achievement was to make Modern houses—houses that privileged openness in plan, natural textures and materials, and a strong visual connection to nature through extensive use of glass—available to the middle class. Goodman brought Modernism to the wider marketplace in the 1940s through the 1960s with his designs for more than 450 houses in Hollin Hills (1946-1961) in Fairfax County, Virginia, and other Washington, D.C.-area suburban developments; prefabricated plans for National Home Corporation that informed 100,000 homes; and his 1957 Aluminum Company of America (ALCOA) Care-Free Home. By the time Goodman renovated and added onto his own dwelling in the early 1950s, when he was in his 40s, more than 32,500 houses of his design had been constructed.[21] Because of Charles Goodman's significant role in introducing the Modernist aesthetic to American domestic architecture, and because his own house, which is an unusual and striking example of an International Style addition to a preserved Victorian-era farmhouse in which he resided during his career, the Charles M. Goodman House fits within both Criteria B and C for his significance as an architect at a statewide level. The period of significance for this house begins in 1946, the year Goodman purchased the farmhouse, and ends in ca. 1960, which captures the productive years of Goodman when his designs were at their height. Secondary resources on the property include a stone-lined well, ca. 1870s, a wooden fence, 1954, and low stone walls, 1954, which are all contributing structures; a wooden fence, constructed in 2012, is a non-contributing structure.

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

THE GOODMAN HOUSE IN THE CONTEXT OF GOODMAN'S CAREER

Charles Goodman came of age in an era of architectural education that privileged Modernism. Goodman, who was born in New York City to Polish immigrant parents, lived also in California before settling in Chicago. There, he attended high school and entered the architecture program at the Armour Institute of Technology in 1928 and graduated in 1931. In Chicago, Goodman would be exposed to the architecture of Louis Sullivan and Frank Lloyd Wright, architects who had a significant impact on American and modern architecture particularly in their integration of nature in design. While Goodman left the Armour Institute of Technology well before it became the Illinois Institute of Technology (I.I.T.) and before famed German-born architect Ludwig Mies van der Rohe took over its architecture school in 1938, it is clear Mies also influenced Goodman, as was recounted by people who worked with him. Goodman reportedly said he was from the "Mies van der Rohe School," implying that he closely identified with Mies's frank revelation of structure, minimalist palette of materials, and stark forms.[22] Goodman married Charlotte Dodge in 1934. By 1936, Goodman and Charlotte moved to the Washington, D.C., area, where Goodman continued in a job as an architect with the United States Treasury.[23]

While Goodman produced significant buildings in the 1930s, including designs for the Washington National Airport (which was not realized as Goodman envisioned it) in 1939 and the United States Federal Building Court at the 1939 New York World's Fair, Goodman left government employment and focused on housing design in his private practice in the 1940s. It was in the domestic architecture—both custom and commercial—that Goodman made his mark. He worked with developer Robert Davenport on Hollin Hills in 1946, which would not be completed until 1971 and ultimately produced 463 houses, only eight of which were not of Goodman's design. Another housing development in Fairfax County, Virginia, was Oak Forest, whose houses Goodman designed between 1953 and 1954 just as he was remodeling and adding on to his own home. Additionally, Goodman designed homes in developments called Hammond Hill (1949-50) and Wheatoncrest (1951) in Maryland. Further proving his belief in standardization and prefabrication, Goodman designed house plans for the National Homes Corporation in 1953, which led to 100,000 houses being built, and also the ALCOA Care-free Home in 1957.

Goodman's addition to his farmhouse in Alexandria was not unlike his designs for the houses he produced for the mass market. In these designs, Goodman used prefabricated materials, flat roofs (and many slightly pitched roofs), and large expanses of plate glass. His designs for the ALCOA Care-Free Home also included wood paneling juxtaposed next to floor-to-ceiling glass. His personal dwelling, however, remains the one example of Goodman's version of Modernism confronting historical architecture so directly.

Goodman's work on his own residence came at the height of his career while he was in his 40s. He continued with high profile commissions through the 1960s, including the Unitarian Universalist Church of Arlington in 1964, designs for the development of Reston in 1965, and the River Park Cooperative in southwest Washington, D.C., sponsored by the Reynolds Corporation. Goodman would design his last buildings in the 1980s. He died from lung cancer in 1992.

THE GOODMAN HOUSE IN THE CONTEXT OF MODERN ARCHITECTURE

Goodman's modernist houses were striking, but they were not out of context for what was occurring in architecture in the post-World War II period. Modernism at this time took a strong hold in the United States, particularly with the immigration of major European modernists like Ludwig Mies van der Rohe, Walter Gropius, and Marcel Breuer. Goodman's designs for Hollin Hills and Hammond Hills compared closely to the Joseph Eichler houses constructed between 1950 and 1974 in the Bay Area and Los Angeles in California and to the Case Study House Program (1945-1966) in Southern California. Following World War II, there was a large push for mass produced houses in the United States, and Modernism was seen as an appropriate expression for this new era in American consumerism and optimism.

The Charles M. Goodman house has two close contemporaries that share its aesthetics: Philip Johnson's Glass House (1949) and Ludwig Mies van der Rohe's house for Dr. Edith Farnsworth (1945-1951) in Plano, Illinois. Both are landmarks of Modernism, challenging conceptions of privacy and livability in domestic architecture. Like Goodman's glass addition, both houses

maximized the connection to their idyllic sites through vast expanses of floor to ceiling glazing. They expressed their structure, though both houses used steel (Mies's painted white, Johnson's left dark) in contrast to Goodman's use of wood. While Goodman admired Mies, his glass pavilion has more in common with Philip Johnson's Glass House. (Notably, Johnson knew of Mies's designs for the Farnsworth House, which much informed his Glass House.) Like the Glass House, Goodman's pavilion was not raised from the ground but rather connected to it. Like the Glass House, Goodman's addition included multiple operable windows to allow for air circulation (by contrast, Mies's house only included two). Like the Glass House, Goodman used an earthy flooring material to continue the connection with the exterior landscape. In some ways, Goodman surpassed Mies and Johnson. His plan was more revealing in terms of sightlines. Most significantly, Goodman's addition stands well apart from Mies and Johnson in its respect for and connection to an historic structure.

CONTEMPORARY RECEPTION OF THE GOODMAN HOUSE

The Goodman house was published in national journals and newspapers and recognized early as a significant Modernist house by a significant architect. In 1954, a short feature on the house appeared in *The New York Times Magazine*. The house was showcased in an eight-page spread in the journal *House & Home* in 1956. The American Institute of Architects Washington Metropolitan chapter included the house in its publication, *Washington Architecture, 1791-1957*.[24] The house was also included in *Architecture in Virginia: An Official Guide to Four Centuries of Building in the Old Dominion* (1968), which selected a particular building for its "architectural excellence" as well as "architectural significance beyond its immediate locale, either on the State or the national level."[25] This book also recognized Goodman's houses at Hollin Hills and Reston in Virginia. These publications demonstrate that Goodman's house was held up as an important house of a significant American architect from an early date.

GOODMAN'S PHILOSOPHY OF ARCHITECTURAL ECONOMY

That Charles Goodman chose to rework the 1870s farmhouse and add a Modernist addition instead of demolishing the historic structure entirely is remarkable because it went against prevailing Modernist architectural practices. Architectural Modernism, whose praise of the machine and industry was rooted in German Bauhaus teaching and production in the early twentieth century, purposefully avoided overt historical references in the service of finding a new architectural vocabulary to express modern life. Modernism in this period was not kind to historic preservation. The destruction of a large, vibrant African American neighborhood in south side Chicago to make way for Ludwig Mies van der Rohe's new campus for the Illinois Institute of Technology in the 1940s and 1950s is an often cited example of how Modern architects preferred a tabula rasa over historic preservation. It was in this period that the federal government supported large scale urban renewal projects that demolished older properties in the name of removing "blight." At this time too such architectural landmarks as McKim, Mead & White's Pennsylvania Station in New York City (1910, demolished 1963) were torn down for redevelopment. By the 1960s, the movement to respect historic fabric and work within

historically layered and diverse environments coalesced in the National Historic Preservation Act of 1966.

In domestic architecture, when Modernist architects constructed houses similar to Goodman's, they typically constructed anew. Mies' Farnsworth House, Philip Johnson's Glass House, and Walter Gropius's house share Goodman's Modern aesthetic. Yet unlike Mies, Johnson, and Gropius, Goodman conceived of his glass box in conjunction with a Victorian-era house. (One motivation for the preservation of the house may have come from Goodman's wife Charlotte, who was reported to have been "fond" of the farmhouse.)[26] Goodman was highly unusual among his Modernist colleagues in working with an older property instead of starting from a blank slate. In this sense, Goodman was ahead of the historic preservation movement. This fact makes the Charles M. Goodman house a unique and contrarian example of the Modernist period, particularly among Modernist architects' own homes.

Yet Goodman's desire to rework and reuse older materials stemmed from a desire for economy and thrift rather than a larger philosophical principle about the value of preserving history. Understanding that Goodman ultimately desired economy of materials in all of his projects—old and new—resolves any dissonance between an 1870s farmhouse and 1950s Modernist glass box. For Goodman, the focus was ultimately on creating affordable good design through a philosophy of economy and thrift.

Goodman had a history of reusing historic materials in the name of economy. In 1946, *Architectural Record* published an article on a Goodman-renovated Colonial-period house in Virginia. From the house, which had sustained significant damage in a fire, Goodman saved the bricks from the demolished second story which were reused in the outdoor terrace; salvaged porch tile was incorporated in the bath and nursery; and slate from the roof was used as tile in the hearth. As the article noted, "Thrift, in a leading role, cut several other corners, ingeniously incorporating considerable leftover material in the new design." Goodman used "the remainder of the shell…for economy's sake" but reworked the plan to create a modern family house.[27] In another house in Alexandria, Virginia, published in 1947, Goodman incorporated reclaimed bricks from an eighteenth-century feed store located on the property.[28]

Goodman also advocated saving money and time by using prefabricated construction, a position he detailed in an extensive article on his home published in 1956 in *House & Home*. His criticism of traditional house building was that the house was constructed twice, needlessly increasing cost. As Goodman described the inefficient process:

> Well, when you build a traditional house, you really build two houses. First, rough carpenters, who are fast and inaccurate, put up the framing. Then you call in the finish men. They are slow, expensive, and accurate, and in effect they build a second house around the rough framing.[29]

To conserve time, effort, and money, Goodman believed that components should be constructed off site in workshops where carpenters had access to power tools. The components could then be shipped to the construction site and assembled quickly and efficiently. Goodman prescribed,

"When you have precision work to be done, do it under cover where your skilled men can work best and take the most advantage of power tools and jigs. And then let the assembly of the finished parts of your house be done by rough carpenters on the site, with no chance of error and no waste of time."[30] The fact that Modernist designs exposed the structure rather than concealed it also meant that additional work was not required, and the modular conception of the design also increased the speed of construction. Goodman noted that in the addition to his own house three carpenters were able to put up the addition in just two days. Prefabricated components also eliminated waste. The prefabricated wall panels, which when placed together formed a wooden H-column, provided the structure itself. "In our house," Goodman said, "we use every stick of wood and we use it well. We don't waste any of it."[31]

Goodman's philosophy of architectural economy extended to using readily available commercial materials rather than ordering custom pieces. In Goodman's words, he used "old materials in new ways."[32] For his own house, he applied wood intended for floors as horizontal and vertical siding and on the ceiling because he liked "the color and texture of wood, its acoustic qualities, its ease of maintenance." Examination of the house reveals more than five different types of wood paneling placed both vertically and horizontally on the walls and ceilings, evidence of Goodman's experimentation. The use of a mirror as a kitchen backsplash was also using a common material in an unconventional way, this time to open up the view. The kitchen fans were "roof ventilators generally used in factories." Goodman proclaimed, "We haven't even begun to exhaust the materials and gadgets available to us today."[33] Goodman's approach of using common, everyday materials in inventive ways is a hallmark of his Modernist vernacular.

THE CHARLES M. GOODMAN HOUSE: MODERN MEETS VERNACULAR

Goodman's strong identification with the Modernist movement makes the architecture of his own home all the more surprising. While its striking juxtaposition of old and new appears jarring at first, Goodman's renovation of the nineteenth-century farmhouse and Modernist addition in prefabricated parts were rooted in his belief in the value of vernacular—or everyday—landscape and materials. Historians have positioned Goodman's work as a new Modernist vernacular. Elizabeth Jo Lampl argued that Goodman sought to make "tomorrow's vernacular" in creating commercially available modern design for a middle class consumer.[34] Richard Guy Wilson asserted that Goodman's designs "formed the basis of the generic Modern American house and school, widely imitated in every part of the country."[35]

In Goodman's own house, the vernacular of tomorrow collided with the vernacular of yesterday. The original 1870s farmhouse was itself vernacular architecture—modest in size and detail, of a common plan, constructed with common methods and materials, with no known architect or builder. By preserving the farmhouse's structure, interior plan, and many original materials even while altering aspects of the house, Goodman honored the history of the property in an atypical act of historic preservation in the mid-twentieth century. Goodman's new addition to the house promoted a forward looking twentieth-century vernacular in its prefabricated parts and common materials used in new ways. In both the old and the new, Goodman advocated an economical approach to design, reusing historic fabric and saving time and money in prefabrication. The

Charles M. Goodman house is an unusual Modernist melding of old and new and a cohesive expression of what Goodman believed could be common, everyday, vernacular design.

9. Major Bibliographical References

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

Archival Sources

Archeology Alexandria, Alexandria, Virginia

Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division, Washington, D.C.

Deeds, Circuit Court, City of Alexandria, Alexandria, Virginia

Historical Records, Fairfax County Courthouse, Fairfax, Virginia

Local History and Special Collections, City of Alexandria Library, Barrett Branch, Alexandria, Virginia. Vertical Files, "Historic Property—Quaker Lane"

Robert C. Lautman Photography Collection, National Building Museum, Washington, D.C.

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Historical Reports

Interview with Elizabeth Hooff, January 17, 2006, Oral History Program, City of Alexandria, <http://alexandriava.gov/uploadedFiles/historic/info/history/OHAOralHistoryHooff.pdf> accessed September 7, 2012.

Jirikowic, Christine, Gwen J. Hurst, and Tammy Bryant. "Phase 1 Archaeological Investigations at 1400 Janney's Lane (44AX191)." May 2004., <http://alexandriava.gov/uploadedFiles/historic/info/archaeology/ARSiteReportJanney'sLaneAX191.pdf>, accessed September 7, 2012.

Lampl, Elizabeth Jo. "Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland." National Register of Historic Places Multiple Property Nomination, January 2004 < http://www.montgomeryplanning.org/historic/montgomery_modern/documents/Part2Goodman.pdf> accessed September 19, 2012.

Previous documentation on file (NPS):

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

Primary location of additional data:

__X_ State Historic Preservation Office
____ Other State agency
__X_ Federal agency
__X_ Local government
____ University
__X_ Other
Name of repository: Virginia Department of Historic Resources, Richmond, Virginia; Library of Congress, Washington, D.C.; Alexandria Archeology, Alexandria, Virginia; Circuit Court, City of Alexandria, Alexandria, Virginia; City of Alexandria Library, Barrett Branch, Alexandria, Virginia; City of Fairfax Regional Library, Fairfax, Virginia; Fairfax County Courthouse, Fairfax, Virginia; National Building Museum, Washington, D.C.

Historic Resources Survey Number (if assigned): VDHR File No. 100-5265

10. Geographical Data

Acreage of Property 0.613 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 38.814218 Longitude: -77.090067
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone: Easting: Northing:

2. Zone: Easting: Northing:

3. Zone: Easting: Northing:

4. Zone: Easting : Northing:

Verbal Boundary Description (Describe the boundaries of the property.)
The boundary of the Charles M. Goodman House, City of Alexandria, is shown on the accompanying map and is denoted as tax parcel #051.01-01-33.

Boundary Justification (Explain why the boundaries were selected.)
The boundary of the Charles M. Goodman House, City of Alexandria, encompasses 0.163 acre and is historically associated with the property. It includes the 1870s historic farmhouse with the 1954 addition and secondary resources associated with the period of significance.

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11. Form Prepared By

name/title: Margaret M. Grubiak, Ph.D.
organization: Villanova University
street & number: 804 Mount Vernon Avenue
city or town: Alexandria state: Virginia zip code: 22301
e-mail: margaret.grubiak@gmail.com
telephone: 202-714-5254
date: November 30, 2012

Additional Documentation

Submit the following items with the completed form:

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

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Charles M. Goodman House
City or Vicinity: City of Alexandria
County: none **State:** Virginia
Photographer: Catherine Kahl Miliaras
Date Photographed: November 14, 2012
Digital Images stored: Virginia Department of Historic Resources, Richmond, Virginia.

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

Photo: 100-5265_CityOfAlexandria_CharlesMGoodmanHouse_0001
View: Interior, looking west toward front door

Photo: 100-5265_CityOfAlexandria_CharlesMGoodmanHouse_0002
View: Interior, looking southwest into living room

Photo: 100-5265_CityOfAlexandria_CharlesMGoodmanHouse_0003
View: Interior, looking west into kitchen

Photo: 100-5265_CityOfAlexandria_CharlesMGoodmanHouse_0004
View: Interior, looking east through dining room to hall, original portion of house

Photo: 100-5265_CityOfAlexandria_CharlesMGoodmanHouse_0005
View: Interior, looking northeast at stair

Photo: 100-5265_CityOfAlexandria_CharlesMGoodmanHouse_0006
View: Interior, looking southeast into parlor, original portion of house

Photo: 100-5265_CityOfAlexandria_CharlesMGoodmanHouse_0007
View: Exterior, looking south from driveway

Photo: 100-5265_CityOfAlexandria_CharlesMGoodmanHouse_0008
View: Exterior, looking west into Goodman addition

Photo: 100-5265_CityOfAlexandria_CharlesMGoodmanHouse_0009
View: Exterior, looking west at original block

Photo: 100-5265_CityOfAlexandria_CharlesMGoodmanHouse_0010
View: Exterior, looking north at original block

Photo: 100-5265_CityOfAlexandria_CharlesMGoodmanHouse_0011
View: Exterior, looking northeast

Photo: 100-5265_CityOfAlexandri a_CharlesMGoodmanHouse_0012
View: Exterior, cistern, west of house

Photo: 100-5265_CityOfAlexandria_CharlesMGoodmanHouse_0013
View: Exterior, looking east through courtyard

Photo: 100-5265_CityOfAlexandria_CharlesMGoodmanHouse_0014
View: Exterior, example of stone wall found throughout property

Photo: 100-5265_CityOfAlexandria_CharlesMGoodmanHouse_0015
View: Exterior, property boundary fence on north property line, T-111 board, painted black

Supplemental Materials Log

1 of 11: The Charles M. Goodman House, ca. 1954, showing the eastern façade. The original farmhouse (left) was constructed between 1873 and 1879. Goodman remodeled the house and added a glass pavilion (right) to the house between 1953 and 1954. From the Robert C. Lautman Photography Collection, box 33, courtesy of the National Building Museum, Washington, D.C.

2 of 11: Detail of June 17, 1946 deed between John A. McCrary and Mary E. McCrary (sellers) and Charles M. Goodman and Charlotte D. Goodman (buyers). This survey dated June 4, 1946 shows the farmhouse with outbuildings on a 6.6203 acre plot. From Deed Book 494, page 543, Historical Records, Fairfax County Courthouse, Fairfax, Virginia.

3 of 11: First floor plan of the Goodman farmhouse (shaded in gray) with the Charles Goodman addition (right). The plan is oriented with north at the right. From the Robert Lautman Photographic Archive, box 33, courtesy National Building Museum, Washington, D.C. Also published in Betty Pepis, "Old Frame, New View" *New York Times Magazine* (November 21, 1954): 50.

4 of 11: Photograph of the eastern façade of the farmhouse, possibly showing the child Peter McCrary (born January 30, 1934) and his aunt, Montgomery McCrary, ca. 1935-36. Photograph courtesy of Peter McCrary, Michael Wayne and Karen Ongley.

5 of 11. Comparison between a photograph of the eastern façade of farmhouse, published in 1954 (left), and an eastern elevation drawing of the farmhouse (right) published in 1956. Note the left image has been flipped horizontally to correct its orientation. Left image from Betty Pepis, "Old Frame, New View" *New York Times Magazine* (November 21, 1954): 50. Right image from "A Top Builders' House Architect Tries a New for Tomorrow," *House & Home* 9 (January 1956): 132.

6 of 11: Photograph of southern façade of farmhouse post Goodman renovation, ca. 1954, showing the original farmhouse (right) and the additions of the hyphen (center) and gabled structure (left). From the Robert C. Lautman Photography Collection, box 33, courtesy of the National Building Museum, Washington, D.C.

7 of 11: View of dining room looking west through the plate glass to a large lawn, ca. 1954. This image shows rails to the right which allowed panels to be closed across the pass through to the kitchen. From the Robert C. Lautman Photography Collection, box 35, courtesy of the National Building Museum, Washington, D.C.

8 of 11: View of kitchen with white St. Charles steel cabinets, simple metal pulls, mirrored back splash, stainless steel countertops, and wide plank wood paneling on the ceiling with industrial fans over the cooktop, ca. 1954. From the Robert C. Lautman Photography Collection, box 35, courtesy of the National Building Museum, Washington, D.C.

9 of 11: The glass enclosed living room of the Goodman addition, ca. 1954. Visible here are the cantilevered concrete fireplace, stone chimney, wood paneled ceiling, and flagstone floors with radiant heating. While most of the prefabricated panels were filled with plate glass, some like the panel above were filled with wood paneling. The bench is a Jens Risom piece. From the Robert C. Lautman Photography Collection, box 35, courtesy of the National Building Museum, Washington, D.C.

10 of 11: View of the Goodman addition from the entry courtyard, ca. 1954. The path to the house is at the right. The visitor is confronted first with a stone wall, obscuring the open courtyard beyond, and the entry door is hidden to the left. From the Robert C. Lautman Photography Collection, box 34, courtesy of the National Building Museum, Washington, D.C.

11 of 11. Photograph of the living room as one turns from the foyer, ca. 1954. Goodman created a circulation plan where the visitor is drawn through the living room toward the short stair that connects the new addition to the older farmhouse. Through the doorway, the Victorian-era four paneled door can be glimpsed, making a strong visual connection between the new and the old. Visible here also is a floor to ceiling cabinet at right, which has since been removed. The chairs around the table were designed by George Nelson. Note that this

photograph has been flipped horizontally to correct its orientation. From the Robert C. Lautman Photography Collection, box 35, courtesy of the National Building Museum, Washington, D.C.

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.

ENDNOTES

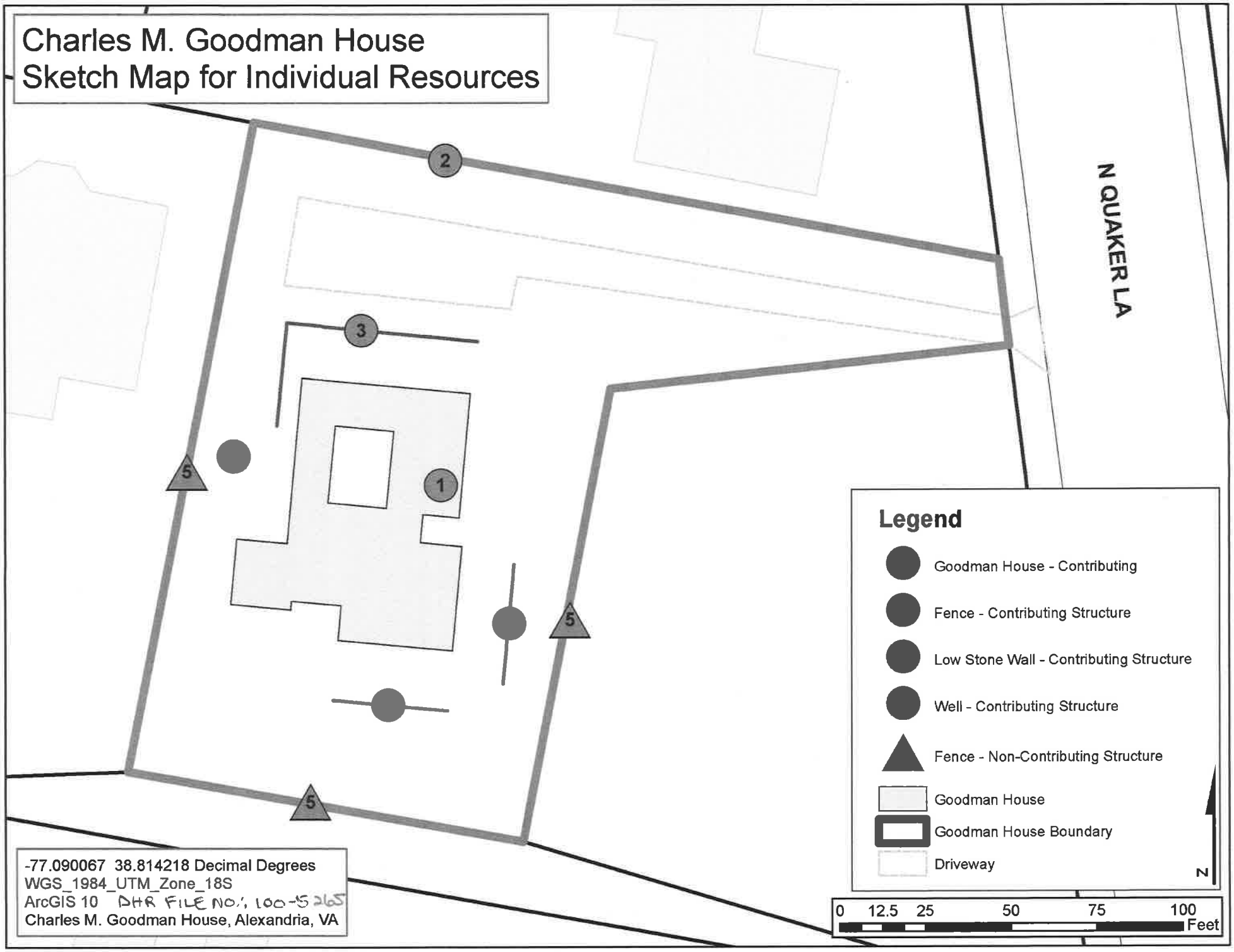
[1] One description of the property erroneously described that the house had "Italianate details." See BAR CASE #2006-0108, 508 N. Quaker Lane, February 21, 2007, "Historic Property—Quaker Lane" vertical file, Local History and Special Collections, City of Alexandria Library, Barrett Branch, Alexandria, Virginia.
[2] Interview with Elizabeth Hooff, January 17, 2006, Oral History Program, City of Alexandria, <http://alexandriava.gov/uploadedFiles/historic/info/history/OHAOralHistoryHooff.pdf> accessed September 7, 2012.
[3] Patricia Dane Rogers, "Turning to Modernism," *The Washington Post*, Home Section (5 February 1998): 8.
[4] As quoted in ibid.
[5] See Betty Pepis, "Old Frame, New View," *New York Times Magazine* (November 21, 1954): 50-1.
[6] Some sources specifically note that Goodman reused wood from the porch ceiling. See, for example, Richard Guy Wilson, ed., *Buildings of Virginia, Tidewater and Piedmont* (New York: Oxford University Press, 2002), 92 and Patricia Dane Rogers, "Turning to Modernism," *The Washington Post*, Home Section (5 February 1998): 8. Examination of the house itself, however, does not necessarily support this contention. It is possible Goodman used some of the porch wood as siding on the south elevation of the house.
[7] Wilson, *Buildings of Virginia, Tidewater and Piedmont*, 92.
[8] As quoted in "Top builders' house architect tries a new house for tomorrow," *House & Home* 9 (January 1956): 132.
[9] The flat roof on the Goodman glass pavilion currently has a thermoplastic polyolefin (TPO) roofing membrane, which will be replaced with a living green roof in 2013.
[10] As quoted in "Top builders' house architect tries a new house for tomorrow," *House & Home* 9 (January 1956): 133.
[11] As quoted in "Top builders' house architect tries a new house for tomorrow," *House & Home* 9 (January 1956): 134.
[12] Elizabeth Jo Lampl, "Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland," National Register of Historic Places Multiple Property Nomination, January 2004, page 55 < http://www.montgomeryplanning.org/historic/montgomery_modern/documents/Part2Goodman.pdf> accessed September 19, 2012.

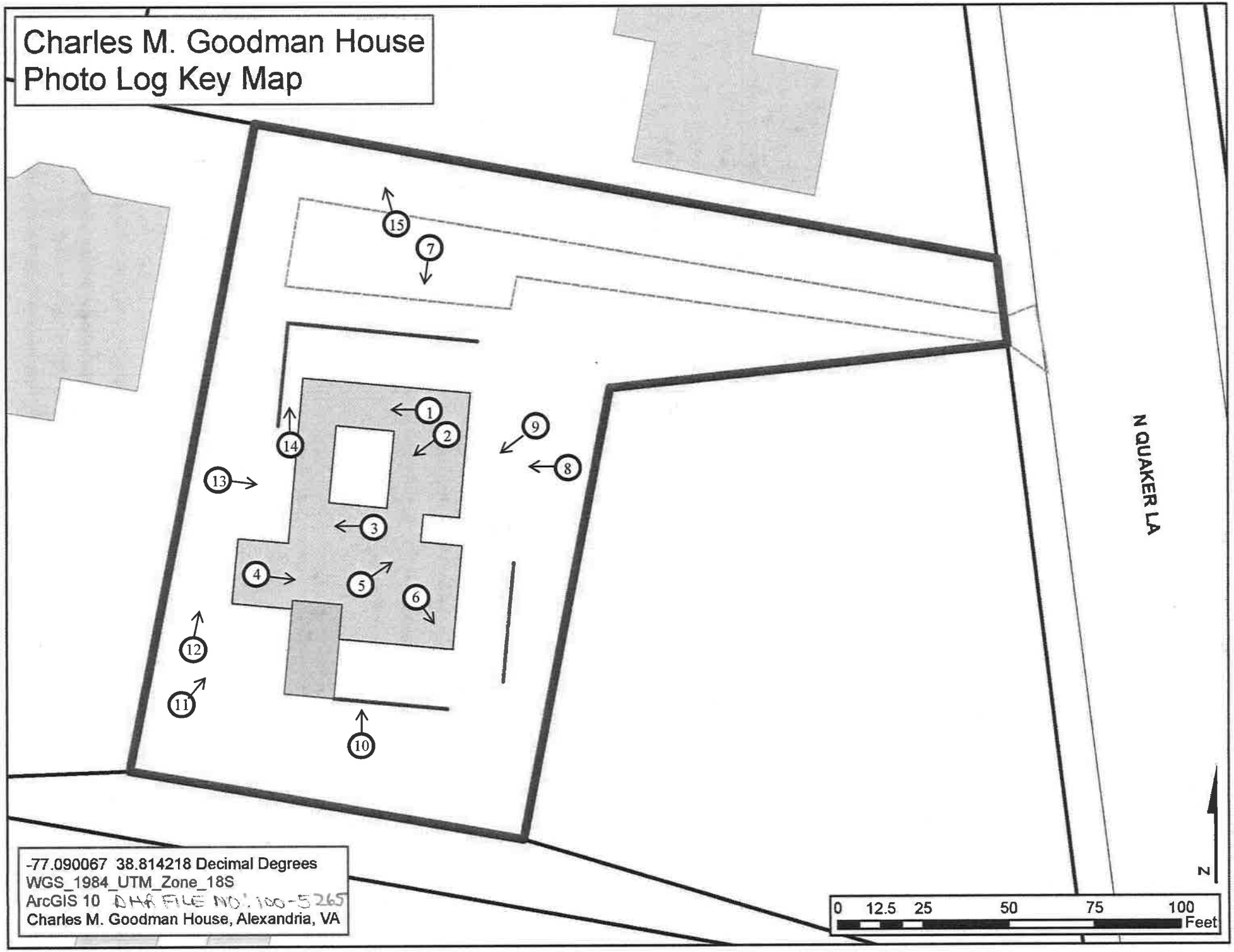
[13] Charles E. Brownell, Calder Loth, William M.S. Rasmussen, and Richard Guy Wilson, *The Making of Virginia Architecture* (Charlottesville: University Press of Virginia, 1992), 394.
[14] The drawings for the "service building" and other alterations are included in the Charles M. Goodman Archive, Prints and Photographs Division, Library of Congress, Washington, D.C.
[15] A number of schemes for this studio space are included in the Charles M. Goodman Archive at the Library of Congress. In some of these drawings, Goodman also experimented with altering the roofline to the service building to create more space. See specifically the Charles M. Goodman Archive, folder "CMG Studio," Prints and Photographs Division, Library of Congress, Washington, D.C.
[16] Elizabeth Jo Lampl notes that Goodman moved his office from 814 18th Street, NW in Washington, D.C. to Alexandria, Virginia in the 1970s. (Lampl, "Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland," 9.) It is possible these schemes were created at the time this move was made.
[17] "Top builders' house architect tries a new house for tomorrow," *House & Home* 9 (January 1956): 134.
[18] It is possible, though unconfirmed, that landscape architect Dan Kiley worked with Charles Goodman in developing the landscape plan for the Goodman residence. Certainly, Goodman had a working relationship with Kiley at the time Goodman was adding on to his own home. Kiley, who had studied at the Harvard Graduate School of Design, had begun designing landscapes for the Hollin Hills development in 1953. Kiley notes that he developed a landscape plan for Charles Goodman also in 1953, yet he listed this property in Washington, D.C., rather than Alexandria, Virginia, so it is unclear if this plan was specifically for the Goodman house. (See Dan Kiley and Jane Amidon, *Dan Kiley: The Complete Works of America's Master Landscape Architect* (Boston: Little, Brown and Company, 1999), 206-7.) Kiley would go on to work with Eero Saarinen on landscape plans for Dulles Airport and the Jefferson Memorial Arch competition in St. Louis as well as the Air Force Academy in Colorado Springs, Colorado, with Skidmore, Owings and Merrill, confirming his career as a major modernist landscape architect. Even if Kiley never formally developed a plan for Goodman's own residence, it is reasonable to conclude that Kiley influenced the Goodman house landscape through Goodman's working relationship with the landscape architect. Drawings of a landscape plan for the Goodman residence, either by Goodman or Kiley, are unknown.
[19] This drawing is located in the Charles M. Goodman Archive, folder "CMG Studio," Prints and Photographs Division, Library of Congress, Washington, D.C.
[20] See BAR CASE #2006-0108, 508 N. Quaker Lane, February 21, 2007, "Historic Property—Quaker Lane" vertical file, Local History and Special Collections, City of Alexandria Library, Barrett Branch, Alexandria, Virginia.
[21] "Top builders' house architect tries a new house for tomorrow," *House & Home* 9 (January 1956): 129.
[22] As quoted in Lampl, "Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland," 2-3.
[23] Elizabeth Jo Lampl provides a detailed and well written account of Charles Goodman's biography and influences on his architecture. See especially Lampl, "Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland," 1-7.

[24] Washington-Metropolitan Chapter, American Institute of Architects, *Washington Architecture, 1791-1957* (New York: Reinhold, 1957).
[25] William Bainter O'Neal, *Architecture in Virginia: An Official Guide to Four Centuries of Building in the Old Dominion* (New York: Walker & Company, Inc., 1968), 5, 137.
[26] David Morton, "Heart of Glass: Charles Goodman's modernist houses are prized period pieces. They were supposed to be the future," *Washington City Paper* (September 5-11, 2003) < http://www.washingtoncitypaper.com/articles/27042/heart-of-glass> accessed September 23, 2012. Morton does not include a source of this information.
[27] "House in Virginia," *The Architectural Forum*, 85 (December 1946): 96.
[28] This house was published in "Hillside house, formerly a country store, built to a split level plan," *The Architectural Forum* 87 (October 1947): 111-13, cited in Lampl, "Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland," 10.
[29] "Top builders' house architect tries a new house for tomorrow," *House & Home* 9 (January 1956): 130.
[30] Ibid., 132.
[31] Ibid., 131.
[32] Ibid., 133.
[33] Ibid., 133.
[34] Elizabeth Jo Lampl, "Charles M. Goodman and 'Tomorrow's Vernacular'" in Richard Longstreth, ed., *Housing Washington: Two Centuries of Residential Development and Planning in the National Capitol Area* (Chicago: University of Chicago Press, 2010), 230.
[35] Brownell et al., *The Making of Virginia Architecture*, 394.

Charles M. Goodman House
Digital Location Map - Aerial

-77.090067 38.814218 Decimal Degrees
WGS_1984_UTM_Zone_18S
ArcGIS 10
Charles M. Goodman House, Alexandria, VA


Charles M. Goodman House
Sketch Map for Individual Resources
N QUAKER LA
1
2
3
5
5
5
Legend
Goodman House - Contributing
Fence - Contributing Structure
Low Stone Wall - Contributing Structure
Well - Contributing Structure
Fence - Non-Contributing Structure
Goodman House
Goodman House Boundary
Driveway
N
0 12.5 25 50 75 100
Feet
-77.090067 38.814218 Decimal Degrees
WGS_1984_UTM_Zone_18S
ArcGIS 10 DHR FILE NO.: 100-5265
Charles M. Goodman House, Alexandria, VA


Charles M. Goodman House
Photo Log Key Map
N QUAKER LA
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14
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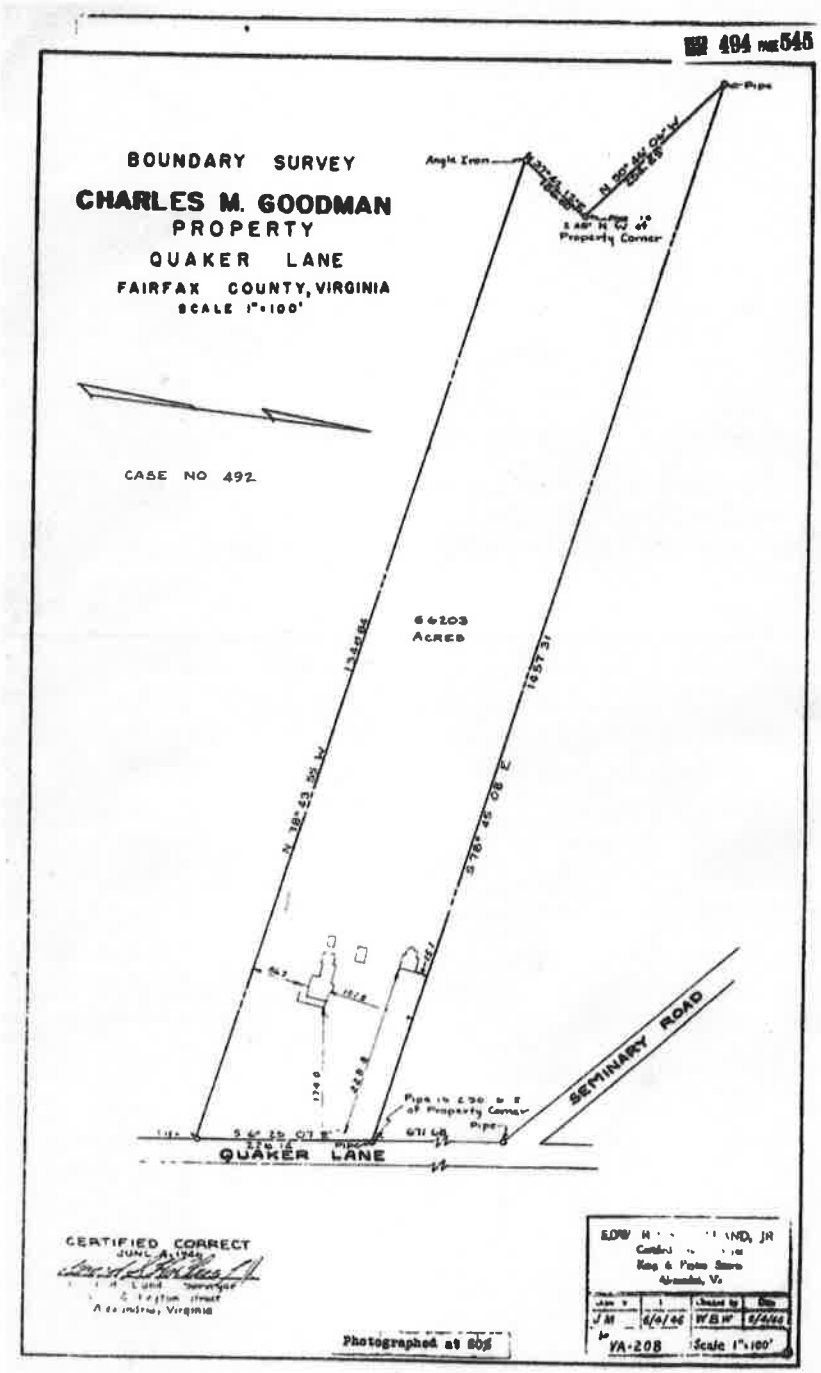
-77.090067 38.814218 Decimal Degrees
WGS_1984_UTM_Zone_18S
ArcGIS 10 DHR FILE NO: 100-5265
Charles M. Goodman House, Alexandria, VA
0 12.5 25 50 75 100
Feet
N

Charles M. Goodman House
Alexandria, VA
VDHR File # 100-5265

1 of 11: The Charles M. Goodman House, ca. 1954, showing the eastern façade. The original farmhouse (left) was constructed between 1873 and 1879. Goodman remodeled the house and added a glass pavilion (right) to the house between 1953 and 1954. From the Robert C. Lautman Photography Collection, box 33, courtesy of the National Building Museum, Washington, D.C.

Charles M. Goodman House
Alexandria, VA
VDHR File # 100-5265



2 of 11: Detail of June 17, 1946 deed between John A. McCrary and Mary E. McCrary (sellers) and Charles M. Goodman and Charlotte D. Goodman (buyers). This survey dated June 4, 1946 shows the farmhouse with outbuildings on a 6.6203 acre plot. From Deed Book 494, page 543, Historical Records, Fairfax County Courthouse, Fairfax, Virginia.

Charles M. Goodman House
Alexandria, VA
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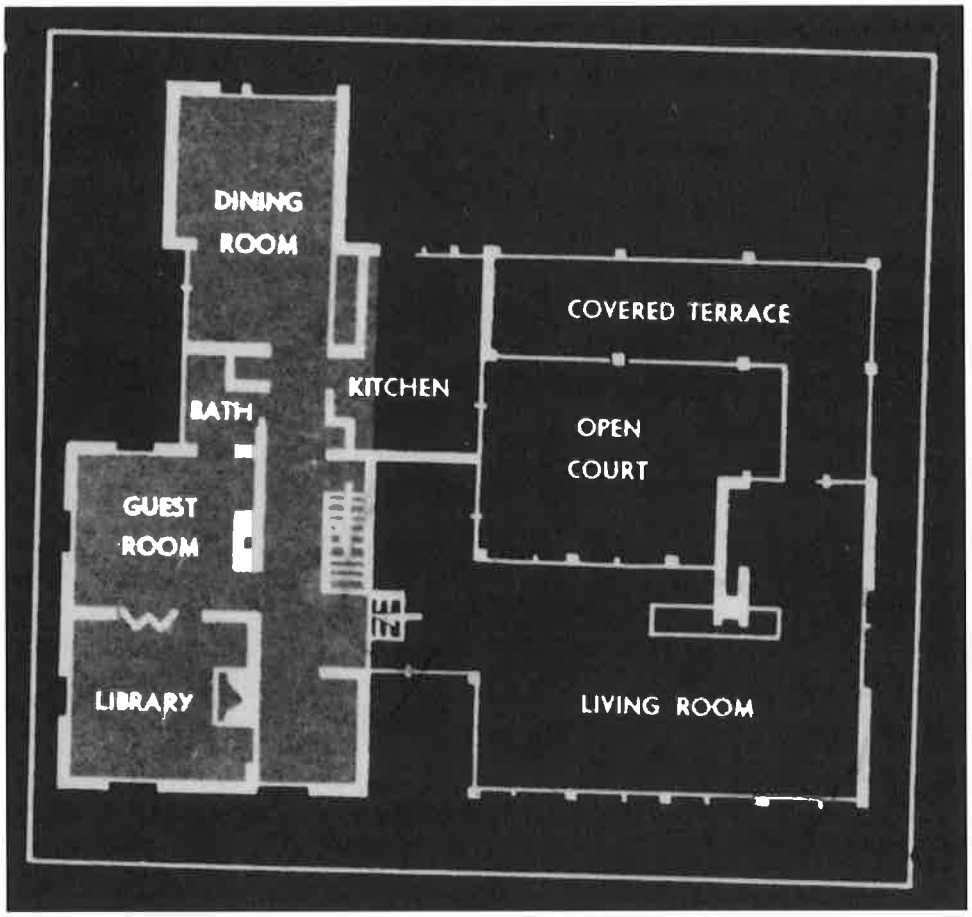

3 of 11: First floor plan of the Goodman farmhouse (shaded in gray) with the Charles Goodman addition (right). The plan is oriented with north at the right. From the Robert Lautman Photographic Archive, box 33, courtesy National Building Museum, Washington, D.C. Also published in Betty Pepis, "Old Frame, New View" *New York Times Magazine* (November 21, 1954): 50.

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4 of 11: Photograph of the eastern façade of the farmhouse, possibly showing the child Peter McCrary (born January 30, 1934) and his aunt, Montgomery McCrary, ca. 1935-36. Photograph courtesy of Peter McCrary, Michael Wayne and Karen Ongley.

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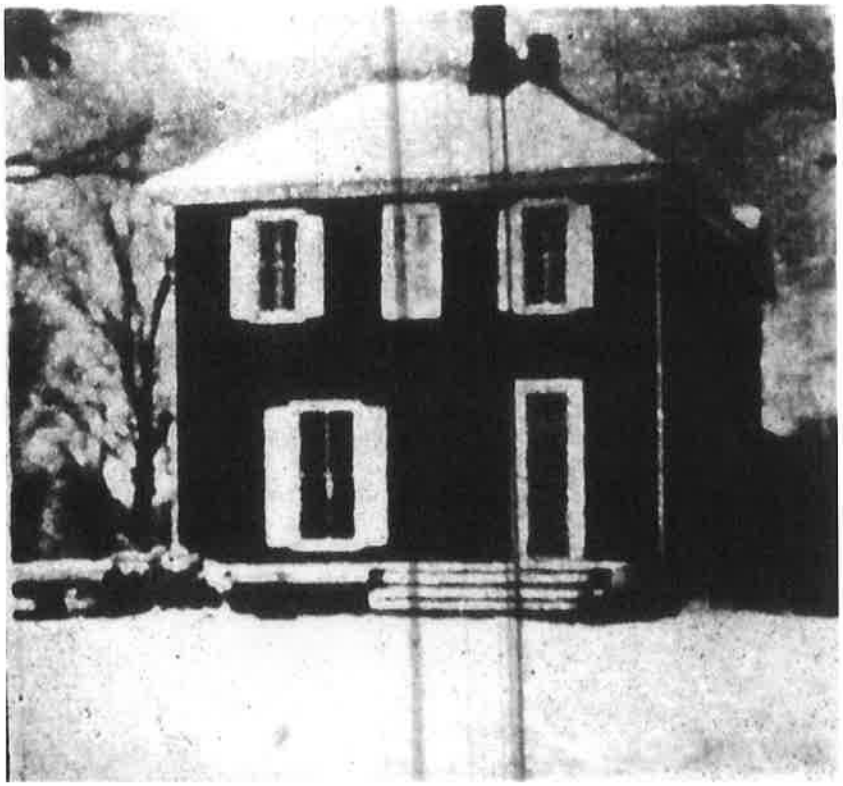

5 of 11. Comparison between a photograph of the eastern façade of farmhouse, published in 1954 (left), and an eastern elevation drawing of the farmhouse (right) published in 1956. Note the left image has been flipped horizontally to correct its orientation. Left image from Betty Pepis, "Old Frame, New View" *New York Times Magazine* (November 21, 1954): 50. Right image from "A Top Builders' House Architect Tries a New for Tomorrow," *House & Home* 9 (January 1956): 132.

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6 of 11: Photograph of southern façade of farmhouse post Goodman renovation, ca. 1954, showing the original farmhouse (right) and the additions of the hyphen (center) and gabled structure (left). From the Robert C. Lautman Photography Collection, box 33, courtesy of the National Building Museum, Washington, D.C.

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7 of 11: View of dining room looking west through the plate glass to a large lawn, ca. 1954. This image shows rails to the right which allowed panels to be closed across the pass through to the kitchen. The dining table is by Jens Risom and the dining chairs are by Hans Wegner. Note that additional furniture was later placed in this room, as visible in figure 21. From the Robert C. Lautman Photography Collection, box 35, courtesy of the National Building Museum, Washington, D.C.

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8 of 11: View of kitchen with white St. Charles steel cabinets, simple metal pulls, mirrored back splash, stainless steel countertops, and wide plank wood paneling on the ceiling with industrial fans over the cooktop, ca. 1954. From the Robert C. Lautman Photography Collection, box 35, courtesy of the National Building Museum, Washington, D.C.

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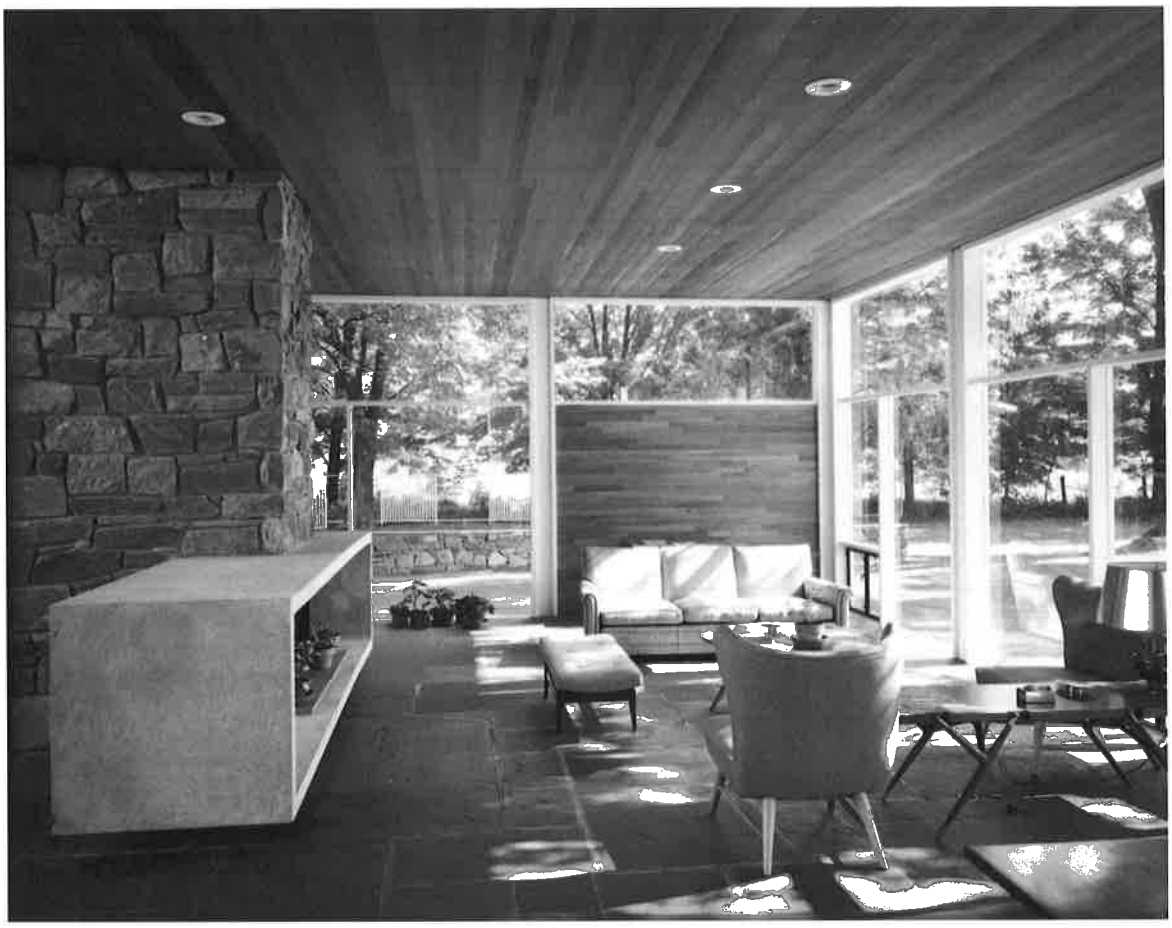

9 of 11: The glass enclosed living room of the Goodman addition, ca. 1954. Visible here are the cantilevered concrete fireplace, stone chimney, wood paneled ceiling, and flagstone floors with radiant heating. While most of the prefabricated panels were filled with plate glass, some like the panel above were filled with wood paneling. The bench is a Jens Risom piece. From the Robert C. Lautman Photography Collection, box 35, courtesy of the National Building Museum, Washington, D.C.

Charles M. Goodman House
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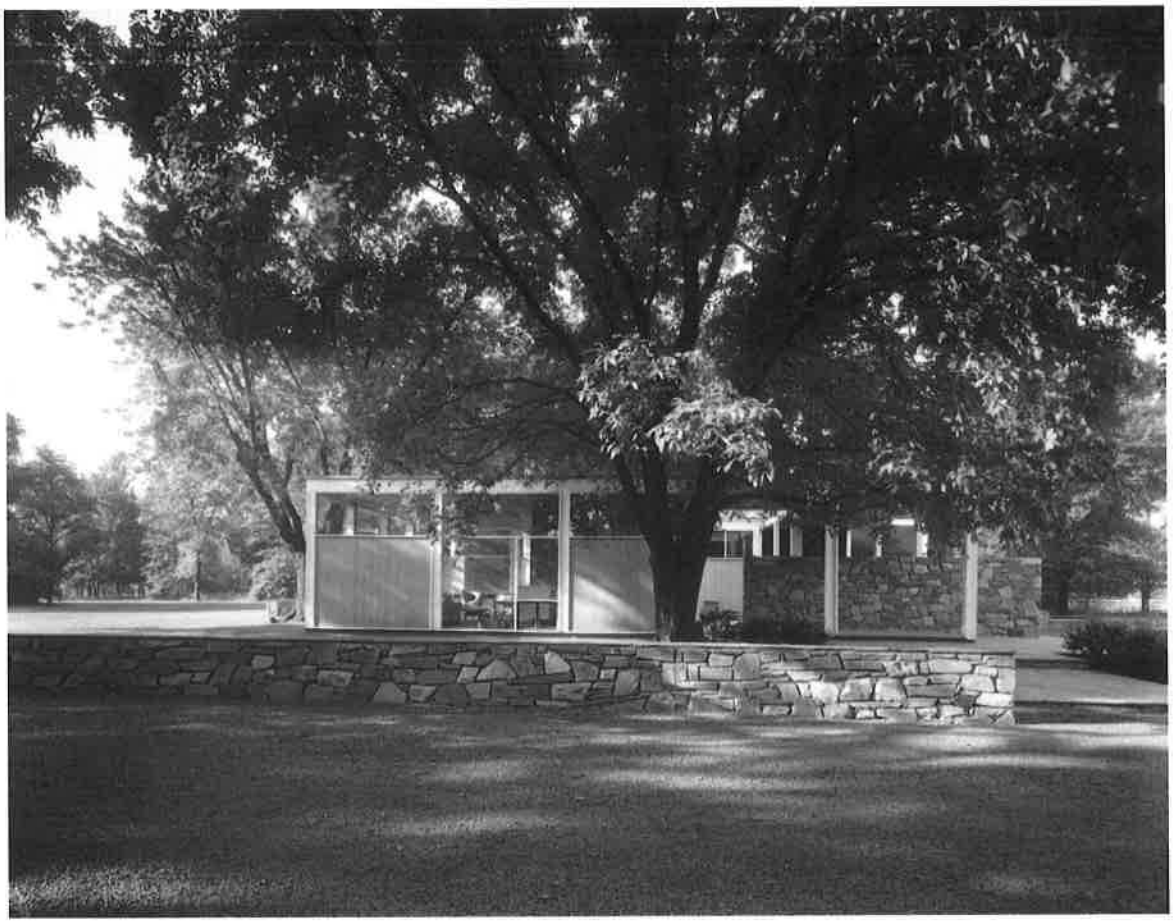
VDHR File # 100-5265



10 of 11: View of the Goodman addition from the entry courtyard, ca. 1954. The path to the house is at the right. The visitor is confronted first with a stone wall, obscuring the open courtyard beyond, and the entry door is hidden to the left. From the Robert C. Lautman Photography Collection, box 34, courtesy of the National Building Museum, Washington, D.C.

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11 of 11. Photograph of the living room as one turns from the foyer, ca. 1954. Goodman created a circulation plan where the visitor is drawn through the living room toward the short stair that connects the new addition to the older farmhouse. Through the doorway, the Victorian-era four paneled door can be glimpsed, making a strong visual connection between the new and the old. Visible here also is a floor to ceiling cabinet at right, which has since been removed. The chairs around the table were designed by George Nelson. Note that this photograph has been flipped horizontally to correct its orientation. From the Robert C. Lautman Photography Collection, box 35, courtesy of the National Building Museum, Washington, D.C.