NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service

807

National Register of Historic Places Registration Form

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

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: Hollin Hills Historic District

Other names/site number: VDHR File #029-5471

Name of related multiple property listing:

Historic Residential Suburbs of the United States, 1830-1960

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

2. Location

Street & number: Primary Streets: Beechwood Road, Brentwood Place, Elba Road, Glasgow Road, Martha's Road, Mason Hill Drive, Nordok Place, Paul Spring Road, Range Road, Rebecca Drive, Stafford Road, and Whiteoaks Drive

City or town: Alexandria State: Virginia County: Fairfax

Not For Publication: NA Vicinity: NA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:

X national X statewide ___local

Applicable National Register Criteria:

X A ___B X C ___D

7/24/13

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:) _____

Signature of the Keeper

9/30/13
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)	
District	X
Site	
Structure	
Object	

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

Contributing	Noncontributing	
468	116	buildings
5	3	sites
3	17	structures
0	22	objects
476	158	Total

Number of contributing resources previously listed in the National Register NA

5. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC/Single Dwelling
DOMESTIC/Secondary Resource
RECREATION & CULTURE/Outdoor Recreation
RECREATION & CULTURE/Sports Facility

Current Functions
(Enter categories from instructions.)
DOMESTIC/Single Dwelling
DOMESTIC/Secondary Resource
RECREATION & CULTURE/Outdoor Recreation
RECREATION & CULTURE/Sports Facility

6. Description

Architectural Classification
(Enter categories from instructions.)
MODERN MOVEMENT: Contemporary

Materials: (enter categories from instructions.)
Principal exterior materials of the property: BRICK; CONCRETE: Block; WOOD: Horizontal and Vertical Siding; GLASS

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 Hollin Hills Historic District is a residential neighborhood set within a 326-acre wooded landscape of Fairfax County, Virginia. The historic district is composed of the entire neighborhood, capturing the 1946 and 1956 development phases that continued until 1971. The subdivision plan has irregularly shaped lots that embrace the natural topography, winding streets and cul-de-sacs, and communal parks and woodlands that provide shade, privacy, and outdoor space. The development was intentionally designed to be a part of the landscape, marrying the modern houses with the existing topographical patterns. A product of the Modern Movement, the buildings were created from standardized plans with prefabricated modular elements and window walls that unite the interior with the outdoors. One of the most identifiable facets of the houses is the contiguous series of floor-to-ceiling, 3-foot-wide window modules, which are free of traditional ornamentation. As architect Charles M. Goodman experimented with his house designs and trimless modular windows, the window areas were enlarged, often grouped to extend nearly the full length of an elevation while carrying the weight of the roof. The geometric forms allow the structural skeleton to be exposed, with both interior and exterior walls treated as subordinate screening elements, while uniting the interior with the outdoors. Interior living space flows to exterior decks or patios, adding a commodious feeling to modest-sized rooms. The open floor plans, lacking walls between public rooms and often providing vistas from one end of the house to the other, make the interior seem more spacious than dimensions suggest. The modern designs were covered by low-sloped gable roofs with overhanging eaves, flat roofs, or butterfly roofs (low-sloped V-shaped roofs). The shallow pitch of the roofs ensures horizontality, allowing the buildings to lie within rather than on top of the landscape. Essential to the success of the design and siting of the houses was the preservation of the natural topography. With Goodman, developer/builder Robert C. Davenport, and landscape architect Lou Bernard Voigt directing the residential development's overall site plan, streets and lots were laid out to respect the steep contours of the wooded land, and several community parks were created buffering and bisecting the neighborhood. Voigt, followed by fellow landscape architects, Daniel Urban Kiley and Eric Paepcke, provided property owners with individual plans that accented natural features of the landscape while highlighting their dwellings' modern design. There is no documentation or physical evidence to confirm if any of these individual plans were in fact executed or are still extant as designed, but many of the drawings exist to document the proposed designs. Each house was sited individually to minimize its impact on the landscape and provide for maximum privacy from adjacent houses. The visual sharing of space between lots, between interior rooms and the outdoors, and between rooms of the house is one of the important and unique design features of the neighborhood.

Narrative Description

Current Landscape

Hollin Hills is located on a rolling wooded 326-acre tract of land in Fairfax County, Virginia, south of the City of Alexandria. The site plan, which continues to be an essential feature of the historic district and is counted as a contributing structure, began in 1946 following the purchase of 225 acres of land. The successful neighborhood was expanded in 1956 by the addition of 101 acres located to the southwest of the original tract. The development was designed to work with the landscape, rather than alter it. The plan for the neighborhood, as well as for individual lots, emphasized the existing topographical patterns, preserved trees where possible, and included the creation of parks and preservation of forested lands that followed the natural watercourses.

These open communal spaces, listed as contributing sites, include Paul Spring Park, Voigt Memorial Park, Charles Goodman Park, and Brickelmaier Park, as well as the Wildlife Sanctuary.[1] Although referred to as parks, these are forested common areas composed of "a diverse ecosystem of canopy trees, understory planning, and fauna of varying types," that provide an enriched habitat for wildlife and social setting for residents.[2] Paul Spring Park is a 6.38-acre linear park that fronts the north side of Paul Spring Road. Located at the northern end of the historic district, the park extends from Fort Hunt Road to Rebecca Drive, serving as a nature walk and jogging path along the creek. Voigt Memorial Park is named after landscape architect Lou Bernard Voigt, who was instrumental in the overall neighborhood site plan and responsible for many of the individual property landscape plans; the park was originally known as Rippon Park but renamed in 1954. The rectangular-shaped park, which is 3.41 acres, is located along Fort Hunt Road at the eastern edge of Hollin Hills, abutting the swim club. Charles Goodman Park is named after the neighborhood's master architect and planner (see photo #10). The linear park, consisting of slightly more than one acre, meanders roughly north-south from Paul Spring Road to Martha's Road. One of the original areas designed as a park and deeded to the Civic Association in 1956, the park was initially known as East Stafford Park; it was renamed in 1992. Similarly, Brickelmaier Park runs north-south from Paul Spring Road to Popkins Lane. Containing just over three acres, the park originally was known as West Stafford Park but was renamed in 1978 in honor of George Brickelmaier, who was a resident of Hollin Hills and worked with Robert Davenport to meet the needs of the neighborhood's first residents. The Wildlife Sanctuary, located along Delafield Place and west of Elba Road, was acquired through a land trade with Fairfax County in 1976. This 2.3-acre tract was originally part of the Opie tract. The land was subdivided for development in the 1960s, but never improved, possibly because of its environmental sensitivity. In addition to the communal parks created by the development company, the Hollin Hills Swim Club was established on 2.95 acres of land purchased by the Civic Association from Robert Davenport in 1965. The tennis courts were completed in 1955. The swim/tennis club property, now consisting of 6.137 acres, is located along Fort Hunt Road at its intersection with Paul Spring Road.

Natural drainage patterns and slopes of the landscape were respected in the overall site plan, resulting in a curvilinear road pattern, with cul-de-sacs and 3-way T intersections specifically intended to reduce through traffic. Roads were laid out to follow the topography, obviating the need for the customary major cut and fill. Some roads were single-loaded, with houses placed on one side of the street to avoid a floodplain on the other side of the road. This was more expensive, because it meant fewer houses could be built, but it made for more beautiful roads, greater traffic safety, and easier access to parklands. It also created a buffer around part of the neighborhood.

The individual lots generally range from one-third to one-half of an acre with a variety of configurations; few of the lots are more than half an acre. The houses are set back from the street, with spacious rear and side yards. The absence of fences and the use of a landscape plan that flows from one property to the next eliminate the sense of individual lots and provide a shared view across several lots, thus making each seem larger. To minimize the impact of the house on the landscape, the unit type was matched to the site, generally with one-level houses on flat or low-slope lots and two-level houses on steeper lots. The slope of the lots allows multi-level houses to read as one level from the street, thus making them less intrusive on the landscape. Shaping the structure to fit the site, rather than reshaping and forcing the site to fit the structure, is a defining feature of Hollin Hills. The angular or "skewed" siting of the houses was intentionally designed for privacy and shared vistas, but also allowed for future additions, such as breezeways, carports, and other living spaces.

Elements of Goodman's Contemporary Style

Charles M. Goodman's architectural expression, which he referred to as "Contemporary," was a result of the postwar Modern Movement. Modern houses "were distinguished by exposed structure (usually post-and-beam construction with infill panels), large expanses of glass, an indoor-outdoor relationship facilitated both by the glass and by the integration of the building with its site, a flat or low-pitched roof typically with broad eaves, and an absence of superfluous decoration."[3] Architectural historian Elizabeth Jo Lampl describes the particular architectural genre embodied in Goodman's work:

> Firstly, he believed fervently in the beauty and flexibility of the open plan. ...Secondly, he was passionate about the use of glass. No other architect allowed a greater amount of natural daylight into his houses than Charles Goodman. Thirdly, and related, he revealed his structural lexicon on the exterior and even included his window wall in that lexicon. Fourthly, his work appeared indigenous, was rich in texture, and hugged the ground.[4]

Carefully blending with the existing topography, the houses of Hollin Hills are one and two stories, typically with a rectangular plan, and, later, with a few T-shaped and one L-shaped plan. Many of the houses appear to stand just one story in height from the street side, but are in fact two-story buildings fully exposed on the remaining elevations because of the sloping sites. The buildings are sited with respect to the topography, generally at an angle to the street and to each

other to allow both vistas past adjacent houses and privacy to the residents behind the expansive glass walls. Most of the houses have patios, "in order to connect with the outdoors on two levels."[5]

Key elements to the buildings are 1) exposed wooden framing and lack of decorative trim, 2) sculptural chimneys and masonry end walls that provide lateral stability; 3) large expanses of glass; 4) open floor plans; and the 5) the combination of new materials and salvaged or unusual-colored brick.[6] Foundation walls are concrete block, supporting wood-frame structural systems of a modular, and later prefabricated, type. Cladding is a combination of brick veneer, wood siding, and window walls. Siding, a limited selection founded on Goodman's vision, was made from cypress, fir, or redwood. The siding "took one of four standard forms: 1) tongue-and-groove, 2) standard beveled horizontal siding, 3) flush siding where the boards, sometimes floor boards, were set vertically and nailed into the tongue so the V groove was hidden, or 4) board-and-batten (on a few custom houses). After 1953, some houses exhibit T-111 panels, which were plywood simulated tongue-and-groove boards with the simulated grooves initially cut every four inches."[7] One of the more character-defining features of the Hollin Hills houses is the roof. The shallow-pitched gable roofs are the most prevalent with low slopes of 3 feet vertically to 12 feet horizontally. Goodman also commonly used the flat, shed, or V-shaped butterfly roofs. Eaves are thin, edged by narrow fascia, with wide overhangs to shelter the window walls from hot summer temperatures and keep water away from the wood walls and window frames. Serving as a structural support for the roof, the windows provided verticality to the otherwise horizontal emphasis of the buildings. The 3-foot window frame modules are Douglas fir, holding fixed glass and operable metal windows. Most buildings have two entry openings, one as the main entry and the other opening onto the kitchen, a standard design feature for mid-century housing. These doors are flush, with fully glazed doors accessing the patios.

The application of additions has generally not compromised the integrity of the houses in Hollin Hills. Adaptability, not only to the site, but also of the unit-type houses to suit larger families, was anticipated by Goodman. In fact, as Rachel S. Cox states in her chapter "The Art (and Necessity) of Adding On" in *Hollin Hills, Community of Vision: A Semicentennial History, 1949-1999,* Goodman was designing additions almost as soon as the houses were built.[8] During his tenure, Goodman or one of his associates served as the architects for many of the additions. Later additions are often the work of scholars of the master architect, who have "taken pains to make the addition[s] compatible with the original Goodman home[s]." Although they marry well with the overall design standard of the neighborhood, for the most part, additions are "usually discernible by a difference in roof form, siding or materials, or orientation."[9]

Most houses in Hollin Hills do not feature garages, although the covenants allowed owners to erect two-car garages on their property. Carports were more often a part of Goodman's plans, but were not commonly constructed, as they were considered supplementary to the unit-type designs. As many of the homes had parking pads at the edge of the street rather than driveways, adding a carport or a garage necessitated adding a driveway. Some of his unit designs initially included carports. The addition of carports has become common practice, providing shelter for the automobile while not fully interrupting the landscape. In some cases, carports have been

enclosed to provide additional living space.

The Unit Types in Hollin Hills

Nationally renowned architect Charles M. Goodman used Hollin Hills as his architectural laboratory, creating 8 individual unit-type designs with variations that resulted in fifteen different combinations. Additionally, Goodman designed two models for national companies that were showcased in Hollin Hills. Developer Robert C. Davenport, following the standard established by the master architect, was responsible for three unit-type designs produced after Goodman's departure from the project in 1961. The unit-type designs that are the hallmark of Hollin Hills and Charles Goodman's modern architecture began with a standardized module. Each of the designs, which the architect referred to as "unit types," was coded with additional letters or numbers that denoted the qualities of each unit, such as how many levels or bedrooms it had or how many extra feet were added to a specific elevation. Goodman began with three basic models: a split-level house that fit sloping terrain (Unit No. 1); a one-story, rectangular slab-on-grade house for a flat site (Unit No. 2); and a two-story version of the Unit No. 2 house (Unit No. 2B42LB). Over time, the architect increased the square footage and included more amenities as he experimented and developed the unit types and created new designs intended for the less hilly section of the neighborhood. The original buyers were provided options for room sizes, and wall and floor finishes in some unit types. Blueprints could be flipped end to end or side to side, and sometimes elements of one unit type were incorporated into another. Thus, it is rare that two houses are exactly the same.

The distinctive modular windows used in the houses are trimless and often take up to three-quarters of the length of any given exterior wall. Stretching from floor to ceiling, the window frames serve as part of the building's structure without compromising the strength of the wall. The 2-inch-by-6-inch structural framing members are rabbeted clear Douglas fir, and the fixed glass is installed directly into the frame with putty and small wood stops.[10] Each 3-foot-wide window module has a small fixed or operable component set at floor level and an uninterrupted view panel of fixed glass above. The ventilating windows at floor level facilitate circulation, as outside air enters and is pulled upwards by the attic exhaust fan.[11] The height of the operable lower component was raised adjacent to the kitchen to align with the higher base of the kitchen cabinets and the sills of the shorter windows above them.

The first and most basic models designed by Charles Goodman were Unit Nos. 1 and 2, which easily could be transformed to meet additional space requirements. Designed in 1949, Unit No. 1 is a split-level house, often viewed as three levels depending on the slope of the selected site. The first two levels are predominantly masonry construction with concrete-block walls, optionally faced in brick. The upper level of the two-story section of the house is wood-frame construction cantilevered out beyond the brick lower level, set on a concrete block and used (reclaimed) brick to clad the aboveground foundation, is clad with 1-inch-by-4-inch vertical wood siding. It is covered by low-sloped gable or shed roofs with wide overhanging eaves and a large interior brick chimney rising from the center. As planned by Goodman, the modest houses included a utility room on the ground floor, bedrooms on the mid-level, and kitchen; open living room, and dining area were found on the upper level. Originally, the design included an attached

carport, which was no longer standard to Goodman's designs within months because most prospective owners did not choice to include it. A variation of this unit is Unit No. 1B, a split-level house banked into a sloping site. The mid-level of the 1,600-square-foot plan includes three bedrooms and a bath, set at a right angle to the living wing on the upper level. Integrated into the landscape, Unit No. 1B includes an upper-level terrace that extends from the living area through glass doors. The openness of this upper terrace allows a clear view of the lower-level terraces and planted areas, which are accessible from the ground floor.[12] Another variation is Unit No. 1BE, which also was introduced in 1949. Unit No. 1BE incorporates a utility room on the ground floor and bedrooms on the mid-level. The kitchen and open living and dining rooms are located on the upper level. The unit provides an additional bedroom, bath, and storage space on the uphill side of the living area. Twenty-four examples of Unit No. 1 and its variations were constructed in Hollin Hills during Goodman's tenure.

Unit No. 2, completed by Goodman in 1949, typically is sited on a flat lot and is a one-story building measuring 25-feet wide and 46-feet long (see photos #1 and #10). The structure of the building could be enlarged up to 54 feet in length by adding 4-foot increments. The wood-frame building is set on a concrete slab and clad with 1-inch-by-4-inch vertical siding. Like Unit No. 1, Unit No. 2 is covered by a low-sloped gable roof with wide overhanging eaves and has a large brick chimney of used (reclaimed) brick rising at the end. The inset corner porch includes an external storage closet. Unit No. 2 includes three bedrooms and one bath. The interior of the house is divided into two zones: kitchen/dining/living area and bedrooms/bath. The interior walls and ceilings are plaster with some wood paneling. Floor-to-ceiling window walls made up of 3-foot-wide modules, measuring in total up to approximately 28 feet across, illuminate the space. Sliding closet doors, kitchen cabinets, door hardware, and plumbing fixtures are standard interior features. Available design options included brick rather than concrete blocks on the exterior of bedroom walls and 1-inch-by-6-inch beveled horizontal siding in place of the traditional 1-inch-by-4-inch vertical siding. Additional options for both Unit Nos. 1 and 2 were an attic fan, hardwood or parquet flooring, an extra exterior glass door, redwood paneling, and a terrace.[13] Variations to the Unit No. 2 included Unit No. 2K4, with a kitchen 4 feet longer than the base unit; Unit No. 2K4B4, which added 4 feet to the length of both the kitchen and bedrooms; and the two-level Unit No. 2B42LB, the largest of these unit variations. The most popular of Goodman's designs was Unit No. 2 and its many variations, with more than 202 constructed in Hollin Hills. The demonstration house, the first of the Unit No. 2 types to be erected, is located at 1800 Drury Lane (1949). Although additions were commonly undertaken personally by Goodman during his tenure in Hollin Hills, unaltered examples of the Unit No. 2 type and its variants stand at 1919 Martha's Road (1951), 1904 Martha's Road (1952), 7311 Stafford Road (1952), and 2232 Glasgow Road (1953).

One of Goodman's most significant variations to an existing model is the Unit No. 2 Butterfly, designed in 1952 (see photo # 2). The design has the same layout and dimensions as Unit No. 2, but the gable roof is replaced with a low-sloped V-shaped or butterfly roof that runs across the length of the house with tapered 4-foot overhanging eaves. Probably based on the Goodman-designed Irwin Shapiro House (1946) in Montgomery County, Maryland, the Unit No. 2 Butterfly appears more spacious because the clerestory ceiling follows the slope of the roof and

the window modules extend vertically to the underside of the elevated ceiling.[14] Gregory Hunt in his article "The Architecture of Hollin Hills" in *Hollin Hills, Community of Vision: A Semicentennial History, 1949-1999,* describes the chimney in the Unit No. 2 Butterfly as "treated more sculpturally, consisting of a vertical chimney mass interlocked with a lower and broader brick element containing the fireplace and adjacent wood box."[15] This innovative chimney treatment was incorporated in many later Hollin Hills models. The two bedrooms at the end of the house have clerestory or optional floor-to-ceiling windows that extend across the entire width of the rooms. The Unit No. 2 Butterfly contains from 1,150 to 1,350 square feet, depending on the optional extensions. The plan provides three bedrooms and one bath. The interior is divided into two zones: kitchen/dining/living area and bedrooms/bath. Five examples of the Unit No. 2 Butterfly were constructed in Hollin Hills at 2227 Glasgow Road (1953), 2207, 2208, and 2213 Martha's Road (all 1952), and 2105 Paul Spring Road (1953). The demonstration house is located at 2208 Martha's Road (see photo #2).

In 1950, Goodman designed Unit Nos. 3 and 4, each encompassing 1,600 square feet. Unit No. 3, measuring 28 feet by 58 feet, is a variation of the one-story Unit No. 2 design. It includes three bedrooms, two baths, a study, and a reconfigured living and dining area (see photo #10). Unit No. 4 stands two stories in height and measures 26 feet by 34 feet. The plan provides an entry vestibule, study, and three bedrooms on the upper level, with the kitchen, combined living and dining area, full bath, and utility/storage on the ground level. Goodman cantilevered the upper level slightly and moved the chimney, which was reduced in size, to an inside wall.[16] Nineteen Unit No. 3 houses and six Unit No. 4 houses, erected in Hollin Hills between 1951 and 1953, exist today.

First available in 1952, the basic design of Unit No. 5 stands one story in height with a flat roof marked by a distinctive raised central portion. Providing 1,150 square feet, the building measures 31 feet by 37 feet. The interior plan consists of three bedrooms separated from a living area by a central mechanical core that contains the kitchen, bath, and utility room. A 17-foot-long concrete block wall that contains the chimney forms an integral part of the utility core and living area. To accommodate the flat roof, Goodman redefined a "structural framing system that featured dropped beams in the living/dining area and 2-inch-thick wood decking as the finished ceiling material."[17] To provide natural lighting to the bathroom and hall of the core area, the roof is raised at the center and pierced along the sides with clerestory windows. Exposing the exterior framing construction, Goodman employed a radical "frame-and-infill" aesthetic that consists of three distinct exterior bays outlined by white wood frames.[18] The design of Unit No. 5A was considered the most progressive and pivotal design, and thus generated "a number of variants that introduced new directions in spatial planning, construction, and detailing."[19] In January 1954, *House & Home* proclaimed Unit No. 5A "the most advanced builder house in the United States."[20] Although widely acclaimed, only five examples of Unit No. 5 and its variant No. 5A were constructed in Hollin Hills: 7212 and 7213 Beechwood Road (both 1952) and 2103, 2111, and 2113 Paul Spring Road (1952/1953/1953).

Another variation was Unit No. 5B, a two-level design that is banked into the sloping landscape on a concrete-block foundation (see photos #3 and #4). The severe slope of the site required the

construction of a wood deck to allow access into the house. The plan of the Unit No. 5B builds upon that of the Unit No. 5A, by enlarging the kitchen and adding a finishable basement with fireplace. This ground floor has a masonry front wall topped by a row of windows. The upper level is cantilevered, with two small entry decks projecting from the sides of the building. Short ramps act as bridges to the main entry. The upper level of the house is divided into three zones: living/dining area, utility core with bath, and three bedrooms. Produced in 1954, this variant design introduced hardboard panels as an infill material below the kitchen window openings. Unit 5B types dating from 1954 can be seen at 2201-2205 Paul Spring Road and along the west side of Rebecca Drive near Paul Spring Road (see photo #8). Unit No. 5CS is a low-slope shed roof adaptation of Unit No. 5B that provides a more expansive entry deck, an open kitchen with an island counter, and another bedroom and bath on the ground level, for a total of four bedrooms and two baths. Eleven examples of Unit No. 5B and thirteen examples of Unit No. 5CS were constructed in Hollin Hills (see photos #3, #4, and #5).

The final variation of the Unit No. 5 is the flat-roofed model Unit No. 57, which was developed in 1955 and available as a square or rectangle. Unit No. 57 square (also known as The Award), with exterior dimensions of 37 feet by 37 feet, continues the zones used in Unit No. 5A. There is a privacy zone of three bedrooms across the rear, separated from the open living-dining area across the front by a utility zone of two bathrooms, utilities, and kitchen. The brick chimney is moved to the exterior side of the living area and utilizes the exterior, freestanding sculptural chimney stack developed by Goodman in the Unit No. 2 Butterfly. An unaltered example of Unit No. 57 square is located at 2406 Nemeth Court (1962).

The very similar Unit No. 57 rectangle (also known as The Award Special), measuring 48 feet by 36 feet, provides four bedrooms, two baths, and a multipurpose room off the kitchen at the central core of the house. For the first time in Hollin Hills, drywall replaced plaster as the primary interior wall finish. The concrete-block chimney wall on the interior of the earlier variations may be replaced with a "wood-surface wall" or brick wall. Moreover, 12-foot-wide exterior wall areas of plywood are detailed as articulated "wall panels" and prefabricated.[21] These panels allowed for the placement of narrow or wide window modules and either grooved or smooth plywood sheets within the frames. The dwelling has a window module composed of a fixed pane above and a fixed or sliding sash below. Entry openings hold flush wood or sliding glass doors. Skylights pierce the roof over the bathrooms. Unit No. 57 rectangle is a very popular unit type, with more than 54 examples constructed in the development.

Designed in 1952 in response to the demand for larger houses, Unit No. 6 has an asymmetrical butterfly roof along its length (see photo #6). The house consists of 2,100 square feet, and is set on a sloping site. Measuring 27 feet by 44 feet, the two-story design includes a living room area that extends the full width of the upper level. Three bedrooms and two baths complete the upper level. The kitchen, main entry, a basement/utility area, and multipurpose room that could serve as a dining/family room are located on the ground level. The almost fully glazed window wall of the living room extends vertically from floor to ceiling, "while the window modules occupy the entire width within a very clearly articulated frame, somewhat prefiguring the emphasis on the idea of an organizing exterior frame" like that of Unit No. 5.[22] Most units are located on uphill

slopes with terraces and decks on the ground levels providing transitional indoor-outdoor spaces. Examples of the nine Unit No. 6 types constructed in Hollin Hills are found at 2117-2121 Paul Spring Road (all 1953) and at 7218-7220 Beechwood Road (both 1953).

Charles Goodman's long-time interest in prefabricated structures manifests itself well in Hollin Hills with the 1954 design of the Unit No. 7L house, which is based on a 12-foot module. The one-story building, measuring 25 feet by 50 feet, provides a combination kitchen and family room with an L-shaped area serving as the combined living room, dining room, and study. Two 12-foot modules establish an appropriate length for the living/dining area, with a single 12-foot module defining the width for the living room and each of the three bedrooms. The Unit No. 7L has wide overhanging eaves and a lower sloped roof than the previous units. The prefabricated wall panels are 12 feet wide and 8 feet high; built off site, they were installed using steel angles and carriage bolts where the ridge beam intersects the end wall of the gables. Fifteen examples of the Unit No. 7L house were constructed. Examples are found along the portion of Glasgow Road extending from Rebecca Drive to Devonshire Road.[23] Unaltered examples are located at 2303 Glasgow Road (1954) and 7210 Rebecca Drive (1954).

Significant evolutionary changes to the Unit No. 7L house include the Main Line, Main Line 2L, and Custom Line houses (see photo #7). In the Main Line and Custom Line designs, Goodman removed the last vestiges of blank walls and wasted volume. The cathedral ceiling eliminated the wasted volume above the flat ceiling of the Unit No. 7L, then allowing the windows in the end wall to extend up the underside of the roof. The one-story Main Line provides 1,385 square feet with the same layout as the Unit No. 7L. The most significant revision is the shallow cathedral ceiling, which is created by altering the roof framing from trusses to conventional rafters carried at the center of the house by a dropped beam.[24] The Main Line measures 26 feet by 54 feet and includes three bedrooms and 1¾ baths. The Main Line 2L, developed in 1960, is a two-story model designed for sloping sites. The building includes three baths, the potential for five bedrooms, and large recreation and utility areas. More than 25 examples of the Main Line were constructed in Hollin Hills. A contemporaneous unit type is the Custom Line, which maintains the width of the Main Line but extends to 66 feet in length. The added length allows for four bedrooms, two full baths, and an enlarged kitchen/family area.[25] About 26 examples of the Custom Line exist in the historic district.[26]

The two-story Unit No. 8 was produced by March 1958. The large T-shaped house includes four bedrooms that extend about 50 feet across the upper level of "one arm of the T, and although their 12-foot width was consistent with earlier unit types, the exterior bays were now filled with two sheets of fixed glass, each nearly six feet wide with smaller fixed/operable windows arranged in the lower window sections. In similar fashion, fixed glass pieces almost seven feet wide were used on the elongated window modules of the living/dining area."[27] These are some of the largest window modules used in Hollin Hills and demonstrate Goodman's desire to continue his experimentation with his frame-and-infill exterior wall modules. The chimney has been moved to an interior wall of the house, serving as a divider between the living room and dining room. Rather than the typical vertical 1-inch-by-4-inch siding or vertically grooved plywood used on the exteriors of so many of the Hollin Hills houses, the exterior of Unit No. 8 is clad

with beveled horizontal siding. Examples of Unit No. 8 and its variants include houses at 2401 and 2403 Brentwood Place (1958), 7805 Elba Road (1959), and 7413 Rebecca Drive (1959).

Charles Goodman's final unit type for Hollin Hills was produced in the early 1960s. Unit No. 260 is a one-story house consisting of 1,420 square feet. It includes three bedrooms and two baths. Based on Unit No. 2, the larger Unit No. 260 features masonry as the primary construction material, with the shorter bedroom walls composed entirely of glass. The design utilizes a 3-part glazing system with wide fixed windows at the center. "The triangular upper portions of the end walls were filled with painted Masonite panels, and these elevations were detailed to clearly express the upper frame of the glazed wall sections."[28] The house also abandons the standard 3-foot-wide window modules in the living room in favor of a 6-foot, sliding-glass door flanked by wide floor-to-ceiling fixed glass panels. Retaining the inset entry porch of Unit No. 2, this unit type offers more space with an added interior entry alcove (or vestibule) with a closet. A utility closet with folding doors hides the hot water heater, furnace, washer, and dryer. The most unusual feature of the house is a massive brick component that consists of a chimney and exterior storage closet. Nine examples of the Unit No. 260 are found in Hollin Hills, including those at 7528, 7601, 7602, and 7615 Elba Road, all dating from 1962 to 1963.

Goodman introduced two anomalies that deviate from the unit-type designs typical of Hollin Hills. The Alcoa 57 House at 7801 Elba Road, the only example of its kind in Hollin Hills, is an aluminum-clad house he designed for the Aluminum Corporation of America in 1957 (see photo #9). The one-story Alcoa 57 House has purple anodized aluminum exterior wall panels (12 feet by 8 feet), white aluminum batten-seam sheets on the roof, and turquoise aluminum decorative grillwork and interior frames of aluminum over the windows. The second anomaly is the Sonoma Ranger, a prefabricated house located at 7304 Rebecca Drive. Goodman designed the one-story house in 1954 for the National Homes Corporation. The house has a rectangular floor plan and a gable roof raised at the center to provide light to the interior and ventilation for the mechanical systems of the house. An exterior-end chimney is located on the side elevation and consists of a vertical mass interlocked with a lower and broader brick element containing the fireplace and adjacent wood box. The structure is fenestrated with bands of fixed and operable lower windows and has single-leaf flush wood doors. The Ranger also featured an inviting front patio in the angle created by the joining of the house and carport.

After Goodman retired from his Hollin Hills efforts in 1961, Robert Davenport produced several models of his own design, similar to those produced by Goodman and his fellow architects. The developer/builder also tried adapting the butterfly roof with his 1965 design of the house at 2401 Elba Court and the modified butterfly roofs at 7507 and 7508 Range Road in 1966. The most popular of Davenport's designs was the Decca, a rectangular house with a gabled roof similar in design to Goodman's Unit No. 2. Because it is typically entered from the uphill side, the two-story house is seen as one story from the street. The wood-frame dwelling is faced with T-111 siding and covered by a side-gabled roof with wide overhanging eaves. Bricks detail the large exterior-end chimney. The house is fenestrated with bands of fixed windows over aluminum sliding windows. Entry openings hold flush wood doors. Floor-to-ceiling window walls measuring up to 28 feet wide provide natural light for the upper level. About ten examples of the

Decca were constructed in the 1960s in Hollin Hills, a number of which are on Whiteoaks Drive.[29]

Davenport's Atrium is a square building standing one or two stories in height depending on the design options chosen by the owner and the site selected. Set on a concrete block foundation, the lower level of the two-story Atrium is faced with brick, while the upper wood-frame story is clad with T-111 siding. The house, covered by a flat roof, is augmented by an atrium at the center that is open to provide light to the interior and ventilation for the house's mechanical systems. Like other houses in Hollin Hills, the Atrium is fenestrated with large fixed windows over fixed and awning windows and has single-leaf flush wood doors. Other window openings hold single and paired casement and sliding windows. Four examples were constructed in Hollin Hills under Davenport's direction between 1966 and 1968: a one-level Atrium at 7509 Range Road and three two-levels at 7419 Range Road, 7422 Saville Court, and 2202 Whiteoaks Drive.

Robert Davenport was also responsible for the design of Unit No. 10, which was based on Charles Goodman's 1958 design for Unit No. 8. The large L-shaped house includes four bedrooms. The exterior bays are 12 feet wide and are filled with two sheets of fixed glass, each nearly 6 feet wide, with smaller fixed and operable windows arranged in the lower window sections. In similar fashion, fixed glass almost 7 feet wide is used on the elongated window modules of the living/dining area. Entry openings hold sliding glass doors. The chimney is located on an interior wall of the house, serving as a divider between the living room and dining room. The exterior of Unit No. 10 is clad with vertical siding and is capped by a cross-gable roof with overhanging eaves. This house also has a wide wood deck with square wood balusters. The sole example of the Unit No. 10 house is located at 2320 Kimbro Street (1970).

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[1] Sutton Potter Park, which acts as a buffer along the western edge, is not located in the historic district as it is not within the boundaries of the neighborhood as established by Robert Davenport. The original house on the land that now serves as McCalley Park was razed because the lot is located within a floodplain. McCalley Park was named after Charles R. "Mac" McCalley, who was the construction foreman/superintendent. The property, consisting of 0.35 acres at 1804 Paul Spring Road, is now owned by Fairfax County and is not included within the historic district boundary. The Fairfax County tax records note the address is 1801 Paul Spring Road.

[2] Dennis Carmichael, "A Landscape of Democracy," *Hollin Hills, Community of Vision: A Semicentennial History, 1949-1999* (Alexandria, VA: Civic Association of Hollin Hills, 2000), 73.

[3] National Register Multiple Property Documentation Form. "Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland." NR#64500908, E:4.

[4] "Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland." NR#64500908, E:54.

[5] "Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland." NR#64500908, F:11.

[6] "Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland." NR#64500908, F:11.

[7] "Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland." NR#64500908, F:11-12.

[8] Rachel S. Cox, "The Art (and Necessity) of Adding On," *Hollin Hills, Community of Vision: A Semicentennial History, 1949-1999* (Alexandria, VA: Civic Association of Hollin Hills, 2000), 78.

[9] "Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland." NR#64500908, F:13.

[10] Gregory K. Hunt, "The Architecture of Hollin Hills," *Hollin Hills, Community of Vision: A Semicentennial History, 1949-1999* (Alexandria, VA: Civic Association of Hollin Hills, 2000), 52.
[11] Hunt, "The Architecture of Hollin Hills," 51.
[12] Hunt, "The Architecture of Hollin Hills," 50.
[13] Hunt, "The Architecture of Hollin Hills," 53.
[14] Hunt, "The Architecture of Hollin Hills," 61.
[15] Hunt, "The Architecture of Hollin Hills," 61.
[16] Hunt, "The Architecture of Hollin Hills," 54.
[17] Hunt, "The Architecture of Hollin Hills," 55-56.
[18] Ronald W. Marshall and Barbara A. Boyd, "Charles Goodman: Production, Recognition, and Reflection," *Modernism Magazine* 2 (Fall 1999), 43.
[19] Hunt, "The Architecture of Hollin Hills," 56.
[20] "Utility Core Plan Sells the Most Advanced Builder House in the U.S.," *House and Home* 5 (January 1954), 140-143; Hunt, "The Architecture of Hollin Hills," 56.
[21] Hunt, "The Architecture of Hollin Hills," 58.
[22] Hunt, "The Architecture of Hollin Hills," 61.
[23] Hunt, "The Architecture of Hollin Hills," 64.
[24] Hunt, "The Architecture of Hollin Hills," 64.
[25] Hunt, "The Architecture of Hollin Hills," 64.
[26] Alterations and additions to the unit type at the time of construction by Goodman or Davenport, or subsequently by other architects/builders, have made it difficult to determine this number exactly.
[27] Hunt, "The Architecture of Hollin Hills," 64-65.
[28] Hunt, "The Architecture of Hollin Hills," 67-68.
[29] Because of similarities and alterations, it is difficult to differentiate between the Decca and Unit No. 2B42LB, therefore more examples of the Decca may be identified.

Inventory of Hollin Hills Historic District

* This inventory is generated through the survey database maintained by the Virginia Department of Historic Resources. The number of stories reflects what is visible from the street façade only.

Bedford Lane

2001 Bedford Lane 029-5471-0068
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2002 Bedford Lane 029-5471-0064
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Non-Contributing**	*Total:*	1

2003 Bedford Lane 029-5471-0067
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

2004 Bedford Lane 029-5471-0065
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Workshop**	**Non-Contributing**	*Total:*	1

2005 Bedford Lane 029-5471-0066
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Non-Contributing**	*Total:*	1

Beechwood Road

7200 Beechwood Road 029-5471-0040
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1954**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7201 Beechwood Road 029-5471-0038
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7202 Beechwood Road 029-5471-0041
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1
Individual Resource Status: **Sculpture/Statue (object)**	**Non-Contributing**	*Total:*	1

7203 Beechwood Road 029-5471-0037
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7204 Beechwood Road 029-5471-0042
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

7205 Beechwood Road 029-5471-0036
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

7206 Beechwood Road 029-5471-0043
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7207 Beechwood Road 029-5471-0035
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7209 Beechwood Road 029-5471-0034
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7210 Beechwood Road 029-5471-0044
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7211 Beechwood Road 029-5471-0033
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Pool/Swimming Pool (structure)**	**Non-Contributing**	*Total:*	1
Individual Resource Status: **Carport (structure)**	**Non-Contributing**	*Total:*	1

7212 Beechwood Road 029-5471-0045
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

7213 Beechwood Road 029-5471-0032
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7214 Beechwood Road 029-5471-0046
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Workshop**	**Non-Contributing**	*Total:*	1

7216 Beechwood Road 029-5471-0047
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7217 Beechwood Road 029-5471-0056
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7218 Beechwood Road 029-5471-0048
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

7219 Beechwood Road 029-5471-0055
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7220 Beechwood Road 029-5471-0049
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

7221 Beechwood Road 029-5471-0054
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7222 Beechwood Road 029-5471-0050
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7223 Beechwood Road 029-5471-0053
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7224 Beechwood Road 029-5471-0051
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Workshop**	**Contributing**	*Total:*	1

7225 Beechwood Road 029-5471-0052
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

Brentwood Place

2400 Brentwood Place 029-5471-0437
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1958**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Contributing**	*Total:*	1

2401 Brentwood Place 029-5471-0438
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1958**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2402 Brentwood Place 029-5471-0436
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1958**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Contributing**	*Total:*	1

2403 Brentwood Place 029-5471-0439
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1958**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	2

2404 Brentwood Place 029-5471-0435
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1958**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Contributing**	*Total:*	1

2405 Brentwood Place 029-5471-0440
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1958**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

2406 Brentwood Place 029-5471-0434
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1
Individual Resource Status:	**Garage**	**Non-Contributing**	*Total:*	1

2407 Brentwood Place 029-5471-0441
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

2408 Brentwood Place 029-5471-0433
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

2409 Brentwood Place 029-5471-0442
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Sculpture/Statue (object)**	**Non-Contributing**	*Total:*	1
Individual Resource Status:	**Shelter (structure)**	**Non-Contributing**	*Total:*	1

2410 Brentwood Place 029-5471-0432
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

2411 Brentwood Place 029-5471-0443
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Sculpture/Statue (objects)**	**Non-Contributing**	*Total:*	14

2412 Brentwood Place 029-5471-0431
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1958**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1

2413 Brentwood Place 029-5471-0444
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

Daphne Lane

2400 Daphne Lane 029-5471-0452
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

2401 Daphne Lane 029-5471-0453
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2402 Daphne Lane 029-5471-0451
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

2403 Daphne Lane 029-5471-0454
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

2404 Daphne Lane 029-5471-0450
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

2405 Daphne Lane 029-5471-0455
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Garage**	**Non-Contributing**	*Total:*	1

2406 Daphne Lane 029-5471-0449
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

2407 Daphne Lane 029-5471-0456
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1958**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

Davenport Street

7800 Davenport Street 029-5471-0420
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1960**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1

7801 Davenport Street 029-5471-0404
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1962**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7802 Davenport Street 029-5471-0406
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1963**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1

7803 Davenport Street 029-5471-0405
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1961**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

Drury Lane

1800 Drury Lane 029-5471-0120
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1949**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Barbecue Pit (object)**	**Non-Contributing**	*Total:*	1

1805 Drury Lane 029-5471-0131
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1949**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

1808 Drury Lane 029-5471-0121
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1949**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

1809 Drury Lane 029-5471-0130
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1949**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

1812 Drury Lane 029-5471-0122
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1

1813 Drury Lane 029-5471-0129
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1949**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1814 Drury Lane 029-5471-0123
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1949**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1815 Drury Lane 029-5471-0128
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1949**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

1816 Drury Lane 029-5471-0124
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1817 Drury Lane 029-5471-0127
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1949**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1819 Drury Lane 029-5471-0126
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Workshop**	**Non-Contributing**	*Total:*	1

1820 Drury Lane 029-5471-0125
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Pool/Swimming Pool (structure)**	**Non-Contributing**	*Total:*	1

Elba Court

2400 Elba Court 029-5471-0378
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1964**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2401 Elba Court 029-5471-0383
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1965**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

2402 Elba Court 029-5471-0379
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1964**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2403 Elba Court 029-5471-0382
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1964**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2404 Elba Court 029-5471-0380
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1964**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2405 Elba Court 029-5471-0381
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1964**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

Elba Road

7500 Elba Road 029-5471-0376
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1966**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7501 Elba Road 029-5471-0349
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1965**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7503 Elba Road 029-5471-0350
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1964**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7504 Elba Road 029-5471-0377
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1965**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7505 Elba Road 029-5471-0351
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1964**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7507 Elba Road 029-5471-0352
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1965**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7519 Elba Road 029-5471-0353
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1964**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1

7520 Elba Road 029-5471-0384
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1964**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7521 Elba Road 029-5471-0354
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1964**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7523 Elba Road 029-5471-0355
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1963**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Contributing**	*Total:*	1

7525 Elba Road 029-5471-0356
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1964**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1

7526 Elba Road 029-5471-0389
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1963**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7527 Elba Road 029-5471-0357
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1969**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7528 Elba Road 029-5471-0390
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1963**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7529 Elba Road 029-5471-0358
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1963**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Pool/Swimming Pool (structure)**	**Non-Contributing**	*Total:*	1

7600 Elba Road 029-5471-0391
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1963**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7601 Elba Road 029-5471-0359
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1963**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1

7602 Elba Road 029-5471-0392
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1962**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7604 Elba Road 029-5471-0393
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1962**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7605 Elba Road 029-5471-0360
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1962**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Contributing**	*Total:*	1

7606 Elba Road 029-5471-0394
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1962**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1
Individual Resource Status:	**Other (pergola: structure)**	**Non-Contributing**	*Total:*	1

7608 Elba Road 029-5471-0395
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Other, 1962**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Contributing**	*Total:*	1

7610 Elba Road 029-5471-0396
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1962**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1

7612 Elba Road 029-5471-0397
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1962**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1

7613 Elba Road 029-5471-0366
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1962**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7615 Elba Road 029-5471-0367
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1962**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7616 Elba Road 029-5471-0398
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1963**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7618 Elba Road 029-5471-0399
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1959**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1
Individual Resource Status: **Shed** **Non-Contributing** *Total:* 1

7700 Elba Road 029-5471-0400
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1959**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7702 Elba Road 029-5471-0401
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1959**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7703 Elba Road 029-5471-0428
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1959**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7704 Elba Road 029-5471-0402
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1959**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1
Individual Resource Status: **Shed** **Non-Contributing** *Total:* 1

7705 Elba Road 029-5471-0429
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7706 Elba Road 029-5471-0403
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7707 Elba Road 029-5471-0430
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7708 Elba Road 029-5471-0409
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7710 Elba Road 029-5471-0410
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Gazebo (structure)**	**Non-Contributing**	*Total:*	1

7711 Elba Road 029-5471-0445
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7712 Elba Road 029-5471-0411
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

7713 Elba Road 029-5471-0446
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7714 Elba Road 029-5471-0412
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1960**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7715 Elba Road 029-5471-0447
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7716 Elba Road 029-5471-0413
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1961**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7717 Elba Road 029-5471-0448
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7718 Elba Road 029-5471-0414
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1961**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

7720 Elba Road 029-5471-0415
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1961**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7722 Elba Road 029-5471-0416
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1961**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7800 Elba Road 029-5471-0417
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1961**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1
Individual Resource Status: **Shed** **Non-Contributing** *Total:* 1

7801 Elba Road 029-5471-0457
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7802 Elba Road 029-5471-0418
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1961**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7804 Elba Road 029-5471-0419
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1961**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7805 Elba Road 029-5471-0458
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1959**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7807 Elba Road 029-5471-0459
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1959**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7809 Elba Road 029-5471-0460
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

Glasgow Road

2200 Glasgow Road 029-5471-0080
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2204 Glasgow Road 029-5471-0081
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2205 Glasgow Road 029-5471-0094
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

2208 Glasgow Road 029-5471-0082
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1954**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1
Individual Resource Status: **Carport (structure)**	**Non-Contributing**	*Total:*	1

2212 Glasgow Road 029-5471-0083
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2213 Glasgow Road 029-5471-0093
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

2216 Glasgow Road 029-5471-0084
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1954**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2220 Glasgow Road 029-5471-0085
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2221 Glasgow Road 029-5471-0092
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

2224 Glasgow Road 029-5471-0086
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2227 Glasgow Road 029-5471-0091
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1953**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

2228 Glasgow Road 029-5471-0087
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

2232 Glasgow Road 029-5471-0088
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1953**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

2303 Glasgow Road 029-5471-0262
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1954**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1
Individual Resource Status:	**Shed**	**Contributing**	*Total:* 1

2304 Glasgow Road 029-5471-0016
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 2006**

Individual Resource Status:	**Single Dwelling**	**Non-Contributing**	*Total:* 1

2305 Glasgow Road 029-5471-0261
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1955**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

2306 Glasgow Road 029-5471-0017
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1955**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:* 1

2307 Glasgow Road 029-5471-0260
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1955**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:* 2

2308 Glasgow Road 029-5471-0018
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1955**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

2309 Glasgow Road 029-5471-0259
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1963**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

2310 Glasgow Road 029-5471-0019
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1955**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1

2311 Glasgow Road 029-5471-0258
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1955**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1

2312 Glasgow Road 029-5471-0020
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1955**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

2313 Glasgow Road 029-5471-0257
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1955**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Contributing**	*Total:*	1

Hopa Court

7419 Hopa Court 029-5471-0303
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1969**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Contributing**	*Total:*	1
Individual Resource Status:	**Chimney (object)**	**Non-Contributing**	*Total:*	1

7420 Hopa Court 029-5471-0304
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1968**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Contributing**	*Total:*	1

7421 Hopa Court 029-5471-0302
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1968**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7422 Hopa Court 029-5471-0305
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1969**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7423 Hopa Court 029-5471-0301
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1969**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7424 Hopa Court 029-5471-0306
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1968**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

Kimbro Street

2300 Kimbro Street 029-5471-0280
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1965**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2303 Kimbro Street 029-5471-0296
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1969**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2305 Kimbro Street 029-5471-0295
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1969**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2306 Kimbro Street 029-5471-0281
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1970**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2307 Kimbro Street 029-5471-0294
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1969**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2308 Kimbro Street 029-5471-0282
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1970**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2310 Kimbro Street 029-5471-0283
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1970**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2311 Kimbro Street 029-5471-0293
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1969**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2312 Kimbro Street 029-5471-0284
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1970**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2314 Kimbro Street 029-5471-0285
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1970**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2315 Kimbro Street 029-5471-0292
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1969**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2316 Kimbro Street 029-5471-0286
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1970**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

2317 Kimbro Street 029-5471-0291
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1970**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2318 Kimbro Street 029-5471-0287
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1970**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2319 Kimbro Street 029-5471-0290
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1970**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2320 Kimbro Street 029-5471-0288
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1970**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2321 Kimbro Street 029-5471-0289
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1970**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

Lisbon Lane

2401 Lisbon Lane 029-5471-0388
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1963**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2402 Lisbon Lane 029-5471-0385
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1963**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Pond (site)**	**Non-Contributing**	*Total:*	1

2403 Lisbon Lane 029-5471-0387
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1963**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2404 Lisbon Lane 029-5471-0386
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1963**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

Martha's Road

1903 Martha's Road 029-5471-0162
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

1904 Martha's Road 029-5471-0142
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

1905 Martha's Road 029-5471-0163
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

1907 Martha's Road 029-5471-0164
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

1908 Martha's Road 029-5471-0143
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling** Non-**Contributing** *Total:* 1

1909 Martha's Road 029-5471-0165
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1
Individual Resource Status: **Shed** **Non-Contributing** *Total:* 1

1910 Martha's Road 029-5471-0144
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

1911 Martha's Road 029-5471-0166
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

1912 Martha's Road 029-5471-0145
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1913 Martha's Road 029-5471-0167
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Carport (structure)**	**Non-Contributing**	*Total:*	1

1914 Martha's Road 029-5471-0146
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Sculpture/Statue (object)**	**Non-Contributing**	*Total:*	1

1915 Martha's Road 029-5471-0168
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1916 Martha's Road 029-5471-0147
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Sculpture/Statue (object)**	**Non-Contributing**	*Total:*	1

1917 Martha's Road 029-5471-0169
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

1919 Martha's Road 029-5471-0170
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1920 Martha's Road 029-5471-0148
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1921 Martha's Road 029-5471-0171
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1922 Martha's Road 029-5471-0149
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

1923 Martha's Road 029-5471-0172
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

1924 Martha's Road 029-5471-0150
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

1925 Martha's Road 029-5471-0173
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

1926 Martha's Road 029-5471-0151
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

1927 Martha's Road 029-5471-0174
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

1929 Martha's Road 029-5471-0175
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

1931 Martha's Road 029-5471-0176
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

1933 Martha's Road 029-5471-0177
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

1935 Martha's Road 029-5471-0178
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

1936 Martha's Road 029-5471-0152
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1937 Martha's Road 029-5471-0179
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

1938 Martha's Road 029-5471-0153
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1939 Martha's Road 029-5471-0180
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1940 Martha's Road 029-5471-0154
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Carport (structure)**	**Contributing**	*Total:*	1

1941 Martha's Road 029-5471-0181
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

1942 Martha's Road 029-5471-0155
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1943 Martha's Road 029-5471-0182
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1944 Martha's Road 029-5471-0156
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1945 Martha's Road 029-5471-0183
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1946 Martha's Road 029-5471-0157
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1947 Martha's Road 029-5471-0184
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Non-Contributing**	*Total:*	1

1948 Martha's Road 029-5471-0158
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1949 Martha's Road 029-5471-0185
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1950 Martha's Road 029-5471-0159
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1951 Martha's Road 029-5471-0186
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Workshop**	**Non-Contributing**	*Total:*	1

1952 Martha's Road 029-5471-0160
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1953 Martha's Road 029-5471-0187
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2000 Martha's Road 029-5471-0161
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2001 Martha's Road 029-5471-0188
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Greenhouse/Conservatory**	**Non-Contributing**	*Total:*	1
Individual Resource Status: **Workshop**	**Non-Contributing**	*Total:*	1

2003 Martha's Road 029-5471-0189
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2005 Martha's Road 029-5471-0190
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1954**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2007 Martha's Road 029-5471-0191
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1
Individual Resource Status: **Shed** **Contributing** *Total:* 1

2009 Martha's Road 029-5471-0192
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2100 Martha's Road 029-5471-0226
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2101 Martha's Road 029-5471-0193
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2102 Martha's Road 029-5471-0227
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2103 Martha's Road 029-5471-0194
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2104 Martha's Road 029-5471-0228
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2105 Martha's Road 029-5471-0195
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2106 Martha's Road 029-5471-0229
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2107 Martha's Road 029-5471-0206
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Carport (structure)**	**Non-Contributing**	*Total:*	1

2200 Martha's Road 029-5471-0230
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

2201 Martha's Road 029-5471-0207
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Workshop**	**Non-Contributing**	*Total:*	1

2202 Martha's Road 029-5471-0231
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2203 Martha's Road 029-5471-0208
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Other (tea house: building)**	**Non-Contributing**	*Total:*	1

2204 Martha's Road 029-5471-0232
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2205 Martha's Road 029-5471-0209
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2206 Martha's Road 029-5471-0233
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

2207 Martha's Road 029-5471-0210
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2208 Martha's Road 029-5471-0234
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2209 Martha's Road 029-5471-0211
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2210 Martha's Road 029-5471-0235
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2211 Martha's Road 029-5471-0212
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1959**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2212 Martha's Road 029-5471-0236
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2213 Martha's Road 029-5471-0213
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2214 Martha's Road 029-5471-0237
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2215 Martha's Road 029-5471-0214
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1957**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2217 Martha's Road 029-5471-0215
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1
Individual Resource Status: **Shed** **Non-Contributing** *Total:* 1

2219 Martha's Road 029-5471-0216
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2220 Martha's Road 029-5471-0238
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

Mason Hill Drive

2100 Mason Hill Drive 029-5471-0328
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1968**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

2101 Mason Hill Drive 029-5471-0329
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1966**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2102 Mason Hill Drive 029-5471-0327
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1967**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2103 Mason Hill Drive 029-5471-0330
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1966**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2107 Mason Hill Drive 029-5471-0338
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1967**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2109 Mason Hill Drive 029-5471-0339
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1967**

Individual Resource Status: **Single Dwelling**	**Non-Contributing**	*Total:*	1

2111 Mason Hill Drive 029-5471-0340
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1967**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Contributing**	*Total:*	1

2112 Mason Hill Drive 029-5471-0312
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1967**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2113 Mason Hill Drive 029-5471-0341
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1968**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2114 Mason Hill Drive 029-5471-0311
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1967**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2115 Mason Hill Drive 029-5471-0342
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1967**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

Nemeth Court

2405 Nemeth Court 029-5471-0364
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1962**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2406 Nemeth Court 029-5471-0363
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1962**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2407 Nemeth Court 029-5471-0365
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1962**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2408 Nemeth Court 029-5471-0362
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1962**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2410 Nemeth Court 029-5471-0361
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1962**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

Nordok Place

2319 Nordok Place 029-5471-0421
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1961**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

2320 Nordok Place 029-5471-0372
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1961**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

2321 Nordok Place 029-5471-0422
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1961**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:* 1
Individual Resource Status:	**Pool House**	**Non-Contributing**	*Total:* 1
Individual Resource Status:	**Pool/Swimming Pool (structure)**	**Non-Contributing**	*Total:* 1

2400 Nordok Place 029-5471-0371
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1959**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

2401 Nordok Place 029-5471-0423
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1961**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1
Individual Resource Status:	**Shed**	**Contributing**	*Total:* 1

2402 Nordok Place 029-5471-0370
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1961**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

2403 Nordok Place 029-5471-0424
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1961**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

2405 Nordok Place 029-5471-0425
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1961**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:* 1

2406 Nordok Place 029-5471-0369
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1959**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

2407 Nordok Place 029-5471-0426
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1959**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2408 Nordok Place 029-5471-0368
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1959**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2409 Nordok Place 029-5471-0427
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1959**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

Paul Spring Road

1601 Paul Spring Road 029-5471-0463
Primary Resource Information: **Clubhouse, Stories 1.00, Style: Modern, 1954**

Individual Resource Status: **Clubhouse**	**Contributing**	*Total:*	1
Individual Resource Status: **Pool/Swimming Pool (structure)**	**Contributing**	*Total:*	2
Individual Resource Status: **Pool House**	**Contributing**	*Total:*	1

1805 Paul Spring Road 029-5471-0119
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1809 Paul Spring Road 029-5471-0118
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1813 Paul Spring Road 029-5471-0117
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

1901 Paul Spring Road 029-5471-0116
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Workshop**	**Non-Contributing**	*Total:*	1

1909 Paul Spring Road 029-5471-0115
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

2003 Paul Spring Road 029-5471-0061
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2005 Paul Spring Road 029-5471-0060
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2007 Paul Spring Road 029-5471-0059
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Non-Contributing**	*Total:*	1

2103 Paul Spring Road 029-5471-0029
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2105 Paul Spring Road 029-5471-0028
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

2109 Paul Spring Road 029-5471-0027
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Sculpture/Statue (object)**	**Non-Contributing**	*Total:*	1

2111 Paul Spring Road 029-5471-0026
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2113 Paul Spring Road 029-5471-0025
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2115 Paul Spring Road 029-5471-0024
Primary Resource Information: **Single Dwelling, Stories 3.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

2117 Paul Spring Road 029-5471-0023
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2119 Paul Spring Road 029-5471-0022
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

2121 Paul Spring Road 029-5471-0021
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2201 Paul Spring Road 029-5471-0004
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1954**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2203 Paul Spring Road 029-5471-0003
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1954**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2205 Paul Spring Road 029-5471-0002
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1954**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2207 Paul Spring Road 029-5471-0001
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1954**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

Pickwick Lane

2100 Pickwick Lane 029-5471-0030
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

2101 Pickwick Lane 029-5471-0058
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2103 Pickwick Lane 029-5471-0057
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Non-Contributing**	*Total:*	1

2104 Pickwick Lane 029-5471-0031
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

Popkins Lane

2103 Popkins Lane 029-5471-0224
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2105 Popkins Lane 029-5471-0223
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1
Individual Resource Status: **Shed** **Non-Contributing** *Total:* 1

2106 Popkins Lane 029-5471-0075
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2107 Popkins Lane 029-5471-0222
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2108 Popkins Lane 029-5471-0076
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2109 Popkins Lane 029-5471-0221
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2110 Popkins Lane 029-5471-0077
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2111 Popkins Lane 029-5471-0220
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2112 Popkins Lane 029-5471-0078
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2113 Popkins Lane 029-5471-0219
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

2114 Popkins Lane 029-5471-0079
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2115 Popkins Lane 029-5471-0218
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2117 Popkins Lane 029-5471-0217
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2202 Popkins Lane 029-5471-0096
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

2204 Popkins Lane 029-5471-0097
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1997**

Individual Resource Status: **Single Dwelling**	**Non-Contributing**	*Total:*	1

2220 Popkins Lane 029-5471-0095
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

Range Road

7414 Range Road 029-5471-0373
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1968**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7416 Range Road 029-5471-0374
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1968**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7418 Range Road 029-5471-0375
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1968**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7419 Range Road 029-5471-0300
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1966**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7421 Range Road 029-5471-0299
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1965**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7501 Range Road 029-5471-0298
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1965**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7502 Range Road 029-5471-0348
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1966**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7504 Range Road 029-5471-0347
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1965**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7506 Range Road 029-5471-0346
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1966**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7507 Range Road 029-5471-0308
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1966**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7508 Range Road 029-5471-0345
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1966**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1
Individual Resource Status: **Shed** **Non-Contributing** *Total:* 1

7509 Range Road 029-5471-0309
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1966**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7511 Range Road 029-5471-0310
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1966**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7600 Range Road 029-5471-0344
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1966**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7602 Range Road 029-5471-0343
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1967**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Contributing**	*Total:*	1

Rebecca Drive

7102 Rebecca Drive 029-5471-0005
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1954**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1

7104 Rebecca Drive 029-5471-0006
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1954**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Landscape Feature, Man-Made (site)**	**Non-Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1

7105 Rebecca Drive 029-5471-0039
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1953**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7106 Rebecca Drive 029-5471-0007
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1954**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7108 Rebecca Drive 029-5471-0008
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1954**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7110 Rebecca Drive 029-5471-0009
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1954**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7200 Rebecca Drive 029-5471-0010
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1954**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7202 Rebecca Drive 029-5471-0011
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1954**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

7203 Rebecca Drive 029-5471-0090
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1954**

Individual Resource Status:	**Single Dwelling**	**Non-Contributing**	*Total:* 1

7204 Rebecca Drive 029-5471-0012
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1954**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

7206 Rebecca Drive 029-5471-0013
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1954**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:* 1

7207 Rebecca Drive 029-5471-0089
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1953**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1
Individual Resource Status:	**Pool/Swimming Pool (structure)**	**Non-Contributing**	*Total:* 1

7208 Rebecca Drive 029-5471-0014
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1954**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

7210 Rebecca Drive 029-5471-0015
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1954**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:* 1

7211 Rebecca Drive 029-5471-0100
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1953**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1
Individual Resource Status:	**Greenhouse/Conservatory**	**Non-Contributing**	*Total:* 1

7213 Rebecca Drive 029-5471-0099
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

7214 Rebecca Drive 029-5471-0263
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1954**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

7215 Rebecca Drive 029-5471-0098
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

7216 Rebecca Drive 029-5471-0264
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1954**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Contributing**	*Total:*	1

7300 Rebecca Drive 029-5471-0265
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1954**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

7301 Rebecca Drive 029-5471-0239
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7303 Rebecca Drive 029-5471-0240
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

7304 Rebecca Drive 029-5471-0266
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1954**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7305 Rebecca Drive 029-5471-0241
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7307 Rebecca Drive 029-5471-0242
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7308 Rebecca Drive 029-5471-0267
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1954**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1

7312 Rebecca Drive 029-5471-0268
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1953**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1
Individual Resource Status:	**Gazebo (structure)**	**Non-Contributing**	*Total:*	1
Individual Resource Status:	**Tennis Court (site)**	**Non-Contributing**	*Total:*	1

7315 Rebecca Drive 029-5471-0243
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1954**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1

7316 Rebecca Drive 029-5471-0269
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1956**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Garage**	**Contributing**	*Total:*	1

7320 Rebecca Drive 029-5471-0270
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1956**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Contributing**	*Total:*	1

7321 Rebecca Drive 029-5471-0244
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1954**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1

7322 Rebecca Drive 029-5471-0271
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1954**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7325 Rebecca Drive 029-5471-0245
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1952**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7326 Rebecca Drive 029-5471-0272
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1961**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1
Individual Resource Status:	**Other (playhouse: structure)**	**Non-Contributing**	*Total:*	1

7400 Rebecca Drive 029-5471-0273
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1954**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Contributing**	*Total:*	1

7401 Rebecca Drive 029-5471-0246
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1955**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7404 Rebecca Drive 029-5471-0274
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1968**

Individual Resource Status:	**Single Dwelling**	**Non-Contributing**	*Total:*	1

7405 Rebecca Drive 029-5471-0247
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1973**

Individual Resource Status:	**Single Dwelling**	**Non-Contributing**	*Total:*	1

7407 Rebecca Drive 029-5471-0248
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1988**

Individual Resource Status:	**Single Dwelling**	**Non-Contributing**	*Total:*	1

7408 Rebecca Drive 029-5471-0275
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1961**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7409 Rebecca Drive 029-5471-0249
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1956**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7411 Rebecca Drive 029-5471-0250
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1958**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1

7412 Rebecca Drive 029-5471-0276
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1964**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

7413 Rebecca Drive 029-5471-0251
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1959**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7414 Rebecca Drive 029-5471-0277
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1961**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7415 Rebecca Drive 029-5471-0252
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1970**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7416 Rebecca Drive 029-5471-0278
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1961**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

7417 Rebecca Drive 029-5471-0253
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1958**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7418 Rebecca Drive 029-5471-0279
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1961**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7419 Rebecca Drive 029-5471-0254
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1996**

Individual Resource Status: **Single Dwelling**	**Non-Contributing**	*Total:*	1

7421 Rebecca Drive 029-5471-0255
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1965**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7423 Rebecca Drive 029-5471-0256
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1964**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

7424 Rebecca Drive 029-5471-0297
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1965**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

7427 Rebecca Drive 029-5471-0307
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1965**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

Recard Lane

7401 Recard Lane 029-5471-0196
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7403 Recard Lane 029-5471-0197
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7405 Recard Lane 029-5471-0198
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7406 Recard Lane 029-5471-0205
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7407 Recard Lane 029-5471-0199
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7408 Recard Lane 029-5471-0204
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7409 Recard Lane 029-5471-0200
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7410 Recard Lane 029-5471-0203
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7411 Recard Lane 029-5471-0201
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

Rippon Road

7300 Rippon Road 029-5471-0132
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1949**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7302 Rippon Road 029-5471-0133
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7304 Rippon Road 029-5471-0134
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7306 Rippon Road 029-5471-0135
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1949**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7308 Rippon Road 029-5471-0136
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7310 Rippon Road 029-5471-0137
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1949**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

7312 Rippon Road 029-5471-0138
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1949**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7314 Rippon Road 029-5471-0139
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1949**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7316 Rippon Road 029-5471-0140
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1949**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

7318 Rippon Road 029-5471-0141
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1950**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1

Saville Court

7420 Saville Court 029-5471-0323
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1968**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7421 Saville Court 029-5471-0324
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1965**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7422 Saville Court 029-5471-0322
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1966**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

7423 Saville Court 029-5471-0325
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1968**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

Sherwood Hall Lane

2310 Sherwood Hall Lane 029-5471-0407
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1963**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1

2400 Sherwood Hall Lane 029-5471-0408
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1958**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1

Stafford Road

7216 Stafford Road 029-5471-0062
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status:	**Shed**	**Non-Contributing**	*Total:*	1

7217 Stafford Road 029-5471-0114
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7218 Stafford Road 029-5471-0063
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7219 Stafford Road 029-5471-0113
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7221 Stafford Road 029-5471-0112
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7223 Stafford Road 029-5471-0111
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7301 Stafford Road 029-5471-0110
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7303 Stafford Road 029-5471-0109
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7304 Stafford Road 029-5471-0069
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7305 Stafford Road 029-5471-0108
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1
Individual Resource Status: **Shed** **Non-Contributing** *Total:* 1

7306 Stafford Road 029-5471-0070
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7307 Stafford Road 029-5471-0107
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7308 Stafford Road 029-5471-0071
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7309 Stafford Road 029-5471-0106
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7310 Stafford Road 029-5471-0072
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7311 Stafford Road 029-5471-0105
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

7312 Stafford Road 029-5471-0073
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

7313 Stafford Road 029-5471-0104
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1953**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7314 Stafford Road 029-5471-0074
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1951**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1
Individual Resource Status: **Shed**	**Non-Contributing**	*Total:*	1

7315 Stafford Road 029-5471-0103
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7316 Stafford Road 029-5471-0225
Primary Resource Information: **Single Dwelling, Stories 1.50, Style: Modern, 1950**

Individual Resource Status: **Single Dwelling**	**Contributing**	*Total:*	1

7317 Stafford Road 029-5471-0102
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

7319 Stafford Road 029-5471-0101
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1952**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

Whiteoaks Drive

2110 Whiteoaks Drive 029-5471-0334
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1967**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2111 Whiteoaks Drive 029-5471-0335
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1967**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1
Individual Resource Status: **Carport (structure)** **Non-Contributing** *Total:* 1

2112 Whiteoaks Drive 029-5471-0333
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1968**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1
Individual Resource Status: **Garage** **Contributing** *Total:* 1

2113 Whiteoaks Drive 029-5471-0336
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1967**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2114 Whiteoaks Drive 029-5471-0332
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1968**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2115 Whiteoaks Drive 029-5471-0337
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1967**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2116 Whiteoaks Drive 029-5471-0331
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1967**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2201 Whiteoaks Drive 029-5471-0313
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1967**

Individual Resource Status: **Single Dwelling** **Contributing** *Total:* 1

2202 Whiteoaks Drive 029-5471-0326
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1968**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

2203 Whiteoaks Drive 029-5471-0314
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1966**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

2205 Whiteoaks Drive 029-5471-0315
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1966**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

2207 Whiteoaks Drive 029-5471-0316
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1965**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

2209 Whiteoaks Drive 029-5471-0317
Primary Resource Information: **Single Dwelling, Stories 1.00, Style: Modern, 1965**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1
Individual Resource Status:	**Gazebo (structure)**	**Non-Contributing**	*Total:* 1
Individual Resource Status:	**Gateposts/Entry (object)**	**Non-Contributing**	*Total:* 1

2210 Whiteoaks Drive 029-5471-0321
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1966**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

2211 Whiteoaks Drive 029-5471-0318
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1965**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

2212 Whiteoaks Drive 029-5471-0320
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1965**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

2213 Whiteoaks Drive 029-5471-0319
Primary Resource Information: **Single Dwelling, Stories 2.00, Style: Modern, 1966**

Individual Resource Status:	**Single Dwelling**	**Contributing**	*Total:* 1

Hollin Hills

Overall Site Plan 029-5471
Primary Resource Information: **Site Plan, 1946/1956**

Individual Resource Status: **Site Plan (structure)** **Contributing** *Total:* 1

Paul Spring Park, Paul Spring Road 029-5471-0462
Primary Resource Information: **Park, 1946**

Individual Resource Status: **Park (site)** **Contributing** *Total:* 1

Voigt Memorial Park, Fort Hunt Road 029-5471-0464
Primary Resource Information: **Park, 1946**

Individual Resource Status: **Park (site)** **Contributing** *Total:* 1

Charles Goodman Park, Paul Spring Road to Martha's Road 029-5471-
Primary Resource Information: **Park, 1946/1956**

Individual Resource Status: **Park (site)** **Contributing** *Total:* 1

Brickelmaier Park, Paul Spring Road to Popkins Lane 029-5471-0461
Primary Resource Information: **Park, 1946**

Individual Resource Status: **Park (site)** **Contributing** *Total:* 1

Wildlife Sanctuary, Delafield Place 029-5471-0465
Primary Resource Information: **Park, 1960s**

Individual Resource Status: **Park (site)** **Contributing** *Total:* 1

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.)

[x] 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.

[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

[x] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
Architecture
Community Planning & Development

Period of Significance
1946-1971

Significant Dates
1949
1961
1971

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

Cultural Affiliation
NA

Architect/Builder
Davenport, Robert C.
Goodman, Charles M.
Voigt, Lou Bernard

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 Hollin Hills Historic District is eligible for the National Register of Historic Places under Criteria A and C, and Criteria Consideration G, and is significant as the work of renowned modernist architect Charles M. Goodman. The architectural design is recognized as significant at the state level and the community planning and development efforts are nationally significant. Hollin Hills is nominated under the Multiple Property Document, *Historic Residential Suburbs in the United States, 1830-1960*, as a "Post-World War II and Early Freeway Suburb." The areas of significance are Architecture and Community Planning & Development, with Hollin Hills reflecting the creativity of Robert C. Davenport's financing and the inventiveness of Goodman's modern house designs featuring open plans, non-traditional modern appearance, and prefabricated components. Further, the siting and landscape plans of Hollin Hills illustrate the success of designing with the land rather than altering it, resulting in the need for many different house types, each addressing the natural site conditions. Extending beyond the fifty-year mark, the period of significance reflects the historic district's full development period, beginning more than sixty years ago in 1946, when land was first purchased as the site of this residential subdivision, and ending in 1971, when the real estate development office closed. The 326-acre Hollin Hills residential neighborhood, developed between 1949 and 1971 on property purchased in 1946 and 1956, exemplifies merchant-builder housing, with Robert Davenport acting as developer/builder and Charles Goodman serving as architect and planner. The pioneering modern design of standardized modular unit types, the open interior plans augmented by trimless window walls, the economical construction practices with prefabrication and assembly taking place on site, and the amalgamated architectural design and landscape planning reflected Goodman's strong conviction that the traditional and widely accepted Colonial Revival-style house had no place in the twentieth century. The site plan, which celebrated the existing sloping and wooded topography rejected by fellow developers, was undertaken by prolific modernist landscape designer, Lou Bernard Voigt, under the direction of Goodman. Hollin Hills, and the collaborative partnership of Goodman and Davenport, received national acclaim and international attention as the first planned subdivision to combine novel land planning, modern house and landscape designs, and a merchandising plan that required the lots and house designs to be sold separately.

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

Hollin Hills is eligible for listing in the National Register of Historic Places under Criterion A as a nationally significant example of **Community Planning and Development**.

Hollin Hills Historic District is a harmonious, well-designed Modern Movement neighborhood of innovative, moderately priced houses set within a natural landscape. The foundation of the neighborhood's success was the collaborative interpretation of the traditional large-scale

merchant building practices by developer/builder Robert C. Davenport and architect Charles M. Goodman. The benefits of this collaborative partnership allowed Goodman to focus on the house designs and site plans, while Davenport mastered "the logistics, public relations, and production…."[30] The involvement of both men in the overall plan, including the laying of roads, landscape design, and siting and design of buildings, was unusual in the post-World War II era, when houses were speculative and mass produced at a large scale. Davenport's belief that there was a market for non-traditional, mid-century housing in a landscape dominated by brick-clad Colonial Revival-style houses was matched by that of Goodman, whose architectural genre evoked the ideals of the Modern Movement era with a straightforward expression of structure and materials.

Hollin Hills, Inc., the development company for which Robert Davenport served as the managing partner, was responsible for purchasing the land, creating the subdivision plan, selling the lots and unit-type designs, and overseeing construction of the houses.[31] The developer, who initially lived in the neighborhood, was able to oversee financing for the overall project and sale of the individual lots by being on site and involved in the day-to-day development of the subdivision. Although Davenport typically did not meet directly with prospective owners, all final sales of the lots and unit-type designs were approved by him. The individual lots were sold separately from the house designs produced by Goodman, who also was active in the provision of optional features and placement of the houses on the lots. Following the cooperative community approach he had experienced at Tauxemont, his first planned subdivision, Davenport created a community association that would take title of the land assigned as parks and for community use; thus, all residents had a vested interest in the preservation of the communal areas that were woven through the neighborhood. The landscape plans for each individual lot were initially optional, but Davenport eventually required they be included as part of the sale price for the house to ensure that the overall design of the neighborhood was controlled.

Development of Hollin Hills was experimental, approached from the perspective of land use planning, as opposed to a strictly architectural viewpoint, thus creating unity between the built environment and the natural landscape on property that had been rejected by other merchant builders as too risky. The principal considerations in the siting of houses, which were angled to the street, included the existing topography and shape of the individual lot, solar orientation, location of existing trees, potential views and vistas, and relationship between adjoining houses. The unaltered landscape was incorporated into the architectural design through patios, decks, and the extensive use of window walls. Goodman and Davenport also defied customary planning practices by situating some houses partially below grade, thus making a multi-storied structure read from the street as an unobtrusive one-story building. The overall site plan was executed with the assistance of the country's most preeminent modernist landscape architect, Lou Bernard Voigt. Voigt, followed by Daniel Urban Kiley and Eric Paepcke, also prepared individual landscape designs tailored to fit the particular requirements of each unit type, the lot's contours and natural cover, the neighbor's house and yard, and the owner's preference. Although a number of the landscape design plans exist on paper, it has not been verified which were in fact executed and if any of those designed landscape features are extant today. As envisioned by Robert Davenport and Charles Goodman at their first joint visit to the site in 1946, the natural

landscape became one of greatest assets of Hollin Hills, as the collaborators allowed the land itself to shape the design of the lots and houses.

The uncompromising ideas and principles that shaped the neighborhood stemmed from Goodman's and Davenport's first-hand knowledge of home building and residential designs and, actually, fulfilled many of the objectives set out in Federal Housing Administration (FHA) publications for moderately priced, well-designed, and efficient suburban housing. Yet, the FHA initially rejected Hollin Hills as too modern in design, because it was so different from any other residential suburb that had been built to date.[32]

Innovative design lessons learned from such prominent communities as Radburn, New Jersey, and Greenbelt, Maryland, were implemented as much as the unaltered hilly site, modern design idioms, and a demanding architect would permit. The standardization, mass production, and prefabrication practiced in Hollin Hills illustrated all of the distinctions of suburban housing in the post-World War II years, as well as the innovative design and economic construction practices distinct to the collaborative efforts of the developer/builder and architect. In appearance, with its modernist window-walled houses, many set into steeply wooded hillsides, Hollin Hills was dramatically different from the myriad of contemporaneous neighboring subdivisions consisting of traditionally styled houses that depended upon the availability of FHA-insured mortgage financing for their success. Rather, having been rejected by the FHA, Hollin Hills would reflect Goodman's "intense" and "autocratic" personality as a designer who rarely conceded to the desire of homebuyers and strongly believed the traditional and widely accepted Colonial Revival-style house was "a misfit in the 20th century."[33]

From the first, Hollin Hills was celebrated in both the professional and popular presses, and received national accolades and numerous awards from professional organizations for its distinctive, modernistic, and innovative architecture and landscape plans. Twenty years before development of the subdivision was completed, Hollin Hills was named by the Southwest Research Institute as the "Nation's Outstanding Development," Goodman was recognized as the "Architect of the Year," and Davenport was awarded "Builder of the Year." In cooperation with *House & Home*, *Better Homes & Gardens*, and the National Broadcasting Company (NBC), the American Institute of Architects (AIA) recognized the houses of Hollin Hills as the "best…offered by builders since 1954 in 17 states east of the Alleghenies."[34]

Additionally, Hollin Hills is eligible for listing in the National Register of Historic Places under Criterion C for its **Architecture,** with distinctive characteristics indicative of the mid-twentieth century and that represent a unique method of construction designed by master architect Charles M. Goodman in Virginia.

Under the direction of Charles M. Goodman and Robert C. Davenport, Hollin Hills exemplified merchant builder housing. This type of builder was the result of dramatic changes in home building practices fostered by federal incentives for private construction, and ultimately greatly influenced the character of post-World War II residential neighborhoods. Builders began to apply the principles of standardized plans, prefabrication, and mass-produced materials on a

large scale, such as practiced at Hollin Hills.[35] The architecture and land planning followed the design principles of the Modern Movement, a mid-twentieth-century term that characterized clarity and rationality of design, clean lines, generally cubic shapes, and a conscious renunciation of all historical references. Throughout his career, Charles Goodman worked to refine modern design by incorporating new technologies and materials. He believed that "modern technology and materials gave the architect a new responsibility…," which for him meant that "good design could influence how people live and how they relate to Nature." The result "was a body of architecture of great distinction that captured Americans' imagination for many years." Architectural historian Richard Guy Wilson wrote that Goodman was "a figure of international stature," whose "impact can scarcely be measured" and whose designs "formed the basis of the generic Modern American house and school, widely imitated in every part of the country."[36] Hollin Hills is the first and largest subdivision undertaken by Charles Goodman during his career. His influence on modern architecture and residential planning nationally can be studied within the confines of Hollin Hills, where a number of notable local architects and designers produced similar modern designs that respect the skewed and specialized siting implemented throughout the neighborhood. One such designer was Robert Davenport, who, although primarily a developer/builder, acted as architect to create a few unit types based on those of Goodman.

For Charles Goodman, a building's beauty evolved from the expression of the structure itself and the materials, its ties to the site, and its openness from the inside to unite with the outside. This was achieved by using a standardized module, which became the conceptual basis for the houses in Hollin Hills. Each design, referred to as a unit type, was planned to fit within the natural landscape and was sited according to the specifications of the individual lots. Between 1949 and 1961, Charles Goodman designed eight modern unit types with variations in square footage and interior amenities, comprising 15 different combinations for Hollin Hills. His first unit type had a masonry perimeter wall that provided later stability while the second type had a massive chimney mass and masonry end walls set perpendicular to each other in order to provide lateral stability of the lightly framed exterior walls. Later designs were panelized houses that relied primarily on the inset plywood panels to resist lateral forces because the short chimney masses provided relatively little lateral support. Goodman's structural solutions minimized materials and labor costs, while maximizing space and amenities.

Goodman also was responsible for the design of two prefabricated models that were showcased in Hollin Hills. What united all of Goodman's houses were the contiguous series of floor-to-ceiling, 3-foot-wide window modules. As he experimented with his unit types and trimless modular windows, the window areas were enlarged, often grouped to extend the full length of an elevation and carry the weight of the roof. A part of the actual structure, the window walls brought great amounts of light into the houses. This feature, combined with the openness of the interior plans, made the houses seem larger and, thus, more expansive. For living spaces and bedrooms to take full advantage of the light and unobstructed space, the kitchen, bath, and utility room often were located in the central core of the house.

Charles Goodman actively sought to incorporate the landscape into his architecture. Not only did the houses fit seamlessly into their surroundings, but each individual garden was connected to

the next with little or no barrier. The walkways often were curved, with the principal entrances not always visible and minimized by design. Because the landscape was integral to the success of the whole, prominent landscape architects were hired to work on the plan of Hollin Hills. The first was Lou Bernard "Barney" Voigt, who implemented uninterrupted views across lots while trees and shrubs partially masked the houses from one another. Upon Voigt's untimely death, Daniel Urban Kiley was responsible for designing the individual landscape plan that was sold with every house plan and tailored to its respective lot. A nationally prominent landscape architect, Kiley was a modernist who believed that the manipulation of space was a determining factor in design, whether it involved the built environment or the landscape. Kiley liked to cluster the same plants across adjacent lots, if given the opportunity, blurring individual property lines. He also married the individual properties with the communal parks by using homogeneous vegetation. Kiley worked with Goodman and Davenport to produce nearly 100 landscape plans until 1955, when his one-time assistant, German-born Erik Paepcke, became the project's primary landscape architect. Having studied agronomy (science of plants and land management) and botany, Paepcke's designs for Hollin Hills were organic, generally curvaceous plans that complemented the rigid geometry of Goodman's houses. Paepcke would continue his association with Hollin Hills until the last house was constructed and Robert Davenport closed the sales office in 1971. Although some of the individual landscape plans exist as drawn—archived in the Library of Congress, it has not been determined which were actually realized by the property owners. Moreover, because of the natural setting for which the neighborhood is known and the character of landscape elements, it is difficult to ascertain if any of the executed landscape plans are extant today.

Developmental history/additional historic context information (if appropriate)

DESIGN COLLABORATION OF CHARLES M. GOODMAN AND ROBERT C. DAVENPORT

Although some of the philosophical guidelines that shaped Hollin Hills had deep historical roots, it was the collaborative interpretation of traditional large-scale merchant building by developer/builder Robert C. Davenport and architect Charles M. Goodman that created a neighborhood unlike any other in Virginia, Maryland, and Washington, D.C. The long-term, close, and creative relationship between like-minded developer/builder and architect (who also had land-planning skills) was rare at a time when large-scale merchant builders were mass producing and prefabricating traditionally styled speculative housing. If it was architect-designed at all, housing was often designed with little variation by in-house designers or architects commissioned to produce traditional plans only at the outset of a project. Charles Goodman was personally outraged at such building practices and traditional designs, asserting that "the public—and especially the women—want something different from and better than the houses they are now offered." He accused fellow merchant builders of failing to have a "research program to show them what people really want, and they have no steadily progressive design program to seduce the elusive buyer."[37] Goodman and Davenport believed that they were "educated observer[s] of the home building scene" and were better able to successfully provide a

harmonious, well-designed neighborhood of innovative, moderately priced housing located, with the least possible disturbance, in a beautiful natural setting.

In Charles Goodman, Robert Davenport found a man who was as excited as he was about the development potential of hilly woodlands that other developers deemed too difficult and risky. Goodman was able to translate Davenport's dream into a residential neighborhood of moderately priced single-family houses suited to the natural terrain. In return, Goodman found in Davenport a developer who wanted to build non-traditional, Modern Movement housing in a market dominated by the Colonial Revival style. Davenport gave the architect the freedom to design, refine, and be innovative to meet the needs of individual purchasers and the unique challenges of a difficult site. The collaborative involvement of both men in the overall plan, including the laying of roads, landscape design, and siting and design of buildings, was unusual in the post-World War II era; yet, it was the foundation of the neighborhood's success.

Robert Davenport's career was not typical of either small- or large-scale developers in the mid-twentieth century. He happened into the business by chance and ultimately devoted much of his entire career locally to Hollin Hills. Davenport developed the neighborhood over a quarter century, acquiring additional acreage to expand beyond the original boundaries as necessary to realize his vision. After retirement he continued to maintain an interest in the neighborhood. In the Hollin Hills 50th anniversary book, Robert Davenport was described as "developer and paterfamilias," an indication of the continued ties the residents had to the neighborhood's founder.[38] At the time of this anniversary in 1999, almost 100 of the more than 460 original purchasers still lived in Hollin Hills and knew Davenport personally.[39]

Robert Davenport began his career as a developer in 1941 when he and his wife, dissatisfied with the limitations of apartment living, decided to form a housing cooperative with a group of their neighbors at the Buckingham apartments in Arlington, Virginia.[40] It was while working at the Department of Agriculture that he was exposed to farmers' cooperatives, and he used this experience when he and his neighbors joined together to buy a 12-acre plot of land in eastern Fairfax County, approximately four miles south of the City of Alexandria and one mile southeast of the future location of Hollin Hills. They named their community Tauxemont.[41] Davenport, while still working at the Department of Agriculture, took on the responsibilities of developer for the cooperative-built project while another member of the group, who was an architect, designed the houses and supervised construction. Initially, Davenport and the other members of the cooperative built only 20 small concrete-block houses for the co-op members in what is now Tauxemont I.[42] These new, affordable houses were simple, one-story buildings of a traditional form that could be expanded quickly and inexpensively to meet the needs of growing families.[43]

Eason Cross, Jr., an architect who would work with Goodman and Davenport in Hollin Hills, stated that "Bob Davenport sharpened his teeth on Tauxemont before beginning Hollin Hills. One can see there the antecedents of a builder who was capable of making a place like Hollin Hills go…."[44] Because the Tauxemont community was located far from public services in a then-rural part of Fairfax County, the co-op had the responsibility of providing many of the necessary services and amenities. Consequently, a strong cooperative spirit developed, which Davenport

instituted in Hollin Hills. Cross remarked that the builder had "a conviction that the cooperative-community approach he had experienced at Tauxemont was a good thing to continue."[45]

Enjoying developing and building neighborhoods, Davenport jumped at the opportunity to purchase more unimproved land in Fairfax County. At a public auction in 1946, he acquired a 225-acre tract of land immediately west of Fort Hunt Road. Financial backing for the purchase was provided by local businessmen and brothers, Samuel and Morris Rodman.[46] While much of the land in Fairfax County and adjacent areas of metropolitan Washington already had been purchased for development, this tract had been passed over because of its hilly topography and densely wooded landscape. Other developers were unwilling to tackle the complex terrain and the expense that developing such land would entail, but Davenport was able to visualize how this land could be a canvas upon which to create a residential neighborhood. For the Hollin Hills 50th anniversary book, Davenport wrote, "When I purchased the Hollin Hills land, I was confronted with a challenge to build an outstanding community.... The natural beauty of the land had to be retained. I was an idealist who wanted to build a community I would be proud of.... Hollin Hills has become the kind of vibrant and unique community that Elizabeth [his late wife] and I had envisioned 50 years ago."[47]

Robert Davenport wrote that he searched for "the best land planner available." Several people recommended Charles M. Goodman, with whom Davenport was familiar because the architect had designed several additions for houses in Tauxemont. Davenport "met Chuck [Goodman]...and he had some very fresh ideas about what to do with the basic house."[48] Goodman wrote in 1989 of his first visit to the site with Davenport:

> The memory of my first visit to a large tract of land...is still vivid. It was heavily wooded and enigmatic. We started walking thru the woods and suddenly noticed we were climbing as we walked. It was obviously very hilly and appealing. The rugged land excited me. We reached the top where a broad view of the valley below confronted us.... My creative juices began flowing wildly.... It was the kind of land homebuilders avoided. To me it was the perfect land for residential living—in a setting of natural beauty which should be preserved at all costs in the process of development. It was wooded, rugged, hilly, and with no roads. This was what Hollin Hills was to grow in and maintain.[49]

Charles Goodman's style of architecture suited Robert Davenport, who described the architect as "very competent... [and] a good promoter." In *Hollin Hills: A History into the Fourth Decade*, Davenport described how their vision for Hollin Hills was produced:

> [Goodman] immediately sketched some plans for the house and said, 'this is what you ought to do.' Of course, you can't use a conventional house on that land. We started on Rippon Road with that hillside. My God, you had to have imagination to build on that area! And so we built the first two houses...a two-level house and then a one-level house....

> Goodman got a lot of good recognition because of Hollin Hills and rightly so; we were able to work together because I wanted to do something different and I think it was hard at that time for any builder to conceive of doing anything basically different. Bucknell [a nearby subdivision] was built about that same time…it was a lovely piece of land and they took the bulldozers and stripped that whole land. It changed the contour of the land and laid it out so each one of the houses would sit nicely on its space, instead of saying, 'we'll build a house that will fit the lot.'[50]

Armed with Goodman's overall plan for the new neighborhood, Davenport formed a new partnership that delivered the necessary funding for selling the lots and constructing the houses. Davenport was the managing partner, with Morris Rodman and Samuel C. Cohn as trustees. George "Brick" Brickelmaier would serve as salesman for the real estate office. The new neighborhood was christened "Hollin Hills" in honor of the late-eighteenth-century estate, Hollin Hall, with which the property was once associated.[51]

In 1989, in honor of the neighborhood's 40th anniversary, Goodman heralded the success of the collaborative effort:

> Through the years, Hollin Hills has flowered into a community of homes with its natural beauty intact and enhanced through the efforts of a colony of people who have been, and are, sensitive, educated, industrious, and loving of the life within it. It has more than fulfilled the dreams and beliefs of its creator, Charles M. Goodman, and its developer, Robert Davenport.[52]

HOLLIN HILLS: DEVELOPMENT OF A MODERNIST NEIGHBORHOOD

Hollin Hills was distinct at the time of its planning and initial development as the first subdivision of strikingly modern houses in the Washington metropolitan area. It was one of the earliest modern subdivisions of its type in Virginia and Maryland. The architecture, particularly the style, form, and materials of the houses and their harmonious siting within the unaltered, natural landscape, was a radical departure from the innumerable subdivisions composed of traditionally styled, brick-clad houses set on uniform lots along the suburban streets of Fairfax County, neighboring Arlington County, and nearby Washington, D.C. In contrast, Hollin Hills reflected Goodman's domineering personality as a designer who strongly believed the traditional Colonial Revival style house was too ceremonial and shuttered from the outside.[53] The uncompromising ideas and principles that shaped the neighborhood stemmed from Robert Davenport's and Charles Goodman's personal knowledge of home building, residential designs, community planning, and what the architect referred to as "good taste."[54] Although they did not conduct a market survey, something Goodman faulted other merchant builders for neglecting to do, the developer and architect maintained "a conviction that there was a market for good design [like theirs] in Washington…," which was experiencing a tremendous population increase that had begun in the first decade of the twentieth century.[55]

Davenport and Goodman both were known to have befriended, collaborated with, and sought advice from "friends in the Federal Housing Administration" (FHA), which proved to be a distinct design source.[56] This New Deal agency greatly enlarged the role of the federal government in the housing market and its policies reflected much of the philosophy of progressive planners, architects, and housing reformers of the day. While Davenport and Goodman espoused many of the principles incorporated in the FHA's guidelines and standards for the projects it insured, their vision of a modern neighborhood took them further along new paths than the FHA was willing to go. As the community of Hollin Hills developed, they frequently negotiated with officials in the local FHA office and with county officials over development details, seeking approval for various elements without sacrificing the innovative features of their overall design. Despite some compromises, the first section of the Hollin Hills subdivision was rejected by the FHA as too modern in design.[57] Davenport was thus forced to abandon this form of financing in favor of Veterans Administration (VA) mortgage insurance. However, because individual purchasers applied for mortgage insurance through the FHA or similar programs, it was essential that houses in Hollin Hills meet the standards set forth by the FHA and the VA. In some respects, the Hollin Hills subdivision fulfilled many of the objectives of the FHA, providing moderately priced, well-designed, efficient, expandable suburban housing in a well-planned, distinctive neighborhood. And yet, in appearance, with its striking modern houses set into steeply wooded hillsides, Hollin Hills was dramatically different from the myriad of contemporaneous neighboring subdivisions of Colonial Revival-style houses that depended upon the availability of FHA- or VA-insured mortgage financing.[58]

Forsaking FHA mortgage financing was so atypical of merchant builders and developers in the post-World War II era that the news was noted by national architectural magazines. *Architectural Forum* described the incident in 1949: "Davenport's use of VA mortgage financing is the result of his unsuccessful attempts to work out an equitable arrangement with the FHA. Despite their pious talk about the value of planning, the FHA's conduct in handling this subdivision shows its officials often fail to recognize a good planning job when they see one. Because the Hollin Hills project was totally different from the distilled-colonial shoeboxes they were accustomed to insuring, local officials gave Builder Davenport an appraisal of only $9,500 on his big house, $9,100 on the smaller one." In contrast, the VA appraised the houses at $17,500 and $12,250, respectively.[59]

The FHA would gradually reduce their restrictions on what it termed "so-called Modern design," publishing technical bulletins in the 1940s and 1950s that defined the characteristics and standards for the financing of a modern house. Technical Bulletin No. 2 even went so far as to warn FHA inspectors not to over-emphasize the "factor of nonconformity" and make comparisons of the modern house with traditional neighborhood patterns.[60]

Architecture of Hollin Hills

Interested in merchant-builder housing, architect Charles Goodman studied modular and standardized construction intended specifically for middle-income homebuyers. Merchant builders, driven by federal incentives and, thus, FHA guidelines, were dramatically changing

home-building traditions by applying the "principles of mass production, standardization, and prefabrication to house construction on a large scale."[61] Goodman and his team functioned as merchant builders, providing Robert Davenport with "land planning, architecture, and even copy for subdivision advertisements" for Hollin Hills.[62] Architectural historian Elizabeth Jo Lampl explains in her chapter, "Charles M. Goodman and 'Tomorrow's Vernacular'" in *Housing Washington* that Goodman spoke of the need for proficiency when working with builders, stating that architects "have to develop a complete, economical structural system within which to design. They have to be experts on materials and finishes. They have to be planners."[63] This approach benefited the architectural and landscape designs of Hollin Hills, giving "Goodman a national reputation as a leading figure in modernist housing reform efforts."[64]

Charles Goodman was attuned to contemporaneous developments of modernist residential architecture and was known to have admired the work of Frank Lloyd Wright, Walter Gropius, and Ludwig Mies van der Rohe, who had become the dean of architecture at Goodman's alma mater, the Armour Institute of Technology (now the Illinois Institute of Technology). The houses Goodman designed for Hollin Hills were a revolutionary addition to the merchant-builder residential market of the Washington metropolitan area, which was dominated by subdivisions of endless two-story, Colonial Revival-style houses clad in brick and covered by side-gabled roofs with end chimneys. A 1947 *Washington Post* article describing neighboring Arlington County's "hectic building pace" noted that the "two-story three bedroom home has been the favorite of Arlington builders" and that a survey of the scores of building projects in the county would show that "at least 95 percent will be of the two-story brick style...." The article explained, "the reason is simple. Such homes meet all zoning regulations. Financing is easier, customer acceptance has been favorable...."[65] Ironically, most of the architects of this period were balking at such traditional designs, which were being mass produced by developers and builders without the guidance of trained designers. Stratton O. Hammon, a self-proclaimed traditional architect in Louisville, Kentucky, felt that most of these developers and builders "generally know little about building, much less about architecture, and their attempts are ludicrous. People buy their houses only because that is all they can get."[66]

Goodman's own words in a 1957 *House & Home* article reveal the incredible confidence he had in his vision and the scorn he held for builders who did not foresee the future as he did. He recognized that he was redefining the residential building industry by offering a homebuyer the "good life…regardless of his income."[67] Goodman wrote:

> *Fortune* [magazine] puts it simply and well: 'American consumers are no longer content with minimum standards but demand the abundance, quality and style used to differentiate the *good life* from *ordinary living*….'
>
> The average American's idea of a home for the good life calls for romance, informality, gadgets that save human labor while titillating the ego, certainly decoration, certainly as much privacy as his building dollar will buy, certainly the barbecue with all it connotes, and certainly a house with enough personality to make him feel like an individual in a world of machinery....

> [The homeowner's] attitude toward built-ins, houses facing away from streets, bigger windows, floor-to-ceiling windows, indoor-outdoor living, and all the rest is summed up in simple English by: 'Good. If all these fine things combine to give me and my family the *good* life, that's for me....'
>
> And any builder who thinks he can stick a so-called picture window in an otherwise dreary package of house and land or tuck a built-in somewhere or tack a patio on, or roll out the wall-to-wall carpeting, or tack on a few pieces of natural wood inside—and think he is satisfying the yearning of the American consumer—couldn't be farther from home plate.
>
> I sometimes think builders should give their minds a strong cathartic from time to time to clean out the incredibly cluttered collections of unrelated ideas they assemble and foist on the home buying public. If there is one ingredient that is sorely needed in the home building industry in America today it is taste—good taste....
>
> It is the package, the whole package of house and land, that provides the good life—and not any of the parts alone. And in my book the present builder package leaves much to be desired that cannot be satisfied by reverting to the past.[68]

This article shows that Charles Goodman had abandoned traditional design principles. The architect, like most of his peers, believed that "subconsciously, people still associate the good life with the Colonial house." But to Goodman, the Colonial Revival-style house cut "itself and its inhabitants off from the out-of-doors," and presented an "essentially formal and rigid" layout that did not accommodate the twentieth-century way of life.[69]

The architecture and the land planning of Hollin Hills followed the principles of the Modern Movement, a mid-twentieth-century term that characterizes clarity and rationality of design, clean lines, generally cubic shapes, and a conscious renunciation of all historical references. The foundation of the Modern Movement, which also is referred to as modernism, had its roots in the work of European architects of the 1920s and 1930s, including, notably, Walter Gropius and the modernist style developed at the Bauhaus school he founded. "The Bauhaus style was intentionally minimalist and generic" and was characterized by "geometric forms, usually with a flat roof, emphasis on structural skeleton with both interior and exterior walls treated as subordinate screening elements, use of new materials including extensive use of glass, an open plan allowing interconnected communal spaces, and a smooth exterior."[70] Although this is an apt description of the houses designed by Goodman for Hollin Hills, "Goodman preferred to call his buildings 'Contemporary' rather than 'Modern' because they were distinct from the European Modern examples of prior decades."[71] Advertisements for Hollin Hills described the houses as "genuinely modern…set on beautiful wooded hillside sites…specifically laid out for the location of a home in tomorrow's vernacular…available for everyone's taste…designed to preserve

forever the beauties of the country sites...the last word in functional modern living... Hollin Hills stands unique among Washington's new communities."[72]

For Goodman, Elizabeth Jo Lampl explains, a building's beauty evolved from four primary elements: 1) its frank expression of structure; 2) the interesting assemblage of its materials; 3) its ties to the site and openness to the natural world; and 4) its free-flowing interior. This was achieved by using a standardized module, which Goodman developed during his tenure as principal architect for the Army Air Forces Air Transport Command during World War II. The use of a standardized module became the conceptual basis for the houses he designed in Hollin Hills. Each design, which he referred to as a "unit type," was coded with a letter or number that denoted the qualities of each unit, such as how many levels or bedrooms it had or how many extra feet were added to a specific room. The unit types were designed to conform to the natural landscape and were sited according to the specifications of the individual lots. Goodman began with three basic models: a split-level house that fit sloping terrain (Unit No. 1); a one-story, rectangular slab-on-grade house for flat ground (Unit No. 2); and a two-story version of the Unit No. 2 house (Unit No. 2B42LB).[73] Over time, he increased the square footage and included more amenities as he experimented and developed the unit types and created new designs such as the Main Line and Custom Line models intended for the less hilly section of Hollin Hills (see photo #7). Charles Goodman eventually designed eight unit types with additional variations, comprising 15 different combinations for Hollin Hills.[74]

The single-family dwellings of Hollin Hills were clean-lined and rigorously geometric; they stressed functionalism by rejecting all nonessential decorative elements that harkened to the past. The houses were nevertheless humble, vernacular, and appealing to people of artistic inclination.[75] All of the unit types met Davenport's and Goodman's two principal concerns: houses had to be priced to meet varying economic needs and sizes had to vary to accommodate family composition and living needs. For example, in 1949, Unit No. 2 was the least expensive model, selling for $10,000, while Unit No. 1B sold for $14,800. The largest of the initial models was a two-story house with four bedrooms known as Unit No. 2B42LB, which was priced at $18,000. Lots were sold separately and ranged from $1,800 to $3,000. Construction costs varied, with square footage and "extras," the options chosen by the purchasers.[76] Comparatively, in 1949, new houses in Northern Virginia and the Washington metropolitan area sold for $12,950 for a minimal traditional house, $15,950 for a modest ranch house, and $26,000 for a large Colonial Revival-style brick house with attached garage and library wing. The lots in Hollin Hills sold almost immediately, forcing prospective residents to wait for another building campaign. Buyers would make regular payments as construction progressed, creating a working capital for the ongoing development of the neighborhood. This allowed the developer to purchase an additional 101 acres and expand the subdivision to the southwest of the original section in 1956.

One of the most distinguishing features of the unit house designs was the modular window, which was the uniting component of Goodman's four primary elements for a beautiful building. The trimless floor-to-ceiling windows often took up to three-quarters of the length of any given exterior wall. His revolutionary design used the window frames as part of the building's

structure, without compromising the strength of the wall. The origin of the modular window predated the development of Hollin Hills, having been devised by Goodman when he served as the general contractor for a prewar custom house. That project allowed him to experiment with the exterior frame, or surround, of the window, which he believed could be minimized or even abandoned altogether for a more modern look. In his earliest designs for Hollin Hills, Goodman based his "array of repeated floor-to-ceiling window units...one of the most innovative and distinctive features of Hollin Hills houses...on the width of a commercially available steel casement window."[77] According to architect Gregory Hunt, in his history of the architecture of Hollin Hills, this 3-foot-wide window module had a fixed or operable component set at floor level and an uninterrupted "view panel" of fixed glass above. The ventilating window at floor level better facilitated circulation, as outside air entered "at a low point and would be exhausted at an upper point via an attic exhaust fan."[78]

As Goodman experimented with his unit types and modular windows, he enlarged the window area, often grouping the openings to extend the full width of an elevation. He wrote in an undated firm brochure, "Modern technology has developed the transparent wall—and let in the full eloquence of nature."[79] Architectural historian Elizabeth Jo Lampl quotes the architect's philosophy, "I have ceased to consider a wall as being something that you punch a hole into.... It's a series of parts joined together. Those parts consist basically of two kinds, the opaque element and the transparent element, which allows you to have privacy where you want it and openness where you would prefer to have it."[80] Charles Goodman excelled in the philosophy of privacy and openness within and outside the houses he designed.

Gregory Hunt describes the exteriors of the first Hollin Hills houses as having "a relaxed simplicity achieved through crisp, simplified detailing, uncomplicated forms, and a reduced number of materials." They have low-sloped gable roofs built-up with marble chips or slag, which was economical. "With their overhangs and thin dimensions at the edges (reinforced with the visually integrated, square-profiled metal gutters), the sheltering roofs provided a familiar sense of domesticity to the homebuyer. At the same time, they made the houses appear, in Goodman's words, to 'slide through the trees.'" The exteriors of the houses were covered in vertical 1-inch-by-4-inch wood siding, generally stained (not painted) an earth tone, but purchasers could select 1-inch-by-6-inch horizontal beveled siding instead. The brick used in the construction of some exterior walls and chimneys was often recycled from older buildings. Exterior doors were either a natural flush wood or fully glazed for openness. The doors of the Unit No. 2, for example, "assumed the size and proportions of the window-wall modules in order to maintain the visual integrity of the large glazed wall areas."[81] Standardization was embraced not just with the modular window, but in the construction of roof trusses, doors, shelving, and closets. It was the practice of standardization, combined with the architect's insistence that fabrication occur on site that made Hollin Hills affordable. Charles R. "Mac" McCalley, who was the construction foreman/superintendent, provided a consistent quality of construction during his tenure in Hollin Hills from 1949 to 1971.

Goodman felt strongly about the unit-type designs in Hollin Hills; thus, the relationship between architect and homebuyer was less than ideal from his perspective. He remarked that "nobody

tells a lawyer how to plead a case or a doctor how to stitch you up, but everybody tells an architect what to do."[82] Yet, he had the insight to provide a number of design options from which to choose. These "extras," as Goodman called them, were designed by him and could be added to the basic form while not compromising the final design. Hunt describes:

> In [Unit] No. 1, for example, buyers could substitute either brick or slate (for an additional cost) for the standard asphalt tile floor in the lower multipurpose room. Similarly, the stairwell paneling could be either knotty pine or what Goodman called striated fir plywood, the forerunner of today's Texture 1-11 plywood. In the [Unit] No. 2, the standard exterior masonry bedroom walls were cinder block, but used brick was available for an additional $175. Although most owners chose vertical siding for the exterior, some selected 1x6 horizontal bevel siding.
>
> An attic fan, hardwood flooring throughout ($290), an extra glass door to the outside, or a terrace ($250) were typical extras. Exterior storage sheds and/or carports were also options and were usually connected to the main house by flat roofs or trellised wall screens.[83]

Charles Goodman continued to experiment and modify his designs. In 1952, he designed Unit No. 5, which marked a new phase in architecture in Hollin Hills. Its flat roof, without the indicative overhang noted on all previous unit types, required a new structural framing system instead of the roof trusses employed on earlier houses. Hunt explains:

> Significantly, this new framing method also led Goodman to directly express the framing on the exterior elevations, resulting in the distinctive "frame and infill" aesthetic.... Each exterior elevation now consisted of three distinctive areas, or bays, outlined by a white wood frame. Each bay was infilled with wood siding or several standard window modules, or a combination of the two. In the case of the three bedrooms that stretched across one entire wall of the house, each had full floor-to-ceiling exterior glass walls. The absence of the roof overhangs gave added emphasis to the frame-and-infill concept. Overall the cubic quality of the design was a significant architectural addition to Goodman's repertoire of unit types.[84]

Unit No. 5A, a variation of the Unit No. 5, was described in a January 1954 edition of *House & Home* magazine as "the most advanced builder house in the U.S."[85] The article continued:

> The builder was daring indeed: for the amazing thing about his house is not only that it has such a well-integrated plan and structure, or such a simple, expressive interior; it is just as amazing that Builder Robert Davenport let Architect Charles Goodman get away with a design that only 10 years ago might have been considered the most *avant garde* house in the U.S.[86]

Architect and Hollin Hills resident Gregory Hunt continues by saying "of all the unit types developed for Hollin Hills, Unit House No. 5 [and its variants like 5A] was arguably the most progressive. *Modernism Magazine* stated in 1999 that 'to this day, the Type #5 remains an unparalleled feat of functionalism applied to residential design. It was also perhaps the most pivotal design, for it spawned a number of Hollin Hills variants that introduced some important new directions in spatial planning, construction, and detailing.'"[87] One of the most radical variants Goodman designed for Hollin Hills was based on Unit No. 2, which had been introduced in 1949. The new design, Unit No. 2 Butterfly, had the same form and dimensions as its predecessor, but the unassuming gable roof was replaced by a "low-sloped 'V' or 'butterfly' roof that ran across the width of the house (see photo #2). Because the ceilings followed the contour of the roof, the rooms had a more spacious feeling, particular because the window modules extended to the underside of the ceilings." Hunt describes the other subtle changes that made this design so innovative:

> Unlike the simple masonry fireplace that anchored the original [Unit] No. 2 to its site, the fireplace of this new version was treated more sculpturally, consisting of a vertical chimney mass interlocked with a lower and broader brick element containing the fireplace and adjacent wood box. By running the glazing across this lower masonry element, Goodman lightened the end wall of the living room and visually floated the chimney from the exterior wall. Similarly, the two bedrooms at the end of the house had upper-level windows that extended across their entire width.[88]

With Hollin Hills serving as an architectural laboratory, new and innovative housing designed by Charles Goodman was welcomed within the neighborhood because the architect ensured its compatibility. Referred to as "anomalies within the Hollin Hills idiom" by Hunt, two such houses were added to the subdivision under Goodman's watchful eye. The first of these was the all-aluminum house at 7801 Elba Road known as the Alcoa 57 House. The house was constructed in 1957 as a prototype for the Aluminum Corporation of America, as a means of exploring new uses for aluminum in residential construction. The design created by Goodman was prefabricated and assembled on various sites nationwide in order to demonstrate how aluminum could be used for housing and its durability under varying weather conditions and climates. The interior "was a classic example of Goodman's signature inventive practicality."[89] Advertising brochures proposed this by assuring "prospective buyers that this new house would make a reality of your dreams of lighter, brighter living."[90] The house was easily identifiable because of its "exterior purple anodized aluminum wall panels, blue sheet aluminum roof, and decorative grillwork and interior frames of aluminum."[91] The prefabricated house was erected many times around the United States, but the model house in Hollin Hills "is said to be the only example on which a builder actually made money."[92]

The second such example is the Sonoma Ranger house, which was one of Goodman's many prefabricated houses designed specifically for the National Homes Corporation. Founded in 1940, the National Homes Corporation was an Indiana-based company offering prefabricated and modular structures. Goodman was one of four "famed architects" chosen to design a

distinctly innovative house that utilized the latest manufacturing processes and could be mass produced in assembly lines. The promotional brochures touted Goodman as "a consistent winner of top awards for his Contemporary styling," bringing "to American architecture a fascinating new concept, attuned to the demands of modern living." The National Homes Corporation publicity information expressed the architect's style:

> ...the beauty of a home is more than surface deep. It is the simple and careful arrangement of rooms into a space layout that is easy to live in and to take care of and is pleasing to the eye. It is the careful fitting together of the physical parts into the well-crafted whole that has the unmistakable look of quality.[93]

The Sonoma Ranger house abandoned the whole concept of backyards by incorporating a patio in the front or side yard, and by not including a back door. Goodman offered an explanation that he had "seen too many rear living windows looking out on nothing but weeds and refuse.... Middle-income families cannot afford gardeners; they are slaves to their front yards in order to keep up with the Joneses. Few of them have time left to keep their back yards looking nice, too."[94]

The division of the house and rear yards was not fully in keeping with the landscape plan of Hollin Hills, but the form of the building, its materials, patio, and window walls ensured its compatibility and union with the unaltered woodlands. Further, Goodman adapted the location of the fenced-in patio and carport to the natural setting of each lot. Fiberglass, then a novel material, was installed in the walls to insulate the structure. This proved to be a necessary and successful feature as the buildings were replete with window walls. An article published in the *Tyler Courier-Times Telegraph* in 1955 states that "over 30 National Homes basic floor plans, with over 200 exterior variations" had been constructed nationwide. "Most are architect-designed by Charles M. Goodman, A.I.A., a nationally-known master architect in the home field."[95] The only example of the prefabricated National Homes Corporation house in Hollin Hills is the Sonoma Ranger at 7304 Rebecca Drive, built in 1954.

Interior Spaces

In addition to the progressive idea of unit-type houses, Charles Goodman brought pioneering innovations to the use of form and space on the interior of his Hollin Hills designs. He reinterpreted the concept of home by removing walls and creating large, communal living spaces. His open floor plans pointed to new directions in spatial planning, before known only principally to clients of privately commissioned architects. As described by Goodman's associate, Eason Cross, Jr., "You can see a part of the next space, not all of it. There is always some implied larger space extending each room. It makes a small house look enormous."[96] Elizabeth Jo Lampl recounts Goodman's delight in the challenge of open planning, "...in a small house you have to make every inch count.... But our open plan is not just one big room that you see all at once as you walk in the door.... The house unfolds before you gradually.... 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."[97] Consequently, the houses of Hollin Hills have what Cross called "implied

space," created by large expanses of glass that connected the interior living space to the outdoors.

Extensive use of windows brought great amounts of light into the houses. This, combined with the openness of the interior plan, made the houses seem larger and, thus, more expansive. The extension of the house into the outdoors also expanded living space visually and physically. To take full advantage of the light and unobstructed space created by his window walls and open layout, Goodman often located all utilities in a central core that contained the kitchen, bath, and utility room.[98] This core also served to separate living from sleeping areas in some designs. In "2B4K4...The Grand Design & Construction Details," published as the appendix of *Hollin Hills: A History into the Fourth Decade*, Eason Cross, Jr., wrote:

> There are separations between spaces which are less than absolute; high ceilings which continue over lower dividing walls; stairways in open walls at the end of the living rooms to expand the space; large used brick fireplaces and massive chimneys, implying more stability and strength than wood frame and plaster can be expected to state; big panes of 7/32 crystal glass opening up the outdoors, in banks 30' long across the living/dining area walls; delicate exterior wood trim work and mullions, escaping from the heavy-handed vocabulary of the usual builder-turned modern house designer.[99]

Both in the design and the construction, Goodman was exceedingly careful in his use of space. The layout of most houses requires minimal hallways. There is no dead space. Closets often have upper and lower doors, making the entire space more usable. In some models, such as the Unit No. 3, a detail exists that may be unique to Hollin Hills. Between the living room and first small bedroom is a solid plaster wall. This wall is made from wire lath and plaster board, held together with plaster, making a wall just 1½" thick. This thin wall was needed so the thickness of the wall did not read from the exterior where an uninterrupted bank of windows continues across the two rooms. The wall thickness is exactly the thickness of, and aligned with, the window frame that it abuts.

In March 1950, *House Beautiful* published an article entitled "You Couldn't Build It Yourself for $12,800," which described the interior faults and benefits of a Hollin Hills model house on Drury Lane:

> This ready-built house...has so many good points that—even with its deficiencies—you'd be hard put to match it on a custom-made basis.... This house is woefully short on storage space for bulky items like trunks and prams.... It has no garage or storage space...on the other hand, this house has no picture window looking smack into the neighbor's garage...the dining alcove is roomy and looks even bigger—thanks to the glass wall. It is separated from the kitchen by a closet wall for coats, china and brooms.... You can see that this house has an unusual amount of glass...if it weren't for the attic fan, this might be disastrous in

> a typical Washington summer.... You might not like the front door opening onto the fireplace. But how many houses of this size—and price—have a fireplace?[100]

Promotional brochures created by Robert Davenport described the basic interiors in 1949 as "equipped with a stove and kitchen cabinets similar to the model house. It does not include the refrigerator or laundry equipment." However, as Joseph Rosa and Catherine Hunt show in their chapter "The Modern Interior and the Hollin Hills House" in *Hollin Hills: Community of Vision*, a 1953 brochure noted the house included an "eight-cubic-foot refrigerator, an automatic Bendix washer and a deluxe type gas range...."[101] By 1957, promotional brochures touted the beautifully equipped kitchens with "a long expanse of worktops and counters focusing on undercounter washer-dryer, built-in oven and countertop range...extra closets and storage."[102] Asphalt tile flooring was standard, but new owners could request extras like hardwood floors in the bedrooms for an additional $175 and slate tiles on the first level for $190. Built-in bookcases were $150 and Formica countertops could be added to the bathroom for $45.

Rosa and Hunt describe the interior finishes of houses in Hollin Hills:

> In general, the houses had large brick elements in the living areas that integrated a fireplace and wood box. "Heatilators," which recirculated air, were incorporated into these brick areas. Bedrooms and ceramic tile baths were grouped for privacy. Lighting was modern and clean. Kurt Versen fixtures and Herman Miller large globe lights were commonly used. Simple metal "Youngstown" kitchen cabinets were used at first. As people came to be able to afford extra luxury items, the more upscale St. Charles kitchens were often installed. Floors were a combination of asphalt tile, cork tile, oak parquet, and some oak, depending on the unit type. Walls were mainly of painted plaster, then later plasterboard. Selected walls were covered with vertical tongue-and-groove cypress, cedar, or pine paneling.
>
> Although buyers chose their own interior paint colors, Goodman strongly encouraged a palette he had prepared of dark earth tones for accent walls to counteract the glare from the large expanses of windows. As years passed and trees created more shade, people shifted to lighter interior colors. Window treatments varied. Because the houses were sited to promote privacy, some residents chose to hang draperies only where needed for privacy, while others treated all windows with drapes.[103]

Landscape and Site Planning of Hollin Hills

For Robert Davenport and Charles Goodman, "landscaping was considered essential in maintaining the overall environmental character of the community."[104] Their passion for preserving the natural landscape and the intentional abandonment of the flattened, rigid checkerboard grid reflected the progressive thinking of the mid-twentieth century. Yet, it was not the accepted norm of local developers and was not generally tolerated by most banking and mortgage companies or the FHA. Merchant builders had avoided the hilly site that was to be

Hollin Hills because of the physical challenges it presented. Such undulating topography would customarily be leveled and matures trees removed, all of which would have taken more time and money than most merchant builders were willing to spend. But both Davenport and Goodman saw the landscape as having distinctive properties of great value for residential development, especially one that followed the idioms of the Modern Movement.

In 1868, almost 80 years before the establishment of Hollin Hills, the renowned landscape architect Frederick Law Olmsted had, in planning the development of the Chicago suburb of Riverside, advocated respecting the natural topography, retaining mature trees, building curvilinear roads that followed the existing landscape, and setting aside recreational land. Similarly, for a never-realized 1874 plan for a suburban area of the Bronx, Olmsted wrote that imposing a rectilinear grid plan was "essentially wasteful and extravagant. In proportion as a site is rugged and rocky it is only more decidedly so" not only for the cost of grading it but also "because variety of surface offers variety of opportunity, and such an undertaking often deliberately throws away forever what might otherwise be distinctive properties of great value."[105] The planning principles that guided Olmsted's designs were accepted by the beginning of the twentieth century, generally for upper-class residential neighborhoods. Planned communities such as the Country Club District in Kansas City, Kansas, Shaker Heights outside Cleveland, Ohio, Forest Hills in Queens, New York, and Radburn in New Jersey, followed Olmsted's ideology and became models for developers and merchant builders across the country. These subdivisions were recognized for their respect for the natural topography and their enhancement of the environment with planned landscaping and communal parks.

Architect Charles Goodman also was familiar with the more recent innovations of some of his prominent contemporaries in their planning of less-affluent communities on challenging sites. As Eason Cross, Jr., explains, "He knew of the wartime work done in California at Richard Neutra's Channel Heights [1942], where the sloping land dictated patterns of house siting and street alignment. Hugh Stubbins' Windsor Locks wartime housing [Connecticut, 1941-1942] used a sensible road pattern that rode slopes on the diagonal."[106] In recalling the design of Hollin Hills, Cross acknowledged that Goodman was influenced by many of these ideas, yet was emphatic in pointing out that there was "a difference between influence and decision." He explained further:

> The Goodman Plan was unique for its time. It combined the elements of good design [from such contemporaries as Neutra and Stubbins] into a practical approach for developing a community on hilly land. It took into account the natural drainage patterns and the slope of standard public roads measured against the actual slopes, so that very little cut and fill was necessary to build the roadways. The plan also allowed the woods covering the property to be left intact, with trees growing in the right-of-way.[107]

The overall development plan for Hollin Hills, a collaborative effort of the builder/developer, architect, and landscape architect, followed the dictum for the ideal modern subdivision, which required it be planned for maximum privacy, the greatest safety, and a minimum of through traffic. Many of these fundamentals, which have been essential to the success and preservation of

Hollin Hills, can be attributed to pre-World War II residential suburbs such as nearby Greenbelt, Maryland, and Radburn, New Jersey. Often referred to as "the town for the motor age," Radburn was conceived by planner-architects Clarence S. Stein and Henry Wright in 1928-1929.[108] The community was intentionally designed with a distinct separation between pedestrian and vehicular traffic, with walking paths segregated from major roads. Radburn has been touted as the first residential neighborhood in the United States to incorporate "superblocks," which are larger than traditional city blocks. The success of the superblock required deep setbacks for buildings, with wide arterial roads bounding the community. Additionally, the interior roads of Radburn did not follow the commonly accepted grid pattern, but rather meandered through the neighborhood and often ended in cul-de-sacs, their first use in the United States.[109] The National Historic Landmark application for Radburn recognizes its significant design principles, which have influenced "generations of community planning, including the three Greenbelt towns of the New Deal, many Federal Housing Administration-insured large-scale rental communities of the 1930s to 1950s, and new towns of the 1960s. Radburn was the product of the Regional Planning Association of America (RPAA), with the goal to promote social reform and improvement in the housing of moderate income Americans based on the principles of English Garden City planning."[110]

Students of modern development and suburban planning, Davenport and Goodman adopted the successful elements of neighborhoods like Radburn into their plan for Hollin Hills, utilizing winding interior streets with cul-de-sacs, highly traveled arterial roads, large blocks with deep setbacks reminiscent of the superblock, and parkland that respected the natural topographical features. The roads followed the natural contours of the land and were laid so that few trees had to be destroyed. Cul-de-sacs, initially not preferred by the FHA for suburban developments, were used throughout to create "family-oriented enclaves."[111] Photographer Robert Lautman "remembered that the architect delighted as much in slowing down drivers with his cul-de-sacs as he did in providing undisturbed common land, parks, and places for children to play."[112] One way Goodman chose to retain a naturalistic feel was by using tar-and-gravel surfacing for the roads. This proposal was not supported by the FHA in their initial review of the project. The architect was, however, able to obtain support for "grassy swales in lieu of concrete curbs and gutters and in having no sidewalks, at least for the early subdivision sections."[113] Like the roads, the parkland followed the natural watercourses. In creating this parkland, Davenport and Goodman made "intelligent choices of places to surrender land to natural needs rather than attempting to civilize it."[114] The first parks "constitute webs of stream-bank greenways that intersect in ways both physical and social," which was important to Goodman.[115] Landscape architect and Hollin Hills resident Dennis Carmichael explains that the intertwining of these parks offers "two benefits: an enriched habitat and an enriched social setting. As habitat, these linear forests become wildlife corridors for birds, reptiles, and mammals.... As a social setting, the parks offer a unique experience. Walkers, runners, and bicyclists all find solitude and beauty beneath the leafy arbor of these parks, just steps away from our houses—and yet so far away."[116]

The twenty-year span between the establishment of Radburn in 1929 and Hollin Hills in 1949, when construction first began, allowed Davenport and Goodman the opportunity to study the successes and failures in the design of the renowned New Jersey suburb. Correlations can be

made of the successful use of winding roads, cul-de-sacs, large blocks with deep setbacks reminiscent of the superblock, and parkland. Similarly, there is a connection to the limited use of driveways and few garages, which is often viewed as a failure in design and planning of both neighborhoods. Davenport and Goodman should have learned a lesson from Radburn's failure to recognize the popularity of the automobile and the eventual ownership of multiple cars within one family. By 1929, when Radburn was completed, 23 million Americans owned cars and this number was steadily increasing. In 1949, the year Robert Davenport began development of Hollin Hills, automobile production in the United States had reached 5.1 million annually. Although the developer was keenly aware that most, if not all, families living in Hollin Hills would own a car, driveways and garages were not standard for the first section, most likely because the architect would have viewed them as intrusive to the landscape. Although a carport was offered as an option with Unit No. 1, few were built due to the additional expense.

Charles Goodman approached all his projects, and particularly Hollin Hills, from the perspective of land planning, as opposed to a strictly architectural viewpoint. Recognizing the value of the landscape, he placed his houses "in the landscape, not on the landscape," surrendering "the architecture to the broad sweep of nature."[117] The principal considerations in the siting of the houses were the natural topography and shape of the individual lot, solar orientation, location of existing trees, potential views and vistas, and relationship between adjoining houses. The need for ensuring privacy in living areas with extensive windows required what Eason Cross, Jr., called "'skew siting'—with houses set at an angle to the street to 'accommodate the slope of the site, minimize disturbance to the land, maximize the privacy of individual houses, and to [enable residents to] be able to walk out at least on a lower level.'"[118] The houses were set as low to the ground as was practical with remarkably shallow roof pitches to give the impression that the buildings were hugging the landscape.[119] Goodman and Davenport also defied customary planning practices by situating some houses partially below grade, thus making a multi-storied structure read as an unobtrusive one-story building from the street. This siting was "in keeping with Goodman's and Davenport's conviction that the house should be designed to fit the land. Innovative designing made it work and kept it looking natural."[120]

The architect actively sought to incorporate the outside into his architecture through patios, decks, and the extensive use of window walls. Goodman saw his patios and decks as extensions of the house, fusing the architecture and landscape together. Not only did the houses fit seamlessly into their surroundings, but each individual garden, or "exterior room," was connected to the next with little or no barrier. The walkways to the houses often were curved, with the principal entrances not always visible from the street or, if facing the street, minimized by design. Yards often were an integral part of the woodland with tall trees and natural landscaping, especially the expansive rear yards. Setbacks were more generous than in most contemporaneous subdivisions, ranging from thirty feet to over fifty feet.[121]

Because Goodman considered the landscaping of individual houses as integral to the success of the whole, Davenport hired Lou Bernard "Barney" Voigt to work on the site plan of Hollin Hills. One of the foremost modernist landscape architects in the Washington area, Voigt was opposed to using walls and fences to delineate individual properties. He envisioned, instead, an

unobstructed joining of neighboring properties.[122] His idea of "borrowed landscape," with uninterrupted views across lots while trees and shrubs partially masked the houses from one another, was integral to the overall design of Hollin Hills.[123] Eason Cross, Jr., wrote, "It was gospel not to interrupt any potential vista with any physical expression of lot line locations."[124] Architect and Hollin Hills resident Roger Miller states:

> Some of Voigt's plan still holds up; you can see the logic of where plants are. One linear lobelia hedge screens the house from people walking along [the street]. But because the house is on a hill and the hedge is lower, in the house you can look over the hedge and have great long views, but our privacy is still protected.[125]

In addition to the overall site plan to which he contributed, Voigt prepared the individual landscape plans drawn to fit the particular requirements of each house, the lot's contours and natural cover, the neighbor's house and yard, and the owner's preference. Initially, his plans were optional, and many purchasers paid little heed to this important aspect of their new property. As a result, Davenport made the landscape plan part of the purchase price of the house.[126] The minimal—yet obligatory—cost, which was originally $100, included one consultation with the landscape architect prior to finalizing the specific plan.[127] The plans, as Voigt envisioned them, "flowed sinuously across lot lines with the intent of breaking down the image of so many regularly-spaced dominoes one might ordinarily get through lawns and foundation plantings."[128] Recognizing that many purchasers could not afford the added cost of a landscape installation and that many had previously been apartment dwellers with no gardening experience, Voigt's plans and consultation, coupled with regularly published newsletters, were intended to educate purchasers and to provide guidance for those who wished to implement them over time. The native plants, Voigt believed, "offered the best materials: species rhododendron, huckleberry, hemlock, sourwood, fringetree and yellow-wood, but he was not averse to exotics like cunninghamia, the Chinese fir, and deodar cedar, where bold effects were called for."[129] In *Hollin Hills: A History into the Fourth Decade*, Marion Tiger compliments Voigt's ability to circumvent "clients' sometimes rather weird preconceptions of what plant materials they wanted for screening, accents, ground cover and other landscape effects and [his mastery] at persuading them to accept suggestions that would do more to coordinate their lots into the overall vision he had for the whole area."[130] Although he sometimes wisely bowed to the strong personal preferences, he was sure to "implant the importance of trees to unshuttered, frequently uncurtained glass houses, for shade, coolness and privacy."[131]

When Voigt died suddenly in 1953, Daniel Urban Kiley was asked to take over the landscape design of the individual lots.[132] A nationally prominent landscape architect, Kiley was "one of the few practitioners of modern landscape architecture, particularly on the East Coast and in the Midwest."[133] Kiley, much like Goodman, believed that the manipulation of space was a determining factor in modern design, whether it involved the built environment or the landscape. He described how his landscape designs were intended to collaborate with the architecture, "Space was now the medium for the design, flowing throughout the building and freed from traditional structural constraints. This freedom must also be expressed in landscape design."[134] Dan Kiley's designs, unlike Barney Voigt's, leaned toward symmetry and geometry, but he

shared Voigt's aversion to strictly defined lot lines. He liked to cluster the same plants across adjacent lots if given the opportunity, blurring individual property lines. He also married the individual properties with the community parks by using homogeneous vegetation.

Dan Kiley worked with Goodman and Davenport until 1955, when his one-time assistant, German-born Erik Paepcke, became the project's primary landscape architect. Architect and urban designer, Daniel Donovan, who served as archivist for the Dan Kiley collection at the Harvard University Graduate School of Design, states he "was unable to determine" if any Kiley garden was "installed in its entirety and maintained to the present day. Some plans were followed in part, several extensively. Only vestiges of a few gardens remain today, in patios, retaining walls, mature trees, and the long-overgrown edges of vegetable plots. Some of Kiley's plant selections did not live, while his vegetable gardens would not grow in the shade."[135] Eason Cross, Jr., believes that very few of the landscape plans were fully implemented as Kiley had designed them, either because of the expense of plant purchases or because owners felt the plans were too formal for Hollin Hills.[136] Roger Miller explains, "Voigt's and Paepcke's organic, generally curvaceous plan complemented the rigid geometry of the house better than Kiley's plans, which as proposed were not as successful as the others."[137] Although Paepcke left Kiley's office in the mid-1950s to establish his own successful landscape architecture firm, he continued to design gardens for Hollin Hills until 1971.[138]

The overall landscape plan, infused with elements indicative of each of the three landscape architect, was touted in national magazines like *Popular Gardening*, which described the "striking success" of Hollin Hills:

> Approximately 250 houses, designed by topflight modern architect Charles Goodman, stand for the most part on a wooded hillside where trees, wisely and painstakingly saved, and changes of level serve as natural "fences." There are few real fences in Hollin Hills yet there is an astonishingly high degree of privacy.... Lots are not large, average one-third of an acre. Visual breaks between houses may consist of a curving line of trees or shrubs, some on one owner's land, some on his neighbor's. This has not caused difficulties for a psychologically sound reason: Hollin Hills is so proud of this park-like character that owners have no desire to throw monkey wrenches into the works.[139]

HOLLIN HILLS: THE LEGACY

Architectural historian Richard Guy Wilson describes Hollin Hills as "one of Virginia's most noteworthy contributions to modern architecture."[140] It is widely recognized as the first "modern style" development in the Washington area. The National Register Multiple Property documentation form on Goodman's work in Montgomery County, Maryland, continues with, "Of all the Modern architects working on a large scale in the metropolitan Washington area, Goodman's work was not only the earliest, but the most urbane, the most pared-down, the most truly modern in its floor-plan conceptualization and its extensive use of glass. Other architects

had designed custom modern houses contemporaneously with Goodman, but no one had done a large-scale development."[141]

Believing he had discovered the necessary ingredients for successful mass-market suburban housing, Goodman further developed his innovative concepts of planning and construction, also undertaking new directions in the housing field with urban multi-family designs. Yet, he seems to have been forced to abandon "his quest for a modern vernacular as the opportunities for such work dwindled. The pool of small-scale builders willing to provide affordable, Modern housing indeed became virtually non-existent by the 1970s. Popular tastes had changed [once again] in favor of more traditional, historicizing forms, especially in residential design."[142] Elizabeth Jo Lampl supports this observation by recounting that Goodman was clearly disappointed, claiming "You would never know I existed."[143] This master architect's statement was erroneous when he made it in 1989 and continues to be so today. His modernist architectural designs, collaborative planning, and innovative natural landscaping are studied and appreciated nationally for their contribution to suburban development.

From its inception to the present, Hollin Hills has been recognized in both the professional press and popular magazines for its distinctive, modern, and innovative features, which garnered numerous awards for the project as a whole and for individual house designs. In 1951, the Southwest Research Institute named Hollin Hills the "Nation's Outstanding Development," and recognized Goodman as the "Architect of the Year" and Davenport as the "Builder of the Year." A house in Hollin Hills was selected by *Parents' Magazine* as the "Best Home for Family Living" in their Builders' Competition of 1950-1951. The magazine also recognized a house on Brentwood Place for a Special Merit Award for Distinctive Design in 1956-1957 and two houses for Regional Merit Awards in their February 1957 issue. *Life* magazine published an article in 1951 entitled "Best Houses under $15,000…eight fine, mass-produced examples show buyers what they can get in low-priced homes." Three of the examples cited were in Hollin Hills, all on Stafford Road. In 1956, the Minnie Odoroff House at 7322 Rebecca Drive (1954) won an Award of Excellence in Architecture from the *Evening Star*, which one year prior had granted two houses in Hollin Hills the Award for Residential Architecture. In the 1950s, the AIA routinely granted awards to Hollin Hills from its National Awards Program and local Washington chapter. The accolades continued well beyond the 22-year construction period of Hollin Hills, with the Virginia Society of the AIA bestowing its Test of Time Award on the houses located at 7311 and 7313 Stafford Road (1952/1953) in 1982.[144] *Washingtonian* magazine recognized Hollin Hills in 1993 as one of the great neighborhoods of the Washington area.[145] In 1999, the *Washington Post* published an article about Hollin Hills, stating that "at age 50, [the] designs still look unusual."[146] In 2002, the "landscaping architecture" of Hollin Hills was profiled by National Public Radio (NPR).[147]

ASSESSMENT OF INTEGRITY

Limited construction has occurred in Hollin Hills since the retirement and departure of Robert Davenport in 1971. However, this new construction has been dedicated only to lots platted as part of the overall design plan created by Robert Davenport and Charles Goodman and has not

been the result of subdividing or infilling. In fact, Davenport was responsible for creating a few popular unit types based on the vocabulary he had learned from Goodman. In the waning years of development, after Goodman's 1961 departure from the project, the developer sold a few lots without improvements. Custom-built housing was designed by such notable local architects and designers as Tom Kerns, Casper Neer, and Robert Calhoun Smith. The Davenport designs and the custom-built architecture are stylistically similar to the standardized unit types created by Goodman. The buildings are sited as the master architect and his landscape architects would have deemed correct and did not require altering the natural landscape. The materials and building techniques, while sometimes indicative of more current construction practices, respect those implemented during the tenures of Goodman and Davenport.

The standardized unit-type designs and their distinctive siting allowed the modular structures to be expanded and enlarged to meet the needs of growing families. As expected by Goodman, additions are routine in Hollin Hills and not easily identifiable, due to their steadfast adherence to the architect's design principles and, in most instances, respect for the original architecture and landscape designs. Along with many others, Eason Cross, Jr., Joanne Goldfarb, Harry Graef, Don Hawkins, Tom Kerns, Casper Neer, and Robert Calhoun Smith, many of them current or former Hollin Hills residents, have designed additions to houses in the neighborhood.[148] An important factor in the level of the architectural integrity maintained in Hollin Hills has been design review, which was instituted by Davenport to enforce covenants requiring alterations to maintain "harmony and conformity" with existing design. Design review is now administered by a committee of the Civic Association of Hollin Hills.

The glazing of the window walls originally was single pane and has, in many cases, been replaced with better insulating, double-pane glass. Despite this in-kind replacement, the fenestration patterns remain intact as an essential character-defining feature of the buildings. The shallow sloped, butterfly, and flat roofs have experienced increased damage due to weathering, which is a common issue of all roofs. The interior drains on both the butterfly and the flat roofs are also a maintenance challenge. Given that maintenance has taken place and in-kind repairs made as necessary over time, the houses of Hollin Hills present a high level of integrity of setting, location, design, materials, workmanship, feeling, and association.

BIOGRAPHICAL INFORMATION OF KEY PLAYERS

Charles Morton Goodman (1906-1992) was born on November 26, 1906, in New York City, New York.[149] He attended high school in Chicago, Illinois, and received an architecture degree in 1931 from the Armour Institute of Technology (now the Illinois Institute of Technology). Nicknamed the "pipe-rail architect" at school, Goodman promoted modern, minimalist design even in his early career. Although he graduated before Mies van der Rohe became the Dean of Architecture at Armour in 1938, the spirit of modernism this esteemed architect offered existed on the campus during Goodman's time there. Goodman was greatly influenced by Mies's International Style of architecture. Living in Chicago, he also was exposed to Louis Sullivan and Frank Lloyd Wright. The pared-down architecture of these two prominent architects greatly

affected Goodman's work. Wright's Prairie Style houses especially inspired Goodman's later house designs.

In 1934, Charles Goodman began work with the Public Buildings Branch of the U.S. Department of Treasury, initially in Evanston, Illinois, and, by 1936, in Washington, D.C. He worked principally on the design of post offices, but, in 1939, he was assigned the task as lead designer for Washington National Airport (1939-1941, now Ronald Reagan Washington National Airport). Elizabeth Jo Lampl recounts Goodman's thoughts on the design of the airport, "There wasn't any real terminal or airport grounds.... We began it.... It was the future of aviation!"[150] Goodman initially designed an expansive building with a window wall opening onto the airfield that would "ease...[travelers'] intellectual/emotional discomfort" by direct observation of the airfield. Lampl continues:

> Programmatically, his design created the first two-level airport in the country to offer separation of baggage on one level and passengers on the other. His design also revealed his premise that the building should be configured so that additions could be easily made, an approach that would become a trademark of his work. However, Goodman resigned from the project when it became clear that federal authorities and advisors would not accept all the bold aspects of his design. As realized, the building was much smaller than the one he had envisioned due to budgetary and other practical considerations. On the other hand, the classicizing portico, which appears to have been encouraged by [President] Franklin Roosevelt himself, and some less major modifications were driven by conventions of taste. 'I never got over it,' Goodman later pined. 'They went down the wrong track.'[151]

Goodman, disillusioned with government work, went into private practice and established his own firm, Charles M. Goodman Associates, in 1939. He was joined by architect Eason Cross, Jr., designer David Condon, structural engineer Milton Gurewitz, and secretary Edith O'Neil. In the 1950s, designer Harold Esten and site planner Maria Wayne joined the firm. "While the firm was always small—less than ten people—it included a number of talented modernists during the 1950s and 1960s—men and women who helped fulfill Goodman's vision."[152]

During World War II, Goodman rejoined government service as the principal architect for the Army Air Forces Air Transport Command. He was the lead designer for a wide variety of building types, including air terminals and operations buildings, hangars, barracks, mess halls, and offices, among many others. It was during this period that he developed a modular system of construction to facilitate design and construction, and because of this system, almost all of his buildings were expandable.[153]

Charles Goodman returned to private practice at the end of the war but continued to work on some aviation and technological complexes. In 1947, he prepared a master plan for The American University campus in Washington, D.C. However, housing design, and particularly

merchant-builder housing, came to dominate his practice and it is for this work that he is best known. According to one authority on Goodman:

> It was Goodman's social conscience that propelled him into the arena of builder and prefabricated housing and kept him there for most of his career. He was inspired by the idea of creating affordable modern housing and did so in a variety of projects across the metropolitan area. As Eason Cross, Jr. describes, "His passion was to provide shelter for a wide range of need." He did so by teaming up with unconventional builders who were willing to take a risk on subdivision layout and Modern architecture. He loved working in the housing sector.[154]

Goodman and his firm designed more than 700 distinctive houses that are scattered across the Washington region, most created for local builders.[155] "Goodman pioneered a paradox in Washington—affordable housing that was not standard tract housing.... He promoted variety in his communities by designing enough models to respond to variations in topography, purchasers' budgets, and family size, as well as the need for individuality."[156] His first subdivision was Hollin Hills, which won him national, and even international, renown as a precedent-setting subdivision of modern dwellings nestled into a landscape that retained its natural features. Simultaneously with the development of Hollin Hills, he was responsible for all or part of seven separate subdivisions and for the creation of several prominent custom houses in Montgomery County, Maryland. Goodman employed the principles born in Hollin Hills at the smaller subdivisions of Hammond Hill, Hammond Wood, and Wheatoncrest, which also were touted by the national architectural press for their modern architecture and landscape plans. By 1956, at the age of 49, and after a productive run as a lead designer for the prefabrication giant National Homes Corporation, Goodman would be responsible for a design that resulted in the construction of more than 32,500 houses across the country.[157]

The National Register Multiple Property Documentation (MPD) form entitled "Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland," by Elizabeth Jo Lampl, argues for Goodman's housing to be "seen as part of the Modern Movement in architecture that took place during the 20th century, especially as it was created in the United States in the postwar period."[158] Lampl continues:

> His work should be seen alongside not only that of his Washington peers but of other Modern pioneers like Anshen & Allen and A. Quincy Jones who designed thousands of homes for California builder Joseph Eichler; Carl Koch who developed a successful prefabricated dwelling known as the "Tech-built" home; William Wurster, the main fashioner of Modern homes in the San Francisco Bay area; Clifford May, who reinvented Spanish Colonial into a Modern house in southern California; and Victor Lundy and Paul Rudolph who created the progressive works of the "Sarasota School." When discussing Goodman's structures within this historical context, his works, like those of the architects mentioned above, are identified as part of the Modern Movement.[159]

After working on the design of Hollin Hills for more than a decade, Goodman withdrew from the project to concentrate on other work. In 1960, he produced River Park Mutual Homes in Southwest Washington, D.C. The project was initiated by a Reynolds Metals Company subsidiary established to advance urban redevelopment through projects that demonstrated how aluminum could be utilized in construction. Architectural historian Richard Longstreth describes the project:

> Here, Goodman combined an apartment block (actually two blocks externally rendered as one) and clusters of attached houses…the two types were set in dynamic opposition to one another, the apartment block extending the length of the eastern end of the enclave. The buildings, too, were more conspicuously abstract and hard-edged…with an array of window-walls, colored panels, and aluminum screens. Many of the houses sported barrel roofs. Pavement predominated over plant material in the public spaces.[160]

Goodman's next project was Hickory Cluster, a planned community of Reston, Virginia. Also known as the Goodman Cluster, the subdivision was a departure from traditional housing stock of rural Fairfax County in the early 1960s. As the Art Deco Society of Washington website states, "In the midst of plentiful land, [Hickory Cluster] consisted of townhouses grouped onto one tenth of the site, the rest featuring watercourses, woods, paths, and plazas. The homes, with dramatic balconies and walls of glass, opened onto striking views and—before the trees had grown—onto vistas of the lake."[161] One of the few individual projects undertaken by Goodman during the 1960s was the Unitarian Universalist Church at 4444 Arlington Boulevard in the Barcroft neighborhood of Arlington County, Virginia.[162] The church, completed in 1963, is the only non-residential building designed by Goodman in Arlington County, and one of just four churches he was responsible for designing in the Washington metropolitan area; only three were constructed to his designs. The modern design received the Metropolitan Washington Board of Trade's award for Excellence in Architecture in 1965 and more recently was honored with the Virginia Society of the AIA's Test of Time Award. It has been recognized as one of the 30 most significant Northern Virginia buildings dating from the mid-twentieth century.[163]

Charles Goodman, in addition to his contributions to the design of suburban housing, promoted what he had learned in his partnership with Robert Davenport about the benefits of architect-developer collaboration. He "became a critical player on local and national committees charged with promoting the collaboration of architects in the builder process" through the AIA. Charles M. Goodman & Associates, along with Keyes, Smith, Satterlee & Lethbridge, the only other Washington firm designing non-traditional subdivisions, "became leaders in the field of Modern subdivision design in Washington and nationally for promoting the collaboration of architects and builders in the development of excellent subdivision design."[164]

In the mid-1960s, Goodman began receiving commissions to design office buildings, principally in Northern Virginia. Between 1964 and 1973, he designed 15 office buildings in the Westgate and West Park research parks in McLean. By the mid-1970s, he was focusing most of his

attention on his own home in Alexandria, Virginia, and he went into semi-retirement in 1986.[165] Goodman died in 1992 at the age of 85.[166]

Charles Goodman received awards for architecture throughout his career. Such honors include the Architect of the Year (1951) from the Southwest Research Institute in San Antonio, Texas, for Hollin Hills and the Award of Merit (1955) from the AIA for his own residence in Alexandria, Virginia.[167] In 1959, he was made a fellow of the AIA. One year later, in 1960, Goodman was awarded the Gold Medal from the Art Directors Club of Washington. In 1963, he received the Centennial Honor from Rice University. In 1964, he won the First Honor award of the FHA, despite the government agency's refusal to provide mortgage insurance for the first group of houses in Hollin Hills. In 1986, he was awarded the Professional Achievement Award of the IIT Alumni Association.[168] Goodman's work was widely published in both the professional and popular press. In 1994, he was included in *The History of Modern Architecture: Interviews with the Greatest Architects of the 20th Century.*[169]

Robert Carroll Davenport (1905-2002) was born in 1905, in Norfolk, Nebraska. A few years after graduating from the University of Nebraska in 1929, Davenport moved to Washington, D.C., and found work as an official for the Department of Agriculture. In 1939, he formed a housing cooperative with a group of neighbors for the purpose of building single-family houses in Fairfax County, Virginia. He oversaw the purchase of land and construction of 20 houses for the cooperative subdivision they named Tauxemont.[170] The Tauxemont subdivision proved so successful it was expanded in the 1940s with financial backing from local business owners. In 1946, Davenport teamed with Charles M. Goodman to create Hollin Hills. Having found his true calling, Davenport retired from the Department of Agriculture to focus full time on building and development. He and his family lived in Hollin Hills for a number of years before moving to a 1,000-acre farm in Fauquier County, Virginia, in the mid-1950s.[171] From that time until his retirement in 1971, Davenport commuted from Fauquier County to Hollin Hills to run the sales office each day—then a three-hour round-trip commute.

When Goodman left Hollin Hills in 1961 to pursue other architectural interests, Davenport tried his hand at designing houses for the neighborhood. Two of his designs, Unit No. 10 and the Decca, were based on modern unit-type designs created by Goodman. Unit No. 10, first constructed in 1970, was based on Goodman's Unit No. 8, which was introduced in 1958. Two examples of the Unit No. 10 have been identified at 2318 and 2320 Kimbro Street. The Decca was a two-story house with a gabled roof similar in design to Goodman's Unit No. 2. Approximately 35 Decca houses were constructed in Hollin Hills between 1961 and 1970 under Davenport's direction. The developer-turned-architect's most modern design was the Atrium, dating from the mid-1960s. Rather than clustering the plumbing and utilities around a central core as Goodman commonly had, Davenport utilized that space as an open courtyard, as the name implies. The concept of an attached patio that united the interior space with the outdoors was much like Goodman's Sonoma Ranger. The form, fenestration with window walls, materials, and style of the square, one- or two-story Atrium house married well with the neighboring designs of Goodman. Yet only four examples of the Atrium were constructed in

Hollin Hills between 1966 and 1968: a one-level Atrium at 7509 Range Road and three two-levels at 7419 Range Road, 7422 Saville Court, and 2202 Whiteoaks Drive.

Robert Davenport retired in 1971 and closed the Hollin Hills sales office in May of that year. Residents hosted a farewell party in his honor. His departure after 25 years was announced in the *Washington Post, Times Herald*, with an article entitled, "Farewell to a Builder."[172] Thereafter, he focused on breeding of Black Angus cattle at his rural farm. He also served as chairman of the Fauquier County Planning Commission, was named the county's Man of the Year in the 1980s, and was given the Virginia Cattleman of the Year award in 1992. Robert Davenport died in 2002 at the age of 96.[173] He is best remembered as the innovative developer of Hollin Hills and for his successful collaboration with Charles Goodman.

Lou Bernard "Barney" Voigt (1915-1953), one of the foremost modernist landscape architects in the Washington area, was born in Olney, Illinois. He received a B.S. from the University of Illinois (1939) and a Master of Landscape Architecture from Harvard University. While at Harvard, Voigt studied with Christopher Tunnard, a Canadian-born landscape architect, garden designer, city-planner, and author of *Gardens in the Modern Landscape* (1938). His interests brought him to Asheville, North Carolina, where he studied the landscaping and farming issues of Lake Eden. Initially a visiting lecturer, Voigt began working at Black Mountain College, a progressive institution dedicated to the study of art and design. He taught courses in botany, plant physiology, plant ecology, and landscape architecture. Voigt worked alongside such artists and architects as Josef Albers and Buckminster Fuller during his tenure at this North Carolina college, albeit only from September 1942 to September 1943. Though brief, such relationships greatly influenced Voigt's practice of modern landscape architecture.

During World War II, Voigt was engaged by the prominent architectural firm of Skidmore, Owings and Merrill (SOM) to assist with the site planning development for atomic plant installations at Oak Ridge, Tennessee. Having moved to Washington, D.C., in 1944, he began working as a designer and then as chief of presentation design (succeeding Eero Saarinen) for the Office of Strategic Services. During this period, he worked with Daniel Urban Kiley.[174] Voigt later worked in the same capacity for the Departments of State and Interior. From 1948 to 1950, while employed by the Planning Division of the National Capital Parks in Washington, D.C., he designed plans for parks, squares, and circles in the District of Columbia. In 1950, having established his own design firm, Voigt became the first of three landscape architects for Hollin Hills, participating in the initial planning stages to ensure the overall plan, individual lots, and natural landscape were amalgamated from the start. Voigt later assisted on the landscape design of another Goodman development, Hammond Hill, in Montgomery County, Maryland.[175] Barney Voigt, who lived in Bethesda, Maryland, died unexpectedly in 1953 at the age of 37.[176]

Daniel Urban Kiley (1912-2004) was born in Boston, Massachusetts. Kiley's initial landscape training was a four-year apprenticeship in the office of Warren Manning, an influential American landscape designer and promoter of the informal and naturalistic "wild garden" approach to garden design. He entered the landscape architecture program at Harvard University in 1936, one year prior to the arrival of Bauhaus innovators Walter Gropius and Marcel Breuer at the school's

department of architecture. Studying the work of Frederick Law Olmsted, Kiley became more interested in the social, spatial, and artistic elements of landscape design. One-time apprentice Peter Walker describes the atmosphere of the landscape department at Harvard University during this period as "less driven by an interest in modernism than by the study of estate gardens, the Beaux Arts traditions and faculty advocacies of naturalism versus formalism."[177] Kiley and classmates Garrett Eckbo and James Rose, inspired by Gropius and Breuer, began to explore modernism in landscape design and theory, publishing articles in *Architectural Record* in 1939 and 1940. Lou Bernard Voigt was also a member of this same class.

Although Kiley did not graduate from Harvard, he began to work for the National Park Service in Concord, New Hampshire, and then in Washington, D.C., at the United States Public Housing Authority under Elbert Peets. In 1942, he opened his own office in Franconia, New Hampshire. He was licensed to practice architecture in New Hampshire in 1943, with a recommendation from his friend and prominent modernist architect, Louis Kahn.[178]

During World War II, Kiley worked with the Corps of Engineers in the Office of Strategic Services, where he became director of the design staff under the direction of Barney Voigt.[179] At the end of the war in Europe, Kiley was assigned the task of laying out the courtroom for the war crimes trials at Nuremberg, Germany.[180]

Kiley's career and designed landscapes benefited from his association with such prominent modern architects as Eero Saarinen, I.M. Pei, Louis Kahn, and Gordon Bunshaft. He quickly became "one of the few practitioners of modern landscape architecture, particularly on the East Coast and in the Midwest."[181] In 1947, he was on the winning team with Saarinen for the Jefferson National Expansion Memorial Competition (St. Louis Arch). In 1955, again with Saarinen, he designed the garden for J. Irwin Miller, in Columbus, Indiana, perhaps the most important postwar garden in the United States. He designed the gardens for Saarinen's Dulles International Airport outside Washington, D.C., in 1963. In 1968, Kiley collaborated with Walter Netch of SOM in the design of the gardens for the new Air Force Academy in Colorado Springs, Colorado. Together with Kevin Roche, Saarinen's surviving partner, he produced the roof-top gardens at the Oakland Museum in California.

Continuing the work of Barney Voigt, Dan Kiley and his associate, Eric Paepcke, began working with Charles Goodman on the design of Hollin Hills in 1953. Kiley was associated with Hollin Hills until 1955, producing garden designs "for at least ninety-one residences, nearly all of them continuous, in the section now called Old Hollin Hills."[182]

Peter Walker wrote that "one can clearly see in Kiley's work both the monumental clarity of the French Baroque gardens and the influence of the classical constructivist and spatial elements in the early postwar works of his colleagues, [who were] the new generation of American architects. His gardens use hedges and walls in a clearly Miesian manner, and his grids of trees perhaps owe more to the columnar grid of contemporary architecture than to Le Notre."[183] "Noted for his vigorous and creative plant selections and for adventurous plant choices," Kiley made plantings an important element in his designs.[184] Other significant elements that affected

his designs were his exposure to modernism while at Harvard University and the European landscapes he saw firsthand at the end of World War II. Kiley died at his home in Charlotte, Vermont, in 2004 at the age of 91. He had continued to work until 2003.

Eric Paepcke (1906-1981), a native of Germany, studied agronomy and botany at the University of Gottingen. He immigrated to the United States in 1929, choosing to work in Charlotte, Vermont. Paepcke served as an Army counter-intelligence officer, working in Germany during and immediately after World War II. He relocated to New York and, in the mid-1950s, moved to Washington, D.C. It was during his tenure in Vermont that he first worked with Daniel Urban Kiley, serving as his assistant and subsequently as the primary landscape architect for Hollin Hills. He would continue his association with Hollin Hills until the last house was constructed under the direction of Robert Davenport in 1971.

Working from his design office in Alexandria, Virginia, Paepcke served as the landscape architect for a number of public and private buildings in the Washington, D.C. area. These include the National Academy of Sciences, the U.S. Naval Academy at Annapolis, and the Egyptian Embassy. He also was responsible for designing the gardens of the U.S. embassies in Lima, Peru, and Port-au-Prince, Haiti. Eric Paepcke's obituary from February 1981 recounts that "a characteristic of his work was the attention he paid to site engineering, drainage, erosion control, soil conditions and plant growth," all ingredients that would have greatly affected the natural landscape of Hollin Hills.[185]

Historic Residential Suburbs in the United States: Multiple Property Register Requirements

Hollin Hills is being nominated under the Multiple Property Documentation (MPD) listing, *Historic Residential Suburbs in the United States, 1830-1960*, which was prepared by the National Park Service in 2002. Hollin Hills, a combination of residential resources that comprise a neighborhood as defined by the MPD, possesses the physical and associative characteristics typical of one of the four prescribed subtypes: Post-World War II and Early Freeway Suburbs, 1945-1960 (subtype IV). As outlined in the Registration Requirements of the MPD, Hollin Hills qualifies under Criterion A because it "reflects an important historic trend in the development and growth of a locality… [and it] represents an important event or association…." Further, it "introduced conventions of community planning important in the history of suburbanization… [and it] is associated with a group of individuals…important in the history and development of a locality of metropolitan area." Under Criterion C, Hollin Hills is home to a "collection of residential architecture… [exhibiting] important example[s] of distinctive period construction, [and] method[s] of construction…." It also "reflects principles of design important in the history of community planning... [and] embodies high artistic values through its overall plan of the design of entranceways, streets, homes, and community spaces." Moreover, Hollin Hills is the "work of one or more notable architects" and "the work of a master landscape architect, site planner, or design firm."[186]

Extending beyond the fifty-year mark, the period of significance for Hollin Hills reflects the neighborhood's full development period, beginning more than sixty years ago in 1946. Although the overall design plan for the neighborhood was created between 1946 and 1949, the individual unit-type designs of Charles M. Goodman were produced in the years between 1949 and 1960. Of the 101 houses constructed after Goodman left the project in 1961 and before 1971, when Robert Davenport closed the real estate office and deemed the neighborhood completed, more than half were built from Goodman-designed unit-type plans. All of these factors allow for the development of a suitable historical perspective and proper evaluation of significance under Criteria Consideration G with the introduction of important advances in subdivision planning and house design.

As a nationally significant neighborhood, Hollin Hills reflects important trends for which a historic residential suburb may qualify for National Register listing:

- Pivotal in the advancement of important principles and practices of subdivision design, residential development, and house and yard design.
- Reflecting in an outstanding manner highly significant national patterns of suburbanization.
- Possessing outstanding distinction as one of the Nation's finest examples of an important type of suburb, superlative examples of community planning or landscape design, or a collection of homes having outstanding merit in architecture or landscape architecture.
- Possessing outstanding distinction as the work of a master designer or the collaborative work of designers representing several disciplines.
- Representing a highly influential work of a developer, planner, landscape architect, or architect who is recognized as having substantial influence on the character of subdivision design, domestic architecture, or yard design nationally or internationally as documented through awards, contemporary criticism, professional influence, or scholarly interest.
- Representing a suburban environment composed of an integral set of suburban streets, yards, homes, and community resources that collectively compose an entity of exceptional historic or artistic significance or illustrate in an outstanding manner a way of life or culture significant in the growth and suburbanization of American cities.

Comparative Statement: Merchant-Builder Residential Neighborhoods

The appeal of neighborhoods replete with modern houses designed by Charles M. Goodman has continued to grow since the construction of his first house in Hollin Hills in 1949. The legacy Goodman has given to modern architecture and merchant building is found in all of his designs, whether individual buildings, groups of houses, apartment buildings, or complete neighborhoods. To this end, in Montgomery County, Maryland, a MPD form entitled, "Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland," was prepared in 2004. With the support of the extensively detailed MPD, three Goodman-designed merchant-builder subdivisions have been listed in the National Register for their modern architecture and landscape planning. The subdivisions are Hammond Wood,

Takoma Avenue, and Rock Creek Woods, which were all done while Goodman was involved in the designing of unit-type houses in Hollin Hills. Hammond Wood, created in the years between 1949 and 1951, consists of 58 single-family houses. Takoma Avenue is an enclave of five dwellings, all constructed in 1951. In the years between 1958 and 1961, 74 houses were constructed in the Rock Creek Woods subdivision. These three historic districts are similar to Hollin Hills, with single-family dwellings reflective of the Modern Movement set in the natural landscape. Goodman was responsible for the design and planning of four additional subdivisions in Montgomery County, which collectively include more than 140 modern houses, again similar to Hollin Hills. Further, there are eight positively identified custom houses designed by Goodman's firm in Montgomery County, and it is possible additional ones exist that have not yet been identified. The elements employed in the construction of the modular unit-type houses and layout of the landscape plans of these Montgomery County subdivisions and custom houses were first developed, implemented, and perfected in Hollin Hills, which is by far the largest of Goodman's neighborhoods, with more than 460 houses attributed to the master architect.

In Arlington County, Virginia, Charles Goodman was responsible for the design of twin dwellings in the Virginia Heights neighborhood. Located in the small subdivision called High Point, bordering Virginia Heights to the north on 10th Street South, the 21 twin houses were built by developer Nathan Shapiro in 1951. Exemplary Modern Movement architecture, the dwellings are the only examples of modern housing designed by Goodman in Arlington County and the only known twin dwellings designed by Goodman. The twin houses, also commonly referred to as duplexes, were featured in a May 1951 article in *Architectural Forum*, which touted the design in its title, "The Economical Duplex can also be handsome...."[187] Although the article praised Goodman's design, it is important to note that the architect had to alter the original plans for the twin houses, which included a cantilevered wood-frame second story over a brick first story, due to county building codes. However, the final concept for the dwellings still exemplifies Goodman's philosophy of modern and affordable housing. As in Hollin Hills, the FHA did not approve the design due to the roof system; however, the VA approved the final project, which reduced the builder's valuation by $100. *Architectural Form* stated, "Though planned before Korea [war], their combination of design quality and economical construction points the way to better defense housing, much of which will be of duplex design."[188] Although the sustainability of Goodman's achievements in modern architecture is evident in his numerous developments in the Washington area, it is no longer apparent in the semi-detached twin dwellings of High Point. More traditional windows replaced Goodman's signature window walls and many of the entry openings and storage areas have been combined and enclosed, thereby altering the architect's intent. Yet, representative of mid-twentieth-century modern housing, the twin houses are contributing resources to the Virginia Heights Historic District, which was listed in the National Register in 2008.

Although Charles M. Goodman worked in other subdivisions and for national construction companies, he devoted much of his career to Hollin Hills, designing the houses and planning the landscape from 1946 until the early 1960s. Hollin Hills is the first and only time Goodman collaborated directly with a developer/builder in the planning of a residential neighborhood and, thus, it offers a unique opportunity to study an uncommon mid-twentieth-century partnership.

Hollin Hills received national acclaim and international attention as the first modern subdivision in the Washington metropolitan area to combine "intelligent land planning, handsome house design, [and] a unique merchandising plan."[189] The first and largest of Goodman's neighborhoods, Hollin Hills includes eight modern unit types with variations in square footage and interior amenities, comprising 15 different combinations. In addition, the neighborhood is home to two Goodman-designed houses that deviate from the unit-type designs typical of Hollin Hills: the Alcoa 57 house for the Aluminum Corporation of America and the prefabricated Sonoma Ranger house for the National Homes Corporation. This is the only neighborhood that provides an extended view into the innovative modern housing that Charles Goodman was so gifted at designing, and that Robert Davenport was so clever at developing and promoting. Moreover, the enormous influence this master architect and his development partner had on modern architecture and suburban development can be assessed by studying the works of locally and nationally prominent architects and designers who worked in the Washington metropolitan area and beyond.

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[31] Eason Cross, Jr., "Goodman and Davenport: Visionary Partners," *Hollin Hills, Community of Vision: A Semicentennial History, 1949-1999* (Alexandria, VA: Civic Association of Hollin Hills, 2000), 29.
[32] Elizabeth Jo Lampl, "Charles M. Goodman and 'Tomorrow's Vernacular,'" *Housing Washington: Two Centuries of Residential Development and Planning in the National Capital Area,* ed. Richard Longstreth (Chicago, IL: The Center for American Places at Columbia College Chicago, 2010), 239; Records for the FHA held at the U.S. Department of Housing and Urban Development Archives, Washington, D.C.; Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division.
[33] Lampl, "Charles M. Goodman and 'Tomorrow's Vernacular,'" 234-248; "Do People Want Traditional? No, Says Charles M. Goodman of Washington," *House and Home* 12 (September 1957), 138.
[34] Marion Tiger, comp., *Hollin Hills: A History in the Fourth Decade* (Alexandria, VA: Civic Association of Hollin Hills, 1984), 7-8.
[35] National Register Multiple Property Documentation Form. "Historic Residential Suburbs in the United States, 1830-1960." NR#64500838, E:9.
[36] "Gifts to the Nation, Visual Arts, Charles M. Goodman Archives," Library of Congress, Washington, D.C. http://www.loc.gov/bicentennial/gifts/gift510.html.
[37] "Do People Want Traditional?" 138.
[38] Civic Association of Hollin Hills, *Hollin Hills, Community of Vision: A Semicentennial History, 1949-1999* (Alexandria, VA: Civic Association of Hollin Hills, 2000), 26.
[39] Scott Wilson, "The First Settlers," *Hollin Hills, Community of Vision: A Semicentennial History, 1949-1999* (Alexandria, VA: Civic Association of Hollin Hills, 2000), 97.
[40] Cross, Jr., "Goodman and Davenport: Visionary Partners," 28.
[41] Tauxemont was placed in the National Register of Historic Places in 2006. Tauxemont includes the area between Fort Hunt Road and Accotink Place, including Shenandoah, Tauxemont, Namassin, Westmoreland, and Gahant Roads and Bolling Drive. See National Register of Historic Places Nomination. Tauxemont Historic District, Alexandria, Virginia. NR#06000033, 1.
[42] "Background of Builders," *The Washington Post* (13 November 1949), A3.
[43] Maria Glod, "Not All Fancy, But Much of Historic Value," *The Washington Post* (21 June 2007).
[44] Tiger, *Hollin Hills: A History in the Fourth Decade*, 11.
[45] Cross, Jr., "Goodman and Davenport: Visionary Partners," 28.
[46] Ronald W. Marshall and Barbara A. Boyd, "Charles M. Goodman: Mid-Century Architect," *Modernism* 1 (Winter 1998), 39.
[47] *Hollin Hills, Community of Vision,* 26.

[48] Tiger, *Hollin Hills: A History in the Fourth Decade*, 12.
[49] Letter from Charles M. Goodman in *Hollin Hills Bulletin, 40th Anniversary Issue* (November 1989), 29. According to Patricia Marshall of Hollin Hills, Goodman knew Voigt because they had worked together on the National Airport project.
[50] Tiger, *Hollin Hills: A History in the Fourth Decade*, 14.
[51] Tiger, *Hollin Hills: A History in the Fourth Decade*, 13; Hollin Hall was owned by Thomson Mason, the son of George Mason. The house was destroyed by fire in 1824. The name granted to the property by the younger Mason endured well into the twentieth century, although the acreage did not.
[52] *Hollin Hills, Community of Vision*, 27.
[53] Lampl, "Charles M. Goodman and 'Tomorrow's Vernacular,'" 234; "Do People Want Traditional?" 138.
[54] "Do People Want Traditional?" 138.
[55] Tiger, *Hollin Hills: A History in the Fourth Decade*, 11.
[56] Tiger, *Hollin Hills: A History in the Fourth Decade*, 12.
[57] Lampl, "Charles M. Goodman and 'Tomorrow's Vernacular,'" 239; Records for the FHA held at the U.S. Department of Housing and Urban Development Archives, Washington, D.C.
[58] Lampl, "Charles M. Goodman and 'Tomorrow's Vernacular,'" 234; "Do People Want Traditional?" 138; Federal Housing Administration, *Technical Bulletin No. 4, Principles of Planning Small Houses*, (Washington, D.C. Federal Housing Administration, 1936, revised July 1, 1940).
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[62] Lampl, "Charles M. Goodman and 'Tomorrow's Vernacular,'" 236.
[63] "Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland," E:9.
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[67] "Do People Want Traditional?" 138.
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[69] "Do People Want Traditional?" 138.
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[72] Real Estate Advertisement, *Evening Star* (9 April 1949).
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[75] "Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland," E:3.
[76] Hunt, "The Architecture of Hollin Hills," 50-54; Lampl, "Charles M. Goodman and 'Tomorrow's Vernacular,'"237.
[77] Hunt, "The Architecture of Hollin Hills," 51.
[78] Hunt, "The Architecture of Hollin Hills," 51.
[79] "Architecture of Charles M. Goodman Associates," brochure published by Judd & Detweiler, n.d., 10 (reprinted in Lampl, "Charles M. Goodman and 'Tomorrow's Vernacular,'" 238).
[80] Lampl, "Charles M. Goodman and 'Tomorrow's Vernacular,'" 238.

[81] Hunt, "The Architecture of Hollin Hills," 52-53.
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[83] Hunt, "The Architecture of Hollin Hills," 53.
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[86] "This Utility Core Plan Sells the Most Advanced Builder House in the U.S., 140-143.
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[88] Hunt, "The Architecture of Hollin Hills," 61.
[89] James C. Massey and Shirley Maxwell, "A Modern Model," *Old House Journal*, vol. 38, no. 6 (Chantilly, VA: Home Buyer Publications, December 2010-January 2011), 66.
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[97] Lampl, "Charles M. Goodman and 'Tomorrow's Vernacular,'" 247.
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[104] Hunt, "The Architecture of Hollin Hills," 48.
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[125] Wilson, "The First Settlers," 96.
[126] Lampl, "Charles M. Goodman and 'Tomorrow's Vernacular,'" 250.
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[128] Tiger, *Hollin Hills: A History in the Fourth Decade*, 21.
[129] Jacob Fisher, "The Garden and the Glass House," *Popular Gardening* 8 (August 1951), 53.
[130] Tiger, *Hollin Hills: A History in the Fourth Decade*, 21.
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[151] Lampl, "Charles M. Goodman and 'Tomorrow's Vernacular,'" 232.
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[153] "Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland," E:16.
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Washingtonian, Washington, D.C.
Washington Post, Washington, D.C.
Washington Post, Times Herald, Washington, D.C.

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
____ Federal agency
____ Local government
____ University
_X__ Other
Name of repository: Virginia Department of Historic Resources, Richmond, Virginia; Civic Association of Hollin Hills Archives at George Mason University, Fairfax, VA

Historic Resources Survey Number (if assigned): _VDHR #029-5471_

---

10. Geographical Data

Acreage of Property _326 acres__

Use either the UTM system or latitude/longitude coordinates

UTM References
Datum (indicated on USGS map):

[ ] AD 1927 or [x] NAD 1983

Alexandria, VA-DC-MD and Mount Vernon, VA-MD USGS Maps

1. Zone: 18	Easting: 321023	Northing: 4291953
2. Zone: 18	Easting: 321169	Northing: 4291576
3. Zone: 18	Easting: 320327	Northing: 4291461
4. Zone: 18	Easting : 320343	Northing: 4291103
5. Zone: 18	Easting: 320059	Northing: 4291105
6. Zone: 18	Easting: 319942	Northing: 4291213
7. Zone: 18	Easting: 319834	Northing: 4290949
8. Zone: 18	Easting : 319930	Northing: 4290600
9. Zone: 18	Easting: 319862	Northing: 4290563
10. Zone: 18	Easting: 319960	Northing: 4290333
11. Zone: 18	Easting: 319865	Northing: 4290291
12. Zone: 18	Easting : 319773	Northing: 4290420
13. Zone: 18	Easting: 319320	Northing: 4290659
14. Zone: 18	Easting: 319715	Northing: 4291144
15. Zone: 18	Easting: 320045	Northing: 4291908
16. Zone: 18	Easting : 319873	Northing: 4292050
17. Zone: 18	Easting: 320088	Northing: 4292040
18. Zone: 18	Easting: 320174	Northing: 4292396
19. Zone: 18	Easting: 320473	Northing: 4292019

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

Hollin Hills is located in Fairfax County, Virginia. The boundaries of the historic district are denoted on Fairfax County Sanitary Sewer maps 93-3, 93-4, and 102-1. The historic districts includes all of the neighborhood as purchased and platted for this purpose in 1946 and 1956.

The northern boundary is Paul Spring Road (with Paul Spring Park on its north side) between Fort Hunt Road and Devonshire Road (both of which are not included in the historic district).

The eastern boundary is created by Fort Hunt Road at the northern edge, with Voigt Park and the Hollin Hills Swim Club included within the historic district and fronting this highly traveled perimeter road. The southern edge of the eastern boundary is created by the platting of Hollin Hills, Mason Hill, Hollin Meadows Elementary School, and Hollin Meadows Park. From the southern boundary of the swim club and the property at 7318 Rippon Road, the boundary of the historic district travels westward from Fort Hunt Road along the southern edge of the properties fronting on the south side of Martha's Road and Recard Lane. The boundary turns south, and then sharply southeast, at the site where 7409 Recard Lane and 7420 Saville Court meet, capturing all of the properties fronting Saville Court. The rear of the properties at 2100 and 2101 Mason Hill Drive, and 2110-2116 Whiteoaks Drive act as the southeastern boundary. At 2110 Whiteoaks Drive, the boundary turns sharply west to include 2111 Whiteoaks Drive and those properties fronting the south side of Mason Hill Drive between Whiteoaks Drive and Range Road. Capturing 7602 Range Road, the historic district border travels northwest around Hollin Meadows Park, which is excluded. Those properties fronting the west side of Range Road (7501-7602) are included. The border sharply turns southward at the northern tip of the park to include

those properties fronting the east side of Elba Road. Excluding Hollin Meadows Elementary School on Nordok Place, the boundary moves southeast to capture all those properties fronting Nemeth Court. The eastern border is created at this point by 2319 and 2320 Nordok Place and all those properties fronting Brentwood Place and Daphne Lane, where the boundary heads southward to Sherwood Hall Lane. From Daphne Lane, 7809 Elba Road and 7801-7805 Davenport Street form the southernmost edge of the eastern boundary.

The southern border is Sherwood Hall Lane, another highly traveled perimeter road outside the historic district, where it intersects with Davenport Street (which is in the historic district). The properties at 2310 and 2400 Sherwood Hall Lane and 7802 Davenport Street are included in the historic district, although the county-owned lands to the rear of these properties are excluded.

The western boundary travels from Sherwood Hall Lane, including all the properties fronting on the west side of Elba Road. The boundary moves slightly westward to follow Delafield Place and to capture the Wildlife Sanctuary, south of Woodlawn Trail. With the Hollin Meadows Swim and Tennis Club as the western border (and excluded from the historic district), the boundary travels northward, including all those properties on the west side of Elba Road to Range Road. Included are 2401-2404 Lisbon Lane, all the properties fronting Elba Court, and 7414-7500 Range Road (on the south side of the street). As the boundary continues northward, it captures all the properties on Hopa Court and Kimbro Street, and includes the properties on the west side of Rebecca Drive to its intersection with Paul Spring Road. The properties fronting Glasgow Road from Rebecca Drive to Devonshire Road (2303-2313 odd and even) are included.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries of Hollin Hills reflect the initial purchase of the 225 acres in 1946 as the site for a residential suburb and the neighborhood's 1956 expansion by Robert Davenport that added 101 acres to the southwest of the original section. The historic district encompasses all of the present 326 acres of Hollin Hills, composed of single-family dwellings, parks, and recreational areas.

The pumping station (Tax ID/Map # 093405C) on the east side of Rippon Road in Voigt Park has been excluded from the historic district. The pumping station, an essential part of the neighborhood's infrastructure, was one of the first challenges Davenport addressed in the development of Hollin Hills. Although the property was originally included in the plat of the first section of Hollin Hills as part of Voigt Park, the parcel is now owned by Fairfax County and is improved by a pumping station that serves the larger community surrounding Hollin Hills; the facility constructed under Davenport's purview is not visible aboveground and it is unclear if anything remains below the surface. Similarly, the land comprising today's Robert "Mac" McCalley Park, located on the southwest corner of Paul Spring Road and Rippon Road, was originally included in the plat of Hollin Hills and improved by a single-family dwelling. However, the now vacant lot was purchased by Fairfax County in 1990 and is currently used as a park. Similarly, the 2.42-acre parcel of land (Tax ID/Map # 102120C) located to the southwest of the 7800 block of Elba Road was originally included in the plats of Hollin Hills and dedicated for public use by Robert Davenport. However, this land was purchased by the Fairfax County Park Authority in 1999 and is no longer owned by the Civic Association of Hollin Hills. Because these properties are not reflective of the development of Hollin Hills, they have been excluded from the historic district.

The land that became the Hollin Meadows Swim & Tennis Club, located at 2500 Woodlawn Trail, was platted as part of the Groveton subdivision and was not intended by Robert Davenport to be included in the Hollin Hills neighborhood. Thus, this property has been excluded from the boundaries of the historic district although it abuts several properties included in the historic district.

Although the properties at 7714 Delafield Place, 7716 Delafield Place, 2504 Brentwood Place, 2507 Brentwood Place, and 2503 Brentwood Place are located within the boundaries of the Civic Association of Hollin Hills, they have been excluded from the boundaries of the historic district because they were platted as part of an adjacent subdivision (Hybla Valley Farm) and not under the direction of Robert Davenport. Further, these lots have been improved with buildings constructed after the period of significance for Hollin Hills and were not designed by Charles Goodman, one of his associates, or in a contemporary style respective of Goodman's work. Thus, these properties are not reflective of the development of Hollin Hills.

11. Form Prepared By

name/title: Laura V. Trieschmann, Architectural Historian; Andrea F. Schoenfeld, Historian; and Jere Gibber, member of the Civic Association of Hollin Hills
organization: EHT Traceries, Inc.
street & number: 1121 Fifth Street, NW
city or town: Washington state: DC zip code: 20001
e-mail ltrieschmann@traceries.com
telephone: 202-393-1199
date: March 12, 2013 (final editing July 11, 2013)

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.

Name of Property: Hollin Hills Historic District
City or Vicinity: Alexandria
County: Fairfax State: Virginia
Photographer: EHT Traceries, Inc.
Date Photographed: December 2012
Negatives stored at: Virginia Department of Historic Resources, Richmond, Virginia

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

View of: 1948 Martha's Road, looking NE (Unit 2)
Photo: 1 of 10

View of: 2208 Martha's Road, looking NE (Unit 2 Butterfly)
Photo: 2 of 10

View of: 2201-2205 Paul Spring Road, looking SE (Unit 5B)
Photo: 3 of 10

View of: 7207 Rebecca Drive, looking N (Unit 5B)
Photo: 4 of 10

View of: 7401 Rebecca Drive, looking NE (Unit 5C)
Photo: 5 of 10

View of: 2117-2119 Paul Spring Road, looking SW (Unit 6)
Photo: 6 of 10

View of: 2404 Brentwood Place, looking NE (Main Line)
Photo: 7 of 10

View of: 7106-7202 Rebecca Drive, looking NE streetscape
Photo: 8 of 10

View of: 7801 Elba Road, looking NE (Alcoa)
Photo: 9 of 10

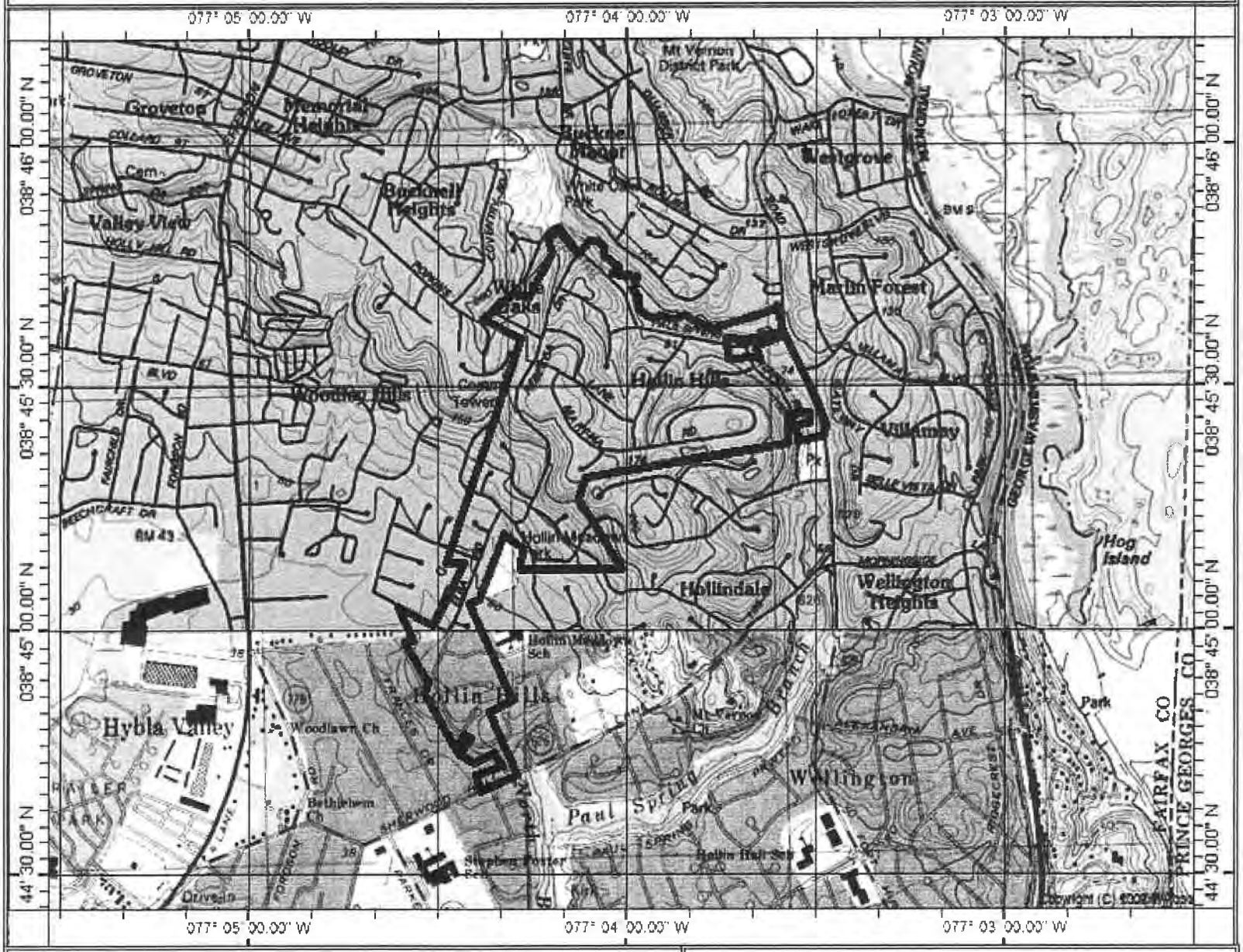
View of: Goodman Park with rear of 7311-7317 Stafford Road, looking NW (Units 2 and 4)
Photo: 10 of 10

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.

Map Name: ALEXANDRIA
Map Name (S): MT VERNON

State Name: Virginia
Date Published: 1998

Date Photo Revised: Unknown



SCALE 1:24000

0 1000 2000 3000 4000 5000 6000 7000 8000

FEET

0 1

MILE

Hollin Hills Historic District
Fairfax County, Virginia
029-5471

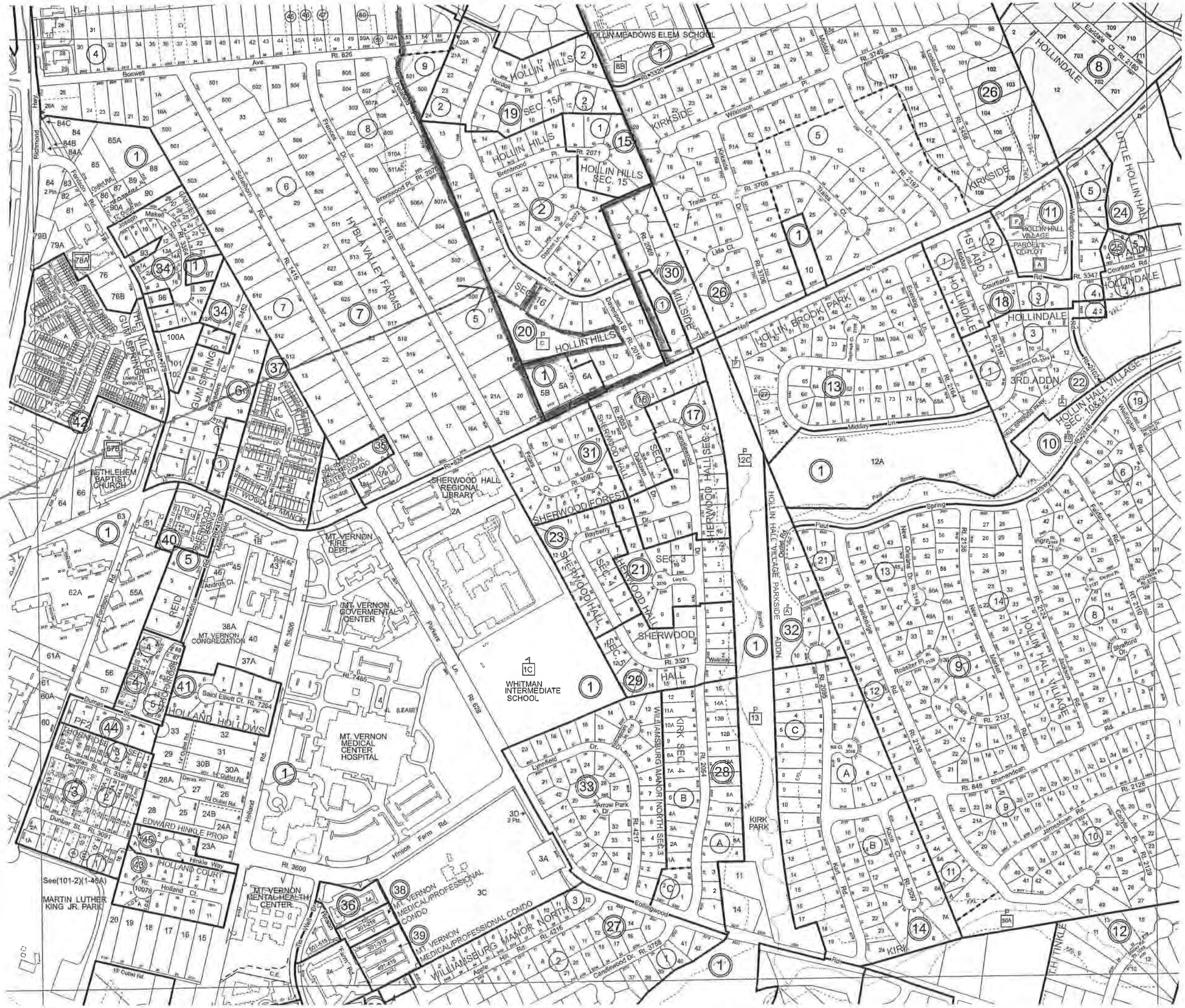
---- *Historic District Boundary*

Match to 93-3

Hollin Hills Historic District
Fairfax County, VA
DHR # 029-5471

Fairfax County Sanitary Sewer Maps 93-3, 93-4, and 102-1
Map 1 of 3

Historic Boundary



1742

A Fairfax County, Virginia Publication

N

Map file is 30" X 35" based on USGS 1:24,000 scale 7 1/2 minute Quad. Virginia Coordinate Systems values are of 1983 North Zone in U.S. feet based on NAD 83/93 High Precision GPS Network adjustment.

National Geodetic Vertical Datum 1929

GENERAL NOTES

MARINE CLAY DEPOSITS

The limits of the Marine Clay Deposits shown in this map are general in nature and are not to be scaled.

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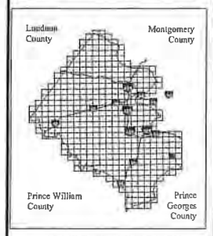

ADMINISTRATIVE INDEX

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101-4	102-3	102-4

SHEET INDEX

CADASTRAL MAP

102-1

Revised to : 01 - 01 - 2012

Prepared by:

DEPARTMENT OF INFORMATION TECHNOLOGY
Enterprise Services Division
GIS and Mapping Services
12000 Government Center Parkway, Suite 117
Fairfax, Virginia 22035-0010
(703) 324-2712

Hollin Hills
Historic District
Fairfax County,
VA
DHR # 029-5471
Fairfax County
Sanitary Sewer
Maps. 93-3,
93-4, and 102-1
Map 2 of 3

Historic
Boundary

Non-contributing

See (93-1)(1-6)
BRYANT EDUCATION CENTER
WOODLEY NIGHTINGALE
MOBILE HOME PARK
MT. VERNON SQ. SEC. 5B
MT. VERNON SQUARE TOWNHOUSES
POPKINS FARM ESTATES
HOLLIN HILLS SEC. 1
HOLLIN HILLS SEC. 7
HOLLIN HILLS SEC. 20
HOLLIN MEADOWS
HOLLIN MEADOWS PARK
HOLLIN MEADOWS ELEMENTARY SCHOOL
HOLLIN MEADOWS SWIM AND TENNIS CLUB
MILWAY MEADOWS
MT. VERNON SQUARE
MT. VERNON SQUARE APT
HYBLA VALLEY FARMS
MASON HILL
MASON HILL SEC. 4B
MASON HILL SEC. 4C
MT. VERNON UNITARIAN CHURCH
HOLLIN GLEN
HOLLINDALE
RANDALL SEC. 3
RANDALL ESTATES
WHITE OAKS SEC. 4
CALVERT PARK
POPKINS HEIGHTS
WHITE OAK
CHERRY HILL APTS
KIRKSIDE
Rt. 1799
Rt. 2927
Rt. 4222
Rt. 4293
Rt. 774
Rt. 922
Rt. 923
Rt. 1460
Rt. 1473
Rt. 4237
Rt. 4224
Rt. 4220
Rt. 4215
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Rt. 4227
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Rt. 3378
Rt. 2921
Rt. 800
Rt. 809
Rt. 1474
Rt. 1445
Rt. 1461
Rt. 1675
Rt. 1692
Rt. 1443
Rt. 7634
Rt. 1392
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Rt. 4222
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Rt. 1392
Rt. 4291
Rt. 4067
Rt. 4085
Rt. 4238

Hollin Hills
Historic District
Fairfax County,
VA
DHR # 029-5421
Sanitary Sewer
Maps 93-3,
93-4, and 102-1
Map 3 of 3

Match to 93-3

Historic Boundary

1742

A Fairfax County, Virginia Publication

N

Map file is 50" X 75" based on USGS 1:24,000 scale 7 1/2 minute Quad. Virginia Coordinate System values are of 1983 North Zone in U.S. feet based on NAD 83/93 High Precision GPS Network adjustment.

National Geodetic Vertical Datum 1929

GENERAL NOTES

MARINE CLAY DEPOSITS:

The limits of the Marine Clay Deposits shown on this map are general in nature and are not to be scaled.

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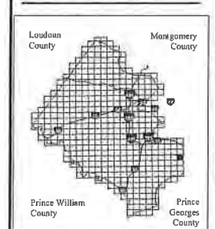

ADMINISTRATIVE INDEX

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93-3	93-4	
102-1	102-2	

SHEET INDEX

CADASTRAL MAP

93-4

Revised to : 01 - 01 - 2012

Prepared by:

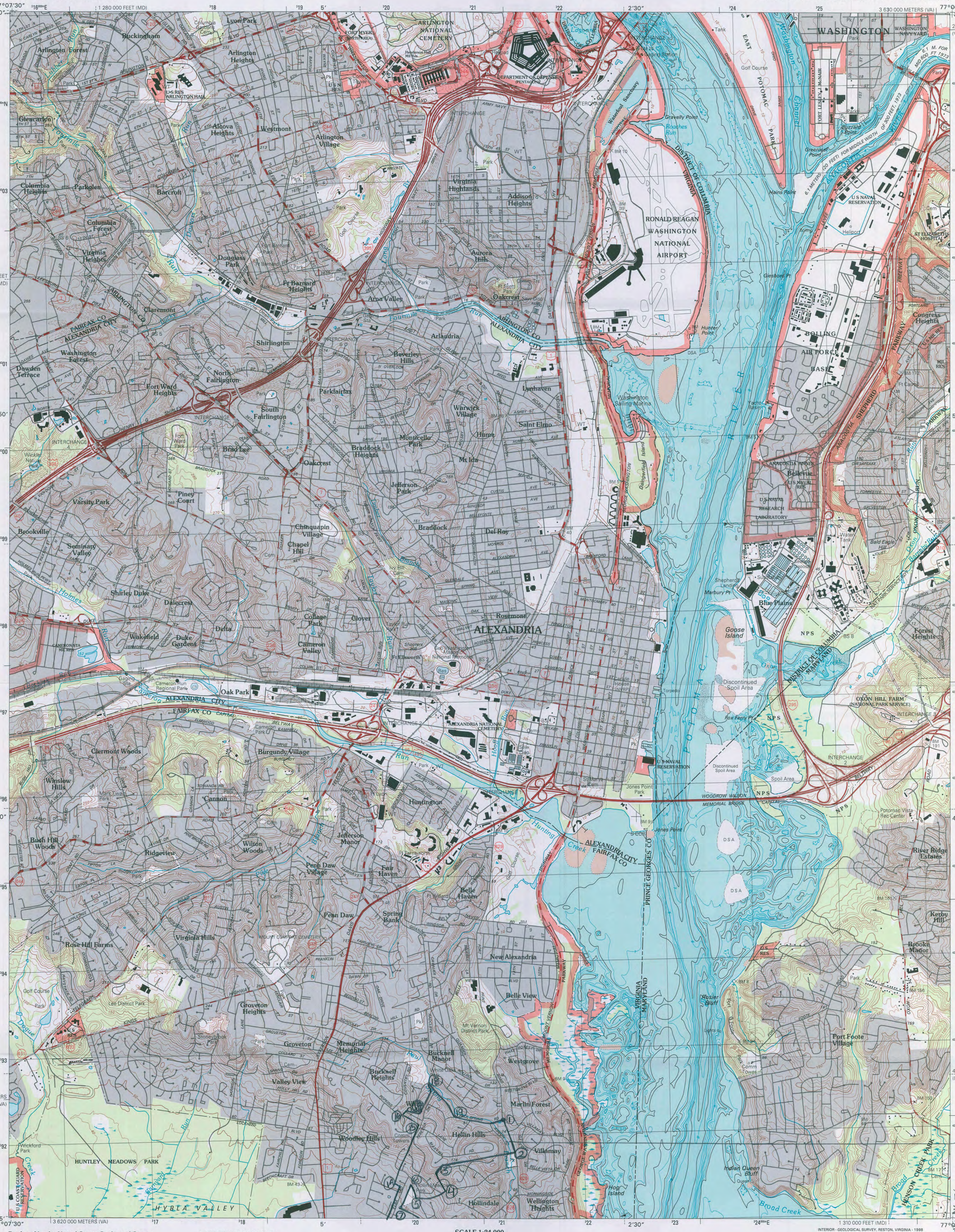
DEPARTMENT OF INFORMATION TECHNOLOGY
Enterprise Services Division
GIS and Mapping Services
12000 Government Center Parkway, Suite 117
Fairfax, Virginia 22035-0010

Hollin Hills Historic District
Fairfax County, VA
029-5471
Historic District Boundary
Non-Contributing Dwelling
Non-Contributing Secondary Resource
N
Prepared by EHT Traceries
December 2012
(Updated July 2013)
Paul Spring Park
Brickelmaier Park & Trail
Goodman Park & Trail
McCalley Park
Voigt Park
Hollin Hills Wildlife Sanctuary
PAUL SPRING RD
BEECHWOOD RD
GLASGOW RD
PICKWICK LA
LABBEFORD
STAFFORD RD
MARTHAS RD
DR HOLLINWOOD
MASON HILL
RANGE RD
ELBA RD
FORT HUNT RD
DR ROLLINS
WARRINGTON PL
DR BURTONWOOD
BURTONWOOD CT
MORNINGSIDE
SHERWOOD HALL RD
OUTLET DR
WINDMILL CT
PLYLE TR
THORPE
HOLLINDALE
LA LERIO
CT EARLDALE
NORDOK PL
WILKINSON PL
CT LOOKOUT
CT TRAILS
KIRKSIDE DR
CT LIDA
DAYBREAK
EVENING
MIDDAY
SHANNON
WELLINGTON
COURTLAND RD
ST DAVENPORT
LA DAPHNE
BRENTWOOD PL
SCHELHORN RD
FRANCES
OAKLAWN
SHERWOOD HALL
WOODLAWN
NEMETH CT
ELBA ROAD
LISBON
TORON CT
APPIAN
MILWAY
DR CORNITH
CT TOLL
ELBA CT
WHITE OAKS DR
SAVILLE CT
REBECCA DR
KIMBRO
HOPA CT
WINDBREAK DR
PARKING LOT
LUDWOOD
PERKINS FARM RD
BERTRAM
RITACTONE HEDGE
DR
LA POPKINS
ST ROSS
COVENTRY
LACHESHIRE
CT
DEVONSHIRE
CT JUBE
SHIVER
COLGATE
CT JULIETTE
ANCILLA
CT
MARINE
MARLAN
BV WESTGROVE
BV VILLAMAY
GATEWOOD
DR
PL TUDOR
FORT HUNT RD
STUB
BELLE VIST

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

ALEXANDRIA QUADRANGLE

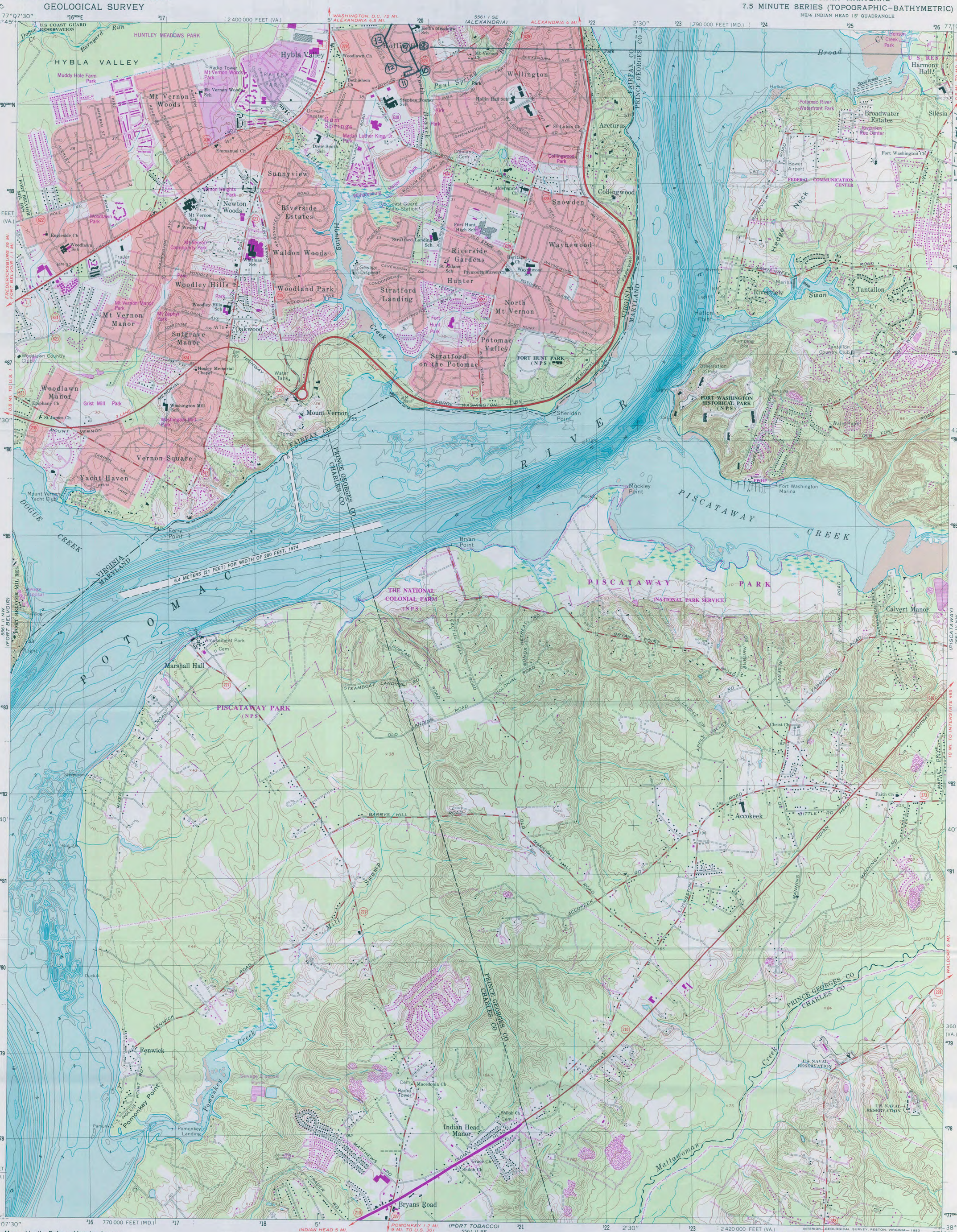
VIRGINIA-DISTRICT OF COLUMBIA-MARYLAND
7.5-MINUTE SERIES (TOPOGRAPHIC - BATHYMETRIC)


ARLINGTON NATIONAL CEMETERY
DEPARTMENT OF DEFENSE (PENTAGON)
WASHINGTON
WASHINGTON NAVY YARD
RONALD REAGAN WASHINGTON NATIONAL AIRPORT
BOLLING AIR FORCE BASE
U S NAVAL RESEARCH LABORATORY
ANACOSTIA ANNEX
Bellevue
U S NAVAL RESERVATION
ST ELIZABETHS HOSPITAL
ALEXANDRIA
Old Town
Del Ray
Rosemont
Oak Park
Cameron Run Regional Park
ALEXANDRIA NATIONAL CEMETERY
Jones Point Park
Blue Plains
Goose Island
Discontinued Spoil Area
Spoil Area
OXON HILL FARM (NATIONAL PARK SERVICE)
Potomac Vista Rec Center
River Ridge Estates
Kerby Hill
Brooke Manor
Fort Foote Village
Indian Queen Bluff
Hog Island
Wellington Heights
Hollindale
Villamay
Hollin Hills
Marlin Forest
Westgrove
Belle View
New Alexandria
Belle Haven
Fairhaven
Penn Daw Village
Jefferson Manor
Huntington
Groveton Heights
Groveton
Memorial Heights
Bucknell Manor
Bucknell Heights
Woodley Hills
Valley View
Mt Vernon District Park
HUNTLEY MEADOWS PARK
HYBLA VALLEY
Wickford Park
Stoneybrook Park
Lee District Park
Golf Course
Rose Hill Farms
Virginia Hills
Wilton Woods
Ridgeview
Bush Hill Woods
Cannon
Clermont Woods
Winslow Hills
Burgundy Village
Cameron Park
Cameron Valley
Clover
Delta
Duke Gardens
Wakefield
Dalecrest
Shirley Duke
Seminary Valley
Brookville
Chapel Hill
Chinquapin Village
Braddock
Piney Court
Varsity Park
Braddock Heights
Jefferson Park
Monticello Park
Mt Ida
Hume
Saint Elmo
Lynhaven
Warwick Village
Arlandria
Beverly Hills
Parkfairfax
South Fairlington
North Fairlington
Fort Ward Heights
Washington Forest
Dawden Terrace
Shirlington
Claremont
Douglass Park
Pt Barnard Heights
Arna Valley
Oakcrest
Aurora Hills
Virginia Highlands
Addison Heights
Westmont
Alcova Heights
Arlington Village
Arlington Heights
Buckingham
Lyon Park
Columbia Heights
Parkglen
Barcroft
Columbia Forest
Virginia Heights
Glencarlyn
Arlington Forest
Columbia Gardens Cem
FORT MYER (NORTH AREA)
U S RES ARLINGTON HALL
Washington Sailing Marina
Hunter Point
Hains Point
Giesboro Pt
Greenleaf Point
Buzzard Point
Gravelly Point
Roaches Run
Marbury Pt
Shepherds Landing
Bald Eagle Hill
Congress Heights
Forest Heights
Fort Ward Park
Winkler Nature Park
Brad Lee
Oakcrest
Piney Court
Varsity Park
Brookville
Seminary Valley
Shirley Duke
Dalecrest
Wakefield
Duke Gardens
Delta
Collage Park
Clover
Cameron Valley
Rosemont
Oak Park
Clermont Woods
Winslow Hills
Cannon
Burgundy Village
Huntington
Jefferson Manor
Wilton Woods
Ridgeview
Bush Hill Woods
Penn Daw Village
Fair Haven
Belle Haven
Spring Bank
Penn Daw
Virginia Hills
Rose Hill Farms
New Alexandria
Belle View
Groveton Heights
Groveton
Memorial Heights
Bucknell Manor
Bucknell Heights
Woodley Hills
Valley View
Westgrove
Marlin Forest
Hollin Hills
Villamay
Hollindale
Wellington Heights
Hog Island
Indian Queen Bluff
Fort Foote Village
Rosier Bluff
Brood Creek
HENSON CREEK PARK
Hunting Creek
Dogue Creek
Pohick Creek
Accotink Creek
Four Mile Run
Long Branch
Potomac River
Anacostia River
Washington Channel
Tidal Basin
Washington Ship Channel
Wasefoul Sanctuary
Dangerfield Island
Lagoon
Golf Course
Tank
Gaging Station
Heliport
Helipad
Comm Tower
Water Tank
Sewage Disposal
Torpedo
Tank
Comm Tower
Cemetery
Park
Golf Course
Tennis Crt
Swimming Pool
Sewage Disposal
Gaging Sta
Pumping Sta
Water

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

MOUNT VERNON QUADRANGLE
VIRGINIA–MARYLAND
7.5 MINUTE SERIES (TOPOGRAPHIC–BATHYMETRIC)
NE/4 INDIAN HEAD 15' QUADRANGLE

HOLLIN HILLS
HISTORIC DISTRICT
FAIRFAX COUNTY, VA
VDHR #029-5471
8) 18/319930/4290600
9) 18/319862/4290563
10) 18/319960/4290333
11) 18/319865/4290291
12) 18/319773/4290420
13) 18/319620/4290659



CONVERSION SCALES

Feet	Meters
15000	4500
14000	4000
13000	3500
12000	3000
11000	2500
10000	2000
9000	1500
8000	1000
7000	900
6000	800
5000	700
4000	600
3000	500
2000	400
1000	300
900	200
800	100
700	0
600	
500	
400	
300	
200	
100	
0	

Feet	Meters
1	.3048
2	.6096
3	.9144
4	1.2192
5	1.5240
6	1.8288
7	2.1336
8	2.4384
9	2.7432
10	3.0480

To convert feet to meters multiply by .3048

To convert meters to feet multiply by 3.2808

Exposed at low tide

Meters	Feet
0	0
5	16.4
10	32.8
15	49.2
20	65.6

DEPTH GRADIENT

Maximum depth

Mapped by the Defense Mapping Agency
Edited and published by the Geological Survey
and the National Ocean Service in cooperation
with Commonwealth of Virginia agencies

Control by USGS, NOS/NOAA, and USCE

Topography by photogrammetric methods from aerial photographs taken 1950. Field checked 1951. Revised by the Geological Survey from aerial photographs taken 1963–64. Field checked 1966

Bathymetry compiled by the National Ocean Service from tide-coordinated hydrographic surveys. This information is not intended for navigational purposes

Mean low water (dotted) line and mean high water (heavy solid) line compiled by NOS from tide-coordinated aerial photographs

Apparent shoreline (outer edge of vegetation) shown by light solid line

Polyconic projection. 10,000-foot grid ticks based on Maryland coordinate system, and Virginia coordinate system, north zone
1000-meter Universal Transverse Mercator grid, zone 18
1927 North American Datum

To place on the predicted North American Datum 1983 move the projection lines 9 meters south and 26 meters west as shown by dashed corner ticks

Fine red dashed lines indicate selected fence and field lines where generally visible on aerial photographs. This information is unchecked

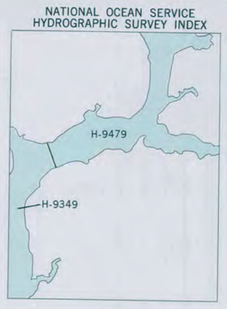
Red tint indicates areas in which only landmarked buildings are shown

There may be private inholdings within the boundaries of the National or State reservations shown on this map

Revisions shown in purple and woodland compiled by the Geological Survey in cooperation with Commonwealth of Virginia agencies from aerial photographs taken 1980 and other sources. This information not field checked. Map edited 1983

Purple tint indicates extension of urban areas

NATIONAL OCEAN SERVICE
HYDROGRAPHIC SURVEY INDEX



HYDROGRAPHIC SURVEY INFORMATION

Survey Number	Survey Date	Survey Scale	Survey Line Spacing (Naut. Miles)
H-9349	1973	1:10,000	.01–.05
H-9479	1974	1:10,000	.02–.06

SCALE 1:24 000

1 ½ 0 1 MILE

1000 0 1000 2000 3000 4000 5000 6000 7000 FEET

1 .5 0 1 KILOMETER

CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
BATHYMETRIC CONTOUR INTERVAL 1 METER
WITH SUPPLEMENTARY 0.5 METER CONTOURS
DATUM IS MEAN LOW WATER
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
THE MEAN RANGE OF TIDE IS APPROXIMATELY 0.7 METER

BASE MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
BATHYMETRIC SURVEY DATA COMPLIES WITH INTERNATIONAL HYDROGRAPHIC ORGANIZATION (IHO) SPECIAL PUBLICATION 44 ACCURACY STANDARDS AND/OR STANDARDS USED AT THE DATE OF THE SURVEY

FOR SALE BY U.S. GEOLOGICAL SURVEY, RESTON, VIRGINIA 22092,
NATIONAL OCEAN SERVICE, ROCKVILLE, MARYLAND 20852,
AND VIRGINIA DIVISION OF MINERAL RESOURCES, CHARLOTTESVILLE, VIRGINIA 22903
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

VIRGINIA
QUADRANGLE LOCATION

MN GN
9° 160 MILS
1°17' 23 MILS

UTM GRID AND 1983 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

ROAD CLASSIFICATION

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

MOUNT VERNON, VA.–MD.
NE/4 INDIAN HEAD 15' QUADRANGLE
38077-F1-TB-024

1966
PHOTOREVISED 1983
BATHYMETRY ADDED 1982
DMA 5561 II NE–SERIES V833

ISBN 0-607-56369-9

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

MOUNT VERNON QUADRANGLE
VIRGINIA–MARYLAND
7.5 MINUTE SERIES (TOPOGRAPHIC–BATHYMETRIC)
NE/4 INDIAN HEAD 15' QUADRANGLE

HOLLIN HILLS
HISTORIC DISTRICT
FAIRFAX COUNTY, VA
VDHR #029-5471
8) 18/319930/4290600
9) 18/319862/4290563
10) 18/319960/4290333
11) 18/319865/4290291
12) 18/319773/4290420
13) 18/319620/4290659

CONVERSION SCALES

Feet	Meters
15000	4500
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13000	4000
12000	3500
11000	3000
10000	3000
9000	2500
8000	2000
7000	2000
6000	1500
5000	1500
4000	1000
3000	900
2000	800
1000	700
	600
	500
	400
	300
	200
	100
0	0

Feet	Meters
1	.3048
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To convert feet to meters multiply by .3048

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10	32.8
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Maximum depth

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1927 North American Datum
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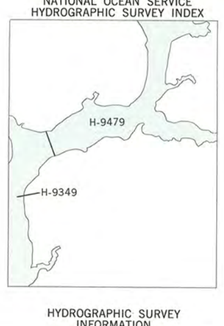
Purple tint indicates extension of urban areas

NATIONAL OCEAN SERVICE
HYDROGRAPHIC SURVEY INDEX



HYDROGRAPHIC SURVEY INFORMATION

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H-9349	1973	1:10,000	.01–.05
H-9479	1974	1:10,000	.02–.06

SCALE 1:24 000

1 ½ 0 1 MILE
1000 0 1000 2000 3000 4000 5000 6000 7000 FEET
1 .5 0 1 KILOMETER

CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
BATHYMETRIC CONTOUR INTERVAL 1 METER
WITH SUPPLEMENTARY 0.5 METER CONTOURS
DATUM IS MEAN LOW WATER
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
THE MEAN RANGE OF TIDE IS APPROXIMATELY 0.7 METER

VIRGINIA
QUADRANGLE LOCATION

BASE MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
BATHYMETRIC SURVEY DATA COMPLIES WITH INTERNATIONAL HYDROGRAPHIC ORGANIZATION (IHO) SPECIAL PUBLICATION 44 ACCURACY STANDARDS AND/OR STANDARDS USED AT THE DATE OF THE SURVEY
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A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

MN GN
9° 160 MILS
1°17' 23 MILS
UTM GRID AND 1983 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

ROAD CLASSIFICATION

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

MOUNT VERNON, VA.–MD.
NE/4 INDIAN HEAD 15' QUADRANGLE
38077-F1-TB-024

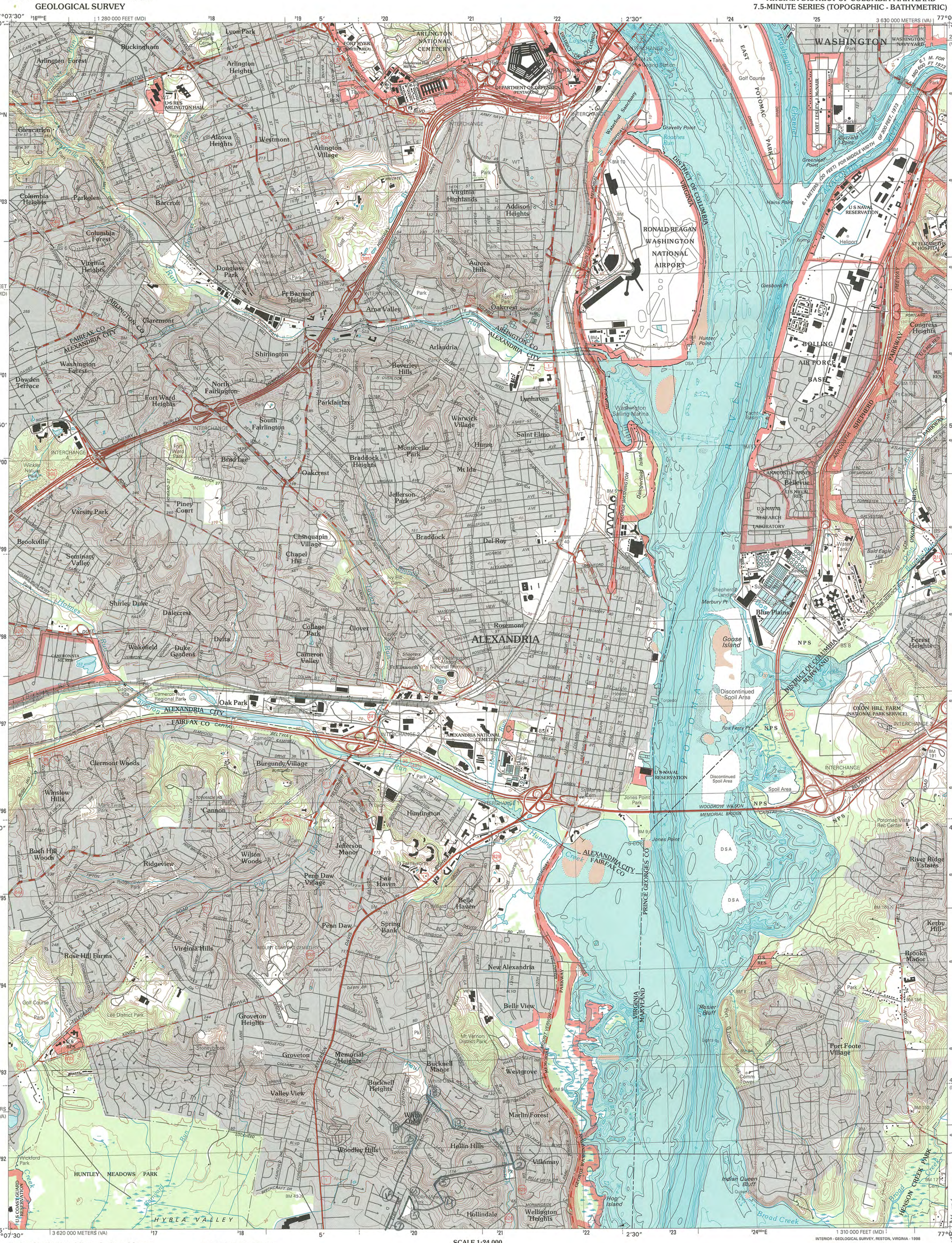
1966
PHOTOREVISED 1983
BATHYMETRY ADDED 1982
DMA 5561 II NE–SERIES V833

ISBN 0-607-54368-9

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

ALEXANDRIA QUADRANGLE

VIRGINIA-DISTRICT OF COLUMBIA-MARYLAND
7.5-MINUTE SERIES (TOPOGRAPHIC - BATHYMETRIC)



HOLLIN HILLS
HISTORIC DISTRICT
FAIRFAX COUNTY, VA
VDHR #029-5471
1) 18/321023/4291953
2) 18/321169/4291576
3) 18/320327/4291461
4) 18/320343/4291103
5) 18/320059/4291105
6) 18/319942/4291213
7) 18/319834/4290949
12) 18/319715/4291144
15) 18/320045/4291908
16) 18/319873/4292050
17) 18/320088/4292090
18) 18/320174/4292396
19) 18/320473/4292019

ISBN 0-607-87087-7
9 780607 870879

Produced by the United States Geological Survey

Topography compiled 1955. Planimetry derived from imagery taken 1994. Survey control current as of 1956. Contours that conflict with updated major features are dashed

Bathymetry compiled by the National Ocean Service from tide-coordinate hydrographic surveys. This information is not intended for navigational purposes

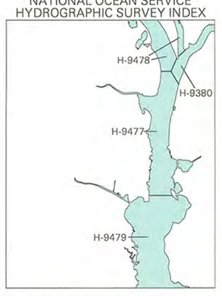
Mean lower low water (dotted) line and mean high water (heavy solid) line compiled by NOS from tide-coordinated imagery. Apparent shoreline (outter edge of vegetation shown by light solid line

North American Datum of 1983 (NAD 83). Projection and 1 000-meter grid: Universal Transverse Mercator, zone 18
2 500-meter ticks: Virginia Coordinate System of 1983 (north zone). 10 000-foot ticks: Maryland Coordinate System of 1983

North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software

There may be private inholdings within the boundaries of the National or State reservations shown on this map

NATIONAL OCEAN SERVICE
HYDROGRAPHIC SURVEY INDEX



HYDROGRAPHIC SURVEY INFORMATION

Survey Number	Survey Date	Survey Scale	Survey Line Spacing (Naut. Miles)
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H-9477	1974	1:5,000	.01-.03
H-9478	1975	1:5,000	.08-.01
H-9479	1974	1:10,000	.02-.06

SCALE 1:24 000

KILOMETERS 1 .5 0 1 2
METERS 1000 0 1000 2000
MILES 1 .5 0 1
FEET 1000 0 1000 2000 3000 4000 5000 6000 7000 8000 9000 10000

CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
TO CONVERT FROM FEET TO METERS, MILTIPLY BY 0.3048
BATHYMETRIC CONTOUR INTERVAL 1 METER WITH SUPPLEMENTARY
0.5 METER CONTOURS - DATUM IS MEAN LOWER LOW WATER
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
THE MEAN RANGE OF TIDE IS APPROXIMATELY 0.9 METERS

BASE MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
BATHYMETRIC SURVEY DATA COMPLIES WITH
INTERNATIONAL HYDROGRAPHIC ORGANIZATION (IHO)
SPECIAL PUBLICATION 44 ACCURACY STANDARDS AND/OR
STANDARDS USED AS OF THE DATE OF THE SURVEYS

FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
AND VIRGINIA DIVISION OF MINERAL RESOURCES, CHARLOTTESVILLE, VIRGINIA 22903

A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

VIRGINIA
QUADRANGLE LOCATION

MN
GN
10½°
187 MILS
1°18'
23 MILS
UTM GRID AND 1998 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

1	2	3
4		5
6	7	8

1 Falls Church
2 Washington West
3 Washington East
4 Annandale
5 Anacostia
6 Fort Belvoir
7 Mount Vernon
8 Piscataway

ADJOINING 7.5' QUADRANGLE NAMES

INTERIOR - GEOLOGICAL SURVEY, RESTON, VIRGINIA - 1998

ROAD CLASSIFICATION

Primary highway hard surface
Secondary highway hard surface
Light-duty road, hard or improved surface
Unimproved road

Interstate Route
U.S. Route
State Route

ALEXANDRIA, VA-DC-MD

1994

NIMA 5561 I SE-SERIES V834

Hollin Hills Historic District
Fairfax County, VA
029-5471
Historic District Boundary
Non-Contributing Dwelling
Non-Contributing Secondary Resource
N
Prepared by EHT Traceries
December 2012
(Updated July 2013)
Paul Spring Park
Bickelmaier Park & Trail
Goodman Park & Trail
McCalley Park
Voigt Park
Hollin Hills Wildlife Sanctuary
PAUL SPRING RD
BEECHWOOD RD
GLASGOW RD
PICKWICK LA
LABELFORD
DRURY LA
MARTHAS RD
DR HOLLINWOOD
WINDMILL CT
MASON HILL DR
OUTLET
MORNINGSIDE
FORT HUNT RD
REBECCA DR
RANGE RD
ELBA RD
WHITE OAKS DR
NEMETH CT
NORDOK PL
WILKINSON PL
CT TRAIES
KIRKSIDE DR
CT LIDA
BRENTWOOD PL
LA DAPHNE
ST DAVENPORT
SHERWOOD HALL RD
DAYBREAK
EVENING
MIDDAY
SHANNON
WELLINGTON RD
COURTLAND
PAUL SPRINGRW
SCHELHORN RD
FRANCES
BRENTWOOD DR
WOODLAWN
TORON CT
CT APPIAN
MILWAY
LISBON
DR CORNITH
CT TOLL
WINDBREAK DR
PARKING LOT
LUDWOOD
POPKINS
STAFFORD RD
LA LERIC
THORPE
HOLLINDALE
CT FAIRDALE
LOOKOUT
SAMEROOF
BURTONWOOD
GATEWOOD
VILLAMAY
WARRINGTON PL
MARINE
MARLAN
DR ROLLINS
WESTGROVE
COLGATE
SHIVER
ANCILLA
CT JOLIETTE
CT LACHESHIRE
DEVONSHIRE
COVENTRY
ROSS
BERTRAM
STONE HEDGE
POPKINS FARM RD
KIMBRO
HOPA CT
RECARD LA
WHITE SAVILLE CT
ELBA CT
STUB BELLE VIS

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: ADDITIONAL DOCUMENTATION

PROPERTY NAME: Hollin Hills Historic District

MULTIPLE NAME: Historic Residential Suburbs in the United States, 1830-1960 MPS

STATE & COUNTY: VIRGINIA, Fairfax

DATE RECEIVED: 12/24/15 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 02/08/16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 13000807

REASONS FOR REVIEW:

APPEAL:	N	DATA PROBLEM:	N	LANDSCAPE:	N	LESS THAN 50 YEARS:	N
OTHER:	N	PDIL:	N	PERIOD:	N	PROGRAM UNAPPROVED:	N
REQUEST:	N	SAMPLE:	N	SLR DRAFT:	N	NATIONAL:	N

COMMENT WAIVER: N

✓ ACCEPT ___ RETURN ___ REJECT 2/5/2016 DATE

ABSTRACT/SUMMARY COMMENTS:

Additional documentation submitted to amend the Hollin Hills Historic District to add Criterion B and the Area of Significance of Conservation for the contribution of district resident Ronald F. Lee to the historic preservation movement

RECOM./CRITERIA Accept Criterion B/Conservation

REVIEWER Patrick Andrus DISCIPLINE Historian

TELEPHONE ___ DATE 2/5/2016

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

Prepared by
John H. Sprinkle, Jr.
Bureau Historian
National Park Service
1849 C Street, NW,
Washington, DC 20240; 202-354-2228
John_Sprinkle@nps.gov

Additional Documentation, December 2015

The following pages provide additional documentation to the 2013 National Register nomination for the Hollin Hills Historic District. Sections to be updated are keyed according to their section number on the original historic district nomination form. This narrative presents the general history of the suburban residential district with information regarding the former dwelling of Ronald F. Lee at 1805 Drury Lane. In 2015, ongoing work on the history of the National Park Service and the 50th anniversary of the National Historic Preservation Act identified Lee's residence within the district and recommended its recognition.

Section 8.

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

[X] B. Property is associated with the lives of persons significant in our past.

Areas of Significance
(Enter categories from instructions.)
CONSERVATION

Significant Person
(Complete only if Criterion B is marked above.)
Lee, Ronald F.

Statement of Significance Summary Paragraph

The 2013 Hollin Hills Historic District National Register nomination focused on the architectural and planning significance of the 326-acre suburban development under Criteria A and C with a period of significance from 1946 to 1971. This additional documentation adds Criterion B in the area of Conservation for the contributions of Ronald F. Lee during his career in historic preservation; he resided at the house located at 1805 Drury Lane with his wife, Jean, from 1949 to 1960.[1]

[1] Fairfax County Deed Book No. 722, page 215. In 1949, the house at 1805 Drury Lane was listed as being 2 Drury Lane. John Burns, a resident of Hollin Hills, found the Lee family deed reference and

Narrative Statement of Significance

Ronald F. Lee (1905-1972) joined the National Park Service in June 1933. Graduating from the University of Minnesota, at first Lee was a "historical foreman" for the Civilian Conservation Corps in Tennessee, but soon moved to Washington DC to work on the development of the Natchez Trace Parkway. During his career at the National Park Service, Lee served as the Chief Historian for nine years, Chief of Interpretation for seven years, and beginning in 1960 as the Northeast Regional Director for six years. At the end of his career Lee published a history of the Antiquities Act of 1906 and a description of the Park Service's legislative "family tree."[2]

As the principle historian of the historic preservation movement, Charles Hosmer unequivocally stated that for a dozen years before 1950 "Ronald Lee was the central figure in the preservation movement."[3] Among those who founded the National Trust for Historic Preservation, Lee was the "quintessence of tact and diplomacy" in dealing with the "great, or influential, or the rich." Lee had a "constructive mind" and like the agency's first Chief Historian, Verne Chatelain, had "considerable vision" regarding the role of historic properties within the National Parks.[4] Describing him as the "mainspring" of the NPS history program, Thomas Pitkin said that Lee was "no great speaker and not at all aggressive in ordinary manner, but he had a earnestness, a warmth, a honesty of purpose, a persistence, and a fertility of ideas that made him the top figure" in historic preservation.[5] In 1967, at one of the first meetings of the Advisory Council on Historic Preservation, NPS Director George Hartzog characterized Lee as "the sage of historic preservation."[6] Among other accomplishments, Lee was instrumental in the creation of:

- National Historic Landmarks, as a new type of federal historic recognition;
- Hampton National Historic Site, the first NPS unit recognized only for its architectural significance;
- reconstruction of the McLean House at Appomattox Courthouse, Virginia; and,
- Piscataway National Park in Maryland, which preserves the viewshed from George Washington's Mount Vernon in Fairfax County, Virginia.

Lee's 11-year residence in the Hollin Hills neighborhood covers the period of his career from the founding of the National Trust for Historic Preservation in 1949 to the administrative creation of the National Historic Landmark program in 1960. After Lee became the NPS Regional Director in Philadelphia in 1960, Ronald and Jean Lee left Hollin Hills and moved into Hopkinson House, a Modern

---

researched changes in the street numbering system.

[2] Ronald Lee, *The Antiquities Act of 1906*. National Park Service, 1970 and *Family Tree of the National Park System: A Chart with Accompanying Text Designed to Illustrate the Growth of the National Park System 1872-1972*, National Park Service, 1972.

[3] Hosmer to Newton Drury, October 29, 1976.

[4] Charles Porter Interview (Smithsonian Institution, Archives of American Art, Interviews Conducted by Charles Hosmer, 1969-1976), pg. 13.

[5] Thomas Pitkin Interview (Smithsonian Institution, Archives of American Art, Interviews conducted by Charles Hosmer, 1969-1976), pg. 9.

[6] "Remarks by George B. Hartzog, Jr." Advisory Council on Historic Preservation, July 20-21, 1967.

high-rise building located in the Society Hill area.

Integrity

The Hollin Hills Historic District was listed in the National Register in 2013 and the dwelling at 1805 Drury Lane was considered as contributing to the district at that time. No changes have occurred to the property since the original nomination.

Conclusion

Lee's contribution to the national historic preservation movement meets Criterion B in the area of Conservation for persons who are significant in our past. His residence in the Modern suburb Hollin Hills is interesting given his role in the formation of much of the foundation for the historic preservation movement in the United States.

Section 9.

Bibliography

Charles Porter Interview (Smithsonian Institution, Archives of American Art, Interviews Conducted by Charles Hosmer, 1969-1976), pg. 13.

Fairfax County Deed Book No. 722, page 215.

Hosmer, Charles, to Newton Drury, October 29, 1976.

Lee, Ronald. *The Antiquities Act of 1906* (National Park Service, 1970).

Lee, Ronald. *Family Tree of the National Park System: A Chart with Accompanying Text Designed to Illustrate the Growth of the National Park System 1872-1972* (National Park Service, 1972).

"Remarks by George B. Hartzog, Jr." Advisory Council on Historic Preservation, July 20-21, 1967.

Sprinkle, John H., Jr. *Crafting Preservation Criteria: The National Register of Historic Places and American Historic Preservation* (Routledge, 2014).

Thomas Pitkin Interview (Smithsonian Institution, Archives of American Art, Interviews conducted by Charles Hosmer, 1969-1976), pg. 9.

HOLLIN HILLS (029-5471)
FAIRFAX COUNTY, VA
EHT TRACERIES
12/2012
VA SHPO
1948 MARTHA'S ROAD, LOOKING NE (UNIT 2)

1 OF 10

7/17

HOLLIN HILLS (029-5471)
FAIRFAX COUNTY, VA
EHT TRACERIES
12/2012
VA SHPO
2208 MARTHA'S ROAD, LOOKING NE (UNIT 2 BUTTERFLY)

2 OF 10

25327/15

HOLLIN HILLS (029-5471)
FAIRFAX COUNTY, VA
EHT TRACERIES
12/2012
VA SHPO
2201-2205 PAUL SPRING ROAD, LOOKING SE (UNIT 5B)
3 OF 10
35007/2

HOLLIN HILLS (029-5471)
FAIRFAX COUNTY, VA
LHT TRACERIES
12/2012
VA SHPO
7207 REBECCA DRIVE, LOOKING NORTH (UNIT 5B)

4 OF 10
2[illegible]3/6

HOLLIN HILLS (029-5471)
FAIRFAX COUNTY, VA
EHT TRACERIES
12/2012
VA SHPO
7401 REBECCA DRIVE, LOOKING NE (UNIT 5C)

5 OF 10

[illegible] 7/12

HOLLIN HILLS (029-5471)
FAIRFAX COUNTY, VA
EHT TRACERIES
12/2012
VA SHPO
2117-2119 PAUL SPRING ROAD, LOOKING SW (UNIT 6)

6 OF 10
2[illegible]28/8

HOLLIN HILLS (029-5471)
FAIRFAX COUNTY, VA
EAT TRACERIES
12/2012
VA SHPO
2404 BRENTWOOD PLACE, LOOKING NE (MAINLINE)
7 OF 10
25327/2

HOLLIN HILLS (029-5471)
FAIRFAX COUNTY, VA
EHT TRACERIES
12/2012
VA SHPO
7106-7202 REBECCA DRIVE, LOOKING NE STREETSCAPE

8 OF 10

25328/5

HOLLIN HILLS (029-5471)
FAIRFAX, COUNTY, VA
EHT TRAVERIES
12/2012
VA SHPO
7801 ELBA ROAD, LOOKING NE (ALCOA)

9 OF 10

25328/17

HOLLIN HILLS (029-5471)
FAIRFAX COUNTY, VA
EHT TRACERIES
12/2012
VA SHPO
GOODMAN PARK WITH REAR OF 7311-7317 STAFFORD ROAD
LOOKING NW (UNITS 2B & 2LB AND 4)

10 OF 10
25227/19