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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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



1. Name of Property

Historic name: Unitarian Universalist Church of Arlington

Other names/site number: Unitarian Church of Arlington; DHR File No. 000-3424

Name of related multiple property listing:
N/A

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

2. Location

Street & number: 4444 Arlington Boulevard

City or town: Arlington State: VA County: Arlington

Not For Publication: N/A Vicinity: N/A

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

___ national X statewide ___ local

Applicable National Register Criteria:

___ A ___ B X C ___ D

	<u>9.25.14</u>
Signature of certifying official/Title:	Date
<u>Virginia Department of Historic Resources</u>	
State or Federal agency/bureau or Tribal Government	

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

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Love Edson H. Beall
Signature of the Keeper

11.19.14
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>1</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>2</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>3</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION: Religious facility

Current Functions

(Enter categories from instructions.)

RELIGION: Religious facility

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT: Modernistic

MODERN MOVEMENT: Brutalism

Materials: (enter categories from instructions.)

Principal exterior materials of the property: CONCRETE; WOOD; 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 Unitarian Universalist Church of Arlington (UUCA) is located at 4444 Arlington Boulevard in Arlington County, Virginia. The two-story church building is located at the southwest intersection of Arlington Boulevard and South George Mason Drive, on an irregular lot that extends south to First Place South. The church building is screened from the adjacent thoroughfares by mature oak trees and shrubs. A large asphalt-paved parking lot is set to the south and west of the building. A small memorial wall and garden is set immediately south of the building, and set to the south of the memorial wall and garden is a small playground, both non-contributing structures. A non-contributing single-family dwelling, constructed in 1958 that serves as a parsonage, is located south of the playground and faces First Place South. Designed by master architect Charles M. Goodman, the main block of the church building is generally known as the "Sanctuary," and was completed in 1964. Carved out of its site's sloping landscape, the two-story Sanctuary features pre-cast concrete construction, a prominent overhanging canopy roof, and wrapping clerestory windows. The building references traditional meeting halls and temple buildings in its form and has character-defining features of the Brutalist style in the Modern Movement. Brutalist design sought to dramatize major

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building elements such as the frame, sheathing and mechanical systems. Known for an emphasis on bulky, heavy massing, Brutalist buildings often feature exterior walls made of unfinished concrete and minimal fenestration with windows treated as penetrations in massive forms. Broad linear forms are often punctuated with vertical slots. Two complementary additions are appended to the original Sanctuary block. The first, completed in 1994, extends from the Sanctuary's south elevation, and the second, completed in 2013 and known as the "Celebration Center," is located at the southeast corner. While visually distinct from the original building, the additions complement the Sanctuary in their scale, roof plans, materials, and fenestration patterns.

Narrative Description

Site Description

The UUCA is situated at the southwest intersection of Arlington Boulevard (U.S. Route 50) and South George Mason Drive in Arlington County, Virginia. The irregular lot contains 3.9739 acres and extends south to First Place South, where it abuts a residential neighborhood of one- and two-story single-family dwellings. The church building itself is located at the northeast corner of the property, and a large, asphalt-paved parking lot extends to the south and west. The parking lot is reached by an asphalt-paved drive that runs east-west immediately to the south of the church building, and has access points from both South George Mason Drive and a service road off Arlington Boulevard. Pedestrian access to the church is provided via sets of concrete walkways and a covered, concrete pedestrian bridge that leads directly from the parking lot to the primary south entrance of the building at the 1994 addition. Located immediately south across the driveway is a small landscaped area that contains the church's Memorial Wall and Garden.

Although it has evolved through the beginning of the twenty-first century to meet changing space requirements and parking needs, the site arrangement remains strikingly similar to an early site plan presented by architect Charles Goodman in 1960.¹ Goodman's most significant contribution to the site arrangement was the placement of the Sanctuary building at the northeast corner, taking advantage of a wooded knoll with a south sloping landscape, which he noted to have "extraordinary pictorial value."² Carved out of this slope, the building "seems to grow – unforced and uncontrived" from the landscape.³ Elevated above the street level, the Sanctuary is angled to face the intersection of the primary thoroughfares. Although purposely situated at this prominent location within the site, the building also maintains a sense of privacy and serenity, due to the picturesque, wooded landscape at this corner of the property.

Unitarian Universalist Church of Arlington: Exterior Description

The Unitarian Universalist Church of Arlington is composed of three blocks: the original two-story, rectangular-shaped reinforced concrete Sanctuary, constructed in 1962-1964; a two-story, irregular rectangular-shaped concrete addition set at a right angle to the Sanctuary's south elevation that was completed in 1994; and a second two-story, square-shaped concrete addition that was completed in 2013 and is attached to the east side of the 1994 addition and a portion of the Sanctuary's southeast corner. The additions complement the original building in their scale, style, material, and fenestration pattern, and fulfill Goodman's original plans to expand the church with additional space

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for educational, administrative, and social functions. The additions also were consciously designed to defer to the main block, and are set back and at a lower height, so that the Sanctuary remains the primary visual component of the complex.

Charles Goodman designed the Sanctuary of the Unitarian Universalist Church of Arlington from 1960-1961, and Martin Brothers Construction completed its construction from 1962-1964. The two-story, pre-cast concrete building represents the Modern Movement, particularly Brutalist, in its style and materials, though its truncated rectangular form and prominent, overhanging flat roof recall the influence of temple-style worship spaces. Set on a stacked, concrete block foundation, the building is constructed entirely of pre-cast concrete components, most notably the large, corrugated panels that span each elevation. The corrugation of the concrete wall panels provides visual interest to the otherwise ordered, almost brutal aesthetic of the building. In keeping with the Modern Movement ideal of honesty in materials, Goodman designed the building so that “the structure is the finished surface,” and the exposed concrete surfaces show a fine, gravel aggregate texture to his specifications.⁴ The Sanctuary is topped by a prominent, concrete, flat roof that is completed with wide overhangs and over-sized concrete rainspouts at the east and west (side) elevations. The building is highlighted by square, fixed-light clerestory windows that wrap around the building beneath the roofline, and by narrow, fixed-light windows that pierce each elevation at the first story.

Goodman consciously designed a symmetrical, ordered building to reflect his understanding of the Unitarian faith, and the north, east, and west elevations are nearly identical.⁵ Each of the elevations is treated equally, with no primary façade. The elevations are dominated by the large, corrugated concrete wall panels that are symmetrically spaced across each elevation. The east and west elevations consist of five equal bays and the north and south elevations were designed with three bays, with a large central bay flanked by two smaller bays. Tall, pre-cast concrete columns that are spaced 16 feet on center and stretch from the ground to the underside of the overhanging roof define each bay. Prominent columns composed of two parts set at a right angle also define each corner of the Sanctuary. The ground floor of the building is set slightly back, so that the columns appear as pier supports at this level, and help to lighten the heavy, concrete exterior. The first story is defined by horizontal, double-corrugated, pre-cast concrete pieces that act as beams and lintels for the pre-cast panels.

Two narrow, single-light fixed windows pierce each panel, with one each set to the inside of the defining columns. These windows extend the full height of the first story and are defined by the horizontal structural members. Each of these narrow windows is divided into three parts, with a tall, narrow light flanked to the top and bottom by a smaller, rectangular light. Square, single-light fixed clerestory windows wrap around the entire building immediately below the roofline. Two large clerestory windows are uniformly set into each bay. Due to the slope of the site, the ground level at the east and west elevations has a shallow exposure, and at this level, ribbons of five single-light fixed windows define each bay.⁶ All of the window openings at the Sanctuary are set within narrow, square-edged cypress wood frames that have been painted black.

Single- or double-leaf flush wood doors that are painted pale blue mark entry openings at the Sanctuary.⁷ Black-painted wood frames also define the doors. At the north elevation, two narrow doors are set to the inside of each end bay, and thus flank the platform stage at the interior.⁸ A

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matching, flush wood panel that extends to the concrete lintel above surmounts each door. A narrow set of open-string concrete steps approaches each entry. Centered below-grade at this elevation is a set of wide concrete steps that leads to a typical, double-leaf door at the ground level below. Per the original designs, entry doors marked each side (east and west) elevation at the southernmost bay. In 2013, the addition of the Celebration Center at the meeting of the Sanctuary and the 1994 addition at the southeast corner replaced the original east elevation entry, enclosing it in a glass vestibule that acts as a transition space between the Sanctuary and Celebration Center. The west elevation entry remains extant as it was originally and is marked by a typical double-leaf flush wood door that is set within a fixed-light glass surround. This entry is approached via a concrete walkway and a wider set of concrete steps that also access entry to the 1994 addition. All of the exterior steps are finished with metal pipe railings.

Today, the primary entry to the church building is at the south elevation, marked by the two-story addition designed by Kerns Group Architects of Washington, D.C., in 1991-1992 and constructed in 1993-1994 by Dustin Construction, Inc., of Gaithersburg, Maryland. The addition completes Goodman's original vision for the church, which included a large, full-width Social Hall wing extending from the south elevation of the Sanctuary block.⁹ The addition as Goodman designed it was not constructed in 1963 due to financial constraints, but he planned the site and building for the Sanctuary's eventual expansion.

Set at a right angle to the Sanctuary, the 1994 addition runs east-west along the full width of the south elevation of the Sanctuary and extends beyond the plane of its west wall for extra square footage. The long, irregular rectangular-shaped addition is composed of a taller, square block that extends from the south elevation of the Sanctuary, and a longer, lower block that extends to the west. The 26,000-square-foot wing contains a social hall, administrative and office space, and classrooms. The tooled, polished concrete walls are set on a concrete block foundation and topped by a flat roof. The addition is lighter in color and has a smoother finish than the original main block. The two-story section also sits lower in height than the Sanctuary building in deference to the original structure, thus minimizing obstruction and leaving the Sanctuary's defining clerestory windows fully exposed. The addition has introduced another entrance to the building, now acting as the primary entrance to the office and social spaces. Accessed directly from the parking lot, the south entrance is approached by a prominent, elevated concrete walkway sheltered beneath a steel canopy.

As originally constructed, the 1994 addition included a one-story terrace at the southeast corner of the building. This was replaced by the two-story Celebration Center addition, which was designed by Intec Group of Fairfax, Virginia, in 2011 and was constructed by Sully Construction of Sterling, Virginia, in 2012-2013. This addition has provided additional social space at the first floor level and multi-use activity space at the raised ground floor level. The square addition echoes the geometrical form of the earlier sections and is faced with complementary light-colored concrete block, with visual interest provided at its east elevation with random-coursed stone facing. The addition consciously echoes and complements the Sanctuary with a flat, widely overhanging roof, and wrapping, square clerestory windows. It is fenestrated with large, tempered plate glass windows at the first and ground levels. A distinctive element of this addition is a prominent, circular stained glass window centered at its north elevation. The window was specifically designed to complement

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the design of the Sanctuary, and its metal frame to mimic the Sanctuary's architectural features¹⁰. Like the 1994 addition, the most recent construction is set back from the Sanctuary and at a lower height, allowing the Sanctuary to remain the prominent, defining block.¹¹

Unitarian Universalist Church of Arlington: Interior Description

The interior of the Sanctuary remains remarkably true to Goodman's original design and retains its connection to the exterior through the prominent clerestory windows. The main meeting space at the interior measures a modestly scaled 62 feet by 62 feet.¹² It is completed with a reinforced concrete floor that is set in a large grid pattern and that has been polished. The north wall and the northernmost panels at the east and west walls are faced with pale, beige brick that complements the concrete. The remaining panels are matching beige acoustical panels. The exposed concrete ceiling above is of beam and plate construction. In addition to its extraordinary natural lighting, the Sanctuary is lit by patterned rows of light fixtures that span the full breadth of the ceiling. The light bulbs remain contained in Goodman's original black-painted, metal cylinders, which are attached to the roof plates and are a characteristic feature of the Sanctuary's interior.¹³

The original platform stage is centered at the north wall between the two narrow, exterior doorways. The concrete structure measures about two feet in height and has recently been renovated with a wood covering, though the concrete remains intact underneath.¹⁴ A prominent, decorative wood screen, that obscures a wheelchair accessible ramp, is set on the platform and is original to the Sanctuary.¹⁵ The design of the screen echoes the architectural lines of the building itself. Padded concrete "seat slabs" designed by Goodman span the recesses between the pre-cast panels at the east and west walls, and primary seating is provided by padded, moveable pews and chairs.¹⁶

At the south side of the Sanctuary space are two staircase lobbies which correspond to the original symmetrical, exterior entrances at the south bay of the east and west elevations.¹⁷ Each staircase leads to the ground floor, and the east staircase additionally provides access to a lift elevator (installed in 1974) and to the choir balcony above. The concrete dogleg stairs to the choir balcony features metal pipe railings and the walls are faced with beige brick. Goodman situated the choir balcony at the south side of the Sanctuary, considering it "the most desirable location for a choir," and noted that it allowed the music to be heard without any visual distraction.¹⁸ The balcony contains stepped seating for members, and a large pipe organ.¹⁹

Goodman's plan for the ground level included a central, north-south running corridor that was accessible from the exterior, with an east-west corridor running at a right angle and leading to the staircase lobbies above. The ground floor space in the original Sanctuary is constructed with concrete floors (some covered in carpeting), concrete block dividing walls, and concrete ceilings that have been covered with drop ceilings. Its finishes have been updated during each of the major renovation and construction projects to complement the newer additions. The smooth transition between the Sanctuary and the 1994 addition is marked by different textures of the polished concrete flooring at both the first-floor and ground-floor levels. The original construction at the ground level continues to provide for educational, administrative, and storage purposes.

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The Sanctuary is connected to the 1994 addition via a large entryway at the south wall of the Sanctuary marked by a set of folding wood-frame doors. At the first floor, the 1994 addition includes an entry hall, a large Fellowship Hall and kitchen, staff offices, and meeting rooms. The lower level is primarily used for religious education space, and includes a chapel, classrooms, and storage and maintenance rooms. The 2013 addition consists of a “Celebration Center,” at the first floor and an activity room at the ground floor level, both large, open spaces capable of holding large social functions. The Celebration Center replaced a terrace area that had been constructed as part of the 1994 building phase, and which had experienced structural issues leading to sinking and cracking. The ground floor level also contains a small kitchen and storage space. This addition is connected to the earlier construction by way of a small vestibule at the southeast intersection of the original Sanctuary and the 1994 addition. The vestibule is accessible via the narthex between the 1994 Fellowship Hall and the Sanctuary, and by way of the Sanctuary’s east stair vestibule. The newly constructed vestibule replaced the original exterior east entry and door at the Sanctuary.

Secondary Resources

Memorial Wall and Garden, 1994, Non-contributing Structure

The Memorial Wall and Garden is set on a narrow landscaped strip located immediately south of the east-west entry drive at the south side of the building. Construction on the landscaped garden began in 1994 and the garden was dedicated in 1996. The garden includes concrete walls, paths, and benches set among landscaped plantings. Concrete blocks inscribed with names and dates of members and their families are placed within the garden. The Memorial Wall and Garden is considered a non-contributing resource to the property because it postdates the period of significance.

Playground, 2007, Non-contributing Structure

Enclosed by a wood fence, the modern playground was constructed ca. 2007 and is located immediately south of the Memorial Wall and Garden. It is considered a non-contributing resource to the property because it postdates the period of significance.

Parsonage, 1958, Non-contributing Building

The parsonage was constructed in 1958, at the same time as the expansion of the original church building, which has since been demolished.²⁰ The one-and-one-half-story, single-family brick dwelling represents the Cape Cod form and the Colonial Revival style, and blends neatly into its surrounding residential neighborhood. The parsonage predates the period of significance, and is therefore considered a non-contributing resource to the property.

Summary of Alterations and Renovations

Aside from the construction of the addition blocks in 1994 and 2013, alteration to the original Sanctuary block has generally focused on systems upgrades, general maintenance work, and improvements to secondary spaces. In the 1970s and 1980s, several improvements were made. In 1974, the church improved access by installing an elevator at the rear of the main Sanctuary space to reach the social spaces at the ground-floor level. Other work at this time included renovation to the toilets at the ground-floor level, and installation of an HVAC system.²¹ Smaller improvements

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continued in the 1980s, including installation of two illuminated exit signs in 1984, roof repairs between 1983 and 1985, a new air conditioning system for the sanctuary in 1987, and installation of an improved sound system in 1988.²²

Renovation work has also been undertaken during each of the expansion programs in 1993-1994 and 2012-2013. In the 1993-1994 expansion program, upgrades to the Sanctuary block included: replacement of the original pews with moveable chairs; enlargement of seating in the choir balcony; upgraded handicapped-accessible restrooms; and refinished classroom and nursery spaces to help ease the transition between the original construction and the addition. Renovations undertaken during the 2012-2013 building program included repair to exterior concrete; replacement of the operable casement windows at the ground level with insulated in-kind fixed windows; resealing of the clerestory windows; covering the original concrete platform at the main Sanctuary space with portable wood platforms; replacing the original stairway behind the platform's wooden screen with a wheelchair accessible ramp; as well as systems upgrades including upgrades to the sound system and to the original pipe organ. Additionally, major site upgrades were undertaken that focused on the demolition of the UUCA's original church and religious education building, known as Reeb Hall since 1965, and the expansion and re-landscaping of the parking area to the south and west of the Sanctuary as a result.

REFERENCE NOTES

¹ Site Plan Presentation Board, ca. May 1960, Charles M. Goodman Associates, from the Archives of the Unitarian Universalist Church of Arlington. Although the building was not constructed exactly as depicted on this site plan, the overall site plan, including parking, access routes, and building placement, was instituted and remains largely intact to the present. Placement of the Sanctuary at the northeast corner allowed for future parking expansion to the southwest and the planned expansion of the original Sanctuary building at its south side.

² Charles M. Goodman, "Report of Charles M. Goodman, FAIA; The Unitarian Church of Arlington: the New Building," (1961), Site Plan section, 4. Stored at the Archives of the UUCA.

³ Charles M. Goodman, "Report of Charles M. Goodman, FAIA; The Unitarian Church of Arlington: the New Building," Site Plan section, 6.

⁴ Charles M. Goodman Associates, "Specification for Unitarian Church of Arlington," October 23, 1961. Stored at Archives of the UUCA. The specifications also note Milton A. Gurewitz Associates as Structural Engineers; Robert R. Jones as Mechanical Engineer; and Shefferman & Bigelson as Electrical Engineers.

⁵ The 1993 addition is appended to the south elevation, which is no longer visible.

⁶ Originally operable casement windows, the windows at this level were replaced with insulated, in-kind fixed windows in 2013.

⁷ Charles M. Goodman Associates, "Specification for Unitarian Church of Arlington," October 23, 1961. The report titled "The Unitarian Church of Arlington; The New Building; Report of Charles M. Goodman, FAIA," stated in its "Envelope Section," pg. 7 that "Frames for all glass are cypress, stained black. Entrance doors are flush wood and will be painted a color that will be selected when the structure is nearing completion."

⁸ The west door at this elevation is no longer operable.

⁹ See: Charles M. Goodman, "Report of Charles M. Goodman, FAIA; The Unitarian Church of Arlington: the New Building," (1961). Stored at the Archives of the UUCA.

¹⁰ The stained glass window was designed, created and installed by artist Wayne Cain of Cain, Inc., based in Bremo Bluff, Virginia.

¹¹ All meeting minutes, memos, design schemes, architectural drawings, and construction documents relevant to each addition are stored within the Archives of the UUCA.

¹² The Sanctuary's interior meeting place measures 62 feet by 62 feet, while the overall building at the exterior was constructed at 82 feet by 68 feet.

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¹³ Goodman described the lighting arrangement in his 1961 report to the church, stating: "Our tentative scheme for artificial lighting of the Auditorium consists of a patterned distribution of metal cylinders, housing incandescent down lights attached to the sides of the roof plates. They will be circulated to provide varying degrees of lighting intensity. The cylinders will be painted flat black" ("The Unitarian Church of Arlington; The New Building; Report of Charles M. Goodman, FAIA," Envelope Section, pg. 7). The bulbs were replaced with LED bulbs during the 2012-2013 renovation and construction project.

¹⁴ The removable platforms were installed to help improve sightlines within the Sanctuary.

¹⁵ The ramp was constructed in 2012, and replaces an original set of stairs to the ground floor level.

¹⁶ The original pews were purchased from Winebarger Corporation of Lynchburg, VA in 1964. The existing pews and chairs replaced the original pews in 2010, as the original seating was in increasingly poor condition after years of use. At this time, the seat slabs were also reupholstered to match the new pews. The new seating arrangement offers more flexibility to the congregation, which was an issue of serious debate in 1964 when the original pews were installed.

¹⁷ In 2013, the east elevation exterior entrance was replaced by a new entry door that is enclosed within the transition to the newly constructed Celebration Center.

¹⁸ Goodman, "Report of Charles M. Goodman, FAIA; The Unitarian Church of Arlington: the New Building," Plan section, 4.

¹⁹ The original organ was dedicated in 1964, and was an excellent example of the work of the Holtkamp Organ Company of Cleveland, Ohio, which is known as one of the country's oldest pipe organ builders. In 2012, the original organ was updated with a digital console from the Rodgers Console Company. The new console is interfaced with the original pipe organ, and the original Holtkamp instrument can continue to be played as a pipe-only instrument, or with digital capabilities as well ("UUCA Celebrates New Organ," *The Arlingtarian*, June 2012, pg. 4.)

²⁰ The original church and education building, known as Reeb Hall, was demolished as part of the 2012-2013 renovation and construction project. A commemorative wall summarizing its history is located at the south side of the parking lot, and is constructed from the building's bricks. The building's cornerstone has been also relocated near the pedestrian ramp at the main church building.

²¹ John M. Ruffner, AIA Architect, "Specifications and Work Details Manual, Social Hall/Nursery/Library/Serving Kitchen," February 22, 1980. Stored at the Archives of the UUCA. Of note, Ruffner also served as chairman of the Committee on Physical Planning and Standards during the initial building phase of the Sanctuary block.

²² Margaret Fisher, *History of the Unitarian Universalist Church of Arlington, VA: 50th Anniversary Ed. 1948-1998* (Arlington, VA: UUCA, 1998), 9.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1962-1964

Significant Dates

1962-1964

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Goodman, Charles Morton, Architect

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

The Unitarian Universalist Church of Arlington (UUCA) was completed in 1964 as the new Sanctuary building for its rapidly growing congregation in suburban Arlington County, Virginia. The UUCA is eligible for the National Register of Historic Places under Criterion C, and is significant at the state level as the work of modernist architect Charles M. Goodman and because it is an excellent example of a Modern Movement church building that was specifically suited to its congregation. The area of significance is Architecture, as the design for the UUCA is an excellent representation of many of Goodman's signature design ideals and also reflects the pinnacle of the architect's interpretation of his modern aesthetic for ecclesiastical architecture. The UUCA Sanctuary was one of only three ecclesiastical buildings designed by the architect, and it is the only one of his church buildings constructed in Virginia. The period of significance for the church extends from 1962 to 1964, encompassing the beginning and completion of the Sanctuary construction. The construction of a first addition in 1993-1994 realized Goodman's original vision for a multi-purpose administrative and social wing to be located on the south side of the Sanctuary, and a second addition completed in 2013 further provided for these functions. Both additions are complementary in their design and form to the original block, and fulfill Goodman's original vision for an expandable meeting space. As such they have not impacted the integrity of the original building. Three secondary resources are located on the church property, the Memorial Wall and Garden, which was constructed in 1994, a playground, constructed circa 2007, and a parsonage, constructed in 1958; all are considered non-contributing to the property. The UUCA meets Criteria Consideration A for properties owned by a religious institution or used for a religious purpose as its primary significance is derived from its architectural design.

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

Introduction: Summary of Architectural Significance

The Unitarian Universalist Church of Arlington is eligible for listing in the National Register of Historic Places under Criterion C as a significant example of Architecture at the state level because it was designed by master architect Charles Goodman, and because it is an excellent example of Modern Movement architecture that as specifically designed to reflect the principles of the Unitarian faith and the specific needs of its congregation. The UUCA congregation first established itself permanently in Arlington in 1948 and was the first suburban Unitarian church in the D.C. metropolitan area.²³ The UUCA quickly grew during this period, and established itself as a leader in social justice issues. By the late 1950s, significant growth of the congregation required expansion of the original church facilities. Church leadership and members sought to construct a building that would reflect their liberal, progressive beliefs and that would signify the UUCA's leadership position within the denomination. In the mid-twentieth century, Unitarian congregations across the country hired modernist architects to design buildings that would represent their position as a church for the

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modern era. As the Washington, D.C., metropolitan region's leading modernist architect at this time, Charles M. Goodman was the natural choice for the UUCA's commission.

Goodman had only designed two church buildings prior to his UUCA commission, but he was well-established in his profession by the late 1950s, having produced designs for commissions as varied as builder housing, custom residences, schools, offices, and even aviation and technological complexes (which included everything from hotels to restaurants). Among his accomplishments, Goodman was best known for his builder housing. His first subdivision, Hollin Hills in Fairfax County, Virginia, was begun in 1946, and brought the architect national renown for his application of modernist architecture to a planned subdivision, and for its incorporation of community and landscape planning with architectural design. The Hollin Hills Historic District (DHR No. 029-5471) was listed in the National Register at the national level of significance in 2013. By 1953, Goodman had been hired as a consulting architect to the National Homes Corporation, which was the country's largest manufacturer of prefabricated houses. By 1956, Goodman was responsible for a design that resulted in the construction of over 32,500 houses across the U.S.²⁴

Although his architecture and land planning principles followed the tenets of the greater Modern Movement, including rationality of design, clean lines, and renunciation of direct historical references, "Goodman's work can be seen as a premier example of mid-Atlantic, post-World War II Modern architecture because it embodies the main traits of that particular architectural genre" per architectural historian Elizabeth Lampl.²⁵ Lampl further notes that:

Firstly, [Goodman] 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.²⁶

By the late 1950s, Goodman had established his aesthetic, and his buildings were said to be:

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.²⁷

When Goodman was hired to design a master site plan and new building for the UUCA in 1959, then, he was already established as the area's foremost Modernist architect with a clearly defined aesthetic within that movement. Many of Goodman's characteristic design elements were incorporated into the UUCA Sanctuary, including integration of site and building planning; honest use of materials; a masterful connection between interior and exterior spaces; and particular elements such as pre-assembled wall and window panels, and a flat, widely overhanging roof. At the same time, the building is distinctive among his commissions for its direct acknowledgement of traditional building precedents, in this case the temple and meeting hall forms in religious architecture, and also because of Goodman's uncharacteristic consideration of the beliefs and

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principles of the Unitarian Universalist denomination and the particular congregational needs of the UUCA.

Goodman has increasingly received attention continuing to the present as an architect of national and international stature “whose impact can scarcely be measured.”²⁸ Among the thousands of buildings he designed, many of which represent the residential buildings for which he is best known, the UUCA Sanctuary is significant as one of his only three churches and the only constructed in Virginia. In 1960, Goodman wrote that he sought to build a church that “symbolically becomes an inspiration to the members of the congregation but to the community as well,” and it is clear that he succeeded in this regard.²⁹ The Unitarian Universalist Church of Arlington is an excellent example of Goodman’s modernist and personal design principles represented in ecclesiastical architecture.

Contextual History: Unitarian Universalist Church of Arlington

Early History: Establishment of the Unitarian Church of Arlington and Early Construction

The early history of the Unitarian Universalist Church of Arlington dates to the early 1940s, and is rooted in Northwest Washington D.C.’s All Souls Church. Established in 1821, All Souls was established as the first Unitarian Church in the metropolitan area.³⁰ By the early 1940s, a number of church members moved to the growing, nearby suburbs in Arlington County, Virginia, but continued to commute downtown for meetings and services. On December 14, 1941, a group of about forty Arlington Unitarians met at a member’s home in Arlington to discuss the issue. Although this meeting in 1941 might be considered the first official meeting of the “Arlington Fellowship,” the group did not take formal action until 1943.

At that time, Dr. Ulysses B. Pierce, minister of All Souls, and Laurence C. Staples, executive director at the church, moved to establish regular gatherings of Arlington-based church members. On August 24, 1943, Staples addressed a letter to about 100 members living in Virginia, in order to announce their initial plans for these informal gatherings. Staples expressed concern over members who were not able to attend worship and other church gatherings as often as they wished. When he put forth the solution to hold informal gatherings of the group in Arlington, the number of positive replies encouraged plans for the first such meeting.³¹ Just one month later, Mr. and Mrs. George A. Collier held the first meeting on September 16, 1943, at their home at 832 South Court House Road. Subsequently, the first of these monthly meetings was held at the Buckingham Community Center on October 28, 1943, and the Arlington Fellowship continued to hold its meetings at a variety of local venues in the following years, including the Ashton Heights Women’s Club and the Lyon Park Community House.

In fall 1946, Reverend Gilbert A. Phillips was appointed as assistant minister at All Souls, and was named minister at Arlington. His appointment allowed for regular weekly evening services, which were held at the Pershing Drive Christian Church. By summer 1947, average attendance at twice-monthly meetings reached forty-five, and with the establishment of Sunday evening services, this number climbed to seventy-five by September.³² At a meeting held January 13, 1948, the Fellowship decided it was time to establish its independence, and the next month a membership meeting

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approved the recommendation that a new Unitarian church be formed in affiliation with the American Unitarian Association. At a meeting held March 31, 1948, at Pershing Drive Christian Church, the following resolution was approved: "Be it therefore resolved that the Board of Trustees be petitioned to terminate the Fellowship as an instrumentality of All Souls Church as of March 31, 1948, and be it further resolved that this Fellowship then be organized as a Unitarian Church affiliated with the American Unitarian Association."³³ The change went into effect April 1, 1948, and the Fellowship was officially reestablished as the Unitarian Church of Arlington. This established the congregation as the first suburban Unitarian church in the region.

The new church continued to meet at temporary locations, but when the congregation decided to add a School of Religion, it became necessary to find a more permanent meeting place. A newly formed property committee, headed by George Collier, began a search for a suitable church site. The committee found a tract of land measuring 1.07 acres at the intersection of present-day Arlington Boulevard at South George Mason Drive and purchased the property from owner William P. Boswell.³⁴ Plans quickly proceeded from there, and on November 1, 1948, ground was broken for a new church building. Although the cost of building would be expensive, especially for a young congregation, the UUCA was thriving, and the American Unitarian Association encouraged further growth of the Unitarian denomination in the area by contributing a \$15,000 loan to the construction project.

Designed by congregation member and architect Earl B. Bailey, the new church building was a simple, Colonial Revival-style brick building that neatly blended into the growing residential neighborhood surrounding it. The modest edifice contained an auditorium, a kitchen, a minister's study, and a few additional meeting rooms. As the church building neared completion, the congregation continued to grow as well. Between 1948 and 1949, membership increased from 99 to 167, and average service attendance jumped from 60 to 120. On June 12, 1949, the UUCA held the first service in the new building, which was officially dedicated four months later.³⁵

Progress continued into the early part of the 1950s, and the success of the UUCA provided "convincing evidence that the time was ripe for expansion in the Washington Metropolitan area of Unitarianism."³⁶ As a result, Dr. A. Powell Davies established the Greater Washington Association for Unitarian Advance (later known as the Greater Washington Association for Unitarian Universalist Churches) in 1950, and All Souls Church and UUCA became its first members. The growing congregation required more personnel by the early 1950s, including a director of the School of Religion, and by 1950, the church's Planning Committee reported that membership had reached 243. Considering the area's rapid population growth, the committee predicted that the present site would not be able to accommodate the congregation for much longer. In 1951, UUCA's congregation voted to add a religious education wing to the original building. Also designed by Earl Bailey, and completed in 1953, the large wing included an extension to the auditorium, classrooms, offices, and an enlarged kitchen.³⁷

1950s and 1960s: Continued Growth and Construction of the Sanctuary

Amazingly, within just a couple of years, the existing church building had again reached its capacity. Beginning in fall 1954, it became necessary to hold two church services and two school sessions

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every Sunday to meet increased interest at the UUCA, and by 1955, school enrollment rose to over five hundred.³⁸ The same year, UUCA ceased to be the lone Unitarian Church in the area, as the Fairfax and Mt. Vernon congregations were established.³⁹ This rapid growth led to a series of studies exploring further physical expansion of UUCA, beginning with a “Report on the Advisory Committee on Expansion of Church Facilities” (or the “Goodrick Report,” after its chairman, George Goodrick), published in June 1955. Faced with overflowing classrooms (and forced to turn away students) and the need for double church services, the “Goodrick Report” set out projections for prospective growth in Northern Virginia. Although the study made no official projections regarding growth, it submitted that numbers would undoubtedly continue to increase. It concluded by suggesting that a determination had to be made as to whether the area’s anticipated Unitarian growth would be best served by one large, central church, or by several smaller churches in the area.⁴⁰

In 1956, the “Taylor Report” was prepared based on the previous year’s “Goodrick Report.” It again explored two alternatives for discussion: maintenance of present facilities and concentration on establishing other churches, or expansion of present facilities and delaying aid to other centers. Again, the report’s discussion did not present definitive guidance to the board, but it did establish the congregation’s desire to purchase additional land at the present site. By 1957, the time had come to officially consider the next phase in the expansion of the UUCA’s physical facilities. On March 7, 1957, the Board of Trustees addressed a letter to church members, presenting a “definite course of action” regarding the expansion of the existing facilities. The letter announced that membership had risen to over 700 (from just 99 in 1948) and that average attendance consistently broke 500. The School of Religion alone had an enrollment of 578. The two most important points made in the letter were the Board’s announcement that it was taking the final steps to purchase the adjacent Peabody tract for additional land for expansion, and that after considering several options, had decided to recommend building another extension to the existing Religious Education wing.⁴¹

The UUCA undertook an initial building fund goal of \$150,000. An undated brochure presumed to date to spring 1957, titled “Building for the Future,” encouraged member contributions. The brochure made the case for the continuing growth of the Unitarian Church generally at this time, stating that the “liberal church is destined to play an important role in the fight on many fronts for a saner and better world.” Addressing the growth and potential of the UUCA specifically, the brochure quoted a sermon given by its own Reverend Ross Allen Weston on April 14, 1957, in which he stated that:

Our church has a moral prestige which is beginning to command the attention and hearts of men. Our reputation and influence are increasing in the community....We have become, in a few short years, leaders of the denomination.⁴²

It was concluded, therefore, that the congregation had a responsibility to make itself “strong in resources and personnel to provide both the example and the trained leadership” within the greater Unitarian denomination.⁴³

Although the UUCA moved ahead with its expansion plan confidently, it did not do so lightly and many meetings and discussions were held to involve all members of the church community in each

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step of the planning process. Although the congregation initially planned to add onto the existing building, the planning committee soon realized that this would severely reduce parking space that was already at a premium. A letter from the Board of Trustees to church members dated February 5, 1959, stated simply that “The enclosed ‘Notes’ prepared by the Physical Planning Committee are very clear. We need more land.”⁴⁴ By this time, the church owned 2.1 acres, and set its sight on two additional properties, the Free tract and the McGill tract, to increase its land acreage to its current boundaries.⁴⁵ The board had been particularly interested in the Free tract, which adjoined the property on the east of First Place South. With the purchase of the Free and McGill tracts in 1959, the church owned approximately four acres of land and was ready to proceed with building plans.

With the decision to move ahead made and land purchased, the next major step was to appoint an architect to design the expansion of the church building. A paper titled “Appointment of Church Architect,” dated June 16, 1959, outlined the board’s choice. The Physical Planning Committee had considered eight architectural firms as well as the architecture of several new Unitarian churches.⁴⁶ After months of searching, the committee unanimously selected Charles M. Goodman, clearly impressed by his extensive experience, as well as his by modern, progressive aesthetic. The Physical Planning Committee revealed its hopes for the UUCA’s new building when it stated that it was “particularly interested in his plans, just completed, for the Bethesda Congregational Church and church school, combining a distinctly contemporary style with suggestions of the religious heritage of the past.”⁴⁷ After acknowledging Goodman’s impressive reputation and his “contemporary and distinctive work,” the committee wrote that it was “confident that Mr. Goodman’s concept of design, his wide experience, and his original and creative genius promise for us a distinctive building which will portray in structural form the spirit and aspiration of this congregation.”⁴⁸ In practical terms, Goodman was hired to develop an overall site plan, design a new church unit, and remodel the existing structure if necessary.

The UUCA continued its inclusive planning process for the physical expansion by inviting members to attend a meeting with Goodman. The architect had expressed his desire to start the project by learning of church members’ “wishes and hopes for the new building, and the religious philosophy which our church should exemplify.”⁴⁹ Looking back on the meeting years later, UUCA historian Ruth Tryon recalled, “On one of the hottest evenings of the summer a hundred members gathered to offer their views.”⁵⁰ According to Tryon, members offered diverse ideas as to what their future church would look like, including, “an architectural style which would express the inspiring tradition of Unitarianism in Virginia,” with a “free form and no stained glass, [resulting in] a building to represent our cleavage with the past.”⁵¹ As Tryon politely wrote of the notoriously autocratic architect, though, “But Mr. Goodman made it clear that he was not seeking advice on design.”⁵² Instead, he pressed church members to reveal the meaning of the Unitarian Church in their lives, what their aspirations were, and how they felt when they attended church meetings.⁵³ Outside of the church membership at large, the Board of Religious Education and five special committees made direct recommendations to Goodman, including needs for the new auditorium, social activities, and music.⁵⁴

On May 1, 1960, Goodman presented his initial design and plans at a congregational meeting, and they were approved unanimously. As presented to the congregation, Goodman’s vision at this time included the main Sanctuary block as constructed, as well as a large, full-width wing at its south

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elevation, which he termed the “Social Hall.”⁵⁵ Unfortunately, once bids had been received from contractors, it was clear that the new unit as initially planned would exceed the church’s available budget. As a result, it was decided that the auditorium portion (what would become known as “the Sanctuary”) would be built first, and that Goodman’s full vision would be completed later when funds allowed, including the Social Hall wing. The Social Hall was to house social space, offices, a library, and a kitchen. Goodman updated his design scheme through 1960, and his final drawings and specifications were marked October 23, 1961. The UUCA Board explained the final construction decisions in a letter to the Perpetual Building Association, dated December 11, 1961, to apply for a loan of \$220,000:

A word about our building plans. The new building has been designed to provide us with a well-equipped auditorium which can be expanded in the future as our needs and financial capabilities permit...Provision for future expansion is an integral part of the building design, location, grading, and access plans, but the building will nonetheless be complete as it stands. We have decided to proceed in this way to be sure that we do not put undue strain about our financial capabilities at the present time, but recognizing that we are likely to require more space in the future.⁵⁶

A local contracting firm, Martin Brothers, undertook construction in 1961.⁵⁷ Although initially delayed, “chiefly because the pre-stressed concrete method which the architect prescribed was still experimental in the Washington area,” work continued steadily through 1963.⁵⁸ Finally, at the Regular Meeting of the Board of Trustees, held December 4, 1963, minister Edward H. Redman (who had replaced Weston in September 1960), announced that the Sanctuary would be ready for Christmas services that year, although interim seating would be used as pew installation would not be completed until at least March.⁵⁹ The auditorium was officially dedicated March 22, 1964.⁶⁰ The Sanctuary was considered officially complete in the fall of that year, when the Holtkamp pipe organ was dedicated on October 18, 1964.

The UUCA After Goodman: 1964-Present

Following the completion of the Sanctuary in 1964, the UUCA experienced an unexpected downturn in membership through the end of the 1960s that precluded it from undertaking its plans for further expansion through the construction of Goodman’s Social Hall. Unfortunately, even with the completion of its award-winning new building, the continued membership growth that the UUCA had predicted did not materialize, and the remainder of the 1960s instead witnessed a marked decline in membership. In 1965 the Board of Trustees appointed a Long-Range Plans Committee that showed that the church’s membership, attendance, and religious school enrollment had declined to levels from the early 1950s.

As a result, the board concluded that new leadership was required to jumpstart growth. On February 13, 1966, the Board recommended that current minister Edward Redman be terminated August 1966. The recommendation was accepted and Robert Clarke joined UUCA as minister in fall 1967.⁶¹ With much dedication, the congregation steadily grew from the late 1960s into the early 1970s. Between 1966 and 1968, average attendance at Sunday morning services increased from 281 to 435, and registration at the School of Religion increased from 406 to 417.⁶² Although this was still well

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below peak enrollment of 728 in 1959, membership continued to grow into the early 1970s. By 1974, the membership steadily rose to again reach 724.⁶³ Membership and attendance increased so impressively that by the end of the next decade, the congregation was increasingly aware that church activities had again outgrown the available space, and that the existing spaces also needed renovation.

The first step came in 1986-1987, when the Long-Range Planning Committee recommended expansion of the church facilities. The next step involved a preliminary study undertaken by the Building Needs Assessment Committee in 1988-1989, which presented options for renovation and expansion. By the following year, the "Design of the Future" committee undertook an intensive discussion of the congregation's needs and wants, and the committee's final report served as the basis for the architectural program that was then developed.

In 1990, the Architect Research Committee selected four firms with experience in church construction, each of whom presented a design scheme to the committee before final selection. On December 20, 1990, Kerns Group Architects of Washington, D.C., was selected as the architect, and was tasked with designing a complete master plan for the church buildings and site plan. As with all decisions made within the UUCA, this growth was taken very seriously as a community endeavor, and included a great deal of meeting and discussion among members. A report titled "The Time is Now: Final Report of the Design the Future Committee," dated November 11, 1990, noted that among the "guiding principles" was that the work should be "aesthetically pleasing and architecturally consistent" and also detailed the congregation's desire for more space for social and educational activities.

The congregation considered a number of options, but on April 14, 1991, the congregation voted to approve a plan that would bring all church activities "under one roof," which became the tagline for the renovation and additional project.⁶⁴ By July 1992, the architects were preparing construction documents, and on May 23, 1993, the congregation officially voted to approve the construction plans. Dustin Construction, Inc., of Gaithersburg, Maryland, was selected as the contractor, and the building permit from Arlington County was issued on July 6, 1993. The new addition was formally dedicated on October 2, 1994. At its completion, the addition would double classroom and office space, as well provide a chapel and adult meeting rooms. Following the construction of the 1994 addition, facility use "increased tremendously."⁶⁵ The addition was well-received and commended for its own architectural merit. In 1997, a *Washington Post* article commented that "the pinkish, custom-made concrete aggregate blocks of the exterior walls, for instance, contrast subtly with the original concrete."⁶⁶ The addition also received its own award for Excellence in Architecture, presented by the Virginia Society of the AIA to Kerns Group Architects in November 1995.

As the UUCA's story from the end of the twentieth century into the twenty-first century has been one of continual growth, by 2011, the church again needed to consider expansion and renovation to existing spaces. In 2013, UUCA completed a second addition designed by Intec Group that included a hall space at the upper level for meetings and performances and, at the lower level, a multi-purpose activity room.

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The UUCA and a History of Social Outreach

Throughout its history, from its official establishment as an independent congregation in 1948 to the present, the UUCA has acted as a center for the community and as a leader in social justice issues. The UUCA's role as a leader in social justice issues through education and action has played a major role in its continued growth to the present, and its need for continual physical expansion. Additionally, the importance of community and social justice to the UUCA is intrinsic to understanding the congregation's faith and beliefs, and therefore Charles Goodman's specific design for the Sanctuary, which he based on a thorough study of the denomination's history and the congregation's specific principles and needs. The UUCA's early guiding purpose was summarized in Article II of its original Constitution, dated April 1, 1948, which stated, "The purpose of this Church is to promote the understanding and interests of liberal religion, based upon individual freedom of belief and universal brotherhood, and the democratic process in human relations."⁶⁷

Unitarian Universalism is guided by a set of seven principles that lay the foundation for the faith, including an emphasis on the search for truth; the importance of social justice and equality in human relations; and acceptance of one another's spiritual growth.⁶⁸ Authors Greenwood and Harris note that as a religion that focuses largely on ethical behavior and community, the "physical enactment of Unitarian Universalism has always been through social justice work."⁶⁹ As part of the Unitarian Universalist faith, the UUCA describes its faith as a liberal one that "embraces truth from many religious and spiritual traditions" and important to understanding of the faith is the concept that Unitarian Universalism "does not ask anyone to ascribe to a creed but rather to live our beliefs through deeds."⁷⁰

The UUCA's commitment to this expression of faith through social justice work was strongly expressed by its leadership since the earliest days of its establishment. In 1949, in celebrating the dedication of the original church building, church leadership wrote that: "Our Church like all Unitarian Churches, is dedicated to the progressive transformation and ennoblement of individual and social life through religion, in accordance with the advancing knowledge and the growing vision of mankind."⁷¹ This dedication publication emphasized the congregation's commitment to freedom of belief, diversity, and "character before creed." Although the congregation only sponsored several organized groups at this time, including the Women's Alliance, the Laymen's Alliance, and the Youth Group, in addition to the School of Religion, it was active in social and community issues from its establishment. In 1949, for example, the church began holding a racially integrated summer camp for local children.

The UUCA continued to display a strong commitment to civil rights through the 1960s, a position that established the congregation as a leader within the denomination itself and in its local community. In 1951, Rev. Ross Weston organized the Community Council for Social Progress (CCSP), which was an inter-racial, inter-faith group working to promote "full development of democratic principles in human relationships." Until the 1960s when other civil rights groups arose, it was the only organization in Northern Virginia where leaders of both races met for exchanges of viewpoints and concerted action; topics included support for public housing and for school integration. Following the November 1954 Supreme Court decision that outlawed segregation in

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public schools, the governor of Virginia held a hearing to ascertain the views of Virginia citizens. At this hearing, the UUCA was the only Virginia church to voice its support for integration.⁷²

In 1958, an African-American member of the church defied Virginia's segregated seating law when she attended a church picnic in a local Arlington park. Following the incident, UUCA minister Rev. Weston announced publicly that he intended to continue holding integrated church functions.⁷³ The following year, the church made headlines when it received a bomb threat during a service featuring a guest sermon by Rabbi Emmett Frank, who had recently criticized Virginia's resistance to desegregation.⁷⁴ The church remained active in the struggle for civil rights into the 1960s, and in fact, renamed its original church building "Reeb Hall" after James Reeb, a Unitarian minister who was murdered in Selma, Alabama, in 1964. In that year, the UUCA continued its active presence in the civil rights movement, campaigning strongly for voter registration of local black residents in Arlington County.

In the decades following the construction of the Sanctuary, the UUCA has continued its social justice work through the present, including (but hardly limited to) continued civil rights advocacy, environmental activism, and community outreach including affordable housing and partnership with local non-profit organizations. One of the UUCA's most successful social action projects is Culpepper Garden, a subsidized retirement home for seniors with limited income in Arlington, which the church first began raising funds for in 1964, and which officially opened in 1975. Other local outreach has included renting Reeb Hall (since demolished) to local non-profit groups from the 1990s into the first decade of this century. Non-profits including Arts and Space, Inc., a non-profit cooperative of artists, Habitat for Humanity of Northern Virginia, and the Arlington Street People's Assistance Network, were able to rent space within the building at an affordable rate.

Outside of local issues, the UUCA has continued advocacy for broader social change, and has been a strong advocate for women's rights and for the Lesbian, Gay, Bi-Sexual and Transgender community. The UUCA voted to support marriage equality during its 2004 Annual Meeting, and has continued as a strong and public advocate since. In 2006, for example, Rev. Richard Nugent responded to a state constitutional amendment in Virginia banning gay marriage by performing a ceremony of affirmation for all couples at the church.⁷⁵ In 2013, the Unitarian Universalist Association accredited the UUCA as a "Green Sanctuary," as it works to promote environmental stewardship. This advocacy was incorporated into building renovations and construction performed in 2012-2013. This summarizes just a fraction of the UUCA's continued social justice and community outreach work, as the congregation continues to support dozens of groups and programs that work within the local area as well as across the country and abroad.

In 1957, as the UUCA entered the first planning stages for expansion of its physical facilities (which would result in the construction of the Sanctuary in 1962-1964), Rev. Weston built support for the expansion through his lecture, "The Task of the Free Church," dated April 14, 1957.⁷⁶ In this sermon, Weston emphasized the role of the liberal church in producing positive change in the modern world. He noted the UUCA's particular role in effecting such change, and stated: "Our church has a moral prestige which is beginning to command the attention and hearts of men. Our reputation and influence are increasing in the community... We have become, in a few short years, leaders of the denomination." Weston concluded that the UUCA therefore had a responsibility to

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make itself “strong in resources and personnel to provide both the example and the trained leadership for many more experiments in democratic living.” The Sanctuary and its later additions were thus constructed as expressions of the UUCA’s faith and principles, and as a physical means to continue its educational and social work for its growing congregation and the community at large.

Architectural Context: Charles M. Goodman, the Modern Movement and the UUCA

Introduction: The Unitarian Church and a History of Progressive Architecture

As noted previously, the UUCA’s choice of Charles M. Goodman to design its new Sanctuary building was a conscious decision on the part of the congregation to reflect its modern, progressive ideals with contemporary architectural design. In announcing its selection of Goodman as architect, the Physical Planning Committee acknowledged its awareness of contemporary church buildings of Modern Movement design, as well as its desire to erect a church building that would reflect both its religious tradition and its aspirations for the future. In choosing Goodman as the architect for the new sanctuary, the UUCA joined a distinguished history of Unitarian and Universalist churches that have employed creative, contemporary architectural design to reflect the beliefs and principles of the Unitarian denomination.

Many of the features employed in the UUCA Sanctuary can be traced back to Unitarian church architecture constructed in the late-nineteenth through the early-twentieth centuries, including its incorporation of multi-purpose spaces, its employment of a square, meeting house form, its embrace of modern materials, and its connection of the building to its natural setting. The Unitarian denomination has long valued the church not only as a worship space but also as a meeting place for community discussion, education, and social activities. A female Unitarian clergy group called the Iowa Sisterhood spread this idea in the late nineteenth century. The group constructed more than twenty new multi-purpose church buildings throughout the Midwest between 1880 and 1913, which included kitchens and offices and were meant to act as practical, affordable, and welcoming meeting places.⁷⁷ Following in their footsteps, Unitarian architect Edwin J. Lewis (1886-1937) built thirty-five churches between 1890 and 1925, all for either Unitarian or Universalist congregations. His most significant contribution to the denomination’s architectural tradition was his attention to the congregation as a community and his embrace of nature. He expressly engaged with “settings that emphasized the role of nature in faith” and also designed his buildings on an intimate scale that emphasized the importance of the community and the sermon in the church.⁷⁸

Frank Lloyd Wright (1867-1959), widely regarded as the greatest and most influential architect of the twentieth century, had a close connection to the Unitarian community that resulted in several commissions for church buildings within the denomination. Wright embraced the concepts put forth by the Iowa Sisterhood and Edwin Lewis, but also presented completely new design and construction ideas that would influence Unitarian church building across the United States for decades following. Born into a Unitarian family and self-identified as such, Wright was very familiar with the church’s beliefs and principles. Interestingly, Wright’s maternal uncle, Reverend Jenkin Lloyd Jones, “advocated innovation in church building to serve his broad program for a radical reshaping of Unitarian life in the western United States.”⁷⁹ Wright’s Unitarian church designs were certainly radical departures from traditional church architecture. Although Wright designed several

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buildings for Unitarian congregations throughout his career, it is Unity Temple, constructed in Oak Park, Illinois, in 1909, that has been most influential to the design of liberal churches throughout the country and which was also a direct influence on Goodman's design for the UUCA.

Among the most distinctive features of Unity Temple at the time of its construction were Wright's abandonment of the traditional church design with a long nave and tall steeple, his creation of a private space that still connected with the outdoors, and his use of contemporary building materials. For the primary worship area, Wright borrowed from early meeting houses, and created a rectilinear space with seating gathered near a central pulpit, thus emphasizing the Unitarian focus on preaching.⁸⁰ By disregarding the steeple as well, Wright created a building focused on the community of people gathered for worship, rather than a deity. Although Unity Temple's concrete walls created a private worship area, he connected congregants to the outdoors through clerestory windows that wrapped around the building.⁸¹ Finally, Wright chose to construct the building entirely with poured concrete in order to keep construction costs low for the church's modest budget. It was his use of contemporary, affordable materials that perhaps most influenced church construction in the following years.⁸² All of these characteristics were integrated into the design for the UUCA Sanctuary, and Unity Temple clearly served as inspiration to Goodman as he completed his first, and only, commission for a Unitarian church.

With this history of progressive architecture behind it, the Unitarian denomination readily embraced the Modern Movement's aesthetic in the mid-twentieth century. By mid-century, many Unitarian Churches, like the UUCA, had moved to suburban communities and were looking to build new churches to suit their rapidly growing congregations. As a result, in the 1950s and 1960s, the Unitarian church experienced a small building boom, and the emerging Modern Movement well suited the church's principles and its desire to present itself as a church for the modern world.⁸³ The principles of the Unitarian church and those of the Modern Movement seemed complementary to one another in their embrace of such ideals as freedom, honesty, and inspiration derived from the natural world. The Modern Movement in the United States was characterized by avoidance of direct historical references, use of contemporary materials such as reinforced concrete, a simplified aesthetic, and open interiors and large expanses of glass that connected interiors with nature. While this movement celebrated some of the ideals expressed in earlier decades by progressive architects like Wright, such as honesty of materials and the connection of the building with nature, its simplified aesthetic, clean lines, and geometric forms were a clear departure from earlier architectural styles.

Charles M. Goodman: Biographical Summary

Within the context of its denomination's broader embrace of modernist architecture, in addition to its strong belief in its position as a leader in the Northern Virginia region, it is not surprising that the UUCA would choose the D.C. region's leading Modern Movement architect to design its new church building. Recognized as the first among Washington-area architects to work in the modernist aesthetic and to apply it to both architecture and land planning, Goodman has been "Hailed as Virginia's preeminent modernist" and has increasingly received recognition nationally and internationally.⁸⁴ Architectural historian Richard Guy Wilson described Goodman as "a figure of international stature," whose "impact can scarcely be measured."⁸⁵ Although Charles Goodman is

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perhaps best known for his influence on residential builder housing, he had a prolific career that spanned government and private commissions and which included designs for houses, apartment buildings, schools, and office buildings, among others.

Charles Morton Goodman was born on November 26, 1906, (died 1992) in New York City, and moved to southern California at a young age with his family. By his teens, Goodman had left California and was living in Chicago. There, he received his high school education at Crane Technical High School before attending the University of Illinois, Urbana, from 1925-1928. Goodman obtained his formal training as an architect at Chicago's Armour Institute of Technology, from which he graduated with a B.S. in Architecture in 1931.⁸⁶ After graduation, Goodman unofficially continued his education by taking classes at the Chicago Art Institute. Although Goodman attended Armour before Mies van der Rohe became its dean of architecture in 1938, he was still exposed to modernist ideals during his years in Chicago. A former associate of Goodman, Eason Cross, later stated that Goodman valued his exposure to the works of such architects as Frank Lloyd Wright and Louis Sullivan during his time there.⁸⁷ Additionally, house builder and associate Paul Burman stated that Goodman had once said he was from the "Mies van der Rohe School" (implying that he was influenced by Mies's strict minimalism) and also acknowledged Walter Gropius as an influence.⁸⁸ Architectural Historian Elizabeth Lampl notes that according to Cross, "Goodman left Armour known as the 'piperail architect,' a distinction that indicated his modernist tendencies" as early as his school days.⁸⁹

In 1934, Goodman went to work for the Federal government, his first job with the Public Buildings Branch (later the Public Buildings Administration) in the Procurement Division of the U.S. Treasury. He began in the agency's Evanston, Illinois, branch office, where he principally designed post office buildings. A December 1949 issue of *Architectural Forum* stated that in this position, Goodman "fought stubbornly to banish 'post-office Federal' architecture" and to bring a more modern sensibility to government architecture by simplifying both ornamentation and fenestration patterns.⁹⁰ By 1936, Goodman had moved to Washington, D.C., to work at the Washington office of the Treasury. There, he attained the new title of "Special Projects Designer" and was given more prominent projects. Perhaps his most famous work during this period was as designer of the original terminal of Washington National Airport located in Arlington, Virginia. Although Howard Lovell Cheney was hired as the consulting architect for the project, and Goodman as chief engineer, it was Goodman's name that appeared on the earliest conceptual drawings dated April 1939.⁹¹ Although the building as constructed was significantly scaled down from Goodman's vision (and he resigned from the project before its completion due to creative differences), his drawings revealed "a completely modern building that incorporated innovative concepts of spatial planning" and that also had no historical references.⁹² This marked one of Goodman's first expressions of his modernist ideals on a large scale.

Goodman left his government position in 1939 and opened a small office at 814 18th Street, N.W. in Washington, D.C., which was established as Charles M. Goodman Associates. It was at this time that he began the transition to private sector work and began to design suburban residences for individual clients. His commissions at this time "placed Goodman at the forefront of modern design in the Washington, D.C., area in the late 1940s," and he began to receive attention in several national publications, including issues of *Architectural Forum* for several of his house commissions.⁹³ He briefly

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left private practice to become Head Architect for the Army Air Force's Air Transport Command from 1942 to 1945. In that position he designed a remarkable variety of buildings, including housing, hospitals, post offices, libraries, police and fire stations, and administrative buildings.⁹⁴

After returning to private practice in 1946, Goodman continued to design for a variety of functions, including schools, commercial facilities, and apartment complexes. It was Goodman's highly successful collaboration with home builder Robert Davenport, though, that most contributed toward "enhancing his reputation in the late 1940s as a competent and imaginative architect."⁹⁵ In 1946, Davenport purchased substantial acreage in Fairfax County, Virginia, on which to build a residential subdivision, and Goodman was hired as architect for the project in 1946. Located on over 300 acres, Hollin Hills became known as the region's first planned modern architecture development. The first house opened in November 1946, and by the time development was completed in 1971, the subdivision included 436 single-family houses. The National Register Registration Form for Hollin Hills states that: "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."⁹⁶ This is reflected in Goodman's work throughout his career and was exemplified in such projects as Hollin Hills and later, the UUCA Sanctuary and site plan.⁹⁷

Goodman's commission at Hollin Hills marked the beginning of his work in builder housing, and he went on to plan and design a number of subdivisions of prefabricated and builder housing throughout the remainder of his career. Although much of his work can be found in Arlington and Fairfax Counties in Virginia and in Montgomery County, Maryland, his work was constructed throughout the United States. A particular project that spread his influence outside of the D.C. region was his contract in 1953 as consulting architect to the National Homes Corporation of Lafayette, Indiana, which was the nation's largest manufacturer of prefabricated homes.⁹⁸ Goodman was proud of his work in this area, as he sought to make quality design available and affordable to all people.

Although Goodman was a leader within the modernist movement, he differentiated himself from many of his contemporaries with his distinct concern for social responsibility. Writing in 1963, Goodman distanced himself from Mies van der Rohe's most famous quote, stating that "I believe 'less is more' only when 'less' enriches the environment... While adequately serving man's needs. 'Less' for its own sake and the acceptance of less than the adequate serving of man's needs can be dignified by no other term than exhibitionism."⁹⁹ Goodman had a social conscience, and he urged architects to "...above all, remember the buildings we create are still, as far as we know, to be inhabited by people."¹⁰⁰ In 1963, Rice University's Department of Architecture awarded Goodman and seven other architects the Centennial Honor, calling them the "people's architects" because of their "profound feeling for social responsibility and the successful incorporation of human values into their buildings."¹⁰¹ The University published a collection of essays by Goodman and seven others titled "The People's Architects." The editor introduced the collection by writing that: "These particular men were singled out because they are a new breed: the hard-nosed pros, who have an innate and highly developed design talent, who possess a deep sensitivity to people's needs, who have a profound feeling of social responsibility...." In his essay, Goodman presented his own beliefs on the matter, noting "I believe that architecture is an art...but an art for the many."¹⁰²

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In addition to cultivating Goodman's interest in social responsibility and design for the community, the architect's experience in builder housing also helped him to refine several of his most important characteristics as an architect: the development of his signature "view walls" and his expertise in prefabricated building. Goodman's interplay of opaque and transparent walls became a hallmark of his aesthetic. The architect expressed his thoughts on the matter in a 1956 interview, stating: "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." He further noted that his developing understanding of these possibilities for the wall also increased his interest in pre-assembly. The experience Goodman gained in prefabrication through his various builder housing projects led him to become "a national leader in the field."¹⁰³ Goodman would employ both his understanding of the interplay of opaque and transparent features, and his expertise with prefabricated components in his design for the UUCA Sanctuary.

By the time the UUCA appointed Goodman as architect for its new building in 1959, he had attained the peak success of his career, and was highly respected not only in the Washington, D.C. area but nationwide. As the region's leading modernist architect at the time, with a portfolio of progressive design that also expressed a strong sense of social responsibility, Goodman was a natural choice for the community-oriented, socially conscious UUCA congregation. Although he experimented with nearly every building type through the course of his long career, the UUCA Sanctuary was only Goodman's third known work of ecclesiastical architecture, and it would be his last. Goodman's previous commissions for church buildings were for the Reorganized Church of Jesus Christ of Latter Day Saints in D.C., completed in 1953, and the Bethesda Congregational Church in Bethesda, Maryland, completed in 1958. The UUCA Sanctuary is the only church that he designed for the Unitarian denomination, and also the only example of his ecclesiastical work in Virginia.

Charles Goodman's Design Theory for the UUCA

Before he set out to design UUCA's new church building and site, Goodman undertook an in-depth study of the Unitarian denomination, of its history, beliefs and principles, and also explored the beliefs and aspirations of UUCA's congregation specifically. Writing in April 1962 to explain Goodman's design choices, church member Elsa Liles explained: "Since a church building should reflect in form and line the beliefs of its builders, Goodman went to the heart of the Unitarian belief to find the clues which led to his final design."¹⁰⁴ In 1960, Goodman published a paper titled "The Unitarian Church of Arlington: The New Building" that set out his exploration of the Unitarian church, as well as his specific plans for the UUCA as a result. He reported and detailed each aspect of the planning and design, from landscaping and site planning to his choices for the building plan and materials. Preserved in the Archives of the UUCA, the report provides invaluable insight into both the theories and the practical concerns that informed his final design.

As with all of Goodman's projects, he paid particular attention to the site and its natural attributes, including its "hilly, wooded terrain" which he felt had "extraordinary pictorial value."¹⁰⁵ As such, Goodman opened his report with a section titled "Site Plan," and described in detail the nature of the site, including its natural challenges and opportunities. In this section, Goodman explained how

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he came to select the “East site” as the location for a completely new building. Initially, the UUCA had planned to expand the existing religious education building at what Goodman called the “West site.” Goodman stated that this option was initially explored with the assumption that there would be some in the congregation:

who would be more concerned with the efficiency of operation as visualized in an attached building than in preserving a lovely site which would endow a structure placed on it with a natural beauty that man could never succeed in emulating and which would act as an inspiration to the younger generations. Too much of our lives are spent in a physical environment of incredible visual ugliness. I am frank to confess that neither the existent building nor the site inspired me.¹⁰⁶

Goodman went on to say: “Having done my duty to pragmatism, I no longer resisted the pull of the East site and developed what you see here which your Physical Planning Committee is recommending that you concur with.”¹⁰⁷ He did not see this as a sacrifice of efficiency, though, instead feeling that he had “succeeded in extracting every benefit out of the dramatic site.”¹⁰⁸ Goodman saw the sloping site as an opportunity for dramatic effect, and carved the building out of the south-sloping landscape. He considered his “greatest pleasure” to be “the degree to which the new structure has been integrated with its lovely site...unforced and uncontrived.” This integration of the building and its site was a hallmark of modernist design, but Goodman related it to the Unitarian faith directly, noting that: “This seemed singularly appropriate to the Unitarian tradition of honesty and naturalness.”¹⁰⁹ In more concrete terms, Goodman also submitted that having two separate structures with a parking lot in between would allow the congregation to enjoy a campus-style plan and would allow for further physical expansion in the future.¹¹⁰

With the site plan and building location decided upon, Goodman’s next major point of consideration was for “Space Requirements,” the second section of his report. At this point in the design process, the architect still planned for a building composed of a main auditorium, with an attached “Social Hall” wing, which he described in detail and also appears in his original set of drawings for the building. He originally intended that the Sanctuary (what he called the “Auditorium”) would hold about 500 permanent seats, with an additional 250-300 removable seats located in the adjoining Social Hall, to be accessed via connecting, folding doors.¹¹¹ The Social Hall was planned as a full-width, one-story extension at the south elevation of the main block. This additional space outside of the main auditorium would accommodate a variety of functions and needs including space for receptions and social events, ministerial and administrative offices, a library, and storage, among other uses. The Social Hall was initially such an important component of the building that Goodman specifically noted it when he explained “In every program there are generally one or two elements which become the controls in the plan arrangement. In this case the controls were (1) the sloping site...and (2) the requirement that the Social Hall be adjacent to the Auditorium with folding doors between in order to provide additional temporary seating capacity when the occasion warrants.”¹¹² Although budget constraints precluded the construction of the wing during this first phase of construction, Goodman and the UUCA intended that it would be added at a later date, and for the time being the “Social Hall” would be located in the basement of the Sanctuary.

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Such attention to space requirements and functional necessities informed Goodman's plan for the building. In this section of the report, Goodman offered much detail regarding his theory behind the square-shaped plan for the interior of the worship space. His two primary reasons for the plan were that:

The square shape of the main Auditorium floor, 62 ft. x 62 ft., was settled on for many reasons, two of the most important being (1) it placed all members of the Congregation in closer proximity to the pulpit and (2) when the Social Hall was opened up to it for additional seating, the members sitting at the rear of the Social Hall would still not be too far from the pulpit.¹¹³

In addition to his understanding of the Unitarian emphasis on the community and the spoken word, he also acknowledged the historical precedent behind this design choice, noting that it follows the plan of the traditional "Hall Church" which dated back to the early fourteenth century.¹¹⁴ Goodman felt that this plan best allowed the congregation to share in their experience of the service.

Goodman juxtaposed this choice for a square plan with the popularity of the long succession of traditional Christian churches that had become longer and narrower with time, as well as increasingly elaborate. The result of lengthening and narrowing the nave was a division between the clergy on the altar and the worshippers in the nave, thus sacrificing community for worship. In addition to Goodman's attention to the importance of community and the sermon, he also incorporated the Unitarian appreciation of music within its services. Noting "It is more and more being considered as the most desirable location for a choir, because music can be heard without any visual distraction" he decided to place the choir within a balcony in the Auditorium.¹¹⁵

Before laying out his final design decisions for the building in a section titled "The Building Envelope," Goodman detailed specific ideas expressed by church members that informed his understanding of Unitarianism and therefore his design choices. Congregants had expressed that the Sanctuary should not act as "a place of worship in the traditional sense" but rather as a "setting for the exploration of new ideas and for stimulus to creative thinking" and "a meeting place where religious philosophy may be integrated with secular activity."¹¹⁶ Goodman was also inspired by a talk given by UUCA's minister, Ross Weston, on April 12, 1959, and entitled "The Vocation of the Liberal Church." In his talk, Weston discussed the vocation of the liberal church and its place in the modern age, and emphasized community and the importance of intellectual freedom and exploration. Goodman quoted Weston as stating:

In all this we read an ordered discipline guided by the doctrine of free and open discourse and directed toward the principle of unity through diversity of beliefs, in which reason displaces dogma and simplicity and warmth enhances the fellowship of men.¹¹⁷

Goodman felt that these concepts would be "most appropriately expressed through the temple form with its horizontal plane roof rather than through the traditional pointed church roof form which expresses an attitude of prayer to a deity."¹¹⁸ He went on to note that:

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And it is the sense of looking out on the world rather than up to the mystic sky that is expressed in the broad hovering, overhanging roof we have incorporated into the design, a design in which the roof is a major theme.

He incorporated prominent, concrete rainspouts at the roofline, and felt that they gave the building “its distinctive character.”¹¹⁹

Goodman concluded his report with lengthy descriptions regarding the relationship of the church building with nature, and the connection of the interior to the outside environment. This was attained in part by the prominent roofline, of which Goodman said:

The great canopy seeming to hover in the woodland setting invites and draws the viewer to it as it serenely looks out on the life around it; which seems to suggest your concept of Unitarianism as expressed in the following quote, ‘In our church we have no desire to find refuge from the world, for we hold that religion is vital only as it is expressed in all the activities of daily life.’¹²⁰

The feeling of both privacy and connectivity to the outside would be further enhanced by the symmetrical walls of heavy concrete balanced by a ribbon of clerestory windows above. Goodman achieved this delicate balance by introducing “an enclosure composed of a system of walls and transparent planes which are discontinuous and whose surfaces act as an instrument on which ever changing light will perform with a virtuosity enchanting to the human eye.”¹²¹ Goodman concluded his thoughts on the connection of the Sanctuary to its natural setting with the following:

The view of the dappled sunlight in the woodland setting will also be captured from within as one looks out through the controlled apertures. The upper ribbon of glass completely surrounding the Auditorium will seem to extend the interior in all directions and frame views of the upper fingering of trees as their branches reach for the sky. The suggestion of serenity and quiet urbanity which results from such an outlook should be conducive to the thoughtful repose for which you have expressed a desire.¹²²

Goodman’s thoughtful consideration of the congregation’s specific needs and his careful study of the history and beliefs of the Unitarian faith, resulted in a Sanctuary building that was specifically suited to the UUCA congregation and was a physical reflection of its beliefs and aspirations. The result was a building that embodied many of Goodman’s characteristic ideals, including use of modern, pre-fabricated materials and the interconnection of interior and exterior spaces, but which was a departure from most of his buildings in its specific form and detail. The building is distinctive within Goodman’s portfolio for its reference to a historical building form and tradition, in this case the meeting hall-type church, and for its use of prominent, screening concrete panels to create a sense of privacy. Although Goodman was known for playing with walls as a means to create a unique interplay of privacy and openness, he is generally associated with the more typical modernist preference for large glass expanses.

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UUCA Sanctuary: Awards and Recognition

Upon its completion, the UUCA's Sanctuary was immediately recognized for its creative, skillful design. In 1965, the building received the Metropolitan Washington Board of Trade's Award for Excellence in Architecture. The awards program recognized buildings of superior design and construction completed within the last four years. The booklet for the award interestingly noted that out of all of the award winners, it was Goodman's Sanctuary that "stimulated more points of controversy than any of the other buildings visited" as the jury members (all fellow architects) grappled with what some considered "the brutality of the concept."¹²³ The jurors noted that they spent a significant amount of time at this site in particular, and that unusually, they spent more time inside than outside, a statement that emphasizes the power of Goodman's interior space. In the end, the jury concluded that: "the architect, within the aesthetic rigidity of his design expression, had accomplished a consistent, perhaps distinguished, building. The atmosphere created by its interior spaces was thought to be accomplished with particular dignity and strength."

Also in 1965, the building was included in the American Institute of Architect's first edition *Guide to the Architecture of Washington, D.C.* The publication listed the Sanctuary as one of thirty significant structures located in Northern Virginia, of which only two were churches.¹²⁴ In 1968, the Sanctuary was included in William B. O'Neal's *Architecture in Virginia: An Official Guide to Four Centuries of Building in the Old Dominion*, where he noted that: "Designed by Charles M. Goodman as a 'great meeting room,' with the intent of making the congregation feel like strong individuals as well as part of a deeper unity, this church expresses that intent extraordinarily well...Order brings unity and order is a fundamental of this building."¹²⁵ Appreciation for the building has continued through the end of the twentieth century and into the twenty-first century. In 1999, *Modernism Magazine*, in a profile on the architect, called it "One of Goodman's more interesting buildings" and was also impressed by its simple interior and the connection of the space to the outdoors. In 2002, the UUCA church building was included in the series *Buildings of the United States*, published by the Society of Architectural Historians, wherein the editors noted the influence of Unity Temple and Goodman's Chicago background on the design and form of the Sanctuary.¹²⁶

Integrity

The UUCA maintains strong integrity as an excellent example of the work of Charles M. Goodman and as ecclesiastical architecture influenced by the Modern Movement for the Unitarian Church. First, the UUCA retains strong integrity of location and setting. The building is situated at its original location at the east corner of its site, and at the southwest intersection of Arlington Boulevard and South George Mason Drive in Arlington County, Virginia. Further, it has strong integrity of setting, and continues to display the features that originally drew Goodman's admiration at the site. In 1973, Arlington Boulevard was resituated to sit within a few feet of the building's northwest corner, but the mature trees shading the building, as well as the design itself, have helped protected the natural setting of the property. The site's most significant features remain intact, including the prominent location at the intersection of two important thoroughfares, the sloping topography of the landscape, and the canopy of trees shading the building and providing a sense of privacy to the property.

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The UUCA building also has strong integrity of materials, workmanship and design at the exterior and interior. The Sanctuary itself has experienced little alteration since its construction in the early 1960s, and alterations and renovations have typically focused on maintenance and systems upgrades; where material replacement has occurred, it has been in-kind. The essential structural and design features of the building as designed by Goodman remain extant to the present, including the exposed pre-cast concrete structural system; the highlighting fixed-light first floor and clerestory windows; the original flush wood doors; the cypress wood framing; and the original paint color scheme for the wood components. Goodman's characteristic design features also remain extant at the interior Sanctuary space, including the arrangement of the choir loft and the essential plan of the Sanctuary, the location of the platform space, the wooden screen at the platform, the exposed concrete finishes and highlighting brick walls, and the lighting scheme and containers. The Sanctuary's integrity has not been compromised by the 1994 and 2013 additions, partially in thanks to Goodman's master planning and design for the Sanctuary, and also due to the complementary designs of the additions themselves. Goodman designed the Sanctuary with the intention that it would be expanded at the south elevation in the future to provide for additional administrative, educational, and social space, and the 1994 addition fulfilled this planning and vision. Both of the additions clearly read as newer construction, but their design, scale, and materials are complementary to the Sanctuary. Although the additions have added considerable square footage to the overall footprint of the church building, they obscure little of the original block. The Sanctuary remains as the primary visual component of the complex, and distinguishing features such as its prominent roofline and wrapping clerestory windows remain fully intact.

As a result of all of these factors, the Unitarian Universalist Church of Arlington has strong integrity of feeling and association as an excellent representation of the 1960s Modern Movement in architecture and of the architecture of Charles M. Goodman in particular. Further, it continues to evoke the progressive nature of its congregation and Goodman's vision for the building as set forth in his own words in "The Unitarian Church of Arlington: the New Building," which he presented to the congregation in 1961.

REFERENCE NOTES

²³ At this time the congregation was established as the Unitarian Church of Arlington, as it remained until 1961, when the Unitarian and the Universalist denominations in America consolidated as Unitarian Universalism, and the new religion established itself under the Unitarian Universalist Association. As a result, in 1961, the Unitarian Church of Arlington became the Unitarian Universalist Church of Arlington. For clarity, the church will be referenced as UUCA throughout this document.

²⁴ Hollin Hills National Register of Historic Places Registration Form, Section 8, pg. 93, citing Elizabeth Lampl, *Charles M. Goodman and Tomorrow's Vernacular*, pg. 237.

²⁵ Lampl, E52.

²⁶ Lampl, E52.

²⁷ Lampl, E2.

²⁸ "Gifts to the Nation, Visual Arts, Charles M. Goodman Archives," Library of Congress, Washington, D.C. Available from: <http://www.loc.gov/bicentennial/gifts/gift510.html>, accessed April 2014.

²⁹ Charles M. Goodman, "Report of Charles M. Goodman, FAIA; The Unitarian Church of Arlington: the New Building," Building Envelope section, 3. Stored at the Archives of the UUCA.

³⁰ Ruth Tryon, *History of the Unitarian Church of Arlington: The First Twenty Years* (Arlington, VA: UUCA, republished and edited 1974 by Larry L. Booda), 1.

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³¹ George A. Collier and Edith M. Collier, *The First Five Years: 1943-1948, A History of the Unitarian Church of Arlington, Virginia* (Arlington, VA: UUCA, 1948), 1. Stored at the Archives of the UUCA.

³² Collier, 7.

³³ Collier, 8.

³⁴ Collier, 9. At this time, the property address was 4451 First Place South. An additional .54 acre was later purchased from the Peabody estate to total 1.61 acres, and in 1955, the property was given the new location number of 4444 Arlington Boulevard (Collier, 9).

³⁵ Tryon, 4-5.

³⁶ Tryon, 13.

³⁷ Following the construction of Goodman's Sanctuary in 1963-64, this original building became known as the religious education building, and it was formally renamed Reeb Hall in 1965, after civil rights leader James Reeb, a Unitarian minister who was murdered in Selma, Alabama, in 1964.

³⁸ Tryon, 15.

³⁹ Tryon, 13.

⁴⁰ Unitarian Church of Arlington, Virginia, "Report of the Advisory Committee on Expansion of Church Facilities, June 1955, 10. Stored at the Archives of the UUCA.

⁴¹ Letter from Unitarian Church of Arlington Board of Trustees to Church Members, dated March 7, 1957. Stored at the Archives of the UUCA.

⁴² Brochure "Building for the Future" – promoting construction of church and funding; quoting Ross Allen Weston, talking on April 14, 1957 "The Task of the Free Church". Undated brochure stored at the Archives of the UUCA.

⁴³ Brochure "Building for the Future" – promoting construction of church and funding; quoting Ross Allen Weston, talking on April 14, 1957 "The Task of the Free Church". Undated brochure stored at the Archives of the UUCA.

⁴⁴ Letter from Unitarian Church of Arlington Board of Trustees to Church Members, dated February 5, 1959. Stored at the Archives of the UUCA.

⁴⁵ As noted in a letter from the UUCA Board of Trustees to church members, dated February 5, 1959, purchase of the additional property would help to widen access to the present church property, allow for greater parking options, and provide greater flexibility in positioning of the intended new construction on the property.

⁴⁶ Also visited the new Unitarian churches in White Plains and Plandome, N.Y. and Princeton, N.J., all of which were representative of the Modern Movement.

⁴⁷ Paper titled "Appointment of Church Architect," June 16, 1959, no page numbers. Stored at the Archives of the UUCA. Two churches were constructed to Goodman's design prior to the construction of the UUCA Sanctuary: the Reorganized Church of Jesus Christ of Latter Day Saints in Washington, D.C. in 1953, and the Bethesda Congregational Church in Bethesda, Maryland in 1958. The architect had also proposed a design for the John Calvin Presbyterian Church in Annandale, Virginia, in 1960, but his proposal was not accepted ("Calvin Presbyterian Backs Design for Its New Church," *Washington Post*, November 12, 1960, Proquest Historical Newspapers. Also: "Bethesda Church to Construct Building," *Washington Post*, May 7, 1960, Proquest Historical Newspapers; and "Church Groundbreaking Set for Massachusetts Ave N.W.," *Washington Post*, August 1, 1953, Proquest Historical Newspapers.). As noted, the UUCA's Physical Planning Committee was particularly interested in Goodman's design for the Bethesda Congregational Church as they made their final decision. Located at 10010 Fernwood Road in Bethesda, and today established as the Bethesda United Church of Christ, this church building features an octagonal main room with a soaring roof. The exterior is faced with a light, beige brick that is similar to that found at the interior of the UUCA Sanctuary. An attached educational and administrative building features a flat roof, and large, floor-to-ceiling fixed windows pierce its brick exterior. Although the verticality of its main Sanctuary is a more traditional interpretation of church architecture, its windows in particular, which the church chose as clear instead of stained glass so that "we could see the world around us, and that the world could see us as well," were certainly a modernist feature (see: "Modern Snapshot: Charles Goodman's Bethesda United Church of Christ" *Modern Capital*; available from: <http://moderncapitaldc.com/2008/07/31/modern-snapshot-charles-goodmans-bethesda-united-church-of-christ/#sthash.pdkKAjWp.dpuf>; accessed May 2014).

⁴⁸ Paper titled "Appointment of Church Architect," June 16, 1959, no page numbers. Stored at the Archives of the UUCA.

⁴⁹ Paper titled "Appointment of Church Architect," June 16, 1959, no page numbers. Stored at the Archives of the UUCA.

⁵⁰ Tryon, 19.

⁵¹ Tryon, 20.

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⁵² Tryon, 20.

⁵³ It was typical of Goodman to reject direct design advice, and architectural historian Lampl writes that even for commissioned houses, Goodman's designs largely reflected his own ideas, and rarely incorporated specific choices of the owners. Lampl quotes Goodman's own blunt thoughts on the matter: "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. People who ought to know better, big tycoons are brim full of ideas – and their sensitive wives have thought of more ideas. If mistakes are made, the architect is to blame. If things go well, it is because the tycoon's wife – bless her – had the insight to tell the stupid architect to include it," (Lampl, E9). Although Goodman displayed a similar attitude toward church members' opinions on particular design decisions, the UUCA commission was unusual in the degree to which he considered the congregation's history, beliefs, and particular needs.

⁵⁴The UUCA had already determined to keep all religious education and administrative activities in the existing building.

⁵⁵ Goodman's presentation boards for this meeting are stored in the Archives of the UUCA, and images of the boards are included in this document's Continuation Sheets.

⁵⁶ Letter from the Board of Trustees of the UUCA to the Perpetual Building Association of Washington, D.C., dated December 11, 1961. Stored at the Archives of the UUCA.

⁵⁷ "Standard Form of Agreement Between Contractor and Owner for Construction of Buildings," signed on January 10, 1962, by Martin Brothers, and the Unitarian Church, and prepared by Charles M. Goodman Associates, 814 18th Street, N.W. Washington D.C. Stored at the Archives of the UUCA.

⁵⁸ Tryon, 20.

⁵⁹ In a letter to UUCA members dated January 2, 1964, the Physical Planning Committee and the Board of Trustees noted that the last major decision to be undertaken for the Sanctuary was choosing the new pews. Goodman had designed a seating plan including the pew layout and the concrete slabs. Following a vote from the congregation, the church purchased the proposed pews from the Winebarger Company of Lynchburg, Virginia. The pews were made from red oak with a clear finish, and were completed with upholstered, padded seats. The pews were upholstered in 1986, and the original pews were replaced in 2010.

⁶⁰ In a pamphlet titled "Order of Dedication Services," and dated March 22, 1964, at 8:00 pm for the dedication, minister Edward H. Redman is quoted as stating: "In a sense, the dedication of our new auditorium is like a commencement, for we again turn our attention to the future that in due course, what could not now be completed shall come to be: bell tower, walks and gardens, social hall, library-lounge, kitchen and offices. But we are happy for what we have already accomplished. We pray that it shall be a place of inspiration and joy for all who enter, that they may find expressed in words, shapes and sounds, the values which we all would serve for the sake of the wider community, of all mankind, as well as our own free fellowship."

⁶¹ Tryon, 30.

⁶² Tryon, 31.

⁶³ Tryon, 40.

⁶⁴ See materials located in the Archives of the UUCA.

⁶⁵ Fisher, 72.

⁶⁶ Benjamin Forgey, "Two Churches' Additions," *Washington Post*, December 20, 1997, Proquest Historical Newspapers.

⁶⁷ Constitution dated April 1, 1948, located in the Archives of the UUCA. In June 2011, the UUCA adopted new bylaws, which adapted and updated the original purpose, stating: "The purpose of this Church is to promote the understanding and interests of liberal religion, based upon individual freedom of belief, universal community, and the democratic process in human relations; and to support the extension of Unitarian Universalism" (Bylaws of the Unitarian Universalist Church of Arlington, Virginia; available from:

http://api.ning.com/files/zkhrnonOmuGZROtom*TD7zfMffhN89T-G74cAjeI9e6Uchm0TpBlbJEW4teG*2zOGiOfeHn4rHqOi-1uW41hC93BBXI0689*/2011_06_Bylaws_ratified.pdf; accessed May 2014.

⁶⁸ "Unitarian Universalism Seven Principles and Much More," Unitarian Universalist Church of Arlington, Virginia; available from: <http://www.uucava.org/page/unitarian-universalism>; accessed May 2014. The full complete list of seven principles is quoted as follows: the inherent worth and dignity of every person; justice, equity and compassion in human relations; acceptance of one another and encouragement to spiritual growth in our congregations; a free and responsible search for truth and meaning; the right of conscience and the use of the democratic process within our congregations and in society at large; the goal of world community with peace, liberty, and justice for all; and respect for the interdependent web of existence of which we are a part.

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⁶⁹Harris, 15.

⁷⁰ "Unitarian Universalism Seven Principles and Much More," Unitarian Universalist Church of Arlington, Virginia; available from: <http://www.uucava.org/page/unitarian-universalism>; accessed May 2014.

⁷¹ Booklet titled "Our Church" [showing Reeb] and written on it "Dedicated June 12, 1949."

⁷² Tryon, 7.

⁷³ "Va. Pastor Defies Segregated Seating," ca. 1958 newspaper article, citation unknown, located in the Archives of the UUCA.

⁷⁴ "Area Church Emptied by Bomb Threat," *Washington Post*, October 20, 1958, pg A1. From the Archives of the UUCA.

⁷⁵ "A Call for Tolerance and Love," *Washington Post*, January 26, 2006, pg. 1; Seth Rosen, "Church Holds Ceremony for Same-Sex Couples," by *Arlington Connection*, January 25-31, 2006, Volume XX, Number 4, pg. 14; and Stephanie McCrummen, "Church Ceremony Celebrates Gay Pairs; Straight Couples Join in Vows of Commitment at Protest Event in Arlington," *Washington Post*, January 23, 2006, pg. 1.

⁷⁶ Brochure from Archives of the UUCA titled "Building for the Future," quoting Ross Allen Weston, talking on April 14, 1957. "The Task of the Free Church"; brochure devoted to promoting the construction of a new church building and support for its funding.

⁷⁷ Andrea Greenwood and Mark W. Harris, *An Introduction to the Unitarian and Universalist Traditions* (Cambridge, UK: Cambridge University Press, 2011), 211 and 212.

⁷⁸ Greenwood, 217.

⁷⁹ Joseph M. Siry, *Unity Temple: Frank Lloyd Wright and Architecture for Liberal Religion* (Chicago, IL: University of Chicago Press, 2011), 13.

⁸⁰ Mark Allen Torgerson, *The Architecture of Immanence* (Grand Rapids, MI: Wm. B. Eerdmans Publishing, 2007), 53.

⁸¹ Siry, 7.

⁸² Torgerson, 13.

⁸³ As noted, the Unitarian Universalist Church of Arlington was the first suburban Unitarian church in the D.C. metropolitan region. Although a number of Unitarian fellowships and congregations were established in Virginia in the 1950s and 1960s, few in this state constructed new buildings specifically suited to the congregation in this period as the UUCA did. In most instances, Virginia's Unitarian congregations first rented temporary space in houses or schools, for example, as the UUCA did in its earliest days. A search of the Unitarian Universalist Association's Directory (see: <http://www.uua.org/directory/congregations/>) identified 27 Unitarian Universalist churches currently located in Virginia. A search of each revealed that in many cases, congregations constructed their first permanent church building in the later decades of the twentieth century. The Virginia Department of Historic Resources has records for eight Unitarian churches that have been surveyed. These reveal that a number of other Unitarian congregations occupy older church buildings that were originally constructed for another denomination. These include examples such as the Unitarian Church of Norfolk, which occupies a Gothic Revival-building that was originally constructed for the Second Presbyterian Church in 1902. Several exceptions to this are the Thomas Jefferson Memorial Unitarian Church (TJMUC), located in Charlottesville, the Unitarian Universalist Congregation of Fairfax (UUCF), and the First Unitarian Universalist Church of Richmond. The TJMUC constructed a Colonial Revival-style church building in 1950, which reflects more traditional church architecture. Originally established as the Fairfax Unitarian Church in 1955, the UUCF constructed an excellent example of a Modern Movement church building in 1963. The respected modern architecture firm, Anshen and Allen (based in San Francisco) designed a small complex of buildings specifically for the church in 1960, three of which were actually completed (see: ("Fairfax Unitarian Selects Architect," *Washington Post*, July 9, 1960, pg. D8; "Wintry Setting for New Church," *Washington Post*, January 5, 1963, pg. A10). These buildings have not yet been surveyed, although they appear to retain integrity to the period of construction. The First Unitarian Universalist Church of Richmond, first established in 1893, constructed a new building for its congregation in 1972. Designed by famed progressive architect Ulrich Franzen, this building is a notable example of the Brutalist style, and is also worthy of future study.

⁸⁴ Ronald W. Marshall and Barbara A. Boyd, "Charles M. Goodman: Mid-Century Architect," *Modernism Magazine*, Winter 1998, Volume 1, No. 3 (March 15, 1999), 35; and Elizabeth Jo Lampl, National Register Multiple Documentation Form, "Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland," January 2004, E1. NR#64500908.

⁸⁵ "Gifts to the Nation, Visual Arts, Charles M. Goodman Archives," Library of Congress, Washington, D.C. Available from: <http://www.loc.gov/bicentennial/gifts/gift510.html>, accessed April 2014.

⁸⁶ Lampl, E6 and Marshall, 35.

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- ⁸⁷ Lampl, E6 and E7.
⁸⁸ Lampl, E3.
⁸⁹ Lampl, E6.
⁹⁰ Quoted in Lampl, E7.
⁹¹ Lampl E8, and Marshall, 36.
⁹² Lampl, E8
⁹³ Marshall, 38.
⁹⁴ Lampl, E14.
⁹⁵ Marshall, 39.
⁹⁶ National Register of Historic Places, Hollin Hills, Fairfax County Virginia. NR# 13000334.
⁹⁷ Of note, several of UUCA's founding members lived in Hollin Hills, and they were also involved in the founding of Mount Vernon Unitarian Church. From: Author correspondence with Rev. Linda Peebles and Elizabeth Peebles of the UUCA congregation, July 2014.
⁹⁸ Marshall, 42.
⁹⁹ Lampl, E50.
¹⁰⁰ Lampl, E16.
¹⁰¹ Quoted in Lampl, E38.
¹⁰² Quoted in Ronald W. Marshall and Barbara A. Boyd, "Charles Goodman: Production, Recognition and Reflection," *Modernism Magazine*, Fall 1999, Volume 2, Number 3, 45.
¹⁰³ Lampl, E31.
¹⁰⁴ Unitarian Universalist Church of Arlington, *Focus*, Volume I No. 1, April 1962, 1.
¹⁰⁵ Charles M. Goodman, "Report of Charles M. Goodman, FAIA; The Unitarian Church of Arlington: the New Building," Site Plan section, 4. Stored at the Archives of the UUCA.
¹⁰⁶ Goodman, "Report of Charles M. Goodman," Site Plan section, 4-5.
¹⁰⁷ Goodman, "Report of Charles M. Goodman," Site Plan section, 5.
¹⁰⁸ Goodman, "Report of Charles M. Goodman," Site Plan section, 5.
¹⁰⁹ Goodman, "Report of Charles M. Goodman," Site Plan section, 5-6.
¹¹⁰ Goodman, "Report of Charles M. Goodman," Site Plan section, 4.
¹¹¹ Goodman, "Report of Charles M. Goodman," Space Requirements section, 2-3.
¹¹² Goodman, "Report of Charles M. Goodman," Space Requirements section, 1.
¹¹³ Goodman, "Report of Charles M. Goodman," The Plan section, 1.
¹¹⁴ Goodman, "Report of Charles M. Goodman," The Plan section, 1-2.
¹¹⁵ Goodman, "Report of Charles M. Goodman," The Plan section, 4.
¹¹⁶ Goodman, "Report of Charles M. Goodman," The Envelope section, 1.
¹¹⁷ Goodman, "Report of Charles M. Goodman," The Envelope section, 3.
¹¹⁸ Goodman, "Report of Charles M. Goodman," The Envelope section, 3.
¹¹⁹ Goodman, "Report of Charles M. Goodman," The Envelope section, 4.
¹²⁰ Goodman, "Report of Charles M. Goodman," The Envelope section, 4.
¹²¹ Goodman, "Report of Charles M. Goodman," The Envelope section, 4.
¹²² Goodman, "Report of Charles M. Goodman," The Envelope section, 4.
¹²³ Metropolitan Washington Board of Trade, "Twenty-Third Biennial Awards for Excellence in Architecture," booklet dated 1965, no page number.
¹²⁴ Tryon, 21.
¹²⁵ William B. O'Neal, *Architecture in Virginia: An Official Guide to Four Centuries of Building in the Old Dominion*, (New York, NY: Walker & Company, Inc., 1968), 143.
¹²⁶ Richard Guy Wilson & Contributors, *Buildings of Virginia: Tidewater and Piedmont* (New York, NY: Oxford University Press, 2002), 50-51.

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9. Major Bibliographical References

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

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Wilson, Richard Guy. *Buildings of Virginia: Tidewater and Piedmont*. New York, NY: Oxford University Press, 2002.

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
 Other State agency

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- Federal agency
- Local government
- University
- Other

Name of repository: Virginia Department of Historic Resources, Richmond, Virginia; Unitarian Universalist Church of Arlington Archives, Arlington, Virginia

Historic Resources Survey Number (if assigned): DHR File No. 000-3424

10. Geographical Data

Acreage of Property 3.9739 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 38.868352 | Longitude: -77.107487 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The historic boundary of the Unitarian Church of Arlington, located in Arlington County, Virginia, property, encompasses a triangular parcel defined by Arlington Boulevard to the north, South George Mason Drive to the east, and First Place South to the south. The UUCA is shown on the accompanying map entitled "Digital Location Map: Aerial" and is denoted as tax parcel #23-003-004.

Boundary Justification (Explain why the boundaries were selected.)

The historic boundary of the Unitarian Universalist Church of Arlington, Arlington County, Virginia, encompasses 3.9739 acres historically associated with the property. It includes the Sanctuary building, completed in 1964, and its additions as well as three non-contributing resources.

11. Form Prepared By

name/title: Kathryn Ritson, Architectural Historian
organization: _____
street & number: 210 9th Street, S.E.
city or town: Washington state: DC zip code: 20003
e-mail: kate.ritson@gmail.com
telephone: 973-632-3260
date: June 24, 2014

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.)

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Photographs

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

Photo Log

Name of Property: Unitarian Universalist Church of Arlington
City or Vicinity: Arlington County
County: Arlington **State:** VA
Photographer: Kathryn Ritson
Date Photographed: June 2014
Digital Images Stored: Virginia Department of Historic Resources

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

Photo 1: VA_ArlingtonCounty_UnitarianUniversalistChurchOfArlington_0001
View: North and west elevations, view looking southeast.

Photo 2: VA_ArlingtonCounty_UnitarianUniversalistChurchOfArlington_0002
View: North elevation, view looking southeast.

Photo 3: VA_ArlingtonCounty_UnitarianUniversalistChurchOfArlington_0003
View: East elevation, view looking southwest.

Photo 4: VA_ArlingtonCounty_UnitarianUniversalistChurchOfArlington_0004
View: Detail North elevation, view looking east.

Photo 5: VA_ArlingtonCounty_UnitarianUniversalistChurchOfArlington_0005
View: Detail North elevation, door and panel detail, view looking south

Photo 6: VA_ArlingtonCounty_UnitarianUniversalistChurchOfArlington_0006
View: Detail West elevation, view looking north.

Photo 7: VA_ArlingtonCounty_UnitarianUniversalistChurchOfArlington_0007
View: Detail West elevation, detail panels, view looking southeast.

Photo 8: VA_ArlingtonCounty_UnitarianUniversalistChurchOfArlington_0008
View: Detail roof overhang and rainspouts, view looking northeast

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Photo 9: VA_ArlingtonCounty_UnitarianUniversalistChurchOfArlington_0009
View: South elevation and pedestrian bridge, view looking northeast.

Photo 10: VA_ArlingtonCounty_UnitarianUniversalistChurchOfArlington_0010
View: South elevation, view looking east.

Photo 11: VA_ArlingtonCounty_UnitarianUniversalistChurchOfArlington_0011
View: Interior, First Floor 1994 Addition and Sanctuary, view looking north.

Photo 12: VA_ArlingtonCounty_UnitarianUniversalistChurchOfArlington_0012
View: Interior, First Floor Sanctuary, view looking north.

Photo 13: VA_ArlingtonCounty_UnitarianUniversalistChurchOfArlington_0013
View: Interior, First Floor Sanctuary, view looking northwest.

Photo 14: VA_ArlingtonCounty_UnitarianUniversalistChurchOfArlington_0014
View: Interior, First Floor Sanctuary, view looking west.

Photo 15: VA_ArlingtonCounty_UnitarianUniversalistChurchOfArlington_0015
View: Interior, First Floor Sanctuary, view looking northeast from Choir Balcony.

Photo 16: VA_ArlingtonCounty_UnitarianUniversalistChurchOfArlington_0016
View: Interior, First Floor Sanctuary, view looking southwest.

Photo 17: VA_ArlingtonCounty_UnitarianUniversalistChurchOfArlington_0017
View: Interior, First Floor Sanctuary, detail platform, view looking northeast.

Photo 18: VA_ArlingtonCounty_UnitarianUniversalistChurchOfArlington_0018
View: Interior, First Floor Sanctuary, detail west vestibule, view looking northwest

Supplemental Images Log

Image 1: Sketch plan by architect Earl B. Bailey, dated December 30, 1950, showing the original church building on the site (constructed 1948) with an added wing that was used for religious education purposes. All religious worship services moved to the new, Goodman-designed church building in 1964, and at this time the former church building became known as the Religious Education Building. It was renamed Reeb Hall in 1965, in honor of James Reeb, a Unitarian minister who was martyred while marching for civil rights in Selma, Alabama. Reeb Hall was demolished as part of the expansion and renovation project completed in 2013. From the Archives of the Unitarian Universalist Church of Arlington.

Image 2: Copy Image of original church building (later named Reeb Hall), dated 1949. The original building was demolished as part of the 2012-2013 construction and

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renovation project. From the Archives of the Unitarian Universalist Church of Arlington.

Image 3: Newspaper clipping demonstrating the UUCA's active involvement in the civil rights movement in the 1950s. The clipping describes a bomb threat made to the church, when it invited a local rabbi and strong supporter of school integration to speak at the church. "Bomb Threat to Church Shocks Arlington," *Northern Virginia Sun*, October 20, 1958, pg. 1. From the Archives of the Unitarian Universalist Church of Arlington.

Image 4: Portion of "Master Plan," Charles M. Goodman Associates, for the Arlington Unitarian Church, dated August 1959. This "Master Plan," drawing shows Goodman's future plans for the UUCA site, including a large south addition to the Sanctuary that was intended to hold additional administrative, educational, and social space. Goodman would have produced this master plan drawing soon after he was hired as architect in June 1959. From the Archives of the Unitarian Universalist Church of Arlington.

Image 5: Portion of copy of Balcony Plan, Charles M. Goodman Associates, dated July 18, 1960. Plan shows the roof plan for the current Sanctuary, as well as the choir space, and the unbuilt Social Hall roof. From the Archives of the Unitarian Universalist Church of Arlington.

Image 6: Copy of portion of "Site Plan," Charles M. Goodman Associates, dated July 18, 1960. This site plan shows Goodman's original plan for the first phase of construction for the Unitarian Church of Arlington, including the Sanctuary block and the Social Hall block set at its south elevation. Once bids were received for construction, it was clear that construction of the Social Hall was over the budget of the church, but Goodman and board members agreed that it would be built at a later date when finances allowed. From the Archives of the Unitarian Universalist Church of Arlington.

Image 7: Site Plan Presentation Board, ca. May 1960, Charles M. Goodman Associates. Goodman's presentation boards for his initial presentation of his design for the church show the general plan that exists to the present, including the angled Sanctuary block at the intersection of Arlington Boulevard and George Mason Drive, an entry driveway running east-west at the south side of the building, a large parking area to the west, and extensive greenery around the Sanctuary. The site plan includes the original religious education building, named Reeb Hall in 1965, which was demolished in 2013. The unbuilt social hall is also located at the south elevation of the Sanctuary. From the Archives of the Unitarian Universalist Church of Arlington.

Image 8: View from the West, Presentation Board, ca. May 1960, Charles M. Goodman Associates. This presentation board shows the primary entrance at the west elevation of the church, with the unbuilt Social Hall set at the south elevation, at a lower height than the main block. As constructed, the Sanctuary is remarkably similar to this presentation,

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with the exception of the Social Hall and the larger set of steps at the foreground of the drawing. From the Archives of the Unitarian Universalist Church of Arlington.

Image 9: View from Lower Level Looking North, Presentation Board, ca. May 1960, Charles M. Goodman Associates. This presentation board primarily focuses on the unbuilt Social Hall, an unbuilt bell tower, and access to the Sanctuary running north-south along the side of the Social Hall. This view of Goodman's planned Social Hall shows its lower-set profile to the Sanctuary, as well as the inset lower level marked by wrapping, fixed windows. From the Archives of the Unitarian Universalist Church of Arlington.

Image 10: North Elevation, Presentation Board, ca. May 1960, Charles M. Goodman Associates. This presentation board shows the north elevation of the Sanctuary, including each of the elements constructed and still intact today, such as the broadly overhanging roof, the clerestory windows, the corrugated wall panels highlighted by narrow fixed windows, and the two narrow, flush doors flanking the interior platform space. From the Archives of the Unitarian Universalist Church of Arlington.

Image 11: South Elevation, Presentation Board, ca. May 1960, Charles M. Goodman Associates. This presentation board focuses on the south elevation of the unbuilt Social Hall, with the roofline and clerestory windows of the main Sanctuary visible behind. The Social Hall was designed as complementary, but not identical to the main block, with a lower-set roofline, broader expanses of fixed glass at the first story level, and wrapping fixed windows at the ground level. The unbuilt bell tower is also visible in the background. From the Archives of the Unitarian Universalist Church of Arlington.

Image 12: West Elevation, Presentation Board, ca. May 1960, Charles M. Goodman Associates. The west elevation is represented as construction and as it remains today, and the board clearly shows the overhanging roofline and prominent rain spouts, the symmetrical bays with highlighting fixed light and clerestory windows, and the entry at the south bay. The unbuilt Social Hall projection is set to the south. From the Archives of the Unitarian Universalist Church of Arlington.

Image 13: View of Auditorium from Balcony, Presentation Board, ca. May 1960, Charles M. Goodman Associates. This early representation of the interior of the Sanctuary reveals Goodman's interior plan for seating set close to the main platform and lectern, and for a well-lit space connected to the outdoor landscaping through the clerestory and first floor windows. His original design scheme also includes the lighting fixtures that remain extant today. From the Archives of the Unitarian Universalist Church of Arlington.

Image 14: View of Auditorium looking Southeast, Presentation Board, ca. May 1960, Charles M. Goodman Associates. From the Archives of the Unitarian Universalist Church of Arlington.

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Image 15: Longitudinal Section, Presentation Board, ca. May 1960, Charles M. Goodman Associates. Section drawing shows Sanctuary seating as well as the choir balcony, and the unbuilt Social Hall extending to the south. From the Archives of the Unitarian Universalist Church of Arlington.

Image 16: Portion of copy of South Elevation drawing, Exterior Elevations, drawing dated October 23, 1961. These drawings represent Goodman's final design for the building and are included within his set of construction documents. As such, these updated drawings do not include the Social Hall wing. Charles M. Goodman Associates. From the Archives of the Unitarian Universalist Church of Arlington.

Image 17: Copy portion of East Elevation, Exterior Elevations, drawing dated October 23, 1961. Charles M. Goodman Associates. From the Archives of the Unitarian Universalist Church of Arlington.

Image 18: Copy West and North Elevations, Exterior Elevations, drawing dated October 23, 1961. Charles M. Goodman Associates. From the Archives of the Unitarian Universalist Church of Arlington.

Image 19: Copy portion of Section A-A, drawing dated October 23, 1961. Charles M. Goodman Associates. From the Archives of the Unitarian Universalist Church of Arlington.

Image 20: Copy portion of First Floor Plan, drawing dated October 23, 1961. Charles M. Goodman Associates. From the Archives of the Unitarian Universalist Church of Arlington.

Image 21: Copy Ground Floor Plan, drawing dated October 23, 1961. Charles M. Goodman Associates. From the Archives of the Unitarian Universalist Church of Arlington.

Image 22: Photo of Sanctuary Construction, dated October 1962. From the Archives of the Unitarian Universalist Church of Arlington.

Image 23: Photo of Sanctuary Construction, detail concrete panel, dated October 1962. From the Archives of the Unitarian Universalist Church of Arlington.

Image 24: Detail photo of Sanctuary construction, ca. 1963; photo developed June 1964 and credit to Martin Telep. From the Archives of the Unitarian Universalist Church of Arlington.

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Image 25: Detail photo of Sanctuary construction, ca. 1963; photo developed June 1964 and credit to Martin Telep. From the Archives of the Unitarian Universalist Church of Arlington.

Image 26: Photograph of Rev. Edward H. Redman in front of the nearly completed Sanctuary. "Arlington Unitarian Church Nears Completion," *The Washington Post*, December 14, 1963, pg. E8. From the Archives of the Unitarian Universalist Church of Arlington.

Image 27: Photograph of the west elevation of the Sanctuary, ca. 1964. From the Archives of the Unitarian Universalist Church of Arlington.

Image 28: Interior photograph of completed Sanctuary, ca. 1964, photo developed June 1964 and credited to Martin Telep. From the Archives of the Unitarian Universalist Church of Arlington

Image 29: Interior photograph of completed Sanctuary, ca. 1964, photo developed June 1964 and credited to Martin Telep. From the Archives of the Unitarian Universalist Church of Arlington.

Image 30: Interior photograph of completed Sanctuary, ca. 1964, no date or credit. From the Archives of the Unitarian Universalist Church of Arlington.

Image 31: Metropolitan Washington Board of Trade, "Twenty-Third Biennial Awards for Excellence in Architecture," booklet dated 1965, no page number.

Image 32: Photograph south elevation looking north, pre-construction by Dustin Construction Co, Inc., dated July 22, 1993. From the Archives of the Unitarian Universalist Church of Arlington.

Image 33: Photograph looking northwest during construction by Dustin Construction Co, Inc., dated August 25, 1993. From the Archives of the Unitarian Universalist Church of Arlington.

Image 34: Site Plan showing 1994 addition, including the terrace which has since been replaced by the 2013 addition, Kerns Group Architects, dated May 20, 1992. From the Archives of the Unitarian Universalist Church of Arlington.

Image 35: Undated photograph, exterior of completed 1994 addition looking northeast, ca. 1994. The roofline and clerestory windows of the Sanctuary are visible in the background. From the Archives of the Unitarian Universalist Church of Arlington.

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

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

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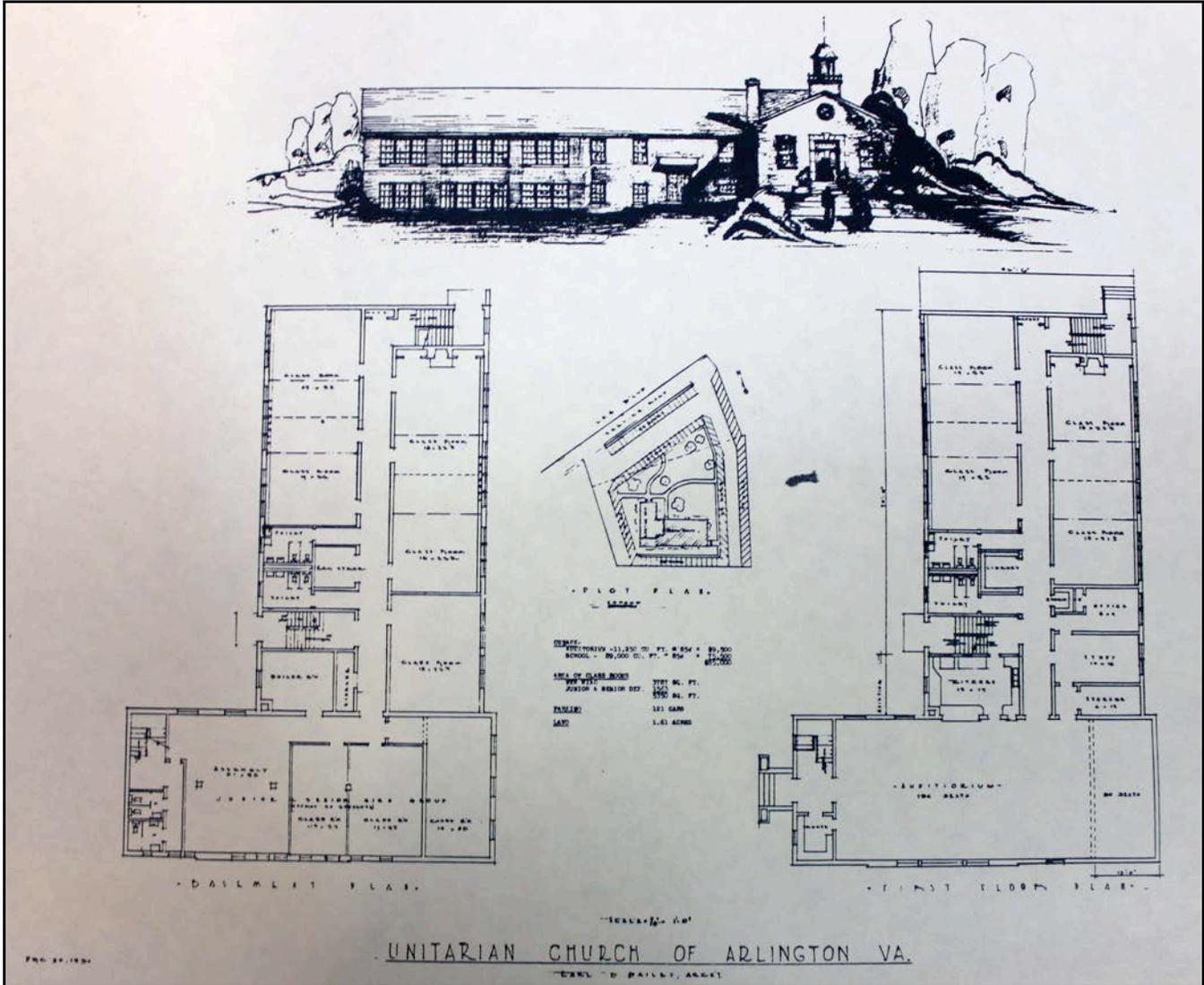


Image 1: Sketch plan by architect Earl B. Bailey, dated December 30, 1950, showing the original church building on the site (constructed 1948) with an added wing that was used for religious education purposes. All religious worship services moved to the new, Goodman-designed church building in 1964, and at this time the former church building became known as the Religious Education Building. It was renamed Reeb Hall in 1965, in honor of James Reeb, a Unitarian minister who was martyred while marching for civil rights in Selma, Alabama. Reeb Hall was demolished as part of the expansion and renovation project completed in 2013. From the Archives of the Unitarian Universalist Church of Arlington.

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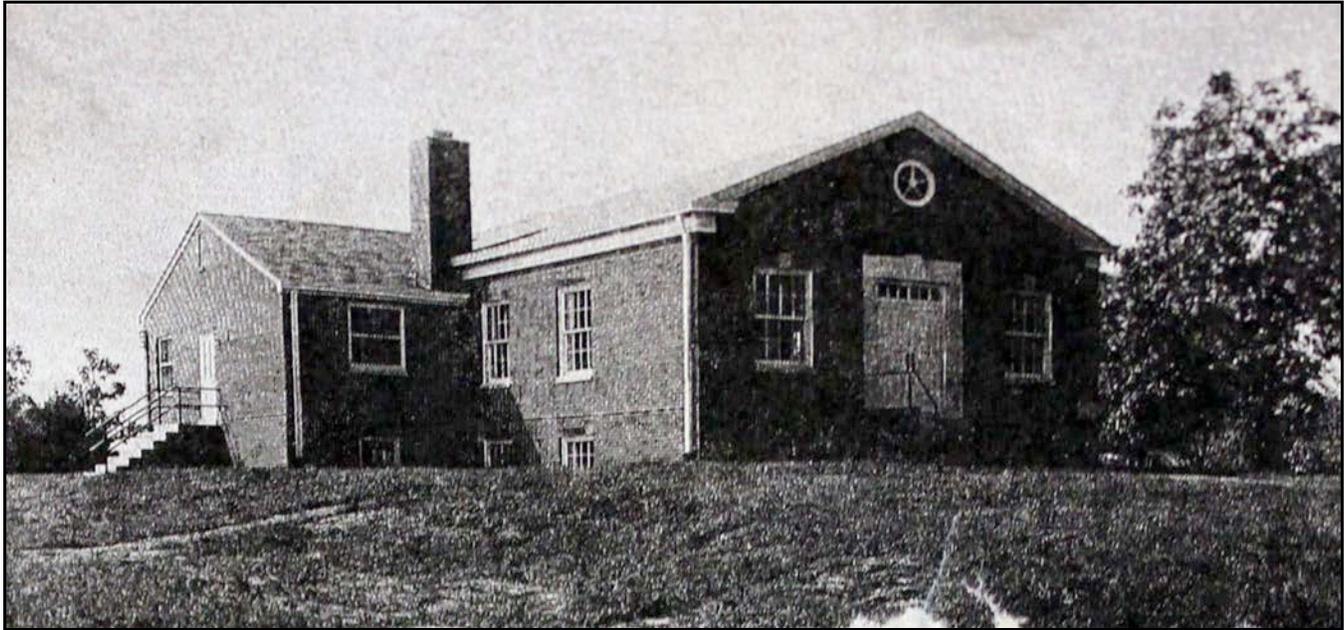


Image 2: Copy Image of original church building (later named Reeb Hall), dated 1949. The original building was demolished as part of the 2012-2013 construction and renovation project. From the Archives of the Unitarian Universalist Church of Arlington.

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Image 3: Newspaper clipping demonstrating the UUCA's active involvement in the civil rights movement in the 1950s. The clipping describes a bomb threat made to the church, when it invited a local rabbi and strong supporter of school integration to speak at the church. "Bomb Threat to Church Shocks Arlington," *Northern Virginia Sun*, October 20, 1958, pg. 1. From the Archives of the Unitarian Universalist Church of Arlington.

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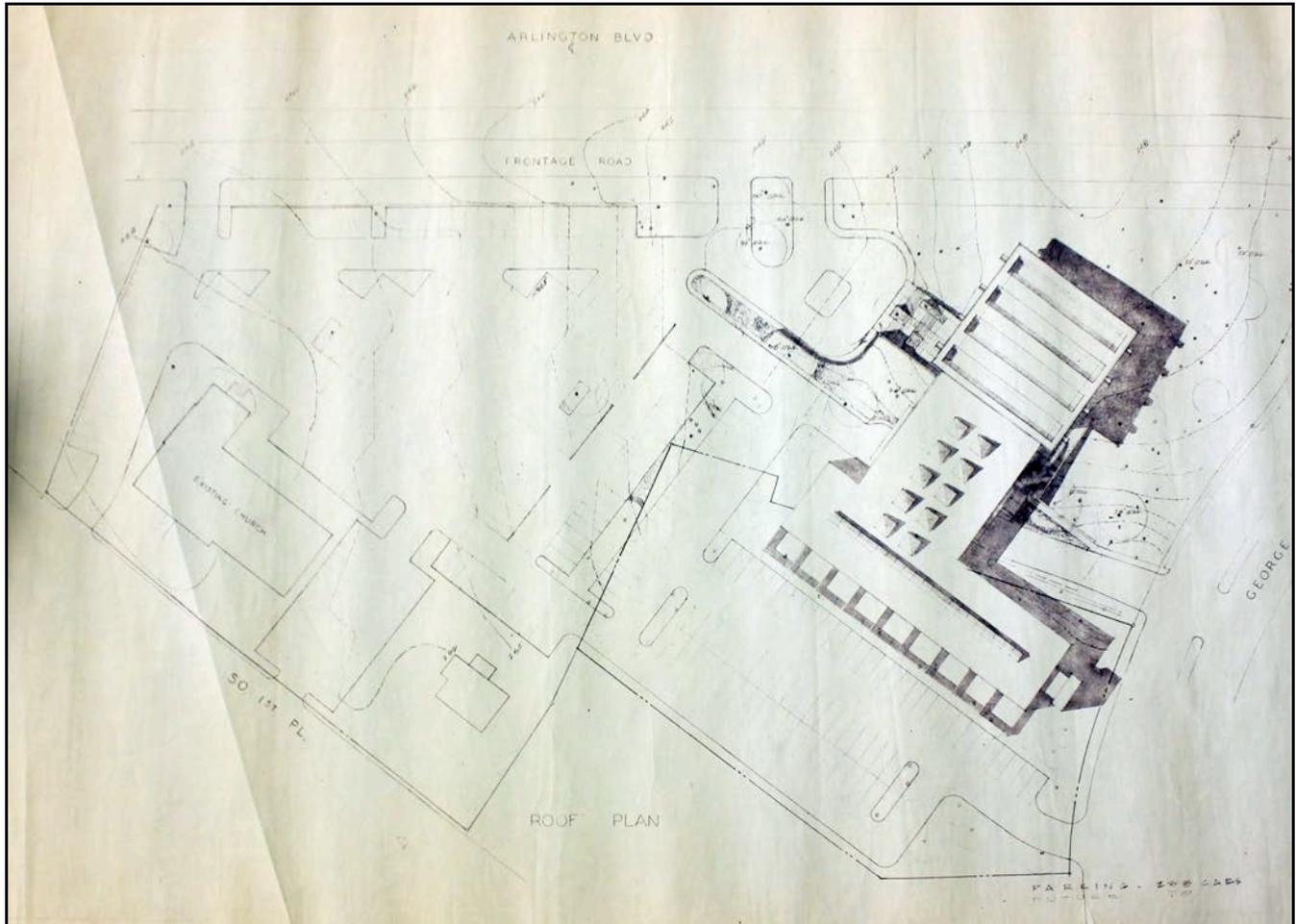


Image 4: Portion of "Master Plan," Charles M. Goodman Associates, for the Arlington Unitarian Church, dated August 1959. This "Master Plan," drawing shows Goodman's future plans for the UUCA site, including a large south addition to the Sanctuary that was intended to hold additional administrative, educational, and social space. Goodman would have produced this master plan drawing soon after he was hired as architect in June 1959. From the Archives of the Unitarian Universalist Church of Arlington.

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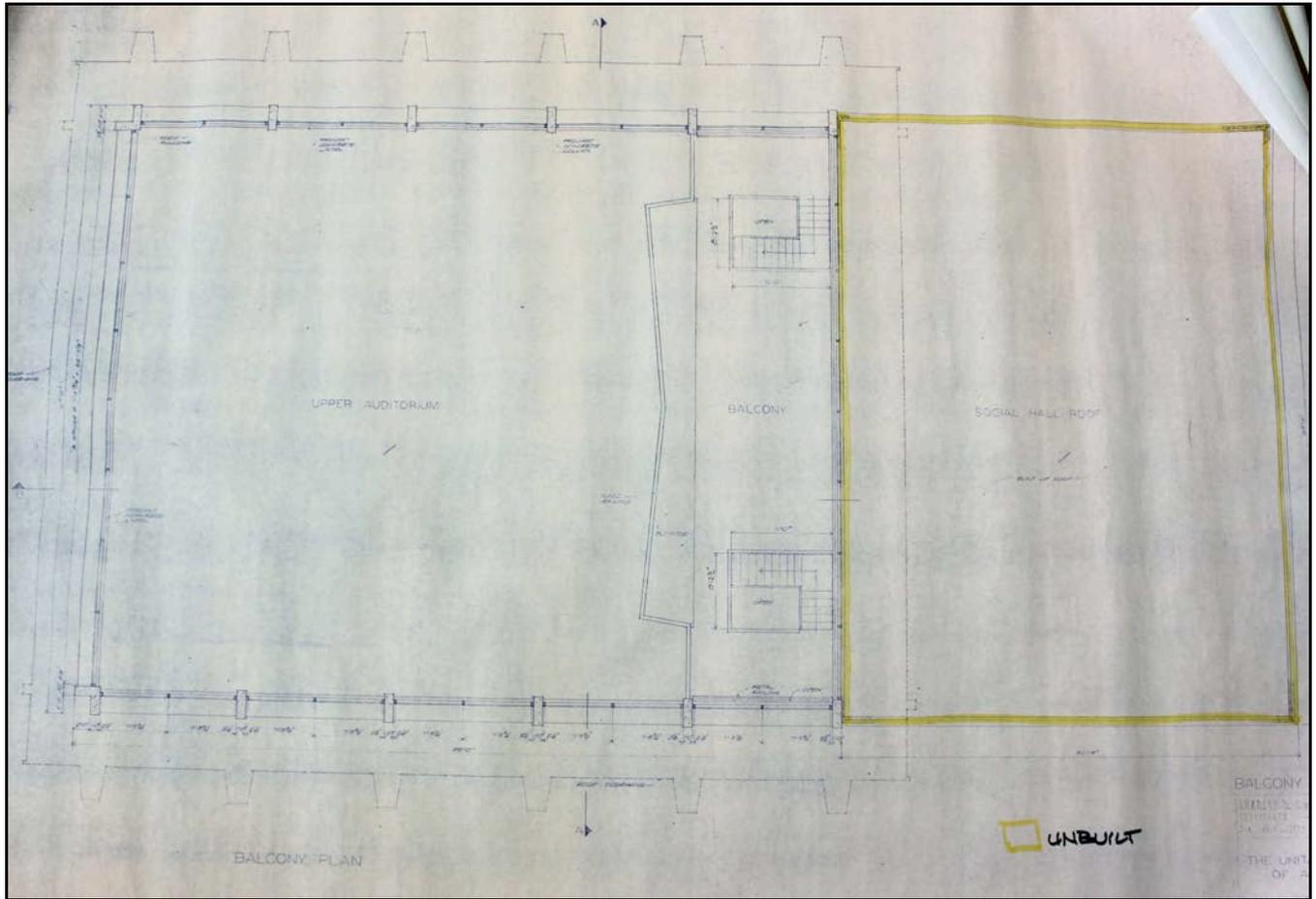


Image 5: Portion of copy of Balcony Plan, Charles M. Goodman Associates, dated July 18, 1960. Plan shows the roof plan for the current Sanctuary, as well as the choir space, and the unbuilt Social Hall roof. From the Archives of the Unitarian Universalist Church of Arlington.

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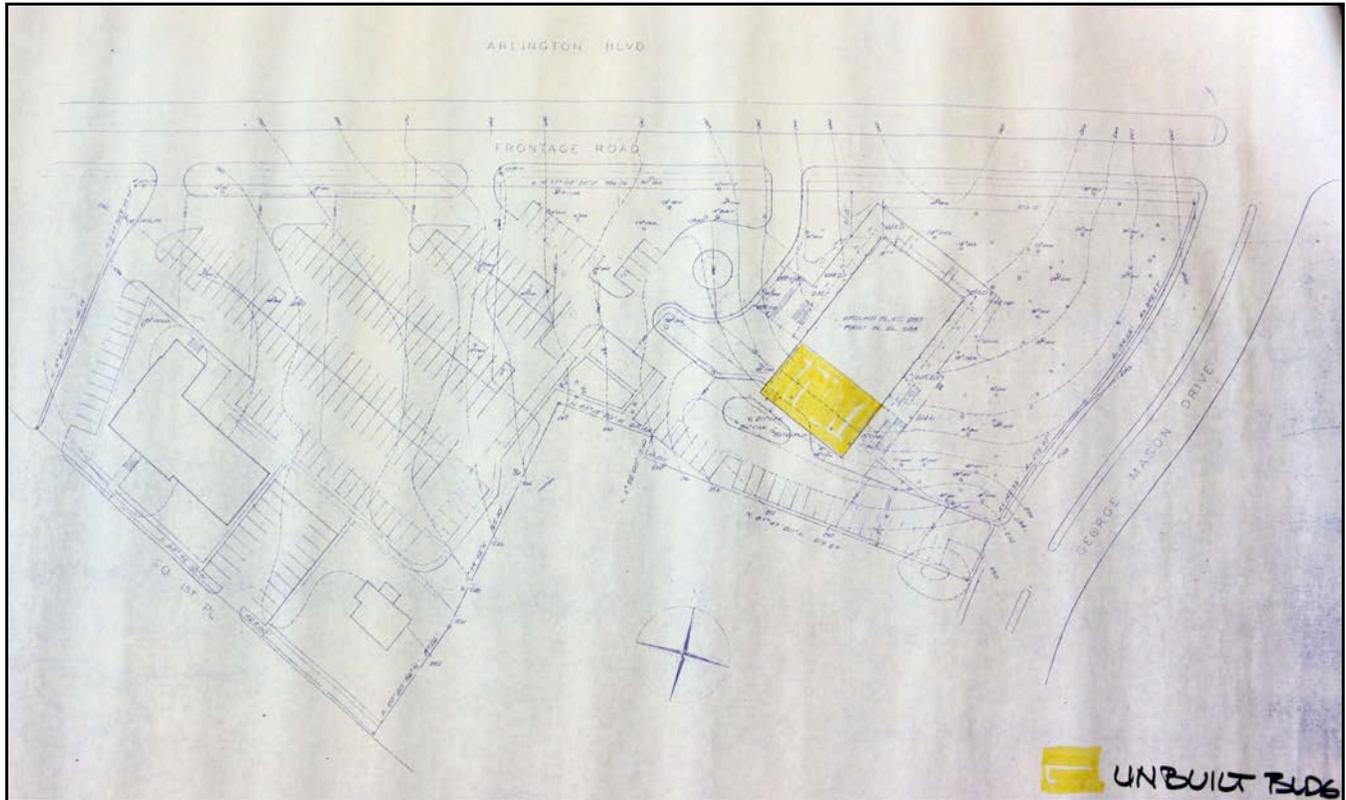


Image 6: Copy of portion of "Site Plan," Charles M. Goodman Associates, dated July 18, 1960. This site plan shows Goodman's original plan for the first phase of construction for the Unitarian Church of Arlington, including the Sanctuary block and the Social Hall block set at its south elevation. Once bids were received for construction, it was clear that construction of the Social Hall was over the budget of the church, but Goodman and board members agreed that it would be built at a later date when finances allowed. From the Archives of the Unitarian Universalist Church of Arlington.

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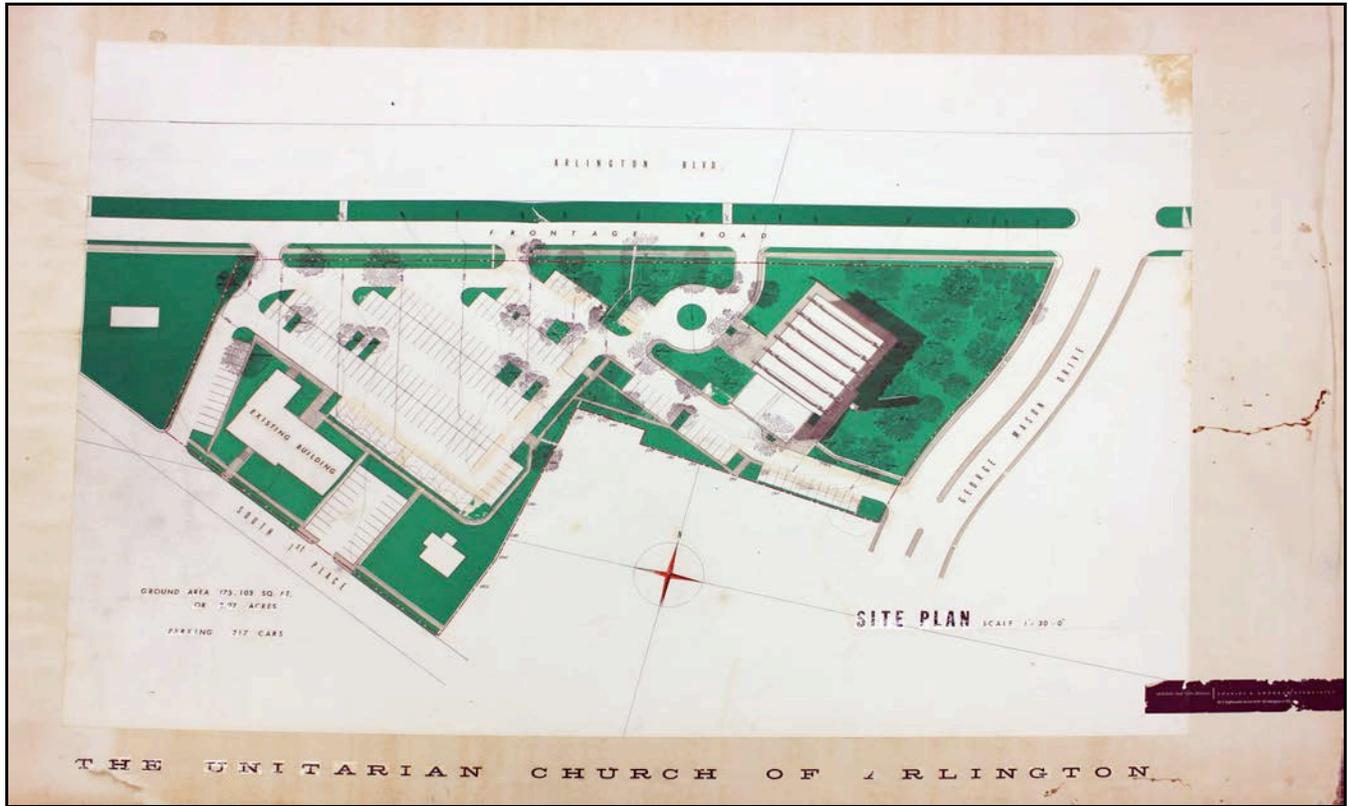


Image 7: Site Plan Presentation Board, ca. May 1960, Charles M. Goodman Associates. Goodman’s presentation boards for his initial presentation of his design for the church show the general plan that exists to the present, including the angled Sanctuary block at the intersection of Arlington Boulevard and George Mason Drive, an entry driveway running east-west at the south side of the building, a large parking area to the west, and extensive greenery around the Sanctuary. The site plan includes the original religious education building, named Reeb Hall in 1965, which was demolished in 2013. The unbuilt social hall is also located at the south elevation of the Sanctuary. From the Archives of the Unitarian Universalist Church of Arlington.

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Image 8: View from the West, Presentation Board, ca. May 1960, Charles M. Goodman Associates. This presentation board shows the primary entrance at the west elevation of the church, with the unbuilt Social Hall set at the south elevation, at a lower height than the main block. As constructed, the Sanctuary is remarkably similar to this presentation, with the exception of the Social Hall and the larger set of steps at the foreground of the drawing. From the Archives of the Unitarian Universalist Church of Arlington.

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Image 9: View from Lower Level Looking North, Presentation Board, ca. May 1960, Charles M. Goodman Associates. This presentation board primarily focuses on the unbuilt Social Hall, an unbuilt bell tower, and access to the Sanctuary running north-south along the side of the Social Hall. This view of Goodman’s planned Social Hall shows its lower-set profile to the Sanctuary, as well as the inset lower level marked by wrapping, fixed windows. From the Archives of the Unitarian Universalist Church of Arlington.

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Image 10: North Elevation, Presentation Board, ca. May 1960, Charles M. Goodman Associates. This presentation board shows the north elevation of the Sanctuary, including each of the elements constructed and still intact today, such as the broadly overhanging roof, the clerestory windows, the corrugated wall panels highlighted by narrow fixed windows, and the two narrow, flush doors flanking the interior platform space. From the Archives of the Unitarian Universalist Church of Arlington.

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Image 11: South Elevation, Presentation Board, ca. May 1960, Charles M. Goodman Associates. This presentation board focuses on the south elevation of the unbuilt Social Hall, with the roofline and clerestory windows of the main Sanctuary visible behind. The Social Hall was designed as complementary, but not identical to the main block, with a lower-set roofline, broader expanses of fixed glass at the first story level, and wrapping fixed windows at the ground level. The unbuilt bell tower is also visible in the background. From the Archives of the Unitarian Universalist Church of Arlington.

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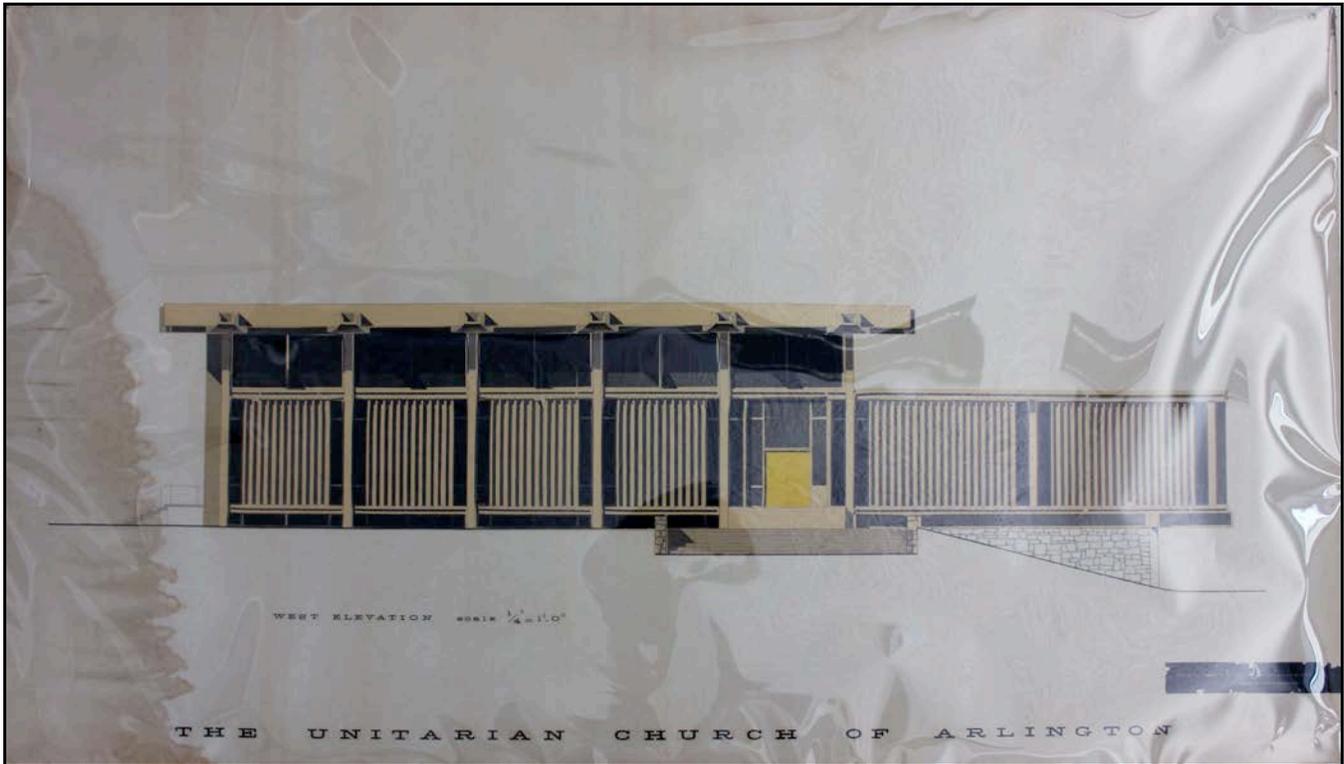


Image 12: West Elevation, Presentation Board, ca. May 1960, Charles M. Goodman Associates. The west elevation is represented as construction and as it remains today, and the board clearly shows the overhanging roofline and prominent rain spouts, the symmetrical bays with highlighting fixed light and clerestory windows, and the entry at the south bay. The unbuilt Social Hall projection is set to the south. From the Archives of the Unitarian Universalist Church of Arlington.

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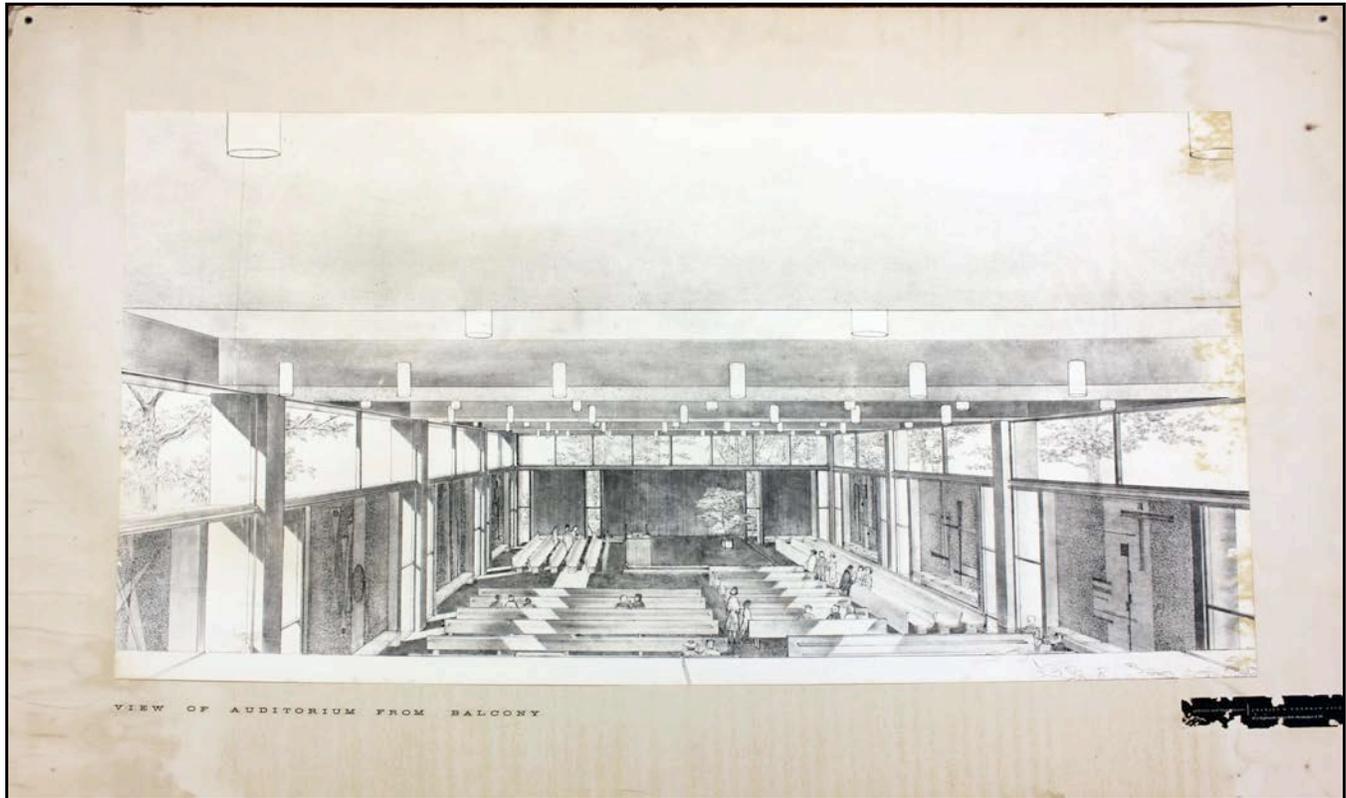


Image 13: View of Auditorium from Balcony, Presentation Board, ca. May 1960, Charles M. Goodman Associates. This early representation of the interior of the Sanctuary reveals Goodman’s interior plan for seating set close to the main platform and lectern, and for a well-lit space connected to the outdoor landscaping through the clerestory and first floor windows. His original design scheme also includes the lighting fixtures that remain extant today. From the Archives of the Unitarian Universalist Church of Arlington.

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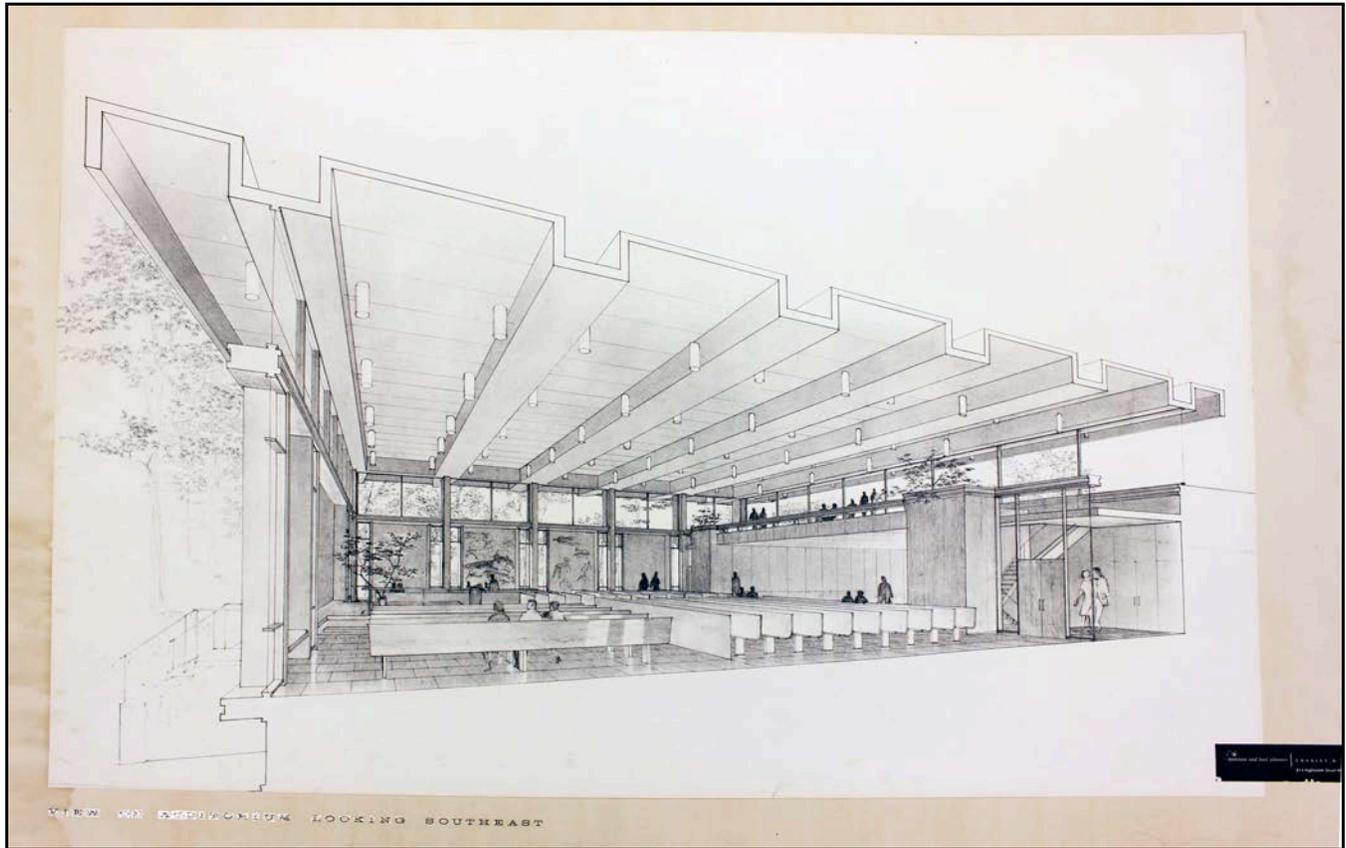


Image 14: View of Auditorium looking Southeast, Presentation Board, ca. May 1960, Charles M. Goodman Associates. From the Archives of the Unitarian Universalist Church of Arlington.

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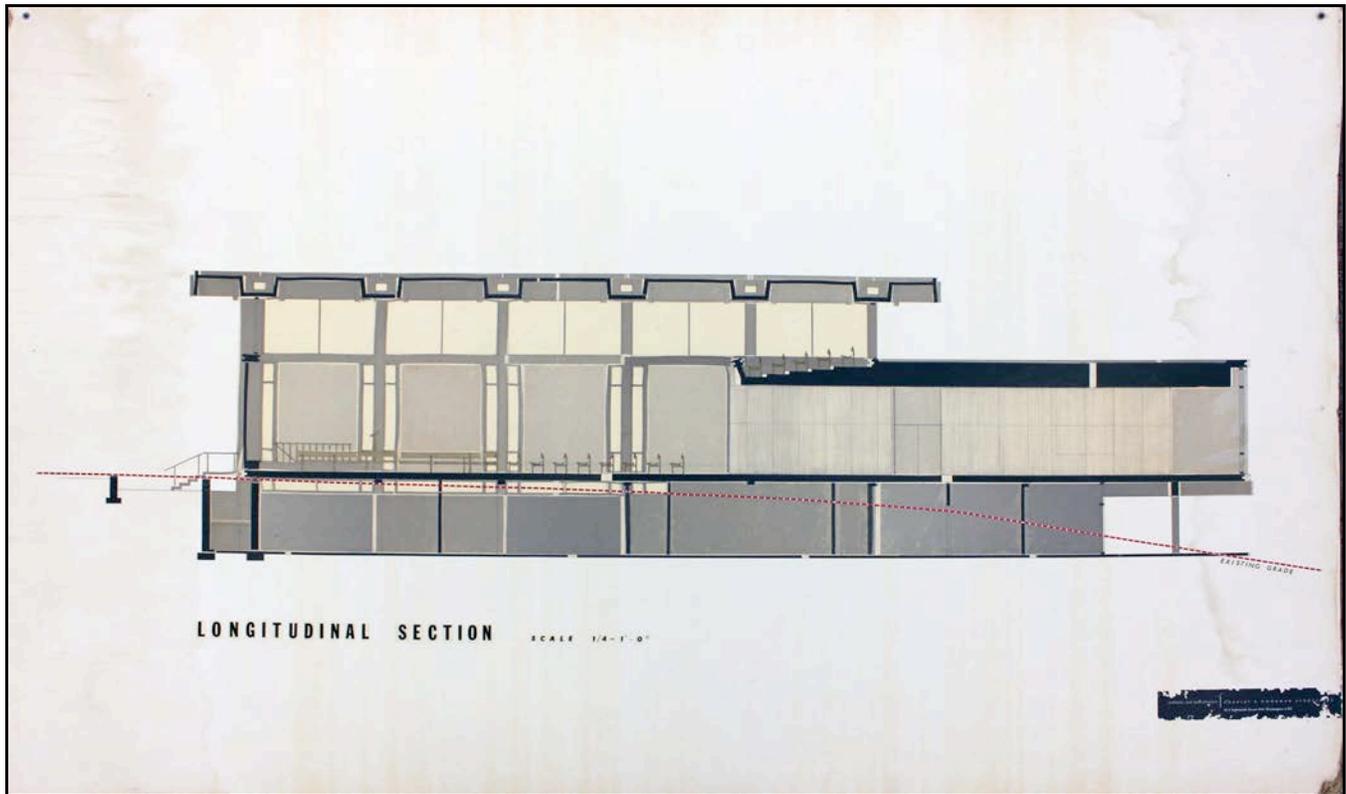


Image 15: Longitudinal Section, Presentation Board, ca. May 1960, Charles M. Goodman Associates. Section drawing shows Sanctuary seating as well as the choir balcony, and the unbuilt Social Hall extending to the south. From the Archives of the Unitarian Universalist Church of Arlington.

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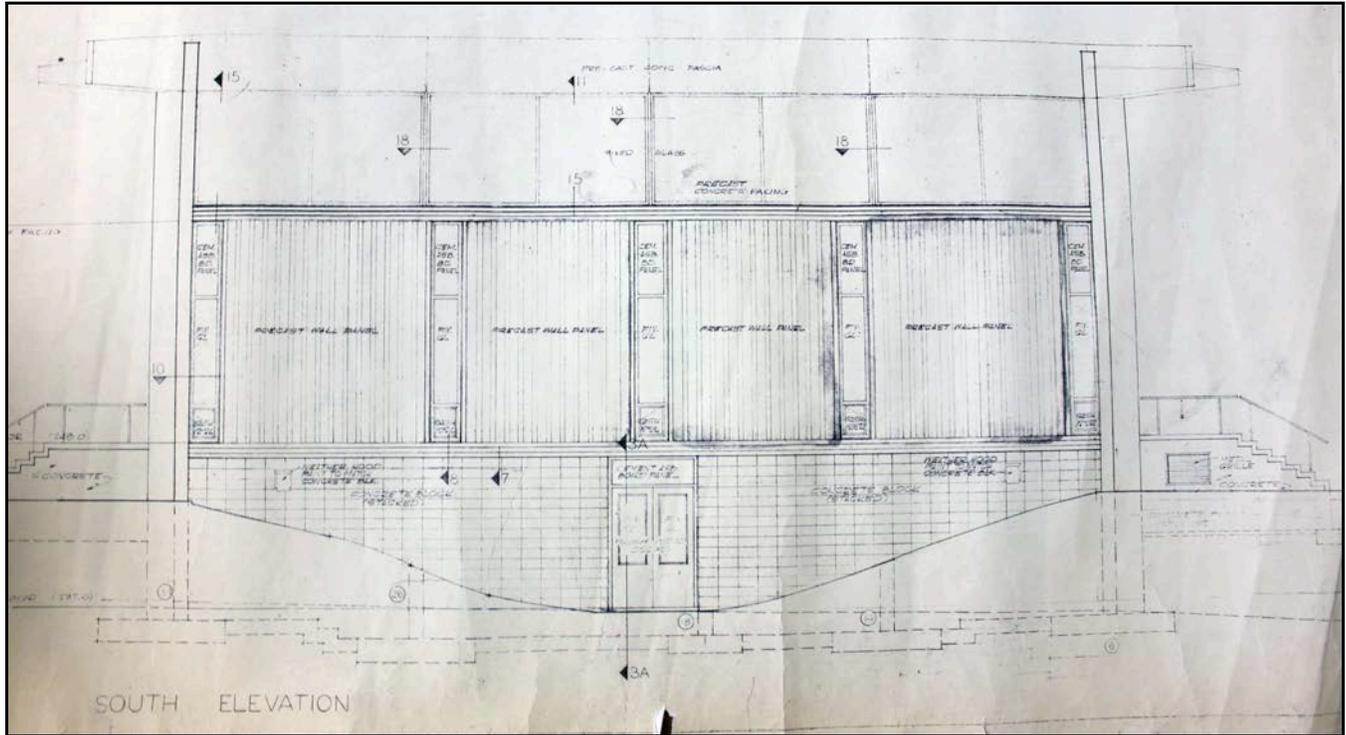


Image 16: Portion of copy of South Elevation drawing, Exterior Elevations, drawing dated October 23, 1961. These drawings represent Goodman’s final design for the building and are included within his set of construction documents. As such, these updated drawings do not include the Social Hall wing. Charles M. Goodman Associates. From the Archives of the Unitarian Universalist Church of Arlington.

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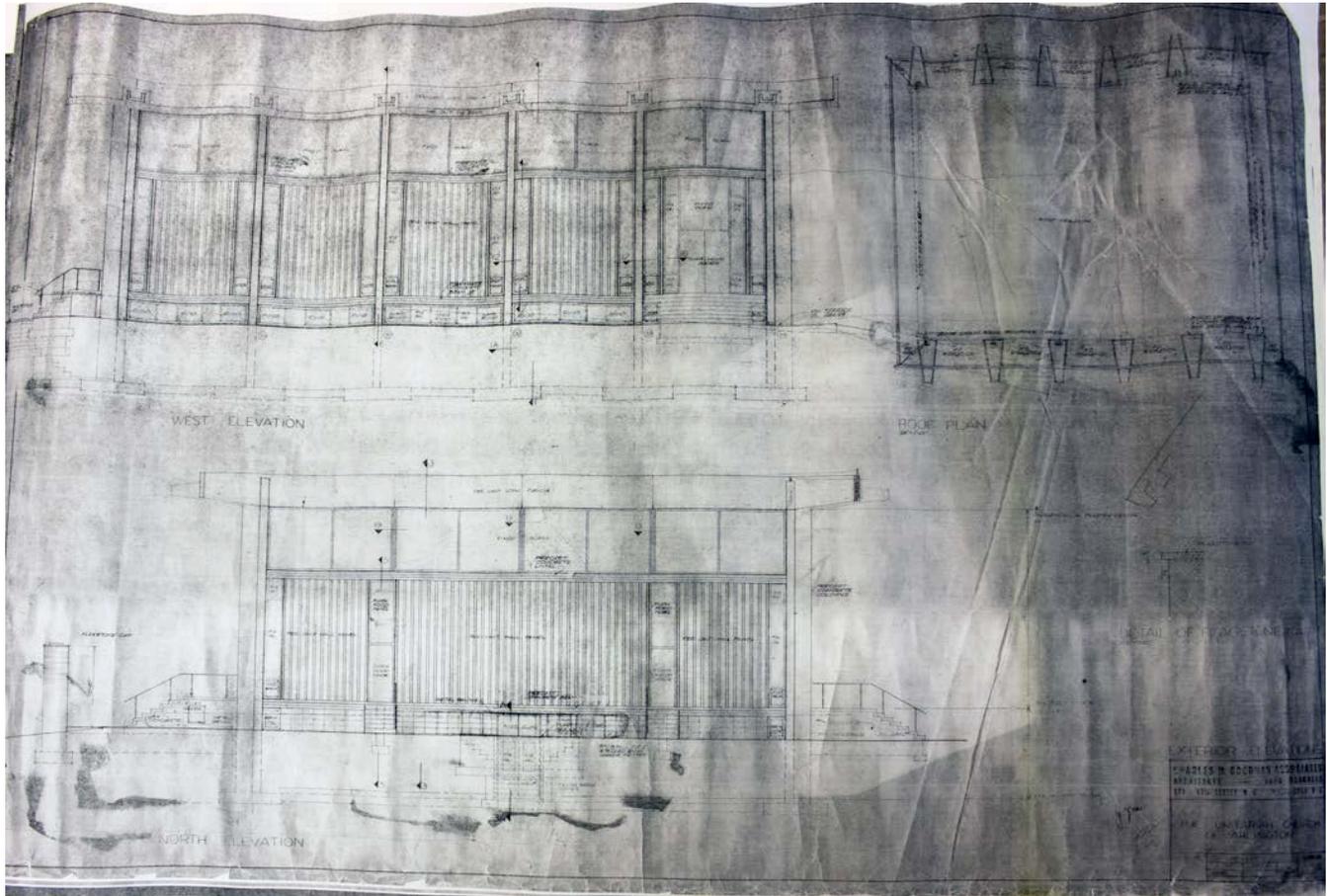


Image 18: Copy West and North Elevations, Exterior Elevations, drawing dated October 23, 1961. Charles M. Goodman Associates. From the Archives of the Unitarian Universalist Church of Arlington.

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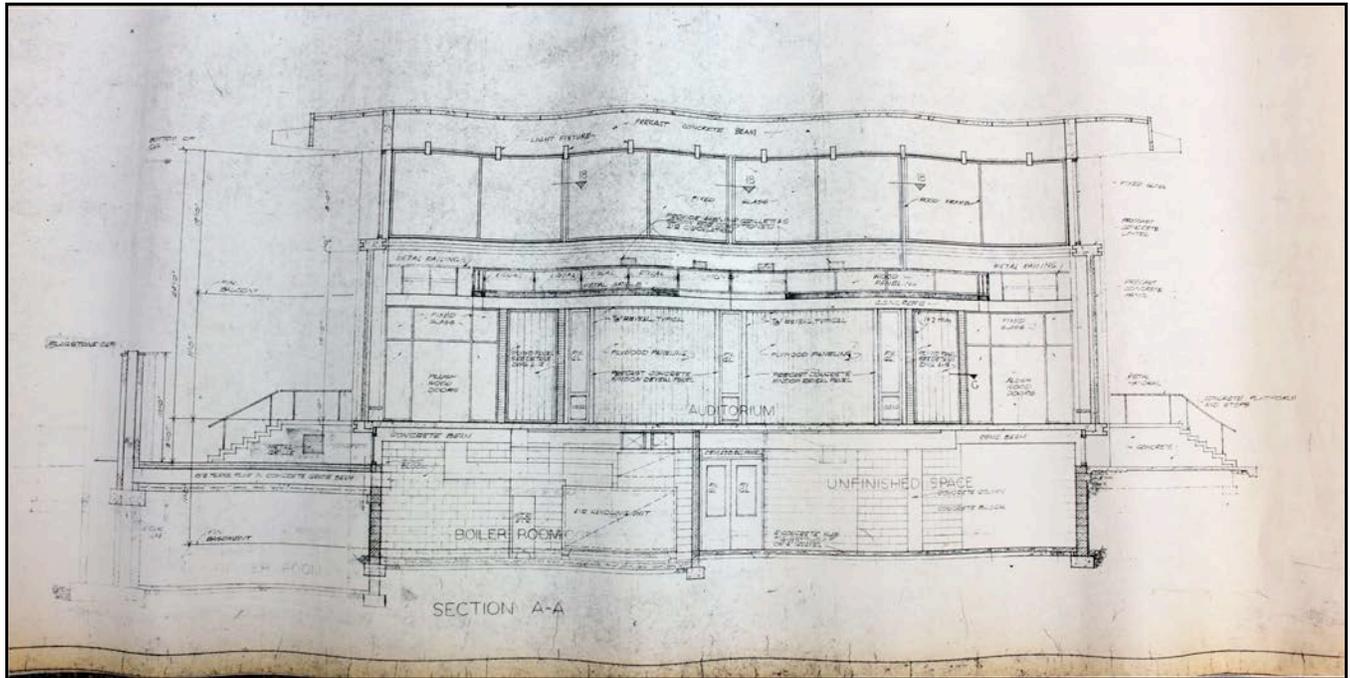


Image 19: Copy portion of Section A-A, drawing dated October 23, 1961. Charles M. Goodman Associates. From the Archives of the Unitarian Universalist Church of Arlington.

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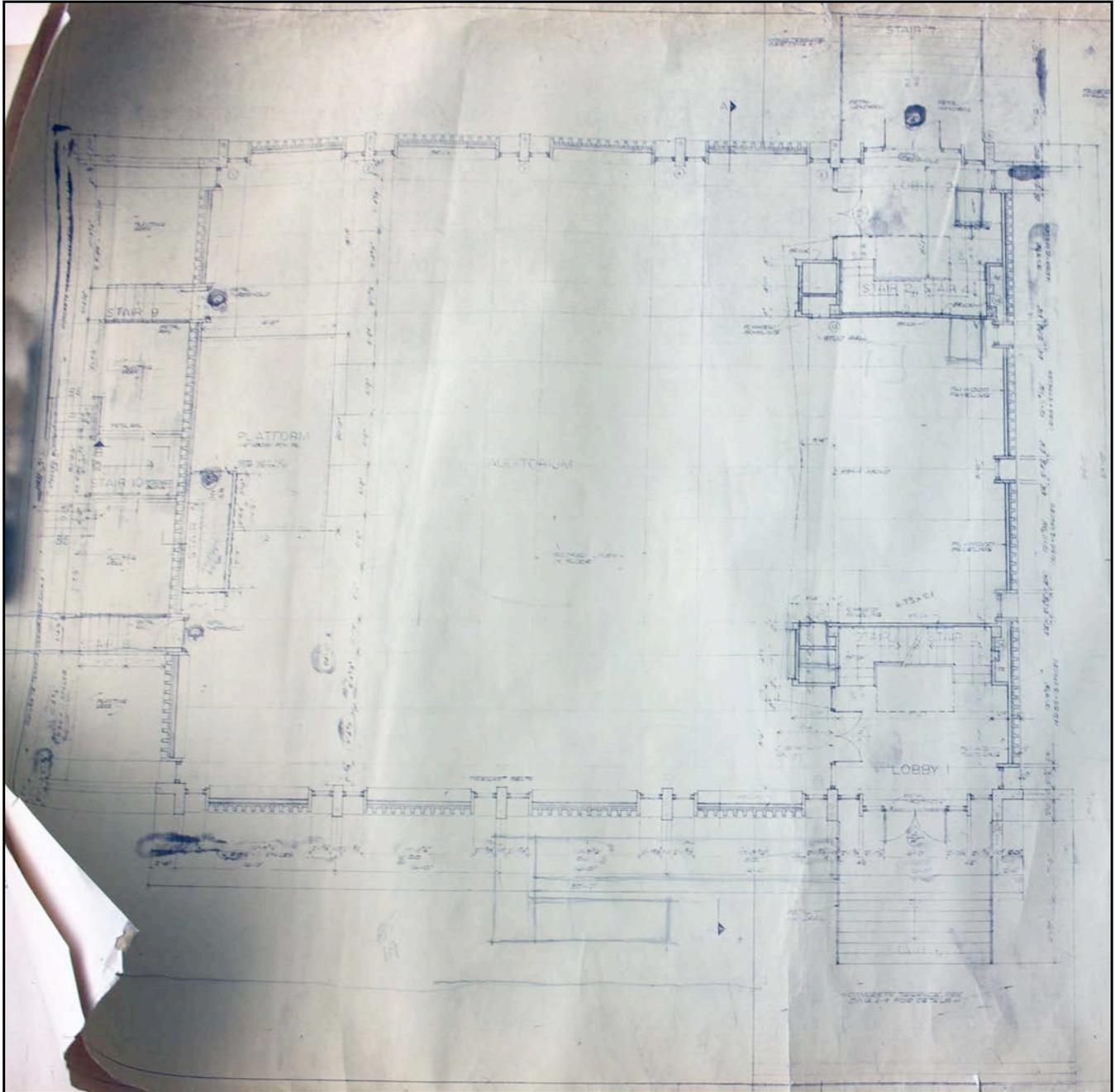


Image 20: Copy portion of First Floor Plan, drawing dated October 23, 1961. Charles M. Goodman Associates. From the Archives of the Unitarian Universalist Church of Arlington.

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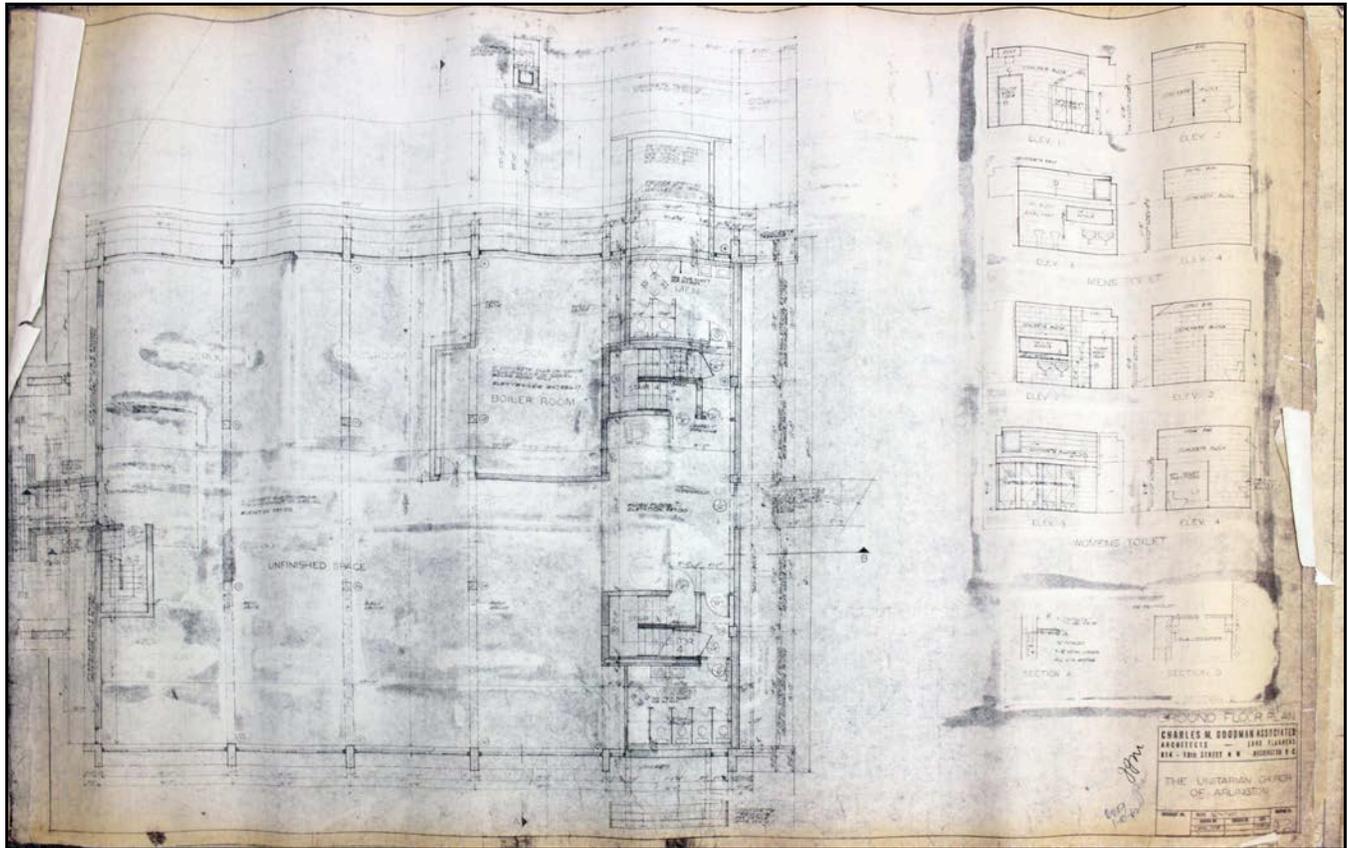


Image 21: Copy Ground Floor Plan, drawing dated October 23, 1961. Charles M. Goodman Associates. From the Archives of the Unitarian Universalist Church of Arlington.

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Image 22: Photo of Sanctuary Construction, dated October 1962. From the Archives of the Unitarian Universalist Church of Arlington.

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Image 23: Photo of Sanctuary Construction, detail concrete panel, dated October 1962. From the Archives of the Unitarian Universalist Church of Arlington.

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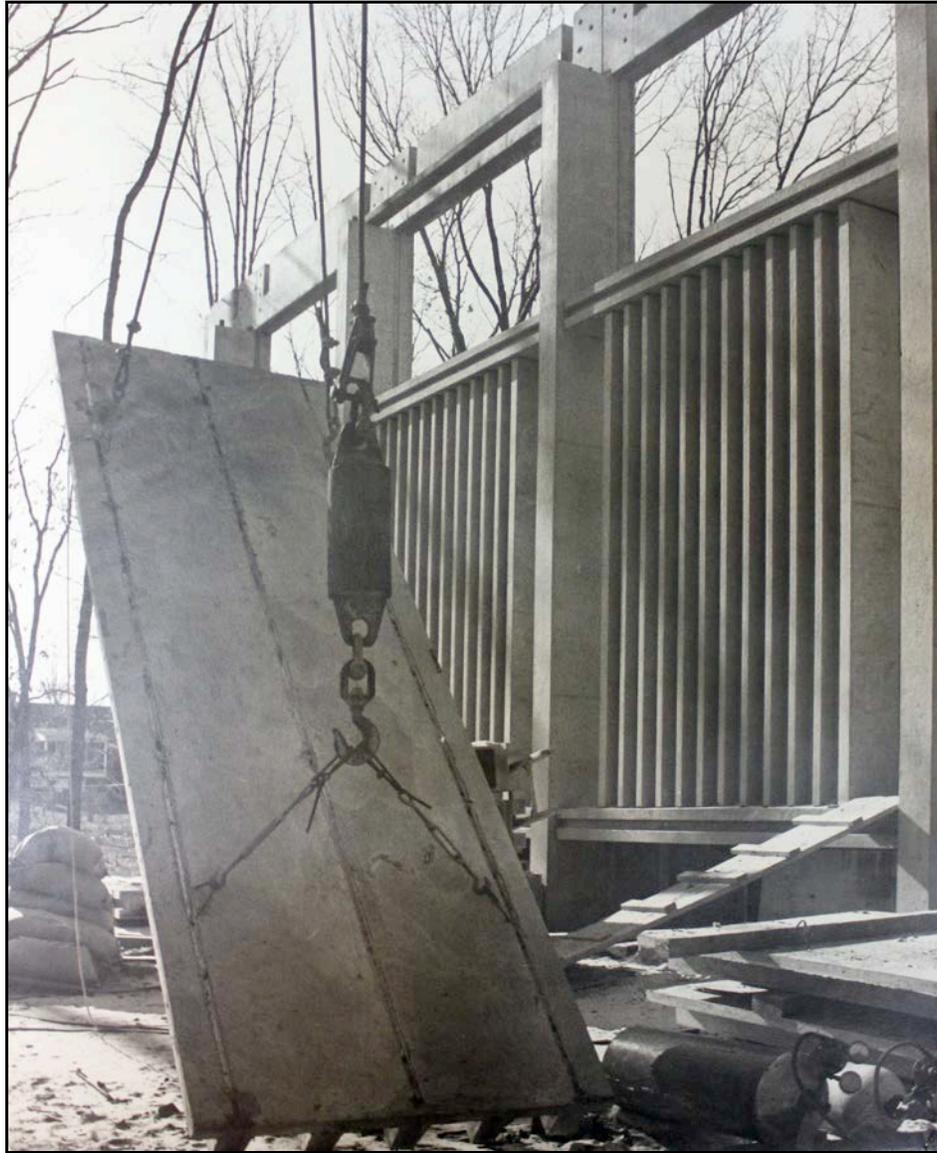


Image 24: Detail photo of Sanctuary construction, ca. 1963; photo developed June 1964 and credit to Martin Telep. From the Archives of the Unitarian Universalist Church of Arlington.

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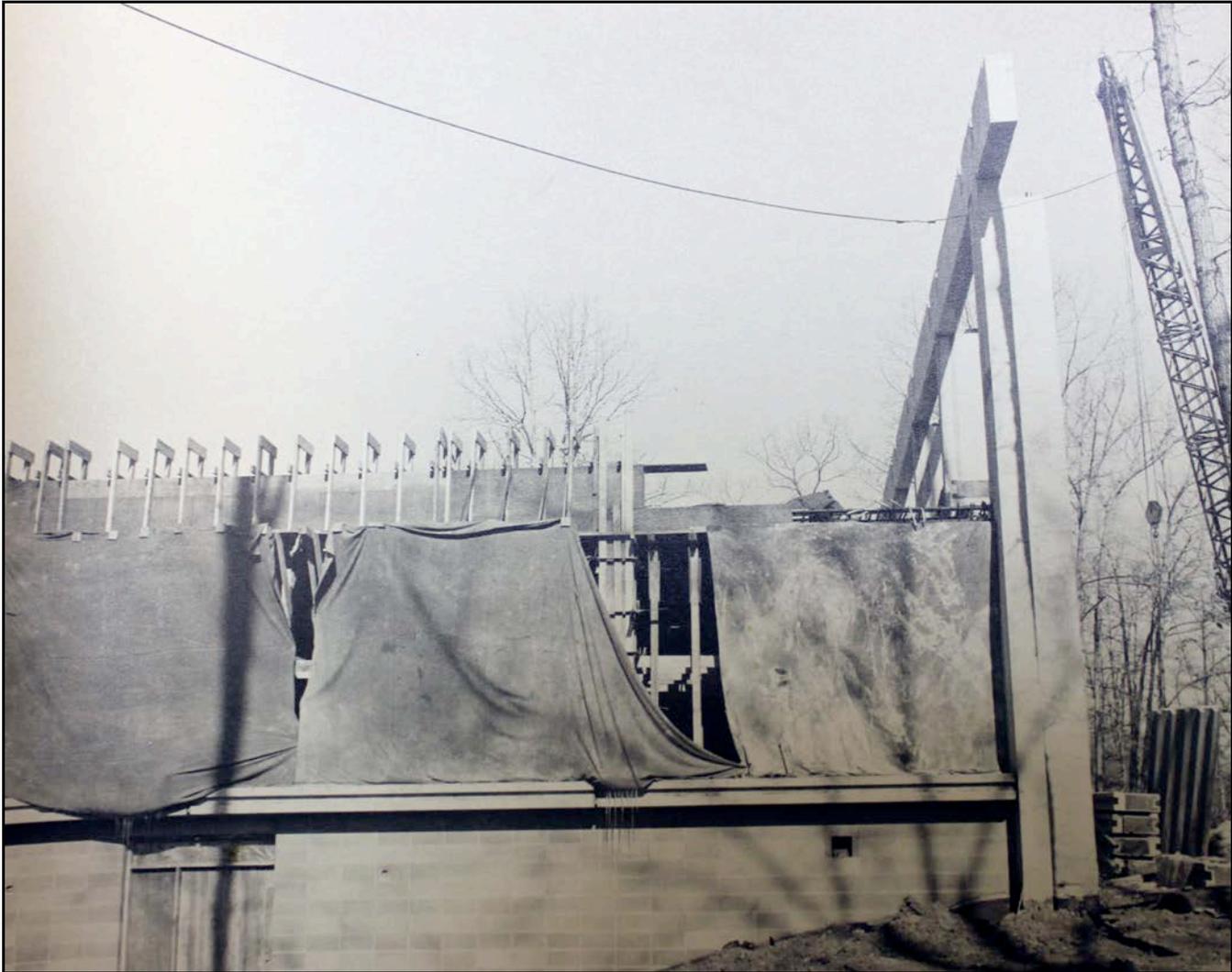


Image 25: Detail photo of Sanctuary construction, ca. 1963; photo developed June 1964 and credit to Martin Telep. From the Archives of the Unitarian Universalist Church of Arlington.

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Image 26: Photograph of Rev. Edward H. Redman in front of the nearly completed Sanctuary. "Arlington Unitarian Church Nears Completion," *The Washington Post*, December 14, 1963, pg. E8. From the Archives of the Unitarian Universalist Church of Arlington.

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Image 27: Photograph of the west elevation of the Sanctuary, ca. 1964. From the Archives of the Unitarian Universalist Church of Arlington.

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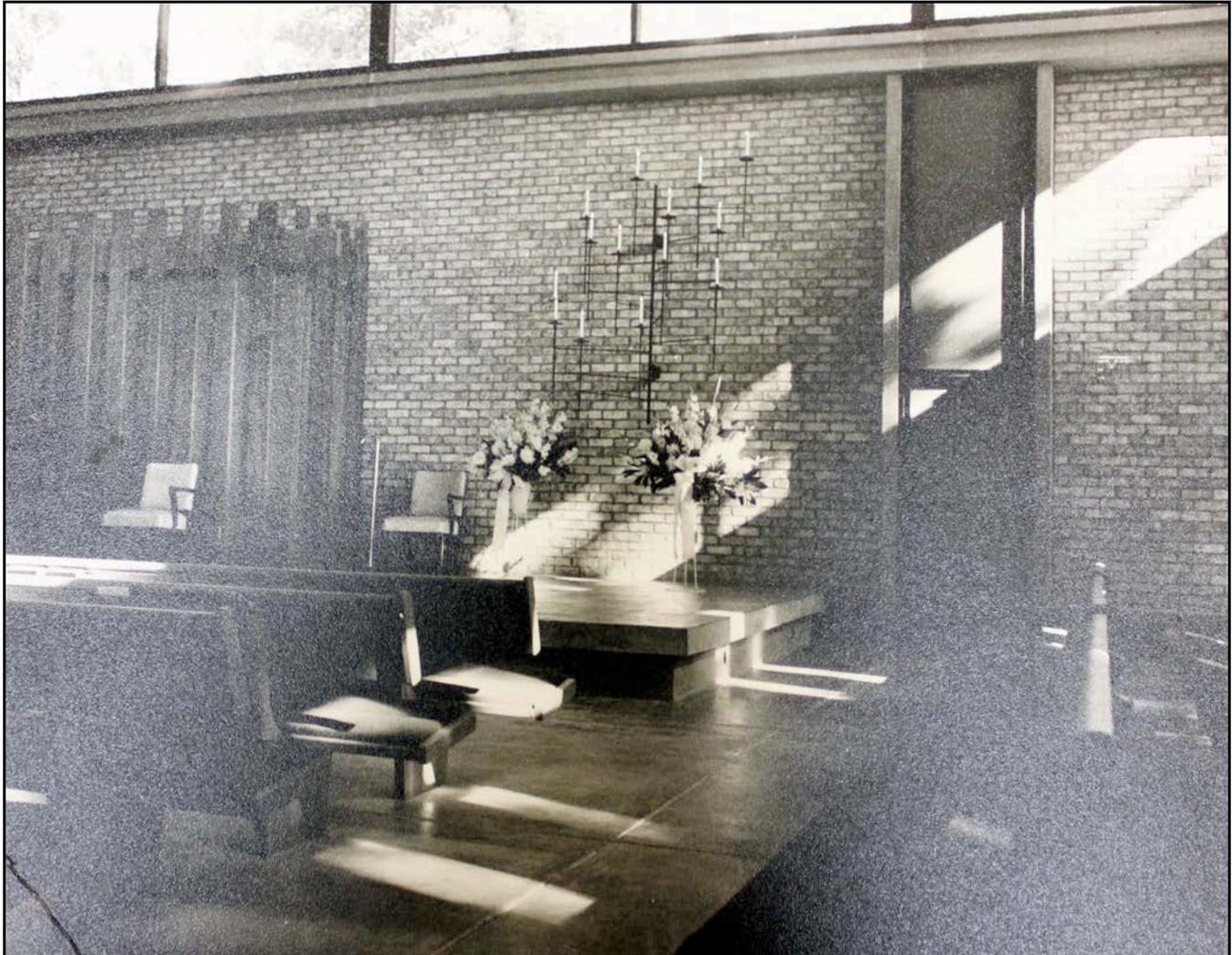


Image 28: Interior photograph of completed Sanctuary, ca. 1964, photo developed June 1964 and credited to Martin Telep. From the Archives of the Unitarian Universalist Church of Arlington

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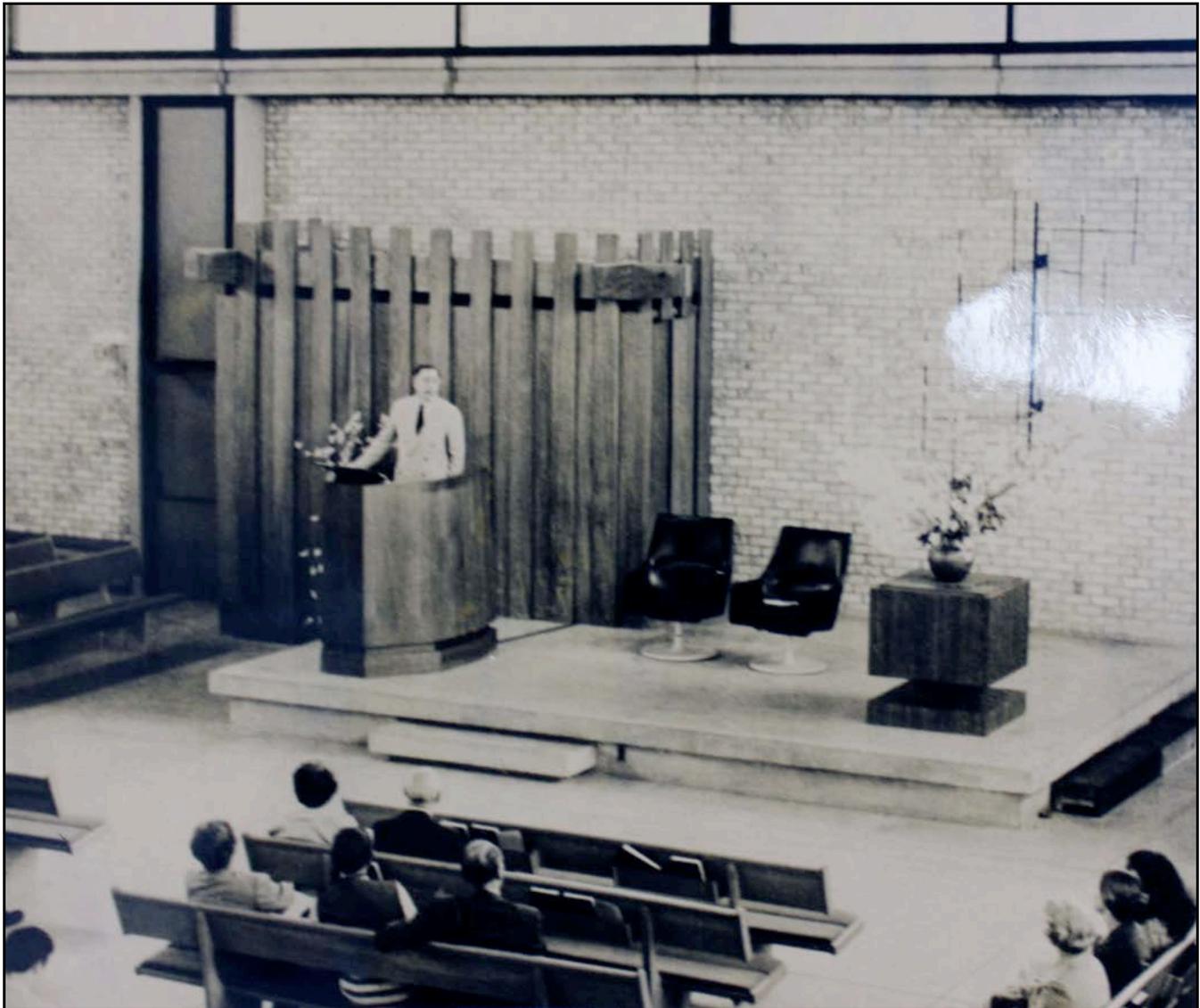


Image 29: Interior photograph of completed Sanctuary, ca. 1964, photo developed June 1964 and credited to Martin Telep. From the Archives of the Unitarian Universalist Church of Arlington.

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Image 30: Interior photograph of completed Sanctuary, ca. 1964, no date or credit. From the Archives of the Unitarian Universalist Church of Arlington.

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Image 31: Metropolitan Washington Board of Trade, "Twenty-Third Biennial Awards for Excellence in Architecture," booklet dated 1965, no page number.

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Image 32: Photograph south elevation looking north, pre-construction by Dustin Construction Co, Inc., dated July 22, 1993. From the Archives of the Unitarian Universalist Church of Arlington.

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Image 33: Photograph looking northwest during construction by Dustin Construction Co, Inc., dated August 25, 1993. From the Archives of the Unitarian Universalist Church of Arlington.

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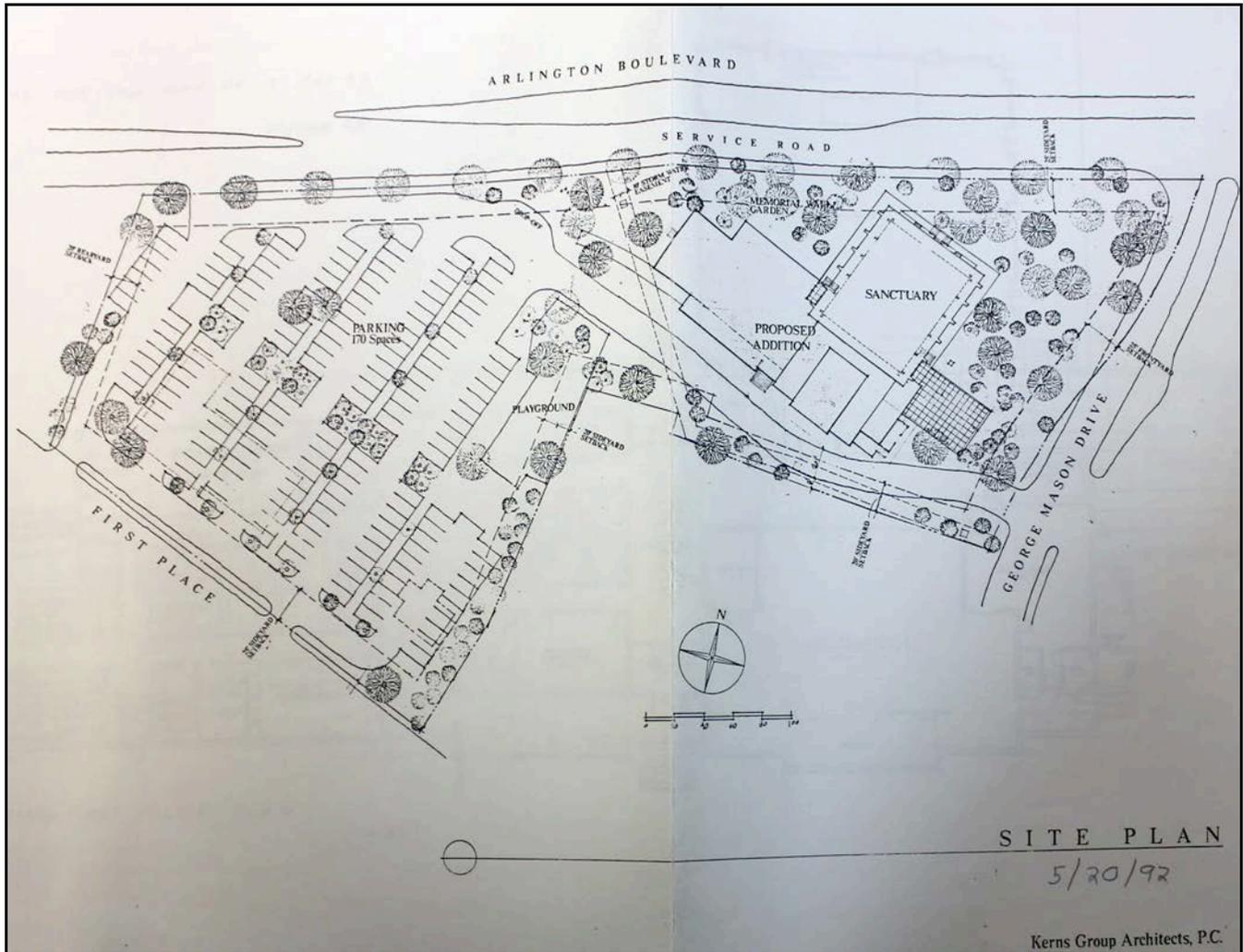


Image 34: Site Plan showing 1994 addition, including the terrace which has since been replaced by the 2013 addition, Kerns Group Architects, dated May 20, 1992. From the Archives of the Unitarian Universalist Church of Arlington.

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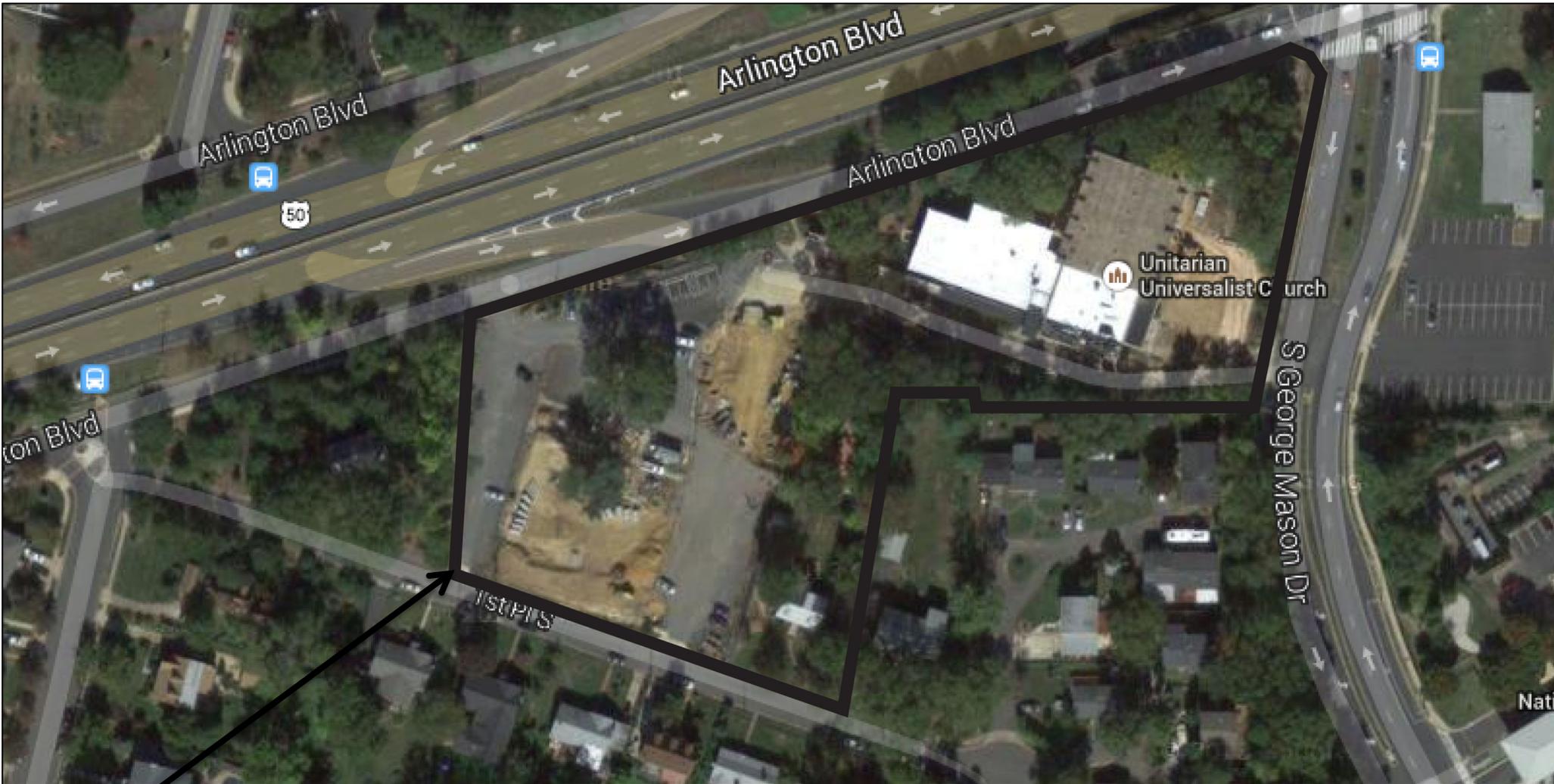
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Image 35: Undated photograph, exterior of completed 1994 addition looking northeast, ca. 1994. The roofline and clerestory windows of the Sanctuary are visible in the background. From the Archives of the Unitarian Universalist Church of Arlington.



Digital Location Map: Aerial

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Arlington County, Virginia

Tax Parcel #23-003-004

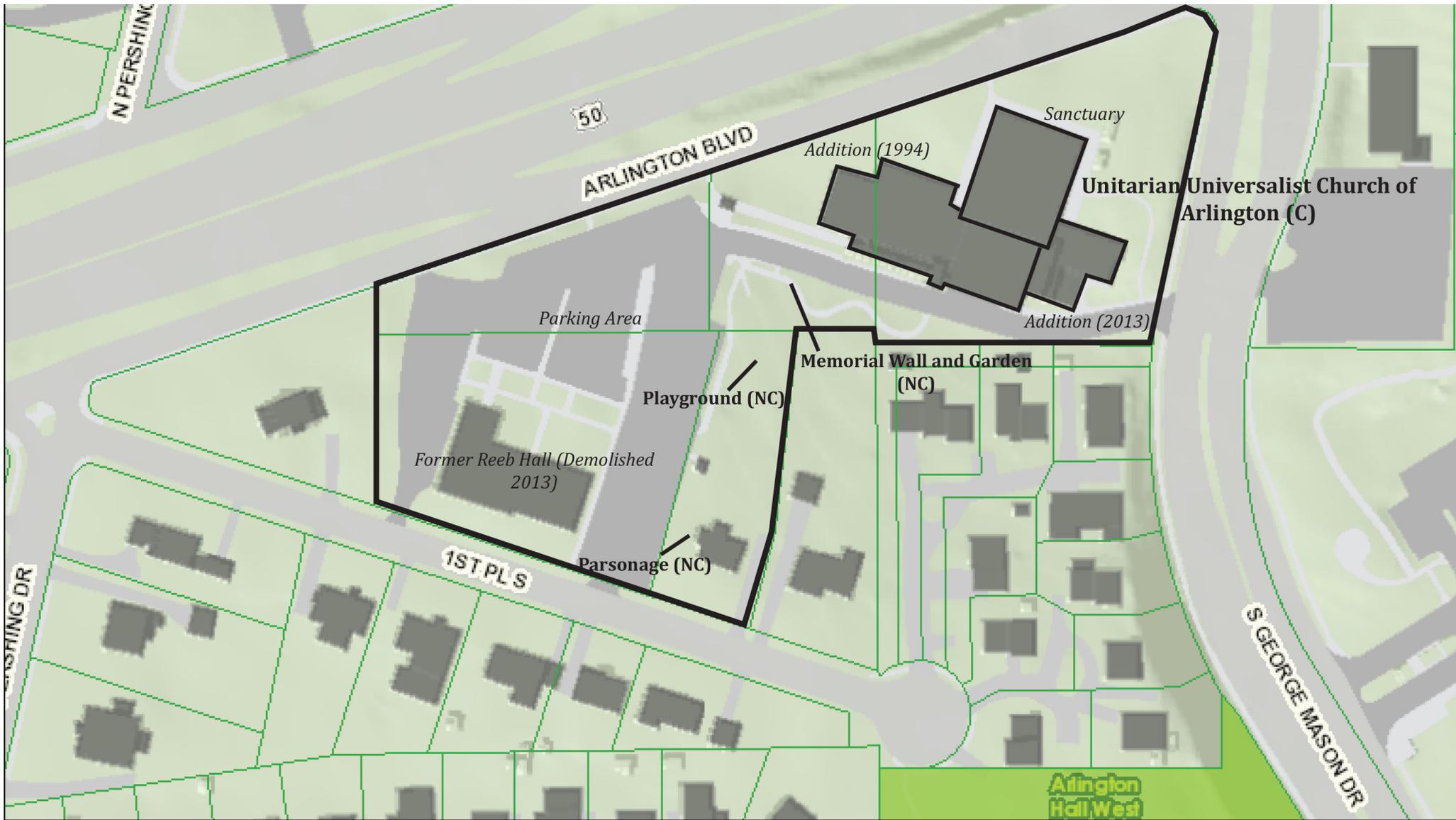
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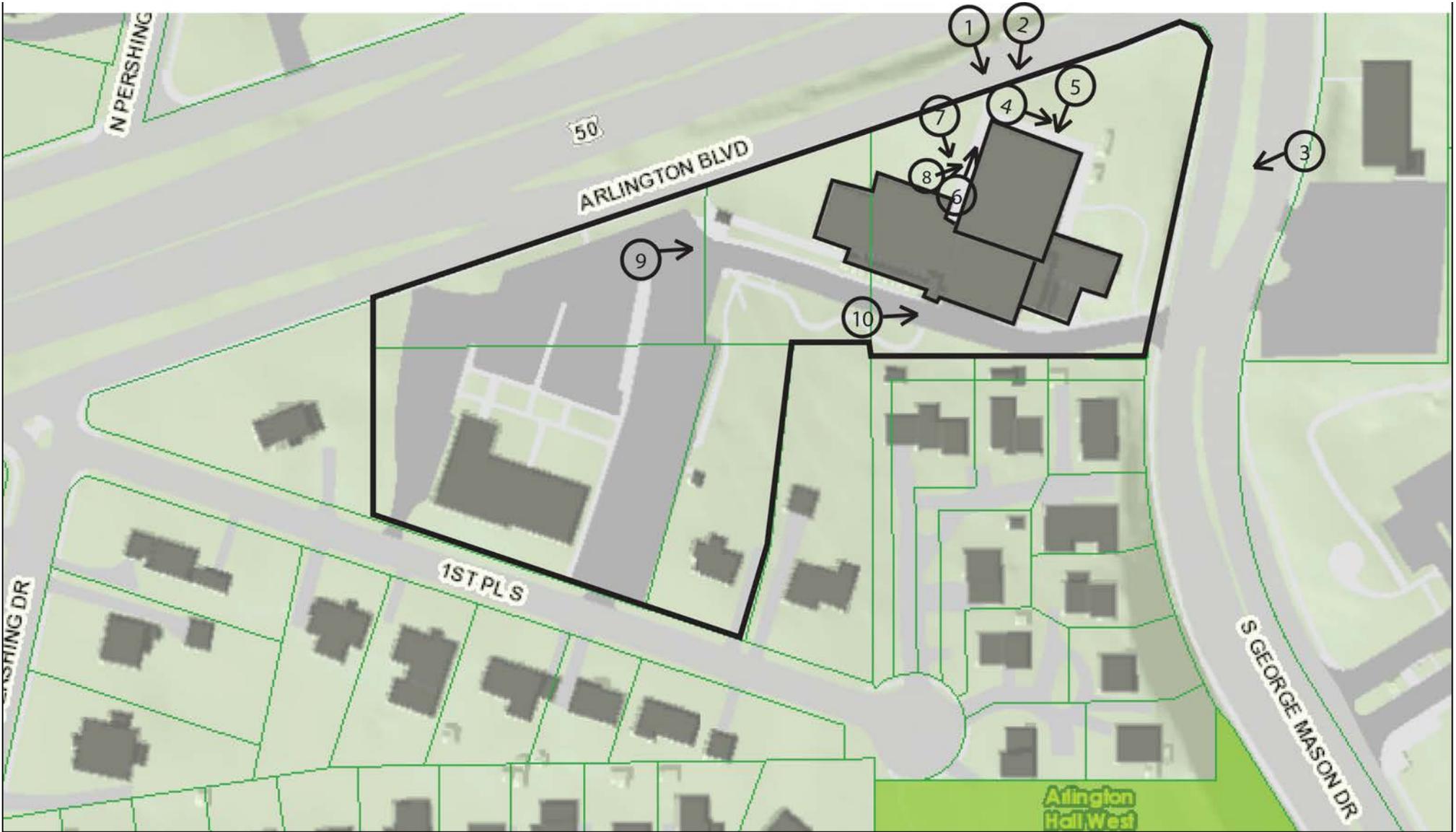




Sketch Site Plan Map
 Unitarian Universalist Church of Arlington
 Arlington County, Virginia
 Created May 2014; from: gis.arlingtonva.us

C = contributing
 NC = non-contributing
 — = property boundary

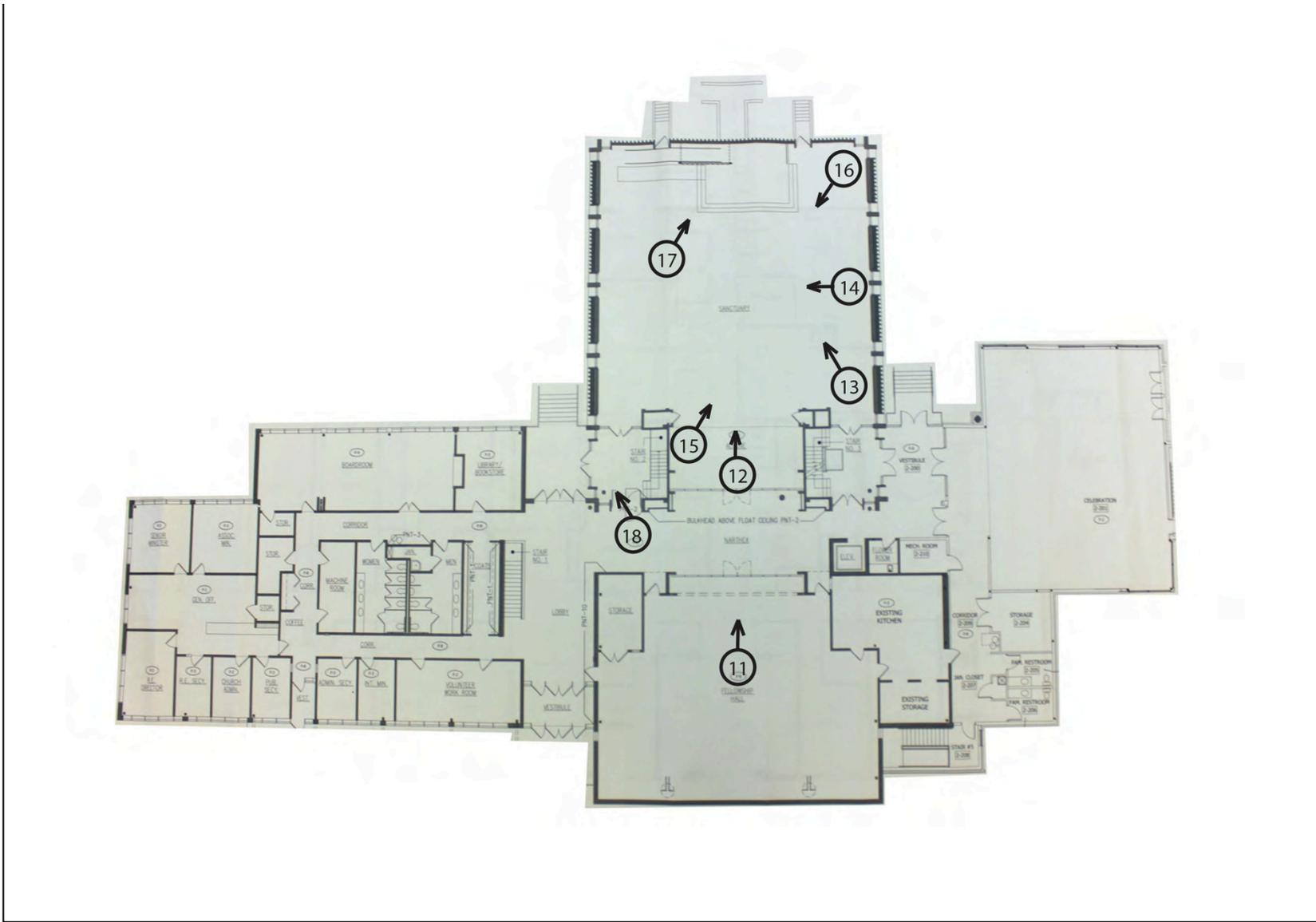




Exterior Photo Key Map

Unitarian Universalist Church of Arlington
Arlington County, Virginia
Created June 2014; from: gis.arlingtonva.us





Interior Photo Key Map

Unitarian Universalist Church of Arlington
Arlington County, Virginia

Created June 2014; image modified from "Interior Renovation," drawings, Intec Group, dated March 2013.









Unitarian Universalist
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4444 Arlington Boulevard
Arlington, VA 22204
www.uua.org

















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