F. ASSOCIATED PROPERTY TYPES

Historic properties associated with the context "Subdivisions and Architecture Planned and Designed by Charles M. Goodman Associates in Montgomery County, Maryland" take the following four types:

1. Custom Houses
2. Merchant Builder Subdivisions
3. Merchant Builder Houses
4. Prefabricated Houses

The known Goodman custom houses in Montgomery County include:

1. The William and Susan Schlosser House on Rocton Court in Chevy Chase
2. The Joseph and Phyllis Homes House on Rocton Rd. in Chevy Chase
3. The Lewis Jacobs House on Greenvale Rd. in Chevy Chase
4. The Paul Burman House on Greenvale Rd. in Chevy Chase
5. The G. Barry Radebaugh House on Apple Grove Rd. in Silver Spring
6. The Malcolm Garfinck House on Apple Grove Rd. in Silver Spring
7. The Alvin Q. Ehrlich House on Bradley Blvd. in Bethesda
8. The Verl Roberts House on Blaisdell Rd. in Bethesda

There are additional Goodman custom houses in Montgomery County that have not been identified definitively.

The Goodman builder projects in Montgomery County are listed below with the dates at which the projects were first planned:

1. Hammond Hill, 1949
2. Hammond Wood, 1950
3. Wheatoncrest, 1951-1952
4. Takoma Avenue, 1951
5. Rock Creek Woods, 1958
6. Hollinridge, 1958
7. Crest Park, 1960

Virginia subdivisions were not thoroughly researched for this nomination.[1]

PROPERTY TYPE DESCRIPTION

The definitions of the four property types follow:

Custom Houses
These are houses that were designed by Goodman's firm for an individual owner/client, rather than for a builder.

Merchant Builder Subdivisions
These are houses designed by Goodman's firm for a builder that are located in a subdivision containing only Goodman houses.

Merchant Builder Houses
These are houses designed by Goodman's firm for a builder that are located within a subdivision in which Goodman houses are represented, but not necessarily exclusively so.

Prefabricated Houses
These are houses designed by Goodman's firm for a prefabrication company that are then licensed by a builder. They may be found in isolation or located within an entire subdivision of Goodman-designed houses.

If there is any question whether or not the Goodman firm designed a house,[2] evidence must be produced by the house owner that substantiates that the house was, in fact, designed by Goodman's firm. The identification of a Goodman house can be shown through the following evidence:

1. A subdivision map attached to this nomination that shows Goodman houses.
2. A survey of a Goodman subdivision that identifies Goodman-designed houses within that subdivision. The survey has to have been undertaken by volunteers trained by or in contact with the Montgomery County Historic Preservation Section.
3. Correlation of a house with a specific description of a house type or an attached floor plan contained within this nomination.
4. An original plan (or copy thereof) of a specific Goodman house.
5. Original specifications for a Goodman house.
6. Correlation of a prefabricated house with a description, plan, or image of a prefabricated house contained as an attachment with this nomination, on file at the Montgomery County Historic Preservation Section, or at some other archives.
7. An indication of the house type in the architectural drawings that comprise the Charles M. Goodman Archive held at the Library of Congress. Please note that since this material is hard to access, the Montgomery County Historic Preservation Section contains CDs of images of most (but not all) of the plans of houses in builder subdivisions produced by the Goodman firm in Montgomery County.
8. Other reasonable methods of proving a house is a "Goodman house" that are deemed acceptable by the Maryland Historical Trust.

DOCUMENTING GOODMAN SUBDIVISIONS AS CULTURAL LANDSCAPES PER NATIONAL REGISTER DEFINITIONS

Goodman's merchant builder subdivisions should be considered **"historic designed landscapes"** because they were consciously designed according to then-novel principles by Goodman, an engineer and site designer (Milton Gurewitz and Maria Wayne respectively). These principles are elaborated upon below.

Land Use

The tracts of land that feature Goodman subdivisions share distinct physical traits. This is due primarily to the fact that Goodman (and therefore the builder) preferred topographically varied sites with significant trees and streams if possible. Goodman was less comfortable with level sites that had little character. Hollin Hills, for example, was described as having rough terrain prior to development, a place that other builders had rejected because of the difficulties posed by grading and building upon the site. Hammond Hill was found desirable because it rests on the pinnacle of a hill. Hammond Wood had a dense tree canopy that was quite different from any other site in what was then a rural area. Rock Creek Woods sat low in a valley adjacent to St. Joseph's Branch, a tributary of Rock Creek. Likewise, Hollinridge, in Potomac, ran beside Watts Branch and had sharp changes in topography. Crest Park had streets that curved and embraced hillsides, with houses either perched atop knolls or built into the steep drop-offs near the Northwest Branch.

The sites also were selected based on their proximity to potential job markets. All of the Goodman subdivisions are considered "Post-World War II and Early Freeway Suburbs, 1945-1960" according to the National Register of Historic Places' definition of historic residential suburb typology. All were built prior to the completion, however, of Washington's "Beltway," or Interstate 495, already noted as being finished in 1964. Most of the Goodman subdivision locations were planned so that residents could eventually connect with direct arteries into downtown Washington: Route 1 in Virginia for Hollin Hills, and Veirs Mill Road, Georgia Avenue, and New Hampshire Avenue in Montgomery County.[3] Commute times averaged between 20 and 40 minutes, depending on traffic. Only Hollinridge, in Potomac, was planned for a workforce that would remain outside of downtown. The initial market was supposed to be the scientists of the National Atomic Energy Corporation (who ultimately were located in Germantown, so the relationship between the Hollinridge site and the AEC is not clear). Most residents said that at the time they moved into their Goodman houses, the roads that connected their neighborhoods to downtown were two-lane roads.

As for how homeowners used the spaces in their houses, Goodman homeowners enjoyed their open plans and multi-functional rooms and adapted them to their needs. Sometimes, a small room was used as a study or as a bedroom, and the rectangular or L-shaped living room/dining room/study could be used in any combination that suited a family best. The houses were small – and Goodman's firm did not develop specific plans for additions, although they designed houses that had "obvious connection points."[4] When additions to these homes had to be made, almost all owners – original and latecomers – chose to build additions in the Modern style, acknowledging that extensive glazing, vertical wood siding, and modern roof forms were important factors in continuing the spirit of the original house.

The builders were able in all of the communities to obtain water rights and sewer connections. All of the subdivisions had electricity and telephone service, although several had a central communal phone with a party line in the early years. Other amenities were provided by Robert Davenport in the case of Hollin Hills, but left to the county to develop in the case of the Montgomery County subdivisions. Schools were typically constructed about the same time as the development of the communities, and swimming pools

emerged either as part of the community or nearby, usually by the neighbors banding together and buying land for a neighborhood pool. If a school already existed, Goodman and his landscape architect would seek to provide a path to the school. In Hollinridge, people installed Sylvan- and Tahitian-brand swimming pools in their back yards because it took so long to establish a community pool.

All of the Goodman subdivisions were situated in single-family residential zones. In addition to the typical lot coverage and setback requirements, some of the early purchasers were limited further by restrictions and covenants that accompanied the deeds. Hammond Wood and Hollinridge are just two examples. The most stringent requirement in these covenants concerned review of architecture by a board comprised of the builders, and, in several cases, Mr. Goodman himself.

Response to Natural Environment

Goodman's firm was not just an architecture firm; it was a site planning firm as well. Builder Paul Burman recalled that one of the reasons he selected Goodman was because it was a "one-stop shop."[5] Goodman's firm provided land planning, architecture, and even copy for ads when it came time to sell the speculative houses.[6] A builder didn't need to hire a different surveyor or civil engineer. Milton Gurewitz, the engineer in Goodman's office, did all of Mr. Goodman's early site planning in conjunction with the architect himself. Together, they retained the existing topography, specimen trees, woodlands, and as much vegetation as possible when designing a subdivision. For one, Goodman believed that trees ameliorated noise, provided shade, and acted as a clean-air filter. In addition, he believed in organic architecture, an architecture that sprung from the land as it was found and interacted with nature. Retaining the natural environment also worked to the benefit of the builder by saving him money because excavation and landscaping costs were accordingly reduced.

Goodman fought for the most natural subdivision possible, including tar and gravel roads, gravel driveways, and lack of concrete curbs and gutters. Goodman's houses were always sited low to the ground and with consideration of the natural environment foremost in his mind. His builder houses were sited to take advantage of the following factors, listed in order of importance: 1) privacy, 2) views, and 3) solar orientation. Maria Wayne, a native of Prague who continued her architecture studies at Harvard, assumed site planning responsibilities alongside and after Gurewitz. She described that the siting of the houses was not necessarily diagonal, but to "accommodate the slope of the land, to disturb the land minimum, to maximize the privacy of individual houses, and to be able to walk out at least on a lower level."[7] The houses were sited as low to the ground as practical and roof slopes were low, so that the houses seemed to hug the ground. In a survey undertaken by sociologists who lived in a Goodman house in Rock Creek Woods, four-fifths of the respondents cited "Contemporary design" and two-thirds cited "natural beauty" as the reasons behind their move to Goodman's neighborhoods of Hammond Hill, Hammond Wood, and Rock Creek Woods.[8]

Goodman's houses always made use of indigenous materials, while incorporating some materials from other regions of the country as well. The siding on his houses was usually Douglas fir or redwood, but the brick he used was often Washington or Baltimore brick that had been salvaged from demolition. He liked the look of used brick, which gave his houses a more organic feel. In some of his later

developments, however, like Rock Creek Woods and Crest Park, he used brown, pink, or white brick, 'modern' colors. He was especially interested in the possibilities of prefabricated materials and construction, so he engaged fully in the use of new materials to come onto the market, such as plywood, T-1-11, plasterboard, and hardboard (or Masonite).

Spatial Organization

The Goodman subdivisions were far enough away from the city center and the L'Enfant Plan to avoid even the question of employing the city grid (in reality, the grid and radial plan) that characterized Washington. By the time that the Goodman subdivisions were laid out – between 1946 and 1960 – the theoretical ideals fostered by the FHA and regional planners were modeled on Garden City and Neighborhood Unit concepts.[9] These models promulgated the use of: streets that conformed to topography and were curvilinear to add visual interest and slow motor traffic; the cul-de-sac, which provided variety and a sense of family; and interior parkland to counteract the prevalence of the automobile. The goal of Goodman suburbs was to create a park-like community in the midst of the sprawling suburban machine lurching outward from the city center in the postwar period.

The setback of Goodman houses, as guided by zoning laws and reflected in subdivision plats, was generous given the times, with most ranging from at least 30 feet to well over 50 feet in a subdivision like Hollinridge. The sizes of lots varied, with those in Hammond Hill on average being 60' wide by 105' deep (on the small side) and those in Hollinridge being 160'wide by 260' deep (quite large). All of the Goodman subdivisions are free from commercial establishments, consisting entirely of residential use and, in some cases, school, religious, or educational use. Covenants ensured that the subdivisions would remain entirely residential.

Each of the domestic yards, or "home grounds" of the Goodman subdivisions was subject to improvement by the homeowner, with some of the developers offering the services of a professional landscape architect at an additional cost. As already described, Lou Bernard Voight created the basic landscape plan for Hollin Hills between October 1949 and 1953. For $100, an owner in Hollin Hills or in Hammond Wood could purchase his/her own, individual landscape plan by Voight. For custom houses, Thurman Donovan or Eric Paepcke sometimes prepared plans.

Patios were a large component of the Goodman cultural landscape, being the area where the building met the ground. Goodman always included a patio in his houses – often two, if the ground dropped down and a second patio could be featured on a different level. His houses always included at least one of these "outdoor rooms," so that the owners could commune with nature. Flagstone was often used as a paving material, and sometimes would be carried through the glass walls to the inside of the house. Slate and pebble-aggregate concrete were other paving materials he used. Goodman also liked to design brick screen walls for privacy, especially where there were patio areas on the front, or street, side of the property. He also incorporated walkways over steep drops in grade, and, in his late 1950s and 1960s houses, decks.

None of Goodman's builder subdivisions included garages, but several made provisions in covenants for future two-car garages. Goodman did design detached carports for several of his subdivisions, including Hammond Hill. (Ultimately, at Hammond Hill, he changed the detached structures to storage sheds before abandoning the idea altogether, presumably for cost purposes.) In several of the subdivisions, carports and some garages have been added. Most of Mr. Goodman's custom houses in Montgomery County included carports as an original feature of the design (e.g., the Lewis and Bella Jacobs House, the William and Susan Schlosser House, and the Joseph and Phyllis Homes House).

Most of Goodman's houses feature an exterior-access storage shed. In the custom houses, it is most often incorporated in some way with the carport. In Hollin Hills and Hammond Hill, the sheds are contained within the envelope of the house, but are accessed via an external door near the main entrance to the house. In Wheatoncrest, storage is located in a stand-alone section, across from the kitchen door.

Cultural Traditions

Spatially, the Goodman subdivisions were inspired by the planning principles of the Garden City Movement, first in England, and then in this country and by the reforms in the Scandinavian countries, especially with regard to multi-unit housing. The result is that houses in Goodman subdivisions are placed in the landscape to best take advantage of the site, and the entire parcel is conceived as a communal park whenever possible. The blurring of lot lines was the goal. The form taken by streetscapes also draws from the cultural tradition popularized by the Olmsteds, and includes the use of non-linear roads that conform to existing topography. Architecturally, the Goodman homes spring from European Modern architecture (particularly the Bauhaus School and Scandinavia), Japanese organic architecture, and the American evolution of the then-called 'Contemporary' style that began in California. Goodman's architectural style, as seen through a cultural tradition lens, feels regional, mid-Atlantic. This is because of the incorporation in many of the houses of local brick, the use of mostly vertical wooden siding (usually Douglas fir or redwood as opposed to the white or pastel stucco of the west and south or adobe of the southwest), low-slope gable or shed roofs, and the fact that the houses are sometimes two (even a few three) stories in height.

Given the Washington area workforce and the nature of Modern architecture, most of the neighborhoods attracted professionals, government workers, journalists, architects, artisans, and, in the case of Hollin Hills, some military. Goodman subdivisions always were populated with exceptionally well-educated people, relative to their income bracket. These were people who were inclined to progressive politics. They were largely Democrats, but also "Nonconformists," "iconoclasts," "rebels," "intellectuals" - as described by residents of the communities. Most of the Goodman communities had early civic associations. Most of the subdivisions have ties to swimming pools; cooperatives; garden, book, and cooking clubs; parks committees; and archives and history groups. The Hammond Wood community featured a babysitting coop and a weekly poker game. That community also had a shared telephone booth on Pendleton with a party line and a small "play lot" for neighborhood children on College View.

Goodman subdivisions have always been home to Protestants and Unitarians, but also to Jewish families and a minority of blacks, even when other neighborhoods were unofficially redlined from these latter two

groups. In the Wheaton area, a fair number of people of Asian heritage inhabited the houses. Goodman homeowners participated in an inclusive social dynamic. The bold glass houses, close enough to neighbors to almost impose a sense of community but angled independently on their lots so as to provide a sense of privacy, appealed to people who cherished both connection and a one-on-one relationship with nature. The typical Goodman purchaser sought homeownership on limited budgets and embraced the notion of "suburbia" not for its finely manicured lawns, but for a chance to connect with a wilder nature in close proximity to an urban center. People who lived in houses with open floor plans also tended to be comfortable with informality, inclusiveness, and independent-mindedness. Goodman himself stated:

> Let's say these houses attract the kind of people who don't think the world is perfect. . . . Architecture reflects the social phenomenon. What we yearn for and need is the flowering of the individual. We deeply need more off-beat personalities, more people strong enough to stand unafraid and be themselves. We need them not just in houses but also in communities where their influence can be felt. We need unity of diverse interests. . . . People of every age must be part of the vital community.[10]

According to two of Goodman's former associates, a person was "breaking a lot of ties to live in a modern house" in the 1950s.[11] One commentator on Goodman houses recalled in 1962: "There seems to be something about these glass and brick marvels…which attracts a special breed of people….it took great courage to flaunt the advice of bankers who frowned on us and loaned us little. It took much imagination and talent to visualize a house and garden from the odd collection of designs offered us and the uniquely angled lots. But people of immense artistry and good will came here, rebelling, in a sense, against the restrictions of narrower tastes elsewhere. . . ."[12]

Many who bought Goodman houses in the 1950s came from other cities and were moving into the Washington area to take jobs with the federal government. In general, people from the western and southwestern sections of the country were especially open to the Modern style, since it was familiar to them. Several of the people interviewed for this nomination lived in California prior to buying a Goodman house. Many of the people interviewed looked specifically for a Charles Goodman home, having read about him or seen his work at Hollin Hills. In most of the Goodman communities, the factors affecting the decision to move to a Goodman included: 1) the natural beauty of the area, 2) 'Contemporary' design, 3) location, 4) pools, parks, etc., 5) affordability, and 6) people who comprised the community.[13] The age of the communities (just having approached or approaching 50 years) combined with the sense of pride held by the original owners makes it commonplace for Goodman houses to be referred to by the names of their original owners, rather than by the house number.

One noteworthy aspect of the social history of Goodman houses is the number of artists, architects, journalists, and graphic designers that have lived in or continue to live in the communities. Goodman houses attract creative people. Hollin Hills has its own artists' group where its potters exhibit their work together. Wheatoncrest hosts stained glass designers, graphic designers, and textile artists. One woman who is an artist and moved into Wheatoncrest in 1995 said she looked around her sunlit home on the first day she moved in and realized: "I'm in this house to be creative."

Circulation Networks

The hierarchy of roads in the Goodman subdivisions begins with the main arteries that connect the developments to the central city core. From there, the neighborhoods have their own form and were laid out independent of surrounding subdivisions. These other, more traditional, communities meet the Goodman neighborhoods in an abrupt manner, with their grid layout and standard houses that face directly onto the street.

Goodman took formulas promoted by the FHA's land planning division as early as the late 1930s, but pushed them farther in their application than had been done elsewhere in metropolitan Washington. For example, he and his site-planning engineer employed primarily curvilinear roads that hugged topography to minimize cut and fill and save as many specimen trees as possible. He also designed a series of cul-de-sacs that would slow traffic and create a neighborhood attractive to families with young children, a lesson taught first at Radburn, New Jersey and then reiterated at Greenbelt, Maryland. If it was solely up to Goodman, the neighborhoods would not have sidewalks or traditional concrete curbs. These were "hard" elements that detracted from the area's natural beauty. As for the road itself, Goodman preferred tar and gravel, again because of the natural quality of the materials, but was forced by the FHA in all cases to pave the roads.

Most of the early Goodman neighborhoods (prior to the mid-1950s) did not contain driveways. Only in Hollinridge, which had very deep setbacks, does one find original driveways. In some neighborhoods, a few driveways have been added as an owner felt the need. In Crest Park and Rock Creek Woods one can find sidewalks, possibly because both neighborhoods are close to elementary and middle schools. Crest Park features some driveways. Several of the custom houses have exposed aggregate concrete pavers with either six-inch-grass or thin wood joints between as paths around their properties. This was a design feature favored by Mr. Voight and Mr. Goodman. In the typical Goodman Montgomery County subdivision, parking was located at the street and a path or steps led from the street to the entrance. In houses on high spots, steps could be quite numerous, such as those in Hammond Wood or in Takoma Park. Most of the steps were poured concrete.

Boundary Demarcations

Two of the Goodman subdivisions have signs at their entrances (Hollin Hills and Rock Creek Woods) but neither of these signs was original to the development. Originally, there were no gateposts or any particular structure to announce one had entered a Goodman subdivision, but the change could not help

but be felt when one contrasted the tree canopy, natural features, and Modern architecture with the more standard features of the surrounding subdivisions.

Within the subdivisions themselves, there were perforated brick and sometimes concrete privacy screens around patios close to the houses, but fences were discouraged because of Goodman's goal that the entire community be treated as a semi-rural park. Most of the language regarding fencing came out in covenants and architectural control boards. The "no fencing" policy was a little bit of a myth, however, because the landscape architects who worked with Goodman acknowledged in at least one or two individual site plans that modest amounts of fencing were sometimes appropriate to screen undesirable views. (One example is Patricia Marshall's landscape plan from Lou Bernard Voight for her house in Hollin Hills.)
As was proven at Greenbelt, Maryland, the "no fencing" goal in Goodman merchant-builder subdivisions was unrealistic. Not only do people desire to own dogs, but it is human nature to seek both privacy and some form of demarcation on one's own property. Where privacy is an issue, people have put up fences and created cozy outdoor eating areas or places to relax outside in secluded gardens. In the majority of cases, the fences have not diminished the character or "feeling" of the Goodman houses.

In custom Goodman housing, it was usually unnecessary to use fencing, since lots are more sizeable. Retaining walls were usually made of brick or stone while privacy walls typically were made of perforated brick when facing the street.

Vegetation

In modernist landscapes of the postwar period, hard edges of the buildings often were juxtaposed with masses or "sweeps" of planting material. Textural paving was another important way to connect the house to its site and much thought was given to paving materials. Many of the landscape architects working at the time tried to use native plants, but also were inclined to use hybrids that would tolerate specific soil and climate conditions well.[14] Many of the Goodman neighborhoods have an intentionally overgrown, informal feeling.

The most consistent vegetative factor in Goodman's subdivisions was his retention of existing trees. These included Tulip poplars, Oaks, Maples, and Beeches. His own palette of trees drew from what was indicated by the site and its environs. In at least one of the Goodman subdivisions where individual landscape plans were not offered to the owners, owners pooled their resources to plant cherry trees along the street edges. These trees largely define the community today. Often, the houses have yards consisting of perennials, with the organic houses calling out for such seemingly informal vegetation.

Only two landscape plans were located during research for this nomination: one for a merchant builder house in Hollin Hills and the other for a custom house in Chevy Chase. Patricia Marshall of Hollin Hills purchased a planting plan from Lou Bernard Voight, dated June 14, 1950. Voight divided the Marshall landscape into zones, just as Goodman divided his houses conceptually into zones. Voight's landscape zones included: a terrace, woods, sitting area with outdoor fireplace, and play area. He specified a very

sizeable number of plantings, including, but in no way limited to: Abelia grandiflora, Aucuba japonica, Azalias in many varieties, Ilex, Jasmine, Kalmia, Kerria, Osmanthus, Viburnum, and Wisteria.

The Homes family, a custom-house client, received their landscape plan from Eric Paepcke for their house in Chevy Chase. Paepcke proposed a concrete aggregate walkway with hardwood dividers in the front yard, and retaining walls, a patio, and willow trees in the back. Plants to be ordered from Hill's Nursery included: Willow oaks, Red Maples, Ilex crenata, Lilacs, Crapemyrtle, Periwinkle, Viburnum, Forsythia, Camelia, and Pyracantha, amongst others.

Buildings, Structures, and Objects

The buildings that make up the Goodman subdivisions are dwellings. In some cases, especially at Hollin Hills in Virginia, people have added sheds or artists studios at the rear of their properties. Rock Creek Woods is the only subdivision that contains a church, but it was not designed by Goodman. Other subdivisions contain elementary schools and pools, but none of these have been determined, thus far, to be the work of Goodman.

Mr. Goodman made up his mind to vary unit types within the various subdivisions so that the neighborhoods were not monotonous. Typically, there were three or four different plans that were used for most of the Montgomery County neighborhoods. (Hollin Hills, being much larger, has eight major types and many subtypes.) The small subdivision of Hammond Hill, with 20 houses, only features one unit type and a custom-designed home and Goodman only developed two new unit types for Hollinridge. Besides developing a variety of unit types, however, Goodman created "variations" on them, which indicate a change to either the plan, dimension, or exterior sheathing/glazing of the house. Since one unit might have three or four variations, there might be more than half-a-dozen actual distinctions in unit types in a given subdivision. Goodman was constantly changing his housing, either by expanding upon a module he had started (lengthening a bedroom at Hollin Hills, or bumping out a kitchen at Rock Creek Woods) or creating an entirely new floor plan (e.g., locating the bathroom in the center of the house at Wheatoncrest).

Mr. Goodman's houses all were identified by a code of numbers and letters. The realtors, and, in a few cases, the builders, were the ones who appended names to the units, not Goodman. In Goodman's terminology, L stood for level and BR for bedroom. A letter followed by a number indicated the location and amount of extra square footage (e.g., K4 was a kitchen with a four-foot extension, S4 a storage space with a four-foot extension). Additional four-foot increments of space, or modules, were offered to purchasers for an extra $500.

The result of unit typology design is that many of the Goodman subdivisions are cohesive and have a distinctly Modern look, but avoid being monotonous. Goodman also kept the interest up on the streetscape by angling buildings in different positions to the street. He also varied the streetscape by specifying exterior colors in some of the subdivisions. In Rock Creek Woods, for example, Goodman actually established a multi-colored palette for each house.

PHYSICAL CHARACTERISTICS AND ASSOCIATIVE QUALITIES

Physical Characteristics

All of the eligible properties attached to this Multiple Property nomination must be part of the residential portfolio of the firm of Charles M. Goodman Associates and have been undertaken between 1939-1986 in Montgomery County, Maryland. The following discussion describes the physical characteristics that define the property types, especially as their significance is tied to Criterion C and are exemplary for Architecture, Community Planning and Development, and Landscape Architecture traits. **(Note: See Cultural Landscape section above for detailed physical characteristics of Goodman sites and architecture.)**

The following signature design elements are key aspects of Goodman's typical *land planning* for all four property types. The dwellings were inserted into the site with careful attention to preserving topography. Many of the houses have multiple patios, in order to connect with the outdoors on two levels. Many of the houses appear as one-story houses that drop down to the land to feature entirely exposed ground-level sections. (The Homes House, Schlosser House, and Jacobs House are custom houses that all illustrate these features.) Trees were preserved. Houses were sited at an angle to the street to provide extensive glass walls but preserve homeowner privacy. Efforts were made to preserve a more natural appearance, such as a lack of sidewalks and manicured yards. Curvilinear streets and/or cul-de-sacs were planned or selected as sites for Goodman houses. (Hammond Wood, Hammond Hill, and Rock Creek Park are some examples of merchant builder subdivisions that highlight these trends.)

The following signature design elements are key aspects of all of Goodman's *Modern architecture* for all four types: 1) exposed wooden framing and lack of decorative trim, 2) sculptural chimneys and masonry end walls that provided lateral stability; 3) large expanses of glass; 4) open floor plans; and the 5) the combination of new materials and salvaged or unusual-colored brick.[15] All of the various Goodman property types illustrate these traits. For period-specific photographs, see Goodman's housing as photographed by Robert Lautman, the architectural photographer who documented all of his work.

Construction Specifications From Primary Documents

(Note: Some of this construction information comes directly from Harold Esten, FAIA, Mr. Goodman's associate from 1950-1952. This information does not pertain, necessarily, to prefabricated housing.)

Walls: In Goodman houses, foundation walls are concrete block. Houses are wood-framed according to modular determinations, but have brick veneer, wood siding, or window glazing as infill. The brick was often used brick, and later, brown, pinkish, or white brick. (There are a few rare houses that have portions of the wall devoted to concrete block panels for protection against heavy winds.) The siding was usually made from cypress, fir, or redwood. It took one of four standard forms: 1) tongue-and-groove, 2) standard beveled horizontal siding, 3) flush siding where the boards, sometimes floor boards, were set vertically and nailed into the tongue so the V groove was hidden, or 4) board-and-batten (on a few custom houses). In addition, after 1953, some houses exhibit T-1-11 panels, which were plywood simulated

tongue-and-groove boards with the simulated grooves initially cut every four inches. According to the Hollin Hills Design Review Guidelines, paint colors on the exterior of that development were: warm gray, gray-brown, deep brown, clay red, black, gray-green and cadmium yellow. All trim, eaves and soffits were white. Exterior wood walls in Hammond Wood were cypress stained with a creosote-based Shingle Stain made by Cabot.

Windows: Windows were typically tall, vertical elements on the building facades except for those used in the bathrooms and in kitchens. The window wall framing served as structural support to the roof. Vertical members were Grade B or better 2"x 6" standard Douglas Fir, fashioned to receive fixed glass or steel casements, whose 3-foot (roughly) size determined the spacing of the vertical window wall members. The boards were picked for straightness and rejected if they had too many knots. They were run through a planer to make the corners crisper and then a router to form the rabbet for the plate-glass panels. The rabbeted window frames are two inches wide on the first floor and three inches wide on the ground floor. There was no caulking needed. The steel sash only added 1 1/4" inches to the profile of the frame.

When windows were banked, the wooden window framing served as part of the building's structure. On the first, basic 1100 square-foot, 3-bedroom one-story house, a 40-foot window wall was typical. The glass helped strengthen the posts so that they could carry the roof loads.

Most of Goodman's windows were manufactured by the Hope Company (of Jamestown, New York) or by Fenestra. Hope specialized in the single-pane, steel casements that Goodman preferred for his operable windows. Sliding glass doors were sometimes made by Arcadia Metal Products, a California company.

In Wheatoncrest, the bedroom walls, which sometimes faced the street, had paired steel casements that flanked fixed glass. Below the glass leading down to the ground were a series of hardboard panels. Takoma Avenue also made use of a mixture of casements and hardboard panels for its window treatment.

Pattern of Openings and Door Materials: Most Goodman houses have an extremely high ratio of glazed to solid wall. Most houses had two doors, one for the main entry and one for the kitchen. Exterior doors are flush, not paneled or partially glazed. If doors were glazed, they would be all glazed, as in sliding glass doors.

Roofs: Some Goodman houses have flat, shed, or butterfly roofs, but the majority feature shallow pitched roofs. Roof slopes were low – 3 feet vertically to 12 feet horizontally. Roof rafters were at 7'6," rather than the conventional 8'6." Interior ceilings often sloped to follow the rafter line giving greater ceiling height. Roof eaves used thin overhangs of 2"x 3" lumber nailed to the rafters. These 2" x 3" outriggers supported overhanging eaves that were employed for three purposes: 1) to discourage the hot temperatures of the summer from infiltrating the house, 2) to encourage the warmth of the low winter sun, and 3) to keep water away from wooden walls and window frames. Because of the thin framing of the eaves, all roof fascias on Goodman homes have a very narrow profile, keeping with the Modern tradition of making buildings that sat lightly on the land. The roofs were vented through circular vent holes in the

side overhanging eaves. The front and rear end gables often were without vents or might feature just one or two small vents. A non-standard 4" x 4" box metal gutter was used to give a crisp edge to the eave.

On his earliest houses, Goodman specified built-up roofing, which consisted of pitch, saturated felt, tar and gravel. All early houses had an attic fan. By the late 1950s, he began specifying asphalt shingles.

Additions: Many of Goodman's custom houses are rectangular (the shape he most preferred as being the least expensive and a challenge for good spatial design). When additions have been made, Goodman's former associates have sometimes made them. These are usually discernible by a difference in roof form, siding or materials, or orientation.

There are several examples in Hollin Hills and one in Hammond Hill where second-story additions have been added by architects who have taken pains to make the additions compatible with the original Goodman home. Patricia Marshall's husband approached Goodman with a sketch for a second-story addition raised partially on steel cased pilotis that he wanted added to his one-story home in Hollin Hills. Goodman's associate, Robert Smith, agreed to fine-tune the drawing while working for Goodman's office and the resulting addition, which creates a T-shaped footprint because the addition partially laid over a corner of the original Goodman house, was reviewed in the National Association of Home Builder's *Correlator* magazine in 1956. Calling it a "novel solution to [a] remodeling problem," the article described how "horizontal expansion would have disrupted valued landscaping and destroyed an excellent view."[16] In the case of architect Eason Cross' home in Hollin Hills, the addition is a small cubic glass tower that projects from the center of the home, almost like a cupola would from a small barn. Mr. Cross was an associate of Mr. Goodman's in the 1950s. In Hammond Hill, architect Jack Cayhill used the same Goodman post-and-beam construction with glass infill concept for his two-story addition that joins the original house at one of its back corners. These additions suggest that if great skill is used and the Secretary of the Interior's Standards are applied, even rooftop additions can be made to Goodman houses without destroying their National Register eligibility.

Carports and Garages: The original Goodman developments did not feature garages, although private garages were accommodated as a type of structure that could accompany the single-family dwelling in the original Hollin Hills and Hammond Wood covenants. Carports were standard on his custom houses, and although they were planned for some of his subdivisions (such as that at Hammond Hill), they were not built, probably for budgetary reasons.[17]

Landscape: See Context 1 and 2 for discussion of landscape architects and landscape design associated with Goodman's work.

Interiors: All Goodman builder houses feature the following interior design elements: 1) an open plan with furniture or a single wall plane intended to be used as dividers of space by function, 2) compact kitchens with metal cabinets, 3) "view walls," or window walls, that seemingly extend the house beyond its actual size 4) prominent hearths, 5) accent walls made of brick or wood (waxed pine, cypress, redwood, or wormy chestnut), 6) floors of asphalt tile usually in earthen tones, wood parquet, regular wood strips, or cork tile, 7), stock birch veneer doors, 8) ceramic tile baths, and 9) Kurt Versen lighting.

The main view wall was always in the living room area, and often led out to a patio. Bedroom end walls also featured floor-to-ceiling glass, thereby making these small rooms seem larger than they were.

In the early 1950s, traditionally exterior materials moved to the inside of the house, highlighting a trend in design innovation and blurring the distinction between interior and exterior. Flagstone at the front door carried through and became the hearth material in most Goodman builder houses. Quarried stone floors carried patios into the living room from the outdoors in many custom houses. (The coldness of stone floors was sometimes moderated by radiant heating, wherein hot-water piping emitted warm air up through the floor and Sisal rugs were often lightly applied over top of the stone.) Slate also could be found as a cap for a fireplace when it turned into a narrower chimney stack in the center of a custom house. Exterior brick chimneys became exposed brick walls on the interior. In addition to the fireplace, these walls always featured built-in wood storage bins, carved out of a square niche in the brick. Most of the fireplaces had prefabricated "heatolater units" with two metal vents placed to either side of the fireplace opening so that heated air was circulated into the room near the source of the fire.

As for wall surfacing, early Goodman interiors were finished in "Zonolite" vermiculite plaster and had fiberglass insulation. Around mid-decade, Goodman made the switch to drywall. He also used tongue-and-groove siding, and after circa 1953, T-1-11 on the interior. These he stained as interior partitions or accent walls. He also used oak floor boards as walls in an innovative gesture. Goodman's houses had other dividers as well. In some cases, this could be a partial wall (not to full ceiling height or to the full length of the room), a "lunch bar" or island kitchen, a "pass-through" or visual opening between a kitchen and eating area, or a chimney that rose up exposed through a center part of the house. In the case of the Rock Creek Woods Unit BC-4D, only a refrigerator enclosure served to separate two rooms. Some of the Goodman houses feature pocket doors, especially in bathroom areas.

Flooring was usually made of strip oak or asphalt tile. Sometimes, if owners preferred, Goodman would use cork tile.

Goodman's kitchens were "modern," featuring metal or Masonite cabinets with brushed nickel or chrome hardware and plastic laminate countertops. All of his ranges were electric, and, in custom houses, he sometimes provided for generous stainless steel countertops so that hot pots had a place to be put down. His custom houses often featured top-of-the-line appliances, and double ovens. For his custom houses, he preferred St. Charles Kitchens, a company that still exists out of New York. The merchant-builder kitchen in Takoma Park featured metal cupboards with brushed-chrome pulls manufactured by Amerock. Above those cupboards are Masonite sliding cupboards close to the ceiling. Almost all of Goodman's kitchens originally featured asphalt tile floors.

His baths were always ceramic tiled. He preferred gray tiles whenever possible, often combining them with black or white. In addition to the standard tile sizes, Goodman often liked to use very small tiles for the bath or shower and orient them vertically for effect. These would then contrast with the larger tiles on other wall and floor surfaces.

The closet doors in his builder houses were made by the Milo Products Corporation, a District of Columbia company run by Milt Lowenthal, an office mate of Robert Davenport's at the Department of Agriculture who had switched to the home hardware business.[18] While many of these closets remain, an equal or higher number have been removed because they were considered difficult to operate. In addition, Goodman's houses often made use of floor-to-ceiling storage space, with upper cabinets of storage housed above closets, both in entryways and in bedrooms. This design idea was supposedly pioneered by Frank Lloyd Wright.[19]

Most of the houses were provided with Kurt Versen point-source metal light fixtures that were attached at the ceiling or upper wall surface. This company is still in business and has headquarters in Westwood, New Jersey. In Crest Park, the model house had the most decorative pendant lighting of any seen in Goodman house. Only in Wheatoncrest were ceiling lights not provided. These homeowners were only provided with outlets for standing or table lamps.

As noted earlier, radiant heating was often selected for Goodman's custom houses while forced hot air was used in his builder housing. In a radiant heating system, electric coils or hot water in plastic or copper tubes were embedded in the concrete floor or piped through coils built into the plaster ceiling. Hot air rose up through the floor or emanated down from the ceiling. The subdivisions' forced hot-air systems were located beneath the concrete slab floors that were poured six inches above the exterior ground level in order to incorporate air ducts underneath. These ducts were used by forced air, reverse flow gas furnaces, an innovation at the time, that provided a degree of radiant heating as well as convection flow hot air supply at perimeter registers. (The advent of forced hot air allowed Modern architects to remove the basement from the house entirely. No longer gravity fed, the heater could be located on the first floor and the air *forced* to go where it was required.) Goodman preferred, wherever possible, to locate his ducts in the floor close to the windows so that there would be a heat source between the interior and the window wall. When possible, Goodman took advantage of solar orientation, positioning his most extensive view walls towards the south to take advantage of warm air.

Goodman did not include built-in furniture in his homes (except for some modest shelving), but his houses were intended to receive Modern furniture. Goodman's houses were meant to be furnished with lightweight, movable furniture, not only to complement the glazed wall area, but to be flexible when social and familial groupings changed. Plywood, laminated wood, fiberglass, and tubular steel all made the creation of this portable, compact furniture possible.

There were several top design firms crafting Modern furniture - Knoll, Herman Miller, Scan, etc. – and many Goodman home owners had and still have furniture from these sources in their homes. These firms employed architects and design professionals for trademark products. Eero Saarinen, for example,

created the fiberglass-based "Womb" chair and the "Tulip table" for Knoll. Knoll also revived Bauhaus furniture by Mies van der Rohe and Marcel Breuer. Charles Eames fashioned an ergonomic chair for Herman Miller based on World War II Navy work he had undertaken fabricating leg splints made out of molded plywood. Isamu Noguchi, the sculptor, made paper lampshades and several of the Goodman homeowners own elegant George Nakashima furniture.[20] Russell Wright made Modern dinnerware for a variety of companies using a plastic that had been used to line army helmets during the war.

As for textiles, window walls in Goodman houses were typically treated with curtains in fabrics that matched or complemented the wall color. These were often neutral shades of color and the material was sometimes fiberglass. Many of the smaller windows came equipped with Venetian blinds.

Associative Characteristics

In order to qualify under Criterion A, all of the eligible properties should have an association with one or more of the following: 1) post-World War II suburbanization in the metropolitan Washington area, 2) the creation of affordable housing for veterans, and/or 3) trends in Modern ideals for both land planning and architecture. The properties should represent new trends in suburban land planning (such as the creation of cul-de-sacs and streets that conformed to topography, the preservation of trees) and the emergence of the role of the architect in creating affordable, non-traditional builder housing.

Geographical Information

Almost all of the eligible properties will display a cultural landscape approach that made the natural environment a key aspect in the layout of streets, the siting of houses, and the creation of views. The subdivisions Goodman laid out should be considered "historic designed landscapes."

Boundaries

All of the eligible properties have as their boundaries either original lot lines as determined by individual surveys or subdivision plats. In cases where Goodman houses are interspersed within the same subdivision with houses by other builders or architects (such as Hollinridge, Wheatoncrest, and Crest Park), boundaries will have to be determined by seeing if there are clusters of Goodman homes that can be nominated, or whether the resources would be better nominated as individual houses.

Variations Occurring within the Property Type

The most common variation occurring within the property type is the change in floor plan due to Goodman's constant search for an efficient, interesting Modern plan. This results in changes in: 1) the footprint of the building (rectangular, square, etc.), 2) the amount of levels (one, split, two, three); and 3) the configuration of the wall into modular frames composed of either glazing, brick, and wood (or plywood) siding.

Locational Patterns of the Property Type

All of the properties exist beyond the confines of the city of Washington, D.C., in what would be considered suburban settings as of the late 1940s through the early 1960s.

Condition of the Property Type

(NOTE: See Registration Requirements below for more specific information on integrity as it relates to eligibility.)

Since the earliest of the merchant-builder property type was constructed for veterans and/or people of modest means, Goodman houses from the late 1940s/early 1950s are small and the incomes of the homeowners have never been especially large when compared with the greater Washington suburban population. Many of these houses have received additions – some very compatible in character – and some have suffered from deferred maintenance. In both custom and merchant-builder houses, single-pane windows have sometimes been replaced with more thermally efficient windows, but in the majority of cases, this has not undermined the legibility of the Goodman framed window wall to a degree that would make the resources ineligible. Likewise, many of the early Goodman tar and gravel roofs have been replaced with shingles, but this alteration has not destroyed a material that is considered critical to the building's eligibility. It should be noted that Hammond Wood, Hammond Hill, and Rock Creek Woods are beside major arterials that connect to the city – Veirs Mill Road and Connecticut Avenue – and the widening of these roads would adversely affect Goodman houses.

Specific Period of Time and Location of Eligible resources

The eligible resources were built between 1945 and 1975 and all exist in Montgomery County, Maryland. The period of significance for Goodman's projects should begin with the earliest date of his firm's involvement. This starting date typically will be either the date of the sale of the land to the builder associated with Goodman or the date of Mr. Goodman's earliest conceptual design (for architecture) or for land planning (for a subdivision). The ending date will either be the date of completion of the Goodman house(s) or the date at which most of the early, contributing additions were built.

PROPERTY TYPE SIGNIFICANCE

Charles M. Goodman's custom and builder houses are young, but significant cultural resources. They convey the best of his architectural legacy, showcasing his great talent at taking the average dwelling and making it into an art form itself by his insistence on experimentation, adaptation of European and American modern ideas, and close collaboration with builders **(Context 1)**. They convey his innovation in suburban planning in the metropolitan Washington region in the post-Second World War period by telling the story of how pioneering architect/builder teams were redefining the monotonous suburban cultural landscape into enclaves that were overwhelmingly naturalistic **(Context 2)**. Finally, they reflect the brilliance of Goodman's contribution to Modern architecture through his ever-evolving floor plans; the use of new and used materials in combination; an abundance of technical innovations; an exuberance in

the employment of the window wall; and a spare, yet elegant structural expressionism **(Context 3)**. Almost all of the Goodman architecture will be significant at the state/regional level (metropolitan Washington, D.C.) and will, therefore, be categorized as having state significance. (Only Hollin Hills, Virginia might be considered as having national significance since it was his largest work and had the greatest impact.)

Modern post-World War II housing by Charles M. Goodman is significant in the areas of Architecture, Community Planning and Development, Landscape Architecture, and Social History. These postwar buildings are significant indicators of several important patterns of events **(Criterion A)** and architectural ideals **(Criterion C)**. In the case of Hollin Hills, Virginia, a case could be made for an association between the resources and Mr. Goodman himself under **Criterion B**, since Hollin Hills was his design laboratory and the subdivision for which he attained international acclaim. Several of the properties may need to cite **Criterion Consideration G** as special exceptions, due to their relatively recent construction. (See below.)

While there were other subdivisions in Bethesda that preserved topography (Viers Mill Village) and/or trees (Wood Acres), many of these employed traditional architecture (Cape Cods in the former and Colonial Revivals in the latter). Only a handful of subdivisions made use of both progressive land planning ideas and progressive architecture. These Montgomery County subdivisions - all of Goodman's and those of Edmund Bennett working with Keyes, Lethbridge, Satterlee and Smith - are few and far between.

Criterion A applies when:

> A Goodman subdivision reflects the trend toward a naturalistic neighborhood in the development of the Washington metropolitan area as opposed to one that has destroyed topography and removed trees and vegetation.
>
> A Goodman subdivision reflects the immediate need for post-World War II housing due to a national housing emergency.
>
> A Goodman subdivision reflects the ideals of progressive people, often looking for a place to live or raise a family that was characterized by open-mindedness, artistic endeavor, liberal politics, a love for nature, and a sense of community interaction.

Criterion C applies when:

> A Goodman house reflects an owners' interest in pursuing an avant-garde architecture for a private home.
>
> A Goodman subdivision is distinct from the ranch or traditional houses around it and is an intact example of the extensive use of glass, the modular approach to architecture, the exposed window frame as structure, the mixing of materials, the adaptation of the house to its landscape, etc.

A Goodman house or subdivision represents the movement to promote a Modern American vernacular architecture.

To satisfy Criterion Consideration G, the property type should either or both:

1. Demonstrate Goodman's ability to create a modest, affordable yet creatively Modern home and site plan **- an accomplishment of exceptional significance under Criterion A -** because Goodman's model for houses and neighborhoods went far beyond the FHA "minimum house" and its land planning suggestions in both design and planning ideals.

2. Demonstrate the impact Mr. Goodman's work had on Modern architecture and land planning – **an effect of exceptional significance under Criterion C -** because: a) other local area architects followed his lead in collaborating with builders (e.g., Keyes, Lethbridge, and Condon with Edmund Bennett) and b) other local architects followed upon Goodman's initiation of a Mid-Atlantic modern vernacular.

Further Support for Criterion Consideration G

Mr. Goodman was a pioneer in his architectural profession and his work was widely recognized by the architectural profession and by home-builders associations both in this country and abroad during his lifetime. His work continued to win awards, such as "test of time" awards, well after the completion of projects. Goodman was continually profiled in books discussing the most important American architects of the 20th century.

Of all the Modern architects working on a large scale in the metropolitan Washington area, Goodman's work was not only the earliest, but the most urbane, the most pared-down, the most truly modern in its floor-plan conceptualization and its extensive use of glass. Other architects had designed custom modern houses contemporaneously with Goodman, but no one had done a large-scale development.[21]

Scholars are taking a strong interest in the subject of Modern architecture from the middle of the 20th century and Mr. Goodman's particular involvement in the movement. A retrospective of Mr. Goodman's work is being planned at the National Building Museum probably for 2006, with an accompanying publication by Gregory Hunt, Dean of the School of Architecture at Catholic University. *Hollin Hills: A Semicentennial Publication of the Civic Association of Hollin Hills* (Civic Association of Hollin Hills, 2000) is a multi-faceted look at a premier Goodman community known for its architecture, planning, and social history. *Modernism* magazine has done two profiles on Goodman. At the more popular level, a major article on Goodman's work just appeared in *The City Paper* (September 2003). Finally, Dwell Magazine has a regular circulation of devotees of Modern architecture and furniture from the 1950s and 1960s (both original to the period and reproductions) is enjoying a substantial following.

PROPERTY TYPE REGISTRATION REQUIREMENTS

For National Register eligibility, a Goodman house or neighborhood must possess sufficient historic integrity by visibly reflecting the overall physical appearance it gained during the period of historical significance. Generally speaking, historic integrity is composed of seven qualities: location, design, setting, materials, workmanship, feeling, and association. (Note: See "Historic Residential Suburbs in the United States, 1830-1960" Multiple Property Listing for a description of the seven aspects of integrity as applied to historic residential suburbs. See National Register Bulletin 15 for basic definitions of the seven aspects of integrity.)

Registration Requirements for Custom Houses

(See Figures 1-5)

These resources all should be eligible for Criterion C and integrity should be present in Goodman's design and materials, such as the extensive window wall, the use of wooden siding, the presence of flush doors, and the employment of a low-pitched, butterfly or flat roof. For Criterion A, integrity should be present in the original boundaries and residential use.

Specifically, Goodman custom houses that are eligible for the National Register should have integrity of **location, design, materials, setting, and association.** Resources should meet the following requirements:

1. A Goodman custom house should not be moved from its original location. (**location**).

2. A Goodman custom house should be one in which the "Goodman form" is clearly legible (**design and materials**). The "Goodman form" would include most or all of the following features:

A. At least one expansive glass window wall wherein the overall size of the opening has not been compromised and wooden members of the glazing unit serve as part of the structure of the house. The house should have a generous sense of transparency.

B. A geometric footprint that is still discernible despite any later additions. (This is typically a rectangle, but sometimes a square; Goodman undoubtedly liked the rectangle because it opened more of the house up to the midday sun.)

C. A prominent chimney

D. A low-pitched, flat, shed, or butterfly roof, often but not always with wide eaves.

E. The employment of used brick, vertical tongue-and-groove siding, T-1-11, or other non-traditional materials.

F. An interior that demonstrates aspects of the open floor plan.

3. A Goodman custom house should display evidence of original topography, landscape or circulation features, patios, screen walls, buffers, etc. (**setting**).

4. A Goodman custom house should maintain a link between its historic origin and the events that led up to its creation (**association**). The resources can reflect this association by remaining residential in character, being exclusive of commercial use, and resembling postwar housing in their architectural expression.

A Goodman custom house will meet registration requirements if:

1. **Wall Materials:** Original wall materials are substantially intact. Replacing portions of rotted siding with new siding to match or of comparable appearance will not cause the building to fail to meet eligibility requirements. Nor will covering over original wood siding with vinyl or aluminum, provided the original material is still underneath.

2. **Windows:** One tall "view wall" with fixed upper sash and operable lower sash is still apparent, along with the post-and-beam structural expressionism of this main window unit.

3. **Roof:** Roof form remains substantially unchanged. (See "Additions" below for exception.)

4. **Additions**: The original Goodman form remains discernible. Buildings with either first-or second-additions will still meet eligibility requirements if the addition is *either* clearly demarcated from the original Goodman form by its location or if it complements the original Goodman form in spirit.

5. **Carports and Garages**: Original secondary elements such as carports and sheds are in their original locations and display substantially original form.

6. **Landscape:** Original or early landscape features, such as retaining walls, patios, decks, privacy screens, and short bridges, are in their original location and have retained, to a substantial degree, their original character.

7. **Interiors**: The Goodman floor plan is substantially unaltered.

Registration Requirements Based on Physical Examination for Merchant Builder Subdivisions

(See Figures 6-14, 25-30)

For these property types, the whole is greater than the sum of its parts. Integrity should be determined based on the overall feel of the subdivision, with less emphasis on the individual integrity of each and every house. For Criterion A, integrity should be present in the original boundaries, circulation pattern of

streets and walkways, the retention of the original lot lines, and the continuation of the community use as residential. For Criterion C, integrity should be present in streets and houses that conform closely to topography, a mature tree canopy and other plantings, variations in the way houses are sited on each lot (as opposed to a repetitive placement pattern), and a distinctively transparent quality to the houses that allows them to "commune" with nature.

Specifically, Goodman merchant builder subdivisions that are eligible for the National Register should have integrity of **location, design, setting, feeling, and association.** Resources should meet the following requirements:

1. A Goodman merchant builder subdivision should retain - to a large extent - its original boundaries, and have streets and lots that have remained constant in their size and shape (**location**).

2. A Goodman merchant builder subdivision should reveal Goodman's site planning, including arrangement of streets, division of blocks into house lots, setbacks and side yard lines, and the elements that joined the houses to their sites, such as patios, screen walls, etc. (**design**).

3. A Goodman merchant builder subdivision should display a sense of a natural setting and houses that complement the land. The subdivisions should have a sense of separation from other adjacent subdivisions, whether through buffers, distinctive street patterns, unusual house siting, architecture, or all of the above (**setting**)

4. A Goodman merchant builder subdivision should evoke feelings of a time when architects were attempting to break away from traditional architecture and create something completely anew. The subdivision should reflect the postwar aim to use new materials, especially glass, and to break away from the standard street grid (**feeling**).

5. A Goodman merchant builder subdivision should maintain a link between its historic origin and the events that led up to its creation (**association**). The resources can reflect this association by remaining residential in character and being exclusive of commercial use.

The following alterations should **not** prevent a Goodman merchant subdivision from meeting registration requirements:

1. **Streetscape and Signage**: Adding speed bumps or adding a well-designed National Register or subdivision name sign.

2. **Subdivision lot lines**: Adding fencing that is appropriate to define lot lines.

3. **Landscape and Built Features within the Landscape:** Changing plant materials or rebuilding retaining or screen walls. Construction of a privacy fence that is well-sited and uses appropriate materials.

Registration Requirements for Merchant Builder Houses

(See Figures 16-20, 21-31-39)

For these houses, the emphasis will be on evaluating the particular structure, as opposed to the broader subdivision, since the houses are mixed in with others designed by different architects. For Criterion A, integrity should be present in the original boundaries of the house lot and continued residential use. For Criterion C, integrity should be present in Goodman's design and materials, such as the extensive window wall, the use of wooden siding, the presence of flush doors, and the employment of a low-pitched, butterfly or flat roof. Specifically, a Goodman merchant builder house that is eligible for the National Register should have integrity of **location, design, materials, setting, and association.** Resources should meet the following requirements:

1. A Goodman merchant builder house should not be moved from its original location. (**location**).

2. A Goodman merchant builder house should be one in which the "Goodman form" is clearly legible (**design and materials**). The "Goodman form" would include most or all of the following features:

A. At least one expansive glass window wall wherein the overall size of the opening has not been compromised and wooden members of the glazing unit serve as part of the structure of the house. The house should have a generous sense of transparency.

B. A geometric footprint that is still discernible despite any later additions. (This is typically a rectangle, but sometimes a square; Goodman undoubtedly liked the rectangle because it opened more of the house up to the midday sun.)

C. A prominent chimney

D. A low-pitched, flat, shed, or butterfly roof with wide eaves.

E. The employment of used brick, vertical tongue-and-groove siding, T-1-11, or other non-traditional materials.

F. An interior that demonstrates aspects of the open floor plan.

G. Any other type-specific element that is specifically character-defining, such as the clerestory window in the center of the Wheatoncrest house, Unit C-3.

3. A Goodman merchant builder house should display evidence of original topography, landscape or circulation features, patios, screen walls, buffers, etc. (**setting**).

4. A Goodman merchant builder house should maintain a link between its historic origin and the events that led up to its creation (**association**). The resource can reflect this association by remaining residential in character and resembling postwar housing in its architectural expression.

A Goodman merchant builder house will meet registration requirements if:

1. **Wall Materials:** Original wall materials are substantially intact. Replacing portions of rotted siding with new siding to match or of comparable appearance will not cause the building to fail to meet eligibility requirements. Nor will covering over original wood siding with vinyl or aluminum, provided the original material is still underneath.

2. **Windows:** One tall "view wall" with fixed upper sash and operable lower sash is still apparent, along with the post-and-beam structural expressionism of this main window unit.

3. **Roof:** Roof form remains substantially unchanged. (See "Additions" below for exception.)

4. **Additions**: The original Goodman form remains discernible. Buildings with either first-or second-additions will still meet eligibility requirements if the addition is *either* clearly demarcated from the original Goodman form by its location or if it complements the original Goodman form in spirit.

5. **Carports and Garages**: Original secondary elements such as carports and sheds are in their original locations and display substantially original form.

6. **Landscape:** Original or early landscape features, such as retaining walls, patios, decks, privacy screens, and short bridges, are in their original location and have retained, to a substantial degree, their original character.

7. **Interiors**: The Goodman floor plan is substantially unaltered.

Registration Requirements for Prefabricated Houses

(See Figure 15)

For Criterion A, integrity should be present in the materials and design in such a way that the house reflects the search for new modes of construction in the postwar period. For Criterion C, integrity also should be present in Goodman's design and materials, but also in workmanship, in the sense that the house's method of construction – prefabrication – has not been altered or significantly reinforced by means of traditional construction. Goodman prefabricated houses that are eligible for the National Register should have integrity of **design, materials, and workmanship** and meet the following requirements:

1. A Goodman prefabricated house should have a Modern appearance via any of the following elements: a more-than-typical amount of glass, low or flat roofline, lack of overt decoration, brick or concrete screen walls, patios, etc. (**design**).

2. A Goodman prefabricated house should show evidence of Modern materials: glass, aluminum, tongue-and-groove siding, T-1-11 (plywood substitute for siding), other plywood panels, Masonite (hardboard), etc. (**materials**).

3. A Goodman prefabricated house should be constructed of prefabricated parts (pre-made wall panels, pre-hung doors and windows) and should be able to be matched to historic brochures or otherwise tied through evidence to specific Goodman designs for prefabricated housing (**workmanship**).

Figure 1
The Jacobs House
Property Type: Custom House
Source: Elizabeth Jo Lampl, May 2003

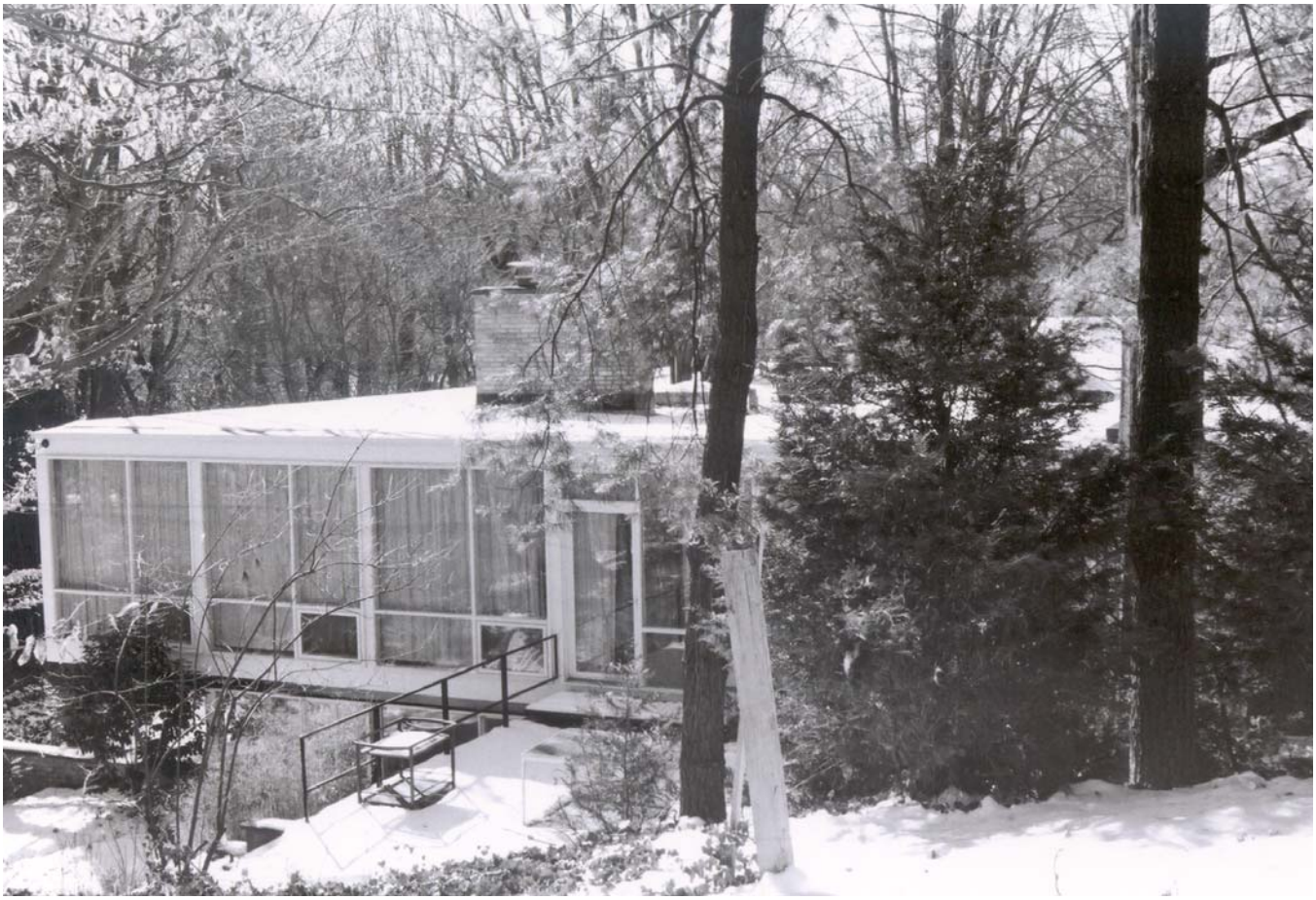

Figure 2
The Homes House
Property Type: Custom House
Source: Elizabeth Jo Lampl, February 2003

Figure 3
The Schlosser House
Property Type: Custom House
Source: Elizabeth Jo Lampl, February 2003

Figure 4
The Schlosser House
Property Type: Custom House
Source: Elizabeth Jo Lampl, February 2003

Figure 5
The Schlosser House Interior
Property Type: Custom House
Source: Elizabeth Jo Lampl, September 2003

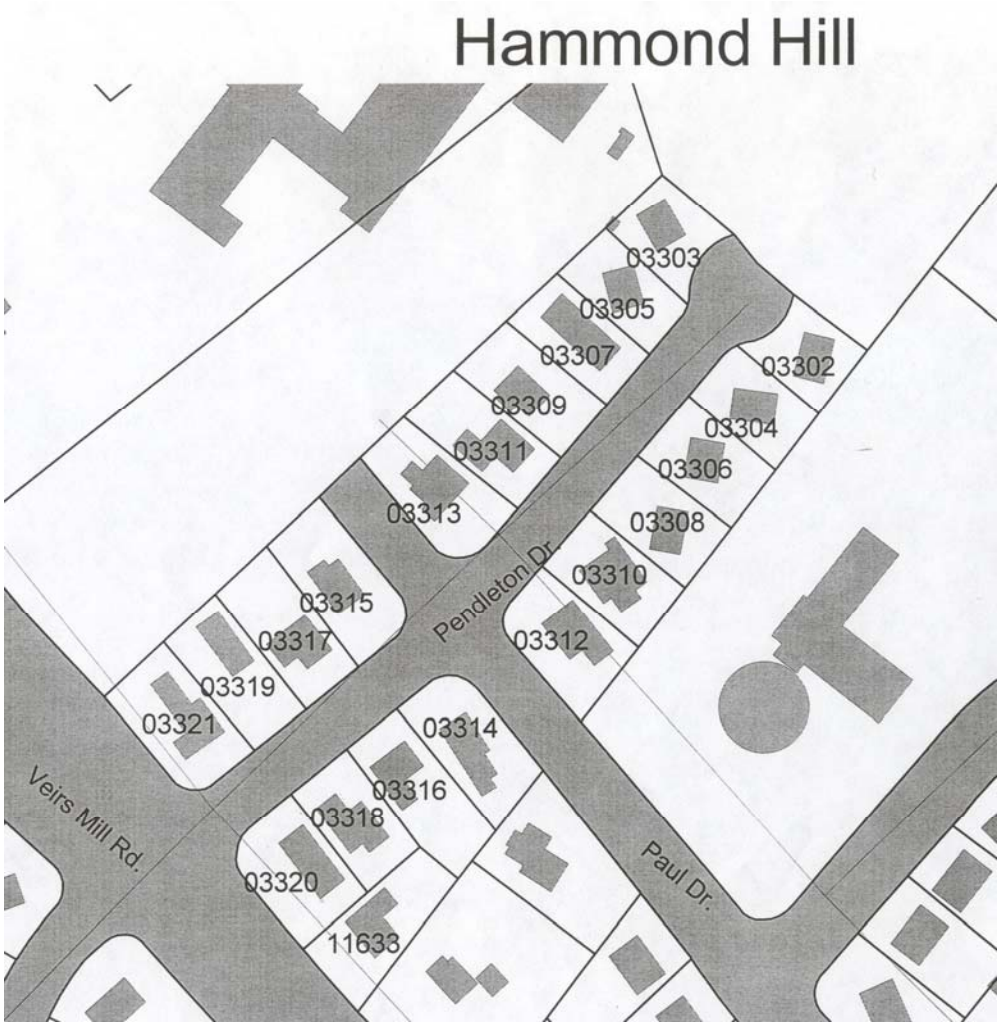

Figure 6
Hammond Hill, Silver Spring, Maryland
Map of Potentially Eligible Historic District
Property Type: Merchant Builder Subdivision
Source: Montgomery County Department of Park and Planning

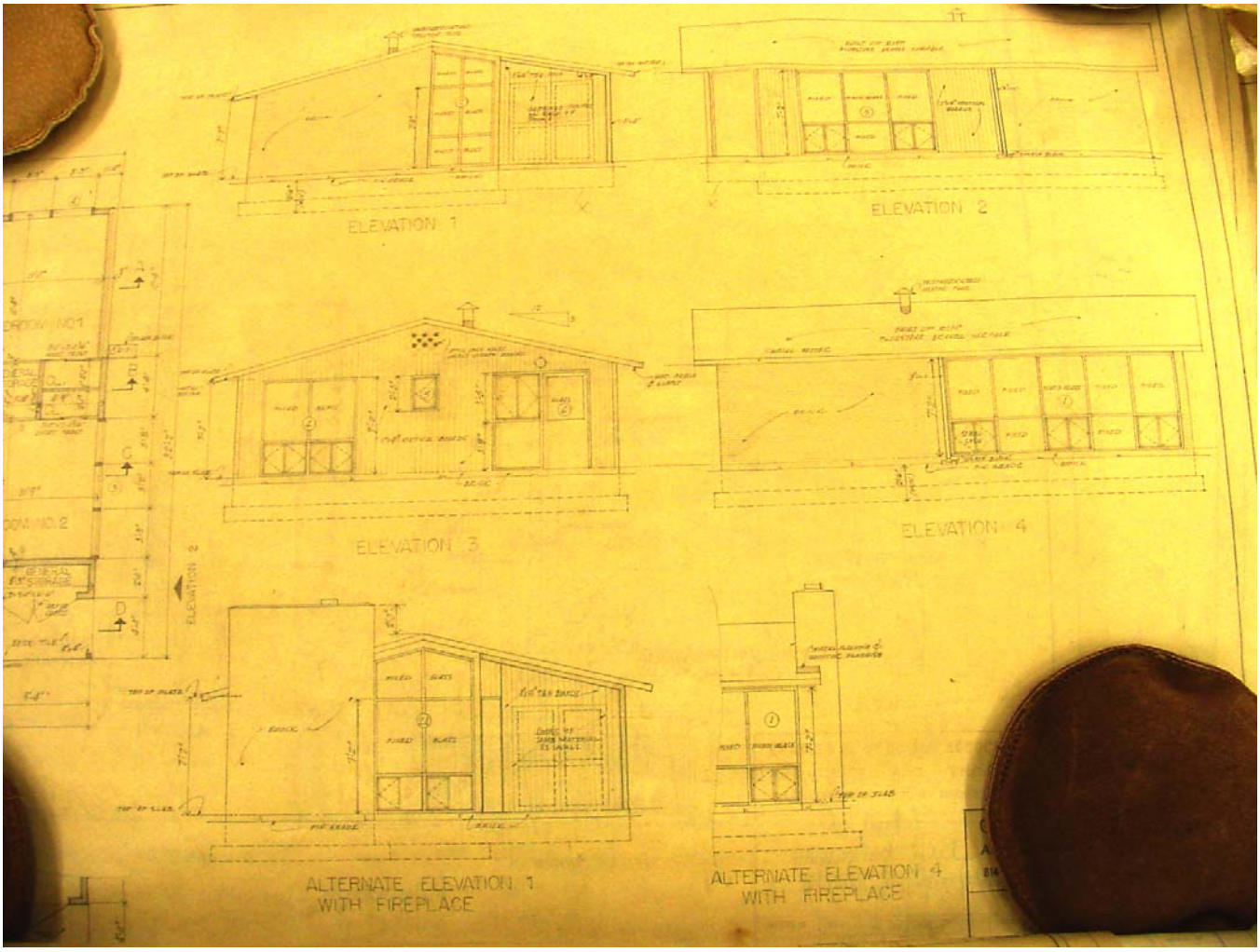

Figure 7
Elevation, Hammond Hill, Unit 2BR
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

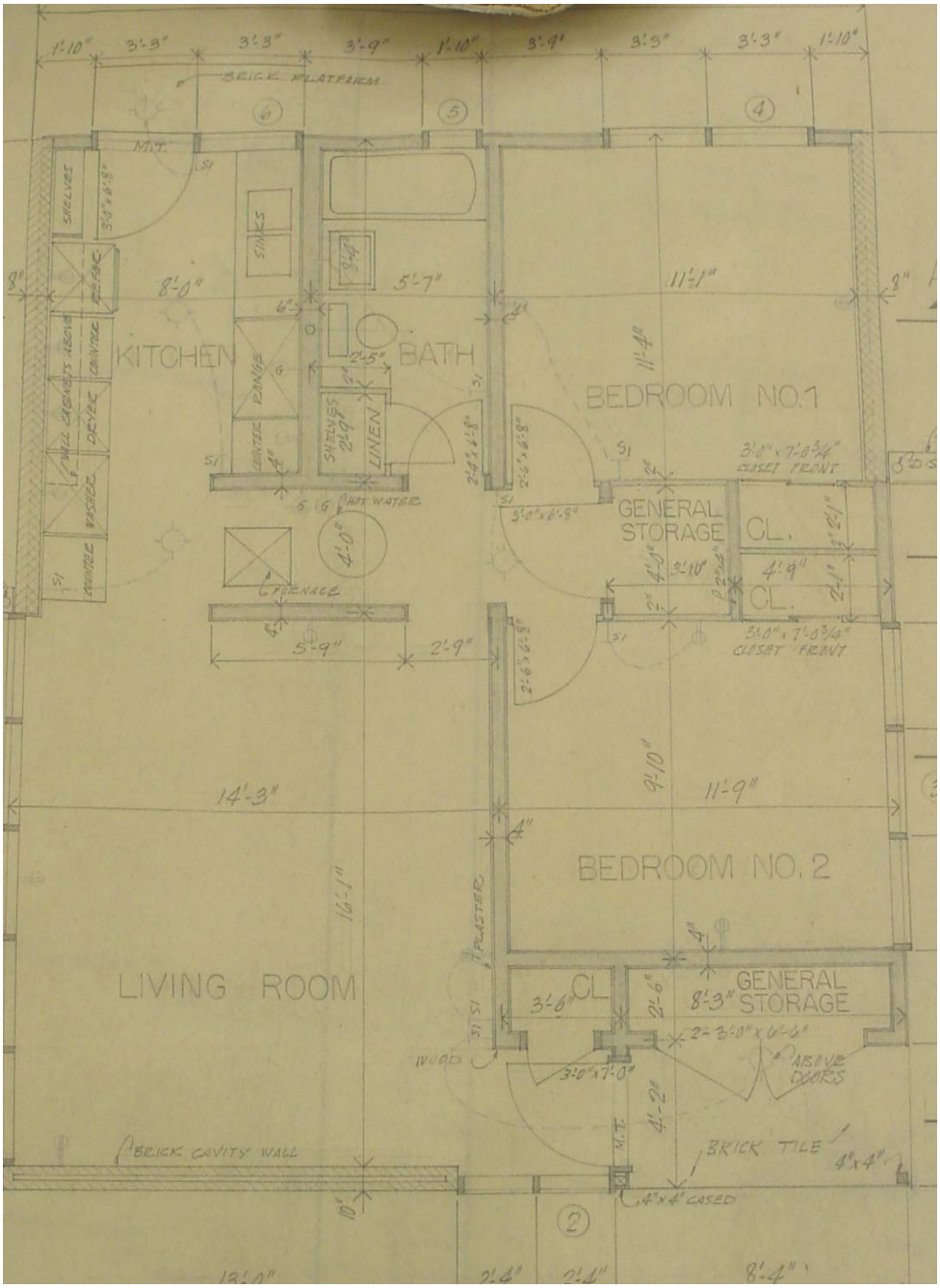

Figure 8
Floor Plan, Hammond Hill, Unit 2BR
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

Figure 9
Hammond Hill, Unit 2BR
Property Type: Merchant Builder Subdivision
Source: Elizabeth Jo Lampl, September 2003

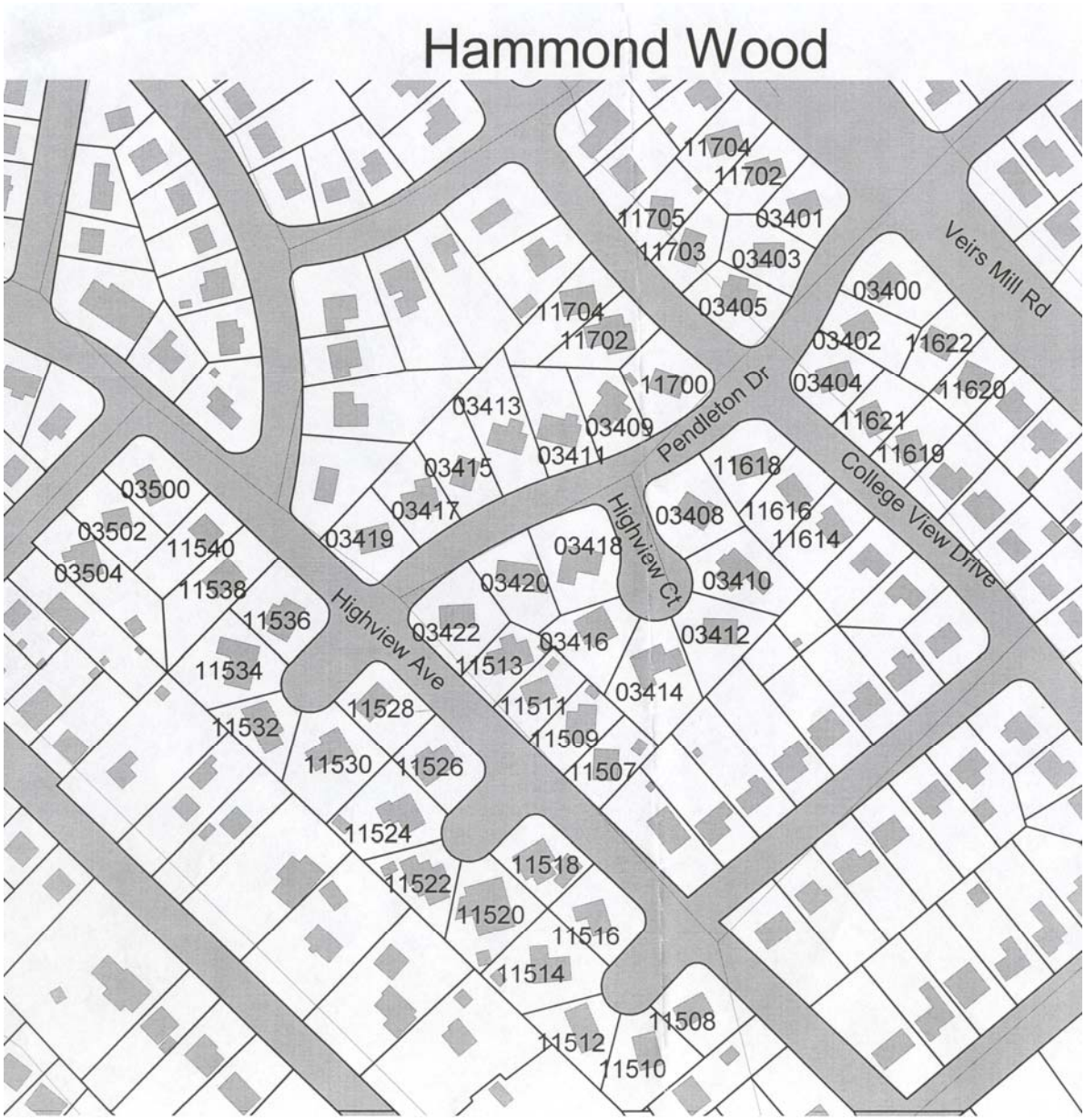

Figure 10
Map of Potentially Eligible Historic District
Hammond Wood, Silver Spring, Maryland
Property Type: Merchant Builder Subdivision
Source: Montgomery County Department of Park and Planning

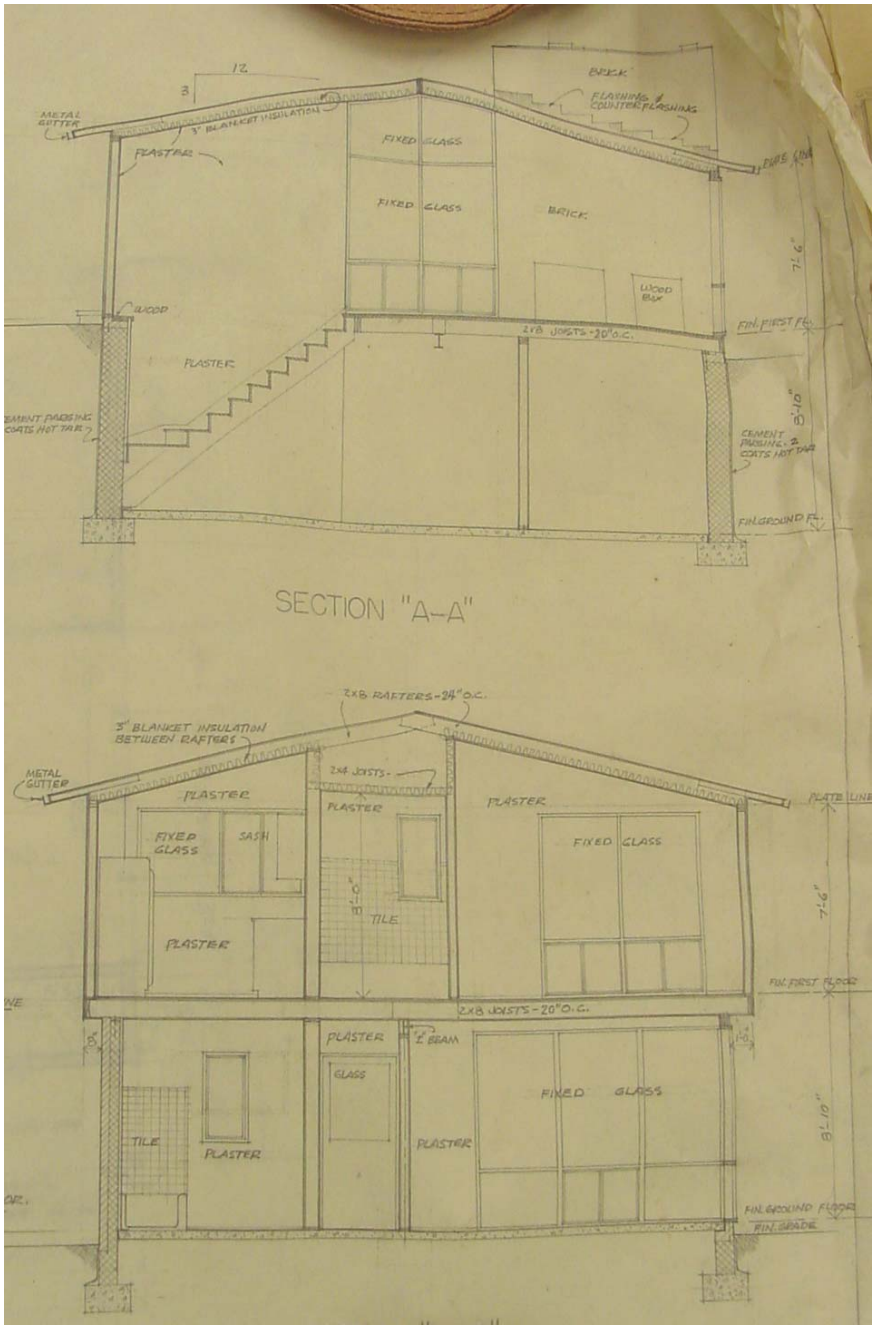

Figure 11
Sections, Hammond Wood, Unit 2BRB
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

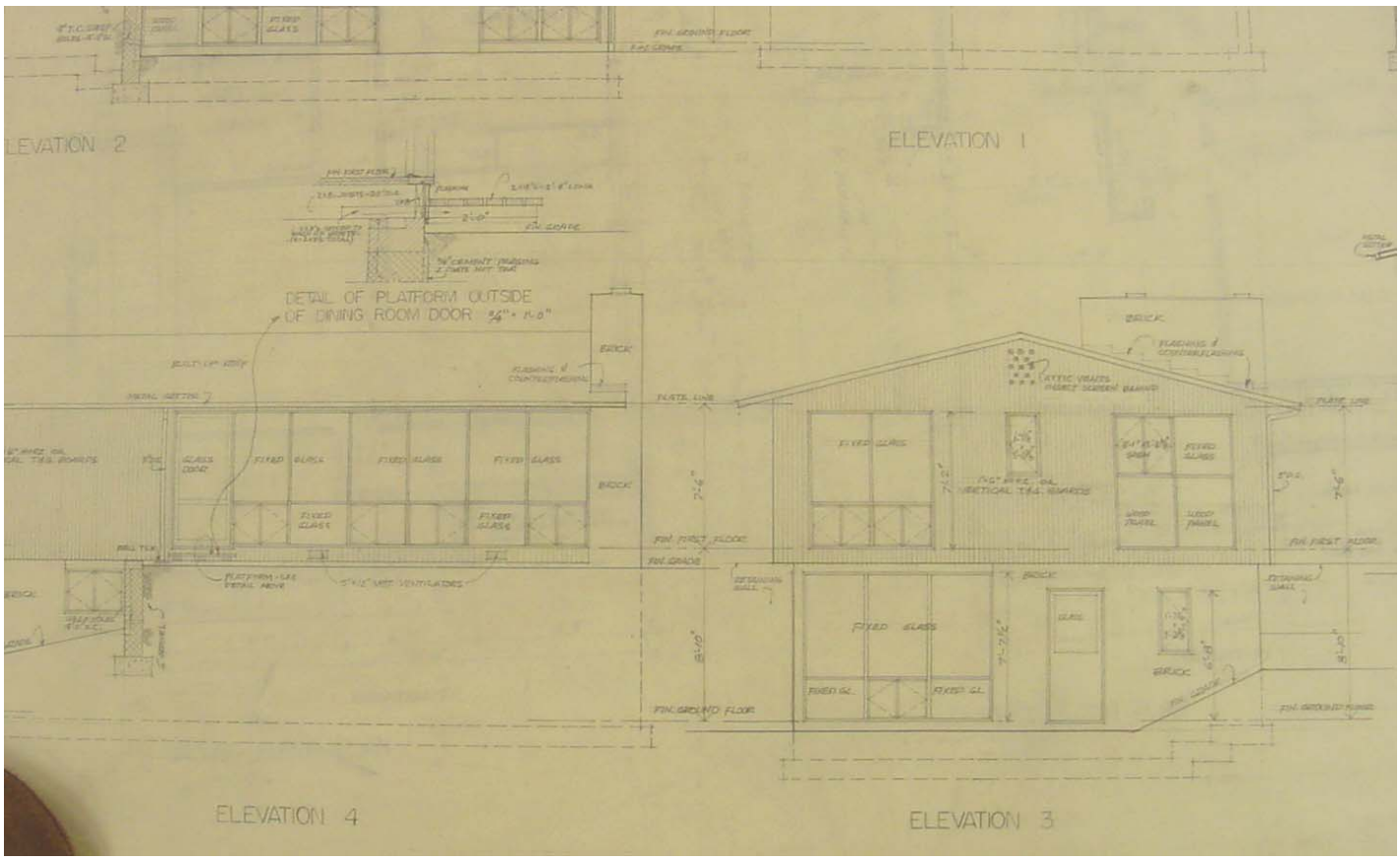

Figure 12
Elevation, Hammond Wood, Unit 2BRB
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

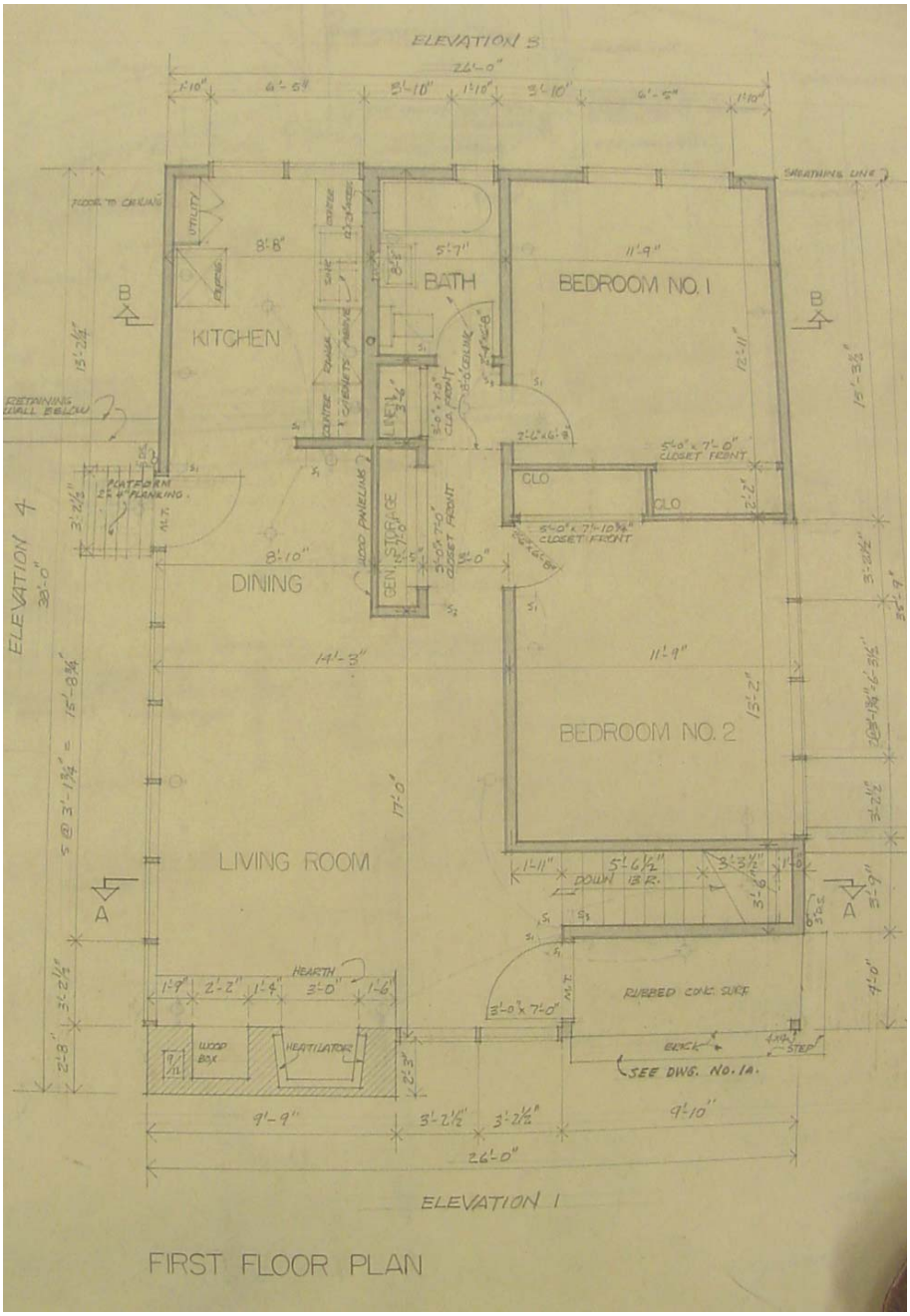

Figure 13
First Floor Plan, Hammond Wood, Unit 2BRB
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

Figure 14
Hammond Wood, Unit 2BRB Variation
Property Type: Merchant Builder Subdivision
Source: Elizabeth Jo Lampl, January 2003

Figure 15
Hammond Wood, a prefabricated Ranger series house
Property Type: Prefabricated Houses
Source: August 2003 Real Estate Advertisement

Figure 16
Map of Potentially Eligible Resources
Wheatoncrest, Silver Spring, Maryland
Property Type: Merchant Builder Houses
Source: Montgomery County Department of Park and Planning

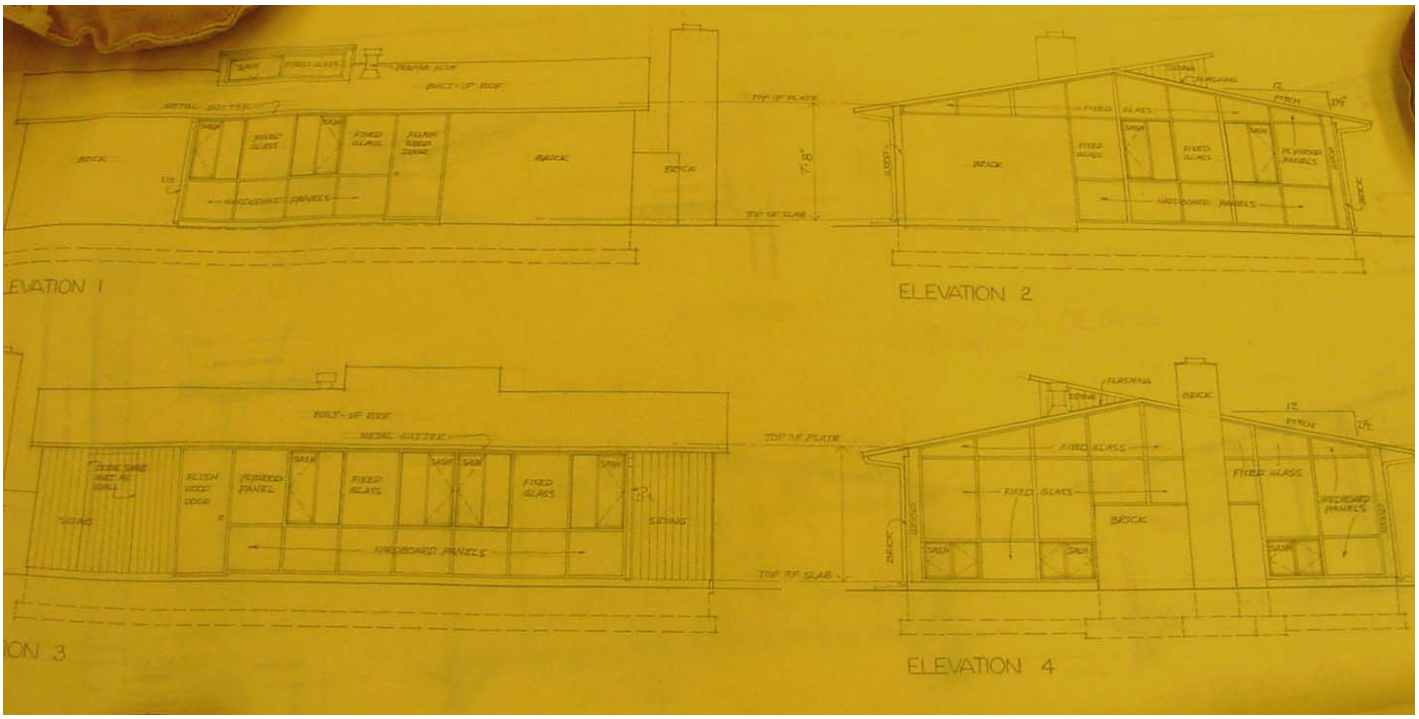

Figure 17
Elevations, Wheatoncrest, Unit C-3
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

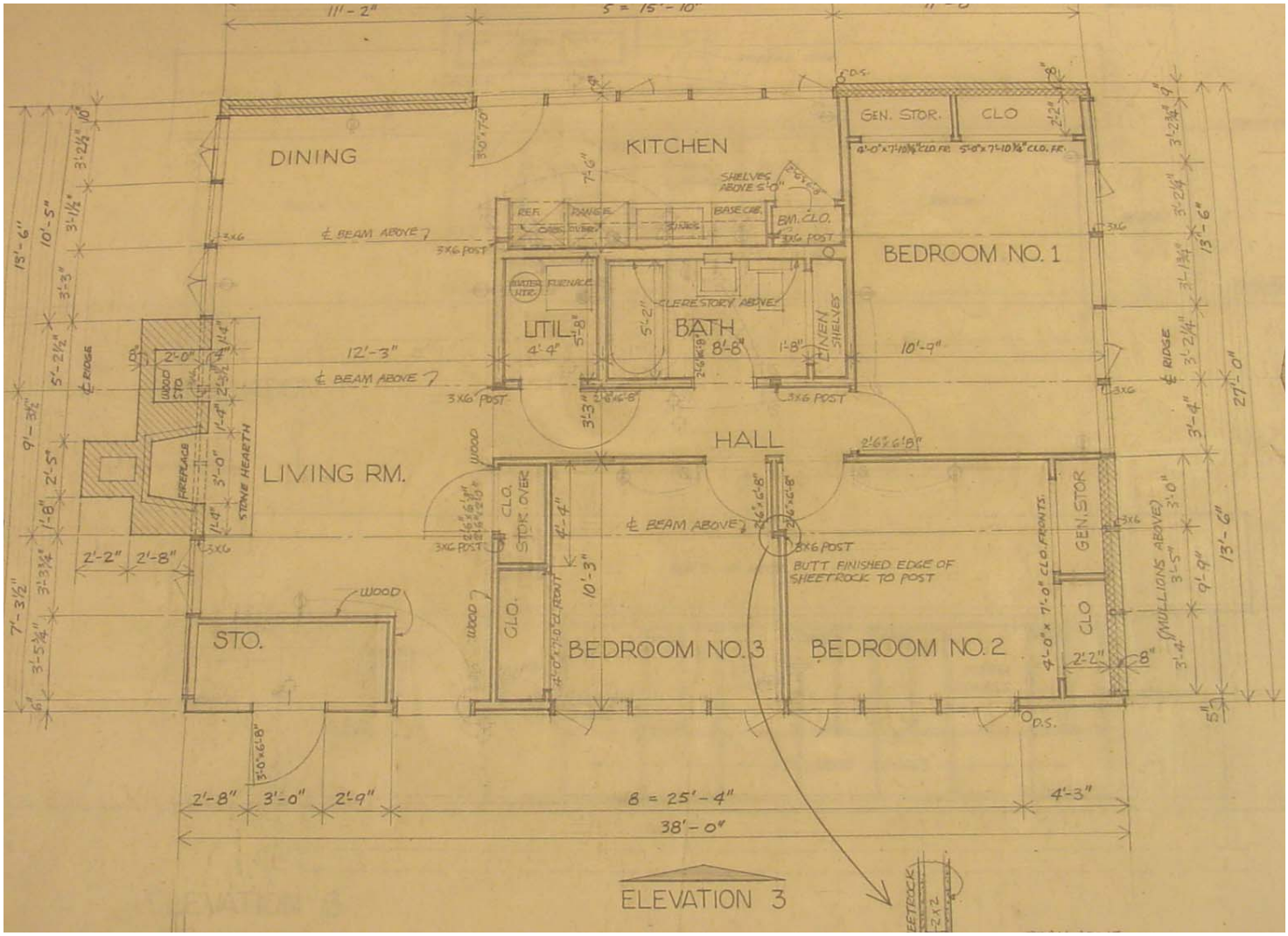

Figure 18
First Floor Plan, Wheatoncrest, Unit C-3
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

Figure 19
Wheatoncrest, Unit C-3
Property Type: Merchant Builder Houses
Source: Elizabeth Jo Lampl, June 2003

Figure 20
Wheatoncrest, Units C-3 showing angled siting
Property Type: Merchant Builder Houses
Source: Elizabeth Jo Lampl, June 2003

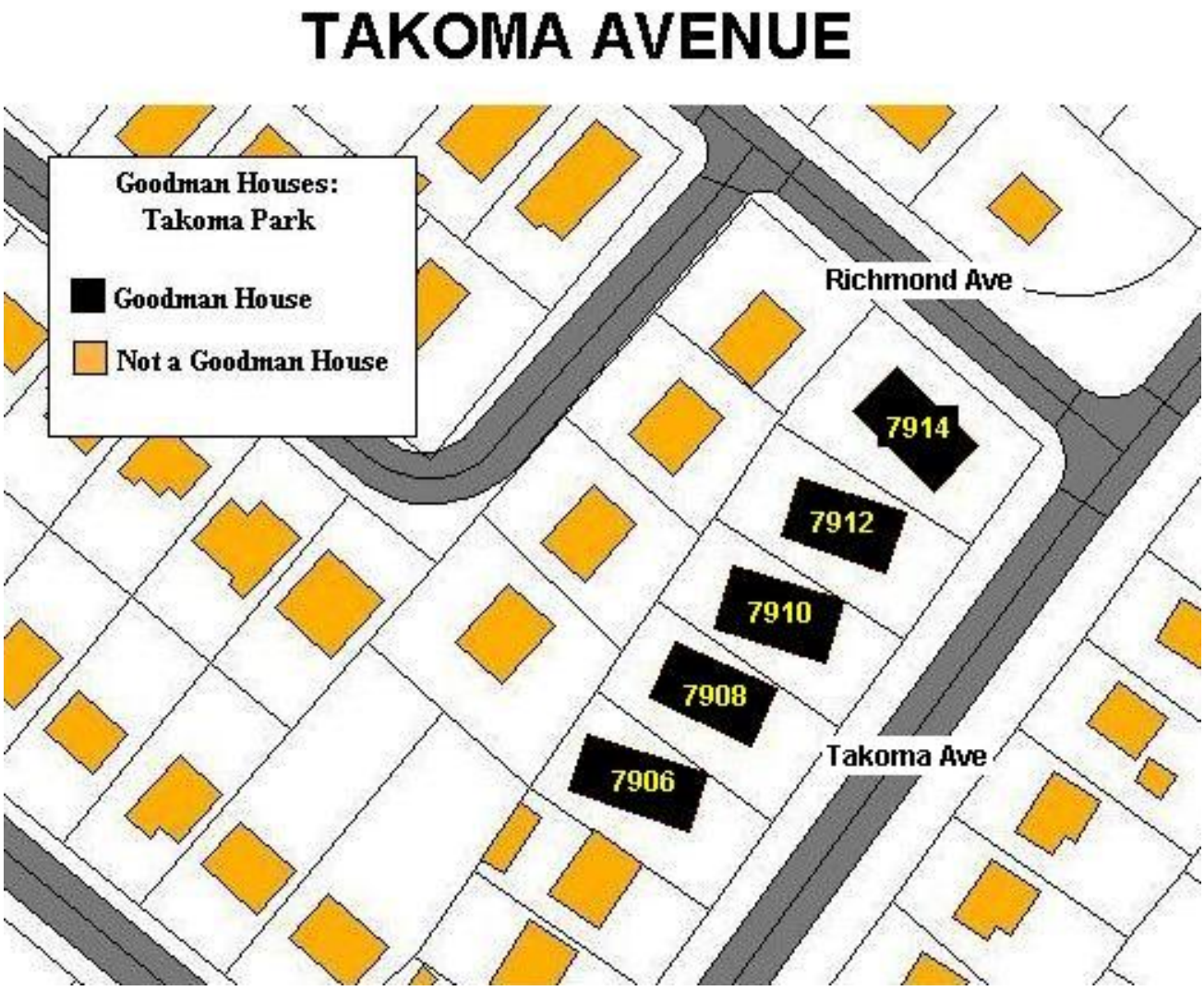

Figure 21
Takoma Avenue, Takoma Park and Silver Spring, Maryland
Property Type: Merchant Builder Houses
Source: Montgomery County Department of Park and Planning

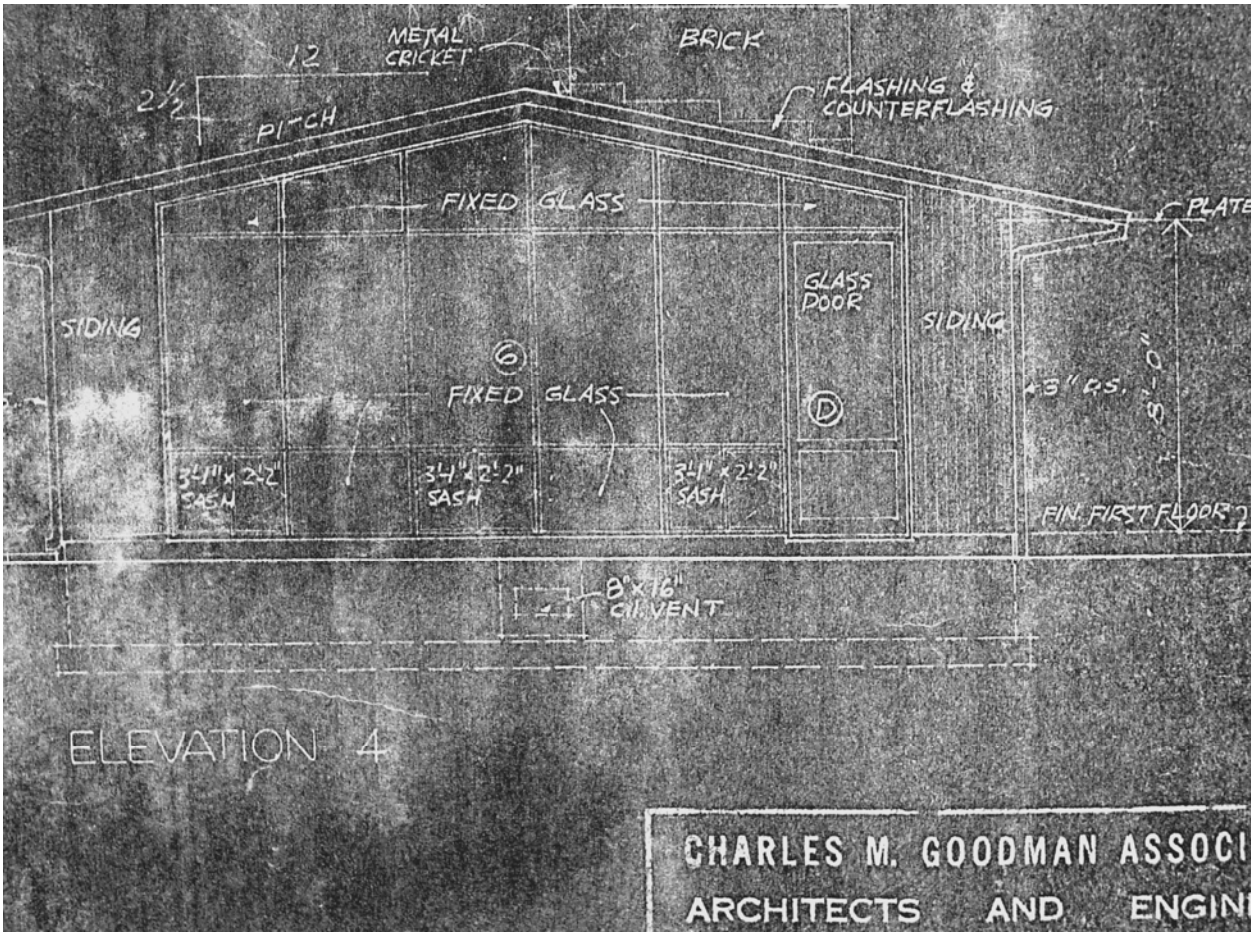

Figure 22
Elevation, Takoma Avenue, Unit No. 1-2L
Takoma Park and Silver Spring, Maryland
Source: Leonard Roberge and Jennifer Robbin

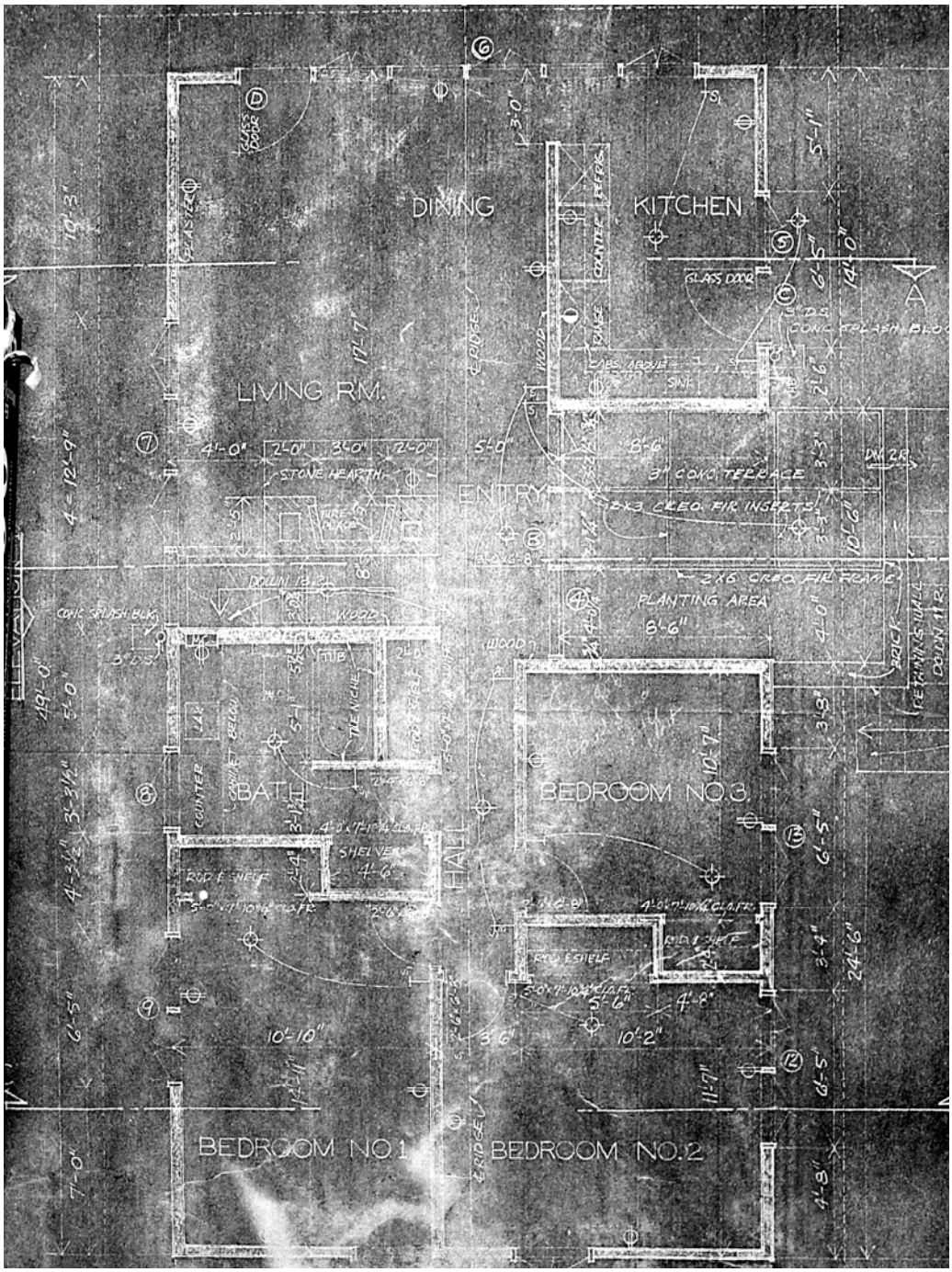

Figure 23
First Floor Plan, Takoma Avenue, Unit No. 1-2L
Takoma Park and Silver Spring, Maryland
Source: Leonard Roberge and Jennifer Robbins

Figure 24
Takoma Ave., Unit No. 1-2L
Property Type: Merchant Builder Houses
Source: Elizabeth Jo Lampl, August 2003

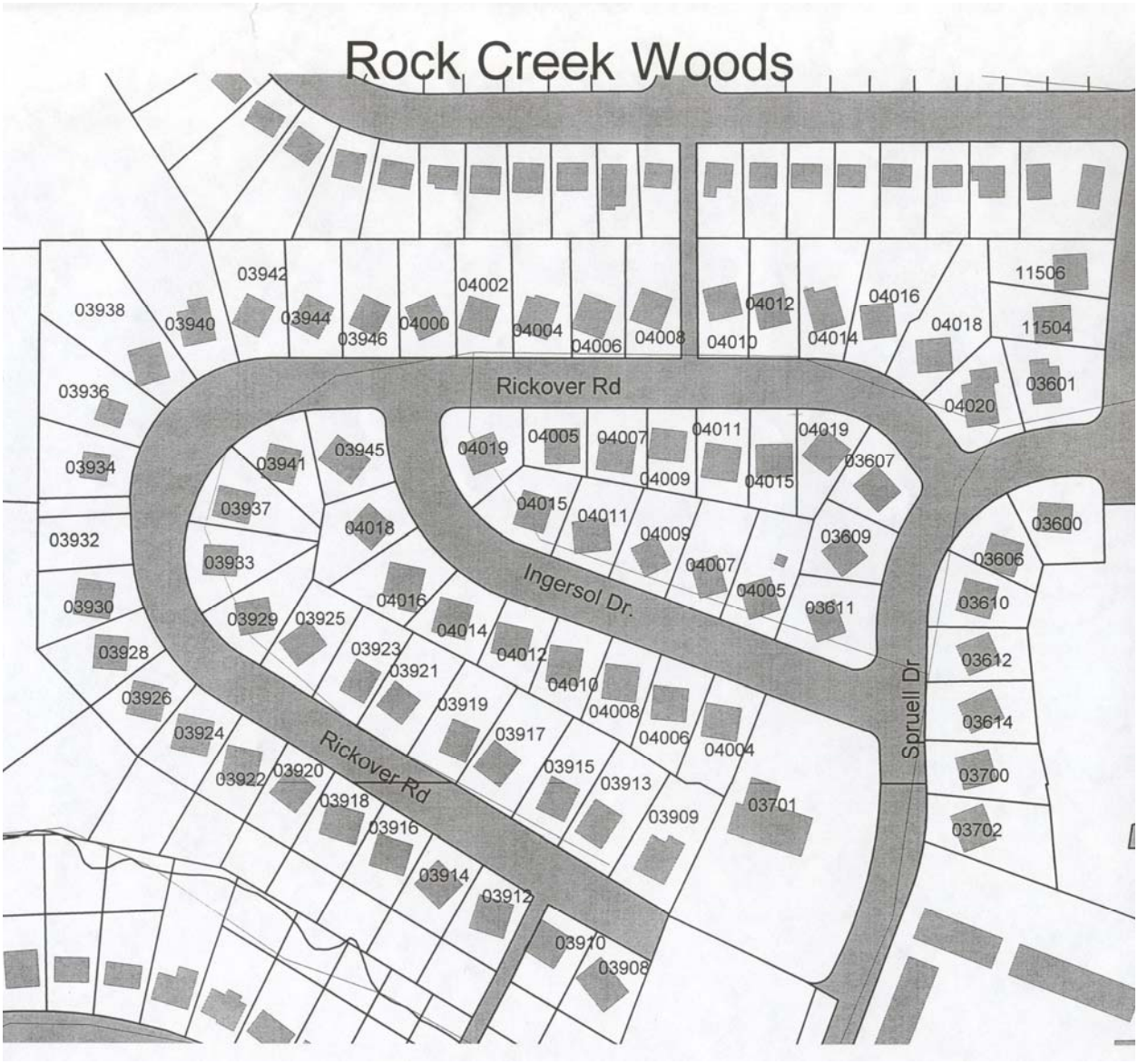

Figure 25
Rock Creek Woods, Silver Spring, Maryland
Property Type: Merchant Builder Subdivision
Source: Montgomery County Department of Park and Planning

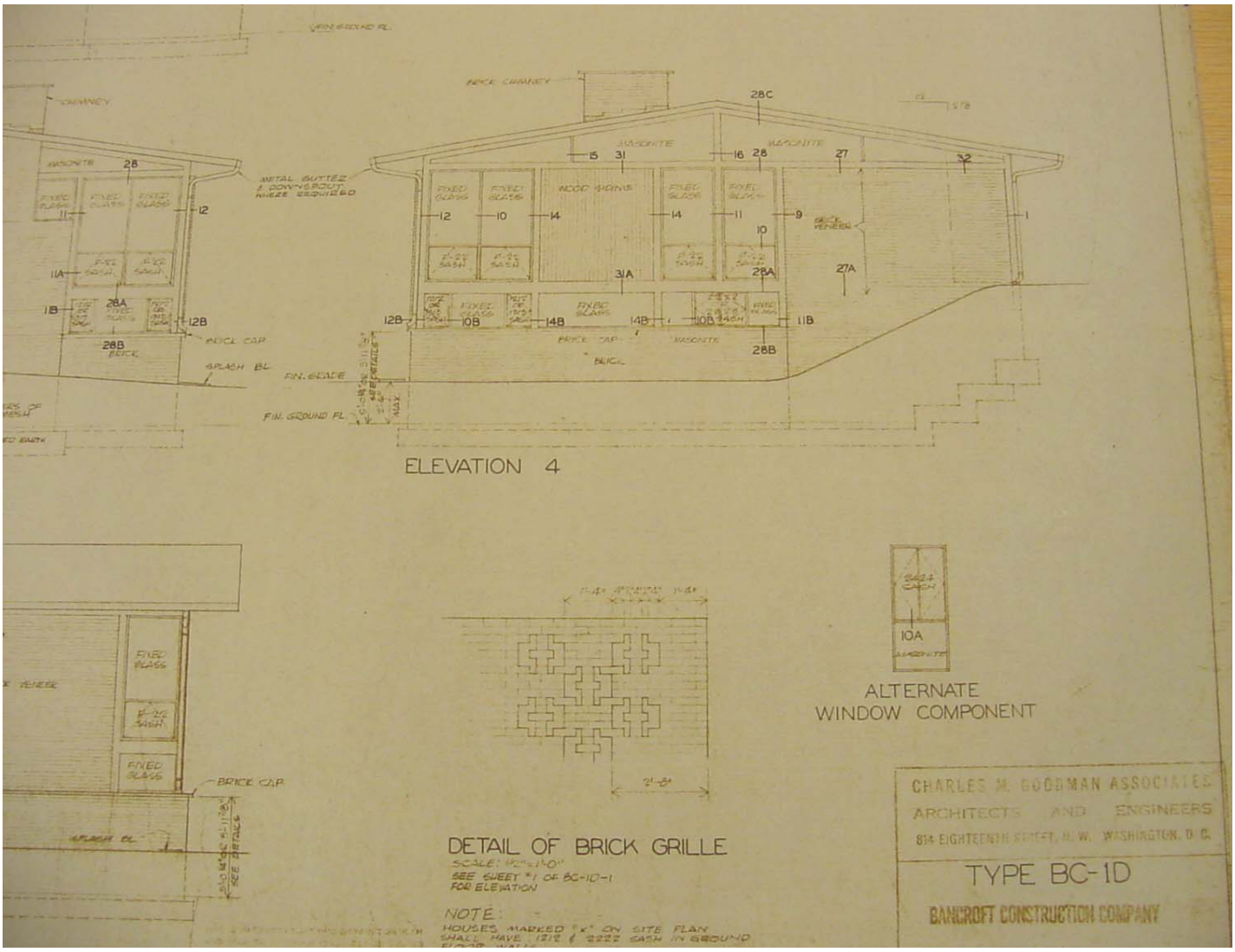

Figure 26
Elevation and Details, Rock Creek Woods, Unit BC-1D
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

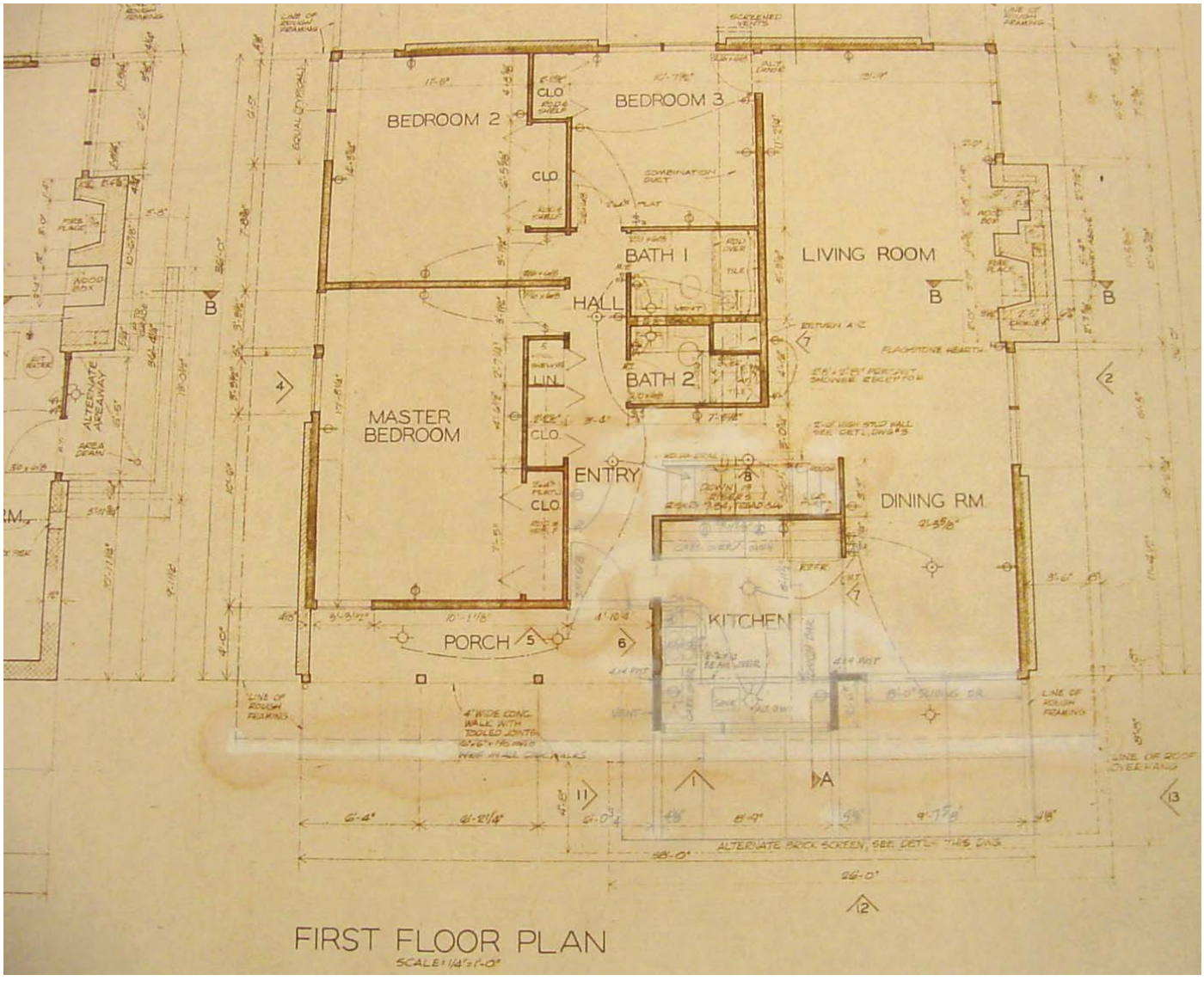

Figure 27
First Floor Plan, Rock Creek Woods, Unit BC-1D (with kitchen extension)
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

Figure 28
Rock Creek Woods, Unit BC-2U
Property Type: Merchant Builder Subdivision
Source: Elizabeth Jo Lampl, August 2003

Figure 29
Pictures, Rock Creek Woods, Type BC-2U
Property Type: Merchant Builder Subdivision
Source: Elizabeth Jo Lampl, August 2003

Figure 30
Pictures, Rock Creek Woods, Type BC-2U
Property Type: Merchant Builder Subdivision
Source: Elizabeth Jo Lampl, August 2003

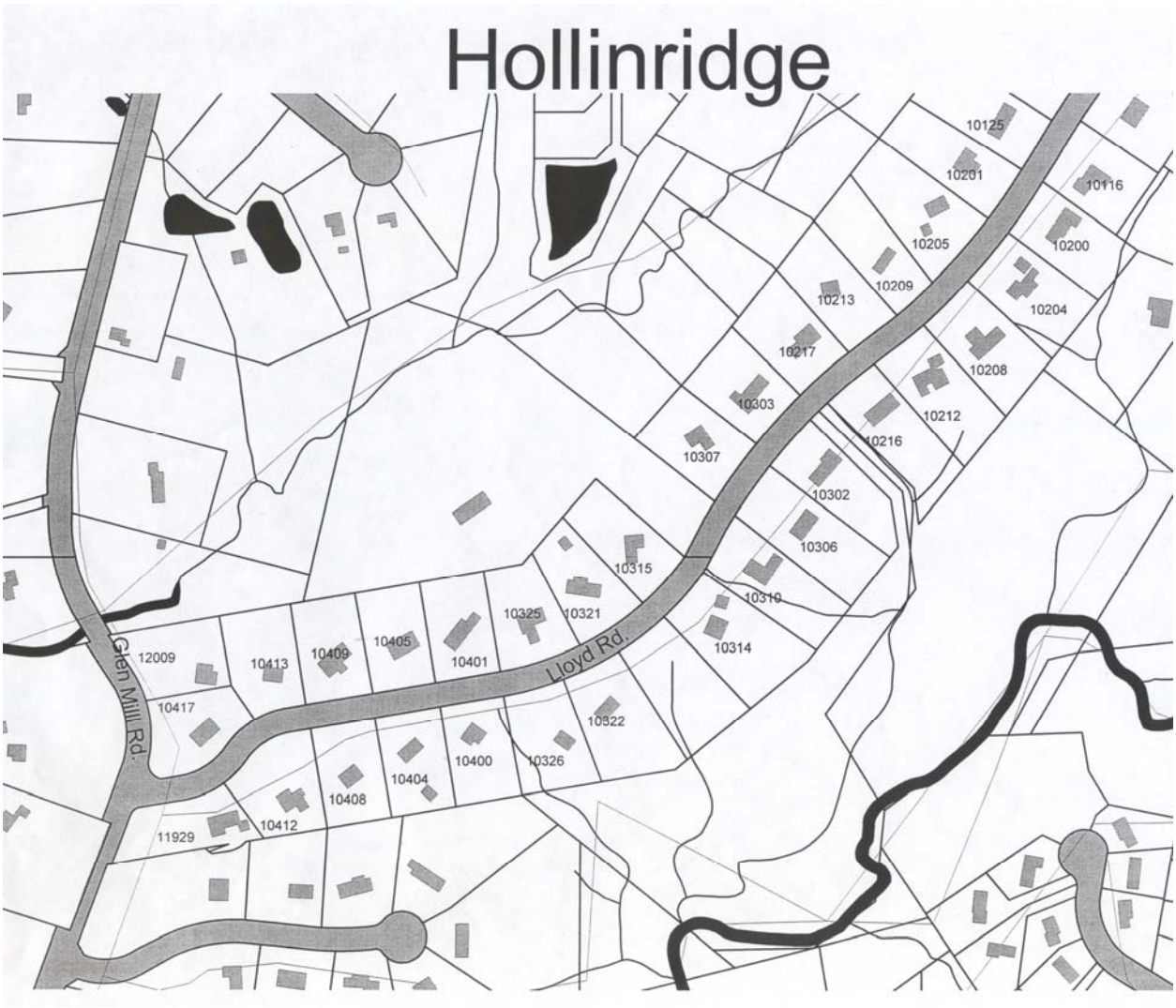

Figure 31
Lloyd Road
(Goodman resources not positively identifiable based on windshield survey)
Hollinridge, Potomac, Maryland
Source: Montgomery County Department of Park and Planning

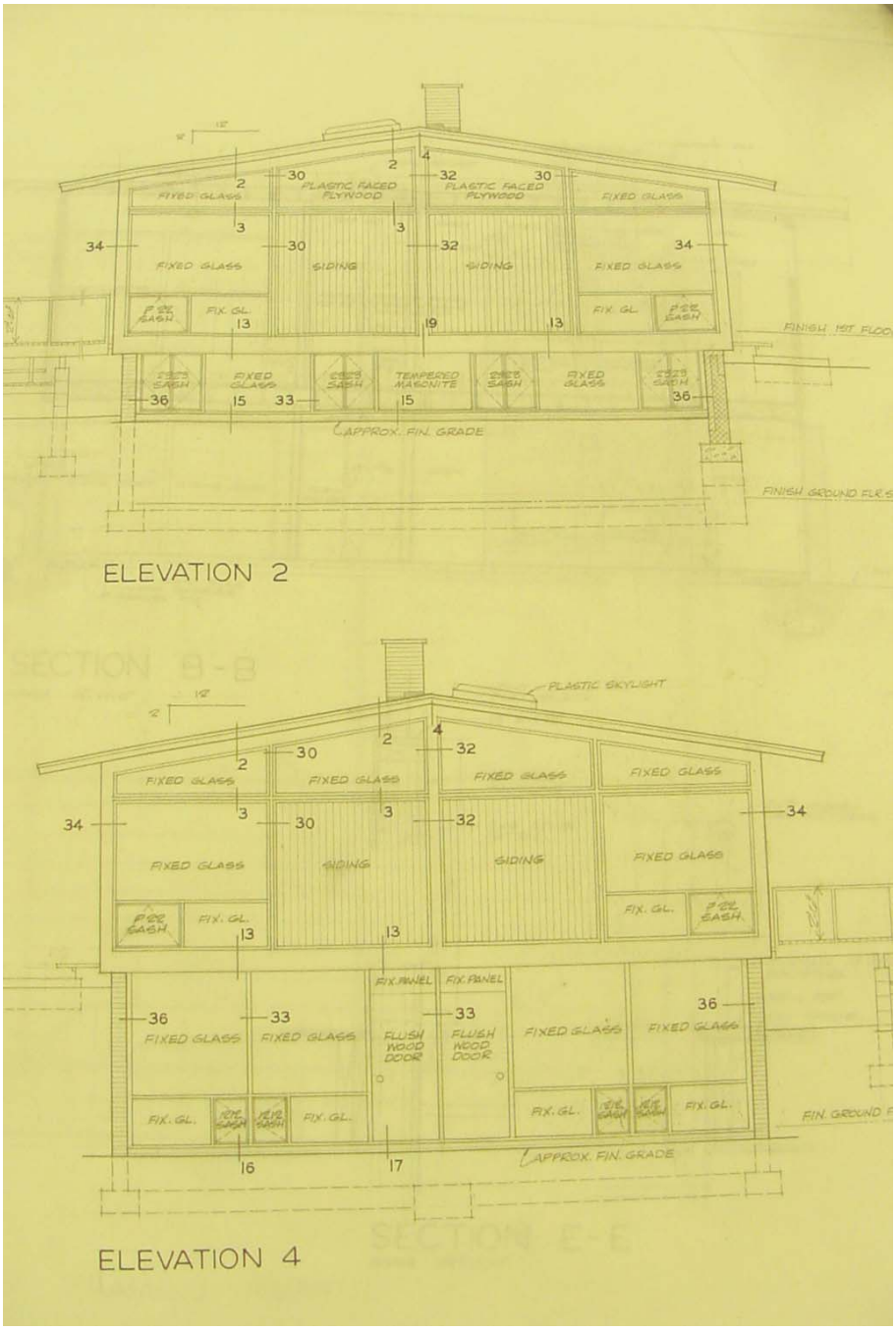

Figure 32
Elevations, Hollinridge, Unit 9
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

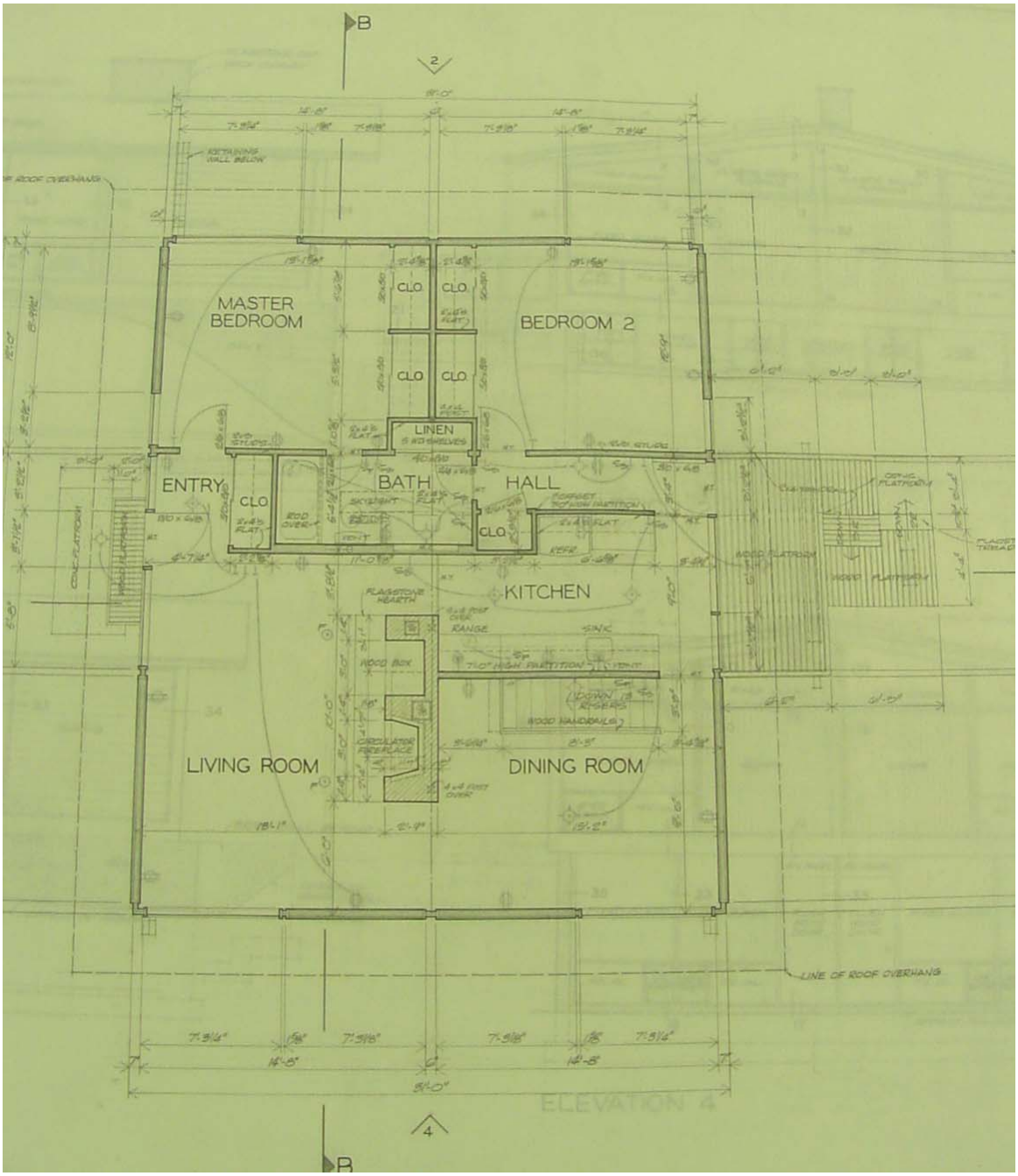

Figure 33
First Floor Plan, Hollinridge, Unit 9
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

Figure 34
Hollinridge, Unit Type Unknown
Property Type: Merchant Builder Houses
Source: Elizabeth Jo Lampl, September 2002

Figure 35
Hollinridge, Unit 5 Variation
Property Type: Merchant Builder Houses
Source: Elizabeth Jo Lampl, December 2002

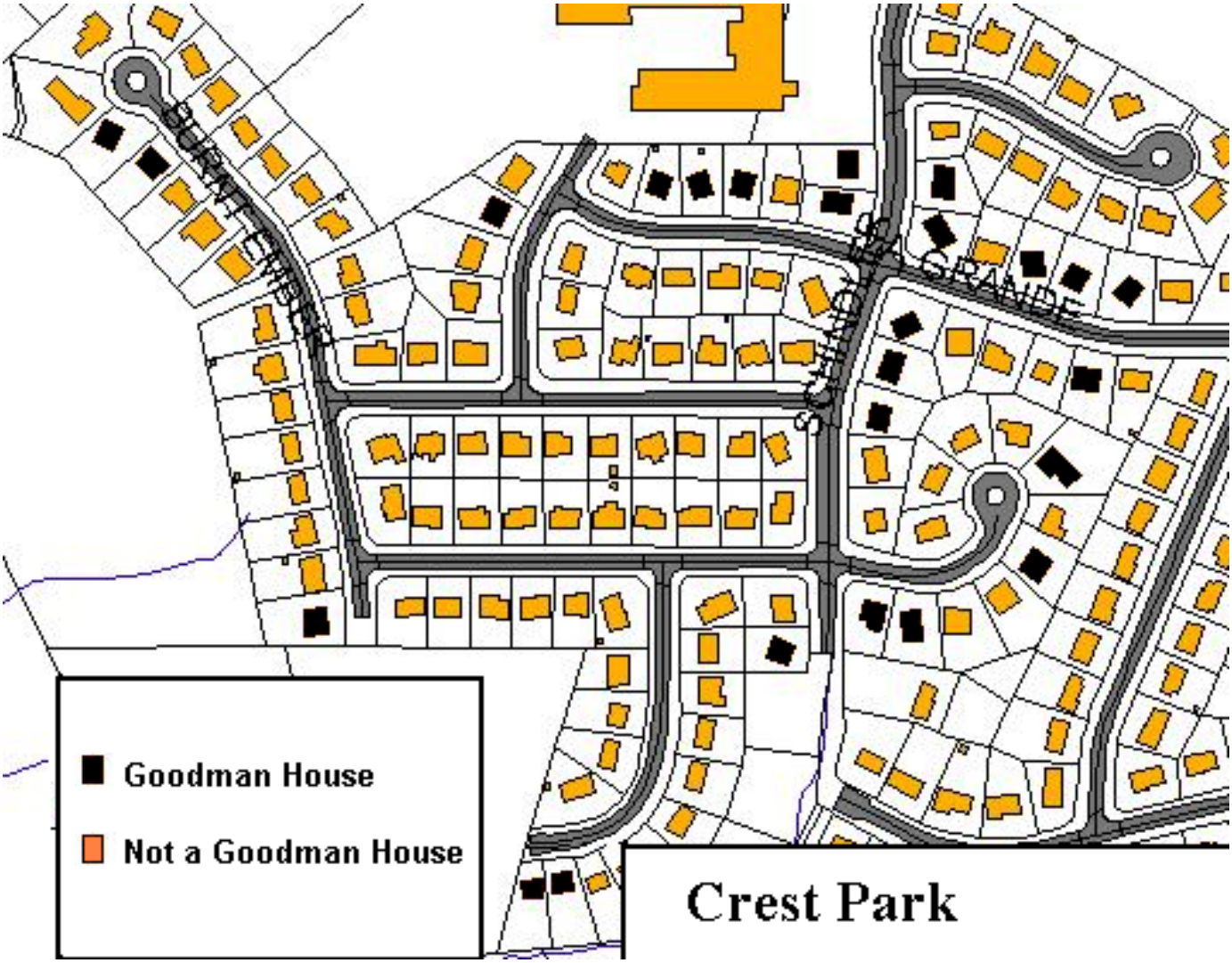

Figure 36
Crest Park, Silver Spring, Maryland
Property Type: Merchant Builder Houses
Source: Montgomery County Department of Park and Planning

Note: This map has been revised. Contact Montgomery County Historic Preservation office for corrected information. 301-563-3400 (2-2012)

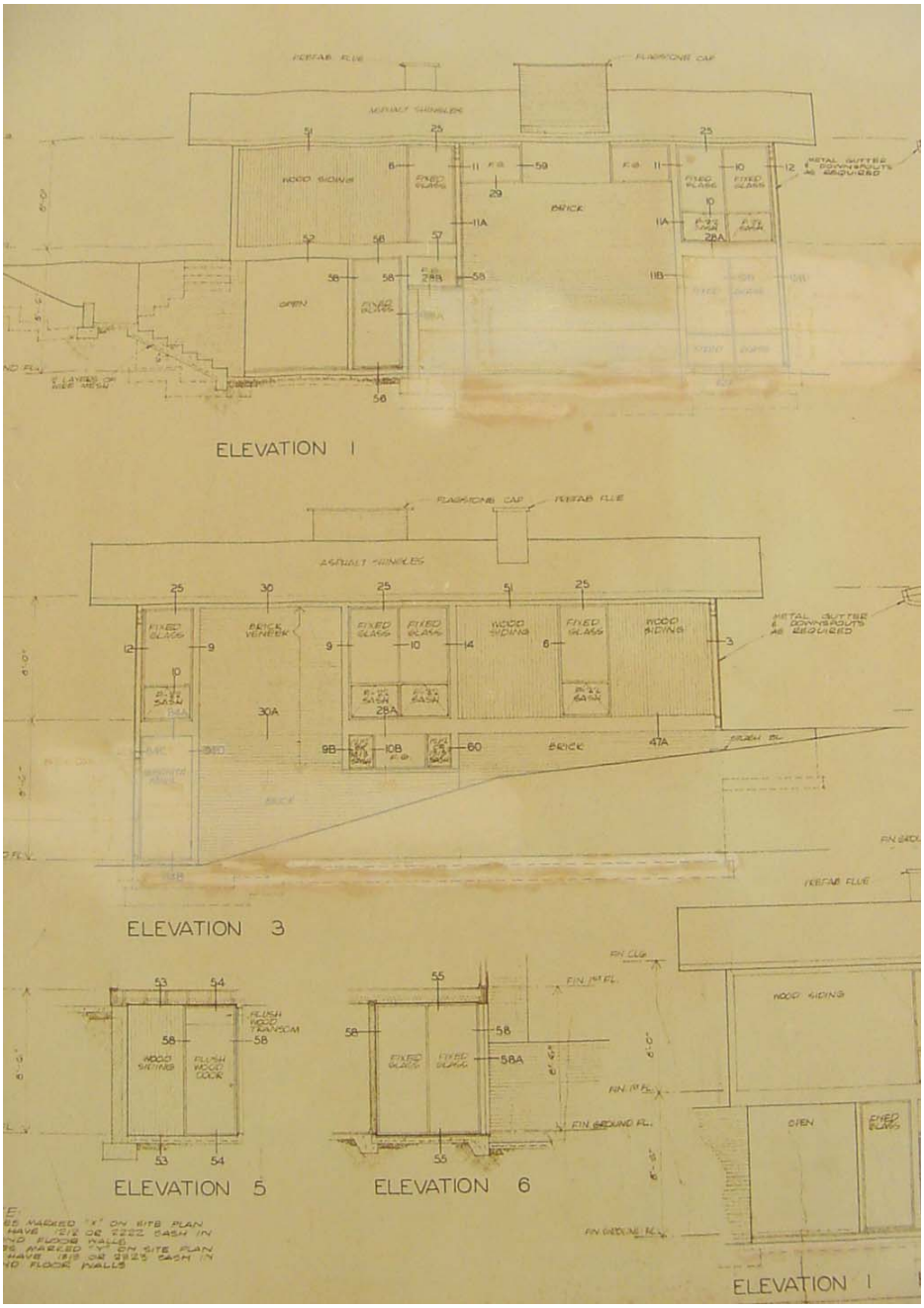

Figure 37
Elevations, Crest Park, Unit BC-2U-2
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

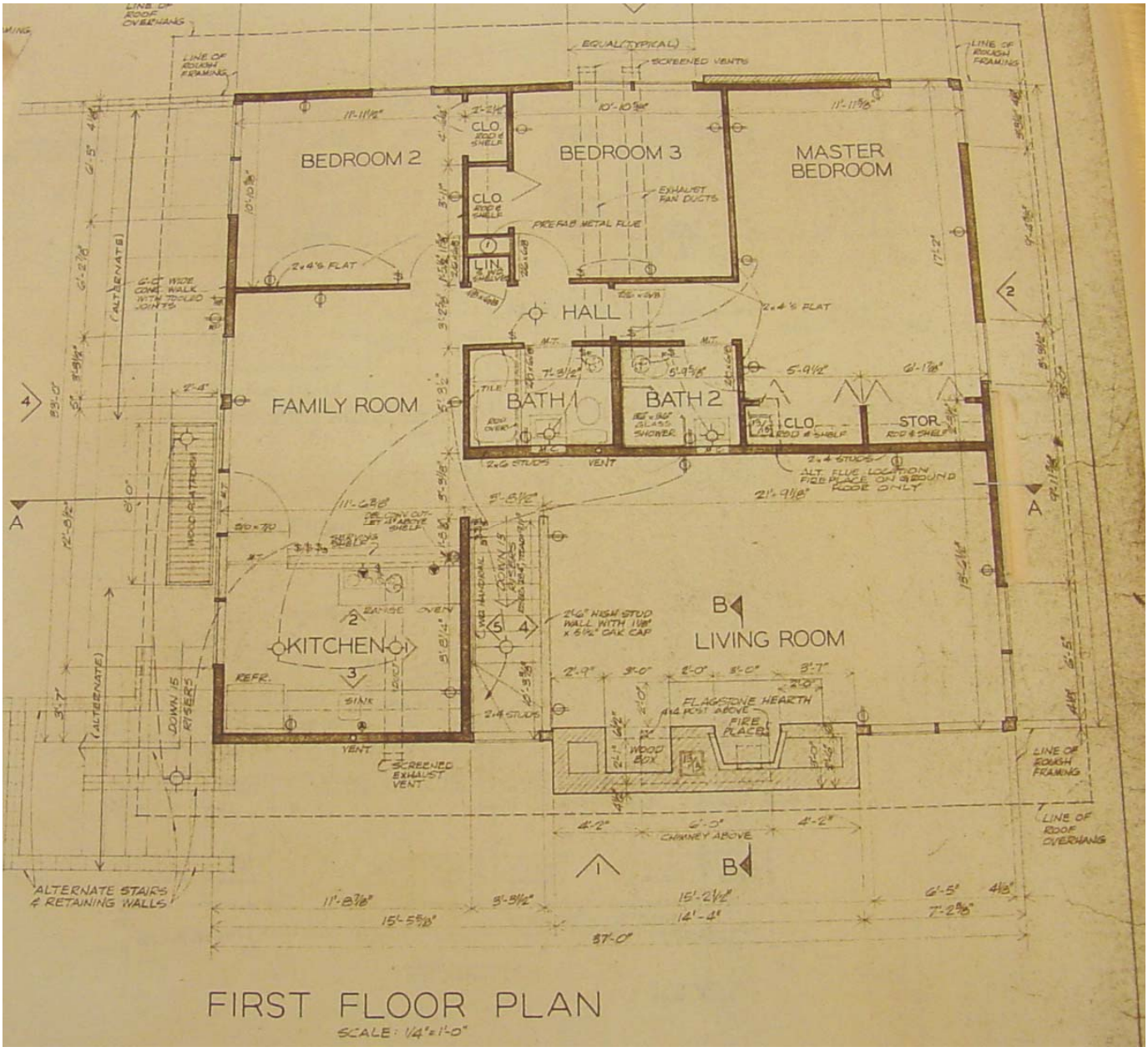

Figure 38
First Floor Plan, Crest Park, Type BC-2U-2
Source: Charles M. Goodman Archive, Library of Congress, Prints and Photographs Division

Figure 39
Crest Park, Type BC-2U-2
Property Type: Merchant Builder Houses
Source: Elizabeth Jo Lampl, June 2002

NOTES

[1] Goodman-designed merchant builder subdivisions in Virginia and their planning dates are: Hollin Hills, 1946 and Oak Forest, 1953.

[2] This nomination covers work only designed by or designed under the direction of Charles M. Goodman. It does not cover resources designed by Mr. Neil Greene, Mr. Goodman's partner between 1962-63, or by others whom Mr. Goodman employed, but who then departed to establish successful practices on their own, such as Mr. Eason Cross or Mr. Harold Esten.

[3] The Connecticut Avenue extension was not laid until 1964, so residents of Rock Creek Woods took Newport Mill Road and various side streets to get between work and home.

[4] Eason Cross Jr., AIA, "Hollin Hills: A Postwar Pioneer Reaches 30," *AIA Journal* (February 1980), 57.

[5] One of the few other architectural firms to offer land planning services was Keyes, Lethbridge, Condon. See "Residential Work Designed by Keyes, Lethbridge and Condon and Built by Edmund Bennett in Maryland, 1954-1973" by Dr. Isabelle Gournay and Dr. Mary Corbin Sies, University of Maryland.

[6] "A Squarish Plan with Inside Bath," *Architectural Forum* (December 1951), 128.

[7] Maria Wayne, Interview by Elizabeth Jo Lampl, October 2002 in Ms. Wayne's home in Hollin Hills, Virginia.

[8] Ventre, "Goodman Houses, Goodman's People." Social History paper for the Rock Creek Woods Civic Association, n.d.

[9] For FHA subdivision influence, see Cynthia L. Girling and Kenneth I. Helphand, *Yard Street Park: The Design of Suburban Open Space* (New York: John Wiley & Sons, Inc., 1994.

[10] "10 Years of Hollin Hills," *Hollin Hills Bulletin, 40th Anniversary Issue* (November 1989). Section titled: "We Talk to Goodman."

[11] Maria Wayne and Eason Cross, interview.

[12] *Hollin Hills Bulletin, 40th Anniversary Issue* (November 1989), 7.

[13] Categories come from *Hollin Hills at Forty*: *A Supplement to the 1984 Publication Hollin Hills: A History into the Fourth Decade* (Civic Association of Hollin Hills, 1989), 37. These categories generally hold true for the Montgomery County Goodman subdivision as reflected in many conversations between Elizabeth Jo Lampl and original and early residents.

[14] Modern Residential Design Symposium, February 8, 2003 at University of Maryland School of Architecture sponsored by the Montgomery County Historic Preservation Section. Landscape comments by Andy Balderson, former partner of Thurman Donovan.

[15] Patricia Marshall, one of the original residents of Hollin Hills, recalled that the owners were given a choice of brick – new, used, or white. Eason Cross remembered that the used brick in Hollin Hills came primarily from demolished row houses in Baltimore. Mrs. Marshall wrote: "I don't remember that the architect expressed any preference [at brick color]. At that time, fine old brick buildings were still being torn down in Alexandria and used brick was cheap. Large piles of it . . .were heaped up where the Hollin Hills pool parking lot is now." Letter from Patricia Marshall to the Hollin Hills Architectural Review Committee, circa 1991, in possession of Patricia Marshall.

[16] "Novel Solution to Remodeling Problem," *NAHB Correlator* (August 1956), 124-126.

[17] The original covenants for Hollin Hills left open the option for homeowners to add two-car garages to their sites in the future.

[18] Their story was told by Robert Marshall in the *Hollin Hills Bulletin, 40th Anniversary Issue (November 1989),* "The Prehistory of Hollin Hills: A Footnote." The statement was: " . . . where behind a stone wall we found the rickety old Hollin Hills farmhouse office—and another surprise awaiting within. Who should we confront there but an old acquaintance of Pat's from her wartime years of servitude at Agriculture, Bob Davenport. At USDA he had been a survivor of some phasing-out marketing program, using his remaining days of public service figuring out the challenges of private house building. His similarly situated office-mate, one Milton Lowenthal, was designing

hardware on government legal pads for what became the Milo sliding doors in the early Hollin Hills houses." (7). Lowenthal had a Washington, D.C office and a manufacturing plant in Pennsylvania. The product was prefabricated in the shop and featured sliding doors on casters.

[19] Martin, "Tract-House Modern," 41.

[20] George Nakashima was an American citizen who was trained as an architect but became a furniture designer. After being released from a Japanese internment camp, he opened a furniture studio in New Hope, Pennsylvania around 1945. His pieces are known for retaining the beauty of the trees that he used. He received many awards over his lifetime, including the Gold Craftsmanship Medal of the American Institute of Architects in 1952. He died in 1990, but his studio is still being run by his daughter.

[21] Albert Kastner's design of the Walter Teichmann Residence of 1940-41 in Bethesda is one of the only known examples in Montgomery County.