

New Dominion Virginia, Architectural Style Guide



For Use with Historic Resources Survey & V-CRIS

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National & State Register Program

Virginia Department of Historic Resources

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Introduction

The *New Dominion Virginia Style Guide* is a key component of the New Dominion Virginia initiative launched in 2014 by the Department of Historic Resources (DHR) to focus on Virginia's recent history and architecture from 1946 to 1991. Our goals are to develop frameworks for evaluating historic resources associated with this period, to facilitate architectural survey, and to assist property owners, local governments, historical societies, and individuals and organizations with an interest in preserving the architectural and cultural landscape of a pivotal period in the Commonwealth.

The majority of the United States' built environment was completed after World War II (WWII). As these post-WWII buildings and structures pass or approach the fifty year mark and reach historic age, the DHR is presented with the challenge of understanding, preserving and interpreting the architecture and engineering of the recent past. This New Dominion Virginia Style Guide aims to help professionals and laymen define and document the numerous types and styles of post-World War II architectural resources that surround us. Because so much of the New Dominion period's architecture is based on or influenced by the state's colonial heritage, we have also included a description of Colonial Revival; although this style emerged in 1880, derivations remained popular through the twentieth century. In addition to images and a bulleted list of character-defining features, each style is given a brief history to provide context. For further research, you will find a bibliography of books, articles, and historic sources at the end of this guide.

We have compiled this index of architectural styles based on terminology used by the Virginia Cultural Resources Information System (V-CRIS) database (public portal available at <https://vcris.dhr.virginia.gov/vcris/Mapviewer/>). Some styles were researched through published material such as Leland Roth's *American Architecture* and Virginia McAlester's *A Field Guide to American Houses* (2nd edition). We are also indebted to the Recent Past Revealed website (<http://recentpastnation.org/>) for their guide to newer, less ubiquitous styles such as Neo-Expressionism.

Because architecture is a visual medium, the New Dominion Virginia Style Guide relies heavily on photographs which exemplify or illustrate relevant styles. Photographers of copyrighted images have been credited within image captions. Images taken from sources within the public domain, such as National Register nomination forms, have been similarly credited. We are also grateful to Anne Bruder as well as the firm Mead and Hunt for allowing the use of their images from the National Cooperative Highway Research Report 723. Although all buildings pictured are located within Virginia, descriptions and dates are based on national trends.

We hope that the New Dominion Virginia Style Guide will enrich your understanding and appreciation of Virginia's post-WWII built resources. Additionally, this guide complements the *Classic Commonwealth: Virginia Architecture from the Colonial Era to 1940* style guide that DHR plans to issue in 2014. Questions can be directed to DHR staff (please see our staff directory at http://www.dhr.virginia.gov/homepage_features/staff2.html).

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Acknowledgments

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List of Styles

The following list presents architectural styles in general chronological order as they appeared in Virginia. Each style has 2-3 information sheets with photographs of representative examples, an overview of its origins, and a bullet list of defining characteristics..

Colonial Revival (1880-Present)

Cape Cod Cottage (1920-1950)

Moderne (1925-1940)

International Style (1932-1960)

Minimal Traditional (1935-1950)

Corporate Commercial (1945-Present)

Miesian (1945-1990)

Wrightian (1950-Present)

Contemporary (1950-1980)

Ranch (1950-1970)

Split Level (1955-1975)

Raised Ranch (1958-1975)

Split Foyer (1958-1978)

Brutalism (1955-1980)

Neo-Expressionism (1955-Present)

Mission 66 (1956-1966)

New Formalism (1960-Present)

Postmodernism (1965-Present)

Neo-Eclecticism (1965-Present)

Transitional (1985-Present)

Historic and Architectural Overview

The New Dominion Virginia period begins in 1946 in the immediate aftermath of World War II and the beginnings of the Cold War, when the United States and the Soviet Union emerged as global antagonists. The Cold War encompassed a prolonged period of often tense international relations in which the United States assumed and never relinquished the mantle of global leadership. The dissolution of the Soviet Union in 1991 marked a dramatic end to this pivotal period in America's and Virginia's history. Due to the extensive presence of military installations and Federal government agencies in Virginia, the Cold War and its consequences proved to have far-reaching effects on every aspect of life in the Commonwealth. Consequently, the time frame of the Cold War, 1946-1991, also marks the beginning and end of the New Dominion Virginia period. Architectural styles included in this guide primarily were popular during this time frame and some continue to be in use to the present.

In the decades following World War II, the growth of government at the Federal, State, and local levels was pervasive throughout Virginia. In Northern Virginia, the presence of Federal government agencies and related businesses multiplied, while Richmond saw growth of State government, and county and city levels of government expanded to meet new functions and services. Virginia's military installations in Northern Virginia, Hampton Roads, and around Richmond also witnessed significant growth as defense spending increased exponentially during the Cold War. Such growth has affected adjacent rural areas as farmland has been lost in favor of housing and service facilities.

A related phenomenon—the transportation route as development corridor—has occurred in the last half of the twentieth century. Although in previous periods some towns and villages were created or grew along the routes of internal improvements, such development remained fairly localized. Under President Dwight D. Eisenhower, the Federal Aid Highway Act of 1956 established the Interstate Highway System. The highway network, unparalleled in its scope and complexity, was a product of the Cold War in that it was designed to create a system of interregional highways to serve peacetime transportation as well as national defense needs. In Virginia, Interstates 64, 66, 81, 85, and 95 are part of today's interstate highway system.

More recently, not only have large communities sprung into being near Virginia's interstates, but a correspondingly elaborate system of support facilities has been established within them, including schools, shopping centers, office parks, airports, services such as hotels, gas stations, and restaurants, and additional roads. These transportation and support facilities presently exert the most dramatic pressures on historic resources and the natural environment in Virginia.

Such changes have been more a consequence than a cause of Virginia's exploding population growth since

1945. By 1955, Virginia had more urban residents than rural dwellers, and since that time the state has ranked fourteenth in population among the states. By 1990, most Virginians, like most Americans, lived in suburbs defining the space between urban centers and rural regions. These developments indicate that Virginia entered a pivotal period of transformation after World War II, while continuing to build upon the Commonwealth's rich history.

In its broadest scope, the New Dominion Virginia period extends from 1946 to 1991, with the Cold War providing the overall timeframe. Due to other historic trends, however, the period can be broken roughly in half, 1946 to 1975 and 1976 to 1991. The oil crisis of the early 1970s, coupled with a significant slowdown in economic growth, marked a watershed in which the prevailing themes of the decades immediately following World War II gave way to those that would shape American life into the early twenty-first century. Major themes of these two halves of the New Dominion Virginia period are as follows:

Key Themes, 1946-1975

- The Cold War (includes the Korean and Vietnam Wars)
- Expanding Government Roles
- Economic Prosperity
- Civil Rights Movement
- Social Upheaval
- Modern Architecture

Key Themes, 1976-1991

- Movements for Social Justice and Equal Rights
- Stagflation and Deindustrialization/Emergence of Digital Technology
- Postmodern Architecture
- End of the Cold War

Among the major developments of this period are the end of legally required racial segregation and the victories of the Civil Rights and women's rights movements; expanding government roles as evidenced by the demise of the Byrd political machine in Virginia, and the rise of a state two-party political system; the increasing complexity of Federal, State, and local government relations in social programs such as health, education, housing, community development, and welfare; and recognition of the challenges presented by promoting both economic development and environmental protection.

The many significant architectural resources of the New Dominion Virginia period (1946-1991) are tangible manifestations of the cultural, social, economic, industrial, and technological forces in play at the time. Two

parallel trends in architectural design occurred, each with roots in the early twentieth century.

The first, Modernism, emerged from the architectural experimentation that began in Europe during the 1910s. Restless with cultural traditions, rejecting design precedents of the Classical, High Gothic, Renaissance, Baroque, Romantic and Victorian periods, and freed to experiment by new materials and technological developments, Modernists sought to overcome history and usher in a new era unfettered by the ancient enmities that had wrought World War I. Founded in 1919 by Walter Gropius, the Bauhaus movement re-imagined architecture, interior design, and fine arts as a single creative expression. Major architects, designers, and artists associated with the movement included Marcel Breuer, Ludwig Mies van der Rohe, Lily Reich, Paul Klee, and Joseph Albers. In Holland, J. J. P. Oud experimented with concrete and steel to shed architectural conventions in arrangement of volume and space as well as to eschew the ornamental and picturesque qualities of previous architectural styles. Industrial design informed architectural innovations of the period as well. From 1919 to 1925, Le Corbusier published the journal *l'Esprit Nouveau*, in which he proposed means to satisfy the demands of industry without sacrificing ideals of architectural form. In 1933, Le Corbusier and other members of the *Congres Internationaux d'Architecture Moderne* met to discuss architecture's relationship to the economic and political spheres. Their meeting resulted in the Athens Charter, a document on urbanism published by Le Corbusier in 1943 that informed the basis for city planning for more than two decades.

In the United States, the Chicago school of architecture presented a distinctly American take on the possibilities that technological developments brought to architectural design innovation from the late nineteenth century through the 1910s. Leading American architects associated with the Chicago school are Louis Sullivan, John Welborn Root, and Frank Lloyd Wright, who also is credited with founding the Prairie School of architecture in the late 1890s. Featuring design innovations made possible with newly developed building materials, the Chicago and Prairie schools meshed well with the organic impulses of William Morris's Arts and Crafts movement, which emphasized organic treatments and fine craftsmanship while using mass production techniques to make high-quality design widely accessible.

In 1925, the Paris' *Exposition des Arts Decoratifs et Industriels Modernes* brought Art Deco onto the design scene. Often considered a reaction to Art Nouveau (which was in turn influenced by the Arts and Crafts movement), Art Deco embraced the decorative arts as well as architectural design. Eero Saarinen was an early admirer of Art Deco, and later embraced other design motifs, most spectacularly displayed in Virginia in his design of Dulles Airport, an architectural masterpiece that remains one of Virginia's most important Modern buildings.

Virginia's architects drew from this intellectual ferment to create distinctive designs in the Moderne and International styles, which are the two earliest major Modern styles discussed in this guide. Almost all of

the other styles described herein spring from the same or similar origins, particularly Miesian, Brutalism, Neo-Expressionism, Mission 66, and New Formalism. These styles are primarily found on commercial, industrial, government, educational, and institutional buildings in Virginia. Mission 66 is synonymous with the major capital campaign undertaken by the National Park Service between 1956 and 1966 to upgrade national park facilities in Virginia and across the country. Some congregations also chose Modernist styles for religious buildings built in the 1950s through the 1970s.

Residential design in Virginia capitalized on Modernist design tenets in terms of organization of space and massing, even if exterior architectural embellishments often were not in keeping with Modernist principles. This is especially evident when examining Contemporary, Ranch, Split Level, Raised Ranch, and Split Foyer style dwellings across the Commonwealth. Comparatively few purely Modernist dwellings have been identified in Virginia, with notable exceptions such as Fairfax County's Hollin Hills subdivision, designed by Charles M. Goodman; Richmond's Rice House, designed by Richard Neutra and Thaddeus Longstreth; and Reston's original townhouses and apartment buildings. Wrightian dwellings, as their name indicates, are based on the design principles of Frank Lloyd Wright, and thus couple Modernist principles with the uniquely organic motifs that characterized Wright's work throughout his career.

The second major trend in Virginia's architectural design after World War II is Colonial Revival. Based on Americans' fascination with the country's early history and colonial period, the revival movement began as early as the 1870s in some areas, and had emerged as a national phenomenon by the 1893 World's Columbian Exposition. The first architects to use Colonial Revival had been trained in European architectural classicism and conducted formal analyses to create academically correct reproductions of colonial idioms in their new designs. Within just a few years, however, the definition of "colonial" expanded to include classically derived Georgian, Federal, Jeffersonian, and Greek Revival styles, and architects deployed elements of these as well. Vernacular interpretations of Colonial Revival proliferated, and certain motifs quickly became associated with Colonial Revival in Virginia. This is perhaps best exemplified by the late-nineteenth-century, two-story, red brick houses with white-columned porticoes, painted white trim, and multiple-light windows flanked by shutters that still can be found across Virginia today. Although this stereotype is indeed rooted in truth, Colonial Revival proved to be versatile enough for use on educational, government, institutional, religious, and commercial buildings as well.

By the mid-twentieth century, Colonial Revival became as close to a "state architecture style" as any that may be said to exist in Virginia. In no small part, this was due to the founding of Virginia's first professional school of architecture at the University of Virginia in 1919 by Fiske Kimball. The campus and its original buildings, all designed by Thomas Jefferson, provided a laboratory for architecture students to study classically inspired architecture and incorporate those lessons in Colonial Revival design. During the 1920s, the

massive restoration project at Colonial Williamsburg solidified the preeminence of the colonial architectural legacy in Virginia. Although construction activity declined precipitously during the Great Depression, Colonial Revival and its offshoots (Dutch Revival, Tudor Revival, Jacobean Revival, etc.) remained popular.

After World War II, as construction activity mushroomed due to widespread economic prosperity, Virginians continued looking to Colonial Revival for design inspiration. Post-war Colonial Revival architecture, however, shows marked deviations from earlier iterations of the style. Bowing to trends in mass production, lighter materials, and accelerated construction schedules, the Colonial Revival buildings of this period began to feature more stripped-down and economical interpretations of the style. Window and doors surrounds were simplified, shutters became fixed instead of operable, stylistic references all but disappeared from secondary elevations, and building forms and massing became more symmetrical.

The mortgage insurance program offered by the Federal Housing Administration (FHA) also played a major role in the widespread use of Colonial Revival in residential architecture, not just in Virginia but nationwide. The FHA developed minimum design standards for single family and multiple family dwellings, promulgated in technical bulletins such as Bulletin No. 4, Principles of Planning Small Houses. Architectural plans and housing developments that conformed to FHA guidelines received financing more easily, leading bankers to make compliance a standard feature of their lending practices. Seeking safe investments, the FHA preferred historically inspired design tenets that had stood the test of time rather than the more recent Modern designs that eschewed historical references. At the same time, the agency promoted streamlined and efficient interior layouts to suit modern lifestyles. Thus, the “modern inside, traditional outside” Minimal Traditional and Ranch styles became the most prolific housing options in the decades immediately after World War II.

The styles in this guide that were most profoundly influenced by Colonial Revival were Cape Cod Cottage, Minimal Traditional, Postmodernism, Neo-Eclectic, and Transitional. Cape Cod Cottages can feature a wide range of Colonial Revival attributes on both interior and exterior, or simply include a classically derived casing and pediment at the front door and windows flanked by false shutters as the only nod to historic precedent. As the name implies, Minimal Traditional dwellings are based on traditional residential design but with almost all ornamental features stripped away or minimized.

As noted above, for many dwellings during the New Dominion Virginia period, Modernist principles strongly informed massing, arrangement of interior space, and interior finishes. However, Colonial Revival exterior decorative attributes are by far the most common on Ranch, Split Level, Raised Ranch, and Split Foyer style houses throughout Virginia. In addition to residential design, Colonial Revival influences have persisted on commercial, institutional, educational, and civic architecture in Virginia. The Postmodern, Neo-Eclectic, and Transitional styles in Virginia are heavily indebted to Colonial Revival inspiration as well.

Post-World War II Commercial and Corporate Architecture

Commercial architecture proliferated after World War II at a rate unparalleled in Virginia's history. After years of economic stagnation during the Great Depression and rationing through World War II, pent up consumer demand in the United States was finally unleashed by more than two decades of sustained economic growth after the war. The commercial architecture of the period accommodated major patterns of development through the last half of the twentieth century, notably, the widespread adoption of automobiles for personal transportation needs, the growing impact of mass-marketed consumer goods on the overall economy, and a heretofore unmatched degree of personal disposable income and leisure time among the American middle and working classes.

Among the character-defining aspects of post-World War II commercial architecture are autocentric design, use of national, standardized architectural motifs, and greatly simplified construction methods. "Corporate architecture" emerged as companies established "chains" of multiple locations with identical designs and services intended to assure customers of having a predictable and familiar experience whether they were in a store in Norfolk, Bristol, or anyplace in between. Chains could be local, regional, statewide, or even national in scope. Examples of such chains in Virginia include Best Products (once headquartered in Richmond), Advance Auto Parts (founded in Roanoke), and Farm Fresh (primarily in Hampton Roads and Richmond). Familiar national chains with a decades-long presence in Virginia include fast food restaurants such as McDonald's and Burger King, gas stations such as Gulf and Texaco, and hotels such as Howard Johnson's and Holiday Inn.

During the mid-twentieth century, chain stores, restaurants, gas stations, and motels became fixtures of Virginia's landscape, typically first encircling urban areas and gradually spreading outward to suburban and rural areas. This concentric growth pattern is apparent along major road corridors throughout the Commonwealth. Commercial building stock closer to urban cores tends to be older and in suburban and exurban rural areas tends to be newer. An example of this pattern is readily apparent along Richmond's West Broad Street, which has been a major commercial corridor since the late nineteenth century.

Post-World War II commercial "corporate architecture" differs from other types of architecture in Virginia because many building designs became synonymous with corporate identity, often at a national level. For example, the red-tiled pavilion roof of Pizza Hut restaurants is central to the company's brand, to the extent that a stylized version is still part of the corporate logo today. Extensive scholarship regarding post-World War II corporate commercial architecture is readily available, such as *The Motel in America* (Johns Hopkins University Press, 1996) by John Jakle; *Fast Food: Roadside Restaurants in the Automobile Age* (Johns Hopkins University Press, 1999) by John Jakle and Keith Sculle; *Orange Roofs, Golden Arches: The Architecture of Ameri-*

can Chain Restaurants (Alfred A. Knopf 1986) by Philip Langdon; and *Diners, Bowling Alleys, and Trailer Parks: Chasing the American Dream in Postwar Consumer Culture* (Basic Books, 2001) by Andrew Hurley. DHR recommends consulting sources such as these to gain a better understanding of how and why corporate architecture emerged and evolved over the course of the twentieth century. Please check the bibliography at the end of this guide for additional relevant sources.

Other types of commercial architecture, such as for banks, office buildings, and independently owned (non-chain) stores and restaurants, tended to adhere to mainstream architectural styles. Examples of commercial buildings designed in a recognized style, such as International, Neo-Expressionism, New Formalism, Postmodernism, and Colonial Revival, are included in the *New Dominion Virginia Style Guide*. A commercial building in one of these styles could be occupied by any of a wide range of entities and the building's design in and of itself would offer little indication of its occupant. The reverse is true in "corporate architecture," in which the building's design is itself an advertisement for the commercial enterprise it houses.

How to Use This Style Guide with V-CRIS

This style guide presents for the first time in one place the historic architectural styles of the mid- to late-twentieth century that have been recognized by DHR. Examples of these styles are readily identifiable in most regions of the Commonwealth, although some styles are more commonly seen than others.

One of the primary purposes of this style guide is to improve the accuracy and consistency of architectural style information entered into V-CRIS for resources post-dating WWII. If you are conducting an architectural survey and intend to complete V-CRIS inventory forms, please use the following guidance as you enter data into the system.

Resource Categories in V-CRIS

If you are entering survey data in V-CRIS, one of the data fields you will be required to complete is for a property's Resource Category. This refers to the broad historic use or function of the property. For example, properties associated with all branches of the United States military and reserve and with the Virginia National Guard fall under the Defense category.

The Resource Categories provided in V-CRIS are applicable to buildings dating from the New Dominion Virginia period (1946-1991). You may choose just one category for each building. A list of the categories is below.

Resource Categories	
Agriculture/Subsistence	Commerce/Trade
Defense	Domestic
Education	Funerary
Government	Healthcare
Industry/Processing/Extraction	Landscape
Other	Religion
Social/Recreational	Transportation
Unknown	

Resource Types in V-CRIS Applicable to New Dominion Virginia Resources

V-CRIS includes a list of more than 200 resource types that cover the many different types of historic buildings, structures, objects, and sites found in Virginia dating from the prehistoric period to the present. Knowing a building's resource type provides you with important information about its original design, style, and use, and enables you to conduct searches for other buildings of the same type. For example, a post-World War II motel/motor court typically follows a predictable massing and form consisting of one to three flat-roofed, one- to two-story buildings with a rectangular footprint, ample parking immediately adjacent to the buildings, windows and unit entries symmetrically spaced along the longitudinal walls, and exterior stairwells and walkways to access the unit entries. Thus, when entering data in V-CRIS, you must choose the appropriate resource type for the building you have surveyed.

The following table lists the resource types most likely to be encountered when surveying historic buildings from the New Dominion Virginia period (1946-1991). If another resource type in V-CRIS is not on this table but you know that it is the appropriate choice, then use that type. Choose only one resource type for each building.

Resource Types in V-CRIS				
Administration Building	Amphitheater	Apartment Building	Armory	Auditorium
Automobile Showroom	Aviation-Related	Bank	Bowling Alley	Bus Station
Church/Chapel	Church School	City/Town Hall	Classroom Building	Clinic
Clubhouse	Coast Guard Station	Commercial Building	Control Tower	Courthouse
Department Store	Depot	Dining Hall/ Cafeteria	Doctors Office/ Building	Dormitory/Barrack
Double/Duplex	Energy Facility	Exhibition Hall	Factory	Fallout Shelter
Fire Station	Fish Hatchery	Funeral Home/ Mortuary	Garage	Gatehouse/ Guardhouse
Government Office	Greenhouse/ Conservatory	Gymnasium	Hangar	Hospital
Hotel/Inn	Incinerator	Jail	Jail/Prison	Library
Mausoleum	Meeting/ Fellowship Hall	Mental Hospital	Military Base	Missile Site

Resource Types in V-CRIS				
Mobile Home/ Trailer	Motel/Motor Court	Museum	Nursing Home	Office/ Office Building
Parking Garage	Plaza	Police Station	Post Office	Power Plan
Processing Plant	Quonset Hut	Research Facility/ Laboratory	Restaurant	Restroom Facility
Road-related (Ver- nacular)	School	Service Station	Sewer/Water Works	Shopping Center
Single Dwelling	Stadium	Synagogue	Theater	Warehouse

Historic Contexts in V-CRIS

DHR has developed a series of broad historic contexts within which to evaluate historic resources. All of these historic contexts are applicable to historic resources dating from the New Dominion Virginia period (1946-1991). You are not required to select a historic context in V-CRIS, but are encouraged to do so because as you are studying New Dominion Virginia resources, keeping these themes in mind will help you to understand the design, style, and use of buildings both historically and currently.

Historic Contexts in V-CRIS	
Architecture/Community Planning	Architecture/Landscape
Commerce/Trade	Domestic
Education	Ethnic/Immigration
Funerary	Government/Law/Political
Health Care/Medicine	Industry/Processing/Extraction
Landscape	Military/Defense
Recreation/Arts	Religion
Settlement Patterns	Social
Subsistence/Agriculture	Technology/Engineering
Transportation/Communication	

New Dominion Virginia Styles in V-CRIS

If you are entering survey data in V-CRIS, one of the data fields you will be required to complete is for “Style.” All of the architectural styles used by DHR are available in the drop-down menu for Style. You may select only one style during data entry.

The database that comprises V-CRIS is built upon two previous data platforms, IPS and DSS. Both predate some of the style terminology that has been adopted in more recent years. Consequently, V-CRIS does not include the following styles that are in this guide: Miesian, Wrightian, Brutalism, Neo-Expressionism, and New Formalism. If you have identified a building representing one of these styles, you should choose the style term “Modernist” in V-CRIS.

As noted above, many of Virginia’s post-World War II dwellings feature a commingling of Modernist design principles and Colonial Revival decorative attributes. If you have identified a building that clearly resembles the Minimal Traditional, Ranch, Raised Ranch, Split Level, or Split Foyer style described in this guide, choose that style term in V-CRIS. Additionally, in the narrative description of the building, indicate if it has Colonial Revival decorative treatments.

Finally, as discussed above, Virginia’s post-World II commercial architecture fits into two broad categories. “Corporate architecture” is any standardized design used by a company for chain stores, restaurants, gas stations, hotels, and other commercial resources. When surveying a resource that fits the “corporate architecture” category, please choose Commercial as the style in V-CRIS, and note in the narrative description with what corporate chain the architecture is associated. When surveying a commercial building rendered in a recognizable style, such as Colonial Revival, International, or Postmodernism, please choose that style in V-CRIS.

The table below lists all of the mid- to late-twentieth century architectural styles in V-CRIS, its counterpart as used in this guide, and how to enter style data correctly in V-CRIS.

V-CRIS Terms	Style Guide Terms	Entering Data
Commercial	Corporate Architecture	Choose Commercial, <i>and</i> in the narrative description note the original corporate chain
Contemporary	Contemporary	Choose Contemporary
International Style	International Style	Choose International Style
Minimal Traditional	Minimal Traditional	Choose Minimal Traditional, <i>and</i> in the narrative description, describe decorative attributes and indicate if they have Modern, Colonial Revival, or some other influence
Mission 66	Mission 66	Choose Mission 66

V-CRIS Terms	Style Guide Terms	Entering Data
Moderne	Moderne	Choose Moderne
Modernist	Miesian; Wrightian; Brutalism; Neo-Expressionism; New Formalism	Choose Modernist <i>and</i> in the narrative description, explain which style is most applicable
Neo-Eclectic	Neo-Eclectic; Transitional	Choose Neo-Eclectic, <i>and</i> in the narrative description, categorize it as either Neo-Eclectic or Transitional and note the historic stylistic influences that are apparent (i.e., French Revival, Colonial Revival, etc.)
Post Modern	Postmodernism	Choose Post Modern
Ranch	Ranch; Raised Ranch	Choose Ranch <i>and</i> in the narrative description, indicate if the building has a finished ground floor living space (Raised Ranch) or is built on a crawl space, slab, or other foundation (Ranch). Additionally, describe decorative attributes and indicate if they have Modern, Colonial Revival, or some other influence
Split Level/Split Foyer	Split Level; Split Foyer	Choose Split Level/Split Foyer, <i>and</i> in the narrative description, describe the building's layout (Split Level or Split Foyer), decorative attributes and indicate if they have Modern, Colonial Revival, or some other influence

Architectural Forms in V-CRIS Applicable to New Dominion Virginia Resources

Another data field in V-CRIS is for “Form,” which refers to the footprint and massing of a building. A number of distinctive building forms have been identified. Those that are most likely to be seen on mid- to late-twentieth century buildings are listed in the table below. For most properties, you are not required to specify a Form in V-CRIS; however, it enriches our database to have this information and we request that it

be provided when possible.

There are two Forms in V-CRIS, “Cape Cod” and “Skyscraper/Multi-story office building,” for which the appropriate Form must be selected before DHR staff will consider the data entry to be complete.

The “Cape Cod” Form is listed in V-CRIS, and it is included in this style guide as “Cape Cod Cottage.” This Form is among the most ubiquitous in post-WWII buildings, particularly dwellings. If you have surveyed a building that meets this style guide’s definition of a Cape Cod Cottage, when you are entering data in V-CRIS, select “Cape Cod” as the Form. You also will be required to enter a style for the building. By far, the most common styles seen on Cape Cod buildings are Colonial Revival and Vernacular, but examples featuring Art Deco and Folk Victorian styles also have been identified; some Cape Cod Cottages also have been updated with Modernist embellishments. If the building has no obvious style, you may choose No Discernible Style in V-CRIS. If the building has a style that is not among the options provided in V-CRIS, you may choose Other and, in the narrative description, specify the style you think applies.

The “Skyscraper/Multi-story office building” Form is in V-CRIS, and buildings with this Form can have a range of styles. If you have surveyed a building that has the “Skyscraper/Multi-story office building” Form, when you are entering data in V-CRIS, select this Form. You also will be required to enter a style for the building. The most likely styles for mid- to late-twentieth century buildings with the “Skyscraper/multi-story office building” Form are Moderne, International, Postmodernism, one of the Modernist styles (Miesian; Wrightian; Brutalism; Neo-Expressionism; New Formalism), Contemporary and Neo-Eclecticism. If the building has no obvious style, you may choose No Discernible Style in V-CRIS. If the building has a style that is not among the options provided in V-CRIS, you may choose Other and, in the narrative description, specify the style you think applies.

The table below lists the Forms in V-CRIS that are most likely to be identified on mid- to late-twentieth buildings, a counterpart (if any) as used in this guide, and how to enter Form data correctly in V-CRIS.

V-CRIS Terms	Style Guide Terms	Entering Data
A-Frame	n/a	Choose this form (if applicable) <i>and</i> choose an appropriate architectural style from the list in V-CRIS

V-CRIS Terms	Style Guide Terms	Entering Data
Cape Cod	Cape Cod Cottage	Choose Cape Cod as the <i>form</i> of the building, and also choose an appropriate architectural style from the list in V-CRIS
L-Plan	n/a	Choose this form (if applicable) <i>and</i> choose an appropriate architectural style from the list in V-CRIS
Prefabricated/Manufactured Home	n/a	Choose this form (if applicable) <i>and</i> choose an appropriate architectural style from the list in V-CRIS
Rectangular	n/a	Choose this form (if applicable) <i>and</i> choose an appropriate architectural style from the list in V-CRIS
Skyscraper/Multi-story office building	Most likely styles are Moderne, International, Postmodernism, one of the Modernist styles (Miesian; Wrightian; Brutalism; Neo-Expressionism; New Formalism), Contemporary and Neo-Eclecticism	Choose this form <i>and</i> choose an appropriate architectural style from the list in V-CRIS
Square	n/a	Choose this form (if applicable) <i>and</i> choose an appropriate architectural style from the list in V-CRIS
T-Plan	n/a	Choose this form (if applicable) <i>and</i> choose an appropriate architectural style from the list in V-CRIS
U-Plan	n/a	Choose this form (if applicable) <i>and</i> choose an appropriate architectural style from the list in V-CRIS

V-CRIS Terms	Style Guide Terms	Entering Data
Y-Plan	n/a	Choose this form (if applicable) <i>and</i> choose an appropriate architectural style from the list in V-CRIS

National Register Eligibility and the New Dominion Virginia Period

Resources from the New Dominion Virginia period will be evaluated for eligibility for listing in the National Register of Historic Places and Virginia Landmarks Register using the same two-step evaluation process that DHR uses for all architectural resources. During the preliminary evaluation stage, a site is reviewed by a special committee of DHR staff and by DHR's State Review Board during one of the board's quarterly meetings.

In most cases, the Board makes its preliminary recommendation of whether a property is eligible for the register based on the information submitted in a Preliminary Information Form (PIF). The purpose of the PIF is to provide sufficient information for the State Review Board to judge if a property or proposed historic district warrants more detailed documentation for nomination, as required by the Virginia Landmarks Register and National Register of Historic Places. Such factors as the architectural integrity of a building or historic district, historical background, and regional representation on the Registers are considered by the Board members in their evaluations. The National Register for Historic Places and the Virginia Landmarks Register "Criteria for Evaluation" is used in the determination. When reviewing the PIF, DHR staff and the State Review Board consider the resource's area and period of significance, which National Register eligibility criteria are applicable, which aspects of integrity are present, and how the resource compares to similar examples. Unsympathetic alterations will detract from integrity of resources from the New Dominion Virginia period just as it does for earlier resources.

If the State Review Board judges the information sufficient, it will act upon the question of the property's eligibility. The Board may concur with DHR staff's recommendation that a property is eligible for listing, request further information, or make recommendations. If the State Review Board recommends a resource is eligible for the Registers, a formal nomination can be prepared. Nomination forms require detailed historical and architectural documentation proving that the resource meets certain criteria. A step-by-step guide to the nomination process is available at this link: http://www.dhr.virginia.gov/registers/Nomination%20Process_2012.pdf.

Presently, DHR's survey database often lacks contextual and comparative data that is needed to evaluate the eligibility of resources associated with the New Dominion Virginia period, particularly those postdating 1960. When submitting a PIF, applicants should be prepared to provide sufficient information that allows DHR staff to compare a given property to similar examples in a town, county, or region. To assist applicants

with gathering comparative data, DHR has completed the following steps:

- Created the *New Dominion Virginia Style Guide*.
- Culled our survey database and scholarly publications to compile a list of Virginia’s “landmark” and major architect-designed buildings from 1946 to 1980.
- Compiled a list of major architects working in Virginia during the period (whether they were based in Virginia or not), as well as a list of African American architects working in Virginia since 1865.
- Begun overseeing preparation of some historic context research papers.
- Compiled bibliographies focused on the Civil Rights Movement and Modern architecture in Virginia.
- Started a finding aid for properties associated with African American history and/or designed by African American architects and/or associated with the Civil Rights Movement.
- Comprehensively updated the guide *How to Research Your Historic Virginia Property* to include online materials and sources relevant to post-World War II resources.
- All of these materials are considered to be works in progress, and all are available on DHR’s website at <http://www.dhr.virginia.gov/NewDominion/index.htm>.

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Above: A Colonial Revival style bank built ca. 1990, Alexandria, VA (DHR)

Below: The Reed House by J.W. Lee, ca.1900, Hampton, VA (from Victoria Boulevard Historic District National Register nomination form)



Colonial Revival (1880-Present)

Due to Virginia's colonial heritage, the **Colonial Revival** style is not only abundant throughout the state, it has influenced several other styles of the New Dominion period. Used primarily for houses, the Colonial Revival style is based on historic Georgian and Adamesque precedents, but grew to include a vocabulary of colonial and classical motifs. These could be combined in an almost limitless array ranging from vernacular to high style interpretations.

Colonial Revival houses dating from the 1880s through the early 1940s typically have an accentuated front door, often with a pediment or an entry porch supported by slender columns. Doors often feature fanlights and/or sidelights. Facades are usually symmetrical with a central entry, but asymmetric variations are not rare. Most Colonial Revival houses have one or two stories, with three-story variations occurring infrequently. Windows are commonly found in adjacent pairs, sometimes with shutters. Roofs may be hipped, gambrel, front or side gable. Some Colonial Revival houses have full-width porches. Examples from the 1930s and later may feature a second-story overhang.

Colonial Revival houses constructed after World War II began to feature more stripped-down and economical interpretations of the style. Window and door surrounds were simplified, shutters became fixed instead of operable, stylistic references all but disappeared from secondary elevations, and building forms and massing became more symmetrical. To a large extent, these simplifications were dictated by mass production, lighter materials, and accelerated construction schedules.

In recent decades, Colonial Revival stylistic attributes continued to be used on building exteriors even as interior floor plans changed dramatically to accommodate changing lifestyles and popular tastes. Thus, a Colonial Revival house with a very traditional exterior may bear little resemblance on its interior to earlier examples of the style. Alternatively, interior finishes may include a mixture of elements such as baseboards, window, and door surrounds with traditional profiles and reproduction door hardware alongside tile flooring, plush carpeting, and open concept floor plans. Such buildings still are recognized as being inspired by Colonial Revival due to the prevalence of familiar motifs that have remained in use for more than a century.

Defining Characteristics:

- Emphasis on front door, often with a pediment and/or entry porch
- Square or rectangular plan
- Porch or portico is often supported by columns
- Facades are often, but not always, symmetrical
- Double-hung windows, often with multi-pane glazing; often flanked by fixed or operable shutters
- Windows in adjacent pairs are common
- Roofs may be hipped, gambrel, front or side gable
- Door is usually centrally located
- Most have one or two stories but three-story variations do exist
- Fanlights and/or sidelights surround the door



Ca.-1915 asymmetrical house in Flint Hill Historic District, Rappahannock.



Officer's Quarters 6, ca. 1895, Fort Meyer Historic District, Arlington.



Two Colonial Revival style houses built ca. 1947, Arlington

Bottom Left: House, ca. 1914, Petersburg.





Cape Cod Cottage (1920-1950)

Based on the traditional houses of Colonial New England, the Cape Cod Cottage is a simple, one-and-one-half-story house often considered a subset of the Colonial Revival style. Cape Cod Cottages were extremely popular in post WWII suburbs such as Levittown. Unlike their colonial models, the Cape Cod Cottage is stripped of ornament and often mass-produced.

Cape Cod Cottages have rectangular plans and symmetrical facades. Roofs are steeply pitched with a side gable and often include dormers. The main entrance usually has a central stoop flanked by windows.



Cape Cod Cottage-style houses in Chesterfield County. (Photos 2013, L. McDonald).



Defining Characteristics:

- One-and-one-half stories (top story is a loft/attic space)
- Rectangular plan
- Steeply pitched side gable roof
- Centrally-placed main entrance with stoop, often flanked by windows
- Symmetrical facade
- Simple door and surround
- Dormers
- Common cladding materials include brick, wood shingles, weatherboard, and stucco
- May have minimal ornament based on traditional styles

Moderne (1925-1940)

An offshoot of Art Deco, the **Moderne** style incorporates elements of streamlined design originally developed for vehicles and aircraft. As a result, this style is also known as Streamlined Moderne. Primarily used for commercial architecture, the **Moderne** style was frequently used for movie theaters, Greyhound bus stations and diners.

The most notable characteristic of this style is its emphasis on smooth, rounded forms and surfaces. Corner windows and rounded corners are frequent, often accompanied by ribbon windows and steel and chrome details. Exteriors are usually white or pastel shades of pink, aqua or yellow. Facades and plans are often symmetrical.



Top and Right: Moderne buildings in Richmond (Photos 2013, M. Bezirdjian)



Bottom: Example of Moderne house in Arlington Co. (see Streamline Moderne Houses in Arlington County Multiple Property Document).

Defining Characteristics:

- Emphasis on smooth, rounded forms and surfaces
- Smooth, plastered walls
- Horizontal ribbon windows
- Chrome and steel details
- Corner windows
- Rounded corners
- Exteriors are painted white or bright pastels such as aqua, yellow or pink
- Symmetrical facades and plans



Moderne (1925-1940) / Continued

Right: Exterior and interior views of Tastee 29 Diner, Fairfax (bottom photo: Marc Wagner).

Below: Moderne commercial buildings in Henrico County (top) and Richmond (photos Melina Bezirdjian).



International Style (1932-1960)

The term **International Style** originates with a 1932 book and exhibit at the Museum of Modern Art of the same name. The style is closely associated with Modernism. Nationally recognized **International Style** architects include Mies van der Rohe, Walter Gropius, Richard Neutra and the firm Skidmore, Owings & Merrill. Charles Goodman is perhaps the best-known Modernist architect from Virginia.

The main features of the **International Style** include conspicuous lack of ornament; emphasis on volume rather than mass; and regularity of principal components. International Style buildings often have a strong sense of geometry with asymmetrical elevations, smooth surfaces and flat roofs. Windows and doors are flush with walls with no decorative detailing.

Defining Characteristics:

- Focus on volume, not mass
- Conspicuous lack of ornament
- Smooth textures
- Asymmetrical elevations
- Light metal or concrete frames
- Open plans
- Ribbon windows
- Windows and doors flush with wall
- Flat roofs
- Large expanses of glass, including glass curtain walls
- Use of stilts or piers at ground level



International Style buildings in the Willow Circle Office Park in Henrico Co. (photos Melina Bezirdjian).



International Style(1932-1946) / Continued

Clockwise:

*Reynolds Metal Corporation Headquarters, Henrico Co.;
Building, Richmond (2013, M. Berirdjian); Arlington Ridge
Park Memorial, Arlington; office building, Richmond
(Photo 2013, L. McDonald).*



International Style(1932-1946) / Continued

Clockwise: House in Hollin Hills Historic District, Fairfax County, designed by Charles Goodman (Photo by Clarrissa Peterman); Rice House by Richard Neutra, Richmond (VLR/NR); Azurest South by Amaza Lee Meredith, Petersburg (VLR/NR) house in Hollin Hills.



Minimal Traditional (1935-1950)

First appearing during the Great Depression, Minimal Traditional houses flourished in the late 1940s and early 1950s. Simple and economical, this style was particularly well-suited to large tract-housing developments which gained popularity after WWII.

As its name implies, the Minimal Traditional style is a simplified form based on traditional cottages and bungalows stripped of ornament or detailing. These basic, generally one-story houses employ a square or rectangular plan with small rooms clustered around a central point. Roofs have a low or intermediate pitch with closed, shallow eaves. Often, the front elevation features a projecting gable or awning. Typical siding materials include wood, asbestos, aluminum and brick.

Defining Characteristics:

- Low or intermediate pitched roofs
- Square or rectangular plan with overall boxy appearance
- Minimal ornament
- Generally small with a single story
- Side-gable or hip roof
- Closed eaves with little or no overhang
- Often feature projecting front-facing gable or awning
- Use a variety of siding materials including wood, brick, asbestos, and aluminum
- Generally one-story, though one-and-one-half story variations exist



Bottom: Houses in Virginia Heights Historic District, Arlington Co. All other houses in Richmond and Henrico Co. (Photos 2013, M. Bezirdjian & L. McDonald)



Corporate Commercial (1945-Present)

Corporate architecture emerged as companies established “chains” of multiple locations with identical designs and services. Many building designs became synonymous with corporate identity, often at a national level. The building’s design thus is itself an advertisement for the commercial enterprise it hosts.

In order to best serve consumers, Corporate buildings are designed with the automobile in mind: drive-thru windows and large parking lots are typical of this style.



Typical Arby's signage used in the 1950s, Chesterfield County. (Photo 2013, L. McDonald).

Defining Characteristics:

- Uniform design across multiple locations
- Design motifs associated with corporate identity (i.e., McDonald's Golden Arches)
- Use of light, cost effective, modern construction materials
- Designed for ease of access via automobile; drive-thru windows became common on restaurants by the 1970s
- Ample parking along the building's immediate perimeter
- Bold color schemes



Top to bottom: Baskin Robbins, Henrico Co.; BR locations typically used small, rectangular plans with pink awnings; Wendy's, Richmond--metal mansard roofs are a typical feature of the chain; Taco Bell (Richmond) locations use arches, terra cotta shingle roofs, stucco siding and warm, bold colors to reflect the company's Southwestern identity. (Photos 2014, M. Bezirdjian);



Miesian (1945-1990)

A native German, Ludwig Mies van der Rohe immigrated to the United States in 1937. Originally associated with the Bauhaus movement in Europe, Mies went on to innovate the International Style so much that he pioneered his own eponymous style. He designed and influenced both single-story houses and tall commercial buildings.

Miesian architecture is distinguished by expansive steel and glass curtain walls, modular, grid-like structure, and flat, slab roofs supported at their edges by exterior columns.

Defining Characteristics:

- Rectangular forms
- Emphasis on modular, grid-like structure
- Glass curtain walls
- Open, adaptable floor plans
- Slab roofs supported by external columns
- Visible steel frame
- Glass walls
- Exposed concrete and brick
- Steel piers along the bottom of tall buildings
- Symmetrical



The Madison Building by Hayes, Seay, Mattern & Mattern, Capitol Square, Richmond (Image: from "The James Madison Office Building and Parking Facility," Virginia Record 91.5 (May 1969): 16)



Office building in downtown Richmond (photo 2013, M. Bezirdjian).

Miesian (1945-1990) / Continued



Medical Office by Frederick "Bud" Hyland, 1961, Richmond. (Photo 2013, M. Bezirdjian)



Farnsworth House by Mies van der Rohe, near Plano, Illinois. (Photo: Library of Congress)



Defining Characteristics

- Horizontal emphasis
- Roof as integral design element, usually low-pitched
- Broad, deep eaves
- Battered Walls
- Finished or plastered concrete
- Stucco
- Stone or simulated stone common
- Horizontal wood siding common
- Banded windows
- Concealed or partially concealed entry

Wrightian (1950-Present)

This style is derived from the famed architect Frank Lloyd Wright's Prairie and Usonian forms. Wrightian architecture has been spreading his design legacy from the 1950s through the present, in part due to the founding of his Taliesin school in 1932.

Wrightian architecture places emphasis on the horizontal through the use of deep, broad eaves, banded windows and visual emphasis on low-pitched roofs. By incorporating buildings into the landscape, Wrightian architecture further emphasizes horizontality. Stone (real or simulated) and wood are the most common siding materials. When used, concrete and stucco surfaces are finished smooth. The primary entry often is concealed or partially concealed, in keeping with Wright's emphasis on the home as a place of private retreat.

Left top and bottom, and right: Wrightian-style houses in Richmond. (Photos 2014, M. Bezirdjian).

Below: Pope-Leighey House by F. L. Wright, Fairfax County (VLR/NR)



Wrightian (1950-Present) / Continued



A house on Riverside Drive, Richmond, built in 1954. (Photo 2014, M. Bezirdjian)



House in Richmond designed by Frederick "Bud" Hyland, a protégé of Wright. (Photo 2013, M. Bezirdjian)



Hyland house, Richmond, 1959. (Photo 2014, M. Bezirdjian)

Contemporary (1950-1980)

The Contemporary style was favored in the 1950s through 1970s primarily for architect-designed houses, but was sometimes used for commercial buildings such as offices and banks. Though they all eschew traditional forms and details, Contemporary buildings can be divided into those with flat or gabled roofs.

Flat-roofed Contemporary houses resemble International Style buildings but without smooth surfaces. Instead, facades incorporate combinations of wood, brick or stone.

The gabled subtype also uses varied siding materials but has the influence of Prairie and Craftsman architecture demonstrated in details such as overhanging eaves, exposed roof beams and heavy piers which support the gable.



Left: Contemporary-style office buildings, Midlothian. (Photo 2013, L. McDonald)

Defining Characteristics:

- Rectilinear or square plan
- Lack of ornament or detailing
- Horizontal emphasis
- Low-pitched gable roofs are usually front facing
- Front elevations with window walls and/or clerestories
- Porch posts and massive chimneys are common
- Attached carports more common than garage
- Bottom of front elevation often features a band of masonry units, sometimes extending into wing wall
- •Usually only one story



Top to bottom: (1) Contemporary flat roof subtype; (2) gabled roof subtype; (3) Gabled-roof subtype; note the wing wall (left), extending beyond the side elevation's plane; (4) Contemporary-style home in Chesterfield County. (Photos 2013/2014, M. Bezirdjian & L. McDonald)



Ranch (1950-1970)

Originating in the Western United States, the Ranch house came to symbolize the boom in suburban housing of the 1950s and early 1960s. The architect most associated with this style was San Diego-based Cliff May, who built his first ranch home in 1931.

These one-story houses have low-pitched roofs with wide eaves resulting in an overall emphasis on horizontality. Ranch interiors have open plans that blend together functional spaces. Common in the newly emerging suburbs of the 1950s, many ranches feature a connection to the outside through picture windows on the primary elevation, sliding glass doors to rear patios, or U-shaped plans. Used minimally, ornament is based on simplified traditional styles such as Colonial Revival or Rustic. Attached carports or garages are not uncommon on this style.



Above: Ranch houses.

Left: Ranch house with L-shaped plan.

Below: Ranch houses with carports attached, a common feature. All houses shown are located in Chesterfield County.

(Photos 2013 and 2014, L. McDonald & M. Bezirdjian)

Defining Characteristics:

- One story
- Roofs may be low-pitched, gabled or hipped but always have wide eaves
- General asymmetry
- Emphasis on horizontal
- Open interior plan
- Informal or rustic details and materials
- Minimal or simplified ornament
- Designed connection to the outside through picture windows, U-shaped plan, or sliding glass doors which open to a rear patio



Split Level (1955-1975)

Developed in the mid-1950s, the Split Level house is essentially a multi-story modification of the Ranch. This style allows for the spatial separation of different functions onto three different stories, resulting in a quiet living area, a noisy living and service area, and a sleeping area.

Like its Ranch predecessor, the Split Level is characterized by horizontal lines and overhanging eaves. Unlike the one-story Ranch, however, a Split Level is a multi-story unit intercepted at mid-height by a one-story wing, resulting in three interior floors to accommodate the living areas. This style employs a variety of siding materials, often combined on a single elevation. A picture window often denotes the location of the quiet living area.



Defining Characteristics:

- Two-story unit intercepted at mid-height by a one-story wing to create three levels
- Horizontal lines
- Roofs have shifts in ridge height
- Overhanging eaves
- Wide variety of siding materials, often mixed together on the same elevation
- Ornament vaguely derived from Colonial, Wrightian or Rustic models

Split Level houses in Chesterfield and Henrico counties and Richmond. (Photos 2013, L. McDonald & M. Bezirdjian)

Raised Ranch (1958-1975)

Like the Ranch, the Raised Ranch house features a single living floor. However, unlike its one-story predecessor, the Raised Ranch is elevated one-half story above grade, resulting in two stories total. The house lot may be naturally sloping or may have been graded to accommodate a ground-floor entry and windows. The Raised Ranch differs from the Split Level in that it features only one story of living space on the upper level. The lower story is left semi-finished with an integrated garage and is essentially a service area.

While Split Levels have a shift in ridge heights, Raised Ranches have continuous roof lines. There is sometimes an overhang between the floors, usually with different siding materials used on each. Picture windows are common. Front elevations are asymmetrical, in part because the main entrance is off-center. To distinguish between a Ranch and a Raised Ranch, look closely for the ground-level windows on the front elevation, or windows and/or a door on a gabled side elevation.

Defining Characteristics:

- One-and-one-half stories above grade
- Primary living space is on a single story
- Continuous roof line
- Overhang between top and bottom floor is common
- Often different siding materials are used for the two floors
- Picture windows are common
- Low-pitched roof
- Integrated garage on bottom floor
- Entry is sometimes off-center, at grade and often recessed
- Windows at ground floor on front and/or side elevations; an entry may be on the side elevation



Raised Ranch houses in Chesterfield County. (Photos 2013, L. McDonald)

Split Foyer (1958-1978)

Similar to the Split Level and the Raised Ranch, the Split Foyer separates different living functions onto different stories. Unique to this style, however, is the placement of the entrance directly on a landing between two stories. Because of this location, stairs are necessary to reach the doorway on the exterior.

Living and service functions are combined on the first story, often with an incorporated garage. The top story serves as a quiet living space with bedrooms. Commonly, there is an overhang between the stories with different siding materials used for each.



Defining Characteristics:

- Entryway leads to a landing between stories rather than directly onto a story
- Two stories
- Stairs leading up to entryway
- Often an overhang between stories
- Different siding materials are often used for each floor; horizontal siding is common
- Incorporated garage
- First floor combines service and living functions
- Asymmetrical front elevation
- Minimal ornament

Split Foyer houses in Chesterfield and Henrico counties. (Photos 2013, L. McDonald & M. Bezirdjian)

Brutalism (1955-1980)

Brutalism takes its name from the French term “beton brut,” meaning rough concrete, this style’s primary building material. Opposed to the International Style’s formulaic designs, Brutalist architects originally sought to dramatize major building elements such as the frame, sheathing and mechanical systems. Brutalism is mainly used for public, institutional and bank buildings.

In addition to their bulky, heavy massing and monumental scale, Brutalist buildings are also identifiable by exterior walls made of unfinished concrete, often textured by wooden molds. Fenestration is minimal, with windows treated as penetrations in massive forms. Broad linear forms are often punctuated with vertical slots.

Defining Characteristics:

- Emphasis on mass and solidity
- Windows are minimal and enclosed in massive forms
- Extensive use of concrete load-bearing walls and pre-cast concrete slabs textured by wood molds
- Rough, unfinished surfaces
- Irregular, juxtaposed massings
- Use of repetition with obvious irregularities



Left: Hampton City Hall, Hampton. (Photo 2013, P. Schenian)

Right: Greater Richmond Chamber, Richmond. (Photo 2013, M. Bezirdjian)



Brutalism (1955-1980) / Continued

Designed by Charles Goodman, this Unitarian Universalist Church in Arlington County features both International Style and Brutalist influences.



The Virginia Department of Motor Vehicles building in Richmond. (Photo 2013, M. Bezirdjian)



Neo Expressionism (1955-Present)

Although it has roots in early 20th-century Expressionism, Neo-Expressionism is not merely a continuation of an earlier style. Rejecting the tenets of Modernism, Neo-Expressionism seeks to convey meaning on an emotional level directly through the architectural form itself. This style is mostly used for public or religious buildings.

In many ways, Neo-Expressionism treats architecture as sculpture. This style avoids rectangles and right angles, instead focusing on continuity of form, curved lines and dramatic, irregular shapes. Neo-Expressionism makes use of modern materials such as laminates, plastics and concrete.

Top to Bottom:

- (1) Dulles International Airport by Eero Saarinen, constructed 19XX. (Photo:)
- (2) The Hampton Coliseum (Courtesy Picking Wildflowers Photography, Priscilla Leggett)
- (3) Hampton Coliseum at night. (Courtesy Erik Axdahl)



Defining Characteristics:

- Forms are sculptural rather than geometric
- Avoidance of rectangles and right angles
- Curved or angled concrete and brick are common
- Dramatic, irregular shapes
- Cantilevered roofs
- Asymmetry is common
- Distortion of form
- Fragmented lines
- Organic forms

Neo Expressionism (1955-Present) / Continued



Above: St. Joseph Catholic Church, Location. (Photo 2013, L. McDonald) **Below:** Rare example of a Neo-Expressionist house, Henrico Co. (Photo 2013, M. Bezirdjian)
Right, top to bottom: (1) Markel Building by Haigh Jamgochian, Richmond (VLR/NR). (Photo by Eli Pousson via Wikimedia.org) ; (2) Neo-Expressionist laundromat, Chesterfield Co. (3) Buford Road Baptist Church, Chesterfield Co.. (Photos 2013, L. McDonald)



Mission 66 (1956-1966)

Proposed by National Park Service director Conrad L. Wirth in 1955, Mission 66 was a ten-year program intended to improve the National Park Service's infrastructure in time for the agency's fiftieth anniversary in 1966. These improvements included the creation of visitor centers, lodging and roads in national parks across the country.

Mission 66 architecture is essentially International Style architecture located within National Parks. Wirth felt that park structures should unobtrusively "reflect the character of the area" while adapting the International Style's aesthetics and materials. Visitor centers were vital to the Mission 66 program and were located prominently along major entry roads. Mission 66 housing usually employs the Ranch style.



Above: Great Falls Park Visitor Center, Fairfax Co.



Above: Detail of photo, middle right: Booker T. Washington National Monument, Hardy, Franklin County. The central portion of building is original Mission 66; wings were later added, left and right.



Below: Petersburg Battlefield Visitor Center, Petersburg .

Defining Characteristics:

- Like the International Style, emphasis on geometry, horizontal planes and volume as well as asymmetrical elevations and smooth surfaces
- No surface ornament
- Meant to be "subordinate" to natural surroundings
- Visitor centers feature open interior spaces and are located prominently along major entry roads



New Formalism (1960-Present)

Sometimes called Neo-Formalism or Neo-Palladianism, New Formalism combines elements of Classicism with new materials and technologies. This style is typically used for smaller-scale public and commercial buildings such as libraries and banks.

New Formalism draws several elements from Classical architecture, including symmetry, columns, entablatures, building proportion, scaling, and colonnades. These Classical elements give **New Formalist** structures a sense of importance and monumentality. **New Formalist** roofs are heavy slabs with projecting elements. Materials such as brick, cast stone and imitation marble are common. This style also makes use of modern innovations in concrete such as umbrella shells and waffle slabs.



Above and Right: Commercial buildings in the New Formalism style in Richmond and Henrico County. (Photos 2013, M. Bezirdjian.)

Defining Characteristics:

- Symmetrical elevations dominated by lines and geometric shapes
- Smooth surfaces
- Heavy, projecting slab roofs
- Use and repetition of arch motif
- Patterned screens or grills as ornament
- Use of columns, especially on all elevations
- Buildings often set on raised base resulting in temple-like sensibility
- Materials made to look expensive such as imitation marble or cast stone



Postmodernism (1965-Present)

A reaction against the International Style, **Postmodernism** revived the role of ornament, historical reference and situational context to architecture. This style is used for residential, commercial and public buildings.

Postmodern buildings use modern methods and materials to reference historic forms and styles. These references may be juxtaposed against one another for an overall humorous and/or ironic effect. Surface ornament and sculptural forms are prevalent, often abstracted or exaggerated to create new ideas.



Top: Libbie Place Shopping Center, Henrico.

Above: Richmond Ambulance Authority.

Left: Building in Midlothian. (Photo 2013, L. McDonald)

Below: Bank building, location. (Photos 2013, M. Bezirdjian)



Defining Characteristics:

- Irregular roof massing
- Focus on surface ornament which may be humorous, ironic and/or contextual
- Splashes of color
- Forms and ornament inspired by history
- Exaggerated and/or abstracted detailing
- Non-traditional and/or exaggerated sense of scale and proportion



Postmodernism (1965-Present) / Continued



Left, top and bottom: Two views of Libbie Place Shopping Center.

Right, top, bottom: Two views of a shopping center near Willow Lawn, Henrico County. (Photos 2013, M. Bezirdjian)

Neo-Eclecticism (1965-Present)

Unlike most styles, **Neo-Eclecticism** was not created by architects but by builders and contractors who develop large, suburban houses. Although typically used for houses, this style has also been used for smaller commercial and public buildings.

Neo-Eclecticism draws from historic styles and details, but uses and combines them in non-traditional ways with modern materials such as vinyl and composites. Buildings are typically two or three stories high with two-bay garages. Roofs are high, vaulted and contain multiple gables or hips.



Left: A house in Henrico County exemplifying Neo-Eclecticism's reliance on Greek Revival and Classical influences. (Photo 2014, M. Bezirdjian)



Top: A mansard roof house in the style of Neo-Eclecticism Henrico Co. Middle: Another house in Henrico County in Neo-Eclecticism style. Above: Neoclassical and Palladian influences are evident in this Neo-Eclecticism house, also in Henrico Co. (Photos 2013, M. Bezirdjian)

Defining Characteristics:

- Imitation of historic styles and details, often combined in non-traditional ways
- High roofs with multiple gables or hips
- Open floor plans
- Typically 2 or 3 stories
- Set back from street allowing for front yard landscaping
- 2-bay garages
- Earthy, muted colors
- Combination of brick, stone, vinyl and composite materials
- Common influences include but are not limited to French, Tudor, Neoclassical Revival and Neocolonial



Top L-R: Neo-Electicism house in Henrico County shows Mediterranean influences. Colonial Revival-style influences are seen in another house in Henrico.



Right: The Rustic style informs Neo-Electicism in this Henrico County house. (Photos 2013, M. Bezirdjian)

Transitional (1985-Present)

Like Neo-Eclecticism, the Transitional style was not created by architects but by builders and contractors. This term is widely used by Realtors. In her book *A Field Guide to American Houses*, Virginia McAlester refers to this style as Millennium Mansion. Unlike the Neo-Eclectic style, Transitional style ornament is vaguely derived from Colonial Revival, rather than diverse, influences. Originally used for houses, Transitional style multi-unit apartment, office and commercial buildings now exist, primarily in new suburbs. Houses in this style generally have two or three stories as well as an incorporated one or two bay garage.

The most notable characteristics of the Transitional style are its asymmetrical facades, multiple gables and irregular, high-pitched roof lines. Ornamental features derived from colonial models include decorative shutters, faux keystones, arch and Palladian windows and gabled dormers. Facades often mix different siding materials such as brick veneer, vinyl and composite.

Defining Characteristics:

- Complex, high-pitched roofs with multiple lower cross gables and/or hips resulting in discontinuous ridgelines
- Asymmetrical facades
- 2 or 3 stories
- Varying window sizes and shapes
- 1- or 2-bay incorporated garages are common
- Tall entry porches
- Facades use a combination of brick, stone, vinyl and composite materials
- Ornament is vaguely influenced by Colonial Revival and includes gabled dormers, faux keystones, arch windows and decorative shutters



Top: Transitional-style office building and (above) a shopping center in Chesterfield County. (Photos 2014, L. McDonald)



A multi-unit apartment building in Chesterfield County. (Photo 2014, L. McDonald)

Transitional (1985-Present) / Continued



Top L-R: Apartment building and a multi-unit garage, Chesterfield County.

Middle and bottom rows: Houses in Chesterfield County. (All photos 2014, L. McDonald)

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This bibliography is a part of DHR's New Dominion Virginia initiative, which focuses on the post-World War II period through 1991. The majority of sources cited herein concern architectural design trends both at the national level and specifically in Virginia. The materials survey a variety of architectural resource types as well, although houses are the most commonly represented.

The bibliography is a work in progress. Additional sources will be added as they become known. When known, links to full-text materials published online are included in the bibliographic entry. Please report broken links to [lena.mcdonald@dhr.virginia.gov](mailto:lana.mcdonald@dhr.virginia.gov).

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Fairlington Historic District - http://www.dhr.virginia.gov/registers/Counties/Arlington/000-5772_Fairlington_Historic_District_1999_Final_Nomination.pdf

Gerald R. Ford, Jr., House - http://www.dhr.virginia.gov/registers/Cities/Alexandria/100-0165_Ford_Gerald_R_Jr_House_1985_Final_Nomination_NHL.pdf

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Holmes Run Acres Historic District - http://www.dhr.virginia.gov/registers/Counties/Fairfax/029-5183_HolmesRunAcresHD_2006_NRfinal.pdf

Lee Gardens North Historic District - http://www.dhr.virginia.gov/registers/Counties/Arlington/000-9411_Lee_Gardens_North_Historic_District_2004_Final_Nomination.pdf

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Period Publications

Period publications are an excellent means to gain insight into the architectural design trends of the post-World War II era through the late twentieth century. Many have original photographs, floor plans, elevation drawings, streetscape views, and other graphic materials. A vast array of these publications is available through interlibrary loan, online and used bookstores, and reprints by publishers such as Vintage and Dover. Following is a representative selection of books, magazines, and online materials. These have been selected to offer a sense of the extensive variety of source material that is available and the range of resource types for which information may be found.

Books

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House Plan Magazines

(Published from the 1940s [or earlier] through today)

Ideals for American residential design have been promulgated through both popular and professional publications. Below is a list of some of the most commonly available in research library collections.

American Home

Architectural Forum

Architectural Record

Better Homes & Gardens

Good Housekeeping

House Beautiful

House and Garden

House and Home

Journal of the American Institute of Architects

Ladies Home Companion

Ladies Home Journal

Sunset Magazines

Websites

The following list of websites offers a representative sampling of the readily available online materials about mid-twentieth century architecture and design trends. Please report broken links to lana.mcdonald@dhr.virginia.gov.

Arts and Architecture: <http://www.artsandarchitecture.com/index.html>

Automobile in American Life and Society: <http://www.autolife.umd.umich.edu/>

The Cultural Landscape Foundation: <http://tclf.org/landscapes>

Defining Downtown at Mid-Century: The Architecture of the Bank Building: <http://www.midcentury-banks.recentpast.org/>

Digital Archive of American Architecture: http://www.bc.edu/bc_org/avp/cas/fnart/fa267/

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Drive On In: <http://www.drive-on-in.com/>

Dymaxion House at the Henry Ford Museum: <http://www.hfmgv.org/museum/dymaxion.aspx>

Famous Architects: <http://architect.architecture.sk/>

Federal Highway Administration – Historic Preservation: <http://www.environment.fhwa.dot.gov/histpres/index.asp>

Googie Architecture Online: <http://www.spaceagecity.com/googie/>

Great Buildings: <http://www.greatbuildings.com/types.html>

History Matters: The U.S. History Survey Course on the Web: <http://historymatters.gmu.edu/>

Hollin Hills: <http://www.hollinhills.net/>

Holmes Run Acres: <http://www.holmesrunacres.com/default.asp>

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Levittown, Documents of an Ideal American Suburb: <http://tigger.uic.edu/~pbhales/Levittown.html>

Life Magazine – History: <http://life.time.com/history/>

Lustron Preservation: <http://www.lustronpreservation.org/>

Malls of America: <http://mallsofamerica.blogspot.com/>

Modern Richmond: <http://modernrichmondtour.com/>

Move Modern: <http://www.movemodern.com/mm/>

Never Built Virginia: <http://www.lva.virginia.gov/exhibits/neverbuilt/index.asp>

Ohio Modern – bibliography: <http://ww2.ohiohistory.org/resource/histpres/toolbox/rp/rp-bib.pdf>

Recent Past Preservation Network – bibliography: <http://recentpast.org/recent-past-bibliography/>

Recent Past Revealed - <http://recentpastnation.org/>

Rest Area History: http://www.restareahistory.org/Home_Page.php

SAH Archipedia: <http://sah-archipedia.org/>

Society for Commercial Archaeology: <http://www.sca-roadside.org/>

Virginia Modern: <http://virginiamodern.wordpress.com/>

