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SURVEY OF 15 NEW DOMINION ERA (1946-1991) RELIGIOUS BUILDINGS IN ALEXANDRIA, VIRGINIA:

Management Summary

PREPARED IN FULLFULLMENT OF THE MEMORANDUM OF AGREEMENT, "REGARDING THE CHURCH OF THE RESURRECTION REDEVELOPMENT PROJECT IN THE CITY OF ALEXANDRIA, VIRGINIA," 27 MAY 2019.

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Abstract

This Management Report, prepared 1 May 2020, is in fulfillment of a Memorandum of Agreement between the City of Alexandria, Virginia's Office of Housing and the Virginia Department of Historic Resources, signed 27 May 2019. The report is part of mitigation efforts for the recent redevelopment of the Church of the Resurrection site in Alexandria. The report includes an introduction to the project and the methodology employed; a historic context for the study and a literature review; analysis of a Phase I reconnaissance survey of 15 churches in Alexandria and Fairfax County and of a Phase II evaluation survey of three churches; findings and recommendations; an appendix providing biographies of key architects and contractors; and a bibliography.

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Introduction

This survey of 15 New Dominion Era (1946-1991) religious buildings in Alexandria, Virginia, and its near environs stems from a Memorandum of Agreement (MoA) between the City of Alexandria and the Virginia Department of Historic Resources (DHR), "Regarding the Church of the Resurrection Redevelopment Project in the City of Alexandria, Virginia," signed on 27 May 2019. The Church of the Resurrection in the West End neighborhood of Alexandria was a Mid-century Modernist church designed in 1965 by local architect William Phillips Brown II, AIA (1930-2017) and completed in 1966. The property owners had explored the option of redeveloping the site to include affordable housing units as well as a new, smaller sanctuary for their congregation. The redevelopment proposal approved by the City entailed the demolition of the historic building, however. In February 2019, Heather McMahon, Architectural Historian, prepared a Phase II (Evaluation) Survey report on the property for the DHR as part of the Section 106 review process. Staff at the DHR concluded that the building was potentially eligible for listing on the Virginia Landmarks Register and National Register of Historic Places, and as such, the proposed demolition of the church would constitute an adverse effect on the property, precluding it from designation on the aforementioned registers.

CHURCH OF THE RESURRECTION, CA. 1966, ALEXANDRIA, VA. PHOTOGRAPH COURTESY OF THE LOCAL HISTORY/SPECIAL COLLECTIONS OF KATE WALLER BARRETT BRANCH LIBRARY, ALEXANDRIA, VA.

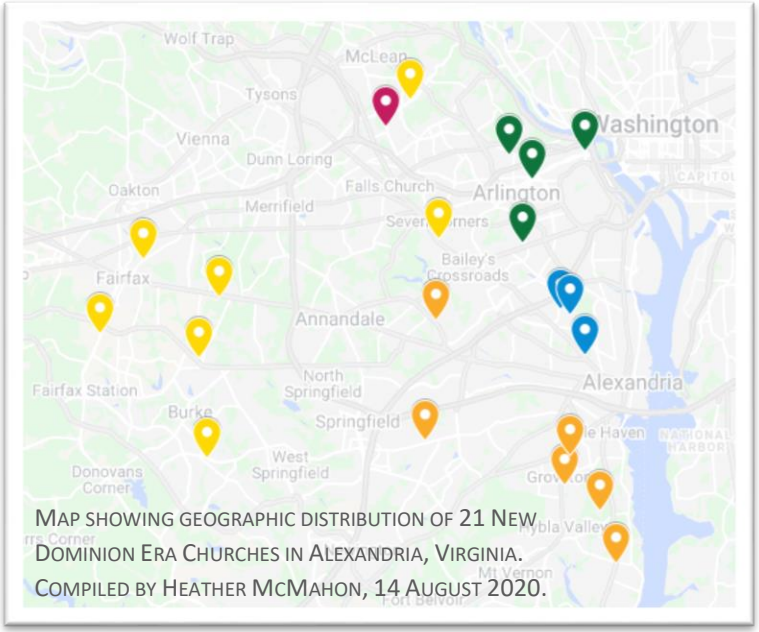
Project Description and Deliverables

As mitigation for the demolition of the historic Church of the Resurrection, the City of Alexandria agreed to retain the services of an intern or professional consultant to identify and document 15 New Dominion era religious buildings in Alexandria. The ultimate goal is to add information about this typology to the DHR database of historic resources (VCRIS) as well as to raise awareness of mid-century architecture. Section 1.A.2 of the MOA stipulated the following tasks and deliverables:

1. Conduct a Reconnaissance-level survey of and document up to fifteen (15) modern religious resources constructed within the New Dominion period (1945-1991) in accordance with the *DHR's Survey Manual* (2011, revised 2017)
2. Conduct an Intensive-level survey of and document no more than two (2) modern religious resources constructed within the New Dominion period (1945-1991) in accordance with the *DHR's Survey Manual* (2011, revised 2017)
3. Conduct a literature review of scholarly works relating to modern suburban religious architecture in the Northern Virginia area and prepare a bibliography
4. Compile information on the architects of the identified modern religious resources in Northern Virginia
5. Contribute information on up to five (5) modern religious resources to the DHR/AIA collaborative study on architecture of the Recent Past
6. Deliver a final work product, such as a university-level research paper, in addition to evidence of VCRIS data entry (completed VCRIS survey forms that pass DHR's QA/QC).

Methodology

The City of Alexandria's Office of Housing retained the services of Heather McMahon, Architectural Historian, in August 2020. All work was planned in accordance with established state and federal standards for documentation of historic resources. The project was initiated with a virtual kickoff meeting between McMahon and Eric Keeler, Deputy Director of the Office of Housing, City of Alexandria; Susan Hellman, Historic Preservation Principal Planner, Department of Planning and Zoning, City of Alexandria; Blake McDonald, Architectural Survey and Cost Share Program Manager, Division of Survey and Register, Department of Historic Resources; and Laura Lavernia, Architectural Historian, Review and Compliance Division, Department of Historic Resources. The first step was to identify 15 possible New Dominion-era religious buildings in Alexandria and its environs. McMahon initially researched what houses of worship existed in Alexandria using the internet, then relied on church histories on the congregations' websites (if extant) and on-line photographs to ascertain whether the buildings were likely constructed in the period defined as the New Dominion era by the DHR (i.e. 1946-1991). A list of possible survey candidates had been compiled previously by DHR staff and shared with McMahon, who cross-referenced her findings with theirs. McMahon also cross-referenced the DHR VCRIS database to ascertain whether any on the list had been previously surveyed; of the 15 finally chosen, only two had been recorded previously by other surveyors. Although the New Dominion era does include a wide array of architectural styles (incuding historicist styles), McMahon endeavored to propose churches that exhibited stylistic elements of Mid-Century Modernism, High Modernism, and Post-Modernism – those architectural styles most associated with the postwar period.



MAP SHOWING GEOGRAPHIC DISTRIBUTION OF 21 NEW DOMINION ERA CHURCHES IN ALEXANDRIA, VIRGINIA. COMPILED BY HEATHER MCMAHON, 14 AUGUST 2020.

McMahon prepared a list of 21 houses of worship in Northern Virginia that were likely built within the period of the New Dominion era and provided it to Keeler, Hellman, McDonald, and Lavernia for comment. This list was to be winnowed to the 15 requisite churches intended for a Phase I reconnaissance-level survey. Concern was expressed by DHR staff that the geographic distribution was too broad, and a second list was compiled after it was determined that the geographic scope should include only the City of Alexandria's corporate limits as well as those parts of northern Fairfax County that have an Alexandria mailing address. Again, a list of 20 religious buildings was prepared by McMahon and distributed to Keeler, Hellman, McDonald and Lavernia for comment. Following consultation with the aforementioned liaisons, McMahon prepared a final list of 15 churches on 24 August 2020.

MAP SHOWING GEOGRAPHIC DISTRIBUTION OF 15 NEW DOMINION ERA CHURCHES IN ALEXANDRIA, VIRGINIA. COMPILED BY HEATHER MCMAHON, 24 AUGUST 2020.

Of the 15 selected churches, nine lay within the City of Alexandria's corporate limits and six are situated in Fairfax County. McMahon's final selection attempted to include only purpose-built postwar houses of worship that did not appear to have been greatly altered or remodeled in the intervening decades. In the final 15, McMahon further endeavored to provide buildings representative of the five decades within the period as well as a typological distribution (i.e. representations of different sects and religions). The final list included:

Name of Church	Address	City/County	VCRIS
Agudas Achim Congregation (synagogue)	2908 Valley Dr, Alexandria, VA 22302	Alexandria City	not in district or individually listed
Aldersgate United Methodist Church	1301 Collingwood Rd, Alexandria, VA 22308	Piscataway Neck/Fairfax Co.	not in district or individually listed
Alexandria Church of God/King St. Church	2912 King Street, Alexandria VA 22302	Alexandria City	not in district or individually listed
Alexandria First Church of the Nazarene	20 E. Braddock Rd, Alexandria, VA 22301	Alexandria City	not in district or individually listed
All Saints-Sharon Episcopal Church	3421 Franconia Rd, Alexandria, VA 22310	Wilton Woods/Fairfax Co.	not in district or individually listed
Beth El Hebrew Congregation (synagogue)	3830 Seminary Rd, Alexandria VA 22304	Alexandria City	not in district or individually listed
Church of St. Clement Episcopal	1701 N. Quaker Lane, Alexandria VA 22302	Alexandria City	not in district or individually listed
Fair-Park Baptist Church/Convergence	1801 N Quaker Ln, Alexandria, VA 22302	Alexandria City	not in district or individually listed
First Christian Church of Alexandria	2723 King St, Alexandria, VA 22302	Alexandria City	not in district or individually listed
Groveton Baptist Church	6511 Richmond Hwy, Alexandria, VA 22306	Groveton/Fairfax Co.	029-6428
Immanuel Lutheran Church	1801 Russell Rd, Alexandria VA 22301	Alexandria City	not in district or individually listed
Mount Vernon Unitarian Church	1909 Windmill Ln, Alexandria, VA 22307	Hollindale, Fort Hunt/Fairfax Co.	029-5182
Peace Lutheran Church	6362 Lincolnia Rd, Alexandria, VA 22312	Lincolnia/Fairfax Co.	not in district or individually listed
St. Lawrence Catholic Church	6222 Franconia Rd, Alexandria, VA 22310	Franconia/Fairfax Co.	not in district or individually listed
Salvation Army Alexandria Citadel Corps	1804 Mt Vernon Ave, Alexandria VA 22301	Alexandria City	not in district or individually listed

Initial site visits were conducted between 31 August and 3 September 2020. Exterior photographs of each building were taken by McMahon and colleague, Gwendolyn K. White, Ph.D., from public right-of-ways. Archival research was begun in September; because of the COVID-19 pandemic, most repositories were closed to the public for much of the year. However, McMahon and White were able to access the Local History and Special Collections room at the Kate Waller Barrett branch of the Alexandria Public Library; the Archives and Records Center, Office of Historic Alexandria; and the Virginia Room at the City of Fairfax Regional Library in October 2020. Research assistance was provided by staff at the City of Alexandria's Office of Real Estate Assessments and Department of Planning and Zoning, Historic Preservation Division as well as staff from Fairfax County's Department of Planning and Zoning.

After the Phase I reconnaissance survey, McMahon identified five possible churches for a Phase II intensive-level survey; she based her selection on photographs of the sanctuary interiors available on-line. Her selection, prepared on 19 September 2020 and shared with Keeler, Hellman, and McDonald for comment, included Fair-Park Baptist Church; Immanuel Lutheran Church; Church of St. Clement; Salvation Army Alexandria Citadel Corps; and All Saints-Sharon Chapel. All but the last

were located in the city of Alexandria. All Saints-Sharon Chapel was selected despite its location outside of Alexandria's city limits because its A-frame plan was the most similar, in some respects, to the now-demolished Church of the Resurrection. McMahon contacted the pastors of the five churches in September 2020, seeking permission to access and document the interiors. Of the five selected, only two responded in the affirmative; site visits were made to the Church of St. Clement on 27 October 2020 and to All Saints-Sharon Chapel on 30 October 2020. Photographs of the interior were taken as well as field measurements to create floorplans for each building. In November 2020, concern was expressed that All Saints-Sharon Chapel lay outside of the City of Alexandria's jurisdiction, and so a third church was selected – the First Christian Church in Alexandria – and intensively surveyed and documented on 15 December 2020.

Archival research continued through February 2021. A literature review and bibliography [see Appendix B of this report] were prepared with resources in McMahon and White's personal collections as well as those that could be accessed on-line, as the libraries remained either closed or sporadically open by appointment only due to COVID-19 for the remainder of 2020 and through March 2021. Architect's biographical information [see Appendix A] was largely attained by digitized editions of the AIA *American Architects Directory*, newspaper obituaries, architecture-specific databases available on-line (such as the Society of Architectural Historian's *Archipedia* and *Philadelphia Architects and Buildings*), architectural trade publications that have been digitized and are available via U.S. Modernist's Architecture Magazine Library, and personal information available through the Ancestry website. Information about the 15 churches were attained through secondary source materials, including contemporary articles in architectural trade publications, books, newspaper clippings, historic photographs and other data found in vertical files at the Alexandria and Fairfax public libraries as well as the private repositories of some of the churches surveyed. Primary source materials consulted included building permits and blueprints from the city's Archives and Records Center and Fairfax County's Department of Planning and Zoning, real estate assessment records from the City of Alexandria's Real Estate Assessment Office, Sanborn Fire Insurance Maps of Alexandria accessed via the Library of Congress and available in the city's Department of Planning and Zoning, and aerial photographs provided by the Fairfax County GIS system.

All survey data was entered into Virginia Cultural Resource Information System (VCRIS) in February and March 2021. The survey files were completed in accordance with instructions provided by DHR in the project scope of work. All survey materials were made in accordance with the Secretary of the Interior's Standards and Guidelines for Identification and for Documentation and the VDHR survey manual, "Guidelines for Conducting Historic Resources Survey in Virginia" (September 2017).

Deliverables

Deliverables included digital and hard copies of the management summary to the DHR and to the City of Alexandria's Office of Housing and Department of Planning and Zoning, Historic Preservation Division, as well as completed VCRIS database entry and survey forms, one for each of the 15 identified churches, with supporting photographic documentation and mapping submitted to DHR. In addition, digital copies of these materials was provided to the City of Alexandria.

Historic Context and Literature Review

With the end of World War II in 1945, Americans experienced a sea change. The country had faced a decade and a half of economic hardship, first brought on by the Great Depression (triggered in the October 1929 stock market reversal) and then by the economic restrictions of the war years (1942-1945). But America's entry into the world war had changed its fortunes literally and figuratively: while mobilization and the production of materiel revived the country's industrialized economy, the Allied victory over Nazi Germany, Imperial Japan, and their Axis allies solidified America's role as a global powerhouse politically, socially, and financially. The postwar years – roughly the late 1940s through the 1960s – were some of the most prosperous in America's history. Rather than shuttering the factories that had produced ammonium nitrate, aluminum, and steel for war production (and to address concerns of employing returning veterans), federal legislation and incentives were issued that created new industries: chemicals that had been used to build bombs were employed in agricultural fertilizer and legislation was enacted to boost farm production; the G.I. Bill was passed to give veterans an opportunity to seek higher education before flooding the job market; and aluminum manufacturing plants were retooled to create building materials rather than tanks and airplanes.

Historians have long discussed the postwar suburban housing boom as a consequence of the delayed need to provide better housing stock to a nation that had been unable to invest in housing and infrastructure in the preceding decade as well as a reason to retool aluminum, concrete, and steel manufactories to a new purpose that would drive a postwar national economy. But, until relatively recently, too little attention has been paid to another building typology that prospered in the postwar decades: the suburban church. In the introductory chapter of a book published in 2019, Anat Geva, the editor of a compilation of essays on postwar ecclesiastical architecture, Modernism and American Mid-20th Century Architecture, noted that "the interest in modern sacred architecture is growing as part of the investigation of a fascinating experimental period in ecclesiastical architecture; however, scholarship has only begun to explore this type of design."[1] While the single-family, detached dwelling has come to symbolize the 1950s and 1960s in America, perhaps further study of ecclesiastical architecture's importance in the postwar era will elevate the suburban church building to its rightful position as an evocative symbol of this particular period in American history, as well.

To begin to understand the phenomenon of suburban church growth in America during the postwar era, one must start with the question, "why?" As Gretchen Buggeln states in her 2015 book, The Suburban Church, congregations healing from the war "flourished in a time of increased attendance and membership, and spread into the rapidly developing suburbs." This increased attendance and membership could be explained by the war itself, as returning veterans and civilians on the home front coped with their wartime traumas while "struggling to understand their dramatically different postwar world." In his 1956 book The Modern Church, British architect Edward Mills opined that two world wars interspersed with a global economic recession were evidence that the rise of empiricism over spiritualism had resulted in chaos; that Christianity could heal the wounds the wars had left; and that contemporary architecture in church design was fundamental revitalizing the church as an institution. If Mills can be considered a voice for the *Zeitgeist* of the 1950s, then a return to the Church was considered a salve and solution to the horrors of war by many.[2]

The fact that most postwar churches were built in new suburban developments is corollary to the fact that post-World War II suburban migration was fed by a rising middle class made mobile by the widespread adoption of the personal vehicle. Housing shortages in urban centers as well as federal assistance via mortgage

programs helped to solidify the suburb as the preferred residential state for the second half of the 20th century; verily, suburban living had been popular in America from the mid-19th century onward, but the growth of suburbs had been stunted by the Great Depression. In her book Growing Up Protestant, Margaret Lamberts Bendroth provides the statistic that "During the 1950s some sixteen million Americans moved to the growing rims of cities, their migration facilitated by low-cost government loans and mass-produced housing," while at the same time "church membership grew faster than the population [rate]" and "by the end of the decade some 65 percent of Americans claimed affiliation with a religious institution, marking an all-time high, even for a heavily churched country such as the United States."[3] The postwar era marked the height of American religiosity in tandem with the explosion of suburban development.

Buggeln makes an interesting argument for understanding the postwar American suburb not as a physical place with a particular building typology or even as a demographic, but as a *concept* and *ideal.* To Buggeln, the words by which an author of a 1953 article in *Fortune* magazine described the suburbs is telling: "it is a way of life." This particular way of life evokes an image readily available to the American collective conscience: a nuclear family dwelling in a single-family, detached house on a small amount of acreage, likely in a cul-de-sac neighborhood (as in those epitomized by Levittowns), with an automobile, a kitchen with sparkling new appliances, and a house full of consumer goods. Rather, these neighborhoods should be thought of as nexuses of "patterns of interaction, movement, and activity" that necessitated an automobile but also provided safe and green spaces for children to walk or bicycle to neighborhood schools, libraries, recreational facilities, and churches. These institutions (in addition to a local shopping center) were considered integral to providing a new neighborhood every amenity it needed to sustain that "way of life."[4] Both Bendroth and Buggeln make a connection between the postwar population increase and the postwar ideal of the American nuclear family with the driving forces behind church attendance (and by extension, church building): children needed moral guidance while the "togetherness" of family membership provided a bulwark against a vague Communist threat and the Cold War-era angst of nuclear annihilation.[5]

The growth of churches in America in the postwar era can be verified in dollars: "In 1947, $126 million was spent on churches; by 1953 this number had almost quadrupled, to just under half a billion dollars," and the expenditures trended upward through the remainder of the decade.[6] The intention to provide churches to new communities also can be seen in the papers of municipal urban planners: The City of Alexandria's 1963 Master Plan identified opportunities to meet the city's housing demand and the region's population growth by focusing development in the West End, which the market was reflecting de facto. The same report addressed the difficulty of planning for religious amenities, stating "it is virtually impossible to have specific plans for churches in development areas before the community is occupied, but it is important that space be set aside for the later building of churches." The report continues that only one church (St. James Methodist) existed in the Seminary West neighborhood, and that reserving land for churches would be difficult "due to the rapid growth and high cost of land in the western portion of the City." Therefore, it was the staff's recommendation that developers consider grouping churches with other community facilities.[7] Church building, therefore, was not only a consequence of or corollary to a housing boom but was considered an integral element to the formation of desirable suburban neighborhoods by their residents and by city officials. Churches were frequently the first community buildings constructed in new residential developments.[8] The rapid postwar expansion of churches is associated directly with meeting the needs of a growing suburban population.

Several authors have explored the way suburban domestic life informed the built manifestations of suburban churches. Patrick Allitt, in his book Religion in America Since 1945, writes that while postwar churches adopted a variety of architectural expressions, certain programmatic elements remained consistent. First, because suburban churches were situated in sprawling, car-oriented landscapes, they often offered a street-facing front as well as an entrance off the parking lot, which

was typically relegated to the rear. Because the congregations were sizeable and the congregants were likely to drive to church, city planners ensured that there was ample parking (for instance, one parking space for every six seats in the sanctuary); this resulted in large, sprawling campuses that distinguished these churches from their historic urban (or even rural) precedents. Secondly, the role of the postwar church was a social one. The church was not just a sanctuary, but was an assemblage of collective spaces meant to feel familial and communal; postwar construction often provided social halls, parlors, kitchens, offices, and classrooms in addition to sanctuaries.[9] This idea of the church as an elaboration upon domestic space is explored by Jay M. Price in Temples for a Modern God: Price argues that the modesty in scale and expression of most suburban churches is due to the fact that their locations were in "primarily residential areas [so that] it made sense that the postwar suburban house of worship was, in many ways, an extension of the suburban home."[10]

Churches, like houses, built in the postwar era could be either contemporary in style or rendered in a traditional, historicist idiom (Neoclassical and Colonial Revival styles were popular throughout the second half of the 20th century, as were Cottage Gothic elements). In the late 1940s, historicist styles prevailed. This is illustrated in the vernacular Classical styles of the 1944 Chapel of St. Clement and the 1948 Fair-Park Baptist Church included in this survey. But the majority of churches built in the 1950s through the 1980s adopted a contemporary modernist expression that could be dismissed simply as the fact that they were the products of their times, that they merely adopted the fashion à la mode. But as Geva has written, the reasons for the adoption of Modernism in church design were three-fold:

> *First, transformations in aesthetic took place with the emergence of the American modern architecture movement. These introduced simplicity and openness of form, the utility of innovative building technology, bold expressions of masses and materials, and abstraction of details and faith symbols. Second, changes in liturgy were expressed in architecture and helped attract the next generation of Americans who wanted to preserve their religion and create a nation closer to God. And third, the establishment of post-WWII suburbs across America. With the move of congregations to the suburbs, their leaders, building committees, and architects had the opportunity to experiment with new design concepts and innovative building technologies in constructing new houses of worship. These church and synagogues reflected the congregation's religious and/or ethnic identity and their quest to belong to the new American era of modernism.*[11]

In many ways, the tenets of Modernism as an architectural movement coincided with ecclesiastical epistemology. If Modernism negated the physical (such as detail, clutter, ornament) and elevated the abstract (space, light, geometry, texture, color), this dovetailed with spiritualism's idea of sacred space as divine, other-worldly, and aesthetically uplifting. It was the church designer's imperative to "evoke spirituality through beauty as an inspiring act of the poetic imagination," or in the words of architect Philip Johnson, to create a "space where awe and reverence are the prime considerations." Modern materials – such as concrete, glass, and glued laminated timber – allowed architects to design lofty open spaces, provide natural daylighting, and create systems that produced avant-garde, enticing forms.[12] Enticement is a key element to a congregation's decision to implement a Modernist design vocabulary, for the sanctuaries were not only materialized symbols of God's presence but were *advertisements*, intended to attract new congregants who identified with the postwar *Weltanschauung*.

Modernist churches differed from traditional examples not only in their internal programming and exterior form and massing but also in their interior decoration. Modernist architects leant towards minimalism and abstraction, yet provided powerful symbols – such as stained glass windows or large crosses – that helped to identify the building as a church as well as maintain a link to historic precedents. Laminated wood furnishings, simply elaborated, characterize the interiors of several churches in this survey, such as the First Christian Church (1953) in Alexandria, designed by Joseph H. Saunders (who also designed the chancel furnishings). While Saunders' Mid-Century design asceticism may be a "departure from the rich and complex decorations of historic houses of worship," it nonetheless "expressed changes in the theological aesthetic" and reflected average Americans' perception that an eschewing of historicism and adoption of simplicity in form

represented "modern America at that time."[13] But this either-or dichotomy is simplistic; more commonly, congregations continued to use the traditional trappings of Classicism with new, contemporary expressions in a hybrid architecture; such examples can be seen in this survey, in the juxtaposition of Immanuel Lutheran Church's 1943 Classical Revival-style sanctuary with its 1962 sanctuary addition as well as the Alexandria First Church of the Nazarene's 1940 core and its 1964 education wing addition.

However, one cannot ignore the economic argument that a congregation's decision to employ a contemporary design was based, most likely, on the fact that modern materials and structures often were less costly than traditional forms and traditional building materials. New suburban congregations could rely on their diocese for limited funding; the majority of funds had to be raised in years-long building campaigns and congregants' donations. Many of the congregations in this survey began by holding meetings in temporary lodgings (such as schools) while they amassed enough money to build their own houses of worship. Often, the first sanctuaries were modest, temporary structures; the congregations' ambitions for larger, grander sanctuaries or for additional spaces grew as the sizes of their congregations (and thus their fundraising capacity) grew. Therefore, many of the churches in this survey are additive and have older, simpler sanctuaries that were adaptively repurposed once a grander sanctuary was completed. Such is the case with Aldersgate United Methodist Church, in which the 1959 sanctuary was converted into a social hall after the dedication of the 1964 sanctuary. Contemporary designs using modern building materials and technologies provided two benefits: first, the new materials were less expensive than traditional building materials due in part to their ersatz nature and in part to their mass production. Second, many contemporary designs included prefabricated elements that were mass produced, easy to assemble, and also allowed for flexible designs that could be expanded upon easily. A young congregation with a limited budget but with big hopes would embrace a lower construction cost as well as the opportunity for easy future expansion and growth, which are advantages contemporary designs had over traditional ones.

As Geva noted, reformed liturgy allowed (if not promoted) the use of a Modernist design vocabulary. As can be seen in the discussion of the Church of St. Clement Episcopal (1948) in Alexandria, the pastor's liturgy set the program for the sanctuary, which was radical for its time. The pastor hired an architect steeped in the Modernist tradition (Joseph H. Saunders had studied under Walter Gropius at Harvard University in the late 1930s), who could translate his liturgical programming into brick, concrete, and steel without being burdened by preconceptions of *what a church should look like*. The result was not only a revolution in church architectural expression but in *how the church was used* by its congregation. Buggeln references this specific church in the first chapter of her book as one of an "early American experiments with modern church architecture [that] drew notice and even acclaim… a dark box lit by pinpoints of light, with the altar in the center."[14] If, as architect Mies Van der Rohe's too-oft-used aphorism opines, *form follows function*, then "form called for the use of specific materials and systems," such as the use of exposed concrete, which architect Marcel Breuer employed in his church designs for its truth and beauty. As Geva states, "the emphasis on the potential of building materials to produce religious meanings demonstrates how modern architects justified their experimentation with new materials and technologies as part of their design of buildings that were predominantly associated with history and tradition" theretofore. Furthermore, "building systems such as light, acoustics, and thermal comfort were incorporated into the designs of these buildings and enriched the sacred ambiance and its interior spirituality."[15]

Robert Proctor's essay "Uncertainty and the Modern Church" (in the 2014 book Sanctioning Modernism) addresses the liturgical reform adopted by the Catholic Church during the Second Vatican Council from 1962 to 1965, which accepted "modern ideas in its religious practice" as well as "in its art and architecture." Proctor states that throughout Great Britain (but in the Western Hemisphere, by extension), the Roman Catholic Church, like other Christian denominations, adopted a Modernist design vocabulary that was "prolific and varied."[16] In Fairfax County, this can be seen in St. Lawrence Catholic Church (1970), the roof form and

materiality of which make it one of the most individual designs included in this survey. In fact, the roof form and lantern employed at St. Lawrence bears a striking resemblance to one of the two churches analyzed in Proctor's essay, the Liverpool Metropolitan Cathedral (1960-1967) by architect Frederick Gibberd. This similarity positions the Fairfax church not only in a regional and national discourse on Modernism in postwar ecclesiastical architecture, but in an international context. America was not unique in its effort to rebuild and boost its economy after World War II; almost all of Europe was forced to rebuild its cities and suburbs following the devastation of carpet bombing. Suburbs bloomed on the outskirts of British cities just as they did American ones, while postwar church architecture in Europe adopted a Modernist aesthetic in keeping with the times, as well.

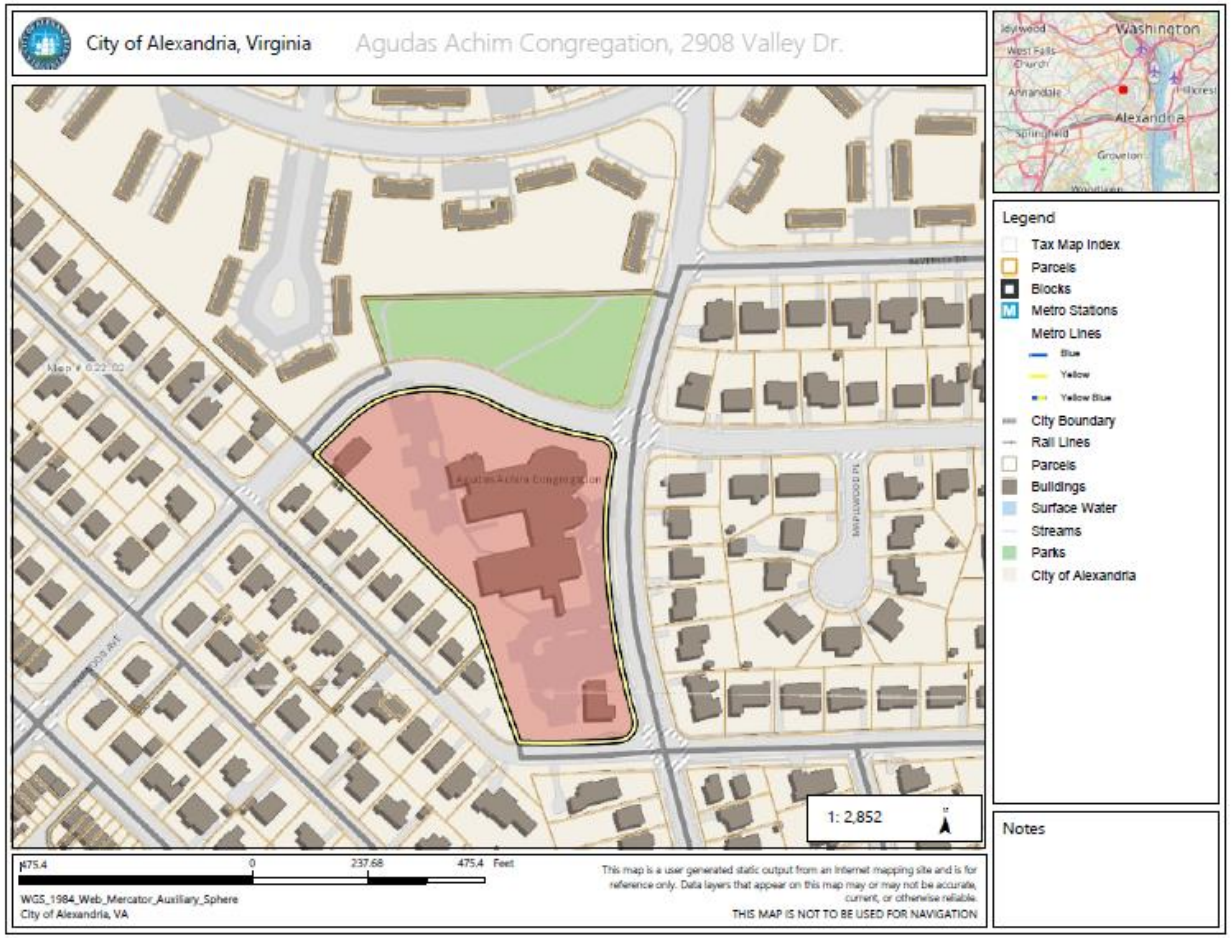
Buggeln has stated that congregations that continued to use traditionalist design vocabularies (such as Classical or Gothic) in the postwar era tended to be "wealthier congregations or denominations with strong bases in the Northeast and Southeast (Baptists and Presbyterians, for instance)" while those that adopted a contemporary design aesthetic tended towards the adventurous Evangelicals and Lutherans.[17] However, as this survey has shown, the Modernist aesthetic and epistemology was adopted among many religions – Protestantism, Catholicism, Judaism – and several sects – Episcopalians, Methodists, Presbyterians, Lutherans, Unitarians – during the postwar era. It would be a mistake to associate a Modernist church aesthetic with any one denomination or religion. Take for example the Episcopal Church, which is the oldest organized religion in Virginia and, as such, has a long building tradition. The Episcopal Diocese of Virginia's Department of Missions led a building campaign in the 1950s and 1960s that resulted in the construction of approximately 18 or 20 churches in the northern Virginia region. They could have chosen to promote Classical or Colonial Revival-style edifices, yet they solicited standardized drawings from a Richmond, Virginia-based architectural firm – D. Warren Hardwicke & Associates – for a *contemporary design* that entailed prefabricated and interchangeable elements that allowed congregations to quickly and economically erect sanctuaries and ancillary spaces in a simple and modern style. All Saints-Sharon Chapel (1963) in Fairfax County is just one example of several A-frame Mid-Century sanctuaries erected by the Episcopalian Dioceses, and yet that same A-frame was employed in the Immanuel Lutheran Church (1962) and the Salvation Army Worship Center (1964), both in Alexandria. Thus, in contradiction to Geva's statement above, the use of modern forms in materials did not "[reflect] the congregation's religious and/or ethnic identity" so much as it epitomized "their quest to belong to the new American era of modernism."[18] Ultimately, a congregation's use of a Modernist aesthetic reflected the congregation's epistemological worldview, one that preferred reform and futurism over traditionalism and history.

In his book Tri-Faith America, Kevin Schultz argues that America, which had long considered itself a Protestant nation, was forced to fully accept its Catholic and Jewish populations as equal citizens in the postwar era (consider President John F. Kennedy's election in 1960 as a historic acknowledgement of this societal watershed moment). Shultz further addresses the American suburbs as melting pots in which people from differing socio-economic backgrounds, with differing religions and political alliances, came together. He repeats the findings in sociologist Herbert Gans' 1958 study of Levittowns, in which Gans maintained that "Protestants, Catholics, and Jews… believe in an increasingly similar God, share an increasingly similar Judeo-Christian ethic, and worship in an increasingly similar way."[19] If these three main religions in America were converging in philosophy and liturgical practice, then it is no coincidence that all three employed Modernist programming and aesthetics in their postwar construction. This survey includes two synagogues – the Beth El Hebrew Congregation (1957) and Agudas Achim Congregation (1958) – that are fundamentally Modernist buildings; this similarity in design choice belies the fact that the first is a Reform Judaism congregation and the second is Orthodox, suggesting again that a congregation's adoption of a Modernist design vocabulary for its postwar house of worship was less about individual or ethnic identity and more about a universal belonging to the new, bright, idealistic postwar world.

Price rightly points out that scholarly (particularly in the fields of art and architectural history) literature on Modernist ecclesiastical architecture has focused on outstanding individual designs by internationally renowned architects, such as Frank Lloyd Wright's Beth Sholom (1959) or SOM's Air Force Academy Cadet Chapel (1962), rather than on a discourse of how these "starchitects" influenced lesser-known regional architects in the postwar era: "As important and worthwhile as these works are, their emphasis on unique, signature commissions tends to marginalize the stories of vernacular houses of worship that were equally a part of the built landscape."[20] The importance of modest ecclesiastical buildings to forming or bolstering the American postwar identity cannot be overlooked; suburban churches – hybrid, additive, vernacular – defined neighborhoods and provided communal spaces for average Americans for decades. They served as second homes to many families as well as schools, community centers, and recreation halls. Their role in the fabric of daily life in the postwar era should not be understated. Suburban churches may be less grand than signature examples of ecclesiastical architecture but they are *prolific* and they reflect the ambitions and aspirations of their congregants. This survey includes 15 vernacular houses of worship that were designed by regionally important but not nationally or internationally renowned architects. Despite using Modernist design vocabularies, these architects employed building materials (such as brick) that had a long tradition in Virginia, and they often married traditional stylistic elements and forms with contemporary ones. None of the examples in this survey are of such high-end architectural merit as to warrant a monograph, and yet each displays the distinctive characteristics of a type and period. Price makes note of Jeffrey Howe's 2003 book, Houses of Worship, in which Howe proclaims that the "history of our churches, temples, and shrines – the houses of worship – is the history of America."[21] As a typology, postwar suburban churches and synagogues provided a pivotal civic role in shaping the postwar American identity.

Agudas Achim Synagogue

2908 Valley Drive, Alexandria, VA 22302



Site Description

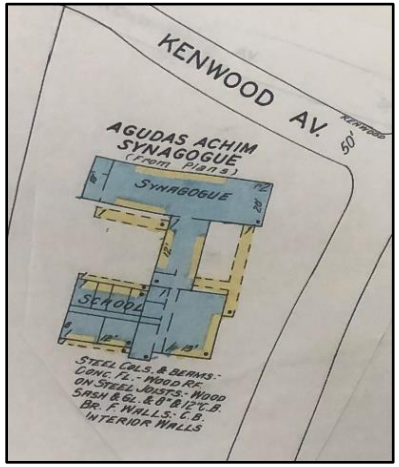
The Agudas Achim Congregation (synagogue) lies in the North Ridge neighborhood, a postwar residential development sited northwest of Alexandria's Old Town. The 3.63-acre site is a polygon fronting Valley Drive between Kenwood Avenue (on the north) and Crestwood Drive (on the south and west). The property is surrounded by single- and multi-family residential development while a small greenspace (Robert Leider Park) lies to the north, across Kenwood Avenue. The northern perimeter is lined with a privacy fence and large deciduous trees while the building is surrounded on the west and south sides by asphalt surface parking lots and travelways.

Historic Significance and Built History

Established in 1916, the Agudas Achim Congregation considers itself the oldest conservative Jewish synagogue in northern Virginia. Founded by prominent Jewish Alexandrians of Eastern European Orthodox heritage, the congregants desired a more traditional ritual than that practiced at Beth El Hebrew, a reformed synagogue in Alexandria. The Agudas Achim congregants initially met in the second-floor space of the old Alexandria Opera House at 411 King Street. As the congregation grew, the temple's location changed several times, eventually settling in a residential building at 1400 Russell Road in 1947.[1]

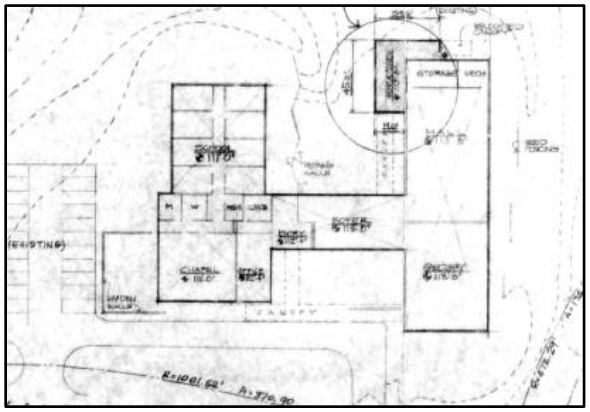
Circa 1956, the congregants purchased a lot (Lot 7, Block 4, Map 242) bounded by Crestwood Drive, Kenwood Avenue, and Valley Drive within the burgeoning North Ridge neighborhood.[2] Historic aerial photographs show that a large section of this mid-century neighborhood (defined by Cameron Mills Road on the east, Crestwood Drive on the south and west, and Kenwood Avenue and Beverley Drive on the north) had remained a large undeveloped woodlot as late as 1949. A new construction permit for the southwest corner of Kenwood Avenue was issued to the Agudas Achim Congregation on April 25, 1957.[3] The permit application describes the proposed building as a “steel frame, brick & cinder block, concrete slabs, wood joists” construction erected by Cannon Construction Company and

designed by architect Joseph Miller. The one-story religious edifice was described in the application as 197'- 4" by 160'- 8", with cinder-block foundation, a brick-and-glass façade, and a flat, built-up roof covered in asphalt and slag. A February 5, 1959 newspaper article from the Alexandria Gazette states that Agudas Achim, "one of the newest and most modern religious sanctuaries in Northern Virginia...was completed just a year ago," making the construction dates 1957-1958.[4]



Excerpt from the 1959 revision of the 1941 Sanborn Fire Insurance Map of Alexandria, Virginia, page 62, showing the recently constructed synagogue.

The synagogue building first appears on the 1959 revision of the 1941 Sanborn Fire Insurance Map of Alexandria as an H-shaped masonry building.[5] The northern rectangular volume is marked "synagogue" while the southern rectangular volume is marked "school;" the synagogue wing is marked as a 20-foot-tall space, while the school wing's ceiling height is 12 feet, and the two spaces are connected by a 12-foot-height hyphen. The masonry construction is noted as steel columns and beams atop a concrete floor with a wood roof atop steel joists. The exterior walls are denoted as 8-inch and 12-inch thick cinderblock faced in brick and punctuated by wooden sash windows. According to the Sanborn map notation, the interior walls are cinderblock. In 1964, a masonry addition designed by the firm Chapman & Miller, Architects was added to the existing building. Intended as kitchen storage space, the one-story, 13' x 45' x 39.5' L-shaped appendage wrapped around the southwest corner of the north wing. The addition had 8-inch-thick walls of cement concrete block faced in brick and a flat roof.[6]



Excerpt from the 1964 Chapman & Miller plans showing the proposed L-shaped addition, circled in upper right.

A Real Estate Assessor's Appraisal Form completed on 23 August 1978 provides some insight into the interior at that time.[7] The form states that the finished floor area was 19, 864 square feet, and that the school had tile floors, cinderblock walls and partitions, and a drywall ceiling. The lobby had carpet, walls with panel, drywall, and glass, partitions of brick and panel, and a stucco ceiling. The library and sanctuary had hardwood and tile flooring, panel walls and partitions, and acoustical tile ceiling. This interior was altered twice: a 1986 permit for interior renovations – to "remove some existing walls as shown and add new partition. Install new doors and glass partitions" – appears to have been applied to the "Hall" space in the north wing. But the largest alterations to the building occurred between 1992 and 1994, when a 14-month renovation costing $3.8 million dollars was undertaken. Major interior changes included the addition of three classrooms and a formal chapel that replaced a multi-purpose room in the north wing, as well as a memorial room for dead. The sanctuary received a new stage (bima) and new ark (where the Torah is held) as well as new interior decor. The exterior was altered greatly at this time as well. The 1978 Real Estate Assessor's Appraisal Form shows that "con[crete] & steel" overhangs spanned the lengths of the southern and northern elevations of the school (south) wing, while a concrete-and-steel covered walkway connected the south and north wings with the hyphen on the eastern side. These were eliminated in the 1990s renovations, while the planar wall of the southern façade of the south (school) wing was modulated, its footprint changed so that the wall jogs several times. A deep covered entry was added to the south façade. Octagonal bays with capped rooves were added to the east end of the north (sanctuary) wing and to the northeast face of hyphen.[8]

Architectural Description



Originally constructed in a tri-partite H-plan in 1957-58 (with a south wing, north wing, and hyphen between), additions and renovations between 1964 and 1994 have created a U-shaped plan with the open interior courtyard oriented westward. The gross building area is 33,864 square feet. The building changes height from one-story on the southern half to one-and-a-half stories on the northern half.

SCHOOL WING

The south façade of the south (school) wing is visually demarcated into three separate volumes with alternating roof heights and modulation of the planar wall. The southwest volume is a mostly-blind, two-bay-wide, cinderblock construction with a flat roof. The wide, boxed overhang (i.e. tall fascia) provides the only detail on this portion of the south façade. A double door with 1-over-1 lights punctures the easternmost bay. This transitions into a low-slung and flat-roofed central volume that is broken into three bays that correspond to three classrooms. The roof height becomes lower here, and while the exterior wall is aligned with that on the southwestern volume, a deep eave extends from the roof line, forming an overhang supported by cinderblock half-walls, approximately three-feet deep; these shallow walls create covered and secluded “porch” spaces for each classroom. Each classroom bay’s south elevation is primarily composed of glass: a fixed, aluminum-framed, single-light, tripartite ribbon window spans the width of each bay at the transom level; the central window is larger than the two flanking. Beneath the westernmost transom of each bay is a blind, metal, exterior door that provides direct access outside of each classroom. Two storefront, fixed windows (the same width as the transoms above) complete the fenestration. Below these two aluminum-framed windows are solid panels that hold built-in mechanical units (presumably mid-century heating elements).

The classroom volume transitions into the southeast entry volume, which is L-shaped. Once again, the roof height changes, extending upwards, while the side wall jogs southward, out of alignment with the other two volumes. The materials change as well: this volume is finished in a tan brick veneer laid in a 6:1 common bond. The tall fascia is continued, the only consistent detail visually tying all volumes together. The west, east, and south walls the ell (and the entire south elevation of this southeast volume) are blind save for the entrance on the south elevation, itself in a protruded wall plane. The entrance is marked by 1-over-1 lights double doors. A deep covered walk was added to this entrance in the 1990s renovation; the flat-roofed, metal-coped overhang is supported by brick piers that look

altogether Craftsman in style rather than Mid-Century Modernist. The south wall of the school wing was given a fluctuating footprint in the 1990s renovation, creating relief within and between the volumes and eradicating the original planar footprint.

The east elevation of the southeast entry volume is punctuated with six punched-out windows in silver, aluminum frames that have fixed, single lights. The northern quarter of the east elevation is blind, but is adorned with a silver, metal letter sign that reads "Agudas Achim Congregation." Only a small portion of the school wing's north elevation – as it merges with the hyphen – is visible. It holds two recessed window bays divided by a pilaster. The bays hold large, storefront windows that span the bays' widths; smooth-textured panels lie above and below the windows, completing the wall. The remainder of the north elevation and the west elevation of the school wing are not visible from public right-of-ways.

HYPHEN AND SANCTUARY WING

While the original hyphen was a distinguishable volume connecting the south (school) and north (sanctuary) wings, the expansion of the primary wings and the reconfiguration of interior spaces have drastically altered the hyphen. Foremost, the original covered walkways to the east of the hyphen have been demolished, while the hyphen's exterior has been redesigned altogether. Today, the east elevation is marked with a recessed entry under a shed awning and holding blind, wooden, double doors. To the north of the entry is an octagonal bay with a shallow, deck (i.e. a hipped form with a flat top) roof sheathed in metal. The eastern face of the bay has a full-height window with multiple lights arranged in a geometric pattern. The roof height of this bay projects above the entry to its south and to a short hyphen to its north which connects it to the sanctuary.

The sanctuary is double height. While it was originally configured as a simple rectangle, the eastern end was modified into an engaged octagonal bay in the 1990s renovation. The bay is stepped and capped in a deck roof sheathed in metal. Full-height sidewalls extend from the bay's eastern face, between which is a recessed segmental dormer with a multi-light, fixed window. All of the exterior walls of the bay are blind, but the span beneath the dormer holds a metal letter sign in Hebrew characters. The north elevation of the sanctuary bay holds a double door with 1-over-1 lights in a silver, aluminum frame as well as a multi-light picture window in a silver, aluminum frame. The remainder of the north elevation of the sanctuary (north) wing is only partially visible from the public right-of-way due to an 8-foot-tall privacy fence, but the visible upper portion is blind. The western elevation of the north (sanctuary) wing is only partially visible from the public right-of-way; it appears as the functional rear of the building, holding rooftop mechanical equipment as well as two entrances: metal double doors on the north end and a recessed entry on the south end.

Eligibility Recommendation

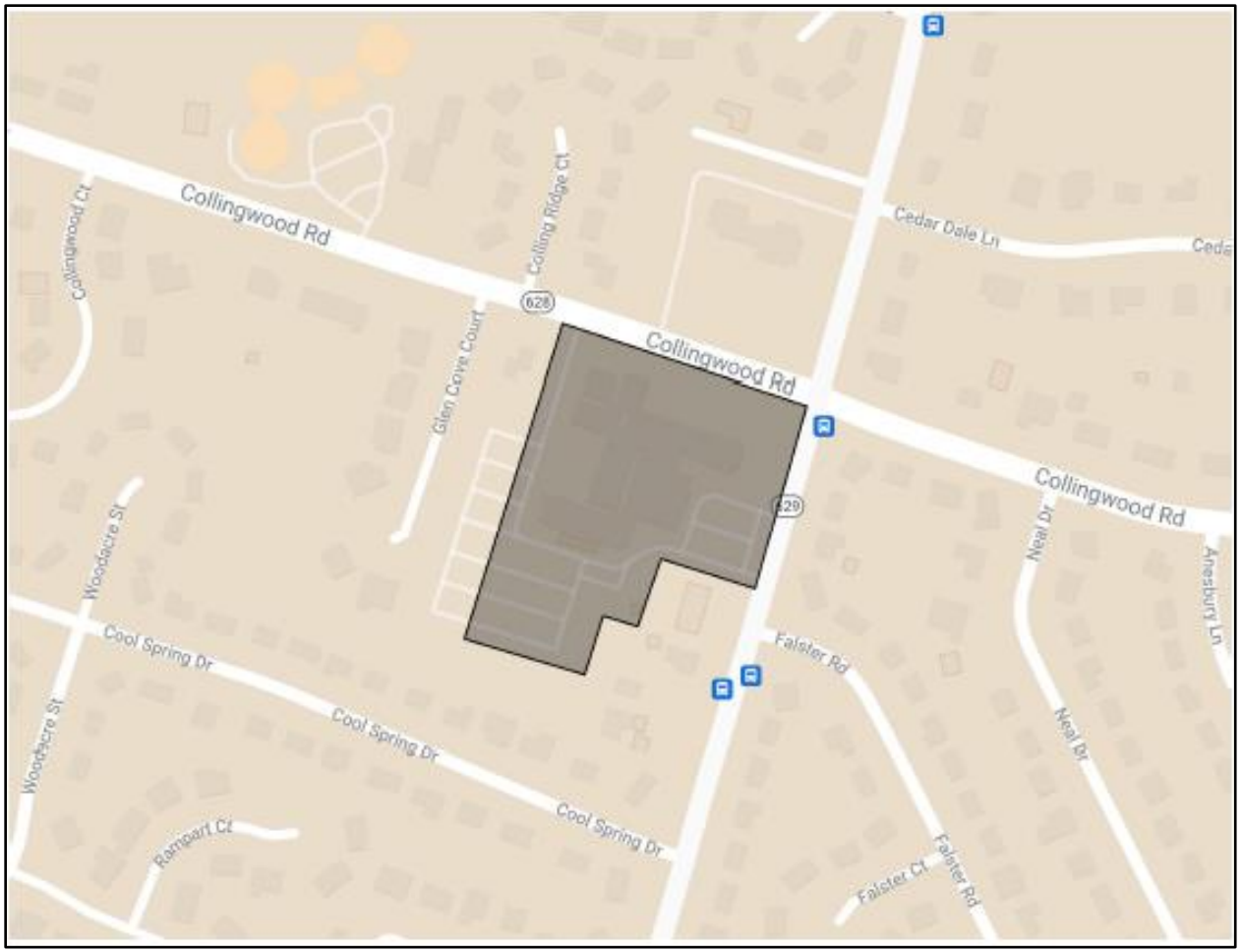
While the low-slung, flat-roofed appearance of the school (the south wing) exhibits elements of a Modernist vocabulary, the exterior was greatly altered in the 1990s and exhibits a Post-Modern style typical of that decade overall. Additionally, given the extensive interior renovations to the synagogue in the 1990s, it is unclear whether the building retains its original integrity. Recommendation is that it is not eligible for listing at this time.

Aldersgate United Methodist

1301 Collingwood Road, Alexandria VA 22308

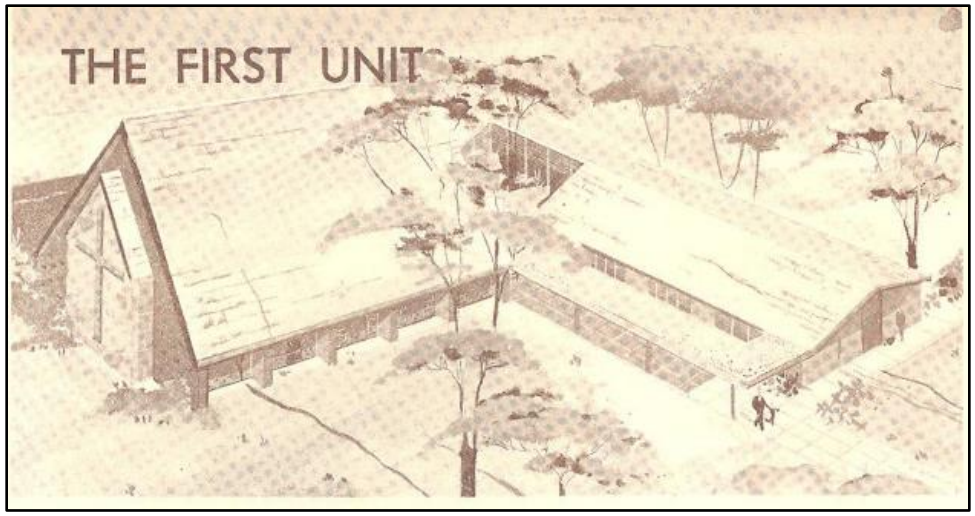
Site Description

Aldersgate United Methodist Church is situated on the southwest corner of Collingwood and Fort Hunt roads in the Fort Hunt area of Fairfax County. The suburban setting is predominantly residential (single-family homes), although two other churches are nearby on Collingwood Road. The 5.4-acre campus holds a large complex of buildings attached to the present sanctuary on the north, west, and south. The complex is set amid a manicured lawn planted with evergreen and deciduous trees and shrubbery. Asphalt parking and travelways circle the buildings on the west, south, and east. Mature deciduous and evergreen trees line the property's south and west boundaries.



Historic Significance and Built History

Named for the street in London where John Wesley, the founder of Methodism, experienced a spiritual conversion, Aldersgate Methodist Church was established in the Fort Hunt area of Fairfax County, south of Alexandria, to serve a budding population. In June 1956, Reverend A.E. Thompson polled the residents of Hollin Hall to gauge interest in the formation of a new church in their vicinity; at that time, only a few houses dotted Fort Hunt Road and the area south of Hollin Hall was just beginning to be developed. A service was held in August in Hollin Hall Elementary School that drew 35 adults, and by 21 October 1956, Aldersgate received its charter. The nascent congregation immediately established a building fund and organized a committee to seek an appropriate building site in February 1957. A 3.7-acre corner site on Collingwood Road was purchased in 1958 from Donald Harlow. A 1953 aerial photograph shows the future church location then largely undeveloped except for a single residence in the center of the parcel, surrounded by a predominantly agricultural landscape. Some housing developments dotted Fort Hunt Road to the east, and by 1960, when the congregants had departed Hollin Hall Elementary School for their own purpose-built church, there was increased housing development in the vicinity.



Images excerpted from *Aldersgate United Methodist Church History, 1956-1966.* The top is a rendering of the L-shaped sanctuary and education wing, completed in 1959. The bottom image shows the 1962 multipurpose room to the southeast of the 1959 sanctuary as well as the 1964 education wing to the south. Note that this photo likely dates to early 1964, as the sanctuary to the east of the multipurpose room has not been constructed (its foundations are visible).

In January 1958, the Bethesda, Maryland-based architectural firm of John S. Samperton was retained to design a church that would allow for future expansion, as potential membership was projected to rise to 1,300 by 1964. Cannon Construction Company was awarded the contract for construction of the new church. On 21 December 1958, a groundbreaking ceremony was held for Founders' Hall and an education wing (now called the Guback Center). This first edifice, opened 4 October 1959, served as a temporary sanctuary. The L-shaped building was sited on the northwest corner of the property and featured a one-story (59 feet tall), front-gabled sanctuary oriented northward, facing Collingwood Road, and a one-story, front-gable education wing extending westward from the sanctuary's south (rear) elevation. A glazed, enclosed courtyard conservatory was built at the crook of the ell and a covered walk lined the north elevation of the education wing and the west elevation of the sanctuary. The final cost for the 240-seat sanctuary, choir room, minister's office, kitchen, and eight classrooms was $116,000.

Additional lots adjacent to the church property were purchased in 1960 and 1961, which provided for future expansion and brought the total land area to 6.23 acres. A multipurpose room of approximately 2,500 square feet was added to the southeast corner of the sanctuary; constructed between May 1961 and January 1962, it transformed the building footprint into an irregular T-shape. A Fairfax County permit was issued for additional 18 classrooms in December 1963. The building materials were cinderblock, stone, and glass. Again, Samperton was the architect but Earl K. Rosti, Inc. of Falls Church, Virginia, was the contractor. The total cost was estimated at $375,000. By 1964, with the addition of the education wing to the south of the sanctuary, the overall building footprint was cruciform.[1]

Construction of the current sanctuary, which was designed to seat 500 persons and allow room for temporary seating of up to 650 worshipers, began on 27 October 1963 (at that time, membership exceeded 800). The cornerstone was laid 20 September 1964 and the first services were held in the new sanctuary

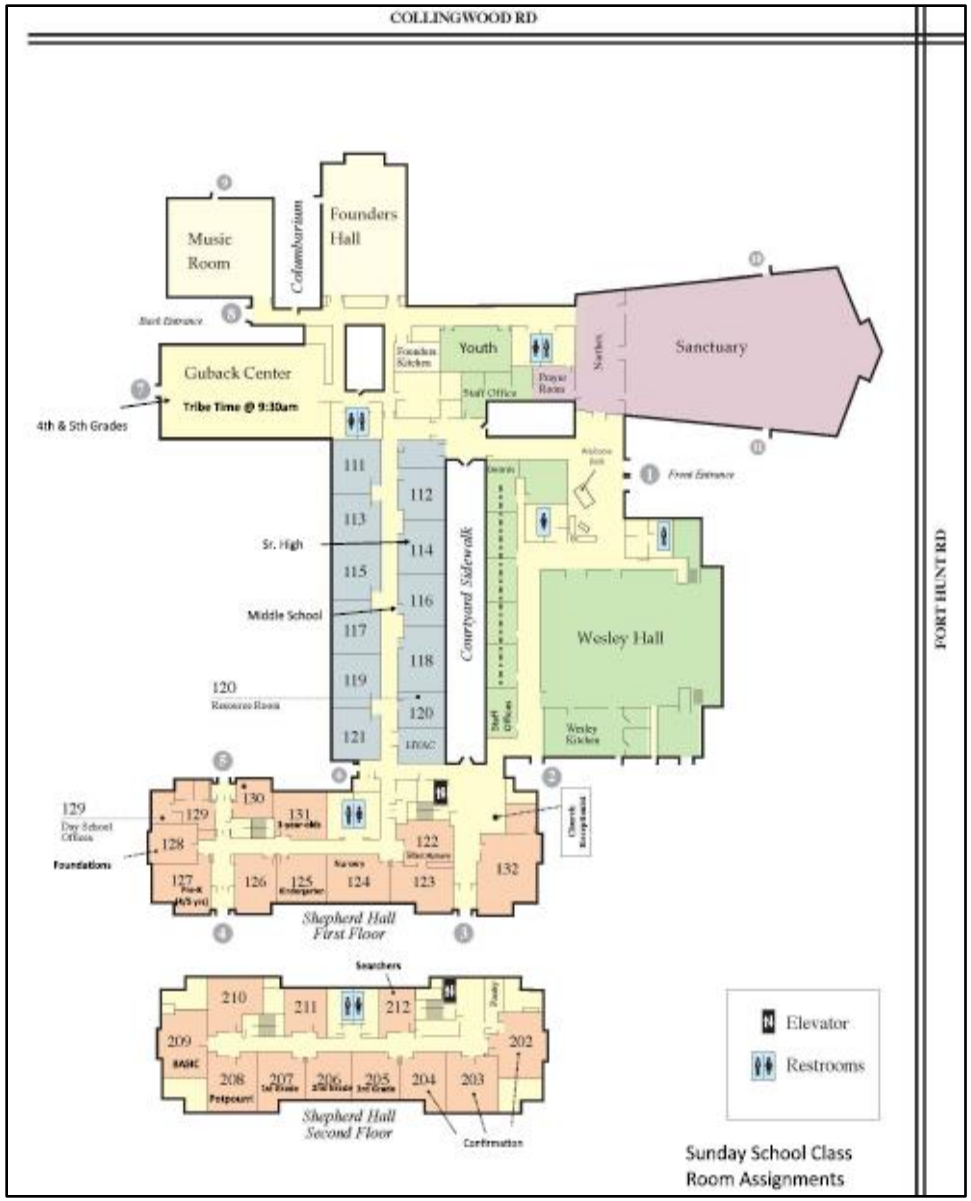
on 20 December 1964. The trapezoidal-shaped building with a footprint reminiscent of a ship was appended to the east elevation of the 1961 multipurpose room and faces Fort Hunt Road to the east.

The church continued to grow and require additional space. The 1962 multipurpose room was converted to church offices and the kitchen was expanded by 1966, when the congregation numbered over 1,600. In 1968, the name changed to Aldersgate United Methodist Church, signifying the merger with the Evangelical United Methodist Church, and by 1976, membership had reached 2,800. Wesley Hall was constructed to the south of the 1964 sanctuary and a music room was added west of the 1959 Founders Hall and north of the 1959 education wing (now Guback Center) between 1987 and 1989. Finally, Shepherd Hall, a two-story educational wing, was appended to the south of the 1964 education wing between 2004 and 2005. The church property also includes a columbarium added in 1997 in the outdoor space between the 1989 music room and the 1959 Founders Hall. [2]

Aerial images from 1972 (left), 1990 (middle), and 2019 (right) illustrate how the Aldersgate United Methodist Church campus has grown over the late 20th and early 21st centuries. Courtesy of the Fairfax County GIS & Mapping Services *Historical Imagery Viewer*.

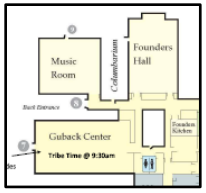
Architectural Description

The built history of Aldersgate United Methodist Church is additive over the span of five decades (1959-2005). The various added spaces reflect the design vocabularies popular at the time of their construction, and so the whole is a mélange of styles. The overall footprint is a closed, irregular quadrangle. The one unifying architectural element is a gable roof clad in brown asphalt (or composite) shingles.



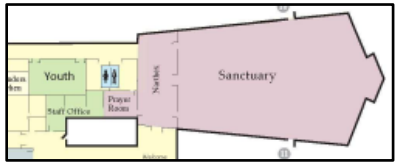
Floorplan of Aldersgate United Methodist Church. "Map of Aldersgate's building with locations of Sunday School Classrooms," from "About," *Aldersgate United Methodist Church* [website].

1959 FOUNDERS HALL and EDUCATIONAL WING (GUBACK CENTER), 1989 MUSIC ROOM



The 1959 Founders Hall was the original sanctuary, located on the northwest corner of the parcel and oriented northward, facing Collingwood Road. It is a lofty one-story, rectangular, brick building with a steeply-pitched, front-gable roof. The façade is blind, and contains a projected quarter-bay with a steeply-pitched, front-gable roof that mimics the main roofline. The projection is faced in rough-hewn fieldstone, and a large white cross is affixed to the wall. The west (side) elevation of the projection holds a single vertical light, while the west (side) elevation of the main building is regularly fenestrated between engaged brick piers. While the east (side) elevation mirrors the west, it is obscured from the public right-of-way by a brick privacy wall coped in concrete. The west (side) elevation is partially obscured by conifer foundation plantings. The south (rear) elevation is subsumed by the 1959 education wing. The 1959 education wing, now called the Guback Center, is a one-story, rectangular, brick building with a moderately-pitched, front-gable roof. The façade (west elevation) is faced in stucco and is blind saved for the recessed entrance at its center. The entry holds steel double doors with round windows and a single-light transom. Above the doors, the brick building wall is exposed and punctured by a louvered opening. A metal letter sign is affixed to the building wall, off-centered above the entrance; it reads "Steve & Renie Guback Center 7." The south (side) elevation is four bays deep and regularly fenestrated with full-height, single-light, tripartite windows; the second bay from the façade holds a fully-glazed, 1-over-1-light door. The wall plane is brick with stucco panels above the windows. The north (side) elevation mirrors the south (side) except that a one-story, shed-roofed pop-up addition has been appended to the two central bays. The west (side) elevation of the pop-up is blind, but the north elevation holds three rectangular windows. The east (rear) of the volume is subsumed by later additions and is not visible.

The 1989 Music Room is a square, brick (5:1 common bond) building with a moderately-pitched, side-gable roof. It is sited between the 1959 Founders Hall and education wing (Guback Center). According to a plan, it is connected to the rest of the building by an interior hallway appended to its southeast corner. Its south elevation is not visible from the public right-of-ways. Its west (side) and east (side) elevations are blind; an open-air columbarium is located adjacent to its east wall. Its north-facing façade is fenestrated with three pairs of full-height, rectangular, fixed windows with geometric mullion patterns filled with opaque glass; the westernmost aperture in the central pair has been converted into a door.

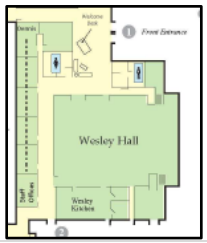


1962 MULTIPURPOSE ROOM and 1964 SANCTUARY

The 1964 sanctuary acts as the focal point of the complex and is oriented eastward, facing Fort Hunt Road. Its trapezoidal footprint and height distinguish it from the ancillary volumes that surround it, as does its roof form: a complex gambrel-shed, in which the slope runs east-west. The roof extends over the façade, creating a deep eave adorned with brown-painted, squared brackets that look like exposed rafters. The gambrel sides extend to approximately six feet above grade and flare slightly, creating eaves. Only the west (rear) elevation bears a typical gambrel-roof profile, with a shallow eave adorned with white-painted, squared brackets. A diamond-shaped, patina-copper spire punctures the ridgeline at the east interior end, rising approximately the length of the building height and terminating in a finial with cross.

The façade (east elevation) is blind and angled, like the prow of the ship. It is clad in a light-yellow-colored panels ribbed in a checked pattern. At the center is a full-height, fieldstone projection angled at the center. A fieldstone planting-bed wall also lines the foundation. The fieldstone motif continues around the north (side) elevation as six angled and tapering buttresses “supporting” the gambrel roof eave. The easternmost bay is also clad in fieldstone, but the remaining four bays are paneled in the light-yellow material on the façade and ribbed vertically with aluminum bands. The elevation is blind except that the eastern paneled bay has an exterior door. The south (side) elevation of the sanctuary is a mirror image of the north, except that the westernmost (rear) bay has been subsumed by a 1989 addition. The lower portion of the west (rear) elevation is subsumed in the interior, but the upper portion is visible: it is blind save for two louvered apertures.

The 1962 multipurpose room was appended to the southeast corner of the 1959 Founders Hall. It is a low-slung, one-story, rectangular volume with a moderately-pitched, side-gable roof. Through the additive building program, portions of the west, east, and south elevations were subsumed by appended volumes, and the space currently acts as a hyphen between the 1959 Founders Hall and the 1964 sanctuary. Only the north elevation is visible from a public right-of-way. It has four window bays in its red brick wall, partially obscured by mature vegetation. Each bay holds large, doubled, single-light, fixed windows in aluminum frames above opaque panels. The windows are of unequal sizes.



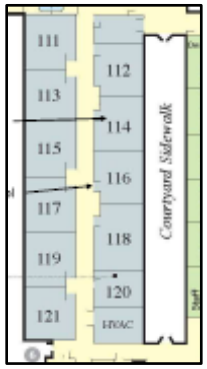
1989 WESLEY HALL

This addition was appended to the southwest corner of the 1964 sanctuary and consists of a low-slung hyphen and a large, rectangular, lofty one-story volume with a moderately-pitched, front-gable roof. The hyphen, oriented towards Fort Hunt Road, holds the main entrance to the whole complex. Beneath the overhang of the side-gable roof are a pair of fully-glazed, 1-over-1-light double doors flanked by paired 1-over-1-light sidelights, all in brown-painted metal frames. The east elevation of the hyphen is faced in fieldstone. The east elevation of Wesley Hall, to

the south, is tripartite, with a slight projection in the center. The flanking end walls are blind brick, while the center is blind stucco interrupted by a shed roof clad in brown asphalt (or composite) shingles. The south (side) elevation is blind but holds solid metal double doors at the east end and a solid metal single door in the center.

2005 SHEPHERD HALL

This two-story classroom addition has a complex cross-gable roof system and is contemporary in style. The east (side) elevation has a brick based and paneled upper wall that beneath a front-gable roof. The brick base is punctured on the south and north ends by full-height double windows with 1-over-1 lights. The whole elevation is marked with a two-story window bay flanked by engaged fieldstone piers. The multi-light window contains stained glass depicting an allegory. The façade (south elevation) is rendered as a two-story, side-gabled volume bookended by front-gabled pavilions. Again, the building wall is a brick base and paneled upper. The upper floor is regularly fenestrated, while the end pavilions hold entrances under front-gable porches supported by fieldstone piers. The west (side) is a mirror of the east (side) elevation except that the two-story, central window bay hold clear glazing and its engaged piers are brick rather than fieldstone.



1964 EDUCATION WING

According to the church plan, the 1964 education wing now functions as a middle school. Only its west (side) elevation is exposed, but it is not visible from a public right-of-way. However, it is a low-slung, one-story, brick, fenestrated volume with a side-gable roof.

Eligibility Recommendation

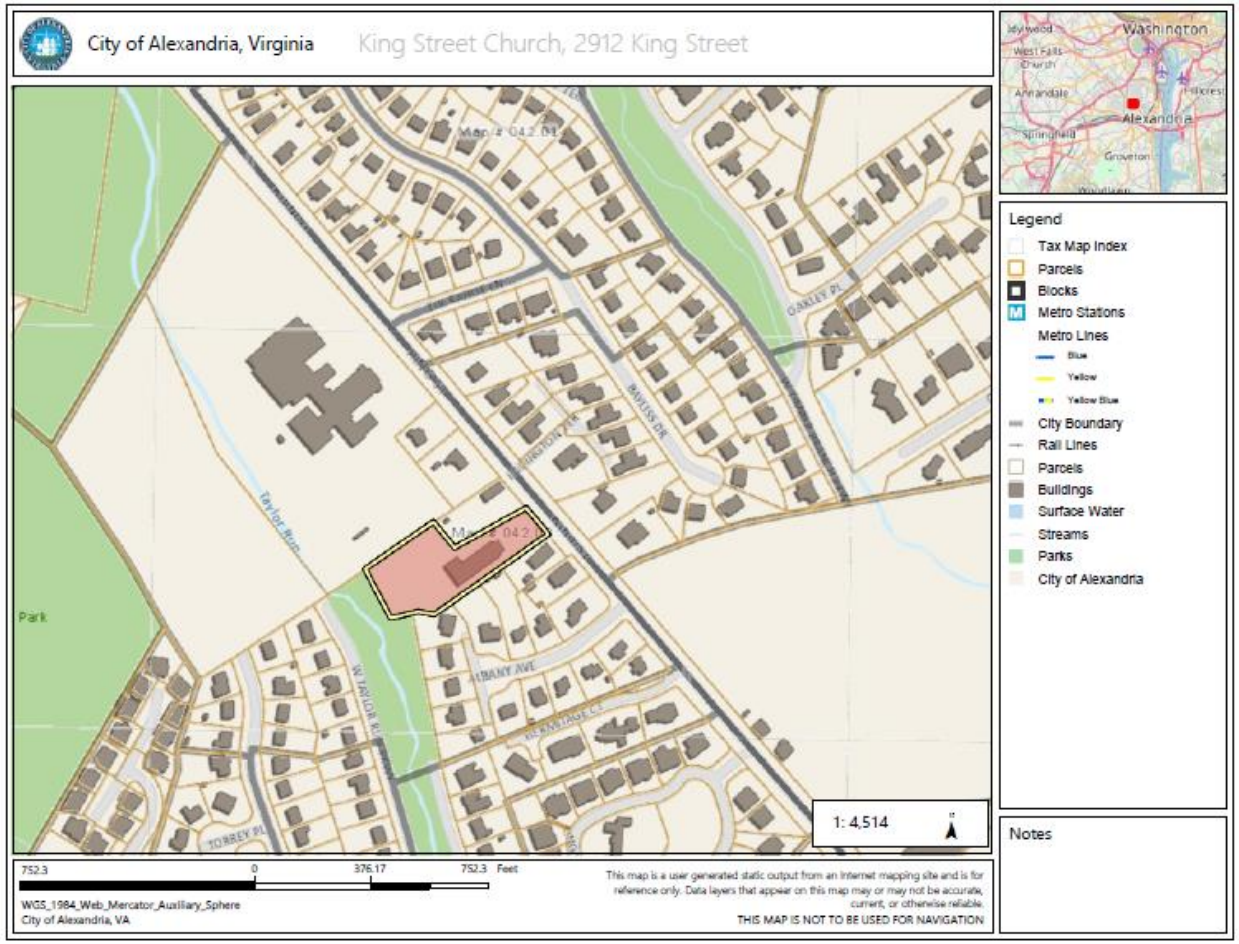
The Mid-Century Modernist sanctuary is an excellent example of its style; however, the whole building is an additive assemblage of styles that span several construction periods. As such, it is not eligible for listing under Criterion C for architectural merit, and as no evidence has been found to support its listing under criteria A, B, or D, surveyor recommendation is not eligible.

Alexandria Church of God/King Street Church

2912 King Street, Alexandria VA 22302

Site Description

The King Street Church lies on the western edge of the Rosemont neighborhood, east of Taylor Run. The stretch of King Street on which it fronts is a suburban, car-oriented landscape largely developed in the postwar decades. Religious properties interspersed with single-family housing characterize the immediate area: the First Baptist Church of Alexandria and three single-family houses lie to the north; a wooded belt flanking Taylor Run abuts the property to the west; and residential cul-de-sacs lie to the east and south. The historic 19th-century Ivy Hill Cemetery is situated to the southeast, across King Street. The 1.33-acre, L-shaped site is surrounded on three sides by asphalt surface driveways and parking area, with Chinquapin Park predominately sited to the northwest and west (rear of the building). A manicured green lawn extends from the east façade of the building to the western edge of King Street. Mature deciduous trees line the property's southern boundary line.



Historic Significance and Built History

The Alexandria Church of God (otherwise known as the King Street Church) was built in 1961-1962. The “Application for Permit to Build,” completed by Darwin L. Otto (the representative of the Church of God, the parcel owner) and submitted 11 October 1961, states that the “designer” was William T. Bateman. Bateman was the principal-owner of a local general contracting firm – William T. Bateman, Inc. – and presumably handled the construction of the building as well as its design.

As late as 1915, the west side of King Street lay in Fairfax County. In the image above (an excerpt of Griffith Morgan Hopkins, Jr.'s 1894 map, *The Vicinity of Washington, D.C.*), the site where the Alexandria Church of God now sits was a 13-acre property belonging to W.D. Kersting. Retrieved from the Library of Congress, Geography and Map Division, Washington, D.C. website.

Until annexation by the City of Alexandria in 1915, the land on the west side of King Street lay in Fairfax County. This section of King Street, north of Ivy Hill Cemetery, was sparsely developed with single-family homes on sizeable lots in the first half of the 20th century. An aerial photograph from 1949 shows the site (Lot 501, Block 2, Map 234) as undeveloped, flanked by two residences. Oddly, the church was built on the 1.33-acre, subdivided lot before the parcel was conveyed to the trustees by Bessie Crouse in December 1965. Crouse owned and resided in the neighboring house to the north, at 2916 King Street. In the same Deed of Trust (DB 641, p. 85), she conveyed her 19th-century residence to the Church of God after her death, securing a lifetime tenancy in her home. In 1975, the house was sold to the church for $25,000; the church uses it as a parsonage.

The 1961 permit to build described the church as masonry construction measuring 30 feet in the front, 40 feet in the rear, and 80-feet deep. It further described the building as two stories, but the sanctuary is one story atop a raised basement. According to the permit information, both the basement and first-floor level have 12-inch-thick walls, the façade is composed of masonry and glass, and the gable roof clad in shingles. The estimated cost for the construction was $60,000.[1]

In March 1965, the Church of God applied for and was issued a permit to build an addition on the rear (southwest elevation) of the sanctuary building.[2] This permit file includes a site plan and architectural drawings for the L-shaped annex prepared by Edwin A. Albrecht & Associates of Alexandria. The plans depict a small foyer attached to the rear elevation of the existing sanctuary, directly south of which lay a mechanical equipment room. The foyer leads through a stair hall to a double-loaded corridor oriented perpendicularly to the foyer and hall. Four classrooms are stacked on the west side of the corridor, while two classrooms flank the stair hall and two bathrooms occupy the northeast corner of the annex's first floor. The second-floor layout mimics the first floor's on its southern half only: a storage room lies directly above the foyer, two classrooms flank the stair hall, and two classrooms are stacked on the west side of the corridor. But the corridor terminates on the northern half of the annex into an apartment complete with three bedrooms, living room, bathroom, and small kitchen. The elevations illustrate a simple, minimalist box faced in brick and regularly fenestrated with windows with 1-over-1-over-1 lights. Two exterior doors are on the northwest elevation: a double door with transom and sidelights accessing the foyer hyphen, and a non-descript door centered on the annex's wall.

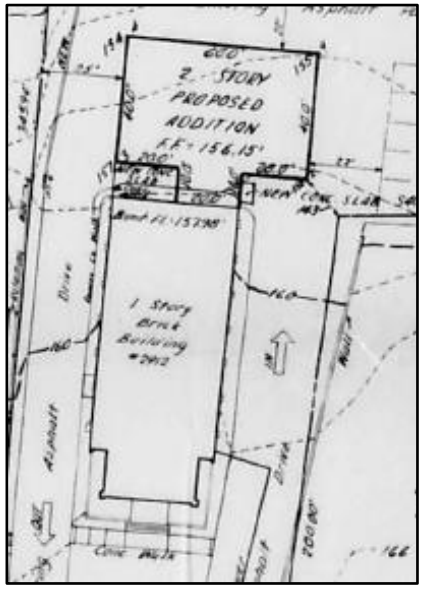


Image Right: An excerpt from "Site Plan Addition to the Church of God, City of Alexandria, Virginia," Edwin A. Albrecht & Associates, Approved March 1965.

Architectural Description

1962 SANCTUARY

The sanctuary is a rectangular building oriented east-west so that the façade (east elevation) fronts King Street. It is a one-story building atop a raised basement, capped in a front-gabled, moderately-pitched roof clad in composite shingles. The masonry building has a concrete foundation and a red brick veneer laid in a 5:1 common bond pattern. Two parts comprise the sanctuary: a nave measuring 40-feet wide by approximately 65-feet deep and a narthex (or vestibule) on the façade measuring 30-feet wide by approximately 15-feet deep; the latter component is one story.

The façade is dominated by the enclosed narthex, which has a front-gabled roof clad in composite shingles, the moderate pitch of which mimics the larger gable roof over the nave. The south and north side elevations of the narthex are blind brick. The brick side walls wrap around to the façade to form piers that extend to the soffit of the shallow-eave roof. Five block modillions line the eave: two on each slope and one at the apex. The piers transition to a whitewashed wall, possibly precast concrete, the majority of which has been excised in the shape of an ogee arch, so that the wall appears as a frame. The upper half of the ogee is fenestrated by a grid of fixed square lights, over which a large white cross has been affixed in the center. The lower half of the ogee is filled with a fieldstone veneer. It is pierced by the entry: double doors with full lights in black aluminum frames. A date stone interrupts the fieldstone veneer, just to the north of the doors, at eye level. The stone reads “Church of God, 1962.” The entrance is accessed by a flight of four concrete steps. Low red-brick, built-in walls capped with white-brick rowlocks flank the entry and terminate on the east elevation of the nave, forming L-shaped, raised planting beds. The east elevation of the nave is blind. Its pitched roof forms a silhouette for the narthex; it has seven block modillions extending from the soffit and a whitewashed, ogee frame that mirror those on the narthex’s façade.

The north (side) elevation of the nave is divided into 7.5 bays by seven engaged pilasters. While the easternmost bay and westernmost half-bay are blind, the six central bays are regularly fenestrated at the basement and first-floor levels (the seventh, penultimate bay on the west end has only one window, at the basement level). The windows are rectangular, punched-out apertures with metal frames and fixed lights. The basement-level windows have three horizontal lights, while the first-floor-level windows have five horizontal lights. None of the windows have lintels, but all have concrete sills. The south (side) elevation of the nave mirrors the north elevation, except that on the easternmost bay there is a brick, square chimney stack that punctures and extends beyond the roof line. White brick headers cap the chimney stack while a white brick cross adorns its eastern face. The west (rear) wall of the sanctuary has been subsumed by the 1965 annex and is not visible.

1965 ANNEX

The rectangular, two-story annex is connected to the nave’s rear (west) wall by a two-story hyphen; while the south elevation of the annex and the hyphen’s north wall are flush with those of the nave, the annex projects northward, so that its footprint (with the hyphen) vis-à-vis the sanctuary is L-shaped. Both are articulated in a red brick laid in a 5:1 common bond pattern, yet the hue of the brick does not match that of the 1962 sanctuary. Both the hyphen and annex have flat roofs that are not visible, save for a thin metal coping. The fenestration is small, punched-out windows lacking sills and lintels. As the window frames appear to be aluminum or vinyl, they are replacement windows.

The north elevation of the hyphen has a single window on the second floor: an operable double-sash with six-over-six lights. A recessed entry spans the width of the hyphen on the first floor and holds a double door with full lights flanked by full-height, one-over-one sidelights and a single-light transom. The door and window

frames are black aluminum. An exterior, globe light fixture is centered on the wall above the recessed entry. The north elevation of the annex has three, irregularly-spaced small apertures on the second floor holding operable, double-sash, six-over-six-light windows. The first floor has a blind metal door in the center, above which is an exterior light fixture. The door is flanked by two windows: a double-sash, six-over-six-light window is aligned with the second-story window on the annex's westernmost bay; however, a double-sash, one-over-one-light window lies to the east of the door and is not aligned with its counterpart on the second floor. It is the only window on this elevation with a different light configuration.

The rear (west) elevation of the annex is divided into six bays by five engaged pilasters that span the entire height of the building from grade. The northern and southern bays are blind, while the four central bays are regularly and symmetrically fenestrated by double-sash, six-over-six-light windows on the first and second stories (eight windows total). The south elevation of the annex also holds eight windows, four on each floor. Except for the westernmost window on the first floor (which is a double-sash with six-over-six lights), the windows on this elevation appear to be original. They are fixed, metal-frame windows with three horizontal lights each. The hyphen is not apparent on this elevation, and the south wall of the annex merges and is flush with the south wall of the sanctuary.

Eligibility Recommendation

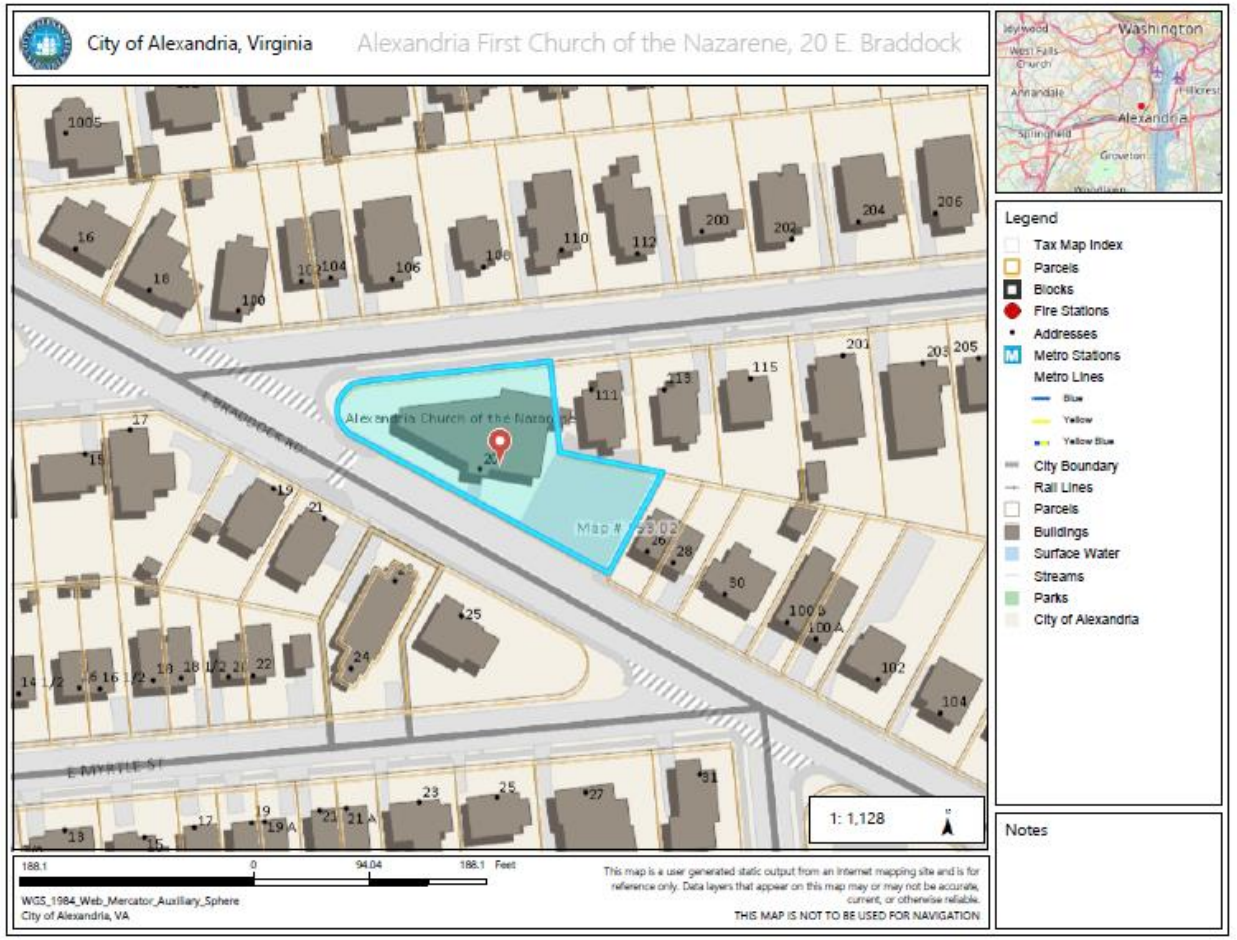
The church and annex appear to have remained largely unaltered in the ensuing decades and therefore retain their integrity on the exterior. While the two volumes' minimalism conveys a regional vernacular interpretation of Modernism, the sanctuary's façade is a good example of Mid-Century Modernist style. Further study is recommended.

Alexandria First Church of the Nazarene

20 E. Braddock Rd, Alexandria, VA 22301

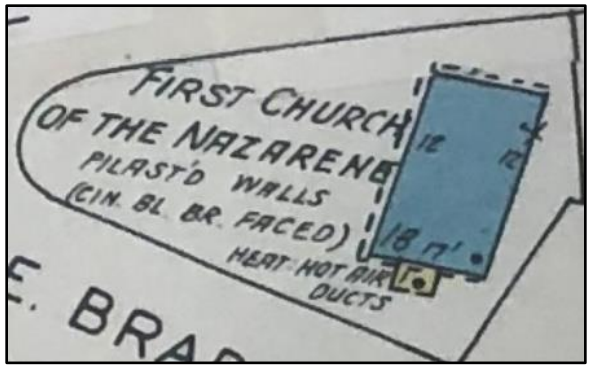
Site Description

The Alexandria First Church of the Nazarene lies on the northern edge of the Rosemont neighborhood, just south of the Del Rey neighborhood. Both Rosemont and Del Rey were streetcar suburbs situated northwest of Alexandria's core (Old Town), developed circa 1890-1920. The church lies on a 0.36-acre, triangular, corner site at the confluence of East Braddock Road and East Spring Street. The parcel is composed of Lots 112-116 and the west half of lot 117 on Map 209, Temple Park, Section 2. The property is surrounded by single-family residential development. An asphalt surface parking lot lies on the southeast corner of the site.

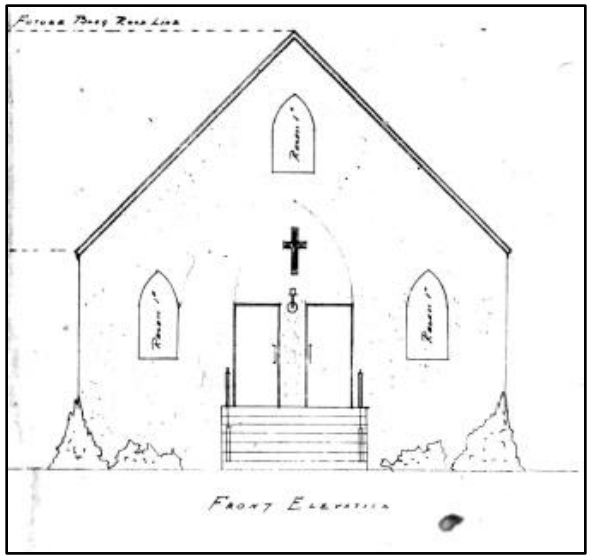


Historic Significance and Built History

The original core of the Alexandria First Church of the Nazarene – the sanctuary – was built in 1940. The simple edifice, with a rectangular footprint measuring 30 feet by 50 feet, was designed by local builder-contractor, David Bayliss, Jr. Its cinder-block construction would be faced in brick, the pitched roof clad in composition shingles. Accompanying plans show the church was a two-phase project in which the sanctuary would be built first, then followed by an annex to the west at a later, unspecified date. The sanctuary first appears on the 1941 Sanborn map as a rectangular form, oriented north-south, its façade facing Braddock Road. Notations convey pilasters on three exterior walls. The map also notes that a small wooden porch marked the entrance on the south façade.[1]



Excerpt from 1959 revision of 1941 Sanborn Fire Insurance Company Map of Alexandria, VA, page 39, showing the 1940 sanctuary of the First Church of the Nazarene.



Excerpt from ca. 1940 drawing – "Front Elevation" – of First Church of the Nazarene's 1940 sanctuary, by D.E. Bayliss. Architectural drawing set from Permit file #2565.

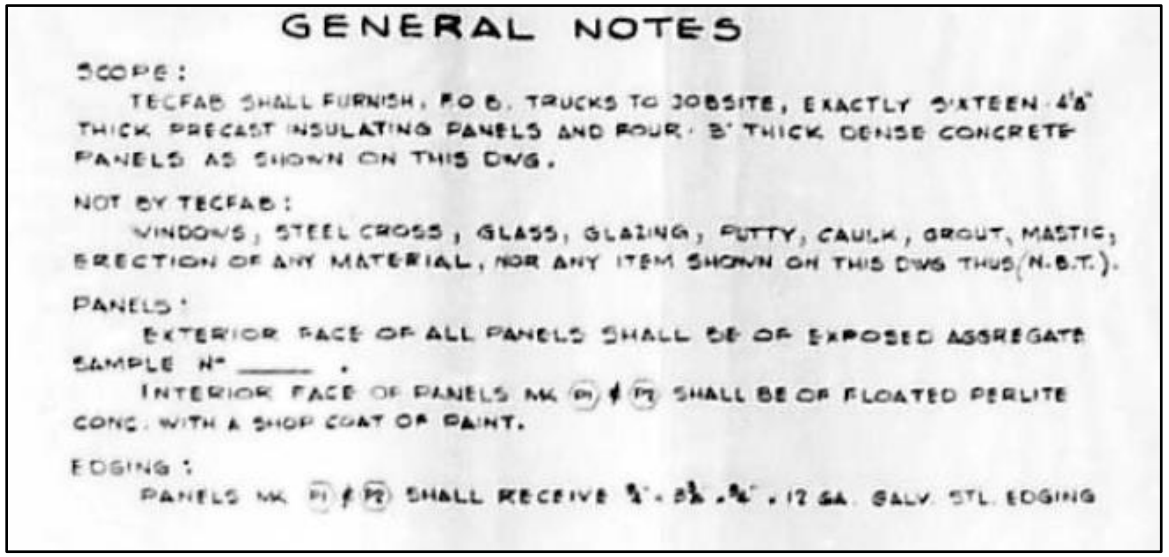
In June of 1964, the congregation was issued a new construction permit (#7975) for the triangular parcel (composed of Lots 112-116 and half of lot 117 on Map 209, Temple Park, Section 2) to construct an "educational building added to church." The addition was appended to the sanctuary's west (side) elevation; as that undeveloped portion of the parcel diminishes into an acute angle formed by the angular intersection of Braddock Road and East Spring Street, and because the building had to conform with set-backs, the addition adopted a trapezoidal footprint with a front (south) elevation measuring 65'-6"; a rear (north) elevation measuring 64'-6"; a west (side) elevation measuring 11'-2"; and an east elevation (abutting the sanctuary building) measuring 49'-8". The two-story, concrete and steel building was designed by the architectural firm Vosbeck Ward & Associates and was erected by builder Claude S. Burtnette, Jr. The permit notes that the foundation was cinder block, the walls 8" thick, and that the exterior was brick, precast concrete, and glass. The roof was a flat built-up. The total estimated cost for the addition in 1964 was $47,000.[2]

A 27 December 1963 [revised 6 March 1964] drawing set prepared by Vosbeck Ward & Associates provides the interior plans for the educational wing: the westernmost area encompassed a stairwell; the new main entrance, at the southeastern corner of the education wing, presented split-level stairs; the upper floor is a double-loaded corridor with a large multi-purpose room on the north side, marked "class room," and two small offices on the south side; and the lower level is also a double-loaded corridor with two large rooms on the north side and one room on the south, all marked as class rooms. Furthermore, a small appendage (9' x 11') marked "stairs" was added to the northeast corner of the original sanctuary building, expanding the original rectangular footprint eastward. A significant change to the sanctuary at this time was the walling-in, with pre-cast concrete, of the main entrance on the south façade of the sanctuary, which was shifted west to the south façade of the new education wing. The 1940 plans illustrate the arched entry on the sanctuary holding two doors divided by a span; in fact, the majority of the area beneath the arch was masonry.

By the time Vosbeck Ward & Associates were commissioned by the Alexandria Church of the Nazarene to design an addition, the firm had completed several church projects, including the Montrose Baptist Church (1958) in Rockville, Maryland; the McLean [Virginia] Baptist Church (1959); the Springfield [Virginia] Christian Church (1960); the Annandale [Virginia] Baptist Church (1960); the First Baptist Church of Alexandria (1960); the Colesville Baptist Church (1960) in Rockville, Maryland; and the Braddock Baptist Church in Fairfax County (1961). The firm was also commissioned to design additions to churches, such as the Clifton Park Baptist Church Addition (1961) in Silver Spring, Maryland; the First Baptist Church of Gaithersburg [Maryland] auditorium and education wing (1961); and an addition for the Georgia Avenue Baptist Church in Silver Spring, Maryland (1961). The education wing they designed for the Georgia Avenue Baptist Church has much in common with the addition to the Alexandria Nazarene church, most notably the building's low-slung, rectangular form; flat roof; rhythm and symmetry of fenestration; and façade of brick interspersed with panel and punctuated with

aluminum-framed ribbon windows. Interestingly, the architects used a recently-developed, prefabricated concrete panel called "TECFAB" on the education wing, which was manufactured locally and was thereby affordable. [3]

Vosbeck Ward & Associates also employed TECFAB on the elevations of the Alexandria First Church of the Nazarene; the "General Notes" section of their drawing set states:



GENERAL NOTES

SCOPE:
TECFAB SHALL FURNISH, F.O.B. TRUCKS TO JOBSITE, EXACTLY SIXTEEN 4'8" THICK PRECAST INSULATING PANELS AND FOUR 8" THICK DENSE CONCRETE PANELS AS SHOWN ON THIS DWG.

NOT BY TECFAB:
WINDOWS, STEEL CROSS, GLASS, GLAZING, PUTTY, CAULK, GROUT, MASTIC; ERECTION OF ANY MATERIAL, NOR ANY ITEM SHOWN ON THIS DWG THUS (N.B.T.).

PANELS:
EXTERIOR FACE OF ALL PANELS SHALL BE OF EXPOSED AGGREGATE SAMPLE Nº _____ .
INTERIOR FACE OF PANELS MK P1 & P2 SHALL BE OF FLOATED PERLITE CONC. WITH A SHOP COAT OF PAINT.

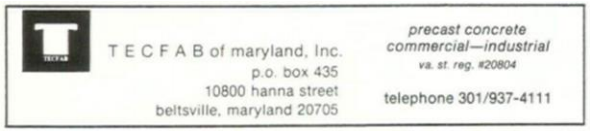
EDGING:
PANELS MK P1 & P2 SHALL RECEIVE ¾" x 3½" x ⅜", 12 GA. GALV. STL. EDGING

TECFAB was "a pioneering type of prefabricated concrete panel" that was invented by businessman Harry A. Berliner in 1945. The innovative material is precast perlite concrete encasing a core of corrugated steel. In 1954, Berliner established the TECFAB Company and hired architect Charles M. Goodman to design the product. Goodman had received acclaim for Hollin Hills (1946) in Fairfax County, an early postwar residential development south of Alexandria that showcased Mid-Century Modernist design; by the 1950s, he was considered the Washington, D.C. metro area's preeminent Modernist architect. He had also established himself as a champion of the use of prefabricated materials and systems in Modernist design, working as a designer of prefabricated homes for the National Homes Corporation in 1953. In 1956, Berliner began production in his Beltsville factory, which Goodman had designed using TECFAB panels (Goodman also designed the furniture, appliances, and company logo) in 1954 and 1955. The Brutalist-style Washington Hilton (1965) is perhaps the largest example of TECFAB materials in the region, employing 2,000 pieces of sculptured precast concrete.[4] The use of the material by Vosbeck Ward & Associates is noteworthy as it was still, in 1964, a new material, manufactured locally, and associated with one of the region's best known Modernist architects.

Subcontractors of the 1964 Vosbeck-Ward Addition:

TECFAB, fabricator of precast concrete panel details; 10800 Hanna Street, Beltsville, MD

James Steel Fabricators, stair details, floor and roof framing; 238 Telegraph Road, Alexandria, VA



Claude Sidle Burtnette, Jr. (1920-1980) — named as the contractor in the 1964 building permit for the First Church of the Nazarene – was an employee of TECFAB. Born in Memphis, Tennessee, Burtnette attended college locally before enlisting as an aviation cadet the U.S. Army Air Force in March 1941. He settled in the Washington, D.C. area after the war, but died in San Diego, California, on 30 June 1980.

James Steel Fabricators was established by James Smith Eudy (1925-2017). According to his obituary in *The Washington Post*, the Florida native moved with his father to Alexandria, Virginia, while young, when his father found work at the Torpedo Factory. Eudy joined the Navy and served on a submarine during World War II. Afterwards, he returned to Alexandria, where he learned to weld. His company was known for mending the White House gates, the Truman balcony, and reconstructive work on the U.S. Capitol.

Architectural Description

The 1940 sanctuary is a two-story, rectangular building with a steeply-pitched front-gable roof clad in asphalt shingles. The exterior is clad in red brick laid in a 6:1 common bond pattern. A belt course of soldier bricks wraps around the south, east, and north elevations approximately three feet above grade, at the height of a traditional water table. The 1941 Sanborn Fire Insurance map of Alexandria noted the walls are cinder block faced in brick.

The east (side) elevation of the sanctuary is four bays deep. Each bay is demarcated by a brick pilaster, five in total; while the pilasters at the corners are square, the central pilasters have angled heads that evoke a buttress. Each bay is punctuated by a rectangular, double-sash, wooden window atop a sill of a brick rowlock. The windows are situated high on the walls, their soldier-brick lintels just visible beneath the gable-roof eave. The sashes have 8-over-8 lights that are opaque colored glass. Below the belt course, each bay holds a wooden-frame, double-pane sliding window with clear glazing. The belt course acts as a lintel for each of the sliding windows, which are at raised-basement level, while the sills (which lie on grade) are once again a brick rowlock.

Only the first three bays and half of the northernmost bay are visible, because the fourth pilaster and part of the fourth bay is obscured by a small (9'x11'), one-story, flat-roof stairwell annex built in 1964. While the annex is clad in red brick laid in a 6:1 common bond to blend with the existing sanctuary, the color of the brick does not match the earlier brick. The east wall of the annex is blind, while the south wall contains, at the eastern end, a vertical ribbon widow that stretches the full height of the annex. The metal-frame window contains fixed panes of varying sizes, interrupted by a pre-cast concrete panel in the middle.

The south façade of the sanctuary is blind save for a small oriel window at the peak of the gable, which contains opaque colored glass. The original entrance and porch were removed in 1964, when the educational wing was built, and the former entry was filled with pre-cast concrete. A steel cross adorns the concrete infill (a detail included in the 1964 Vosbeck Ward & Associates plan set). Nevertheless, the original brick surround remains visible. Its minimalist, triangular form approximates a pointed (or Gothic) arch; the surround contains only bricks and three stone blocks at the joints and the apex of the "arch." The door surround is flanked by two blind, pointed windows. The recessed brick infill of the two windows does not continue the 6:1 common bond pattern on the walls, suggesting that the apertures may have been glazed originally and later filled in, perhaps at the same time as the entrance (i.e. 1964) although this detail is not included in the Vosbeck Ward & Associates drawing set. It is difficult to determine Bayliss' intention vis-à-vis these two ogee windows in his own 1940 drawing set.

The main entrance was shifted west in 1964, onto the south façade of the two-story education wing. At the southeast corner of the addition, where the south wall meets the original sanctuary, the brick facing gives way to wooden (or composite) paneling holding wooden double doors beneath a segmented, multi-pane transom. The simple entrance is flanked by full-story vertical ribbon windows that act as sidelights. The metal-frame windows each have two fixed panes. The entire ensemble lies beneath a deep, flat overhang coped in metal. The remainder of the education wing's south façade is divided into three bays demarcated by full-story, vertical ribbon windows with metal frames. Each window contains a rectangular, fixed, single light outlined by wooden or composite casing, beneath which lies a rough-textured concrete or stucco panel, followed by square, metal-framed, fixed light above a concrete sill that sits on grade. While the red brick on the education wing continues the 6:1 common bond pattern found on the 1940 sanctuary, the color of the brick does not match that of the original building. The roof of the education wing is flat and only the metal coping is visible; the 1964 Vosbeck Ward & Associates drawing set names the material as "gravel stop."

Measuring approximately 11 feet wide, the west elevation of the education wing acts as a chamfered corner on a triangular lot. The interior space contains a stairwell, and so the elevation is blind. However, its exterior contains two details that make the small elevation decorative and whimsical: the first is a random pattern of small glass apertures of varying sizes in various rectangular and square shapes. They are filled with opaque, colored glass of orange, red, and white hues and are deeply set within the walls. They act as a sort of structural abstract painting, a purely decorative effect on an otherwise blunt wall. Unfortunately, the

effect is partially obscured by overgrown shrubbery at the moment. Secondly, the corners of the west wall (where they meet the north and south elevations) are composed of interlocking bricks set at obtuse angles, so that they are in relief from the elevations' planar surfaces. Again, this detail merely adds a decorative effect to an otherwise plain surface.

The north (rear) elevation of the education wing somewhat mirrors the south elevation, except that it does not contain a monumental entrance and instead displays five vertical ribbon windows. The westernmost aperture, however, holds a metal exterior door beneath a painted panel rather than windows, and the light configurations on the other four ribbons differ from those on the south elevation in that the fixed windows below the concrete panels are divided into three lights and extend below grade, with window wells edged in brick rowlocks.

The north side of the sanctuary is largely blind save for an oriel in the peak of the gable; three triple-paned fixed windows at the basement level, beneath the belt course; and one centralized, pointed window atop a sill of a brick rowlock. The aperture contains a wooden-frame, double-hung, 10-over-8 light window, and all of the fenestration on this elevation has the same opaque colored glass as that found in the windows of the east (side) elevation. The elevation also contains a square chimney stack to the west of center that extends above the roofline. Two HVAC units and various utility meters mar the west end of the elevation. According to the 1964 Vosbeck Ward & Associates plan set, the east end of the north elevation originally held exterior doors (situated approximately three feet above grade) that led to a wooden porch; the porch was removed and the door aperture filled with brick to match the existing.

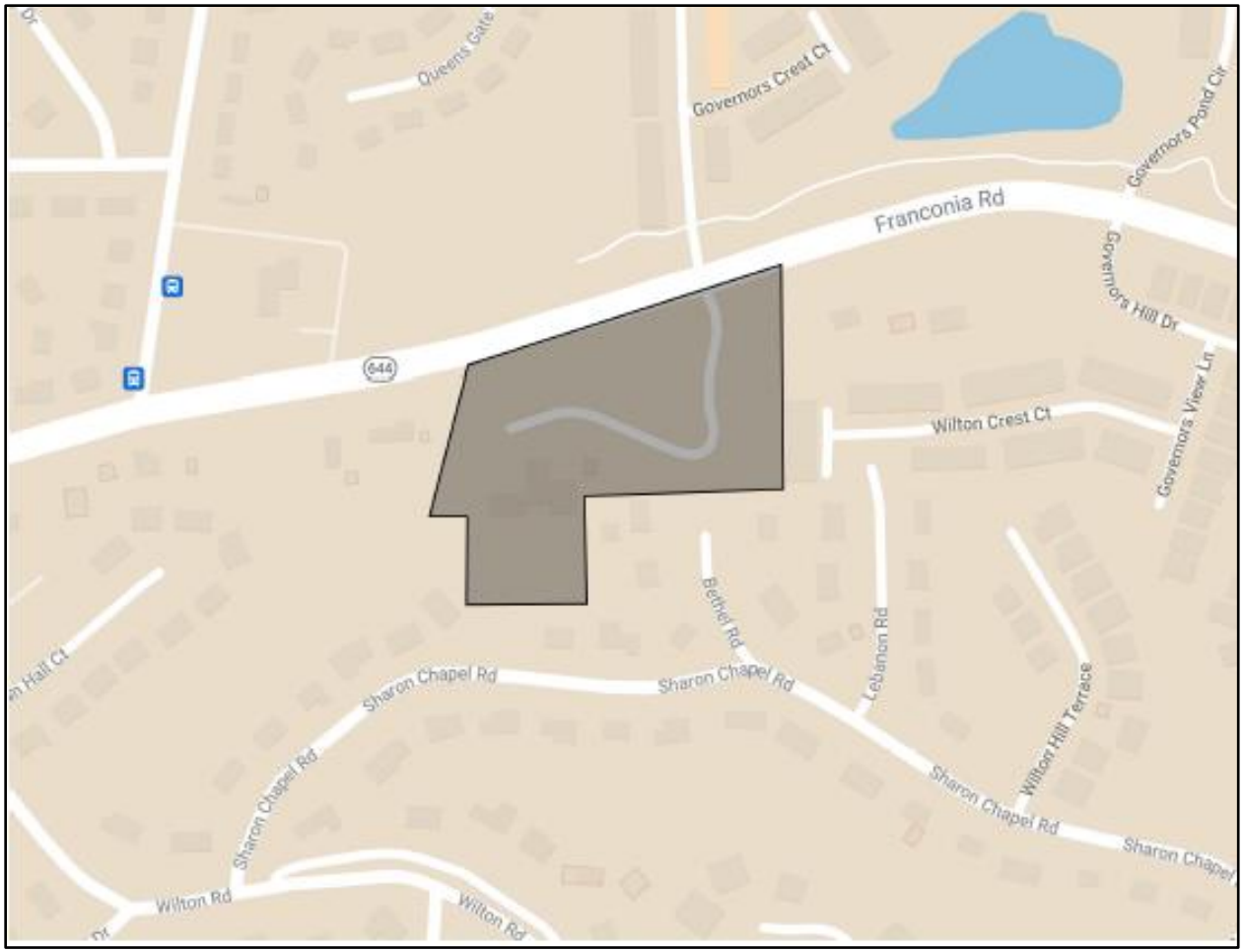
The north elevation of the 1964 stairwell annex contains an exterior metal door on the east end, above which is a colored metal panel that extends to the flat roofline; this mimics the exterior door on the westernmost end of the educational building as well as references the vertical ribbon windows found both on the annex's and education wing's south facades. The west end of the annex's north (rear) elevation has been obscured by a small wooden lean-to with a slightly-pitched, asphalt-shingle roof that suggests a tool shed.

Eligibility Recommendation

The sanctuary and education wing have not been altered significantly in the intervening decades. All available repair and maintenance permits, from the late 1960s through the 1990s, were for minor upkeep, such as indoor plumbing repairs and reroofing. The entrance doors appear to have been replaced as they do not match those detailed in the 1964 Vosbeck Ward & Associates drawing set and their style is not Mid-Century Modernist. However, the ribbon windows and various exterior light fixtures appear to be original. While the interwar-period sanctuary has a non-descript, minimalist Classical style common to the early Modernist period, the education wing is strikingly Mid-Century Modernist in style. It is, in fact, a good example of a Mid-Century office block designed by a firm repeatedly recognized by the AIA and whose work was frequently highlighted in the AIA publication, *Virginia Record*. The condition of the exterior appears fair and largely intact. A survey of the interior is warranted for further assessment of this building's eligibility on state and federal registers; therefore, the recommendation is for further study.

All Saints-Sharon Chapel

3421 Franconia Road, Alexandria, VA 22310



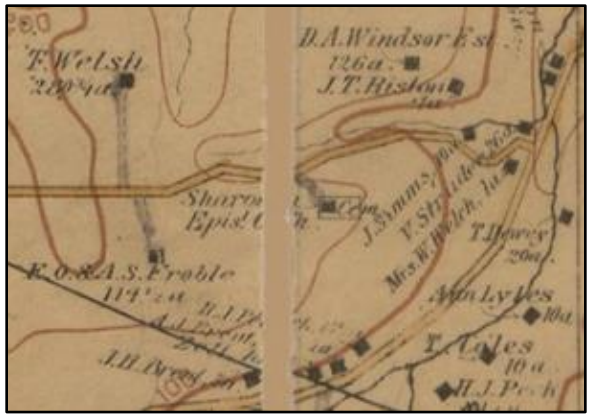
Site Description

All Saints Episcopal Church is located south of Franconia Road and west of Telegraph Road in Fairfax County's Wilton Woods neighborhood. The suburban area is characterized by attached and detached single-family as well as multi-family dwellings, while three other churches and two schools are in the vicinity. The 4.5-acre lot is heavily wooded and on a hill, giving the chapel a feeling of isolation in a rural setting. The rear of the property holds a historic cemetery in which the earliest burials date to ca. 1864. Asphalt parking and travelways lie to the north and west sides of the church complex.

Historical Significance and Built History

A church (historically called the Sharon Chapel) has stood on Wilton Hill since 1849, when the owner of Wilton Hall – John Jakob Froebel, a refugee of the French Revolution – conveyed land for the purpose of building the first mission church of the Virginia Theological Seminary. Founded in 1823, the seminary is located just three miles due north of the Sharon Chapel site, in Alexandria. Seminarians served the church, the only house of worship in Happy Valley (the historic name of this area), for over one hundred years. In 1955, the congregation was combined with St. Mark's Episcopal Church and the Sharon Chapel was closed. In 1961, the Sharon Chapel was reopened when it was admitted to the Episcopalian Diocese of Virginia as a mission church and was assigned its first permanent minister. In 1974, the congregation received status as a separate parish and adopted its present name, All Saints-Sharon Chapel.[1]

The first Sharon Chapel was a small wooden-frame building. Union Army soldiers stationed at Fort Lyon accidentally set fire to the church in 1864. The replacement chapel was constructed with salvaged wood taken from the fort's barracks after the war ended. This second edifice was replaced in 1903 by a Cottage Gothic-style, wooden-frame chapel with a rectangular footprint oriented east-west. As late as 1959, the Sharon Chapel had only 25 congregants who met in this half-

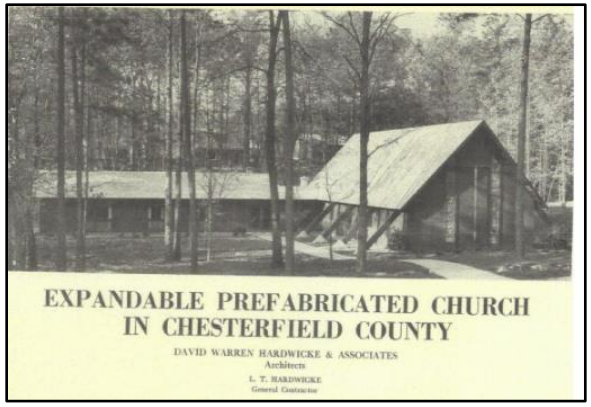


Griffith Morgan Hopkins, Jr.'s 1894 map, *The Vicinity of Washington, D.C.*, shows the site of the Sharon Episcopal Chapel in Fairfax County. Retrieved from the Library of Congress, Geography and Map Division, Washington, D.C. website.

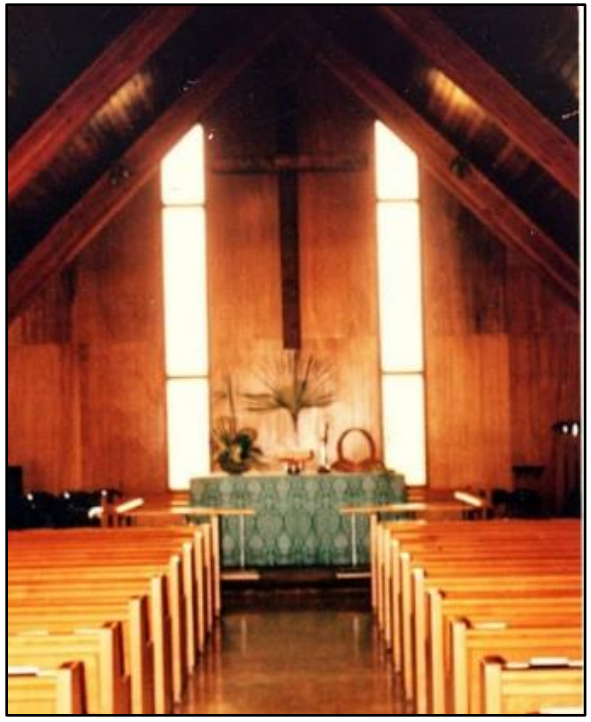
century-old structure. However, postwar growth in Happy Valley changed the setting from rural farms to suburban housing developments for commuting government employees: aerial photographs from 1953 and 1960 respectively show the chapel and one-acre cemetery (established in 1864) in a predominately-agricultural landscape and then in a landscape encroached upon by suburban tract homes.[2]

With this growth came the realization that the 1903 edifice was too small and antiquated to meet the needs of a burgeoning congregation, and a building fund campaign for a new edifice was initiated in October 1962.[3] The present A-frame sanctuary, with a nave seating 200 persons, and office wing were constructed just west of the 1903 chapel in 1963. It is believed that the church design may have been provided by the Diocese of Virginia, which offered standardized architectural plans to its mission churches. Documentary research conducted by the Registrar and Historiographer of the Episcopal Diocese of Virginia has revealed that D. Warren Hardwicke and Associates of Richmond developed an A-frame design in the early 1960s that was simple and economical but could be altered by the individual congregation to fit its needs.[4]

According to an article published in the November 1962 issue of *Virginia Record,* modular plans were developed by the Diocese because it was facing the problem of adequately providing sanctuaries in localities dealing with either rapid growth or a sparse population. Easy church expansion was predicated on interchangeable and non-load-bearing elements, such as prefabricated panels and precut members that provided "versatility and adaptability." Built atop a concrete slab, Hardwicke's A-frame, open-plan nave relied on trusses for flexibly-arranged interior partitions and could be enlarged "on twelve foot sections due to supporting beams." Similarly, the parish hall could be expanded in four-foot modules while its non-load-bearing interior walls allowed for changeable room partitioning. The interior finish was Philippine mahogany, the flooring tile, the walls prefabricated wood panels, the roof cedar decking supported by laminated wood beams finished in a natural wood stain. Individual congregations could personalize their modular constructions through selected finishes and furnishings as well as spatial arrangement.[5]



Besides the Church of the Redeemer on Chippenham Parkway in Chesterfield County (featured in the 1962 *Virginia Record* article, image left), Hardwicke's modular plans informed a number of Virginia's Episcopal churches built in the 1960s. The Episcopal Department of Missions' minutes clearly identified St. Paul's Church in West Point (King William County), St. Bartholomew's in Richmond, and St. Thomas Episcopal Church in McLean as built from Hardwicke's plans. Furthermore, the Diocese of Virginia archives contain period photographs of five churches built in the 1960s that all exhibit a similar appearance: Good Shepherd of the Hills in Boonesville (Albemarle County); St. Aiden's in Fort Hunt (Fairfax County); St. Barnabas in Annandale; St. Margaret's in Woodbridge; and St. Martin's in Richmond. St. Barnabas Church in North Chesterfield provides a ninth example. Consistently, these aforementioned buildings had an A-frame sanctuary with a large cross flanked by two full-height vertical windows on the façade, as well as "buttresses" on the side elevations formed



These two photographs of St. Thomas Episcopal Church in McLean, Virginia, taken ca. 1960, show a marked resemblance to the exterior and interior of All Saints-Sharon Chapel, suggesting that the latter is also a Hardwicke design. From St. Thomas website.

by elongated rafter members. Each had a rectangular-plan office wing or parish hall attached to the rear of and perpendicular to the sanctuary. Historic and present-day photographs of these churches' exteriors and interiors show a remarkable resemblance to All Saints-Sharon Chapel, both at the time of its construction and still today; although no documentary evidence has been discovered yet that links the All Saints-Sharon building to Hardwicke's plans, visual comparative analysis strongly suggests that it is one of many derived from his modular plans.

Site improvements at All Saints-Sharon were undertaken in 1968 ($2,000 was spent to pave the parking lot with asphalt) and in 1969 (a new access drive from Franconia Road, to the northeast of the church building, was built). In June 1969, a permit was acquired from Fairfax County to demolish the 1903 chapel and to build a two-story parish house (Gunnell Hall). The attached, brick, 44-foot by 61-foot, multipurpose building intended to provide both educational and social space was completed in 1971.[6] In 1977, stained glass windows salvaged from the 1903 chapel and an etched memorial window were installed in the 1963 nave.[7] In 2019, the nave's pipe organ was removed.

All Saints-Sharon Chapel Episcopal Church represents an era of expansion in the Episcopal Diocese of Virginia. By making plans available to its mission churches that were affordable and adaptable, the Diocese fostered church growth during the postwar era. It should be noted that most of the aforementioned Hardwicke-plan churches have been remodeled extensively (St. Margaret's in Woodbridge), added onto (St. Thomas in McLean), replaced (St. Bartholomew's in Richmond and St. Aiden's in Fort Hunt burned and were rebuilt to new designs), or demolished (Church of the Redeemer in Chesterfield was razed by VDOT in the early 1980s to widen Chippenham Parkway); it may be discovered, if further survey were conducted, that All Saints-Sharon Chapel is one of the few examples that remains largely intact.

Architectural Description

The All Saints-Sharon Chapel is a tripartite prefabricated building with a modified L-shaped footprint: a one-story, A-frame sanctuary (1963) in the center, oriented north-south; a one-story office wing (1963) appended (perpendicularly) to the southwest corner of the sanctuary, oriented east-west; and a two-story education wing (1971) appended to the southeast corner of the sanctuary, oriented north-south.

1963 SANCTUARY (EXTERIOR AND INTERIOR)

The A-frame sanctuary has a steeply-pitched, front-gable roof with a moderately-deep eave. Five steel beams that function as rafters extend below the gable's eaves on the side elevations to the ground, forming

“buttresses” along the side walls. The exterior wall cladding is vertical, channeled, wood siding painted a burnished-red color (as are the steel trusses and gable fascia). The façade faces north, towards Franconia Road. Two vertical, narrow, fixed windows extend full height from grade to approximately one foot below the gable soffit; each window has three rectangular lights, the uppermost chamfered to conform to the sloping roofline, and holds wavy colored glass. Between the two apertures, in the center, a large metal decorative cross has been affixed to the wall.

The side elevations (east and west) are dominated by the steep slope of the front-gable roof, clad in grey asphalt shingles. The steel-beam buttresses break the longitudinal walls into approximately five bays; all but the northernmost bay is fenestrated. On the west (side) elevation, a solid metal exterior door has been added to the third bay, between the first and second windows from the north end. It is painted the same burnished-red color as the exterior materials and therefore blends with the wall. The northernmost windows on either side are half-height, rectangular, fixed windows with 16 lights; the remaining three are full-height apertures with a 16-light fixed window over a single-light fixed window. The southernmost bay on the west is obscured by the office wing, while the southernmost bay on the east is obscured by a hyphen to the 1971 Gunnell Hall addition. The side elevations provide views of a ridge-piercing steeple, only a few feet in height with a front-gable cap sheathed in grey asphalt shingles, placed at the south (interior) end of the ridgeline. The sides of the steeple are blind but the north and south faces are louvered.

The rear (south) elevation is not visible from a public right-of-way but was accessed during the intensive-level reconnaissance survey when access to the interior of the building was permitted. The rear wall is composed of prefabricated panels of vertical wood siding painted the same burnished-red color as the rest of the building exterior. The center of the wall plane is pierced by a large, rectangular, tripartite picture window with a central light flanked by narrow sidelights. Above this window is an arched stained-glass window with mullions patterned like Gothic vaulting; the stained glass is a pictorial, a figural representation of a saint. Its style suggests it may have originated with the 1903 chapel and was thus added to this sanctuary in 1977. The rear wall has foundation plantings and abuts a concrete-paved courtyard framed by brick garden walls. This courtyard acts as an outdoor social space that also directly accesses the one-acre cemetery (founded in 1864) to the south of the church.

The rectangular nave is accessed by double interior doors on the southwest and southeast corners that lead from the office wing and the education building (Gunnell Hall) respectively. One exterior door (a later addition) is located between the first and second window bay from the north on the west wall. A baptismal font is placed along the south wall, in front of the tripartite picture windows. Approximately 11 rows of wooden pews occupy the southern half of the nave, arranged orthogonally and creating a central aisle with narrow side aisles. At the center, north of the pews, is an octagonal raised platform with an altar and altar rail; a small cross is suspended above the altar table. To the east of the altar is a rectangular lectern. Half-height, five-inch-thick partition walls extend approximately six feet in to the interior north of the altar, and serve to shield storage areas from view. Originally, the north wall held a large organ with extensive pipes that were removed in 2019.

The flooring is a light-grey, mottled tile that does not appear to be original; maroon carpeting lies on the center aisle and the altar platform. The roof is laminated wood, horizontal sheathing supported by laminated wood rafters. The interior wall finishes and most of the furnishings are a honey-colored wood, including the partitions, the altar rail, and the lectern; the pews and the pew rails appear to be oak. While the furnishings are a-stylistic and simply rendered, they are likely original to the 1963 construction date. From the interior, one can see that the side elevations are fully spanned with a row of single-light clerestory windows positioned above the walls and below the roof (these are not visible from the exterior under to the gable eaves), and that the rectangular windows hold decorative,

colored glass. The swinging double doors at the south end of the side walls are solid wood with single square lights at the tops. Pendant lights hang from the ceiling that stylistically do not reflect the Mid-Century Modernist aesthetic otherwise apparent in the furnishings.

1963 OFFICE WING

The low-slung, one-story, rectangular volume has a moderately-pitched, side-gable roof clad in grey asphalt shingles. The façade (north elevation) has a double door (fully glazed with decorative glass) in a white molded surround at the east end followed by three double-sash, 1-over-1-light windows in the center and double windows (sash, 1-over-1-light) windows at the west end. The walls are vertical wood board painted a burnished red. The west (side) elevation holds two double-sash windows with 1-over-1 lights and a single, half-light door in the center painted burnished red to match the wall plane. Three concrete steps access the exterior door from grade. The rear (south) elevation is fenestrated with the same aperture configuration as on the north elevation: a double window followed by three single windows. It is not a mirror image, however, as the south elevation does not have any exterior doors. All but the easternmost window is a double-sash with clear glazing; the latter is fixed decorative, colored glass. The east (side) elevation has two single doors: one that is louvered and one that is half-glazed with a single light. Both are painted burnished red to match the exterior walls. A single-bay hyphen connects the office wing to the sanctuary, its blind north wall flush with the office wing's façade but its blind south wall flush with the rear wall of the sanctuary (thereby exposing three-quarters of the office wing's east (side) elevation). The hyphen has a side-gable roof clad in grey shingles. Its south wall is crossed by the sixth steel beam truss extending down from the sanctuary's roof.

1971 GUNNELL HALL (EDUCATIONAL BUILDING)

The two-story, rectangular educational building with a moderately-pitched, front-gable roof lies to the east of the sanctuary, where the 1903 chapel had been sited. Oriented north-south, its side (east and west) elevations are not visible from public right-of-ways. The façade (north elevation) has a blind brick lower story and a paneled or stuccoed upper story that has been painted a burnished-red color to match the 1963 volumes. A two-story porch element dominates the center of the façade and is flanked by single, double-sash windows on the upper level. The semi-enclosed porch is composed of a brick pier and brick walls and a side-gable roof. A shed roof extends from the lower level's west (side) wall. A flight of steps with a metal handrail painted burnished red accesses the second-level landing of the porch on the east side. There is likely a second-story exterior entrance to the building from this porch landing which cannot be observed from the public right-of-way.

The rear of Gunnell Hall is not visible from the public right-of-way but was observed during the intensive-level reconnaissance survey of the sanctuary interior, when access to the property was granted by the owner. A two-story, flat-roofed rectangular volume lies to the south of the one-story hyphen accessing the sanctuary from its southeast corner. Its brick lower floor holds two solid metal single doors painted burnished red while its upper story is blind vertical wood board painted burnished red. This flat-roofed volume morphs into the front-gabled south (rear) elevation of Gunnell Hall, which is burnished-red-painted vertical board above a brick base. A single window and a double window (all double-sashes) pierce this wall. A metal railing and rooftop mechanical equipment can be seen atop the flat-roofed portion, which is coped in black-painted metal.

Eligibility Recommendation

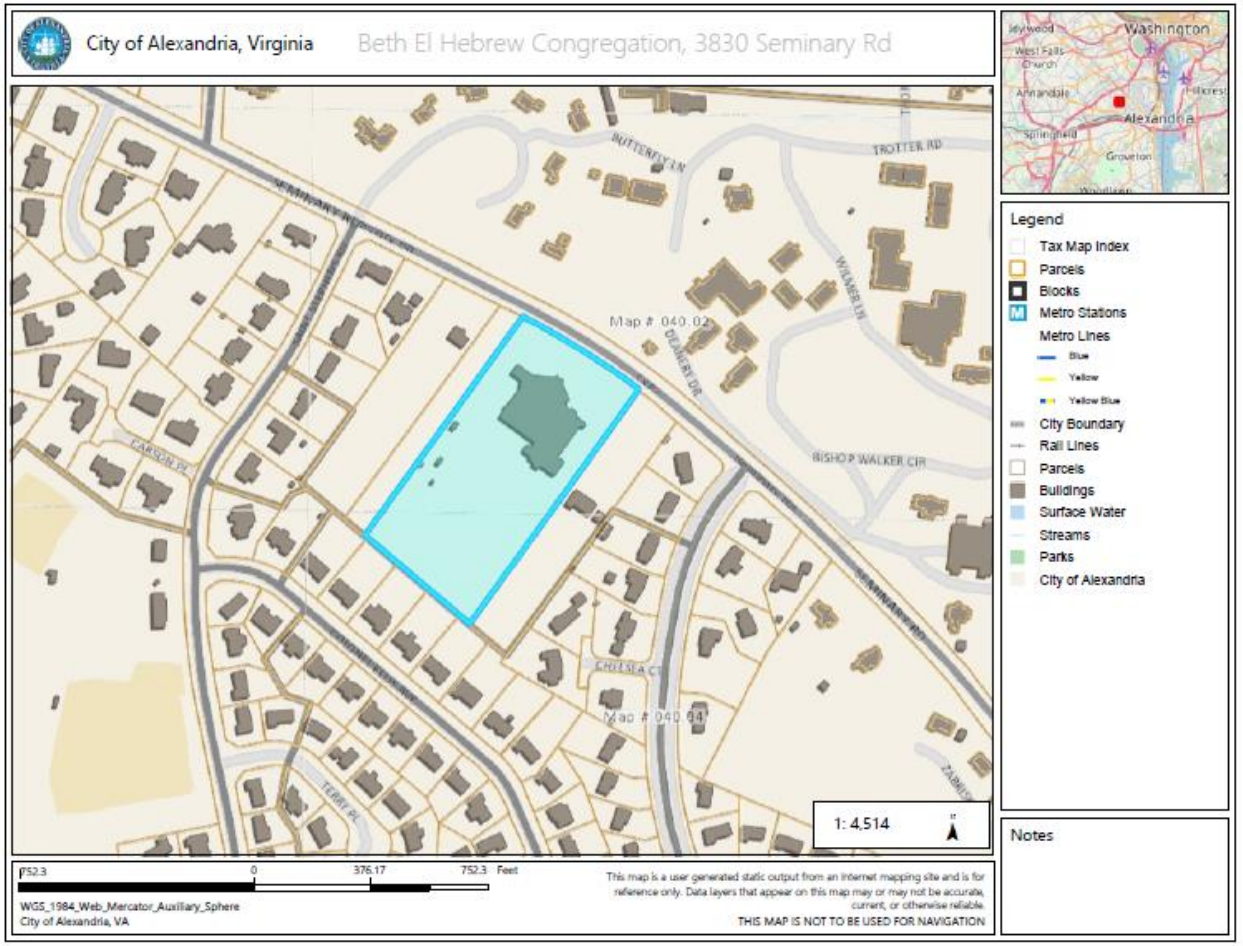
Besides obviously reflecting a thematic association with Religion, the placement of Hardwicke's churches also reflect settlement patterns in Virginia in the latter half of the 20th century. Ideally, a survey would be conducted of Hardwicke churches throughout Virginia that could better place All Saints-Sharon in its particular historic context. However, few alterations have been made to the 1963 sanctuary after 1977 and it retains much of its integrity. Both the exterior and interior exhibit a restrained, minimalist Mid-Century Modernist vocabulary that make the design a seminal example of its era. Although All Saints-Sharon Chapel is neither the product of a nationally renowned architect nor an example of high-style Modernism, it does possess integrity of location, design, setting, materials, and feeling and embody the distinctive characteristics of a period (i.e. postwar era). The recommendation is that it is potentially eligible for listing on state and federal registers.

Beth El Hebrew Congregation

3830 Seminary Rd, Alexandria VA 22304

Site Description

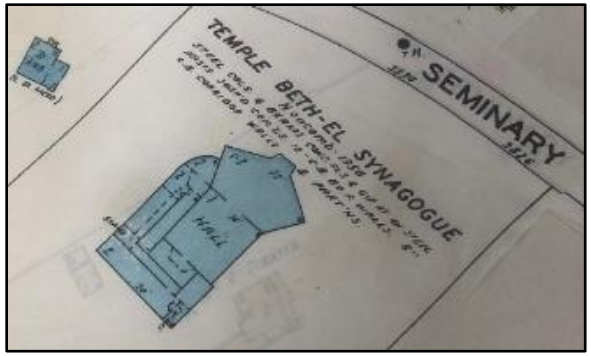
The Beth El Hebrew Congregation (synagogue) is situated on a 5.42-acre, rectangular parcel on the southwest side of Seminary Road. The site lies in the Seminary Hill neighborhood, a suburban area developed largely in the postwar decades. Single-family houses on wooded lots abut the property on three sides, while Episcopal High School lies northeast of the property, across Seminary Road. A u-shaped asphalt surface travelway skirts the square building's northwest and southeast sides while a large asphalt surface parking lot lies southwest of the building.

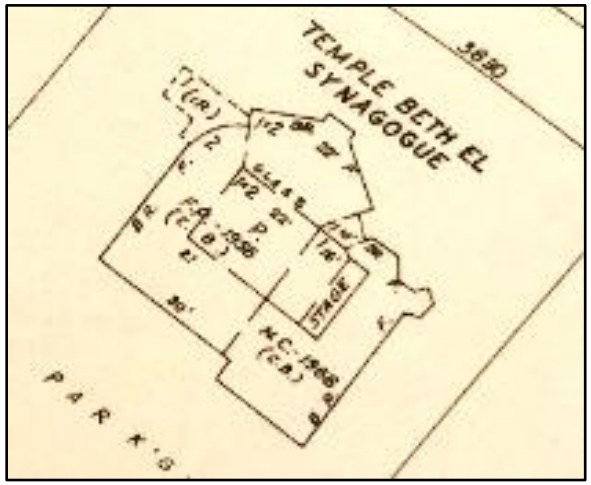


Historic Significance and Built History

Temple Beth El, considered the oldest congregation of Reform Judaism in northern Virginia, was established by German émigrés who had settled in Alexandria in the 1850s, having fled the upheaval of the 1848 political revolutions. As many as 30 Jewish families lived in Alexandria by 1856, but a schism led to the formation of two congregations, one Orthodox and one Reform. The latter was founded on 4 September 1859. In the early years, the congregants met in one another's homes, then, in 1863, they rented a room in Stewart's Hall on the northeast corner of Pitt and King streets. The congregation's first purpose-built synagogue, dedicated in 1871, was a small Gothic-Revival building (now demolished) located on the northwest corner of Cameron and Washington streets. The congregation's size fluctuated over the ensuing decades, and by 1938, it served only 23 families. But during and after World War II, the congregation expanded rapidly due to an influx of Jewish refugees into the area. By 1954, as many as 140 families attended the synagogue and the congregation had outgrown the historic building on Washington Street. Beginning in 1952, the congregants met in Protestant churches until a new building could be erected.[1]

In 1955, a 5.5-acre wooded lot on Seminary Road, across from Episcopal High School, was purchased. A two-story wooden-frame house and outbuildings (belonging to William R. Sayer) existed on the parcel, and a demolition permit was issued to Bethel Hebrew Congregation on 26 January 1956.[2] Architectural plans for a 400-





seat sanctuary, social hall, library, offices, and 18-classroom school were completed that same month and a permit to build was issued 18 May 1956.[3] The cornerstone was laid 10 February 1957 and the building was dedicated seven months later, on 13 September 1957. The building was designed by local architect Milton L. Grigg, FAIA, and erected by Cowles Construction Company.[4] The steel superstructure was engineered by Truscon Steel Division of Youngstown, Ohio.

The building first appears on the 1959 update of the 1941 Sanborn Fire Insurance Map of Alexandria as "Temple Bethel Synagogue, noncomb. 1956." The masonry structure was described on the map as a steel column-and-beam construction atop concrete floors with a gypsum roof on steel joists, suspended ceilings, 12-inch-thick cinderblock walls faced in brick, and 8-inch-thick cinderblock interior walls and partitions. The footprint was drawn as a composite of three shapes: a two-story, 20-foot-high, L-shaped volume divided into several interior spaces, the northern appendage having a semi-circular, curved façade. The interior spaces were marked as a library, offices, and classrooms in Grigg's architectural drawings. The second volume is a one-story, 16-foot-high square nestled in the crook of the ell, which was denoted as "Hall" on the Sanborn map. The third volume, the sanctuary, is appended to the northeast side of the L-shaped volume and to the north wall of the social hall. It is pentagonal with the apex protruding into a small, rectangular volume, one and two-stories, and 22 feet in height. A one-story porte-cochere extends from the curved façade at the building's northwest corner, which was denoted as "lobby" in Grigg's architectural drawings.

The building was expanded on the eastern side in 1968 to include more offices.[5] The footprint, as shown in the 1989 revised version of the 1965 Sanborn Fire Insurance Map of Alexandria, is a rectangle with a multifaceted north façade. According to the map's notation, the cinderblock addition faced in brick was one-story with various ceiling heights (10 feet and 16 feet). The building permit, however, stated that the addition was two stories. Although the permit file lacks architectural drawings, it was noted that the addition was designed by Smith & Smith, Architects of Springfield, Virginia, and that the drawings were dated June 17, 1968. The contractor was Eugene Simpson & Brother, Inc., headquartered at 300 Montgomery Street in Alexandria. The estimated cost for the addition was $275,000.

An alteration permit from 1970 states that there had been fire damage to classroom 214, a stairwell, a storeroom, the dishwasher room, trash room, and to the exterior which necessitated repair. Permits issued in 1980, 1981, and 1986 were to reroof the built-up. In 1986, a permit was issued to alter an existing bathroom for handicapped access. Further interior demolition and renovation was permitted in 1990.

TOP: Photograph of Beth El Hebrew synagogue soon after its completion in 1957. Courtesy Amy Bertsch, City of Alexandria.
MIDDLE: Excerpt, p. 201, 1941/rev. 1959 Sanborn Fire Insurance Company Map of Alexandria, VA, showing the synagogue's original footprint.
BOTTOM: Excerpt, p. 218, 1965/rev. 1989 Sanborn Fire Insurance Company Map of Alexandria, VA, showing the synagogue's expanded footprint.

Architectural Description

1956 BUILDING

The façade (northeast elevation) of the sanctuary, which faces Seminary Road, is completely blind. Because the sanctuary volume is pentagonal, the four visible walls are angled; in Grigg's 1956 architectural drawings, these walls were intended to be "rubble stone," but the treatment is the same whitewashed stucco as on the remainder of the building. At the northeastern apex of the pentagon is a rectangular projection fronted by a green limestone wall that rises above the flat roofline. The wall is curved (concave), and the (white) joints of the rectangular limestone panels are made visible so that the wall appears as a grid. At the top of the wall plane are two segmented tablets with Hebrew characters affixed, while at eye-level on the wall is a metal letter sign – a line of scripture in English. An important site feature is a granite stone sign that sits in the front lawn, approximately halfway between the building and the public right-of-way. The large stone is slightly curved concavely, to mimic the wall behind it. It is shaped like a triangle upon a plinth, but the apex of the triangle has been chamfered into a semi-circular void. When one stands directly in front of the sign, the semi-circular void is aligned in such a way as though it appears to cradle the tablets on the wall behind it – an intended optical illusion, presumably.

The northwest elevation is an extension of the L-shaped school volume and is where the main entry to the sanctuary is located. The wall at the entry is curved and is dominated by a low-slung, flat-roofed porte-cochere that extends in a northwesterly direction, into the travelway. The porte-cochere is supported by seven slim pilotis, and while its roof shape is mostly rectangular, it curves on the south side where is meets the building wall. Above the porte-cochere, on the building's second story, is a curved band of windows within a thick limestone frame. Three square, double-sash windows with 1-over-1 lights are interspersed with two limestone panels, the same color green as on the curved façade wall. The ribbon windows are flanked with single apertures – double-sash windows with 1-over-1 lights – also in thick limestone frames. One the first floor, the entrance (centered below the ribbon windows) is recessed, surrounded in a limestone frame and flanked with angled, limestone-paneled side walls. A set of three curved, concrete steps ascend to the double doors in aluminum frames. The doors have full lights and are flanked by large, single-pane sidelights. An important site feature is a low, brick (painted white) retaining wall on the northwest side of the lawn that extends from the public right-of-way to the porte-cochere.

The central portion of the northwest elevation is regularly fenestrated with 12 punched-out, double-sash, 1-over-1-light windows – six smaller, square windows on the second story positioned above six larger, rectangular openings on the first floor. While the southernmost bay is blind, the penultimate southern bay holds a second entrance: double doors with full lights, accessed by a short flight of concrete stairs with wrought-iron handrails. To the north and abutting the double doors is a half-height, paired, single-light, fixed window atop a panel. The whole assemblage (i.e. window and door) is spanned by a flat overhang, above which extends a full-width, multi-light window, the sill of which aligns with the sills of the second-story fenestration in the central portion of the elevation. All of the fenestration on this elevation matches the configurations drawn on Grigg's 1956 architectural set and appear to be original.

The rear (southwest) elevation of the original building is divided into 5.5 window bays. In Grigg's architectural drawings, the fenestration had a rhythm of 4-3-3-3-4, in which the eastern and westernmost full bays had groupings of four ribbon windows while the three central bays had groupings of three. All of the windows were double-hung, 1-over-1 lights. The ribbon windows on the upper story were nearly square in shape and smaller than the windows on the lower story; they are positioned high on the exterior wall, almost in the position of clerestory. The half bay on the eastern end held a single double-sash, 1-over-1-light window positioned between the two rows of windows, marking an interior stairwell. Today, the apertures all hold paired windows with tripartite lights (a single central

light flanked by sidelights), suggesting that the windows have been replaced. The full eastern bay's lower-level windows have been replaced entirely with an opaque garage door.

The southeastern elevation of Grigg's building was eliminated by the 1968 expansion.

1968 EXPANSION

The rear of the 1968 expansion projects southward, past the building line of the original core. It is a stepped volume of one and two stories. The northwestern elevation is blind save for metal double doors and multi-light, circular monitor on the second story. The southwestern elevation is divided into a two-story, central volume flanked by one-story wings. The wings are fenestrated with two multi-light, fixed windows each. The central pavilion has a double entrance, accessed by a flight of six concrete steps and a ramp, all lined with aluminum handrails. The double entrance holds two all-glass double doors in aluminum surrounds. This surround is capped by a glass-and-aluminum, flat overhang and is recessed in a tan-colored stone surround that projects southward from the wall plane. This rather monumental entrance is surrounded by a full-height wall of opaque glass squares set in a gridded aluminum frame. To the west of the two-story glass wall is an inset masonry wall punctured with a grid of small square apertures in a 3 x 4 pattern. The parapet of the circular monitor is visible above the stepped volumes and flat roofs. The materials and design do not appear to be original to the 1968 Smith & Smith design, although those drawings have not been located. The overall appearance is a Post-Modern style which likely dates to the last decade of the 20th century or the first decades of the 21st century.

The southeastern elevation of the one-story volume in the rear is fenestrated with three punched-out, multi-light, fixed windows. This volume transitions into a large, two-story volume that is regularly fenestrated with punched-out, rectangular, triple-sash windows. At the northern end of the elevation, a blind volume projects eastward. Metal double doors mark the southwest elevation of the extension.

The northeast elevation of the 1968 expansion is multifaceted, with angled walls, bays, and overhangs that create a varied wall plane. The exterior material is brick, painted white. The flat roof has minimal coping. The fenestration is varied, including large, storefront windows and corner windows in aluminum frames atop black panels. This and the two-story southeastern elevation appear Mid-Century Modernist in style and original to the 1968 expansion.

Eligibility Recommendation

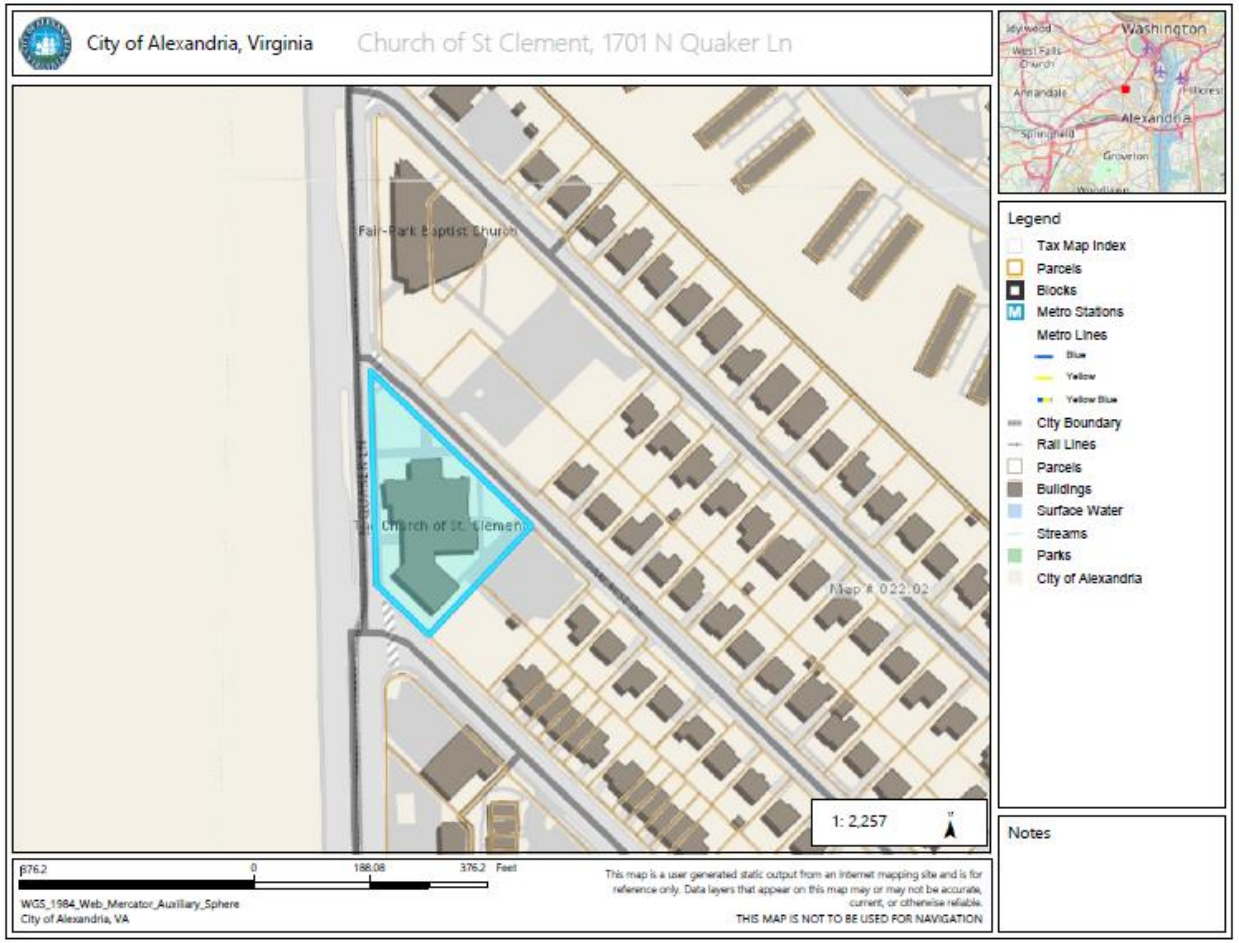
Grigg was an architect of some renown in Virginia, having earned his fame overseeing the restorations of Colonial-era buildings in Williamsburg in the early 1930s as well as the restoration of Alexandria's historic Christ Church and the design of its parish hall in 1948. His 1956 design for the Beth El Hebrew Congregation – with its stuccoed, whitewashed exterior, flat roof, punched-out window apertures, curved entry, and porte-cochere on pilotis – is a prime example of the International Style in Alexandria and a departure from Grigg's neo-traditionalist oeuvre. Much of the fenestration on the west side of the building appears to be original, but further study is recommended to determine whether the building is eligible for listing on state and federal registers.

Church of St. Clement

1701 N. Quaker Lane, Alexandria VA 22302

Site Description

The Church of St. Clement is situated on a 0.8-acre, trapezoidal parcel on the east side of North Quaker Lane between Oakcrest and Dogwood drives. North Quaker Lane provides the boundary between the City of Alexandria (to the east) and Arlington County (to the west). The site lies on the western edge of the North Ridge neighborhood, a suburban, residential area of single-family houses developed in the postwar decades. It lies east of Fairlington and south of Parkfairfax, World War II-era multi-family housing developments for government defense workers. Convergence Church lies directly to the north, across Oakcrest Drive, and commercial properties lie to the south. The building sits in a manicured greenspace dotted with mature deciduous trees. An asphalt surface parking area lies southeast of the building.



Historic Significance and Built History

When America entered World War II, the Reverend Darby Wood Betts – ordained as a deacon and priest in the Episcopal faith in 1938 – was serving as rector of a small parish in Fauquier County, Virginia. He attempted to join the military as a chaplain but was rejected for poor eyesight; instead, he was given a civilian Chaplaincy to serve the residents of Parkfairfax and Fairlington.[1] While the housing development Parkfairfax ([Historic District] VLR 100-0151, listed on the NRHP 1999) was situated within the City of Alexandria limits, near its border with Arlington County, Fairlington ([Historic District] VLR 000-5572, listed on the NRHP 1999) lay in Arlington just west of the city limits, in close proximity to Parkfairfax. Together, the Colonial Revival-style garden-apartment communities had been constructed between 1941 and 1943 as rental housing for defense workers.[2] Both had direct access to Shirley Highway (now Interstate 395), a commuter route to downtown Washington, D.C. as well as the Pentagon. Quickly, seemingly overnight, this area transformed from a rural, undeveloped landscape to a densely-populated suburb of transient government employees.

Betts returned to Alexandria's Virginia Theological Seminary (his alma mater) in 1943, where he ministered the residents of these new communities. Seminary staff conducted a survey of the transplants and found that Episcopalians were the second largest denomination (after Catholics); it was quickly decided that the Parkfairfax-Fairlington area needed its own church.[3] A parcel (Lots 1-12, Block 1, Map 242 of Dye's Oakcrest) on the east side of Seminary Road (later renamed N. Quaker Lane), within the City of Alexandria, was selected and purchased by the Episcopalian Dioceses of Virginia.[4] In 1941, when the Sanborn Fire Insurance Company mapped the City of Alexandria, this area was so entirely undeveloped that it wasn't surveyed; even as late as 1949, an aerial photograph shows the eastern side of N. Quaker Lane as a vast undeveloped woodlot south of Parkfairfax to Fairlington Plaza and as far east as Valley Drive, save for the lone church building. A building permit was issued to the Episcopal Diocese of Virginia in February 1944,[5] although oral tradition has it that the building was begun in winter 1943 and Christmas Eve services were held in the uncompleted building in December 1943.[6] Designed in a Colonial Revival-style by Washington, D.C.-based architect William H. Irwin Fleming, the simple rectangular-plan edifice served as a sanctuary as well as a social hall, so it had no permanent pews or furnishings. The Chapel of St. Clement, named for a canonized theologian from Alexandria, Egypt, was opened by Easter services in 1944. The total cost of construction was $19,000.[7]

The Chapel of St. Clement served as a diocesan mission (a financial dependent on the Diocese) until its attendants grew large enough to warrant its own parish, which it attained on 22 May 1945.[8] By that time, the congregation had already outgrown the small chapel and Betts appealed to Bishop Frederick Goodwin in Richmond for funds for a new sanctuary. The Bishop provided $100,000 for new construction, and Betts retained the services of a local architect, Joseph H. Saunders, who provided plans for a sanctuary to seat 400 by May 1946.[9] Born in Richmond in 1914, Saunders received his Masters in Architecture from Harvard in 1939 and worked as a draftsman for Baskerville & Son in Richmond, Milton L. Grigg in Charlottesville, and Gropius & Breuer in Cambridge, Massachusetts, before starting his own practice in 1942.[10] Betts chose Saunders because the architect had theretofore never designed a church and had no preconceived notions as to what a church should look like.[11] Saunders' first church design would go on to win numerous accolades and honors while Saunders went on to design several more notable churches in Northern Virginia, two of which are in Alexandria: the First Christian Church (1953) and Fair-Park Baptist Church (1960).

However, it was Betts who conceived of the building's program, fought with the Bishop for its non-traditional stylization, and suggested its most revolutionary features to Saunders, who worked closely with Betts to put the latter's ideas into reality. Betts Masters' thesis focused on Liturgics as it applied to architecture, and from 1950 until 1953, he studied architecture at Columbia University (he did not attain a degree) so that he might become an authority on church architecture. Betts interest in and comprehensive knowledge of design precedents places him in the role of architectural historian although he never used the professional title to

DARBY WOOD BETTS

(5 JUNE 1912 – 14 AUGUST 1998)

Born in St. Louis, Missouri, Betts was a graduate of Washington and Lee University (class of 1934) in Lexington, Virginia, as well as the Virginia Theological Seminary in Alexandria, Virginia, where he received his Masters in Theology. He was ordained a priest in 1938 and served as curate at Ascension in St. Louis from 1938-1940; rector of St. Paul's in Kingsport, Tennessee, from 1940-1942; rector of Whittle and Piedmont Parish in The Plains, Virginia, from 1942-1943; rector of St. Clement's in Alexandria, Virginia, from 1943-1950; canon of the Cathedral of St. John the Divine in New York from 1952-1955; dean of the Cathedral of St. John in Providence, Rhode Island, from 1955-1960; and canon to the ordinary, Diocese of California in San Francisco from 1960-1961. From 1962 until his retirement from service in 1986, Betts operated non-parochial ministries and attained his Doctorate of Divinity from the Church Divinity School of the Pacific in Berkeley, California. He is perhaps best known as the founder of the Episcopal Homes Foundation.

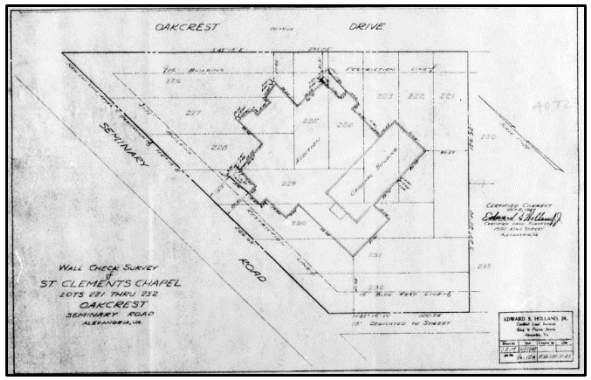
- From "Obituary – Darby Wood Betts" in *The Living Church* (4 October 1998). And Wolfgang Saxon, "Darby Betts, 86; Founded Episcopal Homes," in *The New York Times* (25 August 1998): Section B, page 7.

"THE BASIC PRINCIPLE OF CONTEMPORARY ARCHITECTURE IS TO BUILD AROUND ACTIVITY. THE CENTRAL ACTIVITY OF CHRISTIAN WORSHIP IS AROUND THE ALTAR OF GOD. WE HAVE BUILT OUR CHURCH AROUND GOD'S ALTAR. THE CHRISTIAN FELLOWSHIP IS BOUND TOGETHER AS DID THE EARLIEST CHRISTIANS, UNITED BY THE CELEBRATION OF THE HOLY EUCHARIST, THE MINISTRATION OF HOLY BAPTISM AND THE PRESENTATION OF THE WORD. THIS FACT HAS DICTATED OUR FLOOR PLAN."

- Darby Wood Betts, from "Behold the Pattern of the Altar of the Lord," [promotional brochure for the Church of St. Clement, ca. 1948].

describe himself. While Saunders achieved glory for the design of the Church of St. Clements, it was a combination of Betts' interest in liturgy and financial constraints which truly created this Modernist masterpiece. Two design elements in particular were unique to St. Clement's, but one would inform Episcopal church design moving forward: a central altar plan and a lack of fenestration. The first was an early Christian precedent that had been lost in the Classical and Gothic periods of church building, when longitudinal naves created an audience vis-à-vis an elevated stage. Betts believed that the choice of a central altar emphasized, spatially, the *centrality* and *importance* of the altar ritual to Episcopalian worship while making the surrounding seating feel more familial. This was in opposition to the traditional elevated altar, which he believed made the priest's *personae dramatis* to a captive audience.[12] After the Church of St. Clement was built, a central altar design became prevalent in Episcopalian church plans.[13]

The Church of St. Clement's second notable feature – a lack of windows – was both a practical as well as symbolic choice. The tight construction budget of $100,000 provided by the Diocese meant that the highest ceiling they could afford was 20 feet. Betts was concerned that the low ceiling would be emphasized rather than negated by typical sanctuary fenestration. More strongly, however, was Betts' belief that the church is a literal sanctuary from the outside world; windows to that world would distract worshippers from the holy kingdom within. Therefore, Betts designed a church (he would later in his career design a second) with absolutely no fenestration that would rely on air-conditioning for temperature control and on artificial lighting that could nonetheless be controlled for dramatic effect.[14] Ground for the new sanctuary was broken 21 May 1947, and the church was completed April 1948.[15]



Edward S. Holland, Jr., certified land surveyor, "Wall Check Survey of St. Clements Chapel, Lots 221 thru 232 Oakcrest, Seminary Road, Alexandria, VA" 2 October 1947. Included in City of Alexandria permit #4072, 11 June 1947.

Photograph of the Church of St. Clement, Alexandria, Virginia by Robert C. Lautman, Washington, D.C. Printed in the February 1957 issue of the *Virginia Record.* Note the murals flanking the cross at the entrance, which have since been lost.

The building permit issued to the Church of St. Clement on 11 June 1947 states that the church would be of brick, stone, and steel construction atop a concrete foundation with 12-inch-thick walls. Eight-inch-thick and 12-inch-thick exterior walls would rise one story to a flat, steel, built-up roof. Cowles Construction Company, Inc. of Alexandria was the general contractor named in the permit.[16] The file contains architectural drawings by Saunders and a plat made 2 October

1947 by Edward S. Holland, Jr., an Alexandria-based land surveyor, that shows the addition as an L-shaped volume that wraps around the southwest corner, the west elevation, and the majority of the north elevation of the 1944 sanctuary. The southwest corner of the new addition would be a two-story classroom space while the large addition to the north held the sanctuary and main entrance vestibule.

A 1957 article in the *Virginia Record* (an AIA publication) called the church "extremely simple in concept and design" and "the first American Episcopal church to depart from 'traditional' architecture."[17] The revolutionary plan had a central altar beneath a suspended oak cross, with the baptistery, pulpit, and choir "form[ing] a central 'axis of worship' embraced by the congregation on both sides."[18] The article called the whole a massing of "simple block forms" with emphasis on the entrance: worshippers entered a semi-enclosed porch beneath the arms of a large white cross affixed to the north wall; two murals depicting scenes from the Old Testament ("Moses – the Law" and "Elijah – the Prophets") flanked the cross on the exterior elevation while a third ("Christ at the Last Judgement") was painted above the recessed door. The murals were painted by Robert E. Davidson, then a student at the Cranbrook Academy of Art in Michigan.[19] Unfortunately, the murals began to fade and were painted over at some point prior to 2007, but a photograph accompanying the 1957 article shows them several years after execution.

ROBERT EDWIN DAVIDSON
(14 April 1923 – 14 May 2000)

Born in Detroit in 1923, Robert was the third son of Robert W. and Winifred Davidson. He served in the Army during World War II, from 23 January 1943 until 21 January 1946. After the war, he enrolled in the Cranbrook Academy of Art in Bloomfield Hills, Michigan, where he met then married his wife, Rose Marie Vogel, in December 1947. Robert studied painting at Cranbrook and graduated in 1949. He held a number of teaching positions in Oregon, Canada, western New York, and Mexico. In 1957, when the *Virginia Record* article was published, he was the head of the Art School at the University of British Columbia in Vancouver. He retired with his wife and children to St. Petersburg, Florida, where he died in 2000.

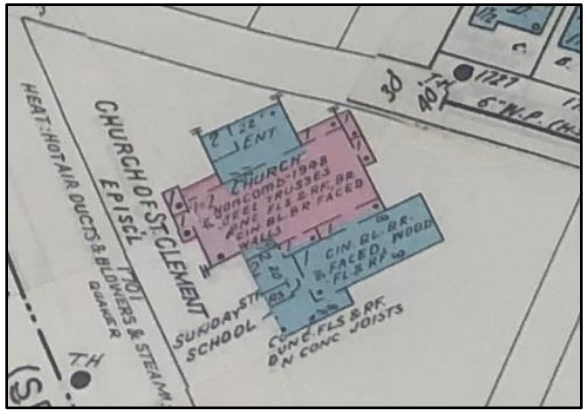
- From "Obituary – Rose Marie Davidson," *Courier Press* (8 April 2014).

Almost from the moment of its completion, the church was recognized for the quality and novelty of its design. It was covered not only in professional and trade journals such as *Architectural Record* and *Virginia Record* (twice, in 1953 and 1957 issues), but also in national (and even international) magazines, such as

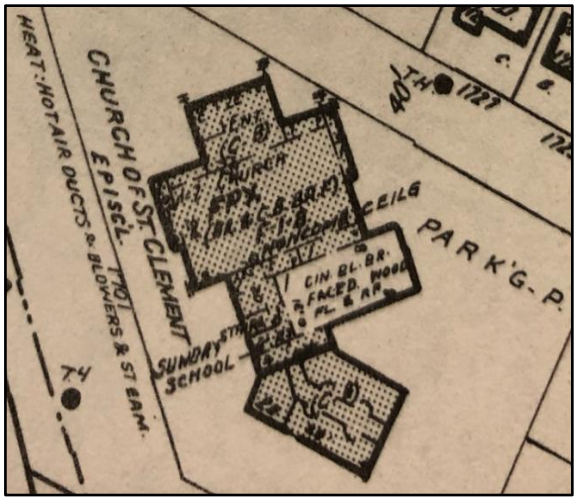
Accolades and Honors

The Church of St. Clement received mention in several periodicals as well as numerous awards, including:

- Selected as one of two churches in the United States for the exhibition at the 56th triennial meeting of the General Convention of the Episcopal Church in San Francisco, 1949;
- First church in the Washington, D.C. metro area to receive the Washington Board of Trade award for "Excellence in Architecture," in 1949. It was selected by a panel of nationally-renowned architects including Pietro Belluschi, John Root of Holabird, Root & Burgee, and Louis Skidmore of Skidmore, Owings, & Merrill.
- Published in *Time* and *Parade* magazines;
- Featured in a nationally-syndicated televised program, *We the People*;
- Given extensive coverage in the 1954 book *Churches and Temples*, written by Thiry, Bennett, and Kamphoefner and published by Reinhold;
- One of 18 churches built in the previous 25 years considered "outstanding" by the National Council of Churches of Christ.



Excerpt from the 1959 revised version of the 1941 Sanborn Fire Insurance Map of Alexandria, Virginia, page 62, showing the Church of St. Clement.



Excerpt from the 1989 revised version of the 1965 Sanborn Fire Insurance Map of Alexandria, Virginia, page 62, showing the Church of St. Clement with 1960 school addition.

Time and *Parade.* It was televised on an episode of *We the People*. Perhaps most impressively, it was the only church on the east coast south of Massachusetts to be named "outstanding" by the Commission on Architecture of the Department of Worship and the Arts in the National Council of Churches of Christ in 1956. The 18 churches selected for this honor were all contemporary designs built in the previous 25 years (all but two were built after 1945). The roster of architects for the other 17 churches selected includes some of the most famous American (and European) architects of the pre- and postwar eras, such as Eliel Saarinen (two churches selected), Eero Saarinen (three), Pietro Belluschi (four), Frank Lloyd Wright (one), John Lloyd Wright (one), SOM [Skidmore, Owings & Merrill] (one), Bruce Goff (one), A. Quincy Jones with Frederick Earl Emmons (one), and Ludwig Mies van der Rohe (one).[20] To be included with these worthies catapulted Saunders from a regionally-respected architect to a nationally-known practitioner and elevated the profile of the church as well.

The church was first depicted in the 1959 revision of the 1941 Sanborn Fire Insurance Map of Alexandria as a masonry and brick building. The 1944 chapel is shown as a one-story volume with 16-foot ceiling height. Notations state it is a cinderblock, brick-faced building with a wood floor and roof. A two-story appendage (20-feet tall) on the west side of the 1944 chapel was noted as a "Sunday School" with concrete floors and roof on concrete joists. The large brick sanctuary to the north is marked as "Church," one- and two-stories tall with one-story ancillary spaces on the west, east, and south sides of the open-plan room. The map gives the construction date as 1948 and further notes that the building has steel trusses, concrete floors and roof, brick and cinderblock walls with brick facing. To the north of the sanctuary is a two-story (22-feet-high) entrance.

In February 1960, the church received a permit to build a school addition. Joseph Saunders & Associates designed the two-story addition that was appended to the southwest corner of the 1948 Sunday School volume at an angle; W. Bradley Tyree, a local builder, was the contractor. The permit state that the addition would be cinderblock and brick and measure 17 feet in front by 44 feet in the rear and 70 feet deep. The foundation would be cinderblock and concrete and the wall thickness would be one foot on all levels. The exterior would be faced in brick and the roof would be a flat built-up. The estimated cost of construction was $102,500.[21] This addition first appeared in the 1977 revision of the 1965 Sanborn Fire Insurance Company map of Alexandria. By the 1989 revision of the 1965 map, no changes had been made to the footprint.

Subsequent building permits from 1961 to 1991 were for reroofing and minor alterations, such as the remodeling of an existing bathroom. However, one permit from 1990 was for the extensive interior renovation of the original 1944 chapel. The scope of work included the replacement of an exterior door with a window, new wall finishes, new carpet, the insertion of closets, the installation of a new ceiling, and new electrical wiring. Given the breadth of these alterations, it may be that the original core no longer retains much integrity.[22] Also in the late 1990s, the choir loft was enclosed and a skylight introduced into the sanctuary.

Architectural Description

LIST OF CONTRACTORS IN 1957 *VIRGINIA RECORD* ARTICLE*:*

Architect: Joseph H. Saunders
General Contractor: Cowles Construction Company, Inc.
Roofing: N.W. Martin & Bros, Inc.
Electrical Work: Walter C. Davis
Plumbing: Bob Vranich
Asphalt tile: John H. Hampshire Co.
Cast stone: Arban & Carosi

1944 CHAPEL of ST. CLEMENT

Completed by 9 April 1944, the original chapel-cum-social hall (now called Marshall Rutter Hall) is a red-brick building (6:1 common bond) capped in a front-gable roof. The exterior of the one-story, rectangular chapel mostly was enveloped by the 1948 addition: the façade (west elevation) was eliminated in the expansion as were three-quarters of the north (side) elevation and one-quarter of the south (side) elevation. The east (rear) elevation faces the relegated parking on the eastern portion of the site as well as Oakcrest Drive. It holds two windows at its south and north ends. The south window is a rectangular, double-sash, 6-over-6-light window in a wooden frame and appears to be original. The north window is a larger rectangular aperture than its counterpart, but brickwork around the frame suggests that an even larger aperture was once in this location (in Saunders' 1947 drawings, a single door is shown in this location). Foundation plantings obscure the bottom portion of the window, but the size suggests that the double sash has 8-over-16 lights. A louvered ventilation aperture is directly above the north window, and a blind, white-painted panel at the peak of the gable wall suggests there was once an aperture there that has since been closed. The white, wooden cornice has returns with brick dentils atop raised brickwork meant to mimic quoins on the corners of the wall. The brick quoining continues on the north (side) elevation, of which only one bay is visible. This wall holds a single, solid metal door that is protected by a shed-roofed canopy supported by squared posts that spans a portion of the 1948 sanctuary's east (side) wall. The slope of the front-gable roof is visible from the public right-of-way and is clad with gray-colored asphalt shingles. The south (side) elevation is fenestrated with four double-sash windows in wooden frames. A squared brick chimney stack breaks the wall plane between the two central windows and pierces the slope of the roof. The brick quoining on the southeast corner is the only detail.

1948 SANCTUARY and SUNDAY SCHOOL ADDITIONS

Appended to the north side of the 1944 chapel and facing Oakcrest Drive, the 1948 sanctuary reads as a large, blind, red-brick (6:1 common bond) cube. Saunders' 1947 drawings state that the flat roof has a precast coping. Although it is one-story, it rises above the ridgeline of the gable-roofed 1944 chapel, to a height of over 24 feet from the floor plate. The eastern three-quarters of the sanctuary's south (rear) elevation is visible from the relegated parking at the east end (rear) of the site and holds mechanical equipment; the western quarter the south elevation of the sanctuary is subsumed by the 1948 Sunday School volume.

The southern half of the sanctuary's east (side) elevation is partially obscured by a low-slope, shed-roof canopy supported by four squared posts that appears to be a later addition and is not illustrated in Saunders' 1947 drawings. The northern half of the east (side) elevation has a low-slung, one-story appendage with a flat roof coped in precast concrete stone; according to Saunders' 1947 drawings, this is an approximately six-foot by 11-foot vestibule with access to the sanctuary from the east side, fronted by a covered porch. The east wall of the vestibule flares at an angle; the enclosed vestibule wall is blind while the porch extension has four square and a rectangular brick piers creating a perforated wall plane. The north end of the porch is open, and three concrete steps and landing lead from curb grade to the vestibule entrance, which is a wooden paneled door on the vestibule's north wall. Decorated with eight square recessed panels, the wooden door is original to Saunders' design. The west (side) elevation is a symmetrical, mirror image of the east (side) elevation without the latter's covered entry on the south.

The façade (north elevation) of the sanctuary is blind, save for the entrance at the center. Two original, paneled wooden doors (with eight square recessed panels each) are protected by a full-height entrance volume; the entrance volume has a flat roof with a deep eave from which canister lighting hangs from the soffit. The

east and west (side) walls of the vestibule are blind brick. The north wall is slightly-recessed precast concrete panels flanked by brick piers. Today, the precast concrete is painted white, but they were adorned once with colorful, figurative murals. A full-height opening at the center of the entrance volume's north wall is spanned by a full-height, full-width white-painted cross; the openings beneath the cross' arms are aligned with the two sanctuary doors. Low brick planting-bed walls flank the entrance, which is accessed by a concrete walk and small concrete forecourt. A cornerstone is present at the bottom of the western pier on the entrance volume's façade.

The façade (west elevation) of the 1948 Sunday School addition appended to the rear (south end) of the sanctuary faces N. Quaker Lane and is recessed behind the sanctuary's west (side) wall. The two-story, flat-roofed (with precast coping), rectangular volume has red brick exterior walls laid in a 6:1 common bond. The façade has five bays with symmetrical yet unequal fenestration: the central bay holds the entrance, which has double doors with four square lights in each door and a four-light transom in a wooden frame. The entrance is protected by a shallow, flat-roofed canopy supported by two brick piers. Three concrete steps access the entrance from the curb-grade concrete walk stemming from the public sidewalk running parallel to the street. Above the entrance canopy, at the second-floor level, is a double window in which the northern aperture is narrower than the southern aperture. The bays flanking the central bay have one window on each level; the four windows are rectangular double sashes. The end bays hold double windows on both floors that mimic the central window, in which the northern aperture is narrower than the southern aperture. All of the windows on this elevation are 1-over-1-light replacements in what appear to be composite frames. The south (side) elevation of the 1948 Sunday School addition was eliminated with the 1960 School addition. Only the southernmost, single bay of the east (rear) wall is exterior, as the remainder of the wall intersects with the 1944 chapel. The lower floor of the bay is blind brick, while the upper floor has two double-sash replacement windows with 1-over1 lights. Ventilation equipment has been affixed to the upper portion of the east (rear) wall of this volume that wraps around the precast coping to the roof.

1960 SCHOOL ADDITION

The two-story school addition designed by Saunders in 1960 was appended to the south (side) elevation of the 1948 Sunday School volume at an angle, so that its façade (southwest elevation) is parallel to Dogwood Drive. The red brick exterior walls (laid in a 5:1 common bond) rise to a flat roof with cast-stone coping. The façade is divided into five bays: the westernmost bay is blind but adorned with a large aluminum cross and a metal letter sign that reads "The Church of St. Clement." The remaining four bays are regularly fenestrated with double windows on both levels. Like the windows on the 1948 Sunday School's façade, the windows have one narrow aperture abutting one wider one. Unlike the earlier windows, however, these have cast-stone surrounds. All of the windows on this elevation are replacements: double-sash, 1-over-1 lights in composite frames. The wooden picket fence at grade is illustrated in Saunders' 1960 drawings.

The northwest (side) elevation fronting N. Quaker Lane is distinct in that it has paneled walls divided into five narrow window bays by four full-height, engaged brick piers. Each floor is fenestrated with five, rectangular, double-sash windows. Their 1-over-1 lights suggest that these are also replacement windows. The elevation has a brick base approximately four course high from grade with cast-stone coping interrupted by the four engaged piers. The cast-stone coping of the flat roof is also visible. The southeast (side) elevation is blind save for two windows (one on each floor) at the center. The single, rectangular apertures are double-sash, 1-over-1 lights that are replacements. A retractable cloth awning has been affixed to the eastern corner of the southeast (side) elevation. The northeast (rear) elevation has four bays. The southernmost bay holds an entrance (single door with four square lights flanked by multi-light sidelights) under a shallow, flat-roofed canopy supported by two brick piers. Above the door, on the upper level, is a double window with unequally-sized apertures in a cast-stone surround, like those on the façade. The other three bays have a total of six windows similarly configured. All of the windows are double-sash, 1-over-1 lights and are replacements.

INTERIOR OF 1948 SANCTUARY

Eight (8) historic black-and-white photographs of the interior of the Church of St. Clement, taken by Gottscho-Schleisner, Inc. on behalf of Joseph. H. Saunders are available at the Library of Congress, Prints and Photographs Division, Washington, D.C. They can be accessed via the Gottscho-Schleisner Collection **HERE**.

The first signature feature of the rectangular sanctuary is its lack of fenestration. The walls are blind, exposed red brick laid in a 6:1 common bond. The acoustical tile ceiling is black and has recessed canister lighting, while the floor is white tile laid on the diagonal. While the south, east, and west walls are orthogonal, the north wall is slightly angled, coming to a chamfered point at the center. Two double doors of solid wood access the sanctuary from an interior vestibule on the north. Just south of the doors, eight pilotis (painted bronze) support the choir loft above. The choir loft has been enclosed to provide additional storage space; the paneled walls have angular projections that are meant to aid acoustics. The east and west sanctuary walls have a single, wide, solid wood door at the center; the west wall also features an organ placed north of the doorway. The upper halves of the east and west walls have been adorned with five or six rectangular, angled panels that are meant to aid acoustics; unlike the enclosed choir loft, which is painted grey, the panels on the side walls are painted a brick red to blend with the wall material. The south wall has a full-height recess at the center that holds the elevated pulpit. Two single, solid wood doors flank the recess: the eastern door leads to the sacristy while the western door accesses the 1948 Sunday School volume.

The second signature feature of the sanctuary is its north-south central axis that holds the baptistery, altar, and pulpit. Directly south of the entrance doors and under the choir loft is the baptistery. Its basin has been removed, and today it is an approximately three-foot-high squared pedestal atop a rectangular plinth adorned with stained glass artwork and topped with a wrought-iron sculpture. The plinth and pedestal appear to be cast stone. At the center of the space is the altar: a square stage rising approximately six inches from the floor holds a wooden altar rail supported by decorative wrought-iron supports rendered as simple triangles. Inside the altar rail are two more, smaller platforms, each with approximately six-inch risers. All of the platforms appear to be cast stone. Atop the uppermost platform is the rectangular altar table, and suspended above the table is a large, plain, oak cross pierced by wrought-iron hemispheres. A circular, multi-light skylight was added to the sanctuary in the late 20th or early 21st century and is situated directly above the altar. The recessed pulpit walls are lined in the same honey-colored wood found on the altar's rail and suspended cross. Two large niches mark the south wall while the east and west walls have solid wood doors leading to the sacristy (to the east) and 1948 Sunday School volume (to the west). The niches are partly obscured by a large tapestry which is a recent addition. At the center of the pulpit is a wood-and-wrought-iron lectern. The lectern sits upon a platform raised by three steps; it is likely cast stone but has been carpeted. The platform extends north of the south wall, into the side aisle, and two small bench chairs and two reading tables with triangular wrought-iron supports flank the central lectern on this extended portion of the stage. Approximately 16 wood pews and two pew rails flank this central access on the east and west; the 16 pews are divided into two groups that create a secondary axis, a central aisle centered on the side doors and the altar. Only four pews remain in the northwest quadrant of due to the placement of the organ and a piano. All of the furniture appears original and may have been designed by the architect, as Saunders is known to have designed the pews and chancel furnishings for another church in Alexandria, the First Christian Church (1953) on King Street. The simple, minimalist style of the interior furnishings embodies the Mid-Century Modernist aesthetic. Despite the intrusion of the skylight, the enclosing of the choir loft, the removal of a few pews and the baptistery basin, and the carpeting of the pulpit stage, the interior maintains a large degree of integrity.

ARBAN & CAROSI, Inc.
Cast Stone Fabricators

The firm of Arban & Carosi, Inc. began as two separate companies in the Washington, D.C. area founded circa 1915. Established by John V. Arban, Sr. (a craftsman, sculptor, and tile-setter from Friuli, Italy), Arban Brothers Cast Stone was based in Alexandria. Over the span of 20 years, Arban frequently partnered with the Washington Ornamental Plaster shop in Georgetown, founded by Nicholas Carosi, Sr. (also an Italian émigré, sculptor, and plasterer), until the partnership was solidified in a merger in 1937. Some of their most notable commissions include the Library of Congress building, the U.S. Capitol building, the Old Capital Theater, Union Station, the Thomas Jefferson Memorial, and the National Gallery of Art, all in Washington. By the postwar period, their business expanded to include precast concrete work; one of their largest commissions from this period was the Seven Corners Shopping Center (1956) in Arlington. Arban & Carosi, Inc. has been recognized as one of the finest cast stone and architectural precast fabricators on the East Coast and continues to operate today. Since 1970, they are headquartered in Woodbridge, Virginia.

- From "History," Arban & Carosi [website]

Eligibility Recommendation

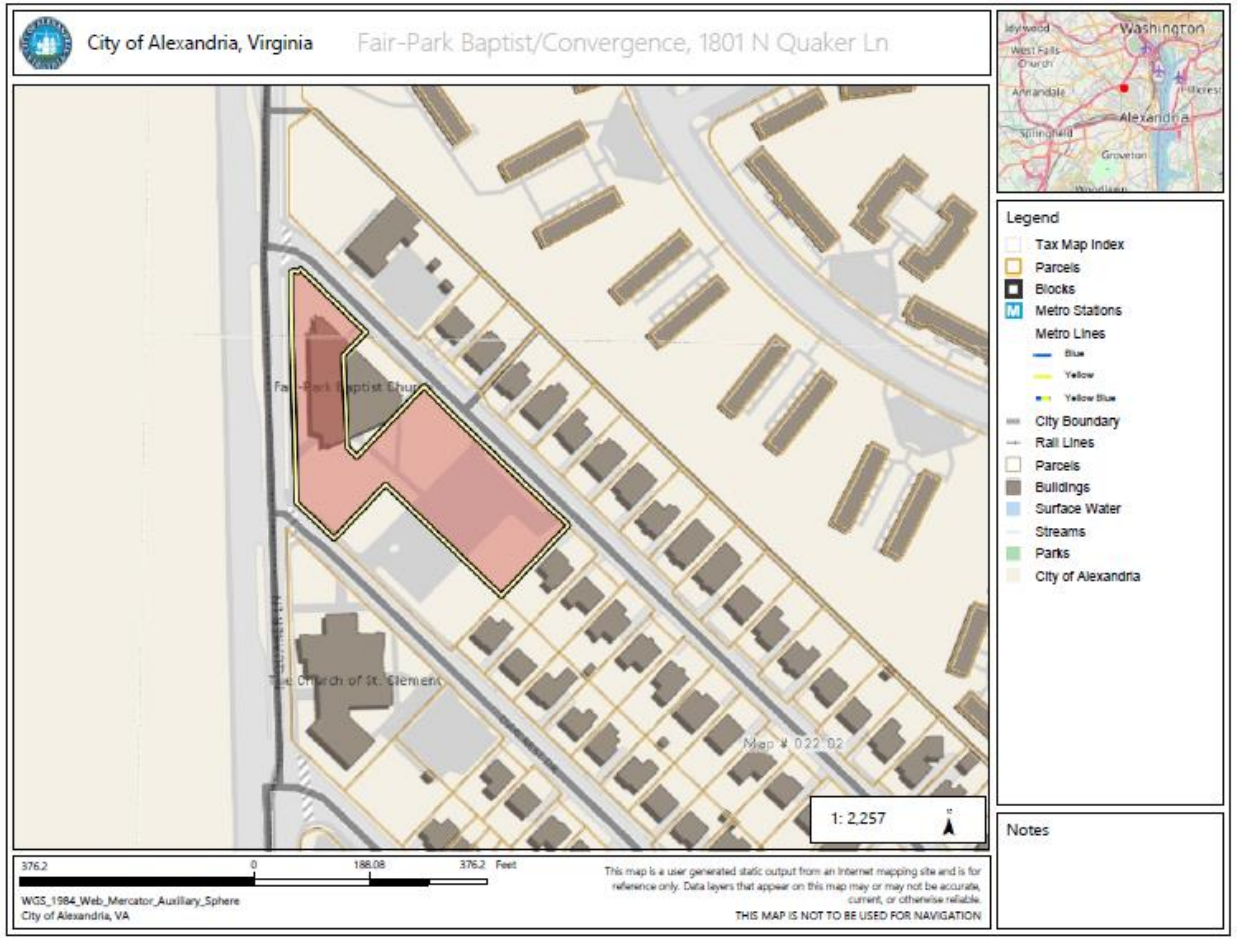
Despite some alterations in the intervening decades, the 1948 sanctuary retains much of its integrity. Both the exterior and interior exhibit a restrained, minimalist Mid-Century Modernist vocabulary that make the design a seminal example of its era. While documentary evidence has not been found to corroborate the assumption, it is believed that the wooden pews and pulpit furniture are original and may have been designed by Saunders, who is known to have designed the furnishings for the 1953 First Christian Church on King Street in Alexandria. Saunders was a notable architect in the region, but the publicity this church design received elevated him (and this church) to national renown. Betts' conception for the program was revolutionary and his central altar plan became a standard that Episcopalian churches adopted for decades afterward. The Church of St. Clement does possess integrity of location, design, setting, materials, workmanship, and feeling; and the church does embody the distinctive characteristics of a period (i.e. postwar era). The recommendation is that it is eligible for listing on state and federal registers.

Fair-Park Baptist Church/ Convergence

1801 N. Quaker Lane, Alexandria VA 22302

Site Description

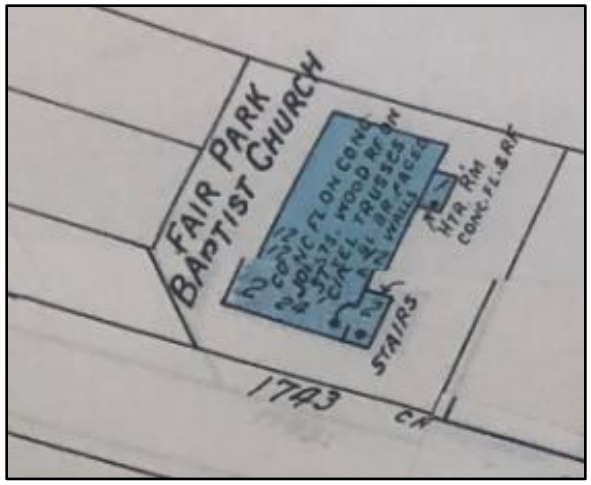
The Fair-Park Baptist Church (now called Convergence) is situated on a 1.65-acre, trapezoidal parcel on the east side of North Quaker Lane between Crestwood and Oakcrest drives (comprising lots 65 and 85, block 2E, Map 242).[1] North Quaker Lane provides the boundary between the City of Alexandria (to the east) and Arlington County (to the west). The site lies on the edge of the North Ridge neighborhood, a suburban, residential area developed largely in the postwar decades. Single- and multi-family housing surrounds the property, while the Church of St. Clement lies directly to the south, across Oakcrest Drive. The triangle-shaped building lies in a manicured greenspace dotted with mature deciduous trees. An asphalt surface parking area lies to the southeast of the building.



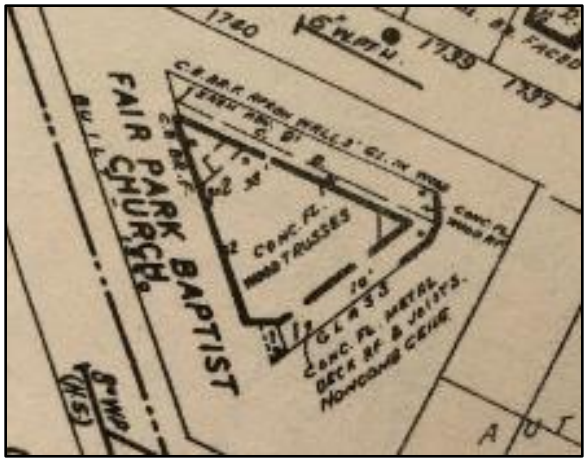
Historic Significance and Built History

On 29 July 1946, 52 worshippers met in the Fairlington Elementary School, located just west of North Quaker Lane, to charter the Calvary Baptist Church. A portmanteau of the county names Fairfax and Arlington, “Fairlington” was a new (constructed between 1942 and 1944) garden-apartment, rental-housing development built to serve government defense workers during World War II. Flanking Shirley Highway (now Interstate 395), the development offered easy commuter access to downtown Washington, D.C. The neighborhood continued to develop and densify in the postwar era and remains a much sought-after address today.

The congregation desired a permanent home and purchased a lot in close proximity to the school, east of North Quaker Lane (then called Seminary Road), which forms the boundary between Arlington County and the City of Alexandria. While the land had been annexed by the city in 1930, the lots fronting the east side of



Excerpt from the 1959 revised version of the 1941 Sanborn Fire Insurance Map of Alexandria, Virginia, page 62, showing the first Fair-Park Baptist Church, designed by Drischler and opened 1948.



Excerpt from the 1989 revised version of the 1965 Sanborn Fire Insurance Map of Alexandria, Virginia, page 62, showing the second Fair-Park Baptist Church, designed by Saunders and opened 1960.

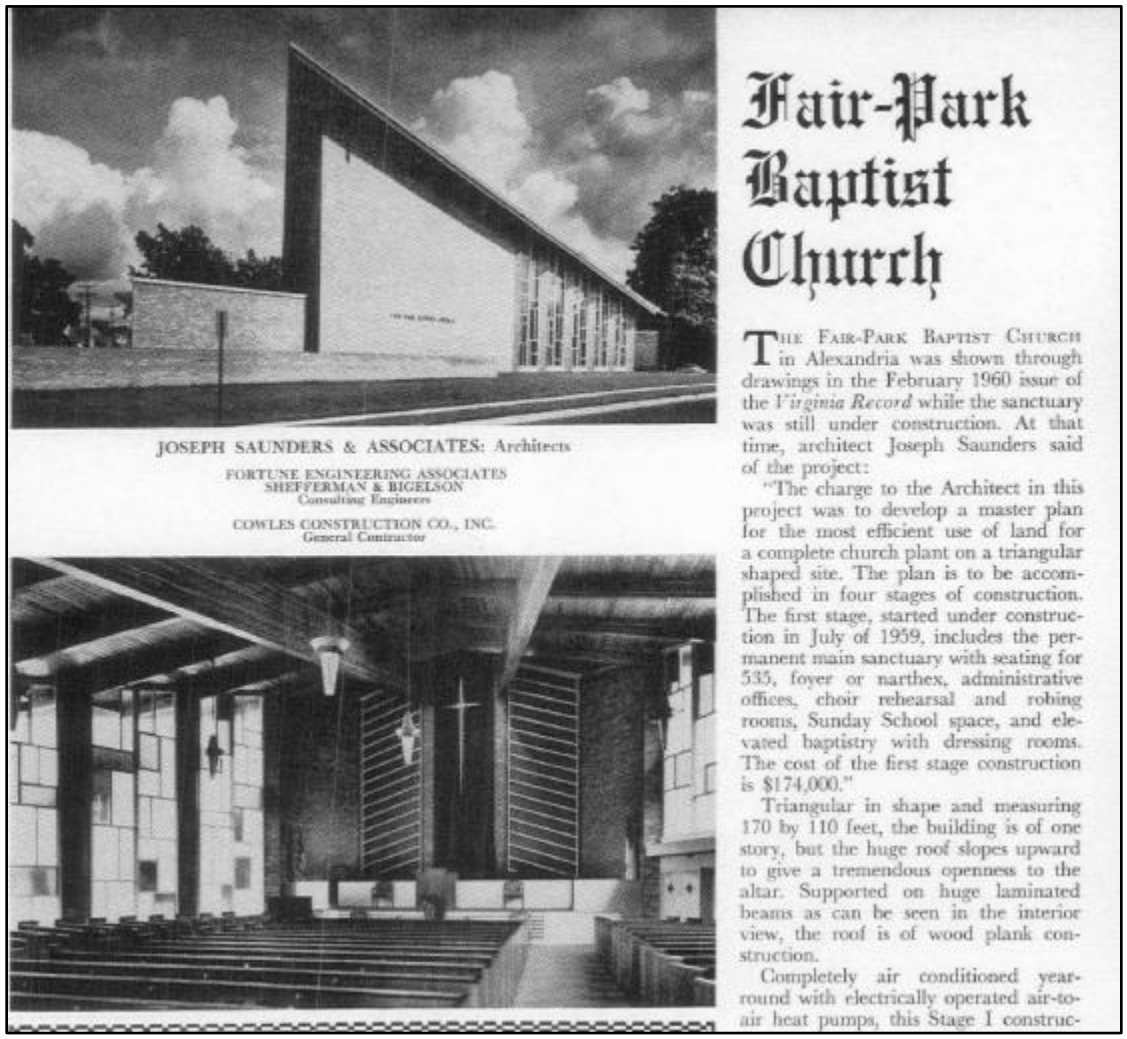
North Quaker Lane between the Parkfairfax housing project to the north and King Street/Route 7 (which forms the boundary between Fairfax and Arlington counties as well as the City of Alexandria) to the south largely remained undeveloped as late as 1959. The single-family suburban development of North Ridge, however, had crept westward, close to North Quaker Lane's frontage, by 1959, and so a church sited on the north side of Crestwood Drive could serve three communities: Fairlington, Parkfairfax, and North Ridge. To better reflect the church's location, the congregants changed its name to Fair-Park Baptist Church on 28 December 1947.

Alexandria-based architect Francis Drischler designed a utilitarian, two-story building with Classical Revival-style details that functioned as a sanctuary and school. Drischler's edifice (now called the Potts Building) was opened on 19 September 1948 and was first depicted in the 1959 revision of the 1941 Sanborn Fire Insurance Map of Alexandria as a rectangular, masonry construction with 12-foot ceiling heights, a concrete floor on concrete joists, a wood roof on steel trusses, and cinderblock walls faced in brick. In the same year, St. Clement's Episcopal Church was completed one block away, on the southeast corner of North Quaker Lane and Oakcrest Drive.[2] Perhaps the modern church design by Joseph Saunders and Associates inspired the growing congregation, because they purchased lots 65-85 on the southeast corner of Crestwood Drive and North Quaker Lane (directly across the side street from Drischler's building) in July 1954 and hired Joseph H. Saunders to design a contemporary sanctuary.[3]

Saunders' triangular sanctuary design conformed to and efficiently optimized the land-use of a trapezoidal parcel while providing a multipurpose program in four construction phases. Begun in July 1959 and completed the following year, the first phase entailed a "main sanctuary with seating for 535, foyer or narthex, administrative offices, choir rehearsal and robing rooms, Sunday School space, and elevated baptistery with dressing rooms… [for the] cost of…$174,000."[4] Saunders collaborated with local general contractor, Cowles Construction Company, Inc., as well as consulting engineers, Fortune Engineering Associates and Shefferman & Bigelson, to create a one-story masonry edifice with a striking roofline. A 5 September 1959 *Washington Post* article pointed out that "the roof of the sanctuary rises and comes to a point above the chancel, to give a feeling of greater height and importance…." to the 400-member congregation.[5] Saunders, according to a November 1961 *Virginia Record* article [pictured next page], also designed the main lighting features and chancel furniture.[6]

Born in Richmond in 1914, Saunders received his Masters in Architecture from Harvard in 1939 and worked as a draftsman for Gropius & Breuer before starting his own practice in 1942.[7] Steeped in the International Style and Modernist design traditions, Saunders was responsible for a number of notable postwar-era churches in Alexandria that exhibit a high-quality Mid-Century Modernist vocabulary, including Fair-Park Baptist (1960), St. Clements Episcopal (1948), and First Christian Church (1953).

The building permit issued to Fair-Park Baptist Church on 14 May 1959 states that the building's front would measure 190 feet and 8 inches; its rear would measure 100 feet; and it would span 125-feet deep. The one-story building (reaching 38 feet in height in the sanctuary, as per the 1965 Sanborn Fire Insurance Company Map of Alexandria)[8] was to envelop 10,362 square feet within concrete block interior walls (12-inches and 8-inches thick) atop a 12-inch-thick concrete foundation.[9] The shed roof which peaks over the altar was a wood-plank construction supported by large, laminated beams and purlins and clad on the exterior with asphalt shingles.[10] A one-story (with ten-foot-high ceilings) linear volume for administrative offices branching from a double-loaded corridor appends the northeast elevation while a similar volume (narthex) appends the southeast elevation. These have "apron walls" with three-foot-wide glass windows in wooden frames.[11]



JOSEPH SAUNDERS & ASSOCIATES: Architects

FORTUNE ENGINEERING ASSOCIATES
SHEFFERMAN & BIGELSON
Consulting Engineers

COWLES CONSTRUCTION CO., INC.
General Contractor

Fair-Park Baptist Church

THE FAIR-PARK BAPTIST CHURCH in Alexandria was shown through drawings in the February 1960 issue of the *Virginia Record* while the sanctuary was still under construction. At that time, architect Joseph Saunders said of the project:

"The charge to the Architect in this project was to develop a master plan for the most efficient use of land for a complete church plant on a triangular shaped site. The plan is to be accomplished in four stages of construction. The first stage, started under construction in July of 1959, includes the permanent main sanctuary with seating for 535, foyer or narthex, administrative offices, choir rehearsal and robing rooms, Sunday School space, and elevated baptistry with dressing rooms. The cost of the first stage construction is $174,000."

Triangular in shape and measuring 170 by 110 feet, the building is of one story, but the huge roof slopes upward to give a tremendous openness to the altar. Supported on huge laminated beams as can be seen in the interior view, the roof is of wood plank construction.

Completely air conditioned year-round with electrically operated air-to-air heat pumps, this Stage I construc-

No repair or alteration permits were identified for the 1960 sanctuary building, although such had to occur over the ensuing decades as the congregation expanded and changed. In 1996, the Duke Street Baptist Church merged with Fair-Park Baptist, and a decade later, this congregation chose to pivot as the Convergence Arts Initiative. The narthex has functioned as a gallery and performance space since 2006. In December 2019, an underground electrical fire – which did not affect the building fabric – forced the church to close until repairs (costing an estimated $40,000) to the power system could be made.[12] The church remained closed and inaccessible at the time of this survey in September 2020.

Architectural Description

Joseph Saunders' 1959 Mid-Century Modernist design for the Fair-Park Baptist Church can be broken into two volumes: a triangular sanctuary and an L-shaped appendage that wraps around the sanctuary's northeast and southeast elevations. While all volumes are one story, the nave rises from 28 feet-above-grade at its southeast end to 38 feet-above-grade at its northwest apex, while L-shaped appendage has a nine-foot ceiling height. The complex roof over the nave is the building's most distinctive feature: it is a triangular shed that slopes from its peak in the northwest to the southeast but is also moderately pitched, with a central ridgeline, so that it appears as a front-gable on the southeast elevation. The building is faced in a buff red-colored brick laid in a 6:1 common bond.

The southeast façade, facing the relegated parking area accessed by both Oakcrest and Crestwood drives, holds a one-story, flat roofed, rectangular, curtain wall volume hovering over a green lawn. The transparent curtain wall is divided into 23 four-foot-wide window bays, 18 of which are full-height, single-light, fixed windows in white-painted, wooden frames. Counting from the south end, the eighth, ninth, and tenth bays are filled with single-light double doors and a single-light, thickly-framed sidelight with transoms. The two northernmost end bays, which extend north of the nave wall, are occupied by solid metal double doors with transoms. Blind brick end walls flank the narthex; the north end wall is slightly angled. The stepped-back, brick wall of the nave rises above the narthex's flat roof into a front gable, its peak approximately 18 feet above the narthex roof. Two vertical bands of multi-light, stained glass windows with geometric mullions span the height of the building wall from the narthex roof to the gable soffit on either side of the center line. These windows are, in turn, flanked by engaged brick piers that extend halfway down the building wall from the gable soffit.

The northeast elevation, which fronts Crestwood Drive, has a one-story, flat-roofed volume spanning its entire length. Like the narthex, the majority of this administrative wing is a curtain wall flanked by blind brick end walls (half-bays), but here, half-height windows rise from a brick base. The 36 four-foot-wide window bays hold fixed single-light windows above hoppers, all in white-painted wooden frames, above a continuous brick rowlock sill. From the northwest corner, the tenth and eleventh bays hold solid metal double doors with transoms. The nave wall is stepped back and rises over the administrative wing's flat roof; it is angled and increases in slope from east to west, so where it rises approximately eight feet above the administrative wing's roof at the northeast corner, at the northwest corner, it rises approximately 28 feet above the wing's roof. The pitched roof here appears as a shed sloped west-east, but with deep eaves. The eastern half of the nave wall is fenestrated with five paired, full-height, vertical bands of multi-light, stained-glass windows with geometric mullions that increase in size as the wall span enlarges. The western half of the wall is blind. A low brick planting-bed wall wraps around the acute northwest corner. With its from-grade height of 38 feet, a deep eave with an exposed beam and cross-beams, and matching narrow, vertical notches extending downward from the soffit on the blind elevations, the acute northwest corner facing North Quaker Lane appears like the prow of a massive ship.

The west elevation, fronting North Quaker Lane, is the only exterior wall of the nave without a one-story annex. The low brick planting-bed wall wraps around the blind brick end wall of the low-slung administrative wing and the corner of the nave, which decreases from a height of 38 feet-above-grade at its north end to 16 feet-above-grade at its south end. The northern half is blind, while the southern half holds five paired, full-height, vertical bands of multi-light, stained glass windows in geometric mullions, their aperture sizes decreasing as they march down the wall. At the south end, the west (side) elevation of the narthex is visible and holds a recessed entrance between two slightly-angled end walls. The entrance has fully-glazed, single-light, double doors with full-height, single-light sidelights and transoms under a flat-roof canopy (the extended roof).

Eligibility Recommendation

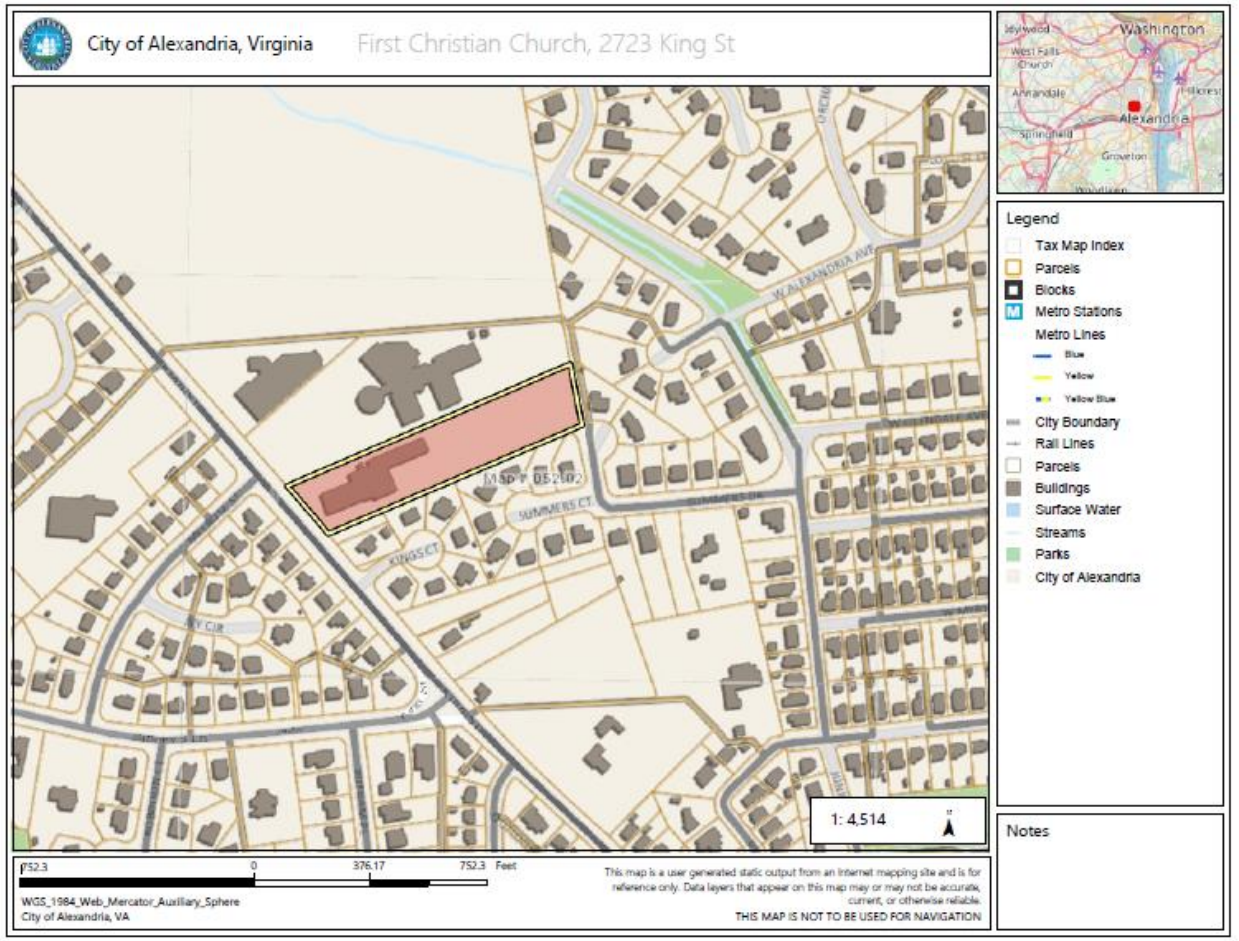
Convergence church provides a distinct and high-quality example of Mid-Century Modernist design by a notable regional architect. Access to the interior and further study are required, however, to determine its eligibility for listing on state and federal registers.

First Christian Church of Alexandria

2723 King St, Alexandria, VA 22302

Site Description

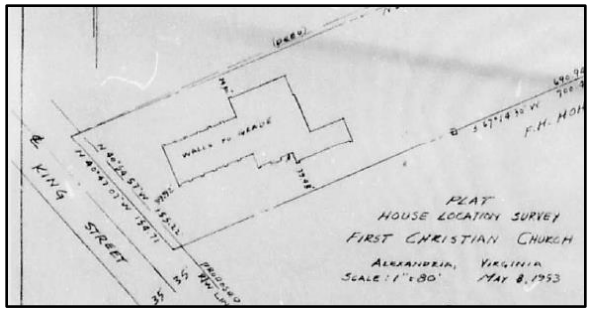
The First Christian Church lies on the western edge of the Rosemont neighborhood, northwest of Alexandria's Old Town. The stretch of King Street on which it fronts is a suburban, car-oriented landscape largely developed in the postwar decades. The property is surrounded by the Woodbine Convalescent and Nursing Center to the north and four residential cul-de-sacs to the south, east, and west (across King Street). The Church of Jesus Christ of Latter-Day Saints lies to the northwest, on the opposite side of King Street. The 2.61-acre site is a rectangular lot extending from King Street between Melrose Street to the northwest and Kings Court to the south. The perimeter is lined with mature deciduous trees and lawn, while the building is abutted on the south side and rear (east) by asphalt surface parking and travelway.



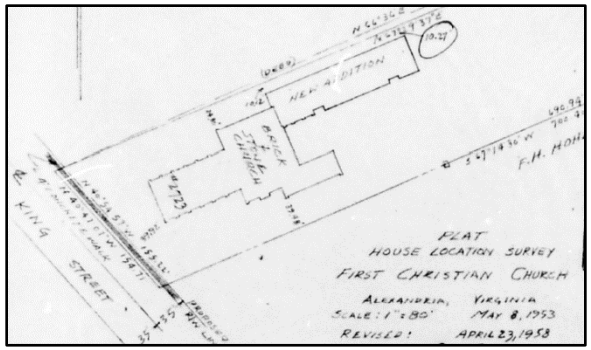
Historic Significance and Built History

Alexandria's First Christian Church, a Disciples of Christ congregation, was founded in 1930 by Reverend Ralph Frame, a Washington, D.C.-based printer and businessman. The 21 charter members originally held meetings in their homes and in a small commercial building at the intersection of Mount Vernon Avenue and Glebe Road. By 1931, the 40-member congregation had built a small frame chapel (seating 140) in Del Ray, at the corner of E. Raymond and DeWitt avenues.[1]

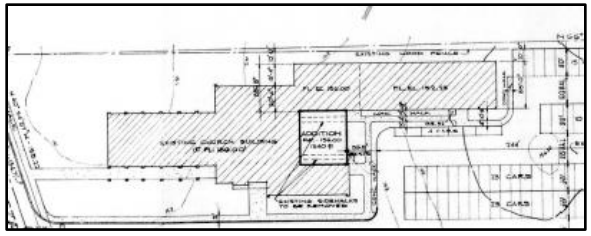
Frame served the congregation until his death in 1947, when he was succeeded by Reverend Wilbur S. Hogevoll. By that time, the congregation had outgrown their chapel, and Hogevoll launched a building fund campaign in September 1948. By March 1950, the congregation had raised the $15,000 necessary to purchase a 2.6-acre site on King Street, two miles west of their Del Ray house of worship.[2] Located just south of the 19th-century rural cemetery, Ivy Hill, the empty lot on the western edge of the Rosemont neighborhood was flanked by single-family dwellings according to the 1941 Sanborn Fire Insurance Map of Alexandria. Groundbreaking was held on 7 December 1952 and the Alexandria-based architect Joseph H. Saunders had prepared architectural drawings by the 15th of that month. The original building permit was issued 22 December 1952 and construction was completed the following year. [3]



Saunders' original design had a T-shaped footprint with a small wing on the southeast corner. Cecil J. Cross, "Plat: First Christian Church, Alexandria, Virginia," 8 May 1953.



Saunders' 1957 Educational Building on the northeast corner of the 1953 building. Cecil J. Cross, "Plat: First Christian Church, Alexandria, Virginia," revised 23 April 1958.

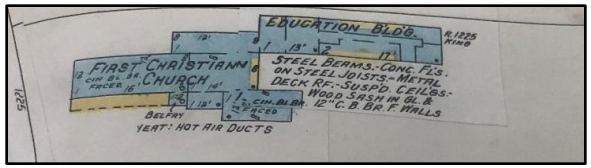


Saunders & Pearson, Architects, "Addition to Social Room, First Christian Church, 2723 King Street, Alexandria, VA" 10 November 1964.

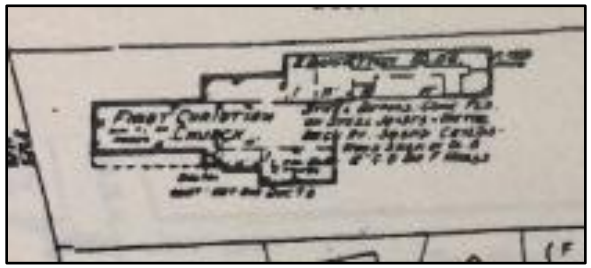
Born in Richmond in 1914, Saunders received his Masters in Architecture from Harvard in 1939 and worked as a draftsman for Baskerville & Son in Richmond, Milton L. Grigg in Charlottesville, and Gropius & Breuer in Cambridge, Massachusetts, before starting his own practice in 1942.[4] Saunders was responsible for a number of notable postwar-era churches in Alexandria, including St. Clement Episcopal (1948), First Christian Church (1953), and Fair-Park Baptist (1960). Of these three, the First Christian Church is the most traditional in form yet exhibits a Modernist sensibility in its pared-down style, use of contemporary building materials, and functional program. In a November 1954 *Virginia Record* article (an AIA trade publication), the "principal feature" of the church was described as "the flexibility of the plan" in terms of its multipurpose spaces and design for expansion. The latter was achieved by pushing the pulpit to the street front so that future additions could be appended to the rear of the narrow, rectangular lot. Saunders designed a sanctuary with balcony that could seat 360, but an adjacent "parlor and social hall" could handle 660 worshippers at peak times. Nonetheless, the congregation (which numbered 530 souls in 1953) desired a second phase of expansion that would allow for 500 permanent seats with a capacity for 850 overflow.[5]

With Frank L. Cowles, the owner of the general contracting firm Cowles Construction Company, Inc. in Alexandria, Saunders built a modified-T-shaped, one-story, 11,000-square-foot building that held the sanctuary, parlor, and social hall, as well as two offices, a nursery, a choir and meeting room beneath the chancel, a kitchen, and storage and furnace rooms.[6] The exterior materials were stone and painted brick in a common bond; the interior was painted cinderblock; and the roof system was laminated wood trusses and wood planking. The pitched roof of the sanctuary was slate, while the flat-roofed portions were built-up.[7] The building permit stated that the structure would measure 81-feet and nine inches by 180 feet, and have 16-inch-thick and 12-inch-thick walls.[8] Saunders designed the main lighting features as well as the furnishings, including the laminated pews and the choir and chancel arrangements.[9] The cost of construction was $150,000 but total cost (including the price of the lot and the interior finishes) came to $175,000.[10]

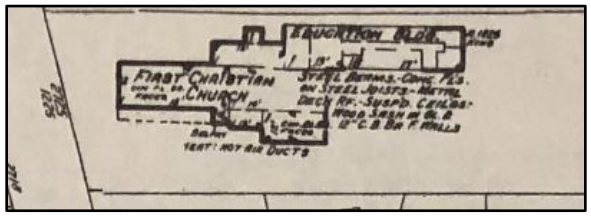
Within a few years, the congregation – with the help Board of Church Extension of Disciples of Christ, based in Indianapolis – had raised enough funds for a second phase of construction: an Educational Building appended to the northeast corner of the original sanctuary. Again, Saunders and Cowles returned to design and erect a two-story addition with a double-loaded corridor plan for classrooms, activity rooms, and ancillary spaces. A permit was issued 20 June 1957 for a masonry and steel building measuring 35 feet and eight inches by 150 feet and seven inches. The foundation was masonry and concrete with 12-inch-thick walls on all levels. The exterior would be clad in brick with aluminum windows. The roof would be a combination of pitched and flat, built-up and slag. The total cost was projected at $76,000.[11] An article published in the *Alexandria Gazette* in November 1957, as the wing was nearing completion, stated that the "Disciples are now in the most extensive building program in their history," noting the nationwide growth in churches of all denominations in the postwar era.[12]



Excerpt of the 1959 revision of the 1941 Sanborn Fire Insurance Company Map of Alexandria, Virginia, page 34.



Excerpt of the 1977 revision of the 1965 Sanborn Fire Insurance Company Map of Alexandria, Virginia depicts the expanded social hall to the east of the 1953 sanctuary, completed that year.



Excerpt of the 1989 revision of the 1965 Sanborn Fire Insurance Company Map of Alexandria, Virginia depicts the small appendage built in 1977 on the north side of the 1953 sanctuary.

The building was first depicted in the 1959 revision of the 1941 Sanborn Fire Insurance Map of Alexandria as a cinderblock building with brick facing. The one-story sanctuary building had 12-foot-high ceilings except for the nave, which had 16-foot-high ceilings, while the two-story education wing reached 17 feet from grade at its tallest. The map further denotes a wooden porch on the south elevation of the sanctuary as well as the belfry; that the church had steel beams, concrete floors on steel joists, a metal deck roof, suspended ceilings, and wood sash glazing.

On 29 December 1964, the church received an alteration permit to enlarge the social hall. The one-story expansion was designed by Saunders & Pearson and built by White Enterprises, Inc. of Alexandria. Appended to the rear (east) of the social hall, it eliminated the U-shaped courtyard between the sanctuary and the education building.[13] This expansion was depicted in the 1977 revised version of the 1965 Sanborn Fire Insurance Company Map of Alexandria.

Most subsequent permits from 1964 through 1984 were for reroofing, except for a permit issued in March 1977, in which the First Christian Church retained the services of A.E. Dennis & Sons, Inc. to "construct and addition measuring approximately twelve feet by fifteen feet four inches on the west side of the church building."[14] The cinderblock, flat-roofed utility shed (with one exterior door and no windows) was actually appended to the north side of the 1953 sanctuary, just west of the 1957 educational building, as depicted in the 1989 revision of the 1965 Sanborn Fire Insurance Company Map of Alexandria.

Architectural Description

1953 SANCTUARY BUILDING with 1965 EXPANSION OF SOCIAL HALL

The façade (west elevation) of the 1953 sanctuary fronts King Street, fronted by a lawn and foundation plantings. A steeply-pitched, front-gable roof clad in slate shingles dominates the rectangular form. The exterior wall is clad in rough-hewn fieldstone; it is pierced in the center by a three-quarter-height window that rises from a white-painted brick panel to the gable peak. The window is fixed with narrow, rectangular mullions in a geometric pattern filled with stained glass. A large cross is superimposed over the window, spanning the full height of the façade. The open end of the flat-roofed colonnade appended to the south (side) elevation of the nave is visible from the street and is accessed by a concrete walk that stems from the public sidewalk running parallel to the street. As the church is built on a slight rise (approximately 3.5 feet above curb grade), three concrete steps negotiate the change in elevation from the curb. The recessed, squared, two-story belfry tower can be seen rising behind the colonnade's roof. It is capped in a grey-colored, metal-sheathed, gable-on-hip roof that rises in a steep pitch and ends in a cross finial. The cap sits atop a louvered cornice that likely provides ventilation. Each of the elevations of the white-painted brick (5:1 common bond) belfry tower is pierced by a narrow, vertical band of apertures in the center. On the tower's west elevation, below the portico

roof, are fully-glazed double doors in a black metal frame. According to Saunders 1952 drawings, which depict solid, paneled doors here, these are likely replacements. The first-floor of the belfry tower contains interior stairs abutting the south wall.

The south (side) elevation fronts the property's asphalt travelway that accesses the relegated parking area in the rear of the lot. A one-story, flat-roofed colonnade spans the length of the nave, supported by six squared fieldstone piers. The piers align with engaged pilasters on the nave wall that separate the elevation into six bays, each fenestrated with three rectangular, punched-out windows. The nave's second bay from the west holds only one window and solid double doors pierced by three narrow, vertical lights in the center. The colonnade terminates at the west wall of the belfry tower, but continues for two unequally-sized bays on the east side of the tower. Supported by two rectangular fieldstone piers, this section of the colonnade – demarcated as the "lobby" in Saunders' 1952 plans – terminates in the fieldstone-clad west elevation of the low-slung, one-story, flat-roofed office volume. A cornerstone engraved with the date "1953" is inserted into the lower southwest corner of the fieldstone end wall. The smaller bay, between the tower wall and the engaged fieldstone pier, is enclosed with an almost-full-height double window in a grey-painted wooden sash. The 1-over-1-light windows with wooden sills sit atop a brick base only four courses above grade. The recessed building wall behind the semi-enclosed "lobby" is entirely glazed and thereby provides a transparent view into the social hall beyond. The entrance holds two pairs of fully-glazed double doors in dark metal frames beneath three single-light transoms. This entrance configuration is a replacement, as Saunders' 1952 drawings depict four solid, paneled doors beneath four single-light transoms. Four bays of tripartite, 1-over-1-light clerestory windows separated by brick piers span the length of the south elevation of the social hall, visible above the flat roofs of the colonnade and office volume.

The south elevation of the office volume, appended to the southeast corner of the social hall, jogs southward from the main building wall. According to Saunders' 1952 plans, this space is a single-loaded corridor with two small offices on the west end, two small restrooms in the center, and a one-room nursery on the east end. The fenestration on the white-painted brick (6:1 common bond) south wall reflects this interior program and separates the volume into five window bays: two single, square windows placed high on the wall in the center are flanked by two half-height, rectangular double windows. In Saunders' drawings, the four double windows had four fixed, horizontal lights each; these remained in situ as late as 2014, according to Google Street View imagery. However, presently, these apertures are filled with replacement 1-over-1-light, double-sash windows. The two central windows, although obscured by vegetation, appear to be the original fixed, two horizontal-light windows as illustrated in Saunders' architectural drawings set. The south elevation of the administrative volume ends in fieldstone quoins.

Originally, the office volume extended east of the social hall, but its north (side) elevation was subsumed in the 1965 social hall expansion, which made the east (rear) elevation of the main core flush with the rear of this small, rectangular administrative wing. The east (rear) elevation of the office volume is blind, white-painted brick (6:1 common bond) except for an entry at the north end. Saunders' 1952 drawings show fully-glazed, 1-over-1-light double doors here, but the elevation presently holds a fully-glazed single door with full-height, single-light sidelights, suggesting that this is a replacement entry. Saunders' original east (rear) wall of the social hall, recessed, was a curtain wall beneath a low-pitched front-gable roof. The 1965 expansion eliminated this and created a brick wall (5:1 common bond, painted white) pierced by a large, tripartite picture window in the center flanked by double doors. In Saunders' 1964 drawings for the social hall expansion, the window is configured as six fixed square lights over three operable awnings (or hoppers), flanked by fully-glazed, 1-over-1-light doors. Presently, the large central aperture is three fixed, rectangular, single lights over three smaller fixed lights and the doors are fully-glazed single lights, suggesting all are later replacements. The east (rear) elevation of the nave is visible above the social hall's roof. Originally, the gable end was pierced by a multi-light window in the center that mirrored the window on the façade. However, this has been replaced by six fixed clear-glass lights while two small square windows with fixed single lights were added to the elevation, flanking the bottom of the central aperture. A brick chimney stack affixed to the north (side) elevation is also visible from the rear.

The north (side) elevation of the nave is white-painted brick (5:1 common bond) with six engaged pilasters that visually divide the wall into seven bays. A square brick chimney stack is placed at the northeast corner, visually dividing the nave from the lower-slung social hall volume to the east. The westernmost end bay holds an original window: a rectangular, punch-out aperture with five horizontal lights in wooden frames. The next bay is blind. The three central bays hold three-quarter-height windows that stretch from a brick base to the eave of the steeply-pitched gable roof. Original to Saunders' 1952 design, they hold stained glass in rectangular mullions in a geometric pattern. The sixth bay, the penultimate on the east end, holds a double door while the easternmost bay is subsumed by a low-slung, flat-roofed, one-story volume appended to the north elevation of the social hall, which Saunders 1952 drawings mark as a boiler room, storage, and kitchen. While the west elevation of this utility volume is blind fieldstone, the white-painted brick north elevation is irregularly fenestrated with louvered ventilation apertures, windows, and doors. A 12-foot by 15-foot cinderblock shed was added to this volume in 1977, eliminating the westernmost door and a window. The 1977 shed's three elevations are blind save for a solid door on the east elevation. The easternmost window on the 1952 utility volume's north (side) elevation is original, but one of the louvered apertures has been infilled with panel and the remaining exposed door and window on the east end appear to be replacements. Clerestory windows on the social hall's north elevation can be seen above the flat roof of the utility building.

1957 EDUCATIONAL BUILDING

The brick (painted white) education wing was appended to the northeast corner of the 1953 sanctuary. It has a one-story, flat-roofed, square volume adjacent to the sanctuary and a two-story, rectangular volume extending eastward that has a low-pitched, side-gable roof. Saunders' plans for this addition show double-loaded corridors on both levels of the two-story volume. The first floor held two stairwells and eight classrooms while the second floor held ten smaller classrooms and one large activity room at the east end. The one-story hyphen between the classroom wing and the sanctuary held the entrance lobby, restrooms, and a large multipurpose room at the west end.

Originally, the façade (south elevation) of the one-story hyphen had four window bays divided by engaged brick pilasters. The two western bays held full-width, three-quarter-height, tripartite windows above brick bases; each aperture held six rectangular, fixed lights. The two eastern bays held full-width, full-height entrances, although the light configuration differed: the penultimate bay held a single glazed door flanked by equally-sized 1-over-1-light sidelights, and the whole assemblage was spanned by three single-light transoms of equal size, while the ultimate (easternmost) bay held fully-glazed double doors with narrower, 1-over-1 sidelights and three unequally-sized, single-light transoms. All but the easternmost bay was subsumed by the 1965 expansion of the social hall. Today, the entrance holds fully-glazed double doors with sidelights beneath transoms, and all have the same configuration as those in Saunders' 1957 drawings, suggesting that they are either original or replacements-in-kind. The flat roof extends over the entrance like a canopy, providing some shelter.

The façade (south elevation) of the two-story classroom wing is divided into eight bays by engaged brick pilasters. From west to east, the first six bays hold stacked (on both levels), full-width tripartite windows separated by vertical siding. As drawn in the 1957 architectural set, each window was intended to have three horizontal lights; today, the apertures hold double-sash windows with two horizontal lights in each sash. The frames appear to be wooden, and despite the discrepancy in light configuration, the windows appear to be original. The seventh bay holds the original recessed, full-height entrance in which fully-glazed double doors are flanked by narrow, single-light sidelights and topped by three single-light transoms, all in aluminum frames. While the seventh bay is narrower than the six preceding, the eighth and final bay is wider than the rest. It is blind brick, adorned with a large cross at the east end – a detail found in Saunders' 1957 drawings.

The east (side) elevation is divided into two window bays and a narrow, blind, central bay by four engaged pilasters. The two end bays are fenestrated with two stacked banks of four windows each, denoting the two floor levels. The upper-floor windows are 1-over-1-light, double sash replacements (the originals as drawn

in Saunders' 1957 architectural drawing set were fixed, rectangular, single lights over hoppers); the lower-level windows appear to be original wooden-frame, double-sash windows with two horizontal lights in each sash. Vertical siding adorns the wall plane above and between the window banks. Four squared modillions are adhered to the roof's eave soffit.

The north (rear) elevation of the one-story hyphen volume is broken into four bays by engaged pilasters. As drawn in Saunders' 1957 architectural set, the two western bays had full-width, three-quarter-height picture windows with nine fixed rectangular lights. The two eastern bays had single windows and a single door at the east end. The two-story classroom volume had eight window bays created by engaged pilasters. While the easternmost bay was completely blind, the next bay to the east and the westernmost bay were half-blind and half-fenestrated, holding double windows with three horizontal lights each on both levels, separated by vertical siding. The five central bays were fully fenestrated with tripartite windows on each level separated by vertical siding; each window held three horizontal lights. A slope chimney stack pierced the roof of the two-story volume at its northwest corner. Today, while the fenestration pattern remains, many of the windows have been replaced.

INTERIOR OF 1953 SANCTUARY

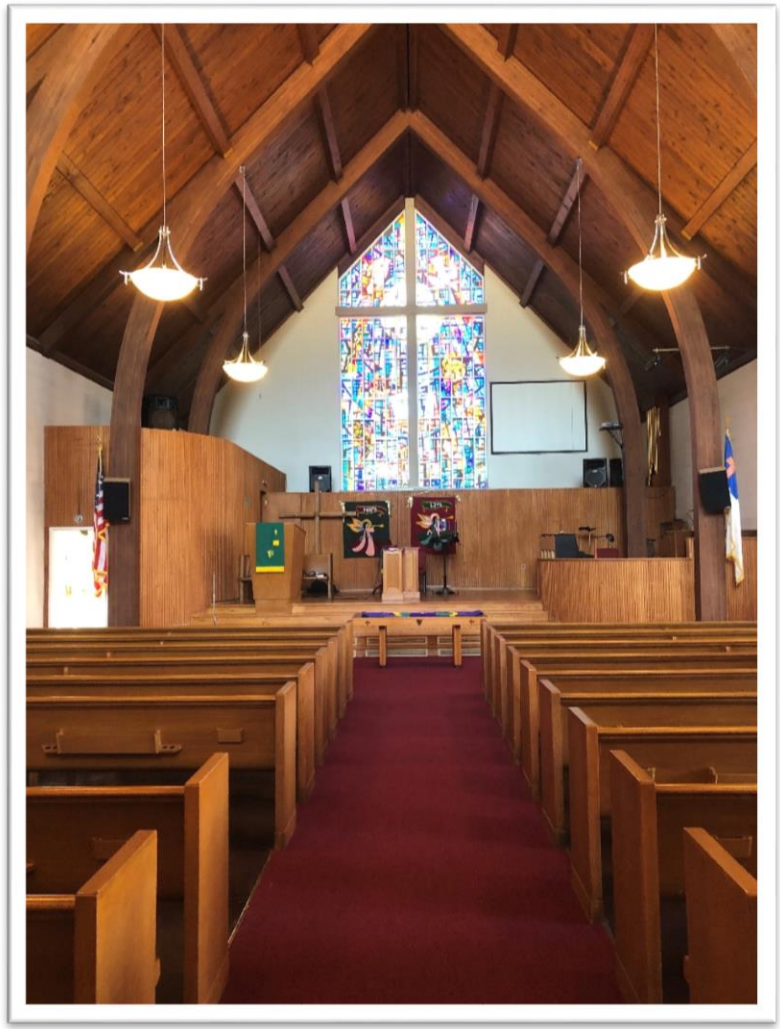
The core of the 1953 sanctuary is a three-space railroad plan: the double-height nave to at the west end, followed by the parlor below the balcony, followed by the large, open-plan social hall. Ancillary spaces were added as annexes to this core: on the north, a one-story volume held the kitchen and boiler room adjacent to the social hall and parlor; on the south, the tower, lobby, and office wing abutted the parlor and social hall although the latter extended eastward, beyond the rear wall of the core (this held the nursery). The west end of the nave holds an elevated chancel above a partial, raised basement; below the chancel is a choir room, while the majority of the foundation below the nave and parlor is crawl space (the earth below the ancillary volumes and the social hall were not excavated, and these spaces were built on slab). An L-shaped stair hall with a curved wall wraps around the west and south sides of the chancel, providing a small dressing room in addition to access to this raised-basement level. The full-height stained-glass window on the façade partially extends to and illuminated this basement choir room.

The semi-enclosed lobby on the sanctuary's south elevation opens into the large, open-plan social hall illuminated by clerestory windows on the north and south as well as a large picture window on the east wall. The interior walls are white-painted cinderblock and the floor is linoleum. No permanent furniture is in the room, which is used for several purposes. The ceiling features exposed, laminated beams that foreshadow those in the nave.

Interior double doors lead to the parlor, which is a low-ceilinged space beneath the balcony. The double doors are solid, but each is punctured with three vertical, narrow lights in the center; this design is seen also on exterior doors on the nave's south elevation and are likely original. The doors are flanked by double, fixed, single-light, half-height windows with wavy glass. Above the entire assemblage is a band of six single-light transoms with clear glass. The remainder of the white-painted, cinderblock interior (east) wall is blind save for a solid door at the south end. The south wall of the parlor holds an interior double door (again, solid doors with three vertical lights) at the east end that accesses the belfry tower. At the west end of the wall are two stained-glass windows that correspond with exterior fenestration on the south elevation; the tops of the windows are obscured by the ceiling (balcony floor). The north wall of the parlor holds exterior, fully-glazed, single-light double doors at the west end; these appear to be replacements, as Sanders' 1952 architectural set illustrated intricately-designed doors in this location. A partition divides the parlor from the nave and forms this space's west wall. The partition spans the entire width of the parlor/nave, and holds single doors at the south and north ends and double doors in the center. All of the doors are solid with three vertical lights in each. Between the three entryways are four fixed,

single-light, half-height windows with wavy glass above panels. A band of clear-glass transoms span the length of the partition. Again, the parlor has no permanent furniture and is utilized for overflow seating. The red carpet is not original. The ceiling has recessed lighting.

The nave is a double-height space with a pitched ceiling clad in laminated wood sheathing and purlins. Laminated-wood, ogee vaulting ribs extend from the ridgeline to become square piers that meet the floor; the detail creates a ribbed motif that alludes to a vessel's hull. The open space is organized by several rows of laminated-wood pews designed by the architect. They are arranged to create a central aisle and narrow side aisles. The elevated chancel at the west end, also designed by Saunders, features curved, laminated-wood partition walls and a wood floor accessed by five wood steps. A wooden altar table and wooden lectern are part of the chancel furnishings; the tapering shape of the lectern, in particular, exhibits a Mid-Century Modernist design aesthetic. The west wall is dominated by the stained-glass window with an abstract, multicolored pattern. A large cross is affixed over the window on the interior as well as the exterior; this may be one single element that acts as mullions for the window glass. To the south of the chancel, on a curved, laminated-wood partition wall, is a single door leading to stairs that access the raised-basement level. Pendant lights dangle from the ceiling; contemporary newspaper articles stated that Saunders designed the main lighting features, but determining whether these are original requires further study. The floor's red carpet is not original but matches that in the adjacent parlor space. A balcony occupies the upper half of the nave's east end; it holds several rows of elevated pews and a low railing. The windows on the east wall are replacements. The windows on the south and north walls, however, are original. The three large windows on the north wall are wavy, clear glass in rectangular and square mullions that create an intricate geometric pattern similar to that on the large west window. The smaller, rectangular, punched-out windows on the south wall – three to a bay – are stained glass and figural, each depicting a different saint.

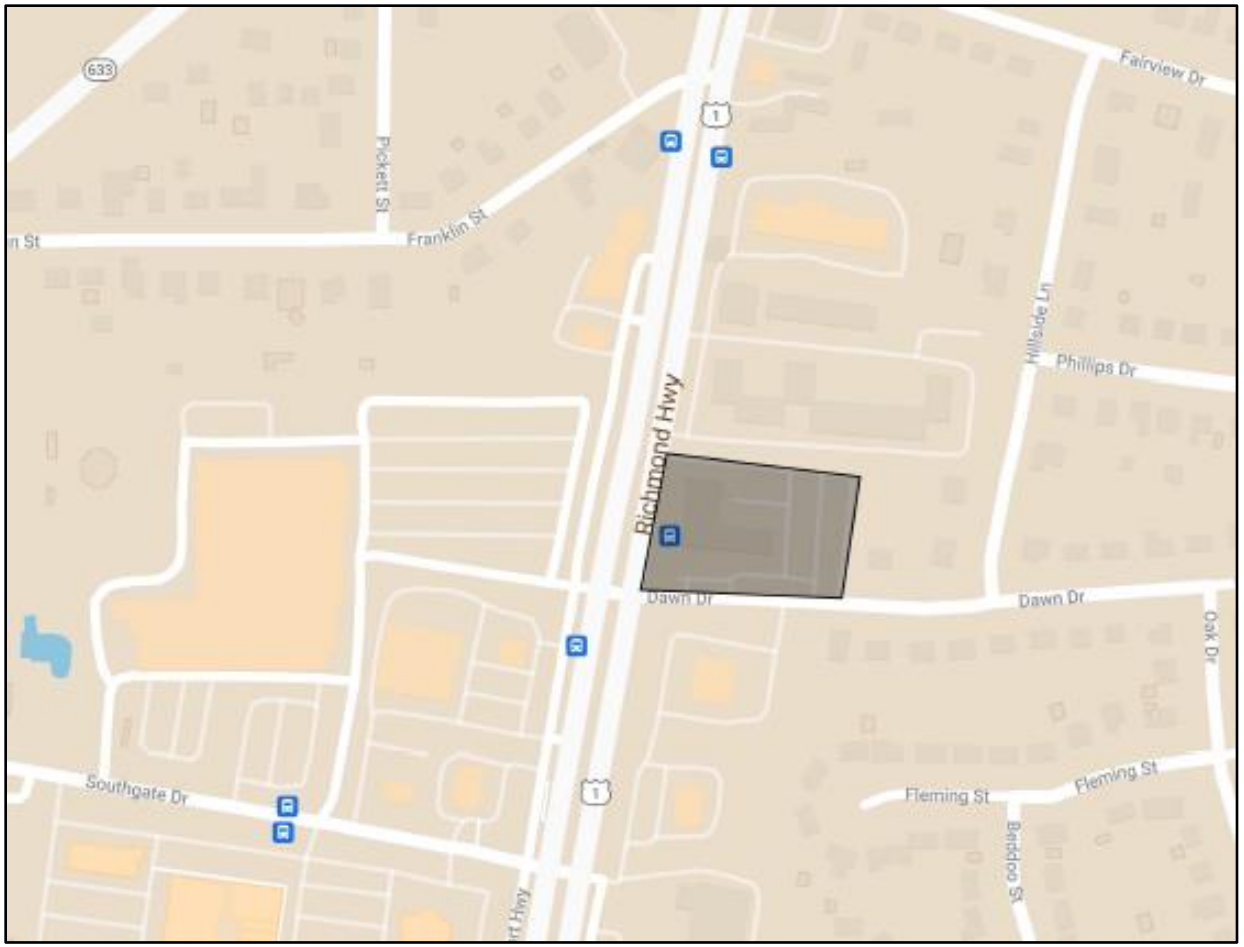


Eligibility Recommendation

No significant alterations have been made to the exterior since that time and the building retains is integrity. Although built in two phases and expanded once, the core was completed within a 12-year span (1953 to 1965) and all of the designs were undertaken by Saunders or his architecture firms, providing a design coherence. Access to the interior of the 1953 sanctuary and social hall was granted by the owners in December 2020, and the interior retains a high degree of integrity. Both the exterior and interior exhibit a restrained Mid-Century Modernist vocabulary that is nonetheless a seminal example of its era. As Saunders is a notable architect in the region; the First Christian Church does possess integrity of location, design, setting, materials, workmanship, and feeling; and the church does embody the distinctive characteristics of a period (i.e. postwar era), the recommendation is that it is potentially eligible.

Groveton Baptist Church

6511 Richmond Highway, Alexandria VA 22306



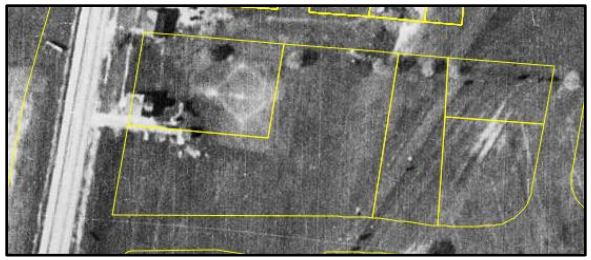
Site Description

Groveton Baptist Church is sited on the northeast corner of Richmond Highway (Route 1) and Dawn Drive in the Alexandria section of Fairfax County. The suburban area is characterized by car-oriented shopping centers mixed with multi- and single-family housing; Beacon Hill, a residential neighborhood, and West Potomac High School lie east of the church. The church building is surrounded by asphalt parking areas and travelways on three sides of its 66,792-square-foot lot. Only a small greensward west side of the church, abutting Richmond Highway, provides deciduous trees while the south façade has evergreen foundation shrubbery.

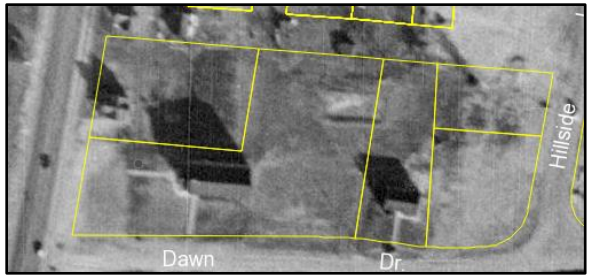
Historic Significance and Built History

Groveton Baptist Church was organized in April 1943, having begun as a mission sponsored by the Temple and Del Ray Baptist churches. Its first meeting space was at Groveton (now West Potomac) High School, located less than one mile east of the present site.[1]

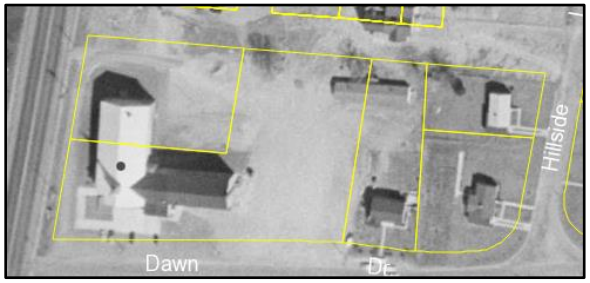
Groveton is a nebulous census-designated place in Fairfax County, its boundaries continuously changing. The first use of the name "Groveton" was found in the 14 September 1859 issue of the *Alexandria Gazette,* in which the 166-acre Groveton Farm was advertised for lease. For most of its history, the area was agricultural and characterized by dairy farms, in particular. A 1937 aerial photograph shows the present church parcel and much of the vicinity were undeveloped save for a few scattered single-family residences. That changed in the postwar era, as automobile travel became more popular. U.S. Route 1 (known as Richmond Highway in this area) is a major north-south highway that stretches from Maine to Florida. Before the construction of Interstate 95 (which runs parallel), it was heavily traveled and was lined with motels and restaurants designed to attract vacationers. Due to intensified development, it is now mainly used for local, rather than through, traffic.



Present-day property lines are overlaid a 1937 aerial photograph. Note the future church property (center) held a single-family dwelling near the road but was otherwise undeveloped.



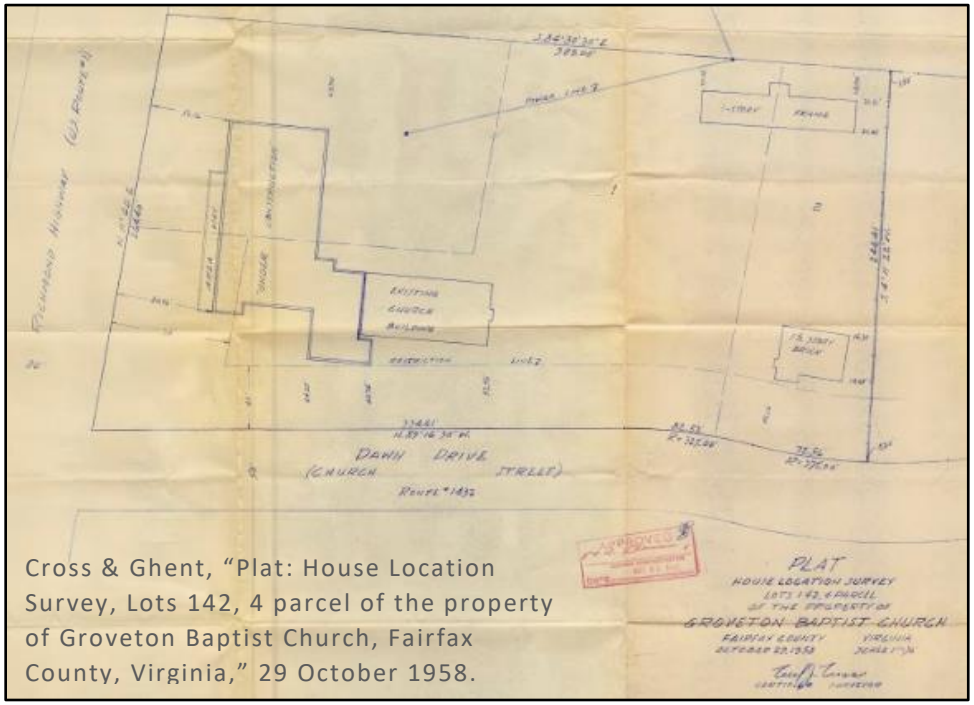
In this 1953 aerial photograph, the house is still present, but a rectangular building – the ca. 1945-1949 education wing – has been built on the parcel.



By this 1960 aerial view, the 1958 sanctuary has been built and the area has begun to develop. All images courtesy of the Fairfax County GIS and Mapping Services Aerial Photography viewer.

Motels were such a prevalent and distinguishing feature on this stretch of Richmond Highway that the one mention Charlotte Brown makes of the Groveton Baptist Church in her book, *Images of America: Groveton*, situates the building vis-à-vis the Beddoo Motel. Brown states that the congregation had erected a building "next to" the motel by 1944, but a 1945 topographical map does not depict any building on the parcel. A rectangular building (what is now the educational wing) is present on the site by 1949 according to an aerial photograph. Hence, the oldest part of the present church dates to circa 1945-1949.

A building permit was issued to the Trustees of Groveton Baptist Church on 5 August 1958 for the current sanctuary. The architectural firm of Willgoos and Chase of Alexandria (Robert A. Willgoos and Dwight G. Chase, principals) designed the Mid-Century Modernist building and Cannon Construction Corp., also of Alexandria, was the general contractor. In the permit, the church was described as three stories (including a basement), encompassing 99,060 square feet, and 58-feet high. The material for both the exterior and interior walls was masonry, and the estimated cost of construction was $360,000.[2] A plat dated 29 October 1958 shows an existing building (the education wing) on the site and the L-shaped sanctuary and hyphen under construction.[3]



Cross & Ghent, "Plat: House Location Survey, Lots 142, 4 parcel of the property of Groveton Baptist Church, Fairfax County, Virginia," 29 October 1958.

Architectural Description

1958 SANCTUARY AND HYPHEN

The 1958 sanctuary is a three-story building including an English basement, capped in a moderately-pitched, front-gable roof clad in gray composition (or asphalt) shingles. The masonry structure is faced in a buff red brick laid in an uncommon stretcher bond pattern, in which the sixth row alternates stretchers and headers. A molded brick water table wraps around the east, west, and north elevations at about nine feet above grade, visually dividing the basement from the first floor. Because the property is built in grade, the west (side) elevation and façade (south elevation) read as two-stories from the curb while the rear (north) and east (side) elevations are two stories above a fully-exposed English basement.

The façade is dominated by a full-height, three-quarter-width porch with a pitched roof that follows the outline of the sanctuary's front-gable roofline. The porch canopy is supported by four square piers that visually divide the façade into five bays. The westernmost bay, which is not sheltered under the porch, and one-half of the next bay are blind brick. The remaining 3.5 bays are a glazed curtain wall. The entrance is reached by a ramp and a flight of six concrete steps that span the width of the porch. They terminate in a concrete landing holding six fully-glazed, 1-over-1-light metal doors at the west end followed by five fixed, 1-over-1-light windows that rise from the landing to the door lintels on the east end. The 11 apertures are spanned by rectangular panels aligned with the door and window frames. Above the panels is a curtain wall of stained glass in a geometric pattern of various rectangular shapes and sizes that extends to the canopy soffit. While most of the frames are fixed, five of the 11 windows directly above the panels appear to be operable hoppers. The vertical frames of the curtain wall align with the panel and door/window frames beneath, creating a continuous verticality down the façade. An elongated steeple is positioned on the crest of the roof towards the front. The porch's angled roof terminates in a brick wall that projects southward from the hyphen that connects the sanctuary to the educational building. The west (side) wall of this hyphen holds fully-glazed, metal double doors that are accessed by the same concrete landing and stairs.

The hyphen is an extension of the circa 1945-1949 educational wing; its buff red brick color matches that on the 1958 sanctuary rather than the red brick of the older core and the building seam is apparent. The cross gable roof that intersects with the sanctuary's front-gable roof is an extension of the educational wing's side-gable roof. The bulk of the hyphen is blind on the south elevation, as a small volume was appended to the south of the main wall, just east of the sanctuary façade. The volume has a low-sloped, front-gable roof clad in composite shingles. While it is divided into four structural bays, visually it is divided into five window bays (within the two central structural bays) flanked by blind brick end bays. The five window bays are paneled, painted white, and separated by vertical ribs. The windows are double-sash with 6-over-6 lights. Two stories are visible from the curb, but as the volume is built into a steep grade, the basement level, albeit exposed, is not seen from the street. It is accessed by a flight of concrete stairs flanked by wrought-iron handrails. A stepped, low brick garden wall obscures the lower portion of the volume's façade. The east elevation of the volume is blind save for a small, square, punched-out aperture with a 1-over-1-light window in the north corner, near the cornice line.

The east (side) elevation of the sanctuary, visible from the parking lot, is three stories. Its southern third is obscured by the educational wing and by an appended stair tower. The central portion of the wall is dominated by a two-story paneled section (likely precast concrete painted white) divided into 12 window bays by vertical ribbing. At the first-floor level, the rectangular, punched out windows have four horizontal lights. On the upper floor the lights are full-height, geometrically patterned, and filled with stained glass. Only the first, fourth, fifth, eighth, ninth, and twelfth window bays have apertures; the others are blind. The north third of

the wall is blind brick. A shed-roof awning and the molded brick water table visually divide the English basement from the upper two floors. The basement is fenestrated with seven windows with four horizontal lights each and concrete sills as well as single metal door with transom at the north end.

The flat-roofed, three-story stair tower is a part of the hyphen that connects the educational wing with the sanctuary. It is blind on the shallow east side, but the north wall is fenestrated with a two-story, vertical double band of windows holding 14 horizontal, fixed, aluminum-framed lights. At the basement level, a fully-glazed double metal door is centered under the windows and shed-roof awning. The north elevation of the hyphen east of the stair tower is punctured by six punched-out windows (two on three levels) with three horizontal lights each. Because the color of the brick changes drastically between the educational wing and the hyphen, the building seam is apparent.

The north elevation (rear) of the sanctuary appears as three stories above a basement based on the fenestration pattern. Again, the end bays are brick, but are not blind; rather, each is punctured by four small, square, single-light apertures stacked atop another. The central portion is paneled, like on the east (side) elevation, and ribbed into eight window bays. There are three rows of double-sash, 1-over-1-light windows above the molded brick water table. The rows are separated by precast concrete panels. Rising from the two central windows on the top row to the apex of the gable are two vertical rows of five hopper windows, the topmost two being trapezoidal in shape to conform to the gable pitch. Below the water table, at the basement level, two louvered exhaust apertures are visible, but the majority of this level is obscured by vegetation, mechanical equipment, and a small brick tool shed appended to the northeast corner of the building.

Although the fenestration on the west (side) elevation, facing Richmond Highway, closely mirrors that on the east (side) elevation, only two floor levels are visible above grade. Furthermore, the uppermost level is visually separated from the first-floor level by shed-roof awning that spans the whole length of the building wall. The basement level is below grade but is fully exposed by a deep well formed by a brick retaining wall braced with concrete struts. Original copper gutters and downspouts are visible on the west elevation.

This photograph has been attributed to the Groveton Baptist Church, but its provenance is unknown; if it shows the original ca. 1945-1949 sanctuary, then that building was widened and made two stories, likely circa 1958.

Ca. 1945-1949 EDUCATION WING

The rectangular educational wing was constructed in the late 1940s and originally served as a sanctuary. The original façade, which faced Richmond Highway to the west, was eliminated by the 1958 sanctuary and hyphen additions. While the red-brick building (stretcher bond) is three stories, only two are visible on the south (side) elevation facing Dawn Drive. Six rectangular, double-sash windows (five with 2-over-2 lights and one with 9-over-9 lights) with brick rowlock sills fenestrate the uppermost floor. The main floor is fenestrated with 11 smaller, punched-out, double-sash windows with 1-over-1 lights atop brick rowlock sills. A single entry door (fully-glazed, single-light, in a metal frame) is on the west end beneath an elongated canopy (a low-slope front-gable clad in asphalt shingles) supported by six turned posts. Although minimally visible from the public right-of-way, the east end of the basement appears to be fenestrated and have a service door.

The east (rear) elevation of the educational wing is the only elevation faced in smooth stucco or concrete. The ends of the brick side walls form regular quoins on the north side, but an irregular quoining pattern on the south

side. The wall plane is bisected by a brick gable-wall chimney. The chimney is flanked by four punched-out, rectangular, double-sash windows with 1-over-1 lights atop brick rowlock sills. The only entrance is at the basement level on the north side of the chimney; a solid door, partially sunk below grade, is covered by a shed-roof awning clad in asphalt shingles and supported by two wooden posts that rest on a low brick retaining wall.

The north (side) elevation is three full stories from grade. As on the south (side) elevation, the uppermost story has six rectangular apertures, but the easternmost is filled with a double-sash, 1-over-1-light window while the central four are filled with double-sash, 9-over-9-light windows and the last has been filled in (is blind). Twelve double-sash windows with 1-over-1 lights fenestrate the second floor. The fenestration on the basement level is partially obscured by evergreen shrubs, however, there appear to be 10 punched-out, double-sash, 1-over-1-light windows with exterior iron grilles.

Eligibility Recommendation

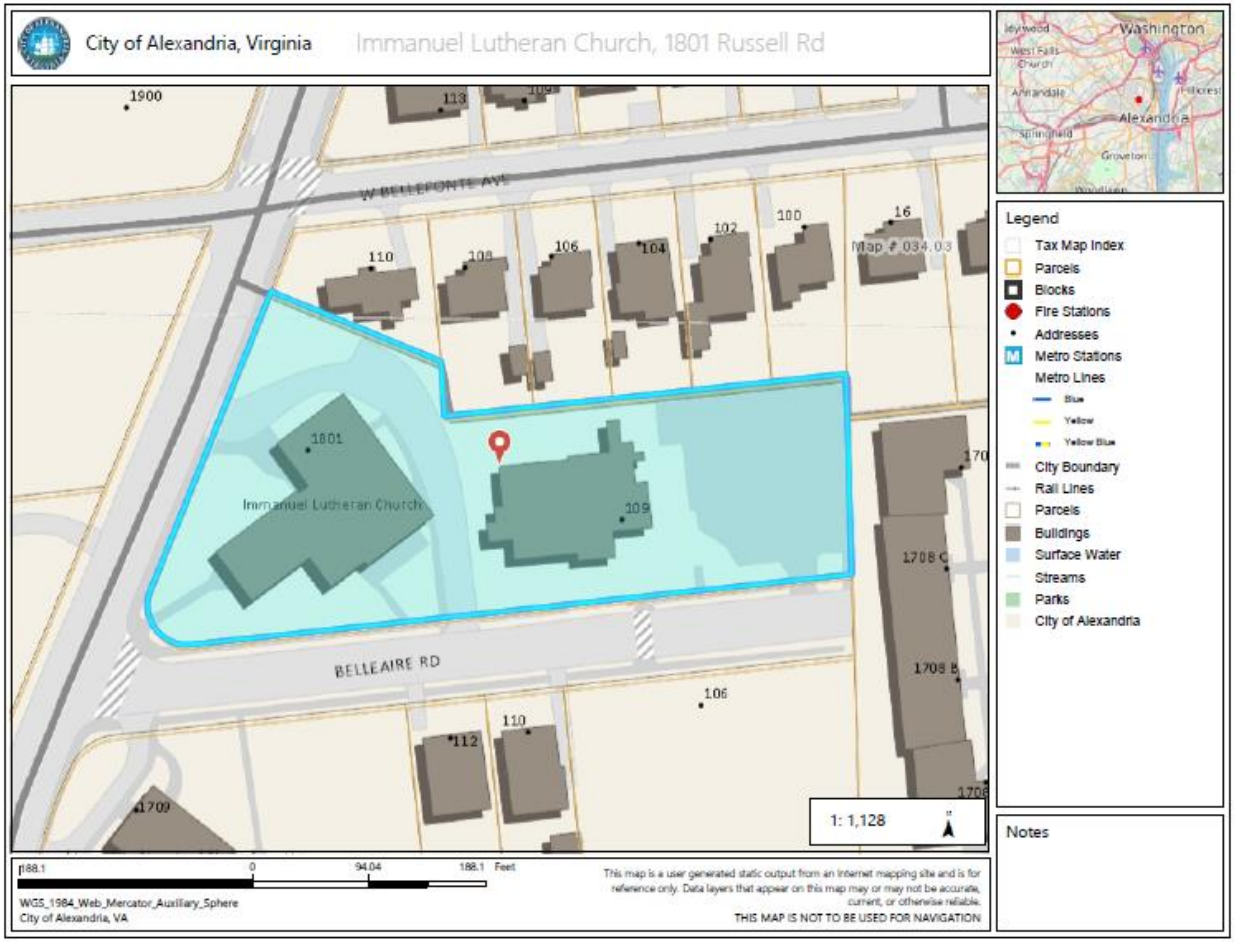
Previous survey in October 2018 resulted in the finding that the Groveton Baptist Church "is not a locally unique example of the Modernist church type," that it "does not have distinctive architectural features," and that it "does not represent the work of a master, possess high artistic value, or represent a significant and distinguishable entity whose components may lack individual distinction" and therefore "is not eligible under Criterion C." This surveyor finds that the church is a prime example of its style and era, a typology that is under threat by increased development pressures and the current waning populations of church congregations, which result in the physical neglect of or decommissioning of church buildings. Given these broader threats, it is advised that further study of the church is warranted before recommendation as to its eligibility is made.

Immanuel Lutheran Church

1801 Russell Rd, Alexandria VA 22301

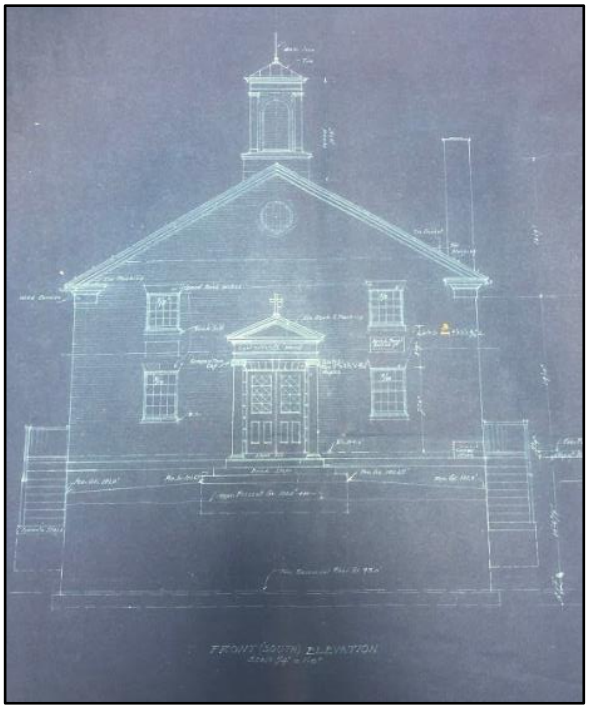
Site Description

The Immanuel Lutheran Church lies in the Braddock Heights neighborhood, north of the Rosemont and southwest of Del Ray, two late-19th-century streetcar suburbs. The church building sits atop Federal Hill, on a triangular portion of the 1.38-acre lot formed by the confluence of Russell and Belleaire roads. An asphalt travelway lies to the north and west of the church, separating the church from the Immanuel Lutheran School building to west that is sited on the rectangular portion of the lot (addressed 109 Belleaire Road). An asphalt surface parking area occupies the westernmost third of the property. The site is surrounded by single-family residences, while the Alexandria Church of Christ Science sits opposite the church building, on the southeast corner of Russell and Belleaire roads. Pedestrian paths access the church building from all directions. Mature deciduous trees dot the property.



Historic Significance and Built History

The Immanuel Lutheran congregation in Alexandria was founded after the Civil War by ethnic Germans of a conservative faith who broke from the reformed teachings upheld by their Washington, D.C. pastors. Originally, services were held in three of the congregants' homes, but as the congregation grew, they first rented a room above the firehouse on St. Asaph Street and then a larger hall above a bookstore at 419 King Street. The congregation opened a parish school in rented space on the 500 block of King Street in 1870. In December 1871, the congregation purchased a lot on the corner of Cameron and Alfred streets for the purpose of building a new chapel; funds were raised slowly, however, and the church was not dedicated until 9 November 1879. In 1880, the congregation joined the Missouri Synod, the second-largest of the Lutheran church's three denominations in America.



Francis Drischler, *Front (South) Elevation*, "Building for Immanuel Lutheran Church," Architectural Drawing and Plan Set, 7 June 1943.

Excerpt of the 1959 revision of the 1941 Sanborn Fire Insurance Company Map of Alexandria, VA, page 37, showing the 1943 sanctuary and the 1947-1953 school of Immanuel Lutheran Church. Image courtesy of Library of Congress, Washington, D.C.

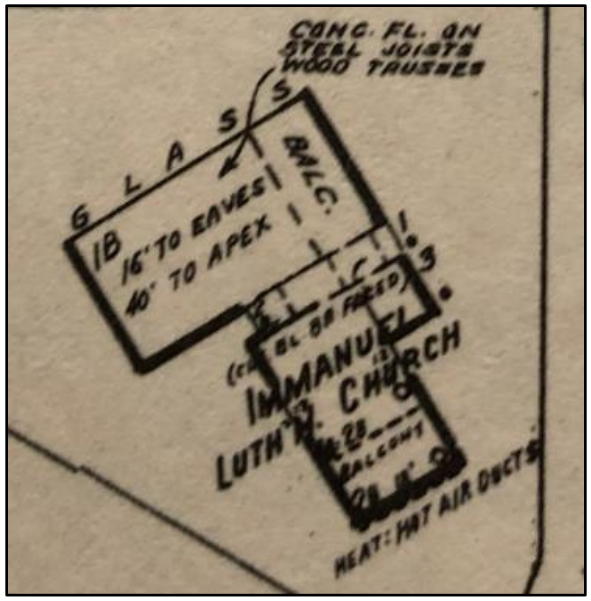
The congregation's size waxed and waned through the successive decades, and the parish school was closed prior to World War I. 1918 proved a watershed year for Immanuel Lutheran Church with the election of Pastor Carl J. Goette, who initiated a successful fundraising and advertising campaign. The progress made under his leadership was continued by Pastor Elmer F. Leonhardt, who served from 1930 to 1940. It was under Leonhardt's tenure that the decision was made to sell the 19th-century church and raise funds for a new edifice.[1]

Circa 1942, undeveloped lots 11-13 on Federal Hill (at the corner of Russell and Belleaire roads) were purchased, and local architect Francis Drischler drafted architectural plans for a sanctuary in 1943. Ground was broken 5 September 1943, the cornerstone laid 10 October 1943, and the new church dedicated 14 May 1944. The building permit, issued 8 September 1943, named the contractors Logan & Anderson and described the church as a one-story brick building measuring 36 feet by 62 feet, while the first floor was ten feet above grade. The permit further described the building as having 12-inch-thick walls at the basement and first-floor levels and a pitch roof with asphalt shingles. The estimated cost for construction was $31,000.[2]

The Immanuel Lutheran School was established on 4 September 1945 and classes were conducted in the sanctuary's basement. Lots (18-19, Block 3, Map 219) to the east of the church (fronting Belleaire Road) were bought in March 1946, and a new educational building was erected on the expanded parcel in three phases between 1947 and 1953. The H-shaped, one- and two-story building was designed by Francis Drischler and built by local contractor R.N. Rust.[3]

The cinderblock-and-brick sanctuary first appears on the 1959 revision of the 1941 Sanborn Fire Insurance Company map of Alexandria, Virginia, as a rectangular footprint with a small appendage – marked "BSTO" – on the rear (northwest elevation). The sanctuary space is marked as 28-feet tall with a balcony at the south end. The school building is also illustrated as a masonry building with concrete floor on concrete joists, cinderblock walls faced in brick, and a false wood roof.

By 1960, decisions had been made to expand the church. As early as 1 September 1961, architectural plans were drawn for a two- and three-story addition by Vosbeck-Ward & Associates, AIA, of Alexandria in concert with Kendrick & Redinger, Consulting Engineers, based in Arlington. Lot 14, to the north and fronting Russell Road, was utilized for the expansion. A building permit was issued to Immanuel Lutheran Church on 14 June 1962 for a "sanctuary addition to church."[4] The addition's dimensions were given as 54 feet in the front, 72 feet in the rear, and 87 feet deep. The Vosbeck-Ward architectural drawings included in the permit file show an L-shaped volume appended to the northwest elevation and wrapping around a



Excerpt of the 1989 revision of the 1965 Sanborn Fire Insurance Company Map of Alexandria, VA, page 37, showing the 1962 sanctuary addition.

portion of the southwest face of Drischler's sanctuary. It is double the size of the original sanctuary, and because it negotiated a steep hillside, it was two stories at its north end and three stories (including an English basement) at the south. The permit explained the foundation would be concrete and "some cinderblock," the walls 12-inches thick, and the gable roof clad in asphalt shingles. The contractor chosen was W.R. Manchester, Inc. and the estimated cost given was $162,000.

The sanctuary addition appeared in the 1965 edition of the Sanborn Fire Insurance Company mapping of Alexandria as a rectangular volume set perpendicularly to Drischler rectangular sanctuary and connected to it by a narrow, L-shaped hyphen space that covered the majority of the older sanctuary's northwest elevation (the hyphen was recessed slightly so that the north corner was left visible) and a quarter of its southwest elevation. The map noted that the addition had a concrete floor on steel joists and wood trusses; that the northwest elevation was glazed; than an interior balcony spanned the width of its southwest; and that its ceiling height was 16 feet to eaves and 40 feet to apex (ridgeline).

Subsequent permits from the 1970s and 1980s were for reroofing and some interior changes, such as installing a suspended ceiling and subdividing a classroom and library; more recent building permits were not located.

Architectural Description

The building is a mélange of three styles: Classical Revival, as embodied in the 1943 sanctuary; Mid-Century Modernism, of the 1962 addition; and a contemporary style of a post-2014 addition.

1943 SANCTUARY

Drischler's 1943 building is a simple rectangular form rendered in a modest Classical Revival style. The front-gabled edifice is red brick, laid in a 6:1 common bond. It is a one-story building atop a full basement, which was divided into several small classrooms and one large social hall. The lofty sanctuary, on the main level, holds a balcony on the south end, directly above the main entrance.

Positioned on a hilltop, the church sits approximately ten feet above curb grade and is accessed by a small flight of seven, aggregate-concrete steps flanked by black wrought-iron handrails. An aggregate-concrete walk bisects a lawn and leads directly to the entrance, which faces the acute corner made by the intersection of Russell and Belleaire roads. The façade (southwest elevation) is dominated by the white-painted, wooden entrance of the Ionic order: two slender, tapered, and smooth columns rise from square bases atop a flight of three rounded stairs composed of bricks. The scrolled capitals support an entablature and dentilated pediment. Atop the pediment, at its apex, a white cross is affixed. This classical assemblage frames double doors in a white surround with a keystone at the center

of the lintel. The half-paneled wooden doors hold eight lights each which have crossed mullions. The entrance is flanked by four windows total, and the façade reads as two stories since two windows lie at the balcony level atop two windows at the ground-floor level. The windows are double-sash with 6-over-6 lights. They have brick headers for sills and brick jack arches for lintels, and the top windows are separated from the bottom windows by rectangular, raised brick panels. An oriel window (now blind) with a brick-header surround lies at the apex of the gable; the gable is outlined by a white, wooden cornice with returns. Drischler's drawings depict a cupola on the moderately-pitched roof's ridgeline that is not present today and likely was never built. A cornerstone was placed at the southeast corner of the façade.

The northwest (side) elevation facing Russell Road reads as a one-story space above a raised basement demarcated by a brick belt course at the water table line. The south end, adjacent to the entrance, holds two double-sash, 6-over-6-light windows stacked one atop the other, denoting the balcony and ground-floor levels. However, the central section of the elevation is fenestrated with four large, double-sash, 9-over-9-light windows with single-light transoms that denote the nave. At the north end of the sanctuary, one smaller, double-sash, 6-over-6-light window is placed at the ground-floor level. Also on the northern half of the sanctuary, the raised basement is fenestrated by three double-sash, 6-over-6-light windows. All of the windows have brick-header sills and brick jack arches.

The southeast (side) elevation visible from Belleaire Road is almost a mirror image of the northwest elevation save for these differences: the south end only has a double-sash, 6-over-6-light window at the ground-floor level; the raised basement is fenestrated with five double-sash windows; the northern end has been obscured by the 1962 addition that abuts the fourth nave window; and the four double-sash, 9-over-9-light windows that illuminate the nave are wooden and lack transoms, suggesting that these are original and those on the northeast elevation are replacements.

The rear (northeast) elevation is mostly obscured by the 1962 addition, but the upper portion is visible. A jalousie, Diocletian-shaped window in a brick-header surround is situated at the apex of the gable. Beneath it are visible an oriel window and a small, square, double-sash window to the east. Drischler's drawings depict the oriel was flanked by four windows: two square, double-sash, 8-over-8-light windows at the upper level and two rectangular, double-sash, 8-over-8-light windows at the lower level, each with brick-header sills and brick jack arches. Only one window at the raised basement level was shown on the drawings. This and the lower-level windows would have been either eliminated or obscured by the addition.

1962 SANCTUARY ADDITION

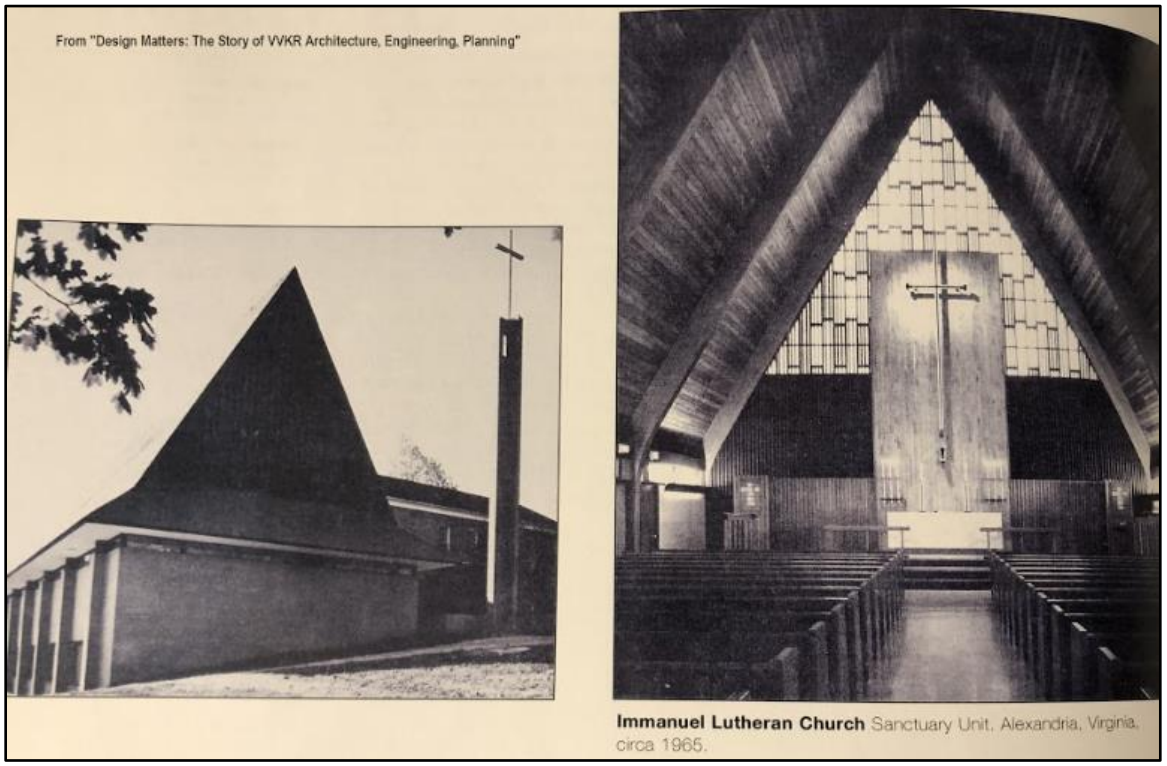
The northwest elevation of the addition, facing Russell Road, functions as the sanctuary's façade. It navigates a change in slope from north to south. The building wall is blind, composed of red brick laid in a 6:1 common bond. A band of slightly-inset clerestory windows – six rectangular, fixed, single lights in dark aluminum frames – separates the volume from the gable-on-hip roof, so that the roof form appears to float atop a brick base. The clerestory is capped with a hipped roof that has deep eaves, the soffits of which are paneled and hold recessed lighting. The hipped roof is truncated and forms the base of a steeply-pitched, front-gable roof. The slopes of the hipped and gable roofs are clad in grey shingles that are likely composite, although the 1962 Vosbeck-Ward drawings specified slate. The acute triangle of the gable is filled with a multi-light fixed window, the mullions forming narrow rectangular lights of colored glass in a staggered, geometric pattern.

The southwest elevation of the sanctuary is dominated by the steep slope of the gable-on-hip roof. The clerestory continues, while the building wall becomes varied in terms of relief and materials: two square, engaged brick piers divide the elevation into three bays. The west end bay is blind, brick, and holds the cornerstone. The two central bays have aggregate-concrete panels abutting light-wood panels in alternating order so that the rhythm is concrete-wood-brick pier-wood-concrete. This elevation is truncated by the northwest elevation of the hyphen, which holds the entrance: double wooden doors with narrow, rectangular lights flanked by full-height, single-light sidelights and topped with a three-light transom, all in dark aluminum frames. The grey-colored-shingled hipped roof with

its deep eave continues over the hyphen, which is perpendicular to the 1962 sanctuary, and terminates in the northeast (rear) wall of the 1943 sanctuary. Above the truncated hipped roof on the hyphen is a flat-roofed monitor, entirely glazed with rectangular lights in a geometric pattern that alludes to the similar window on the sanctuary's gable end.

The northeast (side) elevation of the 1962 sanctuary is not visible from the public right-of-way. The 1965 Sanborn Fire Insurance Company map states that the elevation is a large curtain wall, which is depicted in the 1962 Vosbeck-Ward drawings. The drawings illustrate that the curtain wall is divided into five bays by four brick piers, each bay holding several fixed storefront windows of varying sizes that span the full height of the building, terminating in the band of clerestory windows. Three doors are shown on the drawings which would have direct access to the outdoors.

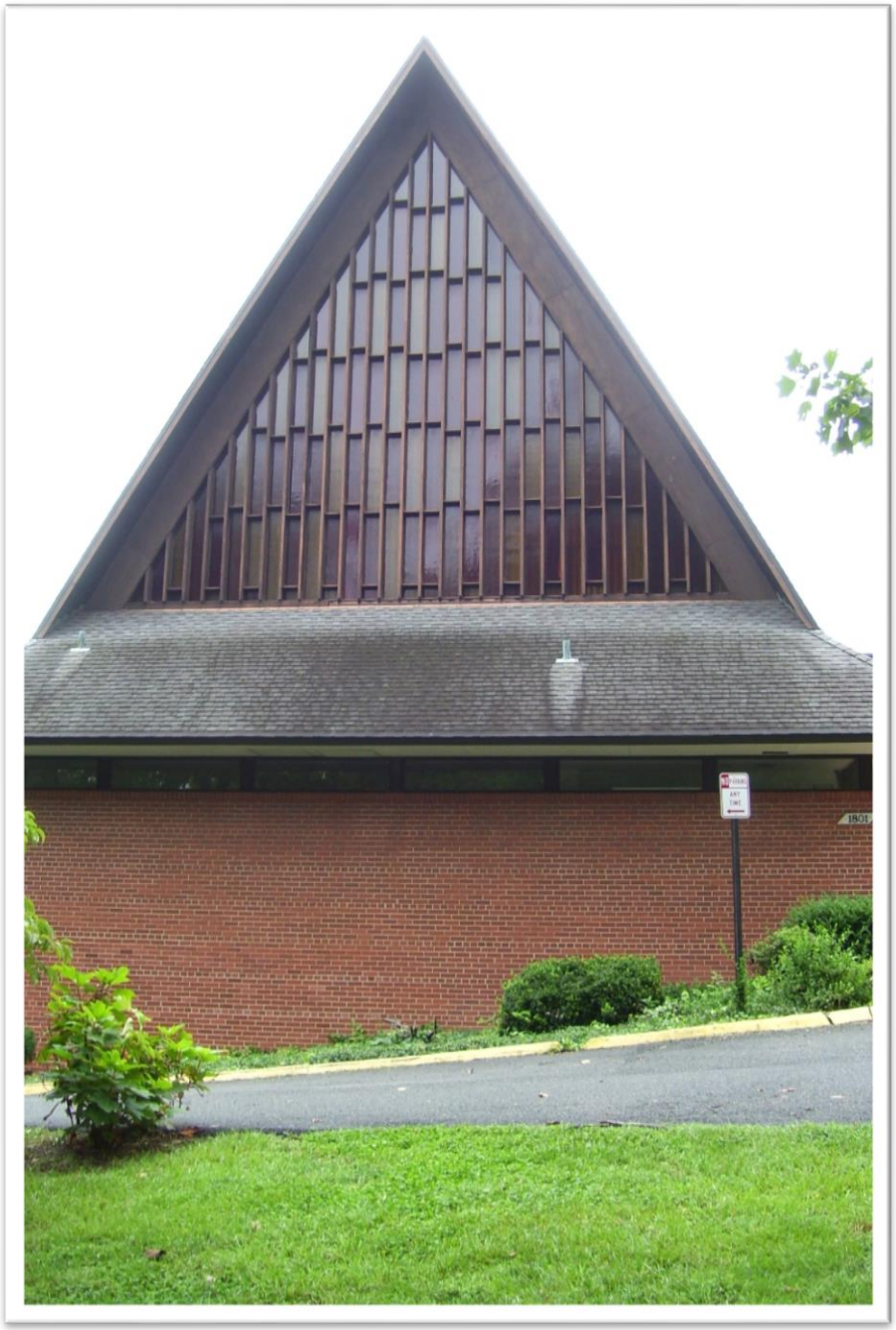
The southeast (rear) elevation is visible from Belleaire Road. The 1962 Vosbeck-War drawings depict it as a mirror image of the northwest elevation, save for the addition of a blind ancillary volume to the south of the hyphen. Because of the steep grade change on this side of Federal Hill, however, the reality is quite different from the renderings. While the north side appears as a one-story sanctuary and two-story hyphen, the south side reads as a three-story hyphen and two-story sanctuary. As late as 2014, the south sanctuary end mirrored the north sanctuary end except for this difference in scale. The hyphen mimicked its front elevation in that the glazed monitor sat atop a hipped roof, but below that the multi-light glazing continued. Below this glazed wall was an aggregate concrete panel, and underneath the panel was an entrance with half-light, metal, double doors with full-height, single-light sidelights. To the south of the hyphen, obscuring the northernmost bay of the 1943 sanctuary's southeast elevation, was built a three-story brick box, its two visible elevations completely blind and its flat roof punctuated by a square chimney stack. This volume reads as ancillary or mechanical space.



Excerpt from VVKR's 2013 monograph, *Design Matters: The Story of VVKR, Architecture, Engineering, Planning*, showing an interior and exterior view of Immanuel Lutheran Church ca. 1965.

POST-2014 ADDITION

After 2014, an addition was made to the rear (southeast) elevation which obscures the 1962 Vosbeck-Ward core. A blind, red-brick (the color of which does not match the red brick of the 1962 sanctuary addition) elevator shaft was appended to the southeast side of the 1962 ancillary/mechanical volume. A new entrance was built at grade with double, fully-glazed doors in dark aluminum frames and a single-light transom shaded by a flat canopy with a tall metal fascia, supported by one brick pier. Above the entrance are two stories of triple, single-light,



fixed windows and transoms in dark aluminum frames, separated by light-yellow panels. This narrow, three-story volume has a flat roof that lies lower than the roof level of the elevator shaft. To the east of this appendage is a one-story, flat-roofed, brick box punctured by a full-width span of ribbon windows in dark aluminum frames. Again, the color of the red brick does not match that of the 1962 addition, although an attempt at uniformity was made with the brick courses laid in a 6:1 common bond pattern. Atop the flat roof is a silver metal screen that likely hides rooftop mechanical equipment but which also further obscures the 1962 sanctuary.

Eligibility Recommendation

A comparative analysis of the 1943 Drischler and 1962 Vosbeck-Ward drawings with archived Google street view imagery showed that no major changes had been made to the exterior up to June 2014. However, the field visit to and documentation of the current building shows that a recent (in the last seven years) addition was made to the southeast elevation of the 1962 sanctuary addition which obscures the latter. Its design is of poor quality and brings into question the building's integrity and eligibility for listing on state and federal registers. Further investigation of the two historic sanctuary interiors is recommended.

Mount Vernon Unitarian

1909 Windmill Lane, Alexandria VA 22307

Site Description

Mount Vernon Unitarian Church is located adjacent to the postwar residential development Hollin Hills but lies outside of the NRHP Hollin Hills Historic District boundary. It is situated in a park-like setting of 7.9-acres, surrounded by numerous large deciduous trees and gardens with an asphalt parking area to the east. The property was once part of the Hollin Hall estate owned by the Mason family and the current house, built in 1916, stands to the south of the church. There are several other structures on the property to the north, including a windmill, a carriage house that has been repurposed as a school, and a greenhouse.

Historic Significance and Built History

The Mount Vernon Unitarian Church was built on the historic Hollin Hall property, the early-20th-century country estate of businessman Harley Wilson. Hollin Hall was established on 600 residual acres of a 2,000-acre tract given by George Mason IV of Gunston Hall to his third son, Thomson Mason, in 1792. The Federalist-period house burned down ca. 1827; after 1852, the property left the Mason family and was conveyed to a number of owners until Wilson purchased it in 1913. Wilson and his wife built the extant Colonial Revival-style house and created extensive gardens between 1916 and 1919. The couple reportedly entertained luminaries there, including Carl Sandberg, Herbert Hoover, and Mrs. Woodrow Wilson. The Wilsons died in 1934 and the property sat abandoned for several years, until Merle Thorpe, an advisor to President Franklin D. Roosevelt, purchased the house and 89 acres sometime after 1941. In 1993, Hollin Hall was designated a historic site on the Fairfax County Registry.[1]

In this 1953 aerial photograph, the Hollin Hall estate (center bottom) is primarily surrounded by agricultural land; the postwar suburb Hollin Hills lies to the north.

According to historic aerial photographs, the estate was surrounded by agricultural fields and woodlands in 1937. By 1953, homes in Hollin Hills are evident in the area to the north of the estate as well as residences in the Hollindale subdivision to the south.[2]

The Mount Vernon Unitarian Church congregation was founded in 1955 and met in a variety of spaces, including Hollin Hills Elementary School, until 1959, when they purchased ten acres of the Hollin Hall estate from Thorpe's widow and son. Services were initially held in a guesthouse on the property: on 6 May 1959, an application for a building permit was submitted to Fairfax County to remodel the existing guesthouse for use as a "church educational building." The permit lists both the architect and contractor as the owner and gives the estimated cost for the work was $1,000. The two-story building had a total area of 1500 square feet.[3] In the same year, another permit was acquired on 9 September to remodel the existing two-story, 900-square-foot garage as a school building. The architect for this remodel project was Harry H. Graef III, but the contractor was listed again as "owner."[4]

By the early 1980s, the 400-member congregation had outgrown its remodeled meeting space. In 1983, the guesthouse and two acres were sold to fund the construction of a new Meeting House. An application for a building permit for a "church worship space with administrative [space]" was submitted on 18 October 1983. The permit specified brick and CMU-block exterior walls and an asphalt shingled roof. The contractor for the project was Tri-County Construction, Inc. of Purcellville, Virginia, and the estimated cost of construction was $376,000. It was completed in 1985.[5]

Designed by LeMay Associates of Reston, Virginia (Michael F. LeMay, principal), the one-story building was to include a multipurpose chapel, commons, offices, kitchen and nursery. The architects sited the church north of the 1916 Hollin Hall house and adjacent to an enwalled formal garden. The remodeled garage was demolished to make way for the new parking lot and travelway east of the building. A November 1984 article about the church in the *Virginia Record*, an AIA publication, noted that "indigenous materials such as a red brick with grapevine joints, and exposed wood were specified to help relate the new to the old; concrete and glass were used to provide durability and relate the building to the site."[6] The large circular stained glass window in the sanctuary was designed and created by congregant Jane Kofler. A second decorative window**,** above the entrance, was designed by congregant George Churchill.[7]

Rendering of the Mount Vernon Unitarian Church from the article "Mount Vernon Unitarian Church, Brown, Donald, LeMay & Page – Architects," in the November-December 1984 issue of *Virginia Record*, page 37.

The Meeting House underwent a series of renovations from 2012 to 2014, which included a kitchen remodel and the addition of a permanent platform and choir risers in the sanctuary. The common area was enlarged eastward and provided a new façade. At the same time, new ADA compliant restrooms were added and a sprinkler system was installed throughout the building.

Architectural Description

LeMay designed the building in a tri-partite, S-shaped plan in which two distinct, rectangular volumes (an administrative wing and a sanctuary) are connected by a square hyphen. To further complicate the footprint, the south (office) wing is divided into two stepped volumes. An article in the November 1984 edition of the *Virginia Record* included a rendering of the church (then under construction) that depicts two steeply-pitched, front-gable volumes faced in brick connected by a low-slung, flat-roofed, glazed hyphen. Presently, each of the three volumes has a steeply-pitched, front-gable roof, and while the exterior of the end wings are faced with red-brick laid in a stretcher bond, the circa 2014 expansion of the common area's façade (east elevation) is covered with rough-cut stone blocks. The present footprint is stepped.

The church building faces east, and the building wall jogs so that the south (office) wing extends the farthest eastward. The Post-Modernist façade alludes to the nearby Georgian-Revival-style Hollin Hall (1919), reading as two end walls of Georgian-period houses with double gable-end chimneys. The upper portion of the eastern elevation of the western half of the south wing is visible on the façade, providing a silhouette of a third gable-end chimney and pitched roof in the background. The two front "chimney" forms are bisected by vertical, recessed channels flanked by raised bricks. On the south (office) wing, the channel terminates at the top of a brick archway, infilled with panel and a single metal door with a single light. On the north (sanctuary) wing, the channel terminates at the top of an oriel window with stained glass and a molded brick surround. While the stretcher bond dominates both volumes, the tops of the "chimneys" are demarcated in six courses of alternating headers and soldier bricks.

The front-gabled façade of the common area (hyphen) holds the main entrance. A semi-circular bay capped in a shallow, shed roof clad in metal panels extends from the wall plane, which is covered in a light-brown fieldstone. The bay is completely glazed with full-height, single-light, fixed windows. At the center are fully-glazed double doors with two lights in metal frames. Above the bay's roof is a large oriel window with stained glass. The gable roof transitions into a flat roof as it extends northward approximately eight feet, obscuring the southernmost portion of the sanctuary façade.

The south (side) elevation of the south (office) wing is rendered as two stepped halves which are almost mirror images of each other, except that the west end of the eastern half holds a multi-light exterior door. The steeply-pitched gable roofs, clad in grey-colored asphalt (or composite) shingles, terminate into paneled fascia with deep eaves. Below the eaves are recessed windows that span the full widths of the two volumes. The rectangular, fixed windows have two stacked lights in which the bottom light is smaller than the top. The windows are in aluminum or composite frames painted white, and rest upon a brick sill of angled soldier bricks atop a rowlock and a two-course base of stretcher bond.

The south (side) elevation of the north (sanctuary) wing is only visible in the rear as its eastern (front) half is subsumed by the hyphen. The ground level is fenestrated across its breadth with rectangular, fixed windows over a brick sill and base which repeats the light configuration and bonding pattern on the south elevation of the south (office) wing. Above the bank of windows is a tall paneled fascia. The western half of the sloped roof on this elevation is covered with solar panels while the eastern half is clad in grey shingles. The gable roof is topped by a monitor stretching between the end "chimneys;" the monitor is fenestrated with large, square, single-light clerestory windows with clear glass.

The west (rear) elevation of the south (office) wing holds a single exterior, multi-light door at the center under an awning with a tall fascia and clad in black asphalt shingles. To the north of the door is one square, punched-out, double-sash window with 1-over-1 lights over a brick rowlock sill. The rear elevation of the hyphen was originally flush with the rear wall of the south wing, but has been expanded. It now holds fully-glazed, 1-over-1-light double doors in white metal frames. To the north of the door is a curved bay of windows (rectangular, fixed, single-light windows over hoppers) above a gray fieldstone base. A flat-roofed canopy with a tall paneled fascia is cantilevered over the hyphen's rear elevation and supported by a sole fieldstone pier at the southwest corner. The peak of the hyphen's gable (the front-gable only covers the eastern third of the hyphen, which otherwise has a flat roof) is clad in the same light-brown fieldstone as on the façade and is blind. The west (rear) elevation of the sanctuary is blind except for a single multi-light metal door at the southwest corner under a shed awning clad in black asphalt shingles. A ghost outline of a large rectangle in the center suggests that there may have been a feature (perhaps a large window) that was later infilled.

The north (side) elevation of the sanctuary is blind except for a double metal doors with four lights each at the east end. The entrance is recessed and accessed by concrete steps flanked by metal handrails. The pitched roof is clad in shingles, the monitor is blind and clad in a light-colored metal paneling, and the tall fascia provides a deep eave. The north elevation of the hyphen is flat-roofed and faced with light-brown fieldstone save for a tall, paneled fascia. Blind, metal double doors occupy the west end while six windows occupy the eastern half of the elevation. The window rhythm is a-b-a, in which the four 'a' windows are rectangular, fixed, single-light windows over hoppers and the two central 'b' windows are smaller (as a result of a stone pier that acts as a raised sill), fixed, single-light windows. Lastly, the west elevation of the south (office) wing is obscured by the hyphen addition.

Eligibility Recommendation

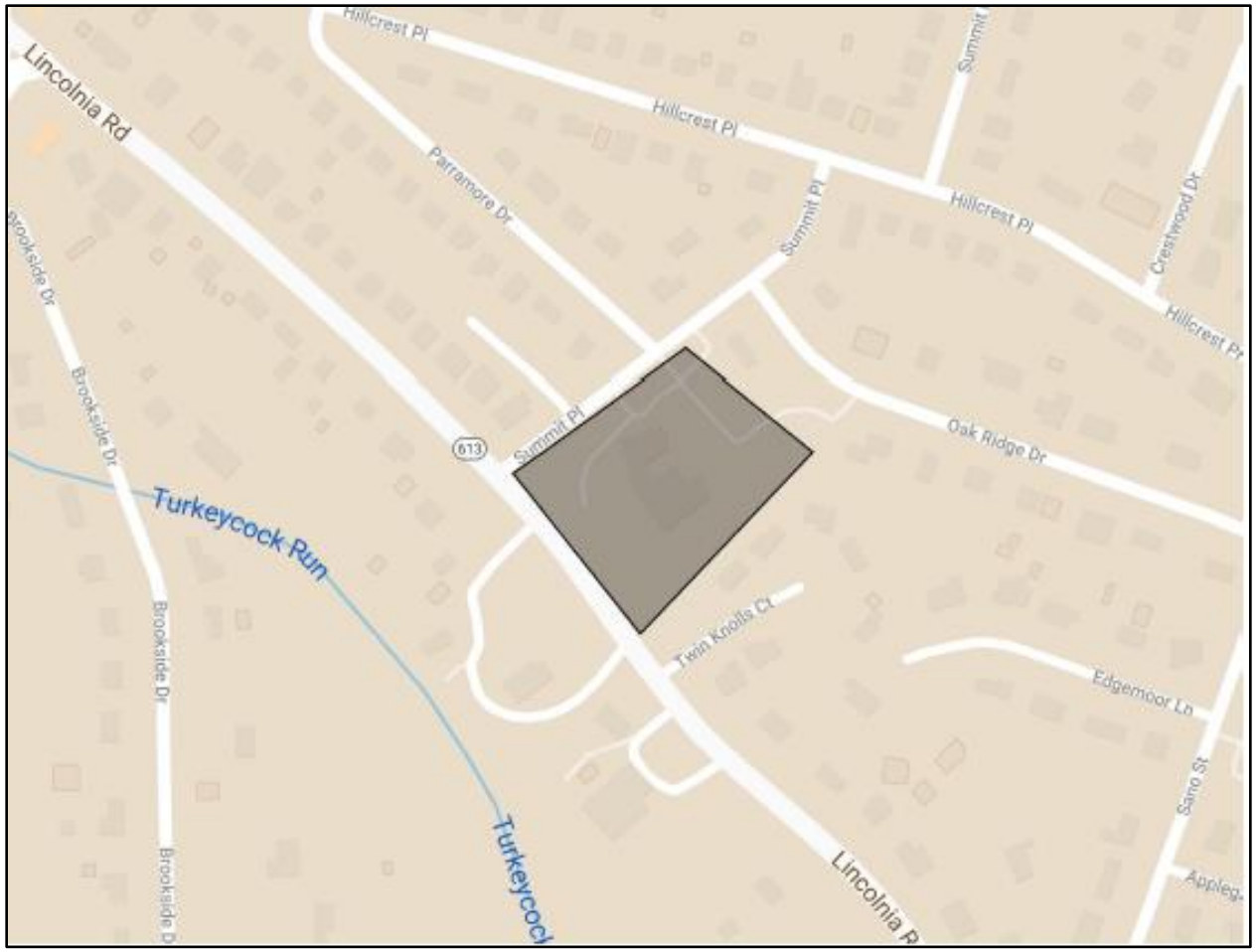
The Mount Vernon Unitarian Church provides a good example of Post-Modernist architecture despite the expansion of the hyphen. Further study of the interior is recommended to determine its integrity and whether it warrants listing on state and federal registers.

Peace Lutheran Church

6362 Lincolnia Road, Alexandria VA 22312

Site Description

Peace Lutheran Church is located on the eastern corner of Lincolnia Road and Summit Place in Lincolnia Heights, a Fairfax County neighborhood abutting Alexandria's western corporate limits. The suburban neighborhood is characterized by single-family housing, although two other churches lie in close proximity. The church is centered on the 3.5-acre parcel and faces Lincolnia Road to the southwest, from which it is separated by an incline and lawn sparsely planted with ornamental trees and shrubbery. An asphalt-paved walking path runs parallel to the roadway. The tract's southeastern border is lined with large deciduous trees while asphalt parking areas and travelways mark the northwestern and northeastern portions of the parcel.



Historic Significance and Built History

Following a fact-finding mission undertaken by the Virginia Synod of the United Lutheran Church in 1956, intended to gauge interest in forming a new church in the Alexandria West area, Peace Lutheran Church was formed by 13 families in 1957. The newly-formed congregation purchased the four-acre Howdershell dairy farm, which held a large house and barn-with-silo. Aerial photographs show that the farm was set in a predominantly agricultural landscape in 1949, but by 1953, suburban development was well under way.

The built history of the Peace Lutheran Church is one of continuous growth and expansion. The first services – for 151 congregants – were held September 1957 in a purpose-built open-plan building that served as a temporary chapel-and-school and which today functions as the church office. Contractor W.R. Manchester, Inc. was retained to build a new brick chapel that was attached to the 1957 building's west elevation at an angle. Ground was broken in November 1959 and the opening service was held on 5 June 1960.

TOP: 1953 aerial shows dairy farm on future Peace Lutheran Church site.
MIDDLE: By 1960, two church buildings were on the site, the 1957 sanctuary and the 1960 addition by W.R. Manchester.
BOTTOM: 1972 aerial shows 1966 sanctuary.

By 1962, the congregation numbered 400 souls. After a successful fundraising campaign, an architect was engaged to furnish preliminary drawings for a new and larger sanctuary to be sited south of the existing buildings. In 1964, the architectural firm Neer and Graef of Alexandria was selected to design the 5,763-square-foot nave seating 300 (a balcony added another 1,104 square feet); a free-standing bell tower; 2,238 square feet of administrative space abutting the sanctuary; and a hyphen to connect the new and existing construction on the site. The groundbreaking ceremony was held on 4 December 1966 and the new sanctuary was dedicated in 1967 on the tenth anniversary of the congregation's founding.

Twenty years later, the congregation sought to make some improvements and possible additions to the church complex and hired Lawrence Cook Associates to draft plans. Cook's March 1988 plans called for the demolition of the 1957 core and the construction of a 2,000-sqaure-foot building in its place as well as the addition of a 940-square-foot volume to the east of the sanctuary and a 5,240-square-foot addition and formal terrace to the sanctuary's south. The program would expand the narthex and building new offices, a new fellowship hall, seven classrooms, and additional ancillary spaces. However, estimated to cost $1.5 million, this scheme proved too expensive for the congregation and was not implemented. Rather, the congregation opted for a revised, pared-down building program from Cook which entailed re-surfacing the parking lot; improving drainage on the site; repairing the building's roof; expanding the narthex by eliminating a coat closet; re-orienting the chancel; and renovating the fellowship hall, education wing, offices, and kitchen.[1]

The alterations to the church and support buildings were completed in 1989. The final renovations included changing the roof configuration on the education wing from flat to gable to alleviate leakage and drainage issues. Some of the windows on the education wing were modified (blinded) with panels. The clear-glass windows on the sanctuary's northwest elevation were replaced with stained glass. The fenestration was altered on the administration area wing abutting the sanctuary, which involved rebuilding the wall and installing new fascia. On the sanctuary's southeast elevation, the original wooden panel that had been installed at the west end of the wall was removed and replaced with brick. In addition, brick joints were repointed.[2]

In 2013, a Fairfax County building permit was acquired to add cellular equipment to the existing bell tower. The work slightly altered the bell tower's appearance by extending its height by several feet.[3]

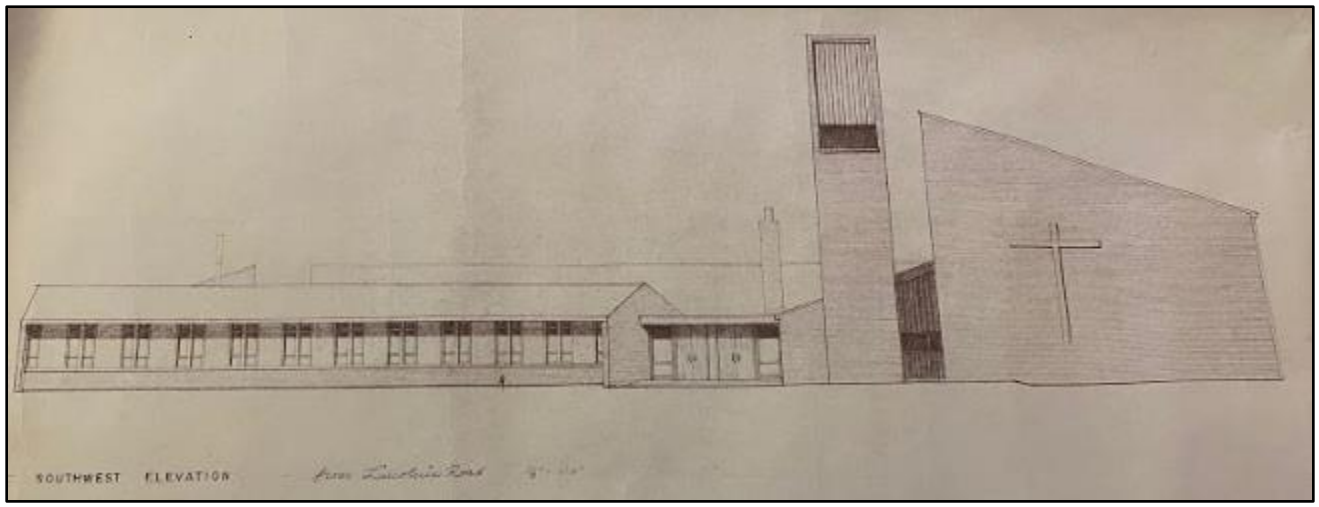
Architectural Description

The plan of the building is an irregular U-shape in which the open courtyard is in the rear, oriented to the northeast. The 1966 sanctuary, administration area (now used as classrooms), campanile, and hyphen lie on the south half while the educational wing (1957 core) and fellowship hall (1960 addition) occupy the north half. All of the buildings are faced in a tan-colored brick, however, the hues do not match as several exterior walls were rebuilt in the 1989 renovation. The sanctuary and administration area have bricks laid in a 6:1 common bond pattern while the hyphen, fellowship hall, and educational wing are faced in a stretcher bond. All visible roof slopes on the low-slung educational wing, fellowship hall, and hyphen are clad in brown composite (or asphalt) shingles.

1966 SANCTUARY, CAMPANILE, and ADMINISTRATION AREA

The two-story, rectangular sanctuary is notable for its shed roof, the pitch running north-south, which is vaguely reminiscent of Alexandria's flounder houses. The entrance lies on the northeast (rear) elevation, oriented towards the car park. In Neer and Graef's drawings, it is blind save for three double doors separated by brick piers, spanned by a large lintel, and elevated by three steps. As built, the entrance is at grade, fronted by a large concrete patio, and the lintel is taupe- panel (material unknown, but Cook's 1989 drawings call it "precast"). The central entrance is a single, fully-glazed door in a dark metal frame with sidelights while the two flanking entrances are fully-glazed double doors in dark metal frames.

The southeast (side) elevation of the sanctuary was originally faced in brick on the eastern two-thirds of the building wall and vertical wooden siding on the western third. Five brick engaged piers with angled heads – reminiscent of buttresses – adorn the brick portion of the elevation. Renovations in 1989 replaced the wood with a new brick wall; however, this portion is obscured by a fenced area holding mechanical equipment, while the eastern portion is largely obscured by a single row of mature evergreens.



"Southwest Elevation," of the façade facing Lincolnia Road. Neer & Graef, Architects, "Peace Evangelical Lutheran Church, Preliminary Plans," 10 April 1966.

The façade (southwest elevation) of the sanctuary, fronting Lincolnia Road, is blind but decorated with a raised brick cross original to the Neer and Graef design; a metal sculpture, the silhouette of a dove in flight, has been affixed to the façade, overlapping the cross. The square, three-story campanile (which holds bells) is located at the northwest corner of the sanctuary, its rear wall aligned with the sanctuary's southwest wall plane. While the rear (northeast elevation) is blind, the two side elevations (southeast and northeast) have decorative brickwork (a square brick screen) near the top. These brick screens are not depicted in the Neer & Graef drawings but do appear in Cook's 1989

drawings, suggesting they are an as-built revision of the original design. On the campanile's front (southwest elevation) is a panel of white-painted wood siding atop three small, square fixed windows: single-lights in dark aluminum frames above a concrete sill. Neer and Graef's campanile had a shed roof, pitched west-east; in the 2013 telecommunications alterations, a composite "cap" was added to the top, heightening the structure overall (it is now 56 feet tall) but not changing the roofline, which is still a shed roof with its original pitch.

The northwest (side) elevation of the sanctuary is fenestrated with 12 rectangular apertures on the upper half of the building wall; the Neer and Graef drawings depicted 16 narrow apertures which were likely revised during construction to make more sizeable, albeit fewer, windows. The windows originally held clear glazing but now have stained glass. The lower half of the building wall is obscured by what was originally marked as the "administration area" on the Neer and Graef 1966 site plan. The shed-roofed appendage reads as a "lean-to." The administration area's shed roof, however, is pitched south-north (in opposing slope to the sanctuary's roof) and a chimney stack punctures the roof's northeast corner. An entrance is located on the northeast (rear) elevation, facing the relegated parking. Abutting the sanctuary wall (at the southern extreme of the elevation) are fully-glazed double doors in dark metal frames. A taupe-colored section of Dryvit (according to Cook's 1989 drawings) with six raised panels rises from the lintel to the cornice fascia. The rest of the elevation is blind. The present configuration differs from the Neer and Graef drawings, which depicted solid double doors below vertical wood siding.

According to the Neer and Graef drawings, the northwest (side) elevation of the administration area volume was irregularly fenestrated, the wall composed of smooth panel above vertical siding. The elevation could not be seen in its entirety from the public right-of-way, but alterations in 1989 changed the exterior wall and fenestration pattern. The volume's southwest elevation is recessed behind the campanile. While the Neer and Graef drawings show the north half as blind brick and the south half as vertical wooden siding with two fixed ribbon windows, all that could be observed from the public right-of-way was taupe-colored Dryvit (according to Cook's 1989 drawings) on the southern half's upper portion.[4]

1966 HYPHEN

The one-story hyphen is a small vestibule that connects the 1966 administration area with the 1960 fellowship hall built by contractor W.R. Manchester, Inc. Neer and Graef oriented the sanctuary and administration area parallel to the 1957 core, but because the 1960 fellowship hall was built at an angle from the core, the hyphen has a kink in its footprint to join the two spaces. The hyphen façade (southwest elevation) as drawn in the 1966 Neer and Graef architectural set was a flat-roofed, low-slung volume with two solid double doors (wooden) flanked by fixed, 1-over-1 sidelights. It was completely rebuilt in the 1989 renovations. Presently, the hyphen has a side-gable roof clad in brown composite (or asphalt) shingles and a single entrance on the southwest façade: fully-glazed double doors in dark metal frames with a single-light transom. It is flanked by punched-out, rectangular, fixed, single-light windows with soldier brick lintels and brick rowlock sills. The gable roof has a moderately-deep eave and fascia painted brown. The northeast (rear) elevation was also rebuilt in 1989: Neer and Graef's solid wood double doors flanked by fixed, 1-over-1 sidelights were replaced by fully-glazed double doors in dark metal frames with sidelights and transom.

1960 FELLOWSHIP HALL

Remodeled in 1966 and again in 1989, the 1960 fellowship hall has a side-gable roof clad in brown composite (or asphalt) shingles. The roof's extended eave forms a porch on the east (rear) elevation, which is fenestrated but difficult to observe clearly from a public right-of-way. The 1989 Cook drawing set depicts a single narrow casement window with transom followed by a pair of double casements with transoms on the south end; in the center is a double door with transom. The

northern half of this elevation is subsumed by the 1957 educational wing. This fenestration pattern is apparent in the 1966 Neer and Graff drawing set as well, although the window light configuration and the doors are detailed differently. The south (side) elevation is blind and is intersected by the hyphen; this is unchanged from the Neer and Graef drawings. The Neer and Graef drawing set depicts the entire length of the fellowship hall's façade (west elevation) fenestrated with 12 windows: ten double windows with 1-over-1-over-1 lights flanked single windows at the ends. The 1989 Cook drawings and the present condition shows the elevation only partially fenestrated (the northernmost bay is blind brick) with ten windows – large, fixed, single-light picture windows each flanked by single-light casements – set within a paneled wall atop a brick base. The north (side) elevation is a blind brick wall angled in the center, reminiscent of a ship's prow; this is unchanged from the Neer and Graef drawings.

1957 EDUCATIONAL WING

Not depicted in the 1966 Neer and Graef drawing set, the 1957 educational wing is present in Cook's 1989 drawings, which call for new fenestration patterns as well as new sections of brick and panel wall. The most significant change to the original core was the addition of a side-gable roof, which transformed the profile of this low-slung, formerly flat-roofed building. The northeast (side) elevation fronting the relegated parking is blind save for a casement window with a soldier brick lintel and brick rowlock sill. The gable roof is truncated on the south side, but only on the easternmost bay; the remainder of the roof is extended, in salt-box fashion. A brick half-wall extends eastward from a point south of the gable peak, creating a projection in the wall plane which makes the volume appear as two stepped spaces. The façade (northwest elevation) has a partial-width porch formed by the extension of the western half of the side-gable roof. Supported by blind brick end walls, the canopy shades irregular fenestration of casement windows and hopper transoms interspersed with blind panels. On the eastern end, clear of the canopy, is an entrance with fully-glazed double doors and a transom. The southeast (rear) elevation also has a covered area formed by the overhang of the deep gable roof eave. Three-quarters of its length is fenestrated, although this is difficult to observe from a public right-of-way. The educational wing is connected to the 1960 fellowship hall on its southwest side.

Eligibility Recommendation

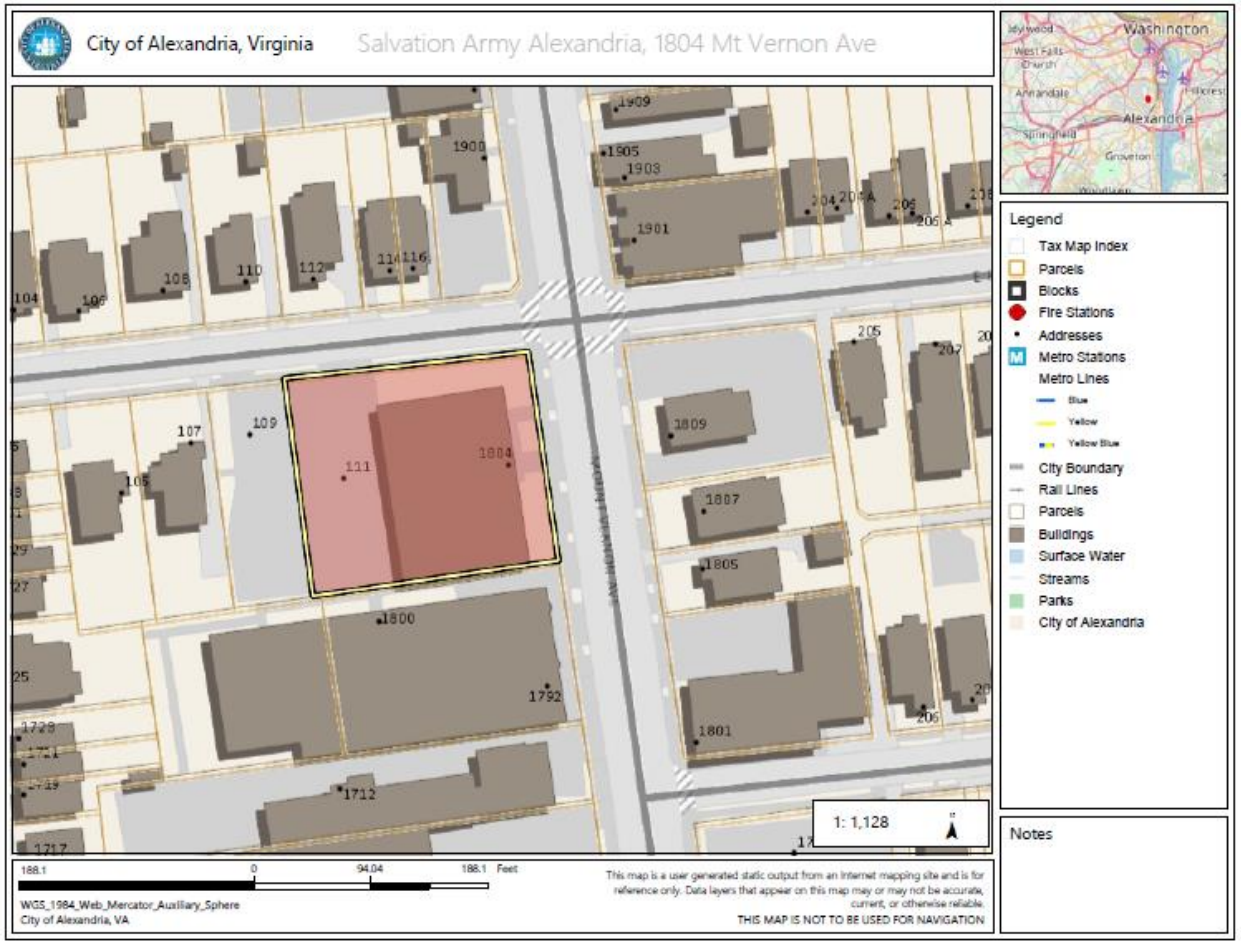
Although the building manifests successive exterior alterations, the whole embodies the original Mid-Century Modernist design by Neer and Graef. Further study for eligibility is recommended.

Salvation Army Citadel Corps

1804 Mt Vernon Ave, Alexandria VA 22301

Site Description

The Salvation Army Alexandria Citadel Corps building lies on the west side of Mount Vernon Avenue, the main north-south thoroughfare through the neighborhood of Del Ray. Commercial properties line Mount Vernon Avenue, while single-family homes (built primarily in the interwar years) characterize the side streets. The Salvation Army building occupies the eastern two-thirds of a square parcel (two original lots combined) comprising 0.46 acres on the southwest corner of E. Bellefonte and Mount Vernon avenues, but the Salvation Army also owns the 0.15-acre lot to the west (109 E. Bellefonte Avenue) which has been paved for surface parking. The setting is urban and little vegetation adorns the parcel.



Historic Significance and Built History

The Salvation Army Alexandria Citadel Corps' building is sited on the southwest corner of E. Bellefonte and Mount Vernon avenues. Originally, this parcel marked the northeastern extreme of the Braddock Heights neighborhood, immediately south and west of Del Ray. Del Ray was founded in 1894 as a streetcar suburb in Arlington County, was incorporated as the Town of Potomac in 1920, and was annexed by the City of Alexandria in 1930. This building lies outside of the boundaries of the Town of Potomac Historic District (1992), and therefore is not listed in the National Register of Historic Places.

Braddock Heights was also a 19th-century suburban development. From 1878, James and John Duncan, Irish immigrants and tavern-keepers, owned most of the land flanking Mt. Vernon Avenue south of the Bellefonte Avenue.[1] This particular lot, however, was part of "Raymond's subdivision." This entire area remained sparsely developed until the City of Alexandria annexed the subdivision (with Del Ray) in 1930. The Salvation Army's corner lot, however, was occupied by a two-story dwelling from at least 1921 (when it appeared in the first mapping of that area by the Sanborn Fire Insurance Company) through 1964, when it was demolished.

Preliminary plans for the Salvation Army's Alexandria center were produced by the Alexandria-based architectural firm of Gomersall & Ayers as early as September 1961. These plans show a rectangular building on the eastern half of the site with parking in the rear. In January 1964, the half-acre lot fronting Mount Vernon Avenue was purchased from Lynn Reese (Alexandria Deed Book 693: 425). A site plan was prepared in May 1964 by Holland Engineering of Alexandria, in which an L-shaped building occupies the majority of the lot. This differed from the Gomersall & Ayers 1961 plan in that a large gymnasium was appended to the southwest corner of their rectangular building; this appendage was to be a second phase of development, and so Gomersall & Ayers' finalized architectural plans, dated 27 July 1964, depict their original rectangular volume with the outline of the "future gymnasium" to the west. This addition, however, was never realized and the present building retains its original rectangular footprint as conceived by Gomersall & Ayers in 1961.

A new construction permit was issued to the Salvation Army on 30 October 1964.[2] The permit specified a two-story, masonry "church." In fact, the completed building is one story atop a raised basement. The permit elaborated that the proposed building would measure 111.5 feet by 80 feet; have 16-inch-thick and 12-inch-thick exterior walls on the basement and first floors; and have both flat and gable roofs clad in slag and shingles. Another site plan created by Holland Engineering on 17 December 1964 shows the "brick building under construction." The building was completed the following year and first appears in the 1965 edition of the Sanborn Fire Insurance Company's map of Alexandria, Virginia, as the "Salvation Army Center Alexandria Citadel," a cinderblock, brick-faced building on a concrete foundation with steel joists. By the 1989 revision of the 1965 Sanborn map, no changes had been made to the overall layout.

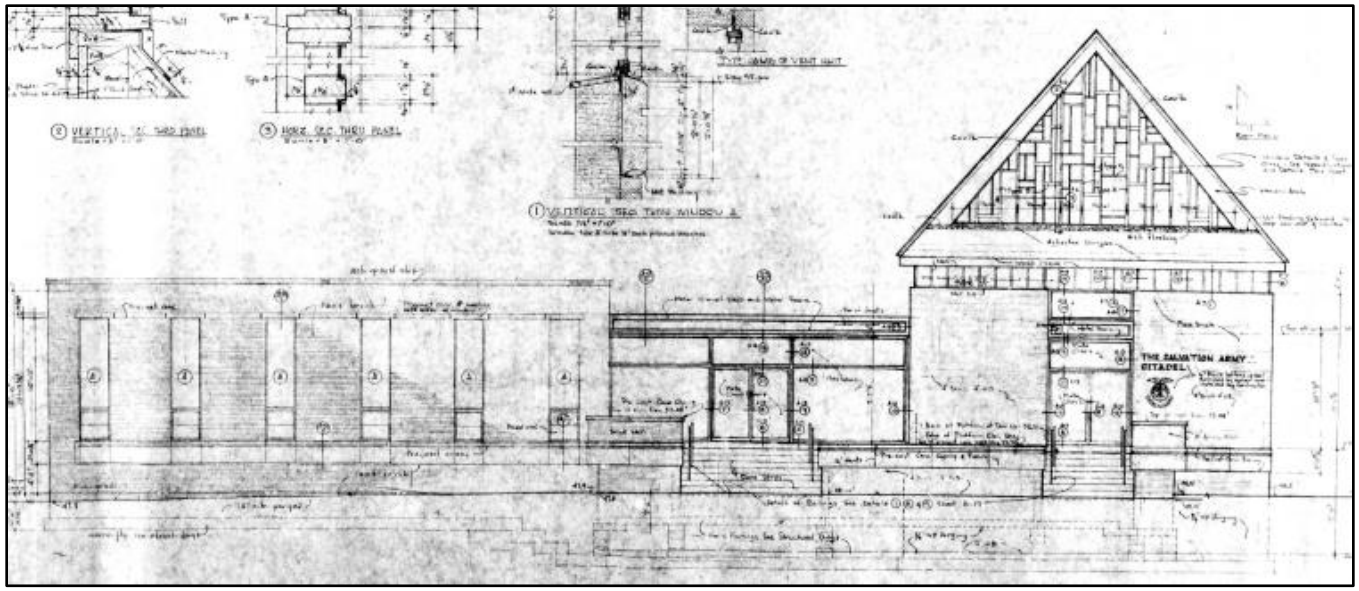
Gomersall & Ayers' architectural drawings that accompany the permit illustrate a rectangular building divided into three interior spaces on the first floor: a gym and activities area on the south half of the building, lined on the west with small services spaces, including a kitchen and storage areas; four small offices, restrooms, storage closets, and stairwells in the narrow central space; and a chapel that occupies the north third of the total area. A basement extends under the north half of the building and includes classrooms as well as additional storage rooms and mechanical rooms.

According to repair permits from the 1980s through 2009, no significant changes have been made to the exterior over the successive decades, save for the replacement-in-kind of the front concrete steps in 1986. Interior alterations include the installation of a fire suppressant (sprinkler) system in 1988; the addition of a storage mezzanine (or loft) to the gym in 1990; and the conversion of a storage closet into a handicap-accessible bathroom in 2006. All other permits are for cyclical reroofing and replacement of rooftop mechanical (heating/cooling) units.

Architectural description

The Salvation Army building has a gross building area of 8,900 square feet. From Mount Vernon Avenue, the building presents as a tripartite plan with differing roof heights: the southern block (gym) is a one-story, rectangular volume with a flat roof; the low-slung, central volume appears as a hyphen with a lowered flat roof; while the northern block (chapel) is a 1.5-story, rectangular volume with a steeply-pitched, front-gable roof. The building is faced in a light-yellow brick laid in a 6:1 common bond.

The façade (east elevation) of the south (gym) wing is regularly fenestrated by six vertical windows that rise from a precast-concrete water table to a precast-concrete belt course; the two concrete elements thereby act as sills and lintels to the punched-out apertures. Each aperture has a square, fixed, single-light window at the bottom and a rectangular, fixed, single light window above (in silver aluminum frames). Oddly, the belt course and water table do not extend to the corners of the buildings but act as frames for the windows, except in at the north end, where the water table is continued across the hyphen. Only the metal coping of the flat roof is visible, but the original architectural drawings specify a gravel-stop roof.



Façade, facing Mount Vernon Avenue. Gomersall & Ayers, AIA, "A Church for the Alexandria Corps of the Salvation Army," Architectural Drawing and Plan Set, 27 July 1964.

The hyphen reads as a glass box atop a brick-and-concrete plinth. The light-yellow brick jogs eastward from the building wall, creating an elevated landing. The precast concrete water table visible on the gym's façade is continued. At the southeast corner of the elevated landing is a short brick wall, ten courses high, which sits atop the water table acts as a sort of railing. A set of seven concrete steps negotiates the grade change from the curb to the elevated landing. A repair permit for the steps states that they are 12-feet by 8-feet, with 6.5-inch risers and 11.5-inch treads. Silver, aluminum railings in ovular shapes flank the steps, adhered to two metal poles each. The railings appear in the Gomersall & Ayers drawings and are original, although the stairs have been replaced in kind.

The hyphen's façade is a glazed curtain wall. At the center is a double door in a silver aluminum frame; each door is fully glazed with a single light. The doors are flanked by fixed storefront windows in aluminum frames; in the Gomersall & Ayers drawings, each window has one vast, single light, but as-built, each window has two lights. A tripartite transom spans the entire width of the hyphen. Above is a metal fascia (the actual fascia material appears to be missing) and metal coping which obscures the gravel-stop flat roof. Because the curtain wall allows full transparency of the lobby, a light-yellow brick wall can be seen from the street, behind which lie the offices and ancillary spaces. Because the recessed brick interior wall matches the façade material, the glazed hyphen reads as an enclosed porch.

The brick-and-concrete elevated landing continues northward, providing an entrance to the chapel. Another set of seven concrete stairs negotiates the grade change from curb; while this staircase is narrower than its counterpart, it repeats the same aluminum handrails. The landing does not continue to the corner of the building but terminates just north of the entrance in a square, brick-walled planter that acts as a bookend to the low brick wall to its south. The façade is blind save for the centralized, slightly-recessed entrance that spans the full height of the building wall. The entrance is marked by full-light double doors in silver aluminum frames above which are two stacked, single-light transoms separated by a metal fascia colored steel blue. A slightly-inset band of clerestory windows separates the building from its roof, making the roof form appear to hover above the masonry volume. The roof height changes drastically on the north (chapel) volume, becoming a steeply-pitched front gable sheathed in brown asphalt shingles. On the façade, the gable pediment is recessed; a low-slope shed roof clad in brown asphalt shingles lines the bottom while above it is a multi-light stained-glass window that occupies the majority of the pediment. The window is configured in a complex geometric pattern of rectangles in a brown frame. The only remaining detail on the chapel façade is a silver metal letter sign to the north of the entrance which reads "The Salvation Army, Alexandria Citadel, Worship & Community Center" on three lines of diminishing size.

The north (side) elevation of the chapel has six bays, although the four central bays are narrower than the two end bays. The bays are demarcated by five vertical apertures bisected by brown-painted vertical supports that also interrupt the clerestory windows and terminate at the gable soffit. Therefore, each of the vertical apertures holds narrow, single-light windows. The precast concrete water table wraps around the north (side) elevation, demarcating the raised basement from the first-floor level. Beneath the water table are groups of three windows, except for the easternmost bay, which as a group of two windows, and the westernmost bay, which is blind. These windows are square, fixed, and have precast concrete sills.

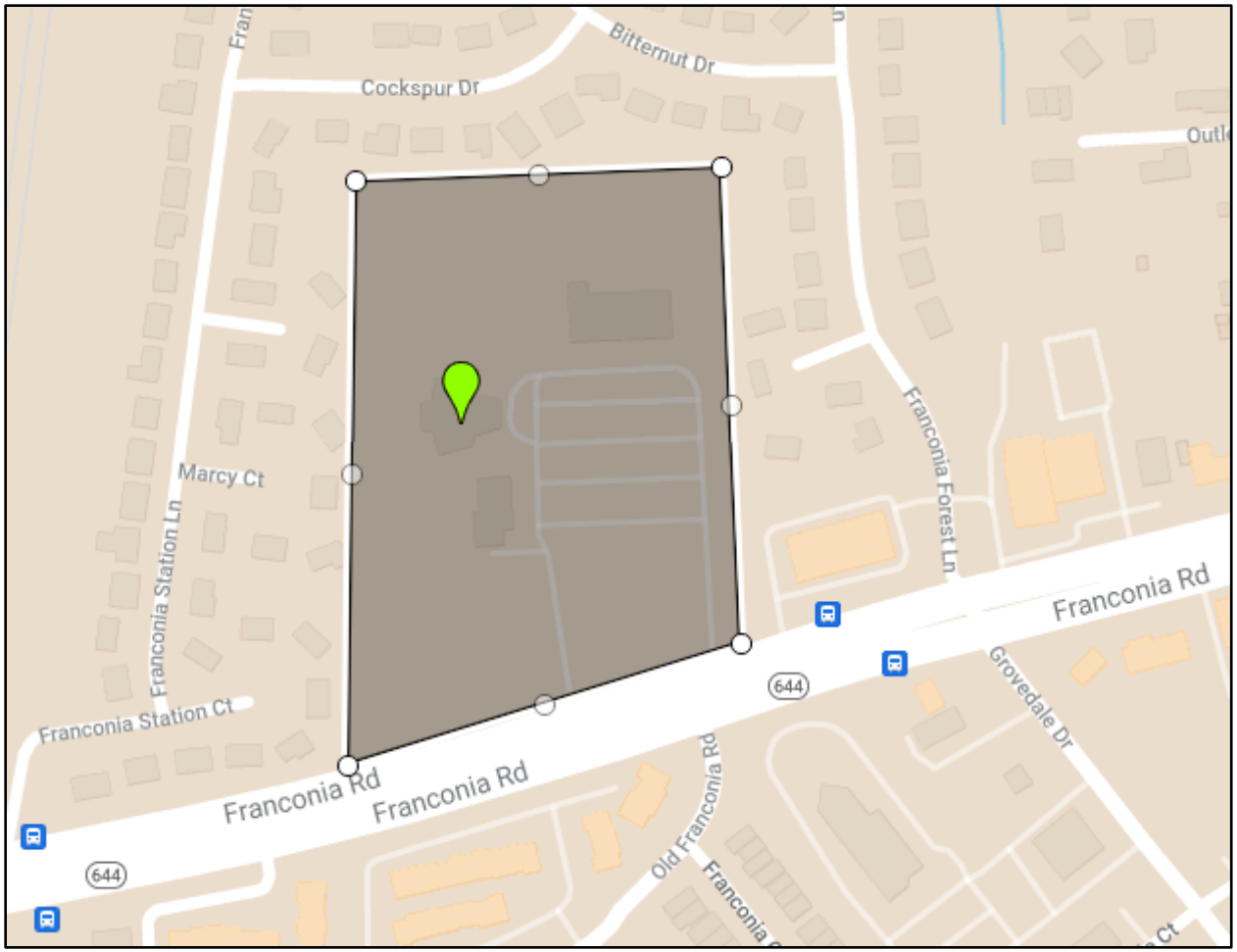
The rear (west elevation) of the chapel is blind save for the clerestory windows. Again, the gable roof has a recessed pediment above a shed roof, but this pediment is faced in light-yellow brick. The rear elevation of the hyphen has a recessed entry with half-glazed (four lights), double metal doors and two single-light transoms as well as a single window to the south. The rear elevation of the gym holds two solid metal doors at its north and south ends as well as three windows irregularly spaced, sized, and configured. The south (side) elevation is completely blind.

Eligibility Recommendation

The exterior and overall layout have not been altered, the architectural design is a good example of Mid-Century Modernism, and the condition is fair-to-good despite signs of deferred maintenance and some deterioration. Further survey of the interior is recommended to determine this building's eligibility for state and federal registers.

St. Lawrence Catholic Church

6222 Franconia Road, Alexandria VA 22310



Site Description

St. Lawrence Catholic Church is located on the north side of Franconia Road, directly east of the WMATA (metro) blue line and south of Interstate 495. Although it has an Alexandria address, it lies in Fairfax County, in a suburban setting characterized by single-family housing and retail businesses. Approximately one-quarter of the 475,595-square-foot, rectangular lot is paved travelways and a large surface parking area that holds about 250 vehicles. Mature deciduous trees line the parcel on the north, east, and west sides while a lawn stretches along the southern frontage. A large rose garden with statuary lies in the northwest corner of the parcel. Three buildings occupy the site: the sanctuary and rectory sited to the west of the parking lot and the education building to the north.

Historic Significance and Built History

The parish was founded on 3 June 1967 by Bishop John Russell of the Richmond, Virginia diocese. The 400-family congregation held services at Edison High School, located at South Van Dorn Street and Franconia Road, until a new church building was completed. Circa 1968, the congregation purchased an 11-acre site situated one-mile west of the high school. Historic aerial photographs show this area was characterized by undeveloped woodlots and agricultural fields as late as 1964. But, as the church is sited between the Van Dorn Street and Franconia-Springfield stations (both slated in the late 1970s but not opened until 1991 and 1997 respectively) of the Washington Metropolitan Area Transit Authority (WMATA), the regional rapid transit line, growth and development in its vicinity were consistent from the 1980s to the present. In fact, an August 1970 article in the *Virginia Record*, an AIA publication, noted that "the site is located…in an area that will boom in the years ahead with one of the largest shopping centers in the county plus high density apartment development," all due to the proximity of the future metro stops.[1]

Rendering of St. Lawrence Catholic Church by Sheridan, Behm, Eustice & Associates, Architects, featured in the August 1970 issue of the *Virginia Record*.

The architectural firm of Sheridan, Behm, Eustice and Associates of Arlington, Virginia designed the church and E.H. Glover, Inc. were the general contractors for the project. Allison-Meyer were the structural engineers while Hurst & Adams served as the mechanical engineers. The architects were charged with designing a church, rectory, and education building and to tie them together visually through the use of similar materials and details while creating plans for each building that would allow for future expansion.[2]

Fairfax County Building permit #P61001 was issued to St. Lawrence Catholic Church 17 July 1969 for the construction of the church, school, and rectory, which were completed the following year (all three buildings were dedicated 12 December 1970).[3] The estimated cost of construction was $350,000. The one-story church has concrete footings and exterior walls of brick. The nave was designed to seat up to 680 people, and the plan allowed for the possibility of future side transepts that could hold an additional 150 people on each side. Furthermore, two domes of cathedral glass would illuminate the sanctuary and baptistery, according to the August 1970 *Virginia Record* article. As per a 2002 article in the *Arlington Catholic Herald,* the interior of the nave was upgraded in 1992 when marble was added to the existing brick and wood decoration.[4]

On 20 July 2019, a permit was issued for a one-story church addition with a one-story entrance canopy over a walkway with a planter. ADA compliant bathrooms were added at the same time. Completed in 2020, a fifteen-foot vestibule was added outside of the nave of the church in addition to a colonnade leading from the parking area to the entry. Whitener & Jackson, Inc. of Manassas, Virginia was the general contractor.[5]

LEFT: This 1972 aerial photograph shows the recently-built St. Lawrence Catholic Church surrounded by undeveloped farmland. Note the WMATA tracks are on the left margin.
CENTER: Taken in 2019, the aerial photograph illustrates how the area surrounding St. Lawrence Catholic Church has developed into a suburban landscape while Franconia Road has been widened and realigned.
RIGHT: A contemporary aerial view shows the 2019 portico added to the church's east façade.

Architectural Description

The original plan of the St. Lawrence Catholic Church was a modified cruciform; today, it presents as a three-part plan: a U-shaped colonnade framing an entry courtyard, followed by a narthex (or vestibule), then a sanctuary. Side aisles were enlarged in (or added to) the original sanctuary in the 2019 addition so that the present footprint is a wedge with a protruding (altar or sacristy) space at the west end and the U-shaped colonnade at the east end.

The original façade (east elevation) of the church has been subsumed by the 2019 addition. The present façade is a U-shaped colonnade composed of square piers of rusticated, buff-colored stone block. The piers support a simple, classical entablature and flat roof. Four modillions bracket the entablature at each end of the colonnade. At the center is a two-story pavilion capped by a front-gabled roof and pediment. A metal cross is affixed to the roof's ridgeline at the pediment's apex. Two full-height arched openings rises from grade to just below the pediment on the pavilions east and west walls. The archway on the west wall is fully glazed, and through it can be seen a Diocletian window in the rear. While the lower story of the central pavilion is rusticated (with rectangular apertures flanking the outer archway), the upper story is smoothly textured. Two doors (leading to the narthex) with simple surrounds flank the central pavilion; their upper halves are glazed, divided unevenly into four lights so that the mullions appear as crosses.

The north (side) elevation faces the rose gardens. The north elevation of the 2019 addition, which subsumes the eastern half of the original sanctuary, is rusticated, buff-colored stone block and is blind save for three vertical apertures at the addition's western end. The upper story of the central pavilion can be seen over the narthex's flat roof, and two (possibly three) Diocletian windows punctuate its north elevation. The north (side) elevation of the 1970 sanctuary is ribbed, matching the ribbing on the tall fascia. The eastern half of the side elevation has 7 vertical apertures glazed in stained glass while the western half holds double doors decorated with etched crosses below an opaque transom. The northwest portion of the elevation is blind except for a single vertical window with stained glass at the corner. The sanctuary's low-pitched, polygonal, multi-faceted hip roof – almost in the shape of a fan – has raised ridgepoles; at the off-centered apex is a polygonal monitor with stained glass, topped by an iron cross.

The rear (west) elevation of the sanctuary is composed of a rusticated gray block in the shape and size of bricks. The roof is not planar, but is extended westward by a protruded space in the center (the altar or sacristy, likely) with angled walls. The elevation is blind save for two metal doors, one each on the northwest and southwest faces of the altar/sacristy volume, and two vertical apertures on the west wall. The south (side) elevation of the 1970 sanctuary and the 2019 addition are mirror images of the north (side) elevation.

Eligibility Recommendation

While the 1970 core is a prime example of Mid-Century Modernism, it has largely been subsumed and obscured by a 21st-century, Neo-Classical-Revival addition. Therefore, the recommendation is that the building is no longer eligible for listing in state and federal registers.

Appendix A: Architects and Contractors

This appendix provides, alphabetically, brief biographies and descriptions of notable works associated with the architects and general contractors of the 15 Mid-Century Modernist churches featured in this survey.

Unless otherwise cited, information was gathered from the 1956, 1962, and 1970 editions of the *American Architects Directory*, published by R.R. Bowker for the American Institute of Architects (AIA). Personal information was gathered from resources available through Ancestry's website. Many of the projects listed were culled from contemporary issues of architectural trade publications, such as the *Virginia Record* (and AIA publication), the *AIA Journal*, and *Inform* magazine, among others; digitized issues of these publications can be found at US Modernist's Architecture Magazine Library.

AGUDAS ACHIM SYNAGOGUE:

Joseph Miller (1957, 1964)
Cannon Construction Corp. (1958)

ALDERSGATE UNITED METHODIST CHURCH:

John S. Samperton (1959, 1963)
Cannon Construction Corp. (1959)
Earl K. Rosti, Inc. 1963)

ALEXANDRIA CHURCH OF GOD/KING STREET CHURCH:

William T. Bateman, Inc. (1962)
Edwin A. Albrecht & Associates (1965)

ALEXANDRIA FIRST CHURCH OF THE NAZARENE:

D.E. Bayliss (1940)
Vosbeck-Ward & Associates (1964)
[see also Ward & Hall & Associates]

ALL SAINTS-SHARON CHAPEL:

D. Warren Hardwicke & Associates (1963)

BETH EL HEBREW CONGREGATION:

Milton L. Grigg (1957)
Cowles Construction Company (1957)
Smith & Smith, Architects (1968)
Eugene Simpson & Brother, Inc. (1968)

CHURCH OF ST. CLEMENT:

W.H. Irwin Fleming (1944)
Joseph H. Saunders (1948, 1960)
Cowles Construction Company (1948)
Arban & Carosi (1948)
W. Bradley Tyree, Contractor (1960)

FAIR-PARK BAPTIST CHURCH/CONVERGENCE:

Francis Drischler (1948)
Joseph H. Saunders (1960)
Cowles Construction Company (1960)

FIRST CHRISTIAN CHURCH:

Joseph H. Saunders (1953, 1957, 1964)
Cowles Construction Co. (1953, 1957)

GROVETON BAPTIST CHURCH:

Willgoos & Chase (1958)
Cannon Construction Corp. (1958)

IMMANUEL LUTHERAN CHURCH:

Francis Drischler (1943)
Logan & Anderson (1943)
Vosbeck-Ward & Associates (1962)
W. R. Manchester, Inc. (1962)

MOUNT VERNON UNITARIAN CHURCH:

LeMay Associates (1985)
Tri-County Construction (1985)

PEACE LUTHERAN CHURCH:

W. R. Manchester, Inc. (1960)
Neer & Graef (1967)
Lawrence Cook & Associates (1989)

ST. LAWRENCE CATHOLIC CHURCH:

Sheridan, Behm, Eustice & Assoc. (1970)
E.H. Glover, Inc. (1970)
Whitener & Jackson, Inc. (2020)

SALVATION ARMY CITADEL CORPS:

Gomersall & Ayers (1965)

Albrecht, Edwin Alfred (1928-1987) | [Edwin A. Albrecht & Associates]

Designer/contractor: Alexandria Church of God/King Street Church addition (1965)

Born in Fairfax County, Virginia, on 21 February 1928, Edwin Alfred Albrecht was the eldest child of Orville and Martha Sinclair Albrecht, who were residing at 611 11th Street NE in Washington, D.C. in 1940. In February 1946, at the age of 18, Edwin enlisted in the U.S. Navy; he married Mildred Burton in April 1947 and was discharged from the Navy that December. Albrecht's name was listed in the 1954 edition of the *Virginia Society of Professional Engineers*, suggesting that he attained an engineering degree after demobilization. In the 1956 through 1958 Alexandria city directories, "Edwin A. Albrecht" was listed as a resident of Springfield and a partner in Albrecht-Patterson & Associates, a civil engineering and land survey planning firm with an office at 109 S. Royal Street, Alexandria. By the 1959 Alexandria city directory, the firm's name was Edwin A. Albrecht & Associates. Albrecht retired to St. Augustine, Florida, where he died 3 June 1987, aged 59.[1]

Arban & Carosi

Sculptor: cast stonework in the Church of St. Clement (1948)

The firm of Arban & Carosi, Inc. began as two separate companies founded circa 1915 that merged in 1937: established by John V. Arban, Sr. (a craftsman, sculptor, and tile-setter from Friuli, Italy), Arban Brothers Cast Stone was based in Alexandria, while the Washington Ornamental Plaster shop in Georgetown was founded by Nicholas Carosi, Sr. (also an Italian émigré, sculptor, and plasterer). Some of the firm's most notable commissions include the Library of Congress building, the U.S. Capitol building, the Old Capital Theater, Union Station, the Thomas Jefferson Memorial, and the National Gallery of Art, all in Washington, D.C. By the postwar period, their business expanded to include precast concrete work; one of their largest commissions from this period was the Seven Corners Shopping Center (1956) in Arlington. Still in operation, Arban & Carosi, Inc. (based in Woodbridge, Virginia, since 1970) has been recognized as one of the finest cast stone and architectural precast fabricators on the East Coast.[2] Notable mentions in architectural trade publications include the fabrication of a concrete cross for the Knox Presbyterian Church (1964) in Arlington; precast concrete for the Norfolk Civic Center (1965); precast for the Crystal Plaza Complex (1968) in Arlington; stonework for the Clarendon Bank and Trust Headquarters (1976); precast stone for Residence Halls at George Mason University in Fairfax County (1981); and the U.S. Patent & Trade Office Headquarters in Alexandria, for which they won the 2005 Architectural Precast Association Award for Manufacturing Excellence.[3]

Bateman, William Thomas (1920-2011) | [William T. Bateman, Inc.]

Designer/contractor: Alexandria Church of God/King Street Church (1962)

Born in Plymouth, North Carolina, on 15 September 1920, William Thomas Bateman was a 19-year-old carpenter when he married Leola Ambrose in Princess Ann County, Virginia, on 10 February 1940. When he registered for the military draft on 16 February 1942, however, he was residing in Bethesda, Maryland, and was employed by George C. Martin Contracting Company.[4] He enlisted as a private in the U.S. Air Corps on 20 October 1943; he gave his occupation then as a foreman in construction. Presumably after the war, he established the general contracting firm William T. Bateman, Inc. His firm undertook the general contracting for the Fort Belvoir Branch Bank (1966), designed by Saunders & Pearson. In 1979, he partnered with the architectural firm Michael & Michael to convert the Romanesque Revival-style Second Presbyterian Church (ca. 1890) at 601 Prince Street into offices. His firm was also responsible for the excavation, foundation, concrete laying, carpentry, waterproofing, and caulking of the North Taylor Street branch of the First Virginia Bank in Arlington (1981).[5] Bateman died in Suffolk, Virginia, on 4 April 2011 but is buried in the Mount Comfort Cemetery, located in that portion of Fairfax County with an Alexandria address.

Bayliss, David Edward, Sr. (1889-1984) and Bayliss, David Edward, Jr. (1910-1981) | [D.E. Bayliss]

Designer/contractor: Alexandria First Church of the Nazarene sanctuary (1940)

David Edward was born on March 21, 1889 in Fairfax County, Virginia, to Catherine Ann (née Fahnline) and Hillman Bayliss. Bayliss was a lifelong resident of the City of Alexandria and that portion of northern Fairfax County adjacent to the city limits. In the U.S. Census of 1900, 11-year-old David was enumerated as residing with his family at 714 Patrick St. "Extended," in the Mount Vernon district of the county. His household included his parents and six siblings, of which he was the middle child but also the eldest son. He married Effie Zulena Simpson in Baltimore, Maryland, on July 23, 1909, at the age of 20.

DAVID E. BAYLISS (SEATED, LEFT) PHOTOGRAPHED WITH HIS YOUNGER BROTHER, JOHN F. BAYLISS, CIRCA 1915.

By the 1910 federal census, Bayliss was the head of his own two-person household (including him and his 17-year-old wife), and the couple were renting housing at 526 S. Patrick Street in the 4th Ward of Alexandria. He gave his occupation as a blacksmith, but when his daughter was born in 1911, his occupation was written "wheelwright." Bayliss did not serve in the military, but he did register for the draft in 1917, when the United States entered World War I. On the registration card, he gave his address as 708 Pendleton Street in Alexandria, and he was described as a tall man, medium build, with brown hair and blue eyes. These physical attributes are evidenced in the photograph David took with his younger brother, John, circa 1915, when he was aged about 26 years old.

By 1919, Bayliss had begun his own business: in the March 6th, 1919 issue of the *Alexandria Gazette*, David advertised as a "General Contractor and Builder" located at 224 N. Royal Street in Alexandria.[6] In the 1920 federal census, he was living in a rented apartment or house on King Street in Alexandria's 2nd Ward with his wife, Effie, and two children. He gave his occupation as "contractor" for the "Rail Road" industry, oddly enough, but in the April 12th, 1922 issue of the *Alexandria Gazette*, he provided the notice: *"WANTED—Five first-class Carpenters—Apply to D. E. Bayliss 528 King St."*[7] By 1922, his work was so prolific that he warranted mention in that year's edition of *Manufacturer's Record*, Volume 8.


D. E. BAYLISS
General Contractor and Builder
ALL WORK GUARANTEED
224 North Royal Street. Phone 298

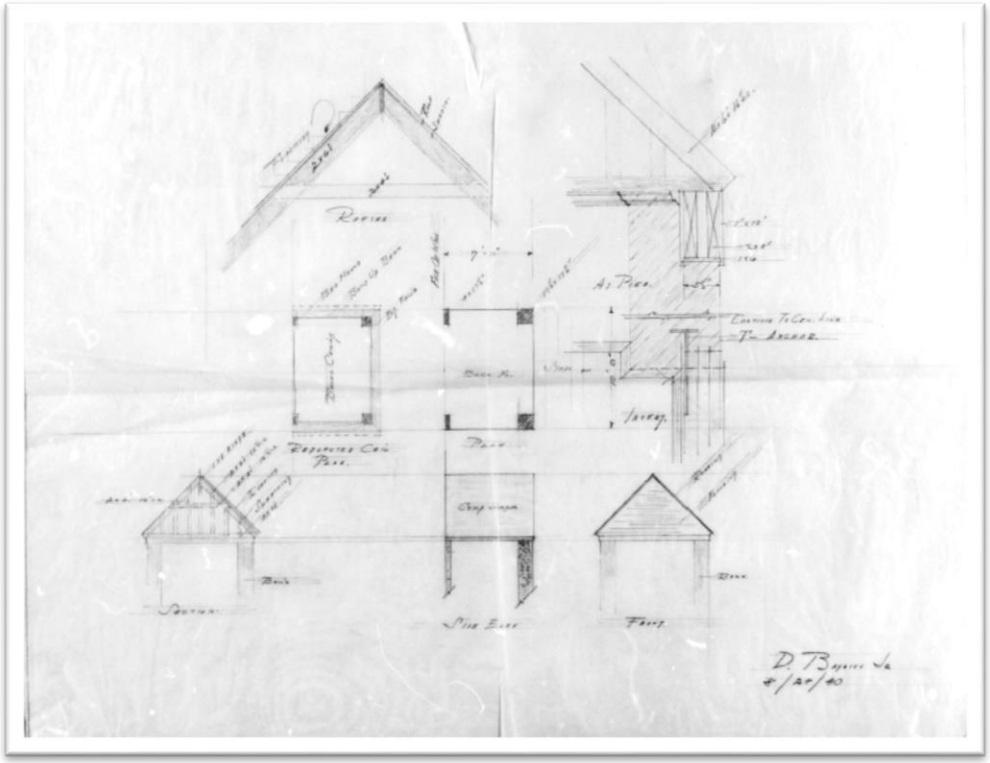
His contracting business flourished in the 1920s, and by 1928 he owned his own home at 1507 Russell Road. His first notable commission may have been the award to rebuild the Old Dominion Boat Club building at the foot of King Street in 1923, which he won with a bid mere dollars under $15,000.[8] The Craftsman-style, 40' x 66' building was demolished in 2017. Bayliss' next big commission was the construction of the Town of Potomac's town hall and fire station in 1926 (now demolished). The brick building was designed by local architect Francis Drischler and the project cost approximately $30,000 to complete. The Town of Potomac, a municipality in Arlington County, was annexed by the City of Alexandria in 1929 (it is now known as the neighborhood of Del Ray) and the town's fire department was disbanded soon afterward.[9]

THE OLD DOMINION BOAT CLUB, CA. 1924, DESIGNED AND BUILT BY D.E. BAYLISS, SR. NOW DEMOLISHED.

Bayliss' firm is credited with a number of buildings throughout Alexandria, including the Capitol Theatre (1939), a Streamline Moderne movie house designed by John J. Zink, located on the corner of Queen and Henry streets in the Parker-Gray neighborhood. His firm also constructed the Streamline Moderne commercial building at 1509-1517 Mount Vernon Avenue (1941), a three-story brick apartment building at 2701-2705 Mount Vernon Avenue (1941), and the high-style Art Deco Mechanical Arts Building (1941) at the George Washington High (now Middle) School on Mount Vernon Avenue, all in Del Ray. In the circa 1940 *Prominent Builders of Virginia*, published by the Architects Publishing Company, Bayliss was included.

MEMORIAL FOR THE VETERANS OF FOREIGN WARS (1940), DESIGNED AND BUILT BY D.E. BAYLISS, JR.

However, it should be noted that by 1940, Bayliss' son, David Edward Bayliss, Jr. (12 May 1910 – 5 October 1981) was working for his father, and many of the firm's works in that era may be directly attributed to the son rather than the father. Bayliss, Jr. is credited with designing the Memorial for the Veterans of Foreign Wars (1940) at Union Station, at the intersection of King Street with Russell Road.[10] When the permit for the concrete, limestone, and granite monument was issued to Bayliss, he was listed as an architect as well as a builder. Unlike his father, who only completed elementary school,[11] Bayliss, Jr. had a formal education. He was a graduate of Alexandria High School and attended George Washington University as well as the University of Virginia. On October 16th 1940, when the younger Bayliss registered for the draft as the United States mobilized for World War II, Bayliss, Jr. listed his employer as D.E. Bayliss at 518 King Street. Presumably, in-house designs were not attributed to a specific individual, and the works were subsumed under the firm name – just as the Alexandria Church of the Nazarene architectural drawing set states the "Office of D.E. Bayliss, Builder & Cont." in the title blocks. However, this specific design can be attributed to Bayliss, Jr. on the basis of this signed sketch included the drawing set which specifies the name "D. Bayliss Jr.":

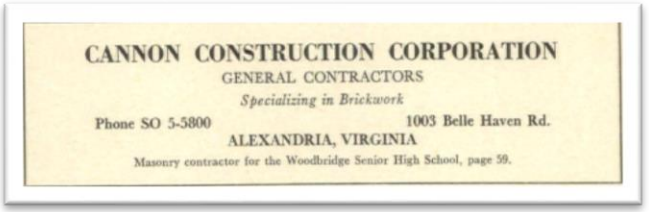


Bayliss, Jr. (who was described in his draft registration card as 6-feet tall, weighing 218 pounds, with a dark complexion, gray eyes, and black hair) served as an Army combat engineer in Europe and North Africa during the war. He was discharged as a lieutenant colonel in 1946, and pursued a career as a civil engineer, first working for the Federal Works Agency, the General Services Administration and the Department of Defense (Navy division). Circa 1960, he left federal employment to work as an inspector for the District of Columbia, becoming the chief of the Building and Grounds Department's architect's office before retiring in 1972. He worked as an engineering consultant before his death from gastric cancer in 1981.[12]

Bayliss, Sr. died on 24 November 1984, at the age of 95, and is buried in Ivy Hill cemetery in Alexandria with his wife, parents, five siblings, and son.

Cannon, Eugene Fred (1904-1985) | [Cannon Construction Corp.]

Contractor: Agudas Achim Synagogue (1958); Groveton Baptist Church (1958); Aldersgate United Methodist Church (1959)


CANNON CONSTRUCTION CORPORATION
GENERAL CONTRACTORS
Specializing in Brickwork
Phone SO 5-5800 1003 Belle Haven Rd.
ALEXANDRIA, VIRGINIA
Masonry contractor for the Woodbridge Senior High School, page 59.

Born in Greenville, South Carolina, on 16 July 1904, Eugene Fred Cannon was the eldest of five children. He left school after the 7th grade and was working as a doffer in a cotton mill by the age of 16. By 1940, however, Cannon was living in the Mount Vernon area of Fairfax County with his wife and daughter and had been working as a brick contractor for the past decade. He was listed in the 1932 and 1934 Alexandria city directories as a bricklayer and in the 1942 directory as a contractor mason. By 1950, while residing in Franconia, he had partnered with Ronald Lewis to form Cannon & Lewis, brick contractors, with an office at 1609 Duke Street. Cannon Construction Corp. was incorporated sometime between 1954 and 1958. According to the 1959 Alexandria city directory, Cannon Construction Corp. was headquartered at 1003 Belle Haven Road, with Eugene F. Cannon as the president, Clarence E. Beecher was the vice-president, and Ronald F. Lewis was the secretary-treasurer. Notable projects included in various issues of the *Virginia Record*, an AIA publication, listed Cannon Construction Corp. as masonry contractors for a high school in Woodbridge (1963); Fairfview Elementary School in Fairfax (1965); the Gloria Dei Lutheran Church in Alexandria (1967), designed by Ward & Hall; the Loudoun County Administration Building in Leesburg (1979); and the General Office Building for the Fairfax County Water Authority (1979).[13] Cannon died in Arlington on 22 February 1985.[14]

Cook, Lawrence David Patrick (b. 1938) | [Lawrence Cook & Associates]

Architect: Peace Lutheran Church remodeling (1989)
AIA ID: ahd1008681

A member of the AIA's Washington-Metropolitan Chapter since 1968 – the same year he established his own eponymous practice – Lawrence D. Cook was a resident of Falls Church, Virginia. He was born in Munhall, Pennsylvania, on 9 December 1938, the son of an architect. He attended his father's alma mater, the University of Pennsylvania, where he studied under Louis I. Kahn in the late 1950s and received his Bachelor of Architecture degree 1961.[15] He then moved to Washington, D.C. and attained his Master in Architecture from Catholic University in 1967. According to the 1970 edition of the *American Architects Directory,* his principal projects to that date were the Baltimore Urban Parish Study (1967), for which he served as a consulting architect; the Hyde Park Master Plan (1968), a 90-acre mixed-use development in Gaithersburg, Maryland; interiors for the Urban Institute in Washington, D.C. (1969); and the residence of Dr. John E. Allen in Chautauqua Shore, New York (1969). His oeuvre included several ecclesiastical buildings, such as St. Timothy's Church in Centreville, Virginia (1971); Messiah United Methodist Church in Springfield, Virginia (1979); Christ the Redeemer Parish Center (1980) in Sterling, Virginia, for which he won a Design Honor Award from the Northern Virginia Chapter of the AIA in 1981; the Westwood Baptist Church in Springfield, Virginia (1981); the Burke Presbyterian Church (1981); and the interiors of the Fairfax Unitarian Church (1986).[16] He was made a Fellow of the American Institute of Architects (FAIA) in 1993. In 2004, he formed Cook Architecture with his son Michael Cook. The firm continues to focus on churches, residences, and interiors including the design of furnishings.

Cowles, Frank Lyle (1905-1976) | [Cowles Construction Company]

Contractor: Church of St. Clement (1948); First Christian Church (1953 and 1957 expansion); Beth El Hebrew Congregation (1957); Fair-Park Baptist Church (1960)

Founded by Frank Lyle Cowles after World War II, Cowles Construction Company was based in Alexandria and seemed to be the preferred general contractor of local architect Joseph Saunders: the pair collaborated on several projects in Alexandria, including the Church of St. Clement (1948), the First Christian Church (1953), the Fair-Park Baptist Church (1960), and the gymnasium for the George Washington High (now Middle) School (1961) in Del Ray as well as Garfield Elementary School (1953) in Springfield, Virginia.[17] Other known projects include the Arlington Presbyterian Church and an addition to the Peyton Randolph Elementary School, both in Arlington, both completed in 1950, and both designed by architects McLeod and Ferrara.[18] Born in Charlottesville, Virginia, on 14 June 1905, Cowles was the eldest of Peter T. and Antoinette Dupree Cowles' seven children. He graduated from Charlottesville's Lane High School in 1924 and attended the University of Virginia until 1928, when he moved to Washington, D.C. and married Iris Carmen Trice on 31 August of that year. Their first child, son Frank L. Cowles, Jr., was born in 1929, and in the 1930 federal census, the small family was enumerated in the Francis Scott Key apartments in Washington; Cowles gave his occupation as a foreman in construction. By 1935, the three were living in Falls Church, and in the 1940 federal census of that city, Cowles gave his occupation as "masonry." The Cowles were living in the Fort Ward Heights area of Alexandria by 1945, when the building contracting firm of Cowles & [Atwell P.] Griffin at 101 N. Royal Street was listed in the Alexandria city directory. By 1947, the firm had changed its name to Cowles Construction Company, and in the 1952 edition of the city directory, Frank Sr. was listed as the president while his son was listed as vice-president and his wife was secretary-treasurer. Their office had moved to the first floor of 1420 Prince Street by 1952, where it remained through 1960. Cowles, Sr. died in Alexandria in May 1976 and is buried in Mount Comfort Cemetery in Fairfax County.

Drischler, Francis (1873-1954)

Architect: Immanuel Lutheran Church sanctuary (1943); first building (now education building) for Fair-Park Baptist Church (1948)
AIA ID: ahd1011705

FRANCIS DRISCHLER. FROM WALTER B. STEVENS, "ST. LOUIS, HISTORY OF THE FOURTH CITY, 1764-1909" (1909).

Francis Drischler was born in New York City on 3 March 1873. His father, Francis, was a Prussian émigré and druggist, while his mother, Marie née Wienecke, had been born in Belgium. The couple had only two children – Francis and a daughter, Mary. In the 1880 U.S. census, the four Drischlers resided at 755 Ninth Avenue in Manhattan, a neighborhood known as Hell's Kitchen. From 1887 to 1890, Francis, Jr. attended the Metropolitan Museum of Art School (1879-1895), which had begun as a vocational school focusing on carpentry and metal-working, but expanded to include the fine arts (including courses in painting, architecture, and sculpture) in 1889. His education was further supplemented by travels and private tutelage in Belgium, Germany, and France. He married Ida Stier in New York on 29 September 1896, and the couple had two children, Carl Stier and Marian.

Drischler began his architectural career in Manhattan. One of his earliest known works was an apartment building on the northwest corner of 111th Street and [St.] Nicholas Avenue, published in the 1893 *Catalog of the Ninth Annual Exhibition of the Architectural League of New York*. His architecture career, however, was interrupted by the Spanish American War. He enlisted as a "draughtsman" [sic] in Seattle, Washington on 27 December 1897; in his registration, he was described as 24 years and 9 months old, standing 5-feet, 4.5-inches tall, with a fair complexion, light brown hair, and blue eyes. Drischler served for three years in the Philippines as a Sergeant of Troop A, Fourth Cavalry, and was discharged 26 December 1900 with the notation that his "character [was] excellent." Drischler would remain affiliated with the U.S. Army for the remainder of his life, serving during all foreign wars; in fact, the military became his second career.

In 1901, out of the Army, Drischler relocated his family to St. Louis, Missouri, where he was employed as a draftsman in the studio of Eames & Young. In January 1904, he established his own practice and then partnered with Adolph A. Elsner in 1907. By July 1908, he had begun the firm Clymer & Drischler with Harry G. Clymer.[19] Their portfolio included five residences built between 1909 and 1912 in the suburban enclave of Parkview; the early Modernist Ford Motor Company building (1914), which bears Art Nouveau detailing on an otherwise utilitarian industrial structure; the Princess (1910) and Empress (1913) theaters in St. Louis (both demolished); the State Normal School in Springfield, Missouri; and the Shubert Theater (1913) in Denver, Colorado.[20] Their partnership lasted until 1916. Drischler's career was interrupted again with the onset of World War I, during which he served as a First Lieutenant and then a Lieutenant Colonel. In the 1920 U.S. census, Drischler was enumerated with his wife and 13-year-old daughter as living on the A.A. Humphreys Military Camp in Fairfax, Virginia, and working in the U.S. Army Office.

By 1924, Drischler had relocated to Alexandria and was residing at 605 North View Terrace. Although he registered as a licensed architect in Washington, D.C. on 20 October 1925, most of his work was centered in Alexandria (where he was a registered as member of the American Institute of Architects (AIA) between 1924 and 1927). He has been credited with two homes in the Rosemont neighborhood in which he dwelled: 307 W. Walnut Street, designed for William P. Woolls, and

510 North View Terrace (1927), built for Urban Lambert.[21] In 1925, Drischler was commissioned to design the Town of Potomac's (then in Arlington County, but annexed by the City of Alexandria in 1929) Town Hall and Firehouse building (1926), a 3,600-square-foot edifice constructed by the local contractor D.E. Bayliss.[22]

In the 1930 U.S. census, Drischler gave his occupation as architect but his employer as the U.S. War Department. Therefore, his private commissions – such as the 1943 sanctuary for Immanuel Lutheran Church and the 1948 Fair-Park Baptist Church on Crestwood Drive and Seminary Road (now N. Quaker Lane) [23] – were likely part-time projects he completed on the side. By 1943, Drischler had moved to 608 North View Terrace and his adult son was living in his old home at 605. In the December 1943 issue of *New Pencil Points*, a trade publication for architects, Drischler – aged 70 – was named as a Lieutenant Colonel in the U.S. Army. After World War II, however, Drischler became a real estate assessor for the City of Alexandria, as per the 1947 Alexandria city directory.

Drischler died 27 March 1954 at the age of 81. He is buried in Arlington National Cemetery.

TOWN OF POTOMAC, ARLINGTON COUNTY, TOWN HALL AND FIREHOUSE, CA. 1926. DESIGNED BY FRANCIS DRISCHLER AND CONSTRUCTED BY D.E. BAYLISS.

POSSIBLE PHOTO OF W.H. IRWIN FLEMING, CA. 1910. FROM HTTPS://GREENMONT.BLOG/

Fleming, William Henry Irwin (1883-1960)

Architect: Church of St. Clement (1944)

AIA ID: 1014037

Although W. H. Irwin Fleming, a grandson of Richard Bland Lee II (owner of Sully Plantation in Fairfax County), was born 8 August 1883 in Alexandria, Virginia, his family resided in Washington, D.C. from 1900 onwards, and Fleming lived there until his death on 23 August 1960. He received a Bachelor of Science degree in architecture from George Washington University in 1906 followed by a Bachelor of Architecture degree from Cornell University in 1908. Fleming reinforced his studies with a grand tour of Europe following his graduation, then apprenticeships in New York and Washington, D.C. He opened his own atelier at 1504 H Street in NW D.C. in 1917 and was a member of the AIA from 1923.[24] From 1928 until 1932, his office was at 1707 I Street in NW D.C., then at 1228 Connecticut Avenue from 1933 until 1958. A number of Fleming's most notable commissions were in Fauquier County, Virginia, including the English Gothic Revival-style Grace Episcopal Church (1918) in The Plains; Hopefield (1924), a Federal Revival-style manor in Warrenton; the Classical Revival-style Airlie House (1925) in Marshall; Fenton (1925), a stone residence in Warrenton; a Classical Revival-style remodel of Trinity Episcopal Church in Marshall (ca. 1925); the Georgian Revival-style Fauquier County Administration Building (1926) in Warrenton; the Tudor-style stone gatehouse for Archwood Farm in The Plains (1928); Gothic Revival-style Baldwin Day Spilman Memorial Parish House addition St. James Episcopal Church (1929) in Warrenton; The Oaks (1931-1933), a country estate near Warrenton with a Neoclassical mansion and several outbuildings; and the country house Arborvitae (1938), near New Baltimore.[25]

Glover, Ellis Harold (1919-1985) | [E.H. Glover, Inc.]

Contractor: St. Lawrence Catholic Church (1970)

Born on 18 October 1919 in Chesterfield County, Virginia, Ellis Harold Glover was the only child of Iona and William Glover, a machinist in an optician's shop. He had had one year of college and was working as a carpenter's apprentice when he enlisted as a private in the military at Fort Myer, Virginia, in 1943. After the war, he settled in Falls Church and founded E. H. Glover Inc. by in 1949. His commercial general contracting firm based in Bailey's Crossroads, Fairfax County, was mentioned as a subcontractor in several trade publications, such as for the Holy Trinity Lutheran Church (1964) in Falls Church, designed by Milton L. Grigg; the John Marshall Library (1976) in Rose Hill, Fairfax County; DECA (1977), the Headquarters Facility for the National Education Organization; Phase I (1977) of the Woodbridge campus of the Northern Virginia Community College, designed by VVKR Architects; the Manassas Presbyterian Church (1979); the Church at Northern Virginia (1980) in Oakton; the Messiah United Methodist Church (1980) in Springfield, designed by Lawrence Cook & Associates; the FBI Forensic Lab (1981) in Quantico; the King Wholesale Inc. building (1981) in Chantilly; and the Parish House addition (1986) to the historic Pohick Church in Fairfax County, among others.[26] Glover died on 27 September 1985. After his death, E.H. Glover Inc., merged with High Temperature Linings in 1993, and the present company, based in Fredericksburg, Virginia, specializes in firefighter training structures.

Gomersall & Ayers (1961-1985)

Architecture firm: Salvation Army Citadel Corps building (1965)

AIA ID: ahd4002109

Richard Howells Gomersall and Edmond Alfred Ayers, Jr. formed the architectural firm Gomersall & Ayers in 1961. In the 1962 edition of the *American Architects Directory*, the firm was listed at 109 South Pitt Street, Alexandria, while in the 1970 edition, their address was 100 South Royal Street, Suite 5. The firms' practice was varied, with residential, commercial, civic, and religious commissions. One of their projects published in the *Virginia Record* was the Richmond, Virginia, branch bank of the National Bank & Trust Company on West Broad Street (1966).[27] Other projects include the Springfield Golf and Country Club (1963), an addition to the Volunteer Fire Department in Lorton, Virginia (1963), the Malvern Office Building in Alexandria (1965), the Good Shepherd Catholic Church in Mount Vernon (1967), the Student Recreation Building in Alexandria (1969), and the Arlington Racquetball/Handball Club (ca. 1979). The partnership lasted until 1985.[28]

Gomersall, Richard Howells (1916-2001)

Architect: Salvation Army Alexandria Citadel Corps building (1965)

AIA ID: ahd1016381

Born in Philadelphia on 8 July 1916, Gomersall spent most of his youth in Camden and Atlantic City, New Jersey. Between 1935 and 1940, while Gomersall was attending Ohio State University (from 1936 to 1939), his parents – English immigrants from Yorkshire and Cumberland – and younger sister moved to Washington, D.C. He transferred to the University of Michigan, where he received his Bachelors of Architecture in 1942. He enlisted in 1943 and rose to a Sergeant in the U.S. Army; he was severely wounded by a landmine in 1945, his leg and forearm amputated, and earned a Purple Heart distinction. He relocated to Arlington after the

war, and joined the Washington Metropolitan chapter of the AIA in 1949. He worked for several firms in the area, and from 1957 until 1960, he was a one-man firm under the name Richard H. Gomersall, Architect. He died 19 August 2001 and is interred at the National Memorial Park in West Falls Church.[29]

Ayers, Edmond Alfred, Jr. (1923-2010)

Architect: Salvation Army Alexandria Citadel Corps building (1965)

AIA ID: 1001571

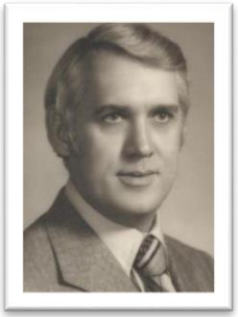
Born in Alexandria, Virginia, on 14 December 1923, Ayers was an employee of the Southern Railroad before he joined the U.S. Air Force in 1942. He served in the military until 1945, achieving the rank of Sargent. After demobilization, he attended the University of Virginia from 1945 until 1949, graduating with a Bachelor of Science in Architecture. He returned to Alexandria and joined the Washington Metropolitan chapter of the AIA in 1954. From 1955 to 1956, he was a partner in Mason & Ayers, then principal of Edmond A. Ayers, Jr., Architect, from 1956 until 1961. His principal works before partnering with Richard Gomersall in 1961 included the Municipal Garage (1957) and the Everly-Wheatley Funeral Home (1958), both in Alexandria. He passed away on 15 March 2010 and is buried in Arlington National Cemetery.

Grigg, Milton LaTour (1905-1981)

Architect: Beth El Hebrew Congregation (1957)

AIA ID: ahd1017177

Born in Alexandria, Virginia, on 18 April 1905, Milton L. Grigg attended the University of Virginia in Charlottesville from 1924 until 1929. From 1929 until 1933, Grigg was a draftsman and designer in the Boston-based firm of Perry, Shaw & Hepburn, Architects, which undertook the restoration of Colonial Williamsburg, Virginia, throughout the decade. Grigg returned to and settled in Charlottesville, opening his own firm – the Office of Milton L. Grigg, Architect – in 1933; he maintained an office at 910 W. Main Street in Charlottesville and opened a satellite office at 1420 Prince Street in Alexandria. From 1937 to 1940, Grigg formed a partnership with Floyd Johnson (Grigg & Johnson). This was supplanted by a partnership with William Newton Hale, Jr. starting in 1940, and then the formation of Grigg, Wood, and Browne in 1964. Grigg joined the AIA in 1937 and was made a Fellow (FAIA) in 1953. His principal contributions include the restoration of Monticello in Charlottesville (1936-1938); the restoration of Edgemont in Charlottesville (1938-1968); the design of the First Church of Christ Scientology in Alexandria (1945); the restoration of the ca. 1724 Ramsay House in Alexandria (1946-1955); the restoration of and Parish Hall addition to Christ Episcopal Church in Alexandria (1948-1955); the restoration of Farmington in Charlottesville (1949); the Thomas Jefferson Inn in Charlottesville (1951); the Parish Hall of the Truro Episcopal Church in Fairfax (1953); the U.S. Embassy complex in Canberra, Australia (1960); the First Congregational Church at 10th and G streets in Washington, D.C. (1961); the First Presbyterian Church in Belmont, North Carolina (1967); Charlottesville's City Hall (1969); and the design of the semi-subterranean orientation and exhibition hall at Kenmore in Fredericksburg (1972). Grigg served on Charlottesville's City Planning Commission from 1944 until 1966, the city's Design Review Board from 1958 to 1961, the city's Building Code Review Board from 1960 to 1964, on Alexandria's Council Design Advisory Board from 1966 to 1967, and on the Public Advisory Panel on Architecture for the General Service Administration in Washington, D.C. from 1969 until 1971. He taught architectural design and practice at George Washington University in 1941 and at the University of Virginia's extension program from 1952 to 1955. For the duration of World War II, from 1942 to 1945, Grigg served as Chief of the Design Section of the Corps of Engineers in Washington, D.C. Grigg had a distinguished and prolific career and is considered one of Virginia's most noteworthy historical architects. Grigg died on the 23 March 1982 in Charlottesville.



Hardwicke, David Warren (1928-2016) | [D. Warren Hardwicke & Associates]

Architect [possible]: All Saints-Sharon Chapel (1963)

AIA ID: ahd1018305

David Warren Hardwicke was born in Richmond, Virginia, on 23 November 1928 and was raised in that city's historic Church Hill neighborhood. He graduated from John Marshall High School and received a Bachelor of Science in Architecture from the University of Virginia in 1950. After graduating, he worked as a draftsman at Ballou & Justice for one year, then as a design planner and staff architect for Marcellus Wright & Son from 1951 until 1953. Hardwicke organized his own firm on Cary Street in Richmond in 1953 and joined the Virginia Chapter of the AIA the following year. His principal works included the Walnut Hill East Housing Project in Petersburg (1955); the Tower Building in Richmond (1961); the First Mortgage Corporation's building on Willow Lawn Drive in Richmond (1962); the Daniel Building in Richmond (1964); the Cascades Wings, an addition to the Motor House Visitor Center in Williamsburg (1966-1967); the north wing of the Virginia Museum of Fine Arts (1976; demolished); the Regent University Law Center in Virginia Beach (1994); and the White House Visitors' Center for Washington, D.C., for which he won a Classical America award. His oeuvre included ecclesiastical commissions, such as the Episcopal Church Mid-Atlantic Diocese, the West End Assembly of God, and St. Giles Presbyterian Church. He retired from private practice in the mid-2000s and died on 18 December 2016 in Henrico County.[30]

LeMay, Michael Francis (b. 1938) | [LeMay Associates]

Architect: Mount Vernon Unitarian Church (1985)

AIA ID: ahd1026214

Although he was born on 18 January 1938 in Grand Rapids, Michigan, Michael Francis LeMay's home was Arlington County from 1940 onward. He attended Catholic University of America in Washington, D.C. between 1956 and 1963, where he earned a Bachelor of Architecture (1962) degree and a Masters of Architecture (1963). He registered as an architect in D.C. in July 1964 and joined the Potomac Chapter of the AIA in 1965. Since at least 1970, he has been a resident of Reston, Virginia. Prior to 1986, he was a partner in the firm Brown, Donald, LeMay & Page, which was based in Alexandria. From 1986 until 2007, LeMay served as president of LeMay Erickson Architects (which became LeMay Erickson Willcox Architects in 1993), based in Reston; confusingly, LeMay seems to have operated under the name LeMay Associates coterminous to his presidency of LeMay Erickson Architects in the 1980s. Since 2007, he has practiced under his own name, Michael F. LeMay, AIA. His work includes the Church of Jesus Christ of Latter Day Saints in Hamilton, Virginia (1983); the Olam Tikvah Synagogue in Fairfax (1984); the Prince Street Club project, an adaptive reuse of a historic building in Alexandria (1987); additions to and renovation of the Woodlawn Fire Station – Company 24 and the Jefferson Fire Station – Company 18, both in Fairfax County (1988); Church of the Resurrection in Burtonsville, Maryland (1991); the Vienna Presbyterian Church (2000); and an addition to the Warrenton Presbyterian Church in Fauquier County (2003), among others.[31]

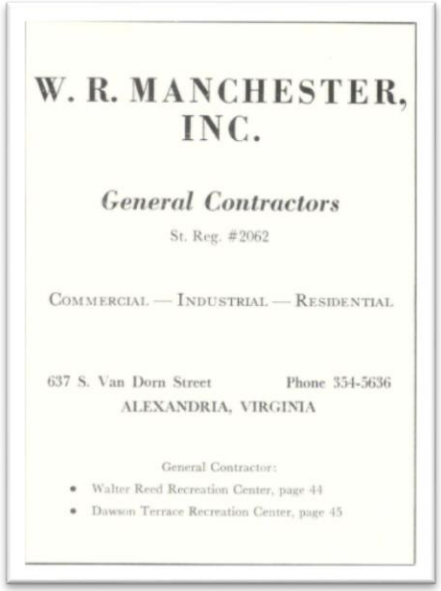
Logan, John Alexander (1902-1946) and Anderson, Eugene Leon (1899-1955) | [Logan & Anderson]

Contractors: Immanuel Lutheran Church sanctuary (1943)

When John A. Logan filled out and signed the City of Alexandria building permit form for the Immanuel Lutheran Church in September of 1943, he put under the title "contractor" the names Logan & Anderson, located at 2012 Mt. Vernon Avenue, Alexandria. In the 1940 Alexandria city directory, Logan was listed as a plasterer and contractor. By the 1942 edition, he had established his business with Eugene L. Anderson, but the partnership seemed to be temporary: in the 1945 publication of the city directory, Anderson is listed as a contractor with an office on King Street while Logan has his office on Mount Vernon Avenue. Whatever working relationship these two may have had was short-lived, as Logan died in May 1946 of a heart attack, aged 43 years. Anderson's business was advertised in the 1947 edition of the Alexandria city directory, but not in the 1950 edition, suggesting his business was closed in the interim years. Anderson's wife died in 1950 and he remarried that same year; given his own death in May 1955, it can be presumed he lived his last five years in retirement.

Manchester, William Ralph (1905-1978) | [W. R. Manchester, Inc.]

Contractor: Peace Lutheran Church (1960); Immanuel Lutheran Church sanctuary addition (1962)


W. R. MANCHESTER, INC.

General Contractors

St. Reg. #2062

COMMERCIAL — INDUSTRIAL — RESIDENTIAL

637 S. Van Dorn Street Phone 354-5636
ALEXANDRIA, VIRGINIA

General Contractor:
- Walter Reed Recreation Center, page 44
- Dawson Terrace Recreation Center, page 45

Founded by William Ralph Manchester, W. R. Manchester, Inc. – "builders" located at 1707 King Street – first appeared in the 1959 edition of the Alexandria city directory. The entry lists W. R. Manchester as president, H. Anderson as vice-president, and Mary M. Manchester as secretary-treasurer. By 1964, an advertisement in the *Virginia Record* gave their address as S. Van Dorn Street in Alexandria, while another advertisement in a 1976 issue listed their street address as S. Reynolds Street. The general contractors were listed in several projects published in trade journals, including the Dawson Terrace Recreation Center in Arlington (1964) and the Hope United Church of Christ in Franconia, designed by Ward & Hall (1967). In 1982, the firm was recognized by the Associated Builders and Contractors' Virginia chapter with their "Best Institutional Project Award" for the St. Agnes classrooms addition in Alexandria (1981).[32]

Manchester, born in Alliance, Ohio, on 28 June 1905, Manchester was the eldest son and second child of William Case Manchester, a physician from West Virginia. By the age of 24, he was living in Beaumont, Texas, and working as an engineer for an oil company. By 1940, he was married, living in Pittsburgh, Pennsylvania, and employed as an "aviator" for Penn Central Airlines. The family likely relocated to the Washington, D.C. area after the war. He died of a heart attack in Weems, Lancaster County, Virginia, on 22 April 1978 and is buried in Ivy Hill Cemetery in Alexandria.

Miller, Arthur Joseph (1918-2006)

Architect: Agudas Achim Synagogue (1957) and addition (1964)

AIA ID: ahd1030546

Born in Norfolk, Virginia, on 22 July 1918, Joseph Miller moved to Washington, D.C., in 1933 with his parents, who operated a small grocery store at 6th and L streets NE. He enrolled in Catholic University of America in 1934 and received his Bachelor of Architecture degree in 1938, at the age of 19. After he graduated and until 1942, he worked for the U.S. War Department's Corps of Engineers. During World War II, he worked (as a civilian) for the U.S. Navy Department. From 1946 to 1948 he was employed by Eggers & Higgins as an Assistant Project Manager, and also was as an instructor of design and graphics at Catholic University from 1947 to 1954 (he was promoted to Assistant Professor in that latter year). In 1948, he established his own practice, Joseph Miller, AIA, Architect. His first

commission was the design of a storefront for Visek Brothers' tailor's shop in Washington, D.C. (1951). Other early projects include the Rosemary Hills Development in Silver Spring, Maryland (1952) and the Dawson Terrace Apartments in Arlington (1953). In 1955, Miller expanded his firm to form Brown, Chapman, Taher, & Miller (which became Brown, Chapman, Miller & Wright in 1961) located at 1640 Wisconsin Avenue in Georgetown. Some of his firm's principal works from that era include the Town and Country School in Wheaton, Maryland (1958); the Sheridan Terrace Public Housing in D.C. (1960); and the Children's Welfare Housing and Family Child Services building in D.C. (1961).

Miller and Burnham Grosvenor Chapman splintered off to form the partnership Chapman & Miller in 1963. Chapman, born in Paris, France, on 9 July 1911, was a graduate of Yale (B.A. 1934 and B.F.A. 1937) and a historic preservationist. As an architecture firm, Chapman & Miller not only designed buildings but also landscapes, as well as developed master plans and conducted energy studies. Principal works from this era are Prince George's Plaza Community Center in Hyattsville, Maryland (1968); Bel Pre Elementary School in Montgomery County, Maryland (1968); and Wolftrap Elementary School in Fairfax County (1969). By 1970, Miller had become the director of the Urban Design graduate studies program at Catholic University; from 1988 until 1997, when he suffered a stroke, he was Professor Emeritus at his alma mater. Throughout his career, he served the AIA in several capacities, published numerous articles, lectured at various institutions in the Washington, D.C. metro area, was involved with over 110 design projects, and received over 40 awards for his work. He died 26 September 2006 at the age of 88.[33]

Neer & Graef (ca. 1961-1981)

Architect: Peace Lutheran Church (1967)
AIA ID: ahd4003982

Comprised of principals Casper Samuel Neer and Harry Hutcheson Graef III, the architectural firm of Neer & Graef was located at 220 King Street in Alexandria in 1970. Organized before 1962, Neer & Graef was the successor firm of Neer & Associates, established in 1956. The firm's principal works include the urban design of the Gadsby Commercial Urban Renewal District in Alexandria (1963); St. Paul's Lutheran Church in Falls Church (1963); Crusader Lutheran Church in Rockville, Maryland (1966); Davies Memorial Unitarian Church in Prince George's County, Maryland (1966); and Market Square Plaza and City Hall expansion in Alexandria (1967). The latter won an Honors Award from the U.S. Department of Housing and Urban Development for design excellence in 1968.[34] The partnership lasted until Neer's death in 1981.

Neer, Caspar Samuel (1920-1981)

Architect, Principal Neer & Graef
AIA ID: ahd1032234

Although born in McClave, Colorado, on 7 May 1920, Casper Samuel Neer was reared in Austin, Texas. He received his Bachelor of Architecture degree from the University of Texas in 1943, then was commissioned in the U.S. Navy and assigned to a landing craft during World War II. He participated in the invasions of Salerno, Anzio, Normandy, and Okinawa. After demobilization, he earned his Master's degree in Architecture from Harvard University in 1947, where he studied under Walter Gropius. He was Chief Designer at William Riseman Associates in Boston from 1947 to 1949. He worked for McLeod & Ferrara, Architects, from 1950 to 1955, during which time he joined the Washington Metropolitan Chapter of the AIA and relocated to Annapolis first, ultimately settling in Alexandria. In 1956, he established his own office – Casper S. Neer – on 19th Street in NW D.C. By 1962, he had partnered with Harry Hutcheson Graef and opened an office on King Street

in Alexandria. During his career, he designed several civic buildings and churches. His design for the Natural Gas Pavilion at Seattle's World Fair in 1962 won an award for excellence. Besides a practicing architect, Neer worked as an instructor on the University of Virginia's extension campus in Arlington from 1955 to 1956, where he taught drawing. From 1956 through 1969, he was an Associate Professor in Catholic University's Department of Architecture. From 1964, Neer sat on the Baltimore Design Advisory Panel and was a member of the Alexandria Urban Renewal Review Panel. Circa 1980, Neer undertook the restoration of the historic Alexandria City Hall building, designed by Adolf Cluss in 1871, and the old Fairfax County Courthouse. His work was cut short by a sudden death from a heart attack on 29 April 1981; he was aged 60 years.[35]

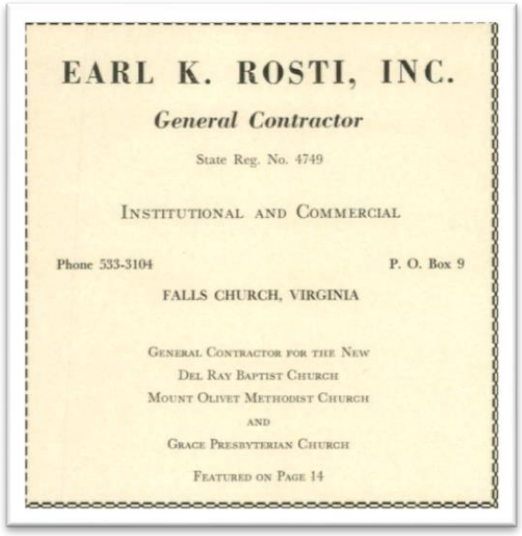
Graef, Harry Hutcheson, III (1919-2007)

Architect, Principal Neer & Graef
AIA ID: ahd1016648

Harry Hutcheson Graef III was born in Akron, Ohio, on 10 October 1919. He was a student of Miami University in Oxford, Ohio, when he registered for the draft on 16 October 1940, aged 21 years. He enlisted in the U.S. Army in November 1942 and was discharged as a First Lieutenant in January 1946. He settled in Alexandria by 1950, and before forming an architecture practice with Casper Samuel Neer (ca. 1961), he had an office at 711 N. Fayette Street in Alexandria. Both Neer and Graef were residents of Hollin Hills; both are known to have designed and remodeled houses in the Mid-Century neighborhood, and Graef remodeled a two-story garage at Hollin Hall for a school building for the Mount Vernon Unitarian Church in 1959.[36] As late as 2001, Graef was still practicing in Alexandria. He died 2 May 2007 and is buried in Arlington National Cemetery.

Rosti, Earl Kenneth (1921-2000) | [Earl K. Rosti, Inc.]

Contractor: Aldersgate United Methodist Church addition (1963)


EARL K. ROSTI, INC.

General Contractor

State Reg. No. 4749

INSTITUTIONAL AND COMMERCIAL

Phone 533-3104 P. O. Box 9

FALLS CHURCH, VIRGINIA

GENERAL CONTRACTOR FOR THE NEW
DEL RAY BAPTIST CHURCH
MOUNT OLIVET METHODIST CHURCH
AND
GRACE PRESBYTERIAN CHURCH

FEATURED ON PAGE 14

Born 22 August 1921 in Cambridge, Idaho, Earl Kenneth Rosti was a 20-year-old engineering student at the University of Idaho when he registered for the draft in February 1942. He enlisted in the U.S. Navy in May 1943, and although he was discharged in August 1946, he remained in the military after demobilization, retiring as a Lieutenant Commander in 1959. By 1955, he had established a general contracting business in Falls Church; one of his earliest commissions was a bathhouse for the Arlington Forest Club built that year.[37] Several of his projects were mentioned in architectural and building trade publications throughout the 1950s and 1960s, including the Falls Church State Auto Inspection Center (1959); the Mount Olivet Methodist Church in Arlington (1963), the Del Ray Baptist Church in Alexandria (1962), and the Grace Presbyterian Church in Springfield (1963), all designed by architect Eimer Cappelmann in a Colonial Revival style; and St. Dunstan's Episcopal Church in Falls Church (1964).[38] Other projects for which Earl K. Rosti, Inc. served as general contractors were the Drew Elementary School in Arlington (1957); Hybla Valley Elementary School (1963) and the Camelot Elementary School (1969), both in Fairfax County; the Cherrydale Library in Arlington (1960), for which Rosti won the Best Institutional Project Award from the Northern Virginia Builders' Association in 1962; and the Thomas Jefferson Junior High School and Community Center in Arlington (1972), designed by VVKR.[39] Rosti died 3 August 2000 in Shenandoah County, Virginia, and is buried in the National Memorial Park in West Falls Church.

Samperton, John Stanley (1923-2014)

Architect: Aldersgate United Methodist Church (1959 and 1963 addition)

AIA ID: ahd1039000

A native and lifelong resident of Washington, D.C., John "Jack" Stanley Samperton was born 6 September 1923. He attended the University of Virginia from 1942 to 1943, then Purdue University from 1943 to 1944; he received his Bachelor of Architecture degree from Catholic University of America in 1949. He worked as a draftsman in the firm of Murphy & Locraft from 1947 to 1948 and then in the office of Johannes & Murray from 1949 to 1952. In 1952, he established his own practice, John S. Samperton, AIA, with an office in Bethesda, Maryland. His early projects included the Bladensburg Fire House in Maryland (1954); the Manor Country Club in Norbeck, Maryland (1954); the Simmon Bros. Funeral Home in Washington, D.C. (1954); and the Grove Methodist Church in Washington Grove, Maryland (1955). Later works include the First Christian Church in Baltimore (1967); the Federation of American Societies for Experimental Biology office building in Bethesda (1967); a dormitory (1968) and a model secondary school for the deaf (1969), both for Gallaudet College in Washington, D.C.; and the Schinnerer Office Building in Washington, D.C. (1969). In 1970, he merged with the firm of Chatelain, Gauger & Nolan, based at 1632 K Street NW, Washington, D.C., to form Chatelain, Samperton & Nolan. This was later changed to Chatelain, Samperton & Carcaterra and then to John S. Samperton & Associates. One project under the former company name highlighted in a 1978 issue of the *Virginia Record* was the Martin Marietta Corporate Headquarters in Bethesda (1977).[40] Samperton also founded a real estate development firm, Samperton Enterprises; he closed both of his businesses in 2007. He died 4 October 2014.[41]

Saunders, Joseph Henry, Jr. (1914-1985)

Architect: Church of St. Clement Church (1948 and 1960 addition); First Christian Church (1953, 1957, and 1964 expansion); Fa ir-Park Baptist Church (1960)

AIA ID: ahd1039230

Although born (on 11 September 1914) and raised in Richmond, Virginia, Joseph H. Saunders graduated from high school in Newport News, Virginia, where his father – Joseph Henry Saunders, Sr. – was the Superintendent of Schools. He received his Bachelor of Science degree in 1934 followed by a Master of Science degree in 1935, both in Architectural Engineering from Virginia Polytechnic Institute. In 1937, he matriculated at Harvard University, where he studied under Walter Gropius and received his Masters of Architecture in 1939. He traveled extensively in Europe and South America to bolster his education. From 1933 to 1941, he served as a draftsman and then Chief Architect for Williams, Cole & Pipino in Newport News while also working short terms as a draftsman for Baskerville & Son in Richmond, Milton L. Grigg in Charlottesville, Gropius & Breuer in Cambridge, Massachusetts, Burge & Stevens in Atlanta, and George P. Rice in New Orleans between 1935 and 1939. In 1942, he established his own firm, Joseph H. Saunders, AIA, Architect, on King Street in Alexandria. Principal works from his early years include the Samuel Madden Homes (1944) in Alexandria; the Church of St. Clement in Alexandria (1948); and the Piedmont Sanatorium, a tubercular hospital in Burkeville, Virginia (1950).

In 1951, as his business grew, he opened a branch office in Washington, D.C. and hired associate architects, changing his firm's name to Joseph Saunders & Associates. Projects during this period include the Catawba Sanatorium, a tubercular hospital in Roanoke, Virginia (1953); the James Bland Homes in Alexandria (1954, 1959); the National Education Association's headquarters in Washington, D.C. (1957); the Congregational Christian Church in Fairfax County (1959); and

the master plan for George Mason University in Fairfax (1960). In 1961, the firm was renamed Saunders & Pearson when Charles Almond Pearson was elevated to partnership; by the end of the decade, it was known as Saunders, Pearson & Partners. Throughout its several manifestations, Saunders' practice accepted a variety of commissions, from office buildings and shopping centers to motels, schools, private residences, and public housing projects. Principal works in this period include the Alexandria Hospital (ca. 1962); the high-rise Knob Hill apartments in Alexandria (1964); T.C. Williams High School in Alexandria (1965); a seven-story office-block addition to the National Education Association building in D.C. (1966); and alterations to the Central Intelligence Agency facility in McLean and to the White House in Washington, D.C. (1970). By 1976, the firm was called Saunders, Cheng & Appleton, Ltd. Saunders retired in 1981, at which time the firm was merged with Henningson, Durham & Richardson, Inc., a national engineering and architectural design firm. Saunders died 12 September 1985 in Alexandria.[42]

Sheridan, Behm, Eustice & Associates

Architect: St. Lawrence Catholic Church (1970)
AIA ID: ahd4004918

Established in 1969, Sheridan, Behm, Eustice & Associates was the partnership of architects Frederick Englert Sheridan, Robert Ferdinand Behm, and Brockhurst Clifford Eustice. It was the successor firm of Sheridan, Behm & Associates (1964-1969), which was itself the successor firm of Sheridan & Behm (1958-1964). Their office was located at 1001 N. Highland Street in Arlington in 1970. The firm's early work included the nine-story Carlyn Tower Apartments in Arlington (1960); the Dominican Retreat House in McLean (1962); the Petros Office Building in Fairfax (1963); the 13-story Dolley Madison Apartments in Arlington (1966); and St. Ambrose Church and School in Annandale, Virginia (1968). Sheridan, Behm, Eustice & Associates was mentioned in several trade publications for their work, including the Sanford Residence in Louisa County, Virginia (1985); the Gailhac Hall addition at Marymount University in Arlington (1987); the 3440 Office Building in Arlington (1987), for which they won an award in excellence in architecture in 1988; and the Keene Mill School in Springfield (1994).[43] The firm is no longer in operation.

Sheridan, Frederick Englert (b. 1926)

Architect, Principal Sheridan, Behm, Eustice & Associates
AIA ID: ahd1040750

Frederick Englert Sheridan was born in Hazelton, Pennsylvania, on 3 November 1926. He enlisted in the U.S. Army after only three years of high school and served from 1945 to 1946. He then received his Bachelor of Science degree in Architecture from Pennsylvania State College in 1951. He moved to the Washington, D.C. area circa 1958. Early projects include the Knights of Columbus Activities Hall in Arlington (1960) and the McLean Bowling Center (1960). His partnership with Behm produced projects that were mentioned in trade periodicals, such as the Stow-Huntington Apartments in Alexandria (1965), Southern Towers in Alexandria (1965), and St. Luke's Convent in McLean (1967).[44]

Behm, Robert Ferdinand (1928-2001)

Architect, Principal Sheridan, Behm, Eustice & Associates
AIA ID: ahd1002838

Robert Ferdinand Behm was born in St. Louis, Missouri, on 16 January 1928. He was living in Arlington, Virginia, in 1946 when he registered for World War II; he served in the U.S. Army from July 1946 until November 1947. Behm then matriculated to the Georgia Institute of Technology in 1948, but he earned his Bachelor of Science degree from the University of Virginia in 1952. Before partnering with Sheridan in 1958, he was a draftsman at Willgoos & Chase. His early work in the firm included the Dorchester Towers in Arlington (1959); the McLean Bowling Center (1960); and the Pentagon Recreation Center (1961). Other work includes the Madison Apartments in Falls Church (1964); the Howard Johnson Motor Hotel in Laurel, Maryland (1965); and the Horizon Apartments in Arlington (1967). Behm died 10 June 2001 and is buried in Columbia Gardens Cemetery in Arlington.

Eustice, Brockhurst Clifford (b. 1933)

Architect, Principal Sheridan, Behm, Eustice & Associates
AIA ID: ahd1013019

"Brocky" C. Eustice was born in New York City on 28 October 1933. He graduated from the Williamsport Tech Institute in 1952 and joined the U.S. Air Force the following year, where he served as a Sargent until 1957. He received his Bachelor of Science degree in Architecture from the University of Cincinnati in 1963 and then worked for the U.S. Veterans' Administration from 1963 to 1966. He joined the firm Sheridan, Behm & Associates in 1966 and was made partner in a reorganization three years later. Principal works include the Ballston Center Tower II in Arlington (1968) and the Landmark Medical Center in Alexandria (1969). Eustice was featured in the October 1969 edition of *Life* magazine for the design of his Cube House in Arlington; its minimalism caused controversy among Eustice's neighbors, who detested the building and sued him for not adhering to the neighborhood design guidelines; he was court-ordered to demolish the house in 1972.[45]

CUBE HOUSE, ARLINGTON, VIRGINIA, CA. 1969, BROCKHURST EUSTICE, ARCHITECT. PHOTOGRAPH ORIGINALLY PUBLISHED IN THE OCTOBER 1969 EDITION OF *LIFE* MAGAZINE. IMAGE COURTESY OF GETTY IMAGES.

Simpson, Eugene (1896-1964) | [Eugene Simpson & Brother, Inc.]

Contractor: Beth El Hebrew Congregation addition (1968)

Born 15 April 1896 in Alexandria, Eugene Simpson was first listed in the 1915 Alexandria city directory as a "helper" living at 610 S. Lee Street. He served in World War I from 1917 to 1918, then returned to Alexandria, where he held a number of occupations – laborer in 1919, rigger in a shipyard in 1920, driver in 1921 – before settling as a bricklayer, an occupational title he listed in the city directories from 1923 until 1934. By 1936, however, he began to list himself in the city directory as a building contractor, and by 1938, the Simpson Brothers' contracting business had been formed. In the 1959 Alexandria city directory, the owners of the business were listed as Eugene and Clarence Simpson with Harry H. Cable; their office was at 300 Montgomery Street. Early known projects include the George Washington High (now Middle) School's Memorial Gymnasium in Alexandria's Del Ray neighborhood (1949; demolished); the Fairfax County Courthouse addition (1954), designed by Willgoos & Chase; Dennis J. O'Connell High School in Arlington (1959); a bank in Springfield designed by Saunders & Pearson (1961); and the

Groveton branch of the Mount Vernon National Bank & Trust Company in Fairfax County (1963).[46] Although Simpson died 21 June 1964, his family business has continued through three more generations – as a general contracting operation through 2000 and then as a real-estate development enterprise from 2017 or earlier. Notable projects include Tavern Square in the Gadsby Urban Redevelopment project of Old Town Alexandria (1965-1967), designed by VVKR Architects; Circle Terrace Hospital in Alexandria (1966), also designed by Saunders & Pearson; the Alexandria Hospital (1976), designed by VVKR and which won an honor award; the Lindsay Cadillac Company building in Alexandria (1979); the United Way of America building in Alexandria (1982); the Torpedo Factory, Building #2 renovations in Alexandria (1984); and the Goodwin House West, a 13-story apartment block in the West End of Alexandria (1988).[47]

Smith & Smith, Architects

Architect: Beth El Hebrew Congregation addition (1968)

While not listed in the 1956, 1962, or 1970 AIA directories, the firm of Smith & Smith, Architects based in Springfield, Virginia, was listed in the 1969 and 1970 editions of the *National Directory of Architectural, Engineering, and Consulting Firms with Certified Fallout Shelter Analysts* – which tantalizingly suggests that this firm advertised itself as one which could help clients survive a nuclear explosion. No additional information can be attained at this time. It may be that this was a satellite office of a Michigan-based firm Smith & Smith or a California firm of the same name.

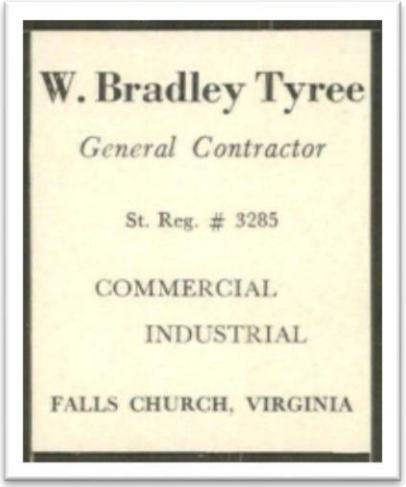
Tri-County Construction Inc.

Architect: Mount Vernon Unitarian Church (1985)

Formed in 1958 in Alexandria and incorporated in 1964, Tri-County Construction, Inc. is a general contracting firm still in operation today and based in Purcellville, Virginia. It was founded by Edwin Cross, who was born ca. 1934 in Washington, D.C. but raised in Loudoun County, Virginia. In 1973, the company's offices were moved to Fairfax County and then to Purcellville in 1975.[48]

Tyree, William Bradley (1911-1997) | [W. Bradley Tyree, General Contractor]

Builder: Church of St. Clement Church addition (1960)



Established by W. Bradley Tyree, the eponymous general contracting business was headquartered in Falls Church. Tyree was born in Lexington, Virginia, on 12 December 1911. When he registered for the draft in October 1940, he was living in Greenville, South Carolina, and working for the Seaboard Air Line Railway. Tyree's business was mentioned several times in architectural trade publications in the 1960s through the 1980s, for projects such as the Loch Lomond Elementary School in Prince William County, Virginia (1961); the Marsteller Junior High School in Manassas, Virginia (1964); the Fairview Elementary School in Fairfax County (1965); the Gloria Dei Lutheran Church in Alexandria (1967), designed by Ward & Hall; and the Falls Church Ives House restoration and renovation (1988).[49] He died in Alexandria on 3 December 1997 and is buried in the Collierstown Presbyterian Cemetery in Rockbridge County, Virginia.

Vosbeck-Ward & Associates (1957-1964)

Architecture firm: Immanuel Lutheran Church sanctuary addition (1962); Alexandria First Church of the Nazarene addition (1964)
AIA ID: ahd4005582

In the 1962 edition of the *American Architects Directory*, the architectural firm of Vosbeck-Ward & Associates is listed at 1077 W. Glebe Road in Alexandria, Virginia. The principals of the firm were William F. Vosbeck and George Truman Ward. The partnership was formed in 1957, and their first office was located at 610 Madison Street in Alexandria from 1958 to 1960. In 1962, Vosbeck's younger brother, Robert Randall Vosbeck, also an architect, became a principal at Vosbeck-Ward & Associates. Following the departure of Ward in 1964, Vosbeck-Ward & Associates was reincorporated as **Vosbeck-Vosbeck & Associates**. This partnership was expanded in 1967 to **Vosbeck, Vosbeck, Kendrick & Redinger (VVKR)** with the inclusion of engineers Garland Lee Kendrick and Carl Chalmers Redinger as principals. By 1970, this successor firm was located at 720 N. Asaph Street in Alexandria.

Vosbeck, William Frederick (b. 1924)

Architect, Principal Vosbeck-Ward & Associates
AIA ID: ahd1046592

William "Bill" Frederick Vosbeck, Jr. was born 13 May 1924 in Mankato, Minnesota, and attended the University of Minnesota from 1942 through 1947 (interspersed with a year at Notre Dame University in 1943 and a year at Cornell University in 1945), from which he graduated with a Bachelors in Architecture. In 1950, he relocated to Virginia to work as a Liaison Officer for the U.S. Marine Corps' Department of Public Works in Quantico. After two years, he left for private practice, working for the Alexandria-based architecture firm of Joseph Saunders and Associates from 1952 through 1957. He opened his first firm with George Truman Ward in 1957. The name of his architecture practice underwent several iterations in the 1960s with the departure and ascension of various principals, from Vosbeck-Ward & Associates (1957-1964) to Vosbeck-Vosbeck & Associates (1964-1967) to Vosbeck, Vosbeck, Kendrick & Redinger (VVKR) (1967-1983). In 1983, VVKR was bought by and merged with a Swiss firm, Suter + Suter; Vosbeck resigned from the Swiss-owned VVKR in 1987. After 1988, Vosbeck was president of Vosbeck Associates, Inc., an Alexandria-based architectural planning and development firm. In 1971, Vosbeck served president of the Virginia Chapter of the AIA and was named Fellow of the AIA; he also and received a National Capital Award for Achievement in Architecture from the Washington Academy of Science.

Vosbeck, Robert Randall (b. 1930)

Architect, Principal Vosbeck-Ward & Associates
AIA ID: ahd1046591

Robert Randall "Randy" Vosbeck was born 18 May 1930 in Mankato, Minnesota, and received his Bachelor of Architecture degree from the University of Minnesota in 1954. From 1954 to 1956, he served as a Captain in the U.S. Marine Corps Reserves. After being discharged, he relocated to Alexandria, Virginia, to work with his older brother, William F. Vosbeck; he was elevated to principal in his brother's firm, Vosbeck-Ward & Associates, in 1962.

It was perhaps VVKR's design of the James S. Brady Press Briefing Room (initially known as the West Terrace Press Center, 1969-70) – a one-story building installed over the FDR-era swimming pool at the White House – that propelled Vosbeck into a long relationship with the federal government.[50] In the 1970s, Vosbeck was the only architect in private practice to be appointed by the U.S. General Services Administration to the US/USSR joint working group. Called "Building Design and Construction Management," the international body toured architectural sites in both countries and shared professional expertise.[51]

In 1978, Vosbeck was named as a Fellow of the AIA and he was elected AIA president in 1981. He was appointed a member of the National Capital Planning Commission (1976 – 80) by President Ford; appointed an Architect member of the National Park System Advisory Board (1984 – 88) by Secretary of the Interior Hodel; and was a member of the Board of Governors, Washington Building Congress (1989 – 93). In 1988, after VVKR had merged with a Swiss firm, Suter + Suter, Vosbeck retired and joined the Washington, D.C. office of DMJM (an international architecture and engineering firm headquartered in Los Angeles) as its vice-president. He retired from practice in 1994 and moved to Vail, Colorado.[52]

Ward, George Truman (1927-2020)

Architect, Principal Vosbeck-Ward & Associates
AIA ID: ahd1047126

George Truman Ward, a native of Washington, D.C., was born 24 July 1927 and received his Bachelor of Science and Masters of Science degrees from Virginia Polytechnic Institution in 1946 and 1952, respectively. He served as a Sergeant in the U.S. Army from 1946-47. While attaining his Masters degree, Ward worked as a draftsman for Charles A. Pearson in 1950, then for Hayes, Seay, Mattern & Mattern from 1951-1952. He met William Vosbeck while working for Joseph Saunders & Associates in Alexandria from 1952 to 1957. The two formed their partnership, Vosbeck-Ward & Associates, in 1957. Ward amicably left his partnership with Vosbeck in 1964 and formed the firm of Ward & Hall & Associates in Springfield, Virginia, with Charles Ellis Hall, Jr. Ward was made a Fellow of the AIA in 1993. He passed away on 27 June 2020, at the age of 92, in Marshall, Virginia.

Ward & Hall & Associates (1964-present [as Ward/Hall Associates AIA, PLC in Chantilly, VA])

Architecture firm: Alexandria First Church of the Nazarene addition (1964)
AIA ID: ahd4005638

After George Truman Ward amicably left his partnership with William F. Vosbeck, he set up practice with Charles Ellis Hall, Jr. Hall (b. 1931), like Ward, was a native of Washington, D.C. and a graduate of Virginia Polytechnic Institute (B.S. in 1954, M.S. Arch 1957). The 1962 edition of the *American Architects Directory* lists their office address as 6417 Brandon Avenue in Springfield, Virginia. Principal works attributed to the firm included the Landmark Shopping Center (1965) in Alexandria; the Riverside Baptist Church (1968) on Seventh and Maine Ave in NW D.C.; [53] the Washington Plaza Baptist Church (1968) in Reston, Virginia; and the Bethlehem Lutheran Church (1969) in Fairfax, Virginia.

Whitener & Jackson, Inc.

Contractor: St. Lawrence Catholic Church addition (2020)

Whitener & Jackson, Inc. is the successor firm of Whitener & Skillman, founded in Arlington by Guy Whitener and Lee Skillman in 1947. Edward Jackson joined the business in 1964, acquired partial ownership in 1970, and became a full partner with Wade P. Whitener (Guy's son) in 1974. The company changed to its present name in 1975 and was located in Falls Church by the 1980s. The family-owned-and-operated company focuses on institutional, educational, and religious projects in the Washington, D.C. metro area.[54] The firm was mentioned in trade publications for several projects, including the Falls Church Thomas Jefferson Elementary School renovation and addition (1981; designed by VVKR); the Christ the Redeemer Parish Church in Sterling, Virginia (1980; designed by Lawrence Cook Associates); Alexandria's City Hall renovations (1984; Neer & Graef, Architects); the Olam Tikvah Synagogue in Fairfax County (1983; Michael F. LeMay & Associates), for which the firm won a "Best Institutional Project Award" from the Virginia chapter of the American Builders and Contractors association; and the Fairfax Unitarian Church in Oakton (1986; Lawrence Cook Associates).[55]

Willgoos & Chase (1953-1959)

Architecture firm: Groveton Baptist Church (1958)

Willgoos & Chase was a short-lived partnership between architects Robert A. Willgoos and Dwight G. Chase. Their office was located at Fairfax and Montgomery streets in Alexandria. Principal works include an addition to the Fairfax County Courthouse (1954), Hammond High School in Alexandria (1956), Groveton Baptist Church in Fairfax County (1958), Cora Kelly School in Alexandria (1958), and an addition to Alexandria City Hall (1960-1962).[56]

Willgoos, Robert Adams (1913-1987)

Architect, Principal Willgoos & Chase

Born 15 October 1913, Willgoos was raised in Philadelphia, where he attended Gratz High School before attaining an architecture degree from Pennsylvania State University ca. 1934. His early work includes the All Saints Episcopal Church (1940) in Haverford Township, Pennsylvania; a residence for Walter R. Russell (1940) in Chester County, Pennsylvania; and the Castle Theatre (1940) in Philadelphia.[57] During World War II, he served as a civilian employee of the Army Corps of Engineers at Fort Belvoir in Fairfax County, Virginia. He settled in Alexandria in 1950, where he opened an architecture practice known primarily for educational and institutional projects. Principal works include the Alexandria Police Headquarters and Jail (1956) and elderly housing in Prince George's County, Maryland, for the FHA (1970). By 1960, his office was in Bethesda, Maryland.[58] Willgoos died 25 September 1987 and is buried in St. Mary's County, Maryland, where he had resided in his retirement.

Chase, Dwight Gordon (1924-2012)

Architect, Principal Willgoos & Chase

AIA ID: 1007414

Although born 29 September 1924 in Portland, Oregon, Dwight G. Chase was raised in the Alaska Territory. His father, Captain Dwight Atwater Chase, served in both World Wars and in Korea for the U.S. Coast Guard. By 1940, his family was living in Cleveland Heights, Ohio, but when Chase registered for the draft in December of 1942, he was residing in Alexandria. He received his Bachelor of Science degree in Architecture from the University of Virginia in 1949. Prior, he had worked as a draftsman in the offices of Joseph H. Saunders in Alexandria (1944), Faulkner & Kingsbury in Washington, D.C. (1945), and Stanislaw J. Makielski in Charlottesville (1946). Starting in 1949, he worked for Robert A. Willgoos, becoming a partner in Willgoos & Chase from 1953 to 1959. In the latter year, he started his own firm based in Alexandria: Dwight G. Chase, AIA. Principal works under his own firm include St. James Episcopal Church in Mount Vernon (1960); Mantua Elementary School in Fairfax County (1961); the warehouse, offices and showroom for Potomac Chemical Corporation in Falls Church (1961); Fort Hunt High School in Fairfax County (1963); and the Annandale Theatre (1964; demolished). He died in Alexandria on 27 April 2012.

Appendix B: Annotated Bibliography

General, contextual, secondary sources:

ALLITT, PATRICK. RELIGION IN AMERICA SINCE 1945: A HISTORY. NEW YORK: COLUMBIA UNIVERSITY PRESS, 2003.

Moving far beyond the realm of traditional "church history," Allitt offers a vigorous and erudite survey of the broad canvas of American religion since World War II. Identifying the major trends and telling moments within major denominations and also in less formal religious movements, he asks how these religious groups have shaped, and been shaped by, some of the most important and divisive issues and events of the last half century: the Cold War, the Civil Rights Movement, the Vietnam War, feminism and the sexual revolution, abortion rights, the antinuclear and environmentalist movements, and many others.

BENDROTH, MARGARET LAMBERTS. GROWING UP PROTESTANT: PARENTS, CHILDREN, AND MAINLINE CHURCHES. NEW BRUNSWICK, NJ: RUTGERS UNIVERSITY PRESS, 2002.

Home and family are key, yet relatively unexplored, dimensions of religion in the contemporary United States. American cultural lore is replete with images of saintly nineteenth-century American mothers and their children. During the twentieth century, however, the form and function of the American family have changed radically, and religious beliefs have evolved under the challenges of modernity. As these transformations took place, how did religion manage to "fit" into modern family life? In this book, Margaret Lamberts Bendroth examines the lives and beliefs of white, middle-class mainline Protestants (principally northern Presbyterians, Baptists, Methodists, and Congregationalists) who are theologically moderate or liberal. Chapter 5, “Praying to Stay Together in the 1950s,” looks at religion’s role in the postwar nuclear family.

BUGGELN, GRETCHEN. THE SUBURBAN CHURCH: MODERNISM AND COMMUNITY IN POSTWAR AMERICA. MINNEAPOLIS: UNIVERSITY OF MINNESOTA PRESS, 2015.

After World War II, America’s religious denominations spent billions on church architecture as they spread into the suburbs. Drawing on the architectural record, church archives, and oral histories, Buggeln shows how architects and suburban congregations in the American Midwest joined forces to work out a vision of how modernist churches might help reinvigorate Protestant worship and community. The result is a fascinating new perspective on postwar architecture, religion, and society.

HOWE, JEFFERY. HOUSES OF WORSHIP. SAN DIEGO, CA: THUNDER BAY PRESS, 2003.

Houses of Worship is a survey of American religious architecture, a history of the development of American religious history, a guidebook to assist in the identification of the style of individual buildings based on historical examples of typical buildings, and a travel guide to regional monuments of interesting architecture.

MODERN ARCHITECTURE AND THE SACRED: RELIGIOUS LEGACIES AND SPIRITUAL RENEWAL. ROSS ANDERSON AND MAXIMILLIAN STERNBERG, EDS. LONDON: BLOOMSBURY VISUAL ARTS, 2020.

This edited volume presents a timely reappraisal of the manifold engagements that modern architecture has had with 'the sacred'. It comprises fourteen individual chapters arranged in three thematic sections – Beginnings and Transformations of the Modern Sacred; Buildings for Modern Worship; and Semi-Sacred Settings in the Cultural Topography of Modernity.

MODERNISM AND AMERICAN MID-20TH CENTURY ARCHITECTURE. ANAT GEVA, ED. NEW YORK: ROUTLEDGE, 2019.

Mid-20th century sacred architecture in America sought to bridge modernism with religion by abstracting cultural and faith traditions and pushing the envelope in the design of houses of worship. Modern architects embraced the challenges of creating sacred spaces that incorporated liturgical changes, evolving congregations, modern architecture, and innovations in building technology. The book describes the unique context and design aspects of the departure from historicism, and the renewal of heritage and traditions with ground-breaking structural features, deliberate optical effects and modern aesthetics. The contributions within were written by a pre-eminent group of scholars and practitioners from the United States, Australia, and Europe, who based their essays on original archival research and historical documents.

PRICE, JAY M. TEMPLES FOR A MODERN GOD: RELIGIOUS ARCHITECTURE IN POSTWAR AMERICA. NEW YORK: OXFORD UNIVERSITY PRESS, 2013.

Temples for a Modern God is one of the first major studies of American religious architecture in the postwar period, and it reveals the diverse and complicated set of issues that emerged just as one of the nation's biggest building booms unfolded. Price tells the story of how a movement consisting of denominational architectural bureaus, freelance consultants, architects, professional and religious organizations, religious building journals, professional conferences, artistic studios, and specialized businesses came to have a profound influence on the nature of sacred space. Debates over architectural style coincided with equally significant changes in worship practice. Meanwhile, suburbanization and the baby boom required a new type of worship facility, one that had to attract members.

SANCTIONING MODERNISM: ARCHITECTURE AND THE MAKING OF POSTWAR IDENTITIES. VLADIMIR KULIĆ, TIMOTHY PARKER, AND MONICA PENICK, EDS. AUSTIN: UNIVERSITY OF TEXAS PRESS, 2014.

In the decades following World War II, modern architecture spread around the globe alongside increased modernization, urbanization, and postwar reconstruction—and it eventually won widespread acceptance. But as the limitations of conventional conceptions of modernism became apparent, modern architecture has come under increasing criticism. In this collection of essays, experienced and emerging scholars take a fresh look at postwar modern architecture by asking what it meant to be "modern," what role modern architecture played in constructing modern identities, and who sanctioned (or was sanctioned by) modernism in architecture. This volume presents focused case studies of modern architecture in three realms—political, religious, and domestic.

SCHULTZ, KEVIN M. TRI-FAITH AMERICA: HOW CATHOLICS AND JEWS HELD POSTWAR AMERICA TO ITS PROTESTANT PROMISE. NEW YORK: OXFORD UNIVERSITY PRESS, 2011.

President Franklin D. Roosevelt put it bluntly, if privately, in 1942, that the United States was “a Protestant country,” he said, “and the Catholics and Jews are here under sufferance.” In Tri-Faith America, Schultz explains how the United States left behind this idea that it was “a Protestant nation” and replaced it with a new national image, one premised on the notion that the country was composed of three separate, equally American faiths-Protestants, Catholics, and Jews. Schultz traces the origins of the tri-faith idea to the early twentieth century but focuses on its implementation in the postwar era.

Twentieth-Century Building Materials: History and Conservation. Thomas C. Jester, ed. Los Angeles: Getty Conservation Institute, 2014.

Over the concluding decades of the twentieth century, the historic preservation community increasingly turned its attention to modern buildings, including bungalows from the 1930s, gas stations and diners from the 1940s, and office buildings and architectural homes from the 1950s. Conservation efforts, however, were often hampered by a lack of technical information about the products used in these structures, and to fill this gap Twentieth-Century Building Materials was developed by the U.S. Department of the Interior's National Park Service and first published in 1995.

Site-specific secondary sources:

David Warren Hardwicke & Partners, Architects. Richmond, VA: D. Warren Hardwicke & Partners, Architects, 1970.

This privately-published book is about the Richmond, Virginia-based architectural firm that provided standardized plans for A-frame church buildings to the Episcopal Diocese of Virginia in 1962. All Saints-Sharon Chapel in Fairfax County is likely one church built according to those standardized plans.

North Ridge Lore Revisited. Alexandria, VA: North Ridge Citizens' Association, 2000.

This privately-published book about the postwar residential neighborhood includes short essays on neighborhood houses of worship, including the Agudas Achim synagogue, the Fair-Park Baptist Church, and the Church of St. Clement.

Phinney, Lucy Walsh. A History of a Name and a Place: the Story of the Mount Vernon Unitarian Church and Hollin Hall. Mount Vernon, VA: Evergreen History Associates, 1994.

Thiry, Paul, Bennett, Richard M. and Henry L. Kamphoefner. Churches and Temples. Reinhold Publishing Corporation, 1953.

This book includes a feature on the Church of St. Clement, designed by Joseph H. Saunders in 1948.

Vosbeck, Randall R. Design Matters: The Story of VVKR : Architecture Engineering Planning. Special Editions, 2003.

This history of the architectural firm that designed the 1962 sanctuary at Immanuel Lutheran Church and the 1964 office wing of the Church of the Nazarene.

Site-specific articles in trade publications:

Church of St. Clement: *Virginia Record* (October 1953): 55. *Virginia Record* (February 1957): 25-26. *Architectural Record* (July 1956): 10-12.

Fair-Park Baptist Church: *Virginia Record* (February 1960): 8. *Virginia Record* (November 1961): 28.

First Christian Church: *Virginia Record* (February 1960): 8.

Mount Vernon Unitarian Church: *Virginia Record* (November 1954): 61.

St. Lawrence Catholic Church: *Virginia Record* (August 1970): 48.

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AGUDAS ACHIM CONGREGATION

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[2] City of Alexandria, "Real Estate Appraisal Study" for 1306 Kenwood Avenue, Alexandria, VA, n.d. [ca. 1979].
[3] City of Alexandria, "Application for Permit to Build" #6643, issued to Agudas Achim Congregation [southwest corner Kenwood Avenue and Valley Drive], 20 February 1957. Includes Joseph Miller, AIA, "Agudas Achim Synagogue, Alexandria, Virginia," Architectural Drawing and Plan Set, 18 February 1957.
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ALEXANDRIA FIRST CHURCH OF THE NAZARENE

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