

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Earle Micajah Winslow House
other names/site number VDHR # 000-2633

2. Location

street & number 2333 North Vernon Street not for publication N/A
city or town _____ vicinity _____
state Virginia code VA county Arlington code 013 zip code 22207

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X nomination _____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets _____ does not meet the National Register Criteria. I recommend that this property be considered significant _____ nationally _____ statewide X locally. (____ See continuation sheet for additional comments.)

Signature of certifying official Date
Virginia Department of Historic Resources
State or Federal Agency or Tribal government

In my opinion, the property _____ meets _____ does not meet the National Register criteria. (____ See continuation sheet for additional comments.)

Signature of commenting official/Title Date
State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:
____ entered in the National Register
____ See continuation sheet.
____ determined eligible for the National Register
____ See continuation sheet. _____ Signature of Keeper
____ determined not eligible for the National Register
____ removed from the National Register
____ other (explain): _____ Date of Action

Earle M. Winslow House

Arlington County, Virginia

5. Classification

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Non-contributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

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

Streamline Moderne Houses in Arlington County, Virginia: 1936-1945

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: Single Dwelling

Current Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: Single Dwelling

7. Description

Architectural Classification (Enter categories from instructions)

MODERN MOVEMENT/Streamline Moderne

Materials (Enter categories from instructions)

foundation Concrete; Brick

roof Asphalt

walls Brick; Stucco

other _____

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

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

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

Criteria Considerations (Mark "X" in all the boxes that apply.)

- ___ A owned by a religious institution or used for religious purposes.
___ B removed from its original location.
___ C a birthplace or a grave.
___ D a cemetery.
___ E a reconstructed building, object, or structure.
___ F a commemorative property.
___ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

ARCHITECTURE

Period of Significance 1940

Significant Dates 1940

Significant Person (Complete if Criterion B is marked above)
N/A

Cultural Affiliation N/A

Architect/Builder Hamaker, Kenton (architect)
Henry, Ira (builder)

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

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

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___ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

State Historic Preservation Office

___ Other State agency

___ Federal agency

Local government

___ University

___ Other

Name of repository: Virginia Department of Historic Resources, Richmond, Virginia; Department of Community Planning, Housing and Development, Office of Neighborhood Services, Arlington County, Virginia.

10. Geographical Data

Acreage of Property less than one acre

UTM References (Place additional UTM references on a continuation sheet) Washington West USGS Map

Zone	Easting	Northing
18	0316216	4307756

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Laura V. Trieschmann and Paul Weishar, Architectural Historians; Andrea Schoenfeld, Historian
organization EHT Traceries, Inc. date April 23, 2010/expanded October 19, 2010
street & number 1121 Fifth Street, NW telephone 202/393-1199
city or town Washington state DC zip code 20001

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Emilio C. Viano (February 2009)
street & number 2333 North Vernon Street telephone 703/597-9800
city or town Arlington state VA zip code 22207

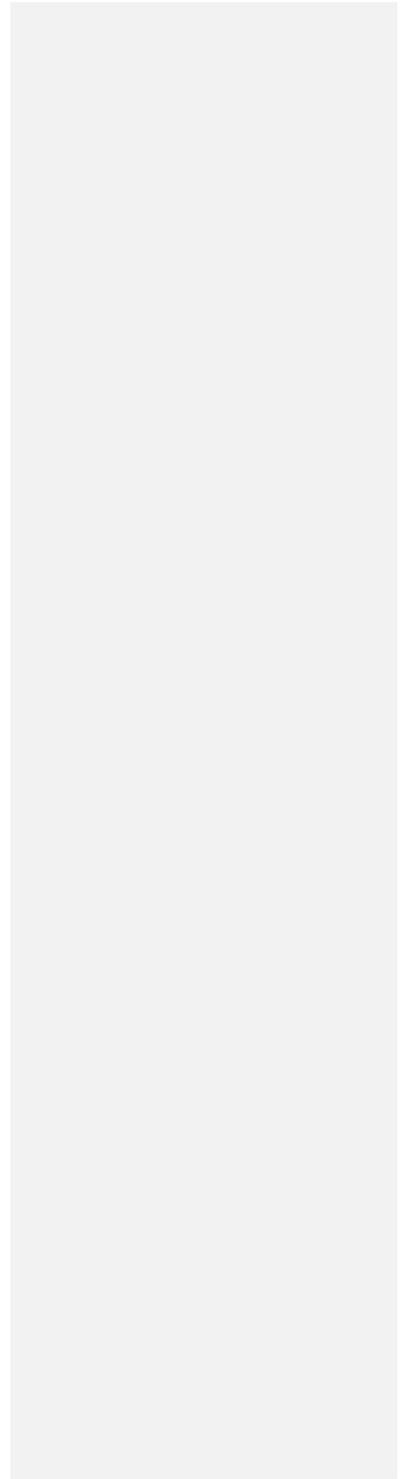
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.). A federal agency may not conduct or sponsor, and a person is not required to respond to a collection of information unless it displays a valid OMB control number.

Estimated Burden Statement: Public reporting burden for this form is estimated to range from approximately 18 hours to 36 hours depending on several factors including, but not limited to, how much documentation may already exist on the type of property being nominated and whether the property is being nominated as part of a Multiple Property Documentation Form. In most cases, it is estimated to average 36 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form to meet minimum National Register documentation requirements. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative

Earle M. Winslow House

Services Division, National Park Service, 1849 C St., NW, Washington, DC 20240.

Arlington County, Virginia



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Earle M. Winslow House
Arlington County, Virginia

ARCHITECTURAL DESCRIPTION

SUMMARY DESCRIPTION

The Earle Micajah Winslow House at 2333 North Vernon Street in Arlington County, Virginia, is located in the residential subdivision of Donaldson Run. This portion of the neighborhood was platted in the early 1930s as the Fourth Section of Lee Heights by female developer Ruby Lee Minar. Constructed in 1940 on three adjoining lots, the single-family dwelling is set on the east side of North Vernon Street, just north of Old Dominion Drive/Lee Highway. The Streamline Moderne-style building was designed by prominent local architect Kenton Hamaker and constructed by builder Ira Henry. The masonry structure is built of concrete block veneered in brick and covered in a smooth stucco finish that is painted white. Stretcher-bond brick, which is also painted white, frames the secondary entry that leads to the living room and dining area, providing a contrast of materials and some textural effect. Rectilinear in plan, the main block of the building is covered by a shallow-pitched, side-gabled roof, while the square projecting bay has the indicative flat roof and the curved bay is crowned by a conical roof on the north and a shallow hipped roof on the south. This amalgamated roofline, while typical of the Streamline Moderne, is unique to the Winslow House and a direct result of its siting on this steeply sloped lot. The box-like form of the building abandons ornamentation almost entirely in order to focus on streamlined forms such as the smooth stuccoed walls, rounded edges of the curved bay with its conical roof, "suntrap-style" (curved) windows, and a circular "porthole" window. Ornamentation is provided merely through fenestration with minimal interruption of the flat walls. This is achieved by the use of glass blocks around the main entry and metal casement windows that wrap around the corners of the building to create stark angled silhouettes. A striking vertical emphasis is provided by the tall, square exterior-end chimney and the projecting two-story bays with hipped and conical roofs. The expansive window openings set flush with the plane of the exterior wall, shallow silhouette of the roofs, and the one-story wing with a flat roof typify the horizontality of streamlined forms. The interior of the dwelling has an open plan within the public spaces, while the private, secondary activities are confined to smaller, more defined rooms. The symmetrically placed window and entry openings "express the spaces within," a common fenestration pattern of the period when the dwelling was constructed. The living room and dining area are combined into one large space, segmented by the curved corners and projecting bays. The bands of casement windows allow the landscaped property on the outside to intersect with the sheltered interior of the dwelling, thus making the open space seem larger. The private spaces, confined to the northwest side of the house, include the winding stair with solid balustrade, kitchen, study, and bedrooms with bath. The larger master bedroom is located on the second floor directly above the open living room and dining area. Like the exterior, the interior detailing is minimal, utilizing natural and mass-produced decorative materials, such as pine, marble, chrome, and glass. The color white dominates, accented by colors inherent in the exposed natural materials.

SETTING

The setting of the planned neighborhood takes advantage of natural landscape elements, such as topography and mature trees, while incorporating designed elements such as residential gardens. The immediate setting of the property at 2333 North Vernon Street appears to be a designed landscape, although a landscape architect or designer has not been identified. The pie-shaped lot, which includes three-and-a-half adjoining lots totaling 12,119 square feet, overlooks North Vernon Street, rising from an elevation of 250 to 400 feet. Unlike the neighboring houses that front east or west directly onto the

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street, the Winslow House is oriented southwest, facing passersby traveling northward on North Vernon Street. The property is landscaped with open grassed areas to the south and southwest. Large trees and overgrown vines frame the north side of the property. An asphalt-paved drive extends from North Vernon Street to the garage wing on the southwest side of the house, with a flagstone walkway and concrete stair leading to the main entry. The stair is edged by a cast-iron metal rail supported on the lower end by a tall brick retaining wall. The walls are covered in smooth stucco that is painted white. Concrete steps pierce the wall to the south of the main entry, leading to the patio outside the secondary entry to the living room. A wood deck, added in 1987, frames the curved bay on the northeast elevation, with stairs leading to a concrete walk along the northwest side of the house. A deep ravine, which is not landscaped or manicured, is located north and east of the property.

DETAILED DESCRIPTION

Exterior

Designed in the Streamline Moderne style, the Winslow House is a two-story dwelling with strong horizontal massing and symmetrically placed metal casement windows. Verticality indicative of early modernistic design is provided by the projecting bays, prominently positioned exterior-end chimney, and the building's placement on three-and-a-half adjoining lots at the top of a sloping site. The building reflects the stripped down simplicity of the Streamline Moderne style with its smooth walls, flat and shallow-pitched roofs, bands of wrapping windows, rounded corners, and a complete lack of applied ornamentation. The deceptively simple rectangular form of the building is interrupted by a two-story, square bay on the southwest elevation and a two-story, semi-circular bay on the northeast elevation, thus giving the building a modified crucifix form. A one-story wing, which expresses the space inside with its fenestration and large chimney, extends from the southeast elevation. A narrow rectangular garage wing projects below grade from the southern end of the dwelling's northwest elevation. This wing is instrumental to the success of the design, accommodating the automobile that enabled the suburban lifestyle the Streamline Moderne-style Winslow House epitomized.

The building is set on a concrete-block foundation that, like the concrete-block structure itself, is veneered in brick and covered in a smooth stucco finish. Characteristic of the Streamline Moderne style, the building is painted white. The shallow-pitched, side-gabled roof is covered in contrasting red asphalt shingles with a narrow overhang and plain fascia board. The boxed cornice that encircles the main block and two-story bays has cavetto bed molding. The two-story, square bay projecting on the southwest elevation is covered by a shallow-pitched, hipped roof. This bay is symmetrically matched by a projecting semi-circular bay on the northeast elevation, which is covered by a conical roof. The one-story wing on the southeast elevation has a flat roof framed by a high parapet wall to create a roof deck. The square exterior-end chimney, covered in stucco and painted white, soars above the southeast elevation of the one-story wing. The notably tall chimney is topped by a single terra cotta pot and has steeply sloped double shoulders set at a right angle to the stack. An interior chimney of brick, which is not covered in stucco or painted, rises from the center of the main block to service the furnace and kitchen. This secondary chimney is not visible from ground level, which is an architectural design element typical of the Streamline Moderne style.

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The main block of the building is two bays wide with a side-gabled roof. The main entry opening, located in the southeastern bay of the main block, holds the original hollow-core, flush door pierced by a small square fixed light. The single-leaf opening is framed by wide sidelights, each with twenty glass blocks. To the northwest of the entry opening is the original wall bracket light fixture with a brass plate and frosted cylinder shade. Slightly recessed within the plane of the wall, the entry opening is reached by an unpainted rowlock brick sill. The entry is sheltered by a cantilevered flat roof with a plain fascia board. The northwestern bay of the main block has a wide window opening with a pair of three-light, metal-frame casements, framed by three-light fixed windows, and a four-light transom. The opening has a slightly projecting, square-edged masonry sill covered in stucco. Symmetrically placed on the second story in the northwestern bay is a similar metal casement and fixed window with a four-light transom and stucco-covered sill. Characteristic of the Streamline Moderne style, the opening wraps around the corner of the building to the northwest elevation. Over the main entry on the second story is a round opening or porthole window. It has a one-light fixed sash. Six-light, fixed metal windows, set below grade, pierce the foundation.

The abutting two-story projecting bay is crowned by a shallow-pitched, hipped roof that rises above that of the main block, which is located to the northwest. The first story of the façade has exposed brick laid in a stretcher bond, which is painted white. The one-bay-wide bay is pierced by an entry opening with double-leaf, wood-frame French doors, each with five lights. A product of the mid-twentieth-century when interior and exterior areas were united to create the illusion of larger living spaces, the combined living and dining rooms in this portion of the building open onto the landscape front yard through the original French doors. This feature is recessed within the wall, thus not disturbing the horizontal emphasis of the exterior. The opening, with wood-framed screen doors, is framed by five-light sidelights. The entry and full-height oversized sidelights are topped by narrow one-light transoms that extend the full width of the opening. The wide opening is protected by a narrow flat roof with a plain fascia board that ensures the horizontality emphasis required of the style. Symmetrically placed above on the second story is a pair of three-light, metal casement windows flanked by three-light fixed lights. The opening is topped by a four-light transom.

The southeast elevation of the building is composed of the one-story wing with exterior-end chimney and the second story of the two-story projecting bay. The southwest elevation of the one-story wing has a pair of four-light, metal casement windows framed by four-light fixed windows and a four-light transom. The opening wraps around the corner of the wing to the southeast elevation with a pair of four-light casement windows and a two-light transom. An engaged metal pole, painted white, supports the corner of the building and acts as a mullion for the wrapped window opening. The opening has a masonry sill of stucco that also wraps around the corner. A large square chimney is set at the center of the southeast elevation. Covered in stucco painted white, the chimney has steeply angled shoulders. A pair of four-light, metal casement windows with a two-light transom is located in the northernmost end bay of the southeast elevation. Like the opening in the southernmost end bay, this opening wraps around the corner to the northeast (rear) elevation of the building. The engaged metal pole supports the corner of the building and reads as a mullion. The opening on the northeast elevation has a pair of four-light, metal casement windows flanked by four-light fixed windows and a four-light transom. The opening has a wrapped masonry sill covered in stucco. The second story of the two-story projecting bay is pierced on the southeast elevation by a double-leaf entry opening with five-light French doors of wood. The opening, located in the northernmost end bay, leads to the deck on the roof of the one-story wing.

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The northeast elevation of the building includes the two-bay-wide main block at the western end and two-story projecting bay at the eastern end. The projecting bay, which has a square plan topped by a shallow hipped roof on the southwest elevation, has a semi-circular plan with a conical roof on this northeast elevation. The projecting semi-circular bay holds three sets of paired, three-light, metal casement windows with transoms. The "suntrap-style" windows are separated by round metal poles that read as mullions and share a continuous masonry sill covered in stucco. The center of the second story is marked by three "suntrap-style" windows, each consisting of two-light, metal casements with one-light transoms. A single-leaf entry opening is located on the eastern side of the curved bay. The opening, leading into the dining room, holds a four-light, flush wood door with a wood-framed screen door. The northeast elevation of the main block is pierced in the northernmost bay by a single-leaf entry opening that leads to the kitchen. The opening holds a one-light, wood-frame glass door (replacement). It has a narrow, square-edged surround and concrete threshold. A rectangular opening set horizontally is located south of the entry. This narrow opening is filled with ten glass blocks set flush with the elevation. A pair of two-light, metal casement windows with a two-light transom illuminates the kitchen in the southernmost bay. Symmetrically located on the second story is a pair of three-light, metal casement windows. Both openings have projecting masonry sills covered in stucco and painted white. Constructed in 1987, a wood deck on square wood posts wraps around the northeast elevation of the building.¹ Wood stairs extend from the northern end of the deck, leading to a paved walk that travels to the driveway at the northwestern corner of the property. Below the deck, six-light, fixed metal windows pierce the foundation level of the main block.

The northwest elevation is composed of a one-story addition and the second story of the main block. Added in the 1970s to provide additional bedrooms, the addition is constructed of concrete blocks covered in stucco and painted white. The addition mimics the original structure with its lack of ornamentation, smooth wall finish, fenestration pattern, and roofline. The vinyl-sash and bowed windows, however, are not representative of the Streamline Moderne style. The slope of the site exposes the lower story of the addition, allowing it to read as two stories. Covered by a flat roof, the addition is one bay wide and four bays deep. The northeast elevation has a deeply recessed, two-light window in the southernmost bay. A bowed window pierces the center bay of the second story. The opening has four, one-light, vinyl-sash crank-out casement windows. The northwest elevation has a glass door in a wood frame located on the lower story with a one-light sidelight to the south. Three, equally spaced openings, deeply recessed in the wall plane, hold two-light windows. The second story has three symmetrically placed, two-light windows. The façade (southwest elevation) of the addition, faced with T-111, has a two-light, crank-out casement window in the center bay. The southernmost bay is recessed, flush with the façade of the main block. It holds a single-leaf entry opening with a nine-light wood door with three recessed panels. The entry is sheltered by a flat roof with internal supports. The roof has a plain fascia board. The second story of the main block's northwest elevation, visible over the addition, has a pair of two-light, metal casement windows with a two-light transom. The southern opening wraps around the corner to the façade. A round metal pole at the corner of the opening provides support. The upper gable end is pierced by a round opening that holds a louvered vent.

The one-story garage, which is original, projects from the façade of the addition. Because of the extreme slope of the lot, the garage is level with the dwelling's basement. The façade of the garage is veneered in brick laid in stretcher bond. It holds a roll-up garage door of vinyl with fixed lights and recessed panels.

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Interior

The interior of the Earle Winslow House has an open plan consisting of 2,450 square feet. The dwelling, as originally built, has a living room, dining area, kitchen, study, entrance hall, three bedrooms, two baths, and a garage in the basement. The open plan allows for interaction between the entrance hall, living room, and dining area, which are the public spaces. The addition provides extra bedrooms, baths, and a secondary living room. The private spaces are confined to the northwest side of the house, with the entrance hall and enclosed balustrade of the winder stair segregating the public and private areas. The interior ornamentation is minimal, as the Streamline Moderne style dictated. With no reference to period detailing, the interior of the Winslow House utilizes natural and mass-produced decorative materials, such as pine, marble, chrome, and glass. Ornamentation is provided by the irregular shapes of the public spaces and master bedroom, which have squared and curved bays, and the expansive fenestration that allows a blending with the landscape outdoors.

The floors throughout the interior of the house are 2 1/2-inch-wide pine boards with a double-rounded base molding and quadrant-bead kick molding. Characteristic of 1930s and 1940s interiors, the walls and 9-foot ceilings are painted off-white with a smooth texture and are free of moldings or cornices. The entry openings have a narrow 2 1/4-inch-wide surround with a rounded edge and mitered corners. The window openings, recessed into the wall so that the casements are flush on the exterior, lack a surround or casing. The 3-inch-wide projecting sills have an astragal profile with cavetto molding below.

The entrance hall at the center of the building is square in plan, providing access to the public spaces to the southeast and the private spaces to the northwest. The ceiling light fixture, an original feature, has a chrome holder with a diffusing glass bowl. The hall narrows as it moves northeastward to a rectangular space, reached by two steps of pine with rounded nosing. This secondary hall has a semi-circular plan at the northeastern end where it opens to the kitchen. It is illuminated by a frosted glass bowl ceiling light. A small closet is located in the east corner of the hall, with the single starter step of the winder stair in the west corner. A mirror on the outside of the hollow-core closet door gives the illusion that the hall is larger. The open stair along the northwest wall has an enclosed balustrade topped by a 3-inch-wide pine rail with rounded edges. The starter step also serves as the landing for the single-leaf entry opening to the kitchen. All of the entry openings have hollow-core wood doors with chrome knobs. Access to the basement is located under the main stair through a single-leaf opening that leads to a straight-flight stair. A single-leaf, five-paneled wood door in the basement leads to the two-car garage. A second, five-paneled wood door leads to a half-bath.

A single-leaf opening in the southeast wall of the secondary hall guides visitors to the living room and dining area. The opening, reached by two pine steps with rounded nosing, holds a sliding pocket door. The original wood door has a hollow core with recessed chrome pulls. The T-shaped living room and dining area is located in the two-story projecting bays, which has a square plan on the southwest side and a semi-circular plan on the northeast side, and the one-story wing with chimney. Double-leaf French doors provide access to the upper gardens on the south side of the property, while a single-leaf door leads to the wood deck on the north side of the building. A flush, swinging door set in a single-leaf opening provides access to the narrow kitchen at the northwestern end of the main block. The southeastern end of the living room, within the one-story wing, is marked by a chimney breast that is flush with the wall. The modest mantel is marble with a brick fire back and slate hearth. The mantel has chamfered edges along the surround with square edges along the face. The dining area, located within the semi-circular bay at the northeast end near the kitchen, has an original light fixture that provides

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direct lighting. Hung by a narrow chrome band, the fixture is composed of tear-shaped prisms connected by chrome chains.

The private spaces on the first story include the kitchen, a full bath, study, bedroom, and secondary living room. The study is located in the southwest corner of the main block, with access from the entrance hall on the southeast and the kitchen on the northeast. The rectangular-shaped room is finished with pine walls that lack a panel strip. The base has a square-edged profile. The closet along the northeast wall and the single-leaf entries to the entrance hall and kitchen do not have surrounds or casings. Built-in pine shelves and cabinets line the walls. The room is illuminated by the original frosted glass bowl light fixture. The galley-like kitchen, with a linoleum floor and rounded base molding, extends along the northeastern side of the main block. A replacement door is located at the northwest end of the kitchen, leading to the deck on the northeast side of the building. Built-in cabinets are located along the northwestern wall of the kitchen, which appears to have been rehabilitated in the third quarter of the twentieth century.

A narrow hall leads from the northwestern end of the kitchen to the addition and garage. The hall is set below the main block, reached by three steps. The addition includes a full bath, secondary living room, and large bedroom. A wide, straight-flight stair between the living room and bedroom provides access to another bedroom and full bath on the lower floor.

The second floor of the Earle Winslow House includes a master bedroom, two additional bedrooms, and full bath. The rectangular-shaped hall is illuminated by a frosted glass bowl ceiling light similar to that on the first-floor hall. The porthole window opening on the southwest wall has a 2-inch-wide wood surround. Access to unfinished attic that provides storage space is had through the bathroom, which is located at the northeastern end of the center hall in the main block. The master bedroom is located directly above the living room and dining area, in the two-story projecting bays. As on the first floor, the southwest end of the room is square in plan, while the northeast end of the room has a semi-circular plan. The northwestern half of the main block is divided into two bedrooms.

ENDNOTES

¹ "Building Permits, Arlington County," *Washington Post*, 26 March 1987, VAE6.

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SIGNIFICANCE SUMMARY

The Earle M. Winslow House at 2333 North Vernon Street, in Arlington County, Virginia, is an excellent example of the modernistic architectural expression known as Streamline Moderne. Constructed in 1940, the single-family dwelling is one of nine extant Streamline Moderne-style houses in Arlington. These houses represent the tremendous residential development occurring in the Washington metropolitan area attributed to the widespread growth of the federal government in the period between the two world wars. Yet, the Earle Winslow House along with its eight counterparts contrasts sharply with the substantial number of Colonial Revival-style neighbors, which represent the traditional style espoused in the mid-twentieth century by the federal government through the Federal Housing Administration's (FHA) Small Housing Program and Low-Cost Housing Act. The house at 2333 North Vernon Street was designed for Earle Winslow by local architect Kenton Hamaker, who was prolific in the design of Colonial Revival-style buildings. Winslow was an economist who specialized in tariffs and worked for most of his career at the United States Tariff Commission in Washington, D.C. His work enabled him to travel extensively throughout Europe, where he became familiar with modernistic architecture and the Streamline Moderne. The collaborative effort of owner and architect resulted in a distinct and unique Streamline Moderne-style dwelling, which championed the FHA's dictum of "maximum accommodation within a minimum of means" to a degree acceptable to economist Earle Winslow. The design of this house is somewhat unique amongst its Streamline Moderne counterparts because, while successfully presenting the character-defining features of this individualistic architectural style, it effectively incorporates minor elements indicative of the mid-twentieth century that have become more traditionally associated with the Colonial Revival style and ranch house form; thus making the Winslow House a distinctive model of mid-twentieth-century architecture in Arlington County.

The Earle M. Winslow House at 2333 North Vernon Street is locally significant and eligible for the Virginia Landmarks Register and the National Register of Historic Places under Criterion C, as an excellent and rare expression of the Streamline Moderne style of architecture in Arlington County. Significant in Architecture, the period of significance is 1940, which is the construction date of this Streamline Moderne dwelling. With only three owners, the Earle M. Winslow House retains excellent integrity; an addition was added above the original garage in the 1970s. Clearly reading as a late-twentieth-century alteration because of materials, the addition does not interfere with the modernistic design of the house because of its lack of ornamentation, streamlined form, and smooth exterior finish.

The Earle M. Winslow House is being nominated under the Multiple Property Nomination, *Streamline Moderne Houses in Arlington County, Virginia: 1936-1945*.

RESOURCE HISTORY AND HISTORIC CONTEXT

The Earle Winslow House is one of nine extant residential buildings in Arlington County that illustrates the Streamline Moderne style of modernistic architecture, which was popular nationwide in the 1930s and early 1940s. Completed in 1940, the house was constructed during a period of tremendous growth and development that was largely confined to Arlington County and the larger Washington metropolitan area because of the widespread growth in all government offices triggered by the creation of the New Deal programs. The new development was overwhelmingly Colonial Revival in style, with pedimented cornices on steeply pitched gable roofs, supporting Tuscan columns, symmetrically fenestrated openings with double-hung sash, and one-story wings that served as garages and sun porches or libraries. Yet, beginning in 1936,

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modernistic architecture began to emerge within the Colonial Revival landscape of Arlington County. Like their traditional counterparts, the Streamline Moderne-style houses attempted to follow the FHA's principle for "providing a maximum accommodation within a minimum of means," although it proved far less popular.²

The Earle Winslow House is an excellent example of the FHA's dictum for small house planning and the avoidance "of non-essential spaces, picturesque features, and unnecessary items that would add to their cost."³ The house was estimated on the building permit to cost \$9,500 to construct, a price that was comparable to other Streamline Moderne houses and contemporaneous Colonial Revival-style dwellings throughout Arlington County. Constructed inexpensively of concrete blocks, the Winslow House has smooth, white exterior walls covered in stucco. The minimal use of brick, which is also painted white as the Streamline Moderne style dictated, provided limited ornamentation around a prominent secondary entry. The flowing, open plan deleted non-essential spaces by connecting public rooms, such as the living and dining rooms, and confining private spaces, including the study and bedrooms. The abandonment of costly, exotic materials embraced by the Art Deco style resulted in the use of natural, less expensive materials, such as wood, brick, concrete block, shingles, stucco or stone, which were commonly promoted by the Colonial Revival style.

Further, the Earle Winslow House projects many of the character-defining features of the Streamline Moderne. This includes its smooth surfaces, curved corners, and horizontal emphasis. These elements all contribute to the feeling of aerodynamic force generated by transportation machinery, such as ships, airplanes, and automobiles. A nod to the nautical accent of ships is the porthole window on the second story of the façade, set directly over the main entry. The lack of surface ornamentation, which emphasizes the smooth finish of the walls and the soft round corners, is provided by the unadorned cornice line and chimney stacks, the lack of surrounds at the window openings, and the semi-circular bay projecting from the rear elevation. Although the roof is not flat as the style warrants, it is exceptionally shallow and hides utilitarian features like gutters and the secondary furnace chimney from view. Horizontality is strongly presented by the metal casement windows, which are set in wide openings that wrap around the corners of the structure. Suntrap (curved) windows located in the semi-circular projecting bay illuminate the dining area and master bedroom. Like the minimal use of brick, glass blocks within the sidelights and kitchen wall offered a variety of affordable material and limited ornamentation, while providing natural light as well as privacy. Natural materials, such as wood and marble, are blended with mass-produced decorative elements such as aluminum, stainless steel, and glass, for use as surrounds, railings, and balusters on the interiors of the buildings. The interior of the Earle Winslow House, which is painted white, has pine flooring and stair rail, pine paneling in the den, chrome fixtures and hardware, and a contrasting black marble mantel.

Comparative Statement

The Winslow House is one of nine extant examples of the Streamline Moderne style identified in Arlington County. A comparative analysis of these houses illustrates the high level of integrity presented by the Winslow House. The exterior cladding, unlike the one example at 4037 7th Street South, is original in material, texture, and color. Its unique design includes a very shallow pitched roof; it is one of two examples with a pitched roof. The building at 2116 South Kent Street also has a pitched roof, which in this case covers the entire main block and does not have a shallow pitch indicative of the Streamline Moderne. The entry doors, windows, surrounds, and sills of the Winslow House are all original. The character-defining main entry doors are original on all nine examples. Additionally, all nine examples retain the original hoods or caps, and inset openings. Only four of the nine buildings identified retain their distinctive original windows: Winslow

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House, 4220 16th Street South, and 4012 25th Road North, 2116 South Kent Street. The Winslow House is one of only two examples using glass blocks, all of which is original. The roll-up doors have been replaced on all six of the attached garages identified, including that of the Winslow House. Additions are not uncommon on Streamline Moderne buildings in Arlington County, although the form indicative to this idiosyncratic style creates design challenges. Visible additions have occurred on five of the nine extant Streamline Moderne buildings in Arlington County. Of the few interiors visited as part of the Multiple Property Documentation effort, the interior of the Winslow House is known to be remarkably intact in plan, design, and materials.

The Winslow House successfully fuses the elements of the remarkably popular Colonial Revival style with those of the distinctive Streamline Moderne, thus making this house representative of architectural styles and forms commonplace in Arlington County in the 1930s and 1940s yet unique amongst its Streamline Moderne counterparts. The main block of the house is covered by a side-gabled roof, which although notably shallow in its pitch, is overwhelmingly typical of roof forms in Arlington County in the second quarter of the twentieth century. However, the house also has flat roofs, a conical roof, and a shallow hipped roof. The forms of these roofs, with the flat roofs over the two end bays and the unassuming pitched gable at the center that flows into the conical and hipped roofs, respects the horizontality required by the Streamline Moderne style while integrating the structure into the undulating slope of the natural topography. Although the use of a gable roof relates the house with its contemporaneous neighbors, it is the combination of these four roof forms and their shallow, unassuming pitches that makes the Winslow House distinctive, especially when compared to the other eight examples of the Streamline Moderne identified in Arlington County. The character-defining flush entry door with small porthole window, glass block sidelights, and cantilevered hood mimics the entry openings typical of the Colonial Revival style, with their doors often pierced by a small fixed window and framed by multi-light sidelights. Additionally, respective of mid-twentieth-century architecture, the house has an open plan that intentionally unites interior and exterior areas with expansive windows, much like picture windows of the ranch house. The secondary entry, with its double-leaf French doors, full-height oversized sidelights, and full-width transom, opens the combined living and dining rooms in the projecting bay onto the landscaped front yard, further enlarging the living space as was common of mid-twentieth-century housing in Arlington County. The opening is recessed within the exposed brick wall, a veneering material typical of Colonial Revival-style houses in northern Virginia. In order to remain in keeping with the neighborhood architecture, the exposed brick forgoes the character-defining smooth exterior finish such as stucco would provide. Rather, it has visible mortar lines, has identifiable stretcher-bond coursing, and has been painted white; the rest of the house is covered in a smooth stucco finish. The Winslow House is the only example of the nine extant representative Streamline Moderne houses in Arlington County to present contrasting exterior cladding materials.

PROPERTY HISTORY

The property where the Earle Winslow House stands was resurveyed and resubdivided in September 1924 as the "Fourth Addition to Lee Heights," by Ruby Lee Minar. One of the most prominent female developers in Arlington County in the second quarter of the twentieth century, Minar began her real estate career as the sales manager for Lyon & Fitch, the owners and developers of the neighborhood of Lyon Park. Under the direction of Minar and her team, the sale of houses in the Virginia suburbs "surpass[ed] all previous records, and...assume[d] even greater volume as the season progresse[d]."⁴⁴ The record-breaking sale of houses was regularly reported in the *Washington Post* by Minar, who was a widely recognized authority on Arlington County residential development. In January 1923, Minar put her sales skills to work in Lee Heights,

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a 400-acre tract that she believed would be “one of the greatest subdivision projects in or near Washington in recent years.”⁵⁵ The success of the subdivision, to be created in sections, was largely tied to the opening of the Key Bridge that ran from Georgetown to Rosslyn. Minar stated “transportation, as everyone knows, is a most important factor in establishing real estate values. Arlington county [*sic*] is very much alive to the fact that it needs only to give the public the necessary improvements to attract to the Virginia side of the river thousands of persons who are constantly seeking homes in the outskirts of Washington.”⁵⁶ She went on to assure prospective homeowners of the “high type of residences” to be constructed in Lee Heights, with paved streets and sidewalks and “other modern improvements installed which will make the suburb comparable to the city in its convenience, while it will still retain the attractiveness of a location in the country.”⁵⁷

Accordingly, the lots of Lee Heights were surveyed and subdivided under the direction of many of Arlington County’s most prolific designers, architects, and landscape architects, all hired by Ruby Lee Minar, Inc. Minar’s success in Lyon Park “made her...one of the best-known subdivision operators in the National Capital;” yet her efforts in Lee Heights far exceeded expectations. Within two years, her office had “sold more than \$1,000,000 worth of land and houses... and she has made a sizable percentage of these sales by herself.”⁵⁸ The immediate success of the neighborhood resulted in over 2,000 houses. Although Minar typically oversaw the construction of single-family dwellings targeted to prospective homeowners, her sales did include unimproved lots that were purchased by property owners wishing to assist in the design of their own houses.

In 1930, foreseeing the success of the Fourth Addition to Lee Heights, Caroline F. Reese purchased Lots 471, 475, and 476 from Ruby Lee Minar, Inc. The property was located on North Vernon Street as it winds eastward to intersect with North Vermont Street. As predestined by Minar, transportation to and from Washington, D.C. was easily gained from Old Dominion Drive/Lee Highway, which was half a block to the south. In a rather round-about way, North Vermont Street allowed access to Military Road, which also led directly to the nation’s capital. Reese, who did not improve the property for her own use or as speculative development, bequeathed it upon her death in 1936 to Josephine M. Reese, Eleanor F. Reifsnider, and Jennie R. Small. In 1938, the remaining heirs sold it to J.T. and Irma Gibbons. Two months later, the property was purchased by W.W. Hoge, III, who was a real estate investor who focused primarily on the nearby Cherrydale neighborhood.

Earle Winslow and his wife, Blanche Mitchell Winslow, bought the three undeveloped lots from Hoge in June 1939. Immediately upon purchasing the property, the Winslows oversaw construction of the Streamline Moderne-style house located at 2333 North Vernon Street. Nearly ten years later, they enlarged their landholdings by purchasing the northern half of Lot 470, making this one of the largest tracts of land in the Fourth Addition of Lee Heights. The family resided in their house on North Vernon Street until 1969, when the widowed Blanche Winslow sold it to Kenneth E. and Mary Lucille Ent. It was during the ownership of the Ent family that the addition was constructed on the northwest elevation. Moving to Norfolk, the Ents sold the property to Emilio C. Viano in November 1978.

A pioneer in the field of victimology, victims’ rights, and an expert in the field of transnational (international) crime, Viano is recognized internationally for his contributions to justice and human rights. He has authored countless articles and books, the most recent on transnational crime. Recent titles include *Intimate Violence: Interdisciplinary Perspectives*, *Critical Issues in Victimology, Crime and Its Victims*, and *The Victimology Handbook*. Dr. Viano, who received his Ph.D. from New

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York University, is a professor of law, justice and society in the School of Public Affairs at American University in Washington, D.C.⁹ He lives in the Earle Winslow House at 2333 North Vernon Street in Arlington County with his family.

Owner: Earle M. Winslow (1896-1966)

Earle Micajah Winslow, for whom the house at 2333 North Vernon was built, was an economist who specialized in tariffs and worked for most of his career at the United States Tariff Commission in Washington, D.C. His work enabled him to travel extensively throughout Europe, initially for his economic studies and later as a representative of the federal government at international conferences. It was during his many travels abroad that Winslow would have become familiar with modernistic architecture and the Streamline Moderne, which became the style of choice for his own dwelling in Arlington County.

Earle Winslow was born in Marshalltown, Iowa, on January 26, 1896, the son of a farmer. He received his B.A. in 1920 from Penn College, Oskaloosa, Iowa, and his M.A. in 1921 from the State University of Iowa. He attended Yale University in 1921-1922. He was an instructor in economics at the State University of Iowa from 1922-1926. Winslow received a Ph.D. in economics from Harvard University in 1929. In these early years he was also involved in post-World War I relief and reconstruction work in France, under the auspices of the American Friends Service Committee. According to his biographical entry in the *National Cyclopedia of American Biography*, Winslow "enjoyed reading, traveling, writing poetry, painting and drawing, and gardening" and he was active in the Society of Friends, serving at one time as the presiding officer of the Friends Meeting in Washington, D.C.¹⁰

After graduating from Harvard, Winslow taught economics at Tufts College. In 1930, the Social Science Research Council awarded Winslow a fellowship for his project, "Administrative Tariff Practices as Factors in International Friction." He spent a year in Europe studying the question of indirect protectionism in nine countries and then resumed teaching at Tufts University, where he became head of the Economics Department.

In 1936, Winslow was one of two Tufts professors who resigned their teaching posts after refusing to take the loyalty oath required of all teachers under newly enacted Massachusetts legislation, a stand for which he won an award from the Ford Hall Forum of Boston, Massachusetts. A year later, Winslow joined the economics division of the United States Tariff Commission. He worked as an international economist at the Commission for 25 years, retiring in 1962. During his tenure, Winslow was involved in trade-agreement negotiations for general agreements on tariff and trade that took place in Torquay, England, in 1950 and in Geneva, Switzerland, in 1961. He published two books, *The Pattern of Imperialism: A Study in the Theories of Power* in 1948, and *A Libation to the Gods: The Story of the Roman Aqueducts* in 1963, and wrote various journal articles.¹¹

Architect: Kenton D. Hamaker (1908-1982)

The Earle Winslow House was the work of local architect Kenton D. Hamaker. Born in Bonanza, Oregon, on December 30, 1908, Hamaker received his architectural training at the University of Oregon (1926-1932). He settled in Arlington in 1933 and, in the early years of his architectural career, practiced in partnership with Ernest Dorsey Stevens. Much of Hamaker's

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early work was residential architecture, designed in the overwhelmingly fashionable Colonial Revival style. His Modernistic architecture was primarily limited to commercial buildings designed during this partnership with Howard W. Sharpe. Hamaker is credited with designing only two residential buildings that reflect the version of Modernistic architecture known as Streamline Moderne in Arlington County—the Lawrence Tuttle House at 4911 15th Street North in 1937 and the Earle Winslow House at 2333 North Vernon Street in 1940. The vast majority of the houses Hamaker designed were located in Arlington, but in the 1930s and 1940s he designed about 15 dwellings in the District of Columbia, primarily in Northwest. During his illustrious career he also worked in Fairfax and Alexandria.

In 1934, the *Washington Post* selected a house designed by Hamaker for Charles Henry Smith in the Colonial Park subdivision of Alexandria, as the newspaper's first model home of the year. The imposing Colonial Revival-style house was visited by over 12,000 people in the first seven weeks it was open. The *Post* described the house as "colonial of early Virginia or Jefferson adaptation."¹² In 1937, Hamaker, together with Edwin Weihe, received an award for meritorious design in architecture for a house they designed at 4808 Dexter St., N.W., Washington, D.C. The award was granted by the municipal art committee of the Washington Board of Trade.¹³ In addition to residential architecture, which included the Earle Winslow House in 1940, Hamaker's work during this early period in his career included a one-story, Colonial Revival-style office building for a law firm in Arlington (1937), the Westover Shopping Center, 5841-5843 North Washington Boulevard, Arlington (1940), and Our Savior Lutheran Church at 9th Street South and South Taylor Street, Arlington (1943).¹⁴

After World War II, Hamaker and Howard W. Sharpe, who had been a project manager for Blair Construction Company, founded Sharpe & Hamaker, Inc., a general contracting partnership. Hamaker served as vice president/treasurer, designing many of the buildings constructed by the firm. Although the firm did build speculative housing, it specialized in commercial and industrial projects. The majority of the buildings Hamaker designed during this period had strong Colonial Revival influences; yet, a few were distinctly modernistic, including a shopping center (1956) and the Arlington-Fairfax Savings and Loan Association branch office (1958), both in Fairfax County.

Over the course of his career, Hamaker served as director, vice president, and president of the Northern Virginia Builders Association, which was founded by Sharpe. In 1967 he was named to the Virginia Registration Board for Contractors. Sharpe & Hamaker was dissolved in the mid-1970s but Hamaker continued to practice architecture until his death in 1982.

INTEGRITY

The Earle Winslow House is largely intact as designed by Kenton Hamaker. The main block of the building with its projecting square and semi-circular bays and one-story wing remain unaltered. The façade of the garage was veneered in stretcher-bond bricks, white and red in color, in the 1970s. Further, the original garage door has been replaced with a roll-up vinyl door with lights. The minor interior alterations include the installation of modern appliances in the kitchen and the refinishing of the pine floors.

An addition, reading as two stories because of the severe slope of the site, was added in the 1970s. This addition is set over the one-story garage, which was original to the design produced by Hamaker. Constructed of concrete blocks like the

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original portion of the house, the addition is covered in a white stucco finish and has no applied ornamentation. It is covered by a flat roof with a shallow parapet marked by metal gutters. The upper portion of the addition, on the roof of the garage, is clad in T-111 that is painted white. Although this is a contrasting material not typically associated with the Streamline Moderne, the T-111 clearly indicates the structure is an addition. The openings, which hold vinyl-sash windows and sliding doors common to the late twentieth century, lack surrounds or prominent sills. The form of the addition, lack of ornamentation, and its primary exterior material pay tribute to the Streamline Moderne elements so well presented by the original portion of the dwelling. Yet, the window sash, doors, and T-111 ensure the addition reads as an addition and does not interfere with the modernistic design of the original structure.

Assessment of Registration Requirements and Integrity

A study of the Earle Winslow House and Registration Requirements outlined in the Multiple Property Document support the finding that this property retains more than sufficient integrity to be presented as a distinctive representative of the Streamline Moderne style and mid-twentieth-century domestic architecture as illustrated in Arlington County between 1936 and 1945.

As an idiosyncratic example of the Streamline Moderne style in Arlington County, the Earle Winslow House has integrity of location, design, materials, workmanship, setting, feeling and association.

Location: The building is located in its original location, set within an early-twentieth-century residential subdivision of Arlington County (platted in the early 1930s as the Fourth Section of Lee Heights by Ruby Lee Minar, the only female developer known to have worked in Arlington County).

Design and Workmanship: The Winslow House possesses the character-defining elements of the Streamline Moderne style as typified in Arlington County from 1936 to 1945.

- a. *Rectangular and square forms:* box-like form rectangular main block and square one-story wing and square two-story projecting bay.
- b. *Rounded corners:* curved (semicircular) bay with shallow-pitched conical roof.
- c. *Smooth exterior finishes:* smooth stucco and painted exterior of white with no applied ornamentation.
- d. *Horizontal emphasis:* expansive openings set flush with the plane of the exterior wall, window openings that wrap around the corners, shallow silhouette of the roofs, short interior chimney not fully visible from ground level, and the one-story wing with a flat roof.
- e. *Lack of stylized ornamentation in favor of economical, simplistic design created merely by building forms and construction materials:* The box-like form of the building abandons ornamentation almost entirely in order to focus on streamlined forms such as the smooth stuccoed walls, rounded edges of the curved bay, "suntrap-style" (curved) windows, and a circular "porthole" window. Ornamentation is provided merely through fenestration with minimal interruption of the flat walls. This is achieved by the use of glass blocks around the main entry and metal casement windows that wrap around the corners of the building to create stark angled silhouettes.
- f. *Any applied original ornamentation, however limited in scope, may not be permanently removed without compromising the dwelling's eligibility:* the Winslow House retains all of the original stylistic elements.

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including the original metal casement windows, suntrap windows, porthole windows, the hollow-core flush door pierced by a small square fixed light, glass block sidelights, cantilevered flat roof over the entry, and the original wall bracket light fixtures. A product of the mid-twentieth-century when interior and exterior areas were united to create the illusion of larger living spaces, the combined living and dining rooms open onto the landscape front yard through the original double-leaf French doors framed by multi-light, full-height oversized sidelights and full-width transoms. This feature is recessed within the wall, thus not disturbing the horizontal emphasis of the exterior, and is covered by a flat, cantilevered metal roof. The interior floor plan with its minimal detailing, light fixtures, mantel, wall paneling, flooring, and baseboards is original.

Materials: The Earle Winslow House utilizes innovative building materials popular from the mid-1930s through the mid-1940.

a. The structures are concrete block veneered in brick with either six-course American or six-course Flemish bonding or a smooth stucco finish. Often the dwelling is painted white. Asbestos-cement shingles are acceptable if they are an original exterior cladding material. Replacement of the exterior cladding at 4037 7th Street North is acceptable as long as the new cladding maintains the horizontal emphasis and profile currently displayed by the siding. Care should be taken to preserve corner boards, frieze boards, and coping.

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The structure of the Winslow House is concrete block veneered in stretcher-bond brick that painted white on the first story and stuccoed on the upper story. Similarly, the unobtrusive addition is covered in smooth stucco. The unadorned frieze boards and coping are also original. The exterior cladding, unlike at one of the examples identified in the Multiple Property Document, is original.

b. The roofs are flat, gable (side or front), hipped, or a combination of all, covered in asphalt shingles or a composition material.

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The roofs of the Winslow House are a combination of shallow pitches, none of which dominate the main block as was typical of the style. The architect skillfully maintained the horizontality indicative of the Streamline Moderne by using shallow-pitched roofs, while at the same time providing the occupants with the needed interior living space a pitched roof provides (as a result this house has a full attic over the western end of the main block). The side-gabled roof is typical of Arlington County in 1940, when the house was constructed; yet it is notably shallower than most side-gabled roofs in the county. The house at 2116 South Kent Street also has a pitched roof, which in this case covers the entire main block and does not have a shallow pitch. The side-gabled roof of the Winslow House does not dominate the structure.

c. Entry surrounds and porches are wood frame or brick with limited surrounds. Porches are cantilevered and minimal in design and share continuity with the main block in its horizontal emphasis and massing. Ornamentation is limited.

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The main entry into the Winslow House retains the original wood-frame surrounds, which lack moldings. A porch is created by a cantilevered flat roof of minimal design that shares continuity with the main block in its horizontal emphasis and massing. Ornamentation is limited to the glass block surrounds and scored entry door. The secondary entry illustrated the Winslow House is a product of the mid-twentieth-century when interior and exterior areas were manipulated to create the illusion of larger living spaces. This is created not only by the expansive window openings but the original double-leaf French doors framed by multi-light,

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full-height sidelights and full-width transoms that open onto the front yard. This feature is recessed within the wall, thus not disturbing the horizontal emphasis of the exterior, and is modestly covered by a flat, cantilevered metal roof.

d. Casement, awning, hopper, or sliding windows of steel or replacement aluminum or vinyl. The use of metal-sash windows, placed flush on smooth exterior walls, is a hallmark of the Streamline Moderne style. Limited use of double-hung and wood-sash windows.

The casement windows of steel are original, wrapping around the corners of the building to create stark angled silhouettes. Four of the nine buildings identified in the Multiple Property Document retain their original windows: Winslow House, 4220 16th Street South, and 4012 25th Road North, 2116 South Kent Street.

e. Glass block windows and glass brick walls.

Glass block is used as the sidelights framing the main entry and the glass brick walls illuminate the semicircular-shaped projecting bay on the northeast elevation. A narrow glass block opening on the north wall provides additional ornamentation as well stylized illumination for the kitchen.

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Setting: The Earle Winslow House sited within a residential, single-family neighborhood. Like many of the identified examples, the dwelling is located three-and-a-half adjoining lots totaling 12,119 square feet. The house overlooks North Vernon Street, rising from an elevation of 250 to 400 feet. Yet, the dwelling shares a common setback within its neighborhood and is sited accordingly based on the lot parameters. The house is designed specifically for this sloping site, with the form stacked into the landscape as the elevation changes. It is this sloping setting that nullifies the impact of the addition on the rooftop of the garage, which is set below grade.

Feeling: As outlined in the Multiple Property Document, the Earle Winslow House maintains the necessary physical features, which taken together, conveys its historic character, specifically from the period during which it was constructed (1940). By retaining the original setting, original design, original materials and thus original workmanship, this single-family dwelling expresses the aesthetic and historic sense of Streamline Moderne residential construction in Arlington County between 1936 and 1945.

Association: The Earle Winslow House maintains a link between its historic origin and the events that led up to its creation (association). The resource reflects this association by remaining a largely unaltered single-family dwelling and resembling mid-twentieth-century stylistic housing trends and themes in their architectural expression.

A Streamline Moderne dwelling in Arlington County dating from between 1936 to 1945 will meet registration requirements if the following guidelines are met:

1. **Wall Materials:** Original wall materials should be substantially intact and non-historic cladding should not have been introduced on the façade and secondary elevations. Replacing portions of damaged masonry with in-kind masonry to match or of comparable appearance will not cause the building to fail to meet eligibility requirements. A building with exposed masonry should not be painted if it was not originally. Replacing portions of damaged stucco with in-kind stucco to match will not cause the building to fail to meet eligibility requirements. Vinyl siding or synthetic shingles should only be applied to elevations or elements originally clad in a material with a horizontal

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emphasis. Exposed brick, painted brick, or brick with a stucco finish should not be altered with the application of exterior cladding.

The exterior cladding and austere white finish of the main block of the Winslow House has not been altered and remains intact as constructed. The one-story addition on the flat roof of the garage does introduce a new cladding material, which aides in identifying this as an addition. This 1970s addition is set over the one-story garage, which was original to the design produced by architect Kenton Hamaker. Constructed of concrete blocks like the original portion of the house, the addition is covered in a white stucco finish. The upper portion of the addition, on the roof of the garage, is clad in T-111 that is painted white. Although this is a contrasting material not typically associated with the Streamline Moderne, the T-111 clearly indicates the structure is an addition and has a somewhat smooth finish that does not interfere with the modernistic design of the original structure.

2. **Windows:** Replacement of the original sash or casement windows, though not common, is acceptable for this particular housing type if certain requirements are met. If the sash or casement cannot be restored and is replaced in-kind with regard to window type and light pattern, the building continues to meet the eligible requirements. The fenestration pattern, sill, surround, lintel or arch, opening size, and color must remain intact.

The windows are original throughout. The fenestration pattern, sill, surround, lintel or arch, opening size, and color are fully intact. It has original metal casement windows, suntrap windows, and porthole windows. The Winslow House is one of the four Streamline Moderne houses to retain their original windows.

3. **Doors:** Replacement of the main entry doors is permissible. Original doors, either ornamental or plain, should be replaced in-kind. Paneled metal or wood doors installed without regard to the concept of smooth exteriors and flush door mountings will cause the building to fail to meet the eligibility requirements. The exterior, taken as a whole system, is composed of relatively few elements due to the smooth exterior required by the Streamline Moderne style. Any interruption of this, albeit as minimal as a door, severely alters the character of the dwelling. Furthermore, door openings are often sheltered by minimalist hoods or caps, or are inset as demonstrated by: 4037 7th Street South, 4220 16th Street South, 3833 30th Street North, 2333 North Vernon Street, 4911 15th Street North, and 1215 25th Street South. These hoods and inset openings must be retained in-kind.

The main entry door is original, as are the French doors to the living/dining rooms and the kitchen. The cantilevered hood is also original. All of the nine extant examples of the Streamline Moderne retain their original hoods or caps, and inset openings. The doors are original on all nine examples.

4. **Roofs:** Roof form must remain substantially unchanged. Most of the roofs are obscured from public view and must remain so. Furthermore, any architectural element implemented to obscure, or partially obscure a roofline should also be retained. Roofs that are visible from the public right-of-way should retain their original form and cladding material. If gutters are to be installed, integrated gutters should be utilized so as to not alter the original roofline. The roofs are original in form, although as is expected for maintenance they have been recovered in asphalt shingles, which was the original material. The roofs are very shallow and thus do not dominate the building. Gutters are not visible.

5. **Chimneys:** The original form, height, and exterior treatment of a chimney should not be altered. On some houses,

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an interior or exterior-front chimney plays an integral role in the stylistic merit of the dwelling. On the other hand, an interior chimney serves as the lone vertical element on some dwellings. Additionally, a chimney should not be added to the dwelling that can be viewed from the public right-of-way.

The exterior-end chimney and the short interior chimney are original and have not been reconstructed or altered.

6. **Additions:** Modest additions are not common but have occurred. Non-historic additions should respect the materials, mass, scale, and architectural character of the original Streamline Moderne design. Additions that do not diminish the dwelling's stylistic merit are acceptable and must utilize like materials and exterior finishes as the main block. Additions are permissible on the side and rear elevations only. These are usually discernable by a deviation in roof form or exterior cladding materials, though a complementary addition will have a rectangular or square form, be in scale with the main block, have like exterior materials and finishes, and have a roof that is either not visible from the public right-of-way or have a shallow pitch (dependant on the design of the dwelling). Alterations to the dwelling should be reversible so that, when removed, any original architectural elements may be restored.

The addition on the northwest elevation of the main block is set on the flat roof of the original projecting garage. The addition is modest and does not overwhelm the original structure in size, design, or materials. Rather, like the main block, it is constructed of concrete blocks covered in stucco and painted white. The addition mimics the original structure with its lack of ornamentation, smooth wall finish, fenestration pattern, and horizontal roofline. The slope of the site exposes the lower story of the addition, allowing it to read as two stories. Covered by a flat roof like the one-story wing on the northeast elevation, the addition is one bay wide and four bays deep. The addition has not altered the fenestration pattern of the main block and is sensitively placed on the flat roof of the original garage. Visible additions have occurred on five of the nine extant Streamline Moderne buildings in Arlington County.

7. **Garages:** Garages are often integral to the original design of the dwelling, as demonstrated at 4220 16th Street South, 1215 25th Street South, 2116 South Kent Street, 4012 25th Road North, 3833 30th Street North, and 2333 North Vernon Street and should be retained.

The garage at the Winslow House is original. The façade of the garage was veneered in stretcher-bond bricks, white and red in color, in the 1970s. Further, the original garage door has been replaced with a roll-up vinyl door with lights. The doors have been replaced on all six of the garages identified in the Multiple Property Document.

8. **Secondary Resources:** Original secondary resources are not common but do exist. These resources must remain in their original locations and display substantially original form. The introduction of a non-original secondary building or structure to the property is permissible if it does not negatively affect the dwelling's main elevation.

There are no secondary resources associated with this property, currently or historically.

9. **Landscape:** Landscaping should not deter from the architectural characteristics of the Streamline Moderne style. Window and door openings should not be obscured by plantings. Importantly, the horizontal emphasis and sense of movement of the structure must be preserved and not interrupted by natural elements or hardscaping introduced by the homeowner. Landscaping, such as that found at 2116 South Kent Street, will often mimic the design of the

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dwelling. The terraced front yard is a continuation of the stepped-down design of the house. The smooth, parged perimeter walls at 1215 25th Street South are comparable to the finish utilized on the main block.

The setting of the residential neighborhood where the Winslow House is located takes advantage of natural landscape elements, such as topography and mature trees, while incorporating designed elements such as residential gardens. The immediate setting of the property is a designed landscape, although a landscape architect or designer has not been identified. The pie-shaped lot, which includes three-and-a-half adjoining lots totaling 12,119 square feet, overlooks North Vernon Street, rising from an elevation of 250 to 400 feet. Unlike the neighboring houses that front east or west directly onto the street, the Winslow House is oriented southwest, facing passersby traveling northward on North Vernon Street. The property is landscaped with open grassed areas to the south and southwest. Large trees and overgrown vines frame the north side of the property. An asphalt-paved drive extends from North Vernon Street to the original garage wing on the southwest side of the house, with a flagstone walkway and concrete stair leading to the main entry. The stair is edged by a cast-iron metal rail supported on the lower end by a tall brick retaining wall. The walls are covered in smooth stucco that is painted white like the main block of the house. Concrete steps pierce the wall to the south of the main entry, leading to the patio outside the secondary entry to the living room. A deep ravine, which is not landscaped or manicured, is located north and east of the property. This is the original landscape design of the property.

10. Interiors: The floor plans of these Streamline Moderne dwellings are substantially unaltered, although upgrades relating to HVAC, mechanical equipment, bathrooms, and kitchens have occurred. These alterations are normal and expected, though the high-degree as to which the owners have taken steps to retain the original interior design and characteristics of the Streamline Moderne style is notable. The use of innovative materials was not restricted to the exteriors of Streamline Moderne houses, such as those in Arlington County demonstrate. Natural materials, such as wood and marble, are blended with mass-produced decorative elements like aluminum, stainless steel, and glass, for use as surrounds, railings, and balusters on the interiors of the buildings. As a rule, the style required floor plans that were flowing and open, with primary living spaces often merged or separated by a step or low railing.

The interior of 2333 North Vernon Street has pine flooring and stair rails, pine paneling in the den, chrome fixtures and hardware, and a black marble mantel that is in sharp contrast to the white walls and ceiling that lack applied moldings. The living and dining rooms are combined, yet defined as two separate spaces—the living room is primarily located in the square block with casement and fixed metal-sash windows, while the dining room is set within the projecting semicircular block with a large glass block window.

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CHAIN OF TITLE

September 18, 1924: Deed of Dedication, Fourth Addition to Lee Heights.
There are errors in original deed (Liber 199/ Folio 8) and it is necessary to resurvey and resubdivide.
Arlington County Land Records
Liber 211 Folio 86

LOTS, 471, 475, 476

February 8, 1930: Ruby Lee Minar, J.M. Minar, Ruby Lee Minar, Inc. to Caroline F. Reese.
Arlington County Land Records
Liber 310 Folio 58

Circa 1936: Estate of Caroline F. Reese (died March 17, 1936), to Josephine M. Reese,
Eleanor F. Reifsnider, and Jennie R. Small.
Arlington County Will Records

Circa 1938: Estate of Josephine M. Reese (died July 10, 1938), her interest in the property to
her sisters, Eleanor F. Reifsnider, and Jennie R. Small.
Arlington County Will Records

December 12, 1938: Eleanor F. Reifsnider and Jennie R. Small to J.T. Gibbons.
Arlington County Land Records
Liber 455 Folio 597

January 21, 1939: J.T. Gibbons and Irma Gibbons to W.W. Hoge, III.
Arlington County Land Records
Liber 456 Folio 1

June 30, 1939: W.S. Hoge, III to Earle Winslow and Blanche Mitchell Winslow.
Arlington County Land Records
Liber 470 Folio 205

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LOT 470

January 15, 1940: John P. Simmonds and Ludvilla B. Simmonds to Magdalena Maria Neuburger (nee Ebert)
Arlington County Land Records
Liber 496 Folio 266

May 21, 1948: Magdalena Maria Neuburger, nee Ebert, and Otto Neuburger to Earle Micajah Winslow and Blanche Mitchell Winslow.
North half of Lot 470.
Arlington County Land Records
Liber 831 Folio 265

LOTS 471, 475, 476 AND THE NORTH HALF OF LOT 470

June 26, 1969: Blanche Mitchell Winslow (widow) to Kenneth E. Ent and Mary Lucille Ent.
Arlington County Land Records
Liber 1704 Folio 317

October 13, 1978: Deed of Resubdivision.
Arlington County Land Records
Liber 1976 Folio 1320

October 25, 1978: Confirmatory Deed: Deed of Resubdivision:
-Lot 476-A, Re-subdivision of Lots 471, 475, and 476.
-North one-half of Lot 470.
Arlington County Land Records
Liber 1977 Folio 790

November 1, 1978: Kenneth E. Ent, Mary Lucille Ent, and Kenneth E. Ent to Emilio C. Viano.
Arlington County Land Records
Liber 1977 Folio 1633

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ENDNOTES

² Linda Flint McClelland, David L. Ames, and Sarah Dillard Pope, "Historic Residential Suburb in the United States, 1830-1960," National Register of Historic Places, Multiple Property Documentation Form, Section E: 31.

³ McClelland, Ames, and Pope, Section E: 31.

⁴ "Break Records Buying Virginia Suburbs Homes: Purchasers Eager, Ruby Lee Minar Says--Report Numerous Dwelling Sales," *Washington Post*, 9 April 1922, 46.

⁵ "New Development Started in Virginia: Opening of Key Bridge Brings Announcement of Plan for Lee Heights," *Washington Post*, 21 January 1923, 44.

⁶ *Ibid.*

⁷ *Ibid.*

⁸ "City Real Estate Woman Will Open Virginia Homes Sites," *Washington Post*, 1 July 1923, 39.

⁹ "Dr. Emilio Viano," Directory of School of Public Affairs, American University, <http://spa.american.edu/listings.php?ID=107>.

¹⁰ *National Cyclopedia of American Biography* (New York, NY: James T. White & Co., 1971), 53:400-1.

¹¹ *National Cyclopedia of American Biography*, 53:400-1; "Notes," *American Economic Review* 26, no. 3 (1930), 562; and "First Casualties," *Time*, 27 January 1936.

¹² "Post Presents First Model Home of 1934," *Washington Post*, 14 January 1934, R1; "12,000 Inspect Post Dwelling," *Washington Post*, 26 February 1934, 5.

¹³ "Hazen Makes Merit Awards to Architects," *Washington Post*, 17 March 1940, R8.

¹⁴ Photo standalone, *Washington Post*, 28 February 1937, R 6; Richard Longstreth, "The Neighborhood Shopping Center in Washington, D.C., 1930-1941," *Journal of the Society of Architectural Historians*, 51, no. 1 (1992), 33; "Suburban Steeple," *Washington Post*, 7 August 1943, 7.

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- Archives consulted**
- Washingtoniana Division, Martin Luther King Jr. Memorial Library, *Washington Star* clipping file.
- Directory of the School of Public Affairs, American University, <http://spa.american.edu/listings.php?ID=107>.

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GEOGRAPHICAL DATA

Verbal Boundary Description

The boundaries of the Earle Winslow House at 2333 North Vernon Street in Arlington, Virginia, include all of the property denoted as (Lot 471-A, Resubdivision of Lot 476A and Part of Lot 470) and (Lot 470-A, Resubdivision of Lot 476A and Part of Lot 470), in the Fourth Section of Lee Heights. The property is noted on Tax map 032-15. The single-family dwelling is set on the east side of North Vernon Street, just north of Old Dominion Drive/Lee Highway, in the 1930s-1940s residential subdivision of Lee Heights, now known as Donaldson Run.

Boundary Justification

The boundaries represent the property historically associated with the Earle Winslow House, constructed in 1940. The three-and-a-half lots making up the property at 2333 North Vernon Street, which consists of 12,119 square feet, reflects the overall vision of architect Kenton Hamaker, builder Ira Henry, and the original property owner, Earle Micajah Winslow.

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All photographs are of:
Earle M. Winslow House
Arlington County, Virginia
VDHR File No. 000-2633

Paul Weishar, E.H.T. Tracerics, Inc., photographer
April 18, 2008

All negatives are stored with the Virginia Department of Historic Resources, Richmond, Virginia.

VIEW OF: façade (southwest elevation), looking north
NEGATIVE: 24825/36
PHOTO: 1 of 12

VIEW OF: living room, looking southeast
NEGATIVE: 24825/30
PHOTO: 7 of 12

VIEW OF: façade (southwest elevation), looking east
NEGATIVE: 24825/7
PHOTO: 2 of 12

VIEW OF: study, looking west
NEGATIVE: 24825/21
PHOTO: 8 of 12

VIEW OF: main entry, looking east
NEGATIVE: 24825/15
PHOTO: 3 of 12

VIEW OF: kitchen, looking northeast
NEGATIVE: 24825/18
PHOTO: 9 of 12

VIEW OF: northeast (rear) elevation, looking north
NEGATIVE: 24825/9
PHOTO: 4 of 12

VIEW OF: main stair, looking east
NEGATIVE: 24825/22
PHOTO: 10 of 12

VIEW OF: northeast (rear) elevation, looking south
NEGATIVE: 24825/10
PHOTO: 5 of 12

VIEW OF: main bedroom, second floor, looking east
NEGATIVE: 24825/26
PHOTO: 11 of 12

VIEW OF: southeastern corner, looking west
NEGATIVE: 24825/12
PHOTO: 6 of 12

VIEW OF: northwest bedroom, second floor, looking
northwest
NEGATIVE: 24825/23
PHOTO: 12 of 12

