

**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 Dumblane
other names N/A

2. Location

street & number 4120 Warren St., NW not for publication
city or town Washington vicinity
state District of Columbia code DC county N/A code 01 zip code 20016

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this 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 meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments).

Signature of certifying official/Title Date

State or Federal agency and bureau

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

Signature of certifying 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.
- Determined not eligible for the National Register.
- removed from the National Register.
- other (explain): _____

Signature of the Keeper

Date of Action

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5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

Number of Resources within Property
(Do not include previously listed resources in the count)

- | | |
|---|---|
| <input checked="" type="checkbox"/> private | <input checked="" type="checkbox"/> building(s) |
| <input type="checkbox"/> public-local | <input type="checkbox"/> district |
| <input type="checkbox"/> public-State | <input type="checkbox"/> site |
| <input type="checkbox"/> public-Federal | <input type="checkbox"/> structure |
| | <input type="checkbox"/> object |

Contributing	Noncontributing	
2	0	buildings
0	0	sites
0	0	structures
1	0	objects
3	0	Total

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

number of contributing resources previously listed in the National Register

N/A

None

6. Function or Use

Historic Functions
(Enter categories from instructions)

Current Functions
(Enter categories from instructions)

DOMESTIC: Single dwelling
DOMESTIC: Secondary Structure/Garage

DOMESTIC: Single dwelling
DOMESTIC: Secondary Structure/Garage

7. Description

Architectural Classification
(Enter categories from instructions)

Materials
(Enter categories from instructions)

LATE 19TH AND EARLY 20TH CENTURY
AMERICAN MOVEMENTS: Craftsman

foundation Brick
walls Brick
roof Ceramic tile
other N/A

Narrative Description

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

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SUMMARY DESCRIPTION

The property known as Dumblane, designed by Gustav Stickley's Craftsman Architects and erected for attorney Samuel Hazen Bond and his wife, physician Mabel Cornish Bond in 1911-1912, is a superb example of Craftsman-style architecture. The design for Dumblane was derived from "Craftsman House No. X (i.e. 10)," house plans published in Stickley's magazine *The Craftsman* in 1904. The 2-1/2-story brick house, with a rectangular footprint, is topped by a low-lying, tile gable roof with shed roof dormers. The house is characterized by large openings with long banks of windows and features a pergola that wraps around three of the building's four elevations. The house, located on a large lot, is accessed via a circular drive approached through rubble stone entrance piers and includes a detached garage at some distance from the house. Although its historic site has been reduced over the years, Dumblane still retains sufficient grounds to convey the characteristic Craftsman interpenetration of exterior and interior space. The dwelling retains a high degree of integrity; changes to the exterior of the house are minimal and consist of the enclosing of the sleeping porch and the painting of the original tapestry brick white. The interior of Dumblane has also been little changed and retains the original built-in furniture and cabinetry, characteristic elements of Craftsman-style design.

ARCHITECTURAL DESCRIPTION

The Dumblane property presently occupies three lots forming a polygonal site facing Warren Street in the Tenleytown neighborhood of Washington, D.C. Originally, the property was essentially a rural tract of land located on the outskirts of the city, prior to extension of the city's street grid to the Tenleytown vicinity. The house is sited at one of the highest points in northwest Washington at an elevation of approximately 400 feet. Dumblane presently includes the primary residence, set back from the street to the southwest; a one-story garage facing Warren Street; and a swimming pool and pool deck that occupy the southeastern corner of the site. The property also still retains two sets of square-in-plan, cobblestone entry piers. One set marks the entrance to the driveway along Warren Street, while the second set is obscured behind the recent wood privacy fence.

The property, which originally extended from Nebraska Avenue to Yuma Street, was gradually subdivided over the years. On the south, the grounds for a circa 1930s house abut Dumblane's boundary; mid-20th century houses on small lots are situated along the present southern and western edge of the property. While the size of the grounds has been reduced over the years, landscape around the house and garage and the relationship of the house and the road continue to provide sufficient setting for the house.

Dumblane is a 2-1/2 story brick Craftsman house that faces west.¹ The house, which has a rectangular footprint, features a tile gable roof punctuated by three shed dormers. A pergola supported by wood Tuscan columns wraps around the north, south, and west facades of the house, terminating in a glazed conservatory that projects from the building's southeast corner. An exterior end chimney with battered profile projects from the south façade and an additional interior chimney stack rises from the center of the roof. Symmetrical articulation marks the principal façade on the west side of the house. The pergola projects from the center portion of the west façade, creating a wide porch in front of the primary entrance. The enlarged central dormer projecting from the roof further emphasizes this symmetry.

¹ Since Dumblane faces NNW, orientation has been shifted to the west for greater descriptive clarity. This convention also follows the descriptive convention used in "Dumblane, A Southern Craftsman Home" in *The Craftsman*.

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In keeping with Craftsman ideals of interpenetration of interior and exterior space, Dumblane boasts doors on every façade. The primary entrance to the house is situated on the west side of the house. There are doors to the living room and conservatory on the south side of the house and a door leading to the kitchen on the north. A door on the east side of the house was bricked over when the kitchen was reworked in the late 20th century. All of the original doors consist of eight lights. Fenestration consists of eight-light, wood casement windows on the 1st and 2nd floor and six-light casements in the dormers. First floor windows display leaded transoms; a rectangular stained glass window graces the dining room on the north side of the house. Openings are framed by jack arches and a header course of projecting brick sills. Dumblane still retains some of its original metal post lights.

There have been minimal changes to the exterior of the house. Most of these changes probably date to 1965-1975.² Originally the northeast corner of the house consisted of a dining porch on the 1st floor below a sleeping porch associated with two of the 2nd floor bedrooms. Both of these areas were enclosed. The original door to the kitchen, situated on the east wall of the house, was probably bricked over when these changes were made. Because these alterations would have required new masonry, it is likely that the house was painted white at this time to conceal these changes. The present conservatory differs from the conservatory depicted in photographs and drawings of Dumblane published in 1913. The earlier conservatory had an elongated rectangular footprint measuring 8 feet x 23 feet, projecting approximately 10 feet from the rear (east) façade. The metal and glass conservatory depicted in historic photographs featured a glazed ogee roof extending from the south wall. The present conservatory has a smaller footprint that does not project beyond the plane of the east façade. The present conservatory is more architectural in nature than the more utilitarian structure depicted in the 1913 photograph. The conservatory now displays paired 21-light doors set within Tuscan columns below a roof with projecting brackets that is reminiscent of the framing of the pergola.³ An areaway that once ran along the east (rear) side of the house has been largely infilled.

Dumblane's I-shaped interior plan is characteristic of the Craftsman style. Rooms are disposed about an interior hall to take advantage of exterior views and access to porches and pergolas. The dining room and living room are situated at either end of a large central stair hall centered by a massive fireplace. The pergola and the enclosed former dining porch wrap around the dining room; the pergola and conservatory extend around the south and west sides of the living room. The kitchen, pantry, and smoking room/den extend along the east (rear) side of the house. The open stair from the 1st to 2nd floor rises along the west wall of the house; a second, narrow servants' stair is placed against the south wall of the kitchen and serves the basement and all three floors.

Second floor bedrooms, disposed along a hall, featured window seats opposite flower boxes. Two of the bedrooms opened onto the former sleeping porch at the northeast corner of the house. The attic housed a maid's room and bath on the east side of the house near the service stair. A large "play room" was situated on the north and a "billiard room" on the south. With the exception of the kitchen, the original plan is intact on the 1st and 3rd floors. On the 1st floor, the butler's pantry between the kitchen and the dining porch was eliminated, enlarging the kitchen, which was modernized ca. 1980. Minor changes have been made to the 2nd floor. The two bedrooms on the south side of the house were combined into a single room. The smaller bedroom immediately north of this room was converted to a walk-in closet. Closets were

² Plans from the 1970s by Wilkes & Faulkner show the enclosed 2nd floor sleeping porch as an existing condition. It is likely that the porch was enclosed after the original owner's death in 1962.

³ Given the difficult condition of a greenhouse with southeastern exposure and the Bonds' continuing interest in horticulture, the original conservatory may well have been modified during the Bonds occupation.

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placed against the south wall of the smaller bedroom opening onto the sleeping porch. Second floor bathrooms have been expanded into the generous closet space flanking the stair. On the 3rd floor, bathrooms have been placed within the west dormers and HVAC equipment placed within the area under the west eaves. The basement has been extensively remodeled.⁴

The Craftsman finishes and spaces that characterize the public spaces on the 1st floor of Dumblane survive virtually intact. The fully paneled dining room retains its coffered ceiling with dropped beams, window seat, cabinetry, and stained glass windows. The north wall of the dining room boasts a stained glass window depicting swallows in flight. An integral sideboard fronted by leaded glass doors below shelves flanks the window. The hall is centered by built-in seating opposite a large fireplace bearing the motto "Each man's chimney is his Golden Milestone." The back of the seat rises to meet a curve. The stair has simple balusters and square posts, emphasizing the Craftsman aesthetic. A large fireplace against the south wall centers the living room, which also has paneled walls and a coffered ceiling with dropped beams. A mirror now covers the bas relief over the simple mantel. The fireplace is flanked by double doors leading to the pergola on the west and the conservatory on the east. There are bookshelves below high casement windows to either side of the double doors. Window seats extend across east and west ends of the room below the casements.

Garage

Dumblane's picturesque garage can be clearly seen through the cobblestone piers framing the entry to the property. The 1-1/2 story L-shaped brick building is topped by a tile compound gable roof. The garage is carefully detailed to present attractive views from the entrance (north façade) and from Dumblane (west façade). A porte-cochere projects north from the east end of the building. Brick piers support its overhanging gable roof, which is embellished with decorative brackets. The domestic appearance of the north façade is further enhanced by three, six-light wood casement windows set within an opening at the center of this façade. The primary vehicular entrance is situated at the center of the gable end on the west façade, opposite the house.⁵ Single, six-light casements set to either side of the garage entry further emphasize the symmetry of this façade. The south façade, which faces the original rear grounds of Dumblane, contains a door on the west and a small window opening on the east. A tripartite, six-light casement window also lights the east façade.

The interior of the garage consists of a concrete floor, exposed brick walls, and exposed roof beams. Evidence of Hazen Bond's use of the garage as a shop can still be seen in the belt drive at the east end of the garage and in the oil tank and

⁴ The dumbwaiter shaft shown in the drawings survives, with its pulley mechanism intact within the 3rd floor playroom.

⁵ The 1913 article on Dumblane in *The Craftsman* notes that the garage had space for four cars, a dubious proposition even with much smaller cars. (Compare the size of the garage opening with the size of the car depicted in the 1913 photograph.) If the projecting porch, now used for firewood storage, were used as a porte cochere, it could accommodate an additional vehicle.

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machinery near the ridge of the roof. Like Dumblane itself, the garage has been little altered. The original deteriorated ceramic tile roof was rehabilitated with four 18 by 48-inch skylight inserts in 2003.⁶

⁶ The tile on both the house and garage were relaid in 2003. Since there was insufficient undeteriorated tile to repair both the house and garage, skylights were installed in the garage to compensate for the missing tile.

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

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets)

Area of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1911-1912

Significant Dates

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Craftsman Architects

9. Major Bibliographical References

Bibliography

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

Previous documentation on files (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Winterthur Museum – original and some subsequent architectural drawings

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STATEMENT OF SIGNIFICANCE

Dumblane, designed by Gustav Stickley's Craftsman Architects in 1911, is an outstanding example of Craftsman architecture. Constructed for attorney Samuel Hazen Bond and his wife, physician Mabel Cornish Bond, Dumblane is arguably the finest Arts and Crafts residence in Washington, D.C. and the product of one of the leading figures of the American Arts and Crafts movement, Gustav Stickley. Loosely based on Craftsman House No. X, published in the magazine, *The Craftsman* in 1904, Dumblane is an exceptionally large Craftsman dwelling. The house, which incorporates both Stickley's design philosophy and the Bonds' domestic preferences, well-illustrates the physical translation of Stickley's Arts and Crafts ideals. Because Samuel Hazen Bond occupied the house until his death in 1962, Dumblane retains a high degree of architectural integrity.

Dumblane meets National Register Criterion C with Architecture as the Area of Significance. Dumblane is an outstanding example of the Arts and Crafts style, and as a notable work of Gustav Stickley and his Craftsman Architects studio. The Period of Significance for Dumblane spans from 1911 when the house was designed to 1912 (September 1912) when the last workmen left the house.

RESOURCE HISTORY AND HISTORIC CONTEXT

In a manner appropriate for a Craftsman House, the design and construction of Dumblane weaves together a number of associated threads. Gustav Stickley and the Arts and Crafts movement, Stickley's principles of Craftsman design, the relationship between Dumblane and Craftsman House No. Ten, and Samuel Hazen Bond and Mabel Cornish Bond as patrons all contributed to the form of the house and the manner in which it exemplifies Craftsman ideals.

GUSTAVE STICKLEY AND THE ARTS AND CRAFTS MOVEMENT

Ideals of the Craftsman movement dominated the design of domestic architecture during the early 20th century. From architect-designed Prairie style dwellings and the California houses of Greene and Greene to vernacular bungalows throughout the country, Arts and Crafts principles permeated residential design. This picturesque Craftsman style developed from a number of sources including the British Arts and Crafts movement, medieval and Tudor revivals that renewed interest in exposed structure and materials, as well as Japanese architecture and the aesthetic movement. Gustav Stickley, a furniture-maker born ca. 1858, became one of the foremost proponents of the Craftsman style in the United States. His magazine, *The Craftsman*, founded in 1901, was instrumental in articulating Stickley's philosophy.

Born in Wisconsin ca. 1858 to German-born parents, Gustav Stickley and his brothers apprenticed to a furniture-maker in upstate New York. After rising to the rank of foreman and manager of the Brandt Chair Company, Gustav and his brothers opened a store and factory in Binghamton, New York. The business was shaky and Stickley took other jobs and became involved in unrelated business ventures to survive. In 1894, Gustav Stickley and Elgin Simonds joined in partnership in Syracuse creating reproduction furniture. After a trip to England in 1898, Stickley established the Gustav

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Stickley Company independent of Simonds to create furniture that was not based on historical models.⁷ Stickley railed against “cheap ornament,” machine-lathed detailing that replaced pre-industrial woodcarving. By 1900, Stickley’s furniture incorporated his principles of design based on joinery, structural lines, and finish.⁸ Stickley also adhered to John Ruskin’s preference for “actual construction, frankly revealed.”⁹

Stickley absorbed Arts and Crafts ideals from a number of sources, including an 1898 trip to Europe. Irene Sargent (1852-1932), a pioneering feminist who taught romance languages, art history, and architectural history at Syracuse, helped bring artists and intellectuals interested in the Arts and Crafts movement together. This vibrant group exposed Stickley to the publications and principles of this burgeoning movement. Sargent played a profound role in Stickley’s individual growth as well, shaping his intellectual development and the early editorial direction of *The Craftsman*. In particular, Sargent is likely responsible for establishing *The Craftsman* as a vehicle to explain and promote the social ideals of the Arts and Crafts movement.¹⁰

British reformer William Morris served as the guiding inspiration for *The Craftsman*, which devoted its first issue to his life and work. In reaction to mass-production made possible by the Industrial Revolution, Morris and his followers equated handcrafts with moral virtue. The craft of producing objects elevated both the object’s creator and its possessor. As a form of utopian socialism, the Arts and Crafts movement proposed to integrate life and art to create a better society. Followers in the United States emulated Morris by publishing writings promoting the Arts and Crafts philosophy, offering apprenticeships that provided an alternative to academic learning, and establishing cooperative workshops and communities. Stickley soon became the foremost spokesman and popularizer of the Arts and Crafts movement in the United States.

Struck by the moral imperative of the craft tradition, by 1900, Stickley was creating the first pieces of Craftsmen furniture. Stickley took his place within an American Arts and Crafts movement that was established in Boston, Chicago, California, and New York in the 1890s. The Craftsman ideals Stickley promoted fit squarely within the progressive reforms that dominated American thought during this period. Publicizing Arts and Crafts ideals was critical to its reformist mission since proponents first had to sell ideology in order to market objects that were inherently more expensive than mass-produced counterparts. Gustav Stickley and *The Craftsman* magazine were instrumental in communicating the Craftsman style, if not its ideological underpinnings, to an eager American public. In *Gustav Stickley’s Craftsman Farms: The Quest for an Arts and Crafts Utopia*, Mark Alan Hewitt rightly notes that “without these mass media publications, the Arts and Crafts movement might simply have left a shallow imprint on American society, limited to the utopian experiments of a small group of eccentrics.”¹¹

⁷ Daniel D. Reiff, *Houses from Books: Treatises, Pattern Books, and Catalogs in American Architecture, 1738-1950: A History and Guide*, p. 172. Reiff offers the possibility that Stickley met with C.R. Ashbee and C.F.A. Voysey, two leaders of the British Arts and Crafts movement during this trip.

⁸ Mark Alan Hewitt, *Gustav Stickley’s Craftsman Farms: The Quest for an Arts and Crafts Utopia*, p. 39.

⁹ Hewitt, p. 84.

¹⁰ Hewitt, p. 41-44. Hewitt cites the work of Stickley biographer Mary Ann Smith and Arts and Crafts scholars Cleota Reed and Marilyn Fish for Sargent’s influence.

¹¹ Hewitt, p. 7.

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By 1902, *The Craftsman* included illustrations of houses.¹² In 1904, Stickley established the Craftsman Home Builders' Club to provide mail-order house designs to *The Craftsman* subscribers. By 1904, *The Craftsman* subscribers could order free sets of plans for any of the dwellings the magazine published. Plans published in Stickley's books could easily be ordered at no cost by purchasing a magazine subscription.¹³ While Stickley first worked with trained architects including Harvey Ellis, Ernest W. Dietrich, and Samuel Howe, for the most part, he utilized architectural draftsmen to realize his own ideas. As might be expected from a movement drawing its inspiration from craft ideals, Stickley encouraged home builders to modify the basic working drawings he sent them as they saw fit.¹⁴

Stickley's ideas were more influential than the buildings he constructed. While other designers offering mail order designs made a handsome profit from the sale of drawings, Stickley provided his plans at no cost. The distribution of plans served to popularize Stickley's ideas with the hope of encouraging people to purchase his fittings and furniture when the houses were built. Stickley was trained as a furniture maker and lacked both architectural training and experience as a builder. As Mark Alan Hewitt has noted, Stickley's lack of either formal or apprenticeship training left him without the skills in drawing, structural design, and detailing that could have refined his architectural design.¹⁵ Stickley was familiar with more skilled and highly trained Arts and Crafts architects, in particular California architects Charles and Henry Greene. By 1907, Stickley had visited their work in Pasadena and publicized their architecture in *The Craftsman*.

Stickley's work on Dumblane took place as Stickley became increasingly overextended and his business and personal fortunes began their decline. At the beginning of the 20th century, Stickley expanded his Syracuse-based furniture business, establishing retail stores in Washington, D.C. and Boston. He undertook publication of *The Craftsman*, writing many of its articles. Beginning in 1908, he became absorbed with establishing Craftsman Farms, a 650-acre country estate and Arts and Crafts utopian community in Morris County, New Jersey. This doomed venture sucked profits from the furniture company and Stickley's increasing pre-occupation with his country estate dampened the creation of new furniture prototypes. By 1912, Stickley's ventures were falling apart. In 1913, he opened the ill-fated Craftsman Building in Manhattan and in March 1914, Gustav Stickley Company filed for bankruptcy. Publication of *The Craftsman* continued until 1916, when *Art World* absorbed the magazine.

DUMBLANE AS AN EXEMPLAR OF CRAFTSMAN IDEALS

Dumblane's noteworthy size and scale provided the building with a singular identity among Stickley's work. Dumblane is prominently featured in Mary Ann Smith's 1983 book, *Gustav Stickley: The Craftsman*, one of the first scholarly books devoted to Stickley. Smith devotes six pages to Dumblane, writing that Dumblane is "one of the finest of all Craftsman houses and also one of the largest."¹⁶ Published in *The Craftsman* in 1913, Dumblane "show[ed] for the first time, in a most convincing way, how much beauty, efficiency and comfort can be attained by Craftsman architecture carried out on

¹² Reiff, p. 172.

¹³ Reiff, p. 178.

¹⁴ Hewitt, p. 149.

¹⁵ Hewitt, pp. 123-124. For example, at Stickley's utopian community, Craftsman Farms, the Clubhouse Building is rigidly oriented to an orthogonal grid with little regard to site conventions. Awkward junctures of massing and structural problems at Craftsman Farms can also probably be attributed to Stickley's modification of Craftsman Architects initial designs.

¹⁶ Mary Ann Smith, *Gustav Stickley: The Craftsman*, p. 101.

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a large scale.”¹⁷ “‘Dumblane,’ A Southern Craftsman Home” was lavishly illustrated and discussed the house in great detail.

Although the design philosophy of the Craftsman movement permeated *The Craftsman*, Stickley explicitly set forth principles in the 1913 article “Distinguishing Features of the Craftsman House.” These principles focus on aesthetic principles and their underlying moral underpinning. Simplicity, decoration through the expression of structure, and the ideal of integrating the house and its setting inform the Craftsman design philosophy. Several of the principles, such as the ones encouraging built-ins and central fireplaces, provide specific design direction. Since Craftsman design promoted comfort and intimate family activity, and the process of its design and construction promoted moral virtue, the Craftsman dwelling then stood as a monument to family moral character.

In 1923, *The Craftsman* published “Distinguishing Features of the Craftsman House,” including the following feature of simplicity:

THE RULING PRINCIPLE OF THE CRAFTSMAN HOUSE IS SIMPLICITY

- simplicity spells economy
- the simple lines of the craftsman house give it a beauty and a dignity which react most favorably upon the life and character of the family
- a craftsman house answers the question – “what are the needs of the family?”
- a craftsman house represents not only economy in cost but also economy in floor space.
- built-in features are often incorporated to meet special needs
- a distinctive note of the true craftsman interior is the fireplace.
- decoration is accomplished by proper use of structural features.
- craftsman dining rooms are arranged to simplify household machinery.
- the craftsman kitchen is designed to provide for the housewife every kind of convenience and comfort.
- craftsman bedrooms are simply furnished as individual retreats
- craftsman interior decoration is brought about by the proper use of woods and harmonious color schemes.
- craftsman exterior construction is such as to effect a complete harmony between the house and its surroundings.
- the craftsman house always commands a market price far in excess of the ordinary dwelling.¹⁸

Craftsman houses possessed a constellation of distinguishing features. The house was integrated with its site, taking maximum advantage of views, opportunities for outdoor living, and associated garden space. Interiors incorporated open plan space that could accommodate a variety of uses responding to specific family need. The absence of traditional ornament facilitated the simplicity Stickley espoused. Natural materials and expression of structure substituted for applied decoration.¹⁹ The description of Dumblane in *The Craftsman* and the house itself illustrate how these principles of simplicity were translated into a large house. Three areas in particular demonstrate how Dumblane incorporates these

¹⁷ “‘Dumblane,’ A Southern Craftsman Home,” in *The Craftsman* 23(February 1913), p. 522.

¹⁸ “Distinguishing Features of the Craftsman House,” *The Craftsman* 23, no. 6 (March 1913), pp. 727-29.

¹⁹ Hewitt provides a clear summary of distinguishing features of Craftsman design on p. 151.

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ideals: siting and the interconnection of house and landscape, features promoting comfort and convenience, and the house as an expression of family's moral virtue.

Dumblane occupied a commanding property at the crest of a hill with striking views across the Potomac to Virginia. While within the city of Washington, at the time of its construction, Dumblane was situated in a rural environment. "The surrounding country is unspoiled as yet by conventionally laid-out streets and sidewalks and other usual signs of urban encroachment." Further enhancing the setting, Dumblane faced what was at the time a private road.²⁰ Dumblane's orientation took advantage of distant views and vistas, and the glazed doors opening from the 1st floor rooms "seem to let in all outdoors."²¹

Dumblane reveals both the close connection between the house and the landscape as well as the vernacular aspirations of Stickley's house designs:

So closely does this modern mansion nestle against the background of old Southern trees, and so harmoniously do its red and brown walls and blue-green roof lines blend with the colors of the surrounding landscape, that it seems like some big picturesque farmhouse. Unlike most new buildings it has no appearance of "newness," but rather seems to be a part of the hills and woods around it, and to have been mellowed by weathering and age.²²

Dumblane illustrated how materials, proportions, and massing provided the architectural interest formerly supplied by ornament. *The Craftsman's* discussion of Dumblane's brickwork shows how the importance of the overall form of the building and its relationship to its setting drives the articulation of the façade.

This effective though simple style of brickwork, combined with the well-balanced proportions of the house and the interest of the different structural features gave sufficient variety and decorative feeling to the exterior, so that it seemed unnecessary to add anything to the masonry in the way of ornament. The only departure, therefore, from the regular bond was the introduction of soldier and header courses between the stories, these being used to emphasize the length of the roof line and make it seem as low as possible.²³

Dumblane's interior utilized the signature interior features that are a hallmark of Craftsman design. Wood paneling and built-in furniture lining walls were used throughout the house. The expression of handcraft – exposed beams, hammered copper, brickwork, singular tiles surrounding chimneypieces, stained wood cabinetry, and stained glass – dominates the 1st floor of the house. Massive brick chimneypieces center the entry hall and living room. The entry hall was fully paneled and incorporated a recessed bench opposite the chimneypiece, which was topped by a hammered copper hood proclaiming "Each man's chimney is his Golden Milestone." A curved hood over the bench housed the bell of a phonograph horn. A cabinet with a hinged lid between the stair and bench hid the record player. The living room incorporated bookshelves flanking the fireplace, the first of its size in a Craftsman House.²⁴ A bas-relief of Guido Reni's "Aurora," was placed above the chimneypiece. The dining room featured a built-in sideboard and china closet below a stained glass window. The living room mantel and bas-relief and dining room sideboard and stained glass window terminated the vistas to either

²⁰ "Dumblane," *A Southern Craftsman Home*, p. 522.

²¹ "Dumblane," *A Southern Craftsman Home*, p. 527.

²² "Dumblane," *A Southern Craftsman Home*, p. 522.

²³ "Dumblane," *A Southern Craftsman Home*, p. 526.

²⁴ "Dumblane," *A Southern Craftsman Home*, p. 528.

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end of the largely open 1st floor plan, emphasizing the centrality of the Craftsman aesthetic to the values expressed on the most public floor of the house. Built-in bookcases lined the walls of the small den/smoking room, which also featured a built-in desk and cigar humidior. Most of the rooms and halls in the house featured window seats.

Consistent with one of the central paradoxes of Craftsman design, Dumblane incorporated a wealth of technological advances. “There is no feeling of incongruity when the most scientific and up-to-date contrivances are used in a Craftsman home,...on the contrary such equipment is perfectly in keeping. For the simplicity of Craftsman architecture actually brings about, as well as symbolizes, the comfort of the whole household.”²⁵ Despite its “rural” situation, Dumblane enjoyed city water, gas, electricity, and sewer service.²⁶ The property featured an automatic gate. The “antique-looking” lights above the stone posts marking the entrance were lit remotely.

Some idea of “Dumblane’s” richness in mechanical conveniences may be had from a glance at the basement. This contains a hoist for raising ashes, a pit for cold storage, a wine room, an elevator for conveying fuel from the bins in the large storage room to the living-room fireplace, an automatic warm air circulating system, a hot water furnace for heating the conservatory and garage, an instantaneous heater for supplying hot water in summer, an automatic cellar drain to carry off surplus water collecting under the foundations, two large bins electrically lighted holding a car load of coal and reached by two steel chutes designed by Mr. Bond to completely fill all corners. There are also a man’s room and bath, three cages for pet cats connected by large pipes under the back walk with three large cages in the rear of the house, a turbine vacuum cleaner connected by two-inch galvanized iron pipes with two outlets on each of the four floors of the house and with the garage, and a laundry with clothes chute, elevator, stationary tubs, electric washer, electric iron, gas stove, clothes dryer and other conveniences.²⁷

The horn of a “built-in talking machine” was situated in the curved hood above the bench in the alcove beneath the stairs. The house boasted no fewer than seven telephones.

But most importantly, as an artifact, Dumblane proclaimed the moral character of its owners:

There is an air of peace and friendliness about the place, a promise of solid comfort and genuine hospitality that is more than fulfilled by the large rooms and the kindly folks within.²⁸

The personal interest and enthusiasm that went into every detail of the planning, building and furnishing of “Dumblane” make it an unusually distinctive expression of individual ideals, and show what permanent loveliness and practical convenience are possible when the owner’s heart and mind as well as purse are factors in the work.²⁹

...the garage, like the house, expresses as completely as modern science and personal love of beauty and efficiency can do so, both the practical and aesthetic ideals of the owner.”³⁰

²⁵ “Dumblane,” A Southern Craftsman Home,” p. 526.

²⁶ “Dumblane,” A Southern Craftsman Home,” p. 534.

²⁷ “Dumblane,” A Southern Craftsman Home,” p. 527.

²⁸ “Dumblane,” A Southern Craftsman Home,” p. 522.

²⁹ “Dumblane,” A Southern Craftsman Home,” p. 525

³⁰ “Dumblane,” A Southern Craftsman Home,” p. 534.

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These Craftsman ideals articulated in Dumblane are all the more striking when contrasted with more prevalent Washington, D.C. high-style houses that followed academic models. The typical architect-designed residence of comparable cost and size was often based upon Beaux Arts principles that emphasized the importance of circulation, symmetry of plan and facade, and ornament and proportions based on historic precedent. The owner of the traditional Washington house relied on the architect to design a residence that reflected the elevated taste of the owner and the academic training of the architect. In contrast, Dumblane proclaimed its connection to construction craft based on vernacular tradition. Moreover, S. Hazen Bond was intimately involved not only in the building's design, but also in its construction. In microcosm, Bond's role embodied the Arts and Crafts ideal of unifying the design and fabrication of objects. Like the vessel thrown by a potter, Dumblane was a unique object reflecting the circumstances of its making as much as the intent of its original design.

DUMBLANE AND CRAFTSMAN HOUSE NO. TEN (1904)

The Bonds adapted Dumblane from Craftsman House No. Ten, published in 1904.³¹ Given the culture of *The Craftsman*, it is not hard to imagine that the Bonds modified these plans to create Dumblane. Indeed, the \$15,000 listed on the D.C. Building Permit for Dumblane relates closely to the \$13,600 cost for House Ten. While the basic floor plan and overall exterior appearance of the two houses are similar, the magazine's characterization of Dumblane as a "Southern Craftsman Home," provides the key to their differences. The interpenetration of interior and exterior space in Dumblane is more extensive than Craftsman House No. Ten. Dumblane's original design incorporated both sleeping and dining porches (now gone), as well as a conservatory. Dumblane clearly took account of climate and custom in Washington. The sleeping porch and outdoor dining room provided comfort during Washington's sultry summers and the conservatory permitted the Bonds to take maximum advantage of Washington's longer growing season. Dumblane is also constructed of brick – a building material more closely associated with traditional Southern architecture than the rough stone and shingles used in New England.

The basic bones of House Ten's exterior can be seen in Dumblane, which refined this Craftsman exterior in several important ways. House Ten features a large, central gable over the front porch. While highlighting the location of the entrance, the contrast with the front gable and its flanking shed dormers gives House No. Ten a resemblance to vernacular I-houses. The steeply pitched roof over the 3rd floor further enhances the more traditional aspects of the overall form of the house. For exterior finish, House Ten incorporated rough cobblestone walls below a shingle roof, finishes typical of Craftsman dwellings. Dumblane adopted the overall exterior concept of House Ten with alterations. The design of Dumblane eliminated the large central dormer, providing three shed dormers instead. This change emphasized the horizontal character of the house through the unified horizontal character of the line of dormers and swath of roof, thus drawing attention away from the height of the house. While the west (front) façade of Dumblane retained the bilateral symmetry of House Ten, the elimination of the strong central gable further reinforced the horizontal character of the house and contributed to its more informal feel.

The Bonds also modified the central core of the house. As in House Ten, Stickley often provided sufficient space in the hall for a grand piano. At Dumblane, the hall is both the figurative and literal center of the house. Anchored by the

³¹ "Dumblane," *A Southern Craftsman Home*, p. 525.

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massive fireplace, the hall incorporates a bench seat below a phonograph. The location of Dumblane's entrance has been flipped so that the entry vestibule is adjacent to the dining room instead of adjacent to the living room as in House Ten. The 12 ft. x 15 ft. 6 in. Work Room in House Ten was reduced to a 5 ft. x 12 ft. Den/Smoking Room. The diminished width of the Den permitted the kitchen to be shifted toward the Living Room, providing space for the outdoor Dining Porch.

On the 2nd floor, the hall is reduced in size, allowing for additional closet space. At Dumblane, the bedrooms appear to be more carefully designed, with accommodations for window seats, uninterrupted walls for furniture placement, and a sitting room/bedroom with a fireplace. The "attic" of Dumblane corresponds to the 3rd floor of House Ten. Although Dumblane is the larger of the two houses, it contains only one small maid's room on the 3rd floor compared to the two large rooms for servants in House Ten. As with House Ten, Dumblane features a large billiard room. Instead of a room devoted to clothes drying, Dumblane has a Play Room extending the width of the house above the dining room. Unlike the smaller halls on the two lower floors, the hall on Dumblane's 3rd floor occupies virtually the middle third of the house. Dumblane's magnificent views to the west over the Potomac no doubt dictated this strategically placed space.

Various motifs found in the interior of House No. Ten were also incorporated in Dumblane. The open stair, window seats, dropped beams, built-in sideboards, and exposed rafters in the attic story are common to both houses. The distinctive copper chimney hood in the billiard room of House Ten appears in the bedroom of Dumblane. On the exterior, battered chimneys, shed dormers, grouped casement windows, stationary transoms with leaded glass, glazed French doors, and pergolas all communicate their common design source.

S. HAZEN BOND AND MABEL CORNISH BOND AS PATRONS

As the article on Dumblane in *The Craftsman* indicated, the Bonds were intimately engaged with the design and construction of their house. The prevailing Colonial revival and neo-classical design modes in architect-designed houses in the District of Columbia during this period make the Bonds even more intriguing as patrons. Efforts to uncover the important biographical information that would illuminate their aesthetic preferences have not been entirely successful. Samuel Hazen Bond (ca. 1871-1962) has proved an elusive subject for researchers.³² A lawyer who was an expert on surety bonds (bonds ensuring completion of construction), Bond was also active in amateur theatrical productions. Bond received his undergraduate and law degrees from Columbian University, the precursor to George Washington University.³³ He served as the attorney in charge of the Federal Bond Bureau from 1906 to 1911 before becoming manager of the Federal bonding bureau at the American Surety Company, a position he held until his death in 1962. Bond also achieved distinction in the world of amateur theatricals. In 1893, he helped found the Wig and Mask Club (later known as the Players) of Columbian University. Playing the role of Yum Yum in Gilbert and Sullivan's *Mikado*, Bond traveled with the production to Baltimore, Wilmington, and Philadelphia. He also starred when the production played at Carnegie Hall before the United Daughters of the Confederacy. The following year, Bond again distinguished himself in

³² Carol Hooper, an architectural historian who wrote her master's thesis on Craftsman architecture in Washington, D.C., diligently investigated Hazen Bond but found little to amplify the material in Bond's obituary. The research conducted for this Nomination revealed little more about Hazen Bond but uncovered new information about Mrs. Bond. We are indebted to Carol Hooper for sharing her information with us.

³³ The 1917 Alumni Directory for the law school records that Bond received an LL.B in 1894, an LL.M in 1895, and an M.P.L in 1896.

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the title role of *Dorothy*, a popular British light opera by Alfred Cellier that opened at the National Theater on December 14, 1894. Bond was a member of the University Club, the District Bar Association, and the National Bar Association.³⁴

More information is available for Bond's first wife, Dr. Mabel Cornish Bond (1867–1955), who like her husband was a native of the District of Columbia. Educated in D.C. public schools, she attended Vassar Preparatory School and graduated from Vassar College in 1889. From there she went on to the Women's Medical College of the New York Infirmary, the first medical school for women founded by Elizabeth Blackwell in 1868. Dr. Bond received her medical degree in 1892. From 1893 to 1897 she was in private practice in Washington, D.C. She then served for two years as assistant to Dr. D.S. Lamb, the pathologist who headed the U.S. Medical Museum. In November 1897, she married Samuel Hazen Bond. A cat fancier, Dr. Bond published *The Cattarian*, a magazine devoted to longhaired cats, from 1902 to 1907. She achieved recognition for purebred cats, publishing the *U.S. Stud Book and Register for Cats*. Her work resulted in policy allowing duty-free importation of purebred cats into the United States. She also studied parasites in cats and feline genetics.³⁵ A member of the U.S. Social Hygiene Association, she served as Voluntary Assistant at Boston Psychopathic Hospital from 1921-22, then studied psychoanalysis with Carl Jung in Zurich from 1922-26. She was also a member of the U.S. Social Hygiene Association, an organization formed to promote sex education and address venereal disease.³⁶ A 1924 biography noted: "she has traveled widely abroad and finds recreation in gardening and reading."³⁷ While the U.S. Census registered Dr. Bond at Dumblane in 1920, S. Hazen Bond does not appear in the manuscript census for that address. Even though Mabel Bond is listed as Mrs. S. Hazen Bond of Dumblane in the 1926-27 addition of *Who's Who in the Nation's Capital*, she appears to have been living largely in Boston and Switzerland during the early 1920s. Dr. Bond was a resident of Cambria Pines, near San Luis Obispo, California, when she died in 1955.³⁸

The scant biographical information about Hazen Bond that has been uncovered is suggestive of the integration of the arts into everyday life that characterized the Arts and Crafts movement. Theatrical productions were a part of both British and American utopian craft communities in the late 19th and early 20th century. For example, members of Charles Robert Ashbee's Guild and School of Handicraft in England and residents of William Price's single-tax haven in Arden, Delaware produced plays and pageants as well as holding poetry readings and concerts.³⁹ Photographs of Mrs. Bond's cats suggest that she was a talented photographer. Her photographs may have been the ones of the Swiss Alps that once graced Dumblane's walls.

The account of Dumblane's construction in "'Dumblane' A Southern Craftsman Home," published in *The Craftsman* magazine in 1913, suggests that the Bonds were ideal patrons for the arts and crafts design process. Closely involved in

³⁴ "Samuel Bond, Bonding Expert, Dies at 91," *Evening Star*, July 7, 1962 and George Washington University Alumni Directory (Law), 1917, p. 197.

³⁵ Ancestry.com – Biographical Cyclopeda of U.S. Women (published 1924)

³⁶ *Who's Who in the Nation's Capital*, 1926-27 Edition, pp. 79-80.

³⁷ Ancestry.com – Biographical Cyclopeda of U.S. Women (published 1924).

³⁸ The interior photographs of Dumblane can be seen in a new light in view of the Bond's seeming marital separation in the 1920s.

While the 1904 article on Craftsman House No. Ten contained photographs of the upper floors and depicted the billiard room and bedrooms, only the first floor of Dumblane is shown. Rooms appear sparsely furnished. Accessories abound: books line bookshelves, china rests in the china closet, and oriental rugs grace the floors. In the living room, furniture and accessories have been moved around to grace different photographs, with the few pieces (and tiger skin rug) appearing in several locations.

³⁹ Hewitt, pp. 56 and 60.

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the siting and design of the house, Hazen Bond also utilized woodworking machinery to craft furniture for Dumblane. His hands-on participation in the design and furnishing of the house embodied the moral uplift that the Arts and Crafts movement associated with the creation of well-designed objects. Certainly in Bond's case, the construction and furnishing of Dumblane constituted an ennobling activity. *The Craftsman* article reinforces Stickley's notions of gender-appropriate activity. Hazen Bond appears throughout the article and his contribution to the house discussed in some detail. Mabel Bond's contribution is downplayed. While *The Craftsman* states that "the plans and all detail drawings were prepared by the Craftsman architects under the direction and with the cooperation of Mr. and Mrs. Bond," the single sentence discussing her contributions states that she "made the draperies, curtains and pillows for the rooms from Craftsman designs, and planned the layout and planting of the garden," traditional feminine spheres of activity.⁴⁰

The manner in which the Bonds used their property also affected the modifications they made to House Ten. As Mark Alan Hewitt has noted, Stickley organized space by the gender of its users. In House Ten, manly functions were situated in a basement "work shop for the man of the house, which the boys may share, if they are fond of 'making things,' and anxious to learn the use of tools."⁴¹ At Dumblane, S. Hazen Bond's shop was situated in the garage; Mabel Cornish Bond claimed the basement for her prized cats.

DESIGN AND CONSTRUCTION OF DUMBLANE

Mark Alan Hewitt's close analysis of Gustav Stickley's personality and work on Craftsman Farms suggests the importance of Hazen Bond's influence over Dumblane's design. Hewitt argues persuasively that Stickley "conceived his building [Craftsman Farms] as furniture, drew it hastily, constructed it in a workshop atmosphere."⁴² Stickley favored "idealization rather than straightforward structural expression," buildings that were "illustration[s] of craftsmanship rather than structure," and that Stickley had a "tendency toward didactic, idealized construction at the expense of practicality and expediency."⁴³ Hazen Bond's involvement with Dumblane's overall design as well as the details of its execution enhance the manner in which it reveals Craftsman ideals.

The Craftsman highlighted the contributions S. Hazen Bond and his wife made to the design and construction of Dumblane, emphasizing the moral benefits of this participation.

The personal interest and enthusiasm that went into every detail of the planning, building and furnishing of 'Dumblane' make it an unusually distinctive expression of individual ideals, and show what permanent loveliness and practical convenience are possible when the owner's heart and mind as well as purse are factors in the whole.⁴⁴

Bond and his wife directed the Craftsman architects as they prepared the drawings for the house. Hazen Bond

personally superintended every part of the construction, from the foundation up, in all its minutest detail, including the built-in furniture and fixtures and finishing of all the woodwork. How eagerly he entered into the

⁴⁰ "'Dumblane,' A Southern Craftsman Home," p. 525. Photographs of her costumed cats attest to Dr. Bond's skill with a needle.

⁴¹ "Craftsman House, Series of 1904, Number X," in *The Craftsman* Vol. 7, No. 1 (October 1904), p. 78.

⁴² Hewitt, p. 135.

⁴³ Hewitt, pp. 129-131.

⁴⁴ "'Dumblane,' A Southern Craftsman Home," p. 525.

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spirit of the undertaking, and how much of his own actual effort and workmanship went into the making of this home, is shown by the fact that even before the house was planned Mr. Bond had made with his own hands a number of fumed oak pieces which now stand in the living room and hall – including the big clock shown in one of the illustrations, which is certainly a convincing proof of craftsmanship.⁴⁵

A typed description included with Bond's self-published booklet on Dumblane described his garage, which served as a workspace and facility for repairing cars:

Underground gasoline (sic) tank. Bowser pump and oil tank. Fire extinguishers. Overhead revolving washing device, drained work pit. One ton Duplex hoist. Electric power plant with line shaft and pulleys, drill press, carborundum and polishing wheels, work bench, vice (sic), anvil, forge, complete cabinet of tools, etc.⁴⁶

Samuel Hazen Bond chose the name Dumblane for the property and had it carved in the gateposts. He also designed steel coal shoots that occupied corners in the basement.⁴⁷

Even with the strong influence the Bonds exerted over Dumblane, it remains an "architect-designed" house. In this respect, Dumblane differs from most of the Craftsman-style bungalows and houses found in Washington, D.C. In keeping with the manner in which Stickley and others popularized the style, purveyors of mail order plans soon offered their own versions. Companies such as Sears offered construction materials as well. While architects designed D. C. rowhouses with Arts and Crafts motifs and designed some freestanding examples, such as Gearing Bungalow (Nicholas Grimm, 1914) at 2329 Porter Street, NW, the vast majority of these houses were constructed from standard plans.

INTEGRITY OF DUMBLANE

Despite the changes to its setting and alterations to its facade, Dumblane survives as a remarkable record of the arts and crafts design philosophy articulated in *The Craftsman*. The striking way in which the house and garage continue to relate to the surrounding landscape testify to the strength of the principles underlying its original design. While new construction and tree growth have blocked the grand vistas from the west, the verandah and 3rd floor stair hall remain inviting spaces. The pergolas, porches, and conservatory continue to ground the house in its site. The picturesque, domestic appearance of the garage seen through the entry gate provides an appropriate introduction to the property.

⁴⁵ "'Dumblane,' A Southern Craftsman Home," p. 525.

⁴⁶ "Dumblane: the Suburban Estate of S. Hazen Bond," n.p. The date of this publication is unknown. References to a barberry hedge suggest that it was published before 1950.

⁴⁷ "'Dumblane,' A Southern Craftsman Home," p. 522 and p. 527.

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Similarly, the overall form and massing of the house continue to make a strong statement despite the infilled dining and sleeping porches and the coat of white paint that presently obscures the original brick.⁴⁸ Most importantly, the interior of the house is largely intact. In general, changes in technology and shifts in family life over the course of the 20th century can be read in the extent of alterations that characterize most residences. The manner in which Dumblane could be changed to accommodate additional bathroom space and enlarged bedrooms makes a powerful statement about the enduring appeal of the domestic values of the arts and crafts movement. The size and location of the original rooms, the unpretentious nature of the floor plan, and the principles of functional utility and livability that informed the house facilitated appropriate alterations. Partitions between bedrooms and between bedrooms and closets could be removed without affecting the character-defining hallways. Open plan, informal space on the 1st floor can easily be adapted to 21st century family life. The Bond's important contribution of basement space and dumbwaiter provided flexibility to incorporate technological changes such as central air-conditioning. By promoting domestic comfort, the original design of the house enabled the survival of its extraordinary 1st floor spaces and characteristic built-in furnishings intact.

⁴⁸ The paint is a reversible treatment that can be removed in the future. Infill of sleeping porches has been a common residential modification since the introduction of air conditioning.

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10. Geographical Data

Acreage of Property 0.82 acres

UTM References

(Place additional UTM references on a continuation sheet)

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See continuation sheet

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 Betty Bird

Organization Betty Bird & Associates date May 2004

street & number 2607 24th St. NW, Suite 3 telephone (202) 588-9033

city or town Washington state District of Columbia zip code 20008

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- X A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- X A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

- X 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 SHPO or FPO)

name Mrs. R. Kendall Nottingham

street & number 4120 Warren Street NW telephone (202) 244-4560

city or town Washington state DC zip code 20016-2136

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VERBAL BOUNDARY DESCRIPTION

The National Register boundary for Dumblane corresponds with the boundary for Square 1727, Lots 20, 21, and 22 in Washington, District of Columbia. The boundary encompasses 0.82 acres and includes the house, garage, and cobblestone piers.

BOUNDARY JUSTIFICATION

Lots 20, 21 and 22 in Square 1727 have been associated with the property since the construction of Dumblane in 1911.