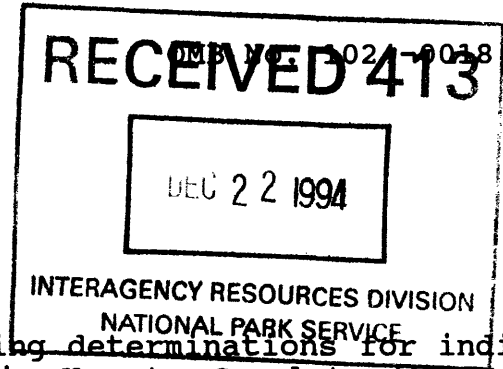


United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM



1595

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 Hillandale (Main Residence and Gatehouse)

other names/site number _____

2. Location

street & number Main Residence: 3905 Mansion Court, N.W.

Gatehouse: 3905 Reservoir Road, N.W.

city Washington state District of Columbia code DC zip code 20007

county N/A code N/A vicinity X not for publication N/A

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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 X statewide locally.

(See continuation sheet for additional comments.)

Robert L. Mallett
Signature of certifying official

11/12/94
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 commenting or other official

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): _____

Carol D. Skull 1-31-95

Signature of Keeper Date
of Action

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	Noncontributing
<u> 2 </u>	_____ buildings
_____	_____ sites
_____	_____ structures
_____	_____ objects
_____	_____ 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.) N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: (Main Residence) DOMESTIC Sub: single dwelling
(Gatehouse) DOMESTIC secondary structure

Current Functions (Enter categories from instructions)

Cat: VACANT/NOT IN USE Sub: single dwelling
DOMESTIC

7. Description

Architectural Classification (Enter categories from instructions)

20TH CENTURY REVIVAL
Italian Renaissance (Rural Villa)

Materials (Enter categories from instructions)

foundation _____
roof TERRA COTTA
walls STRUCTURAL TERRA COTTA /
STUCCO
other _____

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

SEE CONTINUATION SHEET

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.
- C Property embodies the distinctive characteristics of a type, period, or method of construction 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)

 SOCIAL HISTORY
 ARCHITECTURE

Period of Significance 1922-1968

Significant Dates 1922-1925
 1924
 1967

Significant Person (Complete if Criterion B is marked above)
Anne Archbold

Cultural Affiliation _____

Architect/Builder Josephine Wright Chapman

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

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 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 # _____
- 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: _____

10. Geographical Data

Acreeage of Property Approximately 5 acres

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	18	321770	4309250	3	_____	_____
2	18	321950	4306950	4	_____	_____
___ See continuation sheet.						

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.) Square 1320, Lots 856 and 1130.

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.) The boundary includes the Hillandale Main Residence and Gatehouse.

11. Form Prepared By

name/title Eve Lydia Barsoum / Architectural Historian
organization D.C. Historic Preservation Division date November 11, 1994
street & number 614 H Street, N.W. telephone (202) 727-7360
city or town Washington state D.C. 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 SUR Developers / Builders Incorporated
street & number 1140 Rockville Pike, Suite 750 telephone _____
city or town Rockville state MD zip code 20852

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.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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INTERAGENCY RESOURCES DIVISION
NATIONAL PARK SERVICE

Hillandale
Name of Property
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County and State

Hillandale, located at 3905 Mansion Court, N.W., was built from 1922 to 1925, during an era when period houses were popular. Hillandale has been recognized as "one of America's last great residences." The original estate was sited north of Reservoir Road and west of 39th Street and included more than seventy acres of mature forests, meadows, and landscaped grounds. The present estate is located north of Reservoir Road, west of 39th Street, and east of Glover-Archbold Park. Today, five acres, which include the main residence, remain intact; the gatehouse, located on Reservoir Road is part of the designated estate. The buildings are representative of the rural Italian Renaissance Revival style and serve as unique examples of the style in Washington, D.C. The main residence at Hillandale is majestically perched atop a hill. The villa was designed with an irregular plan to suggest that the residence expanded over time. The architect, Josephine Wright Chapman, designed rooms, balconies, and second-story observation points to allow for sweeping views of the site. The buildings have a stucco finish, irregularly arranged casement windows, a limited amount of ornament, and terra cotta tile roofs.

SITE

Hillandale is located in Square 1320, on lot 1130 in the northwest quadrant of the District of Columbia. It is situated north of Reservoir Road, west of 39th Street, and east of Glover-Archbold Park. The property is located just outside of the Georgetown Historic District.

The 1925 Baist Real Estate Atlas depicts Reservoir Road as a newly cut road with few residences around it. The property originally comprised over seventy acres of forests, meadows, and landscaped gardens with a main residence, stable, gatehouse, and several small outbuildings. The pastoral site provided the architect with an ideal setting in which to design a villa. The approach to the main residence was a ceremonious procession. One entered the estate at the gate located on Reservoir Road. The driveway led the visitor past the gatehouse, then it began to curve as it passed a cherry orchard, eventually it incorporated a switch-back, and then led to the main entrance of the residence. In 1924 (two years after the property was purchased and one year before construction was complete), Anne Archbold donated 23.12 acres of the property to the District of Columbia for a park. The land was incorporated into the Glover-Archbold Park.

In 1973, the Republic of France purchased eight acres of the Hillandale estate from John Dana Archbold, Anne Archbold's son, for the purpose of constructing a chancery and residences.

¹ "One of Last Great Estates is For Sale." *The Washington Star*, March 19, 1978, p. A-1.

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In 1978, John Archbold leased forty-two acres of the (remaining) site to C.W. Murchison, Jr., a Texas developer and former owner of the Dallas Cowboys, for 99 years.² In 1979, the District of Columbia Zoning Commission approved a Planned Unit Development which included 37 detached homes, 63 semi-detached homes, and 163 three- and four-story townhouses.³ The Zoning Commission ordered that the original mansion be retained as a private residence or allowed it to be converted into a club-type facility for future residents of the PUD.

Today, the main residence is vacant and in a deteriorated condition at the edge of the approximately five remaining acres on the top of the hill. The drive, now called Hillandale Drive, was re-routed to accomodate the PUD and is now only accessible from 39th Street. The main residence is now reached by turning from Hillandale Drive to Mansion Court, the residence is located at 3905 Mansion Court. The original residence is surrounded by large, brick, Colonial style townhouses on three sides and overlooks wooded acres and the French Chancery to the south. The stable, originally sited at the base of the hill, was demolished to accomodate the PUD. The gatehouse, encircled by new construction, remains as a residence on Reservoir Road. The original ten-foot high stucco and tile cap property wall extends along Reservoir Road and parts of 39th Street.

RESIDENCE

According to D.C. Permit to Build #9107, issued on June 22, 1922, Hillandale was designed in the "Italian Farmhouse" style. The main residence has an irregular T-shape footprint and includes numerous projections and several porches. The wings of the villa have two stories and several covered and open-to-the-sky balconies. The rambling plan and a-symmetrical elevations were employed to give the impression that the residence had expanded over time. The front entrance is located at the intersection of the two principal wings and faces northeast. The exterior of Hillandale is typical of Italian Renaissance rural villas with its smooth stucco walls and a limited amount of ornament. Hillandale's exterior ornament includes: the use of the Tuscan Order for a loggia and porch; simple scroll-like ends on the rafter, and; terra cotta hip- and gable-covers for the chimneytops--a typical detail of farmhouses in Tuscany. The walls at Hillandale are comprised of hollow terra cotta tiles with a stucco finish. The gable- and hip-roofs are covered with terra cotta tiles and have deep eaves with large wood rafters.

The main residence stretches along the top of the hill. The garage is located at the lowest point. It connects to the servants quarters which join a principal wing (northeast) of the residence which is located at the crest of the hill. The

² "A Wealthy Texan Hankers for Northwest 38." *The Washington Post*. May 4, 1978. p. D1.

³ "Archbold Estate Development Approved." *The Washington Star*. August 11, 1979. p. D.1.

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villa, designed as a group of projecting and receding parts, was meant to be seen from various angles as a picturesque element in the landscape. Similarly, the architect incorporated views of the landscape into the design of the numerous rooms, balconies, porches, and loggias. The design of the villa also reflected a hierarchy of status. The owner or "mistress" of Hillandale oversaw, physically and socially, the domestic staff and other employees associated with the villa.

The main entrance to the villa is located at the intersection of the northeast and southeast wings. The entry incorporates a two-story, square tower with a pyramidal roof and a one-story, two-bay porch with a flat roof. This entry tower is similar to a tower at the Villa Murelle, illustrated in *More Small Villas and Farmhouses*.⁴ It also recalls other types of towers, such as dovecotes or pigeonnaires, frequently employed in Tuscan villas; for example, Palladio used two dovecotes, square in plan, to terminate the long wings at Villa Emo.

The northeast wing contains the principal rooms of the residence. Including the great hall, sunroom, and the master bedroom suite. The east elevation of this wing is the most formal of the elevations. Small square and rectangular casement windows (some have shutters), arranged in irregular groupings, puncture the smooth stucco surfaces of the villa. The most distinguished element of the facade is a two-arch loggia near the center of the second story. It employs the Tuscan Order, meant to be used in informal, country settings. The west elevation of this wing is punctuated with randomly placed small windows and a door, at the second story, which opens to a concrete landing and a steep concrete flight of stairs which lead to a grass terrace. The south elevation, which projects from adjacent walls, reveals three large arch windows of the sunroom; there are two smaller arch windows located in the center of the (projecting) side walls.

The northwest wing is a long, one-story (25 feet tall) appendage which is comprised solely of the music room. Its north elevation only has two small windows, one on each side of a chimney. Its west elevation incorporates a porch with corner piers and large arches supported by Tuscan columns. The south elevation of this wing incorporates a series of tall, rectangular, casement windows which are set within a blind arcade. A single decorative chimney pot protruding above the gable roof recalls a chimney pot on⁵ a villa near Padua, Italy, as illustrated in *More Small Villas and Farmhouses*.

The southeast wing has numerous projections and recesses as the building steps down the hill. The western most room, on the first floor, is a formal dining room with bedrooms above. Its southern elevation has three segmental arched windows on the first floor and a two bay greenhouse which projects and incorporates a balcony as its roof. The bedrooms are linked by a corridor along the north side with three large, segmental-arch, casement windows open on the second floor;

⁴ Guy Lowell. *More Small Villas and Farmhouses*, plate 82.

⁵ *More Small Villas and Farmhouses*, plate 29.

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smaller, irregularly placed rectangular and arched windows are employed on the first floor. The next sequence of rooms is the staff quarters. These rooms incorporate the most irregular massings and fenestration patterns of Hillandale. Nevertheless, as one moves through the two levels of rooms and circulation patterns, and also recognizes that the building is accomodating the sloping site, it becomes clear that a master architect designed the residence because the complex plan is not akward in the least. On the southern side of these rooms is a rectangular swimming pool.

The guest house is the final element on the southern side of the southeast wing. Stylistically, the guest house deviates slightly from the other parts of the residence. Although the building materials remain the same, the south elevation incorporates a second story wood balcony with scroll-work attached to its edges and a simple balustrade; the balcony is supported by metal brackets. These Swiss chalet-like or rural Dutch cottage-like details add a picturesque quality to the villa. Thus, because an additional source of inspiration was used to create this residence it should be recognized that Hillandale was not a direct imitation of an Italian villa. Chapman's eclectic approach to Hillandale differs from an exact replication of an Italian villa which was a popular method of design in America during this time. For example, Las Tejas (Montecito, California, 1917) by Francis Wilson, was a replica of the casino in the gardens of Giacomo Vignola's Villa Farnese in Caprarola.⁶ An east coast example of this method of design is Swannanoa (Afton, Virginia, 1913) by Noland and Baskerville which was a reproduction of the Medici Villa in Rome.

The garage is located on the north side of the end of the southeast wing. Its walled front court with an entry gate garage is the first part of the villa which is visible as one approaches the top of the hill. The garage has two large, segmental arch doors. The garage is surmounted by an apartment which incorporates three windows on the north facade. This two-story segment of the building has a gable roof. The concept of linking dependencies to the villa was promoted by Palladio who wrote the master "may be able to go to every place under cover, that neither the rains, nor the scorching sun of the summer, may be a nuisance to him."⁸ This idea was further emphasized by Guy Lowell's books, which were owned by the client and architect, and were used as sources of inspiration for

⁶ Report to the Montecito Association Architectural Review Committee With Respect to Certain Proposed Modifications to Las Tejas, John F. Saladino and Richard P. Williams, May 11, 1989.

⁷ *The Virginia Landmarks Register*, 282.

⁸ *The Four Books of Palladio*, Dover Publications, New York, 1965, Book II, p. 47.

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Hillandale. Lowell claimed, "Often these farmhouses and the stabling formed a part of the group surrounding the dwelling of the master"⁹; Lowell continues by quoting Palladio on the importance of attaching the dependencies to make them more accessible during inclement weather.

INTERIOR

The interior of the main estate features murals, exposed building materials, and restrained ornament. Thus, Chapman adhered to principles established by Charles Platt, the well-known American country house architect.¹⁰ Platt noted, "the Italian ideal is to have the exterior of the building very severe and to warm up as one goes in, and to use colors and materials as a foil for the severity of the exterior."¹¹ Chapman's "warmest" rooms are the most formal rooms of the house located on the first floor of the northwest and southeast wings.

The vestibule in the entry tower features elaborate frescoes which depict an Italian villa and its formal gardens on one wall and an Italian hilltown on another wall. The scenes, which are defined by painted drapes, dematerialize the heavy wall surface. Interior murals were very common in country houses in Tuscany and elsewhere in Italy from antiquity to the Renaissance, such as at the Palazzo Farnese, 1559, which depicts views of the neighboring town, and other villas owned by the family. The second floor of the entry tower at Hillandale functions as a small corridor between the south and west wings of the villa.

The great hall at the first floor of the northeast wing incorporates has exposed, wood beams and a large fireplace at the north wall. The fireplace mantle is a direct adaptation of a mantle at the villa, La Pietra, illustrated in Guy Lowell's *Smaller Italian Villas and Farmhouses* (plate 225). Six French doors with semi-circular transoms are located at the southern end of the great hall. They open to the sunroom with its three, large, arch windows on the south wall. The one-story wing extending to the northwest consists of a music room with a parquet floor and a high, vaulted ceiling. The stucco-finish vaults spring from stone sconces and give scale to the expansive room. Large, rectangular casement windows march rhythmically along the southern wall, a large fireplace adorns the north wall, and the western wall incorporates three doors which lead to the porch with the Tuscan columns, sited to take advantage of sunsets. This music room is known

⁹ *More Small Villas and Farmhouses*, p. VII.

¹⁰ Platt designed Tregaron in Washington. D.C. Permit to Build #2854, September 26, 1912.

¹¹ Morgan, Keith N. *Charles A. Platt: The Artist as Architect*. p. 120.

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to have been influenced by a ballroom in the Villa Artimino built by Ferdinand, sixth Duke of Tuscany.¹² Exterior and interior images of the Villa Artimino are found throughout *Smaller Italian Villas and Farmhouses*.¹³ A door at the southeast corner of the great hall leads to the dining room which has exposed ceiling beams and a massive fireplace located on the eastern wall.

A flight of stairs located at the northwest corner of the great hall lead to private rooms on the second floor. The rooms are arranged in an informal manner and reflect function. Most of the bedrooms contain fireplaces. One bedroom, located at the intersection of the northeast and southeast wings, contains a fireplace in the corner of the room. This fireplace was adapted from an illustration of a corner fireplace at the Villa Curonia in *Smaller Italian Villas and Farmhouses* (plate 40). One bedroom features the loggia which overlooks the eastern portion of the original estate. The master suite has two fireplaces and a door which leads to a wide balcony located above the sunroom. This balcony offers sweeping views of the southern portion of the original estate.

GATEHOUSE

The gatehouse, located at the original entrance to the estate at Reservoir Road, is a small, two-story building with a gable roof covered with terra cotta tiles. According to D.C. Permit to Build #10109 (issued on May 8, 1925), the gatehouse measures 31 feet by 28 feet. It was also designed by Josephine Wright Chapman. The walls are comprised of hollow tiles and finished with stucco. Bracketed eaves and a covered entrance porch provide protection from the weather at the north facade of the house.

The southern wall of the gatehouse acts merges with the ten foot high estate wall which extends along Reservoir Road and turns the corner at 39th Street. The architect may have used the Villa Saviati near Florence, Italy, illustrated in *Smaller Italian Villas and Farmhouses* (Plate 66), which has a stuccoed enclosure which becomes the wall of a house, as a source of inspiration. This wall, a formal landscaping device of the Italian Renaissance, found in many of the great villas, such as the Villa Lante and the Villa d'Este, was also meant to contain the sheep and other animals raised at Hillandale. The gatehouse has been maintained as a single-family dwelling.

¹² "The Archbold Spirit Lives at Hillandale." *The Washington Post*. May 17, 1970.

¹³ *Smaller Italian Villas and Farmhouses*, plates 6-11.

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The design of Hillandale highlights the life of Anne Archbold and the achievement of Josephine Wright Chapman. Hillandale was constructed for Anne Archbold, a monumental figure in social, cultural and philanthropic circles around the world and especially in Washington, D.C. The estate served as her permanent residence from 1925 through her death in 1968. Josephine Wright Chapman was an architect, originally of Boston and later of New York. Hillandale reflects Archbold's personal preference in terms of architecture and lifestyle, and it illustrates Chapman's skill in composition, knowledge of style, and appreciation of quality craftsmanship. The buildings and grounds are a carefully conceived representation of a Tuscan villa, specifically inspired by *Smaller Italian Villas and Farmhouses* (1916) and *More Small Italian Villas and Farmhouses* (1920). These books were written by Guy Lowell, a prominent Boston architect and landscape designer. They illustrate a collection of obscure Italian villas and are supplemented with text which discusses the importance of the vernacular type. Hillandale illustrates a general aesthetic as well as specific details as depicted in Lowell's books. The main house, its interior, and the gatehouse stand as tangible expressions of an important aspect of aesthetic, social, and economic Washington in the 1920s, a critical period in the development of the nation's capital and in the history of the United States.

WASHINGTON, D.C. IN THE 1920s

Improved foreign relations following World War I, a booming economy, and the increasing ability to travel inspired wealthy Americans to take the Grand Tour. As a result, these Americans were exposed to architectural inspirations which became sources for their own estates. Thus, the 1920s became the era of the American Country House which incorporated a great variety of revivalist architectural styles. The construction of the Hillandale estate in 1922-1925, which was inspired by rural Italian villas, followed the architectural trend to identify with Old World precedents.

In the 1920s, there were many estates constructed for Washington's elite by some of the nation's most important architects. The great variety of personal tastes of the elite is illustrated in Tregaron, Hillwood, Dunmarlin, and Firenze. Tregaron was designed by Charles Platt, one of the foremost architects of the day, for James Parmelee. Hillwood, the estate constructed for Marjorie Merriweather Post, is an exceptional example of a Georgian mansion presiding above twenty-five acres of terraced and landscaped gardens. The Phillips estate, Dunmarlin, located at 2101 Foxhall Road, N.W., was designed by Nathan Wyeth in the Georgian Revival style. Firenze was constructed in 1925 for Mrs. Blanche Estabrook O'Brien, widow of Paul Roebing. The mansion is sited on twenty-two rolling acres at the edge of Rock Creek Park and constructed with fieldstone quarried from the site. The design for Firenze was inspired by French and Tudor country houses. 2801 16th Street, N.W. was designed by George Oakley Totten in white stone and using a Venetian Palace as its source. It was built in 1923 for Mrs. John B. Henderson.

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Smaller residences like White Oaks, located at 3117 Woodland Drive, N.W., were substantially enlarged and embellished in the 1920s to become comprable to the new estates being constructed in Washington at the time. Hillandale is also an excellent example of a Washington estate built during the first decades of the twentieth century.

ANNE ARCHBOLD (1873-1968)

The original owner of Hillandale is identified on D.C. Permit to Build #9107 (June 2, 1922) as Anne A. Saunderson. Anne Archbold Saunderson obtained the permit prior to resuming her maiden name after her divorce from Armar D. Saunderson.

Anne Archbold was born in 1873 in Titusville, Pennsylvania. Anne was one of two daughters of industrialist John Duston Archbold, a founder and later president of Standard Oil of New Jersey.¹⁴ As the daughter of a successful oilman, Anne led a charmed life. She spent much of her childhood in Italy and was educated in Florence and Paris.¹⁵ As a young woman, she traveled extensively throughout the world, often with famous artists and authors such as Malvina Hoffman and Gertrude Stein. She was reportedly the first Western woman to enter Tibet. One newspaper article described her as being "a member of the jet set before there were jets."¹⁶

In 1906, Anne Archbold married Armar D. Saunderson of Castle Saunderson, Ireland. The couple gained an avant garde reputation for spending their honeymoon on a safari in eastern Africa. Upon their return, Anne Archbold was requested to recount her experiences to President Theodore Roosevelt so that he could be informed before his upcoming trip to Africa.

Following her divorce in 1922, Anne Archbold moved to Washington. Archbold's social standing and wealth would have enabled her to build a luxurious residence in any of Washington's prestigious neighborhoods. Clearly, Archbold had a specific ideas about the home she wished to provide for her children and the ambience she wanted to create for society. After careful investigation, she purchased over seventy acres of rural land northwest of Georgetown. Her selection of the Italian rural villa style seems to have been a conscious statement to reflect her lifestyle. That Archbold turned to Italy for her stylistic inspiration is not surprising, because of her years of exposure to Italy and her

¹⁴ "Mrs. Archbold, 94, Dies, Explorer, Philanthropist." *The Washington Evening Star*. March 28, 1968.

¹⁵ "Anne Archbold, Sportswoman, 94." *The New York Times*, March 28, 1968, p. 47.

¹⁶ "The Archbold Spirit Lives at Hillandale." *The Washington Post*. May 17, 1970.

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partiality toward Florentine architecture, such as Palazzo Artimino, built by Ferdinand, the sixth Duke of Tuscany.¹⁷ The selection of the Italian villa style might also have been influenced by Anne Archbold's favorite family house in Bar Harbor, Maine modelled after an Italian villa. Supposedly, the ideas for this cottage came from Anne Archbold's travels in Italy. Prior to construction of the Bar Harbor cottage, she had a model of the cottage made in Paris.¹⁸ Anne Archbold retreated to the Bar Harbor residence after separating from her husband. It is here that she decided to build her own villa.¹⁹ Hillandale is an excellent example of a rural villa in the Italian Renaissance style. Moreover, the Italian villa style was less common on the east coast, thus Hillandale is a unique example of this style in Washington, D.C.

Anne Archbold was a prominent social figure, sportswoman, and philanthropist before and during her 46-year residency in Washington. As evidence, Archbold, in the 1920s, financed the first occupational therapy unit for and donated psychiatric equipment to Gallinger Hospital in Washington when the city's health services were understaffed.²⁰ The auditorium at the Gallinger Hospital Nurses Residence was named for Anne Archbold to honor her thirty years of service to the hospital.²¹ Apparently, the old Asylum Hospital was the general care facility for the city's residents and "only the generosity of Mrs. Anne Archbold provided the hospital with small occupational therapy and welfare departments".²² Her work with the Mother's Health Clinic was unprecedented; the clinic was supported by some of the nation's earliest advocates of birth control.²³ In the 1930s, she bred German shepherds which were donated to the Seeing-Eye Institute in Morristown, New Jersey and used Hillandale as the training ground for the Washington Metropolitan Police Department's newly formed K-9 Corps. In 1939, she went to Hong Kong and funded the building of an accurate reproduction of a 15th-

¹⁷ "Warm Memories of Hillandale: A House of Perfect Scale and Warmth." *The Washington Post*. September 30, 1982.

¹⁸ "Archbold Cottage in Bar Harbor, Maine." Unknown source. Bar Harbor Historical Society.

¹⁹ John Dana Archbold, compiler. *A Matter of Tastes*. p. VII.

²⁰ "Park Donor Anne Archbold, 94, Dies." *The Washington Post*, March 28, 1968, C-14.

²¹ "Gallinger to Name Auditorium for Mrs. Anne Archbold." *The Washington Star*, May 20, 1952.

²² Constance McLaughlin Green. *Washington, A History of the Capital, 1800-1950*, 321.

²³ "Mrs. Archbold Gives Energy as Well as Cash to Expedition." *The Evening Star*, August 20, 1939.

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century Chinese junk. Thereafter, she headed two expeditions, one to gather plants from the Spice Islands and the other to gather botanical specimens and shells from Melanesia. Archbold was also a part of Washington's early slum-clearance projects. Throughout her life, the local press heralded her efforts: "It's typical of the wealthy daughter of a Standard Oil founder that when she decided to finance a scientific expedition she chose to go along. That's the way she handles philanthropies -- time and energy go with her money."²⁴

Perhaps Anne Archbold's most generous donation and impassioned cause was the Glover-Archbold Park. In 1924, two years after construction had begun at Hillandale, Anne Archbold donated 23.12 acres in Foundry Branch Valley to the District of Columbia. The gift was made in memory of her father and was to be used for a park. The land was contiguous with Glover Parkway (to the north), Reservoir Road (to the south), 44th Street (to the west), and Arizona Avenue (to the east). Archbold's donation was combined with seventy-seven acres, previously bestowed by Charles C. Glover, to establish Glover-Archbold Park. The generosity of both gifts reflected the concern for maintaining Washington's verdure. Colonel Sherrill, the executive officer of the newly formed National Capital Park Commission, outlined these sentiments: "There is a growing interest in the movement to enlarge and beautify the park areas of the Nation's Capital as evidenced by these contributions of land."²⁵

After 1948, when it became clear that the federal government intended to construct a highway through the park, Anne Archbold and the Glover family opposed a series of plans to construct highways and bridges through the park. In a passionate letter to *The Washington Post*, Anne Archbold described the park:

It is beautifully wooded, with a wealth of wild flowers and bird life. Quiet pathways lead down its sides along the meandering creek bed with its sycamore-tulip tangles, furnishing restful retreats for adults and fascinating children. Such a beautiful park cannot be eliminated if Washington²⁶ is to grow as a living organism with its parts in proper balance.

In 1959, Anne Archbold filed a suit in the United States District Court against the District of Columbia which sought to prohibit construction of a four-lane highway through the park. In February 1965, she asked Mayor Walter E. Washington to block construction of the Three Sisters Bridge because she feared its approach lanes might require a freeway through the park. Archbold wrote, "It was my

²⁴ "Mrs Archbold Energy as Well as Cash to Expedition."

²⁵ "Park Plot Offered Capital as Gift By Mrs. Archbold." *The Evening Star*, October 23, 1924, p. 19.

²⁶ "Glover-Archbold Parkway." *The Washington Post*, May 30, 1953.

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purpose that the beautiful wooded valley be preserved perpetually for the benefit and pleasure of the public. It should remain and be enjoyed by all as a natural sanctuary."²⁷ In 1967, after more than twenty-years of dispute, the government of the District of Columbia formally surrendered its 100-foot wide right-of-way through the Glover-Archbold Park.²⁸ The intact park remains as a tribute to Anne Archbold's dedication to Washington's park system.

The design of Hillandale was most likely the result of a combination of factors which included the stylistic preference and personality of Archbold, the expanse of the property, and the program which required the accommodation of a number of disparate components including a large residence, stable, garage, and gatehouse. Anne Archbold selected Josephine Wright Chapman, a successful New York architect to execute the design. It is not known why Archbold hired Chapman. The women may have met through mutual artist friends or through their associations with progressive women. As independent, determined, and intelligent women, Archbold and Chapman undoubtedly were suited for each other.

JOSEPHINE WRIGHT CHAPMAN

Josephine Wright Chapman designed Hillandale from 1922 to 1925. Chapman was a highly successful architect at a time when it was difficult for women to gain academic training, attain employment, advance in the field, and receive commissions for themselves. Chapman's persistence in the field of architecture contributed to the advancement of the women's movement in the United States.

Information on the careers of women architects is difficult to locate.²⁹ Typically, women entered the profession as apprentices, although office work was considered unsuitable for a lady. Judith Paine noted in *Women in Architecture: A Historic and Contemporary Perspective*, "Nineteenth and twentieth century women architects are obscure. Seldom mentioned in histories of American architecture

²⁷ "Park Donor Anne Archbold, 94, Dies."

²⁸ "Freeway Idea Killed as City Gives Up Glover-Archbold Corridor." *The Washington Post*, January 13, 1967, B3.

²⁹ The Massachusetts Institute of Technology became the first school of architecture in the United States in 1868. Women were enrolled in the newly established architecture schools at Cornell and Syracuse Universities in 1871 and at the University of Illinois in 1873. The first known woman to receive her architectural degree was from Cornell in 1880. By 1890, two women had completed the two-year program offered at MIT, and Sophia Hayden was the first woman to graduate from MIT's four-year program. See: Susan Toree, ed. *Women in American Architecture: A Historic and Contemporary Perspective*, 54 ff.

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or even local guides, their achievements are more nearly unknown than forgotten. Prejudice nourished anonymity."³⁰ These sentiments are echoed in the acclaimed study of the profession: *The Architect*. The book includes a chapter by social historian Gwendolyn Wright entitled "On the Fringe of the Profession: Women in American Architecture." Wright contemplates the dilemma of the woman practitioner with an entry on Josephine Wright Chapman's career: "Women did make contributions to domestic architecture and occasionally had successful practices of their own. But their names almost all dropped from the course of architectural history, even those like Josephine Wright Chapman, who received notice in the press of her time."³¹

Little is known about Josephine Wright Chapman's early life. She was born in Fitchburg, Massachusetts to James L. Chapman and his wife, the daughter of Isaac C. Wright. Josephine's father was a partner in the Fitchburg Machine Works.³² She gained her architectural training from 1892 to 1897 as a draftswoman for the Boston architect Clarence H. Blackall, who had his office at 18 Music Hall. Determined to become a successful architect, she dedicated many hours to gain the experience necessary to establish her own practice. Her family was against her chosen career and refused to lend her moral or financial support. Consequently, she pawned her jewelry to obtain money to remain independent. In 1898, Chapman was listed in the city directory as an architect located in the Grundmann Studios at 194 Clarendon Street. The Grundmann Studios was a "haunt and home of a little colony of women artists in Boston, [Chapman] showed examples of her work at the studio's monthly open-house."³³ She later moved to 9 Park Street. *The Ladies' Home Journal* discussed her ambition and determination:

Before the boys who had entered the office with her were well away from the tracings she was ready to start in business for herself. She will tell you that she had many advantages that helped her make this progress. The boys in the office had much to occupy their evenings -- theaters, dances and the like. Being a girl Miss Chapman could not run around at night. Her evenings went to perfecting her work. And so it was that before some of her colleagues had really learned to make a

³⁰ Judith Paine. "Pioneer Women Architects." in Susan Torre, ed., Women in American Architecture. p.54.

³¹ Spiro Kostof, ed. *The Architect*, 290.

³² Fitchburg Historical Society, letter from Eleanora F. West, executive director, dated March 19, 1990.

³³ "Grundmann Studios." *The Providence Sunday Journal*, Dec. 11, 1898, p. 14.

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working plan her small but ³⁴independent -- looking shingle hung out.
She was ready for business.

Within Boston's inspiring environment, Josephine Wright Chapman established a small but successful architectural practice. Her most important commission resulted from a competition for the New England Building at the 1901 Pan-American Exposition held in Buffalo. Having read of the contest in the Boston newspapers and fearing that her modest reputation would not warrant a request to submit a design, she approached the six governors on the evening before the competition was to begin. Chapman made an appointment to meet them the next morning, during which she recognized that they did not have guidelines or expectations other than the general rules of the Exposition which called for the use of a "rainbow" color scheme on all structures. The next morning she presented the committee with her design. According to *The Ladies' Home Journal*,

She told the Governors just what New England needed at Buffalo -- she had it down in black and white, in pictures and in plans. That made the whole problem no problem at all for the Governors. They decided that the girl architect knew more than all the men architects put together, and so they went to the theatre for the evening. In the morning they sent for Miss Chapman and gave her the job.³⁵

After winning the Exposition competition, Chapman received commissions for churches, clubs, libraries, and apartments. Her work included the Craigie Arms Apartments (1897), now a dormitory at Harvard University, the Episcopal Church in Leominster, Massachusetts, and the Women's Clubs, in Worcester and Lynn, Massachusetts. "From 1897 to 1905, she designed as an independent practitioner several notable buildings that establish her as one of the earliest successful women architects in New England."³⁶

In 1905, Chapman altered her practice by only accepting residential commissions. Chapman announced her new position in *The Ladies' Home Journal*, arguably the best indicator of the popular domestic opinion in the early twentieth-century: "A woman's work is to design houses... hereafter, I am going to design houses."³⁷

³⁴ "A Woman Who Builds Homes." *The Ladies' Home Journal*, October 1914, p.3.

³⁵ "A Woman Who Builds Homes."

³⁶ National Register of Historic Places Registration Form. Craigie Arms, Cambridge, Massachusetts.

³⁷ "A Woman Who Builds Homes."

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Chapman understood that "Every woman, now and then, sits down and imagines what sort of a place would consider, 'just the thing'."³⁸ Her ensuing designs are reported as being, "Colonial houses, Spanish houses, houses of the Italian villa style, houses that looked as if each had been stolen from some lovely garden in the suburbs of Paris..."³⁹

In 1907, Boston underwent an architectural recession which prompted Chapman to move to New York. She is listed in New York City directories as an architect from 1907 through 1925. Her first office was located at 11 West 8th Street. In 1925, Chapman's residence and studio were listed as 76 Washington Square. According to *The Ladies' Home Journal*, Chapman's practice was very successful: "You can find her work everywhere in the environs of New York..."⁴⁰ Of particular interest to the architectural press was Chapman's design for a 16-story apartment building on Park Avenue. The apartment was to demonstrate "the feminine idea of correct planning... and many innovations were to be introduced."⁴¹

While in New York, Chapman was awarded the commission to design Hillandale. Although not much more information on the career of Josephine Wright Chapman has surfaced, it is clear that she was a successful, ambitious, and talented architect. Gwendolyn Wright stated, "Neither Chapman's early public success in Boston nor her conversion to professional pursuits more appropriate for a woman qualified her for coverage in the architectural press. But her career was remarkable, for few woman had the financial independence to experiment with their own offices."⁴²

GUY LOWELL

The design of Hillandale was partially the result of the work of Guy Lowell. Lowell was a noted Boston architect and author. His publications, *Smaller Italian Villas and Farmhouses* (1916) and *More Small Italian Villas and Farmhouses* (1920), were owned by Anne Archbold and Josephine Wright Chapman. Both are known to have consulted the books. A scrapbook, created by Archbold, charted the construction of Hillandale with photographs and written descriptions. The scrapbook opens with the following introduction signed by Josephine Wright Chapman, 1923:

³⁸ "Woman Architect Plans Apartment." *Southern Architect and Building News*, October 1916, p.36.

³⁹ "A Woman Who Builds Houses."

⁴⁰ "A Woman Who Builds Homes."

⁴¹ "Novel Apartment House Planned by Woman Architect." *The Architect and Engineer*, April 1917, p.92.

⁴² Spiro Kostof, ed. *The Architect*, 291.

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The architectural features of the house are derived from Italian XIV century farmhouses known as *podere*. Several designs from Guy Lowell's *Smaller Italian Villas and Farmhouses* have been combined to make "Hillandale a harmonious whole."

Guy Lowell (1870-1927) was born in Boston into one of New England's most prominent families. He was educated in private schools and graduated from Harvard in 1892. He received his architectural degree from the Massachusetts Institute of Technology and complemented his studies at the Ecole des Beaux Arts (1895-1899). His classes included architectural history, design, and landscape gardening. In 1900, he opened an architectural office in Boston.

Lowell became one of Boston's most distinguished architects. He received important institutional commissions and many opportunities to design country estates for the elite. He was responsible for the design of twenty-five buildings in the Colonial Revival style for Phillips Academy in Andover, Massachusetts. He also designed Emerson Hall--a new lecture hall and the President's house at Harvard University, Memorial Tower at Brown University, and the Boston Museum of Fine Arts. His largest and most important building was the New York County Court House. Some of Lowell's residential clients included Frederick L. Ames, Robert Gould Shaw, II, Richard Sears, and B.F. Goodrich.

Guy Lowell was also an important landscape designer. He wrote American Gardens (1902), an early publication on American landscape architecture. Lowell served as the advisory architect for the Boston Metropolitan Parks Commission. His expertise in the field was acknowledged by the elite, as Lowell was retained by Andrew Carnegie, J. Pierpont Morgan, and Morton F. Plant to design gardens at their New York City residences.

Lowell's appreciation of Italian architecture would have begun at MIT and have been strongly reinforced at the Ecole. His admiration of Italy's vernacular tradition is apparent from his publications: *Smaller Italian Villas and Farmhouses* (1916) and *More Small Italian Villas and Farmhouses* (1920). As their titles suggest, these books are a collection of sketches and photographs of lesser known Italian villas supplemented by text which examines the importance of these obscure buildings.

In *Smaller Italian Villas and Farmhouses*, Lowell demonstrated the close relationship between the lesser known villas and well known villas by discussing the evolution of the building type from its beginnings in antiquity. Lowell held that the building type persisted through the ages because of its practicality and argued that American architects ought to look to Italy and her villas for design inspiration. He maintained that the villa should not be considered for its connection with princely life, but rather for its utilitarian nature as a farmhouse type which easily accommodated changing needs. In *More Small Italian Villas and Farmhouses*, Lowell described his trips through the Italian countryside in search of unknown villas. He compared villas in his survey with those of Palladio and Vasari. Although he travelled for the purpose of publishing these

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extensively illustrated books, he must have gained some knowlege and may have produced some sketches while he served the Red Cross in Italy during World War I.

DORSEY E. NICHOL

Hillandale was built by Dorsey E. Nichol. Nichol was a longtime resident and builder in Washington, D.C. He was responsible for the construction of many residences, stores, offices, a warehouse, an apartment building, and an emergency shelter. His name first appeared in the city directory in 1905 as a carpenter. In 1912, he was listed as a contractor with his office at 4324 Georgia Avenue. Nichols worked on Hillandale from 1922 to 1925. Archbold family historian Arthur Moore wrote: "Anne Archbold consulted daily with the builder, Mr. Nichols, an able and patient man who owned mule teams and tractors and commanded a small army of laborers".⁴³ Dorsey Nichol was listed in the city directory as a contractor until 1941, afterwards his wife was listed as a widow.

LIFE AT HILLANDALE

Hillandale reflected the personal life of its exceptional owner. Anne Archbold's zeal for her new house can be inferred from contemporary remarks. "Anne Archbold and her family lived in a tent camp near the house the fall before the house was completed so that she could be involved in all aspects of the construction."⁴⁴ And, "Archbold's touch was obvious in every detail."⁴⁵ When constructed, Hillandale was far removed from the hub of Washington's downtown as well as the exclusive residential neighborhoods. The seventy acres provided ample space for Archbold to pursue her agrarian interests. The estate was a working sheep farm, the sheep grazed in the open meadows. The many paths through the forests were used by Archbold on her daily horse back rides. A relative of Anne Archbold remembered the estate to contain, "rose gardens, orchards, and fields of sheep and horses...and hundreds of large old azaleas and giant oak and elm trees".⁴⁶ Although Anne Archbold owned a summer cottage in Bar Harbor, Maine and a winter house in Nassau, Florida, Hillandale remained, according to Archbold family historian Austin Moore, the hub of the family's activities for many years. Anne Archbold's niece commented on the home: "Hillandale always seemed to me to stand cool and serene above the hustle and bustle of Washington. And yet it was charged with a romantic moodiness and the excitement of the life that breezed through it... Ascending the hill, the driveway disappeared into a cool wood of huge old

⁴³ Austin Moore. "History of Hillandale," unpublished paper, 1978.

⁴⁴ "Warm Memories of Hillandale."

⁴⁵ "Warm Memories of Hillandale."

⁴⁶ "Warm Memories of Hillandale." *The Washington Post*, September 30, 1982.

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trees, reemerging into a clearing at the top with hundreds of large old azaleas and giant oaks and elms. You felt embraced by the Italian villa that had been created in Washington."⁴⁷

Upon completion, Hillandale became one of Washington's cultural and intellectual centers. One of the most publicized events at Hillandale was a benefit for the Chinese Co-operatives. According to *The Washington Star*, "...to list the visitors would be reprinting the diplomatic list, congressional directory, the social register and portions of the city directory."⁴⁸ Archbold hosted renowned soirees in her music room to hear performances by musicians like Victor Babin and his wife Vitya Vronsky. *The Hillandale Waltzes* were composed by Babin while he was at Hillandale.⁴⁹ However, Archbold typically held intimate dinner parties and chose her friends on the basis of mutual interests rather than social rank. An invitation to Hillandale "automatically classed one as a member of the elite, be he judge or journeyman. The sole requirement was that the guest interest the hostess."⁵⁰ Frequent visitors to Hillandale included: Malvina Hoffman, Eleanor Roosevelt, Madame Chiang Kai-Shek, Noel Coward, Leopold Stokowski, Robert Woods Bliss, and Queen Elizabeth, the Queen Mother.⁵¹ Gertrude Stein is known to have stayed at Hillandale on two occasions.

When Anne Archbold died in 1968 she willed the estate to her son, John Dana Archbold. John Archbold used Hillandale as his "town" house; his primary residence was Foxlease Farm, Upperville, Virginia.

⁴⁷ "Warm Memories of Hillandale."

⁴⁸ "Hillandale Fete Draws all Society: Mrs. Archbold Reaps Harvest for Chinese." *The Washington Star*, November 26, 1941.

⁴⁹ "The Archbold Spirit Lives at Hillandale."

⁵⁰ "The Archbold Spirit Lives at Hillandale." *The Washington Post*, May 17, 1970.

⁵¹ Marjorie Phillips. *Duncan Phillips and His Collection*, 184.

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