United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Scott House
Name of Property
Richmond, VA
County and State
05001545
NR Reference Number

Section number Additional Documentation Page 1

NRHP Approved: 6/16/2020

State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this _X__ additional documentation ___ move ___ removal
___ name change (additional documentation) ___ other

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.

Julie V. Langan 6-9-2020

Signature of Certifying Official/Title: Date of Action

National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register
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__ additional documentation accepted
___ other (explain:) _____

Signature of the Keeper Date of Action

SCOTT HOUSE ADDITIONAL DOCUMENTATION

Prepared by: Christopher V. Novelli

Additional Documentation, September 2019

Understanding of the Scott House has greatly increased since the original nomination for the house was written in 2007. The purpose of this additional documentation is to correct errors and inaccuracies in the original nomination and to elevate public understanding of the Scott House's significance in the context of Virginia's architectural heritage.

The Scott House was listed in the Virginia Landmarks Register on June 16, 2004, and in the National Register of Historic Places on November 26, 2007. At the time of listing, the property's areas of significance were identified as Art, Architecture, and Conservation. The Scott House was listed as significant at the statewide level in the area of Architecture and at the local level of significance in the areas of Art and Conservation, with a period of significance of 1902-1957.

The additional documentation contained herein provides an updated and more detailed description of the Scott House, a more robust statement of significance based on research conducted since the property's Register listing, and a bibliography of sources consulted during the course of this project. An area of significance, Commerce, is added under Criterion B for Frederic William Scott's significant contributions during his active career in business and finance. All new information is organized by section headings as listed in the current NRHP nomination form. Only fields that have been updated are included in this additional documentation. The property's historic boundary *has not changed* as a result of this update.

SECTION 7

SUMMARY DESCRIPTION

Located on Richmond's West Franklin Street, the Scott House is a formal Beaux-Arts-style residence of impressive scale and size for its urban context. The design of the exterior draws upon eighteenth-century French neoclassical precedent and displays a sophisticated command of classical forms. Completed in 1910, the house's monumental classical austerity stands in sharp contrast to the eclectic exuberance of its Victorian-era neighbors. The interior is equally impressive. The first-floor formal rooms were designed in the most opulent Edwardian taste, embellished with parquet oak floors, richly molded plaster walls and ceilings, mahogany sliding pocket doors, and finely carved marble mantels. Following the fashion set by the grandest dwellings of the time in New York and Newport, Rhode Island, the formal rooms were designed in different period styles selected for their traditional association with the function of the room. The interior of the Scott House comprises a period room museum showcasing the great styles of Western architecture. The Norman Revival stable is a romantic evocation of a late-medieval French farmhouse or cottage. It serves as a counterpoint to the main house's classical formality. Owned by the same family for nearly a century, the Scott House and stable retain a high level of integrity. Some of the original furnishings remain in the formal rooms. Alterations to the house have been mostly confined to the service wing, and most of these occurred during the period of significance (1902-1957).

SITE DESCRIPTION

The Scott House was built in a suburban area west of downtown Richmond on West Franklin Street, Richmond's most fashionable residential avenue during the nineteenth century. The house maintains the same setback as its older neighbor to the east, the Lewis Ginter house of 1891. A drive of concrete paving blocks leads through the elevated porte-cochère on the west side of the building to the stable and small staff parking lot at the rear of the lot. A second drive branches off from the first and extends westward around the porte-cochère to the same parking lot.

The house and stable are located on what was originally a double lot. The front lot, containing the house, has a 130-foot frontage on West Franklin Street and extends back 170 feet, incorporating a former 20-foot city alley. The second lot extends approximately ninety-eight feet further back to a second alley and contains the stable. At some point, a small third lot was carved out of the west side of the rear lot, which is now used for parking. The current landscaping is not original. The property never had elaborate formal gardens in the back; it had an open, formal lawn.[1]

This portion of Franklin Street is located in Richmond's Fan District—a large and densely-built neighborhood west of downtown which developed between the 1880s and the 1920s. The 800 and 900 blocks of West Franklin Street were built primarily during the 1880s and 1890s and comprise a mixture of large, detached suburban houses, detached townhouses, and a cluster of row houses. Today, most of the area around the Scott House has become part of Virginia Commonwealth University's academic campus. Even though the 800 and 900 blocks are now primarily owned by VCU, they still largely retain

their nineteenth-century character, comprising a pageant of Victorian and Edwardian architectural styles. The Scott House is also a contributing resource within the West Franklin Street National Register historic district, listed in 1972.

DETAILED DESCRIPTION

EXTERIOR

With its grand portico of two-story Corinthian columns, the exterior of 909 West Franklin Street takes its theme from Marble House in Newport, Rhode Island. Marble House was designed by École-trained New York architect Richard Morris Hunt for Alva and William K. Vanderbilt in 1888 and completed in 1892. Marble House, in turn, drew its inspiration from the Petit Trianon at Versailles (1761-68) designed by Ange-Jacques Gabriel. In keeping with the hearty aesthetic appetite of the times (and perhaps his client) architect William Noland embellished the exterior of the Scott House with sumptuous displays of French neoclassical ornament. Although it may have been considered grand in scale for a Richmond residence, the Scott House was really quite modest when compared to the Edwardian mansions of the super-rich in New York, Newport, and the Northeast.

Facade

The Scott House is seven bays wide and presents a two-story façade to the street. A full third story is cleverly hidden from view by the cornice and roof-top balustrade. Built of brick, the house is faced with buff-colored Indiana limestone. The decorative window and door trim, as well as the cornice and upper balustrades, are executed in matching terra cotta. A central portico of four giant-order Corinthian columns dominates the formal, symmetrical entrance façade. Following Vitruvian principles, the two center columns are spaced slightly farther apart. The fluted column shafts are limestone; the highly detailed Corinthian capitals are terra cotta. Two unfluted Corinthian pilasters mark the outer bays of the portico on the main body of the house. According to the 1908 building specifications, Noland had originally intended to clad the house not with limestone but with pink Tennessee marble.

Instead of articulating the bays of the facade with applied pilasters as at Marble House, Noland treated the two bays on either side of the portico as vertical units of stacked decorative elements. This was a common treatment for Beaux-Arts-style townhouses and extends back to the domestic architecture of the French Renaissance. Noland concentrated most of his architectural decoration in these vertical zones around the windows, which are the original one-over-one, double-hung wood sash. The window openings are framed by crossetted architrave surrounds and topped by cornices supported by flanking consoles. The cornices of the first-floor windows support the paneled aprons of the second-floor windows, forming a continuous vertical unit and strengthening the ability to read each bay as an individual decorative element across the façade. Paired garlands and fruit pendants adorn these inset apron panels. The three bays behind the portico are more simply treated with only crossetted architrave trim around window and door openings.

The main entrance features a double-leaf door with full-length plate-glass panels below a rectangular

transom. The glass doors are protected by decorative bronze grills—each incorporating a letter "S" after the owner's name. The Italian Renaissance-style metal light fixtures which flank the entrance have spiked tops similar to those on the Palazzo Medici in Florence. On the second story, a small balcony with a bowed balustrade extends out above the main entrance. The balcony is supported by a wide modillion on each side, each supported by a pair of scrolled consoles—one dripping three guttae, the other a pendant of fruit. Such bowed balconies were a common feature on Beaux-Arts-style houses.

The main block of the house is encircled by a Corinthian cornice with acanthus leaf modillions alternating with rosette medallions above a line of dentils. Below the cornice, the frieze displays a repeated motif of ribboned fruit pendants.[2] The design of the frieze is loosely based on the upper and lower friezes of the Palazzo Farnese in Rome, which also feature patterns of repeated isolated units. Smooth quoins of alternating size accentuate the corners of the house—a treatment also found on the Palazzo Farnese but not on either Marble House or the Petit Trianon. A Renaissance balustrade extends across the roofline and around the top of the portico. Designed to blend in with the balustrade, four paneled terra-cotta chimneys are located along the side and rear walls, while the service wing has lower brick chimneys on the east and west sides. Nearly invisible from the street, the third story is sheathed with copper. The shallow hipped roof is clad with modern membrane roofing.

The balustraded terrace, which wraps around the front and east sides, is paved with greenish-blue hexagonal Grueby tiles. The terrace unifies the house with its site and conceals the raised basement. The approach to the house is artfully orchestrated with low granite retaining walls, granite paving stones, and broad granite entry steps. The front walkway extends the axial symmetry of the house out to the yard. The original box planters, placed on the newel post piers of the terrace balustrade, feature paired garlands in molded relief, echoing those in the panels between the first- and second-story windows.

East and West Elevations

The house is augmented on the east and west sides by a one-story porch, or loggia, to the east and a matching porte-cochère to the west. Both the porch (noted as the "East Porch" on the plans) and the porte-cochère feature squared stone piers at their corners and Scamozzi Ionic columns in between. The columns rest upon balustrades smaller than but similar to those on the main roof. A highly ornamental copper-clad conservatory projects from the southeast corner of the house, adapted during the course of design and construction to serve as a breakfast room. Distinguished by its curved copper walls and roof, the walls of the structure are sheathed with rectangular copper panels and pierced by leaded-glass casement windows. Domed apses project on the south and east sides, and a frieze of copper panels with molded garland swags encircles the upper part of the structure.[3]

Service Wing

Following late-nineteenth- and early-twentieth-century planning practice for urban dwellings, Noland divided "909" into two distinct masses which reflected their use as family and service spaces: the three-story main house in front and the two-story service wing in the back. Though more simply detailed, the service wing is still impressive, constructed of buff-colored brick to match the limestone cladding of the

main block. The kitchen loggia at the rear of the wing features an arcade of three arched openings—all enclosed in 1951 with French doors and fanlight transoms. Above the loggia, a cast-iron balcony extends across the back of the wing, provided for the use of the servants. The balcony is supported by four wrought-iron brackets with decorative scrollwork. A line of copper antefixes runs along the edge of the balcony roof. The top of the service wing is encircled by an entablature slightly lower than the main house featuring a dentiled wood cornice above a plain terra-cotta frieze and two-part architrave. Brick quoins accentuate the corners of the wing. The radial outward-pointing metal spikes at the back corners were added by Elisabeth Bocock after a break-in, to prevent anyone from climbing the quoins of the house like a stepladder. Virginia Commonwealth University added the large black steel exit stair on the back of the house in 2003. The railing was designed to match that on the balcony at the rear of the wing.

INTERIOR

The exterior division of the house into two parts is reflected in the plan of the interior. The formal and family rooms were in the main block of the house, while the living and working spaces for the servants were located in the service wing. In addition, the Scott House followed the standard regional convention of having entertaining and servants' workrooms on the first floor and bedrooms on the second floor—for both the family and the servants. The house was equipped with extensive service areas, including a laundry room, kitchen, butler's pantry, servants' hall, and servants' bedrooms. The service areas were segregated from the family and entertaining sections by buffer spaces and carefully placed doors, and were distinguished by contrasts in the types of finishes. The room names in this narrative are based upon the names that appear on the 1907 floorplan drawings of the house made by Noland & Baskervill.

First Floor

The interiors of the Scott House are without parallel in Richmond. The thematic treatment of the formal rooms in different historic styles traditionally associated with their use continued a practice that began in the mid-nineteenth century. Noland's treatment, however, epitomized the new scholarly approach to architectural design that became fashionable during the turn of the last century. The drawing room pays tribute to eighteenth-century France, famed for the consummate finesse of its entertaining and social life; the library cites the Gothic and Tudor eras, a time when England's great universities were founded; the dining room follows the Adamesque taste of the mid-eighteenth-century, when Britons developed the modern dining room; the conservatory with its sunny southern exposure is Pompeian; and the Renaissance den evokes the studies or *studioli* of fifteenth- and sixteenth-century Italy. The sculpture and plasterwork of the house is attributed to Ferrucio Legnaioli, a prominent Richmond sculptor and plasterer who appears to have used a combination of custom and catalogue ornament to create the interiors. Moreover, Frederic Scott had suites of furniture made to match the different styles of the rooms.[4]

The first floor features a modified central-hall, double-pile plan, with the stair at the back of the main hall, opposite the entrance. The library and dining room are to the left of the hall, and the drawing room and den are to the right, creating a suite of formal public rooms. Noland not only varied the sizes of the formal spaces, with one large and one small room on either side of the main hall, but symmetrically balanced them so that the two large rooms and two small rooms are diagonally opposite each other across

the hall. The formal rooms are interconnected by wide pocket doors so that the entire first floor can be opened up for entertaining. The pocket doors were given different design treatments on each side to match the style of the rooms they are facing. Doorways throughout feature rods for portières. The entire suite of rooms has herringbone parquet oak floors with inlaid borders of light and dark wood.

Located on the southeast corner of the house, the conservatory is removed from the main block of rooms and is accessed via the dining room and pantry. It lies along a cross-axis of spaces, including the butler's pantry and rear hall, which creates a mixed-use buffer zone between the family and service areas of the house. The rear hall leads to the porte-cochère and to the back stair, which provides access to the upper floors. A door beneath the stair leads to the basement.

The service wing is roughly half the size of the main block. Although significantly altered to serve as an apartment and then as offices, it originally featured a spacious, well-lit and well-ventilated kitchen, servants' hall, and kitchen loggia, which ran across the back of the service area, creating a cool, shaded retreat from the heat of the kitchen. In 1951, the service wing was converted into an apartment, creating a large new living room/dining room across the entire south end of the service wing from what had formerly been the kitchen loggia as well as the southern halves of both the kitchen and servants' hall.

Main Hall

The detailing of the main hall is highly articulated, continuing the sumptuous French neoclassical-inspired style of the exterior. Here, Noland employed a classical architectural vocabulary executed in the highly decorative manner typical of eighteenth-century French neoclassicism as well as the Beaux-Arts style. Noland's design reflects a faint, lingering Victorian sensibility, which valued aesthetic richness, novelty, and picturesque effect. It also reflects the free approach to classicism which often characterized Edwardian design.

In keeping with the new classical taste of the times, the main hall was originally painted in "egg-shell white enamel," which would have made all of the architectural moldings and details glisten. The preference for lighter colors, especially white, was part of a major shift in architectural fashions during the first decade of the twentieth century away from the dark tones and medieval styles of the Victorian era towards lighter, more classical treatments. The white plaster walls feature a paneled wainscot below a series of large rectangular panels framed by cross-banded fasces borders and waterleaf inset panels.

The door openings to the formal rooms feature crossetted architrave surrounds flanked by paneled pilasters sporting ribboned floral pendants. Typical of eighteenth-century French neoclassicism, these pilasters read less as flattened columns than as the narrow vertical panels that French pilasters evolved into during the eighteenth century. These flanking pilasters are topped by deeply molded acanthus-leaf consoles, which, in turn, support the heavy Corinthian entablature that encircles the upper part of the room. The entablature consists of a cornice with acanthus-leaf modillions, egg-and-dart molding, and a dentil course above a French guilloche frieze and architrave. Above each doorway, the space between the architrave door surround and the ceiling entablature is filled with a pulvinated frieze of cross-banded bay leaves. It appears that the ceiling of the main hall was so low that there was not enough room for the

doors and ceiling to each have their own separate entablatures, as would have been the conventional treatment. Instead, Noland was compelled to splice the ceiling and door entablatures into a single unit, with the ceiling entablature serving as the cornice for the door entablatures. The ceiling entablature extends across the south end of the hall in the form of a beam framing and supporting the stair.

The main entrance is given the grandest treatment of the hall's rather ornate decorative scheme—paired flanking pilasters that are wider than the others and that read more as true pilasters. Unlike the other "pilasters" framing doorways in the hall, these have capitals. These four pilasters, in turn, support four oversized acanthus-leaf consoles. The use of consoles to support an entablature over a window or a door was common in eighteenth- and nineteenth-century neoclassicism. The insertion of consoles between the capitals and entablature of an order, though unorthodox by the classical canon of the Greeks and Romans, was a treatment associated with the Beaux-Arts style used by architects in New York, Paris, and elsewhere in the late-nineteenth century.[5] It has been noted that the pattern of pilasters flanking doorways is poorly resolved at the dining room entrance, where the pilaster on the right side is cut off by a larger, overlapping pilaster/console group which supports a ceiling beam. Located in the rear part of the hall, the entrance to the den is simply treated with an architrave surround.

The entrances to the formal rooms are further accentuated by the way the sections of the entablature directly above project forward in order to rest on the flanking consoles. As a result, the ceiling entablature undulates in and out as it encircles the room. Cross-banded fasces-style borders adorn the ceiling.

Four original torchiere-style wall sconces are placed in the corners of the room. The central gilded lantern is original to the hall as is some of the furniture: a Roman-inspired white Italian marble table and a matching white marble double seat. Located near the main entrance, the table is an ancient Roman type known as a *cartibulum*, which comprises a rectangular marble slab laid across two vertical slabs carved to resemble griffins and which usually stood in the atrium of a Roman house. The table at the Scott House appears to have been modeled after an original found at the House of Meleager in Pompeii.

Grand Stair and Stair Hall

On axis with the main entrance, the mahogany grand central stair dominates the south end of the hall. A double-return, closed-string Imperial stair, the main flight rises to a landing and then symmetrically divides into two parallel return flights. The mahogany rails are supported by decorative cast-iron balustrades which terminate in foliated rinceau-style scrolls. These terminal scrolls are similar to those on the staircase of the Petit Trianon and also on the grand staircase of Richmond's Jefferson Hotel (NRHP 1969). According to noted mid-twentieth-century architectural historian Nikolaus Pevsner, the type of stair at the Scott House, with a centered main flight dividing into two parallel return flights, is known as an Imperial staircase. This type of stair was developed in sixteenth-century Spain and is believed to have first appeared in the Escorial (1563-1584).[6] Neither the Petit Trianon nor Marble House has a stair of this type.

The Scott House's French-inspired staircase was actually a redesign of an earlier stair. The building specifications and an original 1908 drawing indicate that the stair was initially intended to be more Colonial Revival in style, featuring turned wood balusters with hand-carved decoration and wood newel

posts at the base of the stair. Each newel post was to serve as a pedestal for a sculptural group of three diminutive bronze maidens with a small bowl, or urn, on their heads (perhaps a light fixture).[7]

The three large panels on the back wall of the stair landing originally contained life-size portraits of Mr. and Mrs. Frederic Scott flanking a group portrait of their three daughters, Elisabeth, Mary Ross, and Isabel.[8] The portraits of Mr. and Mrs. Scott have been reinstalled; the central panel remains empty. According to the 1907 floorplans, the central panel was originally intended to receive a large glass window illuminated by borrowed light from a sun room directly behind, which had a southern exposure.[9] Indeed, the panel is treated as a window, with crossetted architrave trim and a cornice. It would have been like the large Tiffany stained-glass window overlooking the main staircase at Swannanoa (NRHP 1969), the country estate Noland began designing for James and Sallie May Dooley in 1911 in Augusta and Nelson counties, Virginia. If the window at the Scott House had ever been built, it would have flooded the stair with radiant multi-colored light. That was clearly the effect that Noland had intended.[10]

The two-story space of the stair landing is partly surrounded by a second-floor gallery. Slender fluted columns and half columns with Scamozzi Ionic capitals ring the octagonal gallery space and support an octagonal dome with a central octagonal stained-glass skylight. In effect, Noland and Baskervill suspended an eight-sided temple directly over the grand staircase—a surprise about which the main hall offers no warning. The effect is reminiscent of the eighteenth-century English villas of Robert Taylor and William Chambers, which also featured a central interior staircase below a sky-lit dome supported by a ring of columns.[11] There is also French precedent for circular temples. At Versailles, a circular domed garden pavilion, "The Temple of Love," is located along the path to the Petit Trianon. In the case of the Scott House, the ring of columns is an optical illusion achieved by using an enormous wall-sized mirror on the east side of the stairwell to reflect the columns on the west side. The mirror doubles the perceived size of both the second-floor gallery and the stair hall. Noland used mirrors in some of his other houses as well to enhance the symmetry of a space. Directly above the octagonal dome and skylight is a space on the third floor known as the dome room. This space features a true, clear-glass skylight, as well as electric lights around the perimeter to provide artificial light when needed.

Drawing Room

Located in the northwest corner of the house, the drawing room overlooks Franklin Street and opens onto both the main hall and the den through double-wide openings with mahogany sliding pocket doors. The French decoration of the room is refined and elegant, combining the rococo of Louis XV with the neoclassicism of Louis XVI. That said, the effect of the room is much more restrained now than it would have been originally, when the walls were covered with silk damask and Brussels tapestries.[12] The drawing room and main hall—both French-inspired rooms—are the only two formal rooms that have painted woodwork.

The chief architectural feature is the white marble mantel centered on the west wall below a Louis XVI-style gilt mirror, which is original to the room. The mantel's straight lines and restrained neoclassical detailing mark its style as Louis XVI. The mantel frieze displays a central rectangular panel adorned with a delicately carved ribboned garland. Carved rosette medallions are set into corner blocks above

the gracefully elongated consoles that flank the fireplace opening. The upper portions of the consoles are decorated with finely carved floral pendants.

The low paneled wainscot enhances the high-ceilinged look of the room. The windows on the north and west sides have large, rectangular surrounds with round-arched window openings. These surrounds overlap and conceal the tops of the drapes and the curtain rods. The tops of the surrounds are decorated with foliate bas-relief scrollwork and framed by egg-and-dart molding which extends to the floor, overlapping the wainscot. At Versailles, the Mirror Drawing Room of the Grand Trianon has similar window treatments, with rectangular surrounds with round-arched openings.

A wide egg-and-dart cornice wraps around the top of the room. The flat plaster ceiling is adorned with long, gracefully curved plaster borders with rococo decoration which create the illusion that the ceiling is curved, enhancing the perceived height of the room. The ceiling is further decorated with a central foliated medallion above the crystal chandelier. The electric chandelier is original to the room, and its design was inspired by Louis XVI and French Empire originals.

According to a recently published ca. 1916 photo, the room was originally furnished with Louis XVI-style furniture. The walls featured panels of patterned silk damask and had decorative wood trim, which has all been removed. Portieres hung in the doorway to the den.[13] In the 1970s, Elisabeth Scott Bocock donated the original suite of drawing room furniture to the Junior League of Richmond for their headquarters at the Mayo-Carter house at 205 West Franklin Street. Elisabeth was a charter member. The suite includes intricately carved Louis XVI-style chairs, a sofa, and a marble-topped curio cabinet. The furniture resided at the Mayo-Carter house until the Junior League sold the house in 2018. The furniture is now slated to be donated back to the Scott House and reinstalled in the drawing room following a major renovation of the house that began in 2019.

Den

Located behind the drawing room, the Italian Renaissance-style den is a smaller, more masculine, and darker room. Deep mahogany woodwork, wide ceiling beams, and a massive, heavily carved marble mantel add character to the space. A high mahogany wainscot with inset panels encircles the room. The window and door openings are framed by wide mahogany casings, and the doorway to the main hall is secured by a single-leaf mahogany sliding pocket door.

A seven-foot tall white marble mantel centered on the south wall dominates the room. Italian Renaissance in inspiration, the upper part of the mantel comprises a full classical entablature with an architrave, frieze, and cornice. The luxuriantly carved frieze is adorned with foliated scrolls entwined with birds and putti supporting a central shield with a coat of arms. Thick marble consoles support the entablature, and vertical rectangular panels below the consoles display Renaissance-style grotesquework in carved relief. The fireplace opening features a polished mosaic surround with gold-colored scrolls on an orange ground surrounding a central cartouche with a red letter “S.”[14]

The fireplace is symmetrically flanked by two doors. The one on the left side opens to a shallow closet.

The door on the right opens to a larger closet, which was originally a tool room with an exterior service entrance. The door surrounds and low, built-in bookcases are decorated with blind Chinese fretwork said to have been influenced by the Scotts' acquisition of Chinese furniture for the room at the 1915 San Francisco World's Fair, also known as the Panama-Pacific International Exposition.[15] Polished mahogany beams divide the ceiling into rectangular panels, or coffers. The room still retains its original art glass gasolier/electrolier, rescued from the basement and restored by Roberta Bocock in the 1990s.

Library

The library is located across the hall from the drawing room in the northeast corner of the house. Entered through a double-wide opening with sliding pocket doors, the library features a mixture of Tudor and Gothic decoration. All of the paneling and woodwork in the room is deeply stained oak, evoking the look of English oak that has darkened with age. The intersecting lancet tracery pattern on the oak pocket doors is repeated on the half-height wainscoting which encircles the room. The top border of the wainscot is enriched by a continuous running vinette pattern of carved oak leaves and berries. Designed to blend in with the wainscot, the oak mantel is placed on a diagonal in the southeast corner of the room and features the same lancet and oak-leaf vinette motif. The window and door openings are framed by deeply carved oak casings surmounted by finialed Tudor arches. The glass-doored bookcases match the wainscot and sport the same vinette pattern. French doors on the east side lead to the terrace.

The Tudor Revival-style plaster ceiling displays the curvilinear geometric patterning typical of Elizabethan and Jacobean plaster ceilings. It features stylized quatrefoils formed by ogee rather than rounded arches, and with a central starburst medallion in each quatrefoil. The plaster cornice features a flowing vinette motif of Gothic-inspired foliate forms. Below this runs a corbel table of repeated half quatrefoils terminating in downward-pointing cusps with miniature figures and faces molded in plaster. The ceiling was ordered by catalogue from the Decorator's Supply Company in Chicago, Illinois—a building supply company that carried a variety of period revival plaster ceilings and other types of architectural decoration.[16] The original electric wall sconces remain. The current hanging light fixture is modern.

The Scott library is one of the earliest expressions of the Tudor Revival in Richmond. It predates the Branch House (NRHP 1984) on Monument Avenue, completed in 1919, as well as Agecroft Hall (NRHP 1978) and Virginia House (NRHP 1990) in Windsor Farms, both completed in 1928. It is closer in date to the Laura Johnson house at 2023 Monument Avenue, which was built in 1908 and is the earliest known Tudor Revival house in the city.[17]

Dining Room

The Adam-style dining room is encircled by a highly polished mahogany wainscot with exotic wood marquetry. The wainscot is divided into rectangular panels framed with contrasting inlaid borders, each with a garlanded urn of inlaid wood in the center. All of the door openings in the room are framed by mahogany casings with garlanded marquetry. The wood inlays in the room are real, not painted. The French doors leading to the terrace and east porch feature circular tracery and rectangular transoms. The doorway to the main hall is secured by a single-leaf mahogany sliding pocket door.

The elegant Adamesque mantel centered on the south wall is the focal point of the room. The mantel is executed in white marble, and the mantel frieze is adorned with garlanded white marble urns on a richly veined yellow marble ground. The doors flanking the mantel are topped by scrolled broken pediments with urn finials. The door leading to the conservatory, on the left side, is double-leaf; the door leading to the pantry, on the right, is made to look double-leaf, but is in fact only single.

The upper part of the room is encircled by a plaster cornice with block modillions and a garlanded frieze above a simple architrave. The plaster ceiling is in the style of Robert Adam with a central octagonal medallion within a large ovoid field surrounded by tondi (circular disks) and foliated scrolls. The original silver-plated chandelier and matching wall sconces remain. The room is furnished with original family pieces, including a sideboard and china press designed with wood marquetry to match the room.

Conservatory

Located on the southeast corner of the house, the glass-enclosed conservatory is different in both scale and style to the other principal rooms on the ground floor. The detailing is derived from classical antiquity and creates the effect of a Roman domestic interior. Its oblique access via the dining room, intimate scale, and whimsical decoration make it a more private space than the other rooms within the formal suite. Like the dining room which it adjoins, the conservatory recalls the work of Robert Adam, not only in decoration, but also in the characteristically Adamesque use of intersecting arcuated elements to create a dynamic elasticity within the space. Here, the shallow barrel-vaulted ceiling intersects apsidal curved bays with leaded glass windows on the east and south, exploding the traditional box shape of the house's other rooms. The unusual spatial arrangement creates a constantly changing surface to engage and delight the eye. Polychromed architectural decoration at the intersection of the ceiling and the curved bays, and between the bays and the walls further accentuates the elastic spatial arrangement. Slender "Pompeian" colonettes derived from murals in Pompeian villas articulate the plaster walls. The expanses of windows on two sides, together with the skylight and the French door that opens onto the east porch, all fill the room with natural light. In fact, it is the only principal room with a southern exposure. Reputedly, Mrs. Scott wanted one bright, south-facing room in her north-facing house.[18]

Although the room was originally labeled and intended as a conservatory on the 1907 plans, the Scotts used it as a breakfast room. At one point, the family called it "the Pompeian room."[19] By the 1940s, it was known as the "Breakfast room."[20] Pompeian-style rooms were a fad during the 1890s and first years of the twentieth century for both luxury hotels and luxury houses. Richmond's Jefferson Hotel (1895) by Carrère & Hastings had a Pompeian Court. Firenze (1900), a country estate in Elberon, New Jersey—also designed by Carrère & Hastings—had a Pompeian main hall.[21]

The level and quality of architectural decoration indicates that this was a room intended for people and not just for plants. Since this was the only principal room with a sunny southern exposure, a Mediterranean theme was deemed the most appropriate. Most of the room's decoration references Bacchus, the Roman god of wine, feasting, revelry, fertility, music, and theater.[22] Ivy garlands of green painted plaster in molded relief encircle the walls. Ivy was a vine sacred to Bacchus, and the ivy garland motif con-

tinues uninterrupted in green stained glass on the leaded-glass casement windows that span the width of each bay. Similar ivy garlands appear in Pompeian wall paintings at the House of the Vettii and the Villa of the Mysteries. A figurative plaster relief frieze runs along the top of the walls and features a procession of fanciful toga-clad figures twirling garlands and playing tambourines, flutes, and horns. Except for a few soldiers riding chariots, the frieze resembles a Bacchic procession, or bacchanal. Bacchic decoration was typically used for rooms intended for eating, such as dining rooms; however, the complete absence of any Bacchic decoration in the main dining room indicates that in this case it was simply chosen as an appropriate Mediterranean theme.

An oval leaded art-glass skylight inspired by the alabaster windows of classical antiquity illuminates the vaulted ceiling. The skylight leading is patterned to resemble scales or feathers. Suspended from the skylight is the original Roman-inspired electrolier, modeled in the style of ancient Roman hanging oil lamps. In the center of the fixture is a statuette of Silenus, posed with one arm raised as if carrying a tray, copied from an ancient bronze lamp stand found in Herculaneum. In classical mythology, Silenus was the teacher of Bacchus, often featured in decoration associated with the god.

The chief architectural feature of the room is the white marble caryatid radiator cover, tucked into the northeast corner of the room next to the door to the pantry. The radiator cover, which in form resembles a mantelpiece, displays a metal grille of classical design. The heads of the flanking caryatids carry Ionic capitals which, in turn, support a marble mantel shelf edged with egg-and-dart molding. Legnaioli's delicate modeling of the caryatids' facial features, hair, and drapery is exceptional. A carved marble frieze along the top of the radiator grille features additional Bacchic imagery: musical instruments and masks of the theater, including a grinning satyr.[23] The radiator still functions and provides heat for the room.

Polished to a high sheen, the conservatory floor is paved with white marble mosaic tiles. White mosaic tile floors were a common treatment for Victorian and Edwardian conservatories.[24] Original to the room, the four carved stone jardinières are arranged in a semicircle in the south bay and feature pawed feet and relief carving of figures in classical garb dancing and playing musical instruments.

The room's current decorative polychrome paint scheme dates to a 2002 repainting, when the Scott House was featured as the Richmond Symphony Designer House.[25] Prior to the repainting, the walls were solid white. This is a rare example of an alteration that has enhanced the original design rather than detracted from it. Though intimate in scale, the conservatory of the Scott House is one of the most unique rooms in Richmond.

Rear Hall

The rear hall is entered through a door at the back of the main hall next to the main stair. Located behind the den, the rear hall was an intermediary zone between the family rooms and service areas. It was a primary circulation route for both the family and servants, opening onto the porte-cochère and giving access to the back stair and the elevator, which served all three floors. Noland endowed the rear hall with a paneled wainscot as well as classically-inspired crown molding with anthemions, dentils, and bead-reel and egg-dart moldings. The open-string back stair extends to the third floor and was a princi-

pal connector between the floors. That it was meant to be used by the family as well as the servants is indicated by the stair having been given a more decorative treatment than would have otherwise been the case. It features a spindled wood balustrade with three turned balusters per tread and ornately scrolled tread-ends at the end of each step. The current paint scheme dates from 2002 when the house was featured as the Richmond Symphony Designer House. For the previous eighty years, the walls were pale green and decorated with hand-painted murals done in the 1920s by Billy Mumford, an interior designer and friend of Elisabeth Bocock. These included whimsical renderings of pink flamingos, songbirds, trees, clumps of ivy, and a carriage hitched to a mule. All of this was painted over in 2002 by the "color wash in a warm golden beige."

Service Areas

The large butler's pantry was located directly behind the dining room on the back of the main block of the house and connected to the kitchen in the service wing. Though now serving as the kitchen, the pantry retains its original cupboards on the north wall with glass doors extending all the way up to the high ceiling. The original white enamel tile wainscot clads the lower half of the walls. Other original features include the double-doored silver vault and a steam-heated cast-iron plate warmer.

The service wing was originally divided into two main rooms: the kitchen on the east side and the servants' hall on the west, both opening onto the large kitchen loggia to the south, which spanned the entire width of the wing. The storeroom, where dry foodstuffs were stored, was located north of the servants' hall, and all three rooms were accessed through a small kitchen entry opening onto the rear hall. The kitchen entry features three painted ceramic tile "genre pictures" incorporated into the walls. These include a rendering of a vernacular Northern European-looking cottage with a steeply-pitched thatch roof on the south wall, and on the east and north walls, smaller painted tile renderings—each with a figure of a man and a horse. A dumb waiter connected the kitchen with the laundry room below and the second-floor corridor above. The service areas were significantly altered from their original configuration when the Bococks converted the wing into a three-bedroom apartment in 1951. At that time, the kitchen loggia and the southern halves of both the kitchen and servants' hall were converted into a large new living/dining room which now occupies the entire southern end of the service wing. The room is outfitted with full-height Georgian Revival-style wood paneling and a modillioned cornice. Reused Colonial Revival-style mantels were installed and occupy the east and west ends of the room. In 2003, VCU added bathrooms to the service wing and repurposed the living/dining room as a conference room.

Second Floor

The second floor features a series of interconnected family bedrooms and bathrooms that extend around the octagonal gallery, which overlooks the main stair. The bedrooms have connecting doors giving access to shared bathrooms and private entries between them. The 1907 plans indicate three bedrooms along the front of the house and two on the back two corners of the house. Each of these rooms has a fireplace and an elaborate plaster cornice, except for the front middle room, which has no fireplace. Regarding this lack of a fireplace, the floorplan bears evidence of an original design that featured a three-room suite across the front of the house in which Frederic and Elisabeth Scott would have had separate

bedrooms on the front corners linked by a sitting room in-between. The bedrooms are distinguished primarily by the style of their cornices and friezes, and their decoration echoes the styles used in the principal rooms downstairs—neoclassical, Gothic Revival, and French. Most of the mantels, however, are Adamesque. There is no real hierarchy between the bedrooms, and hence no true master suite. Despite their use as student rooms and later conversion into university administrative offices, the family bedrooms and bathrooms remain very much intact. The second floor of the service wing, however, has been significantly altered, first as a result of the 1950s apartment conversion, then later when it was remodeled to house offices for Virginia Commonwealth University staff.

The northeast bedroom, labeled "Bedroom 1" in the plans, features the highest quality architectural decoration and was the bedroom traditionally occupied by the owners. The decoration contains many references to Bacchus, the Roman god of wine and fertility. The upper part of the room is encircled by a wide plaster frieze adorned with romping figures of little gods of love called *erotes*, *putti*, or cupids. They are represented busily engaged in planting, harvesting grapes, holding goblets of wine, and playing musical instruments. The frieze was ordered from the Decorator's Supply Company in Chicago, Illinois. The ceiling features a decorative border of urns and garland swags. The Adamesque mantel on the east wall features paired Ionic colonettes and a frieze with five ceramic Wedgewood-style panel insets of white cupids on a blue ground.[26] The central rectangular panel features four winged cupids representing the four seasons. The paired oval panels to either side feature an infant satyr eating grapes, another playing with an ivy vine, a cupid with grape leaves in its hair, and another playing pan pipes. It is said that Mrs. Scott adored images of babies and that they were also on her bedroom furniture. The two original wall sconces in the room continue the Bacchic imagery and the blue-and-white Wedgewood-style decor. Each features a maenad, or female follower of Bacchus, molded in white against a blue ground. One carries an ivy garland; the other appears to be scattering flowers.

The middle room, "Bedroom 2," features a frieze of repeated ogival Gothic arches. A double-leaf French door with a transom and sidelights opens onto the balcony directly above the main entrance. Lacking a fireplace and its own bath, this room appears to have served as a sitting room. Located on the northwest corner of the house, "Bedroom 3" features a heavy dentiled cornice punctuated by large French Baroque scrolled brackets and a neo-Rococo plaster ceiling. The mantel is Adamesque. "Bedroom 5" is located behind the master bedroom in the southeast corner of the house and has an Adamesque mantel and a coved cornice decorated with grapevine garlands, echoing the Mediterranean décor of the south-facing conservatory. "Bedroom 4" is in the southwest corner and does not retain its original decorative scheme. It does, however, feature a large mantel on the south wall with a genre scene of a Dutch canal painted on ceramic tiles above the fireplace opening.

A sixth bedroom, labeled "Boy's Bedroom 6," was located just past the rear stair hall in the service wing. This connected to Bedroom 4 in the front part of the house via a narrow bathroom between the rear stair hall and the west exterior wall of the house. The service wing contained a central passage flanked by six small servants' bedrooms, including a "Nurse's Room" across from the Boy's Bedroom. Each bedroom had a closet. A communal "Servant's Bath" was located at the back of the wing.[27]

Notably, all of the upstairs family bathrooms retain their original white ceramic tile walls and white

hexagonal tile floors. Some still have their original white porcelain sinks and commodes. This preference for white bathrooms was a product of advancing medical knowledge and concerns about sanitation at the turn of the last century. Easy to clean, white tile helped to promote the image of modern, hygienic living. The bathrooms also feature colorful painted ceramic tile pictures incorporated into the white tile walls. These include scenes of water imagery and children at play.

With their five children, the Scotts appear to have converted the room intended as the sun room into a bedroom during the course of construction. They also added two bathrooms not on the original plans so that each bedroom could have its own bath—one off of the former sun room, above the conservatory, and the other between Bedrooms 3 and 4. The bathroom on the north side, adjacent to Bedroom 1, is the only one with marble flooring and wainscot and was probably the master bath. The remaining second-floor bathrooms have tiled walls that appear to have been designated for either boys or girls based upon the color of tiles forming the bands of decorative trim. The three girls bathrooms have pink tiles; the two boys bathrooms have blue or green tiles. The color-coded tile scheme indicates an early intention for the girls to use Bedrooms 3 and 4, and the bedroom made in place of the sun room. The oldest son, Buford, would have used Bedroom 5, with its blue tile bathroom, and the youngest son, Frederic Scott Jr., was housed in the Boy's Bedroom, with access to the bathroom trimmed in green.[28]

Third Floor and Basement

The third floor is located behind the roof-top parapet and balustrade, and the rooms are lit by full-size one-over-one, double-hung sash windows. The rooms are utilitarian with little ornamentation, featuring a large children's playroom across the front two-thirds of the house and a central lateral hallway extending east to west and connecting to the rear stair hall. Two bedrooms occupied the east side, with a bathroom in-between, while the octagonal dome room is centered on the south side. The dome room is lit by a large clear-glass skylight. Casement windows cut into the walls on the north and west sides of the room help to light the hall. A trunk room is centered on the west side, and a butler's room with glass-door pantry cupboards is in the southwest corner.

The full basement mirrors the plan of the first floor. The boiler room was located under the den; most of the area under the service wing comprised the laundry room, lined with deep porcelain sinks. Other spaces included storage rooms, two wine rooms, and two coal rooms for the coal-burning furnace.

Edwardian Technology

Even though the Scott House was intended to convey an image of Old World elegance, it incorporated the latest advances in modern materials, construction techniques, and technology. The house was built of brick reinforced with steel beams and fireproofed with a reinforced concrete first floor. The dome over the stair hall was made of concrete mixed with cinders and reinforced with a framework of curved steel beams. Cantilevered steel beams supported the rear verandah. The house was fully wired for electricity, piped for gas, and outfitted with modern plumbing. Modern amenities included a full-size Otis elevator with a folding metal grille door, which serviced all three floors and the basement. The house featured a central-steam heating system with floor vents in the first-floor formal rooms and radiators on

the upper floors and in the service wing. The pantry featured a three-level radiator-style plate warmer.

STABLE, 1902—Contributing Building

During the turn of the last century, the term "stable" was used to refer to buildings intended to house both horses and carriages. A stable during this period typically featured a stall room for horses and a carriage room for carriages on the main level, and a hayloft and servants' quarters above. Identified simply as "Stable" on the original drawings, the Scotts' one-and-a-half-story, Norman Revival-style stable was designed in 1902 and was the first building on the property. The alley that originally separated the stable from the main residence has since been turfed over so that the stable now faces a lawn. The building is L-shaped, and the exterior is clad with buff-colored brick with limestone quoining at the corners and around the window and door openings. The east wing, or cross wing, is covered with a steeply-pitched gambrel roof while the west wing features a low hipped roof—all clad with gray slate tiles. The half-timbered front gambrel in the east wing displays a bank of four diamond-pane casement windows, pebble-dash infill between the timbers, and a projecting gablet at the apex of the gambrel supported by curved wooden brackets. The gambrel extends out slightly beyond the lower level, and the overhang is supported by a line of decoratively carved wooden brackets. The entrance below features a single-leaf, six-panel wood door with chamfered stiles and rails. The door is flanked by two rectangular diamond-pane casement windows. The round stair tower is centrally located on the front of the building at the intersection of the two wings. A single-leaf paneled wood door at the base of the tower provides access to the spiral staircase within. The tower roof is conical, but with a subtly rounded profile, and is clad with slate tiles. The chimney, which extends up the side of the tower, adds picturesque asymmetry. The principal opening on the west wing is a wide single-leaf wood carriage door with a star-shaped variation of X-braced paneling—a pattern closely associated with classical design which the Romans often used for metal window grills, or clathri. The design of the door was made even more decorative by using chamfered boards for the X braces as well as the rails and stiles. The wing also features extended eaves with decoratively carved rafter ends. The roof of each wing features an octagonal cupola with a curved copper cap. The cupola on the east wing has a concave cap; that on the west wing has a contrasting convex cap.

The interior is divided between the former stable and carriage areas in the east and west wings. As was typical during this period, the carriage room was to the right as one entered; the stall room was to the left. These two areas are separated by a brick partition wall with an industrial-style sliding wood door. The walls of both areas are clad with the original white enamel brick above a red pressed-brick wainscot. The carriage room is a large, open space spanned by an impressive wood ceiling with chamfered crossbeams and decoratively carved octagonal pendants. According to the original floorplan drawings, the stable area in the east wing featured five horse stalls along the east wall and a larger box stall against the south wall. The harness room was located in the northwest corner of the wing, to the right of the front entrance. The three small rectangular windows on the east elevation would have provided light for the stalls, and the wide carriage door on the same side would have provided entry. A semi-circular spiral stair in the tower leads to the second floor of the east wing, which features three main rooms. The two rooms in the front and middle were originally servants' quarters; the room in the rear was the hay-

loft. A single bathroom was located next to the stair. The original double-leaf loft doors are still in place on the rear elevation as is the projecting post that would have supported a pulley for hauling hay and grain up to the hayloft. The interior of the wing still retains its original plan, materials, and finishes—dark, natural-finished beadboard walls with built-in closets and bookcases. The windows and doors feature fluted wood casings with corner blocks and paterae.

Virginia Commonwealth University repurposed the building from a garage into offices after its acquisition of the property in 2001. All of the stalls and associated accouterments in the stable such as mangers and troughs have been removed. Sometime between 2007 and 2016, VCU installed modern dropped ceiling panels in the carriage room in the spaces between the horizontal crossbeams to accommodate the use of the space as a photography studio. Florescent lighting and a central air system with exposed aluminum ductwork were also installed throughout the first floor. The east wing is now used for offices. The second floor currently features a bedroom and offices. The stable retains a high level of integrity on the exterior. The interior is also well-preserved for the most part, except for the introduction of dropped ceiling tiles, oversized aluminum ductwork, and florescent lighting.

Stylistically, the stable is a romantic evocation of a late-medieval vernacular French farmhouse or country house. Despite the half-timbering, which might suggest Tudor at first glance, the round tower marks the style as Norman Revival. Large, round towers with conical roofs were a hallmark of this early-twentieth-century style, which was then known as French or Norman Provincial. Today, it is variously referred to as Norman, Norman Revival, Normandy, and French Eclectic. The style drew from a variety of rural vernacular French sources with a marked preference for cottages, houses, and farm buildings of the medieval period. Like the Tudor Revival, the style was intended to be picturesquely vernacular, evoking the imagined charm and simplicity of rural preindustrial life. The Norman Revival style employed many of the same elements as the Tudor Revival, such as half-timbering and diamond-pane casement windows. It became popular for suburban houses in America during the 1920s and 1930s; few examples date from before 1920. Designed in 1902, the Scott's stable is likely the first example of the style in Richmond.[29] It was followed in 1904 by the Norman Revival carriage house Noland designed for Major James Dooley at Maymont. The elaborate wood ceiling of the carriage room references the great timbered ceilings of medieval great halls and appears to be a quotation from an as yet unidentified French source. The vernacular French style of the Scott's stable contrasts with the high-style French inspiration of the main house. They occupy opposite ends of the same spectrum of French domestic design. The stable functions as a picturesque garden folly—a counterpoint to the aristocratic formality of the main house in much the same way that Marie Antoinette's Hamlet, or *Hameau*, served as a counterpoint to the grandeur and formality of Versailles.

SECTION 8

Areas of Significance
(Enter categories from instructions.)
COMMERCE

Significant Dates
_1910_

Significant Person
(Complete only if Criterion B is marked above.)
Scott, Frederic William

Architect/Builder
Noland & Baskervill, Architects & Engineers
Noland, William Churchill

In Section 8 of the original nomination, William Noland was never given credit as the architect of the Scott House. The architectural firm of Noland & Baskervill, which designed the house, was a partnership between architect William Noland and engineer Henry Baskervill. Noland did the architectural design work for the firm; Baskervill primarily handled the engineering and business aspects. In the case of the Scott House, Baskervill was said to have also worked with Frederic Scott on the details of the house.

There appear to be two reasons why the authors of the original nomination credited Baskervill for the design of the Scott House and not Noland. First, the successor firm of Noland & Baskervill, now known simply as Baskervill, has survived and has long been one of Richmond's largest architectural firms. For this reason, the name Baskervill is not only still remembered in Richmond but is well known. William Noland, on the other hand, has largely been forgotten. This amnesia regarding Noland has even caused more than one writer to erroneously identify the firm as Baskervill & Noland, reversing the correct order of the names. A second reason may be that according to the Scott family, Frederic W. Scott preferred to work with Baskervill on the details of the house since he and Baskervill were friends. As a result, Langhorne Gibson's account of the Scott family, published in 1994, only mentions Baskervill in connection with the house. In such a case, it would be easy enough to assume that he was the designer. Baskervill's educational and professional background, however, was in engineering, not architectural design. His degree from Cornell was in electrical engineering, and prior to his partnership with Noland, Baskervill had worked as an assistant city engineer. One of the main purposes of this additional documentation is to conclusively demonstrate that William Noland was the architect of the Scott House.

SUMMARY STATEMENT OF SIGNIFICANCE

Designed by the firm of Noland & Baskervill for financier Frederic William Scott and his wife Elisabeth Strother Scott, the Scott House is one of Virginia's supreme examples of Edwardian residential design. It ranks as the finest residential example of the Beaux-Arts style in Richmond and one of the two finest residential examples in the state. The house was designed and built between 1906 and 1910, and was a bold expression of the new academic design philosophy at the turn of the last century, which emphasized stylistic purity, academic correctness, and adherence to historic period models. Architect William C. Noland, working in partnership with engineer Henry E. Baskervill between 1897 and 1917, designed many landmark public and private buildings which helped to redefine the architectural character of Richmond and Virginia. Noland was one of the principal promoters in Virginia of the grand classical vision manifested at the Columbian Exposition and the academic design principles of the École des Beaux-Arts. The Scott House possesses high artistic value not only for its design but also for the quality and craftsmanship of its architectural detailing. The interior sculpture and decorative plasterwork was done by Italian sculptor and plasterer Ferruccio Legnaioli. The house is additionally significant for the accomplishments of Frederic W. Scott and his eldest daughter, Elisabeth Scott Bocock. Frederic Scott was one of Virginia's most influential turn-of-the-century financiers, and during the course of his career he gained a national reputation for his knowledge of investments, railroads, and insurance—his three main areas of business. In 1915, he gained international recognition for his leading role in rescuing the International Mercantile Marine Company, a multinational transatlantic shipping trust, from collapse. His daughter, Elisabeth Scott Bocock, was one of Richmond's first preservationists. Through her volunteering, substantial financial contributions, and individual restorations which she, herself, undertook, she played a major role in shaping Richmond's agenda for historic preservation.

The Scott House is eligible for statewide significance under Criterion C (Architecture; Art) as a rare and classic example of a Beaux-Arts-style residence in Virginia and also as a work of William C. Noland, Virginia's first licensed architect. The house is also eligible for regional significance under Criterion B (Commerce) for its association with its original owner, Frederic W. Scott, one of Virginia's most influential turn-of-the-century financiers. The house is further eligible for local significance under Criterion B (Conservation) for the work of Scott's daughter, Elisabeth Scott Bocock, one of Richmond's most important early preservationists. The period of significance for the property begins in 1902, the year the Scotts bought the property and construction began on the stable, and extends to the traditional fifty-year mark of the original nomination, 1957. The year 1910 is added as a significant date, as it coincides with completion of the Scott House (the 2007 nomination erroneously states the house was finished in 1907).

SOCIAL AND URBAN CONTEXT: FRANKLIN STREET AND RICHMOND

The Scott House was built on West Franklin Street, Richmond's premier residential thoroughfare during the late-nineteenth and early-twentieth centuries. Franklin Street runs east and west through the center of the city and is divided roughly in half by Capitol Square. West of the Capitol, it extends twenty-one blocks, passing beside Monroe Park before becoming Monument Avenue. As the preferred address of the local elite and a setting for architectural display, it was comparable to New York's Fifth Avenue and

Boston's Commonwealth Avenue. After 1891 it became the home of Richmond's most prestigious men's and women's clubs and the site of its grandest hotel. Franklin Street was Richmond's showplace for fine residences and fine architecture, and was the city's parade and processional route. Today this type of street is called a grand avenue.

The origins of Franklin Street extend back to the founding of Richmond. It was part of the original grid of city streets laid out in the valley known as Shockoe Bottom in 1737. Because of the hilly, uneven terrain to the east, Richmond and Franklin Street grew primarily to the west, thus establishing a pattern that has continued throughout Richmond's history.

Prior to the Civil War, the area around the Scott House had been rural farmland west of the city, with a few scattered farmhouses and villas. In 1867, the City of Richmond annexed what later became the 900 block of West Franklin Street, and between the 1880s and the 1920s the area developed as a large and densely-built neighborhood known as the Fan District. Franklin Street was built up with the townhouses and suburban mansions of Richmond's Gilded-Age elite. Architecturally, the street presented a rich pageant of antebellum and Victorian styles. Over the course of the nineteenth century, as Franklin Street expanded further west, the older sections became predominantly upper middle class.

The site of the Scott House was part of what had been a four-acre property with an 1817 residence purchased by John C. Shafer in 1852.[30] Shafer's two-story brick house fronted on Park Avenue to the south, almost directly behind the present site of the Scott House. In 1887, Shafer sold the Franklin Street half of his lot (his back yard) to Lewis Ginter.[31] Ginter had made his fortune in Richmond's tobacco industry after the Civil War. He began to build his residence at 901 West Franklin in 1888 and completed it in 1891. Built of brick and red sandstone, his Richardsonian Romanesque mansion helped to set architectural tastes in Richmond for the next decade. Today, the house is considered one of the most sophisticated examples of the style in Virginia. The 900 block was developed mostly between 1885 and 1895 with Richardsonian Romanesque being the dominant stylistic influence.

The Scott House was built in what had been the west side yard of the Ginter house and made just as bold an architectural statement for its time as the Ginter house had made in the 1890s. When the Scott House was completed in 1910, the 900 block was still considered "the heart of fashionable Richmond," but the newest development had moved further west to Monument Avenue, Franklin Street's westward extension. Franklin Street remained the center of gravity for Richmond's high society until around the First World War. In 1917, Virginia Commonwealth University's forerunner, the Richmond School of Social Work and Public Health, was founded. In 1925, its successor, the Richmond School of Social Economy, purchased the Saunders House at 827 West Franklin Street, starting a trend whereby the school began buying and occupying houses on Franklin Street and converting them into classrooms, dormitories, and administrative offices. This pattern continued through the twentieth century as families sold their houses in the city and moved to the suburbs. In 1939, the school changed its name to Richmond Professional Institute and in 1968 to Virginia Commonwealth University. The 800 and 900 blocks of West Franklin Street now comprise the heart of VCU's academic campus and are part of the West Franklin Street National Register historic district, which was listed in 1972.

Looking beyond Franklin Street, the principal areas of fashionable residential development in Richmond during the first decade of the twentieth century were Monument Avenue and the Fan District to the west, and the neighborhoods of Richmond's Northside, such as Ginter Park and Bellevue. Monument Avenue became Richmond's premier residential street during the early-twentieth century. Development on the avenue commenced when city utilities were installed in 1901. Although it later became known for its predominantly Colonial Revival houses, during its first ten years, it was still making the transition from the Victorian styles of the late-nineteenth century.

The only other Edwardian-era house in Richmond that was comparable to the Scott House in size and sophistication was Laburnum, a Georgian Revival-style mansion near Brook Road and Laburnum Avenue in Richmond's Northside, built in 1908. Even though it was located in Northside, it was not part of the suburban development that was occurring around it. It was built on what had been a rural estate belonging to the Bryan family and was erected to replace a Victorian mansion by the same name that had been destroyed by fire in 1906. The new Laburnum was designed by the New York firm of Parrish and Schroeder. Not constrained by urban lot sizes, the house surpassed in scale all of the new construction on Monument Avenue as well as Richmond's Northside. The Colonial Revival interior featured mahogany woodwork, marble mantels, and intricately detailed ceilings and classical cornices. Together, the Scott House and Laburnum represent the apex of Edwardian residential design in Richmond.

CRITERION B: SIGNIFICANCE OF FREDERIC W. SCOTT, THE PATRON

Frederic William Scott (1862-1939) was one of Virginia's most influential turn-of-the-century financiers, and during his career he gained a national reputation for his knowledge of investments, railroads, and insurance—his three main areas of business. In 1915, he gained international acclaim for his role in rescuing the International Mercantile Marine Company, a multinational transatlantic shipping trust created by J. P. Morgan, from collapse. At the time of his death, he was remembered as "one of the men who did most to restore the shattered economy of the city and State in the post-bellum years."[32]

Background and Early Career

Frederic W. Scott was the third generation of his family to pursue a career in banking. His grandfather, Thomas Branch (1802-1888), had been a commission merchant in Petersburg during the 1830s and 1840s, and by the 1850s owned one of the city's most prominent commission houses, Thomas Branch and Sons. Branch, in partnership with his two eldest sons, served as a broker and middleman in antebellum Virginia's plantation economy, importing fertilizer and other commodities for sale to planters and marketing local wheat, produce, and tobacco to the world.[33]

Scott's father, Frederic Robert Scott (1830-1898) emigrated from Ireland to New York in 1850, and in 1852 moved to Petersburg to take a job as bookkeeper with Thomas Branch. In 1857, he married Sarah Frances Branch, one of Thomas Branch's daughters. In 1859, he was made a partner in the Branch firm. His son, Frederic William Scott, was born in Petersburg on August 30, 1862—the fourth of nine children. After the fall of Richmond and the Confederacy in 1865, the extended Branch family moved to Richmond and went into banking. Thomas Branch and two of his sons established Thomas Branch &

Company, a private banking house specializing in banking, securities, and other financial enterprises.[34] By 1866, the bank had a building on Main Street. Frederic R. Scott became a partner in the firm and moved from Petersburg to Richmond in 1872. In 1870, Thomas Branch organized the Merchants National Bank and became its first president. Scott was elected vice-president.[35]

During the early 1890s, Frederic R. Scott terminated his relationship with the two Branch banking houses: Thomas Branch & Company and Merchants National Bank.[36] Scott also arranged for the resignation of his son, Frederic William, from Thomas Branch & Company. At the time of his death in 1898, Frederic R. Scott was president of the Petersburg Savings and Insurance Company as well as the Richmond and Petersburg Railroad—a precursor to his son's involvement in railroads and insurance.[37]

Frederic William Scott graduated from Princeton University and began his professional life as a clerk in his grandfather's banking firm, Thomas Branch & Company, in Richmond. He eventually rose to become a junior partner in the firm before leaving in 1891.[38] In October 1893, Scott married Elisabeth (Elise) Mayo Strother (1868-1930). They had five children: Buford (b. 1895), Isabel (later Mrs. Edward C. Anderson) (b. 1899), Elisabeth (later Mrs. John H. Bocock) (b. 1901), Frederic William Jr. (b. 1903), and Mary (later Mrs. William Thomas Reed) (b. 1906).

After a number of failed attempts to start his own business, Scott and his old friend Charles Stringfellow, Jr., a clerk from Thomas Branch, opened an investment brokerage house and began to trade under the name of Scott & Stringfellow.[39] The firm opened in May 1893, the same year as the national financial crisis, and remained Scott's principal business until his death. In 1895, Scott contracted to purchase a seat on the New York Stock Exchange and made his final payment in 1899.[40] Scott was a director of Merchants National Bank, which was established in 1870 by his grandfather. (Merchants National Bank was consolidated with First National Bank to form First and Merchants National Bank in 1926.) Scott was one of the most active and influential members of the group that succeeded in getting the Federal Reserve Bank for Richmond.[41] In 1900, Scott, B. B. Munford, and Virginius Newton organized the South Atlantic Life Insurance Company, later the Atlantic Life Insurance Company.

By the time he was forty-one in 1904, Scott was a partner of Scott & Stringfellow, a member of the New York Stock Exchange, vice president of the Richmond Stock Exchange, president of the Richmond Iron Works, treasurer and director of the South-Atlantic Life Insurance Company, director of the United States Tobacco Company, director of the Atlantic Coast Line Railroad, and treasurer and director of the Sheltering Arms Hospital.[42] Scott wrote articles on finance for the *Wall Street Journal* and other periodicals. His studies of southern railroads, such as the Norfolk & Western, attracted national attention to possibilities for investment and development in southern transportation systems and industry.[43]

Construction of the Scott House

By the turn of the twentieth century, the site of the Scott House was one of the last undeveloped lots on the 900 block of West Franklin Street. In preparation for the construction of the house, in April 1902, the western half of Lewis Ginter's parcel was partitioned off into a wide double lot facing Franklin Street.[44] On September 30, 1902, Frederic W. Scott purchased the double lot from the trustees of

Ginter's estate for $30,000. Following customary practice among Richmond's upper classes, the deed was recorded in Mrs. Scott's name. The deed reads:

> This Deed made this 30th day of September in the year nineteen hundred and two (1902) between George Arents of New York City, N.Y. and Thomas F. Jeffress of Chesterfield County, Virginia, trustees under the last will and testament of Lewis Ginter, deceased, parties of the first part, and Elisabeth Strother Scott, wife of Frederick W. Scott of Richmond, Virginia, party of the second part. Witnesseth: That for and in consideration of thirty thousand dollars ($30,000) cash in hand to them paid by the said party of the second part, the receipt whereof is hereby acknowledged, the said parties of the first part do hereby grant and convey with special warranty unto the said party of the second part the two following lots, or parcels of land with all the rights, ways, easements and appurtenances thereto belonging, situate in the City of Richmond, Virginia, namely: . . . .[45]

The front lot measured 100 feet wide and extended back 150 feet to a twenty-foot alley. The second lot, located behind the first, was also 100 feet wide and went back approximately ninety-eight feet to a second alley. Compared to the standard lot size for houses in the area, Scott's 100-foot frontage was quite large. The four adjacent townhouses immediately to the west could have all fit on Scott's parcel. In 1923, the east side yard of the house was extended thirty feet further east with the acquisition of an adjacent 30- by 150-foot parcel, which had previously belonged to Ginter.[46]

Frederic Scott would have known William Noland and Henry Baskervill not only because of the reputation of their architectural firm but because of their membership in the same social clubs and churches. Noland, Baskervill, and Scott were all members of the Commonwealth Club, Richmond's most prestigious men's club.[47] Scott and Noland also both attended St. Paul's Episcopal Church on Grace Street.

Building plans for the site were underway even before the land had been obtained. Frederic Scott had already asked Noland & Baskervill to design a stable for the property—drawings at the Virginia Historical Society are dated July 1902.[48] Although an unusual reversal on the way most domestic projects are commissioned, it is generally believed that the shrewd financier contracted the smaller building first as a trial run for the larger project. The result is remarkably well appointed for a stable—picturesque massing, close attention to detail and rich materials are hallmarks of the little building's design. The half-timbered Norman Revival-style building is much more elaborate than other stables of a similar size and appears to be exactly what it is—an individual project rather than a subsidiary outbuilding.

Evidently, the Scotts were pleased with the stable. A presentation drawing for the main residence was completed in 1906, and in 1908, Scott paid Noland & Baskervill a $1,350 architectural fee.[49] By March 1907, the firm had drawn up plans,[50] and by October 1908 had written the specifications.[51] The City of Richmond approved the specifications and the building permit on December 17, 1908.[52] The builder and general contractor was Wirt A. Chesterman. Chesterman had just recently been the contractor for the 1904-1906 renovation and expansion of the Virginia State Capitol. According to Frederic Scott's grandson, Frederic (Freddie) Scott Bocock, Scott preferred to collaborate with Baskervill, a close friend, regarding design details.[53] The building specifications for 909 stipulated that the design and finishing of

the formal rooms—with the exception of the main hall—was to be handled under a separate contract. According to retired architect and architectural historian Robert Winthrop, it was not unusual for architects to treat formal rooms in a separate contract at a later date.[54] The initial plan and elevation drawings for the house were made in 1907; however, between 1907 and the completion of the house in 1910, a number of changes were made to the initial design and layout. These included eliminating the transom windows originally intended for the conservatory, redesigning the main stair in a French-inspired style, repurposing the sunroom on the second floor as a bedroom, and inserting two bathrooms on the second floor so that each of the family bedrooms could have its own bathroom. According to the local newspapers, by November 1, 1910, the house was nearing completion.[55] The Scott family moved in on December 10, 1910, from their former residence at 810 Park Avenue, where they had lived since 1902. When it was completed, the total cost of the Scott House, for the lot, building, and furnishings was $220,000.[56]

The International Mercantile Marine Company

Scott's international reputation as a financier as well as the greatest part of his personal fortune was founded upon his rescue of the International Mercantile Marine Company in 1915.[57] The International Mercantile Marine Company (IMM) was a trust comprised of American, British, and German shipping companies that had been founded by J. P. Morgan in 1902 as an attempt to challenge Great Britain's dominance of the transatlantic shipping trade. It was the world's largest shipping venture and included the American, the Red Star, and the White Star lines—nearly a fifth of the North Atlantic trade.[58] The IMM, however, was never as successful as had been expected and proved to be a mammoth and ill-conceived venture. Financial records show that IMM dramatically overpaid to acquire some of the companies, due to an overestimation of potential profits, and became overleveraged. Furthermore, one of IMM's subsidiaries, the White Star Line, owned the *Titanic*. The sinking of the *Titanic* in 1912 caused company stocks to likewise plunge and contributed to the firm's decline. Through the American commission of inquiry devoted to the sinking, Senator William Alden Smith openly attacked the company and J. P. Morgan, who died in 1913. The outbreak of World War I in Europe caused a steep decline in international trade, and the resulting inadequate cash flow caused the IMM to default on bond interest payments in October 1914, throwing the company into bankruptcy.[59] In April 1915, the IMM was placed in the hands of a receiver, and on August 3, 1915, a joint reorganization committee announced a plan of reorganization.[60]

Frederic Scott, however, saw shortcomings in the plan. Bondholders were well taken care of, but stockholders were not.[61] In late August or early September 1915, Scott went to New York, where he spent the better part of the next two years working on IMM matters. Through research and analysis of the subsidiary shipping companies, he discovered the tremendous possibilities of the IMM and opposed the plan that had been proposed for reorganization. Scott believed that the receivership was not only unnecessary, but that the company was currently making enough war profits to pay all of its obligations. At this point, Scott bought heavily into the company and encouraged his friends and customers to do likewise.[62] He was responsible for the formation of the Preferred Shareholder's Protective Committee, which successfully fought against foreclosure.[63] A "friendly" receivership was put in effect, which allowed IMM to reorganize its finances.[64] In a month or two, investors began to see the value in the subsidiary companies that Scott had been the first to see, and the shares of IMM began to climb dramatical-

ly. It emerged from receivership in 1916.[65] As a result of his role in organizing the receivership, Frederic Scott was the talk of Wall Street. Some of New York's most powerful men in finance used words like "brilliant" and "genius" to describe Scott and his accomplishments with IMM. The February 1916 issue of *Commerce and Finance* magazine featured a glowing article that described Scott as "one of the foremost men in America in the reorganization of great properties" and a "national if not an international figure."[66] By discovering the value behind the company, the article credited Scott for the "marvelous transformation there has been in the position of International Mercantile Marine," and stated that "The company that was a cripple—almost a hopeless cripple—has become a financial Hercules." The article went on to say that "the whole financial world will know Fred Scott hereafter" and that the public would know him as "The Man Who Discovered Marine."[67] In July 1916, Scott's Richmond investors in IMM wrote him a note of appreciation for his work which all sixteen signed, including Henry Baskervill.[68]

Later Career and Philanthropy

At the time of his death, in addition to his other business interests, Scott was a director of the Louisville and Nashville Railroad Company, the Richmond Terminal Company, the General American Investors Company, and the Atlantic Land and Improvement Company. He played a vital role in securing the Union Station for Richmond—later known as Broad Street Station. During World War I, Scott was a member of the Division of Finance and Purchase of the United States Railway Administration.[69]

Scott held great interest in the cause of higher education. In recognition of this, he was made a member of the Board of Visitors at the University of Virginia in 1920, and in 1930 was elected Rector, an unusual honor for someone who was not an alumnus. Scott also donated the funds for Scott Stadium, which replaced the old Lambeth Field. Scott Stadium, modernized through donations by generations of the Scott family, remains in use. Scott also devoted his energies to other causes. When the Shenandoah National Park movement emerged in the 1920s, Scott raised $300,000 for the purchase of the land and contributed substantially himself.[70] Scott died on September 24, 1939, at his country house, Royal Orchard in Albemarle County, at the age of seventy-seven. He is buried in Richmond's Hollywood Cemetery.

CRITERION C: ARCHITECTURAL SIGNIFICANCE

The Scott House is one of Virginia's supreme examples of Edwardian residential design. It ranks as the finest residential example of the Beaux-Arts style in Richmond and one of the two finest examples in the state. Furthermore, the house represents the work of noted Virginia architect William Churchill Noland of the Richmond firm Noland & Baskervill. Working in partnership with engineer Henry E. Baskervill, Noland played a leading role in promoting the academic principles of Beaux-Arts design in Virginia and was one of the chief proponents of the grand classical vision which became the dominant paradigm for American architecture after the turn of the century. He was a leading force behind the founding of the Virginia Chapter of the American Institute of Architects (AIA) in 1914 and became Virginia's first licensed architect when state registration of architects was established in 1920. The house also represents the work of Richmond sculptor and plasterer, Ferruccio Legnaioli. A native of Italy, Legnaioli worked with McKim, Mead & White before locating to Richmond. His decorative sculpture and plasterwork

contributed to Richmond's architectural character during the first decades of the twentieth century.

The Architectural Context: The New Academic Approach and the Grand Classical Vision

William Noland's design for the Scott House reflected new trends in American architecture during the turn of the twentieth century as architects and their patrons began to seek a more sophisticated look based on historic European precedents and the classical tradition in particular. By the 1880s, a major shift was beginning to occur in east coast cities like New York away from the picturesque eclecticism of previous decades toward designs that were more disciplined, historically accurate, and classical. But it was more than just a change in fashions. This shift comprised a fundamental rethinking of the design process and what American architecture should be. By the end of the nineteenth century, increasingly more architecture students were starting to study abroad at the prestigious École des Beaux-Arts (School of Fine Arts) in Paris, considered the leading center for art and architecture training in the world. This rising generation of academically trained architects took a new approach which stressed stylistic purity, academic correctness, and an adherence to historic period models, or prototypes—the method taught by the École des Beaux-Arts. At the core of the École's philosophy was the idea that the great architectural traditions of the past should serve as a basis for new design. Training at the École was based on a system for developing designs that emphasized the study of classical architecture in all of its historical manifestations. Models from the Italian Renaissance were consistently used. As a result, the École became associated with monumental, classical edifices.

As America rose to the position of a world power at the end of the nineteenth century, many felt that a new, more sophisticated architectural expression was required which reflected America's new national dignity—an architecture whose styling displayed a new sense of order, restraint, and discipline.[71] By the mid-1880s, an interest in classicism was already beginning to manifest itself in large eastern cities like New York. However, it was the overwhelming success of the 1893 World's Columbian Exposition that made grand classical architecture a national obsession.[72] The Exposition, with its acres of gleaming white classical buildings, demonstrated a new vision of order and harmony based upon a commitment to classical principles. It expressed a new sense of grandeur that reflected America's arrival on the international stage of military and economic power. The unified classical vision revealed at the Columbian Exposition inspired a generation of architects and urban planners across America, and the image of the white classical city became the dominant paradigm for the next twenty years. Noland played a key role in popularizing this classical vision in Richmond with such buildings as the Scott House.

During this period of progress and prosperity, many envisioned America as a new cultural power as well. This school of thought was associated with the concept of the American Renaissance, which held that America was the heir of Western civilization and the great traditions of Western art and culture. The period associated with the idea of the American Renaissance began with the 1876 Philadelphia Centennial Exposition and ended with the First World War. Many saw America as the successor of Europe in the "march of civilization." Central to the idea of the American Renaissance were the beliefs that "all great art borrows from the past" and that "the art of the past could provide useful sources for the development of a national American art." In the field of architecture, historic European and American styles, forms, and building types were borrowed and adapted for modern American needs. The American Re-

naissance was not a style but a point of view that embraced a number of historic styles. It was nationalistic yet cosmopolitan—it drew upon European precedent but attempted to give it an American cast.[73] The Scott House is an embodiment in brick and stone of the ideals of the American Renaissance. Its formal rooms display a pageant of European styles, making it the heir of the great architectural traditions of Western civilization.

The Beaux-Arts style flourished in America from about 1890 until the First World War. Characterized by grandiose classical compositions and sumptuous materials and ornament, the style was multi-faceted. For large public buildings like museums and train stations, architects looked to the monumental public buildings of Imperial Rome—a result of the École des Beaux-Arts' emphasis on monumental classical student design projects. The Columbian Exposition was an expression of this Imperial Roman aspect of the style. For domestic buildings, on the other hand, architects drew from the French and Italian classical traditions of domestic architecture, incorporating elements from French Renaissance, baroque, and neoclassical *palais*, *hotels*, and *chateaux*, as well as Italian Renaissance villas and *palazzi* —all executed with a French flavor and accent. Between 1880 and World War I, the most opulent models for American houses came from France, and architects practicing in what was then known as the "Modern French" style sought to emulate the architectural fashions of Paris during the *belle époque*.[74] The architectural character of Paris during these years was the result of a major urban renewal project carried out by Baron Georges-Eugene Haussmann during the 1850s and 1860s. Haussmann redeveloped the city with broad boulevards lined with elegant new buildings inspired by French baroque and neoclassical prototypes. This florid, French classical style of the mid-nineteenth century, adorned with rococo flourishes, continued full force through the turn of the century and up to the First World War. It heavily influenced architectural design in Vienna, Prague, London, and New York. New York, in particular, became a center for the style in the United States—particularly along Fifth Avenue and the Upper East Side. The closest concentration of Beaux-Arts-style houses outside of Richmond was in Washington, D.C., which became a center for the style on the East Coast, particularly on Massachusetts Avenue.

The Petit Trianon at Versailles was a popular model for Beaux-Arts houses in the U.S. and inspired a family of residences including Marble House (1892) in Newport, Rhode Island, the Frederick W. Vanderbilt house (1899) in Hyde Park, New York, the Kentucky Governor's Mansion (1914), in Frankfort, Kentucky, and the Scott House (1910) in Richmond, Virginia. The Villa Medici in Rome influenced a number of Beaux-Arts buildings as well, including the New York Pavilion at the Columbian Exposition, Richmond's Jefferson Hotel (1893-1995), and Swannanoa (1911-1913) in Nelson County, Virginia.

An important phenomenon associated with Beaux-Arts-style houses, as seen at the Scott House, was the concept of the house as a gallery of styles. The idea of having different rooms in different styles was already well established by the mid-nineteenth century. Andrew Jackson Downing in his 1850 book, *The Architecture of Country Houses*, had offered designs for rooms in a variety of styles, including Grecian, Norman, Gothic, Italian, and Elizabethan. Likewise, Richmond's Maymont Mansion (1889-1893) featured rooms that drew inspiration from eighteenth-century France, the Italian Renaissance, and Tudor England. As architectural design became more academic, some New York architects began to shift from having unrelated room styles based on traditional associations to a chronological succession of related styles that would suggest an evolution of the house over time. This approach created an illusion of his-

toric authenticity which was increasingly sought by Americans who had been to Europe. One of the earliest examples of this was the French chateau-inspired townhouse Richard Morris Hunt designed for William K. Vanderbilt and his wife, Alva, at 660 Fifth Avenue in New York (1879-1881) in which each room replicated a different era in French design history from Henry II to Louis XV.[75] The house helped to introduce the French Chateau style to America and also introduced the idea of a house as a showcase of academic architectural knowledge. It inspired a long generation of French-inspired great houses in New York City.[76] William and Alva Vanderbilt later hired Hunt to design Marble House (1888-1892), which was likewise a showcase of French styles. Both approaches to multiple interior styles existed simultaneously during the late-nineteenth and early-twentieth centuries. Alternatively, another school of thought held that a house and its rooms should be in one style throughout.[77]

French architectural influence was by no means foreign to Virginia or to Richmond. In fact, French influence in one form or another had permeated American architecture during the second half of the nineteenth century. French influence washed across America in successive stylistic waves: the Second Empire style with its mansard roofs, the French Chateau style with its round corner towers, and the Beaux-Arts style, which was a development and refinement of the preceding French Chateau style characterized by neoclassical forms. During the 1870s and early 1880s, the Second Empire style had been just as popular in Virginia as anywhere else in the country. After the Second Empire style started to lose its novelty in the 1890s, some of the more architecturally advanced houses in the city continued to employ French Renaissance detailing and emulate French Renaissance models. These included the Buek-Thurston house (1894) at 808 West Franklin and the Mayo-Carter house at 205 West Franklin (1895)—both designed by New York architects. Richmond's French Renaissance-style Main Street Station (1901; NRHP 1970) was one of the city's landmark public buildings. Many of H. H. Richardson's buildings, with their round towers, wall dormers, and tall, steeply pitched roofs strongly resembled French medieval and Renaissance castles and *chateaux*. The medieval French inspiration of the Richardsonian Romanesque style thus continued French influence in Richmond, albeit in a different form.

The Scott House and the Beaux-Arts Style in Virginia

The Scott House ranks as one of the two finest residential examples of the Beaux-Arts style in Virginia. Only four known residences in the state were completed in a true Beaux-Arts style, with French neoclassical detailing—all designed by William Noland. Swannanoa (1911-1913), a country estate in the Blue Ridge Mountains, is the grandest example and ranks in the same league as the "cottages" of Newport. Smaller, yet still grand, the Scott House (1906-1910) is Virginia's finest residential example of the style in an urban setting. The Eppa Hunton Jr. residence at 810 West Franklin Street (1914-1916) was the last of the firm's Beaux-Arts houses. The smallest and most restrained example is the Wirt A. Chesterman house (1906) at 2020 Monument Avenue, which resembles an eighteenth-century Parisian townhouse.

The first major expression of the Beaux-Arts style in Virginia was Richmond's Jefferson Hotel, designed by the New York architectural firm of Carrère & Hastings. Carrère and Hastings were both École trained and are best remembered as the architects of the New York Public Library. The Jefferson Hotel was begun in 1893, the same year as the Columbian Exposition, and opened with great fanfare in 1895. Stylistically, the Jefferson freely combined elements from the French and Italian classical tradi-

tions with French Rococo flourishes. Dripping with architectural ornament, the hotel represented the most florid and eclectic phase of the Beaux-Arts style and became an instant Richmond landmark. It was probably due to the depression of the 1890s that the grand classical Beaux-Arts style of the Jefferson had no immediate followers in Richmond or Virginia until after the turn of the century. It was also probably because it took time for tastes in Virginia to catch up to New York. During the 1880s and 1890s, the Richardsonian Romanesque was at the height of fashion in Richmond.

The great depression of the 1890s gave way to a surge in new construction after 1900 as Richmond began to transform itself into a modern metropolis modeled after New York City. The city's first steel-framed skyscrapers began to rise along Main Street at the same time as the first high-rise apartments were going up along West Franklin Street near Monroe Park. The Scott House was part of this great Edwardian building boom in which classical-style buildings were being built all over the city.

Owing to the larger-than-life persona of Thomas Jefferson and the iconic significance of the Virginia State Capitol, Richmond's ties to the classical tradition have always run deep. Jefferson's Capitol was, in fact, one of the two high-profile buildings that re-launched Richmond's tradition of grand classical architecture after the turn of the century. Between 1904 and 1906, the Capitol underwent a major renovation and expansion with the addition of two wings for the General Assembly. Noland & Baskervill was one of the three Virginia architectural firms chosen for the project. The other building that re-launched Richmond's classical tradition was the Roman Catholic Cathedral of the Sacred Heart (NRHP 1982), designed and built between 1902 and 1906 by École-trained New York architect Joseph Hubert McGuire.

The Beaux-Arts style did not begin to influence Virginia's architecture in earnest until the great Edwardian building boom after 1900. Contemporary with the 1906-1910 design and construction of the Scott House were several other important Beaux-Arts projects in Virginia: the Norfolk Public Library (1903-1904), the rebuilding of the Jefferson Hotel in Richmond (1905-1907), the First National Bank in Lynchburg (1908-1909), the Handley Library in Winchester (1904-1913; NRHP 1969), and the Jamestown Tercentennial Exposition in Norfolk (1907; NRHP 1975).

The former Norfolk Public Library on West Freemason Street, built between 1903 and 1904, appears to be the closest analogue to the Scott House in Virginia. It was designed by the firm of Hale & Morse, active in New York and Philadelphia. Its design was likewise based upon the Petit Trianon, and it shares with the Scott House a similar cubic shape, scale, architectural vocabulary, and choice of materials. The articulation of the facade bays as stacked vertical units loosely parallels the treatment of the Scott House as does the design of the grand stair on the interior, directly opposite the entrance.

One of the highest profile Beaux-Arts projects in the state during this period was the rebuilding of the Jefferson Hotel, which had been half destroyed by a great fire in 1901. The front part of the hotel facing Franklin Street had survived intact with only minor damage, but the entire rear half of the building was a total loss. The Norfolk firm of John Kevan Peebles oversaw the reconstruction of the hotel, which began in 1905 and was completed in 1907. Fortunately, architectural tastes in Virginia in 1905 were about where they had been in New York in 1893, so that the style of the rebuilt portions was in keeping with

the original Beaux-Arts character of the building. Peebles' sumptuous Edwardian Baroque rotunda, bordered by monumental faux-marble Corinthian columns, was the centerpiece of the reconstruction.

The First National Bank in Lynchburg was designed and built between 1908 and 1909. The design of the exterior was based on a Roman temple and is credited to architect Philip Thornton Mayre—a native Virginian who had a practice in Atlanta. The opulent design of the two-story lobby, ringed by polished marble pilasters and surmounted by a gilded coffered ceiling, is credited to Lynchburg architects, Edward Graham Frye and Aubrey Chesterman, of the firm Frye & Chesterman.[78] Chesterman had previously worked as a draftsman for Noland & Baskervill between 1899 and 1901.

The Handley Library in Winchester is one of the purest examples of the Beaux-Arts style in Virginia. Designed by New York architect J. Stewart Barney, the library was designed in 1904 and built between 1908 and 1913. Constructed in ashlar masonry, the library presents a highly formal design and exhibits monumentality, opulent detailing, and complex spatial arrangements. The Library displays a level of sophistication and deft handling of Beaux-Arts forms that is rare for the region.

By far, the most public Beaux-Arts project in Virginia was the 1907 Jamestown Tercentennial Exposition in Norfolk. Clearly influenced by the Beaux-Arts planning principles employed at the Columbian Exposition—with grand classical buildings lining and terminating axial vistas—the architects of the Jamestown Exposition gave their buildings a similar monumental scale but a decidedly more colonial flavor. Many of the Exposition buildings appeared to have been frozen in mid-metamorphosis between the Columbian Exposition and Colonial Williamsburg. There were a number of classical buildings with monumental columns, but many of them had walls of red brick, and many others were completely colonial. The result was a monumental expression of colonial American architectural forms—more grand, formal and public than the more economically-constrained, often domestic models of the early republic. The Colonial-style materials and decoration were the expressions of Virginia's architectural heritage and, owing to the basis of that heritage in eighteenth-century English neoclassicism, these could easily be adapted to accommodate a Beaux-Arts design program. Although the chairman of the design board for the exposition was Norfolk architect, John Kevan Peebles, the actual building design fell to Boston-based architects: Parker & Thomas, Warren Manning, and Robert S. Peabody.

Finally, the Wirt A. Chesterman house at 2020 Monument Avenue is a restrained yet sophisticated residential example of the Beaux-Arts style and one of only four known in the state. Wirt A. Chesterman was the builder and contractor for the Scott House and had previously been the contractor for the 1904-1906 renovation and expansion of the Virginia State Capitol. His three-bay-wide townhouse at 2020 Monument was built in 1906 and drew inspiration from eighteenth-century French neoclassical sources. Noland's French-inspired design for the house was similar to many of Carrère & Hastings' designs for New York City townhouses. In fact, the prototype for the Chesterman house may have been Carrère & Hastings' Richard M. Hoe house on 71st Street in Manhattan's Upper East Side. Built in 1892, the Hoe house is said to have set the tone for New York townhouse construction for more than twenty years.[79]

The Scott House, Swannanoa, the Hunton house, and the Chesterman house are the only known Beaux-Arts-style houses in the state. In the end, these houses failed to sway architectural fashions in Virginia

or inspire any followers. Grand classical houses in Virginia all tended to be Colonial Revival, usually with monumental porticos: Laburnum (1908) in Richmond's Northside, the Forbes Mansion (1915) at 3401 Monument Avenue in Richmond, Rocklands (1905-1907; NRHP 1982) in Orange County, Carrs Hill (1907-1909; NRHP 2008) in Charlottesville, and Lewis Mountain (1909; NRHP 2009) also in Charlottesville. Even though the designers of these houses may have been trained in the Beaux-Arts method and employed Beaux-Arts principles of design, the styles of these houses all pay homage to native Georgian, Federal, and Greek Revival sources. The next closest concentration of Beaux-Arts-style houses outside of Virginia was in Washington, D.C., which was a center of the Beaux-Arts style on the East Coast. Notable surviving Beaux-Arts-style houses in Washington include the Patterson house (1901) at 15 Dupont Circle N.W., the Townsend house (rebuilt 1899-1901) at 2121 Massachusetts Avenue N.W., the Anderson house (1902-1904) at 2118 Massachusetts Avenue N.W., the Beale house (1907-1909) at 2301 Massachusetts Avenue N.W., and the Everett house (1910-1915) at 1606 23rd Street N.W.

The Beaux-Arts style was frequently applied to the design of commercial structures—like banks and hotels—and to other public buildings, yet the style never achieved the prominence in Virginia that it did in the Northeast. This was probably due to the overwhelming popularity of the Colonial Revival in the state as well as Virginia's strong tradition of Anglo-Palladianism, the state's traditional associations with England, and the fact that the Beaux-Arts style was expensive to build. Sumptuous materials and lavish architectural decoration were hallmarks of the style, and Virginia did not have the level of wealth found in New York or the Northeast. Finally, architects from the Northeast were more conversant in the Beaux-Arts style than were Virginia's architects—perhaps because they were more influenced by the French-inspired architectural fashions of the Northeast or by training received in architecture schools modeled after the École. The New York firm of Carrère & Hastings introduced the style to Virginia with the Jefferson Hotel, and John Russell Pope and McKim, Mead & White would all later build in the Beaux-Arts tradition in Virginia. The firm of Noland & Baskervill was a rare example of a Virginia firm designing in this style.

Looking at the larger picture, after World War I tastes changed, and with its associations of Edwardian excess, the Beaux-Arts style ceased to be an inspiration for houses in the U.S. In New York as early as 1910, critics and the public alike were beginning to feel that the French taste was too opulent and grand even for America's wealthiest families.[80] Architects seeking French domestic sources began to look to smaller, more informal houses inspired by rural French vernacular prototypes rather than the sumptuous, aristocratic *chateaux* and *hotels*. The Norman Revival stable of the Scott House was an early example of this trend. The Imperial Roman mode, however, continued as a style for grand public buildings—becoming more restrained and severe after World War I—and became the primary manifestation of the Beaux-Arts style, lasting until the 1940s with the works of John Russell Pope.

The Architect: William Churchill Noland

Virginia's first licensed architect, William Churchill Noland (1865-1951) was one of the leading lights of Virginia architecture at the dawn of the Edwardian era. While working in partnership with engineer Henry Baskervill from 1897 to 1917, he designed many high-style public and private buildings in Rich-

mond and surrounding areas. Many of these are still landmarks today. Noland's work embodied a new scholarly approach to architectural design which stressed academic correctness, stylistic purity, and above all, a return to the classical tradition. He played a leading role in promoting the principles of Beaux-Arts design in Virginia and was one of the chief proponents of the grand classical vision which became the dominant paradigm for American architecture after the turn of the century. Noland's ability to create elegant, sophisticated designs in the new classical taste made him a favorite of Richmond's high society. Noland once wrote that just as one would not write a poem mixing unrelated languages, one should not design a building composed of dissimilar styles.[81] Noland's comparison of architecture to language was apt. Central to the Beaux-Arts academic design philosophy was the idea that only similar stylistic vocabularies should be used together and that just as words follow rules of proper vocabulary and grammar, architectural forms should follow rules of proper usage and arrangement.

Education and Training

Described as a "quiet, modest Virginia gentleman," William C. Noland came from an old Virginia family in Hanover County.[82] He was born on June 4, 1865, at Airwell, his family's ancestral home since the seventeenth century.[83] During the Civil War, his father, Callendar St. George Noland, served as a Lieutenant Colonel in the Confederate Army. Even though Noland's family had known gentility before the war, the collapse of the plantation economy afterwards, together with the death of Noland's father in 1878, when William was thirteen, brought reduced circumstances to his family.[84] For his senior year, Noland attended the Episcopal High School of Virginia, a private boy's boarding school near Alexandria. He graduated in 1882.[85] For financial reasons, Noland was unable to attend a college or university or to receive a formal education in architecture. That said, formal academic programs in architecture were rare in the United States during the late-nineteenth century.[86] Those who could afford it attended the École des Beaux-Arts or the few American schools modeled after it. However, the usual method for training was through the apprentice system.[87]

After graduating from high school, Noland moved to Philadelphia to pursue a career in architecture. He apprenticed first in the office of architect Theophilus Parsons Chandler, Jr. in 1882.[88] Chandler had been in the Atelier Vaudremer at the École and later became known for his Gothic-inspired buildings. He founded the Philadelphia chapter of the American Institute of Architects, and in 1890, he founded and became the first director of the University of Pennsylvania's Department of Architecture.[89] By January 1886, Noland was working in the office of Walter Cope and John Stewardson.[90] John Stewardson had attended the École for a year in the Atelier Pascal.[91] Returning to Philadelphia in 1882, he worked in Chandler's office for about a year and then in the office of Frank Furness. Walter Cope had also worked in Chandler's office. Though he did not attend the École, he went abroad for a year in 1884 to tour and sketch.[92] Even though Noland never attended the École, he was able to absorb its principles indirectly through Chandler and then Stewardson, who had both studied there.

Founded in 1885, the firm of Cope & Stewardson became one of Philadelphia's most prominent firms. They were best known as proponents of the Collegiate Gothic style; however, their work encompassed a variety of styles and building types.[93] In their designs, Cope and Stewardson stressed the innovative use of historic precedent for meeting modern American needs—the philosophy of the École. The value

Cope and Stewardson placed on foreign travel and the close study of historic prototypes directly influenced Noland.

Noland furthered his education in Philadelphia by joining the T-Square Club, a social and educational club for young architects.[94] Founded in 1883, the T-Square Club of Philadelphia sought to elevate architectural standards through education. It gave young architects without formal training a way to gain experience by holding monthly inter-club exhibitions and drawing competitions modeled after the École. It was one of many architectural clubs that formed in the 1880s and 1890s seeking to raise design standards and the status of the profession. Cope and Stewardson were two of the club's founding members, and the club followed their open-ended approach of adapting historic styles they perceived as appropriate for their buildings. The club exposed Noland to current issues and ideas in the profession and brought him into contact with the wider community of architects in Philadelphia. Noland was an active member, and in 1886 was elected to serve as both Secretary and Treasurer. The club participated in public exhibitions at The Pennsylvania Academy of Fine Arts as well as the Salmagundi Club in New York, and the New York Architectural League. While Noland was in Philadelphia he studied classical architecture from a French edition of Vignola's *Rules of the Five Orders of Architecture.*[95] Vignola was the standard guide for students of classicism during the late-nineteenth and early-twentieth centuries.

During this period, his former employer, Theophilus Chandler, advised him that the best way to acquire the profession was to "go sometime hence into a New York office, where they do more real work, and good work too, in a year than Paris does in ten." Chandler also advised Noland to "go to France and Italy in the summer holidays and sketch and travel."[96] Noland followed Chandler's advice and tried to obtain a position in New York with the firm of Richard Morris Hunt. He was not successful—likely because he lacked a university education.[97] By 1888, he was working in the New York office of Edward Kendall. Kendall was among the first generation of American architects to study at the École and in the 1890s became president of the American Institute of Architects. Noland, however, became disenchanted with New York, and by June 1890, he had returned to Philadelphia.[98]

Torn between deciding whether to stay in Philadelphia or return to Virginia, Noland eventually decided to return to his native state even though he knew that a career in Virginia might mean more obscurity.[99] Following Walter Cope's advice, Noland began independent practice as an architect in Roanoke, Virginia in 1891.[100] He soon became discouraged with Roanoke, though, and by 1893 he had moved to Richmond.[101] Unfortunately, that was the same year as the financial panic that plunged the country into an economic depression for most of the decade.

It was during this period that Noland decided to again follow Chandler's advice and further his architectural education with a trip to Europe. The trip was for one year: from August 1, 1894 to July 27, 1895.[102] Noland divided his sojourn between England, France, and Italy, and appears to have traveled with his friend, Emlyn Stewardson—John Stewardson's younger brother, who had joined the firm in 1887 with a degree in civil engineering.[103] Noland made numerous pencil drawings and watercolors, and took precise measurements of the ancient buildings and monuments. Forty of his renderings still survive at the Virginia Historical Society and display a highly refined technique.[104]

By July 1895, Noland had returned to the U.S. By November, he had opened an office on the sixth floor

of Richmond's Chamber of Commerce building, located in the heart of downtown Richmond at the corner of 9th and Main streets.[105] To help establish himself in Richmond, Noland gave lectures on European architecture to local groups, like the Woman's Club. The written introduction to one of these lectures still survives and demonstrates that Noland had a full command of European architectural history.[106]

Henry Baskervill: Education and Training

Like Noland, Baskervill was from an old Virginia family going back to the seventeenth century. Henry Eugene Baskervill (1867-1946) was born on March 10, 1867, in a Richmond townhouse on the 700 block of East Franklin Street—about a block and a half west of Capitol Square. His parents were Henry E. C. Baskervill and the former Eugenia Jackson Buffington. Both Noland and Baskervill graduated from the Episcopal High School together in the class of 1882.[107] Baskervill attended Cornell University and received a bachelor's degree in electrical engineering in 1889.[108] Cornell's four-year curriculum for a bachelor's degree in electrical engineering did not include any courses in architectural design or history. It was strictly vocational. During his senior year, Baskervill was working with steam engines, electric motors, and telegraph machines.[109]

After graduating from Cornell, Baskervill returned to Richmond and began his career as an assistant city engineer. He was listed in *Chataigne's Directory of Richmond* as an engineer as early as 1892. Baskervill was one of five assistant city engineers under City Engineer Wilfred E. Cutshaw.[110] The City Engineer's Office was not only in charge of paving and grading the roads, but was responsible for all municipal building projects, including schools, markets, armories, and even the City Hall. In fact one of Baskervill's projects at this time was helping Cutshaw manage the construction of the new City Hall, completed in 1894 (NRHP 1969). Designed by Detroit architect Elijah Myers, Richmond's Gothic Revival City Hall was (and still is) a massive structure of gray granite, picturesquely adorned with Gothic towers, gables, and finials. According to Baskervill's daughter-in-law, the City Hall project sparked his interest in architecture, but his lack of architectural training compelled him to consult library books to perform his duties.[111] In 1894, Baskervill drew the floorplans for the Howitzer Armory, erected by the City in 1895. The floorplans still survive and show that Baskervill was a proficient draftsman.[112] In 1895, Baskervill drew the plans, wrote the building specifications, and superintended the fireproofing of the Davis Mansion, now known as the White House of the Confederacy (NHL 1960).[113] The specifications still exist and demonstrate that by 1895, Baskervill was an accomplished specification writer. Baskervill was still an assistant city engineer in 1896, the year before he partnered with Noland.[114]

The Firm of Noland & Baskervill, Architects & Engineers

In August 1897, Noland entered into partnership with Henry Baskervill, forming the firm of "Noland & Baskervill, Architects & Engineers."[115] Noland was thirty-two and brought to the partnership six years of experience as an independent practicing architect plus nine years of experience apprenticing and working in architectural offices; Baskervill was thirty and brought to the firm a degree in electrical engineering plus professional experience in engineering and construction. By November 1897, the firm had an office on the top floor of the Chamber of Commerce Building—the same rooms previously used by Noland for his own office.[116] Thus incorporated, Noland & Baskervill inaugurated a new era in Rich-

mond's architectural history. Patrons no longer needed to go to New York or Philadelphia to find talent, but could now find a local firm that could produce designs comparable to what the Vanderbilts were building in New York. According to Richmond architect Mary Harding Sadler, Noland and Baskervill brought to their work "a knowledge of the highest current architectural standards embodied by the most prominent firms of their time."[117]

Noland, with his years of experience at Philadelphia and New York architectural firms and first-hand knowledge of European prototypes gained from his travels abroad, handled the architectural design work; Baskervill mainly handled the engineering and business aspects.[118] This division of labor was reflected in the name of the firm: "Noland & Baskervill, Architects & Engineers." Since Baskervill had experience with drafting and writing building specifications, he may have done some of this work for the firm prior to their hiring draftsmen. Noland's obituaries credited Noland alone for the design of the firm's projects. The obituaries for Baskervill only briefly mention his partnership with Noland before focusing on his later work with Baskervill & Son. There were other architectural partnerships with more or less similar divisions of labor. At the New York firm of Lamb & Rich, prominent in the 1880s and 1890s, Charles Rich did the designing while Hugh Lamb was the businessman.[119] In Edwardian England at the large and successful partnership of Ernest George and Harold Peto, George did most of the designing, and Peto spent most of his time out of the office charming the clients.[120]

In 1902, a five-member Capitol Building Commission announced a competition for the renovation and enlargement of the Virginia State Capitol (NHL 1960) with new flanking wings to house the General Assembly. The three firms chosen in 1904 to undertake the project were John Kevan Peebles of Norfolk, Noland & Baskervill of Richmond, and Frye & Chesterman of Lynchburg, effectively linking together the three leading firms in the state. The design of the wings was based upon Peebles' original design, though with later changes. Because Noland and Baskervill were located in Richmond, they had more responsibility for construction supervision and final details.[121] The building was occupied by January 1906, and the careers of Noland and Baskervill were secured.

The prestige associated with the Capitol renovation was enormous and launched Noland's career as a society architect. The year after Noland and Baskervill were hired to work on the Capitol, the firm's projects doubled. Even before the Capitol was completed, Noland and Baskervill began to receive hefty commissions for churches followed by requests for mansions and country estates by Richmond's Edwardian elite. During their twenty-year partnership Noland and Baskervill worked on over 180 projects.[122] Richmonders praised Noland and Baskervill for bringing "a new spirit into local design."[123] Their repertoire encompassed a wide range of building types, including townhouses, churches, office buildings, hospitals, schools, commercial buildings, country estates, and even train stations. Nearly half of the firm's projects were residential. Noland also designed the Jefferson Davis Monument on Monument Avenue, unveiled in 1907.[124]

Noland was primarily a classicist. For his religious and residential commissions, Noland employed a wide range of European and American classical dialects including Beaux-Arts, Italian Renaissance Revival, Colonial Revival, English Baroque, and Roman Classical. Noland was one of the chief promoters of the Beaux-Arts style in Virginia and introduced it as a style for houses in the Richmond area. Noland

almost always used classical styles for public and commercial buildings as well as for his residential projects on Franklin Street and Monument Avenue.[125] Cases where Noland departed from the classical tradition included service buildings, buildings on secluded country estates, and projects where he was adding to existing Gothic Revival churches or church complexes.[126] The highpoint of Noland's and Baskervill's partnership was in 1907 when they had approximately twenty-four projects.[127] Most of the firm's projects were in Richmond, but they also worked extensively around the state.

Although Noland and Baskervill designed and remodeled buildings all over Richmond, the largest concentration of these was on Franklin Street, with twenty-one known projects distributed over a twenty-one block span. The Scott House was one of four projects on the 900 block alone. Next door to the Scotts, E. T. D. Myers Jr. also commissioned a new house, and next door to Myers, Ashton Starke and S. Dabney Crenshaw hired the firm to update their 1880s townhouses with classical interiors.

Noland's and Baskervill's commissions for houses of worship on Franklin Street were Temple Beth Ahabah at 1111 West Franklin (1903-1904), Second Baptist Church at 9 West Franklin (1904-1906), and St. James Episcopal Church at 1205 West Franklin (1911-1913). All three buildings were monumental expressions of academic classicism. With their porticos of giant columns, these sacred edifices imbued Franklin Street with a new classical grandeur.

Just as impressive were the country estates Noland designed for Frederic W. Scott and Richmond millionaire Major James H. Dooley on Afton Mountain in the Blue Ridge Mountains of Virginia. Both were built between 1911 and 1913. The estate Noland designed for the Scotts was Royal Orchard in Albemarle County. Built of rock-faced stone, Royal Orchard was in a rustic medieval style, complete with battlements. Frederic Scott commissioned the firm of John Russell Pope to do the interiors. Located in Nelson County, Dooley's estate, Swannanoa, featured the grandest residence the firm ever designed—a palatial Beaux-Arts-style mansion clad in white Georgia marble. Architecturally, Noland combined French and Italian influences from the Villa Medici in Rome and Richmond's Jefferson Hotel. Swannanoa was one of the few Virginia houses that rivaled the Gilded-Age "cottages" of Newport or the vast country places of Long Island. Before designing Swannanoa, Dooley had also hired Noland & Baskervill to design a terraced Italian garden and picturesque outbuildings for his Richmond estate, Maymont (NRHP 1971).

One reason Noland and Baskervill may have obtained so many large commissions so quickly—other than their involvement in the Capitol renovation—was because of their social backgrounds and connections. They were both from old Virginia families and belonged to many of the same social clubs and churches as their clients. Noland, Baskervill, Scott, Dooley, and many of their other clients were members of the Commonwealth Club, Richmond's most prestigious men's club.[128] Scott and Noland were also both members of St. Paul's Episcopal Church. Between 1905 and 1917, Noland belonged to at least eighteen organizations.[129] Baskervill was a close friend of both Major Dooley and Frederic Scott.

Another factor that made possible the firm's success was the fact that Richmond was experiencing a wave of prosperity and an accompanying building boom during the first decade of the twentieth century. A third factor that worked in Noland's and Baskervill's favor was the lack of any serious competition—

at least locally.[130] Richmond did not have many architects. The 1900 Richmond City Directory listed only twelve other architects—all one-man firms. Noland & Baskervill was the only partnership. Noland and Baskervill founded their firm at just the right moment—as architectural tastes were changing nationwide but before any other academically trained architects had opened offices in the city. Noland & Baskervill appears to have been the only local Richmond firm producing sophisticated landmark buildings in the grand classical tradition during the first decade of the twentieth century.

In 1914, at the age of forty-nine, Noland married Miss Mary Blecker Miller of Glen Ridge, New Jersey. In 1917, he withdrew from the partnership with Baskervill due to health reasons. It was during this period that Noland acquired an asthmatic illness that curtailed his professional activities during the remainder of his life.[131] After his initial bout with illness, Noland recovered enough to open an independent practice in the Old Dominion Trust Building in downtown Richmond in 1920.[132]

Since Baskervill, who was primarily an engineer, needed a designer, he formed a partnership with architect Alfred Garey Lambert, forming the firm of Baskervill & Lambert.[133] The firm designed many notable structures in Richmond, and Baskervill subsequently became known as an architect rather than an engineer. In 1929, Baskervill's son, Henry Coleman Baskerville, joined the firm. Lambert ended his partnership with Baskervill in 1932, at which time H. Coleman Baskerville became his father's junior partner and the firm then became Baskervill & Son.[134] Baskervill & Son was one of Richmond's most prominent and successful firms during the twentieth century and is today the oldest architectural firm in the city, now known simply as Baskervill.

William Noland and the Architectural Profession in Virginia

Noland not only helped to usher in a new era in Richmond's architecture but was instrumental in elevating architecture in Virginia from a trade to an organized profession. In fact, he dedicated the latter half of his career to the advancement of the architectural profession in Virginia. Noland never forgot the ideals of the T-Square Club and the importance of bringing architects together into a community. He became a member of the American Institute of Architects in 1901.[135] In 1911, he founded the Richmond Architects' Association and was elected its first president.[136]

Noland was a leading force behind the founding of the Virginia Chapter of the American Institute of Architects (AIA) in 1914 and became its first Secretary and Treasurer. According to Noland's daughter, Cynthia Young, Noland "had a vision of National prestige for Virginia for he went to England to acquaint himself with the structure of Britain's Royal Architects Society. Then he worked to establish a Virginia AIA."[137] Noland wrote the original by-laws and organized the first meeting, held at the Jefferson Hotel on September 17, 1914. The four other architects present were Frank C. Baldwin and Philip N. Stern of Fredericksburg, and Benjamin F. Mitchell and Clarence A. Neff of Norfolk.[138] Noland became president of the Virginia Chapter of the AIA in 1917.[139] Baskervill joined the Virginia Chapter on May 20, 1930, at the age of sixty-three.[140]

Noland was also instrumental in establishing licensing standards for Virginia architects and was awarded the first license when state registration of architects was established in 1920. Before this time, anyone in Virginia could call themselves an architect, just like today anyone can call themselves a designer.

Finally, Noland was the first Virginian given the honorary distinction of "Fellow" by the AIA in 1923.[141] Noland continued to practice until 1940 at the age of seventy-five. William Noland died on August 18, 1951, at the age of eighty-six.[142]

It has been said that Noland's work "equaled that of architects who designed for Newport, Rhode Island or Fifth Avenue in New York City."[143] Few Richmond architects have left behind such an enduring legacy as William Noland—both in the buildings he designed and in the institutions he established. He was a principal driving force behind the creation of architects' associations at both the local and regional levels and the codification of professional licensing standards for architects in state law. Today, the Virginia Chapter of the AIA still celebrates Noland's achievements with its highest honor, the William C. Noland award.

Ferruccio Legnaioli: Decorative Sculpture and Plaster Work

The decorative plasterwork and sculpture in the Scott House was done by Ferruccio Louis Legnaioli (1874-1958), an Italian artist and sculptor working in Richmond. Legnaioli is credited with giving Richmond some of its most distinctive architectural decoration during the early-twentieth century and played a major role in shaping Richmond's character during this time.[144] Born in Lucca, Italy, around 1874, Legnaioli trained at the Royal Academy of Fine Arts in Florence. He immigrated to the United States in 1902 and worked for four years with the prestigious New York architectural firm of McKim, Mead & White.[145] He first came to Virginia to assist Stanford White with the decoration of the University of Virginia, including the barrel-vaulted ceiling of Garret Hall. In 1907, at the prompting of Italian-American businessman, Frank Ferrandini, Legnaioli settled in Richmond where the two opened a sculpture and plaster ornamentation shop at 1305 Haxall's Lane known as Ferrandini-Legnaioli Co. The firm had thirty employees and made architectural and decorative ornaments in plaster, composition, and cement. They also made busts, statues, and monuments in cement, bronze, and marble. Legnaioli supervised all of the firm's work; Ferrandini was the business manager.[146] The two worked together until the 1920s when Legnaioli opened his own decorative arts studio, also in Richmond, where he worked until his death in 1958.[147]

Legnaioli was incredibly successful in Richmond and frequently worked with important local architects such as Noland & Baskervill and William Lawrence Bottomley. He did ornate ceilings and architectural decoration for banks, theaters, churches, office buildings, and private homes. He is responsible for numerous high-profile commissions including the Byrd (NRHP 1979), Empire, National (NRHP 2003) and Colonial theaters, the State Office Building, the Supreme Court Building, the Shockoe Slip fountain, and the statues of Christopher Columbus in Byrd Park as well as the First Virginia Militiaman at Park and Stuart avenues.[148]

Legnaioli's reputation was not confined to Richmond. Back in Italy, his talents were recognized in 1929 by King Victor Emmanuel III who admitted Legnaioli to the Order of the Crown of Italy—the highest order in the Italian honors system. Furthermore, of the five classes of the order, Legnaioli was conferred the highest and was made a Knight of the Grand Cross. This was the greatest honor that could be bestowed on a civilian and was granted in recognition of Legnaioli's artistic achievements.[149]

CRITERION B: SIGNIFICANCE OF ELISABETH SCOTT BOCOCK

Preservation in Richmond can largely be said to have begun with Mary Wingfield Scott (1895-1983) and her cousin, Elisabeth Scott Bocock (1901-1985), daughter of Frederic and Elisabeth Scott. They, together with Elisabeth's sister Mary Ross Scott Reed, combined wealth, social connections, love of history, and a passion for preservation to save countless historic houses in Richmond.[150] Much of this work, including meetings with government officials and business leaders, took place at 909 West Franklin Street. Mary Wingfield Scott initially took the lead in preservation efforts; however in the 1950s, Elisabeth Bocock assumed the role of "commander-in-chief."

Elisabeth grew up at 909 West Franklin and married John Holmes ("Jack") Bocock, a Richmond lawyer, in 1928. Afterwards, they moved to a smaller house nearby at 1107 Grove Avenue. John Bocock later became a senior partner in the law firm of McGuire, Eggleston, Bocock, and Woods. Elisabeth's mother, Elisabeth Mayo Strother Scott, died on December 10, 1930.[151] The property at 909 West Franklin, which had always been in her name, was transferred by the terms of her will to her husband, Frederic, on December 31, 1930. Frederic W. Scott died on September 24, 1939.[152] Afterwards, his son, Frederic W. Scott, Jr. and his family moved into 909. The property was deeded to Frederic W. Scott, Jr. from his father's estate on December 29, 1944. Frederic then deeded the property to his sister, Elisabeth Scott Bocock, on June 27, 1946. Elisabeth proceeded to move into the house with her family later that year.[153] Elisabeth ran the house much as her mother had, with about an equal ratio of family to servants, though when the oldest two of their five children left for boarding school, servants outnumbered family.[154]

Early Preservation Efforts

Elisabeth's passion for preservation originally came from her cousin, Mary Wingfield Scott, who was Richmond's first serious preservationist and architectural historian. Spurred by her cousin, Elisabeth's interest in preservation started in the 1930s, when she and her sister became involved in many preservation initiatives, first as society hostesses for preservation causes and later as partners in raising quick cash in last-minute house rescue operations. In 1935, Mary Wingfield Scott founded the William Byrd Branch of the Association for the Preservation of Virginia Antiquities (APVA) in order to save threatened historic properties in Richmond.[155] Elisabeth Bocock was a founding member and later became the finance chairman. Together, Bocock and Scott alternately encouraged and cajoled city and state officials to preserve Richmond's historic architecture. They became adept at raising funds (often quietly augmented by their own) to purchase and restore threatened historic properties.

Mary Wingfield Scott appears to have been Richmond's first architectural historian. She had a master's degree in art history from Brwyn Mawr and wrote two authoritative and as yet unsurpassed books on the architecture of Richmond, *Houses of Old Richmond* (New York, Bonanza Books, 1941), and *Old Richmond Neighborhoods* (Richmond, William Byrd Press, 1950). Between 1950 and 1957, Scott purchased seven of the eight Greek Revival houses of Linden Row and restored them. She also purchased other threatened buildings throughout Richmond, quietly restoring them and selling them on to individuals

who would care for them. During the 1940s, Elisabeth Bocock was deeply involved with the William Byrd Branch of the APVA, making motions, hosting meetings, and giving money.[156]

The Scott House as a Focal Point for Preservation Efforts

In Mary Buford Hitz's biography of her mother, Elisabeth Scott Bocock, she wrote of the importance that the Scott House played in the early days of the family's preservation efforts. The breakfast room was the war room, so to speak, for the architecture-loving cousins. "Cousin Mary Wingfield Scott . . . was an early-warning system in the field of historic preservation. . . . Cousin Mary Wing would take several purposeful strides that brought her to the swinging door on the opposite side of the pantry, which in turn banged into the wall in the breakfast room she was entering. . . . 'Elisabeth!' she would shout as she waved the morning's newspaper over her head, 'Look at this!!'"[157] Hitz writes that her father would immediately vacate the breakfast room to avoid the pandemonium, while Mary Wingfield Scott and Elisabeth Bocock developed a strategy to save whatever piece of Richmond architecture was being threatened that day.

While the initial strategy took place in the breakfast room, the real preservation push happened in the kitchen. Hitz writes: "If Mother and Cousin Mary Wing decided that a lobbying luncheon was called for, Cora [the Bocock's cook] was often their chief weapon. It was not unusual for her to turn to and produce a business lunch four hours after the preservation crisis of the moment had been introduced into the house." More than one building, it seems, owes its salvation to the lightness of Cora's soufflés.[158]

As time went on, Elisabeth Bocock assumed a more prominent role as a preservation activist. In the 1950s, when Mary Wingfield Scott was increasingly absorbed in research for her book, *Old Richmond Neighborhoods*, she and Elisabeth reversed their roles as commander-in-chief and loyal foot soldier—a change that was satisfactory to them both.[159] In 1956, Elisabeth was a leading force in founding the Historic Richmond Foundation, an organization designed to move quickly to rescue threatened historic properties. Elisabeth is credited as the one person out of the original five pioneers "who had the initial vision."[160] Elisabeth convened the initial meeting of the Historic Richmond Foundation with fifty business and government leaders at 909 West Franklin. According to Hitz, "Typically, ESB was a trustee but not an office holder on the board, a situation that left the details to others and left her free to do what she did best—a genteel form of arm twisting."[161] Through her volunteering, substantial financial contributions, and individual restorations which she, herself, undertook, she was largely responsible for setting in motion the City's agenda for historic preservation.[162]

Mary Ross Scott Reed was the youngest child of Frederic and Elisabeth Scott. While quietly avoiding the spotlight, she was also an ardent preservationist, purchasing and restoring many endangered homes on Richmond's Church Hill and in Goochland County. Far less visible than her sister and cousin, without fanfare she quietly supported many important preservation projects and organizations, and underwrote the publication of several books. The Scott House was, therefore, the focal point of a long-standing and influential campaign to preserve Richmond's architecture. It represents not only the work that was accomplished within its walls, but also the lives of the extraordinary and dedicated women who worked tirelessly to protect the city's architectural heritage.

Later History of the Scott House

As a measure of convenience and economy, in 1951 Elisabeth and her husband decided to create a garden apartment for themselves at the back of the house and to donate the front part to charitable causes. They hired Richmond architect C. W. Huff, Jr. to redesign the rear wing as a three-bedroom apartment for their own use, separate from the rest of the house. It is believed that Elisabeth made the initial design and directed the changes.[163] The alterations involved converting the kitchen loggia and the southern half of both the kitchen and servants' hall into a large new main room which extended across the entire south end of the service wing. The room was divided into living room and dining room areas by a new partial height bookcase wall. The wall was linked to a new steel spiral stair to the second floor, lined with vertical cypress boards. The five arched openings in the original kitchen loggia were infilled with French doors and transoms. Elisabeth's daughter wrote that, "The living room/dining room stretched across the whole south-facing back of the house, its French doors and windows framing the beauty of the garden she worked so hard on."[164] Elisabeth's husband, John Bocock, died in 1958.

Regarding finding a tenant for the front part of the house, Elisabeth turned first to the Junior League of Richmond, of which she was a charter member. The Junior League established a senior center at the house in 1961, which set a precedent that later led to sharing it with Virginia Commonwealth University. According to the Richmond city directories, the senior center was located there through 1968. Elisabeth earned a VCU Bachelor of Arts degree in English in 1969. From 1971 through 1975, the front part of the house served as a VCU women's dormitory. In 1976, the house became the location for the VCU Community Service and Admissions offices. Two years later, it became the VCU Center for Public Affairs. In 1980, it housed the VCU Facilities Planning and Construction office, which in 1984 was renamed the VCU Facilities Management office.

Elisabeth continued to live in the rear apartment until her death on December 9, 1985. In her will, she appointed her children as the executors of her estate. During the 1990s, the first and third floors continued to be used for VCU offices, and the second-floor bedrooms and rear wing were rented to students as apartments. According to a deed recorded in the Clerk's Office of the City of Richmond, the executors of Elisabeth Bocock's estate sold the house to "The Commonwealth of Virginia, Virginia Commonwealth University" on July 3, 2001, with the stipulation that the house be "maintained in first-class condition at all times."[165] In 2002, from September 23rd through October 20th, the house was opened to the public as the Richmond Symphony 2002 Designer House. Local interior designers were allowed to redecorate the rooms, which included repainting.[166] In 2003, VCU undertook a renovation project in coordination with the Richmond architectural firm of SMBW Architects, P.C. to address maintenance and safety code issues as well as to adapt the spaces in the rear wing into offices. The drawings for the project are dated January 27, 2003.[167] The huge steel stair on the back of the house was added at this time.[168] Afterwards, VCU used the house as a special events space, renting it out for wedding receptions and other occasions. In 2015, VCU hired the Richmond firm of Glave & Holmes Architecture to write a feasibility study for a comprehensive repair and renovation project for the house. The renovation, which is being undertaken by VCU facilities management in coordination with Glave & Holmes, is the most thorough and comprehensive renovation in the house's history. Work began in 2019, and the project is scheduled to be completed in 2020.

SECTION 9

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ENDNOTES

[1] Tape-recorded house tour with Elizabeth Scott and Roberta and Frederic (Freddie) Bocock, November 29, 1996. Freddie Bocock was the son of John and Elisabeth Bocock and the grandson of the original owners.

[2] From ground level, the pendants appear to be placed in front of the mortar joints of the blocks of the frieze in order to hide the joints from view. In fact, the pendants are integral to the terra-cotta blocks behind them, and the mortar joints curve around to the left side of each pendant, forming an interlocking system.

[3] The Heurich House (1892-1894), Washington, D.C.'s grandest surviving late-Victorian mansion, also has a copper conservatory with panels of garland swags on the exterior. The copper frieze of the Scott House conservatory was actually a redesign of the original proposal shown in the 1907 elevation drawings which called for leaded glass transoms above the windows.

[4] Tape-recorded house tour with Elizabeth Scott and Roberta and Frederic (Freddie) Bocock.

[5] Carrère & Hastings used this same treatment on the façade of the Henry T. Sloane house (1893) in New York. Mark Alan Hewitt, Kate Lemos, William Morrison, and Charles D. Warren, *Carrère & Hastings Architects* (New York: Acanthus Press, 2006), 1:355. The Sloane house is located in New York's Upper East Side on 72nd Street, just off of Fifth Avenue. McKim, Mead & White used a similar treatment in the entry and stair hall at Rosecliff (1897-1902) in Newport, Rhode Island. In Paris, the Beaux-Arts-style apartment house at 106 Rue de Rennes features Ionic pilasters supporting paired consoles on the facade. A provincial example of this treatment can be found in Rouen, France on the apartment building at the northeast corner of Rue Jeanne d'Arc and Place Maréchal Foch.

[6] Nickolaus Pevsner, *An Outline of European Architecture* (1943; reprint, Baltimore: Penguin Books Inc., 1974), 282-283.

[7] The design for the main stair changed sometime between when the original drawing was made in October 1908 and when the new much more French design was made in November 1909. "Residence for Frederic W. Scott Esq., Richmond, Va.—Three Quarter Inch Scale Details of Finish in Main Hall," Sheet No. 13, October 1908, Baskervill & Son Collection, Virginia Historical Society (hereafter cited as VHS), Richmond, VA; "Three Quarter Inch Scale Details of Stairway—Residence for Frederic W. Scott Esq., Richmond, Va.," Sheet No. 67, November 1909, Baskervill & Son Collection, VHS, Richmond, VA.

[8] Tape-recorded house tour with Elizabeth Scott and Roberta and Frederic (Freddie) Bocock; Elizabeth Witt, "Beautiful Houses of Richmond: Residence of Frederic W. Scott," *Richmond Times-Dispatch*, July 1, 1923.

[9] Today, the area behind the stair hall on the second floor has been subdivided into a hallway, opening to rooms on the south.

[10] The idea of the window was probably abandoned when the Scotts decided to make the sunroom into a bedroom for one of the children.

[11] See the 1759 section drawing by William Chambers for a proposed London house for the Duke of York, illustrated in Mark Girouard's *Life in the English Country House* (New Haven and London: Yale University Press, 1978), 198. Sir Robert Taylor's Chute House in Wiltshire features a similar circular central stairhall with a domed skylight supported by a ring of columns, also illustrated in the above book, page 200.

[12] Witt, "Beautiful Houses of Richmond: Residence of Frederic W. Scott."

[13] Mary Wingfield Scott and others, *Winkie* (no publication information included), 15, Virginia Department of Historic Resources Archives, Richmond, VA.

[14] The claim in the original nomination that the style of the mantel is "Francois I" is likely based on the erroneous assertion in a 1923 newspaper article on the house ("Beautiful Houses of Richmond," cited above in endnote #7) that it had a "Francis I mantel" that was "a reproduction of one to be found in the Chateau Chaumont, in France." The present author contacted the assistant director of the Chateau Chaumont in June 2018 and confirmed that the Chateau has no mantels which resemble the mantel in the Scott House den. In the words of Ghislaine Mesmin des Vaux, Assistant to the Director of the Domaine de Chaumont, "The chimneys of the Chateau do not have a mantel resembling that of your photo." Ghislaine Mesmin des Vaux,

e-mail message to author, June 11, 2018.

[15] Tape-recorded house tour with Elizabeth Scott and Roberta and Frederic (Freddie) Bocock.

[16] *Illustrated Catalogue of Plastic Ornaments Cast in Plaster for Interiors and in Composition for Exteriors* (Chicago: The Decorators Supply Co., n.d.), 45.

[17] The earliest known Tudor Revival building in Richmond was the half-timbered 1886 carriage house of the Alfred T. Harris house (demolished), located at the northeast corner of Belvidere and West Franklin streets.

[18] Charles Brownell, "The Classical Tradition in Ornament and the John and Elizabeth Wickham House, A Paper by Professor Charles Brownell of Virginia Commonwealth University for 'Federal Forays,' The Annual Conference of the Valentine, the Richmond History Center," Richmond, Virginia, March 1999. In the author's possession. Dr. Charles Brownell is Virginia Commonwealth University professor emeritus of art history.

[19] Tape-recorded house tour with Elizabeth Scott and Roberta and Frederic (Freddie) Bocock.

[20] Mary Buford Hitz, *Never Ask Permission: Elisabeth Scott Bocock Of Richmond* (Charlottesville: University Press of Virginia, 2000), 20-21.

[21] Hewitt, Lemos, Morrison, and Warren, *Carrère & Hastings Architects*, 2:71.

[22] Brownell, "The Classical Tradition in Ornament and the John and Elizabeth Wickham House."

[23] Legnaioli's assistants installed the frieze upside down and apparently no one caught the mistake.

[24] The conservatory floor is not terrazzo. Terrazzo is a type of marble-aggregate concrete made with randomly scattered small pieces of marble, giving it a speckled appearance. The Fletcher-Sinclair Mansion (1898) at the corner of New York's 79th Street and Fifth Avenue, across from the Metropolitan Museum of Art, also has a conservatory with a white marble tile mosaic floor.

[25] The local interior design firms Oliver/Bendheim Design Associates and New Projet were responsible for the 2002 decoration of the breakfast room and the polychrome painting of the frieze. John Young, a decorative painter with New Projet, confirmed in a phone interview with the author on July 5, 2018 that the conservatory frieze was painted in 2002 as part of the Designer House project.

[26] These Wedgewood-style panels are, indeed, ceramic—not painted wood.

[27] Freddie Bocock, the Scotts' grandson, said in the 1990s that the servants' bedrooms were designed to keep the black servants separated from the white servants; however, an examination of the plans does not seem to show any evidence for this. There was only a single door at the entrance to the service wing passage. The passage was not partitioned by any other doors. The doorway to the Boy's Bedroom 6 was located just before the doorway to the service wing passage. The doorway to the Nurse's Room was behind it.

[28] Glave & Holmes Architecture, "Virginia Commonwealth University Scott House Feasibility Study," unpublished, December 2015, Virginia Department of Historic Resources Archives, Richmond, VA, 12.

[29] Noland employed the same Norman Revival style for the carriage house, water tower, and barn at Maymont in 1904 and 1908.

[30] Drew St. J. Carneal, *Richmond's Fan District* (Richmond: Historic Richmond Foundation, 1996), 25, 55.

[31] Carneal, *Richmond's Fan District*, 79.

[32] "Frederic W. Scott," *Richmond Times-Dispatch*, September 26, 1939.

[33] John T. Kneebone, "Branch, Thomas," in *Dictionary of Virginia Biography,* ed. Sara B. Bearss, John T. Kneebone, J. Jefferson Looney, Brent Tarter, and Sandra Gioia Treadway (Richmond: Library of Virginia, 2001), 2:196.

[34] Kneebone, *Dictionary of Virginia Biography,* 2:193, 197.

[35] Kneebone, *Dictionary of Virginia Biography,* 2:197; James Branch Cabell, *Branchiana* (Richmond: Whittet & Shepperson, 1907), 51.

[36] Langhorne Gibson, Jr., *The Major: Frederic Robert Scott 1830-1898* (United States of America: 2006), Valentine Richmond History Center Archive, Richmond, VA, 51.

[37] "Major Scott's Death Comes As a Shock to the Business Community," *Richmond Dispatch*, May 17, 1898.

[38] "Heart Attack Proves Fatal to F. W. Scott," *Richmond Times-Dispatch,* September 25, 1939.

[39] Langhorne Gibson, Jr., *My Precious Husband: The Story of Elise & Fred Scott* (Richmond: Cadmus Fine Books, 1994), 27.

[40] Gibson, *My Precious Husband: The Story of Elise & Fred Scott*, 67.

[41] "Frederic W. Scott," *Richmond Times-Dispatch*, September 26, 1939.

[42] "Makers of Richmond, Brief Sketches of Men Who Have Helped to Make the City," *The Times Dispatch*, July 2, 1904.

[43] Richard Spillane, "Frederic W. Scott, The Man Who Discovered Mercantile Marine," *Commerce and Finance* 5, no. 6 (February 9, 1916): 157.

[44] Richmond Deed Book 174 C, p. 297, June 16, 1902.

[45] Richmond Deed Book 175 C, p. 139, Sept. 30, 1902.

[46] Richmond Deed Book 293 C, p. 326, May 31, 1923.

[47] Membership lists of the Commonwealth Club, Richmond City Directories, 1894-1898.

[48] "Stable for Mr. Fred. W. Scott, Richmond, Va.," July 1902, Noland & Baskervill, Architects, Baskervill & Son Collection, VHS, Richmond, VA. Note: plans and drawings for the stable are separate from the "Residence for Frederic W. Scott, Esq., Richmond, Va." collection.

[49] Gibson, *My Precious Husband*, 107; Noland & Baskervill project list, compiled by Baskervill & Son, July 2013.

[50] "Residence for Frederic W. Scott, Esq., Richmond, Va.," March 1907, Noland & Baskervill, Architects, Baskervill & Son Collection, VHS, Richmond, VA.

[51] "General Conditions and Specifications for Erection of a Residence on Franklin St. between Shafer and Harrison Sts. Richmond, Va. for Mr. Frederick [sic] W. Scott, October 1908, Noland & Baskervill, Architects & Engineers," Library of Virginia, City of Richmond, Office of Permits and Inspections, Permits and Drawings Collection, control no. 116, Richmond, VA.

[52] "General Conditions and Specifications for Erection of a Residence on Franklin St. between Shafer and Harrison Sts. Richmond, Va. for Mr. Frederick [sic] W. Scott, October 1908, Noland & Baskervill, Architects & Engineers."

[53] Frederic S. Bocock, interview by Anne Hoffler, April 13, 2004. Anne A. Hoffler, "The Frederic W. Scott House (1907-1911): American Renaissance Architecture Comes to Richmond," paper for ARTH 502, 2004, Cabell Library Special Collections, Virginia Commonwealth University, Richmond, VA, 11.

[54] Robert Winthrop, phone interview by author, August 29, 2014. Of the 88 drawings recorded as having been made, only 44 survive in the collection of the VHS, spanning a period between March 1907 and February 1910. Every drawing was numbered and dated. "Residence for Frederic W. Scott, Esq., Richmond, Va.," Noland & Baskervill, Architects, Baskervill & Son Collection, VHS, Richmond, VA.

[55] "Realty Values Jump 25 Per Cent," *Richmond Times Dispatch*, November 1, 1910.

[56] Gibson, *My Precious Husband,* 106-107.

[57] Gibson, *My Precious Husband*, 117.

[58] Thomas R. Navin and Marian V. Sears, "A Study in Merger: Formation of the International Mercantile Marine Company," *The Business History Review* 28, no. 4 (December 1954): 291.

[59] Earl A. Saliers, "Some Financial Aspects of the International Mercantile Marine Company," *Journal of Political Economy* 23, no. 9 (November 1915): 922.

[60] Saliers, "Some Financial Aspects of the International Mercantile Marine Company," 922-923.

[61] Spillane, "Frederic W. Scott, The Man Who Discovered Mercantile Marine," 158.

[62] Gibson, *My Precious Husband*, 118.

[63] Spillane, "Frederic W. Scott, The Man Who Discovered Mercantile Marine," 158.

[64] Saliers, "Some Financial Aspects of the International Mercantile Marine Company," 922-923.

[65] *The New York Times*, April 4, 1915. Profits from the First World War helped to keep IMM afloat, and, beginning in the 1920s, it underwent a series of corporate acquisitions and mergers, which resulted in its becoming the United States Lines in 1943 which, itself, went bankrupt in 1986. John J. Clark and Margaret T. Clark, "The International Mercantile Marine Company: A Financial Analysis," *American Neptune* 1997 57(2): 137-154.

[66] Spillane, "Frederic W. Scott, The Man Who Discovered Mercantile Marine," 157-158.

[67] Spillane, "Frederic W. Scott, The Man Who Discovered Mercantile Marine," 158.

[68] Gibson, *My Precious Husband*, 121.

[69] "Heart Attack Proves Fatal to F. W. Scott," *Richmond Times-Dispatch,* September 25, 1939.

[70] "Frederic W. Scott," *Richmond Times-Dispatch*, September 26, 1939.

[71] Alan Gowans, *Styles and Types of North American Architecture: Social Function and Cultural Expression* (New York: HarperCollins, 1992), 211.

[72] The Exposition was held to commemorate the 400th anniversary of Columbus's discovery of America and consisted of temporary buildings built around a central lagoon. The effect was described as a cross between Rome, Paris, and Atlantic City.

[73] Richard Guy Wilson, "Part I: The Great Civilization," in *The American Renaissance 1876-1917* (New York: The Brooklyn Museum, 1979), 12-13, 45; Sarah Shields Driggs, Richard Guy Wilson, and Robert P. Winthrop, *Richmond's Monument Avenue* (Chapel Hill and London: The University of North Carolina Press, 2001), 26.

[74] Mark Alan Hewitt, *The Architect & the American Country House* (New Haven & London: Yale University Press, 1990), 72.

[75] James L. Yarnall, *Newport Through Its Architecture: A History of Styles from Postmedieval to Postmodern* (Newport: Salve Regina University Press, 2005), 122.

[76] Biltmore National Historic Landmark nomination, additional documentation, 2003, National Park Service, Washington, D.C., 94.

[77] Dr. Charles Brownell first made the observation that during the late-nineteenth century there was a question of whether house interiors should be in one style or several. Charles Brownell, "The Early Colonial Revival in Richmond" (lecture at Maymont, Richmond, VA, November 2, 2016). Dr. Charles Brownell is Virginia Commonwealth University professor emeritus of art history.

[78] Richard Guy Wilson, "Project for First National Bank," in *The Making of Virginia Architecture*, ed. Monica Scanlon Rumsey (Richmond: Virginia Museum of Fine Arts, 1992), 336.

[79] Hewitt, Lemos, Morrison, and Warren, *Carrère & Hastings Architects*, 1:354.

[80] Hewitt, Lemos, Morrison, and Warren, *Carrère & Hastings Architects*, 1:349.

[81] William Noland, "An Architectural Tour" (lecture for the Woman's Club, Richmond, VA, December 28, 1896), William Noland Papers, VHS, Richmond, VA. This is the only writing on architecture by Noland known to exist. He did not publish.

[82] "W. C. Noland Rites Tuesday In Hanover," *Richmond News Leader*, August 20, 1951.

[83] Noland was the youngest of ten children, five of whom died in infancy or childhood. Nancy Spreen (William Noland's daughter) to Christopher Novelli, November 20, 1997.

[84] In 1878, Noland's father died of "gout of the stomach" at the age of sixty-two. Reverend Charles Austin Joy, "Airwell," Virginia Department of Historic Resources Archives, Richmond, VA.

[85] "Episcopal High School of Virginia Commencement Exercises, Wednesday, June 21, 1882 at 2:45 P.M.," William Noland Papers, VHS, Richmond, VA. Noland only attended Episcopal High School for one year. He was a "first year" student when he graduated. Laura Vetter, archivist, Episcopal High School of Virginia, phone interview by author, April 15, 2014.

[86] The first architectural school in the U.S. was founded at the Massachusetts Institute of Technology in Boston in 1865. Wilson, *The American Renaissance 1876-1917*, 76. The first architectural school established in the South was at Tuskegee in 1893. Richard Guy Wilson, "Building On the Foundations," in *The Making of Virginia Architecture*, 90. See also Mary N. Woods, *From Craft to Profession: The Practice of Architecture in Nineteenth-Century America* (Berkeley: University of California Press, 1999), 66-67, 74.

[87] Woods, *From Craft to Profession*, 53-81; Wilson, *Making of Virginia Architecture,* 90; Edwin Slipek, Jr., "The Making of a Profession," *Inform: Architecture, Design, the Arts* 5, no. 3 (1994): 20.

[88] Mother to William Noland, October 5, 1882, William Noland Papers, VHS, Richmond, VA. Noland probably chose to work in Philadelphia because he had relatives there. Mary Young (William Noland's granddaughter), phone interview by author, March 7, 1996. For Theophilus Parsons Chandler, see Theodore A. Sande, "Theophilus Parsons Chandler, Jr., 1845-1928, the Discovery of an Architect from the 'Age of Excess'" (dissertation, Philadelphia: University of Pennsylvania, 1971); Sandra L. Tatman and Roger W. Moss, *Biographical Dictionary of Philadelphia Architects: 1700-1930* (Boston: G. K. Hall & Co., 1985), 139-143; J. Church and B. Laverty, *Theophilus P. Chandler, Jr., Portrait of an American Architect* (exhibition catalogue, Philadelphia: Academy of the Fine Arts, 1986), 166-168.

[89] William Emlyn Stewardson, "Cope and Stewardson, The Architects of a Philadelphia Renascence" (B.A. thesis, Princeton University, 1960), 15; Edward Potts Cheyney, *History of the University of Pennsylvania 1740-1940* (Philadelphia: University of Pennsylvania Press, 1940), 312.

[90] William Noland to Mother, January 2, 1886, William Noland Papers, VHS, Richmond, VA.

[91] Stewardson, "Cope and Stewardson," 14.

[92] John A. Garraty and Mark C. Carnes, eds., *American National Biography* (New York: Oxford University Press, 1999), 5:478-479; Stewardson, "Cope and Stewardson," 17.

[93] Adolf K. Placzek, ed., *Macmillan Encyclopedia of Architects* (New York: Macmillan Publishing Co., Inc., 1982), 1:450-451; Ralph Adams Cram, "The Work of Messrs. Cope & Stewardson," *The Architectural Record* 16, no. 5 (November 1904): 407-438; Tatman and Moss, *Biographical Dictionary of Philadelphia Architects*, 165-170, 761-762.

[94] Marie Ann Frank, "The T-Square Club of Philadelphia and the Debate Over a National Style: 1883-1904" (M.A. thesis, University of Virginia, 1991), 14-15; Cope was vice-president of the T-Square Club in 1883, secretary and treasurer in 1885, and president in 1894. Stewardson was president in 1885 and 1891. Frank, "The T-Square Club," 17-18.

[95] William Noland to Mother, January 9, 1887, William Noland Papers, VHS, Richmond, VA; William Noland to Mother, March 13, 1887, William Noland Papers, VHS, Richmond, VA. Noland referred to Vignola's book as "*On Architecture*" in his January 9, 1887 letter noted above; however, the name of Vignola's book, originally in Italian, was *Regola delli cinque ordini d'architettura,* translated in English editions variously as *Rules of the Five Orders of Architecture* and *Canon of the Five Orders of Architecture*. Placzek, *Macmillan Encyclopedia of Architects*, 4:312; Bernd Evers, Christof Thoenes, Kunstbibliothek der Staatlichen Museen zu Berlin, *Architectural Theory from the Renaissance to the Present: 89 Essays on 117 Treatises* (Koln: Taschen, 2003), 87-95. Noland said in his letter that he was studying from a French edition. This may have been an early edition by French architect Pierre Esquie, titled *Vignola: A Treatise on the Five Orders of Architecture; An Elementary Treatise on Architecture Comprising the Complete Study of the Five Orders (Traité élémentaire d'architecture, comprenant l'étude complète des cinq ordres).* One might speculate that the reason Noland was studying from a French edition was because his employer, John Stewardson, had loaned him the book, which he had purchased while studying architecture in Paris.

[96] Theophilus Chandler to William Noland, February 20, 1887, William Noland Papers, VHS, Richmond, VA.

[97] Mother to William Noland, September 27, 1887, William Noland Papers, VHS, Richmond, VA.

[98] William Noland to Mother, June 29, 1890, William Noland Papers, VHS, Richmond, VA.

[99] Regarding Noland's decision to locate in Virginia, his daughter, Nancy Spreen wrote, "Mom once said that he made a conscious decision to return to Virginia even though he knew it would mean less money and more obscurity." Nancy Spreen to Christopher Novelli, March 10, 1996.

[100] Application for Associate Membership, American Institute of Architects, May 8, 1901, AIA Archive, Washington, D.C.

[101] Nelson Noland to William Noland, January 6, 1893, William Noland Papers, VHS, Richmond, VA; *Chataigne Richmond City Directory*, 1893-1895.

[102] Merrill C. Lee, "William C. Noland Award Address" (address presented at a meeting of the Virginia Chapter of the American Institute of Architects, Fredericksburg, VA, October 9, 1970), Cabell Library Special Collections, Virginia Commonwealth University, Richmond, VA.

[103] Noland's earliest known drawing in Europe was dated August, 1894. Noland started his tour in England. By November, he was in France. In 1895, Noland traveled to Italy. Drawings, William Noland Papers, VHS, Richmond, VA. Noland's daughter, Cynthia Young, thought that Noland had traveled with a John Stewardson, Jr., but since John Stewardson died before he could marry in a tragic skating accident, it was more likely his younger brother, Emlyn Stewardson. Cynthia Young to Christopher Novelli, March 1, 1996.

[104] Most of Noland's European drawings are renderings of medieval buildings, demonstrating a knowledge and interest in medieval as well as classical styles. William Noland Papers, VHS, Richmond, VA.

[105] Someone to William Noland, July 12, 1895, William Noland Papers, VHS, Richmond, VA; Someone to William Noland, November 24, 1895, William Noland Papers, VHS, Richmond, VA; Caroline Sinkler to William Noland, January 28, 1896, William Noland Papers, VHS, Richmond, VA.

[106] Noland, "An Architectural Tour."

[107] "Episcopal High School of Virginia Commencement Exercises," William Noland Papers, VHS, Richmond, VA.

[108] "Henry E. Baskervill, 79, Dies; Funeral at 3 P.M. on Sunday," *Richmond News-Leader*, November 30, 1946.

[109] *The Cornell University Register, 1888-1889* (Ithaca: Press of Andrus & Church), 123-124.

[110] The annual reports for the Office of the City Engineer, which listed the officers of the engineering department, only list Baskervill as an assistant engineer in 1895 and 1896. However, he was obviously working there before then, as the signed 1894 floorplans of the Howitzer Armory attest. Perhaps the annual reports did not list junior staff in the annual reports, but only "officers." For both years, he was listed as "temporarily employed." *Annual Message and Accompanying Documents of*

the Mayor of Richmond to the City Council for the Year Ending December 31, 1895 (Richmond: The Williams Printing Co., 1896), 5; *Annual Message and Accompanying Documents of the Mayor of Richmond to the City Council for the Year Ending December 31, 1896* (Richmond: O. E. Flanhart Printing Co., 1897), 5; Selden Richardson, "'Architect of the City': Wilfred Emory Cutshaw (1838-1907) and Municipal Architecture in Richmond" (M.A. thesis, Virginia Commonwealth University, 1996), 52.

[111] Baskervill's daughter-in-law, Mrs. H. Coleman Baskerville, said that he had to check out a book on architecture to perform his duties. Mrs. Henry Coleman Baskerville, interview by Dale Wheary, April 1986. Maymont Mansion Oral History and Research Files, Richmond, VA; Robert P. Winthrop, *Architecture in Downtown Richmond* (Richmond: Historic Richmond Foundation, 1982), 238.

[112] Howitzer Armory plans, City of Richmond Office of the City Engineer Architectural Plans and Drawings, Folder 4, Library of Virginia, Richmond, VA.

[113] Henry E. Baskervill, "Specifications for Fire-Proofing & Repairing the Davis Mansion for the Confederate Memorial Literary Society" (Richmond: The Times Print, March 20, 1895), White House of the Confederacy Archive, Richmond, VA.

[114] *Annual Message and Accompanying Documents of the Mayor of Richmond to the City Council for the Year Ending December 31, 1896*, 5.

[115] The original Noland & Baskervill ledger still survives in the library of Baskervill, the successor firm of Baskervill & Son. Near the front of the ledger, Henry Coleman Baskerville wrote, "March 18, 1940 Today, Mr. William C. Noland informed me that the firm of Noland & Baskervill was formed in August, 1897. H. C. Baskerville." Noland & Baskervill Ledger, ca. 1905-1917, Baskervill Library, Richmond, VA.

[116] "New Subscribers Richmond Telephone Company (new phone)," *Richmond Dispatch*, November 14, 1897.

[117] Mary Harding Sadler, "Maymont Explores a Richmond Architectural Firm of Excellence—Noland and Baskervill" (slide lecture at Maymont, Richmond, VA, Feb. 10, 1993), Maymont Mansion Research Files, Richmond, VA.

[118] Driggs, Wilson, and Winthrop, *Richmond's Monument Avenue*, 177; Wilson, *Making of Virginia Architecture,* 342; Winthrop, *Architecture in Downtown Richmond*, 241.

[119] Janet W. Foster, *The Queen Anne House: America's Victorian Vernacular* (New York: Harry N. Abrams, Inc., 2006), 47.

[120] Clive Aslet, *The Edwardian Country House: A Social and Architectural History* (Frances Lincoln Limited, 2012), 26.

[121] Wilson, *Making of Virginia Architecture*, 330.

[122] Spreadsheet of the projects of Noland & Baskervill, compiled by Baskervill & Son, July 2013.

[123] Douglas Southall Freeman, "Henry Baskervill's Great Service," *Richmond News-Leader*, Dec. 2, 1946.

[124] The design bears a close resemblance to Carrère & Hastings' 1890 competition entry for the Battle Monument at West Point, which also featured a single monumental column topped by statuary in front of a colonnaded exedra. Hewitt, Lemos, Morrison, and Warren, *Carrère & Hastings Architects*, 1:236.

[125] Noland designed three houses on Monument Avenue: the William Whitehurst house at 1832, the Samuel Bachrach house at 2003, and the Wirt Chesterman house at 2020.

[126] Between 1903 and 1908, Noland and Baskervill added several buildings to the St. Andrew's Church complex in Richmond's Oregon Hill neighborhood. The existing church and adjacent school were High Victorian Gothic, and Noland followed their lead. Noland designed the Arents Free Library and the Visiting Nurses Association Building.

[127] Spreadsheet of the projects of Noland & Baskervill, compiled by Baskervill & Son, July 2013.

[128] Membership lists of the Commonwealth Club, Richmond City Directories, 1894-1898.

[129] These included the Society of the Sons of the Revolution in the State of Virginia, the Business Men's Club, and the Her-

mitage Golf Club. William Noland Papers, VHS, Richmond, VA.

[130] Elizabeth Updike Jiranek, "Baskervill, Henry Eugene," in *Dictionary of Virginia Biography*, 1:379.

[131] Lee, "William C. Noland Award Address." Like many fashionable men of his time, Noland smoked cigars. William Noland to Mother, 1891, William Noland Papers, VHS, Richmond, VA.

[132] William Noland to E. C. Kemper, Executive Secretary, AIA, December 7, 1920, AIA Archive, Washington, D.C.

[133] Wilson, *Making of Virginia Architecture*, 354.

[134] Selden Richardson, "Baskervill, Henry Coleman," in *Dictionary of Virginia Biography*, 1:380-381. Henry Baskervill's son, Henry Coleman Baskerville added the "e" to the family name.

[135] Application for Associate Membership, American Institute of Architects, May 8, 1901, AIA Archive, Washington, D.C. In 1907, Noland served as a minority member on one of the AIA committees that revised the AIA's schedule of charges. "Report of the Committee on Revision of Schedule of Charges, AIA," *The American Architect and Building News* 92, no. 1668 (December 14, 1907): 196-198.

[136] Besides William Noland, the eleven founding members included Henry Baskervill, Marcellus Wright, Charles M. Robinson, W. Duncan Lee, Albert F. Huntt, W. Lee Carneal, William C. West, and J. A. Johnston. "Association of Architects," *Times Dispatch*, October 4, 1911; "Architects Form An Association," *Concrete Age* 15 (October 1911): 26; Membership dues receipt for the Richmond Architects Association, October 11, 1912, William Noland Papers, VHS, Richmond, VA.

[137] Cynthia Young to Christopher Novelli, March 1, 1996. In 1906, Noland attended the Seventh International Congress of Architects, held at the headquarters of the Royal Institute of British Architects in London, England. Receipt for subscription to the Seventh International Congress of Architects, March 16, 1906, William Noland Papers, VHS, Richmond, VA; Lee, "William C. Noland Award Address."

[138] According to architect Merrill C. Lee, who met Noland for the first time in 1920, "Mr. Noland according to the institute records, initiated the calling of this [the first] meeting with previous weeks of letter writing. At the meeting Mr. Noland presented a set of by-laws which he had previously prepared and [had] accepted by the American Institute of Architects. They were adopted. Mr. Noland also presented a draft of the proposed charter." Lee, "William C. Noland Award Address."

[139] Meeting Minutes 1914-1936, Virginia Chapter AIA, Branch Museum of Architecture and Design, Richmond, VA.

[140] Meeting Minutes 1914-1936, Virginia Chapter AIA.

[141] Mary Harding Sadler, "Ten Who Made A Difference," *Inform: Architecture, Design, the Arts* 5, no. 3 (1994): 22; AIA Membership file for William Noland, AIA Archives, Washington, D.C.

[142] Certificate of Death, Commonwealth of Virginia, Department of Health, Division of Vital Records, Richmond, VA, August 18, 1951.

[143] Driggs, Wilson, and Winthrop, *Richmond's Monument Avenue*, 183.

[144] Betsy Powell Mullen, "Richmond's Renaissance Man Remembered," *Richmond Times-Dispatch,* July 23, 1994.

[145] Victoria Lewkow, "Plaster Perfection: Re-Creating the Past From Mother-Molds," in *The 2002 Designer House; The Bocock House, 909 West Franklin Street, Richmond, Virginia*, supplement published by *Richmond Magazine*, 2002, 15.

[146] *Pen and Sunlight Sketches of Richmond, the Most Progressive Metropolis of the South* (Richmond: The American Illustrating Company, n.d., c. 1910), 149.

[147] Lewkow, "Plaster Perfection: Re-Creating the Past From Mother-Molds," 15.

[148] Mullen, "Richmond's Renaissance Man Remembered."

[149] Harry Kollatz Jr., "Columbus Discovered," *Richmond Magazine*, October 13, 2014,

https://www.richmondmagazine.com/arts-entertainment/columbus-discovered/ (accessed August 11, 2018).

[150] Virginius Dabney, *Richmond: The Story of a City* (Rev. ed. Charlottesville: University Press of Virginia, 1990), 382.

[151] "Mrs. Scott Dies After Illness of Several Weeks," *Richmond Times-Dispatch*, December 11, 1930; Gibson, *My Precious Husband,* 167.

[152] "Heart Attack Proves Fatal To F.W. Scott," *Richmond Times-Dispatch,* September 25, 1939.

[153] John H. Bocock was listed as living at 909 for the first time in the 1947 city directory, which means that he actually moved there in 1946 since the city directories for any given year recorded events of the previous year. *Hill's Richmond City Directory* (Richmond: Hill Directory Co., Inc. Publishers, 1947); Handwritten note in Scott House file at the Virginia Department of Historic Resources archives, Richmond, VA, received by DHR in 1997.

[154] Hitz, *Never Ask Permission: Elisabeth Scott Bocock Of Richmond*, 10.

[155] Hitz, *Never Ask Permission*, 57.

[156] Hitz, *Never Ask Permission*, 58.

[157] Hitz, *Never Ask Permission*, 21.

[158] Hitz, *Never Ask Permission*, 23. As was common in Richmond and the South during the early-twentieth century, most of the household staff at 909 were African-American. Cora Jones had started working at 909 as a maid while Frederic Scott was still alive, and became cook when Lucy James, the Scott's previous cook, retired. Cora not only managed the kitchen but helped Elisabeth in running the household at an ordered and measured pace. It was around this time that the Bococks hired Wortham Tinsley to work as butler, "a courtly white-haired black man." The Bococks also hired a series of French governesses to tutor the children.

[159] Hitz, *Never Ask Permission*, 58.

[160] Hitz, *Never Ask Permission*, 59.

[161] Hitz, *Never Ask Permission*, 59.

[162] Louise Ellyson, "Rediscovering Mrs. Elisabeth Scott Bocock," *VCU Voice* (February 16, 1990): 5.

[163] The plans for this work are in the VCU collection. Glave & Holmes Architecture, "Virginia Commonwealth University Scott House Feasibility Study," 24.

[164] Hitz, *Never Ask Permission,* 132.

[165] Richmond Deed, Instrument Number 01-025623, July 3, 2001. The City of Richmond stopped using deed books in 1995 and began storing deeds electronically. The file for the Scott House at the Virginia Department of Historic Resources contains a 2004 letter from Elisabeth Bocock's son, Frederic (Freddie) Scott Bocock, to the Keeper of the National Register of Historic Places regarding two corrections to the text of the original nomination. In one of the corrections Bocock states that the house was sold to Virginia Commonwealth University in 1991. The final text of the original nomination thus stated that the family sold the house to VCU in 1991. However, in the 2001 deed, which records the transfer of the house from Elisabeth Bocock's executors to Virginia Commonwealth University, there is no mention of any prior deed or transaction in 1991. Furthermore, the City of Richmond Clerk's Office has no record of any transfers of the property in 1991. The next previous transfer of the property prior to 2001 was in 1985 at the time of Elisabeth Bocock's death. There were no transfers between 1985 and 2001. The 2004 letter is apparently in error.

[166] *The 2002 Designer House; The Bocock House, 909 West Franklin Street, Richmond, Virginia.*

[167] SMBW Architects, P.C, "Bocock House, Virginia Commonwealth University, Richmond, Virginia, Construction Drawing Set for Bid, January 27, 2003.

[168] Glave & Holmes Architecture, "Virginia Commonwealth University Scott House Feasibility Study," 8. The feasibility

study incorrectly states on page 10 that the breakfast room frieze was painted in 2003. It was, in fact, painted in 2002 as part of the 2002 Richmond Symphony Designer House, according to John Young, a decorative painter with the interior design firm of New Projet, which was one of the two firms in charge of the decoration of the conservatory/breakfast room at that time. See endnote #24 above.