NPS Form 10-900
(Rev. Aug. 2002)

OMB No. 1024-0018

VLR 6/16/4
NRHP 11/26/7

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

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

1. Name of Property

historic name: Scott House
other names/site number: Frederic W. Scott House; Scott-Bocock House VDHR# 127-0228-0001

2. Location

street & number: 909 West Franklin Street not for publication N/A
city or town: Richmond vicinity N/A
state: Virginia code: VA county: Richmond City code: 760 zip code: 23284

3. State/Federal Agency Certification

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

October 12, 2007

Signature of certifying official Date

Virginia Department of Historic Resources
State or Federal Agency or Tribal government

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

Signature of commenting official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

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

Signature of the Keeper_____

Date of Action_____

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5. Classification

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Ownership of Property (Check as many boxes as apply)

___ private
___ public-local
_X_ public-State
___ public-Federal

Category of Property (Check only one box)

_X_ building(s)
___ district
___ site
___ structure
___ object

Number of Resources within Property

Contributing	Noncontributing	
1	**0**	buildings
0	**0**	sites
0	**0**	structures
0	**0**	objects
1	**0**	Total **(Carriage House, not listed previously in inventory of district)**

Number of contributing resources previously listed in the National Register **1**
(The main building is a contributing resource in the West Franklin Street Historic District, VDHR# 127-0228, NRHP listed 09/14/1972.)

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

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6. Function or Use

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Historic Functions (Enter categories from instructions)
Cat: **Domestic** Sub: **Single Dwelling**

Current Functions (Enter categories from instructions)
Cat: **Education** Sub: **Education-Related (university offices)**

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7. Description

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Architectural Classification (Enter categories from instructions)
Late 19th and 20th Century Revivals – Beaux Arts

Materials (Enter categories from instructions)
Foundation: **concrete**
Roof: **slag**
Walls: **Stone: Indiana Limestone**

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

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8. Statement of Significance

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

____A Property is associated with events that have made a significant contribution to the broad patterns of our history.

_**X**_B Property is associated with the lives of persons significant in our past.

_**X**_C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

___D Property has yielded, or is likely to yield information important in prehistory or history.

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

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

Areas of Significance (Enter categories from instructions)
Architecture, Art, Conservation

Period of Significance: **1902-1957**

Significant Dates: **1907**

Significant Person (Complete if Criterion B is marked above):
Scott Family (specifically Mary Wingfield Scott and Elisabeth Scott-Bocock)

Cultural Affiliation: **NA**

Architect/Builder: **Henry Baskervill, of the firm of Noland and Baskervill**

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

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9. Major Bibliographical References

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

Previous documentation on file (NPS)

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

Primary Location of Additional Data

X State Historic Preservation Office: **Department of Historic Resources**
X Other State agency: **Library of Virginia**
___ Federal agency
___ Local government
X University: **Virginia Commonwealth University**
X Other: **Virginia Historical Society**

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10. Geographical Data

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Acreage of Property: **.75498 acreage**

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

Zone	Easting	Northing	Zone	Easting	Northing
1	**18 283435E**	**4158536N**	3		

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)
Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

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11. Form Prepared By

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name/title: **Jennifer Parker (DHR); Bryan Clark Green, Architectural Historian**
organization: **Virginia Department of Historic Resources** date: **August 13, 2007**
street & number: **2801 Kensington Avenue** telephone: **(804) 367-2323**
city or town: **Richmond** state: **VA** zip code: **23221**

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Additional Documentation

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Submit the following items with the completed form:

Continuation Sheets
Maps
A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.
Photographs
Additional items (Check with the SHPO or FPO for any additional items)

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Property Owner

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

name: **Mr. Brian Ohlinger, Associate Vice President, Facilities Management**
street & number: **Virginia Commonwealth University, 700 West Grace Street**
city or town: **Richmond** state: **Virginia** zip code: **23284-2502**

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to Keeper, National Register of Historic Places, 1849 "C" Street NW, Washington, DC 20240.

7. SUMMARY DESCRIPTION

Situated on one of Richmond's grandest residential streets, the Scott-Bocock House is a formal Beaux-Arts residence of impressive scale and size for the urban context in which it sits. The house's pale classical austerity stands in sharp contrast to its more florid and eclectic revivalist neighbors. Heavy classical elements combine to present the fashionable street with a commanding façade.

The interior of the Scott house is no less impressive than the exterior. Encompassing some 40,950 square feet of finished space distributed across three stories, the interior of Scott house is one of Richmond's most striking.[1] Like Marble House in Rhode Island and other American Renaissance dwellings, the first floor of the Scott House can be understood as an architectural museum, with rooms in many different styles, each style normally selected for its association with the function of the room. In that spirit, the entry hall and drawing room pay tribute to eighteenth-century France, famed for the refinement of its social life; the library cites the Gothic era, a great age of learning; the dining room follows the Adamesque taste of the late eighteenth-century, when Britons developed the modern dining room; and the Renaissance den evokes the studies or *studioli* of fifteenth- and sixteenth-century Italy. This gallery of styles was not cut-and-dried -- there is the breakfast room, decorated with a Pompeian *bacchanale*, and a Renaissance-Chinese Den influenced by the Scotts' acquisition of Chinese furniture.

DETAILED DESCRIPTION

Exterior

The exterior of 909 West Franklin Street takes its theme from Marble House, a Vanderbilt Mansion in Newport, Rhode Island, and ultimately from the Petit Trianon at Versailles. The three-story building is seven bays wide and is faced with a pale Indiana limestone. A central portico of four, giant order Corinthian columns and two Corinthian pilasters dominates the highly formal, symmetrical entrance façade. A balcony with curved balustrade is tucked up under the portico on the second story. The attic story is hidden from the street by a balustrade running along the edge of the roofline, echoing a balustrade surrounding the terrace below. Individual bays are highly articulated with heavy architraves topped by cornices and supporting consoles and windows are one-over-one, double-hung, sash windows. Inset panels with double garlands separate the upper and lower fenestration of each bay, which strengthen the ability to read each bay as in individual decorative element across the façade. The building is topped with a wide cornice, a frieze of swags, dentils and modillions. Heavy quoining is visible at the corners of the façade. Protruding out from either side of the central block is a porte cochere to the west and covered porch and Breakfast Room to the east. At the rear of the house, the service wing features an arcaded kitchen loggia, now enclosed, on the ground floor with a wrought iron verandah on the 3-bay upper story. The house sits on a small lot of land with little landscaping, other than a few trees and bushes. The current landscaping is not original to the property. A picturesque carriage house sits to the rear.

Ground Floor

The principal rooms of the Scott-Bocock House are arranged on the ground floor around a formal entrance hall. The main block of the house is bisected on the ground floor by the hall and grand double-return stair at which it terminates. The library and dining room, to the left of the hall, and the drawing room, on the right, all open onto the entrance hall, creating a suite of formal public rooms. Less public spaces included within principal rooms are the den and conservatory, neither of which opens onto the entrance hall, but which can be accessed through other rooms within the suite of public rooms. Main access to the den is located in the corridor under the main staircase running between the public and

service areas of the ground floor, while secondary access is available via both communicating doors between den and drawing room and a door to the rear hall. The conservatory is removed from the main block of rooms, accessed via the dining room and pantry and lying along the axis of areas – conservatory, pantry, elevator and rear hall – which create a mixed-use buffer between the family and service areas of the house.

The service wing, located to the rear of the principal rooms, is roughly 50% the size of the main block. Although significantly altered to accommodate its use as a public building, the original service wing included 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. This loggia backed onto a city alley would have allowed for convenient disposal of kitchen waste. Completing the service area to the rear, the carriage house lay across the alley from the service wing of the house. This created a convenient termination point for carriages dropping passengers at the porte-cochere along the west side of the house.

Main Hall

Primary access to the main hall is via a double glass panel door topped by a transom. The glass is protected by decorative ironwork on the exterior. Flanking the entryway are the most highly-ornamented elements of the main hall's rather ornate decorative scheme - paired pilasters decorated with garlands and topped by egg-and-dart molding. The pilasters support oversized consoles decorated with acanthus leaves which, in turn, support the heavy Corinthian entablature of cornice, decorative modillions, egg-and-dart molding, dentils, a wide bas-relief frieze and architrave. The composition uses a classical architectural vocabulary, but is grouped in a highly decorative and unorthodox way typical of the Beaux-Arts style of architecture. The crossetted architrave at the entrance of the dining room is similarly embellished, but is flanked by single rather than paired pilasters and separated from the entablature by a pulvinated frieze. The motif is poorly resolved here, however, as the right pilaster is cut off by a larger pilaster/console group which supports a ceiling beam. As befits the minimal space of the corridor between the main hall and rear hall, the architrave of the den door is unornamented. The walls feature a paneled wainscot below a dado and a series of rectangular panels formed by a cross-banded, reeded cushion frieze with a bead-and-leaf inset panel. The floor in the main hall, as throughout the principal rooms, is parquetry laid in a herringbone pattern.

Library

A pair of four-panel oak doors carved with a lancet design leads into the gothic revival library. The walls and mantel are lined with a matching carved oak wainscot of similar lancet design separated from plaster walls by an intricate vinette wainscot cap. The slender oak architraves of windows and doors are formed of wide ogival arches decorated with gothic and organic ornamentation topped by a finial. The room is capped by an ornamental plaster ceiling in the gothic revival style of interlaced strapwork created by stylized quatrefoils, formed by ogee rather than rounded arches, and with a central starburst design. Below this runs a vinette cornice and a pendant frieze created by a running motif of half quatre- or trefoils executed in plaster.

Dining Room

The dining room is executed in a Georgian- or Federal Revival style – the swan's neck pediments with central urn decoration above the doors being reminiscent of an earlier American classicism, whilst the decorative plaster ceiling references the work of Robert Adam and American Federal architecture. Architraves and wainscot are executed in mahogany and painted in imitation marquetry. The wainscot is painted as a marquetry imitation of a rectangular inset panel and is capped by a wide but simple dado at

chair-back height. Doors leading to interior spaces - the main hall, library, conservatory and pantry - are topped by swan's-neck pediments with central urns and feature architraves with garlanded faux marquetry. Doors leading to external spaces – the terrace and east porch – are similarly ornamented but are topped by transom lights rather than pediments. All doors are French doors (with the exception of the pantry door which is made to look like a double door, but is in fact only single) with full-length lights covered with circular tracery arranged in a variety of patterns. The plaster ceiling is in the style of Robert Adam with a central octagonal medallion within a large ovoid field surrounded by tondi and an acanthus leaf and scroll motif within a rectangular frame. On the south wall sits an elegant neoclassical fireplace. The mantle and hearth are executed in yellow and white marble with a central garlanded urn with smaller urns topping the flanking pilasters, all yellow ground with white decoration.

Conservatory

The conservatory is rather different in both scale and style to the other principal rooms on the ground floor. 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 abuts, the conservatory references the work of Robert Adam, not merely in decoration, but also in very characteristically Adamesque use of intersecting arcuated elements to create a dynamic elasticity within the space. Here, the barrel-vaulted ceiling intersects apsidal projections on the room's east and south sides, exploding the traditional box shape of the house's other rooms. The conservatory is meant to dazzle and toy with the senses. The unusual spatial arrangement creates a constantly changing surface to engage and delight the eye – an arrangement further accentuated by the application of polychromed organic decoration at the intersections of vault and apse, apse and wall. A figurative Greco-Roman frieze in bas-relief runs along the top of the walls. The frieze, like the aforementioned organic decoration, is polychromed, although it is unlikely that the current colors represent the original decorative scheme. Below the frieze runs a painted garland motif. A series of five leaded casement windows span the width of the apses below the frieze. Each window features a green stained glass foliate garland. At the ceiling's center is an oculus of stained glass created to imitate the expensive alabaster windows used in ancient and mediaeval architecture of the Mediterranean region. The conservatory floor is of a creamy, pale terrazzo, complimenting the imitation alabaster above as well as the numerous carved stone jardinières and radiator cover flanked by stone caryatids. The radiator cover, which in form resembles a fire mantle, is covered by a metal grille of classical design. The heads of the flanking caryatids carry Ionic capitals which, in turn, carry the weight of a marble mantle shelf edged with egg-and-dart molding.

Drawing Room

The proportions of the drawing room are the most attenuated of the principal rooms, making the room seem more elegant, lofty and feminine. This room is the most outwardly French in style, a feeling created by the (seemingly) roundhead windows and the long, elegant lines created by the elongated architraves. Decoration is delicate and on a small scale which, combined with the slightly concave ceiling makes for a very refined decorative scheme. Rectangular sash windows sit within a surround – a sort of false architrave – of wide, rectangular egg-and-dart molding from window head to floor within which sits a narrower roundheaded molding crowned with a foliate cartouche. Foliate bas-relief scrollwork fills the space between the upper corners of the rectangular and roundheaded panels. A wainscot with rectangular inset panels and a capping dado run low around the walls helping to create the high-ceilinged look of the room. A wide egg-and-dart cornice tops the room, above which arcs a shallowly-vaulted ceiling arcing gently from north to south. On the west wall sits a projecting fireplace with white marble neoclassical mantle. The mantelpiece has a central swag motif in bas-relief with flanking spears on the vertical members. Pocket doors lead into the drawing room from the den and main hall, surrounded by narrow architraves.

Den
The den is a much smaller-scale, more masculine and darker room than the drawing room, contrasting significantly with the adjacent space. Dark woodwork, low ceilings and a large, ornate mantle contribute to the enclosed feeling of the space. The ceiling is paneled with heavy, dark wood beams. High, dark wainscot with inset panels and heavy but simple architraves are continued in the dark wood. Centered on the north wall is a large stone Francois I mantel featuring elaborate scrolling, foliate patterns, *putti* and a central shield above a large inset panel of multicolored tesserae of scrolled designs surrounding a letter "S". Door surrounds and bookcases are decorated with Chinese blind fretwork.

Service Areas
The service areas have been significantly altered from the original configuration. Elisabeth Scott Bocock reconfigured the service areas into a three-bedroom apartment in 1955. The pantry has been converted into a modern kitchen, although it retains some original cabinetry, the silver safe and plate warmers. The Kitchen, Servant's Hall and Store Room have been converted into bathroom and storage space. The Kitchen Loggia has been enclosed and is currently used as a meeting room.

Grand Staircase
The Grand Staircase is a double-return stair featuring a wooden rail supported by decorative Renaissance-style ironwork. The double-height space of the landing is surrounded by a second-floor gallery. Slender fluted columns with Ionic capitals ring the gallery space and support a heavy cornice and segmented octagonal dome with central stained light.

Second Floor
Despite their use as student rooms and subsequent conversion into university administrative offices, the five family bedrooms on the second story remain very much intact. The second story of the service wing, however, has been significantly altered, first as a result of the 1955 apartment conversion, then later when it was remodeled to house the suite of offices for Virginia Commonwealth University's President and staff.

The family bedrooms are arranged around a hall which creates the gallery space overlooking the stair. The bedrooms are all of similar size and arrangement, with connecting doors giving access to shared bathrooms. Each bedroom has a fireplace with decorative mantel and matching frieze, and decoration of the bedrooms mirrors the styles used in the principal rooms – neo-classical, gothic revival, French. There is no real hierarchy within the bedrooms, and hence no true master suite. The bedroom on the southeast corner of the house, however, has traditionally been occupied by the owners.

The decoration in the three north-facing bedrooms is more elaborate than that of its counterparts on the back of the house. The northeast bedroom, labeled "Bedroom 1" in the plans, features a wide cornice with frolicking *putti* and foliage in relief. Above that, a cornice of urns and garlanded swags run along the ceiling. A mantel of similar style sits on the east wall of the room. Paired fluted columns topped by Ionic capitals support a wide mantel with figurative insets painted to resemble Jasper-ware. "Bedroom 2" is decorated in gothic revival style and features an ogival frieze and other decorative plasterwork. "Bedroom 3" is decorated in an eighteenth-century French style with a heavy dentil cornice punctuated by large scrolls and a neo-Rococo plaster ceiling. "Bedroom 5" has an Adamesque neo-classical fireplace and a cornice decorated with grapevine swags and bows. "Bedroom 4" does not retain its original decorative scheme.

Carriage House—Contributing Building

Exterior
A Tudor-style, half-timbered carriage house, begun in 1902 as the first building on the property, sits to the rear of the house. Although the carriage house had originally been separated from the main residence by a city alley, the property has since absorbed the thoroughfare, which has been turfed-over so that the carriage house now sits facing a lawn. The carriage house is a shallow-L in plan – a conical stair tower acts as the fulcrum for the gambrel-roofed, two-story residential and office space to the east and the low-eaved, single story stables to the west. The carriage house exterior walls are of pale beige brick, with half-timbering and pebbledashing facing the upper story. Quoining is evident at doors, windows and exterior corners. Fenestration consists of casement windows with diamond-shaped leaded glass.

Interior
The carriage house is entered by humans at a door at the base of the tower, by horses at a large paneled door at the front of the stables. The stable area is entirely open. Walls are of wide white tile above a rubbed red brick wainscot and dado. The beautiful ceiling is dark wood hammerbeam, with pendants perforating the crossbeams. The main stable area can be separated from an adjacent room by use of a sliding partition door. The upper story is reached via a spiral stair within the conical tower. Upstairs are a bedroom and office space, all paneled with dark wood and featuring built-in closets and bookcases. There is also a small bathroom.

8. SUMMARY STATEMENT OF SIGNIFICANCE

The Scott-Bocock House is eligible under **Criterion C (Architecture; Art)** with statewide significance for the architectural design by prominent Richmond firm, Noland & Baskervill, and the interior plasterwork and sculpture by Ferruccio Legnaioli; it is also eligible under **Criterion B (Conservation)** for its association with the Scott family of Richmond, specifically Mary Wingfield Scott and Elisabeth Scott-Bocock, who were important early preservationists in the city. The architecture firm and sculptor are both significant within the history of design in Richmond, and the Beaux-Arts residence they created is highly unusual in terms of scale and style within the context of Virginia. The period of significance begins in 1902, the date construction began on the carriage house, and extends to the 50-year cutoff, 1957, as the Scott family was still involved with preservation and living in this house well past 1957.

HISTORICAL BACKGROUND

Frederic William Scott, founder of the brokerage firm Scott and Stringfellow, was one of the most influential financiers in Virginia. Born August 30 1862 in Petersburg, Virginia, to Frederic Robert and Sarah Frances Branch, Scott was educated at Princeton University, and began his professional life as a clerk in his grandfather's banking firm Thomas Branch and Company in Richmond. He then became a partner in the leaf tobacco commission firm of Arrington and Scott, and later a partner in Shelburne and Scott, a tobacco warehousing firm, and latter still in Adams and Scott, re-handlers of leaf tobacco, in Oxford, N.C.[2]

In 1893, Scott and Charles S. Stringfellow Jr. organized the firm of Scott & Stringfellow, investment bankers, which was his principal business until his death. Scott also became involved in many other business interests, eventually became a director of several of the country's largest corporations, including the Atlantic Coast Line Railroad. Scott was director of Merchants National Bank, which was established in 1870 by his father and grandfather. (Merchants National Bank was consolidated with First National Bank to form First and Merchants National Bank in 1926.) In 1900, Scott, B.B. Munford, and Virginius Newton organized the South Atlantic Life Insurance Company, later the Atlantic Life Insurance Company. At the time of his death, Scott was a director of the Louisville and Nashville Railroad Company, the Richmond Terminal Company, General American Investors Company, and the Atlantic Land and Improvement Company. During World War I, Scott was a member of the Division of Finance and Purchase of the United States Railway Administration.[3]

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. In addition to serving the University of Virginia as a Visitor and Rector, Scott donated Scott Stadium, which replaced the old Lambeth Field. Scott Stadium, modernized through donations by generations of the Scott family, remains in use. Scott died on September 24, 1939 at his country house, Royal Orchard in Albemarle County, at 77 years of age. He is buried in Richmond's Hollywood Cemetery.

In 1893 Scott married Elisabeth Mayo Strother. They had five children, Buford, Frederic William Jr., Elisabeth (later Mrs. John H. Bocock), Mary Ross (later Mrs. William Thomas Reed), and Isabel (later Mrs. Edward C. Anderson). Elisabeth Mayo Strother Scott acquired the land on which the Scott House was constructed as a bequest from Richmond tobacco magnate Lewis Ginter, on Sept. 30, 1902. Building

plans for the site, however, were already underway before the land had been obtained. Frederic Scott had already approached Noland & Baskervill to design a carriage house for the property – drawings held in the Virginia Historical Society are dated July 1902[4]. 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 carriage house – picturesque massing, close attention to detail and rich materials are hallmarks of the little building's design. The half-timbered Tudor-style building is much more elaborate than other carriage houses 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 carriage house and commissioned Noland & Baskervill to design the main residence in 1906. As a friend of Frederic Scott's, the commission fell to Henry Baskervill, who developed the design that same year.[5] By March 1907, the firm had created plans[6], and drew up specifications in October 1908.[7] The City of Richmond approved the specifications on December 17, 1908.[8]

Scott's wife Elisabeth died on December 10, 1930. The land, which had always been in her name, was transferred by the terms of her will to Frederic on Dec. 31, 1930. On Dec. 29, 1944, the land was deeded to Frederic W. Scott, Jr. from his father. On June 27, 1946, the land was deeded to Elisabeth Scott-Bocock (daughter of Frederic W. Scott Sr. and Elisabeth Scott), from her brother, Frederic W. Scott Jr. Elisabeth Scott-Bocock lived in the house until her death in 1984.

As a measure of both economy and convenience, Elisabeth Scott Bocock reorganized the rear service quarters into a comfortable apartment and lived there with her husband while renting out the front rooms to female students at Virginia Commonwealth University. Elisabeth Scott-Bocock's daughter writes that, "using her own architectural instincts, she had transformed the whole back end of 909, the kitchen, servant's dining room, and upstairs bedroom, into an elegant three-bedroom apartment separate from the rest of the house. 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."[9] From 1963-2002, portions of the house were rented to students as apartments and other portions were used for VCU offices, though Elisabeth Scott-Bocock continued to live in the rear apartment until her death in 1984. Her daughter sold the house to VCU in 1991, and it remains in the university's hands today.

The Scott Family and Preservation in Richmond

Members of the Scott family are among the most significant figures in the preservation movement in Richmond. Elisabeth Scott Bocock, the middle child of Frederic and Elisabeth Scott, was a founding member of the William Byrd Branch of the Association for the Preservation of Virginia Antiquities, where she began to share her cousin, Mary Wingfield Scott's, passion for preservation.[10] Together, Bocock and Scott alternately encouraged and cajoled city and state officials to preserving Richmond's historic architecture. They became adept at raising funds (often quietly augmented by their own) to purchase and restore threatened historic properties. In 1956, Bocock helped found the Historic Richmond Foundation, an organization designed to move quickly to rescue a threatened historic property.

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.

Perhaps the best-known preservationist among the Scott family was Mary Wingfield Scott, a cousin of Elisabeth Scott Bocock and Mary Ross Scott Reed. Scott 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). Scott purchased seven of the eight houses of Linden Row and restored them, and purchased other threatened buildings throughout Richmond, quietly restoring them and selling them on to individuals who would care for them. Preservation in Richmond can largely be said to have begun with the Scott sisters, Elisabeth Scott Bocock and Mary Ross Scott Reed, and their cousin Mary Wingfield Scott. Together they combined wealth, social connections, love of history, and a passion for preservation to save countless historic houses in Richmond.[11]

In Mary Buford Hitz's biography of her mother, Elisabeth Scott Bocock, she writes of the importance that the Scott-Bocock 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 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!!"[12] Hitz writes that her father would immediately vacate the breakfast room to avoid the pandemonium, whilst Mary Wingfield Scott and Elisabeth Scott 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. Hits 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."[13] More than one building, it seems, owes its salvation to the lightness of Cora's soufflés.

The Beaux-Arts in Virginia

The Scott-Bocock House represents a highly unusual example of Beaux-Arts domestic architecture in Virginia. Although the Beaux-Arts style was applied to the design of commercial structures – most notably bank design – and to other public buildings in Virginia, the style did not achieve the dominance in Virginia that it did in the Northeast. Very few residences in the state were completed in a true Beaux-Arts style – Renaissance detailing, complex spatial arrangements, giant orders and attic stories executed in ashlar masonry – apart from the Scott-Bocock House.

The Scott-Bocock House appears during what Richard Guy Wilson has identified as the high period of the American Renaissance.[14] This period is ushered in with the McKim, Mead and White commission for the Boston Public Library in 1887 and ends in 1917 with the end of Beaux-Arts hegemony in the American architectural education. During this time, the Beaux-Arts style ceases to exist almost exclusively in the realm of housing for the wealthy, but expands to become the favored style for important civic projects. Wilson argues that this is due to a shift in the American perception of the Renaissance - recognizing it as a time of scientific exploration and artistic excellence – and a belief in the American nation as the natural heir to the Renaissance lineage.

More salient, perhaps, is the Renaissance's association with capitalist imperialism - the personal empires created by the Medici, the Strozzi, the Pazzi – or, going further back, to its roots in the original Western empire, Rome. Laissez-faire capitalism had allowed individuals to create vast personal empires and, in

addition to the United States government's imperialist agenda of Manifest Destiny, the private empire-builders had their own. These capitalists were a new group, made up of individuals outside the New England Brahmin elite and anxious to identify themselves as the new ruling caste. The Beaux-Arts was their architectural expression of choice and can be seen as "the cultural reflex of the end of the 'heroic' period of laissez-faire capitalism, a period in which new forms of authority were being constructed in the city and in which new elites sought to overcome their cultural insecurity in relation to the European tradition."[15] As the residence of an *arriviste* financier in a city with a well-established social hierarchy, the Scott-Bocock House can certainly be viewed as part of this cultural zeitgeist.

The Beaux-Arts began to influence Virginia's architecture during the high period of the American Renaissance, in the opening decade of the twentieth century. Contemporaneous with the 1907 construction of the Scott-Bocock residence are three other important Beaux-Arts projects in Virginia: First National Bank, Lynchburg (1902), the Handley Library, Winchester (1904-13) and the Jamestown Tercentennial Exposition, Norfolk (1907).

The earliest of these - the First National Bank - was designed in a combination of Roman Revival and Beaux-Arts styles by local Lynchburg architects, Frye & Chesterman. Chesterman had previously trained with Scott-Bocock architects Noland & Baskervill, and it was his introduction to Frye's firm which brought with it the Beaux-Arts influence seen in the firm's work at the First National Bank. Noland & Baskervill can therefore be seen as an early influence on the introduction and dissemination of the Beaux-Arts style within the state of Virginia.

Handley Library in Winchester is by far the most typical example of a pure French Beaux-Arts building in 1900s Virginia. Although begun in 1904, plans were not finalized until 1908, therefore slightly postdating construction of the Scott-Bocock residence. A highly formal design constructed in ashlar masonry and exhibiting monumentality, opulent detailing and complex spatial arrangements, the Handley Library exhibits a level of sophistication and ability in handling Beaux-Arts forms which is unusual for the region. As with nearly all examples of the Beaux-Arts in Virginia, the library was the product of a Northern architect; in this instance, Columbia University-trained architect, J. Stewart Barney of New York.

By far, the most public Beaux-Arts project in Virginia was the 1907 Jamestown Tercentennial Exposition in Norfolk. Clearly influenced by the Beaux-Arts form and scale used at the "White City" – the Court of Honor at the 1893 World's Columbian Exposition in Chicago - the architects of the Jamestown Exposition employed a similar scale and style to their buildings, but applied them to native Virginia architectural forms rather than continental ones. 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. Material and decoration were the expressions of Virginia's architectural heritage within the design of these buildings; these could easily be accommodated superficially within 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. Whether influenced by the more continentally-inspired architectural fashions of the Northeast or by training received in architecture schools organized in emulation of the Ecole des Beaux-Arts, architects from the northeastern United States were more conversant in the Beaux-Arts style than

were Virginia's architects. John Russell Pope and McKim, Mead and White would all later build in the Beaux-Arts tradition in Virginia, but the firm of Noland & Baskervill is a rare example of local architects building in this non-native style.

Henry Baskervill

Henry Baskervill (1867-1946) was a native of Richmond, and studied electrical engineering at Cornell University. Baskervill was named Richmond city engineer in 1895, and formed a partnership with architect William C. Noland in 1897. The resulting firm, Noland and Baskervill, became one of the most significant firms in Richmond, winning many of the most important commissions in that city over the next two decades. Noland retired in 1917, at which time Alfred Garey Lambert became Baskervill's partner from 1918-1931, and the firm became Baskervill & Lambert. H. Coleman Baskerville [sic] joined the firm in 1932, at which time it became Baskervill & Son. The firm remains active today under that name. Projects undertaken by Noland & Baskerville include alterations and additions to the Virginia State Capitol (1902-1906); Second Baptist Church, 9 West Franklin St, Richmond (1902-1906); Temple Beth Ahabah, West Franklin and Ryland streets, Richmond (1902-1904); St. James' Episcopal Church, 1205 West Franklin Street, Richmond (1911-1912); The James Dooley country house Swannanoa, Nelson County (1911-1915); and, with John Russell Pope, the Frederic W. Scott country house Royal Orchard, Albemarle County (1913). [16]

Ferruccio Legnaioli

The Scott-Bocock residence is rich with ornamental sculpture and plasterwork. In the work contract for the Scott-Bocock House, it stipulates that Noland & Baskervill are responsible for the interior design of only the Hall, Main Stair and its domed gallery; "decorative plaster in unfinished rooms of first floor will be included in another contract, but the plain wall and ceiling plaster is included in this contract."[17]

The decorative plasterwork and sculpture in the Scott-Bocock residence fell to Ferruccio Legnaioli, an Italian artist working in Richmond. Legnaioli was born in Lucca around 1874 and was trained at the Royal Academy of Fine Arts in Florence. He immigrated to the United States in 1902, working in New York and then in Charlottesville for McKim, Mead & White, where he assisted Stanford White in the decoration of the University of Virginia, including the barrel-vault ceiling of Garret Hall. After four years doing decorative work for the firm, Legnaioli settled in Richmond where he opened a sculpture and plaster ornamentation shop with Italian-American businessman, Frank Fernandini. 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.

Legnaioli was incredibly successful in Richmond and worked frequently with important local architects such as William Lawrence Bottomley and Noland & Baskervill. He is responsible for numerous high-profile commissions including the Byrd, Empire, National 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.

Legnaioli's reputation was not, however, confined to the Richmond area. 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.

Unfortunately, not enough is known about Legnaioli and his work. He left almost no written record of his work, so there is little of his work that can be positively identified as his. It is known that he was responsible for the decoration of numerous houses in Richmond's fashionable Fan District, but without documentation, it is impossible to know for sure which ones. However, in the plasterwork decoration and sculpture of the Scott-Bocock House, we have a rare example of Legnaioli's domestic work that has been positively identified and survives intact.

As is often the case with grand residences, the Scott-Bocock House was used as a political tool whose intent is to overawe the visitors with its grandeur and coerce them round to the thinking of the owner. In this case, however, the house was the center of a long-standing and influential campaign to preserve Richmond's architecture. The house represents not only the work that was accomplished within its walls, but also the lives of two extraordinary and dedicated women who worked tirelessly to protect Richmond's architectural heritage.

9. BIBLIOGRAPHY

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10. GEOGRAPHICAL DATA

Verbal Boundary Description
Boundaries for the Scott House are less than one acre (0.754 acres). The property being nominated is identified as parcel W0000403007 on the tax parcel maps for the City of Richmond; and noted as Deed reference 00005, 0796 dated 12/12/1985, and IDID2001, 25623 dated 9/27/2001.

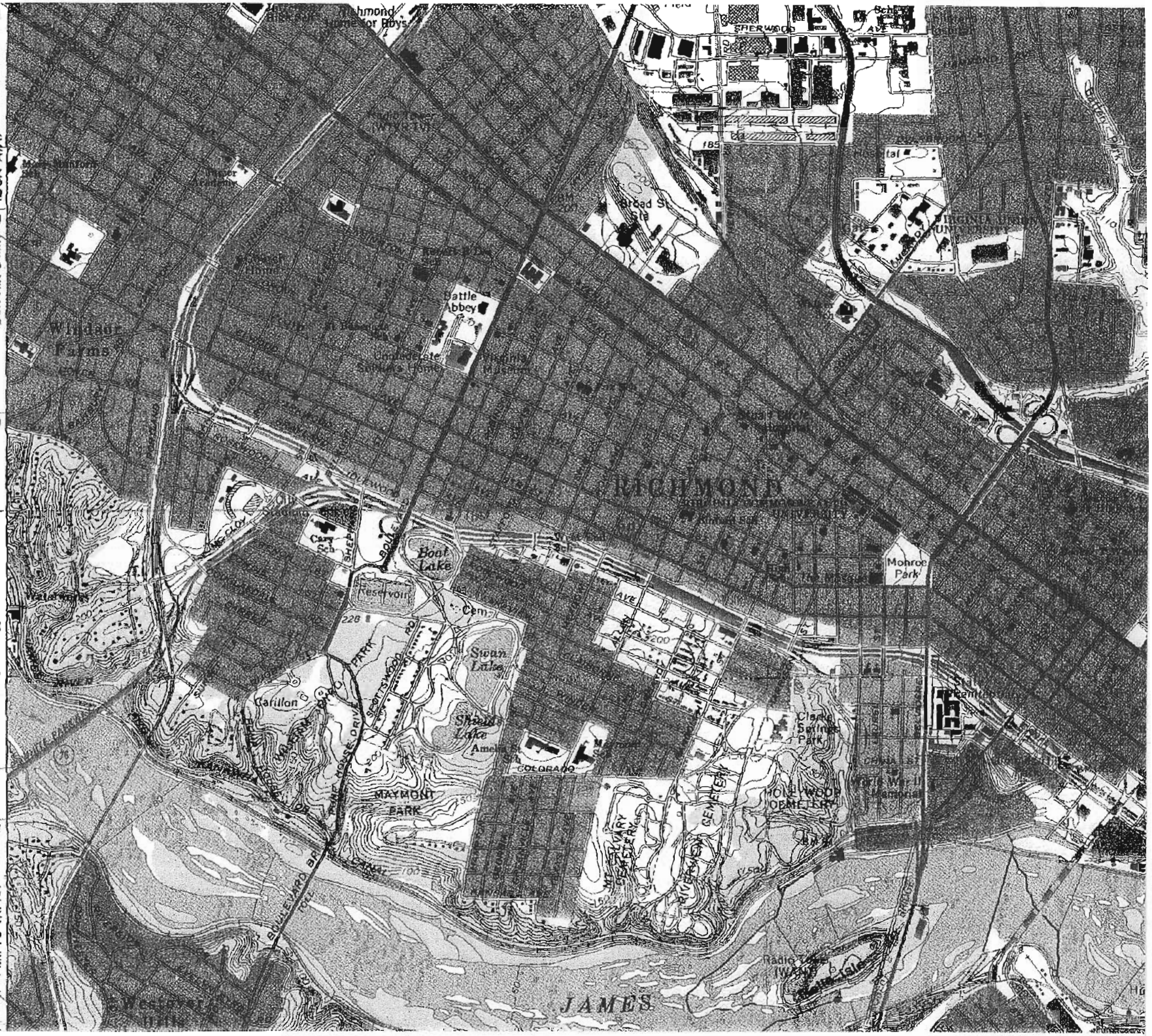
Boundary Justification
The boundaries are for the city lot that is historically associated with the Scott House.

PHOTOGRAPHIC DATA

All photographs are of:
The Scott House, City of Richmond, Virginia (VDHR File Number: 127-0228-0001)
Digital Photos taken by Jennifer Parker in August 2007
Digital Images are stored at the Virginia Department of Historic Resources, Richmond, Virginia

Photo 1 of 14: Exterior, East Corner of Main House
Photo 2 of 14: Exterior, East Corner of Main House
Photo 3 of 14: Exterior, SW Rear of Main House
Photo 4 of 14: Exterior, South Corner of Main House, Conservatory
Photo 5 of 14: Interior, Main Entry Formal Entrance Hall
Photo 6 of 14: Interior Detail, Paired pilasters with garlands topped by egg-and-dart molding
Photo 7 of 14: Interior, Entry into the Dining Room
Photo 8 of 14: Interior Detail, Neoclassical fireplace in Dining Room
Photo 9 of 14: Interior, Conservatory Windows, detailed Greco-Roman frieze, stained glass
Photo 10 of 14: Interior Stairwell
Photo 11 of 14: Interior, Dome with Stained Glass above entry hall
Photo 12 of 14: Interior, Main Entry Formal Entrance Hall
Photo 13 of 14: Interior, Second Floor, Children’s Bathroom, Tile Detail
Photo 14 of 14: Exterior, Carriage House

ENDNOTES

[1] The square footage is taken from the 2003 City of Richmond real estate assessment.
[2] "Heart Attack Proves Fatal to F.W. Scott." *Richmond Times-Dispatch* September 25, 1939.
[3] "Heart Attack Proves Fatal to F.W. Scott." *Richmond Times-Dispatch* September 25, 1939.
[4] "Carriage House." July 1902. Noland & Baskervill, Architects, Richmond, Va. Virginia Historical Society, Noland & Baskervill Architectural Plans Collection, Manuscripts and Archives, Virginia Historical Society. *Note: plans and drawings for the carriage house are separate from the "Residence for Frederic W. Scott, Esq., Richmond Va." collection. They are held in 1902-09, Series 1, Box 2.*
[5] Langhorne Gibson, Jr. *My Precious Husband: The Story of Elise & Fred Scott.* (Richmond: Cadmus Fine Books, 1994), 107.
[6] "Residence for Frederic W. Scott, Esq., Richmond Va." March 1907. Noland & Baskervill, Architects, Richmond, Va. Virginia Historical Society, Noland & Baskervill Architectural Plans Collection, Manuscripts and Archives, Virginia Historical Society.
[7] "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 and Engineers. The Library of Virginia, City of Richmond, Office of Permits and Inspections, Permits and Drawings Collection. Control No. 116.
[8] "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 and Engineers. The Library of Virginia, City of Richmond, Office of Permits and Inspections, Permits and Drawings Collection. Control No. 116.
[9] Mary Buford Hitz, *Never Ask Permission: Elisabeth Scott Bocock Of Richmond.* (Charlottesville: University Press of Virginia, 2000): 132.
[10] Mary Buford Hitz, *Never Ask Permission: Elisabeth Scott Bocock Of Richmond.* (Charlottesville: University Press of Virginia, 2000).
[11] Virginius Dabney Richmond: the Story of a City (Rev. ed. Charlottesville: University Press of Virginia, 1990), 368.
[12] Mary Buford Hitz, op. cit., 21.
[13] ibid., 23.
[14] Richard Guy Wilson, "Architecture and the Reinterpretation of the Past in the American Renaissance," *Winterthur Portfolio*, Vol. 18, No. 1, Spring 1983, p. 72. For the purposes of this nomination, the terms American Renaissance and Beaux-Arts will be used interchangeably. While the Scott-Bocock house falls under the umbrella of the American Renaissance, the term is intentionally broad to allow inclusion of the full panoply of classical manifestations that appeared during that time. I have chosen to refer to the Scott-Bocock House specifically as Beaux-Arts, as this is the classical idiom being quoted.
[15] David Brain, "Discipline & Style: The Ecole des Beaux-Arts and the Social Production of an American Architecture," *Theory and Society*, Vol. 18, No. 6, November 1989, p. 811.
[16] John E. Wells and Robert E. Dalton. *The Virginia Architects, 1835-1955: A Biographical Dictionary*. (Richmond: New South Architectural Press, 1997), s.v. "Baskervill, Henry Eugene."
[17] *General Conditions and Specification for Erection of a Residence on Franklin Street, between Schafer and Harrison Street, Richmond, VA, for Mr. Frederic W. Scott, October 1908*: 26.

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