

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: single dwelling

Current Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: single dwelling

7. Description

Architectural Classification (Enter categories from instructions)

International Style

Materials (Enter categories from instructions)

foundation Concrete
roof Asphalt
walls Plywood
other _____

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

8. Statement of Significance

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

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

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

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

Property is:

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

Areas of Significance (Enter categories from instructions)

COMMUNITY PLANNING AND
DEVELOPMENT
ARCHITECTURE

Period of Significance 1964-1979

Significant Dates 1968

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

Cultural Affiliation N/A

Architect/Builder Scoville, Anthony
 Symonds, Robert
 Ahrens, Edward

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS)

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

Primary Location of Additional Data

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

Name of repository: _____

10. Geographical Data

Acreage of Property less than 10

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

	Zone	Easting	Northing	Zone	Easting	Northing
1	18	675021	4815486	3	_____	_____
2	_____	_____	_____	4	_____	_____

_____ See continuation sheet.

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

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

11. Form Prepared By

name/title Kempton T. Randolph and Jackson Evans

Organization Evans & Randolph Preservation Associates, LLC date May 16, 2007

street & number 1193 Lovely Road telephone 802-426-3134

city or town Marshfield state VT zip code 05658

=====

Additional Documentation

=====

Submit the following items with the completed form:

Continuation Sheets

Maps

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

Photographs

- Representative black and white photographs of the property.

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

=====

Property Owner

=====

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

name Gregory Klimock

street & number P.O. Box 33 telephone _____

city or town Mount Holly state VT zip code 05758

=====

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

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

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Scoville, Anthony, House
Mount Holly, Rutland County, Vermont

SECTION 7: PHYSICAL DESCRIPTION

The Scoville House, a three-story International Style single-family residence, is located on a large wooded lot in Mount Holly, Rutland County, Vermont. Constructed over a four-year period from 1964-68, the home was designed and built by Anthony Scoville and other Yale University Students as Scoville's year-round residence. The wood frame and reinforced concrete house is composed of an outwardly projecting cubical second story supported by peeled cedar posts and set atop of a smaller cubical base. A tall rectangular third-story tower rises above the building's large flat roof. Large full height windows on the first floor, grouped vertical casement windows on the second and skylights in the third-floor tower light the interior. Inspired by the work of Le Corbusier, the interior flow of space is carefully articulated and dictates the building's exterior form. From the large open living room in the first floor, open span concrete stairs lead up to a balcony that provides access to the kitchen, dining and sleeping quarters located along the outer walls of the second floor. Since its construction, the building has seen little alteration and retains its integrity of location, design, materials, setting, workmanship, feeling and association. The Scoville House also contains many of the significant features and materials outlined in the MPDF: *International Style in Vermont*. Given the relative scarcity of International Style buildings in the state, the home is a highly significant and well-preserved example of Modern residential design in Vermont.

The Scoville House is located on a large wooded lot in Mount Holly, Rutland County, Vermont. Mount Holly is located in the south-central part of the state approximately 16 miles south east of the larger city of Rutland. The town of slightly more than 1200 inhabitants is situated amidst the rolling foot hills that make up the topography between the north and south sections of the Green Mountain National Forest. The site of the Scoville House is located in an area historically settled by small, widely dispersed hill farms approximately 5 miles northwest of the town center. A network of dirt roads formerly serving as turnpikes and shunpikes lead from State Highway 103 to Dawley Road, a narrow single-lane dirt connector. This area of gently contoured hills, interspersed with streams fed by the larger surrounding mountains, creates a picturesque backdrop, which plays a major role in the site selection and orientation of the Scoville House.

Situated on a hillside overlooking several peaks of the Green Mountains, the house site, orientation of the home and landscaping are all carefully articulated elements of the total design. A long winding dirt drive leads from the main road through the woods before reaching the house site from the south. While much of the once open land has grown up into a mixed coniferous forest, Scoville's intended effect of recalling the situating of Grecian temples remains evident. On the side of the building opposite the drive, overgrown fields dotted with apple trees and stone walls slope away from the house revealing a sweeping view of the Green Mountains including Killington and Pico Mountains. The house is oriented so that all major landscape elements, including the distant peaks, are located at

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Scoville, Anthony, House
Mount Holly, Rutland County, Vermont

oblique angles to the building facades.

The Scoville house consists of an angular and compact first story that supports a broad overhanging second story floor. While the second floor is nearly square in plan, the design of the first floor is more irregular with many projecting bays and recesses along its elevations. Rising through the flat roof of the second floor near the south end of the building, a thin approximately 20-foot-tall tower houses skylights and a stairway that leads onto the building's main roof deck. This contrast in shape between the upper and lower floor creates a range of variously shaped protected spaces under the overhang of the second story and provides extra wall space for windows and entranceways. The building remains painted according to its original scheme. The bright white second story is contrasted by the black first and third stories, further accentuating the lightness of the outwardly projecting upper floor. A light yellow is used on several walls along the first floor near the building's two entranceways. Along the building's eastern elevation where the second story projects well beyond the first, peeled cedar posts support the floor. The surface of the building is faced in two main types of exterior cladding. The building's original covering of flush laid, tongue-and-groove particle board remains exposed on the first floor. The joints between the panels were caulked smooth to produce a taught look on the building's exterior skin. On the second and third stories, the original cladding has been covered over with vertical T-111 exterior plywood paneling. The building's windows are a mix of variously sized fixed plate glass and vertical casement windows, many of which are grouped to form large expanses of glass. The often large windows are laid nearly flush to the exterior wall plane, accentuating the taught appearance of the building's skin.

The first floor rests on a concrete slab foundation built into the side of a gently sloping hill. Centered in the southern elevation, a reinforced concrete core rises from the foundation and the unfinished concrete comprises part of the exterior wall. To the east of the concrete core a wood framed wall projects several feet to the south and continues to a right angle at the east end of the elevation stopping several feet short of the second floor overhanging wall plane. The west facing portion of this projecting wall houses the building's main entrance, which is accessed by a short flight of concrete steps built into the side of the concrete core. A tall, vertical rectangular 1/1 casement window is housed at the far eastern end of the southern elevation and lights the interior hall. To the west of the concrete core, the wood framed first floor wall plane is recessed several feet to the north continues to the west ending at a right angle several feet shy of the second floor overhanging wall plane. At the far eastern edge of this wall plane a thin, full height, fixed window abuts the edge of the concrete core. Along the remainder of the wall a strip of three horizontal fixed windows stretch along the top of the wall plane that light the first floor living room area.

At the southern end of the western elevation is a blank wall approximately ten feet wide. This wall retains the building's original exterior finishing of vertical flush laid wood composite board. The

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Scoville, Anthony, House
Mount Holly, Rutland County, Vermont

wall turns at a right angle and continues approximately five feet to the east before turning another right angle and continuing to the north. This jog in the wall creates a sheltered area underneath the overhang of the second floor. A long, vertical casement window is centered in the north-facing portion of the wall. The slab foundation continues to the north for several feet past the southern portion of the first floor wall plane on the western elevation creating a landing with a short flight of north-facing concrete steps leading up from grade. A door located in the southern end of the recessed portion of the western elevation opens onto this concrete landing. A blank wall with flush wall boards continues approximately ten feet to the north of the exterior door. The northern five feet of the wall plane are composed of full height, vertical, double glazed, metal framed, plate glass windows that stretch from the concrete foundation to the overhanging second floor level.

The full height, plate glass windows continue along the western half of the northern elevation, which is set back roughly one foot from the overhanging second floor wall plane. Three of these windows comprise this approximately 12 foot section of north facing wall plane, and this large expanse of glass creates the illusion of the interior space flowing out into the exterior landscape. In the center of the northern elevation the wall plane turns 90 degrees and continues roughly ten feet to the south, six feet of which are composed of the full height plate glass windows. The remainder of the wall is wood framed and clad with flush wall board. The first floor wall then turns 90 degrees to the east and a blank wall continues to the east ending roughly four feet from the second floor overhanging wall plane. This recessed portion of the wall creates a large sheltered area protected by the overhanging second floor level.

On the eastern elevation a blank wood framed wall runs from the northern corner of the first floor for approximately eight feet before turning 90 degrees to the west and continuing roughly three feet into the center of the building. This south facing wall is completely occupied by a large, full height, fixed plate glass window. A blank wood framed wall runs from the inside corner of the window approximately 15 feet before meeting the corner of the south facing first floor wall.

The southern elevation of the second story is broken into two wall segments. The eastern most portion of the wall, which comprises slightly less than half the elevation, projects out to the south approximately six feet beyond the western half of the floor. The wall is bare other than two casement windows. One is tall and vertical in shape, and sits several feet in from the southeastern corner of the building. A smaller, horizontal casement window placed 2/3 of the way up the western end of the wall balances the other. The narrow west facing wall in the southern elevation is void of design elements. The western half of the elevation contains two large, square, full height plate glass windows. One is located against the far east edge of the wall and is glazed with frosted glass. Several feet in from the west edge of the elevation sits the other window, which lights the kitchen. Wooden kitchen shelving with three vertical supports and horizontal shelves built at various heights presses

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Scoville, Anthony, House
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against the glass creating a geometric design in the window visible from the exterior.

One continuous wall plane makes up the western second floor elevation. A large grouped casement window situated a foot below the cornice and roughly ten feet from the southern corner of the floor lights the kitchen. The window is comprised of four vertically oriented casement windows. Set several feet in from the northern end of the elevation, a tall double casement window lights the dining room.

The northern second floor elevation is a continuous wall plane punctuated with large window groupings to capture the home's view to the north across the Green Mountains. Approximately six feet in from the western edge of the floor, a tall double casement window matching that on the western elevation lights the dining room. Centered in the wall plane, a large, square plate glass picture window flanked by two narrow casements lights Anthony Scoville's former office/studio. At the east end of the floor, two sliding glass doors flanked by equally sized plate glass windows provide access from the master bedroom onto a projecting wooden balcony. The shallow balcony, which begins at the far west edge of the sliding doors and wraps around the floor's north east corner, is constructed of small, dimensional, untreated lumber, and is cantilevered out from underneath the second story.

The eastern elevation is a continuous wall plane broken up with several smaller window openings than those found on the northern and southern elevations. The floor along this side of the building is supported from below by three, evenly-spaced, peeled cedar posts set on concrete pads, which are protected by the overhang of the second story. The wooden wrap-around balcony extends from the northern end of the second floor roughly six feet across the elevation. Adjacent to the southern extent of the balcony, a single, tall casement window lights the master bedroom. High up the wall and several feet to the south, a small, horizontal fixed window lights the master bath. Situated slightly to the south of the wall's centerline, a tall, paired casement window lights the middle bedroom. Several feet in from the southern end of the eastern elevation, a tall, paired casement window lights the corner bedroom.

A roughly 20-foot-tall third floor tower rises out of the southern end of the second floor, and is a visual extension of the concrete core located on the first floor. Clad in black painted T-111 siding, the tower provides access to the second floor roof through a wooden screened door in its east elevation, and draws light into the interior space through two large, wide plate glass windows high up in the north and south elevations.

The building's main entrance in the southern elevation faces west and is lit by three period lighting fixtures with conical metal shades recessed into the ceiling above the entranceway. A wood-framed

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screen door and flat wooden door lead into the building's vestibule, a low-ceilinged, narrow cave-like space. Proceeding through the hall to the north, the interior space explodes at the end of vestibule where the low ceiling ends, revealing the large, bright and open interior space. A continuous column of space rises up through the building's core from the floor of the living areas into the open heart of the second story and up to the top of the tower roughly 40 feet above. The space is dramatically lit from many angles by both the numerous windows and skylights, and also by hinged canister track lighting found throughout the interior.

Turning left out of the vestibule leads to a small landing elevated several feet above the living room floor level. Open span stairs cast into the northern wall of the concrete core lead up from the entrance hall to the second floor, and a short flight leads down several feet to the living areas below. The stair treads and first story floors as well as those in the kitchen and upstairs halls are tiled in slate. From the base of the stairs, the first floor is grouped into three conjoined spaces. Directly in front of the stairway, the projecting bay of fixed plate glass windows looking northward defines the central living room area while drawing the visitor further into the space. Two peeled cedar posts rise from the slate floor close to the outer wall in this central space. These objects from the surrounding landscape serve to blur the line between interior and exterior spaces, while also supporting the second floor rooms above. To the right of the glass bay, the space flows into a more confined den room in the floor's northeast corner. A brick hearth with exposed brick chimney rise up the room's far, eastern wall. In the opposing corner of the first floor, the space flows into a more secluded sitting area, defined on one side by the rough cast wall of the concrete core. An opening in this west facing concrete wall provides access down a short flight of steps and through a narrow hallway to the utility room housing the heating, plumbing and electrical systems deep inside the core. Also in the concrete core closer to the south wall is door to a small downstairs bathroom. Murals of running animals done in the style of cave paintings decorate the concrete walls of this cave-like lavatory.

Rising up along the northern wall of the concrete core, a straight, open-span stairway leads up to the second floor balcony. A slender, steel banister constructed out of angle iron is bolted into the outside face of the concrete stairs at several places along the rise. The railing takes the form of two bold and exaggerated right angles as it dramatically rises and returns to the plane of the stairs and rises again before meeting with the balcony railing. The upstairs hallway takes the form of a narrow balcony running around the west, south and east interior perimeter of the floor. A thin railing of the same welded steel construction as the banister separates the balcony from the first floor space below. Set at waist height, the thin steel railing is supported by vertical steel balustrades placed at varying distances of roughly four feet. White sheetrocked walls perforated by slender doorways define the balcony's outside edge and separate the private space on the second floor from the open and cavernous interior.

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Across the balcony from the top of the stairway, a doorway leads into the kitchen in the floor's southwest corner. Still remaining much as originally designed, the kitchen space is one of the most intact and significant of interior spaces. A long central island and expansive counter space tiled in slate provides a large area for meal preparation. Several original kitchen appliances remain, including the electric range built into the kitchen's central island. Scoville's original cabinetry and shelving remain in place, including the decorative shelving arrangement with angled vertical supports to cast light into the kitchen through the south facing window. The bright primary colors found on the kitchen stools and cabinetry were inspired by those found in some of Corbusier's paintings.

Down the hall to the north of the kitchen is a dining area, which occupies the northwestern corner of the floor. The balcony running along the second floor's western and eastern interior perimeter dead end to the north at doorway that lead into Scoville's office/studio centered along the northern wall. Inside the office, the walls are entirely coated with black chalkboard paint, which retain many of Scoville's original notes. To the south of the kitchen door, the balcony runs along the south wall, past a large frosted plate glass window, before turning and continuing along the eastern interior wall to provide access to the two bedrooms.



Built-in shelving on south and north wall of kitchen

A steep flight of heavy wooden stairs centered over the top of the concrete core lead up into the tower to a roof access door. Light pouring down from the large plate glass windows brightens this entire area of the second floor hall surrounding the kitchen area. A steel railing in the shape of one large right angle runs along one edge of the wooden stairway. In theory, the staircase is hinged and can be folded up into the tower when not in use.

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SECTION 8: STATEMENT OF SIGNIFICANCE

The Scoville House (a.k.a., “Corbu”) in Mount Holly, Rutland County, Vermont stands today as a prime example of a mid-twentieth century International Style residential building set in a rural landscape, and is being listed under the *Multiple Property Documentation Form: The International Style in Vermont* as an example of the house property type. The property possesses both primary and secondary physical and associative characteristics of the International Style of architecture as established by the Registration Requirements listed in the MPDF. Primary physical and associative characteristics include: volume of space enclosed in a thin envelope, regularity and clear ordering of features, and emphasis of the elegance of materials as opposed to applied ornament. Secondary characteristics exhibited by the property include: flat roof, flush windows, rectilinear forms, floor to ceiling windows, cantilevered projections, natural landscape, restrained use of colors, and relatively open floor plan.

For its role in the broad patterns of development represented by the emergence of the International Style in Vermont, the Scoville House is eligible for the National Register of Historic Places under *Criterion A*. As an example of the residential application of the International Style displaying the above listed characteristics, the Scoville House is eligible for the National Register of Historic Places under *Criterion C*. Under *Criteria Consideration G: Properties That Have Achieved Significance Within the Last Fifty Years*, the Scoville House is of exceptional importance at the local and state level as being one of only a small number of known examples of International Style residential buildings in the State of Vermont. This exceptional historic quality has been evaluated though the context of a survey of International Style building in Vermont (1937 – 1970). In addition to its listing under *Multiple Property Documentation Form: The International Style in Vermont*, the eligibility of the Scoville House is supported by the building’s overall retention of integrity of location, design, setting, materials, workmanship, feeling and association.

Work on the Scoville House commenced in the winter of 1963-1964 when Anthony Scoville, working closely with fellow Yale University graduate Robert Symonds began plans for a Le Corbusier inspired home to be built on the 350 acre farmstead Scoville had purchased a few years earlier in Mt Holly, Vermont. Starting with a tongue-in-cheek idea of inviting Le Corbusier himself to come to Vermont to design a home, the plans for the house were informed by Corbusier’s earlier “purist” work coupled with his later more romantic designs. This morphing of earlier and later inspirations from one of the International Style’s key champions created what today exists as an example of Corbusier’s “machine for living” set within a pristine natural environment and orientated to reflect theories of the situation of Greek temples.

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In the spring and summer of 1964, after careful site selection, ground was broken on the house Scoville would affectionately name "Corbu" in homage to the famous architect whose work had been the building's inspiration. Sadly, it was during this first summer of construction that Robert Symonds was struck and killed by lightning. His role as architect was taken over by Edward Ahrens, another student from the Yale School of Architecture. During the summer of 1964 major site work and much of the building's construction was completed by a crew of fellow Yale students and friends of Scoville. Living in a farmhouse near the site, the group of optimistic intellectuals, trained architects and morale lifting musicians spent the summer enthusiastically laboring with rented concrete mixers, tractors, and lumber delivery trucks in the remote mountains of Southern Vermont. As the construction continued, plans of the building changed almost daily in order to accommodate available materials, supplies, time and budget concerns, and the limits of physics. Original plans called for a solid concrete tower to extend through the first and second floors and project above the roof plane. After fifteen feet of this tower was constructed by hauling five gallon buckets of mixed concrete up wooden scaffolding the plans were adjusted to reflect a more realistic design that would save labor. The tower was completed in wood and windows in its peak provide a dramatic cascade of natural light to the buildings interior. The original design consisted of three separate cubes to be suspending from a main stair spire and supported by large cedar timbers. These cubes would house bedrooms, a studio and a kitchen respectively. When the engineering required to carry this out was determined to be too complicated, the design was adapted to consist of a tower, around which hung, a "square donut" cantilevered out from the tower which exists today. This openness to change and flexibility provided by a design-build approach allowed the construction process to continue through minor interruptions, and the final product is evidence of this freedom from typical house building constraints. The spirit of collaboration, fueled by the turbulent context of America in the 1960's sustained the group through the next four summers of construction, though their members would change as people came and went. In the winter of 1968 Scoville, working with a local contractor, completed the kitchen and remaining details. That Christmas "Corbu" became Scoville's year round residence, and though he would sell the home in the 1970's, the building's testament to the far reaching extent of the modern movement remains.

Anthony Scoville was not alone his pursuit of modern building concepts in Vermont during the 1960's and 70's. In fact another group of Yale trained architects had arrived in the state around the same time and finding cheap land, open attitudes, and community spirit to be plentiful, began work on a collection of modern inspired buildings in Central Vermont. David Sellers and Bill Rienecke bought 450 acres of forest and farmland in 1965 near Warren, Vermont with hopes of putting their training from the Yale School of Architecture to work. Recruiting other Yale students with the promise of a place to stay and the chance to see their academic drawings come life, Sellers and company set to work on a series of houses which would eventually make up "Prickly Mountain." The design for the buildings that went up were loosely planned out in rough sketches and grew

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Scoville, Anthony, House
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organically from the landscape, mirroring the freedom of form fostered by the cultural revolution of the 1960's. As Prickly Mountain grew and expanded, national media took note, eventually leading to recognition by the highly respected magazine, *Progressive Architecture*.

Like the Scoville House, the complex of buildings at Prickly Mountain arose from well educated, inspired and creative individuals who were re-evaluating the way in which buildings should interact with their surrounds, and the means by which they should be constructed. The design/build ideal was being shaped in rural Vermont during the 1960's and 70's as schooled architects tested their traditional roles by putting into action their theoretical creations. The activities at Prickly Mountain attracted other design/builders who would follow suit in neighboring towns and around the state of Vermont. And while Scoville and Symonds knew David Sellers and had visited Prickly Mountain in its early days, their projects developed largely independently of each other. This separate incubation of ideas and methods is a testament to the diversity of approaches and the independent spirit of the design/build movement. While the buildings at Prickly Mountain rise from and seem to mold into the surrounding landscape, Corbu serves as a palimpsest to that landscape. It is at once a part of its environment and a reflection of it, a scope through which to view the distant mountains or the curve of the hillside. The organic nature of Prickly Mountain is found in fluid forms and loose geometry, while Corbu locates its connection to the land through tedious orientation and shifting perspective that ties the building to its site.

While the form arrived at through these projects may be dissimilar, the spirit of creativity and excitement that brought about their beginnings are the same: open minded people sharing the desire to create and enjoy the fruits of their academic training. The results differ widely, from flowing organic forms to more strict geometry, yet the inspiration and motives have much in common.

In addition to representing the climate of optimism and cooperation in the 1960's, the Scoville House illustrates some of the key tenets of modern architecture in general and of the International Style in particular. In choosing the site and building's orientation, Scoville and Symonds looked to their former Yale professor and modernist proponent, noted architectural historian Vincent Scully. Scully's teachings about the arrangement of Greek Temples, which built on ideas first proposed by Corbusier, suggested that these ancient temples were orientated such that "their abstract forms were meant to be seen in a complementary relationship with the counterfactuals of the natural landscape." (Scully, 41) The notion that the temple is orientated to bring into composition distant landforms is central to the choices made in situating the Scoville House in its environment. This is made evident in the approach to the house, by a long serpentine driveway that delivers one to the building at an oblique angle. The house is seen at first not straight on, but in an oblique three-quarter view with the west wall carrying the gaze to the first of three mountain peaks that occupy the northern horizon. As one moves around the building, and through the sparse natural landscaping, perspectives shift,

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offering new views of the distant mountains. These axis, which present new visual information at each turn, are affected similarly within the house. Rooms radiate out from a point, with individual spaces supporting specific functions and offering new views of the surrounding landscape. Against the northern wall of the first floor, a sitting area with floor to ceiling plate glass windows present a grand view of all three mountain peaks, the wall of glass connecting the viewer to the outside world while intentionally framing the view with walls, floor, and ceiling.

The influence of Corbusier's architectural design is also apparent in the design of the Scoville House. As one of the most important architects of the International Style, Corbusier worked tirelessly to resolve issues of space, volume, form, function, setting and materials. At one of his early, so called "purist" works at Villa Savoye (1928-1931), Poissy, France, Corbusier created a square plan house with clear separations between the public and private spaces. The house features a projecting second floor supported by pilotis, (ground-level support columns commonly employed in Corbusier's work), and an austere, white washed exterior housing a clearly laid out and functional interior volume. The Scoville House consciously nears an approximation of the Villa Savoye's handling of interior volume and exterior form, albeit on a more modest scale. Scoville's use of a smooth, white washed surface, support posts which carry projecting upper floors, horizontal bands of casement windows, repetition of forms, and clear separations of public and private areas are all features present in the Villa Savoye.

In contrast to this stark and homogenous display of the Villa Savoye's functionality stands Corbusier's Church of Norte-Dame-du-Haut (1951-1955) in Ronchamp, France. The setting for this church inspired the architect to design a site-specific house of worship that would mark a clear departure from many of his earlier ideas. Here the creation of openings from which shafts of light may enter the chapel offered up for the first time interplay between solid matter and light. The gesture is more romantically dramatic, befitting the ecclesiastical architecture of the time, and denotes a departure from Corbusier's earlier more reserved efforts. With the new possibilities of light and shadow at work, Corbusier also abandoned the smooth uniform white washed surfaces of earlier works for the rough, wood grained surface of cast concrete. The relationship of the building to the site also evolved here into a more direct expression. Atop the Bourlemont Hill, which rises nearly 1500 feet above sea level, belfries, side chapels and the church's swooping roof all reach to the heavens in a gesture to "unite men with the cosmos" (Cohen, 65). Some of the features Corbusier employed at Notre-Dame-du-Haut are present in the Scoville House. The third story tower, which rises above the roof plane, is suggestive of the expression of verticality present in the church, as well as providing a place for windows through which light may enter the interior space in a dramatic fashion. At the Scoville House, the impression left by wooden forms in the concrete of the tower's base, creates a contrast of light and matter, revealing the hand of human labor, which Corbusier sought to display in his church. Additionally, the dramatic connection of building to site evident at

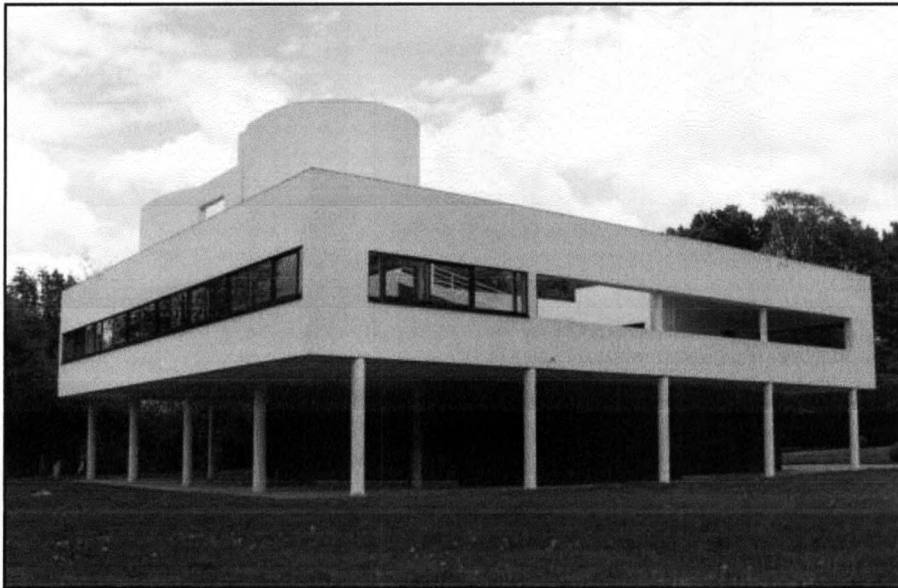
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Ronchamp is represented with slightly more restraint through the Scoville House's careful orientation and response to its surroundings.



Villa Savoye at Poissy, France, Le Corbusier, 1928-31

Another means by which the Scoville House makes an outward and visual connection to its site is through material selection. Large peeled cedar posts, which were harvested on site, are substituted for Corbusier's steel pilotis, and support the projecting second floor on the east elevation. These load-bearing posts appear again on the interior to support a second floor balcony. Serving to contrast with the smooth exterior and interior walls, the selection of this local material clearly points out the co-existence of the modern building with ancient rural countryside. The building is a product of its local rural environment, yet eternally connected to broader ideas originating in urban modernity. This harmonious juxtaposition and dichotomy is further illustrated with the choice slate tile for the home's floor cover. Cut from local quarries, the choice of slate marks another link between the urban modernist movement and the rural historic traditions. This conscious binding of modern buildings to their rural landscapes is a defining aspect International Style homes in Vermont.

The selection of materials and attention to design details carries through to the buildings interior. The International Style's clear delineation between interior and exterior is evidenced the moment one crosses the main entrance's threshold. Broad flat wall surfaces give way to the low ceiling of a small vestibule where the harshness of form-cast concrete meets the dark warmth of slate flooring. Acting

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as a transitional space between the outside and the inside, vestibule lead to a small landing from which the house's unique floor plan unfolds. Slate floor tiles continue to be used in compliment and contrast to form cast concrete. The juxtaposition of natural stone native to the region, and generic building material easily found on any construction site is one indicative the of the way the International Style is at work in Vermont. Architects and builders working during this period and in this school of design often sought to reconcile the artifice of construction with the organicism of the surrounding environment. This is further evident at the Scoville House by the presence of peeled cedar post found both on the exterior and interior. The interior second floor balcony is carried in the first floor living room by such a post.

In addition to the distinction between interior and exterior, the delineation between public and private spaces is made through careful orientation and architectural devices common to the International Style. From the living room with its open floor plan and ceiling that rises to the second floor the floor plan on the first floor extends to a smaller den with tall built in bookcases and a still smaller more intimate sitting area with mountain views. While the open plan of the first floor is dedicated to public spaces that welcome interaction, the layout of upper floor consists of smaller rooms with lower ceiling heights arranged around a "U" shaped balcony. Within this layout, bedrooms are secluded to an even greater degree on one side of the balcony, which is accessed either through a narrow hall or from a studio/office at the top of the "U". Rooms that serve both public and private functions (kitchen and dinning room) are on the opposite of the balcony from the bedrooms, and though designed as common spaces, there arrangement is less open then larger rooms below. True to Corbusier's notion of a "machine for living", the layout of the Scoville House makes conscious use of floor plan and architectural devices to separate the houses functions and intended use of space. The result is a simple flow of space, comforting in the arrangement of its various volumes and extremely legible in its functionality.

By embodying many of the movement's central ideas, the Scoville House plays an important role in the establishment and acceptance of the modernism through the International Style of architecture in Vermont.

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SECTION 9: MAJOR BIBLIOGRAPHICAL REFERENCES

Pritchett, Liz. *Survey of International Style Buildings in Vermont 1937 – c. 1975*. Vermont Division for Historic Preservation. Montpelier, Vermont, 2003.

Morris, Stephen. "The Prickly Mountain Gang." *The Times Argus*. October 9, 2005.

Scully, Vincent, Jr. *Modern Architecture: Architecture of Democracy*. George Braziller, New York, 1961.

INTERVIEWS

02/05/2007, Jackson Evans (interviewer), Anthony Scoville (interviewee), transcript filed at the offices of Evans & Randolph Preservation Associates, Marshfield, Vermont.

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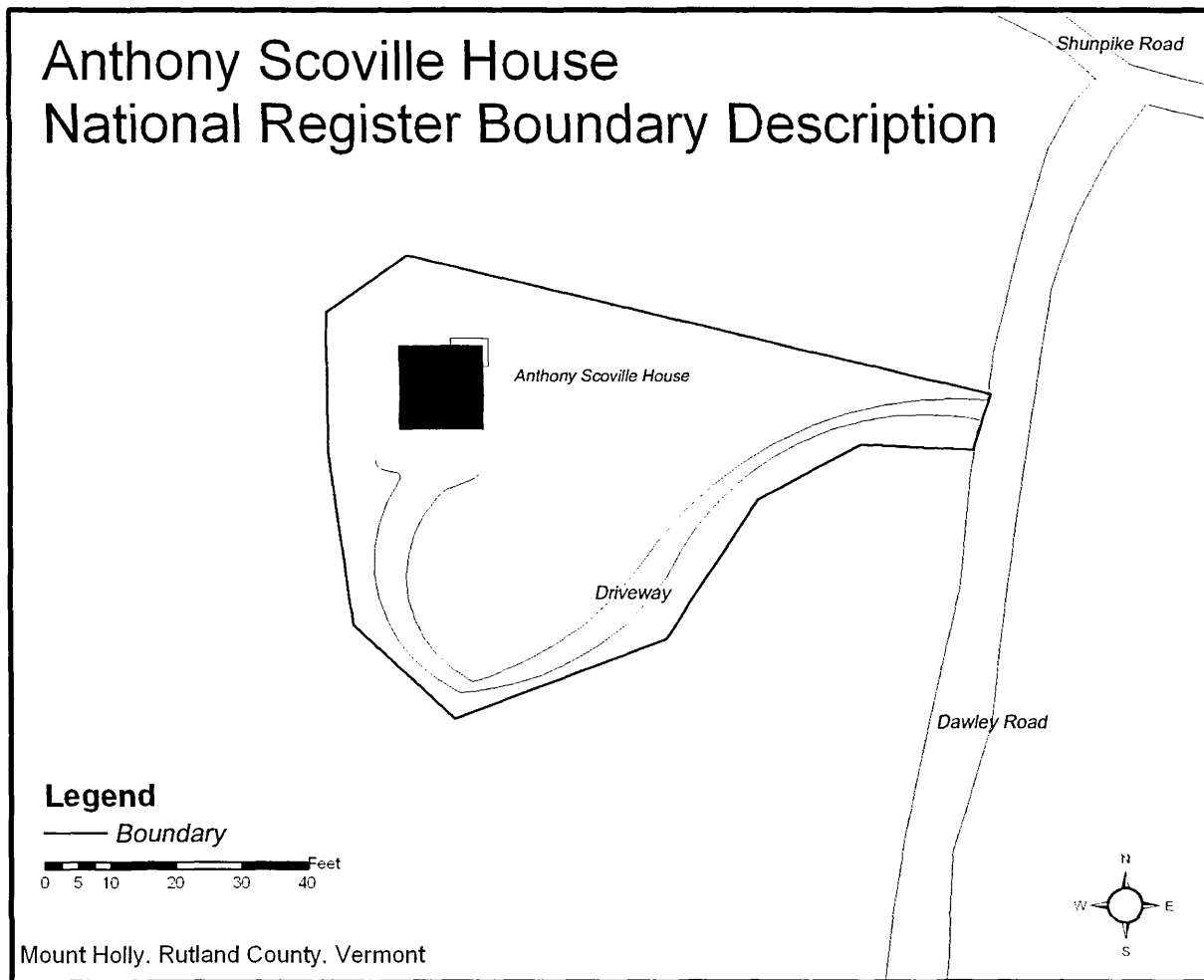
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SECTION 10: GEOGRAPHICAL DATA

BOUNDARY DESCRIPTION:



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BOUNDARY JUSTIFICATION:

The boundary includes the house and immediate surroundings and driveway leading from Dawley Road. The entire parcel on which with the building is situated was excluded as its relationship with the house was never develop beyond the immediate surroundings. Included in the immediate surroundings are sparsely planted trees and landscaping features, as well as the serpentine driveway, which were integral parts of the building's design.

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ADDITIONAL INFORMATION: PHOTOGRAPHIC LABELS

Date taken: December 20, 2006

Image files stored at the Vermont Division for Historic Preservation, Montpelier, VT

Photograph #1

file name: VT_RutlandCounty_Scoville1.tif

photographer: Kempton Randolph

view: South facade and main entrance, looking north from driveway

Photograph #2

file name: VT_RutlandCounty_Scoville2.tif

photographer: Kempton Randolph

view: North and west elevations, looking southeast from clearing

Photograph #3

file name: VT_RutlandCounty_Scoville3.tif

photographer: Jackson Evans

view: East elevation, looking northwest

Photograph #4

file name: VT_RutlandCounty_Scoville4.tif

photographer: Jackson Evans

view: Main staircase, looking south

Photograph #5

file name: VT_RutlandCounty_Scoville5.tif

photographer: Jackson Evans

view: Kitchen and window shelving, looking southwest

All photographs were printed on HP Premium Plus Glossy Photo Paper using an HP Photosmart 7850 printer equipped with Vivera 95 tri-color and Vivera 99 photo ink cartridges.

Please see attached sheet from Wilhelm Imaging Research showing 108 year fade resistance of this paper and ink combination.