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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* 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.

1. Name of Property

Historic name: Scully, Vincent J. and Susannah K., House
Other names/site number: _____
Name of related multiple property listing:
Mid-Twentieth-Century Modern Residences in Connecticut, 1930-1979
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 68 Orchard Road
City or town: Woodbridge State: Connecticut County: New Haven
Not For Publication: ☐ Vicinity: ☐

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 at the following level(s) of significance:

_X_ national _X_ statewide ___ local

Applicable National Register Criteria:

___ A _X_ B _X_ C ___ D

Jenny J Scofield **Deputy SHPO** **7/25/2025**

Signature of certifying official/Title: **Date**

Connecticut State Historic Preservation Office

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

_____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	X
Public – Local	
Public – State	
Public – Federal	

(Check only **one** box.)

Building(s)	X
District	
Site	
Structure	
Object	

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

Contributing	Noncontributing	
2		buildings
1		sites
1		structures
		objects
4	0	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC: Single Dwelling

Current Functions
(Enter categories from instructions.)
DOMESTIC: Single Dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)
Modern Movement

Materials: (enter categories from instructions.)
Principal exterior materials of the property: Wood, Concrete, Glass

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Vincent J. and Susannah K. Scully House is a single-story, wood-frame, Mid-Twentieth-Century-Modern-style house located in a twentieth-century subdivision in Woodbridge, New Haven County, Connecticut. Designed and built in 1950 by its owner, the architectural historian, professor, and critic Vincent Scully, the house is an interpretation of a simple box form often employed by pioneering Modernist architects of the period. Characteristic Modern features include its simple rectilinear form, strong horizontal lines, expansive windows, exposed concrete, wood and steel structural elements, plain, unornamented surfaces, and open floorplan. The simple massing, low profile, and extensive glazing soften the exterior, and the landscape is largely left in its natural state. The property contains four contributing resources: the house, garage/studio, car shelter, and landscape/site. Alterations made to the house, auxiliary structures, and site during the period of significance reflect Scully's changing architectural thinking and contribute to the property's historic significance. The property retains integrity of location, setting, design, workmanship, materials, feeling and association as a modest Mid-Twentieth-Century Modern dwelling.

Narrative Description

Setting

The Vincent J. and Susannah K. Scully House is located on a densely wooded 3.22-acre lot at the southeast corner of the intersection of Orchard Road and Sunset Circle, off Newton Road in the north end of Woodbridge. The neighborhood along Orchard Road and Sunset Circle is a subdivision of irregularly shaped two-plus-acre lots created in 1941 and developed during the 1950s; the Scully House is one of the few Modernist houses in the development. The natural terrain is rolling, with areas of exposed bedrock. The parcel slopes up from Orchard Road to a ledge running along the west side of the property, and down toward the Wepawaug River that extends through the east side of the property. The house is set back about 75 feet from and parallel to Orchard Road and faces north. It sits on relatively level ground to the east of the exposed bedrock, with the southeast corner of the house perched on a slope overlooking the brook (Figures 1-3).

Landscape (Contributing Site)

A short gravel drive off Orchard Road leads to a stepped and capped cinderblock wall with a central opening (the two sides differ visually due to differences in mortar). To the west, beyond the opening, is the original garage, since closed in for studio/storage use, and to the east is a bluestone walkway that leads to the front entrance of the house and continues around the corner to a door on the east side (Photographs 1, 2). Behind the eastern cinderblock wall is a three-foot-high stone wall, approximately 11 feet long and 6 to 8 feet away from the northwest corner of the house, blocking the latter and directing visitors along the bluestone path. Low remnants of another perpendicular section of stone wall remain on the north side of the walk (both are visible in photos published in 1951, Figure 10; Photograph 3).[1] Apart from a limited open area immediately around the house, the majority of the lot is wooded, with oaks predominating. Landscaping around the house consists of a row of a dozen hemlock trees – an overgrown hedge – that parallels the walkway to the front door about 25 feet off the north elevation (Photograph 4); rhododendron shrubs near the southeast corner; and drifts of *vinca minor* groundcover in areas around the house. Parts of a low stone retaining wall that hugged the east end of the house and extended northward beyond it are still visible, as well as a flat area on the south side of the house that had been a flagstone-paved terrace supported by a stone retaining wall (Photograph 5; Figure 11).

Other landscape elements and structures are located further away from the house. Facing the front (north elevation) of the house and working counterclockwise, a concrete-block shed for the well and pump lies at the end of a short dirt track off Orchard Road to the northeast of the house. A small, round concrete reflecting pool sits off the southeast corner of the house where the slope begins to level off, within the line of what had been an open

[1] Vincent Scully, Jr. "One-room house gives up privacy and slick finishes, gains spaciousness and flexibility" *The Architectural Forum* 95/6 (June 1951): 162-164.

allée among the trees leading to a cleared picnic area (Photographs 6,7); the allée and picnic clearing are now overgrown and not easily identifiable. Approximately 60 feet southwest of the house is a concrete-block screen wall. A car shelter is located on the west side of the property, about 70 feet off Sunset Circle (Figure 2).

House (Contributing Building)

Exterior

The house is a one-story, wood-frame rectangular box that measures approximately 31 feet deep by 61 feet wide and sits on a concrete slab. It is accessed by a bluestone walkway from the gravel drive with a flagstone at the front entrance. A ten-inch-wide oak sill plate sits on the perimeter of the concrete foundation with a shallow exterior overhang. The exterior wall rises eight feet off the sill plate and terminates with a fourteen-inch-wide fascia board beneath a flat roof. The unbroken lines of the sill atop the exposed concrete foundation and the roof edge atop the fascia board create strong visual horizontal lines. Rising above the roof are two concrete-block chimneys, one serving the living room fireplace and one serving the furnace, plus a small cupola-like structure added in 1953 as a guest room or study[2] (Photographs 2, 3, 5, 8; Figures 9,10). Domed plexiglass skylights sit over the kitchen in the central core and the primary bedroom space on the north side.

Each elevation comprises a different irregular and asymmetrical scheme of solids and voids, reflecting in part the differing internal uses of space. While the voids are composed of floor-to-ceiling glazed window configurations of uniform overall dimensions (four feet wide and eight feet high), the widths of the solids, sheathed in diagonal fir siding, vary and are not always based upon the four-by-eight-foot module of the fenestration. Window modules meet at posts at each corner of the house. The north (front) and west elevations, visible from the drive, have more extensive sections of uninterrupted siding, compared to the east and south (rear) elevations which face into the property and have more glazing for a visual connection with nature. Four glass sliding doors with screened swing doors accentuate the possibilities for visual and physical interaction with the landscape: one for the front entry on the north elevation, two from the living area (on the east and south elevations), and one from the bedroom area (also on the south elevation). While most of the window modules contain single glass panes, five of them, mostly in the bedroom area, have upper and lower glass panes with a screened plywood ventilation hopper between them at approximately eye level. The siding is unpainted though weathered, and the fascia and screen doors are painted forest green.[3] Exterior hardware is virtually nonexistent and entirely functional. The screen doors have hinges and plain metal pulls; matching paired metal pulls, installed diagonally within adjacent siding are located at the front entry and

[2] The application to the Town of Woodbridge for a building permit (dated 13 April 1953) refers to this as a 'pavilion,' but the Scully family call it the cupola. Daniel Scully, email to Renée Tribert and Christopher Wigren, 30 October 2024.

[3] Scully told Christian Bjone that the fascia was originally red, to match the joist hangers inside, and changed to forest green at an unspecified later date (Bjone, *First House*, 211). Presumably the original garage and pump house followed the same color history. In early photographs, all other exterior wood appears to be unpainted.

rear door off the living space. Two plain spotlights are mounted on the fascia boards on the north and south sides (see Figure 4 for elevations).

The cupola, measuring eight and a half feet square and seven feet high, was added atop the roof in 1953 and encloses a small second-story room identified when built as a guest room and study. Built on the south side of the furnace stack, it mimics the design of the house through its use of full height glazing at the southeast and southwest corners, tripartite full height windows with center wood panels at the northeast and northwest corners, and diagonal siding. However, its flat roof has a narrower fascia board, a wider roof edge, concave sides and a deep overhang, so that the overall lines of the cupola are less elegant than those of the house, while the convex eaves provide a striking counterpoint to the otherwise straight lines of the house. The two chimneys were both doubled in height, presumably with construction of the cupola (Photograph 3; Figure 10 shows original chimney height).

Interior

The interior contains 1,872 square feet of finished space and has a partially open plan that revolves around a central core, which measures approximately nine feet deep and thirty feet long. The core is constructed with concrete block walls that enclose the mechanical and utility room in the center, bathroom at the west end, and kitchen at the east end. The kitchen is open to the living space on the south side. A concrete-block fireplace and chimney, narrower than the center core, is appended to its eastern end (Figures 5, 13).

The floor throughout the house is concrete and encapsulates a radiant heat system; the floor within the cupola is plywood. Exposed posts, including corner posts, measure four by four inches. The interior of the non-glazed sections of the exterior wall is the same diagonal fir sheathing board as the exterior, running in the opposite direction to provide stiffening for the wall. The ceiling throughout is the exposed wood beams (which are either six or eight by ten inches in the living spaces and three by ten inches elsewhere) and six-inch-wide tongue-and-groove roof decking planks. Wood boards along several beams hide electrical wiring to outlets; a couple spotlights and two half-round glass shade pendants in the entry and dining areas are the only overhead lighting. An insulated pipe (a later addition) hangs between the beams on either side of the chimney and connects a roof drain, installed to remove ponding water on the roof, to a downspout against the east elevation. Along the entirety of the perimeter wall, the sill plate sitting on the concrete slab creates a minimal floor molding on the interior, while an overhang of the plate between the window/wall modules and the fascia/beams creates another horizontal line. Steel angle strap hangers, used to hang major beams coming off the perimeter walls, are painted red. The structural elements of the core and roof are thus clearly visible (see Figure 8 for wall construction details).

The eastern half of the house comprises the public space used as living and eating areas and wraps around the core; it is devoid of walls or separations. Four storage units, 6'3" high, act as room partitions on either side of the full width of the core; originally intended to be movable, these are now essentially stationary (see for example Photographs 9-10; Figures 12, 13). In addition, concrete block walls, introduced about 1958,[4] create reversible wall separations for three small bedrooms at the west end of the house (see for example Photographs 12, 16). The outer walls of the core have a light gray ThoroCoat coating[5], except around the bathroom and the primary bedroom area, as does the hall side of the concrete block bedroom walls. There is neither baseboard nor ceiling trim against the concrete block walls.

The front door opens directly into the U-shaped living space (Photographs 12-14). Extensive glazing and three sliding doors provide views and connection to the landscape from the living and dining areas. Looking out the southeast corner of the space affords a view down the site of the allée (Photograph 14). The longest solid wall segment is located on the east wall, opposite the fireplace, and measures about eighteen feet wide. The fireplace has been adapted for a wood-burning stove, and a later wood mantel shelf has been fitted at the top of the firebox opening (Photograph 13).

The kitchen, at the east end of the core, is an approximately 8-1/2-foot square space, enclosed on the north, east, and west sides and open to the south (Photograph 15). Closed wood cabinets beneath a Formica counter have flush doors cut out in several shapes; steel butt hinges are mounted on door exteriors, and each set has a different steel door pull or handle. The configuration of doors has been altered, probably in the 1970s (when compared to architectural drawings and an early photograph) but the overall shape of the cabinets remains the same (Figure 5 shows original design details). The counter projects to form a rounded shelf at the southwest corner, supported by an iron pipe. Shelves line the walls above the counters. A domed plexiglass skylight is centered over the space.

The center portion of the core is a furnace and storage room, measuring approximately eight feet by 16-1/2 feet. A wooden ladder for access to the cupola is mounted on the wall to the left of the furnace room door (Photograph 16). In the cupola, full-height windows on the south side swing open onto the roof. The trim is less carefully detailed as in the house below. The floor and ceiling are plywood; a vent in the floor allows heat to rise from the furnace room (Photograph 17).

A bathroom with a double sink, tub, and toilet occupies the west end of the core with doors in its west and north walls (Photograph 18; see Figure 5 for original design details). Both

[4] These walls were built after a family trip to Greece 1957-58. Daniel Scully, email to Renée Tribert and Christopher Wigren, 30 October 2024.
[5] ThoroCoat is a waterproof coating for masonry developed in the early 1970s by Standard Dry Wall Products (now Sika), https://usa.sika.com/en/construction/repair-protection/coatings-water-repellents/sika-thorocoat-thorolastic.html [accessed 19 March 2025].

door openings have simple wood trim surrounds. The room measures approximately 7 by 7-1/2 feet. The sinks sit within a Formica counter atop wood cabinets; cabinets above the sinks have sliding glass panels and wood doors. Several simple rectangular towel racks are mounted on rectangular blocks on the concrete block wall. The tub enclosure terminates in a vertical wood storage wall, about 6-1/2 feet tall, with an inset space for toilet paper; it is trimmed out with plain molding. The concrete block walls are unpainted.

One of the moveable wood storage units, anchored in place by the addition of cupboards to the height of the beams, is located a few feet to the west of the front entry against the north elevation (Photograph 10). It separates the living space from the private bedroom space considered the primary bedroom on the north side of the house and can be closed off with a hollow-core door where it meets the concrete block core. On the other side of the central core, against the south perimeter wall, another moveable wood storage unit, with lower cabinet doors and shelving, separates the dining area from a library/reading area; this is the only non-bedroom space with a ventilation hopper window module. The west wall of the library/reading area has a permanent shelving wall, separating living and bedroom spaces on the south side of the house (Photograph 9).

The configuration and location of the concrete block walls of the bedrooms is pragmatic. They avoid bisecting the glazed modules of the perimeter wall, resulting in an angled wall between the two rooms in the southwest corner (Photograph 19). Topped with flat boards, the walls stop at the bottom of the beams, so that the rooms are effectively open to the house for a height of about ten inches in between beams. Small square openings in the walls between each of the bedrooms and between the southeast bedroom and the hall create “windows” for ventilation, light, and communication (Photograph 9). Finally, the bedroom in the northwest corner makes use of existing moveable storage units to create a wall between it and the primary bedroom space (Photograph 11). The ventilation hopper in the primary bedroom space on the north elevation has been replaced with an operable glazed hopper. Each room can be closed with a plain hollow-core door.

Garage/Studio (Contributing Building)

The Garage/Studio was constructed in 1950 and measures fourteen feet by twenty feet (Photograph 20). The walls on the east, south and west elevations, as well as the western third of the north (front) elevation, are elevated on two-by-fours atop poured concrete foundation walls. Walls, like the house, are sheathed in diagonal siding with a 14-inch-wide fascia beneath a flat roof. The corners, centers of the long walls, and bottom edges of the siding are finished with flat narrow molding strips. A small square fixed-glass window is located on the east wall near the center of the structure. The eastern portion of the north elevation, which had been the opening for car access, contains two four-by-eight-foot fixed glass windows, one on either side of a glazed swing door. Five open-tread wood steps, the full width of the glazed section, rise to a full-width landing, approximately four feet deep. Plain railings made from iron pipes and fittings are set on each side of the steps. The fascia and swing door are painted forest green. Flat roof, fascia, siding and glazed modules

reference the design of the house. The modifications to create work and storage space date to 1957 and also include an inserted interior floor at landing level and built-in cabinets.

Car shelter (Contributing Structure)
An "entrance gate and car shelter," designed by Scully and built in 1957, is located on the west side of the property off Sunset Circle where the ground is flatter (Photographs 24-25; see Figure 8 for design submitted to Woodbridge Building Department). Originally an open space with two car bays, it measures approximately 22 foot wide by 16 foot deep. It has a flat roof above wide fascia boards (painted forest green). The roof is supported by four-by-twelve-inch beams that run east-west on two centered 6'8" concrete block walls on the north and south elevations and four faceted center columns aligned with them. The space between the center columns created the "entrance gate" through to the back of the shelter. The shelter was enclosed in 1973 with perimeter walls of corrugated aluminum siding hung from the beams and swinging doors at the front of each bay.

The following features are counted as part of the landscape.

Pump house
A small square concrete block shed, approximately six feet square and five feet tall, is located to the northeast of the house, about forty-five feet south of Orchard Road. It has a door on the east elevation to access the wellhead, and the same flat roof and wide fascia (painted forest green) configuration of the house (Photograph 21).

Reflecting pool
A shallow, circular, poured-concrete pool is located diagonally off the southeast corner of the house at the base of the steep part of the incline from the house eastward toward the brook. It measures about ten feet in diameter and only about one foot deep (Photograph 7).

Privacy wall & shed
About 60 feet from the southwest corner of the house sits a concrete block privacy wall, built c.1959 to block the view of the house at 15 Sunset Circle (Photograph 22).[6] Approximately ten feet high and twelve feet wide, its east and west ends return toward the house with a single block length, creating a shallow C-shape. A later woodshed was appended to the back (south) side of the wall; it has an open front, concrete block side walls, and a corrugated metal roof (Photograph 23).

Trash incinerator
A small concrete block trash incinerator, about 40 inches by 30 inches and 32 inches high, built to burn waste on site, is made of the same utilitarian concrete block as other site structures. It is located next to the car shelter (Photograph 26).

[e] Scully brothers interview, 16 July 2024.

Integrity

The Scully house, garage, and outbuildings are remarkably unchanged from the original design and later modifications made by Vincent Scully during the period of significance. Although the landscape has not been maintained in many years, and trees and shrubs are overgrown, the wooded neighborhood setting remains, as do the connection between the house and nature and the relationship among the house, outbuildings and terrain; the property thus retains integrity of location and setting. As the home of Vincent Scully for more than ten years, changes in the various structures reflect his design aesthetic during that time. Owned and occupied by his ex-wife until her death in 2005, the house remains in the Scully family today. Throughout this ownership family members have been respectful of Scully's designs, and have not permanently altered the massing, floorplan, features or finishes. Changes in the house, such as the installation of insulated glass in the windows or the reconfiguration of the kitchen cabinet doors, are minor or reversible. The most noticeable change has been the enclosure of the car shelter, which is also entirely reversible. The house and outbuildings retain integrity of location, setting, design, materials, and workmanship; and feeling and association as a simple, Mid-Twentieth-Century Modern style residence with most materials left in their unfinished condition. (With its absence of ornament, the category of workmanship might seem not to apply; however, careful workmanship was needed to produce a neat appearance without using trim to cover joints in construction. The simplification of wall construction, in which the sheathing is also the finish, also would come under the heading of workmanship.)

Vincent J. and Suzannah K. Scully House: Table of Counted Resources

Resource	Construction Date	Photo No.	Contributing C/ NC	Type
House	1950; 1953 cupola addition; c.1958 concrete block interior walls	2, 3, 5, 8	C	Building
Garage/studio	1950; 1957 alteration	1, 20	C	Building
Car shelter	1957	24-25	C	Structure
Landscape	1950-1959		C	Site
Stone wall at northwest corner of house	1950	3	Landscape feature	
Pump house	c.1950	21	Landscape feature	
Remnants of allée	1954	6	Landscape feature	
Reflecting pool	1954	7	Landscape feature	
Trash incinerator	c.1957	26	Landscape feature	
Entry wall at drive	c.1957	1	Landscape feature	

Resource	Construction Date	Photo No.	Contributing C/ NC	Type
Privacy screen	c.1959; later wood shed addition	22-23	Landscape feature	

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.)
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 grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
Architecture

Period of Significance
1950-1965

Significant Dates
1950: house constructed
1953, 1954, 1957, c.1958, c.1959, additions/alterations

Significant Person
(Complete only if Criterion B is marked above.)
Scully, Vincent

Cultural Affiliation
N/A

Architect/Builder
Scully, Vincent, designer
Riese, Albert J. jr., architect of record
Conselmo, Anthony, builder

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Vincent J. and Suzannah K. Scully house is significant at the national level under Criterion B as the home of Vincent Scully (1920-2017). As an architectural historian, author, teacher, critic, and theorist, Scully influenced the development of American architecture in the second half of the twentieth century. Scully's thinking evolved over the years, expanding from consideration of individual buildings to the place of architecture in the larger built and natural environment. Initially a promoter of Modernism, Scully came to question many of its tenets, particularly regarding urban planning, becoming a vocal supporter of New Urbanist design and the historic preservation movement. Scully resided at 68 Orchard Road during the early part of his career when he first gained a national reputation based on his teaching, his publications, and his role as an eloquent theorist for and critic of contemporary architecture. During this period, he kept books at the house and sometimes worked from it, although his office and classrooms at Yale were his primary workplaces. This house is the only surviving one where Scully himself was a designer, and its features along with alterations he also designed reflect many of the themes that characterize his evolving thinking.

The Scully house also meets Criterion C at the state level of significance, as a notable example of Mid-Twentieth-Century Modern architecture. It meets the requirements of property type Number F.1 Box, as defined in the Mid-Twentieth Century Modern Residences in Connecticut MPDF and contributes to the Modern Architecture Movement in the United States, 1920-1979 and Mid-Twentieth Century Modern Residential Architecture in Connecticut, 1930-1979 historical context themes. The house illustrates Modernist trends in residential architecture in the postwar period in Connecticut as understood and promoted by Scully himself. The period of significance begins with construction of the house in 1950 and ends with 1965 when Vincent Scully deeded his interest in the property to his wife.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Criterion B: Vincent Scully, Architecture

Vincent Scully was an architectural historian, teacher, author, theorist, and critic who influenced the practice of architectural history and the development of American architecture during the second half of the twentieth century.

Biographical outline

Vincent Joseph Scully, junior, was born in New Haven, Connecticut, on 21 August 1920, the only child of Vincent J. Scully (1883-1968) and Mary McCormick Scully (1883-1936).[7] The senior Scully was an automobile salesman and long-time president of New Haven's Board of Aldermen. Mary Scully was a housewife though she also was trained as a coloratura soprano. The Scullys lived in a multi-family house at 61-1/2 Derby Avenue in New Haven, along with Mary's sisters, while renting out the ground-floor unit.

Educated in New Haven public schools, Scully entered Yale University in 1936, where he majored in English literature, receiving a bachelor's degree in 1940. Deciding after only one class not to pursue graduate work in English, Scully briefly joined the Army Air Corps, then (after failing flight training) the Marine Corps, in which he served throughout World War II.

During the war, in 1942, Scully married Susannah Keith (1921-2005), commonly known as Nancy. Unlike her husband, she had had a privileged upbringing in New Haven's upper-class Prospect Hill neighborhood in a cultured and well-traveled family. Her father was the antiquarian Elmer Keith (1888-1965) who supervised the Census of Old Buildings in Connecticut, a statewide survey project funded by the Federal Works Progress Administration; he also was a founder of the Connecticut Antiquarian and Landmarks Society and consultant to the outdoor museums at Old Sturbridge Village and Mystic Seaport.[8] The Scullys had three sons, Daniel, Stephen, and John. The marriage ended in divorce, and in 1965 Scully married Marian La Follette Wohl, who had edited his book *The Earth, the Temple and the Gods* (1962) and with whom he had a daughter, Katherine. After another divorce, he married architectural historian Catherine W. Lynn in 1980.

After the war, Scully returned to Yale for graduate studies in art history. He began teaching while still a graduate student, starting with an introduction to art history in 1947, a course that would become his trademark. Upon completing his doctorate, in 1949, Scully joined the faculty of the art history department as an instructor; he was granted tenure in 1956, became a full professor in 1961, and was named Sterling Professor of the History of Art in 1983. Scully remained a member of the Yale faculty until he reached mandatory retirement age in 1991. However, as Sterling emeritus professor he was able to continue teaching; in the 1990s and 2000s he and Lynn typically spent the fall semester at Yale and the spring at the University of Miami, where both had been recruited to teach by Scully's former

[7] Scully's papers are housed in the Manuscripts and Archives Collection at Yale University but only a small portion of them has been catalogued; the remainder are not yet available for researchers. Readily available basic sources for Scully's life are Neil Levine, "Vincent Scully: A Biographical Sketch," in Vincent Scully, *American Architecture and Other Essays* (Princeton: Princeton University Press, 2002), 8-31, and A. Krista Sykes, *Vincent Scully: Architecture, Urbanism, and a Life in Search of Community* (London: Bloomsbury Visual Arts, 2023). The latter was written with access to Scully's papers before they were delivered to Yale.

[8] "Funeral Services Set Today for Antiques Expert," *Hartford Courant*, 26 March 1965 [newspapers.com; downloaded 17 July 2024]. Connecticut State Library, "WPA Architectural Survey," https://cslib.contentdm.oclc.org/digital/collection/p4005coll7 [accessed 24 July 2024].

students Andrés Duany and Elizabeth Plater-Zyberk. With failing health, Scully gave up teaching entirely in 2009, and the couple settled in Lynn's hometown, Lynchburg, Virginia, where Scully died on 20 November 2017.

Scully's first wife, Nancy, played an important role in his early career. At the time of their wedding, she was studying art history at Wellesley College. She left college upon her marriage, but their sons attribute Scully's decision to study art history at least in part to Nancy's suggestion. In his first book, *The Shingle Style*, Scully acknowledged her help in taking photographs, criticizing the text, and "...otherwise assist[ing] in numberless ways." Most importantly, Scully credited her with inspiring him to view buildings as part of the larger built and natural environment, which would become a defining characteristic of his thinking. Nancy Scully continued to live in and care for the house until her death.[9]

Career

Scully quickly achieved a prominent place in the fields of architectural history and criticism. In February 1948, while still a graduate student, he was invited to participate in a symposium titled "What is Happening with Modern Architecture?" at the Museum of Modern Art, along with leading national figures Henry-Russell Hitchcock, Philip Johnson, Lewis Mumford, Alfred Barr, Walter Gropius, Marcel Breuer, and Eero Saarinen. Probably included at the urging of Hitchcock, his dissertation advisor, Scully criticized the Harvard-based International Style/Bauhaus architects Gropius and Breuer for dismissing Frank Lloyd Wright's contributions to modern architecture.[10]

Scully's championing of Wright was related to research for his doctoral dissertation, "The Cottage Style: An Organic Development in Later Nineteenth-Century Wooden Domestic Architecture in the United States," completed in 1949. Inspired by an image of the W. H. Low house by McKim, Mead & White (1887, Bristol, RI; demolished), he embarked on what Harvard art historian Neil Levine characterizes as an "entirely new and ultimately definitive explanation of the evolution of premodern architecture in the United States from . . . the late 1840s to its culmination in the work of Frank Lloyd Wright at the turn of the century."[11] In the process, Scully coined terms for two architectural styles which expressed the arc of this evolution as he saw it: 'Stick Style' for designs that capitalized on expressing wooden structure, and 'Shingle Style' for later houses characterized by flowing interconnected spaces held together by a uniform, taut skin.

The dissertation formed the basis of a series of publications that raised Scully's academic and public profiles. In addition to articles in academic journals, he contributed chapters on

[9] Daniel Scully, John Scully, and Stephen Scully, interview by Renée Tribert and Christopher Wigren at Preservation Connecticut offices, 940 Whitney Avenue, Hamden, Connecticut, 16 July 2024.Vincent J. Scully, jr., *The Shingle Style and the Stick Style* (New Haven: Yale UP, 1955; revised edition, 1971), Preface [to the first edition], xxii.
[10] Levine, "Vincent Scully: A Biographical Sketch," in Scully, *Modern Architecture and Other Essays*, 13. Sykes, 48-49.
[11] Levine, Biographical Sketch, 14.

nineteenth-century resort architecture to *The Architectural Heritage of Newport, Rhode Island*, co-written with historian and preservationist Antoinette Downing, which received the Society of Architectural Historians' Alice Davis Hitchcock Award in 1952. In 1955 Scully published *The Shingle Style*, based on a portion of the dissertation (a second edition, published in 1971 and retitled *The Shingle Style and the Stick Style*, reinstated material that had been omitted from the first edition).[12] By showing how they contributed to the development of modern architecture, the book helped create understanding and appreciation for these late Victorian modes that at the time were considered gaudy and decadent by contemporary traditionalists and Modernists alike.

Foreign study contributed to Scully's understanding of architecture. Spending the academic year 1951-1952 in Italy on a Fulbright scholarship, Scully increasingly became aware of buildings in relation to their natural and human-made surroundings—a discovery that he termed "the central event of my intellectual life." He attributed this discovery to his wife Nancy, who, he said, urged him to take panoramic photographs showing buildings with the landscape and the city.[13] After first applying this approach during a visit to the ancient Greek settlement at Paestum, in southern Italy, Scully embarked on a study of Greek temples, pursued during summer visits and a sabbatical year in Greece in 1957-1958. The result was *The Earth, the Temple, and the Gods* (1962), in which Scully argued, "The landscape and the temples together form the architectural whole, were intended by the Greeks to do so, and must therefore be seen in relation to each other."[14] Continuing his analysis of architecture in relation to the natural landscape, Scully later devoted several years to researching Pueblo architecture in the American Southwest, published as *Pueblo: Mountain, Village, Dance* (1975).

In the meantime, Scully was becoming known as an articulate proponent of Modern architecture. In 1961 he published *Modern Architecture: The Architecture of Democracy*, expanding on material introduced in earlier articles and lectures. As the subtitle indicates, the book depicted Modernism as reflecting "the basic truths of the human condition"—in contrast to the scientific/technological emphasis of other writers such as Siegfried Giedion.[15] In 1964 Scully was invited to defend Modernism in a published debate with the author Norman Mailer in *The Architectural Forum*. Responding to Mailer's criticisms of the movement as "totalitarian," and "the architecture of psychosis," Scully wrote that Mailer was "generally uninformed about the great modern architects," while conceding that

[12] Antoinette Downing and Vincent J. Scully, jr., *The Architectural Heritage of Newport, Rhode Island* (New York: Clarkson N. Potter, Inc., 1952). Vincent J. Scully, jr., *The Shingle Style: Architectural Theory and Design from Richardson to the Origins of Wright* (New Haven: Yale University Press). Revised edition: *The Stick Style and the Shingle Style: Architectural Theory and Design from Richardson to the Origins of Wright* (New Haven: Yale University Press, 1971). Articles based on the dissertation previously appeared in *The Art Bulletin* and *Architectural Review*.

[13] Quoted in Levine, Biographical Sketch, 16. Sykes, 72-73. Scully brothers interview.

[14] *The Earth, the Temple, and the Gods*, 2, quoted in Levine, Biographical Sketch, 18.

[15] Vincent J. Scully, jr., *Modern Architecture: The Architecture of Democracy* (New York: George Braziller, 1961; revised edition, 1974), 10; also Sykes 86ff.

the movement also produced monotonous works and was "ream[ing] out the centers of our cities."[16]

As this last comment indicates, by 1964 Scully himself was beginning to question some of the tenets of International-Style Modernism. In the early 1960s he had been introduced to the work of Robert Venturi, a Philadelphia architect who was exploring ways of reintroducing historical and vernacular design in architecture—inspired in part by reading Scully's *Shingle Style*. In 1966 Venturi published what he famously called his "gentle manifesto," *Complexity and Contradiction in Architecture*, in which he attacked orthodox Modernism and advocated an architecture of picturesqueness and ambiguity, with a multiplicity of styles and forms. Scully provided the book's introduction, in which he praised Venturi's approach as the "antidote to the cataclysmic purism of contemporary urban renewal" and with characteristic zeal declared the book to be "probably the most important writing on the making of architecture since Le Corbusier's *Vers une Architecture*, of 1923." While this appraisal seemed overblown in 1966, the book is now considered a groundbreaking first expression of Postmodernism, as influential as Scully predicted. Scully continued to champion Venturi's work for decades; it features prominently in books such as *American Architecture and Urbanism* (1969) and *The Shingle Style Today: Or, the Historian's Revenge* (1974). In the latter book, whose title suggests a bit of credit-claiming on Scully's part, he drew on the work of literary critic Harold Bloom to analyze how "strong" architects deliberately misread historical models to produce new designs. This, along with Scully's ongoing endorsement of Robert Venturi's work, fed the development of Postmodernism, although both Scully and Venturi disclaimed the term and many of its works.[17]

Nowhere did Scully break more decisively with orthodox Modernism than with regard to city planning. This was a natural outgrowth of his interest in architecture beyond individual buildings, which had been growing since the trip to Italy in 1951. It emerged even more strongly from his front-row view of the widespread demolition of city neighborhoods by urban renewal in his beloved hometown, New Haven. Working out his thoughts in articles and lectures, he presented them fully in *American Architecture and Urbanism* (1969), which Levine considers "in effect, a rewriting of *Modern Architecture* in light of the events of the 1960s." In it, according to the *New York Times*, Scully, "spoke out against displacement of the poor to make room for wider highways, and he became an active critic of redevelopment in New Haven. His *Architecture: The Natural and the Manmade*, published in 1991, further chastised modernists for failing to respect the surrounding city and neighborhood—the context—in which a modernist structure might be built."[18]

---

[16] "Mailer vs. Scully," *The Architectural Forum* 120/4 (April 1964): 96-97; https://usmodernist.org/AF/AF-1964-04.pdf [accessed 19 July 2024]. See also Levine, Biographical Sketch, 21-22, and Sykes, 118-121.
[17] Vincent Scully, "Introduction," in Robert Venturi, *Complexity and Contradiction in Architecture* (New York: Museum of Modern Art, 1966; second edition, 1977), 9. See also Levine, Biographical Sketch, 23-24, 26-27; Sykes, 135-137; and Wiseman, *Shaping a Nation*, 247.
[18] Levine, Biographical Sketch, 25. Richard B. Woodward, "Vincent Scully, 97, Influential Architectural Historian, Dies." *New York Times*, 1 December 2017 https://www.nytimes.com/2017/12/01/obituaries/vincent-scully-97-

Scully's advocacy for a different approach to planning continued in the 1990s with the New Urbanism movement. Among the movement's most prominent leaders were two of Scully's former students, Andrés Duany and Elizabeth Plater-Zyberk, who credited his lectures with awakening their interest in New Haven's vernacular housing and neighborhoods as a major influence on their thinking. Beginning with a visit to their development at Seaside, Florida, in 1990, Scully became a leading proponent of the movement, writing about Seaside in the *New York Times* and contributing an afterword, "The Architecture of Community," to one of the first major books published on the New Urbanism movement.[19]

Going hand in hand with Scully's criticism of urban renewal and promotion of New Urbanism was his support for the historic preservation movement. In 1963 he blasted the new Hilton hotel in Athens, Greece, as "overscaled and arrogantly sited" and, worst of all, "a major step toward making Athens just like anywhere else."[20] Thus Scully combined his concern for urban planning with preservationist interest in preserving the unique character of historic places. Over the years he frequently lent his voice in support of preservation efforts in New Haven, dating at least from a lecture on "The Threat and the Promise of Urban Redevelopment in New Haven," presented in 1966 for the New Haven Preservation Trust, the New Haven Colony Historical Society, and the Connecticut Society of Architects, and extending to vocal opposition to plans to demolish portions of the Yale Divinity School (1931; NRHP 79002670, 1979) in the 1990s. Scully served on the boards of the New Haven Preservation Trust, the Connecticut Trust for Historic Preservation (appointed by Governor Ella Grasso), and the National Trust for Historic Preservation and received major awards from both the New Haven and the national trusts. The National Building Museum's Vincent Scully Prize, initiated in 1999, includes historic preservation as one of the fields it honors, along with architecture and urban design.[21]

Scully frequently and zealously promoted the work of architects whom he considered key to the development of twentieth-century American architecture. The first was Frank Lloyd Wright (1867-1959), who, while still practicing, figured in Scully's dissertation as the culmination of the nineteenth-century architectural developments that were Scully's subject. In 1960 Scully published a brief book on Wright, which depicted Wright as simultaneously reflecting his time and propelling it forward. Next was Louis Kahn, whom Scully came to know as Kahn designed his first major work, the Yale University Art Gallery, completed in 1953. Scully's *Louis I. Kahn*, published in 1962, was the first book-

---

influential-architecture-historian-dies.html [accessed 27 June 2024]. For modernism in New Haven, including Yale's prominent role in the city's architecture and urban renewal program, see Rachel Carley, *Tomorrow is Here: New Haven and the Modern Movement* (New Haven Preservation Trust, 2008).

[19] Vincent Scully, "Back to the Future, With a Detour Through Miami," *New York Times*, 27 January 1991. Vincent Scully, "The Architecture of Community," in Peter Katz, *The New Urbanism: Toward an Architecture of Community* (New York: McGraw-Hill, 1994), 221-230.

[20] Vincent Scully, "The Athens Hilton: A Study in Vandalism," *Architectural Forum* 119/1 (July 1963): 100-103; https://usmodernist.org/AF/AF-1963-07.pdf e [accessed 19 August 2024].

[21] Sykes 109, 218.

length study of the architect's work. As noted above, other subjects of Scully's enthusiasm were Robert Venturi and Andrés Duany and Elizabeth Plater-Zyberk and other exponents of the New Urbanism.[22]

The center of Scully's professional life was Yale. Although the university's architecture program lagged behind Harvard in adopting Modernist architecture, the Architecture Department moved rapidly and decidedly into the Modernist camp under the chairmanship of George Howe (1950-1954), Paul Schweikher (1954-1956), and Paul Rudolph (1958-1965), adding to the faculty dedicated Modernists such as Victor Christ-Janer, Philip Johnson, John Johansen, Eliot Noyes, Eero Saarinen, G. E. Kidder Smith, and King-lui Wu. Beginning in the 1930s—in an innovative move that took advantage of Yale's nearness to New York City—the department also supplemented its faculty by bringing influential architects in as visiting critics, a tactic that allowed it to attract figures not willing to leave successful architectural practice for the demands of a faculty appointment. By the late 1940s, these critics played a strong role in determining the school's direction. As the long list of prominent visiting critics—among them James Sterling, Colin St. John Wilson, Frei Otto, Bernard Rudofsky, Ludwig Mies van der Rohe, Ulrich Franzen, Buckminster Fuller, Edward Larrabee Barnes, Ralph Erskine, Romaldo Giurgola, Alison Smithson, and Peter Smithson—shows, Yale became a vital center for architectural networking, with Scully an active participant. In addition to formal sessions, the critics participated in less formal discussions. Robert A. M. Stern writes that informal seminars "...soon became a regular feature of the school and on various occasions one might find any of a number of the school's visiting or permanent luminaries, men such as Scully, Johnson, Pietro Belluschi and Eliot Noyes, locked in highly animated and often heated debate."[23]

Scully's first courses at Yale were introductions to architectural history and art history, beginning in 1947. The latter was initially team-taught, but Scully took it over within a few years and the course, eventually known as History of Art 112a, "Introduction to the History of Art: Prehistory to Renaissance," would become his trademark. As described in a Yale catalogue, the course covered "Form as meaning in architecture, sculpture, painting. Selected studies in these arts from prehistory to the Renaissance."[24] Scully taught it until 2009, a 62-year run that was interrupted only by sabbaticals and a mandatory one-year break after his retirement in 1991. Between 300 and 400 students enrolled for this course at a time, forcing it to meet in the law school auditorium, the biggest available space at Yale. Scully's course in Modern Architecture (History of Art 53b) was almost as long running, and he also taught smaller seminars and lecture courses in architectural topics, with the

[22] Vincent J. Scully, jr., *Frank Lloyd Wright* (New York: G. Braziller, Inc., 1960); Sykes 99-100. Vincent J. Scully, jr., *Louis I. Kahn* (New York: G. Braziller, Inc., 1962); Sykes 100-101.
[23] Virginia Adams, et al., "Mid-Twentieth-Century Modern Residences in Connecticut, 1930 – 1979." National Register of Historic Places Multiple Property Documentation Form, 2010, 34. Robert Stern, "Yale 1955-1965," *Oppositions* 4 (October 1974): 35-62; online: https://usmodernist.org/OPP/OPP-1974-4.pdf [accessed 19 March 2025].
[24] *School of Architecture 2002-2003, Bulletin of Yale University*, Series 98, Number 6 (July 30, 2002), page 63; https://bulletin.yale.edu/sites/default/files/architecture-2002-2003.pdf [accessed 17 December 2024].

result that, in the estimate of his biographer, Krista Sykes, "...each year nearly a fifth of Yale's undergraduate population cycled through Scully's class." The preponderance of them, she adds, came from outside the art history department.[25]

Scully's reputation as a teacher was largely based on his dynamic lecture style. In 1959 *The Architectural Forum*, a national architectural journal, published a profile of him by the historian David McCullough (a former student) under the title "Architectural Spellbinder" (Figure 16)."[26] McCullough described Scully's theatrical style, featuring multiple slides, passionate language, literary references, restless roaming across the dais, and a ten-foot pointer wielded like a weapon.

McCullough's 1959 profile concluded with a prediction:

> In any event, it seems inevitable that [Scully's] influence will expand beyond the Yale campus. It also follows that he will become increasingly important not only for students of architecture and students in general, but for architects as well; for ultimately it will be he and others like him who will create in this country a cultural climate more receptive to good architecture. His potential is great, but the pattern is refreshingly unpredictable.[27]

The fulfillment of this prediction can be seen first in the list of his distinguished students in the fields of architecture and art history, but also more generally. From the period of significance these include architects Norman Foster, Richard Rogers, Charles Gwathmey, Jacquelin Robertson, Robert Kliment, and Robert A. M. Stern, as well as well-known figures from other fields such as historian McCullough and television personality Dick Cavett. Later students included architects David Childs, Andrés Duany, Maya Lin, Elizabeth Plater-Zyberk, and architecture critics for newspapers in America's three largest cities: New York (Paul Goldberger and Michael Kimmelman), Chicago (Blair Kamin), and Los Angeles (Christopher Hawthorne). Beyond the art and architecture world, Scully's influence extended to many whose names are not commonly known. Goldberger was quoted in an obituary for Scully: "The most important students he ever had at Yale were the bankers and the lawyers who went on to support architecture . . . He made them informed clients."[28]

Scully's influence was not limited to his students. Two seminal architects of the reaction against International Style modernism in the 1960s cited his work as shaping their thinking: Robert Venturi (see above), and Charles Moore, who acknowledged to Scully that he read *The Stick Style and the Shingle Style* by 1955 and became interested in their possibilities for works such as his own house in Orinda, California (1961), and the Sea Ranch in

[25] Sykes 35, 43, 189-190.
[26] David McCullough, "Architectural Spellbinder." *Architectural Forum* 111 (September 1959): 136-7, 191, 202.
[27] McCullough, 202.
[28] Woodward, *New York Times*. Sykes, 224, quoting Alexandra Lange in *The New Yorker*, 5 December 2017.

Sonoma County, California (1963-1966; NRHP 05000731, 2005). Scully was profiled in *The New Yorker* and twice included in *Time* magazine lists of outstanding college teachers. In addition to scholarly books and articles, he wrote for general audiences in *Life*, the *New York Times*, and *Architectural Digest*.[29]

Later in his career, numerous honors and awards recognized Scully's influence and significance. These included awards from the University of Virginia (1982), American Institute of Architects (1986), Royal Institute of British Architects (1988), New Haven Preservation Trust (1988), and the National Trust for Historic Preservation (2009). In 1995, Scully was invited to present the National Endowment for the Humanities lecture, choosing the topic "The Architecture of Community;" he presented a reworked version of the same lecture at the White House in 1998. In 1997, Yale established an endowed chair in Scully's name, and in 1999 the National Building Museum created the Vincent Scully prize, for "...exemplary practice, scholarship or criticism in architecture, historic preservation and urban design"—Scully himself was the first recipient. In 2004 he received the National Medal of Arts from the National Endowment for the Arts. Perhaps the ultimate accolade: Scully's final lecture before his retirement in 1991 received front-page coverage in the *New York Times*.[30]

Legacy

The key to understanding Scully's significance perhaps lies in two themes that run through much of his work, beginning in the early 1950s. The first is his definition of architecture as encompassing all of the built environment, including the relationship of buildings to their natural surroundings. This wide-ranging view of architecture can be traced back to Scully's early studies in Italy and Greece in the 1950s. He continued to voice it frequently, as in a 1979 television interview with his former student Dick Cavett, or in 1991 as a central theme of *Architecture: The Natural and the Manmade*, a book that he described as a summation of the research and teaching of 45 years. That book begins:

> The shape of architecture is the shape of the earth as it is modified by the structures of mankind. Out of that relationship, human beings fashion an environment for themselves, a space to live in, suggested by their patterns of life and constructed around whatever symbols of reality seem important to them. Most of all, that environment and those structures invest the vast indifference of nature with meanings intelligible to, indeed imagined by, mankind, and they involve in the end all those complex relationships of human buildings [sic] with

[29] *The Shingle Style Today*, 17. Keith Eggener, "An architecture which is whole", *Places Journal*, June 2015, https://doi.org/10.22269/150622 [accessed 4 December 2024]. First published in 1936 and at its peak in the 1950s, circulation figures for the weekly *Life Magazine* range from 8 to 10 million; the daily circulation of *The New York Times* was 875,000 in 1966; *Architectural Digest* was founded in 1920 as a quarterly and became bi-monthly in 1965, but no circulation estimates are available.

[30] Sykes 218. Woodward, *New York Times*. "Vincent Scully, Architectural historian and educator," National Endowment for the Arts website, 2004; https://www.arts.gov/honors/medals/vincent-scully [accessed 9 August 2024].

> each other that shape within nature a new manmade topography: the human city entire.[31]

This broad definition of architecture as encompassing the entire built environment led Scully to study across a wide range of times and places. Sykes contrasts his broad approach with the much narrower focus of his contemporaries such as Colin Rowe and Reyner Banham, as well as the previous generation's Siegried Giedion. "He approached these distinct cultures in almost anthropological terms," she writes, "searching for the common underlying factors that speak to what it means to be human in Hellenic Greece, late-twentieth-century New England, and everything in between." This breadth opened Scully up to criticism: by anthropologists and classicists for tackling subjects outside his realm of expertise and projecting his own thoughts and feelings on distant societies, and by later art and architectural historians for homogenizing disparate cultures and alternate voices in contrast to the growing academic fashion for emphasizing diversity and differences. However, Scully's approach was based in what Sykes sees as two core beliefs that underlay his career: "...that all architecture shapes and is shaped by society, and that the best architecture responds, above all else, to the human need for community."[32]

These beliefs lead to the second ongoing theme of Scully's career: the interrelationship of history and present-day architecture. Sykes writes: "For Scully, the act of investigating and relating historic movements to relevant contemporary concerns would become a lasting hallmark, with ideas of the past and present simultaneously circulating in his mind. From this early stage in his career, Scully would be both an historian, interpreting the past, and a contemporary actor, informing the present." Similarly, Levine writes: "His historical investigations are invariably grounded in and inflected by the critical present just as his criticism of contemporary events is guided and enriched by the historian's longer view of things."[33] At the beginning of his career, Scully's interest in current architectural trends led him to search for and find relevance in reviled late-Victorian architecture, while his discovery of the historical interrelationship of buildings with their surroundings fueled his criticism of Modernist planning and his championing, decades later, of the New Urbanism.

Tying these themes together is Scully's focus on the *experience* of a work of art, including architecture. Historian Carter Wiseman distinguishes him from "...more traditional scholars, who limited their role to the disinterested researching, analyzing, and disseminating of historical fact..." Rather, his goal was to understand how people reacted emotionally, as well as intellectually, to architecture as to any work of art, and to help students and others recognize and understand their own reactions.[34] He did this through the

[31] "Vincent Scully on the meaning of Architecture | The Dick Cavett Show," aired 6 July 1979, YouTube https://www.youtube.com/watch?v=TdkKesw4tp8 [accessed 28 June 2024]. *Architecture: The Natural and the Manmade*, 1.
[32] Sykes, 5, 229. Massey.
[33] Sykes, 50. Levine, Introduction, 9-10.
[34] Levine, Introduction, 10. Wiseman, *Shaping a Nation*, 295.

use of vivid, emotional language, in his famous lectures as well as his writings. Architectural historian Keith Eggener writes, "Reading Scully's work today, one feels the still-live charge of his engagement with objects and audience. He seduces and cajoles, demands and rewards. His ardent, evocative, intensely descriptive language foregrounds his own empathic involvement with sites and artifacts and, just as importantly, his efforts to recreate those experiences for readers." Eggener goes on to observe that such language, avoiding technical jargon or theoretical obscurantism, is not common among academics and sometimes led to the charge that Scully was not sufficiently rigorous in his scholarship. He suggests that Scully's modest upbringing may have been an explanation for this approach: "Treating the objects of high culture, he offered these as a universal human heritage, a common property rather than one exclusive to an economic or intellectual elite."[35] Thus, Scully's significance as scholar, teacher, and critic lies not only in the substance of his studies, but also in his unmatched ability to communicate it to fellow scholars, students, and the public at large.

Association with 68 Orchard Road

Vincent Scully's association with the house at 68 Orchard Road extended from his designs for it and its construction in 1950 until he signed away his ownership interest in 1965. During this period, Scully firmly established his reputation as a national figure in the field of architectural history and criticism. He published articles in national art and architecture periodicals as well as six books. Scully's students, as well as other readers of his works, were emerging as influential figures in architecture. The seminal themes manifest in his teaching and writings—around architecture and nature, Modernist planning and urban renewal—were formulated during his years at the Orchard Road house.

Much of this work was done at Scully's office in Street Hall at Yale, in classrooms and libraries, or during sabbatical and other travels; however, Daniel and Stephen Scully recall their father's keeping books at the house, reading there, and occasionally writing at a desk in the primary bedroom area. Scully noted that although there was a lot of room in the house for books, he eventually moved his library to his university office.[36] Unlike Philip Johnson, who often opened his Glass House estate to architects and students, Scully seems to have kept his house as a private retreat, perhaps because it was home to a whole family, not just a bachelor. The only recorded architectural visitor is Henry-Russell Hitchcock, Scully's dissertation advisor, who commented that the house "united dignity with intimacy."[37]

The design of the Woodbridge house and modifications made to the property are a physical embodiment of Scully's thinking about architecture. The initial design was a textbook example of current trends in Modernist planning and construction, including its radical

[35] Eggener, "'An architecture which is whole.'"
[36] Daniel Scully, email to authors, 3 September 2024. Stephen Scully, email to authors, 4 September 2024. VJS quoted in Bjone, *First House*, 211.
[37] Bjone, *First House*, 211.

simplicity of design, its innovative open plan, the use of modern materials, and the lack of applied ornament. Later modifications tracked Scully's evolving interests. For the concave eaves of the cupola added to the house in 1953—a conspicuous departure from orthodox Modernism—Scully cited as an inspiration the work of the Italian Baroque architect Francesco Borromini, which he would have seen during the Fulbright study year in Italy in 1951-1952.[38] The faceted columns of the carport constructed in 1957 (Photograph 25; Figure 8) suggest the Greek temples that would be the subject of Scully's study year in Greece a few months later and of *The Earth, the Temple, and the Gods: Greek Sacred Architecture*, largely written by 1958 and published in 1962. The circular pool and allée cut through the woods reflect interest in seventeenth-century French gardens; Scully had originally intended to spend the Fulbright year investigating French buildings and landscape design but after that trip was postponed he went to Italy instead. Later, he did study French gardens and published the results in *Architecture: The Natural and the Manmade*, in 1991.

In addition to design features, Scully's evolving thinking can also be seen in the ways he talked or wrote about the house over the years. In 1951 he stressed its simple design, inexpensive and undisguised materials, and informality in terms that echoed contemporary Modernist theory. Acknowledging criticisms about the lack of privacy in the open plan, he noted that such criticism was ". . . not valid, since actual experience shows how little enclosure is needed to get a *sense* of privacy; moreover, our space seems twice its actual size, and the sense of togetherness as a family unit becomes a positive asset in its own right."[39] Family togetherness had its limits, though. In 1959, Scully told David McCullough, "'Ten years ago, when I designed it, I had in mind some absurd notion like "togetherness" so I left out all the walls. Everybody warned me against it, but I wanted to prove something.' Would he build the same house again? 'Hell no! the next one I do will have a stone cell for each kid with a slot under the doors to slide food through.'"[40] (It was about this time that the walls creating separate bedrooms were added in the house.)

Years after Scully left Woodbridge, he discussed the house again in *The Shingle Style Today*, in which he analyzed the emerging reinterpretation of vernacular and historic styles by Modernist architects. Looking back at the house's exposed structure he now saw something that "looked a lot like one of the old Stick Style porches out of [Andrew Jackson] Downing's books." This comment he illustrated by pairing a photograph of the house's living area with a depiction of a bracketed veranda from Downing's *Architecture of Country Houses* (1853) showing chamfered posts supporting a plate and exposed joists.[41]

Similarly, Scully's evolving thinking about the relationship of buildings to their surroundings would shape his discussion of the Woodbridge house. In an interview with

[38] Bjone, *First House*, 210-211.
[39] *Architectural Forum*, June 1951: 162-165.
[40] McCullough 191.
[41] *The Shingle Style Today*, 14-16; figures 37, 38.

Christian Bjone in 2000, he noted the degree to which the house was inspired by Philip Johnson's Glass House (built just a year earlier, in 1949), saying, "Johnson's house was the archetypal image of one side of modernism; its determination to liberate the individual from the community. Mine, I suppose, wanted to liberate the family. Neither attitude could be sustained very long. Clearly we need to build up the community again. That requires a different kind of house."[42]

No other property with which Scully was associated during his long life can be tied so closely to the content of his career. Scully's childhood home at 61-1/2 Derby Avenue in New Haven still stands; however, he never lived there during his professional career. At none of the houses where Scully lived after leaving Woodbridge is he known to have made any significant architectural contribution that retains its integrity.[43]

The History of Art department, where Scully had his office, was located in Street Hall, constructed for the Yale School of Art in 1864-1867 to designs by P. B. Wight. That building has been renovated several times in its history, most recently between 2010 and 2012, at which time many interiors were altered.[44] Also at Yale is the law school auditorium, site of Scully's renowned lectures for many years. However, that is only one room in a large and complex building, the vast majority of which has no connection with Scully.

The house at 68 Orchard Road reflects Vincent Scully's significance as an educator, scholar, and critic in several ways: it was Scully's home during a formative and productive period of his career. While his office was a primary locus of work, he is known to have done some reading and writing in the house. Most important, it is the only surviving site where Scully's architectural ideas take physical form. As his only extant executed architectural design, the house provides unique insights into the workings of his mind.

[42] Christian Bjone, *First House: The Grid, the Figure and the Void* (Chichester, England: Wiley-Academy, a division of John Wiley & Sons, 2002), 211.
[43] After leaving Woodbridge, Scully lived briefly in a rented apartment, then with his second wife, Marion, in her house at 289 Saint Ronan Street in New Haven. Then he lived at 207 Pawson Park Road in Branford, Connecticut, for several years before moving to 252 Lawrence Street, New Haven, with Catherine Lynn in 1988. After his retirement in 1991, Scully and Lynn divided their time among Lawrence Street, a house they bought in Coral Gables, Florida, and Lynn's family home in Lynchburg, Virginia. With his full retirement from teaching, they settled full-time in Lynchburg. Scully designed numerous remodeling projects at the Branford house but based on images published on Zillow.com Lynn reports that the house has been much altered and lacks integrity (email communications to Christopher Wigren, 15 November 2024 and 4 December 2024).
[44] Yale School of Art, "History of the School," website, https://www.art.yale.edu/about/history (accessed 9 August 2024).

Criterion C: Architecture

The Vincent Scully house is a significant interpretation of the property Type F.1 Box identified in the Mid-Twentieth Century Modern Residences in Connecticut MPDF.[45] It exemplifies the characteristics of the type including "single, one-story, narrow rectangular form with a flat or very low-pitched roof." In particular, the house is an example of the subtype identified as a "Grounded Box," which "rests on a pad at the same elevation of the surrounding terrain." Other features of the Box seen at the Scully house include "balanced composition but with some element of asymmetry visible from the exterior;" and "structural framing is wood or steel, and sheathing is all glass or a combination of glass, wood or composite panels." Rather than solid walls with holes for windows, the enclosure alternates sections of wood with sections of glass; the use of glass at all four corners emphasizes the nonstructural nature of the walls. The glass is fixed, with ventilation achieved through sliding glass doors and plywood panels that open to screened openings.

Other Connecticut properties that fit the F.1 Box type include: Marcel Breuer's Breuer House II (1947, NRHP 10000572, 2010); Philip Johnson's Glass House (1949, NRHP, NHL 97000341, 1997); the John Black Lee House I (1952, NRHP 10000568, 2010), designed by John Black Lee; and the Wiley House, also designed by Philip Johnson (1952)—all in New Canaan—plus the later Morris and Rose Greenwald house in Weston, designed by Ludwig Mies van der Rohe (1955; NRHP MP100010953, 2024).

The Scully house resembles most of these houses in which public areas maintain the openness of the one-room concept while private areas are more conventional in design and often set apart from the public area of the house. The Scully house differed from all but the Glass House in extending radical openness to the private areas, where movable cupboards originally provided the only separation for sleeping spaces. However, this proved undesirable for family living, and permanent partitions were later added to enclose bedrooms. This alteration, as well as other modifications made to the Scully house during the period of significance reflect the development of Scully's architectural ideas as well as adaptations to daily living and have not radically changed the house's basic appearance or character.

The house also resembles other Modernist residences of the period in its relationship to its setting and the treatment of its landscape. Large areas of glass and wide sliding doors provide easy visual and physical connections between indoors and outdoors, and lighting fixtures mounted on the exterior illuminate the landscape at night so that it can be seen rather than the glass reflecting the lighted interior. The house is sited to minimize disturbing the natural topography and provide views to the rock outcrop to one side and the brook on the other. Beyond the house, the site is largely left in its natural state. Introduced plantings are limited to the hemlock screen at the front, rhododendrons at the east end, and

[45] Adams et al., "Mid-Twentieth Century Modern Residences," 42-44.

vinca minor ground cover near the house.[46] The circular pool and allée are atypical elements, derived from Scully's architectural history research.

Design and construction

In 1947, while Vincent Scully was still in graduate school, he and Nancy traveled to Taliesin, the home and office of Frank Lloyd Wright in Green Spring, Wisconsin. During that visit they commissioned Wright to design a house for a lot they had bought on Armory Street in Hamden, Connecticut, a suburb of New Haven (Figures 17-18). However, Wright's design proved too expensive for them and was not built. Scully told Christian Bjone, "Yes, I did commission a design from the Master, but it was too expensive for me. I did not build that one and the apprentices of Wright were quite angry with me. They published the design in an article titled 'Champagne tase and a beer income.' I knew what my budget was and I couldn't go with his design."[47]

While the Wright design has frequently been mentioned, both by Scully himself and in materials about him, another design for the Armory Street parcel has not: the New Haven Museum possesses drawings for a house for the Scullys by New Haven architect E. Carleton Granbery (1913-1998) dated 1948. Though simpler than Wright's design, it also appears to have exceeded their budget (see Figure 19 for elevations).[48]

In 1949, the Scullys bought a different property, in Woodbridge, Connecticut. Primarily agricultural in the nineteenth century, the town began to experience suburban development in the 1920s, increasing in pace after World War II as landowners divided former farmland into subdivisions. Convenient to but not in the city, Woodbridge was a popular residential choice with Yale faculty and other New Haven professionals. The Scully property was located on Orchard Road, created by Marion B. and Leonard S. Downey in 1941. The deed from Marion Downey included a restriction to single-family development and required that building plans and specifications be approved by the grantor. Scully later commented that

[46] Adams et al., "Mid-Twentieth Century Modern Residences," 54.

[47] A rendering and plan of the Wright design can be seen at "Vincent Scully House [1948]," *Visions of Wright*, https://visionsofwright.wordpress.com/2015/06/19/vincent-scully-house-1948/, posted 19 June 2015 [accessed 24 August 2024] and on the website of Columbia University's Avery Architectural & Fine Arts Library via JSTOR; https://jstor.org/stable/community.28525681 [accessed 24 August 2024]. In 1987 Taliesin Architects recycled the Scully house plans for a house in Manassas, Virginia; https://usmodernist.org/wright.htm [accessed 24 August 2024]. Bjone, 210; efforts to identify the article that Scully mentions have been unsuccessful. Sykes, 50-51, also gives cost as the reason for abandoning the Wright design, citing "Yale and After," an unpublished manuscript by Scully written c.1996; this manuscript is in Scully's papers at Yale and not accessible.

[48] E. Carleton Granbery, "House for Mr. and Mrs. Vincent J. Scully," two sheets of architectural drawings dated 28 May 1948, Granbery Archives, Whitney Library, New Haven Museum. The Granbery papers contain no correspondence about this commission, and as noted above, Scully's papers are not available. However, as Granbery was based in New Haven it is likely that most communications were accomplished in person or by telephone rather than by letter. We thank Kyle Driebeek of the New Haven Museum for bringing these drawings to our attention.

the Downeys "had hoped to found a settlement of 'colonial,' i.e., more or less 'Cape Cod' houses," but they apparently approved his Modernist design.[49]

Wright's office adapted the Armory Street design for use on the Woodbridge lot (the plan was flipped to suit the orientation of the new property and modified slightly to fit a different topography), but it soon was abandoned for good. Instead, Scully designed a house himself, which was built in 1950.[50] Albert H. Riese, jr., an architect in the office of New Haven architect Douglas Orr (and married to Nancy Scully's sister Ellen), provided the necessary drawings, although Scully said in 2000 that all that was really needed was some plans and a wall section (Figures 3-6). The contractor was New Haven builder Anthony Conselmo,[51] and the house went up quickly, between June and August of that year. Scully told author Christian Bjone that the contractor had no problems with the building: "This was one of the myths of the modern movement, that contractors could not understand drawings and the unions were holding back progress. This was simple concrete and carpentry work. There were a lot of young contractors at that time who wanted to build something like this house."[52]

Cost clearly was a driving factor in the design: in *The Shingle Style Today* Scully described the structure as "my cheapest of all possible houses." Similarly, in 2000 he told Christian Bjone, "The whole idea was to make it simple and cheap. It was 1,800 square feet and cost $19,500 which was cheap even back then." By comparison, Anthony Conselmo also built a 2,152-square-foot house for architect Henry Miller in nearby Orange, Connecticut, in 1949 for $25,000; on the other hand, the initial selling price in 1947 for houses in Levittown was $7,500 for 750-square-foot, two-bedroom Cape Cod on slab with unfinished attic.[53] Assuming land was included, the cost per square foot for the Levittown houses was $10.00,

[49] Jan Cunningham and Elizabeth Warner, *A Historic And Architectural Resource Survey of the Town of Woodbridge, Connecticut* (Connecticut Historic Commission, 1995), Deed from Marian B. Downey to Vincent J. Scully, jr., and Susanna K. Scully, dated 17 January 1949, Land Records, Town of Woodbridge, Connecticut, volume 50, page 21. Scully, *Shingle Style Today*, 15.

[50] Drawings for both the Hamden and Woodbridge versions of the Wright design may be found at *Vincent Scully House (Woodridge, Connecticut). Unbuilt Project. 1948*, Avery Architectural and Fine Arts Library, Columbia University; Avery Drawings & Archives; Frank Lloyd Wright Foundation Archives: architectural drawings, 1885-1959. Avery Architectural & Fine Arts Library, https://jstor.org/stable/community.28525681 (accessed 24 August 2024). Building Department, Town of Woodbridge, Connecticut, application for a building permit, 12 May 1950. Given her background and interests, it is almost certain that Nancy Scully participated in the designing of the house; however, lack of documentation makes it impossible to know just what her role was.

[51] Little information is available about Conselmo; New Haven city directories list him as a carpenter living at 106 Crofton Street from 1954 until his death, in 2006.

[52] Bjone, *First House*, 210.

[53] *The Shingle Style Today*, 14. Bjone, *First House*, 210. Witold Rybczynski, "The Pioneering Levittowner," *Wharton Real Estate Review*, IX/2 (Fall 2005); online, https://realestate.wharton.upenn.edu/working-papers/the-pioneering-levittowner/ [accessed 10 September 2024]. Christopher Wigren, "Henry F. Miller house," National Register of Historic Places, NRIS number 01000399, listed 25 April 2001.

for Scully's, $10.83, and for Miller's $11.62—placing all three in approximately the same inexpensive realm.[54]

Scully achieved this low cost through the simple rectangular massing and open plan with living spaces arranged around a central core that contained the kitchen, utility room, and bathroom. Inexpensive materials – concrete floor, concrete-block walls, and dimensioned lumber and glass employed in standard sizes – were left exposed and in their natural state, except for paint used on the fascia of the roof, the doors, and the metal beam hangers (the latter painted red, a color famously associated with Frank Lloyd Wright).

Scully cited specific architectural precedents for several features of the house. The first was Philip Johnson's Glass house (1949; NHL), not for its all-glass walls, but rather for the open interior plan with partitions only for the utility room and bathroom; at one point Scully described the building as a "poor man's" Glass House. The diagonal siding, which provided stiffening for the lightly framed walls, was inspired by Marcel Breuer's Breuer House II (1947, NRHP 10000572, 2010), where it provided bracing for dramatic cantilevers.[55] Plywood furniture that Scully designed and built for the living room resembled furniture by Frank Lloyd Wright (Figure 12). Other features not mentioned by Scully but seen in Modernist houses of the period are the solid-panel ventilation hoppers, which divide the two functions of a window – light and ventilation – into separate elements, and the moveable storage cabinets used to divide spaces.[56]

Following initial construction, Scully also planned several additions or modifications to the original house. Most of them are best viewed as providing both practical modifications and as a reflection of shifts in design ideas. In chronological order, the alterations are:

- "Guest room/study pavilion," aka cupola, 1953
- Terrace, pool, and allée through woods, 1954
- "Entrance gate and carport," 1957, with drawings by Scully (Figure 8)
- Original garage remodeled as storage/workshop, 1957
- Bedroom partitions, c.1958
- Screen wall to block view of neighboring house, c.1959[57]

[54] The cost of the Scully house equates to $264,770 in February 2025 dollars, that of the Miller house to $332,377, and the Levittown houses to $111,308. Square-foot costs would be $147, $154, and $148 respectively. U.S. Bureau of Labor Statistics CPI Inflation Calculator, https://www.bls.gov/data/inflation_calculator.htm (accessed 18 March 2025).

[55] Bjone, First House, 210.

[56] For another example of ventilation hoppers see Dr. Harvey and Rhoda Wasserman house, Weston, Connecticut (1964, John Fowler, architect; NRHP pending). For movable cabinets/dividers, see Henry Miller house; it was designed as a thesis project in the Yale Department of Architecture in 1949 and the house was widely publicized thanks to open house which attracted thousands of visitors, so it is likely that Scully knew it.

[57] Building Department, Town of Woodbridge, Connecticut, applications for building permits: for second-story "pavilion," 13 April 1953; for remodeling garage as storage and workshop, 18 March 1957; for garage [car shelter], 13 May 1957. Bedroom partitions: Scully brothers interview, 16 July 2024.

After Scully moved out, Nancy Scully continued to live there. Having been an active participant in the process of designing the house, she too appreciated its Modernist lines and spaces and did virtually nothing to modify them. The only changes she made were to replace single sheets of glass with insulated glass (1960s or '70s), enclose the car shelter (1973), and paint the concrete-block walls inside the house.[58] None of these alterations affected the house's architectural significance. Those designed by Scully and/or constructed under his supervision are consistent with his evolving architectural thinking and interests. Those carried out after the end of the period of significance were very minor.

[58] Building Department, Town of Woodbridge, Connecticut, application for building permit to fill in existing carport, 29 January 1973.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Books, articles, web pages, general

Adams, Virginia, Jenny Fields Scofield, Laura L. Kline, and Melissa Antonelli. "Mid-Twentieth-Century Modern Residences in Connecticut, 1930 – 1979." National Register of Historic Places Multiple Property Documentation Form, 2010, NR reference number 64501078.

Bjone, Christian. "Vincent Scully Jr.—The history of the future—historian as modern architect." In *First House: The Grid, the Figure and the Void*. Chichester, England: Wiley-Academy, a division of John Wiley & Sons, 2002.

Carley, Rachel. *Tomorrow is Here: New Haven and the Modern Movement*. New Haven Preservation Trust, 2008. Online: http://newhavenmodern.org/overview.

Conniff, Richard. "The Patriarch." *Yale Alumni Magazine* LXXI/4 (March/April 2008). https://yalealumnimagazine.org/articles/2007-the-patriarch [accessed 27 June 2024]

Cunningham, Jan, and Elizabeth Warner. *A Historic and Architectural Resource Survey of the Town of Woodbridge, Connecticut*. Middletown, Connecticut: Cunningham Associates Ltd., 1994-1995.

Dean, Mary. "Modern Architecture Comes to Woodbridge." *Amity & Woodbridge Historical Society Newsletter*. Fall 2022: 1-2. https://woodbridgehistory.org/wp-content/uploads/2023/02/Newsletter-August-2022.pdf [accessed 27 June 2024].

Eggener, Keith. "'An architecture which is whole.'" *Places Journal*. June 2015. https://doi.org/10.22269/150622 [accessed 4 December 2024].

"Funeral Services Set Today for Antiques Expert." *Hartford Courant*, 26 March 1965, via newspapers.com [accessed 17 July 2024].

Granbery, E. Carleton. "House for Mr. and Mrs. Vincent J. Scully." Two sheets of architectural drawings dated 28 May 1948. Granbery Archives, Whitney Library, New Haven Museum, New Haven, Connecticut.

Levine, Neil. "Vincent Scully: A Biographical Sketch." In Scully, Vincent. *American Architecture and Other Essays*. Princeton: Princeton University Press, 2002.

McCullough, David. "Architectural Spellbinder." *Architectural Forum* 111 (September 1959): 136-7, 191, 202; https://usmodernist.org/AF/AF-1959-09.pdf [accessed 7 September 2024].

Memorial Service for Vincent J. Scully, Jr., Yale Sterling Professor Emeritus (Edited), 26 January 2018. Yale University YouTube channel, https://www.youtube.com/watch?v=H5QSFK6QacI (accessed 12 October 2024, 25 April 2025).

Massey, Jonathan. Review of Vincent Scully, *Modern Architecture and Other Essays*. *College Art Association Reviews*, 8 July 2004; http://www.caareviews.org/reviews/660 [accessed 7 September 2024].

National Endowment for the Arts. "Vincent Scully: Architectural historian and educator." 2004 National Medal of Arts Recipient, New Haven, Connecticut. https://www.arts.gov/honors/medals/vincent-scully [accessed 27 June 2024]

Sitz, Miriam. "Architectural Historian Vincent Scully Dies at 97" *The Architectural Record*. 1 December 2017. https://www.architecturalrecord.com/articles/13148-architectural-historian-vincent-scully-dies-at-97 [accessed 27 June 2024]

Stern, Robert. "Yale 1955-1965." *Oppositions* 4 (October 1974): 35-62. Online: https://usmodernist.org/OPP/OPP-1974-4.pdf [accessed 19 March 2025]

Sykes, A. Krista. *Vincent Scully: Architecture, Urbanism, and a Life in Search of Community*. London: Bloomsbury Visual Arts, 2023.

Venturi, Robert. *Complexity and Contradiction in Architecture*. New York: Museum of Modern Art, 1966; second edition, 1977.

"Vincent Scully house [1948]." *Visions of Wright* website. Posted 19 June 2015. https://visionsofwright.wordpress.com/2015/06/19/vincent-scully-house-1948/ [accessed 7 August 2024].

"Vincent Scully Lectures." YouTube channel, https://www.youtube.com/@VincentScullyLectures

"Vincent Scully on the meaning of Architecture | The Dick Cavett Show," aired 6 July 1979. YouTube https://www.youtube.com/watch?v=TdkKesw4tp8 [accessed 28 June 2024].

Wiseman, Carter. *Shaping a Nation: Twentieth-Century American Architecture and Its Makers*. New York: W. W. Norton & Company, 1998.

Woodbridge, Connecticut. Town land records and building department records.

Woodward, Richard B. "Vincent Scully, 97, Influential Architectural Historian, Dies." *New York Times*. 1 December 2017. https://www.nytimes.com/2017/12/01/obituaries/vincent-scully-97-influential-architecture-historian-dies.html [accessed 27 June 2024]

Wright, Frank Lloyd. "Project 4816: Vincent Scully house (Woodridge, Connecticut). Unbuilt Project." Frank Lloyd Wright Drawings (Reference Photographs), Avery Fine Arts Library, Columbia University. https://www.jstor.org/site/columbiauniversitylibraries/frank-lloyd-wright-drawings-photographs/project4816vincentscullyhousewoodridgeconnecticutunbuiltproject-36367342/?so=item_title_str_asc&searchkey=1723058802536 [accessed 24 August 2024].

Interviews

Scully, Daniel, John Scully, and Stephen Scully. Interview by Renée Tribert and Christopher Wigren at Preservation Connecticut offices, 940 Whitney Avenue, Hamden, Connecticut. 16 July 2024.

Vincent Scully, selected works (in chronological order)

(Note: Scully published under various versions of his name: Vincent J. Scully, jr., Vincent J. Scully, and Vincent Scully.)

Scully, Vincent. Vincent Joseph Scully writings (MS 1872). 1962-1974. Manuscripts and Archives, Yale University Library. https://lux.collections.yale.edu/view/set/431981cd-6d52-4ecd-9399-497285aea90a

Scully, Vincent J., jr. "The Cottage Style: An Organic Development in Later Nineteenth-Century Wooden Domestic Architecture in the United States." Ph.D. dissertation. Yale University, 1949.

Scully, Vincent, jr. "One-room house gives up privacy and slick finishes, gains spaciousness and flexibility." *The Architectural Forum* 95/6 (June 1951): 162-164. Online: https://usmodernist.org/AF/AF-1951-06.PDF [accessed 19 July 2024].

Downing, Antoinette, and Vincent J. Scully, jr. *The Architectural Heritage of Newport, Rhode Island*. New York: Clarkson N. Potter, Inc., 1952. SAH Alice Davis Hitchcock Award, 1952.

Scully, Vincent J., jr. "Romantic Rationalism and the Expression of Structure in Wood: Downing, Wheeler, Gardner, and the 'Stick Style,' 1840-1876." *Art Bulletin*, XXXV/2 (June 1953): 121-142. [Part I of PhD dissertation]

Scully, Vincent J., jr. "American Villas: Inventiveness in the American Suburb from Downing to Wright." *Architectural Review* 115 (March 1954): 168-179.

Scully, Vincent J., jr. *The Shingle Style: Architectural Theory and Design from Richardson to the Origins of Wright*. New Haven: Yale University Press, 1955. Revised edition: *The Stick Style and the Shingle Style*. New Haven: Yale University Press, 1971.

Scully, Vincent J., jr. "Modern Architecture: Towards a Redefinition of Style." *Perspecta: Yale Architecture Journal* 4 (1957): 4-10

Scully, Vincent J., jr. *Frank Lloyd Wright*. New York: G. Braziller, Inc., 1960.

Scully, Vincent, jr. *Modern Architecture: The Architecture of Democracy*. New York: G. Braziller, Inc., 1961.

Scully, Vincent. *The Earth, the Temple, and the Gods: Greek Sacred Architecture*. New Haven: Yale University Press, 1962.

Scully, Vincent. *Louis I. Kahn*. New York: G. Braziller, Inc., 1962

Scully, Vincent. "The Athens Hilton: A Study in Vandalism." *Architectural Forum* 119/1 (July 1963): 100-103; https://usmodernist.org/AF/AF-1963-07.pdf [accessed 19 August 2024].

"Mailer vs. Scully." *The Architectural Forum* 120/4 (April 1964): 96-97. Online: https://usmodernist.org/AF/AF-1964-04.pdf. [accessed 19 July 2024]

Scully, Vincent. Introduction. *Complexity and Contradiction in Architecture*. By Robert Venturi. New York: Museum of Modern Art, 1966.

Scully, Vincent. *American Architecture and Urbanism*. New York: Praeger, 1969. Revised ed., New York: Henry Holt & Co., 1988.

Scully, Vincent. *The Shingle Style Today: Or, the Historian's Revenge*. New York: G. Braziller, 1974.

Scully, Vincent. *Pueblo: Mountain, Village, Dance*. New York: Viking Press., 1975

Scully, Vincent. *New World Visions of Household Gods & Sacred Places: American Art and the Metropolitan Museum of Art, 1650-1914*. Boston: Little, Brown, 1988.

Scully, Vincent. "Back to the Future, With a Detour Through Miami. New York Times, 27 January 1991.

Scully, Vincent. *Architecture: The Natural and the Manmade*. New York: St. Martin's Press, 1991.

Scully, Vincent. Afterword: "The Architecture of Community." *The New Urbanism: Toward an Architecture of Community*. By In Peter Katz. New York: McGraw-Hill, 1994, 221-230.

Scully, Vincent. *Modern Architecture and Other Essays*. Princeton: Princeton University Press, 2002. Introduction by Neil Levine.

Scully, Vincent, Catherine Lynn, Paul Goldberger, and Eric Vogt. *Yale in New Haven: Architecture and Urbanism*. New Haven: Yale University Press, 2004.

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 # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 3.22

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 41.371741 Longitude: -73.022780
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

☐ ☐ NAD 1927 or NAD 1983

1. Zone: Easting: Northing:
2. Zone: Easting: Northing:
3. Zone: Easting: Northing:
4. Zone: Easting : Northing:

Verbal Boundary Description (Describe the boundaries of the property.)
The boundaries of the nominated property are consistent with the legal limits of the parcel identified as Map 1301/ Block 1350/ Lot 68 on file with the Town of Woodbridge Assessor in 2024 (Figure 2).

Boundary Justification (Explain why the boundaries were selected.)
The boundary of the nominated property contains the entire parcel purchased by Vincent and Susannah Scully in 1949.

---

11. Form Prepared By

name/title: Renée Tribert and Christopher Wigren
organization: Preservation Connecticut (Edited by Jenny Scofield, CT SHPO)
street & number: 940 Whitney Avenue
city or town: Hamden state: Connecticut zip code: 06517
e-mail: rtribert@preservationct.org; cwigren@preservationct.org
telephone: 203.562.6312
date: 9 July 2025

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

FIGURES

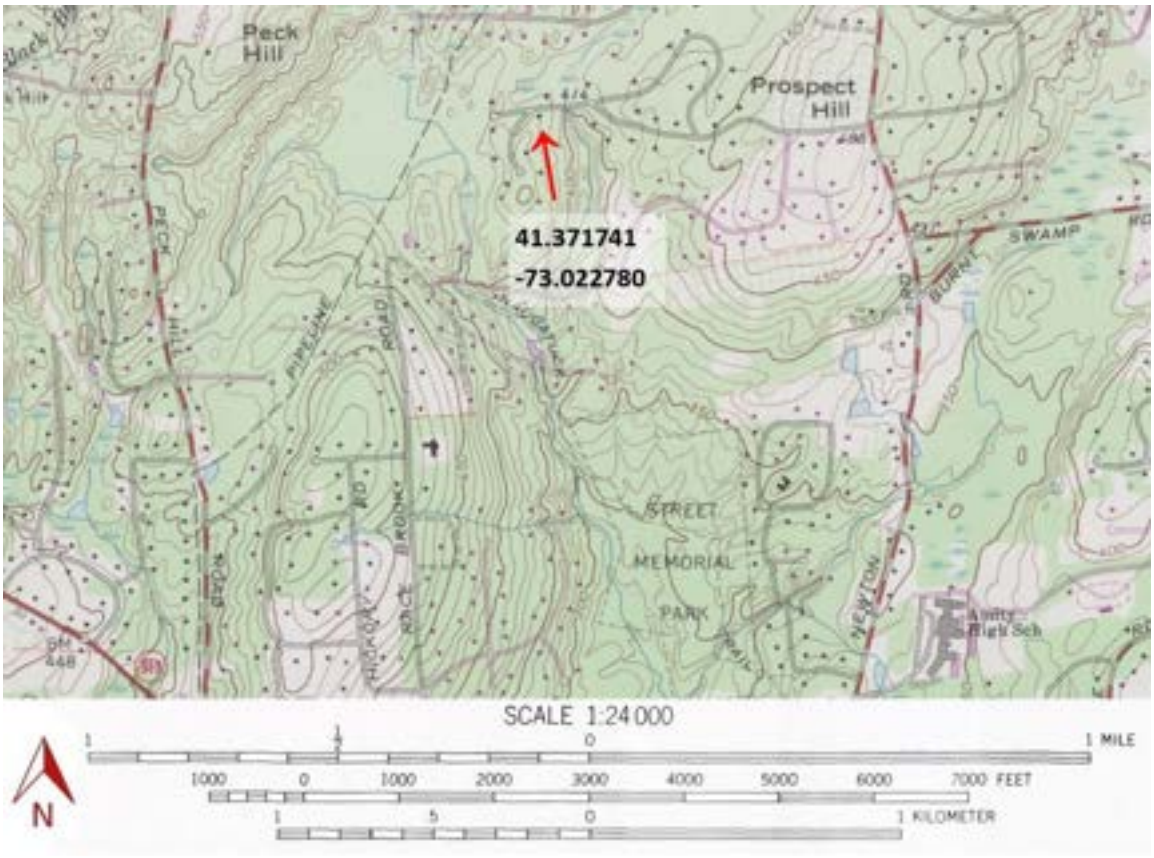


Figure 1. Approximate location of 68 Orchard Road, Woodbridge, Connecticut; USGS Ansonia Quadrangle Map, 1984; scale 1:24,000 (USGS online dataset).

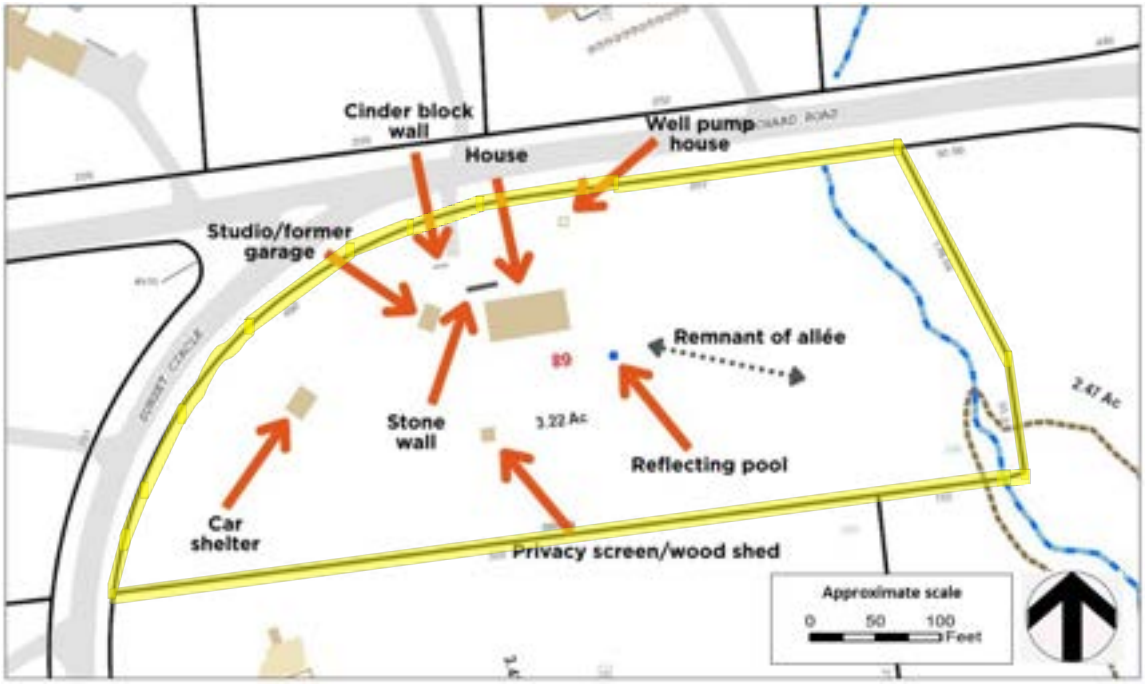


Figure 2. Site plan (base map: Woodbridge Town Assessor). Boundary (shown in yellow) is consistent with the parcel boundary.

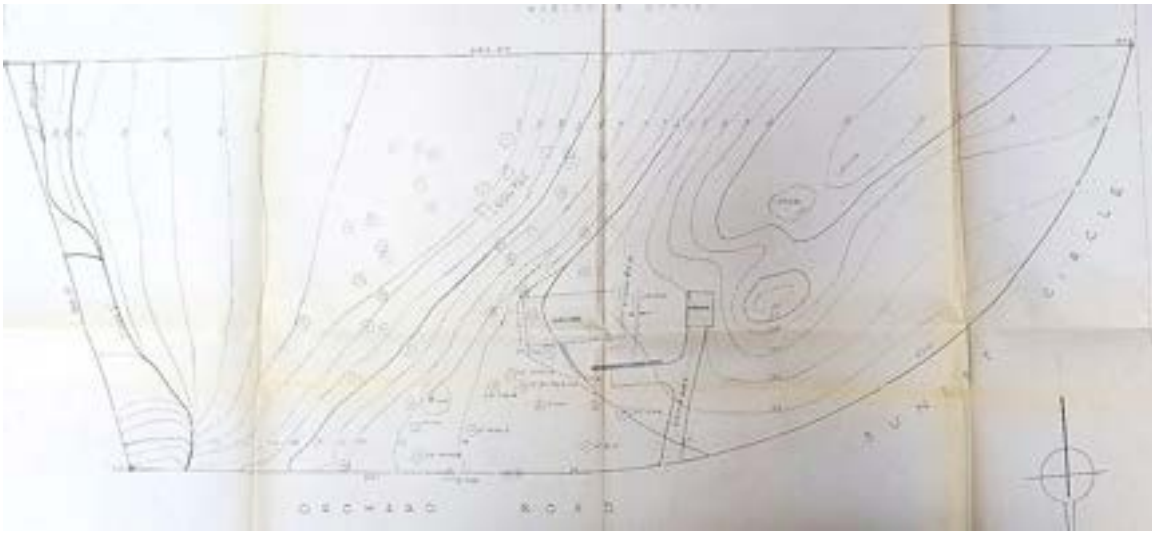


Figure 3. Residence for Mr. & Mrs. Vincent J. Scully, Orchard Rd., Woodbridge, Conn. Sheet 1, plot plan. Albert H. Riese, jr., 22 May 1950. (Woodbridge Town Records)

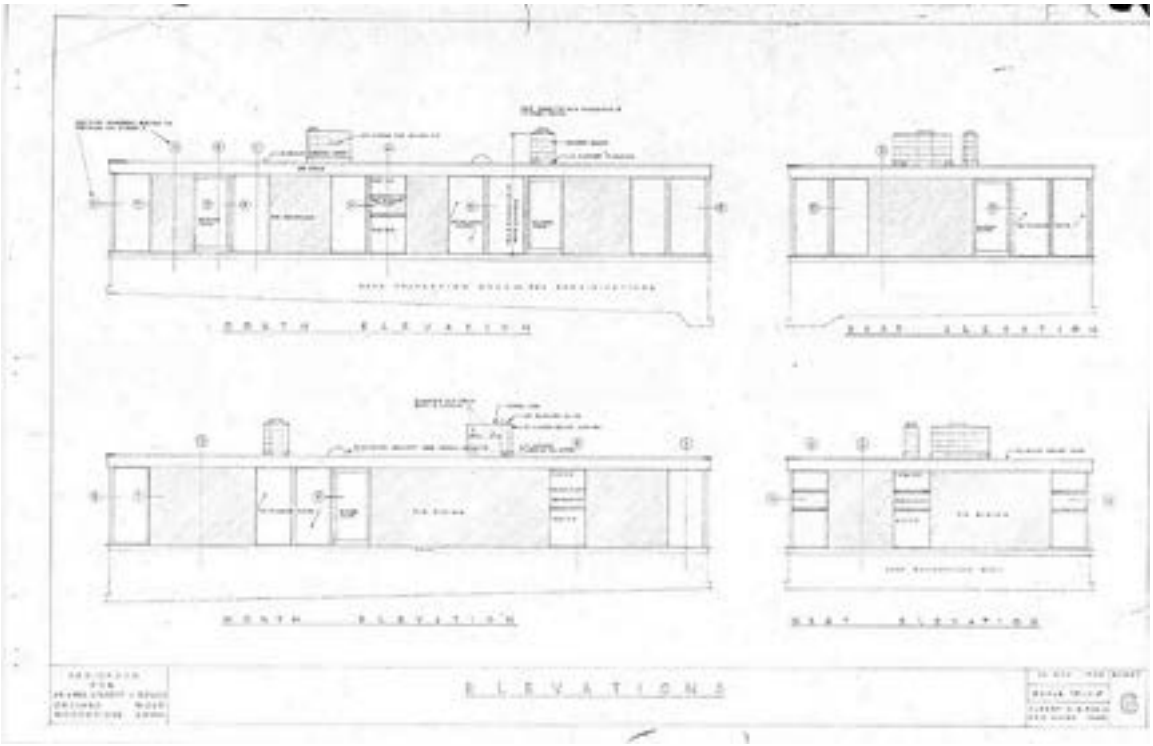


Figure 4. Residence for Mr. & Mrs. Vincent J. Scully, Orchard Rd., Woodbridge, Conn. Sheet 6, elevations. Albert H. Riese, jr., 22 May 1950. (Courtesy of Daniel Scully)

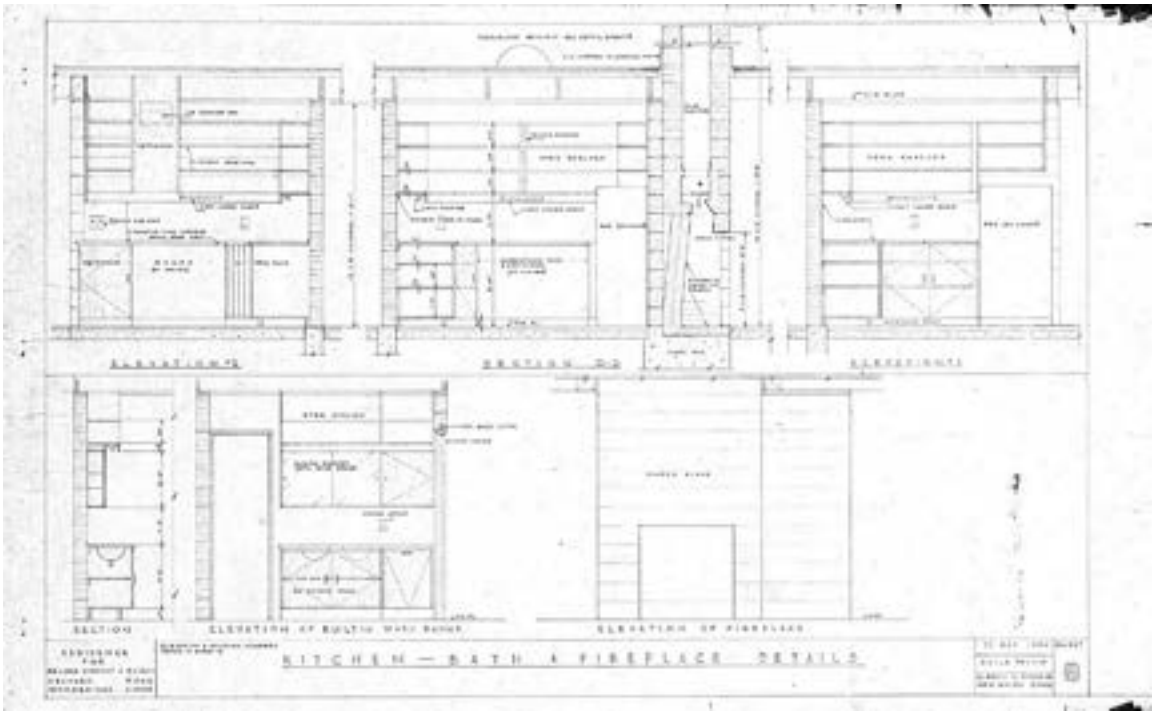


Figure 5. Residence for Mr. & Mrs. Vincent J. Scully, Orchard Rd., Woodbridge, Conn. Sheet 7, kitchen, bath & fireplace details. Albert H. Riese, jr., 22 May 1950. (Courtesy of Daniel Scully)

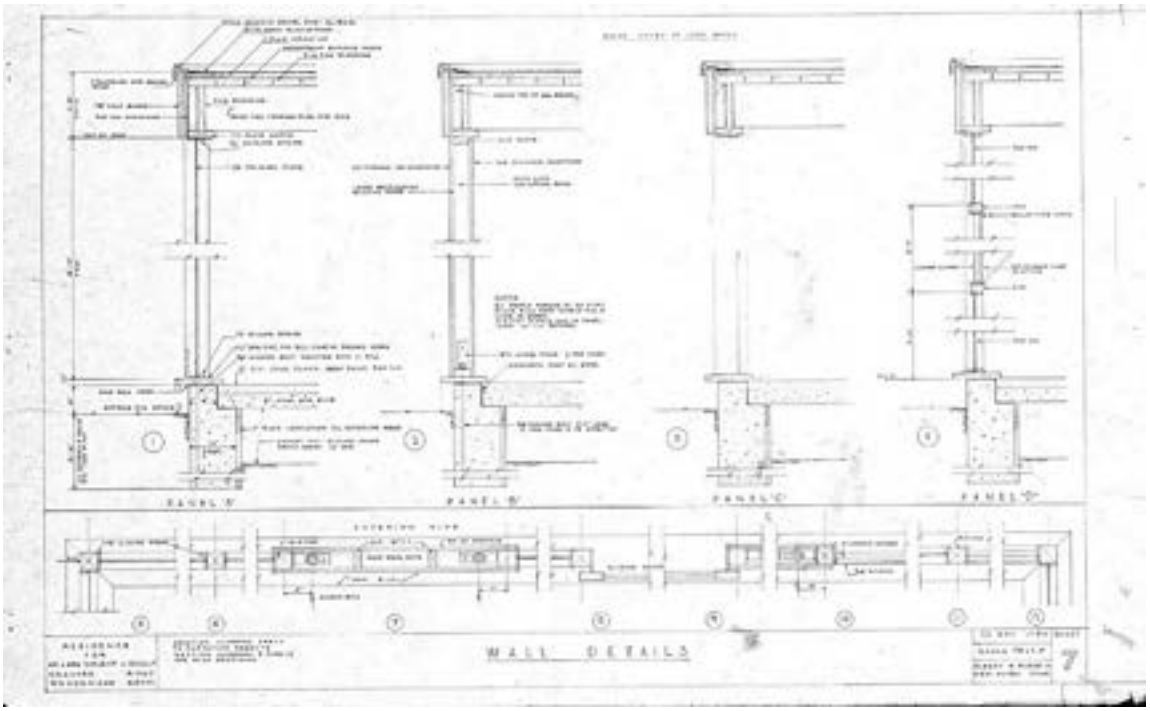


Figure 6. Residence for Mr. & Mrs. Vincent J. Scully, Orchard Rd., Woodbridge, Conn. Sheet 7, wall details. Albert H. Riese, jr., 22 May 1950. (Courtesy of Daniel Scully)

Figure 7. Vincent J. and Susannah K. Scully house. Plan, 1951. (*The Architectural Forum*, June, 1951, page 162)

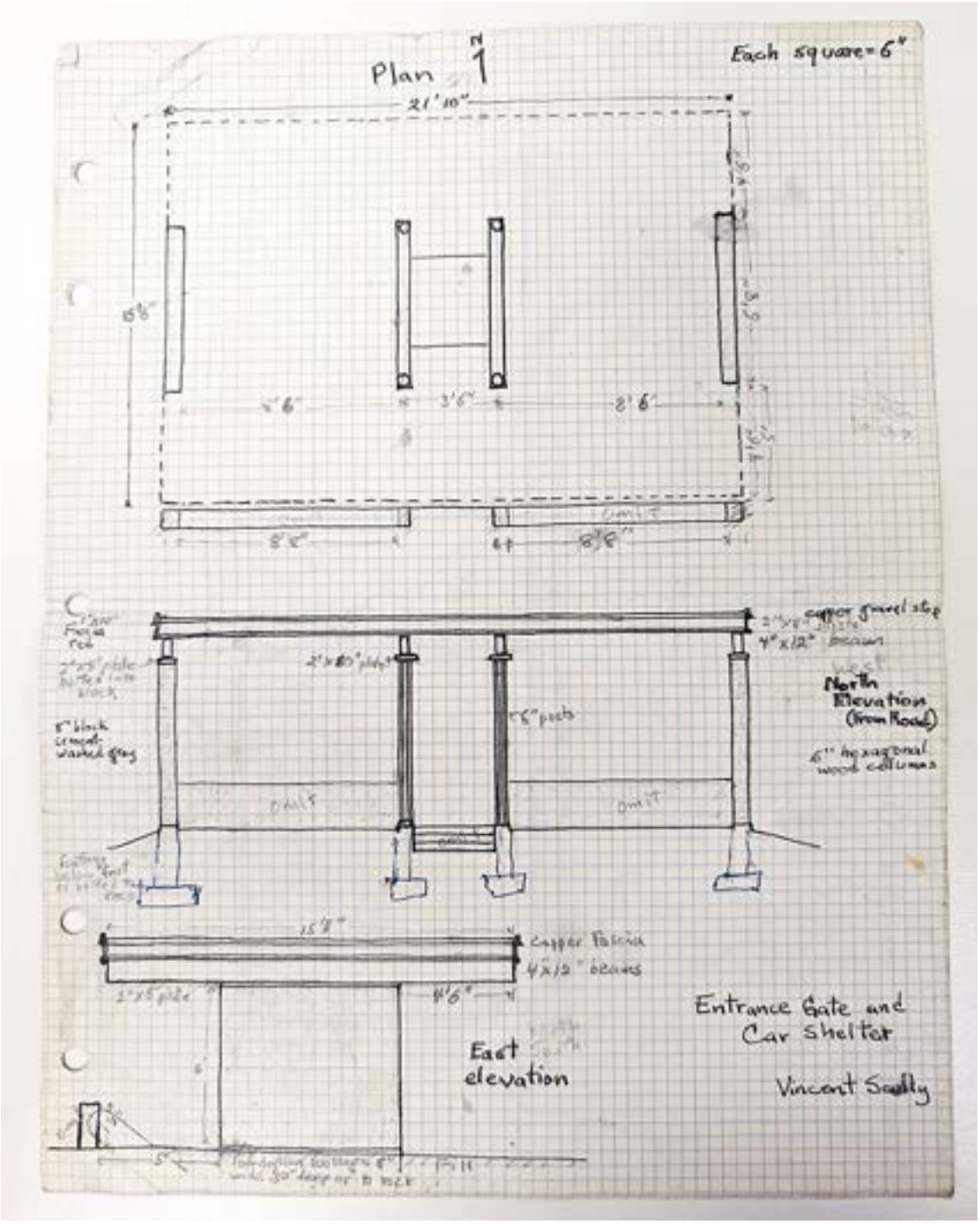


Figure 8. Vincent J. and Susannah K. Scully house. Entrance gate and car shelter, plan and elevations. Vincent Scully, 1957. (Woodbridge Town Records)

Figure 9. Vincent J. and Susannah K. Scully house. Exterior of house and garage, 1951, camera facing southwest. (Photo by Ben Schnall, courtesy of Daniel Scully)

Figure 10. Vincent J. and Susannah K. Scully house. Exterior of house, 1951, camera facing southeast. (Photo by Ben Schnall, *The Architectural Forum*, June, 1951, page 162)

Figure 11. Vincent J. and Susannah K. Scully house. Exterior of house, 1951, camera facing northwest. (Photo by Ben Schnall, courtesy of Daniel Scully)

Figure 12. Vincent J. and Susannah K. Scully house. Interior, living area, 1951, camera facing southeast. (Photo by Ben Schnall, courtesy of Daniel Scully)

Figure 13. Vincent J. and Susannah K. Scully house. Interior, living and dining areas; kitchen behind fireplace, 1951, camera facing west. (Photo by Ben Schnall, courtesy of Daniel Scully)

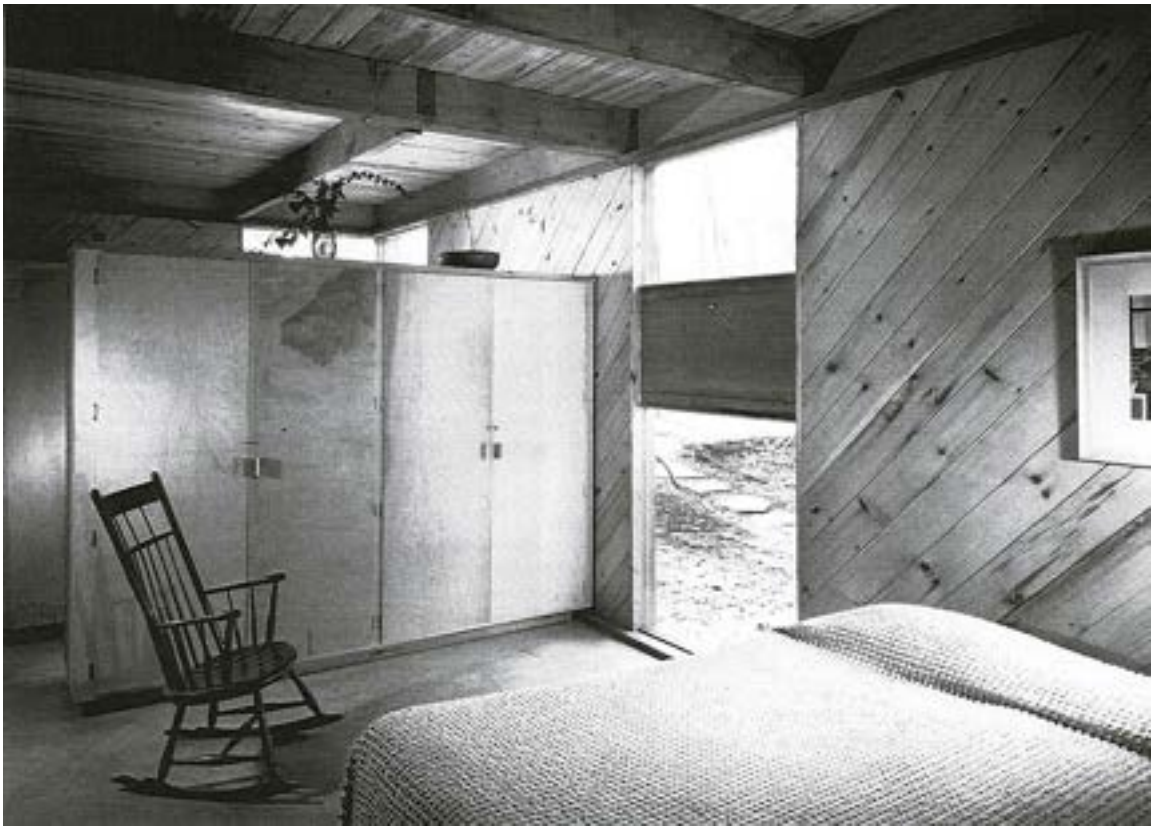


Figure 14. Vincent J. and Susannah K. Scully house. Interior, parents' sleeping area, 1951, camera facing northwest. (Photo by Ben Schnall, courtesy of Daniel Scully)

Figure 15. Vincent J. and Susannah K. Scully house. Interior, children's sleeping area, 1951, camera facing west. (Photo by Ben Schnall, courtesy of Daniel Scully)

Architectural spellbinder

Volatile, vociferous, scholarly Vince Scully has been whipping up excitement for architecture at Yale

BY DAVID McCULLOUGH

Vincent Joseph Scully Jr., lecturer on the history of architecture and art at Yale University, has been called "a sort of Billy Graham of architecture." Architect Louis Kahn says: "If the students don't get it from Scully, they'll never get it." Architect Philip Johnson concluded a guest lecture last winter with the cry: "Hurrah for History! Thank God for Hadrian, for Bernini, for Le Corbusier, and for Vince Scully!" As one of his colleagues sums it up: "Vince in many ways can do for architecture what Leonard Bernstein does for music."

The wiry young man about whom these encomiums flow is so far relatively unknown outside of New Haven, where he is one of the most popular, most frequently quoted teachers at the university. Nearly 900 students turn out for the courses he lectures on. Overflow audiences usually fill the balcony stairs and doorways at his lectures on American architecture, his most popular. Vincent Scully is only 38, but many of his admirers are ready to assert that he is potentially one of the most influential architectural scholars of his time.

The qualities of a great teacher are often difficult to pin down. Partly, at least, Vincent Scully's phenomenal success stems from his explosive vitality. Once, lecturing on Frank Lloyd Wright, he became so vibrant over his own phrases that he lost his balance and fell (he says "jumped") off the speaker's stand. Partly it stems from his openly cavalier spirit. A few years back he broke his wrist dueling at an undergraduate orgy. But above all, Scully's great success seems to arise from an unembarrassed, contagious passion for architecture, a passion that can move even engineers to standing ovations.

Scully's lecture courses, not including graduate seminars, are: the history of American architecture; Art 12, a basic survey course in which he delivers a section of about eight weeks; and history of Greek art and architecture, his current "love." His manner of teaching is much the same for each. As the last seats fill, he comes into the lecture hall with a curious lunging stride, makes a few introductory remarks in a tense, rather nondescript voice. Then the lights go out as a huge slide is projected on a wall-sized screen.

At this point, standing alone in the dark with a 10-ft. pointer, his silhouette suddenly diminished beneath the immense screen, Scully takes command. The voice, now strong, slightly theatrical, unleashes what one friend has called "a musical avalanche of picture-making words." Quickly, surely, he translates visual images into verbal images, never "talking down," never making a conscious effort to *instruct*. "I'm not really interested in their individual psyches," he says. "I'm interested in the subject."

The slides flick by. Ideas are thrown out at a brisk clip. Now and then, like a veteran showman, he alters the pace. He becomes almost relaxed, lyrical, quotes passages from his "bibles" (Pindar, Aeschylus, *Finnegans Wake*, *The Adventures of Huckleberry Finn*, *Pilgrim's Progress*). Or he rambles off on some of his heroes (Jefferson, Andrew Jackson, Le Corbusier). Or he becomes uproariously funny (though he

136

Figure 16. "Architectural Spellbinder." *The Architectural Forum*, September 1959, page 136.

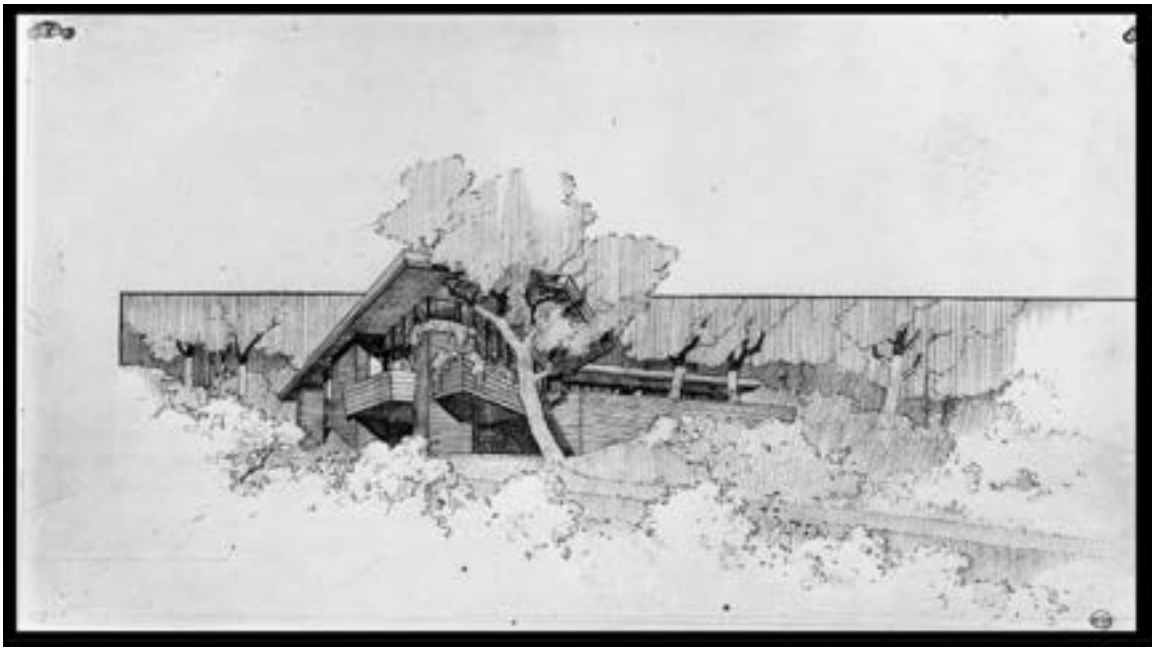


Figure 17. Frank Lloyd Wright, "Project 4816: Vincent Scully house (Woodbridge, Connecticut). Unbuilt Project." Perspective rendering. Frank Lloyd Wright Drawings (Reference Photographs), Avery Fine Arts Library, Columbia University.

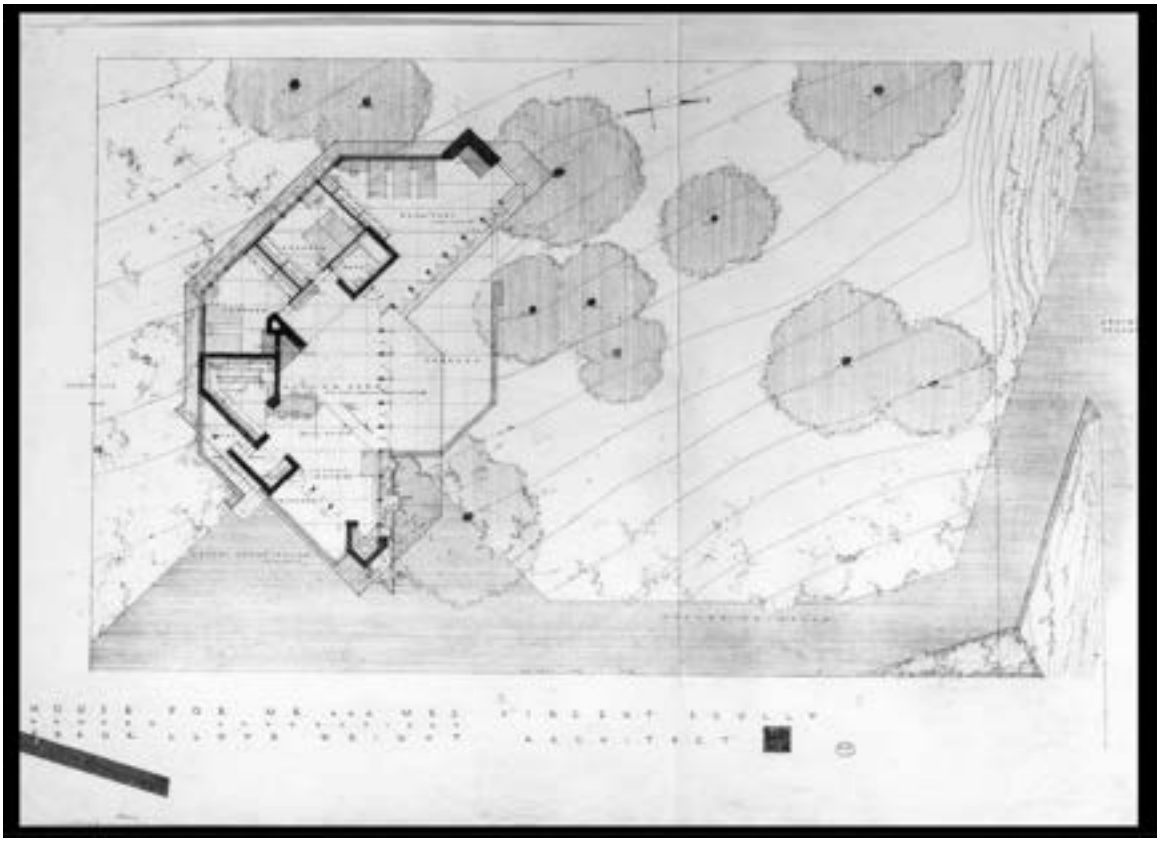


Figure 18. Frank Lloyd Wright, "Project 4816: Vincent Scully house (Woodridge, Connecticut). Unbuilt Project." Site and floor plan. Frank Lloyd Wright Drawings (Reference Photographs), Avery Fine Arts Library, Columbia University.

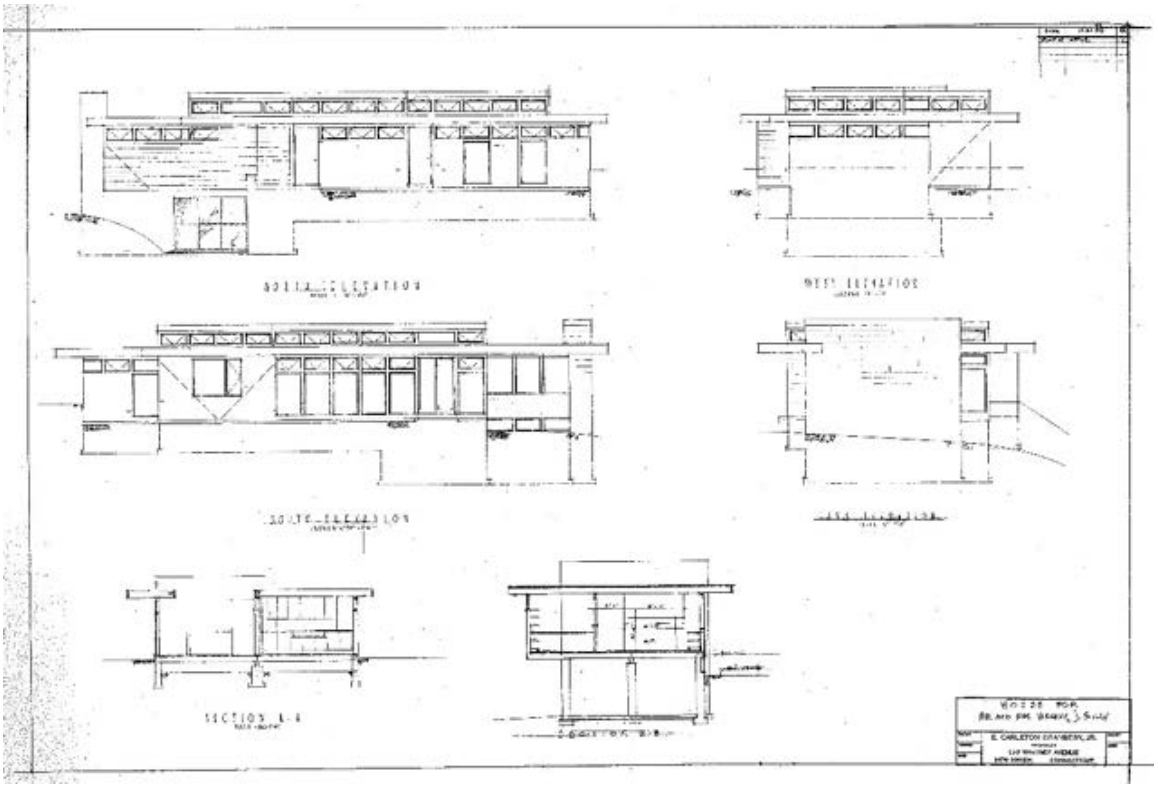


Figure 19. House for Mr. and Mrs. Vincent J. Scully, 166 Armory St, New Haven. E. Carleton Granbery, Jr. 28 May 1948 (New Haven Museum)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo log

Name of Property: Vincent J. and Susannah K. Scully house

City or Vicinity: Woodbridge

County: New Haven State: Connecticut

Photographer: Robert Gregson (2-5, 8-21); Preservation Connecticut (1, 6, 7, 22-26)

Date Photographed: 17 January 2025 (2-5, 8-21); 30 July 2024 (1, 6, 7, 22-26)

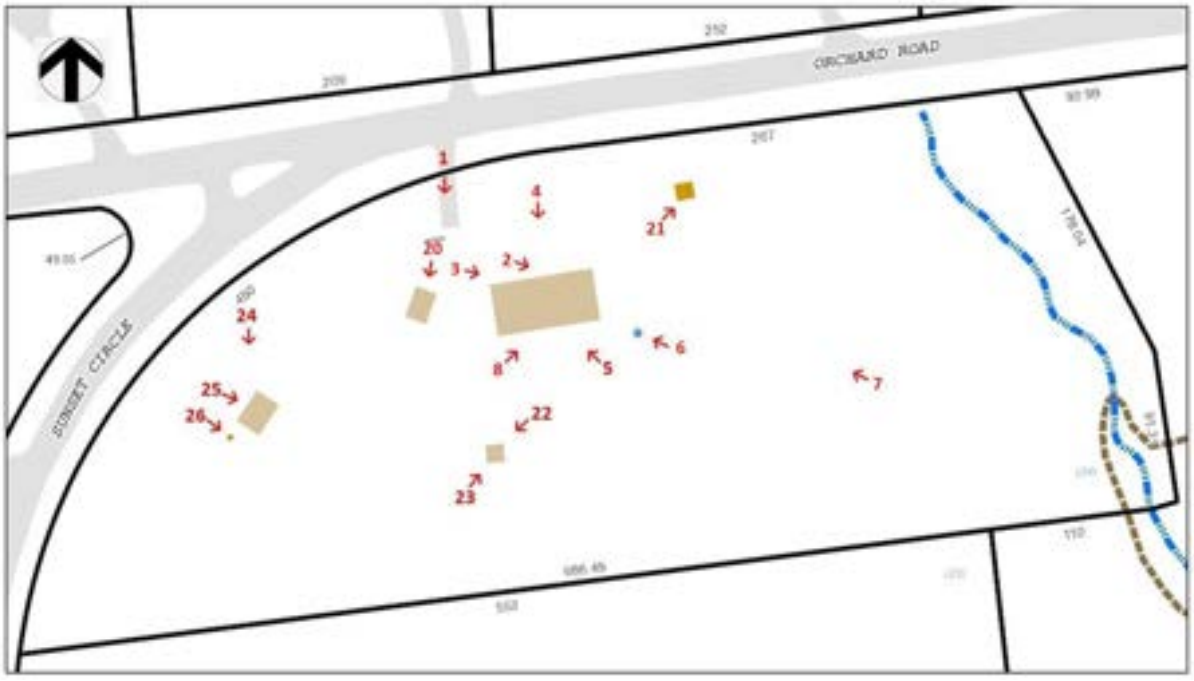
Description of Photograph(s) and number, include description of view indicating direction of camera:

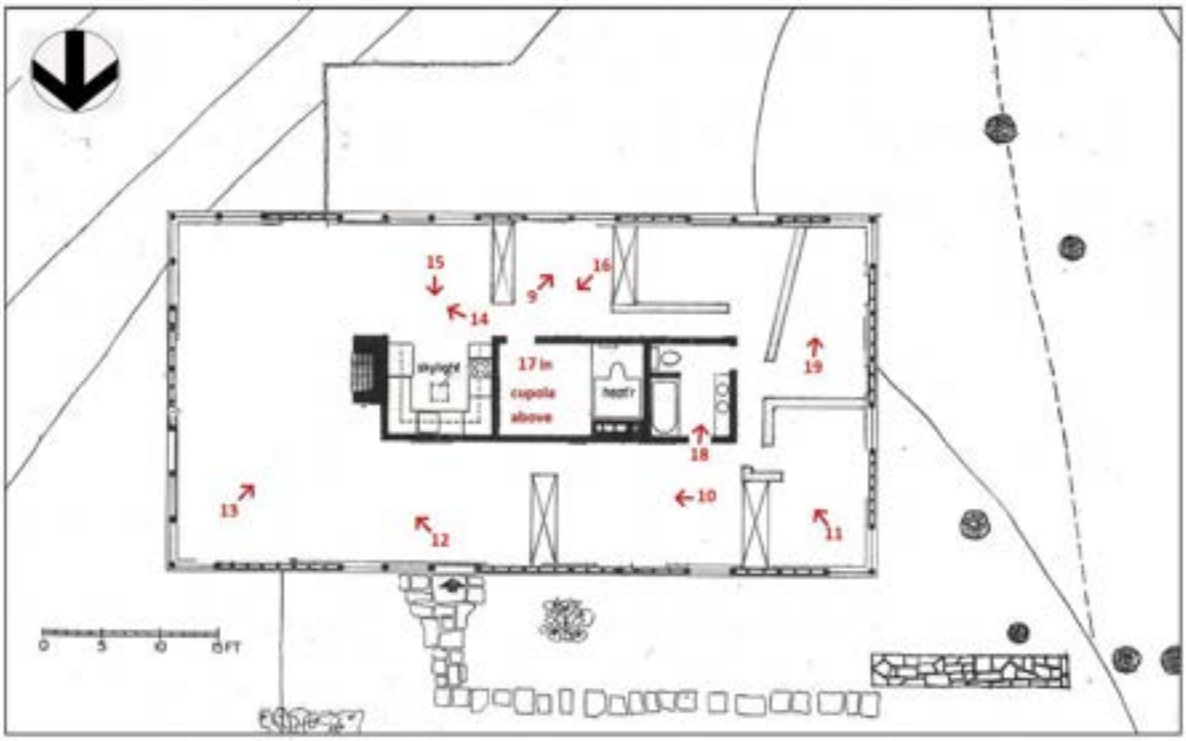
1 of 26. House and studio (former garage) from drive, camera facing south. Note two-part concrete block wall at end of drive.
2 of 26. East end of north elevation of house and front entry, camera facing southeast.
3 of 26. Stone wall in front of west end of house, north and west elevations, camera facing southeast.
4 of 26. Overgrown hemlock hedge and north elevation of house, camera facing south.
5 of 26. South elevation and south end of east elevation of house, camera facing northwest. Note stone retaining wall for terrace.
6 of 26. Concrete reflecting pool off southeast corner of house, camera facing northwest.
7 of 26. View up former allée toward southeast corner of house, camera facing northwest.
8 of 26. South elevation of house, camera facing east-northeast.
9 of 26. Library/reading area, camera facing northeast. Note concrete block wall of bedroom at right with ventilation "windows."
10 of 26. Primary bedroom, camera facing east. Note storage unit separating space from open living area.
11 of 26. Bedroom in northwest corner of house, camera facing east. Note concrete block walls and back of original storage unit at left.
12 of 26. Open living area from front entry, camera facing southeast.
13 of 26. Open living area looking toward fireplace and core, camera facing southwest.

Photo log, continued

14 of 26. Dining area on south side of core, camera facing east-southeast.
15 of 26. Kitchen at east end of core, camera facing north. Note painted strap hangers.
16 of 26. South wall of core and ladder to cupola, camera facing east-northeast. Mechanical room is behind the concrete block wall and accessed by door at right.
17 of 26. Interior of cupola, camera facing west.
18 of 26. Bathroom at west end of core, camera facing south.
19 of 26. Bedroom in southwest corner of house, camera facing south.
20 of 26. Studio (former garage), camera facing southwest.
21 of 26. Pump house, camera facing northeast.
22 of 26. North elevation of concrete privacy screen, camera facing southwest.
23 of 26. South elevation of concrete privacy screen with later woodshed, camera facing northeast.
24 of 26. Car enclosure, camera facing south.
25 of 26. Interior of car enclosure, camera facing east. Note faceted column.
26 of 26. Concrete block incinerator next to car enclosure, camera facing east.

Photo Keys (exterior and interior)





Paperwork Reduction Act Statement: This information is being collected for nominations 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.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.
Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 60-100 hours
Tier 2 – 120 hours
Tier 3 – 230 hours
Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.


PROPERTY OF
BOSTON UNIVERSITY


True Value


1888