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GRAYLYN, A NORMAN REVIVAL ESTATE IN
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GRAYLYN, A NORMAN REVIVAL ESTATE IN NORTH CAROLINA

by

Thomas Alexander Gray

A thesis submitted to the Faculty of the University of Delaware
in partial fulfillment of the requirements for the degree of Master of
Arts in Early American Culture.

May, 1974

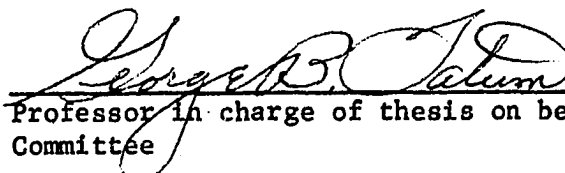


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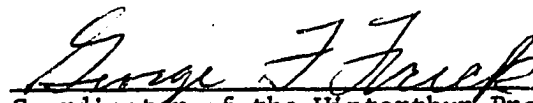
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PREFACE

The Graylyn mansion and estate might seem an obscure architectural monument to most art historians. In fact, this Norman Revival house was familiar only to residents of North Carolina at the time I undertook my study at the University of Delaware. Now, it is to be hoped that Graylyn, with its rich collection of paneled and tiled rooms from the eighteenth century through to the twentieth century, will be recognized as a landmark of American Beaux-Arts architecture.

Although domestic architecture of the 1920's has been generally neglected by most historians, perhaps students may soon discover a new fascination with the Country House Era, 1910-1930, as I have in the course of writing this thesis. In a remarkably good state of preservation today, Graylyn is not only one of the best designed examples of Norman Revival architecture in America, but also one of the finest residences constructed in North Carolina after Biltmore, the George Vanderbilt house in Asheville. In my search for the sources of the Norman Revival, I examined French prototypes in Normandy and Brittany, as well as the most noteworthy interpretations in the United States. Graylyn and its particular European "veneer" represents, of course, only one aspect of Beaux-Arts design in America. Further studies need to be made of the other revivals, such as the Colonial, the Spanish, and the Italian, which were also popular during the Country House era.

During the two years I studied the Graylyn estate as part of the Winterthur Program in Early American Culture, I received assistance from many quarters. I would like first to express my appreciation to my adviser, Dr. George B. Tatum, Professor of Art History at the University of Delaware, who brought his experience in architectural history to my study, and who patiently guided my paper to its final edited state. At the Henry Francis du Pont Winterthur Museum, Dr. Frank H. Sommer III, Head of the Winterthur Libraries, enthusiastically supported my project with additional information from library collections, and Mr. Gordon K. Saltar, Wood Researcher, carefully analyzed the woods of Graylyn's antique paneling. At the Enoch Pratt Free Library in Baltimore, Ms. Ann Peters supplied important documentation on the J. G. Valiant Company and the mural painter, George J. Novikoff. My thanks go also to Thomas W. Sears's daughter, Mrs. Eleanor Tibbitts of Gladwyn, Pennsylvania, who searched her family files for original records which belonged to her father, and to Mrs. Catherine H. Maxwell, who copy edited and typed this manuscript.

In Winston-Salem, North Carolina, and Washington, D.C., my family came to my rescue in ways I will never forget. In numerous interviews, Miss Alice Gray recalled in a truly elegant manner her years on the Graylyn estate; Mrs. Bowman Gray, Jr., supplied many important photographs and vivid recollections of her two years in the main house; and Mrs. Gordon Gray gladly provided detailed descriptions of the Graylyn furnishings, now located in Washington, D.C. I sincerely appreciate the interest and support of other members of my family:

Mr. Lyons Gray, Mr. F. Christian Gray, Mr. James A. Gray, Mrs. John D. Eller, Jr., Mrs. Ralph E. Spaugh, and my mother, Mrs. Bahnson Gray. Many friends in Winston-Salem also offered their assistance to my project, including Mrs. D. Mason Garber, Mr. Felix Masser, Mr. George Jones, Mr. Robert C. Conrad, the late Harold Essex, and my very talented photographer, Mr. Bradford L. Rauschenberg.

On December 14, 1973, many of the original designers of Graylyn revisited the mansion after an absence, in some cases, of forty-two years. Mr. Luther S. Lashmit, the principal architect of the estate; Mr. J. Barton Benson, the Philadelphia ironsmith; and Mr. Arthur C. Grafflin, former Vice-President of the J. G. Valiant Company, returned to one of their most important commissions. During the past year, I have interviewed these three gentlemen on numerous occasions, and without their manuscripts, photographs, memories, and advice, my study of Graylyn could never have been completed.

And, finally, I should like to express my appreciation to my cousin, Mr. Gordon Gray, former Chairman of the Board of Trustees of the National Trust for Historic Preservation. "Uncle" Gordon has participated in my study from its very inception, has continually searched his files for original documents and photographs of his parents' home, and, quietly on his own, has made possible the preservation of the Graylyn estate. If this study should be dedicated to anyone, it must be to Gordon Gray.

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CHAPTER ONE

THE EVOLUTION OF PERIOD HOUSE ARCHITECTURE IN AMERICA AND RESIDENTIAL ARCHITECTURE IN WINSTON-SALEM, NORTH CAROLINA

Between 1927 and 1931 in Winston-Salem, North Carolina, Bowman and Nathalie L. Gray erected a Norman Revival country house, "Graylyn," which may fairly be counted as the most important residence built in North Carolina after "Biltmore," George W. Vanderbilt's 1895 French chateau. Originally designed by Luther Snow Lashmit and assisting architects Northup & O'Brien, Graylyn (Fig. 1) can also be considered one of the finest Norman Revival residences built in America during the "Period House" era of the 1920's.

In this case, the use of capital letters for Period House is intended to identify those estates built between the Centennial Exhibition and the Great Depression which belong to a distinctive architectural genre by reason of the use of historic styles with a degree of taste and competence greater than anything seen before in the United States. Trained in the methodology of the Ecole des Beaux-Arts, architects like Lashmit skillfully adopted the Renaissance and medieval styles as "veneers" for ambitiously designed interiors. Other artisans and designers contributed the luxurious settings and decorative details of American country estates: the landscaped grounds of Graylyn, designed by Thomas Warren Sears of Philadelphia, exemplify the typical

setting of a suburban estate of the 1920's; the Graylyn ironwork represents the most complete and elaborate commission for Joseph Barton Benson, a Philadelphia blacksmith; and the reproduction millwork, imported paneling, and interior appointments of Graylyn are one of the finest achievements of Arthur Cassell Grafflin and the J. G. Valiant Company of Baltimore. Today, through the personal interest and generosity of Mr. Gordon Gray, the Graylyn mansion and adjoining grounds will be preserved under the auspices of Wake Forest University.

As first conceived in the last quarter of the nineteenth century, Period Houses were both a continuation of the historicism of the Victorian Age and a reaction against the earlier Ruskinian Gothic designs that, except in a few examples, represented to one critic in 1928, "the most depressing depth to which American work has ever sunk."¹ Henry-Russell Hitchcock, in Architecture: Nineteenth and Twentieth Centuries, critically notes:

Academically designed buildings of the 1920's were often still intended to realize aspirations that had been novel some forty years earlier. . . . The standards by which [they] must be judged remain those of the nineteenth rather than of the twentieth century.²

But though twentieth-century architects might borrow decorative motifs from many of the same European sources as had earlier architects, the later designers criticized their predecessors for failing "to comprehend the essentials of the styles they endeavored to use."³

Two popular critics of the 1920's defined the Period House as based upon "reasoned eclecticism or, if you prefer so to call it, selective intuition, accompanied by wisely digested adaption and

incorporation."⁴ The same words might describe Victorian shingle houses of the late nineteenth century whose motifs, like those of Period Houses, were inspired by some of the same medieval sources. Shingle houses, as defined by Vincent J. Scully in The Shingle Style and the Stick Style, combined elements from the English Queen Anne Revival and the "picturesque" Victorian exterior.⁵ The "picturesque" shingle houses of the Victorian period might also be considered a link between the architecture of the late eighteenth and the early twentieth centuries. During the 1790's English dilettantes like Sir Uvedale Price (1747-1829) and the Reverend William Gilpin (1724-1804)⁶ popularized the term "picturesque" to denote objects that were "rough, irregular, and characterized by sudden variation." This "search for the picturesque" accounts in part for the popularity during the nineteenth century of the Gothic cottage, the Italianate villa, and the Victorian mansion. Later, during the first quarter of the twentieth century, the often irregular plans, the varied silhouettes, and the textured surfaces of Period Houses may be regarded as a later phase of the picturesque tradition.

The early twentieth-century Period Houses incorporate with little modification the most advanced picturesque designs of the shingle houses of the 1880's, and, more importantly, with little or no break between the two styles as far as the treatment of the plan was concerned.⁷ Many late nineteenth-century houses contained a smaller number of rooms and larger living spaces than had their Victorian predecessors of the 1850's. From 1850 to 1870, houses designed in the "stick style" were predominately square in plan, though the exteriors

were made to appear "picturesque" by the addition of numerous porches and towers. The interiors of such houses were "divided into a large number of rooms of approximately equal size, including on the ground floor a kitchen, dining room, hall, parlor . . . [and] music room or library."⁸ Shingle and later Period Houses, often designed for "seasonal life . . . [where] people of means escaped from the increasingly uncomfortable city to a 'cottage retreat' in the country,"⁹ reduced this "multiplicity of spaces [with] fewer but more spacious rooms . . . arranged in one or more long thin blocks and usually connected by means of broad sets of sliding doors."¹⁰ Architects of the 1920's were clever planners of convenient interior spaces, and, more often than not, behind the exterior veneers of Period Houses are to be found rooms that are both well proportioned and functional.

While the Period House continued the historicism and general planning of earlier Victorian houses, it also constituted a reaction against the designs of the second half of the nineteenth century. The 1893 World's Columbian Exposition, celebrating the four-hundredth anniversary of the discovery of America by Columbus, established new architectural standards for civic architecture. During this influential exposition, "the great, ordered, Classic palaces in the Court of Honor . . . swept the mass of the American people off its feet and the Romanesque Revival into limbo."¹¹ As a result, the boulder stones made popular by the Romanesque designs of Henry Hobson Richardson (1838-1886) were now considered "out of scale to the size of the buildings, as well as foreign to the refinement of . . . modern habits of life."¹² The

firm of McKim, Mead and White, in particular, influenced all Revival architecture through its fashionable Renaissance Classicism and "academic" approach to designing. Between 1893 and 1910 residential architects who were aware of the new manner of adapting European styles brought a new spirit to country house designs.

After the formative years of the Period House era, design books were "no longer regarded as the last word,"¹³ and during the 1920's, Period House architects like Aymar Embury II (1880-1966) would regard French chateaux by Richard M. Hunt (1827-1895) as "absolutely without interest, mainly because the designers used materials which were hard, wiry and unpleasant." The "literal accuracy in detail displayed by the older men" was no longer necessary for a successful building. "An infinitely greater fidelity in spirit" could be realized from architects "thoroughly acquainted with the essentials of historic styles . . . and able to work without documents."¹⁴ For, as Embury wrote in 1923,

the ability manifest in many American offices to so blend and combine apparently irreconcilable historic elements has been due more to a very thorough knowledge of the elements themselves than to any other fact. The architect of 25 or 30 years ago who attempted at all to reproduce European motifs apparently felt it necessary to examine the sources to discover whether among his collection of precedents he could find any that he desired to use: yet with all this checking up of documents, there were few American architects who had a genuine knowledge of the fundamentals of the styles which they endeavored to use.¹⁵

Rarely does a house of the 1920's fall clearly into one architectural style, and "the Eclectics defended, when they took the trouble, their right to pick here and choose there from the treasury of other

lands and other times with very good arguments."¹⁶ On this point, Hitchcock has commented:

The technical competence of American architects in this period was very great, the sums of money available almost unlimited, and the avowed standards of design only the vague ones of 'taste' and 'correctness,' by this time little more than a school-masterish respect for precedent in detail, though rarely in over-all composition.¹⁷

Frank J. Forster (1886-1948), an architect who often designed in the Norman Revival style, admitted in 1931: "In general, my work follows the French tradition, and is known by a number of names, Norman Farmhouse, French Provincial, Domestic Gothic, and others, vague and descriptive." But, he emphasized:

My own preference, if a label is necessary, is French Provincial. To most persons this term means certain quite specific features of design, such as steep-pitched roofs, the use of dormers and towers, and a diversity of roof levels, window openings, and chimneys.¹⁸

Arthur I. Meigs (1887-1956), in describing the most publicized Norman Revival house of the 1920's, also held similar views:

If the question were asked, 'What style of house is it?'--there is no answer. It is an American house, built in 1923, and is a fusion of influences derived from England, France, Italy, and Spain applied to the original block of what may be called modern American Colonial. Perhaps French influence predominates, since the War took place there, but to classify it as a French house is utterly unwarranted, and some of the architectural elements, such as the Stair Tower, have no prototype in any country whatever.¹⁹

As one critic noted in 1929, architecture of the Period House era was "a purification of the work and an increase of simplicity and chastity in American taste."²⁰ Probably the most important influence on architects of this era was the methodology of the Ecole des Beaux-Arts

in Paris, in which "picturesqueness ceased to be the chief aim of the designers and sobriety became the vogue."²¹ Founded in 1671 as a royal academy of architecture by J. B. Colbert, minister of King Louis XIV, the Ecole represented a highly disciplined program for "attacking and studying any problem in architectural design which may be presented."²² Surrounded by such notable monuments of ancient architecture as the facades of the Convent de Petits Augustins and the Chateau d'Anet, the Ecole des Beaux-Arts was an inspiration to students of traditional design. The libraries there contained not only a "wealth of books," but also "a number of the archaeological remains that form part of the student's background."²³

In 1855 Richard M. Hunt became the first American to graduate from the Ecole in Paris, and four years later H. H. Richardson completed his studies in "that garden of the Hesperides." Shortly after these two men returned to America, architectural schools were founded in the United States, all "children of the great mother in Paris, and, as in the Ecole des Beaux-Arts, their training of architects was based on exercises exclusively in the Classic style." Architectural courses were first offered in 1866 at the Massachusetts Institute of Technology, and soon other universities followed suit, including Illinois (1870), Cornell (1871), Columbia (1883), Harvard (1890), and the Carnegie Institute of Technology (1906). In each of these schools, the young "protagonists of Classic principles" were instructed by former students of the Ecole in Paris like Eugène Létang, Désiré Despradelle, and Jacques Carlu.²⁴

The Beaux-Arts Institute of Design, a national organization

founded in 1916 in New York, issued programs and competitions for the separate architectural schools. This institute advised students to learn first the grammar of traditional architecture in the "analytique" stage. During this first period of training, students drew "esquisses en loge," or preliminary sketches, executed during a fixed period of time while the student remained in a booth specifically designed for that purpose. When an architectural student advanced to the next stage, the "Class B Plan Problem," he produced a plan and original elevation to meet the needs of a specific problem. Unlike the esquisse, color could be employed in the Class B exercise, and often these more advanced compositions were based on measured drawings of an archaeological character. In his textbook, The Study of Architectural Design, John F.

Harbeson suggested:

After having gleaned as much of such knowledge as is possible, one can look through the architectural magazines to study plan arrangements to fit modern usage. Almost every field of modern architecture has been covered in the magazines by authoritative articles. The student should read and make notes from such articles. . . . In studying any problem, look for solutions of similar programs; find wherein the problem of these previous examples differs from the problem being studied. That is the point to attack, the part of the problem that requires a new solution.²⁵

When a student undertook a Class A problem, the solutions required studies in mass composition, group plans, and monumental conceptions. Drawings for the Class A problems usually were entered in the Paris Prize competition, and the winner of this was given an opportunity to enter more advanced classes at the Ecole des Beaux-Arts, finish his architectural studies in Paris, and travel in Europe. While the programs of the Beaux-Arts Institute of Design taught aspiring

students the "fundamentals and essentials" of ancient architecture, two weaknesses were inherent in its methodology. First, the competitive drawings, garnished with classical ornament, often appeared like "magnifications of snowflake crystals."²⁶ Well drawn, a mediocre and irrational design might be rated higher than a more sensible design which was poorly presented. All too often, the jury "reached out for the pretty picture,"²⁷ while not infrequently competition drawings displayed "an interest in geometry of form regardless of use or cost."²⁸ These two weaknesses in the Beaux-Arts system were, in the opinion of later architectural historians,

not incompatible with American ambitions so long as wealthy clients wanted Old World magnificence. The crazy prosperity of the postwar Harding, Coolidge and Hoover era gave the Beaux-Arts student his last ready clientele. He could ignore social reform, slum problems, traffic problems; he could turn his back on all industrial problems, and he generally left them to the safe if insensitive hands of engineers who had not cracked a book of antique orders.²⁹

During the 1920's, the study of architectural design was a "study of tradition, the study, in essence, of the worthy efforts of the past," and the one-man, "original" styles, as described by one critic in 1927, did not "find an audience, the forms being strange to the average beholder, who [did] not take kindly to them because they [the works by Wright and others] [were] strange--queer--to him."³⁰ Trained in Beaux-Arts methodology, the average architect considered a designer who sought a more contemporary manner "a charlatan bent upon being new for the advertising that newness brings and ruining architecture by his obliviousness to all the lessons which the past can teach."³¹

Fortune magazine in 1935 predicted that the architecture of the 1930's would be "modern." Even though "no more than fifty residences in the United States . . . show an honest and devoted acceptance of the law of Louis Sullivan," the California designs by Richard J. Neutra (1892-1970) and Frank Lloyd Wright (1869-1959) were destined to become the inventive and rational standards of the new age. Fortune concluded that only four houses on the East Coast were "big enough to impress the impressionable by their size," and beyond these major residences only "two office buildings . . . a dozen theaters [distinguishable only on their interiors] . . . a handful of newsreel shows . . . three schools . . . [and] perhaps two airports" had been influenced by the Bauhaus designs.³² During the early 1920's, homebuilders preferred "the imitation French manoirs, the half-timbered drugstores: all the sad, wistful, pathetically shoddy attempts of hundreds of thousands of honest American voters to prove (and how they proved it) their good taste." However, critics of Fortune explained that during the early 1920's "very few Americans had learned to think of houses as machines or of machines as bearing any relation to houses--to use Le Corbusier's metaphor. The machine, in the middle twenties, had not been domesticated."³³

While clients during the Period House era did not consider the workability of their new homes, the most modern techniques of construction generally were used in the larger residences. Elaborate steel framing, intricate electrical and heating systems, and functional kitchen equipment made even the most traditional houses of the 1920's

comfortable and often fireproof. While the homes of the "American captains of industry" were built to be inhabited, the sizes of the grounds surrounding them proved that the mansions were built "almost quite as much to be admired."³⁴ Improved motor cars, steam and electric railroads, the paved highways increased the ease of travel, thereby encouraging many prospective clients in the late nineteenth century to construct their homes in the suburban belt between the city core and countryside. Larger sites allowed builders to place the long axes of their houses parallel to the street, dividing the lots into front lawns and private gardens to the rear.

In these suburban areas, as well as in the rural countryside, a new kind of luxurious dwelling developed with an Old World exterior and a picturesque floor plan. Russell Lynes describes "Suburbia in Excelsis" in The Tastemakers:

With the arrival of the suburbs came a whole new class of people who lived in the country, where they produced nothing but floral borders and privet hedges and children; they commuted to the cities to do their business. 'Their hearts and their treasure,' said Agnes Rogers, 'are twenty miles apart.' By day the suburbs were nearly deserted by men, who had gone to the city, and the community, its culture and its climate, became a woman's world. In the suburbs a man's home is his wife's castle.³⁵

In the suburban and rural areas, these country houses might be considered villas, for, as one critic has pointed out,

a villa is, in its widest definition, a country residence occupied by city people. These 'city people' may make the country residence their home for the large part of the year, yet if they do not live on the country, if they are not dependent on its produce for maintenance, their country house becomes in a very real sense a villa. In this sense all of our greater rural residences are villas, for they are all occupied by people who, no

matter how varied and sincere their interest in their country places, spend their money upon the land without any reference to making money out of it.³⁶

The size, decoration, and elaborate landscaping of many country houses during the 1920's emphasized the "conscious publicity" of wealthy persons, who were "very well aware that people were watching them; and it [was] characteristic of these owners that they want[ed] the exhibition to be not only brave, but genuinely admirable."³⁷ Influencing their choice of a Period House was their experience at an American university which was likely to have been built in one of two styles, Georgian Colonial or English medieval. In this way, not a few clients could probably date their fondness for an historic style from their university years. In fact, it would be hard to overestimate the influence of the university as a source of American taste, especially in view of the "impressionability of youth, and the enormous influence which the American college has upon . . . the class from which leaders are most commonly drawn."³⁸ But, of course, the Georgian Colonial and English medieval styles were only two of the most popular in the repertory of Period House exteriors from which clients might choose. Certain common denominators of design denoted the country which originated each particular style, and architects with Beaux-Arts training freely combined traditional motifs to reproduce the general spirit of a European architecture.

Possibly the Colonial Revival would have become popular in the late nineteenth century under any circumstances, but the New England Kitchen of 1776 at the Philadelphia Centennial Exposition of 1876 helped

to ensure its widespread acceptance. As early as 1872, Charles Follin McKim (1847-1907) had designed a colonial room in the Robinson House, Washington Street, Newport, and in 1877 he and his partners journeyed through New England in search of colonial prototypes for the fashionable architecture of summer resorts.³⁹ At first, colonial-style houses often had a "curious air of being diminutive state buildings at a World's Fair." Gradually, however, architects came to understand "the nuances between Early American, Georgian, Adam and Post-Colonial," although Colonial continued to mean almost anything with white columns and clapboards, a cornice and green blinds.⁴⁰ Augusta O. Patterson told her readers in 1924 that "a Colonial house to be successful must be a picture as well as a building":

If your liking is honestly and genuinely for the simpler types of furniture and interior decoration . . . if your mental and racial and sentimental ancestry makes you think fondly of an idealized farm house existence . . . there is no type which suggests itself more instantly than the Colonial. . . . aside from the question of detail and the essential two story porch, is a picture of a graceful, sweeping, well proportioned white clapboard farm house in some picturesque relation to the surrounding landscape, on a hellock top, in an apple orchard, surrounded by pines, or with a brook running through the front yard. So strong is this tendency that even when the house is not of white clapboard its brick structure is usually whitewashed. The modern colonial is not a copy of original models. It is an entirely sophisticated, an entirely glorified, twentieth century adaption of a mental idea, under certain easily recognizable physical outlines, the artfully selected location, the general whiteness, the two story porch, and the enrichment with wood carving detail.⁴¹

In his design of a Colonial Revival residence, the architect often found it necessary to expand the size of his seventeenth- or eighteenth-century prototype while "keeping the true proportions . . .

with windows more or less the same size . . . with panes four times as big . . . [and with] the cornices and moldings . . . deeper."⁴² The Georgian and Adam revivals were often included under the stylistic umbrella of American Colonial; however, houses of this type might feature red brick trimmed with white stone, a square design, conscious symmetry, and roofs with a low pitch. During the 1920's, architects proficient in the Colonial style included John Russell Pope (1874-1937), H. T. Lindeberg (1880-1959), Charles Platt (1861-1933), Dwight James Baum (1886-1939), and Delano and Aldrich of New York City, as well as Charles Barton Keen (1868-1931), and Duhring, Okie & Ziegler from Philadelphia.

Sham, half-timber construction characterized the Elizabethan Revival, the stylistic antecedent to the American Colonial Revival. Inspired by sixteenth- and seventeenth-century English models, details such as mullioned windows with steel sash, leaded glass, brown woodwork, and white or buff stucco distinguished residences in this genre. John Russell Pope and Albert Kahn (1869-1942) were among the leading practitioners of the Elizabethan Revival in America.

The elements of the Italian or Mediterranean Derivative and the Spanish Revival styles were often intermingled. Italian houses for the most part recalled the large Renaissance villas and palaces of Italy, and like the adobe designs of Spanish Revival houses, the stuccoed Mediterranean models were best suited for the semitropical zones of America. One critic in the 1920's described the status connotations of this style:

An Italian palace was built in an age which most emphatically recognized class distinction. An Adam and a Georgian house has an aroma of hospitality; an Italian is equally steeped in a you-be-damned atmosphere. Little as we may like to admit it, the last twenty years which have seen a development of our new architecture have also seen the first very definite steps taken toward the creation and acceptance of class distinction in this country.⁴³

The flat-roofed, Italian Revival houses usually were stuccoed in a soft gray or pink color, and motifs of "animal spirits" decorated their "massive, rugged and imposing exteriors."⁴⁴

Much like the Italian houses of the 1920's, Spanish Revival residences often had a large, blank outer wall of rugged stone or stucco. These low-lying structures characteristically featured two or three focal points, and invariably the prominent doors and their pediments were elaborately carved. American adaptations, especially those in California by George Washington Smith (1879-1930), usually retained the Old World patio or central court and the small "defensive" windows along the street facades of the houses. One critic in 1926 described the approach of the architects of the West Coast school:

They have gone far afield to combine with their native sources such borrowed elements as the Moorish, the Mexican, the Andalusian, and the South Italian. The resulting style is their own, flexible because of the very variety of its elements. They may start with the wonderfully picturesque California ranch house of the old regime, but if you study their effects you perceive that it is the manner but not the identical characteristics of the older windows, doorways, low rambling line, and other details that they have employed.⁴⁵

While the Mediterranean Revival style became increasingly popular for the warmer climates of America, during the 1920's a decided

reaction developed against French Renaissance architecture, and very few French chateaux were constructed in the United States. Because the "parents ate sour grapes and the children's teeth were most emphatically set on edge," most clients with a preference for things French chose the rural designs of the Normandy and Brittany countryside. Instead of the chateaux of the Loire Valley, architects of this period generally preferred the "sophisticated simplicity . . . [and] astonishingly effective peaked roof."⁴⁶ But, though designed in a particular style, the period country house of the 1920's might display decorative details indigenous to other periods, and Beaux-Arts architects freely mixed motifs in the veneers they provided such suburban residences.

* * *

Following the trend of other American cities, Winston-Salem established a fashionable suburban belt shortly after 1910, thereby becoming a Southern leader in Period House construction. Located two hundred miles inland from the Atlantic Ocean and fifty miles from the Great Smokey range of the Blue Ridge Mountains, Winston-Salem has prospered from many climactic advantages, rich soils for a wide range of agricultural products, and its position as the industrial market for northwest North Carolina.⁴⁷ Before 1920, two of the most imposing edifices in the town of Winston (before the municipal governments of Winston and Salem merged in 1913) were the Forsyth County Courthouse, a brick and stone, Romanesque Revival structure completed in 1897, and the Hotel Forsyth, a white Classic Revival building erected about 1898.⁴⁸ The city's grandest houses, all in the shingle style, were located in

the downtown district in close proximity to the leading tobacco companies, warehouses, and banks.

A general movement to the suburbs of Winston-Salem began in 1914 with the development of Ardmore, a namesake of the well-known Philadelphia suburb. Other westward expansion included West Highlands (established 1919), followed by Buena Vista, Westover, Westview, Reynolda Park, and finally the Country Club Estates in 1927. Building restrictions confined Buena Vista, Reynolda Park, and the Country Club Estates to larger residences, and many of the finest Period Houses were constructed on one to two-acre lots there.

One of the first--and certainly one of the most influential--of the Period Houses in Winston-Salem was the Richard Joshua Reynolds home, Reynolda. Between 1910 and 1917, Mr. and Mrs. Reynolds purchased approximately one thousand acres west of the city, and by 1917 their estate became a self-sufficient community where the manor house, barns, stables, church, employees' cottages, and post office were all designed as informal Southern Bungalows, complete with single-story columned porticoes.⁴⁹ Charles Barton Keen, a Philadelphia architect, was commissioned to design the estate, and the success of Reynolda soon brought more important commissions to this 1889 graduate of the University of Pennsylvania. After her husband's death in 1918, Mrs. Reynolds presented the R. J. Reynolds High School to the city of Winston-Salem in 1922. Also designed by Keen, this Georgian Revival school has been described by local critics as "the first, genuine architectural statement in that city."⁵⁰

Between 1926 and 1930, Keen designed Georgian Revival houses for many leading citizens of Winston-Salem, including Robert Hanes, P. Huber Hanes, Sr., Kenneth Montcastle, and Robert E. Lasater. Keen was also proficient in other period styles and also drew plans for the Italian Derivative house of B. S. Womble (1928) and the Spanish Revival residence of Carl Harris (1930) in Buena Vista. In 1928, a writer for the Architectural Forum described the position of an architect such as Keen:

The country house project is something of a temporary avocation for the owner rather than a business investment. The owner's first thoughts are expressed among his friends with whom he discusses their own building experiences, the features that they incorporated in their houses, and the architects and builders they employed to carry out their ideas. The owner thinks in terms of social rather than business relationships. Prestige, of course, counts for a great deal among people of wealth, and it is very true that architects of the highest prestige . . . may be asked to undertake the work without there having been any previous contact . . . solely because the client wants a well known name connected with his project, for the same reason that his wife wants to wear a gown with a genuine Paris label.⁵¹

Many of Keen's houses represented the financial and social success of both the owners and the leading industrial and banking corporations in Winston-Salem. America's most profitable tobacco concern, the R. J. Reynolds Tobacco Company

made many a millionaire, such that, before the crash in November, 1929, there were half a hundred of them in Winston-Salem. A purchaser of Reynolds stock in 1913, when the Camel was first brought out, would have paid \$270 a share. Had he taken up the 1918 rights for \$100, each original share would now in 1931 have become 100 shares worth some \$4,700 and he would have received dividends totaling more than \$1,600.⁵²

Other enterprises, such as the P. H. Hanes Knitting Company (incorporated

in 1903) and Hanes Hosiery Mills Company (incorporated in 1914) became textile leaders during the 1920's. The Wachovia Bank and Trust Company and the Security Life and Trust Company also achieved large capital growth in this period, and new branch offices of the companies were located in other North Carolina cities.

While many prominent members of Winston-Salem society commissioned Keen to design their residences, two leaders of that town, Mr. and Mrs. Bowman Gray, also had aspirations for a country estate. Bowman Gray, born in Winston-Salem, on May 1, 1874, and son of a founder of the Wachovia Bank and Trust Company, joined the R. J. Reynolds Tobacco Company in 1895.⁵³ In 1902, while a salesman in Baltimore, the young executive married Nathalie Fontaine Lyons,⁵⁴ and in 1912 the couple returned to Winston-Salem with their two sons, Bowman, Jr., and Gordon. In 1931, seven years after being elected President, Bowman Gray became Chairman of the Board of the R. J. Reynolds Tobacco Company and "was given a large part of the credit for the company's rise from the smallest of the Big Four tobacco companies in 1912 to the largest tobacco company."⁵⁵

Beginning in 1922, the Bowman Grays traveled throughout the world, visiting Europe almost every summer and relaxing during the winter months on a Mediterranean cruise. During these trips, Nathalie Gray often returned to the French countryside of Normandy and Brittany and, as related by Mrs. Gray's confidante and companion, Miss Alice Gray, "Nathalie often spoke of her love for Norman architecture, and her trips through northern France surely later influenced her choice

of that style of building."⁵⁶ On June 6, 1925, Mrs. Gray purchased approximately eighty-seven acres from Reynolda Incorporated.⁵⁷ The Grays' land, formerly the pastures and cornfields of the Reynolda estate, was prestigiously located across the road from the Reynolds mansion and adjacent to the suburban properties of James A. Gray and Mrs. Mamie Gray Galloway (Fig. 2), brother and sister of Bowman Gray. Two years after the purchase of the Reynolda land, Mr. and Mrs. Bowman Gray began construction on their Norman Revival mansion, Graylyn.

CHAPTER ONE

NOTES

¹George E. Edgell, The Architecture of To-Day (New York: Charles Scribner's Sons, 1928), p. 87.

²Henry-Russell Hitchcock, Architecture: Nineteenth and Twentieth Centuries (Baltimore: Penguin Books, 1958), pp. 393-94.

³Aymar Embury II, "Modern American Country Homes," Architectural Forum, XXXVIII (March, 1923), 79.

⁴Harold D. Eberlein and Roger W. Ramsdell, Small Manor Houses and Farmsteads in France (New York: Architectural Record Co., 1926), p. 4.

⁵Vincent J. Scully, Jr., The Shingle Style and the Stick Style (rev. ed.; New Haven, Conn.: Yale University Press, 1971).

⁶For a more thorough discussion of Sir Uvedale Price and his Essays on the Picturesque (1794), see Christopher Hussey, The Picturesque (1927; reprint ed., Hamden, Conn.: Archon Books, 1967). See also, Carl P. Barbier, William Gilpin; His Drawings, Teaching, and Theory of the Picturesque (Oxford: Clarendon Press, 1963).

⁷See Jonathan Lane, "The Period House in the Nineteen-Twenties," Journal of Society of Architectural Historians, XX (December, 1961), 169.

⁸Ibid., pp. 169-70.

⁹A. Lawrence Kocher, "The American Country House," Architectural Record, LVIII (November, 1925), 386.

¹⁰Lane, "The Period House," p. 170.

¹¹Thomas E. Tallmadge, The Story of Architecture in America (New York: W. W. Norton & Co., 1936), p. 214.

¹²Embury, "Modern American Country Homes," p. 82.

¹³Ibid., pp. 79-80.

- ¹⁴Ibid., p. 79.
- ¹⁵Ibid.
- ¹⁶Tallmadge, The Story of Architecture in America, p. 216.
- ¹⁷Hitchcock, Architecture: Nineteenth and Twentieth Centuries, p. 401.
- ¹⁸Country Houses, The Work of Frank J. Forster, A.I.A. (New York: William Helburn, 1931), n.p.
- ¹⁹Arthur I. Meigs, An American Country House, The Property of Arthur E. Newbold, Jr., Esq., Laverock, Pa. (New York: Architectural Book Publishing Co., 1925), p. xiii.
- ²⁰Edgell, The Architecture of To-Day, p. 87.
- ²¹Ibid.
- ²²John F. Harbeson, The Study of Architectural Design, With Special Reference to the Program of the Beaux-Arts Institute of Design (New York: Pencil Points Press, 1926), p. 1.
- ²³Ibid., p. 2.
- ²⁴Tallmadge, The Story of Architecture in America, p. 196.
- ²⁵Harbeson, The Study of Architectural Design, p. 82.
- ²⁶John Burchard and Albert Bush-Brown, The Architecture of America: A Social and Cultural History (Boston: Little, Brown, & Co., 1961), p. 375.
- ²⁷John V. Van Pelt, "Architectural Training in America," Architectural Record, LXIII (May, 1928), 449.
- ²⁸Burchard and Bush-Brown, The Architecture of America, p. 375.
- ²⁹Ibid.
- ³⁰Harbeson, The Study of Architectural Design, p. 7.
- ³¹Edgell, The Architecture of To-Day, p. 83.
- ³²"The House That Works," Fortune, XII (October, 1935), 59.
- ³³Ibid., p. 62.
- ³⁴Augusta O. Patterson, American Homes of To-Day (New York: Macmillan Co., 1924), p. 32.

³⁵Russell Lynes, The Tastemakers (4th ed.; New York: Grosset & Dunlap, 1972), p. 235.

³⁶Harry W. Desmond and Herbert Croly, Stately Homes in America (New York: D. Appleton & Co., 1903), p. 380.

³⁷Ibid., p. 32.

³⁸Edgell, The Architecture of To-Day, p. 156.

³⁹Scully, The Shingle Style and the Stick Style, p. 56. See also, Walter L. Creese, "American Architecture from 1918 to 1933, With Special Emphasis on European Influence" (unpublished Ph.D. dissertation, Harvard University, 1949).

⁴⁰Tallmadge, The Story of Architecture in America, pp. 267, 251.

⁴¹Patterson, American Homes of To-Day, pp. 59-60.

⁴²Ibid., p. 65.

⁴³Ibid., pp. 142-43.

⁴⁴Ibid., p. 141.

⁴⁵A. Lawrence Kocher, "The Country House: Are We Developing an American Style?" Architectural Record, LXX (November, 1926), 390.

⁴⁶Patterson, American Homes of To-Day, pp. 165, 167.

⁴⁷The 1920 census listed the population of Winston-Salem as 48,375, a growth of 113 percent since 1910. Until the 1930 census, Winston-Salem was the largest city in North Carolina; in that year, the population rose to 75,274. Adelaide L. Fries, et al., Forsyth, A County on the March (Chapel Hill, N.C.: University of North Carolina Press, 1949), p. 191. See also, Adelaide L. Fries, Forsyth County (Winston, N.C.: Stewarts' Printing House, 1898).

⁴⁸The first house in Salem was built in 1766, but the town of Winston was not founded until 1849. G. Webb and L. E. Norryce, Winston-Salem, North Carolina (Roanoke, Va.: Stone Printing & Manufacturing Co., n.d.).

⁴⁹For additional references to the Reynolda Estate, see Architecture and Design, V (September, 1941), n.p.; LeGette Blythe, Reynolda House (Winston-Salem, N.C.: Reynolda House, Inc., 1972); Adelaide L. Fries, et al., Forsyth, A County on the March (Chapel Hill, N.C.: University of North Carolina Press, 1949), pp. 136-37, 201, 220; P. H. Elwood, Jr. (ed.), American Landscape Architecture (New York: Architectural Book Publishing Co., 1924), pp. 147-49; Illustrations of Works of Members (New York: American Society of Landscape Architects,

1931), n.p.; The Yearbook of the Twenty-Seventh Annual Architectural Exhibition (Philadelphia: Philadelphia Chapter of the A.I.A. and the T-Square Club, 1924), n.p., for advertisement of A. Wilt & Sons, who executed the architectural woodwork for Reynolda House. Mr. and Mrs. R. J. Reynolds commissioned the Philadelphia blacksmith, Samuel Yellin, to execute the wrought iron for their country residence, and the original tracings for this iron are located at the Arch Street Studios (formerly Yellin's shop) in Philadelphia.

⁵⁰Interview with Luther S. Lashmit, Winston-Salem, N.C., August 16, 1973.

⁵¹C. Stanley Taylor, "Business Relations with Country House Clients," Architectural Forum, XLIX (September, 1928), 459-60.

⁵²"Camels of Winston-Salem," Fortune, III (January, 1931), 52.

⁵³Adelaide L. Fries, The Gray Family (Winston-Salem, N.C.: Mr. and Mrs. Bowman Gray, Jr., 1959). See also, Who Was Who in America (Chicago: A. N. Marquis Co., 1942--), I, 479, and National Cyclopaedia of American Biography (New York: James J. White & Co., 1888--), XXXI, 118.

⁵⁴Bowman Gray died on July 7, 1935. In 1938, Nathalie Gray married Benjamin F. Bernard (1886-1949). Nathalie Gray Bernard died in 1961.

⁵⁵James A. Gray, "Notes Concerning James A. Gray, Sr., His Children and Grandchildren," n.p., February, 1950.

⁵⁶Interview with Miss Alice Gray, Winston-Salem, N.C., June 2, 1973.

⁵⁷Mrs. Gray purchased approximately 83 acres on June 6, 1925; on June 5 and July 31, 1925, she purchased about four acres along the southwest boundary of her property. See Deed Books, no. 227, p. 281; no. 245, pp. 247-60; and no. 250, p. 118, Forsyth County Records of Deeds Office, Winston-Salem, N.C.

CHAPTER TWO

THE NORMAN REVIVAL DESIGNS FOR THE EXTERIOR OF THE GRAYLYN MANSION

Between 1920 and 1930, many architects of country houses like the Graylyn mansion found inspiration in the fourteenth- or fifteenth-century manors of the French northern provinces. The Norman Revival was only one of many architectural revivals which occurred during the era of Period Houses. Continuing in a tradition of tasteful eclecticism well exemplified earlier by such leaders as McKim, Mead and White, these Period Houses only slightly modified the designs of the American Shingle style. Essentially later Victorian residences, these twentieth-century houses were designed on the principles of "sympathetic adoption" and "fidelity in spirit," as opposed to the detailing of the Gingerbread Age, which to many critics in the 1920's appeared "hard, wiry and unpleasant."¹ The academic approach to antique motifs, established in the classrooms of the Ecole des Beaux Arts, refined the silhouettes of Victorian stick houses into smoother, sculptured masses of eclectic design. The historian George Edgell, commenting on the state of domestic architecture and expressing the opinion of most architectural historians of that period, wrote in 1928: "The result [of Beaux-Arts training] was purification of the work and an increase of simplicity and chastity in American taste."²

Norman Revival residential architecture, like its Victorian predecessors of the late nineteenth century, became a fusion of many European inspirations. However, for the facades of twentieth-century Norman houses, architects generally made an effort to imitate the massing, the characteristic window proportions, the traditional materials of stone and hand-hewn wooden members, and at least some of the details of northern French architecture.

The French farmhouse designs of Normandy and Brittany are characterized by certain materials and modes of construction that have persisted from the ninth or tenth century until the present day. Unlike many of the more sophisticated châteaux and urban manor houses of France, the farmhouse architecture of that region was influenced only mildly by the Renaissance, a time of lavish ornamentation which was beyond the means of the average European peasant. The regions around Rouen in Normandy, Coutances in Brittany, and Gloucestershire in England yield excellent examples of Norman domestic architecture, and so few minor upheavals in the social and cultural life of the people have prevented the native building traditions from being altered by changing fashions.

The picturesque composition of Norman architecture is the result of irregular outline along the asymmetrical wings, graceful and quaint chimneys, and round, square, or hexagonal towers. The Saint-Lo-Chateau, Vaucelle (Fig. 3),³ exemplifies seventeenth-century construction in Normandy. Perhaps the most distinguishing feature of Norman buildings is the presence of towers, which might contain storage rooms or a circular staircase. The pitch of the roof on these towers varies in relation

to their height, thus aiding materially in giving the structure the desired appearance of height or snugness, as the case may be. In the tower design, two important traditions are the use of narrow windows and elongated dormers which may protrude through the eave line. Also, the wall surfaces at the window and door openings into the tower are cut back, giving a square face from which the door jambs are returned.

Buildings entirely of wood are almost unknown in France, and in the regions where limestone and chalk are abundant, the northern French dwellings are constructed of a grayish or buff stone, which is occasionally combined with brick. Normandy brick, usually longer and thinner than American common brick of today, is the traditional material for architectural cornices. If the presence of dormers is the primary distinguishing feature of Norman architecture, then broad wall surfaces of native stone, occasionally interrupted by an elaborate doorway of cut limestone, is the second characteristic. In the Worcestershire region of England, particularly near Broadway, the quoin stones, window frames, and door frames also are of smoothly dressed ashlar, and these unelaborate forms seemed to designers in the 1920's "a much truer representation of the Gothic than can be seen in many of the large and famous chateaux and public buildings . . . so be-daubed with Renaissance detail as to have lost much of their original Gothic character."⁴

Roof masses play another important role in Norman provincial architecture, and often the materials and texture of the roofs influence, to a considerable extent, the architectural success of the buildings. The steep roof surfaces of Normandy dwellings are covered

with a heavy, light-colored variety of slate. A thin, darker type, ranging from gray to a purplish-brown color, can be found in Brittany. The Norman dormers also exemplify the Norman trademarks of variety and picturesqueness. Often these flat-roofed, peaked, or hooded dormers are situated on the same plane as the side walls, while others are perched up on the roof and interrupt the plain stretch of roof surfaces in a most engaging way. In proportion to the size of the whole structure, dormers are small in scale, and all window openings keep this same subordinate position in the sturdy mass of stone walls.

Commenting in the Architectural Forum eight months after construction began on the Graylyn mansion, the architect, Frank J. Forster, noted: "There is, to my mind, no type of European architecture so adaptable to our uses in America as the English or Norman country house." To Period House designers like Forster, the Norman Revival was "appropriate climatically and so far as the use of materials is concerned, we have at our command all of the natural products found in the old buildings."⁵ The large deposits of stone along the eastern coast, as well as the surplus of wood available for home building, could be easily worked near the building sites. Another critic in the Architectural Forum added: "Topographically and climatically the greater part of France is closely akin to America, and a manner of building that has approved itself in France is not likely, other things being equal, to present physical difficulties in America."⁶

Many home builders chose the Norman Revival style for its connotations of "straightforwardness and common sense." The pictorial

value of Norman residential architecture was, in the words of one historian in 1926,

fortuitous and not intentional nor previously calculated. Much of their [the houses of Normandy] charm resides in their perfectly obvious and spontaneous adaptation to individual circumstances and the peculiar accommodation to purely utilitarian ends. Devoid of academic polish and sophistication as many of them are, they are rich in an intensely human and domestic quality that gives them a kinship with certain traditional types in England and the early Colonial work of America, although their outward expression is couched in a wholly different vein.

According to the same critic, Period House builders often confused "'romanticism' in architecture . . . with whimsicality or an irresponsible striving after mere pictorial effect," and "on the part of certain people endowed with more wealth than judgment, a mingled desire to be 'correct' and at the same time unusual has time and again led to the more or less exact reproduction of houses, or parts of houses, the owners have seen on the other side of the Atlantic."⁷

Unlike the Italian and Spanish Derivatives which were considered "exotic" in style, the "Norman house is very apt to look as though it had naturally grown from its surroundings," while "the Latin house usually looks as though it had been set down upon its site with carefully calculated intent." House and Garden expressed its approval of the Norman Revival style the same year the Graylyn mansion was completed: "The picturesque quality of this type of architecture and the honest building construction that goes into it have won the Norman farmhouse many adherents in this country."⁸

During the nineteenth century, Norman designs were not unknown

in America, and, as early as 1850, "A Villa in the Norman Style" was published in The Architecture of Country Houses by Andrew Jackson Downing (1815-1852). Downing, a proponent of asymmetrical and picturesque designs for country estates, wrote that Greek Revival forms were both too extravagant and inconvenient for rural residences. In his Norman villa with its "very striking and spirited effect," was "something of historical and poetic interest in a style which was common in the early times of the Anglo-Saxons." Downing's Norman designs, which include the predominant stone stair tower and the addition of a veranda, "without which no country house is tolerable in the United States," were based on English Romanesque prototypes.⁹

Henry Hobson Richardson, with his designs for the F. L. Ames Gate Lodge of 1880-1881, expressed to America the wide range of possibilities, both visual and structural, in stone construction.¹⁰

Richardson's gate lodge, like Downing's Norman villa, was influenced by the Romanesque traditions of twelfth-century Europe. In both dwellings, the subordinate positioning of small windows on expansive walls of stone, the presence of circular towers, and the large roof expanses are characteristics that later appear in Norman Revival architecture of the Period House era. The rounded arches of Roman derivation, often found in the designs of Downing, Richardson, and other nineteenth-century architects, were used only occasionally in the twentieth-century Period Houses. Architects of the 1920 period would have denounced any inspiration from the Romanesque traditions of either Downing or Richardson. Even though the twentieth-century designs were

a last phase of the Victorian Picturesque, residential architects in the 1920's based their work on the provincial manors of northern France, which these architects had personally visited, studied through photographs, and reinterpreted for contemporary living conditions.

During the first two decades of the twentieth century, the Norman Revival had a slow beginning in what was soon to become a promising future. The architectural historian A. Lawrence Kocher described "The American Country House" for the Architectural Record in 1925:

Farm house and peasant architecture of France are becoming increasingly popular with the domestic residence architects. Frank Miles Day, in writing of the American country house in 1911, observed that 'of the Normandy farmhouse with its wealth of suggestions, there was scarcely a trace' . . . and we 'might well wonder why the admirable houses of old France have exercised so slight an influence on those of America.'¹¹

In fashionable suburbs from Connecticut to California, designs for Norman Period Houses became popular with home owners between 1925 and 1935. Especially in areas of abundant, local limestone such as the Pennsylvania region of Philadelphia and Ardmore, Norman Revival architecture flourished as a diversion from the more typical "Pennsylvania Dutch types." In that state perhaps the most famous group of Norman-inspired buildings was the "French Village," designed by Robert Rodes McGoodwin for George Woodward, Incorporated, in 1927.¹² The Gate Houses "A" and "B" (Fig. 4) brought new recognition to Chestnut Hill, Pennsylvania, one of the most architecturally distinguished suburbs in the United States. However, in the opinion of several critics in 1928, these buildings "with the exaggeratedly pitched roofs, their turrets

and their lofty chimneys, . . . [were] just a trifle theatrical and perhaps not quite so admirable as the simpler type."¹³

McGoodwin's French Village more closely resembled its prototypes in Normandy than residences by other leading Philadelphia architects. Various architectural offices were qualified to design in the Norman Revival style, including Duhring, Okie, & Ziegler; Frank J. Forster; Paul P. Cret; Willing, Sims, & Talbutt; Wilson Eyre & McIlvane; and Tilden, Register, & Pepper. Monographs on the work of both Robert R. McGoodwin and Frank J. Forster are not only important records of the work of these two men, but also these books illustrate the many other revival styles in which they were proficient designers.¹⁴

With McGoodwin, the Philadelphia firm of Mellor, Meigs and Howe is best known for Norman Revival residences. Founded in 1916, the firm designed almost exclusively in the Elizabethan Picturesque and Norman Revival styles. After the firm's work was published in 1923 as A Monograph on the Work of Mellor, Meigs and Howe, the illustrations and detailed plans became the sources for many Norman designs throughout America. A second monograph, An American Country House, The Property of Arthur E. Newbold, Jr., Esq., Laverock, Pa.,¹⁵ published in 1925, became an important design book after which many country estates were modeled, including the Graylyn mansion. Under the guidance of this firm, the Philadelphia and Main Line suburbs became during the two decades after 1910 the most fashionable center of Norman Revival architecture in America.

Luther Snow Lashmit, the principal architect of the Graylyn estate, was the first architect to bring the increasingly popular Norman Revival style to Winston-Salem, North Carolina. Trained in Beaux-Arts methodology like each of the Philadelphia architects previously mentioned, he began working drawings for Graylyn in April of 1927.¹⁶

Lashmit, a native of Winston-Salem, was born on April 22, 1899. After graduating from Winston-Salem High School in 1916, he attended the University of North Carolina for a year, and then enrolled in the Carnegie Institute of Technology in the fall of 1917. Before receiving his Bachelor's Degree in Architecture in 1921 and the A.I.A. medal as the highest scholastic award of the Carnegie Institute, Lashmit was a student instructor for courses in elements of architecture, architectural design, and the history of architecture.¹⁷

Founded in 1906 by Henry Kerr McGoodwin (1871-1927), brother of Robert R. McGoodwin, the Department of Architecture at the Carnegie Institute¹⁸ followed the tradition of every architectural school in America during the early twentieth century by offering training predominately based on Beaux-Arts historicism. Students enrolled in the College of Fine Arts were required to attend courses not only in architectural design, construction, and engineering, but also in the history of ornament, painting, and sculpture; in French; in freehand drawing; and in water color. Such courses prepared the students to enter national competitions sponsored by the Society of Beaux-Arts Architects of New York.

The school prospectus of 1923 boasted that the Carnegie Institute's Department of Architecture was housed "in a building really appropriate to an art school--one to be matched . . . by only one other in the world, perhaps, that of the Ecole in Paris." While, the prospectus continued, "fine buildings [never] make a fine school of architecture. Yet they do make work convenient and life inspiring and pleasant."¹⁹ Inlaid in the floors of the Division of the Arts were designs for famous examples of architectural merit including the Parthenon, Chartres Cathedral, and the Temple of Edfu in Egypt. Around the entrance to the Dean's Office was placed a replica of the door of the City Hall at Toulon, France, originally executed by Puget in 1656, and one of the sculptural masterpieces of the world.

When writing The Story of Carnegie Tech in 1937, Arthur W.

Tarbell described the environment of the school:

A further word should be said about the present College of Fine Arts. The predominate architectural motif in the design and construction of this building was the thought that the best way to teach a knowledge and an appreciation of art was to let a student see, in his immediate environment, to what degree of excellent art itself can attain; hence this edifice represents the most important architectural contribution to the campus up to the present time 1937. The front facade gives prominence to five great periods of architectural history; Gothic, Greek, Roman, Renaissance, and Moorish.²⁰

Luther Lashmit, the "youthful Classicist,"²¹ continued his Beaux-Arts studies at the Carnegie Institute until he received a master's degree in architecture in 1922. From 1922 to 1923, he instructed in architectural design at the Georgia School of Technology in Atlanta, Georgia, and then returned to Pittsburgh to become an assistant

professor at the Carnegie Institute of Technology until 1927.

The May 1925 issue of the Bulletin of the Beaux-Arts Institute of Design announced that Lashmit had been awarded a "Fontainebleau Scholarship--First Medal" in the "Class 'A' V Project--'A Center for the Exhibition of Building Materials.'" This honor included summer study at the Fontainebleau School of Fine Arts amid masterpieces by Cellini, Palissy, and Flemish artisans of the Francis I period. The 1925 prospectus for this school explained that through the initiative of the French Government and its Ministry of Fine Arts an opportunity was afforded American students to study firsthand the architectural achievements of the French Renaissance. Atelier work and study of measured drawings of the palace were supervised by Jacques Carü, who taught his students "to penetrate the secrets of the great laws which enable the architects of to-day to continue the traditions of the past."²² During the summer of 1925, Lashmit attended classes in both decorative composition and "the great currents of modern architecture," as well as participated in excursions to the chateaux of Touraine, to Chartres, to Versailles.²³ In 1931, the young architect returned to the Fontainebleau School of Fine Arts for advanced studies, concentrating on the art of etching and traveling throughout France and Italy.

During the first three decades of the twentieth century, the amount of time spent by an aspiring architect on travel in Europe and especially on visits to the provincial towns of northern France determined, to a large extent, his success in designing Norman Revival residences. When describing his Norman designs for the estate of

Arthur E. Newbold, Jr., in Laverock, Pennsylvania, Arthur I. Meigs wrote:

Newbold's place is the outcome of thoughts and feelings that have existed actively in me since our part of the European War, and had been smouldering there for seven years previously. The trip through the rural parts of England had caused in me an exaltation that I shall never forget . . . I made up my mind then that when the war was over and won . . . I should return to France and make a careful study of it all in the attempt to get at some of these roots. And two years later, in 1920, I did. Equipped with a camera, field drawing board and maps, an automobile was hired and a six weeks tour of the northern part of France made, combing the country for small chateaux or 'gentilhommières' in much the same manner as one might hunt for game. There are no books to tell one where to look for it, because the homes of the farmer and the small country squire have not been considered of sufficient importance to warrant their being made famous except in superficial picture books, which consist generally of a mere set of photographs, without arrangement or plan, and often without titles.²⁴

Like both Meigs and Lashmit, Frank J. Forster knew of "no more interesting or instructive method of studying architecture than by traveling in rural England or France."²⁵ For those young architects unable to travel in Europe, several "superficial picture books" (see Appendix I) were available, including: Antonio DiNardo, Farm Houses, Small Chateaux and Country Churches in France (1924); Clive Holland, Things Seen in Normandy and Brittany (1924); and Raymond Quenedey, La Normandie, in five volumes (1927). Monographs on the work of Forster, McGoodwin, and Mellor, Meigs and Howe were also helpful; however, the number of illustrated books on Norman architecture was a precious few.

When Mr. and Mrs. Bowman Gray approached the firm of Northup & O'Brien, Architects, and requested designs for a Norman Revival estate,

Lashmit returned to Winston-Salem to supervise both the design and the construction of the Grays' home.²⁶ Founded in 1906 in Winston-Salem by Willard C. Northup, the firm was reorganized in 1916 as Northup & O'Brien, Architects, when Leet A. O'Brien became a partner.²⁷ Lashmit, a logical choice for the important commission of the Graylyn estate, was a native of Winston-Salem, and had remained in close communication with the Northup & O'Brien firm while studying in Pittsburgh and traveling throughout France. Acquainted with the rural architecture of Normandy, he had been thoroughly trained in Beaux-Arts methodology required for the classical details on such an imposing residence. The extensive architectural library of Leet O'Brien (see Appendix II) could provide any additional details Lashmit might need in designing Graylyn.

Preliminary elevations for both the main house and the garage were submitted to Mr. and Mrs. Gray during the spring of 1927.²⁸ The front facade of the stone mansion (Fig. 5) was composed of a two-story central core, which included a classically pedimented doorway, an arcaded porch, and a Palladian-type window in the sun room. Concerning such doorways on the Period Houses of the 1920's, Hamlin has written:

Another marked present-day [1926] tendency whose further development may be confidently expected is a growing love of the dramatic in building composition. We are growing away from that love of uniform all-over richness that characterized the day, say, of the cast-iron store fronts; more and more of our buildings . . . are designed with a growing sense of the value of the dramatic climax. Plain wall--a simple texture of pleasant materials--leads up to a sudden contrast of rich doorway or a bit of intricate ironwork; restraint is balanced against concentrated and climactic exuberance.²⁹

A long, single-story wing, containing an indoor swimming pool, extended

to the south from this central core of Graylyn. To the north a two-story wing extended at an angle to the main body of the house containing the service facilities, a hexagonal stair tower, and a porte cochere for family automobiles. Lashmit later admitted that he "designed the north wing at an angle for no other reason except to make the house more irregular in plan,"³⁰ and therefore more picturesque. Chimneys of various styles, stones ranging in size from small rocks to large boulders, and European-inspired trees made the artist's rendering of the house a picturesque composition.

The sketch for the rear facade of the mansion (Fig. 6), drawn by the office of Thomas W. Sears, the landscape architect of Graylyn, depicts flagstone terraces behind the central body of the house and the swimming pool wing. Arcaded porches extend from both the living and dining rooms on the first floor, and a circular stair tower was designed between the sun room and the indoor swimming pool. Northup & O'Brien's front elevation of the garage (Fig. 7) shows a central core including a square entrance tower, and a two-story wing extending at an angle to the south. The hipped roofs of the main house and garage are covered in rough-textured slate.

After a revision to the blueprints of the garage dated June 21, 1927, construction began on this building July 1, 1927.³¹ Before January 1928, Mr. and Mrs. Gray donated their property at 630 West Fifth Street, Winston-Salem, for the erection of a new Centenary United Methodist Church,³² and the Graylyn garage under construction was suddenly redesigned as a temporary guest house for the Grays.

An area for three cars became a new living room, and the tool and work rooms were converted into a kitchen and dining room. The basement floor of the garage remained as the boiler, heating, and coal-storage areas.

On January 8, 1929, the Winston-Salem Journal heralded the proposed designs for the Graylyn mansion, and announced: "It is to be the handsomest home in North Carolina and will require approximately two years for its erection." One week later, on January 15, 1928, the Bowman Gray family held an informal ground-breaking ceremony, at which the main house was described as a "monument to success," which would "stand on the firmest foundation which has been made possible by our mother and father." Gordon Gray, age eighteen, added in his dedication speech that this was "the actual start on our home, the crystallization of dreams and hopes which for so long now have consisted of promises, airy and uncertain."³³

On January 28, 1929, the North-Eastern Construction Company began the construction of the Graylyn mansion.³⁴ Founded in 1904 with branch offices in Baltimore, Maryland, and Greensboro and Winston-Salem, North Carolina, this New York City firm had erected a variety of Period Houses on Long Island, New York, and in Aiken, South Carolina, during the 1920's.³⁵ More recently, the firm had been commissioned in 1924 to build the Reynolds Memorial Auditorium in Winston-Salem; in 1926, the Winston-Salem City Hall and Union Railway Station; and in 1927, the YMCA Building.³⁶ Thus, when Luther S. Lashmit and Northup & O'Brien

completed the final plans for Graylyn on December 6, 1927 (Fig. 8), Daniel Mason Garber, the regional director for North-Eastern Construction Company, and his firm were thoroughly experienced in all techniques of modern construction.

In 1928 the Architectural Forum described the concern of most Period House builders for quality construction:

Clients build country houses usually as a luxury rather than as a necessary shelter. They demand quality of construction in all details, --first, in order to reduce maintenance and depreciation costs, and, secondly, in order to protect the costly furnishings and decorations which the houses usually contain. Whatever the architectural style may be, and whatever attention is paid to decorative elements, the structural framework must possess qualities of strength, durability, resistance to the action of time and weather, and usually a considerable measure of resistance to fire.³⁷

On the basis of a recommendation from Leet O'Brien, the A. H. Dyson Structural Engineering Company of Washington, D.C., submitted designs for the metal frame of the Graylyn mansion.³⁸ The exterior stone walls of the house served as a veneer behind which the interior steel structure, fireproofed with cinders and reinforced concrete, supported the load of the house. Both steel and concrete were used for every structural member of the house including walls, floors, major interior partitions, and roof. With its metal framework, Graylyn became one of the first fireproof residences in North Carolina.

Often when designing country houses in the 1920's, architects were asked to include sound-proof floors between the sleeping quarters and living rooms below.³⁹ Under the floors of the Graylyn residence, Lashmit designed steel joists which rested in cushions of sound-deadening

felt. Both the slate and tile floors of the house were constructed in this manner. Two other modern conveniences, interhouse telephone and radio systems, were also introduced into the electrical plans for Graylyn, and, when describing the Graylyn mansion in 1931, Fortune magazine commented, "This house is talked about throughout the Carolinas [and] has a private telephone system extending into every room with up to fifty outlets."⁴⁰ Reynolda Electrical Company, given the contract for the electrical wiring of the Graylyn estate, made provisions for radio speakers on the exterior terraces and in each major room of the house.⁴¹

During the last months of construction, the main house at Graylyn (Fig. 9) closely resembled a manor in northern France.⁴² Stone of a brownish red and yellow color had been brought to the site from the Grays' ancestral property in Randolph County, North Carolina, and mixed with brick for the facade of the house. The architect apparently followed the principle that

When the northern styles of architecture are used as precedents, and are followed closely, it is customary to use substantially the same materials as are used in the original buildings. When this is done, little trouble will be experienced, since the materials used in the construction of the northern styles were selected to withstand climatic conditions. The proof of this is how well they have endured through the ages.⁴³

Like the prototypes of Normandy, small arched dormers were made to interrupt the great expanse of Graylyn's slate roof, and a tall window broke through the cornice of the stair tower. A brick cornice separated the windows from the massive roof of the main house. Several

alterations to the preliminary elevations included a revision to the Palladian-type door in the sun room and a replacement of the gable above this door by two steel-sash windows. Five, instead of three, circular windows brought light into the indoor swimming pool, and from the open porch above the pool wing a single flight of stairs descended to the terrace below. Lashmit also standardized the design of the nine chimneys, and removed an exterior chimney from the front facade of the north wing. On the north wing the window fenestration was altered and the garage extended north of the porte cochere. The classical pediment of the front entrance door (Fig. 10), originally designed with a rounded arch, was redesigned with a broken scroll, which Lashmit recalls, "was drawn without any help of my pattern books," adding, "anyone of my students in sophomore design could have modelled the same doorway from memory, too."⁴⁴

The costly design and construction of many Period Houses reflected the financial success of their owners. Observing his country in December of 1928, President Coolidge declared: "No Congress of the United States ever assembled, on surveying the state of the Union, has met a more pleasing prospect than that which appears at the present time."⁴⁵ Soon, however, both the Florida Real Estate boom and the Great Bull Market of 1928 and 1929, which had brought such affluence to the American people, crashed in October and November of 1929. During the early years of the Great Depression, the construction of Graylyn furnished jobs for many North Carolina artisans, but in 1931, with labor problems in the city of Winston-Salem, Bowman Gray halted construction

on all buildings at his Graylyn estate. During the last months of 1932, the Gray family moved into their new home, where they lived together until Mr. Gray's death on July 7, 1935. After her husband's death, Mrs. Gray continued to live in the house with her two sons until 1937. Between 1937 and 1939, Bowman Gray, Jr. (1907-1969) and his wife, Elizabeth Christian Gray, occupied the mansion, while Mrs. Nathalie L. Gray lived in the garage-guest house (1937-1938). Gordon Gray and his wife, Jane Craige Gray, lived in the garage-guest house for two years. Mrs. Gray, by now Mrs. Benjamin F. Bernard, moved into the renovated gardener's cottage (1938-1940) and again moved to the Bernard Cottage as the garage-guest house had become known (1940-1961). In 1946 the mansion was renovated into a psychiatric hospital as part of the Bowman Gray School of Medicine of Wake Forest University, and, at that time, many of the original furnishings were divided between the two sons, sold at auction in New York, or placed in Mrs. Bernard's residences at Roaring Gap, North Carolina; New York City; Bermuda; and Palm Beach, Florida.

CHAPTER TWO

NOTES

- ¹Embury, "Modern American Country Homes," pp. 79-80.
- ²Edgell, The Architecture of To-Day, p. 87.
- ³Antonio DiNardo, Farm Houses, Small Chateaux, and Country Churches in France (Cleveland, Ohio: J. H. Jansen, 1924), p. 74.
- ⁴Frank J. Forster, "Use of English and French Types for American Country Houses," Architectural Forum, XLIX (September, 1928), 361.
- ⁵Ibid., p. 366.
- ⁶Leigh French, Jr., "The American Country House in the French Provincial Style," Architectural Forum, XLIX (September, 1928), 355.
- ⁷Eberlein and Ramsdell, Small Manor Houses and Farmsteads in France, pp. 8, 3.
- ⁸Ibid., pp. 6, 57; "A Norman Type on A Hilltop Site in Old Connecticut," House and Garden, LIX (February, 1931), 89.
- ⁹A[ndrew] J[ackson] Downing, The Architecture of Country Houses: Including Designs for Cottages, Farm Houses, and Villas, With Remarks on Interiors, Furniture, and the Best Modes of Warming and Ventilating. With an introduction by George B. Tatum. (1850; reprint ed., New York: Da Capo Press, 1968), pp. 280-81 and plate 20, "A Villa in the Norman Style."
- ¹⁰See Scully, The Shingle Style and the Stick Style, p. 92.
- ¹¹Kocher, "The American Country House," p. 403. See also, Frank Miles Day, American Country Houses of Today (New York: Architectural Book Publishing Co., 1912).
- ¹²Robert R. McGoodwin, Monograph of the Work of Robert R. McGoodwin, 1910-1940 (Philadelphia: Wm. F. Fell Co., Printers, 1942), plate 75.

- ¹³Edgell, Architecture of To-Day, p. 116.
- ¹⁴McGoodwin, Monograph of the Work of Robert R. McGoodwin; Country Houses, The Work of Frank J. Forster, A.I.A.
- ¹⁵Paul Wenzel and Maurice Krakow (eds.), A Monograph of the Work of Mellor, Meigs and Howe (New York: Architectural Book Publishing Co., 1923); Meigs, An American Country House.
- ¹⁶The first plans for the Graylyn Garage are dated April, 1927. Supplementary revision drawings were issued May 6, June 20, and June 27, 1927. In August, 1959, and January, 1962, Mrs. Anne C. Forsyth requested additional revisions from Lashmit, James, Brown & Pollock, Architects and Engineers.
- ¹⁷At his retirement from Lashmit, Brown, & Pollock, Architects and Engineers, Lashmit was elected a Member Emeritus of the American Institute of Architects. His present address is 2523 Woodbine Road, Winston-Salem, N.C. Two drawings by Lashmit have been published. See Carnegie Institute of Technology, Department of Architecture, Review of Student Work (Pittsburgh: Architectural Society and Scarab Fraternity, 1923); "Bank and Office Building" (p. 21) received the second prize in the 1921 Stewardson Scholarship Competition sponsored by the Carnegie Institute, and the Adamesque "Staircase Hall" (p. 25) won a First Medal, Beaux-Arts Competition.
- ¹⁸Arthur W. Tarbell, The Story of Carnegie Tech, Being A History of Carnegie Institute of Technology from 1900 to 1935 (Pittsburgh: Carnegie Institute of Technology, 1937), p. 118.
- ¹⁹Carnegie Institute of Technology, Review of Student Work, p. 7; Tarbell, The Story of Carnegie Tech, p. 139.
- ²⁰Tarbell, The Story of Carnegie Tech, p. 138.
- ²¹Tallmadge, The Story of Architecture in America, p. 3.
- ²²Bulletin of the Beaux-Arts Institute of Design, I (May, 1925), 3-4; Prospectus of the Fontainebleau School of Fine Arts (Paris: Fontainebleau School of Fine Arts, 1925), p. 13. This prospectus for the 1926 session published Lashmit's elevations for "A French Embassy" (p. 22) in the classically inspired Georgian Revival. These same drawings were published twice in the following year. See Prospectus of the Fontainebleau School of Fine Arts (Paris: Fontainebleau School of Fine Arts, 1926), p. 26, and Bulletin of Beaux-Arts Institute of Design, II (March, 1926), 3.
- ²³Prospectus of the Fontainebleau School of Fine Arts, 1925, pp. 19, 15.

²⁴Meigs, An American Country House, p. x.

²⁵Forster, "Use of English and French Types," p. 363. For a detailed discussion of this matter, see Frank J. Forster, "Impressions of an Architect's Visits to Normandy," American Architect and Building News, CXXXI (June, 1927), 755-60.

²⁶Lashmit relates a story that Mrs. Nathalie Gray approached an unidentified architectural firm either in Pennsylvania, New York or New England for the designs of Graylyn. Not satisfied with that firm's recommendations for her residence, Mrs. Gray returned to Winston-Salem and commissioned Northup & O'Brien, Architects. Interview with Luther S. Lashmit, Winston-Salem, N.C., August 16, 1973.

²⁷Lashmit, Brown, & Pollock, Architects and Engineers, "Organizational Data, 1969."

²⁸Neither the preliminary sketches by Northup & O'Brien nor those by Thomas W. Sears are dated.

²⁹Talbot F. Hamlin, The American Spirit in Architecture, vol. 13 in The Pageant of America Series (New Haven: Yale University Press, 1926), p. 325.

³⁰Interview with Mr. Luther S. Lashmit, August 16, 1973.

³¹Interview with Mr. Felix Masser, Winston-Salem, N.C., August 15, 1973. Originally employed as a carpenter by the North-Eastern Construction Company for the construction of Graylyn, after 1931 Masser was a maintenance man for the Graylyn mansion.

³²"Methodists to Erect New Church on West Fifth Street," Winston-Salem Journal, March 2, 1928, sec. A, p. 1. Centenary United Methodist Church, designed by the Philadelphia architectural firm, Mayers, Murray, Phillip, Goodhue, Associates, was completed in 1931. See Harry F. Cunningham, "The Ecclesiastical Works of Mayers, Murray, and Phillip," Architectural Forum, L (March, 1929), 401-16.

³³"Architects Drawing of Mrs. Bowman Gray's New Residence," Winston-Salem Journal, January 8, 1928, sec. D, p. 1; speech by Gordon Gray, Winston-Salem, N.C., January 15, 1928.

³⁴Interview with Mr. Felix Masser, August 15, 1973.

³⁵North-Eastern Construction Company (New York: Architectural Catalog Co., 1937).

³⁶Interview with Mrs. D. Mason Garber, Winston-Salem, N.C., August 19, 1973.

³⁷Tyler S. Rogers, "New Structural Features of the Country House," Architectural Forum, XLIX (September, 1928), 417.

³⁸Structural plans by A. H. Dyson are dated December 6, 1927.

³⁹Rogers, "Structural Features," p. 419.

⁴⁰"Camels of Winston-Salem," p. 54.

⁴¹Reynolda Heating and Plumbing Company, founded between 1922 and 1923, was responsible for those particular areas of the Graylyn construction.

⁴²Charles E. Krahmer, "The Specifications for the Country House," Architectural Forum, XLIX (September, 1928), 471-72.

⁴³Lashmit's second and less elaborate Norman Revival commission, the residence at Sedgefield, N.C., for John Hampton Adams (1875-1935) was constructed between 1930 and 1931. Similar to Graylyn, the Adams mansion featured a hexagonal stair tower, brick cornices, and a symmetrical facade. Unlike the Graylyn home, the Adams residence has a veneer of brick imported from Holland, and a general outline derived from the Tudor Revival.

⁴⁴Appendix III provides a list of the other Period Houses that Lashmit designed prior to 1940 in Winston-Salem, N.C.

⁴⁵William E. Leuchtenburg, The Perils of Prosperity, 1914-1932 (Chicago: University of Chicago Press, 1958), p. 9.

CHAPTER THREE

INTERIOR DESIGNS OF THE GRAYLYN MANSION

Although the exterior of the Graylyn mansion was designed in the Norman Revival style, the interior consists of a number of rooms decorated in the styles of different periods and countries. Young architects like Luther S. Lashmit were taught that "one should not copy an old existing building and adapt life to that building, but, with a vocabulary that study gives, should envisage the contemporary problem and clothe it in traditional architecture."¹ A Period House of the 1920's was "really a kind of garment which must adapt itself to the personality and habits of the wearer."² In this case, the interior of the Graylyn mansion, composed of architectural elements from the medieval through the modern era, reflected the sophisticated tastes and world travels of Mr. and Mrs. Bowman Gray.

Unlike their Victorian predecessors of the 1870's and 1880's, Period Houses of the first quarter of the twentieth century contained fewer but more spacious rooms, functionally designed for the living and entertaining needs of modern Americans. Jonathan Lane has described the twentieth-century "open plan" which "represented a final step in the process of simplification in planning begun before 1890."³ At this time, the living room became the most prominent feature of the new plan,

while the kitchen, the entrance and side halls, and the library were generally reduced in size where they did not altogether disappear. The larger Period Houses also followed this trend in the 1920's and early 1930's; the imposing living and dining rooms composed the central body of the house while service and kitchen facilities occupied "an 'L' projecting usually from the northeast corner of the house. If the house is large enough, and the style of architecture permits, this 'L' may run off at an angle of forty-five degrees."⁴ Other characteristics of residential houses of this period included the division of living, sleeping, and service areas into separate wings "to form a zoned plan," orientation of the main rooms toward the garden side of the house and away from the street, changes in levels between the wings, and arrangement of the bedrooms on a "single-loaded" corridor.⁵

In addition to the architectural firm of Northup & O'Brien, two other firms were responsible for the interior appointments of the Graylyn mansion. The J. G. Valiant Company of Baltimore, represented by interior designer Arthur Cassell Grafflin, and J. Barton Benson, a talented, Philadelphia ironsmith, were commissioned by Mrs. Gray to submit designs for her Winston-Salem estate. Founded in 1874 by Joseph Gordon Valiant, Sr. (1847-1937), the Valiant Company was considered in 1895 the "leading decorators of the city, with the most artistic establishment south of New York."⁶ Although born in Asheville, North Carolina, Mrs. Gray lived in Baltimore for many years, and chose this decorating firm because of her earlier acquaintance with J. G. Valiant and his firm's national reputation. Although noted as importers of

French and English wallpapers, the Valiant firm also furnished parquet flooring and ornamental grill work for Period Houses, while in fresco and plain painting they pleased their clients by the way in which they succeeded in blending perfectly the colors of paint with those of wallpapers.⁷ The Power Pictorial magazine for 1930 contains this description of the firm:

The scope of the Valiant organization is much wider than generally supposed, with studios in Philadelphia, Washington and Paris, and with sales substantially over \$1,000,000 annually. Given a commission to decorate a room, a home or an executive office, their work sometimes starts at the lath. First their own staff artists draw sketches of the room in exact proportion and color. Then their plasterers, painters and decorators build up the walls in a style befitting the general theme. The furniture, rugs, hangings and tapestries are but parts of the whole, and the ensemble upon completion is harmonious in its entirety.

Several notable contracts have been executed by Valiant, among which are the home of Mr. A. E. Duncan of Baltimore, the Baltimore Trust Company, the Executive Offices of the Texas Company, in the Chrysler Building, New York, and the residence of Mr. Bowman Gray, in North Carolina.⁸

In the rear of the Valiant store at 1106 North Charles Street, Baltimore, skilled cabinetmakers and upholsterers maintained a complete repair shop for the purpose of keeping furniture in good condition.⁹

In 1919, after completing college at the Maryland Institute of Art and Design in Baltimore, Arthur C. Grafflin joined the Valiant Company as a designer of interior architecture and decorative arts and, in 1925, was promoted to Vice-President in Charge of National Sales Promotion. Until the Graylyn commission was terminated in 1931, Grafflin assisted Mrs. Gray in choosing European antique and reproduction furniture, tapestries, damask draperies, and paneling for her new

residence. Grafflin later described this commission:

Graylyn was a personal home, and in fact, a big home for a family with many world-wide interests. Unlike many 'artificial atmospheres' which I created for wealthy clients, Graylyn reflected the personal character and interests of the Grays, and I had the resourceful job of assembling and coordinating their very personal choices. I always considered myself an advisor, and never the 'interior decorator' for Bowman and Nathalie Gray.¹⁰

Joseph Barton Benson, the ironsmith who executed the wrought-iron decorations for Graylyn, was born in Philadelphia in 1903, and received his earliest training forging shoes for his father's horses. In 1924, while still in high school, he was awarded a Philadelphia Mayor's Scholarship to the Philadelphia Industrial Art School, known today as the Philadelphia College of Art. Benson's skill in drawing and the design of iron developed under the guidance of Joseph Koneski, a foreman for the most famous ironsmith of the twentieth century, Samuel Yellin (1885-1940).¹¹ While a college student at the Industrial Art School, Benson often visited the master blacksmiths working at Bryn Athen Cathedral, as well as the extensive iron collection at Memorial Hall, then a part of the Philadelphia Museum of Art. In 1927, when he was twenty-four, Benson founded his own ironsmithing firm which, until 1935, employed a staff of sixty men at 54th Street and Westminister Avenue in Philadelphia. Later, between 1939 and 1949, the second "J. Barton Benson, Smithery" operated in Wyncote, Pennsylvania. One critic wrote in 1947:

There are few men in the field, and there are fewer who can call upon as wide a background of knowledge as J. Barton Benson. He can design as well as execute

hand-wrought iron work. His personal touch and ability to design and forge an ornament which will be in keeping with its ultimate environment have won him a wide clientele of home owners and architects.¹²

The Graylyn estate, the largest single commission for Benson, was one of four homes in North Carolina designed by Luther S. Lashmit and decorated by the Philadelphia blacksmith. The John Hampton Adams estate at Sedgefield (1930-1931), the Comer Covington residence in High Point (1931-1932), and the A. H. Galloway house in Winston-Salem (1929-1930) also contain wrought-iron designs by Benson, though less elaborate than the ironwork at Bowman Gray's estate.¹³ Major works in Pennsylvania by J. Barton Benson include the Women's Dress Salon screens, John Wanamaker's Department Store, Philadelphia (1928); Pittsburgh Athletic Club (1929); Philadelphia Athletic Club (1929-1930); Germantown Savings Fund Society, Philadelphia (1930); and the Orchid Screen, Longwood Gardens, Kennett Square (1933).¹⁴

Throughout the Graylyn mansion the influences of both the J. G. Valiant Company and J. Barton Benson are readily apparent. Each of the "decorative rooms" appears to the visitor "as detached a unit as if it were in a museum," to be, in short, "a work of art rather than of architecture."¹⁵ No one theme, period, or country of origin unites the rooms of Graylyn and each living space must be examined as a separate unit. On the first floor of the mansion (Fig. 11), the vestibule and entrance hall are imposing but warm settings decorated in a medieval theme. In 1913 a practical guide for the construction of country houses described "the reception room . . . embodied in the hall"

as ideally a medium-size room, whose "character should be stronger and somewhat richer than the drawing room; not a lounging room, but comfortable nonetheless," a place where "one can receive the formal short call and transact small business."¹⁶ The entrance hall of Graylyn, with its slate floor, artificially vaulted ceilings, and French double-doors is full of engaging contrasts.¹⁷ For color, an entrance hall of this size "depends on . . . the old stone, the Fifteenth Century tapestry, the slate tiles and the suitable furniture, dwarfed to proportions which give the hall its proper scale emphasis."¹⁸ In Graylyn's hall the hooded fireplace, inoperable and designed as a decorative element only, was probably furnished by Jacobsen, Incorporated, of New York City. Perhaps a circulation hall of this proportion owes something to both the "living halls" designed by H. H. Richardson in the 1870's and to the principal rooms in the structures of late medieval Europe.¹⁹

The French medieval doorway (Fig. 12) leading from the front vestibule to the entrance hall is the oldest architectural element in the Graylyn mansion; however, only the side stiles date from the fifteenth century. Not only did the past influence the style of many suburban mansions during the 1920's, the past also contributed building materials for these "old world" estates. Describing decorative elements such as this doorway and other antique paneled rooms in Graylyn, one critic wrote early in the twentieth century:

In the case of the exteriors the architect can import only the designs, but in making his interiors he has tremendous advantage, from his point of view, of being able to use the actual materials, the veritable fragments, of former European rooms. By the skillful use of these materials and

fragments he can produce effects which would be impossible with modern materials; he can, above all, produce the effect of time and distinguished associations. He can surround the most modern of people with the scenery and properties of a rich and memorable historic past.²⁰

The wrought-iron gates at this entrance are Benson's reproductions of medieval gates, copied from a photograph supplied by Grafflin. The originals were owned at that time by Valiant's Paris office (Fig. 13). The gates at Graylyn, with their "thorny decorations," resemble Art Deco designs of the 1920's, and the wrought-iron lock, appropriately depicting the "King, Queen, and their Castle," is a humorous motif in this setting. The Philadelphia Magazine in 1947 described Benson's copies for the Graylyn residence:

In one instance, a southern estate owner brought back from Europe [a photograph of] an ornate gate which he planned to use in his mansion. It needed a duplicate, however, and Mr. Benson was called. The gate was more than two centuries old, and the reproduction of another gate to match the old one presented many problems. When the duplicate was completed, it was difficult to tell the old from the new. So impressed was the client that Mr. Benson was called on for other tasks by that same estate owner . . . jobs totalling more than \$100,000.²¹

From the entrance hall, double doors opened into the card room, which was decorated with polychrome, carved panels imported from Constantinople, now Istanbul, Turkey. The strangely interlaced floral and geometric borders on this woodwork are closely related to early Near Eastern calligraphy.²² Dating perhaps from the late eighteenth or early nineteenth century, these brightly painted panels of poplar wood (Fig. 14) were installed March 27, 1930, after Bowman Gray purchased the room during a Mediterranean cruise. In 1946, the paneling was removed when the Graylyn mansion was renovated for a

psychiatric hospital.²³ The Persian Card Room might have as its prototype the late nineteenth-century Turkish or Moorish smoking rooms, designed by fashionable architects like Richard M. Hunt and George B. Post for New York townhouses. In such "show places," Turkish and Iranian motifs were freely mixed with Oriental furnishings and, according to one writer in 1916,

The true smoking room, with its inviting divans and its hangings and accessories of far-off Oriental tradition, has gradually evolved itself into the modern 'den.' The true Oriental smoking room is a delight, if it be carried out with some thought as to simplicity and taste. The most beautiful materials may be combined into a most hideous whole with an ease that is annoying. Its entire feeling should suggest the ease of the reclining Turk; get that effect--in any way, it does not matter how--but get it. A bit of Louis XV furniture would kill the whole arrangement. A Colonial table will do the same thing. No arrangement that permits of two such conflicting styles being seen at the same time should be permitted; it is the very worst of bad taste.²⁴

Closely related to the Persian Card Room in spirit was the Tent Room in the basement of Graylyn. Traveling near Cairo, Egypt, in 1928, the Grays purchased an embroidered tent, which they later had erected in a vacant basement room of their new residence. Occasionally used by the family for after-dinner coffee, this smoking room was decorated with Oriental carpets, circular ottomans, Turkish pipes, and a life-sized replica of a camel, all souvenirs of the Grays' world travels.

Adjacent to the Persian Card Room and located near the terraced gardens south of the Graylyn mansion was the large twenty-six by forty-five-foot living room (Fig. 15). During the era of Period Houses, there was, as suggested by one critic in 1903, "a decidedly stronger tendency to do away with the mere parlor and to convert the

largest room in the house . . . into a fine, big living room, . . . to which the family would naturally go when they wished to see other people." This tendency permitted the interior decorator "to create a really new type of room--one that [was] of 'palatial' dimensions, but of domestic atmosphere and service."²⁵ The first drawings for the living room at Graylyn, executed by Lashmit on April 12, 1928, were redesigned by Grafflin, and reproduction oak paneling in the Georgian tradition was later installed. In 1927 the Valiant Company had advertised paneling similar to the Graylyn room: "An Oak Library in XVIII Century English Tradition, Spacious and Comfortable. This Room was Designed and Executed in its Entirety by Valiant."²⁶ The Graylyn living room was thought not to be "the heavy type of Georgian used in the larger houses in England," but rather something "tempered to American preferences." The plywood panels veneered with oak conformed to the advice of a contemporary contributor to the Architectural Forum who wrote: "It is well to bear in mind that all large wood panels should be laminated to stand the expansion and contraction caused by our dry, heated houses."²⁷

For the fireplace of such an imposing room, marble was generally considered to be the only material which lent sufficient dignity.²⁸ In 1930 the Valiant Company announced in Arts and Decoration that this firm was "the sole representative, in Philadelphia, Baltimore, and Washington, of the Wm. H. Jackson Company of New York, Mantels and Fireside Fittings of Beauty and Distinction,"²⁹ and many of the marble mantels and bronze fireplace implements at Graylyn were indeed furnished

by the William H. Jackson Company. The decoration of the living room, as well as the rooms in Graylyn, became an "International-Inter Period Decoration," and Grafflin freely mixed European antiques and "'Near Period' furniture" throughout the mansion.³⁰

Of Italian derivation, the Sun Room (Fig. 16), which adjoined the living room at Graylyn, was designed by Robert Watson Schmertz, a close friend of Luther S. Lashmit. Born in Pittsburgh in 1898, Schmertz received his Bachelor of Arts degree from Carnegie Institute in 1921 and subsequently taught design to sophomore architectural students from 1927 to 1966. In 1924, 1928, and 1930, he made "the Grand European Tour for Beaux-Arts Architects," visiting the monuments of France, Italy, and England.³¹ Between 1928 and 1945, Schmertz and his partner, Raymond A. Fisher, designed many residential homes in the Pittsburgh suburbs, as well as made designs for fireplaces, bookcases, wall paneling, and vaulted ceilings. The Sun Room of Graylyn displays an almost monastic treatment of the hall between the living room and the indoor pool. Here rough-finished walls, tile floors, and a ceiling supported by hewn wooden joists recall sixteenth-century Italian palazzos in a semitropical climate. Discussing the plain walls of hand-troweled plaster of such Italianate rooms,³² one critic wrote in 1929:

As long as American collectors value the robust furniture of the Sixteenth and Seventeenth Centuries, as long as American property-owners feel a closer resemblance of their modes of living to the energetic manners of those [Mediterranean] times than to the restrained elegance of living in the periods of the later Louis' and Georges, and build homes to accommodate such modes--so long will

the art of texturing walls occupy a definite place in the complement of methods of the architect, the interior decorator and the building-craftsman.³³

Variety was introduced into the Sun Room by the use of leaded-glass panels on the exterior windows and large, leaded-glass doors, designed in the Art Nouveau manner, opening into the indoor pool. These windows, attributed to G. Owen Bonawit of New York, were thought by many to be an "exquisite form of art . . . where their mission is to soften and subdue the light in stately rooms, tinge it with color, animate it with form and infuse it with poetry."³⁴ Tile was considered highly appropriate for the floor of an Italian breakfast room or loggia where "a resilient floor surface" was called for.³⁵ The most colorful objects in the room, a reproduction Venetian glass chandelier and an Italian-inspired fountain, designed by Grafflin and decorated with Spanish Revival tiles, contrasted with the more formal hooded fireplace (Fig. 17). The sandstone fireplace is an exact copy by Schmertz of a chimneypiece designed by Michelozzo prior to 1578 in the Palazzo Davanzati, Florence. The Architectural Forum, which published measured drawings of the Davanzati fireplace in November of 1922 (Fig. 18), called it "a particularly good example of the Italian hooded mantel supported by corbels" and noted further that it lent itself "readily to modern adaption because of its good scale and general simplicity."³⁶

While some critics of the Period House have denounced "the reproduction in our modern dwellings . . . of the interior decoration and furnishings of some one past period in a particular country" because "such a method does not properly represent us to-day," another

critic in 1928 explained: "Cribbing, indeed, is and always has been a most useful ally to originality. Every style, as a matter of fact, is the product of cribbing and co-ordination in the light of local requirements."³⁷ During the first quarter of the twentieth century, the constant importation of antique works of art from Europe gave American craftsmen "visual demonstration of the qualities the architects desire."³⁸ Even so talented a designer as Arthur I. Meigs admitted in 1925, when discussing the Newbold home in Laverock, Pennsylvania, that not only the library and Mrs. Newbold's bedroom were inspired by the height of the ceilings in the Palazzo Davanzati, but also the fireplaces in both these rooms came from the same source. On this point, Meigs wrote:

The mantelpiece in the Library, with the exception of the Cartouche in its center, is, to use a draughting room expression, 'copped cold' from the Palazzo Davanzati. The said cartouche is neither the Newbold coat of arms, nor the insignia of the Medici family appropriate to another's use. It is an enlarged snowflake, cut in stone. . . . For our knowledge of snowflakes we are indebted to modern advanced photography, for the National Geographic Magazine brought out, a year or so ago, numerous enlarged photographs of snowflakes and ice crystals, yielding the richest kind of a field for decorative ornament. An infinite variety of exquisite forms was shown, and it was a simple matter to enlarge the photograph still further to the size of the stone cartouche in the center of the mantelpiece . . . it may be seen that even modern ingenuity can be turned to aesthetic advantage if only it would behave itself a bit!³⁹

Leaded-glass doors open from the Sun Room into the "most modern" room in the Graylyn home, the indoor swimming pool (Fig. 19). For Period Houses of the 1920's, critics of the day generally agreed,

Where an outdoor pool is provided, it is an advantage to have a small indoor pool as well, if the room for it can be conveniently had, and if the budget will permit. An

indoor pool can be heated so as to be available for general use during cooler weather, and it may be on occasion of most distinct therapeutic value in connection with an electric cabinet in the treatment and relief of overtired muscles or strain after sports.⁴⁰

Enhanced by brass fish, a pelican, and stainless steel designs by Benson, a balcony on the first floor of the house overlooks the eighteen by forty-foot pool. Circular windows along one side wall of the room show the influences of both aquarium and oceanliner designs, and glass French doors open onto the garden terraces along the two other side walls. The Art Deco designs of the pool room, which include the geometric bars on the decorative balcony, the "speed lines" of the tile wainscoat, and the angular, imitation waves along the water's edge, reflect the influence of the 1925 International Exposition in Paris. One critic described this new tradition in the Architectural Record:

Strictly speaking, the movement which has its culmination in the present exposition dates back to 1890 . . . [and] L'Art Nouveau based upon the stylization of a very sinuous flora.

Today, the curves have all disappeared and the formula consists of straight lines and sharp angles. All ornament that is applied is taboo. Color is now called upon to embellish form and rich materials take the place of applied decoration.

Some psychologists will establish a relationship between the present art manifestation and the quickening of the tempo of life. Speed is not only expressed in movement, it begets a state of mind, and since curves are eloquent of repose and languor they no longer find a place in modern architecture or in the composition of surrounding objects which serve as a setting for our daily life. . . . It cannot be that this art is meant to endure.⁴¹

These hand-painted tiles, as well as all other tiles in Graylyn, were imported and manufactured by the Enfield Pottery and Tile Works, Enfield, Pennsylvania, and installed by Wesley Sloan of Philadelphia.⁴² Not only did these tile borders add color and warmth to the otherwise

monotonous wall surfaces, but gaily painted murals of underwater scenes continued the room's aquatic theme.

A 1926 guide for decorative wall treatments suggested for indoor pools

a mural decoration of some sort. . . . The choice exists between making the pool a gay and lively place with a painted wall, or having a chilling background of marble or stone. Many indoor swimming-pools to-day are decorated in the former manner. [Such a mural] gives the effect of being below the sea, as soon as one enters the room. Sunken ships are there to tell of unguessed tragedies; mermen and mermaids sport among these wrecks and coral reefs. . . . Strange fishes and monsters and sea-gardens of floating plants are pictured in the green waters on the walls.⁴³

Commissioned in Baltimore by the Valiant Company, George J. Novikoff, a Czarist immigrant who studied art in Russia, executed the Graylyn swimming pool murals. Like the snowflake motifs of Arthur I. Meigs, Novikoff's designs of underwater life were based on photographs from National Geographic Magazine chosen by Arthur Grafflin. Novikoff's second major work in America, the 1933 murals for the great hall of the Enoch Pratt Free Library, Baltimore, depicted the history of European printing.⁴⁴

To the right of the central entrance hall, the library (Fig. 20) served as a family sitting room. During the Period House era, the second most prominent room of a country house was a large sitting room or drawing room, often decorated as "a rather frigid apartment in some conventional French style."⁴⁵ The French paneling of the library, purchased from the Valiant Company in 1928, was originally removed from the Salon of Paintings in the Hotel d'Estrades, 3 Place des Vosges,

Paris. Charles Raulin, Minister of Fine Arts and of the City of Paris, authenticated the d'Estrades salon in 1928:

This very handsome woodwork decorating the Salon in the Hotel of the noble family of d'Estrades, Marshals and Ambassadors of France, Governors of Provence, etc. dates from the Louis XIV epoch and is of the same style and ordination as the private apartments of Louis XIV at Versailles. Few years ago this salon was occupied by the King of England, Edward VII, as his business office for his architects and overseers of his various estates in France.

The disposition of the panels, small and large, leave no doubt that this room was a Gallery or Salon of Paintings, which only the highest nobility of that epoch could afford to have. A few restorations were made years ago after fire had destroyed a part of the house.

In lieu of the panels which were painted, or had paintings attached, which were sold by a former owner these were replaced by old plain panelings.

The plainness of the doors confirms this hypothesis. These doors were in all likelihood decorated at the time but when the painted panels were sold the owner had the balance of the woodwork scraped of its color as well as the decorations of the doors, as having no *raison d'être* after the panels having been left void.⁴⁶

While the white oak panels of the library date from the early Louis XIV period (ca. 1650), the modern bookcases were executed by Snow Lumber Company, High Point, North Carolina, and the marble mantel by William H. Jackson, New York.⁴⁷ Stanford White (1853-1906) of the firm McKim, Mead and White, "more than any other, established the fashion--a fashion fortunately limited to the very rich . . . of importing whole ceilings, fireplaces, columns, and so forth, from European buildings."⁴⁸ These great quantities of imported art "had an enormous influence in educating public taste to appreciate the decorative arts in Europe," and once "when reproached for thus despoiling the old world to embellish the new," White defended his actions by saying,

"in the past, dominant nations had always plundered works of art from their predecessors." At the beginning of the twentieth century, "America was taking a leading place among nations and had, therefore, the right to obtain art wherever she could."⁴⁹ During the 1920's, the J. G. Valiant Company often advertised entire European rooms for sale (Fig. 21), such as an "Antique Oak Room with Panelled Oak Ceiling recently removed from Oxley Manor, England. Floor plan and elevation suitable for architectural use furnished on application. Other antique panelled rooms available."⁵⁰

The ornamental plaster ceiling of the library, designed by Grafflin, accented the relief carving on the paneling. During the 1920's, "facsimilies of fine old English, French, and Italian ceilings" were "unappreciated by the majority of people," who had "seen in cheaply constructed buildings, so much florid and over-elaborate plaster-work in public edifices like hotels and theatres."⁵¹ However, one critic in 1927 observed:

These delicate and unaffected patterns are today the most satisfying of ceiling decorations for low and comfortable rooms and combine particularly well with panelled walls. If one contemplates the erection or remodelling of a home, decorative ceilings merit one's investigation and consideration. A fine ceiling is, to be sure, a comparatively costly installation, but from the aesthetic point of view it is distinctly worth the additional expense.⁵²

The Adamesque ceiling and stucco paneling in Graylyn's dining room (Fig. 22) contrast with the darker moldings and more somber decorations of the living room and library. Like the paneling of the living room, the paneling designed by Grafflin for the dining room was based on H. Avray Tipping's English Homes (1921-1928), although no single plate

was copied exactly for the Graylyn interiors.⁵³ The fashion for all-white rooms was at least as old as the Classical Revival buildings of the Columbian Exposition of 1893. The dining room's white marble fireplace, fluted with various inlaid marbles, was advertised by the Jackson Company in Arts and Decoration, May, 1931.⁵⁴

Located adjacent to the dining room, the kitchen and serving areas including refrigeration rooms, servants' dining room, two back staircases, elevator, storage pantries, flower arrangement room, linen room, breakfast room with serving pantry, and silver vault. Functionally designed for a contemporary country house of its day, this series of work and storage spaces was decorated with brightly colored tiles, which "gave the necessary warmth of color to set off the long stretches of cool, gray wall," and imparted a feeling of "cleanliness and coolness" to the rooms.⁵⁵ Writing in 1926, Nancy McClelland in The Practical Book of Decorative Wall Treatments, commented favorably on such rooms:

Old Spanish kitchens with their polychrome tiles are a delight to the decorator, even if they do not always conform to the requirements of the modern housewife. What could be more enchanting than a kitchen where the stove, the sink, and the table are formed of tiles patterned with flowers and vines, while just enough of the same decoration is employed on the walls to give a vivid background for shining pots and pans?⁵⁶

Through the center of this kitchen wing, a back hall connected the rear door of Graylyn with the front entrance hall and vestibule. As originally drawn in the preliminary floor plans of the house, this back hall did not have its present eight-foot width nor straight design.

The stair tower (Fig. 23), the most dramatic room in the mansion,

is an ingenious design that Lashmit copied exactly from the 1923 Arthur E. Newbold house (Fig. 24). Arthur Meigs, the principal architect of the Newbolds' Norman Revival home, wrote that the Newbold stair tower had "no prototype in any country whatever." It was designed, he wrote, "to fulfill the function of a stairs that should conveniently distribute to the main parts of the house, and that is all that can be said of it as far as style goes." In both the Newbold home and Graylyn,

the bareness--the bleakness almost--of the Tower and Passage mark the change between themselves and the . . . sumptuous and . . . luxurious . . . Living Rooms. In the Tower there are no materials other than stone, brick, concrete, plaster and metalwork, and either water or fire could be introduced and do little damage, and this forms our repeated contrast to the luxury and color of the Living and Sleeping Rooms. The construction of the Stairs forces itself equally upon our attention; it may be seen . . . not only from within but from without, as each step runs through the thickness of the wall.⁵⁷

In both stair towers, the underside of each limestone step is beveled for a more lightweight appearance. Also the floors of both towers were constructed of buff limestone shaped in a circular design, and the ceilings (Fig. 25 and 26) were "composed of concentric rings of brick" for an interesting "bee-hive" effect.⁵⁸ When Lashmit copied the Newbold staircase from An American Country House, the Property of Arthur E. Newbold, Jr., Esq., Laverock, Pa. (see Appendix II), he included drawings of Samuel Yellin's iron railings in the Graylyn blueprints. For the iron railings of the Graylyn tower, Grafflin in fact recommended his friend, Yellin; however, Grafflin later rejected Yellin's proposed blueprints which were considered inappropriate for the Graylyn mansion. Meigs decorated the Newbold staircase with

seventeen candlesticks because he thought it necessary to interpose vertical accents at every beginning and end of each flight of steps. High, wrought-iron newel posts were then introduced at each landing. To the Newbolds' architect, nothing "could be more logical than to cap [each] newel with a candle, even in these advanced days of electric light, and to illuminate the stairs upon festive occasions by candle-light only."⁵⁹ In addition to the iron newel posts, J. Barton Benson further decorated the Graylyn stair railing with wrought-iron animal heads and repoussé flowers, iron panels with coiled C-scrolls in the twelfth-century French manner, and attractive flowerpot brackets.

The main stair tower was one of four staircases that led to the second floor of the Graylyn mansion. On this second floor (Fig. 27) nine bedrooms (including a sleeping porch with twelve beds), three sitting room, twelve bathrooms, and four servants' bedrooms, provided sleeping space for the Gray family, their guests, and the staff. Located near the roof terrace above the indoor pool. Nathalie Gray's suite included a bedroom, large dressing room, and two bathrooms, in case this bedroom later became a master bedroom for either of her two sons. Grafflin decorated the larger bathroom with ormolu fixtures simulating gold and painted murals by Novikoff on metallic paper. Near Mrs. Gray's bedroom a circular tower led to the roof where a wrought-iron screen door (Fig. 28) by Benson opened onto the tiled terrace. The prototype for this iron door--which appropriately featured a spider, its web, and a bee--was a screen door Samuel Yellin had executed for Mrs. Arthur V. Meigs, Radnor, Pennsylvania.⁶⁰

Across the corridor from Mrs. Gray's suite were the bedroom, dressing room, bathroom, writing alcove, and sitting room for Bowman Gray. The four guestrooms along the large, central hall included a bedroom (Fig. 27, no. 233) for Miss Alice Gray, the companion of Mrs. Bowman Gray. The bath for this bedroom (Fig. 29)--decorated with a tile mural of colorful water lilies, cattails, and birds--became a "shrine of luxury . . . decorated with tile, heavy slabs of glass, marbles and mirrors."⁶¹ Concerning such decoration, one architectural critic noted in 1926:

When a bathroom was made for Marie Antoinette at Rambouillet, the walls were covered with Dutch tiles in manganese, whose repeating designs were varied by tile pictures, set in at intervals. . . . Tile pictures of this sort are obtainable to-day, not alone in tiles of antique manufacture. What is there to prevent the use of one or two such decorations as relieving notes, if we still insist on keeping to white-tiled bathroom walls.⁶²

Next to Miss Alice Gray's room, the Colonial Guest Room was decorated with early American decorative arts, quilted bedspreads, and pine furniture. An unusual room in Graylyn's melange of medieval Italian, French, English, Persian, and Spanish Revival rooms, the Colonial Room reflected the "potent influence, particularly in the matter of interior woodwork and decoration . . . [of the] American Wing of the Metropolitan Museum." During the 1920's the American Wing "for the first time really popularized 'Early American' in the minds of the public, . . . appealed to our patriotic instinct, and . . . left us with a conviction of the enduring beauty and the freest possibilities inherent in our early craftsmanship."⁶³

On the second floor, each of the Grays' two sons had his own bedroom and bath but shared a pine-paneled sitting room (Fig. 30) overlooking the garden terraces. In 1928 the Architectural Forum noted on this point: "The pine room has recently become a fad; no house seems to be complete without one."⁶⁴ Purchased from the Valiant Company, the pine paneling of the sitting room had been removed from the eighteenth-century Gray's Inn Court, an historic legal building in the City of London that had been damaged during World War I.⁶⁵

The basement floor of Graylyn (Fig. 31) housed additional recreational facilities for the Bowman Gray family. In 1928, the year construction began on the mansion, Tyler Stewart Rogers had touched on this subject in the Architectural Forum:

A relatively new factor worthy of attention is the development of basement areas for service and secondary living accommodations. Heretofore sub-surface space has been largely neglected, and basements have been provided under entire structures simply on the old theory that they were necessary to keep the ground floors dry and warm. They have been utilized solely for heating plants, fuel and other types of storage, and some of the less-used service functions. Today, the great volume of hitherto wasted basement area has been developed for practical usage of many types, from secondary living rooms and recreation rooms to highly developed service areas, such as fully equipped laundries, storage vaults, and spaces for the accommodation of mechanical equipment such as automatic refrigeration plants, water supply pumps, water softeners and purifiers and highly developed heating and ventilating plants with automatic stokers or oil or gas burners.⁶⁶

The recreation areas of this basement included the Tent Room with embroidered Egyptian tent, billiard room, and a small kitchen, as well as two dressing rooms for the indoor pool, each decorated with tiles depicting the R. J. Reynolds Tobacco Company's trademark, the camel

(Fig. 32). A game and card room, referred to as the Grille Room, resembled a medieval dungeon or guard room with its artificially vaulted ceilings, circular piers, leaded-glass windows of bull's-eye panes, and wrought-iron grilles. The latter (Figs. 33 and 34), designed and executed by Benson in an Art Deco manner, depict a ship sailing to a fairyland castle and are the most elaborate ironwork in the mansion. Among the service facilities of the basement were a laundry and drying room, machinery and equipment storage rooms, a carpenter's workroom, and a dark room for photography.

Throughout the Graylyn mansion, spaces were provided for the entertainment of the Gray family and their frequent guests. It has been well said that "youth has a sense of a separate destiny, of experiencing what no one has ever experienced before." Yet, rarely in American history was there a time "when youth had such a special sense of importance as in the years after World War I."⁶⁷ A variety of game rooms, including the indoor pool, Grille, Tent, and billiard rooms, all decorated in international themes, created a "country club" atmosphere in the Grays' new residence, while open-air facilities such as an outdoor pool and tennis court completed this twentieth-century country estate.

CHAPTER THREE

NOTES

¹Jens F. Larson and Archie M. Palmer, Architectural Planning of the American College (New York: McGraw-Hill Book Co., 1933), p. 27.

²Kocher, "The Country House," p. 392.

³Lane, "The Period House," p. 173.

⁴Henry V. and Theodora K. Hubbard, An Introduction to the Study of Landscape Design (rev. ed.; Boston: Hubbard Educational Trust, 1967), p. 252. See also, p. 254 for a discussion of the important views from the principal living, dining, and sleeping rooms.

⁵Lane, "The Period House," p. 175.

⁶The J. G. Valiant Company was located at 338 North Charles Street, Baltimore, until the firm moved in 1930 to 1106 North Charles Street. The firm closed in 1941 when Joseph William Valiant, son of the founder, retired. No records of the company exist today. However, in the possession of Mr. Gordon Gray, Washington, D.C., are Valiant's statements and lists of decorative arts for the Graylyn mansion. The author is indebted to Ms. Ann Peters of the Maryland Department, Enoch Pratt Free Library, Baltimore, for assistance in studying the Valiant Company.

⁷George W. Engelhardt, Baltimore City, Maryland (Baltimore: Baltimore Board of Trade, 1895), p. 169.

⁸"A New Home for the Cognoscenti," Power Pictorial, September, 1930, n.p.

⁹Ibid.

¹⁰Interview with Mr. Arthur C. Grafflin, Pittsburgh, Pa., November 6, 1973. Born in Baltimore, November 12, 1897, Grafflin now lives at 604 Maple Lane, Pittsburgh, 15143. Between 1919 and 1932, he was employed by the J. G. Valiant Company until the firm closed in 1932. When Bowman Gray halted all work on the Graylyn estate in 1931, the Valiant Company canceled many incomplete orders for decorative arts and draperies for the mansion; and, in 1932, when Mrs. Bowman Gray resumed

the decoration of her residence, a Philadelphia interior decorating firm, the name of which is not known today, completed Valiant's commission. Between 1935 and 1941, Joseph William Valiant reorganized his father's firm as The Valiants, Inc. Between 1928 and 1929, the important commissions of the J. G. Valiant Company included the residence of Gustav Oberlaender and William H. Luden, Reading, Pennsylvania; Alexander E. Duncan, Baltimore; Henry P. O. Erwin, Washington, D.C.; and Mrs. Reginald Bryan Owen, Coral Gables, Florida. In North Carolina, the firm also decorated in 1929 the home of H. Smith Richardson and W. Y. Preyer, Greensboro, and Mrs. J. E. Johnson (formerly Mrs. R. J. Reynolds) and Mrs. Mamie Gray Galloway, Winston-Salem, North Carolina.

¹¹See Myra T. Davis, Sketches in Iron, Samuel Yellin, American Master of Wrought Iron, 1885-1940 (Washington, D.C.: Dimock Gallery, George Washington University, 1971).

¹²"Village Smithy . . . Artist, Craftsman," Philadelphia Magazine, XXXIV (August, 1947), 24.

¹³Henry P. Whitworth (ed.), Carolina Architecture and Allied Arts (Miami: Frederick Findeisen, 1939), p. 58. This book incorrectly attributes the ironwork of the Covington and Adams residences to J. D. Wilkins, Inc., Greensboro, N.C. Photographs of Benson's iron porches for Mrs. A. H. Galloway have been published in Georgia Marble Company, Southern Architecture Illustrated (Atlanta: Harman Publishing Co., 1931), pp. 171-73; The Metal Arts, III (February, 1930), 87; and "Village Smithy . . . Artist, Craftsman," p. 25.

¹⁴Interview with J. Barton Benson, Abington, Pa., September 13, 1973. Benson's address is 1777 Brook Road, Abington, Pa., 19001.

¹⁵See Patterson, American Homes of To-Day, p. 387.

¹⁶Charles E. Hooper, The Country House (New York: Doubleday, Page, & Co., 1913), p. 152.

¹⁷Patterson, American Homes of To-Day, p. 198.

¹⁸Scully, The Shingle Style and the Stick Style, p. 7.

¹⁹To the right and left of the Graylyn vestibule, men's and ladies' reception and bath rooms were located, as well as five coat closets and a telephone booth.

²⁰Desmond and Croly, Stately Homes in America, p. 444.

²¹"Village Smithy . . . Artist, Craftsman," p. 25.

²²See Arthur U. Pope and Phyllis Ackerman (eds.), Persian Art from Prehistoric Times to the Present, 10 vols. (New York: Oxford University Press, 1967), VI, 2607-27.

²³Wood analysis by Gordon K. Saltar, Wood Researcher, Winterthur Museum, October 20, 1973. Saltar classified a sample from the Persian Room as Genus Populus. Interview with Felix Masser. Masser signed and dated a small wooden panel when he installed the Persian Card Room. A polychrome door surround, the only remaining element of this room today, was carved in 1930 by Masser and painted by George J. Novikoff. Purchased during a February, 1928, trip to Constantinople, the Persian Room was considered by Bowman Gray as one of the prize rooms in his residence.

²⁴Hooper, The Country House, pp. 154-55.

²⁵Desmond and Croly, Stately Homes in America, p. 516.

²⁶Arts and Decoration, XXVII (August, 1927), 89.

²⁷Patterson, American Homes of To-Day, p. 119; Penrose V. Stout, "Materials for the Interior Finish of the Country House," Architectural Forum, XLIX (September, 1928), 426.

²⁸See Stout, "Materials for the Interior Finish of the Country House," p. 428.

²⁹Arts and Decoration, XXXIV (December, 1930), 26.

³⁰Harold D. Eberlein, Abbott McClure, and Edward S. Holloway, The Practical Book of Interior Decoration (Philadelphia: J. B. Lippincott Co., 1919), pp. 373, 303.

³¹Telephone conversation with Robert W. Schmertz, Pittsburgh, October 31, 1973. Schmertz's current address is 5462 Kipling Road, Pittsburgh, Pa., 15143.

³²Patterson, American Homes of To-Day, p. 198.

³³H. A. Simons, "Textured Walls--A Revival, Not a Fad," Arts and Decoration, XXX (March, 1929), 78.

³⁴Mary Martin, "Stained, Leaded, and Painted Glass," Arts and Decoration, XXVIII (April, 1928), 73.

³⁵Stout, "Materials for the Interior Finish of the Country House," p. 428.

³⁶Howard Moise, "Italian Renaissance Details," Architectural Forum, XXXVII (November, 1922), 218.

³⁷Eberlein, McClure, and Holloway, The Practical Book of Interior Decoration, p. 371; French, "The American Country House," p. 354.

³⁸Embury, "Modern American Country Houses," p. 86.

³⁹Meigs, An American Country House, pp. xiii, xvi.

⁴⁰Stout, "Materials for the Interior Finish of the Country House," p. 434.

⁴¹W. Francklyn Paris, "The International Exposition of Modern Industrial and Decorative Art in Paris," Architectural Record, LVIII (October, 1925), 370, 384.

⁴²Founded in 1906 by J. H. Dulles Allen, the Enfield Pottery & Tile Works, Inc., produced both original designs and stock tiles for bath rooms, fountains, pools, floors, and panels. (For Enfield's advertisement, see The Yearbook of the Annual Architectural Exhibition, 1929, n.p.) Examples of Enfield's tile work appear in The Yearbook of the Twenty-Second Annual Architectural Exhibition (Philadelphia: Philadelphia Chapter of the AIA and the T-Square Club, 1916), n.p.; and, The Yearbook of the Annual Architectural Exhibition, 1928, n.p. No records exist today for Allen's plant, which was destroyed during the late 1930's by an explosion in a small kiln. Wesley Sloan advertised in the Catalogue of the Annual Architectural Exhibition for 1902-1903 (Philadelphia: T-Square Club, 1903), p. 207.

⁴³Nancy McClelland, The Practical Book of Decorative Wall Treatments (Philadelphia: J. B. Lippincott Co., 1926), p. 96.

⁴⁴Ms. Ann Peters, Maryland Department, Enoch Pratt Free Library, Baltimore, to Thomas A. Gray, September 4, 1973, Graylyn Collection, Baptist Historical Collection, Z. Smith Reynolds Library, Wake Forest University. No further information is known about Novikoff.

⁴⁵Desmond and Croly, Stately Homes in America, p. 516.

⁴⁶"Specifications and Estimate by the J. G. Valiant Company, Baltimore, Paris, to Mrs. Bowman Gray, Winston-Salem, North Carolina," June 14, 1928, personal files of Mr. Gordon Gray, Washington, D.C. During the interview with Arthur C. Grafflin, he related: "The d'Estrades room, as it originally was situated, was more square and somewhat smaller than I redesigned it for Mrs. Gray's home, and the fire had damaged only a small corner of the salon." Unfortunately, Grafflin could offer only a vague description of the original room in Paris. He could not remember which corner of the room had been destroyed, nor the presence of paint on the paneling. One door of the d'Estrades room was later installed approximately three feet from its original location, and Valiant's cabinetmakers substituted a simple overmantel panel for the more ornate mirror, rejected by Mrs. Gray and now located in Grafflin's Pittsburgh residence. In 1941, Grafflin described to Nathalie Gray Bernard the removal of this paneling: "I believe you recall that after you had purchased it, but before it could be removed from the house, this panelled room was declared a 'national monument' by the French Government, who tried to block the sale and prevent its removal from the country, or even the building. The owner of the house . . . went to court to prevent this action by the Government, on the ground that the transaction had already been completed. . . . It was

carried all the way to the Court of Cassation, which is the French Supreme Court, before it was finally decided in her favor. She was compelled by the Government, however, to have plaster casts, photographs, and accurate measured details made of the paneling and to have it exactly reproduced in plaster in the room exactly as it was before, before they would permit it to be removed from the country, and they even compelled it to be held there in order to match as closely as possible the color and the finish before shipping." (Mr. Arthur C. Grafflin, Baltimore, Md., to Mr. and Mrs. Benjamin F. Bernard, Winston-Salem, N.C., May 31, 1941, personal files of Mr. Gordon Gray, Washington, D.C.)

By tradition, the famous duel between Henri II de Lorraine, duc de Guise (1614-1664) and Maurice de Coligny (1619-1644) took place in front of the Hotel d'Estrades in 1643. The French ambassador, Godefroy, Comte d'Estrades (1607-1686) acted as a second to Coligny in this duel, and later was received by Charles II on July 16, 1661, while ambassador to the Court of England. See Roman D'Amat, et al., Dictionnaire de Biographie Francaise, vol. LXXII (Paris: Libraire Letouzey et Ané, 1971), p. 134; Forneron, Les Ducs de Guise et Leur Epoque, 2 vols. (Paris, 1877); A. de Saint-Léger, and L. Lemaire, Correspondence Authentique de Godefroi Comte d'Estrades de 1637 à 1660 (Paris: Libraire Ancienne Edouard Champion, 1924). Unfortunately, no account examined mentions the house at 3 Place des Vosages, Paris.

⁴⁷Analysis of white oak by Gordon Saltar. Saltar classified the wood as *Quercus sessiliflora* or *Quercus pedunculata*.

⁴⁸Tallmadge, The Story of Architecture in America, pp. 250-51.

⁴⁹Lawrence A. White, Sketches and Designs by Stanford White (New York: Architectural Book Publishing Co., 1920), pp. 24-25.

⁵⁰The Yearbook of the Thirty-third Annual Architectural Exhibition (Philadelphia: Philadelphia Chapter of the A.I.A. and the T-Square Club, 1930), p. 29.

⁵¹McClelland, The Practical Book of Decorative Wall Treatments, p. 119.

⁵²Dorothy Bent, "Ornamental Ceilings in Right Environment," Arts and Decoration, XXVII (September, 1927), 60-61, 112.

⁵³Interview with Mr. Arthur C. Grafflin. See H. Avray Tipping, English Homes, 9 vols. (London: Country Life, 1921-28).

⁵⁴Arts and Decoration, XXXI (May, 1931), 11.

⁵⁵R. W. Sexton, Spanish Influence on American Architecture and Decoration (New York: Brentano's, 1927), p. 185.

⁵⁶McClelland, The Practical Book of Decorative Wall Treatments, p. 60.

⁵⁷Meigs, An American Country House, pp. xii-xiv.

⁵⁸Ibid., p. xvi.

⁵⁹Ibid., p. xx.

⁶⁰Wenzel and Krakow (eds.), A Monograph of the Work of Mellor, Meigs and Howe, pp. 103-4.

⁶¹Stout, "Materials for the Interior Finish of the Country House," p. 428.

⁶²McClelland, The Practical Book of Decorative Wall Treatments, p. 61.

⁶³Kocher, "The Country House," p. 417.

⁶⁴Stout, "Materials for the Interior Finish of the Country House," p. 425.

⁶⁵Interview with Mr. Arthur C. Grafflin. Unfortunately, very little is known about the Gray's Inn paneling at Graylyn. Grafflin vaguely described this woodwork to Mrs. Nathalie Gray Bernard in 1941: "Do you remember the old pine panelling we had from Gray's Inn, secured from the middle quadrangle when it had to be taken down, and which I recommended for, I believe, the boys' sitting room? You may have read that it has been completely demolished by bombs, and it seems an utter crime for it surely one of the loveliest and most historic places in London. I think it is fortunate that at least some of these beautiful and historic things are preserved so carefully in such lovely homes as yours." (Mr. Arthur C. Grafflin, Baltimore, Md., to Mr. and Mrs. Benjamin F. Bernard, Winston-Salem, N.C., May 31, 1941, personal files of Mr. Gordon Gray, Washington, D.C.)

⁶⁶Rogers, "New Structural Features of the Country House," p. 417.

⁶⁷Leuchtenburg, Perils of Prosperity, 1914-1932, p. 173.

CHAPTER FOUR

THE SURROUNDING ESTATE AND THE ROLE OF THOMAS W. SEARS

While many picturesque styles inspired American domestic architecture during the Victorian era, American landscape designs never restlessly shifted with successive, eclectic revivals. Earlier handbooks, such as A. J. Downing's Treatise on the Theory and Practice of Landscape Gardening Adapted to North America (1841), widely influenced Victorian gardens, which "remained in the soft naturalesque, relative amorphousness of Reptonian neutrality or the later spottiness of the Loudon or Downing manner."¹ Throughout the nineteenth century, American country estates generally continued in the tradition of the English eighteenth century. These "park-like" settings offered visitors the solitude and repose found also at "rural cemeteries" such as Mt. Auburn, in Cambridge, Massachusetts, and at municipal playgrounds such as Central Park, commissioned in 1858 for New York City. About 1880, talented landscape architects such as Frederick Law Olmsted, Sr. (1822-1903) and Calvert Vaux (1824-1895) achieved "notable advances in the more truly natural handling of outdoor space," and simplified the Victorian "potpourri of rolling lawns and shrubs and specimen trees"² into more compact and organized designs. Later, during the first two decades of the twentieth century, trained landscape architects continued the process of simplifying and organizing the somewhat disjointed

Victorian gardens. In this modern era, the suburban estates became luxurious parks where wealthy clients created parks rivaling even the most elaborate palaces of Europe.

Beginning at the end of the nineteenth century, American landscape architecture developed "on the whole, in the direction of greater simplicity and more independence . . . and calm,"³ and designers adapted the surrounding gardens on an estate to the historic style of the country house. George E. Edgell wrote in The Architecture of To-Day:

In general, American garden design falls into three classes, based respectively on the English, the French, and the Italian types. The English is least formal and best suited to residences of small scale, though it can, of course be used with large. The French is best suited for the enormous and rigidly formal estates of those whose means permit an almost unlimited outlay. The Italian expression lies somewhere between the two, though nearer the French than the English. All, however, are subject to local modification and comparatively few are pure English, pure French, or pure Italian.⁴

Begun in 1888, Biltmore, the North Carolina estate of George W. Vanderbilt, became one of the first Period Houses in which "the immediate grounds" were "an extension of the architectonic lines of the House." In Design on the Land, Norman T. Newton describes Frederick Olmsted's achievement at the Biltmore estate:

great houses, no longer vague in form but positively architectonic in line and volume, forcefully projected their geometry outward in spirit, seeking an outdoor design that would enable them visually to grasp the earth and achieve stability on the site. In short, these houses demanded that the immediate environs be as architectonic as the house itself, and common sense appeared to require that they be architectonic in the same way. As your house became eclectic, so did the landscape architecture, and inadequacy of the old landscape gardening treatment for the purpose at hand resulted in its being . . . relegated to the

farthest reaches, away from the house. [This] is precisely what did happen, giving rise eventually to a distinct American contribution to the technique of landscape design.⁵

During and after the Columbian Exposition of 1893, Olmsted and his followers provided designs for esplanades and great allées on American estates, and as long as financiers had sufficient funds for such palatial parks, landscape architects willingly submitted elaborate programs. The connection between house and grounds became appreciably closer during the 1920's. However, with a shortage of land and domestic help, fewer estates were maintained on the monumental scale of the late nineteenth century. Regrettably, because many designers continued to seek sizable residential commission, critics held "the mistaken but persistent popular view of landscape architecture as a profession geared solely to magnificence for the opulent few."⁶

Early practitioners such as Downing, Vaux, and Olmsted had no opportunity for formal training in landscape design. There were no university courses, and practical experience, travel, and apprenticeship were the only means of preparation available until the inauguration of a course at Harvard in 1900. By 1924, ten colleges and universities offered undergraduate courses in landscape architecture, but only Harvard had a graduate program.⁷

Significantly, it was a Harvard graduate, Thomas Warren Sears (1880-1966), who became the landscape designer for the Graylyn estate. Sears received a bachelor of science degree in landscape architecture from the Lawrence Scientific School of Harvard in 1906, after completing

his undergraduate studies at the same university in 1903.⁸ His avid interest in photography led to the Harvard Camera Club Second Prize in 1905. Later, after his talents as a photographer had won him European trips, his pictures were published in Parish Churches of England (1915) and The Art of Landscape Architecture, Its Development and its Application to Modern Landscape Gardening (1915). The latter book, written by Samuel Parsons, one of the founders in 1899 of the American Society of Landscape Architects, contained photographs by Sears of the famous Prince Pückler Park at Muskau, East Germany.⁹

In addition to the study of photography, Sears's basic courses at Harvard included horticulture, botany, geology, chemistry, physics, and entomology, as well as technical courses in landscape design. In 1941, and again in 1953, entire issues of Architecture and Design were devoted to Sears's achievements, and the variety of garden structures, swimming pools, and entrance gates pictured there reflected his courses at Harvard in architecture, engineering, freehand drawing, and sculpture. During his fifty-eight-year career in landscape architecture, Sears was first engaged as a townplanner and engineer for U. S. Army cantonments during World War I. He later established offices in Philadelphia, where major commissions included the estates of Joseph N. Pew and E. R. Fenimore Johnson in Gladwyn, Pennsylvania (1930's); Washington Crossing Park (1930's); and William Penn's home, Pennsbury Manor (1942).¹⁰ While the majority of Sears's commissions were in the Pennsylvania Main Line area, he designed country estates as far west as Detroit, and as far south as North Carolina and Florida. Sears's first project in North

Carolina, the thousand-acre farm, Reynolda (1915-1936), belonging to Mr. and Mrs. R. J. Reynolds, brought the designer over thirty commissions in that industrial city (Appendix V).

During the 1920's, Sears was recognized as the leading landscape architect working in North Carolina. After examining the gardens at Reynolda, as well as the subdivision of Reynolda Park (1923-1925) and the work at the Cherry Street property of James A. Gray (1923), Mr. and Mrs. Bowman Gray approached Sears for a garden design for their new country estate. Familiar with this former Reynolda property, Sears carefully located the proposed buildings of Graylyn (Figs. 9 and 35), while, at the same time, preserving the existing stream, bamboo thickets, flat meadows, and dense woods. In Sears's scheme, the new mansion was placed toward the back of the Grays' property at the edge of the woods and facing east, with a view across the meadows to Reynolda Road. The garage was located north of the house among tall yellow pines and oak trees. South of the mansion the outdoor swimming pool and bath house commanded a view across a rear meadow to the barn complex. Aware of these important views below the main house, Luther Lashmit designed the principal living areas, entrance halls, and owners' bedrooms facing the rear terraces and meadows. The farm group, near both Robin Hood Road and the three greenhouses, became a distant focal point for each area of the estate, and surrounding the Grays' property a formal row of regularly spaced maple trees outlined the boundaries of the "suburban farm."

Sears not only designed the two imposing stone entrances for the

Graylyn estate, but he also chose a pair of wrought-iron gates from three designs submitted by J. Barton Benson in 1928.¹¹ The gates (Fig. 36), decorated with entwined vines, exotic birds, and iron repoussé flowers, were perhaps inspired by an eighteenth-century balcony detail (Fig. 37) on display at the Pennsylvania Museum's Memorial Hall in Philadelphia. During his collegiate years, Benson often studied the iron collection at Memorial Hall, and the balcony detail, "patently French in character,"¹² was appropriate for the Norman Revival designs on the estate. Benson's gates offered both protection and decoration at the entrance to the Grays' property. As one landscape manual advised in 1917:

Ironwork . . . to be well seen, must be revealed against a lighter background, either against distant objects or against the sky, and this fact must be remembered in designing the ironwork. A design which seems to have ample weight when shown on the drafting-board will often appear pitifully weak when seen upheld against the dazzling background of the sky. The designer should note also that wrought ironwork is fitted to give the beauty of curve, of intricate interlacing, but not to give the solidity of mass. It is emphatically in its place, then, where it fills a panel in a fence or an opening in a gate.¹³

The ideally located country house was usually situated out of sight of the entrance, and one critic for the Architectural Record was expressing the prevailing view when he cautioned: "The approach is very important. Swings in the drive are very desirable. As one nears the house, one may catch a glimpse of the building in the distance and lose it again." This same writer also criticized the practice of showing "just the legs of the house. The top is interesting," he wrote, "but not the legs. Then as one nears the house, it suddenly bursts

into view and the whole perspective is caught at once."¹⁴ Even though the simplest solution to Graylyn's entrance drives would have been a straight and direct route to the house from Reynolda Road, Sears located the entrances at the extremities of the property, and the gently curving roads (Fig. 35) twisted among existing trees and bamboo woods to reach the mansion. This idea of a fairly extensive approach had, in fact, a history that goes back to eighteenth-century English practices and had long been employed by American designers like A. J. Downing. The design of such roads was also discussed by Henry V. Hubbard, professor at the Harvard University Graduate School of Landscape Architecture from 1906 to 1941, in his 1917 textbook:

Roads . . . must be shaded. In formal designs . . . a more or less consistent and equally spaced line of trees serves this purpose best. In naturalistic design, however, such a line might well be an incongruous element in the landscape, and plainly betray the road which it was planted to conceal. In such cases, informal plantations of trees and shrubs may be used, and the whole so designed that the road shall seem to have run through a fortunately preexisting series of groups of foliage, rather than that the location of the foliage masses should seem to be dependent on the road.¹⁵

Rarely open to visitors, the south drive of Graylyn was designed beside a small creek, and Sears controlled views from this road by locating trees in meadows near the house. The front lawns of the estate consisted of naturalistic planting of a parklike nature to complement the informal character of the Norman mansion and its exterior of rough Randolph County stone.

In front of the house Sears located both evergreen and deciduous trees and shrubbery, which would "mark the dominant points in a

design" during both the winter and summer months.¹⁶ Over thirty-six red cedars (Juniperus virginiana), with base circumferences from twelve to twenty-eight inches, vertically dominated the front facade of the Graylyn home and echoed the circular stair tower designs. The variety of evergreen shrubbery included Pfitzer junipers (Juniperus pfitzeriana), Japanese yews (Taxus cuspidata), spreading English yews (Taxus repanda), and mountain laurel (Kalmia latifolia). Among the deciduous trees, red oaks (Quercus ruba), American elms (Ulmus americana), and white dogwoods (Cornus florida) offered shade and color to the grounds during the spring, summer, and fall seasons.¹⁷

In 1933, several months after the Grays moved into their new home, an English critic, Richard Sudell, had this to say about American landscaping of the period: "In America the long hard winters put a great value on evergreens of all sorts, and their use is one of the noticeable features of American gardens." In Sudell's opinion, many native American conifers made lovely settings, especially the red cedar, "an upright-growing tree that takes the important role of the Italian Cypress in formal gardens." For Sudell, "the first mental image that the words 'American Gardens' evoke . . . is a group formed of this tree and the American Dogwood, Cornus florida, growing together."¹⁸ Comparing English and American methods of planting, this critic concluded:

Possibly, trees and shrubs take longer to come to maturity than they do in our climate; certainly, the American mentality is less patient of slow results. In any case, the garden is not thought of as a place where things can have time to grow--all this must be done in the nursery, and a new garden, when the landscape architect has finished with it, must appear

thoroughly mature, as though it has been there always. Consequently, garden-making is a very much more costly affair than it is here, and, to give a mature appearance without any waiting for things to grow, all the trees, shrubs and herbeaceous materials are planted much larger than is our custom. To meet this demand, American nurserymen have perfected the art of transplanting, and trees up to any size are used.¹⁹

At the rear of the Graylyn mansion, slate and grass terraces architecturally extended the house into the landscape. The veranda, during the nineteenth century a traditional design in domestic architecture, was replaced in the 1920's by terraces which extended from the major rooms of Period Houses and provided both outdoor living areas and a place from which to enjoy distant scenery. These modern terraces, lacking, as they did, historical precedent in seventeenth- and eighteenth-century Tudor, Norman, and Colonial prototypes, were often reached by a series of double-hung French doors. As designed by Sears and Lashmit, the Graylyn terraces (Figs. 6 and 38) repeated the rectangular and circular designs of the Norman Revival house.

Between the arcaded porches adjacent to the living and dining rooms, Sears located a small pool with two small statues of puti. In the small formal garden, statuary, on account of its added value through representation, was effective in the formal designs, and, as Henry V. Hubbard suggested in 1917, garden figures might accent and relieve a rigidly architectural scheme.²⁰ Also, where a lawn forms the central portion of a terrace and where colorful shrubs surround the terrace lawn, it would be out of place to put in the center a bed of scarlet geraniums, which would immediately lessen the color value of the side

borders. However, Richard Sudell offered, "a pool or a sundial could form a centrepiece without marring the color effects in the borders."²¹

On the upper terrace adjoining the entrance hall and library, dwarf boxwoods (Buxus suffruticosa), pink azaleas (Azalia Daybreak), and wintercreeper vines (Euonymus radicans) provided spring colors against a backdrop of evergreen shrubbery and hybrid rhododendrons, the latter located at the base of the terrace. In the lower garden, floral beds of irises, gardenias, and azaleas perennially offered a dramatic setting outside the indoor swimming pool. In the spiral staircase at one end of the lower terrace, Sears designed a small ceramic fountain, perhaps because critics such as Hubbard were advising that "statues in niches or wall fountains are particularly adapted to the termination of a vista against a boundary."²² At the other extremity of this lower garden, a circular garden shelter (Fig. 39) overlooked both the pond and meadow below the house and the cedar walk leading to the outdoor pool. This shelter was designed, like the barn complex beyond the meadow, by Eccles Dewey Everhart (1902-1964) of the architectural firm of Northup & O'Brien. Everhart, a designer-draftsman for the firm between 1927 and 1929, had graduated from the University of Virginia in 1924, and afterward traveled on Beaux-Art scholarships throughout Europe, Asia, and Africa.²³ Like the large octagonal stair tower of the mansion, Everhart's designs for the garden shelter included a brick beehive-ceiling. One landscape critic, writing during the first quarter of the twentieth century, described the function of such shelters:

Where complete enclosure of the garden itself is desirable, but where the site of the garden commands from one end a good view into the adjoining landscape, it may be possible to construct a shelter which will serve as a terminal feature of the main axis, a dominant object in the surrounding wall and a continuation of its inclosing mass, but which, from its farther open side, will also command the view and furnish a shady place from which the view may be seen.²⁴

South of the terraced gardens, the outdoor swimming pool, bath house, and tennis court were connected to the main house by a cedar allée (Figs. 1 and 40). The cedar walk--composed of over thirty-six red cedars, jonquil and English ivy borders, and slate stepping stones--extended the architectural lines of the mansion into the surrounding grounds, thereby emphasizing the horizontal axis of the bath house, mansion, and garage. Sudell described the ideal placement of such recreational areas on American country estates:

These would not be too near the house, they would be beyond the fruit trees or shrubbery, and access to them would be through picturesque walks. The various paths needed would be of grass, with stone centres to take the hardest wear, or of some similar serviceable but not too severe material. They would be straight for the most part, ending in some particular feature such as a rose temple, with a garden seat, or a lily pool or fountain.²⁵

At the termination of the allée, Sears designed a semicircular terrace with a stone balustrade overlooking the swimming pool complex, and by locating beds of flowers near the water's edge, the irregularly shaped pool, over a hundred feet in length, became a more informal and natural setting. Red maples (Acer rubrum), Mt. Fuji cherry trees (Prunus Fujizan), Japanese nandina shrubbery (Nandina domestica), and clematis vines (Clematis paniculata) softened the angular lines of the

bath house. As designed by Sears in 1928, the stone bath house architecturally complemented the other Norman structures on the estate at the same time it provided dressing facilities for guests and space for the swimming pool equipment.²⁶ Located beside the small creek, the tennis court was reached by two stone bridges of a design similar to those at Prince Pückler's Park which Sears photographed during an earlier European excursion.²⁷ Varieties of vines, colorful rhododendrons, and flowering trees were planted beside the tennis court, both to disguise the wire fences and to serve as a barrier against wind.

While the panorama from the overlook at the lower terrace contained a dramatic view of the cedar allée and bath house tower, the meadow, pond, and stone bridge were also clearly visible from this elevated garden shelter. "In direct contrast to the open expanse of sunny lawn, some area of close-grown trees to furnish shade" was "almost essential" for country estates. This area might have been "a mass of trees related to a formal composition like the Italian bosco, or the French bosquet," or, more often, "a naturalistic grove . . . embowering a valley, and owing its individuality and particular effect to an intentional development of the natural character of its site." Such a design would "have a character of its own through the character of its trees."²⁸ West of the swimming pool and the cedar walk, the Graylyn "meadow" (Fig. 41) repeated, perhaps unconsciously, Lancelot Brown's designs at Longleat (1757) and Holkham Hall (early 1760's). At the two English estates, "Capability" Brown (1715-1783) designed lawns that extended without interruption from the houses to the distant

rivers. In such compositions, the bodies of water became important features in the "middle ground," and at the Grays' estate, Sears created in a similar manner a small pond between the house and the distant meadow. The Graylyn stone bridge achieved the same results as Brown's Gothic bridge at Dodington Park, Gloucestershire (1764): a picturesque and camouflaged dam which creates a small lake or pond.²⁹ Also, the meadow at Graylyn, where flowering specimen trees projected from the evergreen border plantations, resembled Brown's artificially located "clumps." Twenty-one different varieties of cherry and twenty-two species of crabapple trees were located inside the Graylyn meadow, and around this "belt," white pines provided an evergreen backdrop for the deciduous specimen trees. In 1917, Hubbard offered a synopsis of Brown's designs:

In informal or naturalistic compositions, specimen trees may stand free just off a promontory of a border plantation or they may arise singly or in groups from a projection of the planting which must be emphasized or from an area of planting which must be diversified. In any case, whether in formal or non-formal design, their function is to draw attention to themselves and so to the place where they are. . . . Usually . . . the inclosing plantation will be modelled into bays, promontories, and perhaps islands, which create a series of minor compositions both of the open floor and of the inclosing foliage wall. It is commonly well to arrange some of the bays so that a portion of their nearest side is invisible to the spectator enjoying the particularly designed composition. This adds an element of mystery and uncertainty, and if rightly done need not destroy the unity of the main open space.³⁰

Visible through the evergreen screen in the meadow, the barn complex at Graylyn (Fig. 9) "developed in a minor key . . . the chords struck in the main [house],"³¹ and, as one architectural critic noted,

When the country estate is run to some extent as a farm, the necessary buildings will be grouped together, probably well away from the house, and in relation to the farm land, for practical reasons. Still, these buildings are after all usually not primarily business ventures, but serve in a way an aesthetic end, that is, they serve to add to the completeness of the scheme in the owner's mind. On account of this the form of these buildings may be largely modified for aesthetic effect. And since they are properly not so dominant as the house, their form may to a greater degree be fixed by and subordinated to the landscape, though their style would still normally be congruous with that of the house. Many picturesque and interesting arrangements are possible. The most common arrangement of the buildings is in a group surrounding a court or a series of courts; the largest and most dominant mass of building often being that of the haybarn . . . and perhaps the silo, serving as towers to strengthen the corners of the composition.³²

Designed by Eccles D. Everhart, the dominant feature of the barn complex, the towerlike silo, repeated a Norman Revival characteristic found throughout the Graylyn estate.³³ Other farming facilities arranged around the courtyard included, in the south building, a garage for four cars, an implement shed, a harness room, three horse stalls, and a kennel for seven dogs. Facing this wing of the barn complex, the north building contained a two-bedroom apartment for the estate foreman, another garage for three cars, a shop complete with forge, and three bedrooms for estate employees. The Graylyn quadrangle, designed with rough stone walls, slate roofs, and half-timber construction, closely resembled the farmsteads of northern France, while the small roof extending from the silo and connecting the two wings was perhaps inspired by the Arthur E. Newbold farm group, illustrated in Arthur Meigs, An American Country House.³⁴ Behind the farm quadrangle was located a chicken house complete with four large compartments, pigeon and feed rooms, and (in the basement) dressing, incubator, and storage

rooms.³⁵

Near the farm buildings Sears located three greenhouses and a vegetable and cutting garden (Fig. 35). These greenhouses, "artificially tropical parts of the grounds," were used to start plants for subsequent use in the garden, and to raise plants for display, either in the greenhouse or in the house.³⁶ The two rear houses, completed in September, 1927, were designed by Northup & O'Brien and erected by the McNeill Construction Company of Philadelphia, while the larger greenhouse was designed and constructed by the Lord and Burnham Company, Irvington-on-Hudson, New York. This larger greenhouse contained display areas, which included a palm court, fern room with reflecting pool, and an orchid compartment.³⁷ Across the road, the vegetable gardens were given a formal character after the manner of French gardens described in 1926 by a guide to Normandy manor houses:

No matter whether the garden was obviously intended solely for a pleasure garden or solely for a garden of utility, to adopt the medieval classification, or for a combination of pleasure garden and potager--a type especially suitable for small manor houses and farmsteads--there was invariably definite form. There might or there might not be flowers, with their welcome agencies of colour and perfume, but form there must be, even though nothing but carrots and turnips were to grow in the symmetrical plots.³⁸

During the era of Period Houses, many industrial leaders sought, according to Henry V. Hubbard in 1917,

first of all, a proper and convenient house in scale with the life which he expects to lead. He will also wish to own a piece of land which, together with the house, satisfies his sense of possession and plainly expresses his ownership. Usually a part of the expression will be some sense of boundary between

what he owns and the neighboring properties. He will want a place for hospitality, for entertainment of his friends; and for himself and his friends he will want a variety of interesting things to look at, and a number of interesting things which can be done. Further, he will wish to enjoy the expanse of free space.³⁹

The Graylyn estate, with a variety of recreational facilities, farming outbuildings, and dependent houses, all in the Norman Revival style, became a modern interpretation of English and French landscape designs. Between 1927 and 1932, the owners of Graylyn, with guidance from Thomas W. Sears, created one of the most scenic and well-equipped country estates in the United States.

* * *

As erected during the early decades of the twentieth century, Graylyn was created by two sophisticated builders, Mr. and Mrs. Bowman Gray, who enjoyed the best aspects of modern America within a picturesque framework inspired by the rural manoirs of eighteenth-century France. When regarded as a total concept, the Graylyn estate represents the zenith of Period House design in North Carolina, as well as one of the successful American interpretations of the Norman Revival style. In its floor plan, construction, and final interior decoration, the mansion reflects the "tasteful" approach to luxurious, country house design practiced in the United States in the decade prior to the Great Depression. Inspired by Norman Revival designs both in Normandy, France, and at the Arthur E. Newbold, Jr., estate in Laverock, Pennsylvania, the Graylyn estate, with its landscaped terraces, undulating lawns, and complementing outbuildings, illustrates a most mature development of the American suburban farm.

CHAPTER FOUR

NOTES

¹Norman T. Newton, Design on the Land, the Development of Landscape Architecture (Cambridge, Mass.: Belknap Press of Harvard University Press, 1971), p. 337.

²Ibid., pp. 337, 345.

³Richard Sudell, Landscape Gardening (London: Ward, Lock & Co., 1933), pp. 447-48.

⁴Edgell, The Architecture of To-Day, p. 125.

⁵Newton, Design on the Land, p. 346. Humphry Repton (1752-1818), a leading figure in the English landscape garden movement, became an early protagonist of garden terraces. Dorothy Stroud, in Humphry Repton (London: Country Life, 1962), p. 35, has written: "Repton's most obvious deviation from the precepts of Brown was in the treatment of the ground immediately surrounding a house. Whereas the latter always brought the lawn right up to the house, Repton advocated a more subtle link by means of a terrace or parterre; or a low wall or railing with piers and urns, such as he was to introduce into Capability's earlier landscape at Wimple."

⁶Newton, Design on the Land, p. 427.

⁷P. H. Elwood (ed.), American Landscape Architecture (New York: Architectural Book Publishing Co., 1924), pp. ix-x. See also, Henry V. Hubbard, "Hints on Teaching and Learning Landscape Design," Landscape Architecture, XV (April, 1925), 179-84.

⁸Virginia Lundquist, Department of Landscape Architecture, Graduate School of Design, Harvard University, Cambridge, Mass., to Thomas A. Gray, July 6, 1973, Graylyn Collection, Baptist Historical Collection, Z. Smith Reynolds Library, Wake Forest University. See also, Roger Ernst (ed.), Harvard Class of 1903 (Norwood, Mass.: Plimpton Press, 1928), pp. 862-64. Sears's obituary is listed in "Thomas W. Sears, Land Designer, 85," Philadelphia Inquirer, June 26, 1966, sec. 5, p. 31. In 1921, Sears was elected a Fellow of the American Society of Landscape Architects and also held memberships in

the Harvard clubs of Boston, New York, and Philadelphia; Art, and Racquet clubs, Philadelphia; and the University Club, Providence, Rhode Island. Following his service in World War I, Sears established landscape design offices in Providence and later at 1600 Walnut Street, Philadelphia.

⁹Sears's photographs of European gardens and estates appeared in Samuel Parsons, The Art of Landscape Architecture, its Development and its Application to Modern Landscape Gardening (New York: G. P. Putman's Sons, 1915), pp. 80, 160, 184; Parish Churches of England (New York: Rogers & Manson, 1915), n.p.; and Albert D. Taylor, "Landscape Construction Notes, Notes with Reference to the Construction of Bowling Greens," Landscape Architecture, XV (April, 1925), 196-97. Sears's own designs for American gardens were published in Elwood, American Landscape Architecture, pp. 146-50; The Philadelphia Architectural Exhibition (Philadelphia: Philadelphia Chapter of the American Institute of Architects and the T-Square Club, 1928), n.p.; Illustrations of Works of Members (New York: American Society of Landscape Architects, 1931), n.p.; Illustrations of Works of Members (New York: American Society of Landscape Architects, 1932), n.p.; James M. Fitch and F. F. Rockwell, Treasury of American Gardens (New York: William Helburn, 1956), n.p.; and entire issues of Architecture and Design, V (September, 1941), and XVII (November, 1953).

¹⁰Mrs. Eleanor Sears Tibbetts, Gladwyne, Pa., to Thomas A. Gray, October 18, 1973, Graylyn Collection, Wake Forest University; and telephone conversation with Vagn Ewaldsen, Havertown, Pa., December 5, 1973. Mrs. Tibbetts is T. W. Sears's daughter, and Ewaldsen originally joined Sears's firm in 1924 as the Planting Superintendent.

¹¹Three blueprints drawn by Benson, June 11, 1928, Graylyn Collection, Wake Forest University. During the construction of Graylyn, Sears located a stone gate house beside these wrought iron gates. However, the gatehouse was demolished about 1946.

¹²Gerald K. Geerlings, Wrought Iron in Architecture (New York: Charles Scribner's Sons, 1929), p. 123.

¹³Hubbard, An Introduction to the Study of Landscape Design, p. 209.

¹⁴Albert A. Farnham, "House Placement and Use of Grounds," Architectural Record, LXIV (November, 1928), 381.

¹⁵Hubbard, Landscape Design, p. 223.

¹⁶Ibid., p. 260.

¹⁷See Graylyn Collection, Wake Forest University. Sears's blueprints for the Graylyn estate are dated from January 20, 1927, to January 25, 1930. Throughout this period, Robert C. Conrad of

Reynolda, Inc. procured and planted the trees, shrubbery, vines, and flowers recommended by Sears.

- ¹⁸Sudell, Landscape Gardening, pp. 443-44.
- ¹⁹Ibid., pp. 440-41.
- ²⁰Hubbard, Landscape Design, p. 211.
- ²¹Sudell, Landscape Gardening, p. 196.
- ²²Hubbard, Landscape Design, p. 246.
- ²³Ms. Fran Hoover, George Connor and Associates, High Point, N.C., to Thomas A. Gray, July 15, 1973, Graylyn Collection, Wake Forest University. Between 1921 and 1923, Everhart illustrated the publications of S. Fiske Kimball, and between 1926 and 1930, those of Rudolph Riefstahl. A native of High Point, Everhart later designed the principal municipal and educational buildings of that city while in partnership with Louis F. Voorhees from 1938 to 1964.
- ²⁴Hubbard, Landscape Design, p. 241.
- ²⁵Sudell, Landscape Gardening, p. 62.
- ²⁶Original blueprints for the Graylyn bath house cannot be located.
- ²⁷See Parsons, Art of Landscape Architecture, pp. 160, 184.
- ²⁸Hubbard, Landscape Design, p. 268.
- ²⁹Dorothy Stroud, Capability Brown (London: Country Life, 1950), p. 120.
- ³⁰Hubbard, Landscape Design, pp. 168, 173.
- ³¹Patterson, American Homes of To-Day, p. 336.
- ³²Hubbard, Landscape Design, p. 264.
- ³³Northup & O'Brien's blueprints for the farm complex are dated June 27 and September 10, 1929.
- ³⁴Meigs, An American Country House, pp. 2, 28-29, 31, 70.
- ³⁵Northup & O'Brien's blueprints for the chicken house are dated September 6, 1929. The slate roof of this building was later removed to Bowman Gray, Jr.'s, country property, Brookberry Farm, Clemmons, N.C.
- ³⁶Hubbard, Landscape Design, p. 264.

³⁷Lord and Burnham's blueprints for the largest greenhouse are dated November 19, 1928.

³⁸Eberlein and Ramsdell, Small Manor Houses and Farmsteads in France, p. 45. Located beside the greenhouses, the small gardener's cottage was designed originally by Charles Barton Keen when the Grays' property was a portion of the Reynolda estate. In 1938, Mrs. Nathalie Gray Bernard enlarged the living room, redesigned the front porch, and made other renovations to the small stuccoed house.

³⁹Hubbard, Landscape Design, p. 248.

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APPENDICES

APPENDIX I

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APPENDIX II

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(Courtesy of Forsyth County Public Library, Winston-Salem, N.C.)

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APPENDIX III

SUBURBAN HOUSES IN WINSTON-SALEM, NORTH CAROLINA DESIGNED BY LUTHER S. LASHMIT, 1927-1940

<u>Builder</u>	<u>Dates of Construction</u>	<u>Address</u>	<u>Style</u>
Bowman Gray	1927-31	Reynolda Road	Norman Revival
George Whitaker, Sr.	1927-28	1048 Arbor Road	Colonial Revival
H. M. Radcliff	1927-28	2300 Georgia Avenue	Modified Georgian
Luther Ferrall	1928	2115 Georgia Avenue	Georgian Revival
Burton Craige	1928-29	134 Cascade Avenue	Colonial Revival
A. H. Galloway, Sr.	1929	1040 Arbor Road	Modified Georgian
Frank L. Blum	1934	2728 Forest Drive	Georgian Revival
Fred S. Hutchins	1937	342 Arbor Road	Georgian Revival
Richard E. Guthrie	1937	2833 Forest Drive	Georgian Revival
Thomas O. Moore	1938-40	349 Arbor Road	Georgian Revival
William A. Goodson	1940	365 Arbor Road	Georgian Revival
Richard J. Reynolds, Jr.	1940	Robin Hood Road	Modern

APPENDIX IV

LIBRARY OF DESIGN SOURCES ORIGINALLY OWNED BY J. BARTON BENSON, ABINGTON, PENNSYLVANIA

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APPENDIX V

CHRONOLOGICAL LISTING OF GARDENS AND RESIDENTIAL PROPERTIES DESIGNED BY THOMAS W. SEARS IN THE WINSTON-SALEM AREA

Note: The dates refer to the years in which blueprints were drawn.
(Courtesy of Mr. Robert C. Conrad.)

"Reynolda" (1915-36) Owned by (1) Richard J. Reynolds,
(2) Mrs. J. E. Johnston, and (3) Charles H. Babcock.

J. S. Dunn (1920)

Mrs. C. A. Kent (1923)

James A. Gray (1923)

J. P. Steadman (1923)

"Reynolda Park" (1923-25). Sub-division of Kent Road property.

B. F. Huntley (1924)

Alex S. Hanes (1924)

Thurmond Chatham (1925)

E. W. O'Hanlon (1925)

Wilson Gray (1926)

R. G. Stockton (1926)

Owen Moon (1926)

Forsyth County Courthouse (1927)

Luther Ferrall (1928)

Robert M. Hanes (1928)

A. H. Galloway (1928)

R. E. Lassater (1928)

P. H. Hanes, Sr. (1929)

Lewis F. Owen (1929)

Burton Craige (1929)

Thomas Ruffin (1932)

Richard D. Shore (1936)

John Dillard (1937)

Old Town Club House (1939)

C. G. Hill (1939)

Forsyth Country Club House (1942)

Out-Patient Building, North Carolina Baptist Hospital (1945)

Egbert L. Davis, Jr. (1949)

Earl Slick (1950)

Wake Forest University (1950-51)

ILLUSTRATIONS

Note: Unless otherwise stated, all photographs and sketches are now owned by the Baptist Historical Collection, Z. Smith Reynolds Library, Wake Forest University, Winston-Salem, North Carolina.



Fig. 1. Graylyn Mansion and Bath House. Designed by Luther S. Lashmit and Northup & O'Brien, Architects. Construction begun on mansion, January 28, 1928. (Photograph, 1935-1940; courtesy of Mr. Gordon Gray.)



Fig. 2. General Plan of the Reynolda Estate. Drawn by J. E. Ellerbe. February, 1925. (Courtesy of Mr. Robert C. Conrad.)

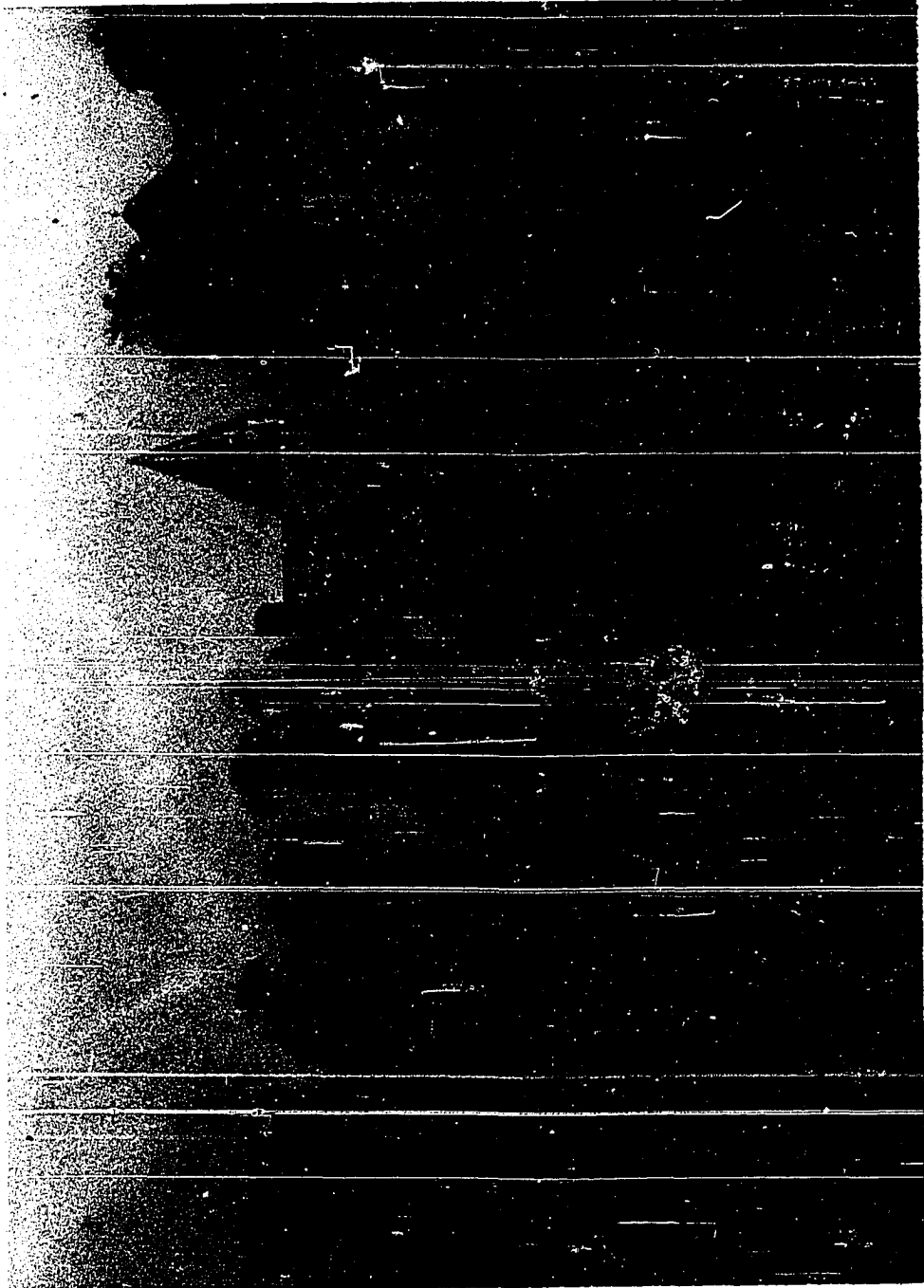


Fig. 3. Saint-Lo-Chateau, Vaucelle, France. (Antonio DiNardo, Farm Houses, Small Chateaux, and Country Churches in France, 1924, p. 74.)

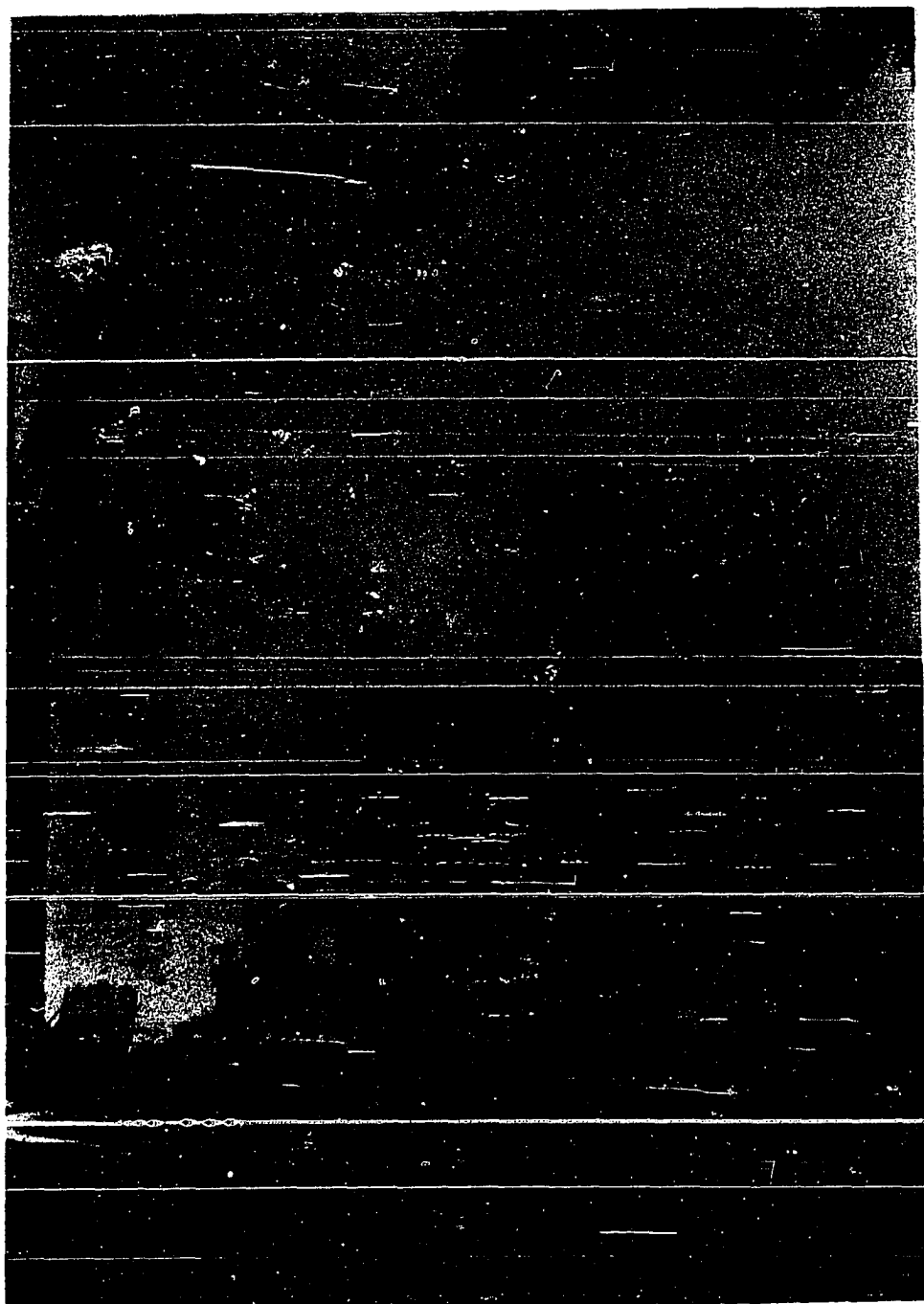


Fig. 4. French Village, Gate Houses "A" and "B", Chestnut Hill, Pennsylvania. Robert R. McGoodwin, architect. Completed 1927. (Robert R. McGoodwin, Monograph of the Work of Robert R. McGoodwin, 1910-1940, 1942, n.p.)

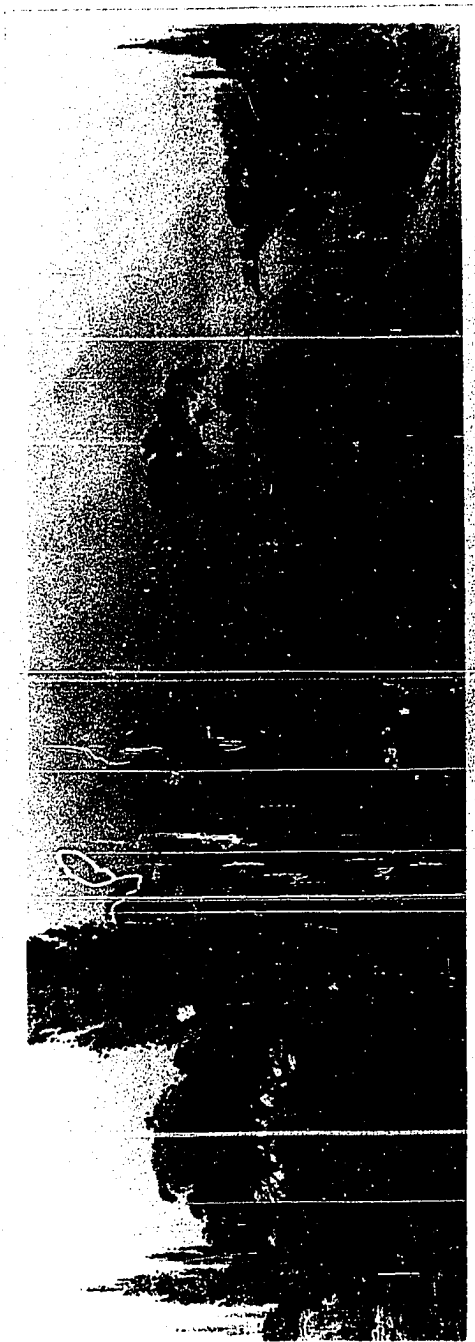


Fig. 5. Preliminary Sketch of Graylyn Mansion. Drawn by Northup & O'Brien, Architects. Ca. 1927. (Courtesy of Luther S. Lashmit.)



Fig. 6. Preliminary Sketch of West Terraces for Main House.
Drawn by Thomas E. Laughlin and gardens designed by Thomas W.
Sears. Ca. 1928. (Courtesy of Wake Forest University.)

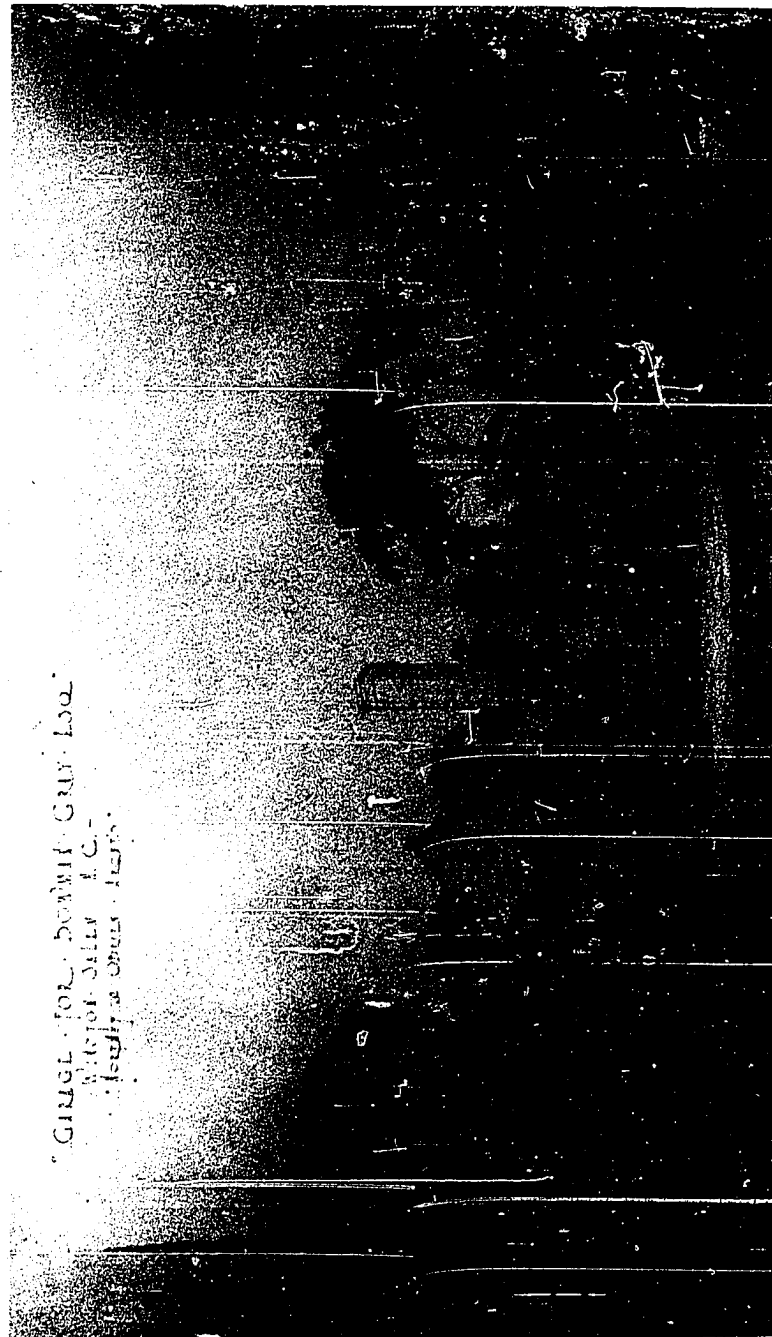


Fig. 7. Preliminary Sketch of Graylyn Garage. Drawn by Northup & O'Brien, Architects. Ca. 1927. (Courtesy of Wake Forest University.)

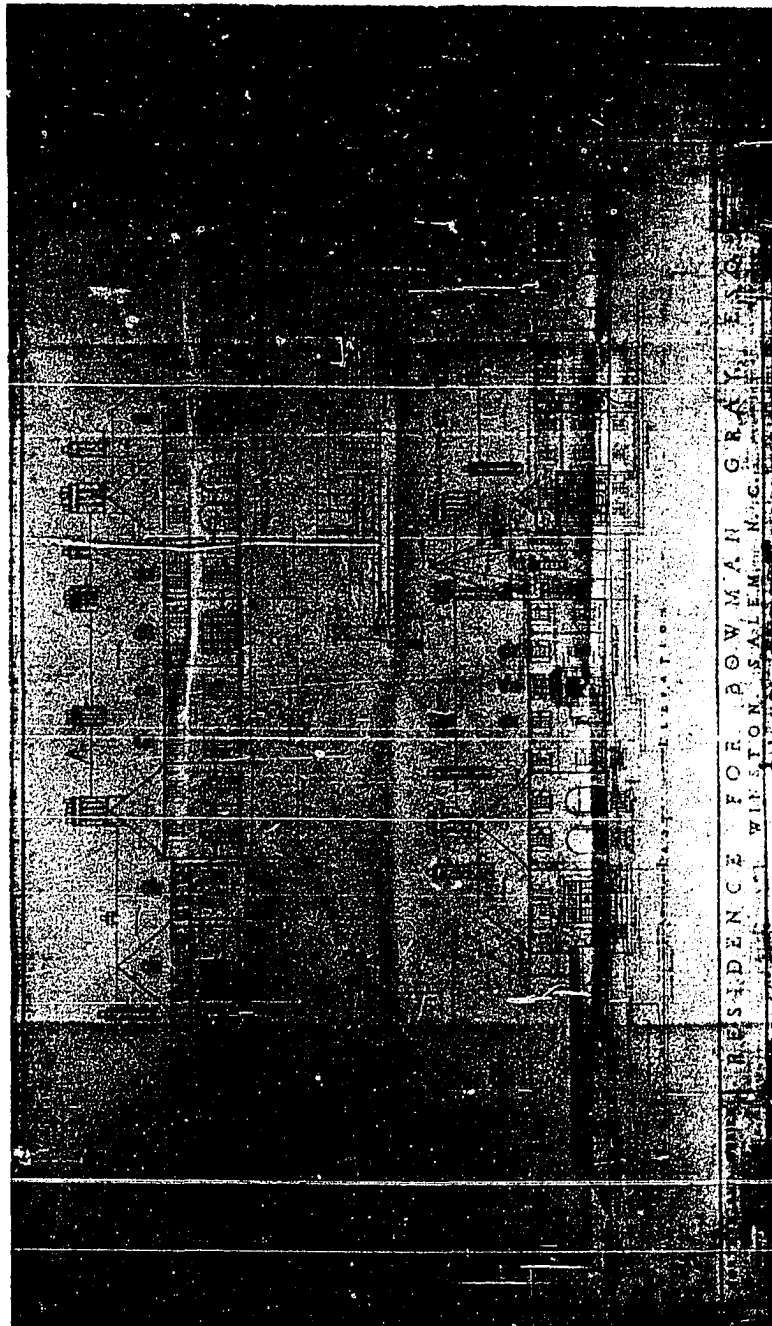


Fig. 8. Plan of East and West Elevations. Luther S. Lashmit and Northup & O'Brien, Architects. Plans dated December 6, 1927; revised April 12, 1928. (Courtesy of Jennings, Newman, Van Etten, and Winfree, Architects and Engineers, Inc.)

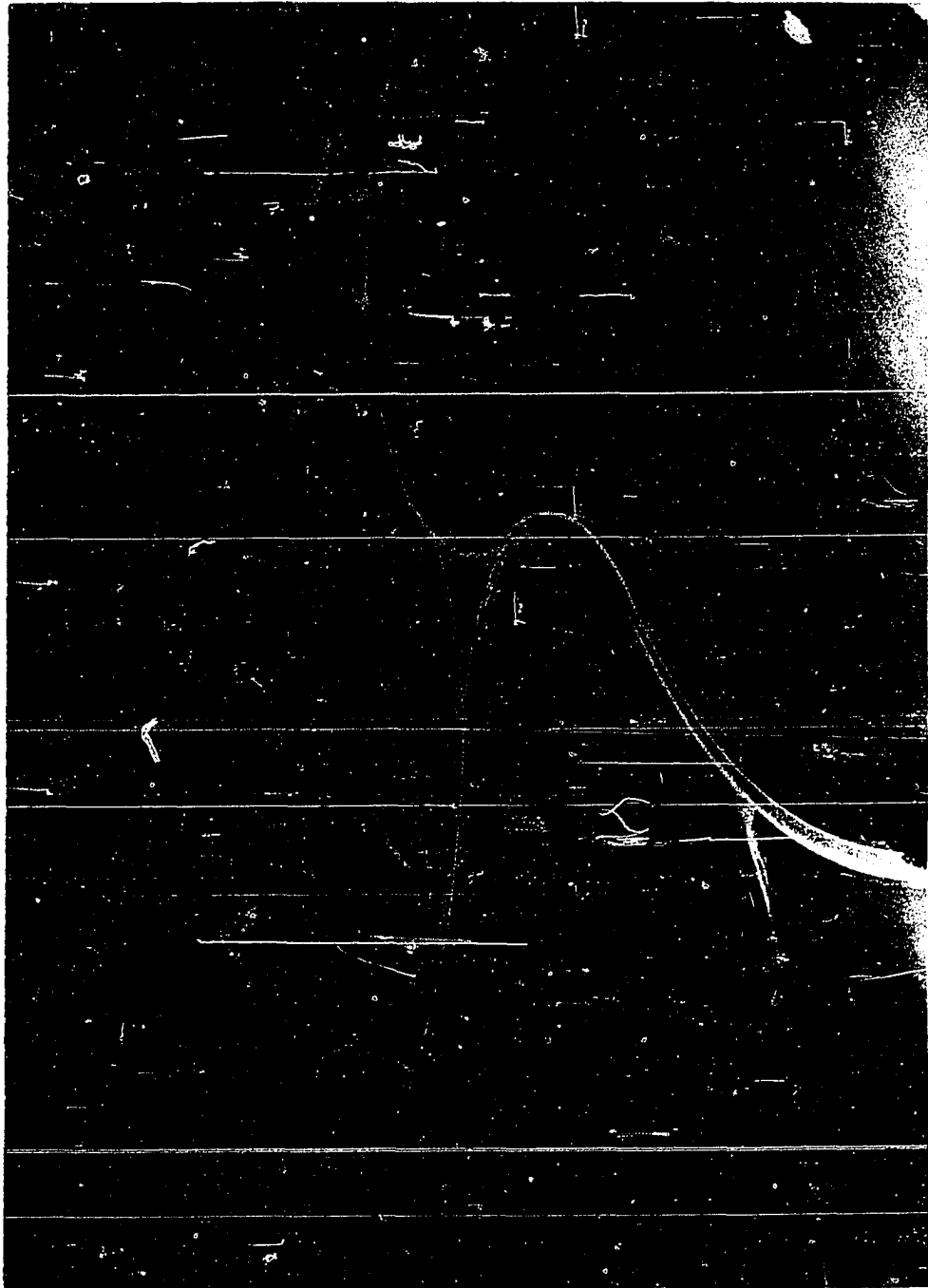


Fig. 9. Aerial View of Graylyn Estate. (Photograph, 1931-1932; courtesy of Mr. Gordon Gray.)

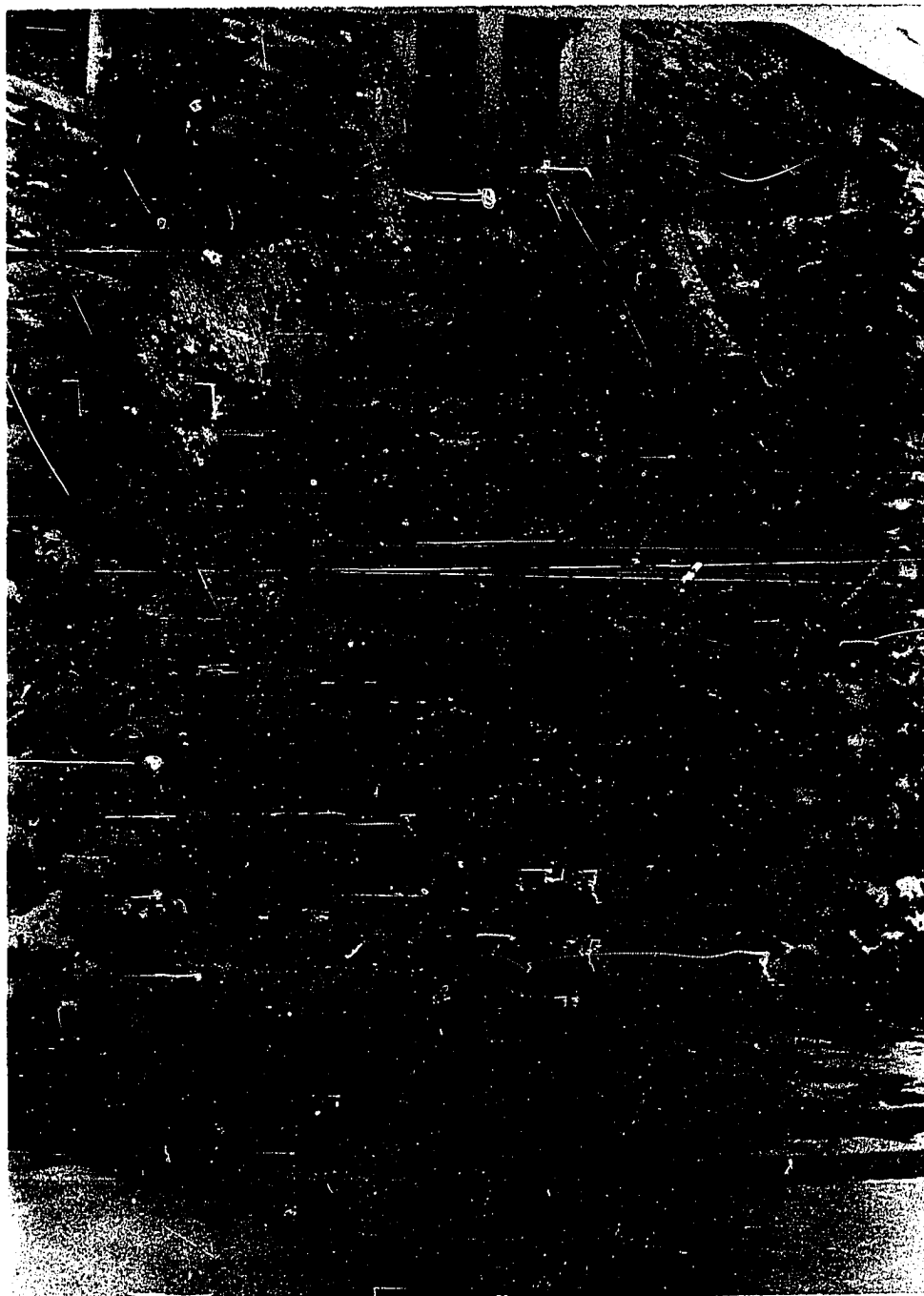


Fig. 10. East Entrance of Mansion. Luther S. Lashmit, architect. Plans dated December 6, 1927; revised April 12, 1928. (Photograph, January, 1931; courtesy of Mr. Gordon Gray.)



Fig. 11. Plan of First Floor. Luther S. Lashmit and Northup & O'Brien, Architects. Plans dated December 6, 1927; revised April 12, 1928. (Courtesy of Jennings, Newman, Van Etten, and Winfree, Architects and Engineers, Inc.)



Fig. 12. Medieval Doorway in Vestibule. Wrought-iron gates executed by J. Barton Benson. Installed, 1930-1931. (Photograph, 1973; courtesy of Bradford L. Rauschenberg.)

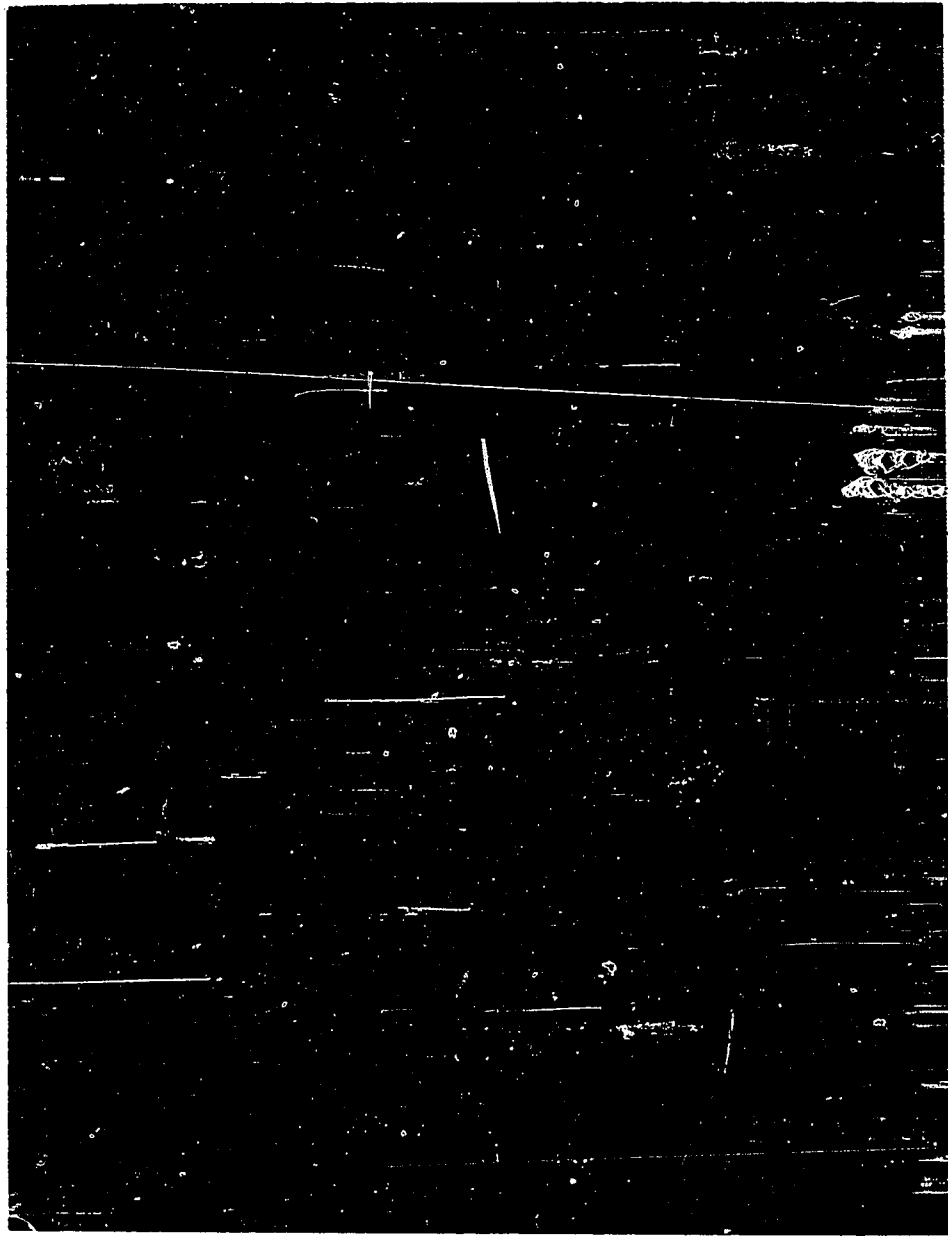


Fig. 13. Medieval Wrought-Iron Gates, France. Property of J. G. Valiant Company, Paris. Duplicated by J. Barton Benson, 1928-1931. (Photograph, 1928, by J. Borzano; courtesy of Mr. J. Barton Benson.)

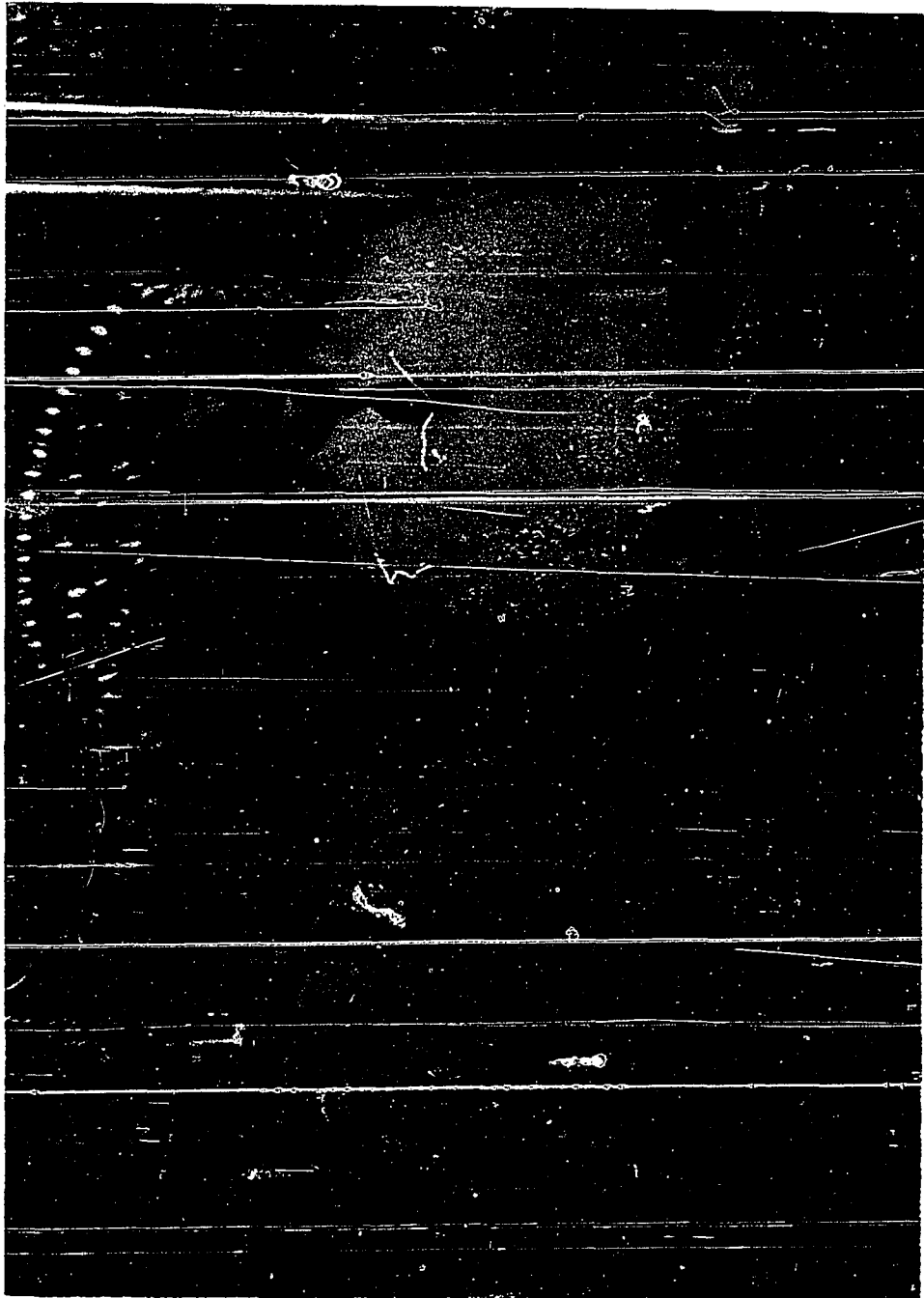


Fig. 14. Persian Card Room. Purchased in Constantinople (Istanbul), Turkey. Installed March 27, 1930. (Photograph, 1937-1939; courtesy of Mrs. Bowman, Gray, Jr.)

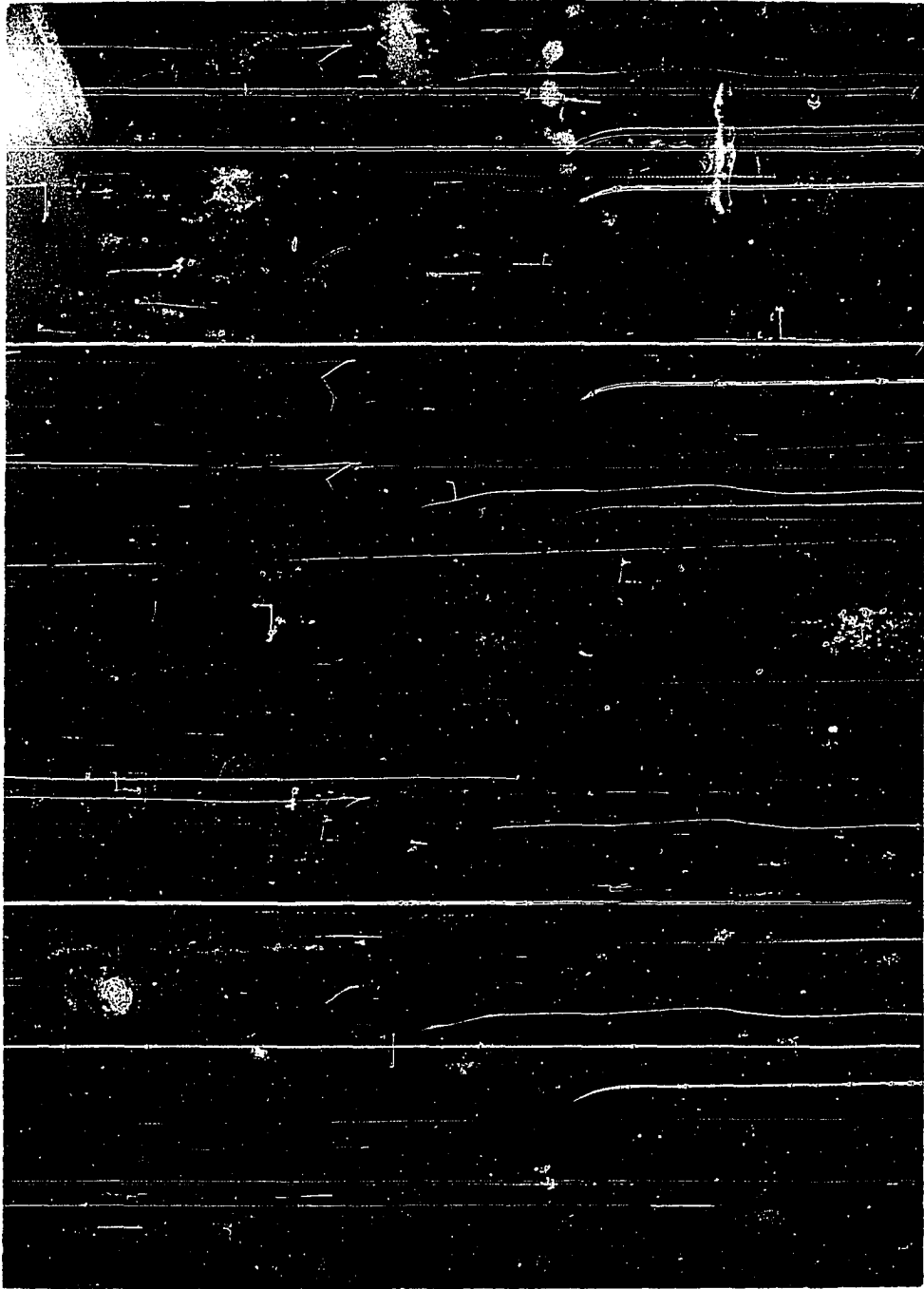


Fig. 15. Georgian Revival Living Room. Paneling designed by Arthur C. Grafflin. Installed 1929-1931. (Photograph, 1932-1940; courtesy of Mr. Gordon Gray.)

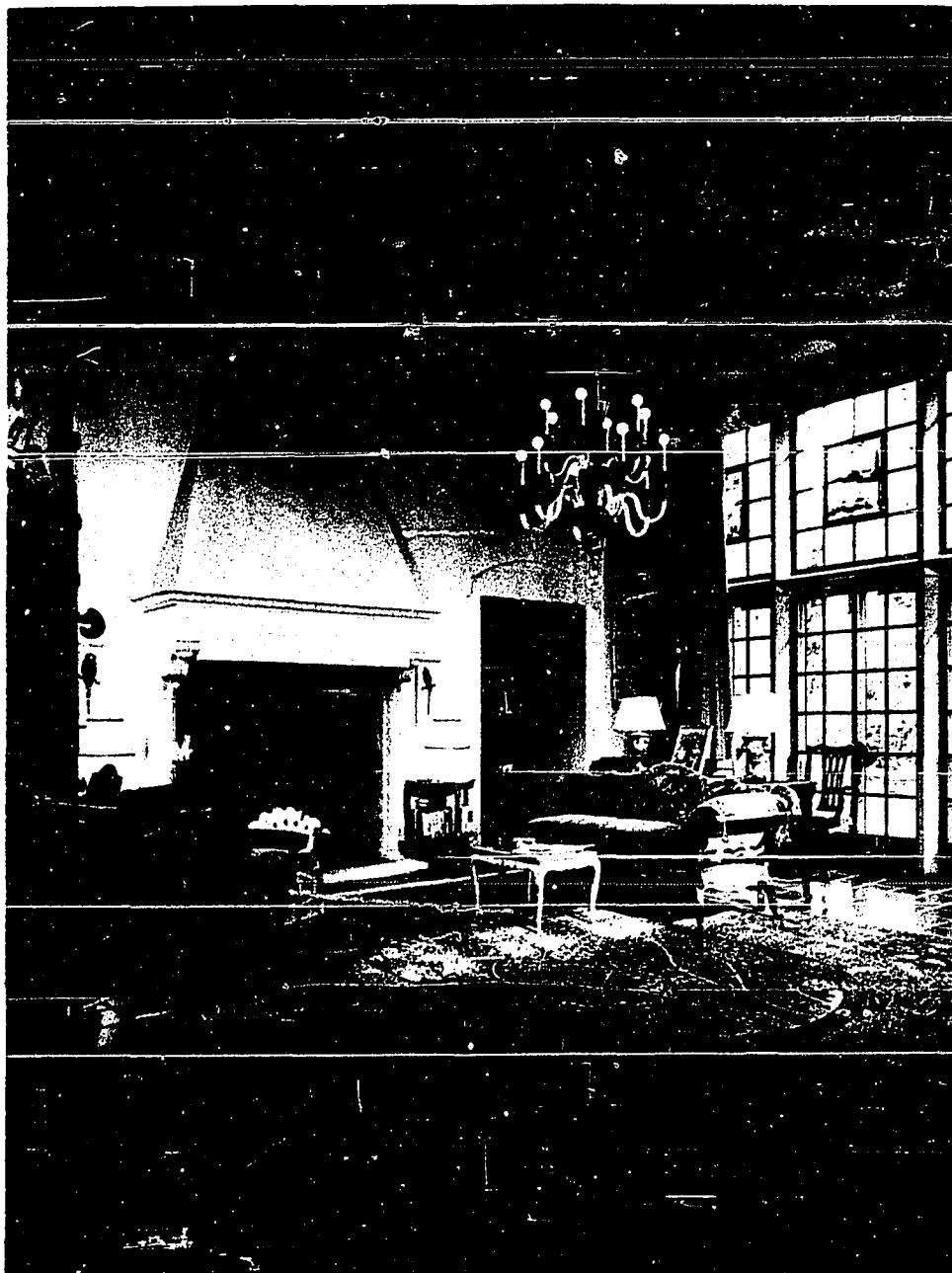


Fig. 16. Italian Revival Sun Room. Robert W. Schmertz, architect. Plans by Northup & O'Brien, Architects, dated December 6, 1927; revised April 12, 1928. (Photograph 1932-1940; courtesy of Mr. Gordon Gray.)

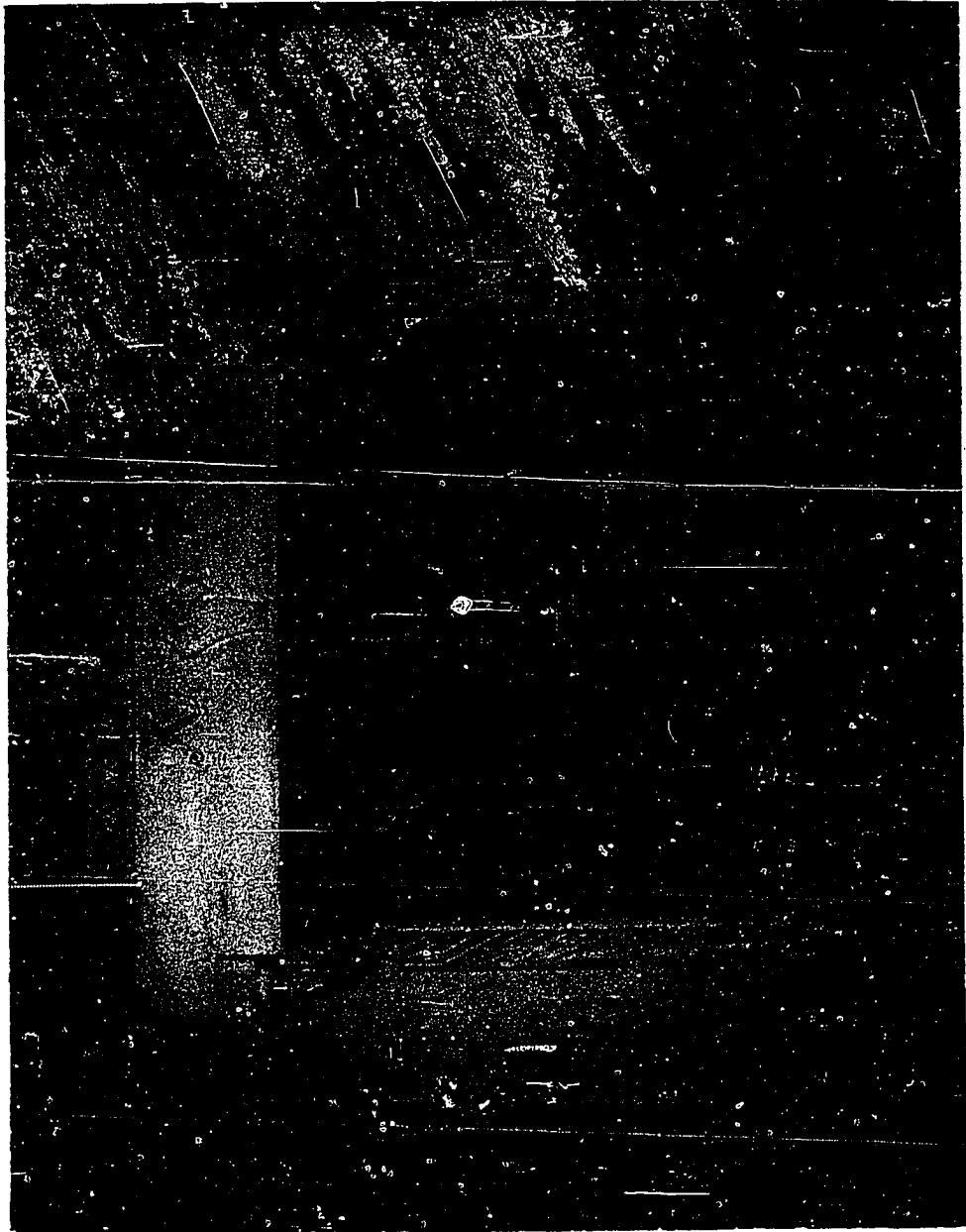


Fig. 17. Sun Room Fireplace. Robert W. Schmertz, architect. Completed 1931-1932. (Photograph, 1973; courtesy of Bradford L. Rauschenberg.)

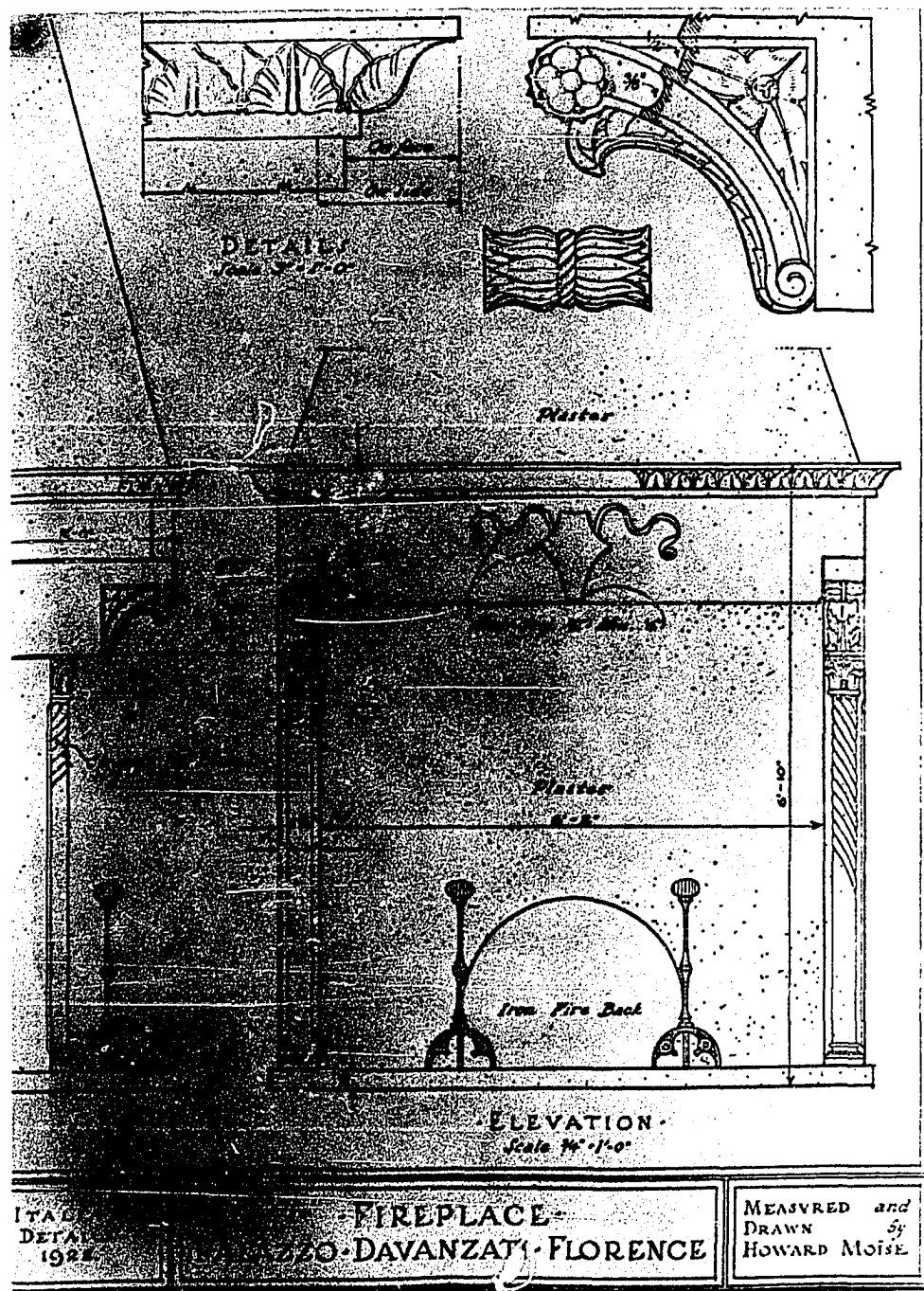


Fig. 18. Fireplace in Palazzo Davanzati, Florence. Designed by Michelozzo prior to 1578. Measured and drawn by Howard Moise, 1922. (Moise, "Italian Renaissance Details," Architectural Forum, November, 1922, p. 218.)

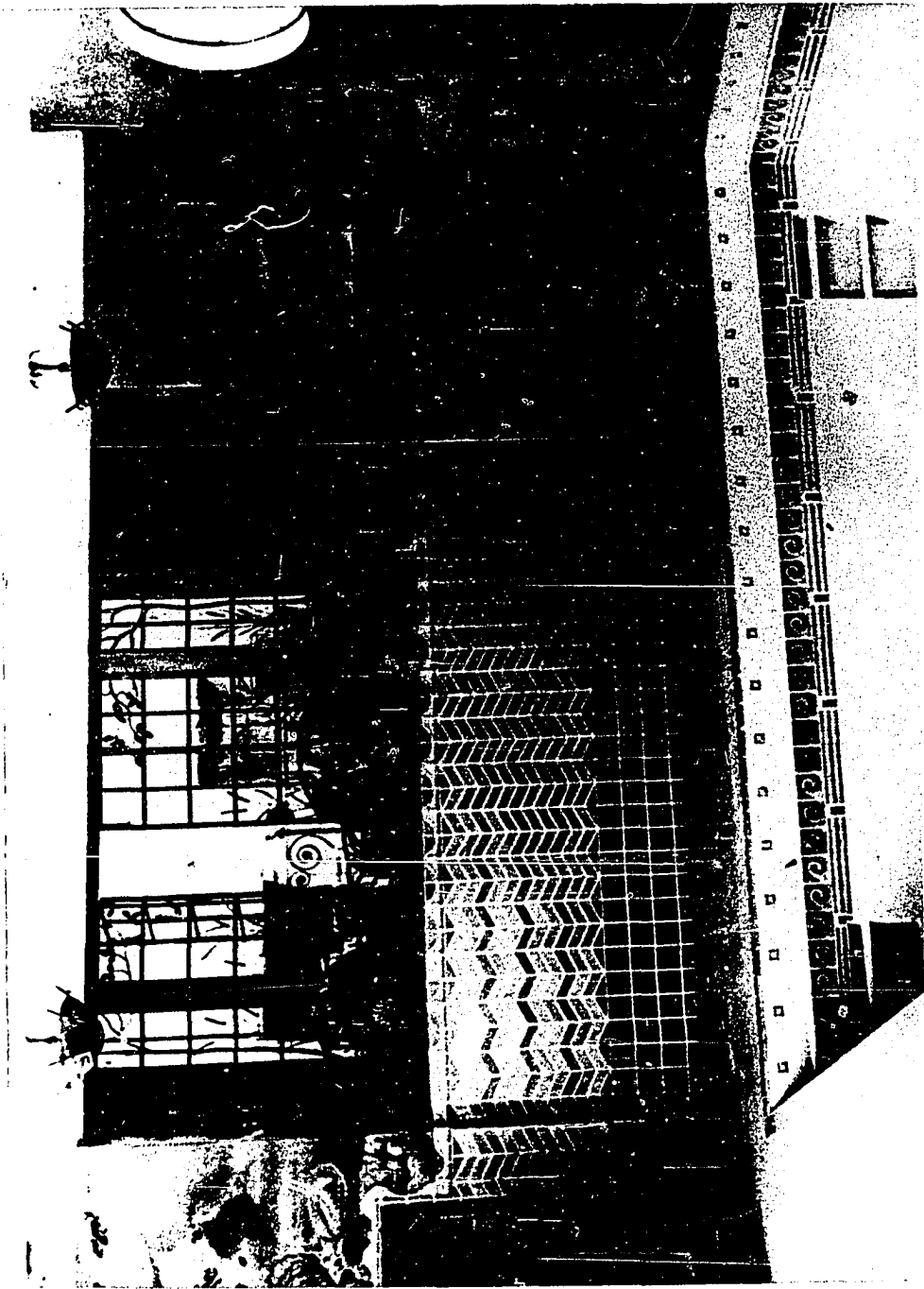


Fig. 19. Indoor Swimming Pool. Designed by Arthur C. Grafflin and Luther S. Lashmit. Plans dated December 6, 1927; revised, April 12, 1928. (Photograph, 1935-1946; courtesy of Winston-Salem Journal and Sentinel.)

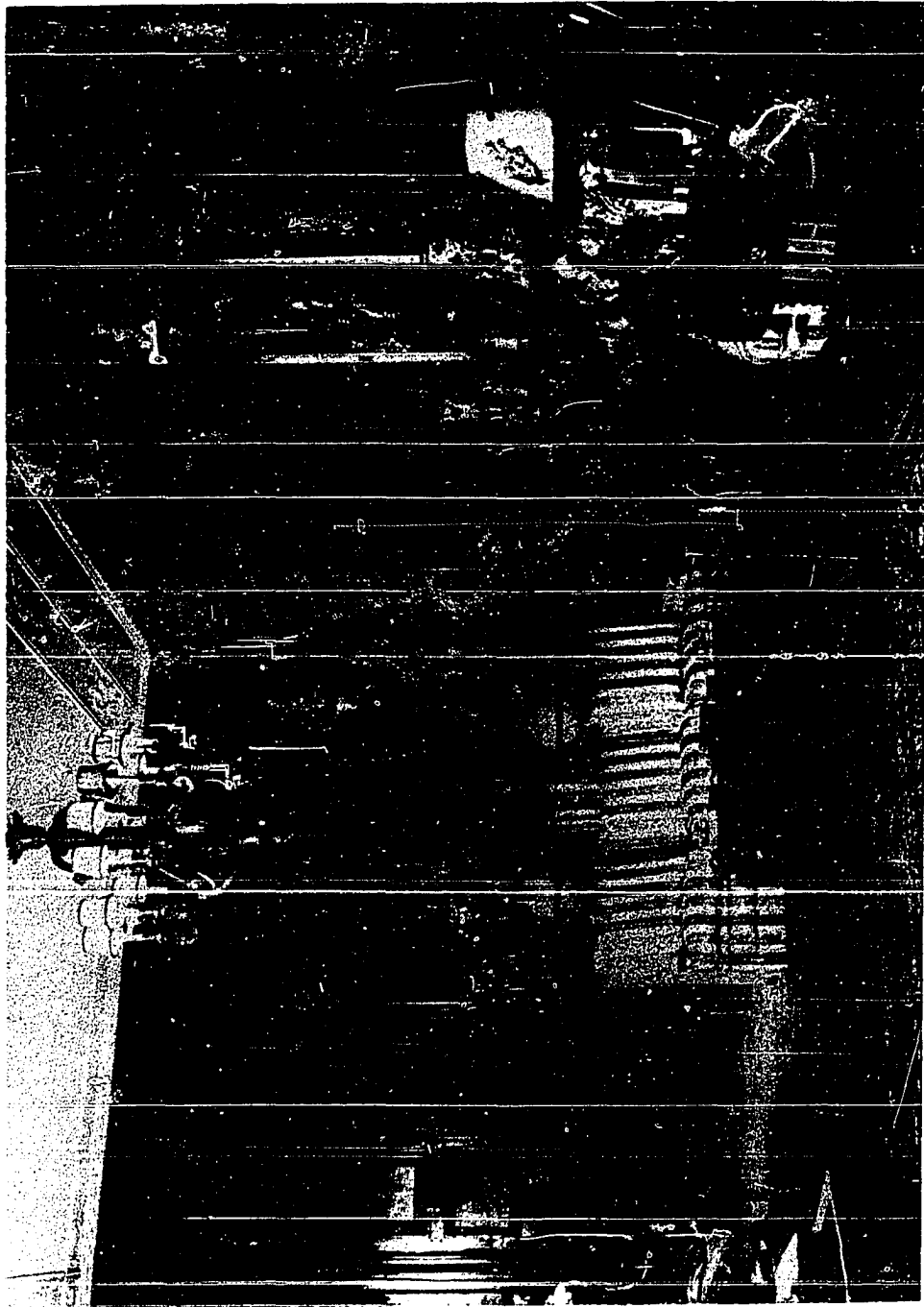


Fig. 20. Library. Louis XIV paneling removed from Hotel d'Estrades, 3 Place des Voges, Paris. Redesigned and installed by Arthur C. Grafflin 1930-1932. (Photograph, 1932-1940; courtesy of Mr. Gordon Gray.)

ANTIQUE Oak Room with Panelled Oak Ceiling recently removed from Oxley Manor, England. Floor plan and elevations suitable for architectural use furnished on application. Other antique panelled rooms available.



VALIANT

Decorators—Importers

ARCHITECTS BUILDING
17TH STREET AT SANSON
PHILADELPHIA

PARIS

BALTIMORE

WASHINGTON

29

Fig. 21. Advertisement for J. G. Valiant Company. Paneled room removed from Oxley Manor, England. (The Philadelphia Chapter of the A.I.A. and the T-Square Club, The Yearbook of the Thirty-third Annual Architectural Exhibition, 1930, p. 29.)



Fig. 22. Adamesque Revival Dining Room. Designed by Arthur C. Grafflin. Installed 1929-1931. (Photograph, 1932-1940; courtesy of Mr. Gordon Gray.)

ANTIQUE Oak Room with Panelled Oak Ceiling recently removed from Oxley Manor, England. Floor plan and elevations suitable for architectural use furnished on application. Other antique panelled rooms available.



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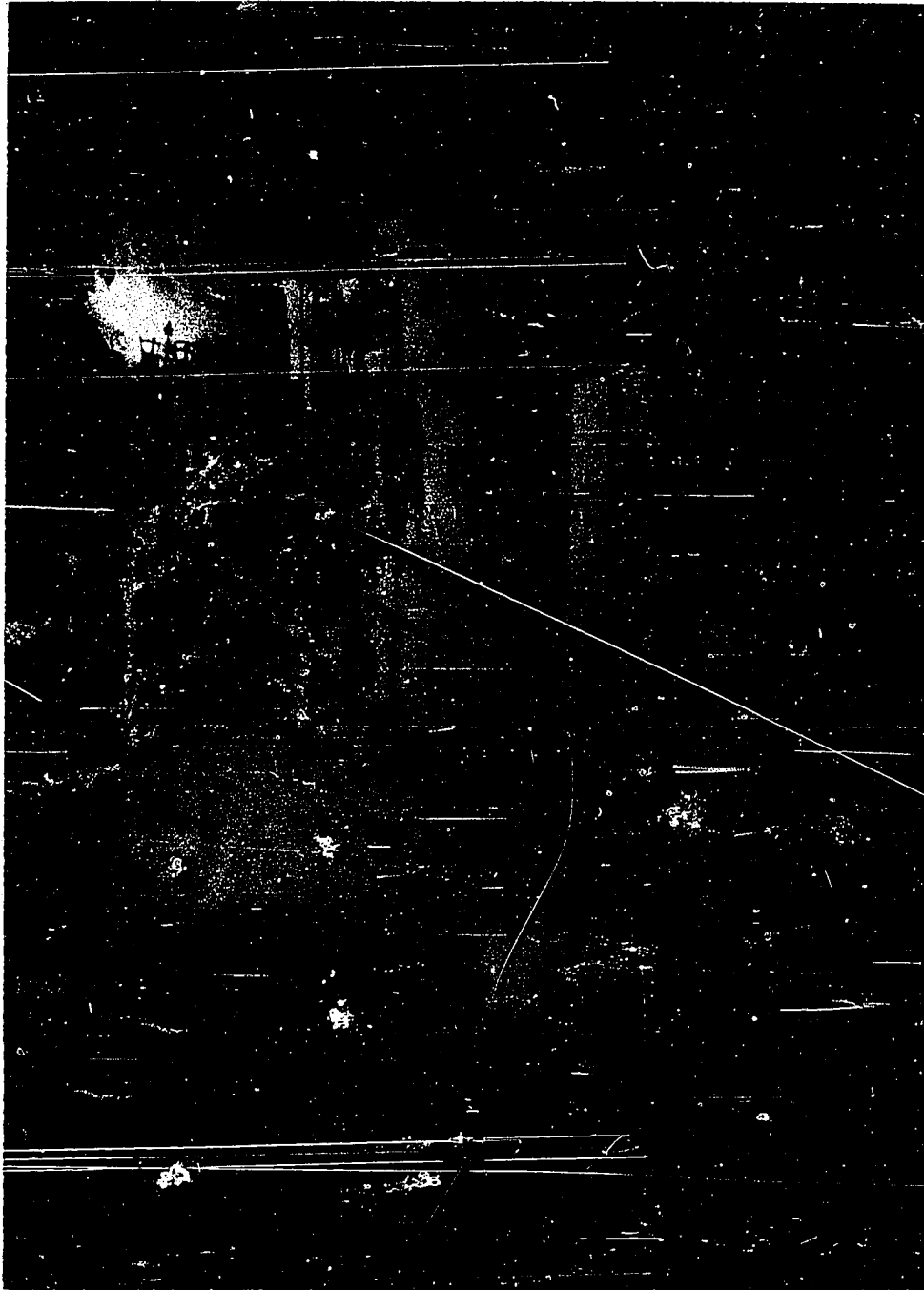


Fig. 23. Graylyn Stair Tower. Luther S. Lashmit, architect, with iron by J. Barton Benson. Plans dated December 6, 1927; revised April 12, 1928. (Photograph, 1932-1940; courtesy of Mr. Gordon Gray.)



Fig. 24. Newbold Stair Tower. Arthur I. Meigs, architect, Samuel Yellin, ironsmith. Completed 1923. (Arthur I. Meigs, An American Country House, The Property of Arthur E. Newbold, Jr., Esq., Laverock, Pa., 1925, p. 40.)



Fig. 25. Ceiling in the Graylyn Stair Tower. Luther S. Lashmit, architect. Plans dated December 6, 1927, revised April 12, 1928. (Photograph, 1973; courtesy of Bradford L. Rauschenberg.)

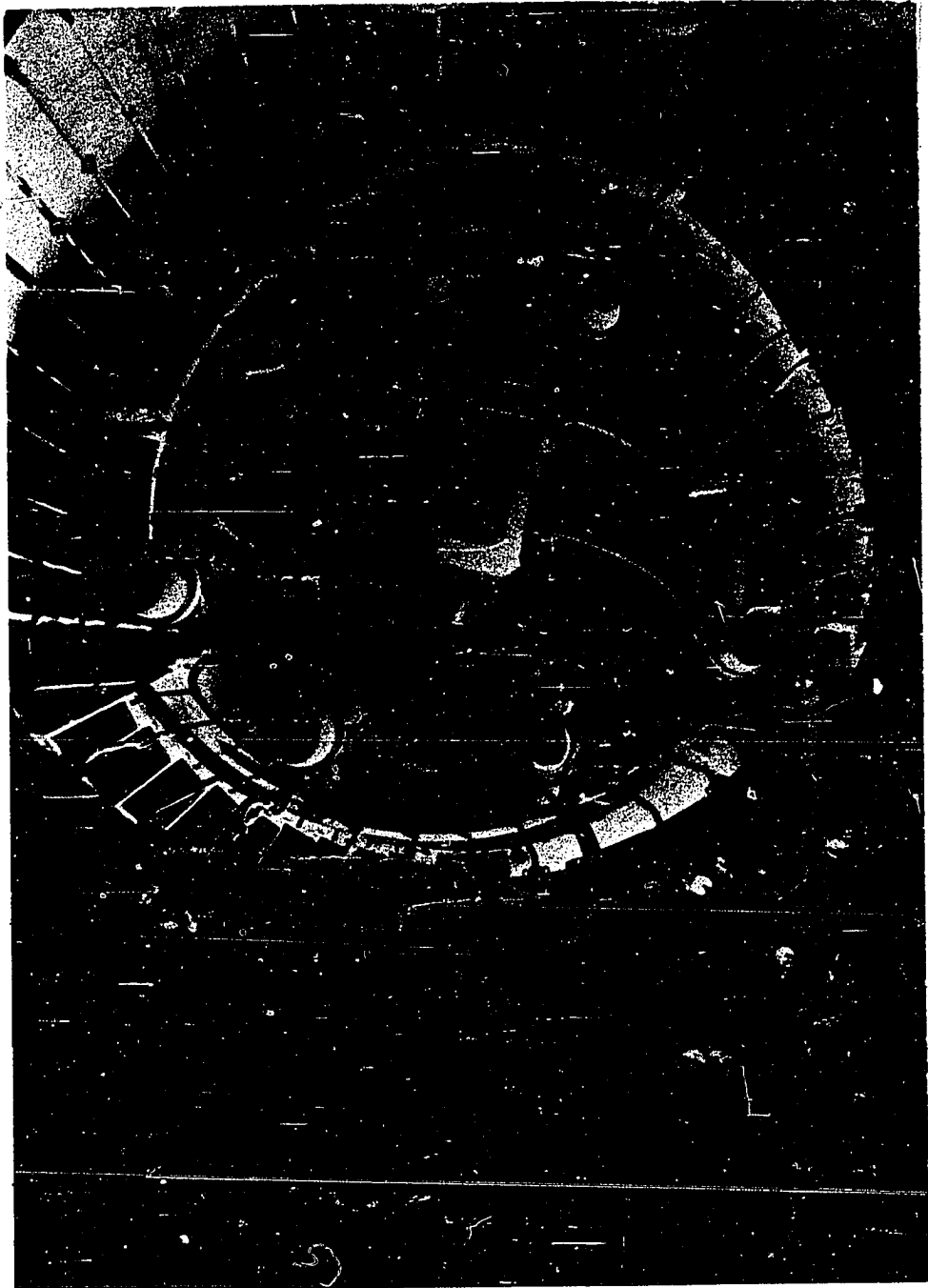


Fig. 26. Ceiling in the Newbold Stair Tower. Arthur I. Meigs, architect. Completed 1923. (Meigs, An American Country House, p. 34.)

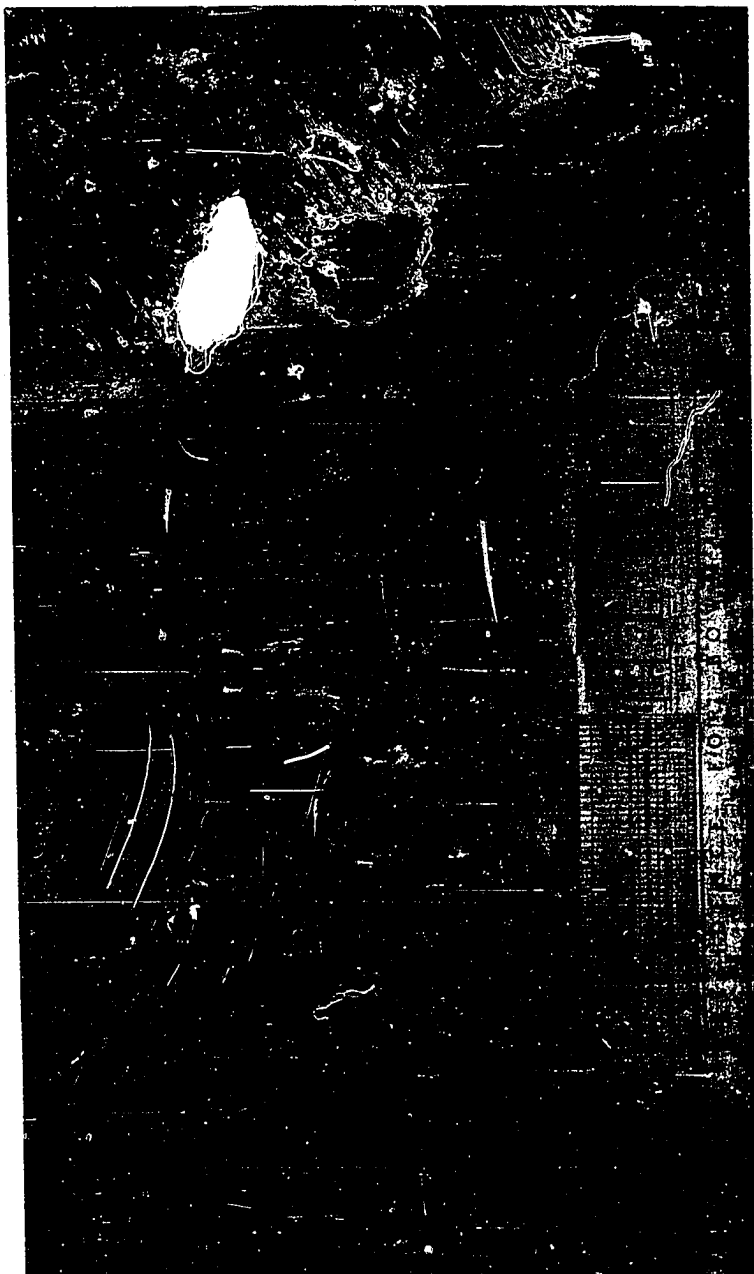


Fig. 27. Plan of Second Floor. Luther S. Lashmit and Northup & O'Brien, Architects. Plans dated December 6, 1927; revised April 12, 1928. (Courtesy of Jennings, Newman, Van Etten, and Winfree, Architects and Engineers, Inc.)



Fig. 28. Wrought-Iron Screen Door. Executed by J. Barton Benson for terrace above indoor swimming pool. Installed 1930-1931; present whereabouts unknown. (Photograph, 1930-1931; courtesy of Mr. J. Barton Benson.)

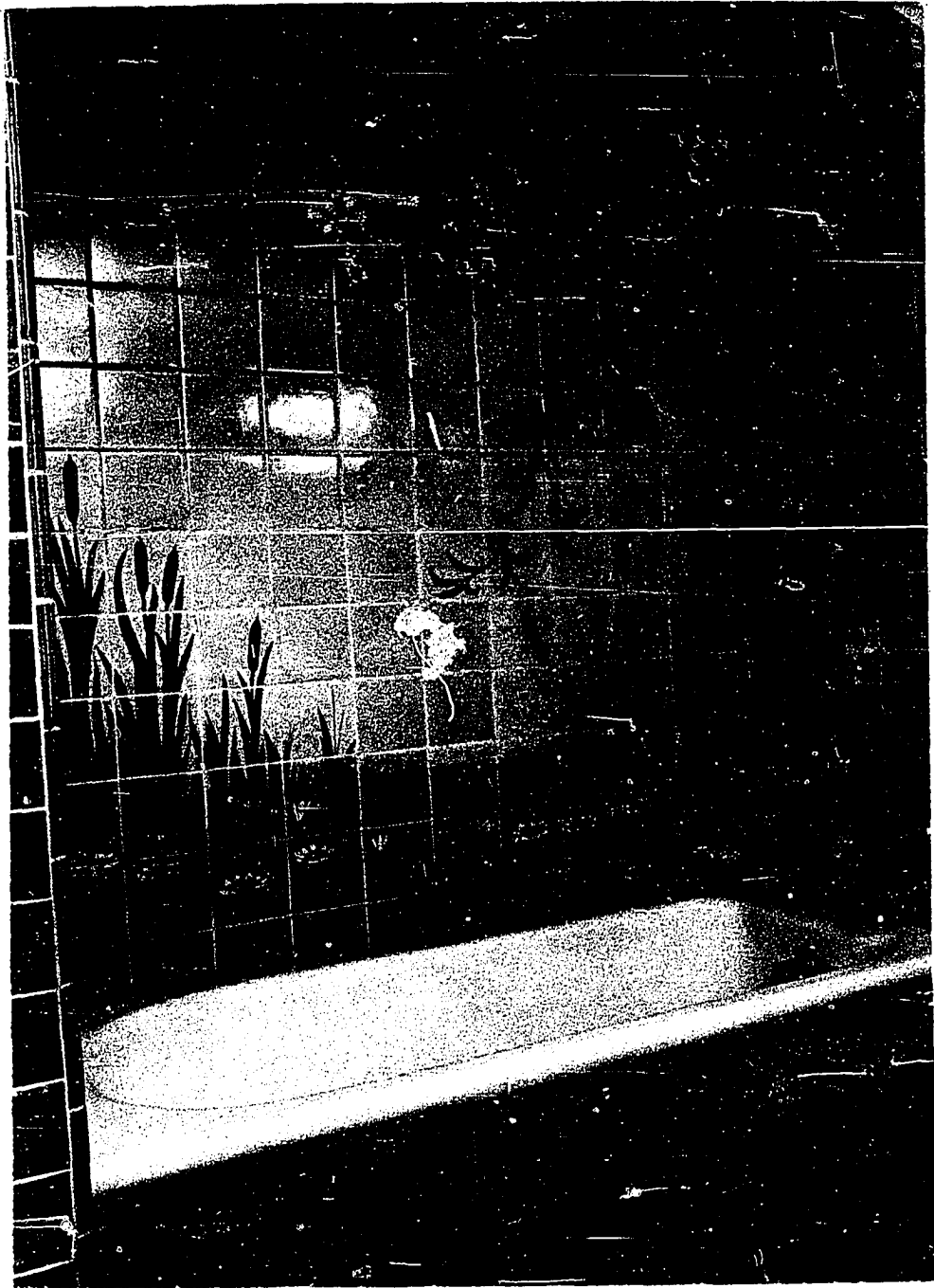


Fig. 29. Second Floor Bathroom. Tiles designed by Enfield Pottery and Tile Works, Enfield, Pennsylvania. Installed, 1930-1931. (Photograph, 1973; courtesy of Bradford L. Rauschenberg.)

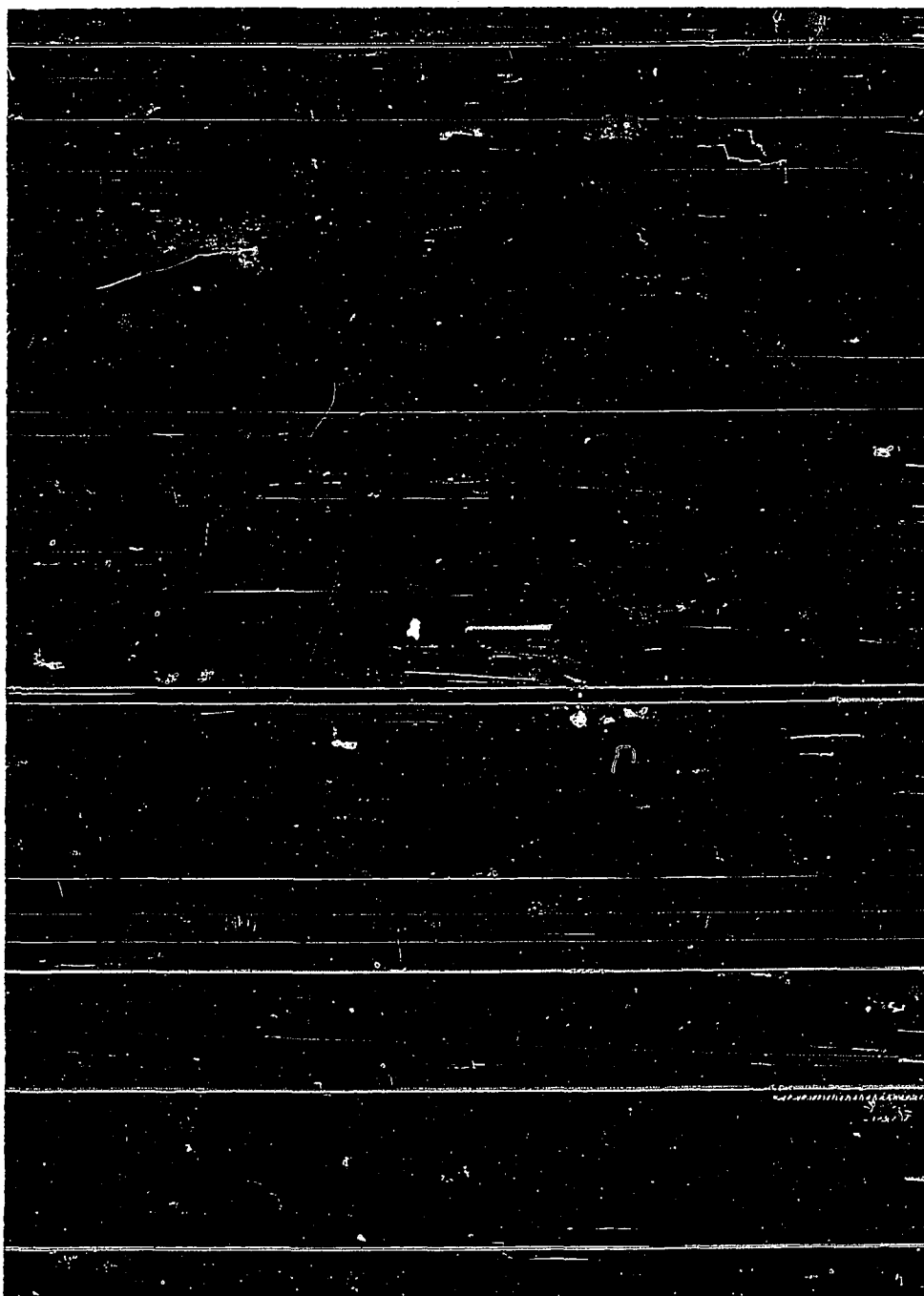


Fig. 30. Boys' Sitting Room. Paneling removed by the J. G. Valiant Company from Gray's Inn, London. Redesigned and installed 1930-1931. (Photograph, 1932-1940; courtesy of Mr. Gordon Gray.)



Fig. 31. Plan of Basement. Luther S. Lashmit and Northrup & O'Brien, Architects. Plans dated December 6, 1927; revised April 12, 1928. (Courtesy of Jennings, Newman, Van Etten, and Winfree, Architects and Engineers, Inc.)

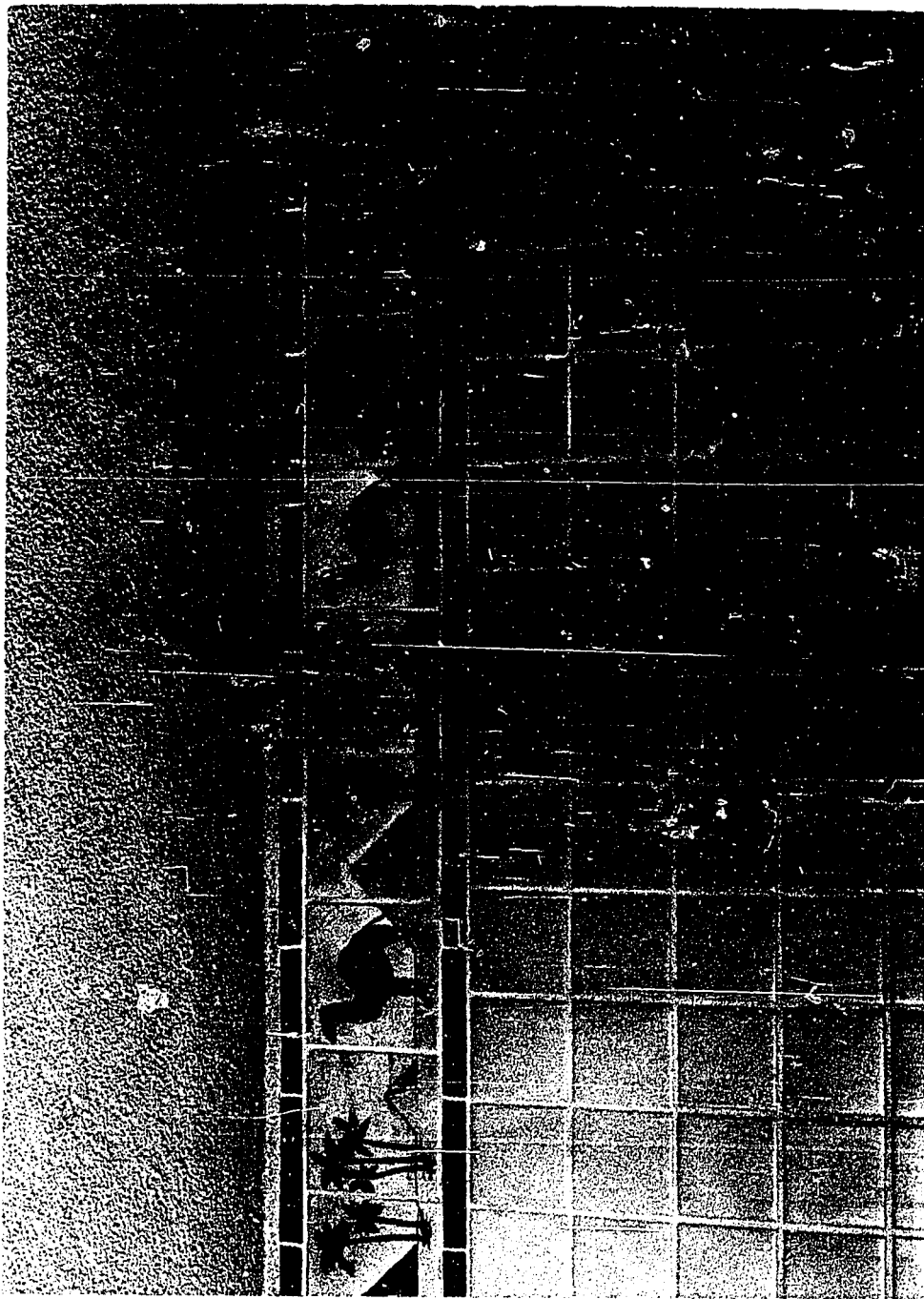


Fig. 32. Camel Tiles. Executed at the Enfield Pottery and Tile Works. Installed 1930-1931. (Photograph, 1973; courtesy of Bradford L. Rauschenberg.)

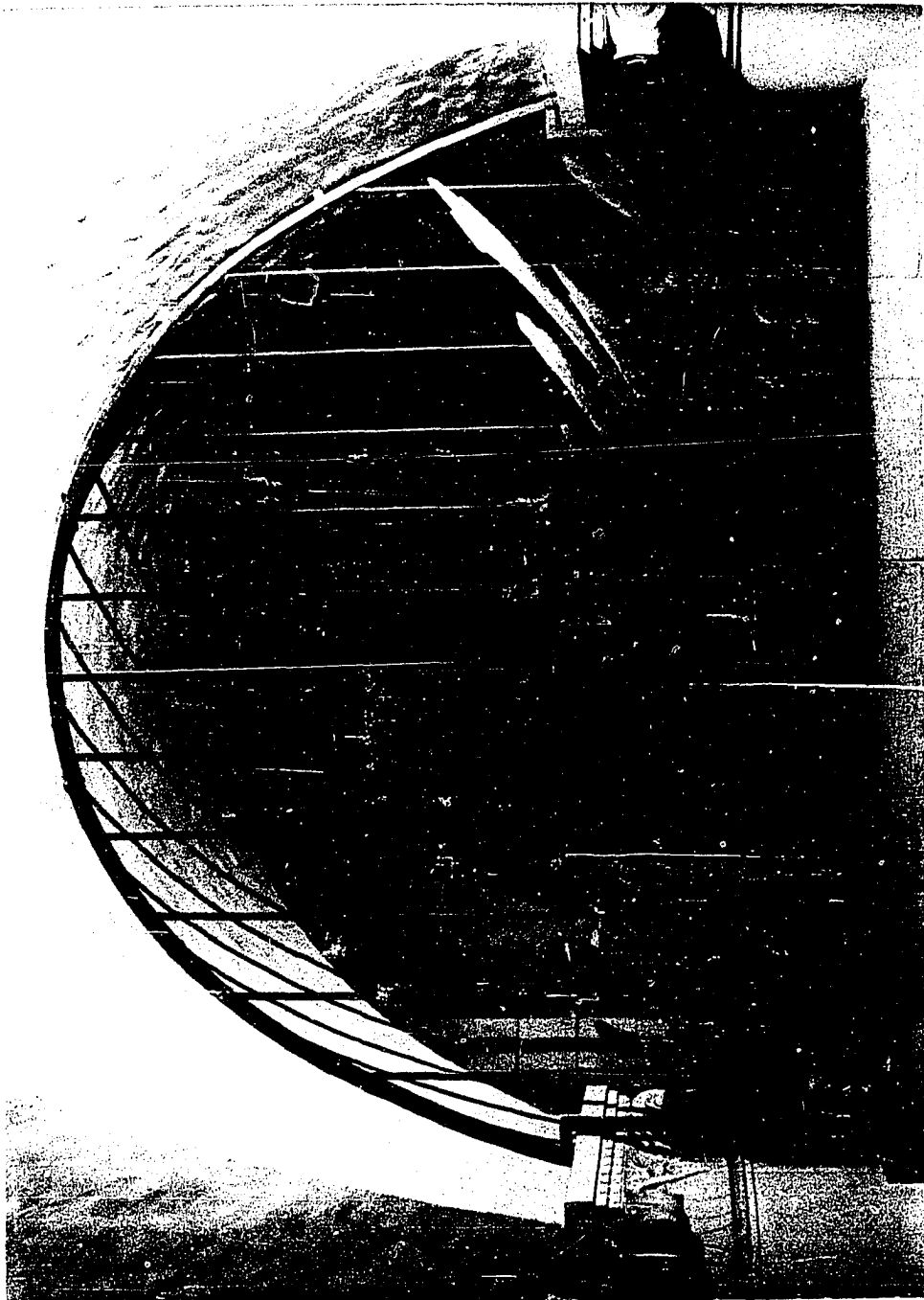


Fig. 33. Grille Room Detail. Iron executed by J. Barton Benson. Installed 1929-1931. (Photograph, 1973; courtesy of Bradford L. Rauschenberg.)



Fig. 34. Grille Room Detail. Iron executed by J. Barton Benson. Installed 1929-1931. (Photograph, 1973; courtesy of Bradford L. Rauschenberg.)



Fig. 35. General Plan of Graylyn Estate. Drawn by J. E. Ellerbe. September, 1929. (Courtesy of Wake Forest University.)

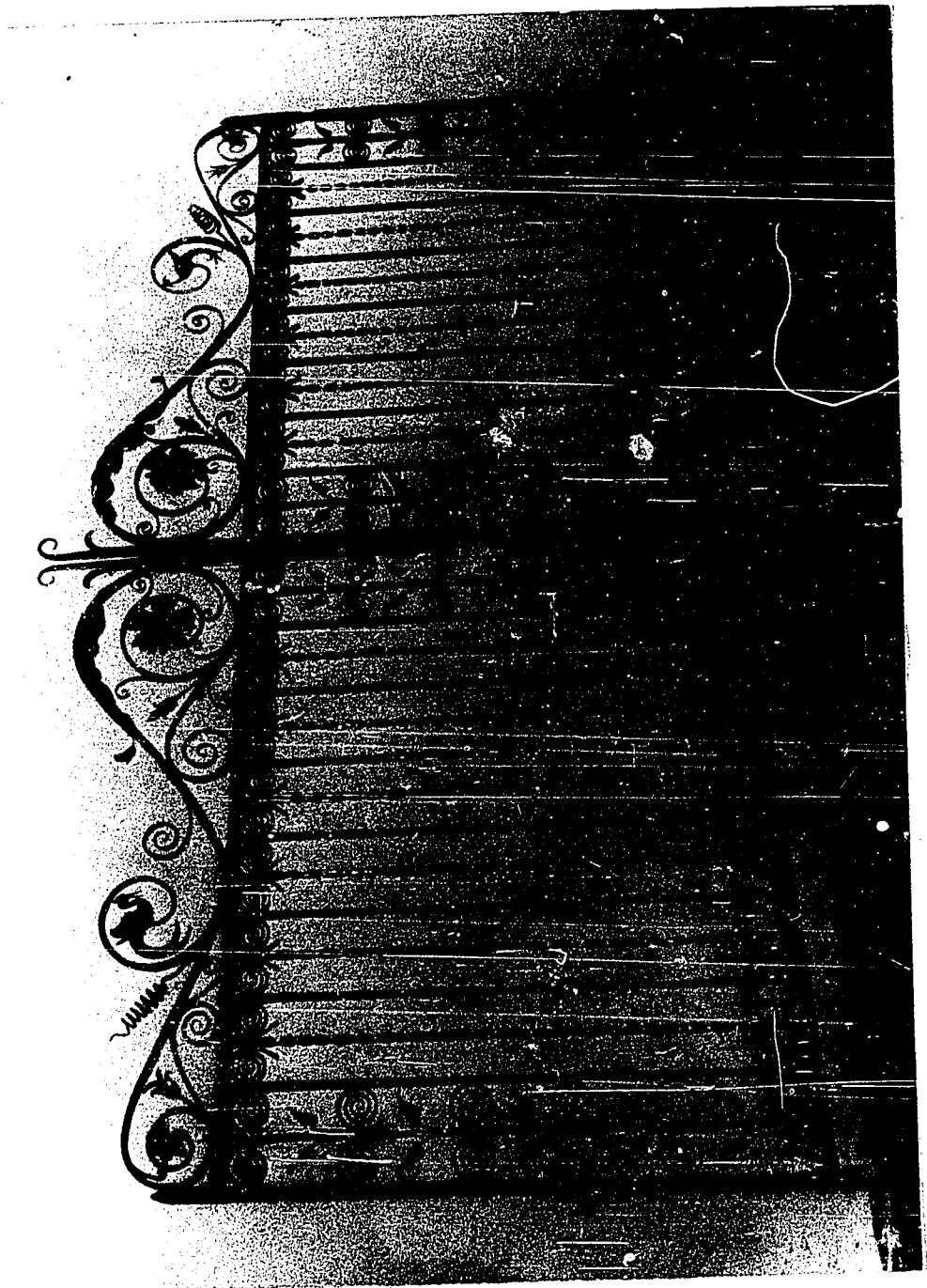


Fig. 36. Wrought-Iron Entrance Gates. Designed and executed by J. Barton Benson. Completed 1928. (Photograph, 1928; courtesy of Mr. J. Barton Benson.)



Fig. 37. Balcony Detail, French. Philadelphia Museum of Fine Arts. Executed during the eighteenth century. (Gerald K. Geerlings, Wrought Iron in Architecture, 1929, p. 123.)

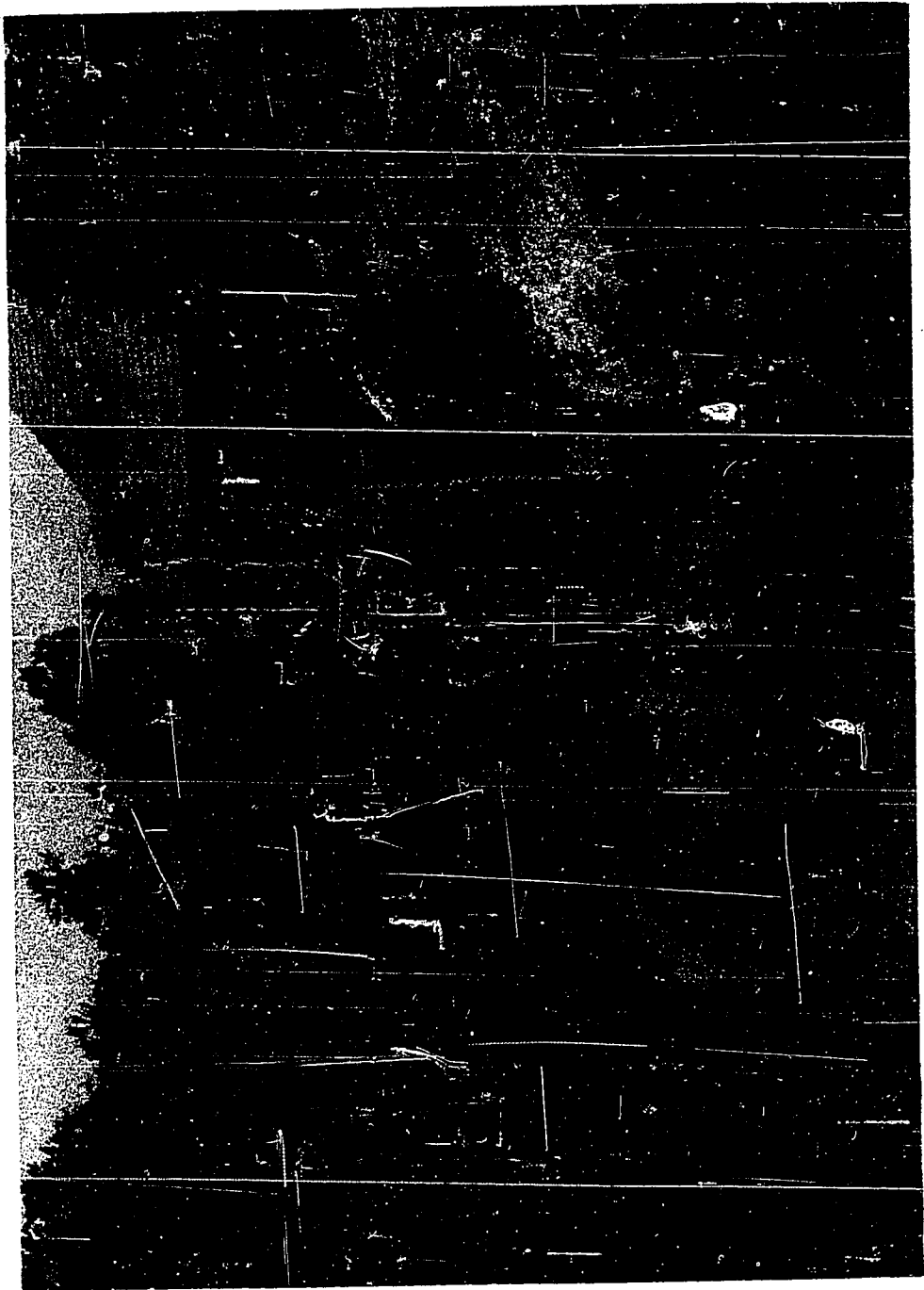


Fig. 38. Rear Terrace of the Mansion. Designed by Thomas W. Sears and Luther S. Lashmit. Completed 1931-1932. (Architecture and Design, September, 1941, n.p.)



Fig. 39. Mr. and Mrs. Bowman Gray at Graylyn. (Photograph, 1932-1935; courtesy of Mrs. Bowman Gray, Jr.)

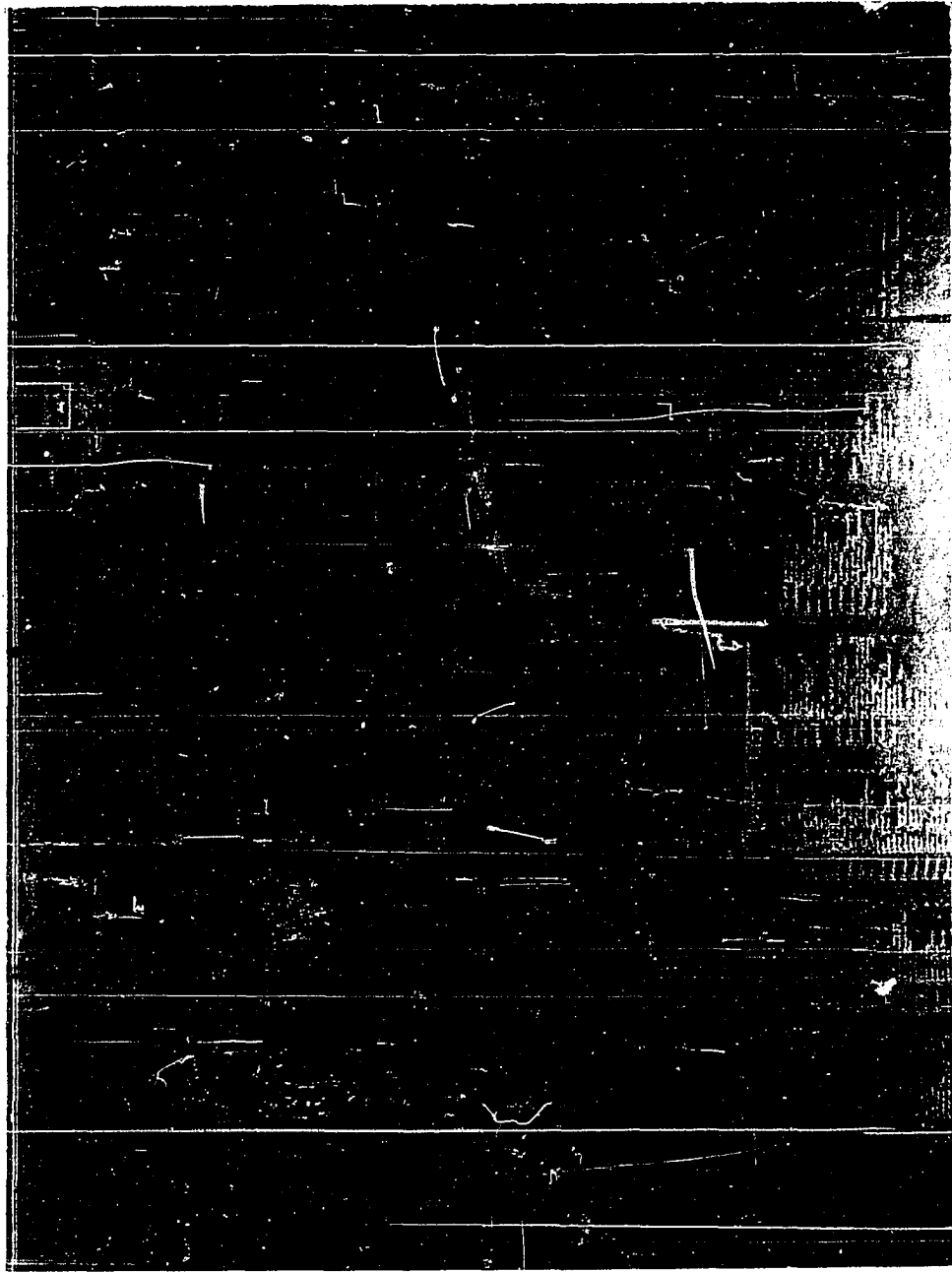


Fig. 40. Planting about Meadow and Swimming Pool. Bath house and planting designed by Thomas W. Sears. Plans dated February 19, 1929. (Courtesy of Mr. Robert C. Conrad.)



Fig. 41. Meadow of Graylyn. Designed by Thomas W. Sears. Completed 1932. (Photograph, 1937-1939; courtesy of Mrs. Bowman Gray, Jr.)