PROCEDURAL INFORMATION FOR LOCAL HISTORIC LANDMARK DESIGNATION

1. To obtain an application for local historic landmark (landmark) designation, visit the Forsyth County Historic Resources Commission’s (HRC) website at Forsythcountyhrc.org or contact staff of the HRC at 336-727-8000.

2. A complete application is required to verify that the property meets the requirements of State and local laws to designate it a Local Historic Landmark. All application materials must be submitted prior to consideration. If the application is incomplete, it will be returned to the applicant for completion. All components become the property of the HRC and can be used for any public purpose.

3. One (1) copy of a complete, reproducible, original application and one (1) electronic copy must be filed with the HRC staff at the Planning & Development Services Department, Second Floor, Bryce A. Stuart Municipal Building, 100 East First Street, Winston-Salem, 27101. There is a non-refundable $50.00 fee due at the time of submittal.

4. It is preferred that the application be typed or that black ink be used. Attach additional pages for maps, photos, and supporting documentation.

5. After a complete application is accepted for consideration, it will be forwarded to the State Historic Preservation Office of the North Carolina Division of Archives and History in Raleigh for comments and recommendations.

6. Following receipt of comments and recommendations from the State Historic Preservation Office or the expiration of 30 days, the HRC staff will register the application for consideration by the HRC. HRC staff will arrange for advertisement of a public hearing on the proposed landmark ordinance. The HRC shall consider applications at a regular meeting or hold a special meeting on a proposed ordinance to designate a landmark. Consideration of an application may be continued to a later meeting in order to seek additional information, or for such other reason as the HRC may decide is appropriate. The applicant will be informed of the date and time of the HRC meeting by mail and/or e-mail and is highly recommended to attend.

7. At the public hearing, the HRC will make a recommendation on the application. The staff will prepare a memo and a request that the governing board schedule a public hearing on a proposed landmark ordinance. The elected body will hold a public hearing and vote on a landmark designation ordinance. The applicant will be informed of the date of the elected body’s meeting by mail or e-mail.

8. Upon adoption of the landmark ordinance, the owners and occupants of each designated landmark shall be given written notification of such designation insofar as reasonable diligence permits. One copy of the landmark ordinance and all amendments thereto shall be filed by the HRC in the Forsyth County Register of Deeds Office. In the case of any property designated a landmark, lying within the zoning jurisdiction of a city, town, or village, a second copy of the landmark ordinance and all amendments thereto shall be kept on file in the office of the city or town clerk and be made available for public inspection at any reasonable time. A third copy of the landmark ordinance and all amendments thereto shall be given to the city or county building inspector. The fact that a building, structure, site or object has been designated as a landmark shall be clearly indicated on all tax maps maintained by the county, city, or municipality for such period as the designation remains in effect.

9. Upon the adoption of the landmark ordinance or any amendment, it shall be the duty of the HRC to give notice thereof to the tax supervisor of the county in which the property is located. The designation and any recorded restrictions upon the property limiting its use for preservation purposes shall be considered by the tax supervisor in appraising the property for tax purposes. The owner may apply to the tax office for the real property tax deferral of up to 50% of the ad valorem property taxes on the designated landmark property. This may be done by contacting the Tax Supervisor’s Office in the Forsyth County Government Center at 336-703-2300. This deferral exists as long as the property retains the “historic landmark” status, (NCGS 105-278). Any new owners of a landmark property must contact HRC staff to receive a copy of the approved landmark ordinance and then notify the Tax Supervisor’s Office of the new ownership.
**LOCAL HISTORIC LANDMARK DESIGNATION APPLICATION**

This application is based on North Carolina General Statute § 160A-400.5. Local Historic Landmarks are for the education, pleasure and enrichment of the residents of the City, County and the State as a whole. Landmark designation is an honor and it signifies recognition that the property is important to the heritage and character of the community and that its protection enriches the public. No property shall be recommended for designation unless it is deemed by the HRC to be of special significance and integrity in accordance with the information below.

### Name of Property

<table>
<thead>
<tr>
<th><strong>Historic Name:</strong></th>
<th>Bowman and Elizabeth Gray House</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Any Other Historic Name(s):</strong></td>
<td>Brookberry Farm</td>
</tr>
<tr>
<td><strong>Current Name:</strong></td>
<td>Bowman and Elizabeth Gray House</td>
</tr>
</tbody>
</table>

### Location

<table>
<thead>
<tr>
<th><strong>Physical Address</strong></th>
<th>5909 Brookberry Farm Road</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>City</strong></td>
<td>Winston-Salem</td>
</tr>
<tr>
<td><strong>Block (s)#</strong></td>
<td>4620</td>
</tr>
<tr>
<td><strong>Lot(s)#</strong></td>
<td>260</td>
</tr>
<tr>
<td><strong>PIN (s)</strong></td>
<td>5896-30-1523</td>
</tr>
</tbody>
</table>

### Owner

<table>
<thead>
<tr>
<th><strong>Name</strong></th>
<th>Heribert and Berkley von Feilitzsch</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mailing Address</strong></td>
<td>5909 Brookberry Farm Road</td>
</tr>
<tr>
<td><strong>City / State / Zip</strong></td>
<td>Lewisville, NC 27023</td>
</tr>
<tr>
<td><strong>Phone(s)</strong></td>
<td>540-219-3112</td>
</tr>
<tr>
<td><strong>Email Address</strong></td>
<td><a href="mailto:berkleyvf@gmail.com">berkleyvf@gmail.com</a></td>
</tr>
</tbody>
</table>

### Applicant (If Other Than Owner)

<table>
<thead>
<tr>
<th><strong>Name</strong></th>
<th>Same as above</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mailing Address</strong></td>
<td></td>
</tr>
<tr>
<td><strong>City / State / Zip</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Phone(s)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Email Address</strong></td>
<td></td>
</tr>
</tbody>
</table>

### Consultant/Preparer (If Other than the Owner and/or Applicant)

<table>
<thead>
<tr>
<th><strong>Name</strong></th>
<th>Heather Fearnbach, Fearnbach History Services, Inc.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mailing Address</strong></td>
<td>3334 Nottingham Road</td>
</tr>
<tr>
<td><strong>City / State / Zip</strong></td>
<td>Winston-Salem, NC 27104</td>
</tr>
<tr>
<td><strong>Phone(s)</strong></td>
<td>336-765-2661</td>
</tr>
<tr>
<td><strong>Email Address</strong></td>
<td><a href="mailto:heatherfearnbach@bellsouth.net">heatherfearnbach@bellsouth.net</a></td>
</tr>
</tbody>
</table>
### Property Information

<table>
<thead>
<tr>
<th>Property Information</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date of Construction</td>
<td>1950</td>
</tr>
<tr>
<td>Lot Size / Acreage</td>
<td>11.38 acres</td>
</tr>
<tr>
<td>Major Additions include date(s) of construction</td>
<td>Swimming pool addition, 1960</td>
</tr>
<tr>
<td>Exterior and Interior Alterations include date(s) of construction</td>
<td>Wall and Gas Pump Shelter, 1950 Utility Building, 1950 Shed, 1950 East terrace walls and fountain, 1950 and 1958</td>
</tr>
<tr>
<td>Relocated Building (Yes or No)</td>
<td>No</td>
</tr>
</tbody>
</table>

**Architect/Landscape Architect**
- William Roy Wallace, architect, 1950
- Robert G. Campbell, landscape architect, 1950
- H. Stuart Ortloff and Henry Bond Raymore, landscape architects, east garden, 1958

**Builder**
Frank L. Blum Construction Company, 1950 and 1960

**Original Owner and/or Person for Whom the Building was Built**
Bowman and Elizabeth Gray

**Original Use**
Residential

**Present Use**
Residential

**Ownership (Check One):**
- [X] Private
- [ ] Public

**Status (Check One):**
- [X] Occupied
- [ ] Unoccupied
- [ ] Work in Progress

**Landmark Designation for (Check Appropriate Boxes):**
- [ ] Complete Exterior
- [ ] Complete Interior
- [ ] Complete Site, includes any land or special features
- [X] Complete Exterior and Interior
- [X] Complete Site, Exterior and Interior
- [X] All Outbuildings
- [ ] Partial Exterior or Interior, Explain:
- [ ] Other, Explain:
### Classification

**Category (Check at Least One):**

<table>
<thead>
<tr>
<th></th>
<th>Building</th>
<th>Created principally to shelter any form of human activity, such as a house, barn, hotel, church, school, theater, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Structure</td>
<td>A term distinct from a building. A structure is generally created for purposes other than human shelter, such as a tunnel, bridge, highway, silo, etc.</td>
</tr>
<tr>
<td></td>
<td>Object</td>
<td>A term distinct from a building and structure. An object is primarily artistic or informative in nature. Although it may be movable, an object is typically associated with a specific setting or environment, such as a sculpture, monument, etc.</td>
</tr>
<tr>
<td></td>
<td>Site</td>
<td>The location of a significant event: of a prehistoric or historic occupation or activity; of a building or structure, whether standing, ruined, or vanished; of a landscape, whether professionally designed or publically/privately developed over time; of a location that itself possesses historic, cultural, or archaeological value regardless of the value of any existing building and/or structure, such as a battlefield, cemetery, etc.</td>
</tr>
</tbody>
</table>

Number of Resources on the Property: **3**

<table>
<thead>
<tr>
<th></th>
<th>Number Proposed for Designation</th>
<th>Number Not for Designation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings</td>
<td><strong>3</strong></td>
<td></td>
</tr>
<tr>
<td>Structures</td>
<td><strong>2</strong></td>
<td></td>
</tr>
<tr>
<td>Objects</td>
<td><strong>1</strong></td>
<td></td>
</tr>
<tr>
<td>Sites</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Documentation**

- **X County Inventory**
- FY9132
- Year last surveyed: **2019**

**Other (explain below)**

**National Register Status**

- **X Listed**
  - Year:
- **X Within a National Register Historic District**
  - Name:
- **X None of the Above**
  - First draft National Register nomination submitted to NCSHPO in December 2019
Present Use (Check at Least One):

- Agriculture
- Commerce
- Education
- Entertainment
- Government
- Industry
- Military
- Museum
- Park
- Religion
- Residence
- Transportation
- Other

Condition (Check One):

- Excellent
- Good
- Fair
- Deteriorated
- Ruins

Moved from Original Site:  

- Yes, what year:  
- No

Original Location:

Reason for the Move:

Public Access: (Check One)

- Restricted
- Unrestricted
- None

Do any architect's plans or building accounts exist?

- Yes
- No
- Unknown

Give the location of any plans or building accounts. Give name of institution, address, phone, and collection identification. If in possession of property owner or someone else, state that.

## CRITERIA

<table>
<thead>
<tr>
<th>Property Over Fifty Years Old</th>
<th>Property Under Fifty Years Old</th>
<th>Relocation</th>
<th>Reconstruction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fifty years is a general estimate of the time needed to develop historical perspective and to evaluate special significance.</td>
<td>Evidence of exceptional importance is required.</td>
<td>The building has been moved from its original site of construction.</td>
<td>(Complete Sections D and E)</td>
</tr>
</tbody>
</table>

(Complete Sections A, B, & C) (Complete Sections A, A.1, B, and C) (Complete Sections A, B, and C) (Complete Sections D and E)

### A.1 Historical Significance

<table>
<thead>
<tr>
<th>Special Significance Area</th>
<th>(Check All That Apply):</th>
<th>□ history</th>
<th>X architecture</th>
<th>□ culture</th>
<th>□ archaeology</th>
</tr>
</thead>
</table>

Significance Category (Check All That Apply):

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

### A.2 Exceptional Importance

Fifty years is a general estimate of the time needed to develop historical perspective and to evaluate special significance. This consideration guards against the listing of properties of passing contemporary interest and ensures that the landmark is truly a historic place. If the property is less than fifty years old, it must possess a level of significance greater than if it were more than fifty years old, that is, it must possess exceptional significance.

If applying for a property constructed less than fifty years ago, the criteria in Section A above as well as those below must be met.

- □ 1. The property was constructed less than fifty years ago and is **exceptionally important**. As defined by the National Park Service, exceptional importance does not necessarily mean national significance; rather, it is a measure of a property’s importance within the appropriate historic context, whether the geographic scale of that context is local, state, or national.

- □ 2. The property was constructed fifty years or more ago but achieved its exceptional importance less than fifty years ago.
A. Integrity
The property has integrity if its significance can be seen or experienced, not just imagined.

Must meet at least five (5) of the criteria listed below:

Check the applicable boxes below.

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<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td></td>
<td>1. <strong>Integrity of location</strong> – The historic location where the building was originally constructed.</td>
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<tr>
<td>X</td>
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<tr>
<td>X</td>
<td>2. <strong>Integrity of design</strong> – The historic organization of form, space, proportion, scale, technology and materials can be seen or experienced.</td>
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<tr>
<td>X</td>
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<tr>
<td>X</td>
<td>3. <strong>Integrity of setting</strong> – The physical environment related to the property’s function, role, or design retains its historic character and its significance can be seen or experienced.</td>
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<tr>
<td>X</td>
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<tr>
<td>X</td>
<td>4. <strong>Integrity of workmanship</strong> – The physical evidence of a craft or crafts of the culture or people during the period of significance of the property can be seen or experienced.</td>
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</tr>
<tr>
<td>X</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>X</td>
<td>5. <strong>Integrity of materials</strong> – The majority of historic materials that were combined to form the property have been preserved and not recreated, other than appropriate maintenance and repairs.</td>
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<tr>
<td>X</td>
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<tr>
<td>X</td>
<td>6. <strong>Integrity of feeling</strong> – The historic or aesthetic sense of the property’s period of significance can be experienced because its physical features evoke a sense of its historical character.</td>
<td></td>
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<tr>
<td>X</td>
<td></td>
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</tr>
<tr>
<td>X</td>
<td>7. <strong>Integrity of association</strong> – The property is the location of a significant activity or event, or is the place where a significant person lived or engaged in significant historic actions. The property is sufficiently intact to allow such connection to be experienced.</td>
<td></td>
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</tr>
</tbody>
</table>
## B. Report Material and Layout

**Architectural Description, Significance & Integrity Statements**

Applications must include a report that includes items 1-7, and item 8 and 9 if applicable. Submit a clear, concise, complete narrative so that the HRC will be able to make a decision.

<table>
<thead>
<tr>
<th>X</th>
<th>1. Introduction</th>
<th>Include a clear statement summarizing the property’s significance and integrity level in two to four sentences.</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>2. Property Description</td>
<td>Include a comprehensive description of all elements of the site proposed for designation. The description should delineate significant character-defining features of the setting, exterior, interior, and secondary resources.</td>
</tr>
<tr>
<td>X</td>
<td>3. Restoration/Rehabilitation Description (Completed or Currently Proposed)</td>
<td>Include information about any restoration and/or rehabilitation efforts, additions, and/or alterations, including details of the date and scope of work. Include whether the work was completed under the supervision of an of experienced preservation professional or historic preservation organization.</td>
</tr>
<tr>
<td>X</td>
<td>4. Statement of Significance</td>
<td>Include a statement of significance that explains in detail how the property meets the relevant criteria identified in the Significance section above (A). Clearly define the special significance of the property for each. Include all major owners and names of people known or believed to have worked on the structure (such as architects, carpenters etc.). A bibliography is required. Include an ownership chain of title, showing all known owners with deed book and page and other relevant documentation if the property is significant for its association with a historically significant person.</td>
</tr>
<tr>
<td>X</td>
<td>5. Integrity Statement</td>
<td>Include a statement of integrity that explains in detail how the property meets the relevant criteria in the Integrity section above (B). Clearly define the level of integrity for all significant physical elements of the proposed property to be designed, including the exterior, interior, outbuildings, and/or the site. Explain how the property retains elements of its original or early design, materials, location, workmanship, setting, historic association and feeling.</td>
</tr>
<tr>
<td>X</td>
<td>6. Historical Background Summary</td>
<td>Include an explanation of the property's place, time, and theme:, i.e. the context in the history of the community, the region, the state, or the nation. Once this is identified, show how the property relates to other properties that fall into that same context if the property is important due to its association with events that have made a significant contribution to the broad patterns of our history.</td>
</tr>
</tbody>
</table>
|   | 7. Architectural Context  
|   | If the property is of architectural significance include biographical information for the architect(s) if known and explain why their work is important at the local, state, and/or national level.  
|   |  
|   | 8. Approved National Register Nomination  
|   | If a National Register nomination for this property has been approved and is still accurate, specifically the description of the property, it may be submitted with the application form and other supporting documents; however, any special significance areas and/or integrity issues not included in the nomination must be addressed in supplemental information. Subsequent alterations must be submitted in photographs and other documentations to explain all changes in detail. This could include, but is not limited to, Federal and/or State Historic Preservation Tax Credit applications and approvals for Parts 2 and 3, along with a written summary of changes made since the nomination was approved.  
|   |  
|   | 9. Exceptional Importance Statement  
|   | Attach a statement explaining how the property meets the identified criteria in the Exceptional Importance Section above (A.2.)  

C. RECONSTRUCTED PROPERTIES

The HRC will consider landmark applications only for reconstructions located in locally zoned Historic Districts (H), such as Old Salem or Bethabara. This does not include Historic Overlay Districts (HO), such as West End.

After the passage of fifty years, a reconstructed property may attain special significance for what it reveals about the period in which it was built, rather than the historic period it was intended to depict. If that is the case, complete sections A, B, and C, not D and E.

Reconstruction is defined as the reproduction of the exact form and detail of a vanished building, structure, object, or a part thereof, as it appeared at a specific period of time. Examples include: a property in which most or all of the fabric is not original or of historic period. Examples of properties that are NOT considered reconstructions are properties that have been remodeled or renovated and retain the majority of their original or early fabric.

The HRC will not designate a reconstructed property that necessitated or contributed to the demolition or relocation of a historic property which has been recommended for local designation by the HRC, is listed on the State Study List for the National Register of Historic Places, has been determined eligible for or is listed in the National Register of Historic Places and /or has any other type of local, State, or national historic designation.

Must meet all the criteria below.

1. It is accurately executed in a suitable environment.

   The reconstruction must be based upon sound archaeological, architectural, and historic data concerning the historic construction and appearance of the resource. That documentation should include both analysis of any above or below ground material and research in written and other records.

   The reconstructed property must be located on the original site as the original. It must also be situated in its original grouping of buildings, structures, and objects (as many as are extant), and that grouping must retain integrity. In addition, the reconstruction must not be misrepresented as an authentic historic property. One approach to signify a reconstruction is to place a small sign that states the building is a reconstruction.

2. It is presented in a dignified manner as part of a restoration master plan.

   A restoration master plan is defined, for the purposes of this application, as a comprehensive or far-reaching written plan of action, encompassing a locally-zoned Historic District (H), and approved by a community, government, or organization/institution, and is designed to reintroduce something that existed before, specifically historic buildings or structures.

   A reconstructed property must be identified in the restoration master plan as a component of that historic district and part of the overall restoration plan for the district.
3. **No other building or structure with the same associations has survived.**

A reconstruction is appropriate only if the historic property was the only one in the district associated with a particular activity or event of special significance or no other property with the same associative values has survived.

**D. RECONSTRUCTION DOCUMENTATION**

In order to be considered, the HRC must determine if there is enough information supporting the accuracy of the reconstruction, so that there could be a truly accurate portrayal.

**Reconstruction Documentation**

<p>| | |</p>
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td><strong>Attach a report that explains in detail how the property meets each criterion identified in Section D. above. Include text, drawings, photographs, historic documents and other evidence as necessary.</strong></td>
</tr>
</tbody>
</table>
| 2. | **A detailed history of the historic building or structure represented in the reconstruction.**  
  **Include:**  
  Date(s) of original construction, early additions and pertinent alterations  
  Date of demolition  
  Year reconstruction represents and reason that date was selected  
  History of original owners  
  History of the original use(s), including that of the interpretation period  
  Current use of reconstructed property  
  Location of the historic building or structure  
  Description of the interpretive use that coordinates with the restoration master plan |
| 3. | **A detailed architectural description of the historic building or structure and of the reconstructed building or structure.**  
  **Include the following in the descriptions of both the historic building or structure and of the reconstructed building or structure when known:**  
  Size of the building or structure  
  Number of stories  
  Material(s) of construction  
  Construction method(s)  
  Appearance of the building or structure including the placement of such features as doors and windows  
  Detailed drawings of significant features reconstructed, such as architectural details, roofs, windows, doors, and porches  
  Elevations noting known elements and/or features  
  Elevations noting elements and/or features changed from the original  
  Notation of reconstructed elements surmised from study but not known  
  Explanation of approach when details or features were unknown  
  Site plan or survey |
Reconstruction Research Documentation Types

A detailed report indicating thorough research and analysis of the below documentation types must be submitted. The report should include substantive information on the research gathered and sources. Resources searched but revealing no pertinent information must be discussed in the report. Copies of visual materials such as, but not limited to, photographs, maps, drawings, plans, and artwork should be labeled, with title, description, known or approximate year created, known or possible creator, and source.

<p>| | |</p>
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td></td>
<td>1. A copy of the section(s) of the restoration master plan pertinent to the subject property. Include the cover, date, and summary pages or sections that describe the purpose, approach, and physical boundaries of the plan.</td>
</tr>
<tr>
<td></td>
<td>2. Evidence that the historic property on which the reconstruction was based was the only one in the district associated with a particular activity or event of special significance or that no other property with the same associative values has survived.</td>
</tr>
<tr>
<td></td>
<td>3. Written archival records, including but not limited to diaries, journals, letters, deeds, legal documents, other primary sources and secondary sources.</td>
</tr>
<tr>
<td></td>
<td>4. Relevant historic photographs or artwork.</td>
</tr>
<tr>
<td></td>
<td>5. Relevant historic plans and/or drawings.</td>
</tr>
<tr>
<td></td>
<td>6. Archaeological findings.</td>
</tr>
<tr>
<td></td>
<td>7. Any other historical information used as a basis for the reconstruction.</td>
</tr>
</tbody>
</table>
### REQUIRED SUPPORTING DOCUMENTATION FOR ALL APPLICATIONS

**Property Boundary**

The property may represent part of or the entire original parcel boundaries.

- X Describe the land area to be designated and identify any prominent landscape features.

- X Explain its significance and historical relationship to the building(s), structure(s), object(s) or sites located on the property.

**Photograph Requirements**

- X Buildings & Structures (main and outbuildings)
  - Include photos of all facades for all buildings or structures. Include photos that show the main building or structure within its setting. If the interior is being nominated, include at least one (1) photo of each room. Include examples of all architectural details, interior and/or exterior, which add to the property’s special significance.

- X Objects
  - Include overall views and a variety of representative views, as well as a view of the object within its setting.

- X Sites
  - Include overall views and any significant details.

- X Include copies of any historic photographs of the property and dates of photos, if known.

- X The images should be submitted digitally on a flash drive, CD, DVD, or current format used for such items.

- X Images and labeling should meet the current *Policy and Guidelines for Digital Photography for Historic Property Surveys and National Register Nominations* established by the North Carolina State Historic Preservation Office (NC SHPO). The guidelines can be found on the NC SHPO website.
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<td>X Include a map clearly indicating the location of the property in the community.</td>
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<tr>
<td>X Include a tax map, which is a document showing the location, dimensions, and other information pertaining to a parcel of land subject to property taxes. Show street names and all structures on the property. Label all resources on the map.</td>
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<td>X Due at the time of submission is a non-refundable application fee of $50.00. The City of Winston-Salem accepts all forms of legal tender and checks should be made payable to the City of Winston-Salem.</td>
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All application materials must be complete prior to consideration.

The application and accompanying materials becomes the property of the Forsyth County Historic Resources Commission and can be used for any public purpose.

The following information submitted is true and correct to the best of my knowledge.

I have read the general information on landmark designation provided by the Forsyth County Historic Resources Commission and affirm that I support landmark designation of the property defined herein.

Signatures

Heribert von Feilitzsch

Applicant

Berkley von Feilitzsch Date 6/19/2020

Heribert von Feilitzsch

Owner

Berkley von Feilitzsch Date 6/19/2020

Preparer

Heather Fearnbach Date 6/19/2020
Bowman and Elizabeth Gray House

LOCAL HISTORIC LANDMARK
DESIGNATION REPORT

Prepared by:
Fearnbach History Services, Inc.
3334 Nottingham Road
Winston-Salem, NC  27104

June 2020
# TABLE OF CONTENTS

Statement of Significance   2  
Setting   2  
Landscape   3  
Description   5  
  Exterior   5  
  Interior   9  
Outbuildings   17  
Integrity Statement   18  
Historical Background   19  
Colonial Revival Architecture Context   24  
William Roy Wallace, architect   28  
Colonial Revival Landscape Architecture in Winston-Salem   29  
H. Stuart Ortloff and Henry Bond Raymore, landscape architects   31  
Boundary Description and Justification   34  
Designation Parameters   35  
Bibliography   37  
Location Map   41  
Local Historic Landmark Boundary Map   42  
Site Plan   43  
Floor plans   44
**Statement of Significance**

Bowman and Elizabeth Gray’s 1950 residence at Brookberry Farm possesses the requisite architectural significance and integrity for local historic landmark designation as an intact Forsyth County example of a William Roy Wallace-designed Georgian Revival dwelling. Although the prolific Winston-Salem architect rendered plans for many residences, the Gray House is notable due to its size and finely executed classical features. Wallace emulated colonial Tidewater Virginia plantations as well as the manorial aesthetic and rambling asymmetrical plan of Bowman’s parents’ commodious Norman Revival home, Graylyn. The approximately twelve-thousand-square-foot Brookberry Farm house is much smaller than Graylyn, but the tripartite form—front-gable north wing, side-gable central block, and angled gabled south wing—is very similar. Lauded Charlotte architecture firm A. G. Odell Jr. and Associates designed the 2,500-square-foot Modernist 1960 swimming pool addition that extends south from the main block. The landscape is also significant due to its design by notable landscape architects. Robert G. Campbell of Philadelphia provided the initial site plan and H. Stuart Ortloff and Henry Bond Raymore of Huntington, New York rendered the Colonial Revival east garden in 1958. An 11.38-acre tract (Forsyth County PIN number 5896-30-1523, block 4620, lot 260) remains associated with the house, once part of 795-acre dairy and cattle farm. The period of significance is 1950, the dwelling’s construction date, and 1958, when the formal garden’s execution began.

**Setting**

The expansive Georgian Revival-style residence erected for Bowman and Elizabeth Gray at Brookberry Farm in 1950 occupies a prominent hilltop site in the west portion of an 11.38-acre tax parcel in west Forsyth County between Lewisville and Winston-Salem. Brookberry Farm, LLC, developer of the subdivision surrounding the Gray House, sold the dwelling and 6.49 acres, once part of a 795-acre tract, to Heribert and Berkley von Feilitzsch in February 2017. The couple acquired 4.89 contiguous acres from Brookberry Farm, LLC in February 2020.1 The property is situated on Ketner Road’s east side between Robinhood Road to the north and Shallowford Road to the south. Brookberry Farm Road, a gravel drive, now provides egress from Ketner Road, but primary access was originally from Meadowlark Drive to the east. The parcel is currently bounded by sizable wooded lots to the east and north and pastures and terraced fields bordered by split-rail fences and windbreaks to the west and south. However, the bucolic landscape west and south of the house is slated for development in conjunction with the expansion of Brookberry Farm subdivision, which encompasses much of the acreage historically associated with the Gray’s dairy and beef cattle operations. A circa 1920s gambrel-roofed dairy barn was restored for use as the Brookberry Farm subdivision community building, but other outbuildings, silos, and an I-house and bungalows once occupied by farm employees have been demolished since development began in 2003.

Brookberry Farm Road splits west of the house, with the south fork continuing east and the north fork connecting to a paved circular driveway west of the primary entrance. The paved drive extends east north of the house to a parking area and garage entrances at a lower elevation. Red-brick running-bond walls flank the drive at the parking area’s west end. The south wall abuts a hip-roofed brick 1950 gas pump shelter at its south end. A larger hip-roofed brick 1950 utility building is north of the north wall. Farther north, a 1950 board-and-batten-sided shed stands at the edge of a wooded area on a vegetable garden’s east side. An unpaved road extends north from the paved driveway to the garden and fields. The approximately twelve-by-thirty-foot steel-and-glass greenhouse that stood on the garden’s north

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1 Forsyth County Deed Book 3333, page 139; Deed Book 3506, page 1728; Plat Book 64, p. 178.
side was demolished in 2003, along with a 1978 horse barn to the north that replaced a 1950 pony barn that had been located farther west.\footnote{Bowman Gray IV, telephone conversation with Heather Fearnbach, May 9, 2019.}

Landscape, 1950-present

Many 1950s landscape elements are intact. Deciduous and evergreen trees and shrubs punctuate the lawn. The July 1949 plat created by surveyor June Lineback delineates the circular driveway as well as the lower parking area and adjacent wall. Elizabeth Gray, an avid gardener, hired Philadelphia landscape architect Robert G. Campbell to render the initial planting plan. His October 1949 drawing illustrates the front sidewalk and Kentucky coffee, magnolia, and willow oak trees along the drive; landscaped beds and boxwoods around the residence perimeter; and a semicircular dwarf box hedge in
the rear lawn. The English boxwoods lining the west elevation, planted soon after the dwelling’s completion, were protected with wood cages during the winter.4

The Grays engaged Huntington, New York-based landscape architects H. Stuart Ortloff and Henry Bond Raymore to design the Colonial Revival garden east of the house in 1958. The plan encompasses a semicircular terrace at a slightly lower elevation than the dwelling, a crescent-shaped area east of the terrace, and planting beds bordering the no-longer-extant tennis court’s north and south perimeter southeast of the terrace. Brick retaining walls and brick and flagstone steps on the terrace’s east and west edges ameliorate the grade’s slope down to the east. Ortloff and Raymore specified four holly species, eastern red cedar, deodar cedar, flowering crab apple, forsythia, wisteria, euonymus, ajuga, and vinca for the undulating beds that frame the grass lawn.5 Although overgrown, much of the original plant stock remains. Ortloff and Raymore also stipulated that the east terrace wall’s east face should be painted white, a treatment that perseveres. On the east wall’s east side north of the fountain, two concrete-block perpendicular walls extend to create firewood storage area.

**East terrace walls and fountain, 1950 and 1958**

The low terrace walls had been erected by 1958 (likely in 1950). Ortloff and Raymore added an almost-six-foot-tall arched brick central section atop the east terrace wall in conjunction with the adjacent fountain terrace. A single flagstone-capped brick step leads to the approximately eight-foot-deep flagstone terrace where a bronze cherub-holding-a-shell fountain is elevated on a stone plinth and brick pedestal in a brick-bordered pool with a curved west edge. The terrace’s north and south edges curve around mature holly trees.

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3 June Lineback, “Map of Mr. and Mrs. Bowman Gray Property,” July 1949; Robert G. Campbell, “Mr. and Mrs. Bowman Gray, Brookberry Farm, Planting Plan for Residence,” August 12, 1958, and “Garden Terminal,” May 17, 1958, revised September 23, 1958, in the possession of Heribert and Berkley von Feilitzsch.

4 Circa 1950 photographs in the possession of the Gray family.

5 Ortloff and Raymore, “Mr. and Mrs. Bowman Gray, Winston-Salem, North Carolina, planting plan for main garden terrace,” August 12, 1958, in the possession of Heribert and Berkley von Feilitzsch.
Bowman and Elizabeth Gray House, 1950, swimming pool addition 1960

West elevation

Exterior

The gable-roofed, brick, 1950 Georgian Revival-style house has an asymmetrical tripartite form encompassing a one-and-one-half-story north wing, a two-and-one-half-story-on-basement main block with a central rear wing, and an angled two-story south wing. Interior end brick chimneys with tall corbelled stacks serve the main block and east and south wings. The approximately twelve-thousand-square foot dwelling was enlarged in 1960 with a one-story, low-gable-roofed, brick, Modernist, 2,500-square-foot swimming pool addition that extends south from the main block. The brick walls of both sections have always had a whitewashed finish. The slate roof, concave cornice, and copper gutters were repaired and exterior trim painted in 2017. Louvered wood attic vents pierce the gables on secondary elevations.

The primary entrance on the main block’s west elevation is distinguished by a classical surround comprising fluted pilasters with rosette capitals topped by a monumental broken scroll pediment with a pineapple finial. Molded cornices terminate at rosettes on either side of the finial. The iron lantern sconces mounted on the pilasters are original. A six-pane transom surmounts the double-leaf paneled front door and glazed wood-frame storm door. Three brick steps with wrought-iron railings lead to the brick landing.

Multi-pane double-hung wood sash of various sizes with interior pull-down aluminum-frame insect screens illuminate the interior. Operable louvered wood shutters frame larger openings. On the main block’s five-bay west elevation, narrow six-over-six sash flank the primary entrance. Narrow six-over-four sash frame the twelve-over-eight sash above the door. Fenestration in the main block’s west two bays comprises two twelve-over-eight second-story sash and two twelve-over-twelve first-story sash.
A louvered cupola with a flared pyramidal copper roof and antique copper weathervane supplied by the Grays embellishes the north wing. The architectural drawings illustrate that a bull originally topped the weathervane’s ball finial. Two nine-over-six sash pierce the south elevation’s first-story. Two gabled dormers with diagonal-board sheathing and six-over-six rise from the roof above them. The west elevation encompasses two nine-over-six first-story sash and two six-over-six second-story sash.

The south wing’s three-bay-long north elevation features three nine-over-six first-story sash, three six-over-six second-story sash in gabled wall dormers, and small rectangular basement windows. The wing’s west elevation has two nine-over-six first-story sash and two six-over-six second-story sash. The south elevation comprises three nine-over-six first-story sash and four six-over-six second-story sash in gabled wall dormers.

The main block’s south elevation includes two nine-over-six second-story sash and four-over-four attic sash. The four-bay-long swimming pool addition enclosed two first-story nine-over-six sash and two doors that opened onto a shed-roofed screened porch. The doors are intact. However, the east window opening was filled with brick and the west window was replaced with a door to the master suite’s dressing room. Three bays of full-height aluminum-frame windows and sliding doors fill most of the swimming pool addition’s east and west elevations. The two south bathrooms each have a nine-over-six sash. A brick end chimney with paved shoulders and a corbelled stack rises on the south elevation. The sloping grade allowed for a small basement utility room with a single-leaf louvered door at the addition’s southeast corner. A brick terrace with a wrought-iron railing spans much of the east elevation. The railing and brick steps, which rise from either side of a central landing to a single upper run, ameliorate the grade change. The geometric railing features a crossed-circle motif that emulates the 1950 porch and step railings. The header-course-capped running-bond red-brick wall with corbelled square corner posts at the terrace’s north end was added in 2017 to enclose HVAC equipment. The wrought-iron gate at the enclosure’s northeast corner entrance perpetuates the crossed-circle motif.
The two-bay-wide wing that projects from the main block’s east elevation encompasses a one-bay-long two-story-on-basement west section and a one-story-on-basement east section. North and south of the wing, the main block’s east elevation is two bays wide, with twelve-over-twelve first-story sash and twelve-over-eight second-story and basement sash. The wing’s fenestration is the same with the exception of the east elevation of the north sections second story, which contains two nine-over-six sash. A slate-shingled pent roof on the wing’s south elevation shelters two basement entrances with single-leaf Dutch doors with nine-pane upper section and two-vertical-panel bases and wood-framed screen doors. A brick patio extends toward the garden. The single below-grade basement entrance on the main block’s east elevation south of the wing has an identical treatment, but is accessed by brick steps flanked by a brick retaining wall.

Two six-over-six sash pierce the north wing’s east gable. Brick steps with a wrought-iron railing lead to a landing adjacent to an inset first-story screened porch with a basketweave brick floor. East of the landing, two small square four-pane wood-frame windows on the east elevation of a projecting shed-roofed bay light the basement workroom.
North wing, north elevation

The north wing’s north elevation encompasses garage and service entrances. At the first-story’s east end, a single-leaf door with a six-pane upper section and four-panel base provides workroom access. A slate-shingled pent roof shelters an identical door as well as three roll-up wood basement garage doors with eighteen-panel bases topped with six panes. A fourth garage door is beneath a projecting slate-roofed screened shed porch with a wood structure. A straight run of brick and concrete steps with a wrought-iron railing leads to porch, which is adjacent to the pantry/mudroom. Two nine-over-six sash pierce the south elevation’s first-story. The four steel eight-pane second-story casement windows were replaced in 2017 with insulated eight-pane casement windows. Four gabled dormers with diagonal-board sheathing and six-over-six sash rise from the north roof slope.
**Interior: First Floor**

The Gray House is characterized by a finely crafted but unpretentious interior. The first floor comprises a central reception and stair hall that opens into an expansive living room to the east, a dining room to the north, a library to the south, and the master bedroom wing to the southwest. Closets and a powder bath flank the short corridor between the reception hall and dining room. A screened porch, breakfast room/serving pantry, kitchen, storeroom, and a pantry/mudroom (originally the staff sitting and dining room) are north of the dining room. Service stairs lead from the kitchen to the second floor and the basement garages. The stair and elevator in the center hall also connect all three levels.

The formal spaces—reception hall, dining room, living room, and library—feature molded classical cornices, wainscoting, door and window surrounds, baseboards, and mantels, some of which was salvaged from other dwellings. Single- and double-leaf raised-panel wood doors retain original brass hardware. Intact interior finishes include smooth plaster walls and ceilings, tongue-and-groove oak floors, and wood baseboards, chair rails, and cornices. The living room and central stair hall feature molded plaster cornices. Large windows provide ample light and views of the picturesque landscape, thus affording connectivity with the natural world. As the home did not initially have central air conditioning, interior pull-down aluminum-frame insect screens were installed. Radiators are recessed in the walls beneath most windows.

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**Reception hall, looking east**

The quarter-turn wood stair at the reception hall’s southeast corner features slender turned balusters capped by molded wood handrails that terminate in a spiral at the bottom. Beneath the upper run, a paneled wall and single-leaf door enclose the basement steps. The single-leaf door at the reception hall’s northeast corner disguises a 1960 elevator that connects all three floors. A collapsible brass gate secures the elevator cab. The powder bath between the reception hall and dining room retains original finishes and fixtures: green-and-gold-patterned wallpaper, a chrome-frame mirror, round chrome
sconces, a white porcelain sink with polished chrome towel bars and tapered legs, a matching toilet, a clear-glass shelf, and a square clear-glass towel bar. As the original linoleum floor covering had been replaced by 2017, the current owners installed a marbled-black-vinyl-composition-tile floor that emulates the basement’s original linoleum-tile floor.

![Living room, looking east](image)

A wide entrance with a double-leaf door eases egress to the living room, which fills the gabled wing that extends east from the main block. This positioning permitted large windows on three elevations. At the east wall’s center, a fireplace with a classical wood mantel features a crossetted base, paneled frieze, denticulated molded shelf, paneled overmantel, grey-veined white marble firebox surround, and black-painted concrete hearth. The windows flanking the fireplace are recessed within deep paneled openings. A small ceiling-mounted spotlight illuminates artwork above the mantel. Removable sections of second-story floor boards allow access to the fixture.

A wood mantel from Brookbury, an estate near Richmond owned by Elizabeth’s maternal uncle Lockhart Bemiss, dominates the dining room’s north wall. Fluted pilasters frame the paneled frieze and overmantel and denticulated molded shelf beneath a molded cornice with a punch-and-gouge frieze. The wide firebox has a white marble surround and black-painted concrete hearth. The mantel is mounted at the center of a projecting wood-paneled bay. The room is further embellished with molded cornices, door and window surrounds, and three-beaded-horizontal-board wainscoting capped with a simple molded chair rail. William Roy Wallace Jr.’s drawings indicate that the cornice and wainscot are antique elements, but do not provide provenance. The double-leaf door at the south elevation’s center opens into the short corridor to the entrance hall. Flat-panel board-and-batten doors with H-L hinges enclose shallow cabinets within the breakfast room and screened porch door openings flanking the fireplace. All of the dining room woodwork has a pickled finish. Two small ceiling-mounted artwork spotlights are directed above the mantel and toward the south wall.

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The breakfast room finishes perpetuate the Colonial Revival aesthetic. Bowman and Elizabeth Gray supplied the simple antique mantel at the southeast corner, which has a crossetted base, convex frieze, denticulated molded shelf, and black-painted brick firebox surround and hearth. The mantel was modified to fit the space. Paneled wainscoting frames the mantel and continues across the east elevation beneath two double-hung nine-over-six wood sash to a single-leaf Dutch door with nine-pane upper section and two-vertical-panel base that facilitates screened porch access. Full-height wood cabinets with drawers and paneled doors with iron knobs and H-L hinges wrap around the north and west elevations and the south elevation’s west section. All of the woodwork has a highly lacquered finish. The stainless steel double sink on the north wall is original, but the orange laminate countertops and the linoleum floor that continues into the kitchen to the north were installed in 1978 in preparation for Bowman Gray III, his wife Katherine, and their children’s occupancy. The original linoleum had a marbled blue pattern.8

Full-height cabinets with flat doors, concealed hinges, and chrome knobs line the kitchen’s north and south walls. The stainless-steel double sink on the north wall is original, but the orange laminate countertops and backsplash were installed in 1978. Matching cabinets fill the space above two refrigerators on the east elevation. A two-door base cabinet moved to make room for the second-refrigerator was incorporated into the south leg of the L-shaped counter-height cabinet that extends from the west wall south of two stoves. The south leg includes a bar-height counter and seating area with black granite countertops added in 2017. A small closet south of the two original stoves was removed to construct the L-shaped cabinet.

The storeroom at the kitchen’s southwest corner features full-height open shelving. A wood counter tops the deeper base shelves. In the larger butler’s pantry/mudroom (originally the staff sitting and

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8 Bowman Gray IV, telephone conversation with Heather Fearnbach, May 9, 2019.
dining room) at the kitchen’s northwest corner, cabinets like those in the kitchen line the west wall. A single-leaf door on the north elevation leads to a small porch and steps to the parking area.

In the library at the main block’s southeast corner, bookshelves and cabinets with paneled doors with iron knobs and H-L hinges line the east, west, and north walls. On the west elevation, an upper cabinet houses a stainless steel bar sink, while a base cabinet encloses stereo equipment. Two tall sash with interior louvered shutters punctuate the east elevation. The window seats beneath them also function as radiator covers. The Grays provided two antique elements for the fireplace at the south elevation’s center: Dutch Delft manganese firebox surround tile and the classical pine mantel, which features fluted pilasters, a paneled frieze, a denticulated molded shelf, and a paneled overmantel. The flanking doors on the south elevation originally provided access to the shed-roofed south porch, which since 1960 has functioned as an elevated seating area in the swimming pool wing. The doors have paneled bases, fifteen-pane upper sections, brass knobs and locks, and H-L and H-H hinges. The six-panel center hall and closet doors on the north elevation have the same hardware. The woodwork’s pickled finish is original. A small ceiling-mounted artwork spotlight is aimed above the mantel.

An L-shaped corridor at the main block’s southeast corner permits egress to the master suite in the canted bedroom wing. A short north leg lined with built-in cabinets and closets leads to the dressing room while a long narrow corridor adjacent to the west elevation extends to a bedroom distinguished by a classical white marble and Malachite mantel at the south elevation’s center. The mantel, with tapered pilasters carved with a bellflower motif, alternating cherub and swag frieze panels, a denticulated molded shelf, and a Malachite hearth were removed from Bowman Gray Sr.’s sitting room at Graylyn during its late 1940s renovation. Two tall windows with interior louvered shutters and built-in seats flank the fireplace. The bathroom also contains antique elements from Graylyn, a scrolled-wood-frame mirror and a small wood console with splayed legs and pad feet topped with a marble counter and fitted with a sink. These items likely came from the “American bedroom,” a
The large square white-and-gray marble floor tile floor installed in 2017 is embellished with a small white, gray, and black-tile border. The original linoleum had been replaced by 2017. The shower and white porcelain tub retain original square white tile surrounds.

**Second Floor**

The second floor contains family and guest bedrooms, servants’ quarters, bathrooms, and utility/storage rooms. Bowman and Elizabeth Gray’s sons initially occupied three bedrooms with ensuite bathrooms. A guest bedroom and bathroom fill the south wing, while the north service wing contains three small bedrooms. The stair hall at the main block’s center provides access to what was originally a nurse’s bedroom, now a sitting room, to the east. The large bedroom at the main block’s south end, initially occupied by two boys, is accessible from the nurse’s room as well as the south corridor, which also leads to the bedroom in the south wing. The north corridor extends from the center hall to two boys’ bedrooms with ensuite bathrooms as well as a servants’ bedroom and bathroom initially occupied by African American chauffeur and butler Frank Cundiff and his wife Maggie, the family’s cook. The corridor closet south of the servants’ bedroom contains a small kitchenette with plywood cabinets with chrome knobs and a stainless-steel sink, backsplash, and counter. The marbled blue linoleum floor is also original. The north-south corridor terminates at small vestibule containing a built-in desk at the entrance to the north service wing’s east-west corridor, which is lined with a storage room that originally served as a sewing and linen room, closets, a bathroom, a stair, and two bedrooms used as needed by non-resident service staff. Utility closets retain original pale green paint. A wall-mounted kitchen switchboard controls the electronic call bell system that facilitated staff communication.

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9 Thomas Alexander Gray, conversation with Heather Fearnbach, April 29, 2019;
10 Lyons Gray relocated to that bedroom after Frank Cundiff moved to Winston-Salem following Maggie’s 1958 death. Lyons Gray, telephone conversation with Heather Fearnbach, May 9, 2019.
Woodwork is painted in areas used by the Grays and lacquered in service areas. Molded wood cornices, plaster walls, six-panel doors with brass hardware, simple door and window architraves with mitered corners, baseboards capped with molded trim, and tongue-and-groove oak floors are intact throughout the second floor. A molded plaster cornice ornaments the central stair hall. A railing with slender turned balusters capped by molded wood handrail secures the stair opening. The two north boys’ bedrooms feature built-in bookshelves and desks. In the large bedroom at the south wing’s south end, a Federal mantel with narrow pilasters, a plain paneled frieze topped with a Greek key architrave, a molded shelf, and a black marble firebox surround and hearth is at the south elevation’s center. Painted metal grates disguise radiators beneath the windows. Closets have original built-in shelves, rods, and cedar-lined drawers. Most bathrooms retain original finishes and fixtures; chrome-frame mirrors, sconces, white porcelain sinks with polished chrome towel bars and tapered legs, clear-glass shelves, white porcelain tubs with square white tile shower surrounds, and linoleum floors. Linoleum patterns include marbled white with a black border and black with a cream border. The south bathroom features a marble sink with tapered gold-plated legs removed from Graylyn during its late 1940s renovation. Square white ceramic tile floors were installed in three bathrooms with non-original linoleum floors and several white porcelain toilets replaced in 2017.
Third Floor

An enclosed corner staircase rises between the second and third floors. The three-room attic contains ample built-in storage. Wood cabinets and drawers, many with Elizabeth Gray’s original labels, line the west elevations of the central and north rooms and fill the south room’s northeast corner. Heart pine floors and plaster walls and ceilings are intact. Two windows on each of the north and south elevations illuminate the third floor.

Basement

The utilitarian basement has black-vinyl-composition-tile floors, concrete-block walls, and paneled wood doors. The central hall opens into a large room in the dwelling’s east wing that initially functioned as the boys’ playroom. The vernacular classical mantel at the east elevation’s center appears to be a salvaged antique. The current owners added full-height wood bookshelves that line the north, west, and south walls of that room as well as the west wall of the room to the south, initially a storage room. The original marbled-black-linoleum-tile floor had been replaced with a vinyl-composition-tile floor by 2017. The floor installed by the current owners that year emulates the original linoleum tile pattern. A walk-in safe occupies the main block’s southwest corner. In the safe vestibule, dozens of keys from the Gray’s tenure hang on a wall-mounted board rack. A small restroom is at the center hall’s northwest corner. The corridor to the north leads to a boiler/laundry room on the hall’s east side as well as two two-car garages and a workroom.
Exposed structural elements characterize the swimming pool addition’s interior. V-arched, glue-laminated timbers span the room’s entire width beneath exposed wood decking. Full-height aluminum-frame windows and sliding doors fill the east and west walls. Original tall five-arm foliated sconces are mounted on the brick walls between glazed sections. The three-bay-wide brick porch that initially extended from the main block’s south elevation now serves as an elevated seating area north of the pool. Wide stone steps flanking the seating area provide access to the pool deck and two bathrooms. The seating area has a basketweave brick floor, while large stone tiles surround the pool and continue into the bathrooms. At the brick south elevation’s center, a broken pediment with a pineapple finial surmounts a tall double-leaf mechanical closet door. Stylized classical surrounds embellish the flanking bathroom entrances. Bathrooms retain original aluminum-frame toilet stall partitions and shower doors, wood vanity bases with laminate tops, metal sconces, and mirrors. The tinted acrylic panels that replaced the original glass in the men’s room partition and shower door were installed around 1980.11

11 Bowman Gray IV, telephone conversation with Heather Fearnbach, May 9, 2019.
Outbuildings

Wall and Gas Pump Shelter, 1950

The paved drive extends east north of the house to a parking area and garage entrances at a lower elevation. Red-brick running-bond walls and square posts topped with header courses flank the drive at the parking area’s west end. The south wall extends to a hip-slate-roofed gas pump shelter at its south end. Red-brick running-bond north, west, and south walls enclose the original gas pump, which rests on a concrete floor.

Utility Building, 1950

North of the north wall, the hip-slate-roofed Colonial Revival utility building is distinguished by seven-to-one common-bond red brick walls, header-course door lintels, and concrete door sills. A square cupola with wood-panel walls and a copper ball-and-spire finial rises from the roof peak.
Single central six-over-six double-hung wood sash with louvered wood shutters pierce the north and south elevations. Two-panel wood doors secure the entrances to the south room, which contains a large hot water heater, and the north electrical room. The north door’s lower panel is a louvered vent. Both rooms have poured-concrete floors, formed-concrete ceilings, and unpainted brick walls.

**Shed, 1950**

North of the utility building, a board-and-batten-sided shed with a corrugated-metal roof and a red-brick-and-concrete foundation stands at the edge of a wooded area on the vegetable garden’s east side. Two board-and-batten doors on the west elevation provide access to two rooms with exposed dimensional lumber studs and rafters, plank roof decking, and concrete floors. Wood shelves and work counters are attached to the studs. An inset board-and-batten panel fills the small square window opening on the south room’s east wall.

**Integrity Statement**

The Bowman and Elizabeth Gray House possesses the seven qualities of historic integrity—location, setting, feeling, association, design, materials, and workmanship—required for local historic landmark designation. The dwelling maintains integrity of location as it stands on its original site. Although the Gray family holdings have been subdivided and residential development surrounds the house, the residual 11.38-acre tract provides an appropriate estate-like setting, thus allowing for integrity of feeling and association. Intact landscape features include the circular driveway, semicircular east terrace, east terrace walls and fountain, and three 1950 outbuildings: a brick wall and gas pump shelter, a brick utility building, and a frame shed.

The Gray House also retains integrity of design, materials, and workmanship. Significant exterior features include brick walls and a slate roof, concave cornice, copper gutters, wood window and door trim, paneled wood doors, multi-pane double-hung wood sash of various sizes with interior pull-down
aluminum-frame insect screens, operable louvered wood shutters, and metal rear porch, stair, and terrace railings. A louvered cupola with a flared pyramidal copper roof and antique copper weathervane tops the north wing.

The floor plan is intact and primary rooms possess original volumes and finishes. The first floor is characterized by smooth plaster walls and ceilings, tongue-and-groove oak floors, and molded classical cornices, wainscoting, door and window surrounds, baseboards, and mantels, some of which was salvaged from other dwellings. The quarter-turn wood stair at the reception hall’s southeast corner has slender turned balusters capped by molded wood handrails that terminate in a spiral at the bottom. Full-height wood cabinets with drawers and doors remain in the breakfast room, kitchen and butler’s pantry/mudroom, while the library features built-in bookshelves and cabinets. Single- and double-leaf raised-panel wood doors retain original brass hardware. Most bathroom fixtures are original. Second floor finishes are similar: plaster walls, molded wood cornices, molded plaster cornice in the central stair hall, baseboards capped with molded trim, tongue-and-groove oak floors, simple door and window architraves with mitered corners, six-panel doors with brass hardware, built-in bookshelves and desks in the two north bedrooms, and a Federal mantel in the large south bedroom. Original bathroom finishes and fixtures include chrome-frame mirrors, sconces, white porcelain sinks with polished chrome towel bars and tapered legs, clear-glass shelves, white porcelain tubs with square white tile shower surrounds, and linoleum floors. An enclosed corner staircase leads to the third floor, which retains plaster walls and ceilings, heart pine floors, and wood cabinets and drawers. The swimming pool addition is distinguished by V-arched glue-laminated timbers, exposed wood decking, tall five-arm foliated sconces, an elevated seating area flanked by wide stone steps north of the pool, and stylized classical surrounds at bathroom and closet entrances.

**Historical Background**

Bowman Gray Jr. (1907-1969) was born in Baltimore, Maryland, during his father Bowman Gray’s tenure in that city as R. J. Reynolds Tobacco Company’s eastern sales manager. Bowman Gray and Baltimore native Nathalie Fontaine Lyons married in 1902 and had two sons, Bowman Jr. and Gordon, by the time R. J. Reynolds Tobacco Company appointed Gray to serve as a vice-president and director and the family relocated to Winston in 1912. He became president in 1924 and chaired the board of directors until his sudden death on July 7, 1935. Gray suffered a heart attack near Norway while vacationing on a cruise ship and was interred at sea in the North Cape vicinity.12

Bowman Gray Jr. benefited from his father’s guidance when hired as a R. J. Reynolds Tobacco Company salesman in 1930 following his 1929 graduation from the University of North Carolina at Chapel Hill. As he garnered more experience, he was promoted to assistant sales manager in 1939, vice president in 1949, sales manager in 1952, executive vice president in 1955, and president in 1957. Gray led the company in that capacity until 1959, when he was elected to serve as board chairman and chief executive officer, a position he retained through 1967. He headed the board of directors until his 1969 death. R. J. Reynolds Tobacco Company enjoyed robust growth during Gray’s tenure, implementing a significant expansion program that reorganized its administration, introduced products including filtered cigarettes, streamlined operations, improved equipment and facilities, and augmented employee benefits. Gray supported the concern’s 1959 creation of a research division and promoted the acquisition of food product, packing, and transportation businesses. He also oversaw the

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Bowman and Elizabeth initially resided at Graylyn, where they welcomed the first of five sons, Bowman III, in 1938, followed by Frank Christian in 1939. In 1940, their household included the two boys; two Scottish nurses, Jean McGlock and Josephine Gallowcher; French housekeeper Jeanne Etty; and African American chauffer Frank Cundiff and his wife Maggie, the family’s cook.\footnote{Ibid.; US Census, Population Schedule, 1940; \textit{Winston-Salem City Directories}.} In 1941, the couple purchased George W. and Mary Coan’s two-story, brick, Classical Revival, 1928 residence at 1121 Arbor Road.\footnote{Forsyth County Deed Book 448, p. 36.} Robert Daniel was born that year, followed by Lyons in 1942. Elizabeth and the children remained in Winston-Salem when Bowman and his brother Gordon joined the military in 1942. During his naval service in Virginia and elsewhere, Bowman developed, taught, and implemented procedures for intelligence collection and vessel protection.\footnote{Tilley, “Bowman Gray Jr.”}

Gordon, a University of North Carolina and Yale University law school alumnus, enlisted in the army as a private. He had briefly practiced law in New York and Winston-Salem before purchasing the \textit{Winston-Salem Journal}, \textit{Twin City Sentinel}, and WSJS radio station in 1937. He was elected to the North Carolina state senate in 1939, 1941, and 1947, when he was appointed assistant secretary of the army. Gordon became secretary of the army in 1949 under president Harry S. Truman, but resigned in spring 1950 to become the University of North Carolina’s president. The institution then encompassed campuses in Chapel Hill, Raleigh, and Greensboro.\footnote{Gordon Gray served as President Dwight D. Eisenhower’s national security advisor from 1958 until 1961 and received a presidential medal of freedom. He was a U. S. Foreign Intelligence board member during the administrations of presidents John F. Kennedy, Lyndon B. Johnson, Richard M. Nixon, and Gerald R. Ford. Frances A. Weaver, “Gordon Gray,” \textit{Dictionary of North Carolina Biography}, Volume 2, pp. 350-351.}
Brookberry Farm

Bowman and Gordon Gray approached the creation of a dairy farm in the same methodical manner as their other business transactions. They began acquiring acreage west of Winston-Salem in 1946 and hired local farmers to erect outbuildings, cultivate fields, raise livestock, and manage the operation.\footnote{Forsyth County Deed Book 61, p. 373; Deed Book 260, p. 73.} The farm was named Brookberry after Brookbury, an estate near Richmond owned by Elizabeth’s maternal uncle Lockhart Bemiss. Bowman and Elizabeth enjoyed western Forsyth County’s rural setting and soon commissioned William Roy Wallace to design a commodious Georgian Revival-style residence inspired by colonial Tidewater Virginia plantations as well as Graylyn. Frank L. Blum Construction Company commenced work in 1949 and finished in spring 1950. Soon after, Bowman and Elizabeth sold the Arbor Road house to his cousin James A. Gray Jr. and James’s wife Yvonne.\footnote{Gordon and Jane Gray briefly owned 1121 Arbor Road in the early 1950s. Forsyth County Deed Book 618, p. 180; Deed Book 662, p. 17; Lyons Gray, telephone conversation with Heather Fearnbach, May 9, 2019.}

Brookberry Farm was well-established by the time Bowman and Elizabeth Gray’s fifth son, Peyton Randolph, was born in 1951. That year, when North Carolina was the nation’s third-largest producer of Guernsey milk, the Guernsey Breeders’ Association recognized the herd’s caliber with Klondike and Brookberry trophies. Brookberry Farm subsequently garnered many other accolades, including premier breeder awards at the North Carolina State Fair in Raleigh.\footnote{“N. C. Guernsey Group Again Names Mims,” \textit{Asheville Citizen-Times}, February 15, 1951, p. 12; “Up to 125,000 Stream Into N. C. State Fair,” \textit{Asheville Citizen-Times}, October 22, 1952, p. 18.} Land acquisition continued, as by 1956 the 300-head herd required approximately 450-600 tons of hay and 600-700 tons of corn annually for feed. A faster hay-drying process was implemented that summer.\footnote{Forsyth County Deed Book 707, pp. 57, 60, 117-118, 285-290; Plat Book 14, p. 40; Plat Book 17, p. 98; Molly Grogan Rawls, “Then & Now: Brookberry Farm,” May 15, 2016, http://winstonsalemtraveler.com/2016/05/15/then-now-brookberry-farm/ (accessed in April 2019).} Farm staff managed eight hundred acres and 415 Guernseys by 1960.\footnote{“Tobacco: The Controversial Princess,” \textit{Time}, April 11, 1960, p. 60.}

The property’s operation required a large labor force. Long-tenured African American household staff included chauffeur and butler Frank Cundiff and his wife Maggie, the family’s cook, who resided on the home’s second floor, as did a nurse. Lillian Stimson was an assistant cook until Maggie’s death in 1958, after which Lillian headed the kitchen until Elizabeth Gray’s 1974 death. Charles Horton undertook chauffeuring and maintenance under Frank’s direction. Cornelia Hayes was Elizabeth Gray’s personal assistant from 1946 until 1974. Ella Giles also performed a wide variety of domestic tasks. Other servants included maids and laundresses. Most household staff lived in Winston-Salem and carpooled to the farm in a station wagon daily. Charles Horton resided in North Wilkesboro.\footnote{Frank Cundiff moved to Winston-Salem following Maggie’s 1958 death. Bill Hayes, Cornelia’s husband, worked in a R. J. Reynolds Tobacco Company factory in Winston-Salem. Lyons Gray, telephone conversation with Heather Fearnbach, May 13, 2019; death certificate.}

Several generations of local families supplemented their income by either working at Brookberry Farm or leasing acreage for feed cultivation or pastures to the concern. R. F. Jones, for example, rented the fields, pastures, and barns on his property at 4805 Styers Ferry Road to Brookberry Farm from 1957 until 1967. The company was responsible for building, fence, and landscape maintenance.\footnote{R. F. Jones and Brookberry Farm lease contract, January 25, 1957, from the collection of Sally Jones, Winston-Salem, Forsyth County Fearnbach History Services, Inc. / June 2020}
Brookberry Farm supplied milk to Selected Dairies, incorporated by prominent local businessmen T. Holt Haywood, Thurmond Chatham, and John Whitaker to process and distribute milk from purveyors including Haywood’s Arden Farm, Chatham’s Klondike Farm, Whitaker’s Whit-Acres, Robert E. Lasater’s Forest Hills Farm, S. Clay Williams’s Win-Mock Farm, and Robert D. Shore’s farm. The McCormick Company, Inc., an architecture firm based in Pittsburgh and New York that specialized in dairy and ice cream plant designs, prepared plans for the streamlined modern facility on South Stratford Road that opened in 1938. Selected Dairies later became Biltmore Dairies.  

Sam Pike oversaw the farm’s operation from its 1946 creation until Bowman Gray Jr.’s death in 1969. African American laborers included Odell Bailey. Gaither Beroth, who began working at Brookberry Farm in 1948 and managed it through 1993, and his family lived on Robinhood Road near Pfafftown until 1967, when the Guernsey herd and the dairy equipment was sold at auction due to declining demand for high-fat milk and the Grays invested in Charolais beef cattle. The Beroths then moved to a dwelling on Brookberry Farm to oversee the livestock and cultivation of hay, corn, oats, and alfalfa for feed as well as apple trees, blueberry bushes, a small vegetable garden, and the landscaping around the Gray House. The Charolais herd was sold in 1969. Bill Pennington, a Brookberry Farm employee since 1980, has supervised the farm for much of his tenure and continues to lease pastures for his beef cattle.

As Bowman Gray’s health declined in the late 1950s, his doctor mandated daily low-impact exercise. The Grays thus installed indoor swimming pools at Brookberry Farm as well as the family’s summer retreat in Roaring Gap, North Carolina, and winter house in Hobe Sound, Florida. They commissioned the Charlotte architecture firm A. G. Odell Jr. and Associates to design the Brookberry Farm addition in late 1959. Frank L. Blum Construction Company soon commenced work. Odell, a strong proponent of Modernism, is widely regarded as one of North Carolina’s most influential architects. The firm’s subsequent commissions for R. J. Reynolds Tobacco Company included the 1961 Whitaker Park plant and the 1977 R. J. Reynolds Industries World Headquarters, both on Reynolds Boulevard. The firm also designed the 1973 Tanglewood Park clubhouse in Clemmons.

The Gray Family’s Legacy

Myriad entities, including churches, hospitals, orphanages, universities, research institutions, and charitable organizations benefited from Bowman and Elizabeth Gray’s philanthropy. Bowman served as a Wachovia Bank and Trust Company, Piedmont Airlines, National Industrial Conference, Winston-Salem Community Chest, Rotary Club, and YMCA board member; a University of North Carolina, Research Triangle Foundation, Business Foundation of North Carolina, and Consolidated University trustee; and, with his brother Gordon Gray, endowed several University of North Carolina at Chapel


30 “ ’73 Was the Year of the Recreation Boom,” Courier, January 3, 1974, p. 2B.

Bowman and Elizabeth Gray House Local Historic Landmark Designation Report, Winston-Salem, Forsyth County Fearnbach History Services, Inc. / June 2020 22
Hill professorships. Bowman was elected to the National Association of Tobacco Distributors Hall of Fame in 1962. He continued to lead R. J. Reynolds Tobacco Company as board chairman and chief executive officer through 1967 and remained board chairman until his death. The company closed all departments from 11:00 to 11:30 am on April 12, 1969 in order to allow employees to attend his funeral. In 1970, R. J. Reynolds Industries, Inc. honored him by naming its 1968 Whitaker Park product development complex, encompassing laboratories, administrative offices, and pilot plants, “Bowman Gray Development Center.”

Elizabeth Gray was an active member of the Arts Council of Winston-Salem and Forsyth County, Winston-Salem Junior League, Twin City Garden Club, Forsyth County Club, and Old Town Country Club. She held various executive board leadership roles for those entities as well as the Salem College Library Fund and Bowman Gray School of Medicine. She also supported initiatives of the American Red Cross and Family Service Agency. The Grays attended Centenary Methodist Church.

On June 17, 1970, Elizabeth Gray and Richard Hunter (1925-1999), a native of Turnbridge Wells, Kent, England, married in Winston-Salem. Hunter had been an instructor at Choate School in Wallingford, Connecticut from 1952 until 1970, during which time he became friends with Bowman and Elizabeth through their boys, who he chaperoned on European vacations. However, the marriage was brief. Elizabeth divided her time between Brookberry Farm, Roaring Gap, and Hobe Sound until her 1974 death.33

Two of Bowman and Elizabeth Gray’s sons returned to live at Brookberry Farm as adults. Bowman Gray III, his wife Katherine, and their three children, Elizabeth, Alice, and Bowman IV, occupied Brookberry Farm from 1978 until 1983.34 F. Christian Gray, known as Chris, and his children Nathalie, F. Christian Jr., H. Bradshaw, and Samuel followed for a short period in the 1980s. He returned after his second marriage in 1989 and remained until his health deteriorated in 1999, after which no one utilized the house as a full-time residence. The last large family gathering at the farm was a 2006 wedding.35 From the 1970s through the early-twenty-first century, the Grays leased much of the acreage to area farmers who planted hay and soybeans and grazed livestock, and several rental dwellings also provided income. Developers had options to purchase several tracts for a residential subdivision and golf course by 1989 and plans slowly evolved.36

Quality Oil Company and Jim McChesney orchestrated the transformation of Brookberry Farm that began in 2003. Acreage abutting Meadowlark Drive received mixed-use zoning, allowing for single- and multi-family residential construction as well as commercial development centered at the junction of Country Club, Shallowford, and Styers Ferry Roads. Development stagnated during the 2008

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34 Bowman Gray IV, telephone conversation with Heather Fearnbach, May 9, 2019.
recession, but escalated in the late 2010s. The Brookberry Farm subdivision now encompasses much of the acreage historically associated with the Grays’ farm. The 1950s dairy barn and milking parlor Meadowlark Drive west side, silos, barns, and equipment shed have been demolished. A circa 1920s gambrel-roofed dairy barn was restored for use as the Brookberry Farms subdivision community building. An I-house and bungalows once occupied by farm employees are no longer extant. The Gray House, owned by Heribert and Berkley von Feilitzsch since February 16, 2017, is no longer accessible from Meadowlark Drive; a gravel drive off of Ketner Road leads to the dwelling. The couple undertook a sensitive rehabilitation that preserved character-defining exterior, interior, and landscape features. The 11.38-acre tract associated with the house provides an appropriate estate-like setting.\textsuperscript{37}

\textbf{Colonial Revival Architecture Context}

Bowman and Elizabeth Gray’s decision to erect a Georgian Revival-style dwelling in 1950 demonstrates the pervasive popularity of the nationally prevalent Colonial Revival aesthetic promoted in Forsyth County by architects including Charles Barton Keen, Northup and O’Brien, Harold Macklin, William Roy Wallace, and Luther Lashmit. Wallace, who partnered with Macklin after working with Philadelphia architect Charles Barton Keen, established an independent firm in 1932. Wallace became highly regarded for Revival–style designs and meticulous historic building restorations. Like his colleagues, he found that Colonial Revival edifices enjoyed enduring esteem. Architectural historians have documented that between 1910 and 1940 Colonial Revival elements were more often utilized in American houses than any other style. Events such as the United States’ 150th anniversary celebration in 1926 fueled emulation of iconic American buildings. Richard Guy Wilson asserted that the Colonial Revival is “the United States’ most popular and characteristic expression. Neither a formal style or a movement, Colonial Revival embodies an attitude that looks to the American past for inspiration and selects forms, motifs, and symbols for replication and reuse.”\textsuperscript{38}

Although the incorporation of European architectural elements into the homes of wealthy Americans had long been popular, salvaging American artifacts did not become common until after the Philadelphia Centennial Exposition of 1876, which highlighted the country’s decorative arts and architectural legacy and spawned the Colonial Revival movement. The Metropolitan Museum of Art began to collect historic interiors to use as backdrops for antique furniture and period artifacts in the early twentieth century, and after the Metropolitan’s American Wing opened in 1924 other museums and individuals including Henry Francis du Pont, whose collection became the Winterthur Museum, followed suit. Nationally publicized projects such as J. D. Rockefeller Jr.’s restoration of Williamsburg, Virginia, initiated in 1926, and Henry Ford’s 1929 creation of Greenfield Village in Dearborn, Michigan, also increased awareness of historic preservation.\textsuperscript{39}

Dwellings that display Tudor, Georgian, Colonial, and Classical Revival stylistic influences were constructed throughout Forsyth County’s early- to mid-twentieth-century subdivisions. The use of salvaged and replica architectural elements reflected national trends as well as the original owners’ social and economic status. Sizable lots often contained curving driveways and formal gardens, but even smaller parcels featured foundation plantings and landscaped beds that provided appropriate settings for such residences.

\textsuperscript{37} Forsyth County Deed Book 3333, page 139; Plat Book 64, p. 178.
\textsuperscript{39} Ibid., 90.
Winston-Salem’s elite erected residences that emulated European country estates within the city limits and in outlying areas. Reynolda Park, created when R. J. Reynolds Tobacco Company founder Richard J. Reynolds’ widow Katharine Reynolds subdivided approximately sixty-five acres on the southeastern edge of Reynolda in the early 1920s, epitomizes this ideal. Reynolds engaged Philadelphia landscape architect and Reynolda Gardens designer Thomas Warren Sears to lay out streets and lots, and Winston-Salem civil engineer J. E. Ellerbe surveyed Reynolda Park’s three sections in September 1925. High-level R. J. Reynolds Tobacco Company employees, the Reynolds’s relatives, and other prominent Winston-Salem families purchased land in Section One, which encompasses seventeen lots southeast of Arbor Road, and Section Three, eleven lots on Arbor Road’s northwest side. Reynolda, Inc., executed the neighborhood plat as planned, although many residents situated their homes on more than one multi-acre parcel.40

By 1928 Reynolda, Inc., had conveyed property to owners including R. J. Reynolds Tobacco Company’s leaf department director James B. Dyer; Charles A. Kent, an R. J. Reynolds and Brown-Williamson Tobacco Company executive who married R. J. Reynolds’s niece Senah Critz; Wachovia Bank and Trust Company vice-president Richard G. Stockton and his brother Norman V. Stockton, president-treasurer of men’s clothing store Norman Stockton, Inc.; O’Hanlon-Watson Drug Company owner Edward W. O’Hanlon, R. J. Reynolds’s niece Nancy Critz’s husband; R. J. Reynolds Tobacco Company’s traffic manager Louis F. Owen; R. J. Reynolds Tobacco Company secretary-treasurer George W. Coan Sr.; George W. Coan Jr., a Winston-Salem mayor and Miller Municipal Airport’s president; and Owen Moon Jr., president of the Winston-Salem Journal and Sentinel Companies as well as the Carolina Theatre Company.41

The expansive residences situated on large lots in Reynolda Park Sections One and Three reflect Winston-Salem’s early-twentieth-century wealth and growth to a greater extent than any other suburb of the period. Winding roads, deep setbacks, and dense landscaping create estate-like settings for an eclectic mixture of finely detailed dwellings commissioned from nationally recognized architects. Reynolda House’s signature green Ludowici-Celadon tile roof, white-stuccoed walls, and loggia supported by substantial columns inspired the 1923 Kent residence, also designed by Philadelphia architect Charles Barton Keen.42

Keen’s other Reynolda Park projects include the 1929 O’Hanlon House at 1056 West Kent Road and the 1930 Georgian Revival Norman V. and Emorie Barber Stockton House at 1065 East Kent Road. Plans for George W. and Mary Coan’s 1928 two-story, brick, Georgian Revival residence at 1121 Arbor Road are included in William Roy Wallace’s papers, indicating that Wallace and Keen collaborated on the design. Bowman and Elizabeth Gray purchased the Coan House in 1941 and resided there until Brookberry Farm was complete.43

40 The parcels ranged in size from around two to six acres. Forsyth County Plat Book 4, p. 1.
41 Forsyth County Plat Book 7, p. 28.
42 Fogle Brothers completed the Kent house in December 1923 at a cost of $48,940. The firms also worked together on Richard G. and Hortense Stockton’s $29,788 dwelling, finished in October 1926. FBC, folder VIII-D, “Contract Ledger, 1915–1932,” pp. 922–931, 1444–1153, MASP; Philadelphia Real Estate Record and Builders’ Guide 37, no. 11 (March 15, 1922): 180 and 37, no. 49 (December 6, 1922): 784.
In 1926, Owen Moon Jr. engaged Philadelphia architects Walter T. Karcher and Livingston Smith to draw the plans for his stuccoed Cotswold Cottage–style home at 1077 East Kent Road. Thomas Sears planned the formal gardens for the Kent and Moon residences and landscaped the grounds of the O’Hanlon House. Luther Lashmit designed Alex M. and Mamie Gray Galloway’s 1926 residence at 1040 Arbor Road, which features ironwork forged by Philadelphia blacksmith J. Barton Benson.\(^\text{44}\)

West of Reynolda Park, industrialist Hugh Gwyn Chatham and his son Richard Thurmond Chatham acquired approximately one hundred acres on Reynolda Road’s west side, north of what is now Robinhood Road, in the 1920s to create a rural retreat complete with a manager-operated farm and a fishing lake. Hugh Chatham enjoyed the property until his 1929 death, after which his heirs proceeded to develop three contiguous estates. His widow Martha Thurmond Chatham engaged William Roy Wallace to oversee the move of Middleton House, a ca. 1829 Savannah River plantation, to the property in 1930 to serve as her residence. Martha and her sisters, antiques collectors and dealers Dewitt Thurmond Chatham and Margaret Thurmond Kavanaugh, had become aware of Middleton House when they traveled to McCormick County, South Carolina, in response to an estate sale advertised in *Antiques* magazine. On discovering that Robert H. Middleton Jr. intended to demolish the home erected by his grandparents, John and Elizabeth Scott Middleton, Martha purchased the building.\(^\text{45}\)

Wallace guided the structure’s disassembly, relocation, reconstruction, and renovation and also designed the one-story weatherboarded garage and apartment behind the house in coordination with landscape architect Ellen Biddle Shipman. Her 1930 plan defines the main residence and auxiliary building’s setting with a winding driveway, a terraced front lawn, a brick patio, and boxwoods bordering the brick walk and small formal garden. Shipman assisted with the interior finishes and furnishings selection, a service that she began offering when her landscape design commissions waned during the Great Depression.\(^\text{46}\)

During the same period Wallace and Shipman were working on Middleton House, Winston-Salem architect Luther Lashmit oversaw the construction of Graylyn, an expansive Norman Revival mansion erected by R. J. Reynolds Tobacco Company president and director Bowman Gray and his wife Nathalie Lyons Gray. Graylyn stands on Reynolda Road’s east side opposite Reynolda, the estate erected by R. J. Reynolds and his wife Katharine. Lashmit distinguished Graylyn through the use of salvaged antique wood paneling, marble mantels, door surrounds, and other European architectural elements. At the time of its 1932 completion, the sixty-room, 46,000-square-foot mansion was among North Carolina’s largest private residences. Philadelphia landscape architect Thomas Sears created a landscape plan for the eighty-four-acre estate’s gardens and grounds.\(^\text{47}\)


Lashmit also utilized salvaged elements in the more modest Georgian Revival–style house in West Highlands that he designed in 1937 for Pleasant Henderson and Lizora Hanes’s granddaughter Rosalie Hanes and her husband, New Bern lawyer Thomas O. Moore. 48 Like the Flynt House, the Moore residence has a tripartite form, with a two-story, three-bay central block flanked by two slightly shorter offset wings. Masons utilized local brick maker George H. Black’s handmade bricks to execute the Flemish bond exterior walls. New Bern preservationist Gertrude Carraway was a friend of the Moores and facilitated their purchase of the façade’s focal point, a classical open-pedimented frontispiece salvaged from the ca. 1819 Bank of New Bern during its 1924 demolition. 49 Skilled finish carpenters incorporated antique wainscoting, window and door trim, doors, cornices, and mantels, much of which also came from the Bank of New Bern, into the primary rooms on the Moore House’s first floor, creating a fine Colonial Revival interior. The dining room’s scenic landscape wallpaper is also historic, featuring a design initially manufactured around 1800 by French wallpaper purveyor Joseph Dufour as a twenty-four-panel set titled *Ruins of Rome.* 50

William Roy Wallace designed dwellings in an array of styles for all budgets. In 1934, Vernon and Mary Flynt commissioned him to execute drawings for a two-story, weatherboarded, Colonial Revival-style residence to be erected for them in Winston-Salem. 51 However, the residence was never built, as the couple decided to renovate and expand the Flynt House near Rural Hall. In June 1935 Wallace rendered schematic drawings to guide the project. The addition of one-and-one-half story wings to create a tripartite plan and a slate roof epitomized the Colonial Revival aesthetic. Wallace also incorporated elements of the Flynt’s conjectural Winston-Salem residence such as the kitchen, breakfast room, and dining room wing. 52 The Flynt House has remained remarkably unaltered since 1935. Intact exterior elements include the slate roof, weatherboards, continuous stone foundation, multi-pane double-hung windows, operable louvered shutters, paneled doors, front and rear porches, and flagstone wing porch floors. Interior finishes such as flush-board walls and ceilings, simple crown molding, Greek Revival-style two-vertical panel doors, flat board door and window surrounds, and tongue-and-groove pine floors are in excellent collection.

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50 The paper was later reissued by another French wallpaper manufacturer, Defosse. The first scene is “Temples of Saturn” or “Weeping Willow,” the second an unidentified church, the third “Apollo Belvedere,” the fourth “Antique Arch in Ruins,” and the fifth is “Circular Temple Sibylla at Tivoli.” Evelyn Moore Horton remembers that the foyer also originally had a scenic landscape paper. Wallpaper attribution by Kerri Robinson at the Zuber wallpaper showroom in New York in correspondence with Heather Fearnbach, December 2008.


Wallace’s subsequent commissions included Moravian interior designer and historic preservationist Ada Huske Allen’s 1938 residence and garage at 730 South Church Street in Winston-Salem. The two-and-one-half-story, side-gable-roofed, symmetrical dwelling amalgamates Colonial Revival characteristics and architectural elements from the surrounding town of Salem. Running-bond walls are executed in oversized handmade brick with a molded brick water table and interior end chimneys with corbelled brick stacks. Operable louvered wood shutters frame multipane, double-hung, first- and second-story sash with keystoned soldier-course lintels, while elliptical relieving arches surmount the smaller attic windows. The six-panel wood front door, four-pane transom with X-pattern muntins, and gabled entrance hood are among the features reminiscent of John and Christina Vogler’s 1819 house nearby at 700 South Main Street.

Wallace’s design for Bowman and Elizabeth Gray’s 1950 Georgian Revival residence emulated colonial Tidewater Virginia plantations as well as the manorial aesthetic, rambling asymmetrical plan, and finely executed embellishment of Bowman’s parents’ commodious Norman Revival-style home, Graylyn. The dwelling’s original portion is approximately a quarter of Graylyn’s size, but the tripartite form—gabled north wing, side-gable central block, and angled gabled south wing—is very similar. As was typical during the period, Wallace specified the use of salvaged elements including a classical marble and Malachite mantel, gold-plated bathroom fixtures, and an American antique mirror and commode. These items were removed from Graylyn during its late 1940s renovation to function as the Bowman Gray School of Medicine’s psychiatric hospital. A wood mantel from Brookbury, an estate near Richmond owned by Elizabeth’s maternal uncle Lockhart Bemiss, dominates the dining room. The provenance of the dining room wainscot and cornice, library mantel and Dutch Delft manganese firebox surround tile, and breakfast room and basement playroom mantels is unknown.

William Roy Wallace, Architect

After graduating from high school, Lancaster, Pennsylvania, native William Roy Wallace (1889–1983) received an academic scholarship sufficient to cover his freshman year at Swarthmore College. However, realizing that his family would be unable to subsidize the remaining three years’ tuition, Wallace pursued other options. Acting on the advice of his Sunday school teacher, who was architect Charles Barton Keen’s chief draftsman, he secured employment as an office assistant at the Philadelphia firm. Wallace undertook evening drafting classes at the city’s Drexel Institute in 1909 and 1910 and studied Beaux Arts design at the T-Square Club atelier with instructors such as influential French architect Paul Philippe Cret from 1910 through 1914. That year, Keen promoted him to the position of “outside superintendent,” a role he maintained until his elevation to chief draftsman in 1916. Keen’s North Carolina projects during the period included R. J. and Katharine

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53 “Miss Ada Allen, residence and garage,” 1937, Drawer 77, Folder 2; Oversize Box 85; Drawer 405, William Roy Wallace Architectural Papers, MC 00517, North Carolina State University, Raleigh.

54 Following Bowman Gray Sr.’s 1935 death, Bowman Jr., his mother Nathalie, and his brother Gordon lived at Graylyn until 1937. On Nathalie’s marriage to Benjamin Bernard the following year, the couple moved to the guest cottage, where she remained until her 1961 death. In 1946, the Bernards conveyed the fifty-acre estate to the Bowman Gray School of Medicine, and Bowman and Gordon Gray each donated $125,000 to the institution. Mrs. Bernard also made a $60,000 bequest to fund Graylyn’s renovation to serve as the medical school’s psychiatric hospital, a function that continued through 1959, after which the building accommodated academic programs until 1972. Jane Carmichael, The Story of Graylyn (Winston-Salem: Graylyn Conference Center, 1984); Bynum Shaw, The History of Wake Forest College, IV, 1943-1967 (Winston-Salem: Wake Forest University, 1988), 295–296; Thomas Alexander Gray, conversation with Heather Fearnbach, April 29, 2019.
Reynolds’s home, Reynolda, completed in 1917, after which the firm’s Winston-Salem commissions multiplied exponentially.55

Keen and Wallace moved to Winston-Salem in 1923 to oversee the execution of their R. J. Reynolds High School and Auditorium plan, remaining only ten months before returning to Philadelphia. Wallace attained associate partnership in 1924, but left the firm four years later when he collaborated with Harold Macklin to form the Winston-Salem practice Macklin and Wallace. Gorrell R. Stinson, who had also worked in Charles Barton Keen’s Philadelphia office, served as a senior draftsman for Macklin and Wallace from 1930 until 1932. That year, when the dearth of building activity due to the Great Depression prompted Macklin to take a short sabbatical, Wallace organized an independent practice. He perpetuated the classical building tradition he had learned from his mentors, becoming highly regarded for Revival–style designs as well as meticulous restorations. Wallace also facilitated the completion of Charles Barton Keen’s final Winston-Salem commissions as Keen’s health declined prior to his 1931 death. William W. Pollock, who been employed by Charles Barton Keen and other Philadelphia architects since 1922, moved to Winston-Salem in 1935 to assist Wallace. Pollock accepted a position with Northup and O’Brien two years later.56

Wallace’s longest-tenured employees were his son William Roy Wallace Jr., known as “Bill,” and James Malcolm Conrad. The practice rendered plans for residential, commercial, educational, ecclesiastical, and industrial buildings throughout the eastern United States. Conrad, a Forsyth County native, began working for the firm the year following his 1938 graduation from R. J. Reynolds High School. After a four-year World War II enlistment in the US Army Air Forces, he returned to Wallace’s employ. Bill Wallace gained architectural experience at Norfolk Naval Shipyard’s Hull Drafting Department in Portsmouth, Virginia, during the war. He then assisted with his father’s practice. Both men remained with Wallace until his 1982 retirement, operating from the R. J. Reynolds Tobacco Company Headquarters Building, where the firm’s office had been located since the building’s 1929 completion. They were the structure’s last tenants other than Reynolds American. After William Roy Wallace Sr. died in 1983 at the age of ninety-three, Bill Wallace and James Conrad partnered to accept residential commissions until Conrad’s 1996 retirement. Wallace ceased practicing soon thereafter.57

Colonial Revival Landscape Architecture in Winston-Salem

Early-twentieth-century landscape architecture reflected the era’s eclecticism, drawing from naturalistic nineteenth-century picturesque boulevard, park, and subdivision design principles as well as more formal Italian, French, and English Renaissance and Edwardian garden design tenets. American interest in commemorating Colonial history inspired idealized interpretations of eighteenth-century landscapes. Commissions executed by landscape architects such as Ellen Biddle Shipman

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manifested this approach by incorporating elements including axial walks, terraces, parterres, fountains, dovecotes, pergolas, tea houses, benches, and walls into expansive lawns and gardens filled with diverse evergreen and deciduous vegetation.58

Philadelphia native Ellen Biddle Shipman, born in 1869, studied briefly at Radcliffe College in Cambridge, Massachusetts, before marrying aspiring New York playwright Louis Shipman in 1893. The following year, the couple relocated to the Cornish, New Hampshire, artists’ colony created by American sculptor Augustus Saint-Gaudens, residing there and in nearby Plainfield, where they purchased a late-eighteenth-century home around 1903. Ellen planned the subsequent expansion and remodeling of the dwelling they called Brook Place as well as the gardens. After the Shipmans’ 1910 separation, Ellen sought means to support her three children. Her neighbor Charles Platt, an architect who specialized in country estate design, noted Ellen’s skills and accepted her as an apprentice, imparting drafting and construction precepts. His guidance complemented her horticultural expertise and aesthetic sensibility, resulting in distinctive landscapes that combined classical and naturalistic elements. The pair formally collaborated on projects by 1912; Shipman also accepted work independently and soon built a wide-ranging national clientele. She moved to New York City in 1920, purchasing a Beekman Place townhouse that served as her residence and office. Shipman added draftswomen and secretaries as her practice grew, and she became a significant mentor for women struggling to find employment in the landscape architecture field. She returned to work at her rural New Hampshire home every summer until World War II, bringing her all-female office staff with her.59

Shipman’s papers indicate that she planned eleven Winston-Salem gardens, five of which retained original elements in 2014. Three of these are contiguous as part of the Chatham-Hanes estate. Industrialist Ralph P. Hanes and his wife Dewitt Chatham Hanes were the first family members to seek Shipman’s services, engaging her in 1929 to orchestrate the setting of their Julian Peabody-designed residence. Dewitt’s mother, industrialist Hugh Gwyn Chatham’s widow Martha, and Ralph’s brother James and his wife Molly Ruffin Hanes, who owned the adjacent properties, were also among Shipman’s clients. At James G. and Molly Hanes’s 1932 home, the garden affords a bucolic view of the lawn and lake that all three households enjoyed. An intact Shipman-designed boxwood parterre garden also complements P. Huber and Evelyn Hanes’s Georgia Avenue residence. For the rear garden at Robert M. and Mildred B. Hanes’s Stratford Road residence, Shipman specified a flagstone terrace and brick and stone walls to delineate outdoor rooms. Boxwood-lined brick walks and perennial beds radiate from a sundial and an octagonal fountain pool. A rectangular pond and a brick garden house erected in 1937 complete the composition.60

Other Winston-Salem patrons included Thurmond and Lucy Hanes Chatham, Thomas O. and Rosalie Hanes Moore, S. Douglas and Ruth Hanes Craig, Gordon and Jane Gray, and Kenneth and May Coan

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Mountcastle, none of whose historic gardens survive. Shipman may have also undertaken smaller consultations in the area. As her notoriety spread, lectures such as “Evolution of a Garden,” which she developed for a Winston-Salem event in October 1932, drew large audiences nationwide. Periodicals such as *House and Garden, House Beautiful, and The Garden*; trade journals; books; and exhibitions highlighted her work both in narrative form and with images taken by accomplished photographers including Jessie Tarbox Beals, Mattie Edwards Hewitt, and Frances Benjamin Johnston. Shipman executed over six hundred commissions prior to her 1947 retirement, a prodigious oeuvre for any professional, but an even more significant accomplishment in light of the lack of women in the field as she began her career. On her 1950 death at the age of eighty, accolades included a *New York Times* obituary heralding her as one of the United States’ leading landscape architects.

H. Stuart Ortloff and Henry Bond Raymore, Ortloff and Raymore

Like Shipman, landscape architects H. Stuart Ortloff and Henry Bond Raymore perpetuated a Colonial Revival aesthetic as they provided guidance in books, articles, educational programs, and lectures during the mid-twentieth century. The men established a namesake partnership in 1924 that would last until Ortloff’s 1970 death. They resided in Huntington on Long Island in New York until moving to Arlington, Vermont, in 1964.

Syracuse, New York, native H. Stuart Ortloff (1896-1970) enrolled at Massachusetts Agricultural College in Amherst (now a University of Massachusetts campus) in fall 1916. That brief exposure shaped his career, however, as he studied with Frank Albert Waugh, who in 1903 created the nation’s second university-level landscape architecture program at that institution. Waugh also promoted his naturalistic approach to landscape design in a series of books as well as periodicals including *House Beautiful*. Ortloff repeatedly referenced Waugh’s precepts in his later publications.

During the late 1910s, Ortloff gained horticultural experience in the employ of two prominent Long Island-based plant purveyors: Hicks Nurseries, established in 1853, and Lewis and Valentine Company, formed in the early 1900s. Lewis and Valentine Company, landscape contractors who specialized in mature tree installation, operated nineteen offices throughout the eastern United States by the 1920s, including one in Winston-Salem. All were in areas with sizable contingencies of elite property owners desirous of “instant” landscapes that conveyed a European country estate aesthetic.

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Ortloff attended classes at Columbia University from January until March 1919. He remained in Manhattan after withdrawing, advertising his services as a landscape designer and submitting articles to popular periodicals. It does not appear that he ever obtained an academic degree or apprenticed with a firm. However, *House Beautiful* and *House and Garden* began publishing his work in 1921, inaugurating a prolific writing career. He resided in Greenwich Village by 1923.

Henry Bond Raymore (1895-1984), born in Erie, Pennsylvania, grew up in Freeport on Long Island in New York. He enrolled at Cornell University in fall 1912 and majored landscape architecture, obtaining a Bachelor of Science degree in 1916. Raymore’s professors included Liberty Hyde Bailey, Bryant Fleming, and Warren H. Manning, all pivotal figures in the development of the landscape architecture profession. Raymore worked in Manning’s Billerica, Massachusetts office after graduation, but was employed by New York City architect Fred B. Hinchman’s and landscape architect Carl F. Pilat’s firm, from late 1916 until 1920. During that time, he was promoted to landscape superintendent in Hinchman and Pilat’s New Cannan, Connecticut office, and was commissioned as a second lieutenant in the United States air service after completing pilot training. He was discharged in January 1919 as World War I came to an end.

Raymore subsequently lived with his parents Henry and Annie Raymore and his grandmother Frances M. Bond in Freeport while working as a Hicks Nursery salesman. It is not known how Ortloff and Raymore met, but by 1924 they had begun a professional collaboration as well as a personal relationship and resided at Apple Green, a late-eighteenth-century house on twenty acres in Huntington owned by Raymore’s family. Ortloff and Raymore initially leased office space in Manhattan, rendering landscape designs for a wide variety of clients. The men also promoted their work through a series of publications. Ortloff wrote *A Garden Bluebook of Annuals and Biennials* (1924), *Perennial Gardens* (1931), *Garden Maintenance* (1932), *Annuals in the Garden* (1932), and *Informal Gardens: The Naturalistic Style* (1933), and Raymore provided drawings for the latter three books. The men subsequently co-authored *New Gardens for Old: How to Remodel the Home Grounds* (1934), *Color and Succession of Bloom in the Flower Border* (1935), *Garden Building and Planning* (1939, 1945), *Color and Design for Every Garden* (1951), *The Book of Landscape Design* (1959), and *It’s Your Community: A Guide to Civic Development and Beautification* (1965), and *A Book About Soils for the Home Gardener* (1972). Independently and collaboratively, they published myriad newspaper, magazine, and journal articles.

Ortloff and Raymore traveled extensively, drawing inspiration from American and European gardens as they designed landscapes in Long Island, Connecticut, Kentucky, New Jersey, North Carolina, and Toronto and Ontario, Canada. They supplied schematic sketches rather than fully developed drawings for some North Carolina projects. Bowman and Elizabeth Gray engaged Ortloff and Raymore to plan their terrace garden at Brookberry Farm in 1958. They likely referred to the firm to Bowman’s cousin Howard Gray and his wife Greta, for whom Ortloff and Raymore designed a backyard garden at 201

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Bowman and Elizabeth Gray House Local Historic Landmark Designation Report, Winston-Salem, Forsyth County Fearnbach History Services, Inc. / June 2020
Pine Valley Road in Winston-Salem in 1959. Other Winston-Salem clients included Joseph Johnson (address unknown). Charlotte commissions ranged from a site plan for Myers Park Methodist Church at 1501 Queens Road and gardens at the Mint Museum to Theron J. and Katherine Belk’s home at 2441 Lemon Tree Lane. William Roy Wallace was the Belk’s architect, while Charlotte architect Martin E. Boyer Jr. designed the Norman residence. Ortloff and Raymore assisted Francis “Frank” W. Howe with plans for Clarendon Gardens, a Pinehurst nursery, as well as his personal garden. They rendered a preliminary design for Daniel Boone Native Gardens in Boone, a plant sanctuary and educational facility opened in 1963. The firm also assisted with planning for the February 1963 Southeastern Flower and Garden Show at the Charlotte Merchandise Mart.\(^69\)

Ortloff and University of Georgia professor Hubert Owens developed a landscape design curriculum offered by the Federated Garden Clubs of America throughout the nation. Ortloff and Raymore frequently taught courses in that program and lectured to a wide variety of audiences. Both men promoted themselves as landscape architects throughout their careers, although New York did not mandate licensure in that profession until September 1961. Based upon their experience, both men received licenses by December. Raymore, a licensed architect since 1936, was a member of the American Institute of Architects, the American Society of Landscape Architects, and the American Institute of Planners. Ortloff and Raymore retired to Arlington, Vermont, in 1964, where they resided until their deaths in a house Raymore had inherited in 1955 from his aunt Fannie Park Bond’s estate.\(^70\)

\(^69\) Ibid; The Garden Club of North Carolina engaged Asheville architect Doan Ogden to render the final plan for Daniel Boone Native Gardens. “History of the Daniel Boone Native Gardens,” https://www.danielboonenativegardens.org/about (accessed in April 2019); “Henry Bond Raymore Architectural Drawings,” “Flower Show Architects are Selected,” Statesville Record and Landmark, October 25, 1962, p. 4; Winston-Salem City Directories; Charlotte City Directories.

Boundary Description and Justification

The nominated property consists of Forsyth County tax parcel #5896-30-1523, as indicated by the heavy solid line on the map on page 42. The expansive Georgian Revival-style dwelling erected for Bowman and Elizabeth Gray at Brookberry Farm in 1950 occupies a prominent hilltop site in west Forsyth County between Lewisville and Winston-Salem. Although the Gray family holdings have been subdivided and residential development surrounds the house, the residual 11.38-acre tract provides an appropriate estate-like setting.
**Designation Parameters**

Property owners Heribert and Berkley von Feilitzsch are seeking local historic landmark designation for the entire Bowman and Elizabeth Gray House exterior and interior and its landscape in order to recognize the property’s architectural significance. Character-defining features are enumerated below.

**Exterior**

Brick walls  
Slate roof  
Concave cornice  
Copper gutters  
Wood window and door trim  
Classical wood surround at the primary entrance on the main block’s west elevation  
Multi-pane double-hung wood sash of various sizes with interior pull-down aluminum-frame insect screens  
Operable louvered wood shutters  
Louvered cupola with a flared pyramidal copper roof and antique copper weathervane on the north wing  
Metal rear porch, stair, and terrace railings

**Interior**

**First Floor**

Smooth plaster walls and ceilings  
Tongue-and-groove oak floors  
Wood baseboards, chair rails, and cornices  
Molded plaster cornices in the living room and central stair hall  
Quarter-turn wood stair at the reception hall’s southeast corner with slender turned balusters capped by molded wood handrails that terminate in a spiral at the bottom  
Single- and double-leaf raised-panel wood doors with original brass hardware  
Wood mantel from Brookbury, an estate near Richmond, in the dining room  
Molded cornices, door and window surrounds, and three-beaded-horizontal-board wainscoting capped with a simple molded chair rail in the dining room  
Antique mantel, paneled wainscoting, and full-height wood cabinets with drawers and paneled doors with iron knobs and H-L hinges in the breakfast room  
Full-height cabinets with flat doors, concealed hinges, and chrome knobs in the kitchen and butler’s pantry/mudroom  
Full-height open shelving in storeroom at the kitchen’s southwest corner  
Bookshelves and cabinets with paneled doors with iron knobs and H-L hinges in the library  
Antique elements Dutch Delft manganese firebox surround tile and classical pine mantel in the library  
Master bedroom classical white marble and Malachite mantel and Malachite hearth salvaged from Bowman Gray Sr.’s sitting room at Graylyn during its late 1940s renovation  
Scrolled-wood-frame mirror and small wood console from Graylyn in the master bathroom  
Original bathroom finishes and fixtures

**Second floor**
Plaster walls
Molded wood cornices
Molded plaster cornice in the central stair hall
Baseboards capped with molded trim
Tongue-and-groove oak floors
Simple door and window architraves with mitered corners
Six-panel doors with brass hardware
Railing with slender turned balusters capped by molded wood handrail that secures the stair opening
Built-in bookshelves and desks in the two north bedrooms
Federal mantel in the large south bedroom
Original bathroom finishes and fixtures: chrome-frame mirrors, sconces, white porcelain sinks with polished chrome towel bars and tapered legs, clear-glass shelves, white porcelain tubs with square white tile shower surrounds, and linoleum floors
South bathroom marble sink with tapered gold-plated legs removed from Graylyn during its late 1940s renovation

Third Floor

Enclosed corner staircase
Wood cabinets and drawers, many with Elizabeth Gray’s original labels
Heart pine floors
Plaster walls and ceilings

Swimming Pool Addition

V-arched, glue-laminated timbers
Exposed wood decking
Tall five-arm foliated sconces
Elevated seating area north of the pool
Wide stone steps flanking the seating area
Broken pediment with a pineapple finial at mechanical closet entrance
Stylized classical surrounds at bathroom entrances

Basement

Walk-in safe

Outbuildings

Wall and Gas Pump Shelter, 1950
Utility Building, 1950
Shed, 1950

Landscape Features

Circular driveway
Semicircular east terrace
East terrace walls and fountain, 1950 and 1958
Bibliography


Asheville Citizen-Times


Bennington Banner (Vermont)


Brooklyn Daily Eagle (New York)


Charlotte City Directories


Forsyth County Register of Deeds. Deed and plat books.

Gray, Bowman IV. Telephone conversation with Heather Fearnbach, May 9, 2019.


“Henry Bond Raymore Architectural Drawings.” Collection No. 4443, finding aid, Division of Rare and Manuscript Collections, Cornell University Library, Ithaca, New York.

“History of the Daniel Boone Native Gardens.” https://www.danielboonenativegardens.org/about


*New York Times*


*Raleigh News and Observer*


*Richmond Times* (Virginia)


*Rutland Daily Herald* (Vermont)


*Statesville Record and Landmark* (North Carolina)


*Time*


*Twin City Sentinel*. Winston-Salem, NC. Abbreviated “TCS” after first mention in notes


________. “Residence and Garage near Winston-Salem, North Carolina, for Bowman Gray, Esquire.”
Elevations, details, and floor plans in the possession of Heribert and Berkley von Feilitzsch, Winston-Salem, North Carolina and in the William Roy Wallace Architectural Papers, MC 00517, North Carolina State University, Raleigh.


Winston-Salem Journal. Winston-Salem, N. C. Abbreviated “WSJ” after first mention in notes

Winston-Salem Journal and Sentinel. Winston-Salem, N. C. Abbreviated “WSJS” after first mention in notes

Winston-Salem Sentinel. Winston-Salem, N. C. Abbreviated “WSS” after first mention in notes


Winston-Salem City Directories


World War I enlistment records, 1917-1919.
Bowman and Elizabeth Gray House
5909 Brookberry Farm Road
Lewisville vicinity, Forsyth County, North Carolina

U. S. Geological Survey
Clemmons Quadrangle, 2016
Bowman and Elizabeth Gray House
5909 Brookberry Farm Road
Lewisville vicinity, Forsyth County
North Carolina
Site Plan

Shed, 1950, contributing building
Utility building, 1950, contributing building
Wall and gas pump shelter, 1950, contributing structure
Bowman and Elizabeth Gray House, 1950, 1960, contributing building
East terrace walls and fountain, 1950 and 1958, contributing structure

Heather Fearnbach, Fearnbach History Services, Inc. / May 2020
Base 2018 aerial photo courtesy of Forsyth County GIS
https://mapf.maps.arcgis.com

Scale 1” = 40 feet
Bowman and Elizabeth Gray House
5909 Brookberry Farm Road
Lewisville vicinity, Forsyth County, North Carolina
First Floor Plan and Photograph Key

Plan drawn by William Roy Wallace Jr. in May 1949
Bowman and Elizabeth Gray House
5909 Brookberry Farm Road
Lewisville vicinity, Forsyth County, North Carolina
Second Floor Plan and Photograph Key

Plan drawn by William Roy Wallace Jr. in June 1949
Bowman and Elizabeth Gray House
5909 Brookberry Farm Road
Lewisville vicinity, Forsyth County, North Carolina
1960 Swimming Pool Addition
Floor Plan
Plan drawn by A. G. Odell Jr. and Associates in 1959