

United States Department of the Interior  
National Park Service

**DRAFT**

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

## 1. Name of Property

historic name Wrayholm  
 other names/site number N/A  
 name of related multiple property listing N/A

## Location

street & number 14 Meadowood

N/A	not for publication
N/A	vicinity

  
 city or town Rush  
 state New York code NY county Monroe code 055 zip code 14543

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,  
 I hereby certify that this X nomination    request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.  
 In my opinion, the property X meets    does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:  
   national    statewide X local

\_\_\_\_\_  
Signature of certifying official/Title Date

\_\_\_\_\_  
State or Federal agency/bureau or Tribal Government

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

\_\_\_\_\_  
Signature of commenting official Date

\_\_\_\_\_  
Title State or Federal agency/bureau or Tribal Government

## 4. National Park Service Certification

I hereby certify that this property is:

   entered in the National Register    determined eligible for the National Register  
   determined not eligible for the National Register    removed from the National Register  
   other (explain:) \_\_\_\_\_

\_\_\_\_\_  
Signature of the Keeper Date of Action

**Wrayholm at Meadowood** **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State

**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply.)

**Category of Property**  
(Check only **one** box.)

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

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
1	0	buildings
0	0	sites
3	0	structures
0	0	objects
4	0	<b>Total</b>

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

**Number of contributing resources previously listed in the National Register**

N/A

0

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions.)

**Current Functions**  
(Enter categories from instructions.)

DOMESTIC/residence

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DOMESTIC/residence

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**7. Description**

**Architectural Classification**  
(Enter categories from instructions.)

**Materials**  
(Enter categories from instructions.)

Dutch Colonial Revival

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foundation: concrete

walls: Wood, stucco

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roof: tile

other: \_\_\_\_\_

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**Wrayholm at Meadowood** **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State

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### **Narrative Description**

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

#### **Summary Paragraph**

Wrayholm at 14 Meadowood, the country estate of Delos Hollowell Wray and his wife Irene Warner Wray, is located in a rural setting, surrounded predominantly by farmland, in the Town of Rush at the southern edge of Monroe County, roughly 20 miles south of the City of Rochester and four miles north of the Village of Avon. The property is removed from heavily trafficked roads, accessed from East River Road / County Road 84 via Stull Road. After crossing the railroad tracks, Stull Road becomes Meadowood and turns into a single lane gravel road. Meadowood provides access to five related parcels (from north to south: 16, 14, 12, 8, and 6 Meadowood). At the time of construction in 1912, 14 Meadowood encompassed the parcels of 14 and 12 Meadowood as one large estate.

Wrayholm is an architect-designed, two-and-one-half story, Dutch Colonial Revival style stucco house with red clay tile roof. It sits on a bluff overlooking the Genesee River and floodplain immediately to the west and the railroad tracks to the east. It is the second house on Meadowood road after 16 Meadowood, which was the first of the Claude Bragdon-designed houses to be built: John M. Stull and wife Mary built 16 Meadowood in 1912. Wrayholm, the house at 14 Meadowood, was built in 1912 by Delos Hollowell Wray and his wife Irene Warner Wray, brother of Mary Wray Stull. A curving gravel drive leads up the hill to the house and under the porte-cochère. In addition to the house, the estate contains a wood frame children's playhouse, a chicken coop and grain bin, a formal garden, landscape terracing, two historic street lamps, a flagpole, several mature trees, and remnants of the original landscape, including brick piers, and brick and concrete steps and walkways. The present-day property encompasses 4.5 acres.

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### **Narrative Description**

#### **Setting and Location**

The setting and location of the nominated property are key character defining features. Located on a rural bluff with four other single-family homes and accessed via a private gravel road, the properties are surrounded on all sides by farmland. Wrayholm sits atop the bluff, with the west elevation overlooking the Genesee River and pastoral landscape beyond. Although historic photographs show that the property once had a pastoral feel itself, with open views of pasture and farmland west across the floodplain as well as to the south, east, and north, today it has a decidedly wooded and secluded feeling, surrounded on all sides by a mix of mature planted trees and volunteer trees which preserves its original rural character.

A curvilinear gravel driveway ascends the hill from the roadway, curving around to head towards the north elevation of the house and proceeding across the east elevation and under the porte-cochère. A concrete streetlamp with ball globe lights a small parking area near the top of the drive. Between the lamp post and the house, a metal flagpole rises above the height of the house. The driveway terminates under the porte-cochère.

**Wrayholm at Meadowood** **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State

Original landscaping includes a formal garden with rectangular footprint is located south of the house and runs north-south across the top of the bluff. Two straight, narrow brick paths run north-south through the length of the garden, dividing it into three long plots. A cast copper sundial atop a concrete base with subtle Art Deco detailing sits in the middle of the garden. A rose arbor once ran the length of the west side of the garden. Concrete walkways mark the eastern and southern borders of the garden. A third concrete walkway leads from the southern border to the sundial. Located at both ends of the walkway, at the edge of the bluff, are concrete steps that lead down the hill to the road. Short brick walls with concrete caps once flanked the top set of steps on both staircases. The walls stepped down in height to five different levels between the top and bottom steps. Today, one brick pier remains as a remnant.

Between the two sets of concrete steps, the hill is terraced approximately 200 feet down to another concrete walkway, which runs parallel to the walkway at the top of hill and originally sat alongside a wood pergola that no longer exists. From the walkway, the hill gently descends another approximately 300 feet to the gravel roadway. Although the terracing is not as defined as it once was, it still remains a visible designed landscape element.

### **House – Exterior**

Wrayholm is a two-and-one-half story, three bay wide by three bay deep, Dutch Colonial Revival style house with rough stucco and a broad gambrel-shaped red clay tile roof. The house was built in 1912 and designed by prominent Rochester architect, Claude Bragdon. The flared gambrel roof creates broad overhanging eaves, with cornice returns on the north and south elevations. The house does not have an obvious public-facing façade; however, the north elevation is considered the façade where the formal entrance and porch are located. The entrance door is constructed of wood with simple recessed trim and one unadorned glass window which is centered in the top third of the door; it faces east and is accessed via a small, one-bay-wide porch that is supported by a square, paneled column and two matching pilasters. An arched, wood arbor topped by a decorative wood trellis, flanks the concrete porch steps. The porch also features a red tiled floor and balustrade with simple square balusters and centered diamond pattern that is mimicked in the trellis above the arbor.

The remainder of the north elevation is divided into three bays, with a centered tri-partite rectangular projecting bay window supported by four evenly spaced brackets and topped with a shallow hipped roof. Except where noted, windows are generally double hung, six-over-one wood sash with original open board and batten wood shutters that feature a four-petaled-flower-shaped cutout. A single window flanks the bay window on either side. On the second floor are three evenly spaced windows. A Palladian window with keystone (and no shutters) is centered above in the third story on each gable end.

A two-story porte-cochère located just past the porch dominates the east elevation. Two square paneled wood columns support the porte-cochère. The space between the columns is filled with decorative trelliswork that is shaped around decorative scrolled brackets on each side of both columns. Beneath the porte-cochère is a secondary entrance that opens to the basement landing. The second story of the porte-cochère, which is located at the staircase landing between the first and second floors, is clad in stucco, topped by a gabled roof, and contains a sleeping porch with multi-paned wood casement windows on three sides. The bank of windows on the east elevation of the sleeping porch are arched.

**Wrayholm at Meadowood** **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State

Beyond the porte-cochère is a non-historic, single-paned, fixed, rectangular picture window, which replaced the original set of paired double hung windows. Beyond this window was once a second small corner porch recessed beneath the eaves, which provided a secondary entrance directly into the kitchen. In the mid-twentieth century, the walls of the kitchen were expanded out, converting the porch into additional interior kitchen space. Modern casement windows now fill the spaces that were once an open porch, wrapping around the east elevation to the south elevation. Wood molding beneath the windows references the profiles on the nearby bay window. The concrete porch steps remain intact.

A continuous shed-roofed dormer extends across most of the second story of the east elevation, containing a single double hung window at either end. A gable roofed dormer with a single window is centered above in the third story. Two brick chimneys pierce the roofline.

The first story of the south elevation, which overlooks the formal garden, contains a small double hung window located to the west of the modern casements. A slightly off-center tri-partite rectangular projecting bay window matches that on the north elevation. Prior to a mid-twentieth century alteration, the remainder of the south elevation was occupied by a porch which wrapped around the corner of the building to the west elevation. This section is labeled “veranda” on the original architectural plans. The veranda was supported by square columns recessed beneath the deep eaves of the house, and was enclosed into a three season room with the installation of screen panels and later four evenly spaced, single-light windows.

The converted sunroom/veranda dominates the west elevation, comprising roughly half of the first story. Another tri-partite rectangular projecting bay window matching those on the north and south elevation takes up the remainder of the first story. A continuous shed-roofed dormer extends across most of the second story, containing three unevenly spaced double hung windows that match those on the rest of the house as well as a smaller, narrow double hung window. A gable roofed dormer with a single window is centered above in the third story.

## **House – Interior**

The interior of Wrayholm remains largely unchanged apart from a series of mid-twentieth century renovations to the bathrooms, kitchen, and veranda. Original hardwood floors, windows, moldings, and layout otherwise remain intact. Woodwork throughout the house is generally unpainted oak. As noted above, windows are generally double hung with six-over-one wood sash. Interior sash components and window casings remain unpainted. Interior doors are generally five paneled doors typical of 1910s houses. Door and window casings generally possess simple, flat profiles. Hardwood floors are located throughout the first and second floors, except where noted.

The main entrance from the primary porch at the northeast corner of the house opens to a square hall that provides access to the living room, bathroom, closet, and staircase. The original square, red tile from the porch floor carries through to the hall and bathroom with grout which echoes the concrete elements (foundation, stairs) found on the exterior of the building. The first-floor half bathroom is located adjacent to the main entrance and contains a small six-paned wood casement window with original hardware. Bathroom fixtures date to a mid-twentieth century remodel with a laminate countertop on the vanity. On the left side of the entrance hall is a coat closet and a hallway that leads to the staircase and kitchen beyond.

**Wrayholm at Meadowood** **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State

Directly opposite the main entrance is the opening to the expansive living room which was designed as a place for entertaining and leisure activities. It features oak baseboard, decorative painted crown molding and picture rail, red brick fireplace surrounded by oak paneling, built-in bookshelves, two sets of three-bay window seats, and openings to the veranda and dining room. Upon entering the room from the front hall, one window seat is immediately to the right (north elevation); the second is at the opposite end of the room from the hall entry (west elevation). These window seats are recessed roughly 14 inches into the wall and retain original velvet upholstery cushions. The original, intact fireplace is centered on the eastern wall, to the left as you enter into the living room from the hall. It projects slightly into the room, providing space for a small closet on one side. The fireplace consists of a red brick surround which is flanked by oak pilasters and recessed paneling. It is topped by a classically-inspired oak mantel which is integrated into the pilaster capitals. An L-shaped set of built-in bookshelves with divided light leaded glass doors fill the nook created by the projecting fireplace. A wide opening framed in oak trim leads from the living room into the dining room; on this same wall, a pair of divided light painted French doors lead from the living room into the veranda.

The dining room is a rectangular room; the north wall features the framed portal which connects to the living room, the south wall is dominated by a bank of three windows, the east wall opens to a brief hall to the kitchen, and the west wall features a second pair of double French doors which open onto the veranda. Baseboards and crown molding match those in the living room. The east wall features an arched alcove framed by oak trim and flanked by built-in oak cabinets. The cabinets consist of a leaded, divided light glass door covering two-thirds of the height above a solid wood door with a simple recessed panel. The south wall, opposite the portal to the living room, is slightly recessed and features an inlaid red tile floor that stretches the length of the three bays of windows. The original electric brass and crystal wall sconces and central chandelier remain in this room.

The French doors from both the living and dining rooms step down one step into the enclosed veranda/sunroom. A boxed column and three pilasters on both exterior sides of the room mark the original extent of the space, where removeable screen or glazed panels could be hung to convert the open veranda into a three-season room. The flooring is the same red square tile as found in the entrance hall, porch, and dining room. Non-history casement windows line the south, west, and a portion of the north walls. The windows extend beyond the column and pilasters and terminate at the edge of the house's roofline.

The kitchen occupies the same footprint and red tile floor as at the time of construction, though it was modernized during the mid-twentieth century. Where the pantry and secondary porch once existed, the walls were extended to create a single open space. Two sets of laminate countertops atop unadorned, flat-panel wood kitchen cabinets occupy most of the east half of the room; matching upper and lower cabinets and the remains of a mid-century chimney occupy the west/interior wall.

The northern wall of the kitchen opens onto a narrow hallway which connects to a secondary entry and basement, staircase to the second floor, and to the main entrance hall. A short flight of steps leads from this hall to a landing and the secondary entrance, which is located beneath the porte-cochère, and further into the basement. A set of original, utilitarian, painted wood cabinets hang in this entryway landing. These rear stairs are obviously utilitarian in nature and feature the same red tiles as seen in the kitchen, entryway, and porch. A second set of stairs, constructed in a U-shape with hardwood treads and risers, leads to the second floor. At its landing, this staircase accesses a sleeping porch which is located directly above the porte-cochère. The sleeping porch is accessed by

**Wrayholm at Meadowood** **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State

two steps and a door, and is a simple rectangular room with prominent divided light wood casement windows on the eastern end. It features a vaulted ceiling and red tile floor.

The second floor is centered around a small hallway which features parquet flooring; four bedrooms, two bathrooms, and a staircase to the upper half story are accessed from this hallway. The southern half of the house includes bedrooms 2 and 3, which originally shared a Jack and Jill bathroom. Access to the bathroom from bedroom 3 was removed during a mid-twentieth century renovation. Both bedrooms have two original closets. Bedrooms 1 and 4 were designed as a separate suite, each accessed via a secondary hall flanked by a built-in linen closet. This suite shares access to one bathroom. Each of these bedrooms also include two closets. Both second floor bathrooms underwent renovations during the 1960s and include mid-century architectural elements and finishes including laminate countertops, colorful wall tiles, and bathtubs.

Directly opposite the second floor staircase is the entry to the staircase which leads to the uppermost half story. This story contains two bedrooms and a full bathroom. At the top of the stairs, a door provides access to attic storage space beneath the eaves that extends across the west side of the house. A narrow hallway proceeds to the east side of the third story, where there is a more open landing and access to a bedroom on both the north and south ends of the house. Each bedroom contains a Palladian window located in the gable peaks. A remodeled mid-century full bathroom with white tiled floor and laminate countertop is located at the east end.

The basement of the house is divided into several separate spaces and include: two coal rooms, a laundry room, a small toilet room, a room for vegetable storage, a room for fruit storage, a room containing the furnace, and a machine room. While the original layout of the basement remains, along with the original boiler system and doors, other defining features of these spaces have been removed and it currently serves as all-purpose storage.

## **Outbuildings**

At the bottom of the hill, between the roadway and the railroad tracks is the former site of four wood frame chicken coops and a small, round, metal grain silo. Today, just one of the chicken coops and the silo remain, along with three concrete pads where the other coops once stood. Historic photographs show the coops arranged in two pairs, with one directly behind the other, and the grain bin located in between the two rows.

The chicken coop is a simple utilitarian wood frame structure, approximately 30x10 feet with a gable-front roof, wood clapboards, and modern metal roof. Although no stamps or markings have been found inside the structure, it appears to be a Wigwarm brand Section House No. 4, which was a variety of "poultry house" produced by the E.F. Hodgson Co.<sup>i</sup> The gable end contains a single centered, multi-light glazed wood door. The north elevation is divided into three bays, each with a small opening that would have allowed the chickens access to a sheltered outdoor area with shed-roofed extension. Although the shed-roofed extension is no longer present, the concrete pad for this outdoor area still exists and historic photographs show the original structures. The south elevation of the coop contains two windows and a door. The grain bin is a simple utilitarian structure that is

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<sup>i</sup> Additional information about the Hodgson Wigwarm designed prefabricated structures can be found at <https://sah-archipedia.org/buildings/MA-01-DV2>

**Wrayholm at Meadowood**      **DRAFT**  
Name of Property

Monroe County, NY  
County and State

roughly twice the height of the chicken coop. It is a round metal structure with a conical metal roof and a concrete pad.

On the other side of the roadway, at the base of the hill and the driveway, is a wood frame children's play house, overlooking a former grass tennis court. All that remains of the tennis court are two metal net poles. The play house is centered on the west side of the court. It is a small, one story, one bay wide, front gable roofed structure with wood clapboards. Unlike the chicken coop, the play house does retain a stamped metal tag indicating it was manufactured by the E.F. Hodgson Co. The structure is approximately eight-by-eight feet and sits on wood piers elevated less than a foot off the ground. The gabled roof shelters a front porch with two moveable wooden benches on the sides. Decorative latticework adorns the side elevations of the porch, the front gable peak, and frames the entrance to the porch. The multi-light glazed wood door is centered on the façade and opens to an unfinished interior. A pair of wood casement windows with diamond panes over a single pane of glass are located on the side elevations. The rear elevation contains a small diamond paned hopper window.

### **Integrity**

The property retains integrity in terms of location, workmanship, design, feeling, and association. With the exception of updates made to the bathrooms, kitchen, and veranda in the mid-twentieth century, the house generally remains unaltered from its original appearance.



**Wrayholm at Meadowood** **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State

**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Criteria Considerations**

(Mark "x" in all the boxes that apply.)

Property is:

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

**Areas of Significance**

(Enter categories from instructions.)

Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1912  
\_\_\_\_\_

**Significant Dates**

1912  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A  
\_\_\_\_\_

**Cultural Affiliation**

N/A  
\_\_\_\_\_

**Architect/Builder**

Claude Bragdon  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance (justification)**

The period of significance encompasses the year in which the building was designed and built.

**Criteria Considerations (explanation, if necessary) N/A**

**Wrayholm at Meadowood** **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State

## Statement of Significance Summary Paragraph

Wrayholm is significant under Criterion C in the area of Architecture as a remarkably intact example of a rural home designed by the prominent regional architect Claude Bragdon. While many other Bragdon-designed buildings, both residential and commercial, survive, Wrayholm is the only known example of an extant rural estate planned by Bragdon and his firm. It is also one of the final designs Bragdon undertook before leaving his firm to focus on work in architectural theory.

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## Narrative Description

### Historical Context & Setting

Wrayholm is located in the southwestern corner of the Town of Rush, Cayuga County, which is located within the homelands of the Seneca Nation, one of the six nations in the Haudenosaunee Confederacy. The Seneca allied with the British during the American Revolution, which led to their lands and settlements being particularly targeted for attacks by American forces, especially during the Sullivan-Clinton Campaign of 1779. Following the aftermath of war and scorched-earth campaigns, land in this area was granted to American soldiers while treaty rights were ignored. Early settlers in this area were attracted by the fertile lands, access to water power and natural resources, and proximity to travel routes. The Town of Rush was officially created in 1818 from a portion of the Town of Avon, and joined Monroe County when it was created in 1821. Rush was, and remains, a primarily rural, sparsely populated community. It rests on Monroe County's southern border, adjacent to Livingston County. Wrayholm overlooks the Genesee River which forms the western border of the Town of Rush with the Towns of Caledonia and Wheatland.

Rush lies roughly three miles from the Town of Avon, and six miles from the hamlet of East Rush. The nearest major metropolitan area is the City of Rochester which lies approximately 17 miles away. The Transportation Revolution created Rochester as an industrial boom town during the early- to mid-nineteenth century with the opening of, first, the Erie Canal and subsequent railroads which established Rochester as a major center between the eastern seaboard and Great Lakes. While these transportation routes largely bypassed Rush, it allowed local farms to funnel their produce to markets via Rochester while remaining largely rural. As Rochester continued to grow and prosper, it became increasingly attractive to immigrants who were seeking new opportunities in inland cities.

By the opening of the twentieth century, Rochester had become a major industrial and trading city, perhaps best known for the Eastman Kodak Company established by George Eastman. This expanding industrial community attracted growing populations of German, Italian, and Polish immigrants as well as working class Americans, including disenfranchised and impoverished African Americans who were seeking jobs and relied on the history of Rochester's social progressivism to provide them with new opportunities. Rochester elites began to increasingly seek rural retreats during the early twentieth century as a mechanism to escape what they perceived to be a busy and crowded city. Many wealthy families established summer homes in the Genesee Valley south of Rochester during this period, including Highlands (now known as Linwood Gardens) and the Hillcrest Estate. These development and settlement patterns are representative of the Country Place Era, which spanned roughly 1890 to 1930 and is defined by the creation of rural retreats surrounded by extensive gardens by urban elites. While these estates, including Highlands and Hillcrest, were frequently ostentatious expressions of wealth and prestige, the desire to build rural retreats was embraced by those who would afford less elaborate estates as well. Upper middle class families began constructing more modest estates during this period, and some who were engaged in day-to-day management of business opted to relocate to more rural areas for year-round living due to a new system of electrified train transport which allowed easy commuting into the city.

**Wrayholm at Meadowood** **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State

## The Wray Family

Wrayholm, built by Delos Wray Sr., is an example of one of these modest rural retreats built by a regionally successful businessman. The Wray family, however, had ties to the Rush area which led them to establish their rural seat in this area.

The Wray family relocated to the Rochester area in 1841, after emigrating from Great Britain. Henry Wray, Sr., founded the first brass foundry west of the Hudson River in 1840 at the corner of Front and Mumford Streets.<sup>2</sup> The foundry, which eventually became known as Wray & Son National Brass Mfg. Co., grew, and by 1844 had relocated to 66 State Street in Rochester and by 1870 occupied a two-story building at 193-195 Mill Street in Rochester's High Falls district.<sup>3</sup> The company gained a reputation for their work in brass and composition casting, and their products were used to produce moldings and castings that were subsequently used to produce custom plaques as well as utilitarian items such as faucets, hinges, doorknobs, fire pumps, and hinges, among many other items.<sup>4</sup> The company was taken over by Henry Wray, Jr. in 1863, and his three sons, William (1866-1913), Charles (1872-1950), and Delos Sr. (1881-1967) joined their father in running the brass foundry.<sup>5</sup> The company was an active driver in the Rochester economy until 1954, when brass prices substantially dropped and new technologies for producing plastics and sheet metal became more popular and cost effective.<sup>6</sup> The foundry was sold and later demolished. At the time of its closure, the Wray & Son National Brass Mfg. Co. was believed to be the oldest family-owned business in the city of Rochester.

Indeed, the Wrays were one of Rochester's prominent families during the late nineteenth and early twentieth centuries. Henry Wray, Sr. was instrumental in the founding of the Corn Hill Methodist Episcopal Church in what was referred to as Rochester's Ruffled Shirt Ward, reflecting the area's concentration of wealth and prestige.<sup>7</sup> His son, Henry Wray, Jr. served on the Rochester City School Board for six years as did his own son, Charles Wray. At the time of his death, Charles Wray was the longest serving school board commissioner in the district's history. Charles Wray's neoclassical mansion was located at 109 West Avenue in Rochester currently currently serves as the Metropolitan Funeral Chapels, Inc.; while not originally designed by Claude Bragdon, Bragdon and his firm were hired to remodel and design additions to the home.<sup>8</sup> The Wray family women were also prominent within the Rochester social sphere, including Cornelia Martin Wray (married to Henry Wray, Jr.) who organized female volunteers through the Central Presbyterian Church.

During the foundry's peak years, Delos Wray, Sr., became the third generation of Wrays to operate the business. It was during his tenure as manager that he determined to relocate from his Rochester home to the Genesee River Valley just outside Rush. The land was familiar to Delos: his sister, Mary Wray Stull, had married prominent Rochester attorney John Stull, whose family had lived in the area since roughly 1801. John and Mary Wray Stull determined to build a rural retreat for themselves on a high bluff overlooking the Genesee River just south of the Stull's family farm at West Rush. The site was selected because of its access to a good spring for water use, and its proximity to the electric trolley which allowed John Stull to commute easily into his law practice in Rochester. Meadowood, as their home became known, was a regular stop on the Rochester & Genesee Railroad trolley line between the town of Avon and Rochester. Delos Wray, Sr., the youngest son of

<sup>2</sup> Carolyn Swanton, "The Wray Family in Mount Home Cemetery," *Epitaph: The Friends of Mount Hope Cemetery* 22, no. 4 (Fall 2003): 4.

<sup>3</sup> Swanton, "The Wray Family," 4.

<sup>4</sup> Swanton, "The Wray Family," 4.

<sup>5</sup> Swanton, "The Wray Family," 4.

<sup>6</sup> Swanton, "The Wray Family," 4.

<sup>7</sup> "History of Corn Hill," Corn Hill Neighbors Association, accessed October 3, 2024.

<sup>8</sup> Bragdon's plans for the additions and alterations are undated; however, it is evident from the style of the drawings and the fact that they are hand-drawn that they were created prior to 1910, at which point Bragdon's firm began using dated and initialed architectural renderings.

**Wrayholm at Meadowood** **DRAFT**

Name of Property

**Monroe County, NY**

County and State

Henry Wray, Jr. and Cornelia Martin Wray, admired the location of his older sister's home so much that he purchased four acres of Stull farmland immediately to the south. Delos signed the deed for what would become known as Wrayholm on March 26, 1912.

The home and land remained in the Wray family from 1912 until 1962, when Delos Wray, Sr. subdivided and sold the property. It returned into Wray family ownership in the early 2000s when his granddaughter, Susan Swanton, purchased the property and began work to rehabilitate her family home.

## Architectural Significance

Wrayholm is a significant example of Claude Bragdon's late-career residential designs, and one of the few remaining rural residences within his portfolio.<sup>9</sup> The Dutch Colonial Revival residence demonstrates several of Bragdon's late-career residential design elements, including gambrel roof, abundance of mixed textures and the use of natural materials.

Claude Fayette Bragdon (1866-1946) was a noted Rochester architect who practiced in the area from roughly the late nineteenth century until 1923. He began his career working under Louis P. Rogers in 1886, after which he worked with Josiah H. Putnam and Otto Block and, subsequently, Charles Ellis. Following his early training, Bragdon worked with firms in both Buffalo and New York City, and in 1895 he undertook a grand tour of Europe to study classical architecture. His travels took him to Italy, France, and England, and were instrumental in his future as an architect, theoretician, and theosophist. Upon his return to Rochester in 1896, he opened a practice with J. Con Hillman; the practice was responsible for several notable designs including the Rochester Athletic Club, five police stations in the City of Rochester, and the addition to the Livingston County Courthouse. Hillman and Bragdon parted ways in 1904, and Bragdon founded his own independent firm.<sup>10</sup>

Bragdon's independent firm was responsible for a variety of residential, civic, and commercial buildings. While the majority of his work was in the Rochester area, he also designed residences throughout the northeast, including Canada. During this period of his practice Bragdon designed multiple substantial civic and commercial buildings, including the New York Central Railroad Station, Canandaigua Historical Society Building, the Maplewood Branch YMCA, the Bevier Building, Rochester Mechanic's Institute, and the First Universalist Church of Rochester.<sup>11</sup> He also began undertaking commissions for alterations and additions to existing stately homes in the greater Rochester area, as well as new construction in Rochester and beyond. His portfolio included a variety of residential styles, ranging from a rustic, yet stately, log cabin style country house built in North Andover, Massachusetts to the elaborate neoclassical loggia and garden located in George Eastman's 900 East Avenue, Rochester, mansion. Bragdon's design career peaked by the 1910s, and he left active architecture practice by 1923.

While Bragdon's physical design work was prolific, he is also well known for his work in architectural theory and new stagecraft. His books *The Beautiful Necessity* (1910), *Architecture and Democracy* (1918), and *The Frozen Fountain* (1932) helped to define the Arts and Crafts movement in the United States. His published works also helped to define the relationship between theosophy (a religious and philosophical movement of the late nineteenth and twentieth centuries which emphasized universal truth) and architecture; the resulting theory asserts that form, massing, and geometry are artistic elements which manifest themselves through classical

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<sup>9</sup> While a comprehensive survey of Bragdon's work has not yet been conducted, it appears that the only comparable rural residence is the adjacent Stull house, Meadowood.

<sup>10</sup> "Bragdon Family Papers," River Campus Libraries at University of Rochester, accessed September 14, 2024.

<sup>11</sup> "Bragdon Family Papers."

**Wrayholm at Meadowood** **DRAFT**

Name of Property

**Monroe County, NY**

County and State

and, for Bragdon, early modernist architecture. From roughly 1923 onward, Bragdon also worked heavily in cutting edge stagecraft design, with an emphasis on light, form, and space.

Both the Wray and Stull families had a relationship with with Bragdon prior to the construction of their rural homes. John Stull hired Bragdon to design his primary residence at 507 West Avenue in Rochester. This two-story, neoclassical residence featured decorative leaded glass transoms, Palladian windows, and doric columns. Charles Wray (brother of Delos Wray, Sr.) commissioned Bragdon to update his 109 West Avenue, Rochester mansion. This familiarity with Bragdon's work, alongside his professional reputation, likely influenced John Stull and Delos Wray, Sr., in their decision to hire Bragdon to design Meadowood and Wrayholm.

Both Meadowood and Wrayholm reflect Bragdon's late-career emphasis on natural materials, a mixture of textured finishes, an abundance of windows, and an emphasis on the connection of interior spaces to nature. They are emblematic of Bragdon's intersectional Arts and Crafts and Modernist design elements. Both homes, built in 1912, include stucco, concrete, wood, and tile exterior finishes in muted earth tones including ochre, taupe, and green. The south wall of the Wrayholm dining room, opposite the portal to the living room, was designed to connect the formal gardens outside to the interior of the home through its large bank of windows and recessed plant nook, designed with tile flooring to accommodate the presence of potted plants. This interconnectedness between interior and exterior spaces is seen also through the inclusion of multiple porches at both Meadowood and Wrayholm. In the case of Wrayholm, Bragdon included three porches to enable residents to easily access the landscaped gardens adjacent to the residence. Meadowood's design featured two porches and a substantial piazza which stretched along the full western elevation of the residence. An abundance of natural light enters both residences through large banks of divided light windows, including Palladian windows located on the gable end of the uppermost floor. Bragdon's designs also feature gambrel roofs though Meadowood, which is only a one-and-a-half story building, includes a substantial shed dormer to admit light and air to the half-story bedrooms. These design elements are echoed in Bragdon's 1912 design for a residence at 3225 East Avenue, Rochester, though on a much grander scale. 3225 East Avenue features a stone-clad first story and stucco second story as well as a gambrel roof and substantial dormer. While this residence is substantially larger and features formal interiors, it is distinctly similar in exterior design and feel as both Wrayholm and Meadowood.

Additionally, while located in a very different setting, Wrayholm bears a striking resemblance to Bragdon's 1912 designed Ashley House, located at 24 Hawthorne Street in the City of Rochester. The Ashley House is a transitional Arts and Crafts style home, it clearly reflects Bragdon's late-career residential style as evoked both here and at Wrayholm. The deep overhanging eaves, use of stucco, and two-story port-cochere, with seasonal living space on the second story, are distinctly present in both properties. The Ashley House, as an urban residence, does not include the intentional liminal spaces between interior and exterior that are prominent in Bragdon's rural designs.

Wrayholm was developed as an intentionally rural retreat with several designed landscape elements present throughout the grounds. While many of the landscape elements are currently obscured by growth, the original landscape is evident across the property and the relationship between the residence and nature is retained. The landscaping, not designed by Bragdon, included an extensive pergola, terracing, and formal gardens. Two original, Bragdon-design lamp posts remain on the property, as well as a significant flagpole to the north of the residence.

### **Conclusion and Integrity**

Wrayholm exemplifies Claude Bragdon's ability to combine design elements from a variety of styles in artistic and meaningful ways, as well as serving as a rare example of his architecture in a rural setting. The two-and-a-

**Wrayholm at Meadowood** **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State

half story Dutch Colonial Revival residence with its six bedrooms, three-and-a-half baths, sleeping porch, and three season veranda provided abundant space for the family of Delos Wray, Sr. A fully finished basement provided ample space for the mechanical systems required for modern living at the opening of the twentieth century, including a central cleaning system, as well as a dark room where Delos Wray, Sr. practiced his photography hobby.

Wrayholm’s grounds contributed to the overall design of the property, from the planned gardens to the children’s playhouse (Figure 1), chicken coops, and sheet metal grain silos. These structures supported the rural character of the property, as the Wray family engaged in bucolic agricultural activities like casual farming. The playhouse and one remaining chicken coop have been restored. Both buildings, and possibly the silo, were built from Hodgson building kits. Many unique trees including Douglas fir, catalpa, oak, English beech, and filberts were planted by the Wray family and remain on the property alongside oak trees, willows, elms, and maples. The formal gardens, while overgrown, retain some of the original poppies, peonies, irises, daisies, and roses (Figure 2).

Overall, Wrayholm is an exceptionally intact example of a rare Bragdon-designed rural family home. The interior, exterior, and grounds retain a high level of integrity despite midcentury renovations. Restoration work to the building and grounds is ongoing to continue returning it to its original state.

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## 9. Major Bibliographical References

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

“History of Corn Hill.” *Corn Hill Neighbors Association*. Accessed October 3, 2024. <https://cornhill.org/history/>.

Swanton, Carolyn. “The Wray Family of Mount Hope Cemetery.” *Epitaph: The Friends of Mount Hope Cemetery* 22, no. 4 (Fall 2003): 2-5.

“The Bragdon Family Papers.” River Campus Libraries. University of Rochester. Accessed September 14, 2024. <https://rbscp.lib.rochester.edu/bragdon-family-papers-claude-bragdon-architectural-drawings>.

**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: \_\_\_\_\_

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Historic Resources Survey Number (if assigned): \_\_\_\_\_

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## 10. Geographical Data

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**Acreage of Property** 4.35  
(Do not include previously listed resource acreage.)

**Wrayholm at Meadowood** **DRAFT**  
Name of Property

Monroe County, NY  
County and State

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_  
(enter coordinates to 6 decimal places)

- |                        |                       |
|------------------------|-----------------------|
| 1. Latitude: 42.955397 | Longitude: -77.725619 |
| 2. Latitude:           | Longitude:            |
| 3. Latitude:           | Longitude:            |
| 4. Latitude:           | Longitude:            |

**Verbal Boundary Description** (Describe the boundaries of the property.)

The boundary is indicated by a heavy line on the enclosed map with scale.

**Boundary Justification** (Explain why the boundaries were selected.)

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**11. Form Prepared By**

name/title Sara Evenson (NYSHPO), Caitlin Mieves (Landmark Society of Western New York); Susan Swanton  
organization NYSHPO date 11/22/2024  
street & number 1 Delaware Ave telephone 518-971-0501  
city or town Cohoes state NY zip code 12047  
e-mail Sara.Evenson@parks.ny.gov

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**Additional Documentation**

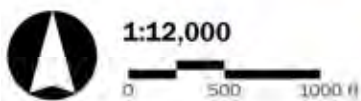
Submit the following items with the completed form:


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



**Wrayholm at Meadowood** **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State



 Wrayholm at Meadowood



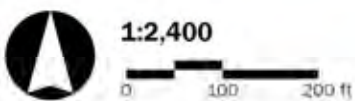
Projection: WGS 1984 UTM Zone 18N

Mapped 11/14/2024 by Matthew W. Shepherd, NYSHPO



**Wrayholm at Meadowood** **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State



 Nomination Boundary (4.35 ac)



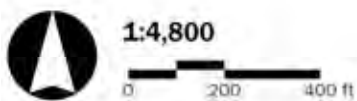
Projection: WGS 1984 UTM Zone 18N

New York State Orthoimagery Year: 2022



Mapped 11/14/2024 by Matthew W. Shepherd, NYSHPO

**Wrayholm at Meadowood** **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State



Projection: WGS 1984 UTM Zone 18N

 Nomination Boundary (4.35 ac)  Tax Parcels

Monroe County Parcel Year: 2023



Mapped 11/14/2024 by Matthew W. Shepherd, NYSHPO

**Wrayholm at Meadowood**      **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State

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**Photographs:**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Wrayholm

City or Vicinity: Rush

County: Monroe                      State: NY

Photographer: Sara Evenson

Date Photographed: October 4, 2024

Description of Photograph(s) and number:

- 0001 of 0020: Exterior of residence, northeast corner
- 0002 of 0020: Exterior of residence, westward elevation
- 0003 of 0020: Exterior of residence, eastern elevation
- 0004 of 0020: Exterior of residence, southern elevation
- 0005 of 0020: Exterior of residence, porte-cochere and tile roof detail
- 0006 of 0020: Remaining formal gardens, looking south
- 0007 of 0020: Interior of entryway
- 0008 of 0020: Living room window seat
- 0009 of 0020: Fireplace and built in shelves in living room
- 0010 of 0020: Interior of dining room with built-in cabinets and recessed nook
- 0011 of 0020: Interior of dining room with original light fixtures and tiled plant area near windows
- 0012 of 0020: Interior of veranda looking into dining room
- 0013 of 0020: Interior of veranda looking to the southwest
- 0014 of 0020: Stairs from kitchen hall to porte-cochere entrance; original utility cabinets
- 0015 of 0020: Stairway from first to second floor looking downwards; doorway to sleeping porch above porte-cochere visible
- 0016 of 0020: Interior of sleeping porch above porte-cochere
- 0017 of 0020: Interior of Palladian window
- 0018 of 0020: Exterior of restored Hodgson playhouse
- 0019 of 0020: Exterior of original (potentially Hodgson) grain silo
- 0020 of 0020: Exterior of eastern elevation; porte-cochere visible



**Wrayholm at Meadowood**      **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State



**Figure 1.** Historical photo of playhouse. Courtesy of the private collection of Susan Swanton

**Wrayholm at Meadowood**      **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State



**Figure 2.** Historical photograph of Wrayholm and gardens, private collection of Susan Swanton



**Wrayholm at Meadowood**      **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State



**Wrayholm at Meadowood**      **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State

**Wrayholm at Meadowood**      **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State





**Wrayholm at Meadowood**      **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State





**Wrayholm at Meadowood**      **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State



**Wrayholm at Meadowood**      **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State





**Wrayholm at Meadowood**      **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State



**Wrayholm at Meadowood**      **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State





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Name of Property

**Monroe County, NY**  
County and State



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Name of Property

**Monroe County, NY**  
County and State



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Name of Property

**Monroe County, NY**  
County and State





**Wrayholm at Meadowood**      **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State



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Name of Property

**Monroe County, NY**  
County and State



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**Monroe County, NY**  
County and State





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**Monroe County, NY**  
County and State



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**Monroe County, NY**  
County and State



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Name of Property

**Monroe County, NY**  
County and State





**Wrayholm at Meadowood**      **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State





**Wrayholm at Meadowood**      **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State





Wrayholm at Meadowood      DRAFT  
Name of Property

Monroe County, NY  
County and State



**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington,

**Wrayholm at Meadowood**      **DRAFT**  
Name of Property

**Monroe County, NY**  
County and State

DC.