

Survey and Research Report

Greenville Museum of Art

802 South Evans Street
Greenville, North Carolina 27834
February 1, 2010



MOSER
MAYER
PHOENIX
ASSOCIATES, PA

Historical Name and Location of Property

Greenville Museum of Art
802 South Evans Street
Greenville, NC

Name, address, and telephone number of current property owner

Greenville Museum of Art, Incorporated
802 South Evans Street
Greenville, NC

Chain of Title for the Property

Pitt County Deed Book V-6, page 164

This deed, recorded on the 27th day of June, 1900, by Pattie Hooker of Pitt County, North Carolina, to Rosa M. Flanagan, of Pitt County, North Carolina.

Pattie Hooker bargained and sold, or gave the following described lot or parcel of land to her daughter, Rosa M. Flanagan:

“BEGINNING at the southwest corner of Evans and Eighth Street and running thence with Eighth Street a westerly course 264 feet to the western line of Washington Street; thence a southerly course along Washington Street 82-1/2 feet; thence an easterly course parallel with Eighth Street 264 feet to Evans Street; thence a northerly course with Evans Street 82-1/2 feet to the BEGINNING...”

Pitt County Deed Book R-9, page 85

This deed, recorded on the 1st day of August, 1910, by E.J. Flanagan and Rosa M. Flanagan of Pitt County, North Carolina, to E.L. Daughtridge of Pitt County, North Carolina.

E.J. Flanagan and Rosa M. Flanagan bargained and sold the following described lot or parcel of land to E.L. Daughtridge, a portion of the lot Rosa M. Flanagan purchased in 1900 (recorded in Deed Book V-6, page 164):

BEGINNING at the stake on the southeast corner of Eight and Washington Street and running in a southerly direction along Washington Street (82 1/2) eighty two and one-half feet to a stake, thence in an easterly direction (64 1/2) sixty four and one-half feet, thence in a northerly direction (82 1/2) eighty two and one-half feet to Eight Street to the BEGINNING. The same being a part of lot conveyed by Pattie R. Hooker to Rosa M. Flanagan on recorded in deed book V-6, page 164.

Pitt County Deed Book H-44, pages 20-21 and C-30, page 421

Deed book H-44: This deed, recorded on the 14th day of October, 1944, by Mrs. Rosa M. Flanagan, to Rosemond Flanagan Wagner of Pitt County, North Carolina.

Deed Book C-30: This deed, recorded on the 15th day of January, 1958, by Mrs. Rosa M. Flanagan, to Rosemond Flanagan Wagner of Pitt County, North Carolina.

Rosa M. Flanagan gave the following described lot or parcel of land to her daughter Rosemond Flanagan, by reservation of inheritance:

“That certain lot or parcel of land lying and being situated in the City of Greenville, Pitt County and State of North Carolina, and BEGINNING at the southwest corner of Evans and Eighth Street and running thence with Eighth Street a westerly course 199.5 feet to the corner of the Daughtridge lot; thence a southerly course with the line of the Daughtridge lot line 82-1/2 feet to a stake, a corner; thence an easterly course parallel with Eighth Street 199.5 feet to Evans Street, a corner; thence a northerly course with Evans Street 82-1/2 feet to the BEGINNING. Being all of that certain lot conveyed to Rosa M. Flanagan by Pattie R. Hooker recorded in Deed Book V-6, page 164 of the Pitt County Registry, EXCEPT that part thereof conveyed to E.L. Daughtridge in 1910 recorded in Deed Book R-9, page 85.”

Pitt County Deed Book L-31, page 106

This Deed, recorded on the 30th day of December, 1959, by Rosemond F. Wagner and husband, T.I. Wagner, to the East Carolina Art Society, Incorporated, a corporation organized and existing under the laws of the State of North Carolina and having its principal office in Greenville, North Carolina.

Rosemond F. Wagner and husband, T.I. Wagner bargained and sold a portion of the property described in the Pitt County Deed Book H-44, pages 20-21 (the same property also described in Deed Book C-30, page 421) to the East Carolina Art Society, Incorporated. The property of which is described:

...BEGINNING at the point of intersection of the inside edge of the cement sidewalk on the west side of Evans Street with the inside edge of the cement sidewalk on the south side of Eighth street, and running thence westerly with the south line of Eight Street 129 feet 6 inches; thence southwardly and parallel with Evans Street 85 feet to the curb dividing the Flanagan property from the adjoining property on the south; thence eastwardly with the curb and parallel with Eighth Street 129 feet 6 inches to the inside edge of the cement sidewalk on the west side of Evans Street; thence northwardly with the west line of Evans Street 85 feet to the point of BEGINNING...”

Pitt County Deed Book P-49, pages 531-533

This Deed, recorded on the 11th day of December, 1979, by the City of Greenville to the Mayor of the City of Greenville, North Carolina as trustee.

The intent of this original conveyance was that the property be put to public use. The City of Greenville conveyed the following described property to the Mayor of the City of Greenville, North Carolina as Trustee for the East Carolina Art Center, Inc:

Parcel 1: On the West side of Evans Street between Eighth and Ninth Streets and BEGINNING at a point in the new western property line of Evans Street at a point 82.74 feet at a bearing of North 10° 55' East from the northern line of the James W. Brewer property and which point is further identified as being 160 feet, more or less, northwardly from the northwest intersection of Ninth and Evans Street ad from said beginning point running North 10° 55' East and along the western property line of Evans Street 80.47 feet to a stake; thence North 79° 00' West 118.49 feet to a point and North 79° 23' 57" West 29.01 feet to an iron stake; thence South 10° 57' 38" West 80.47 feet to an iron stake; thence eastwardly, 147.50 feet, more or less, to the point of BEGINNING containing 11,877 square feet, more or less, by actual survey and being the northern portion of Lot no> 2 in Block "T" as shown on the disposition plat of the Greenville Central Business District, Project – N.C. R-66 according to map thereof made by McDavid Associates, Inc. dated August 1, 1975, as revised August 21,1975 reference to which is hereby directed for more detailed and accurate description.

Parcel 2: BEGINNING at the point of intersection of the new southern property line of Eighth Street with the eastern property line of Washington Street and running thence South 79° 02' 14" East and along the southern property of Eighth Street, 133.15 feet to an iron stake, in the western line of the Greenville Art Center property, 82.48 feet to an iron stake; thence North 79° 23' 57" West, 29.01 feet, and North 79° 25' West, 104.72 feet to an iron stake in the eastern property line of Washington, 83.46 feet to the point of BEGINNING, containing 11,076 square feet, more or less, by actual survey and being in all respects all of Lot No. 4, in block "T", as shown on the disposition plat of the Greenville Central Business District, Project N.C. R-66, according to map thereof made by McDavid Associates, Inc., dated August 1, 1975, as revised August 21, 1975, reference to which is hereby directed for more detailed and accurate description.

Pitt County Deed Book 284, Page 545

This deed, recorded on the 13th day of September, 1990 by the City of Greenville to the Mayor of the City of Greenville, North Carolina as Trustee.

By the deed dated December 11th, 1979, and recorded in Deed Book P-48, page 531, the City of Greenville conveyed the property described in said deed, to the Mayor of the City of Greenville, North Carolina as Trustee for the "East Carolina Art Center, Inc." However, there was no such entity known as the "East Carolina Art Center, Inc." capable

of taking the title at that time. Said deed intended to convey the property to “East Carolina Art Society, Incorporated”, which by duly recorded Articles of Amendment changed its name to the “Greenville Museum of Art, Inc.”

Pitt County Deed Book 2520, pages 558-562

(This deed is the most current deed documented on the Pitt County tax map for parcel numbers 028876,023714, 028647, 011759, and 02864. All of which are a portion of the Museum of Art property. The building sits on the tract of land recorded in all the above deeds, which are parcel numbers 028876 and 023714)

This deed, recorded on the 26th day of June, 2008, by the City of Greenville, and the Mayor of the City of Greenville, North Carolina as Trustee, to the Greenville Museum of Art, Incorporated.

By Deed dated September 13th, 1990, recorded in Deed Book 284, page 534 of the Pitt County Registry, two conditions were placed on the use of the property conveyed. Upon the happening of either one of these conditions, whichever was first, it was the intent of the parties that the trust created within the conveyance would terminate. As was the intent of the original conveyance, the Art Museum would then take title to the property free of the trust, though still subject to the restrictions of public use and purpose. The conditions, placed on the existence of the trust created within the conveyance, were met and the trust was terminated. Therefore, the City of Greenville conveyed the same property recorded in Deed Book P-49, pages 531-533 and Deed Book 284, Page 545.

Total Appraised Value of the Property

Parcel #028876

Building Value:	\$537,133
Land Value:	\$43,560
Extra Features Value:	<u>\$880</u>
Total Value:	\$581,573

Parcel #023714 (addition to the museum)

Building Value:	\$809,063
Land Value:	<u>\$24,392</u>
Total Value:	\$833,445

Parcel #028647

Land Value:	\$17,424
-------------	----------

Parcel #028649 (museum parking lot)

Land Value:	\$41,816
-------------	----------

Parcel #011759 (museum parking lot)

Land Value:	\$25,918
-------------	----------

Legal Description of the Property

The legal description of the property is illustrated on the Pitt County tax map for parcel 028876. Parcel numbers 023714, 028647, 011759, and 028649 are also plots of land incorporated into the Greenville Museum of Art Property (See Figure 1.1 below). The legal descriptions are recorded in the deeds documented above, particularly in Deed Book P-49, pages 531-533

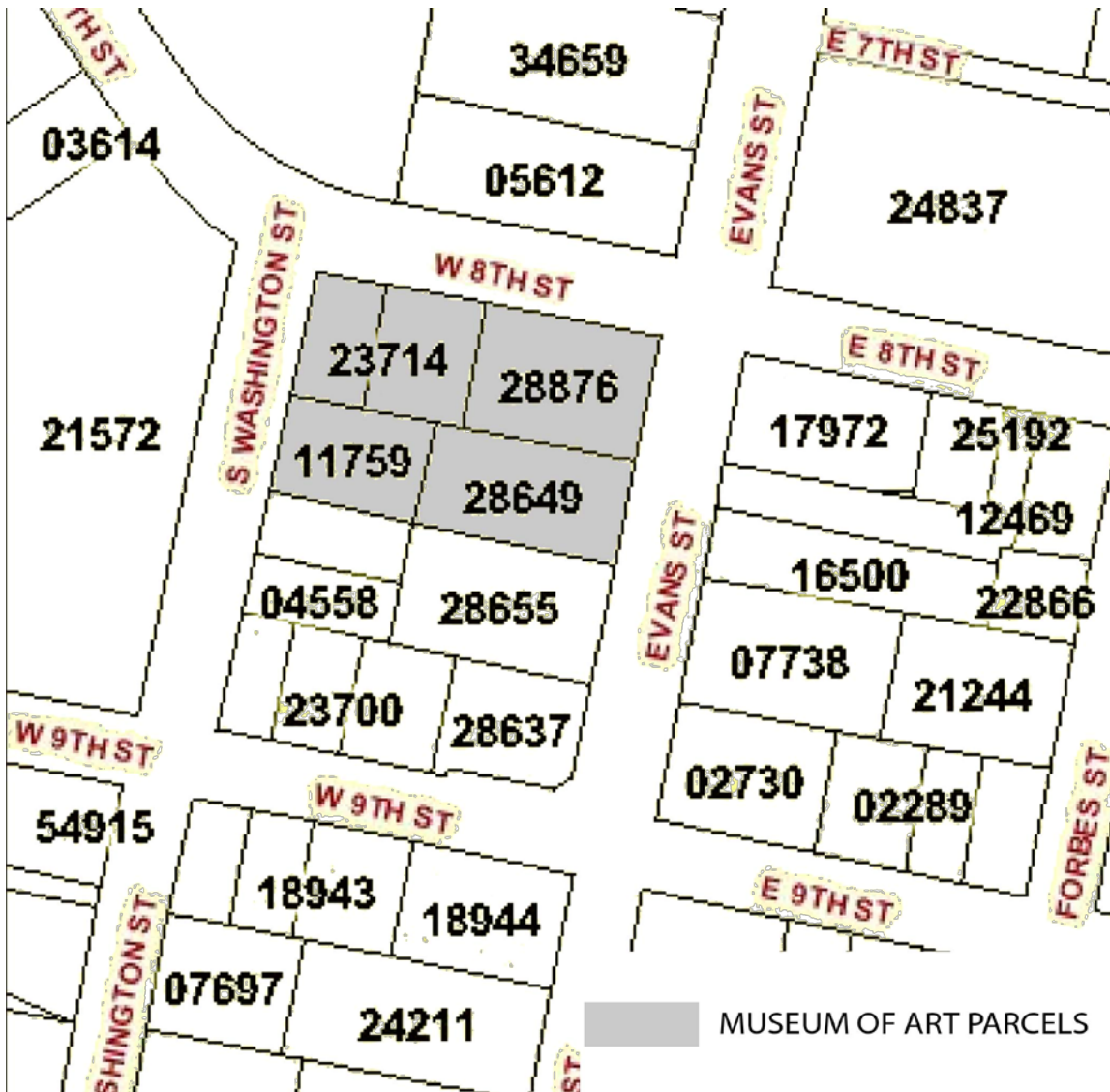


Figure 1.1: Map showing parcel information; refer to recordation of deed noted above.

Assessment of the significance of the site or structure:

- a) *Special significance of the property in terms of its history, architecture, and/or cultural importance.*

The house located on the corner of Evans and West Eighth Street serves as a historical landmark to the city of Greenville, North Carolina, and Pitt County. Although the house that stands is not the original structure built by the Flanagans in 1901, it does represent the importance of building preservation and restoration. The original house was gutted by fire in 1934, and the house standing today was brought about by the vision of the Flanagans and architect Thomas Herman. The renovation work transitioned the house from a Victorian style to a Colonial Revival style and provides an example of the importance of restoration. Because of its preservation, the house represents a historical family in Greenville's history and provides a link to the past through the art museum. Without the structure, the significance of these institutions may have been lost.

- b) *Integrity of the property's design, setting, workmanship, materials, feeling, and/or association.*

Because the house was gutted by fire in 1934, the present house is not the original structure that was built by the Flanagans. The house still retains its original character of the Colonial Revival style from the renovation that was undertaken by architect Thomas Herman. The house underwent two more renovations to become the current art museum. The first renovation took place in 1959, when the East Carolina Art Society converted the home into the art museum. The conversion preserved the architectural integrity on the exterior and did very little to disturb interior architectural features. The second renovation took place in 1987 when the Greenville Art Museum enhanced the interior with an exhibition space and a collection storage space. Once again, this renovation did not remove the integrity of exterior architectural features and affected very little to interior details. A 7,000 square foot addition was also built in 1991 and is connected to the rear side of the house, preserving the feeling and association of the historical home.

Assessment of the property's suitability for preservation or restoration, educational value, and possibilities for adaptive or alternative use:

The property is suitable for preservation and restoration because it exemplifies residential architectural trends of the early 20th century and represents the home of a significant Greenville Family. Since the home was originally built for residential purposes, the property is currently being used for its best and highest use, an art museum. The art museum also serves an educational role within the community through the collection and presentation of valuable artwork. The home provides a warm welcome for guest that visit the museum. Ironically, the home serves as a piece of artwork itself when serving as an art museum. Through the artwork, the home stands in connection with East Carolina University, the Greenville Art Museum, and the Flanagan family.

Why and in what ways the property is of historical importance to the city of Greenville:

The home stands as a representation of a significant historical family within the Greenville community, and serves as a link to the past through the Greenville Museum of Art. Further detailed documentation is given in the following historical narrative.

Why and in what ways the property is of architectural importance to the city of Greenville:

The home stands as a representation of early to mid 20th century residential architecture in the form of the Colonial Revival Style. This Colonial Revival style was indicative of wealthier families and resurrected a lot of the architectural details found in earlier 18th century colonial houses. Further detailed documentation of this style is given in the following architectural narrative.

Why and in what ways the property meets the criteria established for inclusion on the National Register of Historic Places:

The former Flanagan home represents National Register Criterion C for design/construction as it is a beautiful example of the Colonial Revival American home with rustic brick details, rhythmic porch columns supporting a sweeping cornice, Palladian windows, black iron railings, and a grand interior spiral staircase that opens the two main floors of the home. The home establishes an important symbolic feature of a significant family within the Greenville community and the state of North Carolina at large. It also serves as an educational tool for the community.

Historical Narrative

Edward Gaskell Flanagan was a major contributor to the city of Greenville, North Carolina, as well as to the state of North Carolina. Edward graduated from the Greenville Academy, lived in San Antonio, Texas for two years, and then returned to Greenville where he worked in the buggy industry with his father, John Flanagan. He then became head of his father's business, the John Flanagan Buggy Company. Of the hundreds of small builders in North Carolina that were making carriages, buggies and wagon, primarily for local markets, only a few firms, including the Flanagan Buggy Company, were able to spread their marketing areas around the state. The company eventually began to sell Ford automobiles as it transitioned into the automobile age. The buggy company also manufactured and sold coffins, which enticed Edward to study embalming. His studies lead him to become a funeral director and president of the North Carolina Funeral Directors and Embalmers Association. Edward was also a banker and was president of the Guaranty Bank and Trust Company in Greenville and a director of the Wachovia Bank and Trust Company of Winston-Salem.

Edward was also very active in the political arena. He served on the Greenville City School Board from 1918 until his death. He was a charter member of the board of trustees of East Carolina Teachers College, which is now East Carolina University, and he presided as chairman of the building committee. The Flanagan Building on the ECU campus is named in honor of him, and an outdoor theatre was given in his memory. He served four terms in the N.C. House of Representatives (1927, 1929, 1931, 1933) and one term as a senator (1937).

E.G. Flanagan married Rosa M. Hooker on October 19, 1899. On June 27, 1900, Rosa M. Flanagan's mother, Pattie Hooker, conveyed the property she owned to her daughter and her son-in-law, Edward Flanagan. The property was situated on the corner of Evans Street and Eighth Street, and extended to Washington Street. The couple then built their two-story, Victorian style home between 1900 and 1901 and raised all of their six children there. In 1934, the house was gutted by fire leaving only the exterior walls standing. All members of the family escaped the fire, including Edward's son, Graham, and daughter, Rosemond, who were at the Chicago World's Fair while Graham's son, Graham, Jr., was rescued from his crib when the fire started and brought to safety by

Charles, the seven year old brother of Graham and Rosemond. The Flanagans hired a well-known architect, Thomas B. Herman from Wilson, North Carolina, to perform the remodeling. The architect transitioned the home into the Colonial Revival style that appears today. The renovation work took six months.

Rosemond Flanagan Wagner inherited the home upon the death of her parents. Rosemond and her husband, T.I. Wagner sold the home on December 30th, 1959, to the East Carolina Art Society to be used by the public as an art museum.

The formation of the East Carolina Art Society began years before in 1935, during the first Women's Club Arts Festival. The overwhelmingly enthusiastic support from the community inspired the leaders to develop a permanent art facility in 1939. The building on the northeast corner of Fifth and Cotanche streets in Greenville was converted into the Federal Art Project's Gallery which was sponsored by the Federal Art Project in Raleigh. The program became an integral part of the Works Progress Administration (WPA). When the WPA ended in 1943, the federal government donated a small collection of graphics to the gallery, which is now the center of the Greenville Museum of Art's collection. The Federal Art Project's Gallery became the Community Art Center with the termination of the WPA, and because of this termination, the building on the corner of Fifth and Cotanche streets closed its doors. In its place, the Sheppard Memorial Library furnished space on the second floor for an exhibit and the basement for art classes. During a dinner on the night of January 5th, 1955, Dr. Robert Lee Humber, state senator and founder of the N.C. Museum of Art, sparked interest and enthusiasm to create a new, more widely representative organization. So a decision was made to dissolve the Community Art Center and turn the attention to a newly established organization. Three weeks later, the organization chose to incorporate under a non-profit group and to name the group the East Carolina Art Society. The role of the Society was to formulate policies and to provide guidance for the operation of the Greenville Art Center. Unfortunately, the home of the art center in the Sheppard Memorial Library became unsuitable, as library expansion plans forced the society to find a new location.

The society then purchased the Flanagan home from Rosemond Flanagan and her husband, T.I. Flanagan on December 30, 1959. Most of the work needed to convert the home into an art museum was done by volunteers which included contractors, painters,

wall paper hangers, carpenters, Boy Scout Post 433 of Hooker Memorial Christian Church, Sea Scout Ship Number One of the Rotary Club, and Mrs. Wyatt Brown's Girl Scout troop. Donations were made from people and organizations both inside of and outside of the city of Greenville. Once the funds and donations were gained and the conversion was finished, a grand opening was planned. Dr. Robert Lee Humber was responsible for the inaugural exhibition on May 1st, 1960. The show offered a rare collection of masterpiece paintings by Titian, Tintoretto, Van Dyck, Hals, Stuart, Gainsborough, Ingres, and other outstanding artist representing great European painters of the 15th through the 19th centuries. Gilbert Stuart's famous "Portrait of George Washington" was a highlight. Dr. Humber's many art dealer and art collector friends responded to his request for the temporary loan of the great paintings. The opening brought 700 guests from Colerain, Farmville, Fayetteville, Jacksonville, Kinston, New Bern, Raleigh, Robersonville, Seven Springs, Washington, Williamston, Wilson, and across North Carolina. The N.C. Museum of Art was also present. The opening was called a "howling success" by the East Carolina Art Society.

Other works of art including paintings, prints, water colors, sculpture, ceramics, and weavings were purchased from proceeds earned from the Rachel Maxwell Moore Memorial Fund. Rachel Moore was the first director of the Greenville Art Center and served without financial compensation at her request. She was also the director for the original Women's Club Arts festival in 1935 that contacted the Federal Art Project in Raleigh. Before her death in late 1964, she made a bequest for the proceeds from the sale of her home to be used to establish a fund from which interest earned would be used solely for the purchase of works of art. When the estate was settled, funds were in excess of \$20,000. More funds were generated from her brothers and Marvin K. Blount, Sr., a Greenville attorney and businessman and also president of the Board of Directors for the fund. Early in 1974, the goal of \$100,000 for the fund had been met. These funds purchased the current permanent arts collection along with the WPA donation of 1943 from the U.S. Congress.

In October of 1981, the name of the Greenville Art Center was changed to the Greenville Museum of Art and the name of the East Carolina Art Society was changed to the History of the Greenville Museum of Art in 1986. Also in 1986, the Museum

received an accreditation by the American Association of Museums, the highest honor that can be granted to any museum.

The former Flanagan home, now home of the Greenville Museum of Art was renovated in 1987 which enhanced the exhibition space and the Collection storage. In 1991, the museum was expanded by a 7,000 square foot addition, which extended the home from Evans Street to Washington Street, parallel with 8th Street. This addition increased exhibition space and allowed for a collection vault to be placed in the museum. This addition is the most recent upgrade to the home.

Currently the museum is a local landmark for the city of Greenville in the downtown area. It serves its community with a rich history.

Architectural Description

The original home built by the Flanagan's was clad with wood siding and was reminiscent of the Victorian style that was popular at the beginning of the century. The layout of the home "consisted of a large entry hall. On the left side of the hall were, from front to back, a parlor, dining room, Butler's pantry, kitchen, and side porch off the kitchen. On the right side of the entry hall, front to back, was the living room, a bedroom and large bath. A back porch was at the end of the hall. Upstairs was a large landing, three bedrooms and two baths." (Ohno, p. 1)

However, the building that stands today is not the original structure. In 1934, the house was gutted by fire leaving the exterior walls standing. The Flanagans hired a well-known architect, Thomas B. Herman, from Wilson, North Carolina, to perform the remodeling. Herman applied many of the Colonial Revival style details to the house and also added brick veneer to the building and a sun porch. The second floor sun porch is wrapped with a wrought iron guardrail. The roof of the sun porch is gravel over an asphalt membrane. The wood cornice sweeps horizontally across the entire front face of the house along the porch fascia and the roof. This cornice is emphasized by its white paint in contrast to the dark colored brick. The verticality of the house is celebrated by the large bay window that projects up through the porch roof and up to the second level. The vertical bay creates an asymmetrical balance to the front façade of the house. The verticality is also represented by the rhythm and proportion of the porch columns which are also painted white to contrast the darker brick. These columns support the sun porch and engage with the horizontal cornice running along the fascia. The gable has three dormers facing Evans Street and two Palladian-style windows on each gable end. The bay window extends the full two stories and seems to be the exact style that appeared on the original house. On the Eighth Street side, a semi-circular porch protrudes from the house with Doric columns; these were added by Architect Herman. The central corridor that acted as the large entry hall was preserved in the renovation. The remaining floor plan is also similar although a breakfast room and a spiral staircase was added. The new, wrought-iron staircase was the most notable feature added to the home. The railing is

capped with a walnut handrail. The spiral staircase winds its way from the first floor, through the second, up to the attic floor.

The home, under the ownership of the Greenville Art Museum sustained another renovation in 1987 enhancing the exhibition space and collection storage. The building grew in 1991 when the museum added a 7,000 square foot facility increasing the exhibit space and allowed for a secure vault for the museum's collection. The new addition stretches from the back of the house all the way to South Washington Street. The addition is a craftsman style building that has no relevance to the architectural integrity of the existing home. The addition is capped off with low sloped, hipped roofs. The long horizontal eaves sit above the long horizontal, ribbon clerestory windows that wraps around the entire addition. The interior of the addition is a typical representation of a commercial interior, except treated with white walls to enhance the art work. The addition attempts to keep with the residential nature of the existing home, but it varies in its craftsmen style.

Bibliography

Pitt County Deed Books, Office of Pitt County Clerk of Courts, Greenville, N.C.

Cotter, Michael, *The Architectural Heritage of Greenville, North Carolina*.
Greenville, NC: The Greenville Area Preservation Association, 1988.

Copeland, Elizabeth H., *Chronicles of Pitt County, North Carolina, Volumes I and II*.
Winston-Salem, NC: Hunter Publishing, 1982.

Cotter, Michael, ed. *The Architectural Heritage of Greenville, North Carolina*.
Greenville, NC: The Greenville Area Preservation Association, 1988.

Williams, Thomas A. *The Bicentennial Book: A Greenville Album*. Greenville, NC: Era
Press, 1974.

Survey and Research Report on the Blount-Harvey Building in Greenville, North
Carolina.

North Carolina Historic Preservation Office, Report on the Flanagan home prepared by
Kate Ohno.

Greenville Museum of Art Website: www.gmoa.org

Photographs



Photograph #1: East Elevation (Facing Evans Street)

Notice the wood cornice that sweeps horizontally across the entire front face of the house along the porch fascia and the roof. This cornice is emphasized by its white paint in contrast to the dark colored brick. Also notice the verticality of the house is celebrated by the large bay window that projects up through the porch roof and up to the second level.



Photograph #2: North Elevation (Facing 8th Street)

Notice the Palladian-style windows on gable end. Also notice a semi-circular porch that protrudes from the house with Doric columns and a wrought iron railing that sits atop; these were added by Architect Herman.



Photograph #3: Northeast Elevation (Corner of 8th Street and Washington Street)

The new addition is a craftsman style building and is capped off with low sloped, hipped roofs. The long horizontal eaves sit above the long horizontal, ribbon clerestory windows that wind its way around the entire addition.



Photograph #4: South Elevation (Facing Parcel #28649)

The connection of the 1991 addition and the existing home is celebrated by a colonnade and an entry way into the art commons gallery.



Photograph #5: Overall Northeast Corner View



Photograph #6: Sidewalk View



Photograph #7: North Wall Detail



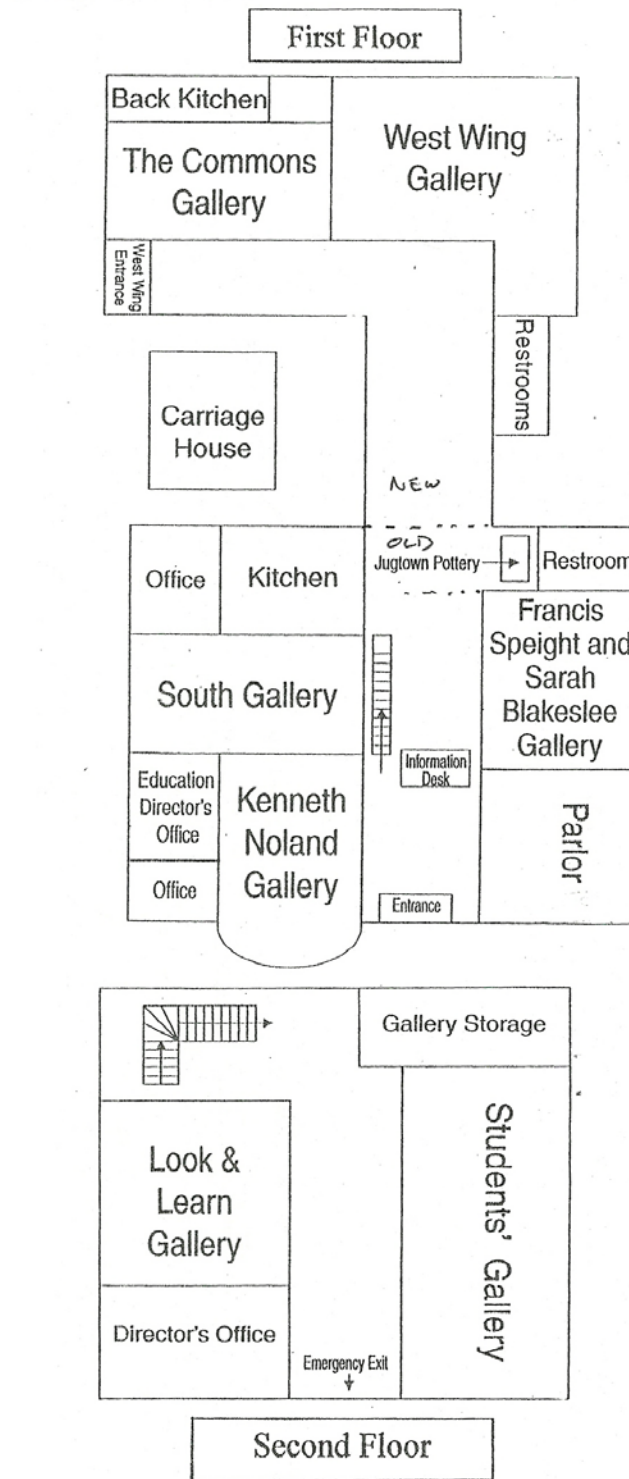
Photograph #8: Spiral Stair Detail



Photograph #9: Interior; Parlor Room



Aerial Photograph keying to photographs listed above



Sketch Floor Plan: (note) floor plan was taken directly from the Museum of Art and used by permission. The plan does not reflect 100% accuracy.