



Forsyth County Historic Resources Commission

100 East First Street
P.O. Box 2511
Winston-Salem, North Carolina. 27101
336.727.8000 Fax. 336.748.3163

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

Historic Name:	Coan-Gray House
Any Other Historic Name(s):	Coan, Mary W. and George W. Jr., House
Current Name:	

Location

Physical Address	1121 Arbor Road		
City	Block (s)#	Lot(s)#	PIN (s)
Winston-Salem	1311A	006A	6826-34-8264

Owner

Name	Arthur Jay Everette and Christopher Brian Speas
Mailing Address	1121 Arbor Road
City / State / Zip	Winston-Salem, NC 27104
Phone(s)	704-904-3535
Email Address	jayevertette@aol.com

Applicant (If Other Than Owner)

Name	Same as above
Mailing Address	
City / State / Zip	
Phone(s)	
Email Address	

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

Name	Heather Fearnbach, Fearnbach History Services, Inc.
Mailing Address	3334 Nottingham Road
City / State / Zip	Winston-Salem, NC 27104
Phone(s)	336-765-2661
Email Address	heatherfearnbach@bellsouth.net

Property Information	
Date of Construction	1928
Lot Size / Acreage	2.29 acres
Major Additions include date(s) of construction	N/A
Exterior and Interior Alterations include date(s) of construction	2011 east service wing remodeling 2021 interior update
Outbuildings include date(s) of construction	Attached garage/apartment, 1928
Relocated Building (Yes or No)	No

Architect/Landscape Architect	Charles Barton Keen		
Builder	Fogle Brothers Company		
Original Owner and/or Person for Whom the Building was Built	Mary W. and George W. Coan Jr.		
Original Use	Residential		
Present Use	Residential		
Ownership (Check One):	<input checked="" type="checkbox"/> Private	<input type="checkbox"/> Public	
Status (Check One):	<input checked="" type="checkbox"/> Occupied	<input type="checkbox"/> Unoccupied	<input type="checkbox"/> Work in Progress
Landmark Designation for (Check Appropriate Boxes)	<input type="checkbox"/> Complete Exterior	<input type="checkbox"/> Complete Interior	<input type="checkbox"/> Complete Site, includes any land or special features
	<input type="checkbox"/> Complete Exterior and Interior	<input checked="" type="checkbox"/> Complete Site, Exterior and Interior	<input type="checkbox"/> All Outbuildings
	<input type="checkbox"/> Partial Exterior or Interior , Explain: Original interior structural elements		
	<input checked="" type="checkbox"/> Other, Explain: attached garage/apartment		

Classification Category (Check at Least One):

<input checked="" type="checkbox"/> Building	Created principally to shelter any form of human activity, such as a house, barn, hotel, church, school, theater, etc.
<input type="checkbox"/> Structure	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.
<input type="checkbox"/> Object	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.
<input type="checkbox"/> Site	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/private 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.

Number of Resources on the Property: 1

	Number Proposed for Designation	Number Not for Designation
Buildings	1	0
Structures	0	0
Objects	0	0
Sites	0	0

Documentation	<input checked="" type="checkbox"/> County Inventory	Year last surveyed: 2007 in conjunction with Reynolda Park
	<input type="checkbox"/> Other (explain below)	

National Register Status	<input type="checkbox"/> Listed	Year:
	<input type="checkbox"/> Within a National Register Historic District	Name:
	<input checked="" type="checkbox"/> None of the Above	National Register nomination in progress; pending SHPO review

Present Use (Check at Least One):			
<input type="checkbox"/> Agriculture	<input type="checkbox"/> Commerce	<input type="checkbox"/> Education	<input type="checkbox"/> Entertainment
<input type="checkbox"/> Government	<input type="checkbox"/> Industry	<input type="checkbox"/> Military	<input type="checkbox"/> Museum
<input type="checkbox"/> Park	<input type="checkbox"/> Religion	<input checked="" type="checkbox"/> Residence	<input type="checkbox"/> Transportation
<input type="checkbox"/> Other			
Condition (Check One):			
<input checked="" type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Fair	
<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins		
Moved from Original Site:	<input type="checkbox"/> Yes, what year:	<input checked="" type="checkbox"/> No	
Original Location:		Reason for the Move:	
Public Access: (Check One)			
<input checked="" type="checkbox"/> Restricted	<input type="checkbox"/> Unrestricted	<input type="checkbox"/> None	
Do any architect's plans or building accounts exist?	<input checked="" type="checkbox"/> Yes	<input type="checkbox"/> No	<input type="checkbox"/> Unknown
<p>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.</p> <p>William Roy Wallace Architectural Papers, MC 00517, North Carolina State University, Raleigh</p> <p>Fogle Brothers Collection, Folder VIII-D, "Contract Ledger, 1915-1932," Moravian Archives, Southern Province, Winston-Salem</p> <p>McNair Construction Company, Inc. "Renovations to the Copenhagen Residence," November 7, 2008 drawings for 2011 east service wing remodeling, and Callaway and Associates, "Copenhagen," landscape plan, February 4, 2015, drawing in the possession of the current owners, Arthur Jay Everette and Christopher Brian Speas</p> <p>Sandra Thomas, "The Arbor," Archives of American Gardens Information Sheet, 2015, Smithsonian Institution, Archives of American Gardens, Washington, D. C.</p>			

CRITERIA

<p>X Property Over Fifty Years Old</p> <p>Fifty years is a general estimate of the time needed to develop historical perspective and to evaluate special significance.</p> <p>(Complete Sections A, B, & C)</p>	<p><input type="checkbox"/> Property Under Fifty Years Old</p> <p>Evidence of exceptional importance is required.</p> <p>(Complete Sections A, A.1, B, and C)</p>	<p><input type="checkbox"/> Relocation</p> <p>The building has been moved from its original site of construction.</p> <p>(Complete Sections A, B, and C)</p>	<p><input type="checkbox"/> Reconstruction</p> <p>(Complete Sections D and E)</p>
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A.1 Historical Significance

<p>Special Significance Area (Check All That Apply):</p>	<p><input type="checkbox"/> history</p>	<p>X architecture</p>	<p><input type="checkbox"/> culture</p>	<p><input type="checkbox"/> archaeology</p>
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Significance Category (Check All That Apply):

<p><input type="checkbox"/></p>	<p>A.</p>	<p>Property is associated with events that have made a significant contribution to the broad patterns of our history</p>
<p><input type="checkbox"/></p>	<p>B.</p>	<p>Property is associated with the lives of persons significant in our past</p>
<p>X</p>	<p>C.</p>	<p>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</p>
<p><input type="checkbox"/></p>	<p>D.</p>	<p>Property has yielded, or may be likely to yield, information important in prehistory or history</p>

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.

<p><input type="checkbox"/></p>	<p>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.</p>
<p><input type="checkbox"/></p>	<p>2. The property was constructed fifty years or more ago but achieved its exceptional importance less than fifty years ago.</p>

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.

X	1. Integrity of location – The historic location where the building was original constructed.
X	2. Integrity of design – The historic organization of form, space, proportion, scale, technology and materials can be seen or experienced.
X	3. Integrity of setting – The physical environment related to the property's function, role, or design retains its historic character and its significance can be seen or experienced.
X	4. Integrity of workmanship – 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.
X	5. Integrity of materials – The majority of historic materials that were combined to form the property have been preserved and not recreated, other than appropriate maintenance and repairs.
X	6. Integrity of feeling – 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.
X	7. Integrity of association – 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.

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.

X	<p>1. Introduction Include a clear statement summarizing the property's significance and integrity level in two to four sentences.</p>
X	<p>2. Property Description 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.</p>
X	<p>3. Restoration/Rehabilitation Description (Completed or Currently Proposed) 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.</p>
X	<p>4. Statement of Significance 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.</p>
X	<p>5. Integrity Statement 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.</p>
X	<p>6. Historical Background Summary 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.</p>

X	<p>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.</p>
□	<p>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.</p>
□	<p>9. Exceptional Importance Statement Attach a statement explaining how the property meets the identified criteria in the Exceptional Importance Section above (A.2.)</p>

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.

<input type="checkbox"/>	<p>1. It is accurately executed in a suitable environment.</p> <p>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.</p> <p>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.</p>
<input type="checkbox"/>	<p>2. It is presented in a dignified manner as part of a restoration master plan.</p> <p>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.</p> <p>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.</p>

<input type="checkbox"/>	<p>3. No other building or structure with the same associations has survived.</p> <p>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.</p>
<p>D. RECONSTRUCTION DOCUMENTATION</p> <p>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.</p>	
<p>Reconstruction Documentation</p>	
<input type="checkbox"/>	<p>1. 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.</p>
<input type="checkbox"/>	<p>2. A detailed history of the historic building or structure represented in the reconstruction.</p> <p>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</p>
<input type="checkbox"/>	<p>3. A detailed architectural description of the historic building or structure and of the reconstructed building or structure.</p> <p>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</p>

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.

<input type="checkbox"/>	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.
<input type="checkbox"/>	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.
<input type="checkbox"/>	3. Written archival records, including but not limited to diaries, journals, letters, deeds, legal documents, other primary sources and secondary sources.
<input type="checkbox"/>	4. Relevant historic photographs or artwork.
<input type="checkbox"/>	5. Relevant historic plans and/or drawings.
<input type="checkbox"/>	6. Archaeological findings.
<input type="checkbox"/>	7. Any other historical information used as a basis for the reconstruction.

REQUIRED SUPPORTING DOCUMENTATION FOR ALL APPLICATIONS

Property Boundary

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

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

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

Photograph Requirements

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.

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

Sites
 Include overall views and any significant details.

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

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

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.

Maps	
X	Include a map clearly indicating the location of the property in the community.
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.
Bibliography/Source Citations	
X	Include a bibliography of sources consulted.
Fee	
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.

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



Arthur Jay Everett

Applicants
and
Owners


Christopher Brian Speas

Date 7/29/2022

Preparer


Heather Fearnbach
Fearnbach History Services,
Inc.

Date 7/29/2022

Winston-Salem City Council Questionnaire
LOCAL HISTORIC LANDMARK DESIGNATION APPLICATION

Historic Name Coan-Gray House

Current Name N/A

Physical Address 1121 Arbor Road, Winston-Salem, 27104

Zoning Residential **Ward** North **Block(s) #** 1311A

Lot(s) # 006A **PIN(s) #** 6826-34-8264

Date of Construction 1928 **Lot Size / Acreage** 2.29 acres

Original Use Residential

Present Use Residential

Restoration / Rehabilitation (Check One)

No Yes, year completed interior update, 2021 Cost N/A

Yes, in the next five years Estimated Cost _____

Ownership (Check One) Private Public

Status (Check One) Occupied Unoccupied

Is the building currently for sale? Yes No

Public Access (Check One): Restricted Unrestricted

Requested Landmark Designation for (Check Appropriate Boxes)

Complete Exterior Complete Interior Complete Exterior and Interior

Partial Exterior or Interior or Other, Explain _____

How will the applicant make the property available to the public for the enjoyment, pleasure, and education?

Applicant is willing to open the property at least once every five years to the public by hosting an event; Yes No

OR,

Applicant is willing to open the property at least once every five years to the public by hosting a meeting of a preservation or similar group, or tour; Yes No

OR,

Applicant is willing to open the property at least once every five years to the public by hosting a house tour or participating in a neighborhood tour, or any other type of educational tour that includes the Landmark property. Yes No

OR,

Applicant is willing to have the designated portions of the Landmark photographed (in any format) and for the report to be placed on the City/County's website. Yes No

List any other ways the applicant plans to allow an opportunity for the public to be educated about the Local Historic Landmark in its entirety:

- Winston Salem State University (WSSU) – Fall 2022 - Planned event with WSSU Chancellor Dr. Elwood Robinson and Reynolda House Executive Director Allison Perkins to provide experiential art and architecture learning opportunity for eight WSSU students
- Preservation North Carolina – October 26, 2022 – Historic architecture tour and program for 50 PNC state conference attendees
- Museum of Early Southern Decorative Arts (MESDA) – May 2023 - MESDA Spring Design Seminar – Reception and tour for members of the Frank L. Horton Society and historic preservation advocates
- Human Rights Campaign (HRC) – Summer 2023 – Host LGBTQ fund raiser
- Institute of Classical Architecture and Art (ICAA) – Summer 2023 – Host North Carolina Chapter for tour and lecture
- Arbor Acres – 2023 - Partner with Programming Office to host residents interested in historic preservation and architecture
- Wake Forest University - 2023 – Host students studying historic preservation for tour and lecture

STAFF COMPLETION

Meets Special Historic Significance Requirement Yes No

Meets Integrity Requirement Yes No

Potential Motions that can be made by the Elected Body

1. Designation of the portion of the property as proposed;
2. Designation of a portion of the proposed designation (ex: Designation of the exterior of the building only);
3. Deny the entire designation.

Signature of Owner Arthur Jay Everett and Christopher P. Spencer Date 7/29/2022

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.

**Coan-Gray House
1121 Arbor Road
Winston-Salem, Forsyth County, North Carolina**



**LOCAL HISTORIC LANDMARK
DESIGNATION REPORT**

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

July 2022

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Statement of Significance

The Coan-Gray House possesses local architectural significance due to its refined Georgian Revival-style design rendered by Charles Barton Keen's Philadelphia-based firm. The remarkably intact residence erected by Fogle Brothers Construction Company occupies a sizable lot in Reynolda Park, where winding roads, deep setbacks, and dense landscaping create estate-like settings for an eclectic mixture of finely detailed dwellings commissioned from nationally recognized architects. Although abodes influenced by those on American and European country estates are plentiful in Winston-Salem, with Tudor, Georgian, and Classical Revival styles being the most typical throughout the city's early- to mid-twentieth-century subdivisions, the Coan-Gray House is distinguished by its scale, sophisticated execution, and setting. The spacious residence encompasses a two-and-one-half-story, five-bay-wide, brick main block; shorter two-story, weatherboarded, T-shaped east and west wings; and a one-story weatherboarded east kitchen wing that abuts the one-and-one-half-story brick garage. The exterior displays Georgian Revival stylistic elements often specified by Keen's firm: red brick and white weatherboarded and painted-brick walls, a green Ludowici-Celadon tile roof, molded cornices, gabled dormers, multi-pane double-hung and casement wood windows and French doors, and operable louvered wood shutters. Distinctive classical elements include the pedimented wood primary entrance surround surmounted by a round-arched double-hung multi-pane window embellished with keystone and impost blocks, full-height rear porch supported by square posts, and the west wing's north porch with slender Tuscan columns. On the interior, the formal spaces—reception hall, dining room, and living room—are embellished with classical cornices, door and window surrounds, and mantels. Single- and double-leaf raised-panel wood doors and wood-framed multi-pane French doors and transoms retain original hardware. Intact finishes include random-width quarter-sawn oak floors, smooth plaster walls and ceilings, ornamental plaster cornices, paneled wainscoting, and molded baseboards, chair rails, and cornices. The reception hall stair railing comprises slender turned balusters capped by a molded wood handrail that terminates in a spiral on the bottom step. The period of significance is 1928, the dwelling's construction date.

Setting

The Coan-Gray House occupies a prominent corner site at the intersection of West Kent and Arbor roads in the Reynolda Park subdivision approximately two miles northwest of downtown Winston-Salem. The expansive Georgian Revival-style residence designed by architect Charles Barton Keen's Philadelphia-based firm for Mary W. and George W. Coan Jr. is situated near the center of a 2.29-acre parcel. The adjacent area is primarily residential, with commercial development along Reynolda Road to the west and Coliseum Drive to the northeast.

Landscape

The sizeable lot provides an estate-like setting in keeping with the dwelling's Georgian Revival character. The house faces north, shielded from public view by a tall evergreen hedge. The crescent-shaped asphalt-paved driveway extends to the parking area east of the attached garage. Bluestone walkways provide egress to the primary entrance at the façade's center as well as the east porch entrance. Planting beds containing perennials and deciduous and evergreen trees and shrubs line the dwelling's perimeter and punctuate the lawn. The nature of Philadelphia landscape architect Thomas Warren Sears' design for the gardens is unknown. However, the landscaping, much of which was executed during the early-twenty-first century for property owner Anne P. Copenhagen, complements the style of the house. The landscape was documented in 2015 for inclusion in the Garden Club of America Collection in the Smithsonian Institution's Archives of American Gardens. That year, landscape architecture firm Callaway and

Associates reconfigured the east entrance terrace and adjacent enclosed garden to the south, replacing pavement, erecting a fence and entrance arbor, and adding plants in perimeter beds.¹



**Enclosed garden
southeast of service
wing, looking east (left)**

**Looking southwest at
primary (north) façade
(below)**

all photographs taken by
Heather Fearnbach on
April 15, 2022



¹ Callaway and Associates, "Copenhaver," landscape plan, February 4, 2015, drawing in the possession of the current owners, Arthur Jay Everette and Christopher Brian Speas; Sandra Thomas, "The Arbor," Archives of American Gardens Information Sheet, 2015, Smithsonian Institution, Archives of American Gardens, Washington, D. C.



Façade (north elevation), northwest oblique

Exterior

The Georgian Revival-style gable-roofed Coan-Gray House encompasses a two-and-one-half-story, five-bay-wide, brick main block; shorter two-story, weatherboarded, T-shaped east and west wings; and a one-story weatherboarded east kitchen wing that abuts the one-and-one-half-story brick garage. As seen in many of Keen's Winston-Salem commissions, the exterior color palette comprises red brick, white weatherboarded and painted brick walls, and a green Ludowici-Celadon tile roof. The brick walls are laid in a version of five-to-one common bond comprising five stretcher courses followed by a single course of alternating stretcher and headers. Molded wood cornices top brick and weatherboarded walls. The façade cornice features a denticulated frieze. Three tall, rectangular, corbelled red brick, interior chimney stacks pierce the roof at the main block's east and west ends and the east wing's east end. Gutters are concealed within the eaves. Square copper downspouts empty into underground drains.

The primary entrance on the main block's north elevation is framed by a pedimented wood surround distinguished by gouged and fluted pilasters that rise to the molded cornice with a punch-and-gouge frieze. A wood-louver sunburst tympanum surmounts the wide single-leaf six-panel door and glazed wood-frame storm door with a lattice-pattern base recessed within a round-arched opening with a limestone threshold. Curved slender wrought-iron railings extend from the pilasters. The iron lantern sconces that frame the entrance were installed in the late-twentieth century.

Original multi-pane wood windows, most of which are double-hung six-over-six sash, light the interior. A round-arched double-hung multi-pane window with a molded classical surround embellished with keystone and impost blocks surmounts the front door. On the second stories of the east and west wings,

multi-pane wood casement windows illuminate the south rooms, originally sleeping porches. Operable louvered wood shutters frame all windows and most multi-pane French doors. Six-over-six sash in three gabled dormers on the north and south roof slope and two matching dormers on the west roof slope light the attic's primary rooms. Two multi-pane half-lunettes and a round-arched wood-louver vent pierce the main block's north and south gables.

On the main block's five-bay south (rear) elevation, fenestration encompasses first-story multi-pane double-leaf doors with transoms, paired in the central bay, and six-over-six second-story sash. A full-height porch supported by square posts covers the north section of the full-width bluestone terrace with a brick foundation and central bluestone steps. The plants in the beds at the terrace's southwest and southeast corners were installed in 2021.



West elevation

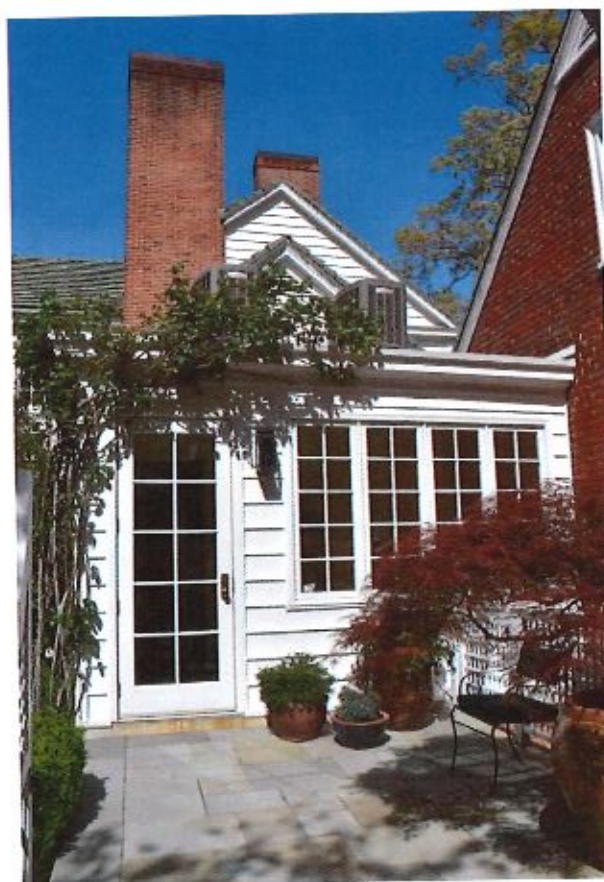
The west two-story wing features a full-width shed-roofed north porch with slender Tuscan columns and a bluestone floor. The porch shelters the multi-pane double-leaf library door and transom. The second-story wall is blind. The wing's five-bay west elevation is punctuated by three six-over-six north sash and a pair of matching south sash on each level. The south elevation comprises two six-over-six first-story sash and two second-story multi-pane casement windows. Multi-pane lunettes pierce the pedimented west and south gables. The east elevation encompasses a multi-pane double-leaf first-story bedroom door and transom and a pair of second-story casement windows.

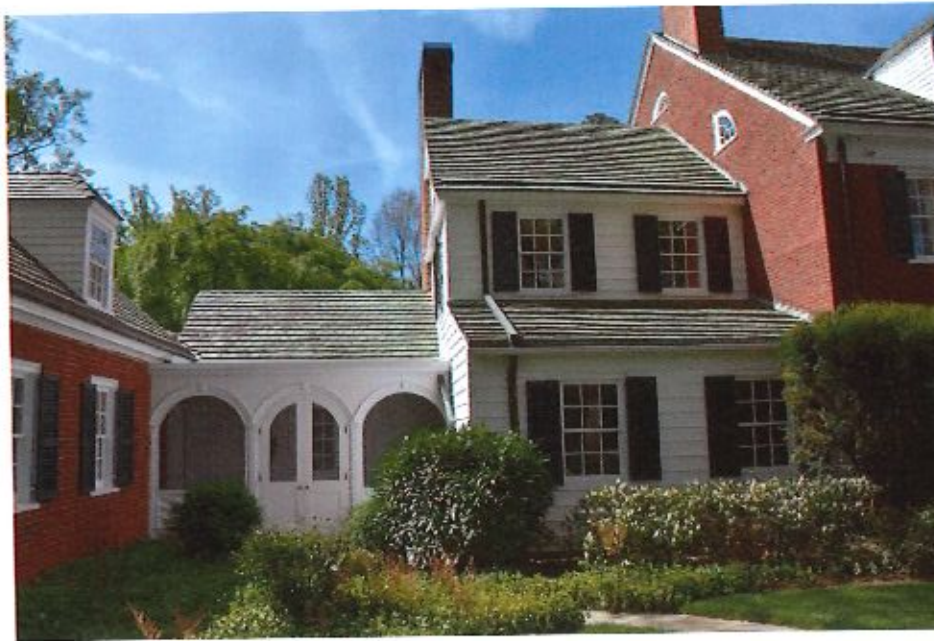
The fenestration of the east wing's west and south elevations and the south portion of the east elevation mirrors the west wing. However, much of the east elevation's first story is obscured by the one-story kitchen wing and screened north porch. A six-over-six sash pierces the second story north of the brick chimney. On the two-story wing's north elevation, a shed-roofed one-story room projects north to the

same extent as the west wing's porch, balancing the façade composition. Two six-over-six sash light each floor.



South elevation (above) and east elevation (below)





East wings, north elevation

When McNair Construction remodeled the kitchen wing in 2011, a sunroom was created in what had been a small shed-roofed entrance porch and pantry at the kitchen's east end. A single-leaf multi-pane door and four-section multi-pane window were installed on the sunroom's east elevation, and a matching three-section window on its south elevation. The kitchen is illuminated by two six-over-six sash on the south wall and a single-leaf door with a paneled base and twelve-pane upper section on the north wall. The shed-roofed screened porch that spans the north elevation provides sheltered egress between the front walk, east wing service corridor, and garage entrances. Goodman Millwork of Salisbury fabricated the porch's arcaded wood-frame north wall in 2011. Classical round-arched surrounds with keys and impost blocks frame the central double-leaf door with a paneled wood base and screened upper section. Screen windows with paneled spandrels flank the door.²

Interior

First Floor

The Coan-Gray House is characterized by a remarkably intact finely crafted interior. Rooms in the main block and east and west two-story wings retain original volumes and finishes. On the first floor, the main block's central section contains a central reception and stair hall flanked by the living room to the west and the dining room to the east. North of the dining room, a restroom, service stair, and small room are located on the north side of the service corridor, which extends from the reception hall to the office and breakfast room in the east wing. The corridor terminates at the east porch entrance. The service stair supplies second floor, attic, and basement egress. A short corridor connects the dining room, breakfast room, and south den. The west wing encompasses a north library with a northeast corner stair, a central bathroom and closet, and a south bedroom.

² McNair Construction Company, Inc., "Renovations to the Copenhagen Residence," November 7, 2008, drawings for 2011 service wing remodeling in the possession of the current owners, Arthur Jay Everette and Christopher Brian Spcas.

The formal spaces—reception hall, dining room, and living room—feature classical cornices, door and window surrounds, and mantels. Single- and double-leaf raised-panel wood doors and wood-framed multi-pane French doors and transoms retain original hardware. Intact finishes include random-width quarter-sawn oak floors, smooth plaster walls and ceilings, ornamental plaster cornices, paneled wainscoting, and molded baseboards, chair rails, and cornices. The oak floors are pegged in first floor public areas. The walls, ceilings, and woodwork are painted. The large windows and doors provide ample light and views of the picturesque landscape, thus affording connectivity with the natural world.

The wood stair at the reception hall's north end rises to a landing, turns, and continues to the second floor. The wood railing—slender turned balusters capped by molded wood handrails—terminates in a spiral on the bottom step. Paneled wood walls enclose the closet under the lower run and small foyer beneath the landing. The foyer, which features a black-and-white marble checkerboard-patterned floor, provides reception hall and living room egress. The closet has single-leaf paneled door.

The primary living and dining room entrances on the reception hall's east and west walls are framed by classical surrounds with fluted half-round pilasters that rise to a flat frieze topped with a stepped cornice with fluted and beaded bed molding. Tall double-leaf three-panel doors open into each room. The chair rail is gouged with a repeating pattern of sunbursts, diamonds, and ovals.



Reception hall, looking north (left) and dining room entrance, looking east (right)



Reception hall, looking south (above) and living room, looking southwest (below)



Living room, looking southwest (above) and library, looking north (below)

West of the reception hall, the living room spans the main block's full depth. The plaster cornice, the most elaborate in the house, is punctuated by fluted tablets and bas relief flowers. The chair rail motif—alternating gouged vertical channels and sunbursts—is complementary. The pediments above each door feature a frieze with a central basket of flowers with a beaded oval surround and outer sheaf-of-wheat tablets and a molded cornice embellished with punched and gouged bed molding. Tall multi-pane French

doors and transoms on the south elevation and windows on the north elevation provide ample light. Wood covers with painted metal screens disguise the radiators recessed in the north wall beneath the windows. In the west elevation's slightly projecting central bay, a classical wood mantel with fluted pilasters, a rectangular fluted and gouged central frieze panel, and a stepped cornice with punched and gouged bed molding serves as the focal point. The fireplace surround is black marble. North of the fireplace, a single-leaf six-panel door provides north porch egress. The matching door that hung in the opening south of the fireplace was removed by a previous owner to facilitate access to the short corridor in the west wing.



The corridor and the library to the west feature paneled wood walls with a waxed finish. The built-in bookshelves at the corridor's north end and on the library's north and south elevations have vertical-board backs and base cabinets with double-leaf paneled doors with iron latches and H-II (corridor) or H-L (library) hinges. The fireplace at the east library wall's center is surmounted by a molded shelf. Robust molded trim frames the veined green marble firebox surround that extends to the matching hearth. North of the fireplace, a narrow winding service stair leads to the second floor. Wood covers with painted-metal screens disguise the radiators recessed in the west wall beneath the windows. The door at the south wall's west end provides bathroom egress.

The bathroom retains an original wood-frame mirrored medicine cabinet, square white-ceramic-tile wainscoting, hexagonal-green-ceramic floor tile, and white porcelain fixtures, towel bars, shelves, and toothbrush and soap holders. A radiator with a wood and painted-metal-screen cover projects into the room beneath the window. Original south bedroom finishes are intact with the exception of the floor, which is carpeted, as is the adjacent corridor.³

³ The carpeting throughout the house was installed in 2021 in a manner that had the least possible impact on the original oak floors, which are in good condition.



South bedroom, looking east (above) and dining room, looking east (below)



Dining room embellishment includes a robust molded plaster cornice, plaster ceiling medallion, and painted walls above paneled wood wainscoting. The fireplace at the east elevation's center encompasses a black-marble firebox surround and hearth framed by a tall classical mantel elaborately carved with paired-fluted-column pilasters, a three-panel frieze with central and outer sunbursts, and a stepped cornice with fluted and beaded bed molding. The classical surround at the west entrance is identical to those in the corridor: fluted half-round pilasters rise to a flat frieze topped with a stepped cornice with fluted and beaded bed molding. On the east elevation, single-leaf six-panel doors and blind panels are recessed into

round-arched paneled openings on either side of the fireplace. The north door provides butler's pantry and kitchen access. The south door facilitates corridor and den egress.



Den, looking east

In the den at the east wing's south end, the north paneled wood wall has a waxed finish. At the wall's center, a double-leaf two-panel door encloses a bar with mirror-lined walls and glass shelves above a marble-topped wood base cabinet with paneled doors hung on H-L hinges. A liquor cabinet with wood shelves is east of the bar. Original keys for all doors in the house hang from metal hooks on the back of the liquor cabinet door. The built-in cupboard east of the liquor cabinet has a round-arched multi-pane double-leaf glass door and wood base cabinet with paneled doors hung on H-L hinges.

McNair Construction remodeled the east service areas (butler's pantry, kitchen, east sunroom, and north screened porch) in 2011. Goodman Millwork of Salisbury crafted and installed the cabinetry, north porch wall, and wood trim. The full-height cabinets with multi-pane upper doors and paneled bases that line the butler's pantry's west wall and the kitchen's north wall emulate the original cabinets. The butler's pantry now serves as the informal dining room. The original call bell box mounted above the kitchen's west entrance has indicators for sixteen rooms. The dining room call button is on the floor beneath the center table.

The service corridor north of the butler's pantry provides access to an office, small room, service stair, and restroom. On the corridor's south wall west of the butler's pantry entrance, the niche containing a water faucet with a white-porcelain backsplash and shallow catch basin is bordered with square turquoise tile. A telephone niche with a classical surround is to the east.



Kitchen, looking east (left) and service corridor, looking east (right)

Second Floor

The second floor contains four bedrooms, three full bathrooms, two dressing rooms, and small laundry and storage rooms flanking the service stair. Molded cornices, plaster walls, six-panel doors with brass hardware and faceted-glass door knobs, molded door and window surrounds with mitered corners, baseboards capped with molded trim are intact throughout the second floor. Oak floors remain exposed in the corridor, stair hall, central bedroom, and laundry and storage rooms. Carpeting was installed in 2021 over wood floors in the other three bedrooms, dressing rooms, and inter-suite passages. Wood covers with painted-metal screens disguise radiators beneath the windows. All of the woodwork is painted.

The reception hall stair terminates at the second-floor landing, where a railing with slender turned balusters capped by molded wood handrails secures the opening. The stair hall woodwork is the most elaborate on the second floor. The molded cornice is embellished with acanthus leaf bed molding, while the chair rail features a repeating pattern of gouged sunbursts, diamonds, and ovals. The antique two-arm sconces on the south wall were installed by the current owners.

The west (primary) bedroom spans the main block's full depth. The fireplace at the west elevation's center encompasses a veined-gray-marble firebox surround and hearth framed by a tall classical mantel carved with paired slender-column pilasters, a three-panel frieze with central and outer sunbursts, and a stepped cornice. The door at the room's southwest corner provides egress to the west wing, which contains a central vestibule and bathroom flanked by an original north dressing room and a south sleeping porch that now functions as a dressing room. A telephone niche with a classical surround remains on the

east vestibule wall. In the north dressing room, the original closets that line the north wall feature double-leaf doors and built-in shelves, rods, and cedar-lined drawers. The closet that projects from the south dressing room's south wall and the closets that span the west wall, all secured with louvered-wood doors, were added in the late-twentieth century.



Second-floor landing, looking southeast (left) and service corridor, looking west (right)
Primary bedroom, looking southeast (below)





West bathroom, looking west (below)

The bathrooms in the east and west wings retain original square white-ceramic-tile wainscoting, hexagonal-green-ceramic floor tile; white porcelain fixtures, towel bars, shelves, and toothbrush and soap holders; and wood-frame mirrored medicine cabinets. Both bathrooms have two pedestal sinks. The west bathroom has a shower and a tub, while the east bathroom has a shower. The central bathroom's oak floor, historic reproduction wallpaper, white porcelain fixtures, and translucent glass shower enclosure were installed in 2021.

The central bedroom features molded chair rail and a simple post-and-lintel mantel with a veined-gray-marble firebox surround and hearth at the east elevation's center. A closet with double-leaf doors fills the space north of the chimney. The door south of the chimney facilitates egress to the east wing, which encompasses a central vestibule with a closet-lined wall, central bathroom, and two bedrooms that currently function as a south sitting room and north office. Full-height bookshelves are recessed in the north room's west wall. The corridor that spans the distance from the north room to the stair hall provides access to the laundry and storage rooms and service stair. An original telephone niche with a classical surround and wall-mounted water faucet with a white porcelain basin remain on the south corridor wall.



Central bedroom, looking east (above) and southeast bedroom, looking east (below)



Third Floor

The central service stair connects the second and third floors. A wood railing with square balusters and a molded handrail secures the third-floor landing opening. Plaster walls and ceilings and painted-wood baseboards, window and door surrounds, and single-leaf four-panel doors with brass hardware are intact. Heart pine floors are exposed in the east storage room. The bathroom floor is quarter-sawn oak. Floors are carpeted elsewhere.

Six dormers and gable-end windows illuminate the third floor. The storage room that spans the attic's east end features two sets of drawers recessed in both the north and south walls and built-in closets with double-leaf two-panel doors on the west wall. The wood drawers, closet doors, and trim have a lacquered finish. Large walk-in storage closets flank the central corridor. What was originally a servant's room and full bathroom are located on the south side of the corridor in the east portion of the main block's third floor. The bathroom's white porcelain tub and floor-mounted freestanding chrome faucet with cross-handles are original. The white porcelain sink with polished chrome legs was installed in 2015.

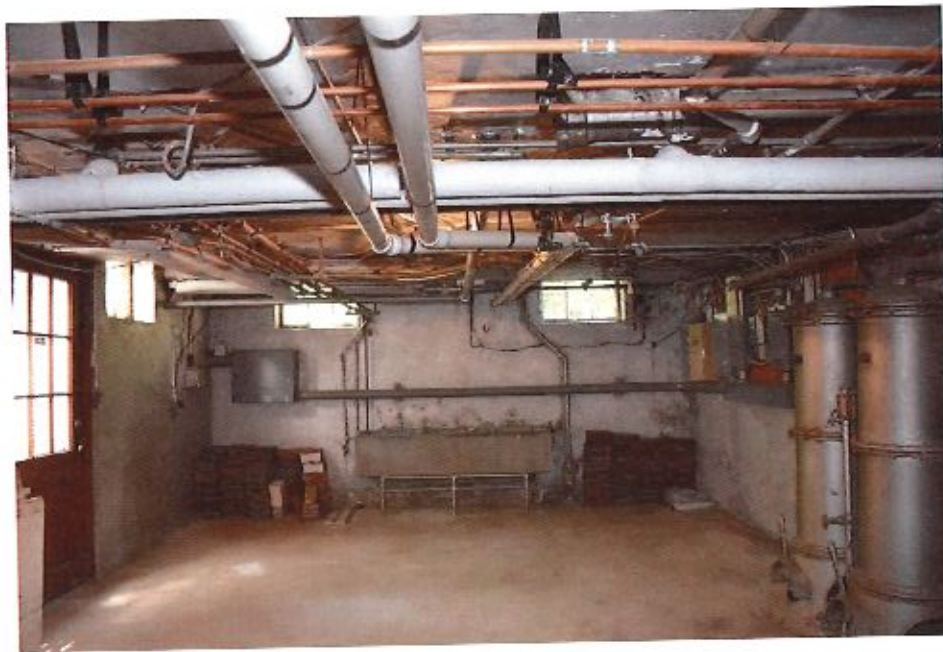


East storage room, looking south (left) and bathroom, looking southeast (right)

The west half of the third floor is a large open room. In the storage room in the west wing, drawers line the north and south elevations. The door on the south elevation provides unfinished attic access.



West room, looking east (above) and laundry room, looking south (below)



Basement

The utilitarian basement, accessed via the service stair and east entrances, contains boiler, storage, and laundry/mechanical rooms with unfinished concrete floors. Most brick and concrete walls and ceilings are parged; all are painted. The service stair terminates in the large open west room. Painted wood cabinets with paneled doors and base drawers line the north wall's west section. The two storage rooms flanking the stair and the long, narrow, wood-shelf-lined, east storage room have varnished four-panel doors with flat-board surrounds. York Safe and Lock Company of Pennsylvania supplied the door for the walk-in vault that abuts the north wall. The laundry chute east of the vault has a narrow two-panel door.

The laundry/mechanical room in the basement's southeast section retains a long rectangular metal sink at its south end and a wall-mounted drop-down painted-wood folding table on its east elevation. South of the table, a single-leaf varnished-wood door with a two-panel base and nine-pane upper section secures the entrance at the exterior stairwell's west end. The boiler room east of the laundry room has an identical stairwell egress door. Equipment for the original water filtration and central vacuum systems abuts the laundry/mechanical room's west wall. The boiler room entrance is at the northeast corner. The boiler room and adjacent coal storage room have a lower floor grade than the rest of the basement, necessitating short runs of formed concrete steps at the laundry room and exterior stairwell entrances. Two original Kerner incinerator doors remain on the boiler room's west wall. The fire-resistant single-leaf metal coal room door at the east elevation's center is also original. Coal was delivered via a chute on the east wall.

Garage/Apartment

A one-and-one-half-story, red brick, three-bay garage with a second-floor apartment extends from the kitchen wing's northeast corner. Hip-roofed dormers (three on the east roof slope and one on the west roof slope) pierce the side-gable green-Ludowici-Celadon-tile roof above a molded cornice with gable-end returns. Louvered attic vents fill the gable peaks. Double-hung six-over-six wood-sash windows illuminate the apartment, which is accessed via a winding carpeted staircase that rises on the west wall and empties into the short corridor adjacent to the bathroom and north and south rooms. The apartment retains plaster walls and ceilings, baseboards with molded upper edges, simple wood window and door trim, and four-panel wood doors with original brass hardware. The floors are carpeted. The bathroom, remodeled in 2015, has white porcelain fixtures and a fully tiled glass-enclosed shower.

One double-hung six-over-six wood sash on each of the north and west elevations lights the single garage room. Goodman Millwork in Salisbury fabricated the three double-leaf board-and-batten doors on the east elevation that match the original doors in 2011. The garage has a formed concrete ceiling and walls and a concrete floor, all of which are painted. HVAC ductwork and plumbing pipes for the apartment hang from the ceiling. A restroom with original narrow-vertical-board-and-batten doors fills the area beneath the apartment stair. The large, deep, enameled-cast-iron sink north of the closet is original, as is the tin-clad kalkmeim door manufactured by Richmond Fireproof Door Company at the corridor entrance south of the closet. The door hangs on its original steel track and retains a weighted pulley closure system.



Garage, looking east (above) and apartment, north room, looking north (below)



Integrity Statement

The Coan-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 planting and hardscape configuration has evolved, the 2.29-acre property provides appropriate estate-like surroundings in keeping with the dwelling's Georgian Revival-style character, thus allowing for integrity of setting, feeling, and association.

The Coan-Gray House also retains integrity of design, materials, and workmanship. The 1928 exterior displays Georgian Revival stylistic elements often specified by Charles Barton Keen's firm: red brick and white weatherboarded and painted-brick walls, a green Ludowici-Ccladon tile roof, molded cornices,

gabled dormers, multi-pane double-hung and casement wood windows and French doors, and operable louvered wood shutters. Distinctive classical features include the pedimented wood primary entrance surround surmounted by a round-arched double-hung multi-pane window embellished with keystone and impost blocks, full-height rear porch supported by square posts, and the west wing's north porch with slender Tuscan columns.

Most rooms in the main block and east and west two-story wings retain original volumes and finishes. The formal spaces—reception hall, dining room, and living room—are embellished with classical cornices, door and window surrounds, and mantels. Single- and double-leaf raised-panel wood doors and wood-framed multi-pane French doors and transoms retain original hardware. Intact finishes include random-width quarter-sawn oak floors, smooth plaster walls and ceilings, ornamental plaster cornices, paneled wainscoting, and molded baseboards, chair rails, and cornices. The reception hall stair railing comprises slender turned balusters capped by a molded wood handrail that terminates in a spiral on the bottom step. The second-floor bathrooms in the east and west wings retain original medicine cabinets, square white-ceramic-tile wainscoting, hexagonal-green-ceramic floor tile, and white porcelain fixtures, towel bars, shelves, and toothbrush and soap holders. Modifications such as the 2011 service wing renovation, carpet installation, and remodeling of two bathrooms in the house as well as the apartment bathroom were sensitively executed.

Historical Background

Robert C. Norfleet purchased Lots 6A and 6B in Section One of Reynolda Park, where Mary W. and George W. Coan Jr.'s house would be erected, from Reynolda, Inc. on April 1, 1925. He soon conveyed the wooded lots to Lola E. Johnston, the mother of Katharine Reynolds' second husband J. Edward Johnston. Lola Johnston sold the property to Morris Plan Industrial Bank president George W. Coan Jr. (1892-1975) on December 9, 1926. His father George W. Coan (1867-1939) bought the adjacent lot 11 from Adelaide Cannon and David H. Blair on the same day.⁴

Like many other Reynolda Park property owners, the Coans had close ties to the Reynolds family. George W. Coan and his wife Loula Brown had moved to Winston from Martinsville, Virginia in 1899, when George, a banker and tobacco manufacturer, became R. J. Reynolds' private secretary. He assumed the office of R. J. Reynolds Tobacco Company (RJRTC) secretary-treasurer in early 1902. George Jr. worked for the company for a year after graduating from Davidson College in 1911 before enrolling in fall 1912 in a year-long commercial law and business administration course at Harvard University. Upon returning to Winston-Salem, he was a RJRTC clerk until 1915, the year his father, then company's secretary, retired. George Jr. began speculating in real estate and in July 1917, with his father and other local businessmen, incorporated the Winston-Salem branch of the Morris Plan Company. The institution provided loans payable on a monthly basis, a service that was not yet available at commercial banks. The concern, which became Morris Plan Industrial Bank in 1921, was headquartered at 206 West Fourth Street beginning in 1926. George Jr. rose from the position of secretary-treasurer to president in 1925. His family also grew during the late 1910s and early 1920s. He had married Mary Elizabeth Wiggins (1890-1958) on November 14, 1914, and the couple and their children George William, James Wiggins, Mary Spotswood, born between 1915 and 1921, resided at 907 Overbrook Avenue. In 1920, their household included Mary's fifty-eight-year-old mother Getty L. Wiggins, twenty-one-year-old sister Virginia, and twenty-two-year-old Black servant Mamie K. Hauscr.⁵

⁴ Forsyth County Deed Book 247, p. 122; Deed Book 267, pp. 330 and 333; Plat Book 4, p. 1; Plat Book 7, p. 28.

⁵ *Asheville Citizen Times*, May 31, 1899, p. 3; U. S. Census, population schedule, 1920; Frank Bennett Jr., "What We Think of Morris Plan," *WSJ*, July 1, 1926, p. 12; "George Coan Sr. Dies in Winston," *News and Observer* (Raleigh), November

George W. Coan Jr.'s real estate investments included commissioning construction of the eleven-unit 1922 William and Mary Apartments at 405 North Spring Street built by Fogle Brothers and the adjacent seven-unit 1925 Spotswood Apartments at 415 North Spring Street, erected by Frank L. Blum and Company. Architect C. Gilbert Humphreys designed the three-story brick buildings.⁶ Both exhibit a Mediterranean stylistic influence in the shaped parapet above the arched façade window and pent roofs supported by scroll brackets sheltering third-story windows. Coan next acquired the vacant lot at 608 Summit Street and engaged Fogle Brothers to erect the eleven-unit 1926 Summit Apartments designed by architect Harold Macklin.⁷ The three-story brick building's façade features a classical cast-stone entrance pediment, two windows surmounted by blind arches, two French doors with cast-stone lintels, casement and double-hung sash, including a tall arched window above the front door, and a denticulated and stepped metal cornice.

Mary W. and George W. Coan Jr.'s appreciation for classical architecture is also manifested in their Georgian Revival-style home at 1121 Arbor Road. The Coans selected Charles Barton Keen's Philadelphia-based firm, popular among their peers, to design the expansive house. Fogle Brothers began work in late July 1927 and completed the dwelling in late April 1928 at a cost of \$45,013. William Roy Wallace, formerly of Keen's firm, designed the strikingly similar 1936 residence at 1140 East Kent Road, erected for George's sister May Coan and her husband Kenneth Franklin Mountcastle on the lot purchased by her father in 1926.⁸

George W. Coan Jr.'s civic leadership included serving on the Associated Charities, Community Chest, Forsyth Country Club, Kiwanis Club, Salem Cemetery Company, Salvation Army, Twin City Club, Winston-Salem Building and Loan, and Y. M. C. A. boards of directors. He headed a 1928 Winston-Salem Community Chest campaign that raised \$120,000 in a single day to support local charities. Coan twice served on the National Association of the Morris Plan Industrial Banks' board of governors. On February 15, 1928, he resigned from the presidency of the bank's Winston-Salem branch. Coan and his father sold their interest in Morris Plan Industrial Bank at the end of that year, choosing to concentrate on real estate investment. George Jr. also had political aspirations. He successfully campaigned for election as Winston-Salem's mayor in 1929 and was reelected in 1932. During his tenure, he ordered an audit of

24, 1939, pp. 18-19; "Banks Have Long History of Service," *Twin City Sentinel* (hereafter abbreviated *TCS*), March 17, 1966, K10; "Ex-Mayor Coan Dies," *Winston-Salem Journal* (hereafter abbreviated *WSJ*), May 2, 1975, p. 9; Virginia G. and Lewis Gravely Pedigo, *History of Patrick and Henry Counties, Virginia* (Roanoke, Virginia: Stone Print and Manufacturing Co., 1933), 105-106, Nannie M. Tilley, *The R. J. Reynolds Tobacco Company* (Chapel Hill: University of North Carolina Press, 1985), 132, 286-287.

⁶ Construction of the William and Mary Apartments began in November 1921 and was finished in June 1922 at a cost of \$30,379. "New Apartment on West Fourth," *WSJ*, November 16, 1921, p. 6; Fogle Brothers Collection, Folder VIII-D, "Contract Ledger, 1915-1932," pp. 719-729, Moravian Archives, Southern Province; "G. W. Coan Jr. to Build Apartment," *WSJ*, April 3, 1925, p. 16; "New Spotswood Apartment," *WSJ*, September 5, 1925, p. 18; Smith-Philips Lumber Company managed the William and Mary Apartments until 1975. Smith-Philips Lumber Company ledgers on file at corporate office, Winston-Salem; Forsyth County Deed Book 1141, p. 904; Deed Book 1499, p. 1035; Deed Book 1424, p. 1759; Deed Book 2000, p. 1670.

⁷ Construction commenced in March 1926 and was finished in November of that year at a cost of \$69,829. Fogle Brothers Collection, Folder VIII-D, "Contract Ledger, 1915-1932," pp. 1101-1113; "Coan to Build 11 Apartments," *WSJ*, March 18, 1926, p. 18.

⁸ Until their East Kent Road residence was completed, the Mountcastles reside in the house at 853 West Fourth Street owned by her parents, who lived in the Summit Apartments. "Coan to Erect New Residence," *WSJ*, July 24, 1927, p. 25; Fogle Brothers Collection, Folder VIII-D, "Contract Ledger, 1915-1932," pp. 1219-1231; "Home Building Activity Here is Continuing," June 30, 1935, p. B9; "George W. Coan Jr., residence and garage," oversize box 40, 1927, and "George W. Coan Sr., residence and garage," oversize boxes 48, 85, tube box 68, drawer 77, folder 4, 1935-1936, William Roy Wallace Architectural Papers, MC 00517, North Carolina State University, Raleigh.

city departments that identified financial irregularities including embezzlement. He facilitated efforts to refinance municipal bonds; reduce debt, operating expenses, and tax rates; increase the city's allocation of State Highway Department funds; and negotiate statewide utility rate reduction. Coan headed a "Repair and Clean-Up Now" initiative that provided citizens undertaking remodeling projects with complimentary guidance from architects and contractors. As the economy contracted during the Great Depression, the city sponsored a worker relocation program to aid farm operation.⁹

Forsyth County residents also benefited from allocations from the North Carolina Emergency Relief Administration (NCERA), the state's first New Deal program that attempted to alleviate the effects of the Great Depression by creating jobs for unemployed citizens. Between 1932 and 1935, George W. Coan Jr.'s administration secured NCERA funding for Winston-Salem projects including repairing city streets, highways, water and sewer plants, City Hall, the armory, and the library; constructing sidewalks, water and sewer lines, and additions to City Hospital; building a road from the airport to the city limits; maintaining and improving schools and parks; making mattresses; canning fruit and vegetables; cutting wood and lumber; and preserving trees. The Civil Works Administration and the NCERA designated \$129,651.70 for airport improvements between 1933 and 1935, by far their largest expenditure in Forsyth County during that period.¹⁰

George W. Coan Jr.'s work with state and federal agencies during his tenure as mayor prepared him for his next leadership position. On July 1, 1935, at the conclusion of his second term, Coan became North Carolina's director of relief for the newly created federal Works Progress Administration (WPA).¹¹ The WPA financed projects that engaged citizens in endeavors ranging from public health initiatives to cultural activities, manufacturing enterprises, and building and park enhancements. Rural efforts such as paving secondary farm-to-market roads, placing culverts, creating drainage systems, and erecting bridges, sanitary privies, agricultural extension service offices, and school vocational buildings occupied many work crews. A \$17,500 WPA grant in 1935 subsidized much of the Young Women's Christian Association's construction of Camp Betty Hastings east of Winston-Salem. In 1936, WPA-supported programs employed an average of 44,000 North Carolina residents each month. By April 1938, the WPA had funded forty-two Forsyth County undertakings at a cost of almost \$2.5 million, including construction projects valued at approximately \$1,830,000. Local government contributed about one-third of that amount, and WPA laborers supplied over four million hours. The City of Winston-Salem funded the construction of Bowman Gray Memorial Stadium, completed in spring 1938, with a WPA allocation supplemented by a generous donation from deceased R. J. Reynolds Tobacco Company president Bowman Gray's family in his memory. In July 1939, approximately 5,300 Winston-Salem inhabitants, about 6.6 percent of the city's population, worked for the WPA. Projects completed by 1942 included recreational facilities at Fourteenth Street, Happy Hill, Kimberley, Miller, and Reynolds Parks.¹²

⁹ "Country Club Has Election," *WSJ*, June 5, 1927, p. 3; John G. Sterling, "Salem Cemetery," *WSJ*, July 17, 1927, p. 3-D; "Directors Elected by 'Y' ," *WSJ*, January 10, 1928, p. 1; "George Coan Jr. Resigns As Head Morris Plan Bank," *WSJ*, January 14, 1928, p. 2; "Repair and Clean-Up Now," *WSJ*, March 3, 1931, p. 14; "Coan Runs for Mayor," *WSJ*, April 6, 1943, p. 2.

¹⁰ "600 Men to be Put to Work by CWA in City Next Week," *WSJ*, November 18, 1933, pp. 1 and 10; J. S. Kirk, Walter A. Cutter, and Thomas W. Morse, eds., *Emergency Relief in North Carolina: A Record of the Development and Activities of the North Carolina Emergency Relief Administration, 1932-1935* (Raleigh: North Carolina Emergency Relief Administration, 1936), 476-478.

¹¹ John A. Parris Jr., "Coan Resigns as State WPA Administrator," *WSJ*, March 12, 1939, p. 1.

¹² As of April 1938, Winston-Salem residents had been paid for 4,028,162 hours of work on WPA projects. Walter Brown, "Coan Expects Unemployment Will Increase," *WSJ*, October 23, 1937, p. 8; "Progress of Twin City Has Continued in Spite of National Economic Setbacks," *WSJS*, April 24, 1938, Section 7; Fred J. Cohn, "Expenditure of \$2,478,945 on WPA Projects Has Aided Employment in County," *WSJS*, April 24, 1938, Section 6; Fine New Athletic Plant Is Nearly Completed,"

George W. Coan Jr. resigned from his position as North Carolina's WPA administrator on April 1, 1939 to focus on personal business, likely including his father's declining health. Soon after George W. Coan Sr.'s November 1939 death, Mary and George W. Coan Jr. and their sons moved to his family home at 853 West Fourth Street. In 1941, Coan sold the house at 1121 Arbor Road to Elizabeth and Bowman Gray Jr., with whom he was well-acquainted. In April 1943, he announced his candidacy for mayor, opposing incumbent J. Wilbur Crews, who he defeated in the Democratic primary. Coan won his bid for a third term and shepherded the city through the end of World War II.¹³

R. J. Reynolds Tobacco Company was among the local industries that fueled Winston-Salem's post-World War II economic growth. Bowman Gray Jr. rapidly rose from the role of salesman to executive at the company, of which his father Bowman Gray was president from 1924 until his death in 1935. Following Bowman Gray Jr.'s 1929 graduation from the University of North Carolina at Chapel Hill, he began marketing RJRTC products in 1930. 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 became chief executive officer, a position he retained through 1967. From 1959 until his death in 1969, he headed the board of directors. RJRTC enjoyed robust growth during Gray's tenure, implementing a significant expansion program that reorganized its administration, introduced filtered cigarettes and other products, 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 company's 1960s effort to eradicate disparities in employee utilization and treatment on the basis of race. Gray was elected to the National Association of Tobacco Distributors Hall of Fame in 1962.¹⁴

After Elizabeth and Bowman Gray Jr. wed on November 28, 1936, they initially resided at Bowman parents' commodious Norman Revival home, Graylyn, where they welcomed the first of five sons, Bowman III, in 1938, followed by Frank Christian in 1939. On August 20, 1941, the couple purchased Mary and George Coan's residence at 1121 Arbor Road. Robert Daniel was born that year, followed by Lyons in 1942. Elizabeth and the children remained in Winston-Salem when Gray and his brother Gordon joined the military in 1942. During his naval service in Virginia and elsewhere, Bowman Gray developed, taught, and implemented procedures for intelligence collection and vessel protection.¹⁵

In 1946, Bowman and Gordon Gray decided to create a dairy farm and began acquiring acreage west of Winston-Salem. They hired local farmers to erect outbuildings, cultivate fields, raise livestock, and

TCS, June 7, 1938; North Carolina Works Progress Administration, *North Carolina WPA*, 28; "Lack of Funds Forces Layoff in Local WPA," *WSJ*, June 29, 1939; "Nearly 1,000 Workers Affected by WPA's Increase in Hours," *TCS*, June 5, 1939; Fred Cohn, "Many Rural Improvements Included in WPA Program," *Raleigh News and Observer*, February 12, 1940; "WPA to Hold 'Open House' on Projects," *WSJS*, May 12, 1940.

¹³ After their house at 853 West Fourth Street was demolished in 1954 to allow for the construction of a commercial building, Mary and George W. Coan Jr. resided in the Spotswood Apartments at 415 North Spring Street. John A. Parris Jr., "Coan Resigns as State WPA Administrator," *WSJ*, March 12, 1939, p. 1; "5th Street Business Building Planned," *WSJ*, June 3, 1954, p. 6.

¹⁴ Nannie Tilley, "Bowman Gray Jr.," *Dictionary of North Carolina Biography*, Volume 2, p. 349; "Gray is Honored by Tobacco Group," *WSJ*, April 3, 1962; "Bowman Gray, 62, Dies," *TCS*, April 11, 1969, pp. 1.

¹⁵ Elizabeth, known as "Libby," was the daughter of Richmond residents Charlotte Bemiss and Frank Palmer Christian, Bowman Gray IV, telephone conversation with Heather Fearnbach, May 9, 2019; "Mrs. Gray, 58, Dies in Florida," *Winston-Salem Journal and Sentinel* (hereafter abbreviated *WSJS*), March 31, 1974, pp. A1 and A22; Forsyth County Deed Book 448, p. 36; Tilley, "Bowman Gray Jr."

manage the operation. Elizabeth and Bowman Gray Jr. 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. On April 25th, Elizabeth and Bowman Gray Jr. sold their Arbor Road house to Yvonne and James A. Gray Jr. (Bowman's cousin), who had previously lived at 2035 Georgia Avenue.¹⁶

James Alexander Gray Jr. was a business and civic leader and philanthropist, perpetuating the legacy of his namesake father and grandfather, who were executives at Wachovia Bank and Trust and R. J. Reynolds Tobacco companies. He served successively as personnel director, general manager, and publisher of the *Winston-Salem Journal* and *Twin City Sentinel* and advocated for historic preservation initiatives including the restoration of Old Salem. Gray was president of Old Salem, Inc., vice president of Salem Academy and College, executive director of the Preservation Fund of North Carolina, and actively involved with the Winston-Salem Foundation, Salemtowne (a retirement community), and the National Trust for Historic Preservation. Yvonne and James A. Gray Jr. had three children: Susan Gray Tuttle, James A. Gray III, and David Bahnson Gray.¹⁷

Jane and Gordon Gray (James A. Gray Jr.'s uncle) became 1121 Arbor Road's next owners on December 31, 1952. Gordon, a University of North Carolina and Yale University law school alumnus, had briefly practiced law in New York and Winston-Salem before assuming leadership of Piedmont Publishing Company, founded in 1937 by a consortium of wealthy businesspeople including members of the Gray, Hanes, Lasater, Reynolds, and Chatham families to acquire the *Winston-Salem Journal*, *Twin City Sentinel*, and WSJS radio station. Gordon was elected to the North Carolina state senate in 1938 and 1940, served in the U. S. Army from 1942 until 1945, and returned to the legislature in 1946. He was appointed Assistant Secretary of the Army in 1947 and 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. In 1941, Gordon and his wife Jane Henderson Boyden Craige acquired the commanding two-story, weatherboarded, side-gable-roofed, 1925, Georgian Revival-style residence at 330 North Stratford Road where they resided when in Winston-Salem until 1952, when they bought Yvonne and James A. Gray Jr.'s home at 1121 Arbor Road. After Jane's 1953 death, Gordon continued to utilize the house while visiting Winston-Salem. After leaving Chapel Hill, his primary residence was in Washington, D. C., where he remained following his 1956 marriage to Nancy McQuire Beebe.¹⁸

In 1958, Gordon Gray leased 1121 Arbor Road to Mary W. and George W. Coan Jr.'s son James Wiggins Coan and his wife Grace, who had resided since 1946 at 415 Oaklawn Avenue with their five children

¹⁶ Forsyth County Deed Book 61, p. 373; Deed Book 260, p. 73; Deed Book 618, p. 180; Deed Book 662, p. 17; Lyons Gray, telephone conversation with Heather Fearnbach, May 9, 2019.

¹⁷ James Alexander Gray Jr. (1920-2003) was the third in his family with that name. His father James Alexander Gray (1889-1952), the son of Salem residents James Alexander Gray (1846-1918) and Aurelia Bowman Gray (1848-1918), married Pauline Lisette Bahnson (1891-1955), also of Salem. The couple raised six children—James Jr., Bahnson, Howard, Christine (married John Gallaher), Pauline (married Norwood Robinson), and Aurelia (married John Eller Jr.)—in their 138 North Cherry Street residence, which had belonged to his parents. James Alexander Gray Jr., "James Alexander Gray," *Dictionary of North Carolina Biography*, Volume 2, 351-352; "James Alexander Gray Jr.," *WSJ*, May 27, 2003.

¹⁸ 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," *Dictionary of North Carolina Biography*, Volume 2, pp. 350-351; Frank V. Tursi, *The Winston-Salem Journal* (Winston-Salem: John F. Blair, 1996), 82-88; Forsyth County Deed Book 489, p. 2; *Hill's Winston-Salem (Forsyth County, North Carolina) City Directories* (Richmond, VA: Hill Directory Co., 1945-1960).

Caryll Adele (Kirtan), Mary Honey, James W. Jr., Christopher G., and Stephen S. The Coans had previously lived in Ralceigh. The couple had married on November 29, 1941 at Grace's father's home in Webster Groves, Missouri, following a three-week engagement. Grace had studied at Washington University in St. Louis and the University of Southern California in Los Angeles and was a professional figure skater, touring with Norwegian figure skater and actor Sonja Henie's ice show troupe. Henie, who won three Olympic, ten World, and six European figure skating titles between 1927 and 1936, starred in eleven Twentieth Century-Fox pictures from 1936 until 1948. Grace performed in a few of those films before 1941.¹⁹

James Wiggins Coan, who earned undergraduate (1938) and law (1940) degrees from University of North Carolina at Chapel Hill, was a special agent of the Federal Bureau of Investigation from 1940 until December 1, 1946. He incorporated Winston-Salem Broadcasting Company with attorneys Robert V. Brawley and Archibald Craig on June 4, 1946. The concern, headed by the three men and Coan's childhood friend, UNC-Chapel Hill classmate, and fellow FBI agent John G. Johnson, began operating WTOB, what was then one of three radio stations in the city, at 826½ West Fourth Street. North Carolina Governor R. Gregg Cherry, Mayor George D. Lentz, and local businessmen and government officials were among the speakers at the opening broadcast on April 22, 1947. Coan served as the company's president as it grew during the 1950s to include radio stations in Norfolk, Virginia; Birmingham, Alabama; and Puerto Rico, as well as television stations WTOB in Winston-Salem and WGHP in High Point. WTOB-TV launched on September 26, 1953.²⁰

Despite the demands of his professional career, James W. Coan, Grace, and their five children were involved with myriad civic organizations and cultural activities. They depended upon their cook Minnie Copening and maid Vesta Spcas, both African American, to keep the household running. The Coans remained at 1121 Arbor Road until moving in 1966 to their newly erected Modernist residence at 1057 West Kent Road, designed by Grace's brother, California architect Daniel Gale.²¹

Following the Coans' departure, Katherine and Bowman Gray III (Gordon Gray's nephew) and their three children, Elizabeth, Alice, and Bowman IV, occupied the house at 1121 Arbor Road. Bowman Gray III was a manager in RJR Archer, Inc.'s packaging division. On December 18, 1969, Nancy and Gordon

¹⁹ "Miss Gale is engaged to James W. Coan," *WSJS*, November 4, 1941, p. 23; "Miss Gale Weds James Wiggins Coan at St. Louis," *WSJS*, November 30, 1941, p. 24; "Sonja Henie, Skating Star, Dies," *New York Times*, October 13, 1969; "Sonja Henie's Ice Age," *Vanity Fair*, February 11, 2014; "Grace Gale Coan," *WSJ*, May 17, 2014, p. 26.

²⁰ John G. Johnson assumed the broadcasting company's president following its acquisition by Southern Broadcasting Company. By 1970, Southern Broadcasting Company's portfolio included five television stations and fifteen radio stations in southern and western states and Puerto Rico. In October 1977, the concern, which then owned twelve radio stations and television station WGHP, and Texas-based Harte-Hanks Newspapers, Inc., which owned 26 daily and 54 nondaily publications and three television stations, agreed to merge to create Southern Communications, Inc. The sale was finalized on July 31, 1978. "Radio Station Planned Here," *TCS*, June 5, 1956, p. 3; "New Station Contract Let," *TCS*, October 12, 1946, p. 2; "New Station Boosts City," *TCS*, January 18, 1947, p. 6; "WTOB Goes on the Air," *TCS*, April 22, 1947, p. 16; "WTOB-TV To Suspend Operations," *TCS*, May 10, 1957, p. 2; "Coan," *Sentinel*, March 5, 1975, p. 40; Sid Bost, "Texas Firm to Buy Southern Broadcasting," *Sentinel*, August 24, 1977, p. 6; Sid Bost, "Radio Chain Salem Completed," *Sentinel*, July 31, 1978, p. 4; "Johnson," *WSJ*, January 13, 2010, p. 12; Mary Honey Coan (widow of Chester E. Whittle Jr.), telephone conversation with Heather Fearnbach, April 25, 2022; *Hill's Winston-Salem (Forsyth County, North Carolina) City Directories* (Richmond, VA: Hill Directory Co., 1946-1960).

²¹ The Coans purchased the 0.87-acre lot at 1057 West Kent Road from Elizabeth C. and Marcus F. Sohmer Jr. on July 8, 1965. James W. Coan died on March 5, 1975. That year, Grace Coan and several of her children moved to Creston, North Carolina, to operate a Christmas tree farm. She sold the property at 1057 West Kent Road to Barbara Lasater and Frank B. Hanes on July 20, 1976. Forsyth County Plat Book 4, p. 1; Deed Book 908, p. 434; Deed Book 1179, p. 1129; Mary Honey Coan, telephone conversation with Heather Fearnbach, April 25, 2022.

Gray conveyed the property to the couple, who were moving to Paris, where Bowman Gray III assumed a leadership role at Generalc Occidentale, an investment company owned by international financier Sir James Goldsmith.²² However, Katherine and Bowman Gray III used the house while visiting the United States until selling it to Frances McDonald and Stuart Ficklen Vaughn on December 26, 1970. Winston-Salem native Stuart Vaughn, an investment broker in his hometown and New York City, was a founding partner of First Securities, Inc., which became Wheat First Securities.²³

Anne Phillips and William Andrew Copenhaver bought the house from the Vaughns on June 1, 2004. Mr. Copenhaver had a forty-four year career as an attorney with Womble Carlyle Sandridge and Rice. The couple engaged McNair Construction to remodel the east service wing (butler's pantry, kitchen, east sunroom, and north screened porch) in 2011. Goodman Millwork of Salisbury crafted and installed the cabinetry, north porch wall, and wood trim. The company also fabricated the garage doors. The landscape architecture firm Callaway and Associates reconfigured the east entrance terrace and adjacent enclosed garden to the south, replacing pavement, erecting a fence and entrance arbor, and adding plants in 2015. That year, landscape was documented for inclusion in the Garden Club of America Collection in the Smithsonian Institution's Archives of American Gardens. William Copenhaver died on October 12, 2017. Anne Copenhaver sold the property to Arthur Jay Everette and Christopher Brian Speas on July 30, 2021. The men executed a meticulous restoration, retaining all original character-defining features.²⁴

Architecture Context: Architect-Designed Colonial Revival-style Residential Architecture in Winston-Salem during the 1920s and 1930s

Mary W. and George W. Coan Jr.'s decision to build a Georgian Revival-style dwelling demonstrates the popularity of the nationally prevalent Colonial Revival aesthetic among Winston-Salem business and civic leaders and the architects they patronized. 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. Noted architectural historian Richard Guy Wilson asserts 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."²⁵

Winston-Salem's elite erected residences that emulated American and European estates within the city limits and in outlying areas. In 1906, R. J. Reynolds Tobacco Company founder Richard J. Reynolds and his wife Katharine Reynolds, who then resided in an expansive granite Queen Anne-style house on Fifth Street close to their tobacco company factories, initiated the construction of a country retreat known as Reynolda, which encompassed an employee village and model farm in a bucolic setting three miles northwest of downtown. Nationally recognized architects, engineers, designers, and hundreds of laborers, many local and others from Boston, New York, Philadelphia, and Lynchburg, Virginia, participated in the

²² Bowman Gray III became president of General Occidental of New York in 1972. The family lived in Paris until moving in 1973 to New Hope, Pennsylvania, from which Bowman Gray III commuted to his office in the Piaget building at 650 Park Avenue in New York City. "Bowman Gray III Dies in New York at Age 46," *WSJ*, March 27, 1985, p. 24; Bowman Gray IV, email correspondence with Heather Fearnbach, April 15 and 28, 2022.

²³ "Vaughn, Stuart Ficklen," *WSJ*, December 15, 2019, p. 22.

²⁴ Forsyth County Deed Book 486, p. 36; Deed Book 618, p. 180; Deed Book 662, p. 17; Deed Book 996, p. 337; Deed Book Deed Book 2476, p. 1123; Deed Book 3629, p. 3034; "Copenhaver," *WSJ*, October 13, 2017; Sandra Thomas, "The Arbor," Archives of American Gardens Information Sheet, 2015, documentation on file at the Smithsonian Institution, Archives of American Gardens, Washington, D. C.

²⁵ Richard Guy Wilson, *The Colonial Revival House* (New York: Harry N. Abrams, Inc., 2004), 6, 89.

estate's execution.²⁶ The Reynoldses commissioned Philadelphia architect Charles Barton Keen to design their home in an "informal bungalow style" intended to complement the bucolic setting and naturalistic landscaping. Finished in 1917, Reynolda House's signature green Ludowici-Celadon tile roof, white stuccoed walls, and loggia supported by substantial columns inspired numerous local residences as well as the estate's dependencies.

Reynolda Park, created when Katharine Reynolds subdivided approximately sixty-five acres on the southeastern edge of Reynolda in the early 1920s, epitomizes the country estate ideal. She 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 Sections One and Three. Reynolda, Inc., executed the neighborhood plat as planned, although many residents situated their homes on more than one multi-acre parcel.²⁷

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. Winston-Salem architect Luther Lashmit of Northrup and O'Brien rendered plans for the 1930 expansion and remodeling of Alex M. and Mamie Gray Galloway's 1926 Georgian Revival residence at 1040 Arbor Road, which features ironwork forged by Philadelphia blacksmith J. Barton Benson. Charles Barton Keen's Georgian Revival-style Reynolda Park projects include the 1928 Mary W. and George W. Coan Jr. House at 1121 Arbor Road, 1929 O'Hanlon House at 1056 West Kent Road, and 1930 Norman V. and Emorie Barber Stockton House at 1065 East Kent Road. William Roy Wallace, formerly of Keen's firm, designed the 1936 May Coan and Kenneth Franklin Mountcastle residence at 1140 East Kent Road, which is strikingly similar to the 1928 house that Keen designed for May's brother George W. Coan Jr. and his wife Mary.²⁸

Keen's firm also designed houses in Buena Vista, a subdivision southeast of Reynolda Park platted in 1919. One early example, the 1923 Alexander S. and Mary R. Hanes House at 525 North Hawthorne Road, erected by Philadelphia-based McNeill Construction Company, encompasses a two-and-one-half-story, gable-roofed, main block; one-story, hip-roofed, north service wing; and inset northeast and south two-story porches. The exterior is characterized by white weatherboarded walls, a Ludowici-Celadon tile roof, and classical details. The slightly projecting pedimented central entrance bay, full-height paneled pilasters, carved consoles supporting the flat hood above the entrance, molded cornices, pedimented

²⁶ Barbara Babcock Millhouse, *Reynolda: 1906–1924* (Charleston, SC: Arcadia, 2011), 29; Barbara Mayer, *Reynolda: A History of an American Country House* (Winston-Salem: John F. Blair, 1997), 18, 56; Michele Gillespie, *Katharine and R. J. Reynolds: Partners of Fortune in the Making of the New South* (Athens: University of Georgia Press, 2012), 225, 244–245.

²⁷ The parcels ranged in size from around two to six acres. 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. Forsyth County Plat Book 4, p. 1; Plat Book 7, p. 28.

²⁸ "Home Building Activity Here is Continuing," *WSJ*, June 30, 1935, p. B9; "George W. Coan Sr., residence and garage," oversized boxes 48, 85, tube box 68, drawer 77, folder 4, 1935–1936, and "George W. Coan Jr., residence and garage," oversized box 40, 1927, William Roy Wallace Architectural Papers, MC 00517, North Carolina State University, Raleigh.

dormers, and multi-pane double-hung wood windows and French doors are hallmarks of the late Georgian style as executed in the United States during the late eighteenth century. The Haneses neighbors included R. J. Reynolds Tobacco Company executive Robert D. Shore, his wife Marie, and their children, who occupied the 1927 dwelling at 2025 Buena Vista Road designed by Charles Barton Keen's firm and constructed by Fogle Brothers.²⁹ The expansive stuccoed Georgian Revival-style house features a green Ludowici-Celadon tile roof and exhibits a tripartite form: a two-story central block flanked by two slightly shorter wings. Two one-story sunrooms project from the façade at the wings' intersection, and French doors on the façade's first-story open onto a front terrace, facilitating connectivity with the outdoors. Classical elements include carved consoles supporting the pedimented hood above the main entrance's leaded-glass transom and a denticulated cornice.

South of Buena Vista, Stratford Place is distinguished by the estate-like residences of three of Alexander Hanes' siblings and their spouses—Thurmond and Lucy Hanes Chatham, Frederick M. and Elizabeth Hanes, and Robert M. and Mildred Hanes—as well as Bunyan S. and Edith Womble, all designed by Charles Barton Keen's firm.³⁰ Physician Frederick Hanes and Elizabeth selected the Tudor Revival style for the residence that they built and occupied from 1927 until 1933, when Duke University recruited him to head their newly-established medical school.³¹ Robert and Mildred Hanes' 1927 Georgian Revival-style house at 140 North Stratford Road (National Register 2012) features Flemish bond walls, a side-gable slate roof, modillion cornice, a classical entrance surround, gabled dormers, six-over-six sash, and a south porch and northeast sunroom, both one-story with Tuscan columns. Ellen Biddle Shipman conceived the formal garden encompassing a flagstone terrace, brick and stone walls, water features, planting beds, and brick walks leading to a garden house behind the home in 1937, building upon Thomas Sears's overall site plan.³² The Thurmond and Lucy Hanes Chatham House to the south at 112 North Stratford Road (NR 2014) manifests an austere French Eclectic style that is quite different from the more popular period revival styles common in Winston-Salem during the 1920s. However, the Chatham residence is characterized by a stuccoed exterior, hip roof, classical entrance surround, large eight-over-eight and six-over-six sash windows, multi-pane French doors, and hipped dormers like the Classical Revival-style Bunyan S. and Edith Womble House at 200 North Stratford Road (NR 2019).

Nearby in West Highlands, the Georgian Revival-style residence of Ruth Hanes and her husband, physician S. Douglas Craig, designed by architects Northrup and O'Brien, stands at 1935 West First Street. Landscape engineer Louis L. Miller laid out the site plan, which includes a boxwood parterre and a no-longer-extant bulb garden rendered by Ellen Biddle Shipman for Mrs. Craig in 1933.³³ Also in West

²⁹ Robert D. Shore, born August 31, 1889, died on October 1, 1939. His wife Marie Merritt Shore, born on December 8, 1888, donated the house to Salem College. She died on June 2, 1968. Shore House plans in the collection of William Roy Wallace Jr.; "Robert D. Shore to Build Home," *WSJ*, March 10, 1927; Forsyth County Plat Book 2, p. 17; Salem Cemetery grave markers; "Shore Residence Fine Gift to Salem College," *TCS*, January 1, 1955; Gwynne Stephens Taylor, *From Frontier to Factory: An Architectural History of Forsyth County* (Raleigh: NC Department of Archives and History, 1981), 209.

³⁰ "Margaret Supplec Smith, "Database of Charles Barton Keen Houses," research notes, 2011; *Durham Morning Herald*, March 20, 1927.

³¹ "Dr. Frederick Hanes will erect house costing around \$45,000," *WSJ*, August 26, 1926, p. 10; "McNeill Construction Company," *WSJ*, February 6, 1927, p. B12; Forsyth County Deed Book 238, p. 8; Deed Book 275, p. 69; Deed Book 379, p. 248; Plat Book 13, p. 57; Deed Book 828, p. 257; Deed Book 1036, p. 732; William S. Powell, ed., *Dictionary of North Carolina Biography, Volume 3, H-K* (Chapel Hill: University of North Carolina Press, 1988), 23.

³² "Schedules for Gardens Announced," *WSJ*, April 9, 1939, p. 27; "Winston-Salem Gardens Open for the Pilgrimage," *WSJ*, March 10, 1940; Laura A. W. Phillips, "Robert M. Hanes House," National Register of Historic Places nomination, 2012.

³³ Ruth Hanes Craig was the daughter of Pleasant Henderson and Lizora Hanes. Forsyth County Plat Book 7, p. 134; Plat Book 12, p. 160; S. D. and Ruth Craig house and landscape plans were in the possession of property owner Chad Davis in 2009.

Highlands, Ruth Hanes Craig's brother P. Huber Hanes Sr. and his wife Evelyn engaged Fogle Brothers to erect their Georgian Revival-style dwelling at 2000 Georgia Avenue on a 7.72-acre lot. The Haneses commissioned Charles Barton Keen to design the residence finished in February 1930. William Roy Wallace facilitated the project's execution due to Keen's declining health. Ellen Biddle Shipman created the landscape plan.³⁴

All of the aforementioned residences, like the Coan-Gray House, display ornament drawn from classical precedents, which was a fashionable choice intended to embody permanence and refinement. Ancient Grecian and Roman architecture served as the archetypes for overall composition and details. Symmetry and balance are important components of the Georgian Revival style, as reflected in the regular fenestration of the Coan-Gray House. One- or two-story wings and porches were also common features, as seen in the dwelling's one-story east service wing, two-story west wing, and north and south porches. Other Georgian Revival stylistic elements manifested in the Coan-Gray House and comparable Winston-Salem dwellings include terra-cotta-tile or slate roofs, molded cornices, classical entrance surrounds, paneled wood doors, multi-pane double-hung and casement wood windows and French doors, operable louvered wood shutters, and gabled dormers. The Coan-Gray House is distinguished by its pedimented wood primary entrance surround surmounted by a round-arched double-hung multi-pane window embellished with keystone and impost blocks, full-height rear porch supported by square posts, and the west wing's north porch with slender Tuscan columns. The exterior color scheme—red brick and white weatherboarded and painted-brick walls and a green Ludowici-Celadon tile roof—was likely inspired by Charles Barton Keen's specification of a white-and-green palette for R. J. and Katharine Reynolds's 1917 Reynolda House. The formal interior spaces—reception hall, dining room, and living room—are distinguished by finely crafted cornices, door and window surrounds, and mantels that epitomize the classical style. Single- and double-leaf raised-panel wood doors and wood-framed multi-pane French doors and transoms retain original hardware. Intact finishes include random-width quarter-sawn oak floors, smooth plaster walls and ceilings, ornamental plaster cornices, paneled wainscoting, and molded baseboards, chair rails, and cornices. The reception hall stair railing comprises slender turned balusters capped by a molded wood handrail that terminates in a spiral on the bottom step.

Charles Barton Keen

Philadelphia native Charles Barton Keen attained an architecture degree at the University of Pennsylvania in 1889 and briefly found employment in Philadelphia architect Theophilus P. Chandler's office. From 1890 through 1892 he gained drafting experience at his cousin Frank Miles Day's firm, but established his own Philadelphia practice in 1893. The following year Keen partnered with Frank E. Mead, a fellow Day colleague, garnering predominantly residential commissions until Mead's 1901 departure. Keen then operated a sole proprietorship, opening an office in the Bailey, Banks, and Biddle Building on Chestnut Street in 1904 that he retained until moving to Winston-Salem in 1923.³⁵ Keen employed many

³⁴ "Guide to the Ellen McGowan Biddle Shipman (1869-1950) Papers, 1914-1946," Collection Number 1259, Division of Rare and Manuscript Collections, Cornell University Library, Ithaca, New York; Fogle Brothers Collection, Folder VIII-D, "Contract Ledger, 1915-1932," pp. 169-172.

³⁵ Frank E. Mead subsequently traveled in North Africa documenting vernacular architecture and moved to San Diego by 1906, where he joined architects William Sterling Hebbard and Irving John Gill's firm. Charles Barton Keen established a brief association with Harry G. McMurtrie in 1912. *Philadelphia Real Estate Record and Builders' Guide*, June 29, 1904; Charles Barton Keen, "Application for Membership" and associated correspondence, 1917-1928, AIA Archives, Washington, D. C.; Lu Ann Jones, "Roy Wallace," Reynolda House Oral History Project, July 8, 1980, interview; Bruce Kamerling, "Hebbard and Gill, architects," *San Diego Historical Society Quarterly*, Summer 1990; Sandra L. Tatman, "Charles Barton Keen (1868-1931)," *American Architects and Buildings* database, http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/25028, accessed in August 2021; Margaret Supplee Smith,

draftsmen in Philadelphia, three of whom, William Roy Wallace, Gorrell R. Stinson, and William W. Pollock, would later establish prolific Winston-Salem practices.³⁶

During the twentieth century's first decades Charles Barton Keen became nationally-known for his rural retreat commissions featuring finely-articulated dwellings in surroundings designed by landscape architects such as Thomas Warren Sears of Philadelphia. Periodicals including *Architectural Record* and *House and Garden* highlighted many of their projects.³⁷ R. J. Reynolds Tobacco Company executive Robert E. Lasater and his wife Nancy Lybrook engaged Keen to design their expansive half-timber and stone Tudor residence at 720 West Fifth Street in Winston, completed in 1913.³⁸ The couple's home stood near that of Nancy's uncle R. J. Reynolds and his wife Katharine, who likely met Charles Barton Keen in the context of his planning the Lasater project. The Reynoldses commissioned Keen to design a very different dwelling for their model farm west of town, requesting an "informal bungalow style" to compliment the bucolic setting and naturalistic landscaping. Finished in 1917, Reynolda House's signature green Ludowici-Celadon tile roof, white-stuccoed walls, and loggia supported by substantial columns inspired numerous local residences as well as the estate's dependencies. Although local architect Willard C. Northup prepared plans for the 1912 farm office and early employee cottages, Keen designed most of the support village: a school, senior staff housing, the power plant, a blacksmith shop, agricultural buildings, and Reynolda Presbyterian Church, finished in 1915.³⁹

Charles Barton Keen's North Carolina commissions multiplied exponentially as the Reynolda estate developed, prompting his move to Winston-Salem in 1923 to oversee the execution of the firm's plans for R. J. Reynolds High School and Auditorium. William Roy Wallace accompanied him, and the pair operated from an office in the Wachovia Bank and Trust Building. They remained only ten months before returning to Philadelphia, however. Wallace attained associate partnership in 1924, but departed four years later and collaborated with Harold Macklin to form the Winston-Salem practice Macklin and Wallace.⁴⁰

Gwynne Taylor, Margaret Supplee Smith, and other architectural historians have attributed approximately

³⁶ "Charles Barton Keen (1868-1931)," *North Carolina Architects and Builders: A Biographical Dictionary*, <http://ncarchitects.lib.ncsu.edu/people/P000380>, accessed in August 2021.

³⁷ Gorrell Robert Stinson, "Application for Membership" and associated correspondence; "Office of Northup and O'Brien," AIA Architects' Roster Questionnaire, May 7, 1946; William Roy Wallace, "Application for Membership," "Application for Corporate Membership," and associated correspondence, 1928-1965, AIA Archives, Washington, D. C.

³⁸ *Hendricks' Commercial Register of the United States* (New York, Chicago: S. E. Hendricks, 1891-1928); Harold D. Eberlein, "Five Phases of the American Country House," *Architectural Record* 36 (October 1914): 272-341; Thomas Nolan, "Recent Suburban Architecture in Philadelphia," *Architectural Record* 19 (March 1906): 167-193.

³⁹ Architectural historian Margaret Supplee Smith's research confirmed that Philadelphia architect Charles Barton Keen designed the Lasater residence, which was "nearly finished" on January 31, 1913, as Keen noted in a letter to Winston architect Willard C. Northup. Keen advertised the plan preparation in the *Philadelphia Real Estate Record and Builders' Guide* on January 3, 1912, p. 3. On April 11, 1912, the *Manufacturers' Record* announced that Northup would be supervising the dwelling's construction by local carpenter A. H. Wall. As Keen and Northup worked together on a few early buildings at R. J. and Katharine Smith Reynolds's estate, Reynolda, it is possible that the men also collaborated on some of Keen's other early North Carolina projects.

⁴⁰ "Reynolda Farm," *TCS*, July 7, 1917; Mayer, *Reynolda*, 24-27, 45-47; Millhouse, *Reynolda: 1906-1924*, 84-89, 104, 113-115; Gillespie, *Katharine and R. J. Reynolds*, 238-241, 244-247.

⁴¹ *Philadelphia Real Estate Record and Builders' Guide*, April 25, 1923, p. 271; Ernest H. Miller, *Winston-Salem, North Carolina, City and Suburban Directory* (Asheville: Miller Press, 1924); William Roy Wallace, "Application for Membership," "Application for Corporate Membership," and associated correspondence, 1928-1965, AIA Archives, Washington, D. C.; Lu Ann Jones, "Roy Wallace," Reynolda House Oral History Project, interview on July 8, 1980, at the Reynolds Building in Winston-Salem; Virtie Stroup, "Work at What Makes You Happy, He Says," *The Sentinel*, May 13, 1980, p. S2.

thirty Winston-Salem residences to Charles Barton Keen's firm, most erected in picturesque early-twentieth-century subdivisions such as Buena Vista, Reynolda Park, Stratford Place, and West Highlands. Stratford Place contains a significant collection of such residences, as Thurmond and Lucy Hanes Chatham, Fred M. and Elizabeth Hanes, Robert M. and Mildred Hanes, and Bunyan S. and Edith Womble purchased the four largest lots facing Stratford Road and engaged Keen's services to design their commodious Renaissance, Tudor, Georgian, and Classical Revival-style dwellings.⁴¹ The firm's plans for R. J. Reynolds High School and Auditorium and City Memorial Hospital's wings, all completed in 1924, as well as Wiley Middle School, finished the next year, manifest a classical influence. The 1925 Carl W. and Annie M. Harris House, a distinctive Spanish Revival-style residence characterized by a pink stucco exterior and a red Ludowici-Celadon tile roof, is similar to buildings that Keen designed for clients in other locales, but atypical in terms of his Winston-Salem projects and unusual for the city in general.⁴² Charles Barton Keen's North Carolina commissions include expansive estates in Charlotte, Concord, Durham, Greensboro, Roaring Gap, and Pinehurst. His career was cut short by his death in February 1931 at the age of 63 following a period of declining health.⁴³

William Roy Wallace

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 becoming a chief draftsman in 1916. Keen's North Carolina projects during the period included R. J. and Katharine Reynolds's home, Reynolda, completed in 1917, after which his Winston-Salem commissions multiplied exponentially.⁴⁴ Wallace may have rendered some of the drawings for the 1923 Alexander S. and Mary R. Hanes House and 1928 Mary W. and George W. Coan Jr. House.

William Roy Wallace perpetuated the classical building tradition he had learned from his mentors, becoming highly regarded for revival-style designs as well as meticulous restorations. One early Winston-Salem commission, orchestrated for industrialist Hugh Gwyn Chatham's widow Martha Thurmond Chatham, involved moving Middleton House from South Carolina to approximately one hundred acres on Reynolda Road's west side in 1930. Wallace oversaw the circa 1829 Savannah River plantation house's disassembly, relocation, reconstruction, and renovation to serve as Mrs. Chatham's residence. He also designed the one-story weatherboarded garage and apartment behind the house in

⁴¹ Forsyth County Deed Book 20, p. 129; Deed Book 65, p. 460; Deed Book 70, p. 126; Deed Book 239, p. 8; Deed Book 204, p. 199; Plat Book 4, p. 188; Plat Book 7, p. 20; Margaret Supplee Smith, "Database of Charles Barton Keen Houses," research notes, 2011; *Durham Morning Herald*, March 20, 1927.

⁴² *The American Contractor*, November 26, 1921, p. 69, and December 31, 1921, p. 66; *Manufacturers Record*, June 29, 1922, pp. 51-52.

⁴³ Margaret Supplee Smith, "Charles Barton Keen (1868-1931)," *North Carolina Architects and Builders: A Biographical Dictionary*, <http://ncarchitects.lib.ncsu.edu/people/P000380>, accessed in August 2021.

⁴⁴ The Drexel Institute of Art, Science, and Technology, created in 1891, became Drexel University in 1970. William Roy Wallace, "Application for Membership," "Application for Corporate Membership," and associated correspondence, 1928-1965; Jones, "Roy Wallace;" Stroup, "Work at What Makes You Happy, He Says."

coordination with New York landscape architect Ellen Biddle Shipman.⁴⁵ Wallace facilitated the completion of Charles Barton Keen's final Winston-Salem commissions as Keen's health declined prior to his 1931 death. Many of the residential projects that followed incorporated stylistic elements often seen in Keen's oeuvre. The 1936 May Coan and Kenneth Franklin Mountcastle residence at 1140 East Kent Road strongly resembles the 1928 house that Keen designed for May's brother George W. Coan Jr. and his wife Mary.⁴⁶

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.⁴⁷

Fogle Brothers Construction Company

Fogle Brothers, a general contracting and building material supply firm established in 1870, had an indelible impact on Winston-Salem's built environment. Operated for almost three decades by Moravian woodworkers Charles Alexander Fogle and Christian Henry Fogle, the endeavor continued the family's long tradition of entrepreneurialism in Wachovia. Fogle Brothers built thousands of residential, commercial, industrial, educational, and ecclesiastical structures throughout the twin city and the surrounding area. Ledger books indicate that the company provided wholesale and retail clients with items such as dimensional lumber, flooring, siding, moldings, paneling, ceiling sheathing, windows, doors, plaster, cement, lime, plaster lath, roof shingles, nails, and hardware. The company benefited from experienced staff and the family's connections, which garnered them many early projects. Carpenters, masons, plasterers, and general laborers worked on construction sites and at the Belews Creek Street complex, which comprised a sawmill, lumberyard, and a blind, sash, door, and molding factory.⁴⁸

Cabinetmaker Harvey S. Christ, who began superintending the Fogle Brothers plant on April 25, 1875, and retired in 1930, contributed to the company's success. Other skilled craftsmen employed by Fogle Brothers include Nathaniel Vogler Peterson, Peter Frederick Regennas, and Paul Frederick Regennas,

⁴⁵ Laura A. W. Phillips, "Middleton House," National Register of Historic Places nomination, 2000; "Ellen McGowan Biddle Shipman (1869-1950) Papers, 1914-1946," Collection #1259, Division of Rare and Manuscript Collections, Cornell University Library.

⁴⁶ "George W. Coan Sr., residence and garage," oversize boxes 48, 85, tubc box 68, drawer 77, folder 4, 1935-1936, and "George W. Coan Jr., residence and garage," oversize box 40, 1927, William Roy Wallace Architectural Papers.

⁴⁷ William Roy Wallace Jr. and Carolyne Wallace, conversation with Heather Fearnbach, January 25, 2014; WWII draft registration cards, 1942; Stroup, "Work at What Makes You Happy, He Says;" Bill East, "Winston Architect Dies at 93," *WSJS*, February 11, 1983; Brian Louis, "When Tobacco Was King," *WSJ*, April 29, 2004.

⁴⁸ Charles Emerson and Company, *Winston, Salem, and Greensboro, North Carolina, Directory, 1879-1880* (Raleigh: Edwards, Broughton, and Company, 1879), xxi; Mrs. A. V. W. Winkler, *Souvenir of the Twin Cities of North Carolina, Winston-Salem, Forsyth County, Descriptive and Historical* (Salem, NC: Blums' Steam Power Press Print, 1890), 76; *People's Press*, January 7, 1892; Herbert Augustus Pfohl, "Fifty Years of Woodworking," 1936.

who produced the elaborately carved mantels, raised paneling, and built-in furniture in numerous edifices such as the Gothic Revival–style Cedarhyrst, finished in 1894. Nathaniel Peterson, Salem woodworker Edward Peterson’s son, joined the firm in 1885 and executed masterful carpentry work for almost fifty years. Lititz, Pennsylvania, cabinetmaker Peter Regennas and his son Paul moved to Salem around 1883 and worked as carvers until shortly before their respective deaths in 1913 and 1939. Other notable staff include foreman William H. Miller, an accomplished artisan who crafted the Belo House’s massive Corinthian columns; and his son William F. Miller, who found employment with Fogle Brothers in April 1876, became the firm’s construction superintendent in 1892, and served as vice-president from 1905 until his 1935 retirement. That year, Herbert Pfohl noted that the company’s longest-tenured staff comprised African American employees Frank Robertson (33 years of service), Shead Walker (27 years), Dave Poteat (21 years), Ed Adams (21 years), and Jasper Roberts (21 years).⁴⁹ Fogle Brothers also subcontracted specialty work to contractors such as masons William J. Spaugh and William H. Black, heating and plumbing system installer L. B. Brickenstein, plasterer Dan Barton, tinsmith Peter W. Blum, and painter and wallpaper hanger William H. Clinard. The firm discontinued its general contracting operation in 1932, followed by the specialty millwork department during World War II and the planing mill in 1948.⁵⁰

⁴⁹ Nathaniel Peterson last appears as a carpenter in the 1932 city directory. It appears that Shead Hillard Walker, born in Mecklenburg County, NC, on March 24, 1886, worked for Fogle Brothers until he died from a gunshot wound on October 28, 1950. *WSCD*, 1894–1940; U. S. Census, Population Schedules, 1880–1940; *Lititz Record Express*, June 12, 1913; H. A. Pfohl, “Fifty Years of Woodworking,” *WSJS*, April 16, 1935; Joseph Lineburger, “Cedarhyrst,” unpublished 1994 document in the Old Salem Museums and Gardens files; death certificates; grave markers.

⁵⁰ FBC, folder V-A, “Ledger, 1893–1898,” and folder VIII-D, “Contract Ledger, 1903–1909,” p. 122, MASP; Weaver, “*City of Industry*,” 3; *WSCD*, 1902–1930; U. S. Census, Population Schedules, 1910–1930.

Boundary Description and Justification

The Local Historic Landmark boundary encompasses Forsyth County tax parcel 6826-34-8264 (2.29 acres) as indicated by the heavy solid line on the enclosed map. The parcel contains the 1928 Coan-Gray House and associated historic landscape. Although the planting configuration has evolved, the property retains an appropriate estate-like setting in keeping with the dwelling's Georgian Revival character.

Designation Parameters

Property owners Arthur Jay Everette and Christopher Brian Speas are seeking local historic landmark designation for the entire 1928 Coan-Gray House exterior and interior and its site, including the attached garage/apartment erected in 1928, to recognize the property's architectural significance. Character-defining features are enumerated below. The Historic Resources Commission's jurisdiction over interior spaces is limited to the features delineated in the following list.

Exterior

- Green Ludowici-Celadon tile roof
- Tall, rectangular, corbelled red brick chimney stacks
- Five-to-one common bond red brick walls, painted white on the south (rear) elevation
- White weatherboarded walls
- Molded wood cornices (façade cornice has a denticulated frieze)
- Pedimented classical primary entrance surround
- Curved slender wrought-iron railings flanking primary entrance
- Paneled wood doors
- French doors
- Multi-pane double-hung wood sash of various sizes
- Multi-pane wood casement windows
- Multi-pane wood lunettes in gables
- Wood window and door trim
- Operable louvered wood shutters
- Gabled dormers
- Full-height square wood south porch posts
- Shed-roofed north porch supported by slender Tuscan columns
- Bluestone north porch and south terrace floors
- Copper gutter downspouts

Interior

First Floor

- Smooth plaster walls and ceilings
- Random-width quarter-sawn oak floors
- Black-and-white marble checkerboard-patterned foyer floor
- Molded classical cornices in the reception hall, living room, and dining room
- Wood baseboards, chair rails, cornices, and window and door surrounds
- Reception hall stair with railing comprising slender turned balusters capped by a molded wood handrail that terminates in a spiral on the bottom step
- Single- and double-leaf raised-panel wood doors with original hardware
- Multi-pane wood-framed French doors and transoms with original hardware

Classical wood mantels and veined black marble fireplace surrounds and hearths in living and dining rooms

Paneled wood library, west corridor, and den walls with a waxed finish

Library bookshelves and base cabinets with paneled doors

Molded mantel shelf and trim and veined green marble firebox surround and hearth in the library

Built-in bar, liquor cabinet, and cupboard in den's north wall

Original wood-frame mirrored medicine cabinet, square white-ceramic-tile wainscoting, hexagonal-green-ceramic floor tile, and white porcelain fixtures, towel bars, shelves, and toothbrush and soap holders in west bathroom

Wood radiator covers with painted metal screens

Telephone and water faucet niches in service corridors

Enclosed service stairs

Second floor

Plaster walls

Molded wood cornices, simple door and window architraves with mitered corners, and chair rails

Baseboards capped with molded trim

Tongue-and-groove oak floors

Six-panel doors with brass hardware and faceted-glass door knobs

Railing with slender turned balusters capped by molded wood handrail that secures the stair landing

Classical mantel and veined-gray-marble surround and hearth in primary bedroom

Simple post-and-lintel mantel with a veined-gray-marble firebox surround and hearth

Original wood-frame mirrored medicine cabinet, square white-ceramic-tile wainscoting, hexagonal-green-ceramic floor tile, and white porcelain fixtures, towel bars, shelves, and toothbrush and soap holders in east and west bathrooms

Telephone and water faucet niches in service corridors

Enclosed service stairs

Third Floor

Service stair with a wood railing with square balusters and a molded handrail at the landing

Heart pine floors

Quarter-sawn oak bathroom floor

Plaster walls and ceilings

Painted-wood baseboards, window and door surrounds, and five-horizontal-panel doors with brass hardware

East storage room with two sets of drawers recessed in both the north and south walls and built-in closets with double-leaf two-panel doors on the west wall (wood drawers, closet doors, and trim have a lacquered finish)

Basement

York Safe and Lock Company of Pennsylvania door for the walk-in vault

Garage/Apartment

Exterior

Green Ludowici-Celadon tile roof
White weatherboarded walls
Molded cornice
Double-hung six-over-six wood-sash windows
Wood window and door trim

Interior

Garage

Tin-clad kalemein door manufactured by Richmond Fireproof Door Company at the corridor entrance

Apartment

Winding staircase
Plaster walls and ceilings
Hardwood floors (under carpet)
Baseboards with molded upper edges
Simple window and door trim with mitered corners
Four-panel doors with original brass hardware

Tax Value

In July 2022, the taxable value of Forsyth County parcel 6826-34-8264 (2.29 acres) was \$612,500 (land) and \$1,477,700 (building).

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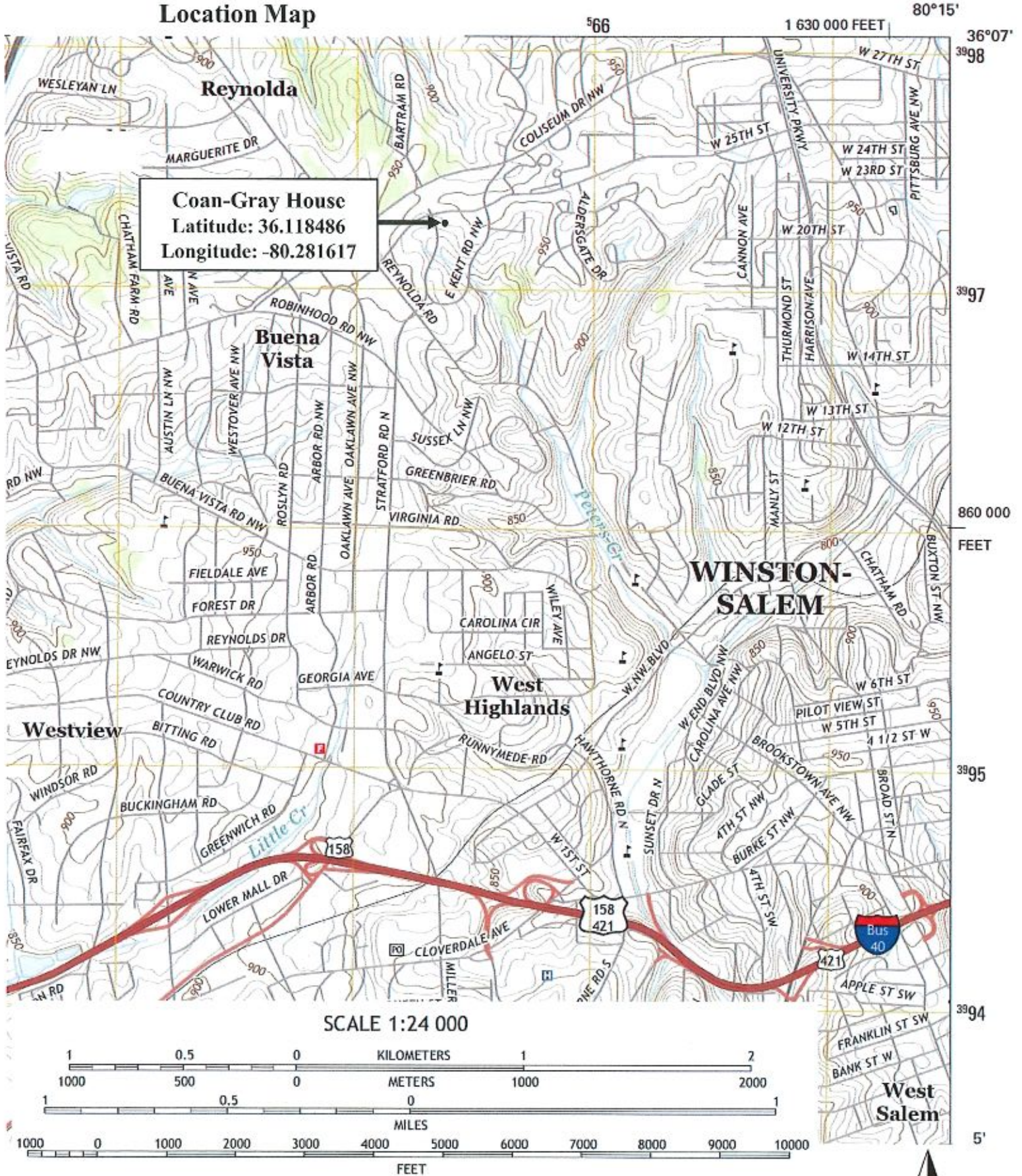
Winston-Salem Journal (abbreviated *WSJ* after first mention in notes)

Winston-Salem Journal and Sentinel (abbreviated *WSJS* after first mention in notes)

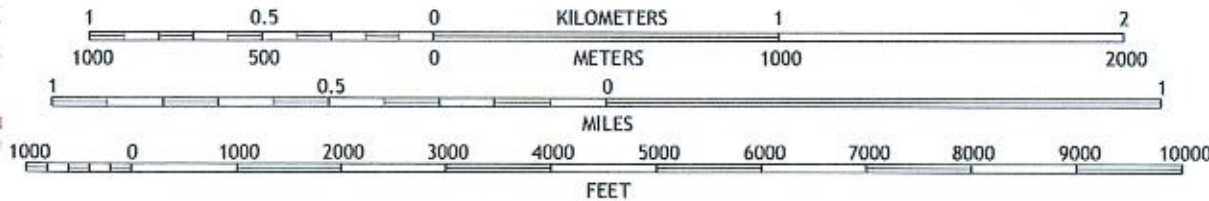
World War II Draft Registration Cards

Coan-Gray House
1121 Arbor Road
Winston-Salem, Forsyth County, NC
Location Map

WINSTON-SALEM WEST QUADRANGLE
NORTH CAROLINA-FORSYTH CO.
7.5-MINUTE SERIES



SCALE 1:24 000



Coan-Gray House
1121 Arbor Road, Winston-Salem, Forsyth County, NC
Local Historic Landmark Boundary Map

6826-37

9545:000

6826-44

Coan-Gray House

attached garage

Arbor Road



6826-37-6264:000

6826-44-2214:000

West
Kent
Road

6826-37-6074:000



100ft

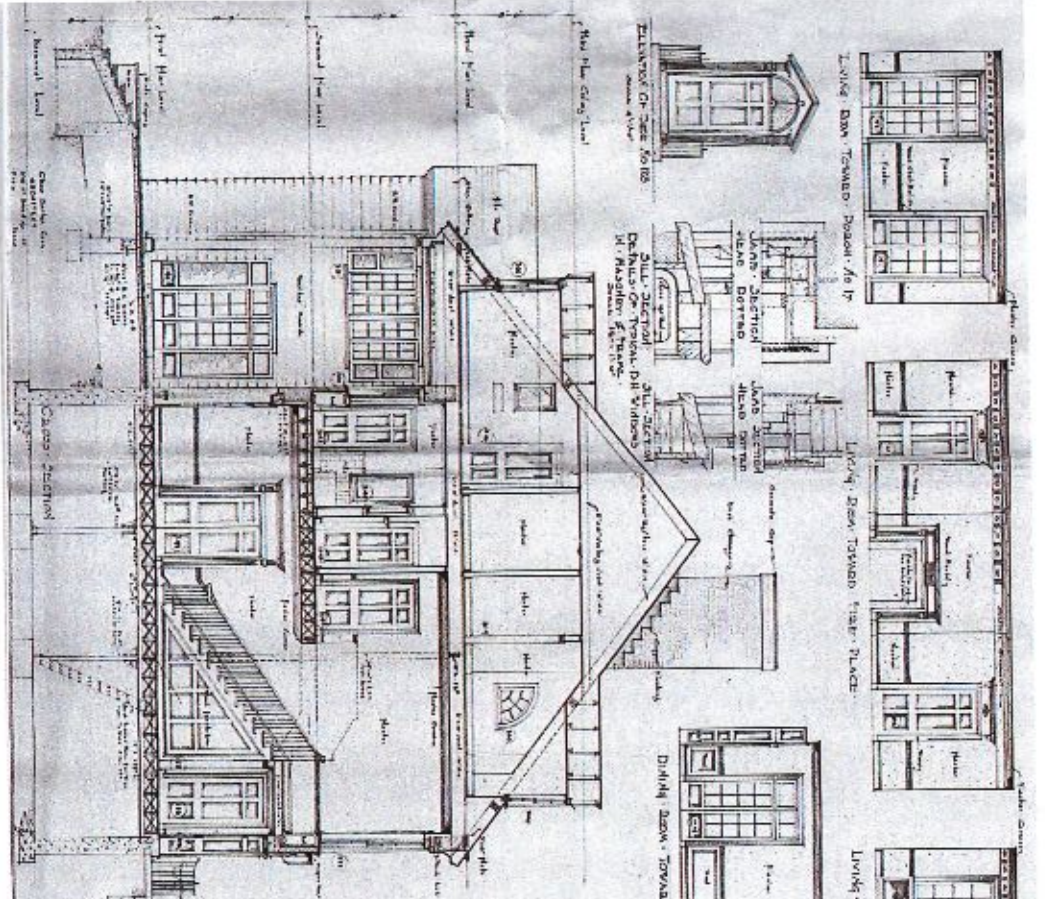
Scale: one inch equals
approximately 100 feet



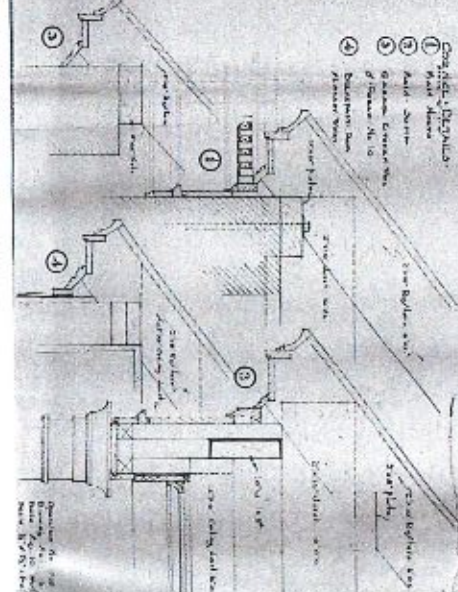
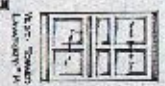
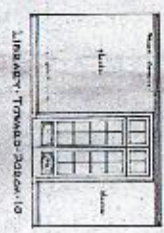
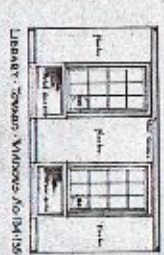
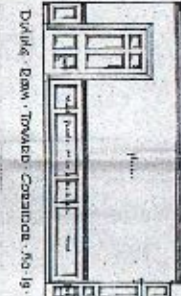
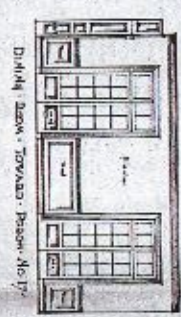
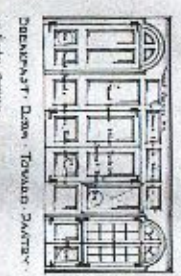
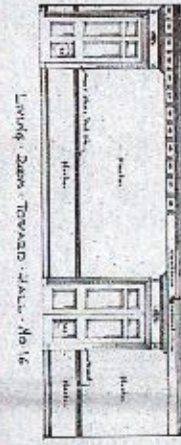
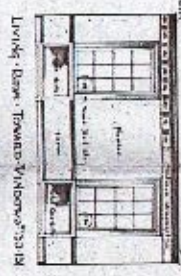
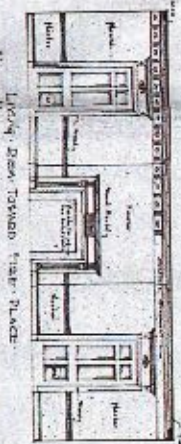
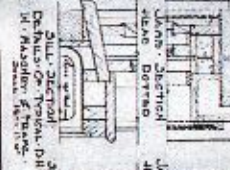
East
Kent
Road

Heather Fearnbach, Fearnbach History Services, Inc. / July 2022
Base 2018 aerial photo courtesy of Forsyth County GIS at <https://map.maps.arcgis.com>

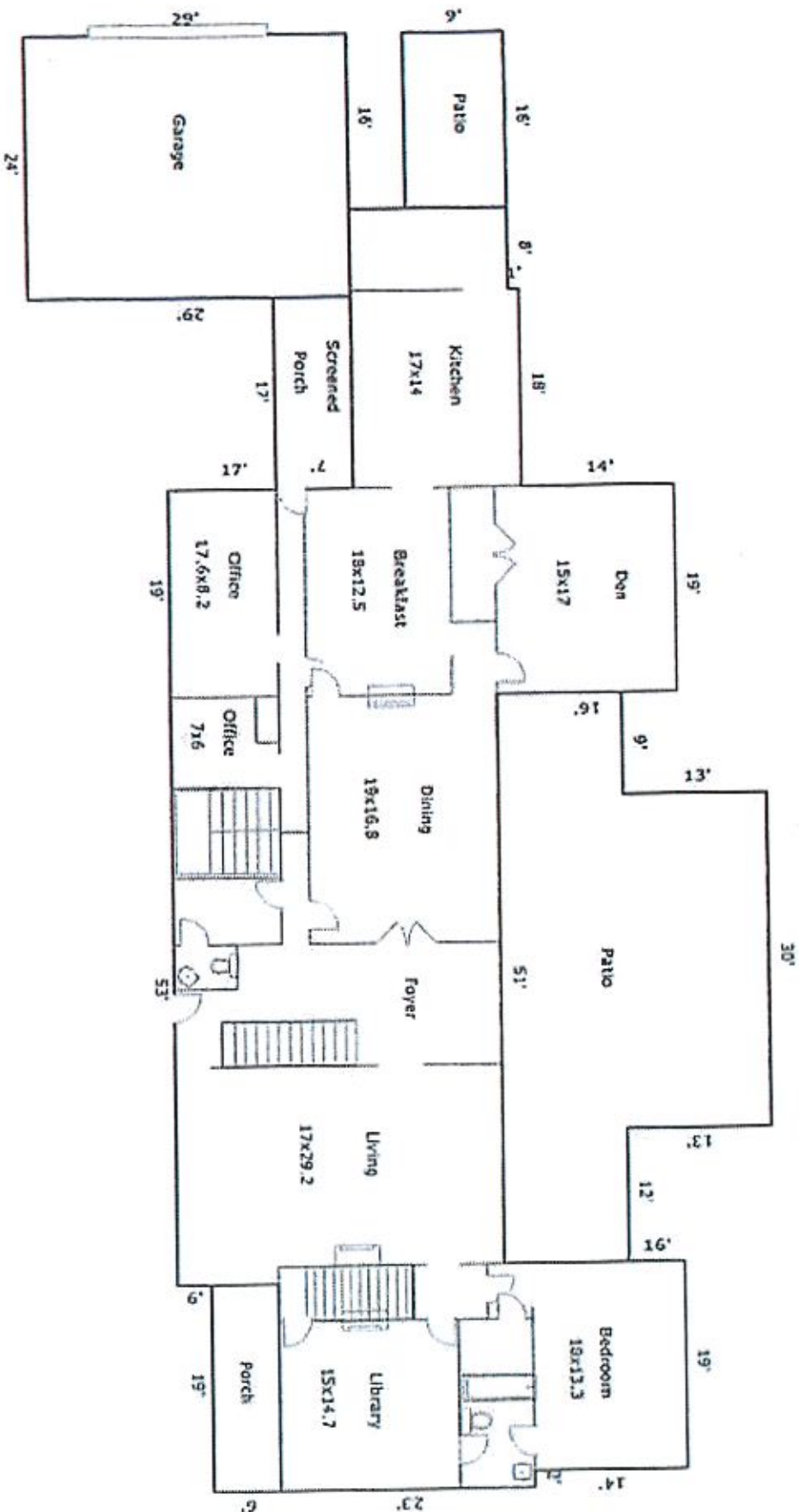
6826-37-1954:000



RESIDENCE OF GARAGE BY WILSON - SILVER - N.C.
 GEORGE W. COAK, JR. ESQ.

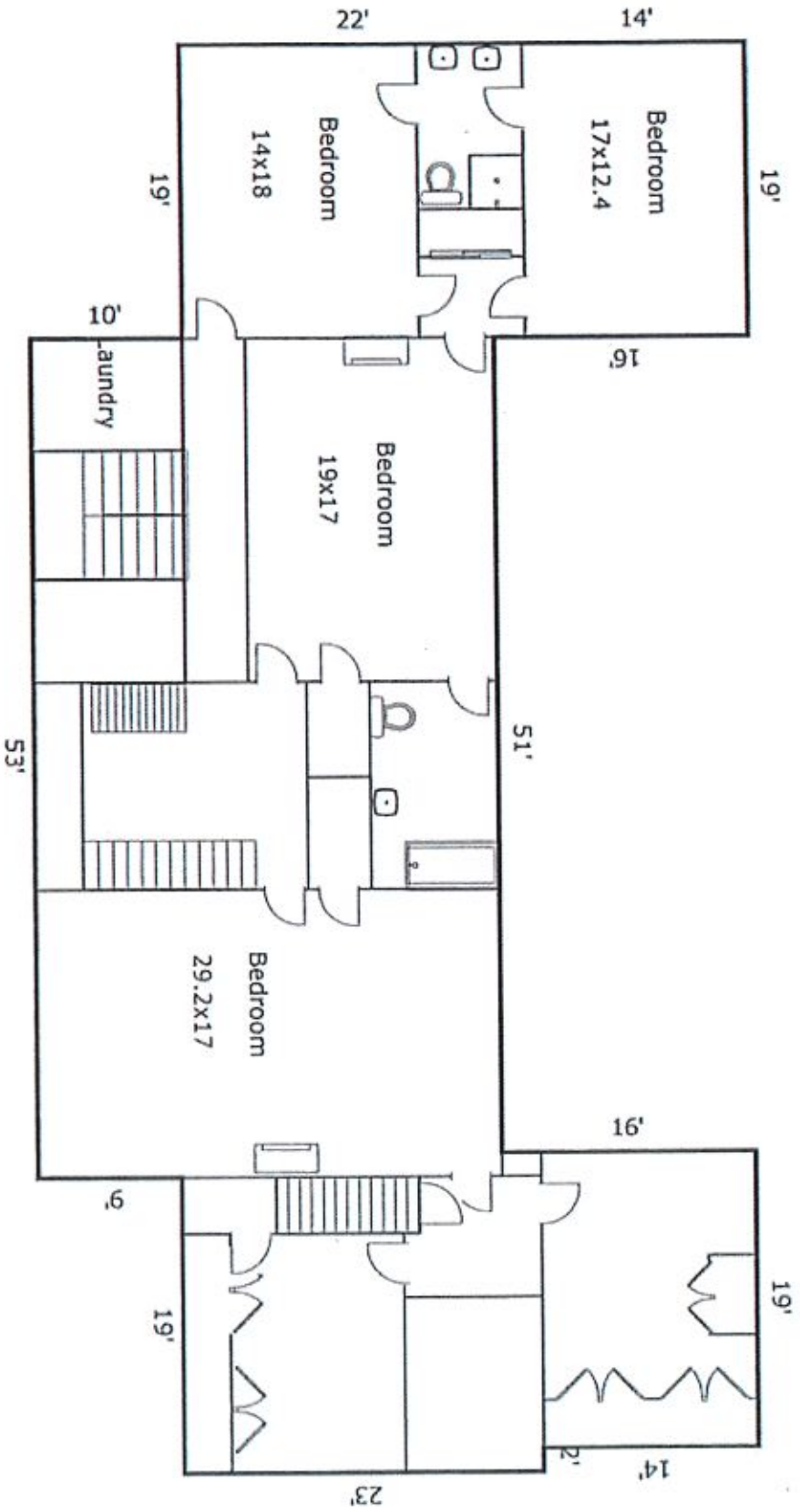


Coan-Gray House
1121 Arbor Road, Winston-Salem, Forsyth County, NC
First Floor Plan

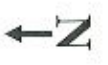


Floor plan created by real estate appraiser Darren Clark in conjunction with 2021 property sale
 Heather Fearnbach, Fearnbach History Services, Inc. / July 2022

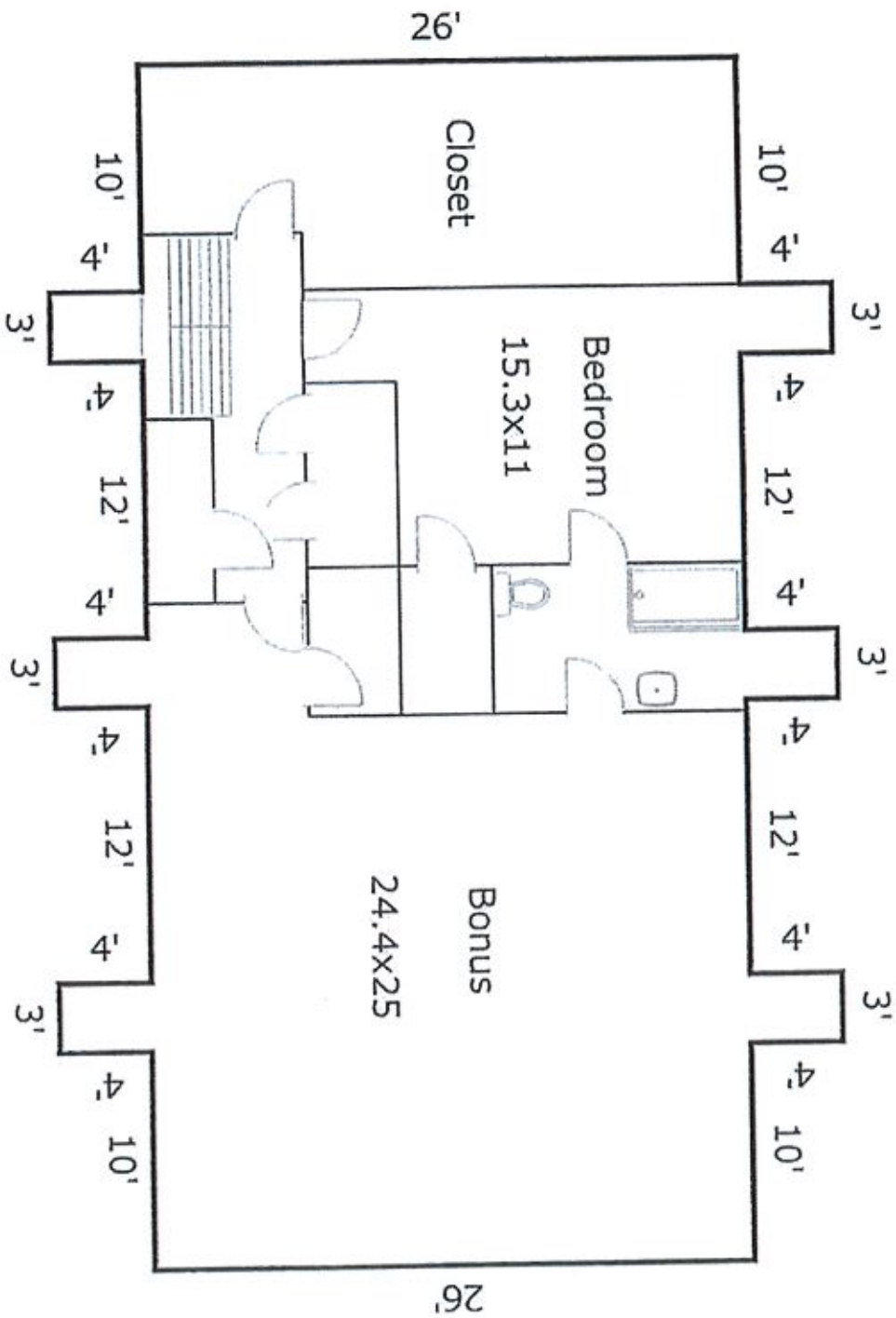
Coan-Gray House
1121 Arbor Road, Winston-Salem, Forsyth County, NC
Second Floor Plan



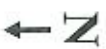
Floor plan created by real estate appraiser Darren Clark in conjunction with 2021 property sale
Heather Fearnbach, Fearnbach History Services, Inc. / July 2022



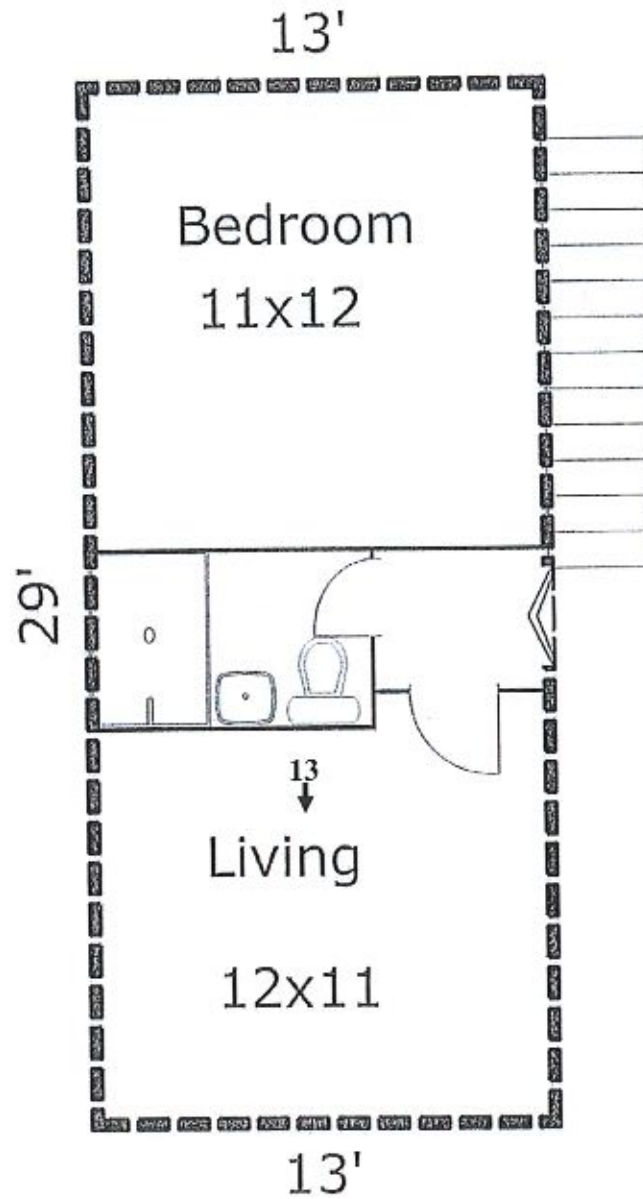
Coan-Gray House
1121 Arbor Road, Winston-Salem, Forsyth County, NC
Attic Plan



Floor plan created by real estate appraiser Darren Clark in conjunction with 2021 property sale
Heather Fearnbach, Fearnbach History Services, Inc. / July 2022



Coan-Gray House
1121 Arbor Road, Winston-Salem, Forsyth County, NC
Garage Apartment Floor Plan and National Register Photograph Key



Floor plan created by real estate appraiser Darren Clark in
conjunction with 2021 property sale
Photograph views annotated by Heather Fearnbach, Fearnbach
History Services, Inc. / July 2022

