

REYNOLDA

OVERVIEW

Reynolda is a rare gem among the nation's museums and historic sites nestled within 180 landscaped and wooded acres adjacent to Wake Forest University. It is an inviting destination for discovery and escape through art, learning, entertainment, and nature. Reynolda boasts a renowned collection of American art on view in the welcoming interiors of R.J. and Katharine Reynolds's 1917 home, manicured formal gardens and wooded trails that beckon explorers, and carefully conserved farm buildings now filled with boutique shops, restaurants, and unique event spaces. For more than 100 years, Reynolda has delivered experiences that connect people in a setting that inspires. Take your time, there's a lot to discover at Reynolda.

BACKGROUNDER

"There is no shortage in this country of museums with respectable collections of American art. Only a handful, however, have collections as thoroughly first-rate as that of Reynolda House," said Myrna Smoot, Director, The American Federation of the Arts.

Reynolda House is "the finest concentration of American art in a public collection south of Washington," said John Wilmerding, Professor in American Art Emeritus, Princeton University.

These are but two in a long list of accolades that have been heaped upon Reynolda House Museum of American Art since its founding in 1967. Fifty years later, there is still no debate about the singularity of Reynolda House. It is a young museum, but an uncompromisingly selective one, focusing only on important works of art of major significance in the history of American art. Its setting – a historic family estate – not only adds to its allure and distinction, but fulfills the founding idea to showcase the finest of American art in a fine American residence.

The house was built in 1917 as the home of Katharine Smith and R.J. Reynolds, founder of the R.J. Reynolds Tobacco Company. It was the centerpiece of a 1,067-acre estate and model farm on the outskirts of Winston-Salem, North Carolina. Now on the National Register of Historic Places, Reynolda House stands as one of the few well-preserved surviving examples of the American Country House movement.

Katharine Smith Reynolds was the estate's guiding force, and in 1912, she commissioned noted Philadelphia architect Charles Barton Keen to design a residence and 40 support buildings. Keen's architecture expressed a blend of Arts and Crafts and Colonial Revival ideals. The long, low proportions of Reynolda House and its white stucco walls and light green tile roof presented a welcoming façade. Interior details featured the era's finest craftsmen and designers, displaying wrought iron by Samuel Yellin, woodwork by Irving & Casson-A.H. Davenport, and metalwork by E.F. Caldwell & Co.

Music still fills the large two-story reception hall, flowing from the Aeolian organ's 2566 pipes. Organ historians consider the Reynolda House organ an exceptional piece of musical history because of its successful installation, excellent condition, and rarity. (Of the 899 organs built by the Aeolian Co. between 1894 and 1932, only three survive.) The organ plays daily at 2:45 p.m.

John Wanamaker's, Philadelphia's top department store, if not the country's leading department store in early 20th century America, collaborated with Keen on the original interior decoration. The historic revival furnishings show preferences for Italian Renaissance, English Tudor and Adam styles, and French eighteenth century. The original interiors survive in excellent condition, offering the public one of the most authentic examples of upper middle-class taste of the times.

Two generations of the Reynolds family occupied the house until 1964, at which time the furnished house and 19 surrounding acres were incorporated as a nonprofit institution dedicated to the arts and education. In 1965, restoration efforts prepared it for part-time public visitation. Two years later the Z. Smith Reynolds and the Mary Reynolds Babcock foundations provided funds for a collection of American art. In September 1967, Reynolda House Museum of American Art opened to the public on a daily schedule. Visitors could wander through this historic house, in which important American art was now on view.

There were nine works in the collection on opening day, each significant examples of paintings by nine American artists: Albert Bierstadt, Joseph Blackburn, William Merritt Chase, Frederic Church, William Harnett, Child Hassam, Martin J. Heade, Eastman Johnson, and Gilbert Stuart.

Thomas Hoving, then director of the Metropolitan Museum of Art, spoke at the opening, noting that, "People touring the house are going to be struck repeatedly by certain paintings. The names of artists, in some cases, are not going to mean much to them. The quality of the work is." His remarks conveyed the neglected state of American art at that time, and highlighted the unwavering dedication of Reynolda House to acquire the best. The foresight and wisdom of the selection committee would be confirmed as the stature of American art grew. Instrumental in guiding the Museum's collection was Barbara Babcock Millhouse, R.J. and Katharine's granddaughter, named as president of the Museum at the age of 26. She spearheaded the development of the collection then, and today remains a guiding force of Reynolda House Museum of American Art.

In 2019, the highly focused collection now numbers nearly 200 exceptional works of American art, dating from 1755 to the present. Beginning with a portrait by Jeremiah Theus, the South's finest Colonial artist, the collection continues through the dramatic landscapes of the Hudson River School to the pioneers of modernism, Georgia O'Keeffe and Stuart Davis. Jacob Lawrence conveys the African-American experience, and Jasper Johns and other influential artists of the 1970s reflect the revival of printmaking in that decade. The collection essentially provides a chronicle of the development of American art. Works rotate throughout the historic house frequently, and the Museum keeps a listing of current works on view on its website: reynoldahouse.org.

The intent of the board of directors has always been to show artists represented by a single work, chosen for its excellence. The works are requested frequently for major traveling exhibitions. In

1990, the American Federation of Arts sponsored the collection for a national tour, at which time it was accompanied by a catalog titled, *American Originals: Selections from Reynolda House, Museum of American Art*.

Two rooms in the attic are devoted to the exhibition of vintage clothing, accessories, toys, and other items belonging to members of the Reynolds family from 1889 to the 1960s. Representative of one of the most important eras in the history of American fashion, Katharine Reynolds' gowns and lingerie (1905-24) comprise the major portion of the collection.

In 1993, Reynolda House established archives that preserve 18,000 documents related to the Reynolds family and employees that lived and worked on the estate. Now digitized so that approved researchers can access the historical information, the material has provided the underpinning for a publishing program.

The Mary and Charlie Babcock Wing of the Museum was opened in 2005, adding a 3,000 square foot gallery space for changing exhibitions, along with education studios, auditorium, collections storage, and orientation gallery. The Museum affiliated with Wake Forest University in 2002, and now works closely with the University to enhance its academic program using Museum collections through faculty collaborations and the Reynolda House Student Advocacy Council.

From its inception as a public institution, Reynolda House developed an ambitious program schedule, attracting audiences interested in a variety of cultural events such as art lectures, poetry readings, and concerts. Recent programs include innovative collaborations with other arts and cultural organizations in the Winston-Salem area, including the University of North Carolina School of the Arts, Center for Design Innovation, and the National Black Theatre Festival.

Reynolda marked its centennial in 2017 with a new book, *Reynolda: Her Muses, Her Stories*, the launch of a new, free app to explore the inside and outside of Reynolda called Reynolda Revealed, and a new brand that unifies the historic components of the estate.

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CONTACT:

Sarah R. Smith

336.758.5524

smithsr@reynolda.org

@SarahatReynolda

REYNOLDA

TIMELINE

- 1850 Richard Joshua (R. J.) Reynolds born July 28, Patrick County, Virginia.
- 1874 Reynolds founds tobacco factory in Winston, North Carolina.
- 1880 Katharine Smith born November 17, in Mt. Airy, North Carolina.
- 1902 Katharine graduates from college and goes to work for Reynolds' tobacco company.
- 1905 Katharine marries R.J. Reynolds.
- 1906 – 1911 Four children are born: Richard Joshua, Jr., 1906; Mary Katharine, 1908; Nancy Susan, 1910; and Zachary Smith, 1911.
- 1906 Katharine begins acquiring land for a country estate on outskirts of Winston, eventually owning 1067 acres.
- 1912 Construction of estate's model farm is completed, and construction of formal gardens and farm community buildings begins. Katharine hires Philadelphia architect Charles Barton Keen to design Reynolda House residence and buildings.
- 1913 The cities of Winston and Salem merge, now the largest and most industrialized city in the state with economy dominated by locally developed textiles and tobacco manufacturing.
- 1912 Reynolda House model farm begins operation, utilizing new methods of crop rotation, soil analysis, and animal husbandry, with Katharine Reynolds as supervisor.
- 1917 In December, after five years of construction, house at Reynolda estate is complete and the Reynolds family moves in.
- 1918 R.J. dies on July 29.
- 1921 June 11, Katharine Reynolds marries J. Edward Johnston, headmaster of the estate's Reynolda School.
- 1924 Katharine dies on May 23, at age 44, three days after giving birth to J. Edward Johnston, Jr. Reynolda House is put in trust until children come of age.

- 1934 Mary, elder daughter of Katharine and R. J., and her husband Charles H. Babcock, acquire Reynolda House Estate from heirs, to use for vacations and holidays. The Babcocks will later renovate house and add guesthouse, recreation facilities in the basement, pool, and new front entrance.
- 1946 Babcocks donate 300-350 acres of estate to Wake Forest College to relocate campus from Wake Forest, North Carolina, joining the College's medical school, which moved to Winston-Salem ten years earlier.
- 1948 Mary, Charles, and their four children settle full time at Reynolda House, relocating from their home in Greenwich, Connecticut.
- 1951 President Harry Truman delivers keynote at October 15 groundbreaking for new campus of Wake Forest University. The site becomes known as the Reynolda Campus of Wake Forest University.
- 1953 Mary Reynolds Babcock dies at the age of 44.
- 1956 First classes held on the new campus of Wake Forest.
- 1964 Charles Babcock incorporates house and adjoining 19 acres as nonprofit arts and education institution. His daughter, Barbara Babcock Lassiter (now Millhouse), granddaughter of Katharine and R. J., is named president. Barbara begins collecting art to create a museum.
- 1967 Reynolda House Museum of American Art opens in September with nine important works by Albert Bierstadt, Joseph Blackburn, William Merritt Chase, Frederic Church, William Harnett, Childe Hassam, Martin Johnson Heade, Eastman Johnson, and Gilbert Stuart.
- 1972 Museum receives its first accreditation from American Association of Museums (now known as American Alliance of Museums).
- 1980 Reynolda House, Reynolda Gardens, Reynolda Village, and Reynolda Presbyterian Church, all part of the original Reynolda House Estate, are added to National Register of Historic Places.
- 1991 Reynolda House organizes first travelling exhibition with 43 major paintings from its collection. Exhibition travels to seven venues around the United States.
- 2002 Reynolda House formally becomes affiliate of Wake Forest University.
- 2005 Charlie and Mary Babcock Wing opens, adding more than 30,000 square feet to the Museum, including a 3,000 square foot exhibition gallery, education studios, and auditorium.
- 2006 Allison Perkins joins as executive director of the Museum. Reynolda House begins program of changing exhibitions.
- 2013 The Museum makes its collections available online.

- 2015 Wake Forest University names Perkins associate provost for Reynolda House and Reynolda Gardens.
- 2016 IMLS awards Reynolda House \$143,000 grant, the largest federal grant in museum history, to develop a new mobile tour for visitors set to debut in late spring 2018.
- 2017 A yearlong celebration of the estate's centennial and museum's 50th anniversary kicks off in July with landmark exhibitions, special events, and book on the Reynolda House Museum art collection.
- 2018 The National Endowment for the Humanities awards Reynolda House \$430,000 grant to replace the iconic and character-defining roof, a project set to begin in 2020.
- 2018 The second century of Reynolda launches with a new brand, new app, and unified experience.

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@SarahatReynolda

REYNOLDA

FROM FAMILY ESTATE TO RENOWNED MUSEUM

FACTS AND FIGURES

The Bungalow (residence)

- Reynolda House was designed as a bungalow (enclosed porches, shed dormers, horizontal massing) in the Colonial Revival style by Charles Barton Keen, architect, Philadelphia
- 1 of 3 – The Aeolian “home orchestra” organ has 2,566 pipes, 220 organ rolls, and is 1 of only 3 that are still playable and in their original locations. (The others remain at the Frick Collection in NYC and the George Eastman Museum in Rochester).
- 5 – Reynolds family weddings held in reception hall
- 8 – bedrooms, all with sleeping porches
- 12 – household staff on average
- 46 – years that family members lived at Reynolda in residence or periodically, from 1917 to 1963
- 64 – rooms in the house
- 1917 – year that the house was completed and the family moved in
- 26,387 – original square footage
- 33,619 – expanded square footage in 1936 with pool, recreation areas and guest house

Reynolda Estate

- 0 – plants of tobacco grown during the Reynolds era
- 1 – number of concrete-paved roads in North Carolina after Katharine Reynolds loaned the money to the State Highway Division to pave the section of Reynolda Road transecting her property in 1917
- 2.25 – miles of public trails on the estate
- 8 – breeds of farm animals in 1917 (51 Tamworth hogs, 2 herds of Jersey cattle, 350 Barred Rock and White Leghorn chickens, 216 Shropshire sheep, Percheron draft horses, mules, bronze turkeys, guinea fowl, bees)
- 15 – Support buildings in the Village also designed by Reynolda House’s architect Charles Barton Keen
- 15-20 – vendors at the Farmer’s Market currently held every Friday in the spring, summer, fall
- 25 – original buildings in Reynolda Village that remain out of 27
- 27 – shops and restaurants now housed in Reynolda Village after its conversion to a retail center in the 1970s (23 shops, 4 restaurants)
- 107 – children enrolled in the upper grades of Reynolda School in 1921-22
- 178 – acres put on National Historic District in 1980 (Reynolda House, Reynolda Village, Reynolda Gardens, and Reynolda Presbyterian Church)
- 200 – maple trees that line Reynolda Road leading up to the estate’s entrance
- 350 – acres cultivated as farmland in 1917
- 650 – acres donated to Wake Forest University by Babcock family (years 1946-1951)
- 1,067 – acreage in the Reynolda Estate at its largest

Reynolda Gardens

- 1 – historic Lord & Burnham Greenhouse completed in 1913, home to an extensive tropical collection, including orchids, ferns, succulents, and primitive species
- 4 – acres of formal gardens
- 14 – acres of wetlands
- 16 – acres of meadow
- 125 – total acres of gardens, wetlands, and green space

Five Row

- African American families who worked on the Reynolda Estate lived in a community called Five Row. The community had a two-room school that operated until the 1940s and served as a church on Sundays.
- 10 – houses in Five Row (2 rows of 5)
- 14 – African American families lived in Five Row (plus several unmarried employees) [Note: at times families shared cottages. Also at times families lived in the large boarding house]
- 78 – people lived and worked at Five Row throughout the 46 years of its existence between 1915 and circa 1960

Reynolda House Museum of American Art

- 9 – paintings in the permanent collection when the Museum opened in 1967
- 19 – acres of landscaped grounds surround museum
- 27 – exhibitions in Babcock Wing since opening
- 186 – paintings, drawings, photographs, sculpture and video art, dating from 1755 to present in current collection
- 5,000 – historic photographs in the Estate Archives
- 6,000 – objects in the historic house including furniture, costumes & decorative arts
- 31,619 – square feet added to the Museum in 2005 with the opening of the Mary and Charlie Babcock Wing (includes 3,000-square foot gallery, auditorium, education studios, and collections storage)
- 50,000 – average annual visitation to the Museum

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@SarahatReynolda

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BARBARA BABCOCK MILLHOUSE, FOUNDING PRESIDENT, REYNOLDA HOUSE MUSEUM OF AMERICAN ART

Barbara Babcock Millhouse (born 1934), granddaughter of Richard Joshua Reynolds and Katharine Smith Reynolds, and daughter of Mary Reynolds and Charles Babcock, was the Founding President and driving force behind the establishment of the Reynolda House art collection. Under her guidance, the nationally recognized collection has grown to include masterworks of American painting, sculpture, and photography by such artists as Albert Bierstadt, Frederic Church, William Merritt Chase, Stuart Davis, Arthur Dove, Martin Johnson Heade, Jacob Lawrence, Georgia O’Keeffe, and Gilbert Stuart.

Millhouse served as president of the Reynolda House Board of Directors from its inception in 1965 until 2004 and continues as an active Board member. She oversaw the 2005 restoration of the historic house and the construction of the Mary and Charlie Babcock Wing, which added more than 30,000 square feet to the Museum, including a 3,000-square-foot exhibition gallery, education studios, and an auditorium. In 2008-2009, she joined Museum leadership in developing *Reynolda’s Plan for the Future*, a strategic initiative outlining activities as the Museum approached its 50th anniversary and the centennial of the historic house in 2017.

Millhouse is a graduate of Smith College with a degree in art history, and also holds an interior design degree from Parsons School of Design. She has a deep interest in the historic preservation of both buildings and landscape. In recognition of Reynolda’s centennial celebrated in 2017, Millhouse was awarded two of the state of North Carolina’s highest honors: The Order of the Long Leaf Pine and the North Carolina Award. In 1998, Millhouse was awarded a L.H.D. (Doctor of Humane Letters) from Wake Forest University, where she is a former Trustee. She currently serves on the Board of Directors of the Mary Reynolds Babcock Foundation and formerly on the American Painting and Sculpture Visiting Committee of the Metropolitan Museum of Art. She was also a former member of the National Committee of the Whitney Museum of American Art.

Millhouse is the author of *American Wilderness: The Story of the Hudson River School of Painting*, first published in 1978, and rewritten in an expanded edition and published in 2007 by Black Dome Press. She has also written about the Reynolda House collection in *American Originals: Selections from Reynolda House Museum of American Art*, published in 1990 by Abbeville Press; *Reynolda: 1906-1924* for Arcadia Press in 2011, for the Images of America series; and *Comfort and Convenience, Early Technology at Reynolda, 1906-1924*, published in 2018.

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@SarahatReynolda

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ALLISON PERKINS

**DIRECTOR, REYNOLDA HOUSE MUSEUM OF AMERICAN ART
WAKE FOREST ASSOCIATE PROVOST FOR REYNOLDA HOUSE & REYNOLDA GARDENS**

Allison Perkins joined Reynolda House Museum of American Art as director in 2006 and was named Wake Forest University's associate provost for Reynolda House and Reynolda Gardens in 2015. She provides strategic vision for a highly regarded museum, a historic 1917 estate, formal gardens and public grounds, which together attract tens of thousands of visitors from North Carolina and beyond.

Perkins has nearly 40 years of art museum experience. Prior to joining Reynolda House, she was deputy director of education and interpretation at the Baltimore Museum of Art, moving there from her previous role as education director of the Amon Carter Museum, Fort Worth. She is a former Art Museum Educator of the Year for the Western Region of the United States, and in 2012 was elected into the Association of Art Museum Directors.

Under her leadership, the Museum has completed a comprehensive digitization and cataloging of its collections that culminated in an award-winning new website, commissioned a cultural landscape report on the Reynolda property, and completed capital improvements that included a two-year restoration of the 19 acres surrounding the Museum. In addition, the Museum began ticketed educational holiday tours of the house, once the home of Katharine and R. J. Reynolds, the tobacco baron, and now on the National Register of Historic Places. The Museum has earned four consecutive accreditations from the American Alliance of Museums (AAM) and received federal funding for projects ranging from using technology to share the Museum's collections to replacing the bungalow's iconic green-tile roof, a project set to begin in 2020.

Perkins's standing in the museum field has helped Reynolda House secure major exhibitions for the Mary and Charlie Babcock Wing, completed in 2005. *Ansel Adams: Eloquent Light*, an exhibition curated exclusively for Reynolda in 2016, broke attendance records, won first place for exhibition collateral from AAM, and prompted a 21 percent increase in new memberships. The following year she led Reynolda's celebration of its centennial during which the museum met record fundraising goals, surpassed all previous attendance and revenue records, and launched a new brand that included an estate-wide app called Reynolda Revealed.

Reynolda is guided by four strategic directions that Perkins helped establish: evolving with visitors; upholding excellent in practice and place; creating an environment where people thrive; and aligning finances with aspirations. She has overseen works of art from Reynolda House's collection on loan to exhibitions around the world, including recent blockbusters at Tate Modern, Whitney Museum of American Art, Barbican Art Gallery and Philadelphia Museum of Art.

Perkins received her Bachelor of Arts in art history from Lake Forest College and completed graduate work in art history at the University of Chicago. Her first museum job was at Joslyn Art Museum in Omaha, Nebraska. She is a 2005 graduate of the internationally competitive Getty Leadership Institute, an executive training program for senior-level museum professionals, formerly at the Getty Center in Los Angeles and now located at Claremont Graduate University.

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