

United States Department of the Interior
 Heritage Conservation and Recreation Service

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National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
 Type all entries—complete applicable sections

1. Name

historic Reynolda Historic District

and/or common

2. Location

street & number Reynolda Road (see attached boundaries) _____ not for publication

city, town Winston-Salem _____ vicinity of congressional district Fifth

state North Carolina code 037 county Forsyth code 067

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input checked="" type="checkbox"/> agriculture	<input checked="" type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input checked="" type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name See attached list

street & number

city, town _____ vicinity of _____ state

5. Location of Legal Description

courthouse, registry of deeds, etc. Forsyth County Courthouse

street & number

city, town Winston-Salem state North Carolina

6. Representation in Existing Surveys

title _____ has this property been determined eligible? yes no

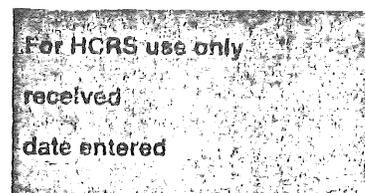
date _____ federal _____ state _____ county _____ local

depository for survey records

city, town _____ state

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Reynolda Historic District

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Owner List

Reynolda House:

Reynolda House, Inc.
 P. O. Box 11765
 Winston-Salem, N. C. 27106

Reynolda Gardens and Village:

Wake Forest University - Reynolda Branch
 c/o Provost Edwin G. Wilson
 Winston-Salem, N. C. 27109

Reynolda Presbyterian Church:

Reynolda Presbyterian Church
 2130 Brookfield Drive
 Winston-Salem, N. C. 27106'

7. Description

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input checked="" type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		Post Office 1961
			Plummer's Cottage 1979

Describe the present and original (if known) physical appearance

Reynolda House

The residence for R. J. Reynolds called "Reynolda" was designed by Charles Barton Keen during the period when revival styles were at their zenith in America. Referred to as "The Bungalow," the house incorporates elements of the bungalowoid, Colonial Revival, and Neo-Classical Revival styles into a gracious and harmonious whole.

Reynolda's plan consists of a large public living and dining area with two wings for private living set back on either side. With an overall length of 195 feet, the house has a low horizontal appearance which is reinforced by porches, pent eaves, and the sunporch's line of casement windows which creates a dormer effect. The central roof rises above the ridge of the wings to further define the main portion of the house. It has a flat walkway/observation deck running between fieldstone chimneystacks on the east and west elevations. The north and south elevations of the central block are similar in their arrangement of second-story windows and intersecting gables and line of French doors between half-round pilasters on the first story. However, centered on the north elevation is a one-story semicircular porch. Its roof, pierced by a large fieldstone chimney, is supported by six heavy columns. The porch with its intricate tile floor, stone mantel, and access through French doors into the living and dining rooms provides an extension of the public/entertaining areas into the outdoors.

The exterior walls of reinforced concrete are covered with white stucco and the roof with green Ludowici-Celadon tiles. The foundation is of native fieldstone with granite sills and steps. French doors are used on the exterior as well as a variety of double-hung and casement windows. In spite of its mammoth proportions, the exterior of the house has the comfortable and informal atmosphere of an oversized cottage.

The interior, however, is more formal. Here Neo-Classical details and rich finish are generously applied to the public rooms and echoed in the private living quarters. The central portion of the house contains a large two-story living room with a double staircase leading to a balconied mezzanine. The centerpiece of this room is a large marble mantel set in a recessed, paneled arch beneath the stairs. Opening off the living room and mezzanine are the dining room, various sitting rooms and parlors. Each room contains a marble mantel of differing design, as well as different wall finishes, ceiling moldings, and parquet floors.

In 1938 the house was modified. The front entrance, with a drive and porte cochere, had originally been located at the center of the main portion of the house. These were removed and the veranda was changed into a continuous sun porch. The main entrance was relocated on the east wing. The basement originally beneath the west wing was enlarged beneath the entire house and converted into a recreation area with game rooms, a shooting gallery, bowling lane, squash court, and an indoor swimming pool. The pool has a curved glass roof supported by slender steel trusses. A guest house was also added. This structure is linked with the porch of the east wing by a breezeway supported by white stuccoed columns. The detailing of the guest house reflects the main house design.

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Reynolda Gardens

Reynolda Gardens of Wake Forest University attract an estimated 80,000 visitors annually. The Gardens are comprised of four and one-half acres of formal gardens, four working greenhouses, a learning center, and one hundred and twenty-five acres of woodland with a nature trail. The Gardens were donated to Wake Forest University in 1958, 1961 and 1962 by the Mary Reynolds Babcock Foundation and are maintained for the enjoyment of the general public as a community resource of aesthetic and educational value.

Thomas W. Sears drew the working drawings and planting plans for Reynolda Gardens. He took over the project started by L. L. Miller of the firm of Buchenham and Miller, who had developed the original site plan.

Three trees, London-Plane (Platanus acerifolia), Cryptomeria Japonica, and the ungrafted Weeping Cherry (Prunus subhirtella pendula) are considered the main design feature of the garden. The main corridor planting of Cryptomeria is typical of the great avenue plantings in Japanese cities. The cherry trees sent to Washington from Japan were of much interest to Mrs. Reynolds and may have influenced her in the choice of the cherry trees for the garden.

All the essential vegetables (except corn) and fruits were present and their locations were carefully chosen. The neat and lush appearance of strawberries was chosen for the primary groundcover along major walks and the tall plants were located at the end of the garden to give a focal point and an end.

In the complete garden there are dominant factors in plant choice. Very few native plant materials were used. In direct contrast to the general planting of the estate, the Gardens displayed exotics. It was clearly to be a garden of the rare and ornamental. Mrs. Reynolds decided her English-Chinoserie garden would be more than a large cottage garden. This varied garden was to be both formal and informal, English and Oriental.

The Gardens were dominated by trees. A visitor still has this feeling when viewing the Greenhouse Garden, but the innumerable fruit trees are gone from the vegetable garden. Sears used trees to delineate vertical form, to direct the eye and foot, and perhaps as windbreaks. Shrubs are kept to a minimum and herbaceous material filled most of the spaces defined by the trees. Sears's garden was to be clearly defined by the trees yet scruffy and cottage-like with the borders and beds of perennials, annuals, and vegetables.

The formal gardens are bordered by Saucer Magnolias (Magnolia soulangeana). The original English boxwood gardens with annual flowering beds, extensive liriopse borders, crabapple standards, and two perennial gardens provide a succession of color from early spring through-out autumn.

Construction of the greenhouses occurred in 1912, five years before the completion of the residence. Additions were drawn by Sears in January of 1921. The greenhouses were built by Lord and Burnham and the headhouse was drawn by Willard C. Northrup.

Compared to other houses built and designed by Lord and Burnham, the Reynolda Greenhouses are unornamented. The houses were designed from the beginning to be multi-purposed: display of exotics, cultivation of highly profitable out-of-season fruits and flowers, early germination of seeds, and rooting of cuttings. In addition, they were to create an elegant gateway to the display and working gardens beyond.

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Reynolda Gardens (Cont'd)

Sears designed the structures in the gardens to architecturally relate to the residence. The columns are proportioned as those of the residence and are stuccoed. A classic pergola marks the walking entrance from the residence into the garden, and a series of pergolas and shelters stands opposite the greenhouses to serve as an entrance into the vegetable garden. Each shelter functions as a terminus for a view and as a resting area from which to view a consciously planned vista.

The two pools and fountain in the greenhouse garden are small. The fountains are contained and controlled so that the sound of splashing water is heard only when the visitor is close to the pool. The pool basins are devoid of ornamentation except for the change in color and texture from brick to stucco to glazed tile.

The original greenhouse complex is in active use by the Gardens' staff, school groups, and the general public. The head house and service room are leased to the Garden Club Council of Winston-Salem and Forsyth County for their headquarters. They maintain a horticultural library and a shop, and sponsor artistic and horticultural shows in the Education Wing of the greenhouses.

In 1972 the Winston-Salem Rose Society and the Reynolda Gardens staff replaced a large portion of the original fruit and vegetable garden with one of North Carolina's two All-American Rose Gardens. The staff adds test roses and A.A.R.S. winners each year. An extensive collection of daylilies was planted in another area of the fruit and vegetable garden by the American Hemerocallis Society.

The Greater Gardens, one hundred and twenty-five acres of open fields and woodlands with a long-lined nature trail, provide easy access to a variety of native flora. The Greater Gardens include Lake Katharine, which is an important refuge for wildlife.

Reynolda Gardens - List of Structures

Greenhouses: located on the east side of the square at the entrance to the Gardens were repaired and restored in 1972 and are presently owned and operated by Wake Forest University. The Garden Club Council of Winston-Salem and Forsyth County occupies part of the space for use as a shop and work space.

Lake Katharine: Silas Creek, which runs through the property, was dammed about fifty years ago to form Lake Katharine. The lake originally covered about eleven acres, but due to extensive silting it has considerably decreased in size, and the silted areas have given rise to several acres of cattails. Their stout stalks and reed-like foliage grow thickly together providing cover and food for migrating geese and other water fowl.

The lake is located down the hill from the main house and provided a delightful visual recreational area for children and adults and a source of water for irrigation. There was swimming, boating and fishing in the lake and picnicing on the banks. There were no public recreational facilities of any kind in the area, so from time to time Mrs. Reynolds invited groups of people unknown to her to enjoy the facilities of Lake Katharine.

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Reynolda Gardens - List of Structures (Cont'd)

Boathouse: located on the bank of Lake Katharine and was used principally as a bath house. The interior was remodeled in 1975 for use as a private residence.

The Doll House: located between the main house and the gardens, was designed by Charles Barton Keen as a playhouse for the female Reynolds children. It is an English cottage with shingle roof designed to look like thatching.

The Log Cabin: located east of the gardens, was the only structure existing on the site when Mrs. Reynolds bought the land. It functioned as the male Reynolds children's playhouse. Exact construction date of the structure is unknown, but the log cabin is in true rustic style, a garden structure style very much in fashion at the time.

Reynolda Village

Reynolda Village was built with the intention of making the Reynolds estate a self-sufficient community. Resident cottages, animal shelters, greenhouses, offices, a school and utility buildings were built between 1912 and 1916. The village was designed in the style of an English village, and the buildings were of the same bungalow style architecture as the main house. The structures were designed by Charles B. Keen and Willard Northup.

The same materials were used in most of the structures, serving to tie the entire village together. The roofing materials were Ludowici-Celadon tile, cedar shingles painted green or asbestos shingles. The white exterior walls were stucco on metal lathe on most of the buildings, but a few had horizontal clapboard siding. The walls of the barns were built of reinforced concrete slabs and structural clay tile covered with stucco. Most of the residences had shutters and truncated columns, features which were representative of the bungalow style, as was the hip roof design of many of the buildings. Each cottage had its own laundry yard and garden area enclosed with lattice work and gates. Many of the cottages originally had brackets and lattice work over porches and terraces, some of which have since been enclosed.

There was considerable use made of fieldstone collected on the estate. Foundation walls were constructed of fieldstone on reinforced concrete, and it was used to construct water tables in most of the buildings. Use was also made of fieldstone in constructing retaining walls and chimneys.

There has been little exterior alteration to the structures in Reynolda Village. No new structures have been added in the immediate area. Three buildings, the cattleshed, corn crib and chicken house, have been reconstructed. The original landscaping in the village has been restored. The open green areas have been left as they were, giving a peaceful, pastoral atmosphere to the area.

The thirteen and one-half acres that comprise Reynolda Village were deeded to Wake Forest University in 1965. It has been preserved in its original state, yet adapted for use as modern shops, offices and a restaurant, the income from which provides for the upkeep of the area. Four of the resident cottages have continued to be used as such to the present time.

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Reynolda Village - List of structures. Keyed to 1925 surveyor's map.

4. Treasurer's cottage: located on the southwest corner of the village square has always been used as a residence.
32. Main office: located on the west side of the square was what its name implies. The lower level was used as a school for children in the village and later as a school for the children in the surrounding neighborhood as well. It is presently used for offices and a yoga studio.
53. Post office: located in the center of the square; it was moved to its present site north of the greenhouses in 1961. It is now used as architect's offices.
22. Servant's cottage: located on the northeast corner of the village, was used as a private residence until occupied by the Mary Reynolds Babcock Foundation offices in 1972.
48. Cow barn: located in the north central area of the village, housed the Nature Science Center from 1964 to 1974, the Museum of Man from 1974 to 1979, and is now occupied by shops and offices.
49. Main barn: situated in back of the cow barn, was used to house the Percherons. Part of the building was used as garage space. Fieldstone on reinforced concrete is exposed at both ends of the building to form the exterior of the ice house at the south end and a garage at the north end. The ice house is presently occupied by three shops, the garage a carpentry shop.
23. Chauffeur's cottage: located west of main barn, has continued in use as a private residence.
27. Stenographer's cottage: located on northwest edge of the village has continued in use as a private residence.
51. Power plant: located on the west edge of the village. The interior has been remodeled to house a book shop, an art gallery and offices.
52. Blacksmith shop: at southwest corner of village, was remodeled in 1965 and is presently used as an artist's studio.
31. Dairyman's cottage: on Reynolda Road, continued in use as private residence until 1978 when it was remodeled for use as a dress shop.
33. Horticulturist's cottage: located on Reynolda Road, continues to be used as the private residence of the family of the Reynolda gardener for 50 years.
43. New garage: located on the south side of the street in back of the Main Office was later used for offices. The interior was remodeled in 1973 for use as a dress shop and in 1975 to include a beauty salon. The major exterior change was the installation of windows and doors in place of the larger garage doors.

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Reynolda Village - List of structures (Cont'd)

45. Cattleshed: located across from the barns, was reconstructed in 1978-79 to house seven shops and a small restaurant.
- Chicken house: adjoins the cattleshed to the east, was reconstructed in 1979 for use as storage space for shop.
46. Corn crib: adjoins cattleshed to the west, was reconstructed in 1979 for use as storage space for shops.
47. Smoke house and root cellar: located on the south side of the street. The interior was remodeled for use as office space for a construction firm in 1960.
2. Plumber's cottage: located on the south side of the street beside the smoke house and root cellar. It was moved in 1979 from the grounds of Reynolda Presbyterian church. It is now in the process of being restored and remodeled for commercial occupancy.

Reynolda Presbyterian Church:

The original Reynolda Chapel, designed by Charles Barton Kenn, was built ca. 1916 and served as the church for the suburban estate of R. J. Reynolds. The plan is a Greek cross with the pulpit opposite the sanctuary entrance. The pulpit area is elevated and contains lectern, organ, and choir. The vaulted ceiling, tracery, panels, and seating are of oak. The west wall above the choir contains a stained glass window of five panels. The organ pipes are recessed in the north and south walls.

The north and south seating areas off the transept contain stained glass windows, vaulted ceiling above the balcony, oak pews, and Roman brick wainscot with stucco above. The nave has the same wainscot, pews, and walls, but the vaulted ceiling above the transept is made of carved oak arches that spring from stone brackets and give a domelike effect. Suspended along the center line of the nave are three circular chandeliers. All the door openings are pointed arches. The doors are oak battened with wrought iron strap hinges, except those from the narthex into the sanctuary, which are covered in leather with square brass studs.

Whereas the chapel's interior detailing is English Medieval, the exterior is compatible with the other village buildings with their white stucco walls and green Ludowici Celadon roof tiles. The steeple, which was added later, is of copper in a chevron design. The original porch with truncated columns off the north elevation was enclosed in 1959, when a new sanctuary, pastor's study, administrative wing, and two-story classroom and fellowship hall were added to the south.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input checked="" type="checkbox"/> community planning	<input checked="" type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input checked="" type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input checked="" type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input checked="" type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	humanitarian
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input checked="" type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1913-1917 Construction **Builder/Architect** Thomas Warren Sears - Landscape Architect
Charles Barton Keen - Architect

Statement of Significance (in one paragraph)

Containing approximately 178 acres, Reynolda Historic District in northwestern Winston-Salem includes Reynolda House, Gardens, Village, and Presbyterian Church. The district was once part of a larger self-sufficient country estate conceived and developed by Richard Joshua Reynolds, founder of the R. J. Reynolds Tobacco Company, and his wife Katherine Smith in the early decades of the twentieth century. Financed by the enormous wealth generated by Reynolds bright leaf tobacco industry which originated the famous Prince Albert smoking tobacco and Camel cigarettes, the estate was to be a model farm community as well as the setting for Reynolda, the gracious Colonial Revival house designed for the Reynolds by Charles B. Keen. The gardens, the work of Thomas W. Sears, were designed not only to complement the house but to provide relaxation, food, and horticultural education. The village, with its buildings echoing the style and materials of the main house, provided agricultural and mechanical support to the estate as well as housing and educational facilities for the workers and their children. Reynolda Presbyterian Church was also established to serve the community. No longer owned by the Reynolds family, the house, gardens, and village have benefited from their generosity and are used as a cultural, educational, and commercial complex for the community and state.

Criteria Assessment:

- A. Associated with the late 19th and early 20th century development of the bright leaf tobacco industry in North Carolina and in Winston-Salem in particular, and with the economic growth and development which resulted from that industry's wealth.
- B. Associated with Richard Joshua Reynolds (1850-1918), founder of the R. J. Reynolds Tobacco Company, one of the nation's leading tobacco firms and originator of Prince Albert smoking tobacco and Camel cigarettes. Associated with the Reynolds family, whose philanthropy through its various foundations has funded numerous educational and cultural projects throughout the state. Associated with the architect Charles Barton Keen (1868-1931) of Philadelphia who gained a reputation in the field of residential work. Associated with Thomas Warren Sears (1880-1966), a Philadelphia landscape architect noted for his designs for large country house grounds and gardens during the first half of the 20th century.
- C. The Reynolda Historic District represents the fulfillment of Mr. and Mrs. R. J. Reynolds' plan to create a self-sufficient estate and model farm community on the outskirts of Winston-Salem. The plan included Reynolda House, a gracious Colonial Revival style mansion whose design is echoed in the surrounding structures; Reynolda

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Criteria Assessment (Cont'd)

Gardens with their formal and informal plans and buildings; the village with its agricultural buildings and business offices, as well as housing and schools for employees and their children; and Reynolda Presbyterian Church, a mission of the First Presbyterian Church in town. Today, the continued use of the gardens and church and the reuse of the house as an art and educational center and the village as commercial shops, offices, and studios are in keeping with the idea which the Reynolds conceived in the first decade of the 20th century.

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Significance

In 1874 at age 24, Richard Joshua Reynolds came to the "crossroads town"¹ of Winston, North Carolina, to begin a tobacco manufacturing business. He left a thriving family business in Critz, Virginia, but chose Winston for its strategic location in the center of Bright Leaf tobacco country and for the railway which had pushed over from Greensboro the year before. In October of that same year, he purchased a lot on Chestnut Street for \$388.50 and built what was to become known as "the little red factory,"² a two-story building "covering less ground than a tennis court."³ The factory opened for business in the spring of 1875 with \$5,000⁴ in working capital, two full-time assistants and a dozen workmen hired for the season.

C. Vann Woodward in Origins of the New South attributes the almost phenomenal growth of tobacco manufacturing in North Carolina to "young Southern entrepreneurs rising with the raw towns of Durham, Winston, and Reidsville."⁵ R. J. Reynolds in Winston was one such figure. The business increased steadily until at Reynolds' death in 1918 the company employed 15,000 hands in a plant consisting of 43 modern buildings, one for each year of the concern at Winston.⁶ Some of the more memorable events in company history were the formation in 1890 of the North Carolina corporation, R. J. Reynolds Tobacco Company; the winning of first prize for chewing tobacco at the 1895 Cotton States and International Exhibition in Atlanta; the years of domination, 1899-1911, by the Duke trust, American Tobacco Company; and the successful marketing of Prince Albert smoking tobacco and Camel cigarettes in 1907 and 1913, respectively.

A major event during the later years of Reynolds' life was his marriage in 1905 to Katharine Smith of Mt. Airy, North Carolina. She served as executive secretary to Reynolds and became his trusted partner in both business and personal affairs. In company matters, she persuaded him to shorten the work week from six to five-and-a-half days, to establish a medical department, and to furnish cafeterias for employees. She personally organized a day nursery for the children of company employees:

Relative to personal affairs, Katharine Smith Reynolds was the motivating force behind the creation of Reynolda, the magnificent country estate which was to serve as a model for the surrounding rural regions. Her daughter, Nancy Susan Reynolds, wrote in a letter dated March 23, 1977, "I believe Reynolda was my mother's project though I am sure my father took an interest, it was my mother's operation. The name 'Reynolda' was used to represent the Latin feminine of Reynolds."⁷

The early years of her marriage to Reynolds were spent in a home on 5th Street "in close proximity to the leading tobacco companies, warehouses, and banks."⁸ However, by 1910, Mrs. Reynolds had acquired property west of Winston, approximately two miles from their downtown residence. Several explanations exist for the particular choice of property, for it is known that an initial survey revealed "a great ledge of rock"⁹ crossing the tract and "great gullies. . . everywhere in evidence in the open fields."⁹ Mrs. Reynolds was particularly concerned with water resources and chose the Reynolda site¹⁰ for its mineral springs, which she believed to be beneficial for bathing and drinking. A second theory for the site's selection holds that at the turn of the century wealthier development usually occurred on the western side of towns. The Reynolda site, located northwest of Winston, was the

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Significance (Cont'd)

only major land area on the west side still available for purchase.¹¹ According to J. C. Ellerbe's map of the estate dated February 1925, the maximum acreage owned was 1067.83 acres.¹²

Both Mr. and Mrs. Reynolds felt a deep sense of commitment and responsibility to the surrounding community, and their suburban estate was to be no mere pleasure ground for themselves and close friends. Instead, the Reynolda community was conceived and designed in direct response to real needs in the surrounding rural regions. First, the estate was to be an experimental farm where farmers and students of agriculture could be introduced to the latest techniques and methods. Second, the estate was to include a model school where public funds would be supplemented by private support. The local newspaper was to predict in 1917, "Reynolda is destined to become one of the great factors in the development of the rural life, not only of Forsyth County but of the entire Piedmont section of North Carolina. It is already the model of progressive farmers and their families."¹³

To lay out the estate and plot the formal gardens, Mrs. Reynolds first consulted Louis L. Miller of the New York firm, H. Buchenham and L. L. Miller. After 1913, however, Miller was replaced by Thomas Warren Sears, a landscape architect of Philadelphia. Although the layout of Buchenham and Miller remained essentially the same, it was Sears who drew the working drawings and planting plans incorporating three major parts: the greenhouse, a formal English garden, and a cutting garden. The Reynolda estate was Sears' first project in North Carolina; thirty other assignments would follow in the Winston-Salem area.¹⁴

A producing model farm was a high priority for the Reynolds estate and, in fact, the farm was flourishing by 1912, five years prior to completion of the family residence or manor house. To design the manor house, Mr. and Mrs. Reynolds employed Charles Barton Keen, a noted Philadelphia architect who had previously worked with Sears. Construction began in 1914. It would be referred to as "The Bungalow," emphasizing its comfortable informality rather than its spaciousness. The very concept of the bungalow was quite in fashion at the time; Henry Hodgman Saylor was to describe it in 1913 as ". . . a house that looks as if it had been built for less money than it actually cost." In general, the bungalow was a "low rambling mass, with wide verandas, overhanging eaves." Saylor also notes that fieldstone was an often used construction material for these informal houses.¹⁵

The similarities between the Reynolda bungalow and Saylor's description are striking. Keen's plan for the manor house at Reynolda evolved around

a large living area flanked on either side by two wings housing private quarters. Two floors high, with basement and attic, the house was long and close to the ground. . . The outside was open and casual; the front porch was screened in and the second floor balconies were exposed. Walls were of white stucco trimmed in green paint, complementing the green-tiled roof.¹⁶

Construction work on the manor house proceeded slowly; however, by early December of 1917 the Reynolds family had moved into their new residence.

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Significance (Cont'd)

During this same period, c. 1912-1917, other structures were being built as a part of Reynolda Village. One of the first to be completed and in use was Reynolda Presbyterian Church, a mission church established by the downtown First Presbyterian Church in 1915. (Although completely surrounded by the estate and conforming to its architectural style, the church was actually independent of the Village; the property had been deeded by the Reynolds to Orange Presbytery for "as long as services continue to be held."¹⁷) The Village was also to include separate schools for black and white children, a post office, greenhouses, a power plant, telephone system (the utility lines traveled through underground cement tunnels to all parts of the 1,000-acre estate), barns and storage facilities, stables, a laundry, ice house, smoke house, blacksmith, and living quarters for the families that lived and worked on the estate. Outside of the Village proper were polo fields, a 9-hole golf course, the formal gardens, a doll house designed as a playhouse for the female Reynolds children, a log cabin which functioned as a playhouse for the male Reynolds children, and a pure water swimming pool.¹⁸ In short, "Reynolda was planned to be a notable private estate, a working farm, a recreation area for the citizens of Winston-Salem, and an institution for higher learning."¹⁹

Mr. Reynolds was seriously ill during the latter stages of construction of the Bungalow. He died there in July, 1918, less than eight months after he and his family had moved to Reynolda. The community responded quickly to the loss of one who had "made his money by a life of labor and saw in it an opportunity for service as well as enjoyment."²⁰ In respect to the deceased, city offices closed along with banks and business houses.

The Reynolda estate, however, was to continue to grow and flourish under the leadership of Katharine Smith Reynolds. In 1920, she was remarried to J. Edward Johnston of Davidson, North Carolina, principal of the village school. The Johnstons continued to live at Reynolda until Mrs. Johnston's death in 1924.

At Mrs. Johnston's death many examples of her generosity were cited. She had taken the lead in establishing the YWCA and Junior League in Winston-Salem. She had organized night classes on her estate for employees who could not read or write. As a memorial to her late husband, R. J. Reynolds, she had endowed a chair of biology at Davidson College. She gave \$50,000 towards the purchase of land for a high school in Winston-Salem, and she erected the Richard J. Reynolds Auditorium. Her biggest project, Reynolda, was also intended to serve the community.

For the ten years following Katharine Johnston's death, the Reynolda estate was held in trust for her heirs by the Mercantile Safe Deposit and Trust Company of Baltimore. A trust officer representing the bank was assigned the responsibility of operating the estate. While the dairy farm was shut down because of its extravagance, the agricultural farm continued to produce.²¹

The estate was inherited by six children (4 Reynolds children, 2 Johnston children) and Mr. Johnston. Mr. Johnston, however, left Reynolda soon after his wife's death; no one knows exactly why.²² Between 1924 and the settling of the estate in 1934 various people lived at Reynolda and made a home for the six children. Two of the children, Richard J. Reynolds, Jr., and Zachary Smith Reynolds, lived for a short time at Reynolda with their wives.²³

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Significance (Cont'd)

In the early 1930s the bank decided to divide up the estate through a family auction. Finally, in 1934, ownership of a major portion of the estate (including the Reynolda Historic District) was acquired by the elder daughter, Mary, Mrs. Charles H. Babcock. At the time the Babcocks were living in Greenwich, Connecticut, but they chose to make Reynolda their second home and engaged the New York firms of Johnson and Porter to supervise the renovation and McMillan, Inc., to manage the interior redecoration.

The front entrance, which originally led directly into the living room, was removed to the east end of the house and the portico was eliminated for a terrace and a small garden, designed to isolate the family from spectators who would drive up the front access and stare through the windows. The basement was further excavated and converted into a recreation area with the addition of game rooms, a shooting gallery, a single bowling lane, squash court, and an enclosed swimming pool. There was also a semi-circular bar installed with alternating convex and concave mirrors on the curved sides and, like the rest of the basement, painted in an orange-red hue. A guest house of eight rooms was built off the east wing, connected by an arcade. Exterior additions were in keeping with the original stucco facade. On the inside, favorite furnishings from Greenwich were mixed in²⁴ with the furniture already there to make the house more suited to the time.

The "small garden" mentioned above was designed by the original landscape architect, Thomas Sears.

In 1942, when Charles Babcock enlisted in the United States Army, Mrs. Babcock and their four children vacated the manor house for a smaller residence in the Village. Up until this time, farm production had continued at Reynolda. World War II, however, was to initiate a slowing down of the farm; and, instead, Reynolda residents placed great emphasis on their individual garden plots. When Charles Babcock returned from the war, the Reynolda estate was to shrink even further. By 1953 the Babcocks had sold, given away, or deeded to the Mary Reynolds Babcock Foundation all of the estate except for (1) the house and 20 acres of land, (2) 4 acres of formal gardens and 140 acres of lake and woods, and (3) 13.5 acres of Reynolda Village.²⁵

The Babcocks gave some 300 acres of the Reynolda estate to the North Carolina Baptist Convention and the Trustees of Wake Forest College for the planned relocation of the campus.²⁶ They were also generous contributors toward the initial building campaign on the new campus between 1952 and 1956. The actual move of the College was made in 1956.

Mary Reynolds Babcock did not live to see the initial phases of the Wake Forest building program completed. She died in 1953. Her support, however, of health, education, and charitable enterprises continued through the creation of the Mary Reynolds Babcock Foundation.

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Significance (Cont'd)

In 1954 Charles Babcock was remarried to Winifred Penn. They lived at Reynolda until the winter of 1963, when they moved to a smaller home, Westerly, on Indiana Avenue in Winston-Salem. Thus, 1963 was to be the last year that the house would be used as a family dwelling; it was instead to become "the home of the community," as later described by the granddaughter of R. J. Reynolds, Barbara Babcock Millhouse, in 1971.²⁷

In 1964 Reynolda House plus twenty acres of land were deeded by the Babcock Foundation to Reynolda House, Inc., a non-profit institution dedicated to the following objectives:

- 1) To preserve, maintain and operate the house as a center for the encouragement and advancement of the arts and higher education.
- 2) To provide headquarters and related facilities for the Piedmont University Center.
- 3) To encourage and advance the arts through the public display of fine paintings, sculpture, rare books, art objects and furniture and furnishings.
- 4) To operate a public museum.
- 5) To provide public enlightenment and education in matters important to the history of North Carolina in all its phases.²⁸

Through the years various programs have been initiated with the objectives in mind.

From 1963 until 1975, Reynolda House was the home of the Piedmont University Center, a regional coordinating agency for 17 institutions of higher education. The intent of the Center was to promote inter-institutional cooperation and to provide various programs and services (visiting scholars program, film library, seminar program, special funding opportunities for member institutions, etc.).

Meanwhile, community interest led to a re-opening of the manor house in 1965 for public visitation. In addition, a changing program of art exhibits, concerts, and other cultural events was offered. To prepare the house for its public debut, extensive restoration efforts were made between 1963 and 1965. Sarah Hunter Kelly, a New York decorator, assisted a committee of Reynolds family members, including Mrs. Barbara Babcock Lassiter, Mrs. Nancy Reynolds Verney, and Mrs. Anne Reynolds Forsyth.

By 1967, a new direction had been taken with the Board's decision to acquire a permanent collection of American paintings that would "illuminate the history and aesthetics of American life" for teachers, students, and the general public.²⁹ Fifteen paintings were purchased with the use of family funds and hung in the warm, comfortable surroundings of Reynolda House. To officially open the collection, Thomas Hoving, then the new Director of the Metropolitan Museum of Art, was invited to speak at a dinner scheduled for September 8, 1967. "The trustees of Reynolda House are transforming that remarkable old mansion into an institution of usefulness," one editorial announced the following morning.³⁰ John Canaday, dean of American art critics, was to write about the collection in

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Significance (Cont'd)

1971, ". . . the most surprising thing about it is that a collection of its range and quality could still be assembled within the last decade. Many of the pictures have been in New York exhibitions during this time, but this show is worth a visit if only to re-see Church's 'Andes of Ecuador,' Harnett's 'Job Lot, Cheap,' and, best of all, Rimmer's 'Lion in the Arena'--the last named a rarity and a curious masterpiece."³¹

The paintings at Reynolda House were collected with the intent of providing the community with a "meaningful educational resource."³² Thus, it was appropriate that an ongoing learning program should be developed. Nicholas B. Bragg came to Reynolda House as Executive Director in 1970 and initiated American Art Discovery, an interdisciplinary program for students of all ages. Barbara B. Millhouse, President of Reynolda House, Inc., was along with Bragg an³³ early proponent of the "discovery" philosophy which encouraged self-initiated learning. The Reynolda philosophy involves a correlation of art, music, and literature as the means of gaining insight to our historical past and is implemented year-round through college-level courses, seminars, lectures, concerts, dramatic productions, and an extensive program for school children beginning at age 6. The American Association of Museums was to conclude its accreditation report on Reynolda House in 1972 with the following statement: "It is one of the most exciting educational experiments using original art as its basis we have seen."

During the 1970s Reynolda House became the home of two additional collections, both of which have been incorporated as resources in the learning program. In 1970 Nancy Susan Reynolds gave a complete collection of porcelain Royal Worcester Birds by Dorothy Doughty. Three years later, she initiated the move to restore the attic that would house a display of clothing worn by members of the Reynolds family from 1890 to the 1950s.

In 1975 restoration of the Reynolds Homestead in Critz, Virginia, birthplace of R. J. Reynolds, was completed and a learning program in the arts launched by Reynolda House. The project was made possible through the interest and generosity of Nancy Reynolds. Following its opening one writer was to proclaim: "The Critz homeplace was restored as a tribute to the impact Hardin (R. J. Reynolds' father) and his sons had--and are continuing to have--on the economy of the South."³⁴ Currently the status of the Reynolds Homestead as a "satellite" of Reynolda House is under review, and the site will most likely be given to the Virginia Polytechnic Institute and State University for educational purposes.

Today, Reynolda House exhibits 55 paintings and 31 prints ranging in time from 1755 to the present. The collection has fine examples of the major periods in American art history, including artists such as Copley, Cole, Church, Mount, Eakins, Cassatt, Benton, Burchfield, Wyeth, Albers, Motherwell, Rosenquist, and Johns. American Art Discovery continues to provide educational opportunities for a range of audiences including school children, youthful offenders, senior citizens, college students, and scholars. As described by a local resident, "Reynolda House is a community place. . . a special place where people and the arts can get together in grand but intimate quarters."³⁵

While responsibility for the manor house was assumed by Reynolda House, Inc., Wake Forest University inherited the remainder of the Reynolds estate. Between 1958 and 1961 the deeds of gift were formalized transferring to the university (1) 4 acres of formal gardens and

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Significance (Cont'd)

140 acres of lake and woods and (2) 13.5 acres of Reynolda Village. The transfer of the gardens (4 acres of formal gardens and 140 acres of lake and woods) was to include a small endowment for its maintenance.

During the 1960s a number of experiments were initiated relative to the newly-acquired property. The gardens were envisioned by Charles Babcock as a public area for rest, relaxation, and contemplation, and as a laboratory for the Wake Forest Botany Department.³⁶ Mr. Babcock, in fact, personally endowed the Babcock Professorship of Botany and brought to Wake Forest from the University of Virginia the well-known botanist, Dr. Walter Flory.

Just prior to his death in 1967 Charles Babcock authorized the creation of the Reynolda Gardens Committee to ensure that the gardens would always remain open for public enjoyment. The committee included representatives from Wake Forest University (3), the Babcock Foundation (2), and community members-at-large (2). Similarly Reynolda Village was to be overseen by the Reynolda Village Advisory Committee.

Between 1971 and 1975, extensive efforts were made to restore the formal gardens and grounds. In 1972, the Winston-Salem Garden Council was invited to bring its headquarters to the Reynolda estate. Other organizations were to become involved in this beautification effort: Winston-Salem Rose Society, National Hemerocallis Society, and a local chapter of the National Audubon Society. Financial support was provided by the Mary Reynolds Babcock Foundation, the Z. Smith Reynolds Foundation, and Nancy Susan Reynolds to repair the greenhouses and, to restore the All-American rose garden, one of only two in the state of North Carolina.³⁷

While first priority was given to restoration of the gardens, the Reynolda Village Advisory Committee began to look critically at the Village in the early 1970s. Although the property had been given to Wake Forest with no endowment, it was never intended to be an economic drain on the university. Thus, by 1976, the Village Committee had decided to initiate restoration of the Village for rental purposes. Ed Bouldin of Winston-Salem was hired as architectural consultant for the project.

Today this major effort is nearing completion. The restoration has made possible the adaptive use of all of the buildings without changing the basic feeling of the Village. The buildings retain their original names, and there are plans to include on exterior signs a short history of each building. The various buildings are rented commercially with income accruing to Wake Forest.

Although completely surrounded by the estate and conforming to its architectural style, Reynolda Presbyterian Church has always remained independent from Reynolda since its official organization in 1915. The property was deeded by the Reynolds to Orange Presbytery for "as long as services continued to be held."³⁸ In 1960, the Presbytery³⁹ authorized the construction of a new sanctuary and an additional educational building. The Church continues an active existence today.

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⁴"Richard Joshua Reynolds," National Cyclopedia of American Biography, 1926, p. 349.

⁵Adelaide Fries, Stuart T. Wright, and J. Edwin Hendricks, Forsyth: The History of a County on the March (Chapel Hill: The University of North Carolina Press, 1976), p. 186.

⁶"Richard Joshua Reynolds," National Cyclopedia of American Biography, 1926, p. 349.

⁷Peyton F. Russ, "A Design History of Reynolda Gardens, 1910-1920," 1979, p. 11.

⁸Adelaide Fries, Stuart T. Wright, and J. Edwin Hendricks, Forsyth: The History of a County on the March (Chapel Hill: The University of North Carolina Press, 1976), p. 209.

⁹"'Reynolda Farm' Splendid Country Estate of Mrs. R. J. Reynolds; Its Origin and Development and the Aims of its Owner," Twin-City Sentinel, July 7, 1917.

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¹¹Peyton F. Russ, "A Design History of Reynolda Gardens, 1910-1920," 1979, p. 9.

¹²Reynolda House Collection

¹³"'Reynolda Farm,' Splendid Country Estate of Mrs. R. J. Reynolds; Its Origin and Development and the Aims of its Owner," Twin-City Sentinel, July 7, 1917.

¹⁴Alonzo Theodore Stephens, Jr., "The Making of Reynolda House: Learning Center and Museum of American Art," Master of Arts Thesis, Wake Forest University, Winston-Salem, North Carolina, p. 4.

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¹⁷Nancy S. Reynolds, Interview by Nicholas Bragg, June 19, 1979.

¹⁸Peyton F. Russ, "A Design History of Reynolda Gardens, 1910-1920," 1979, p. 9.

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- ¹⁹ Peyton R. Russ, "A Design History of Reynolda Gardens, 1910-1920," 1979, p. 24-25.
- ²⁰ "Mr. R. J. Reynolds, Honored Citizen, Passes, Aged 68," Winston-Salem Journal, July 29, 1918.
- ²¹ Nancy S. Reynolds, Interview by Nicholas Bragg, June 19, 1979.
- ²² Robert C. Montague, "Reynolda: 1917-1930," May 10, 1972, p. 7.
- ²³ Nancy S. Reynolds, Interview by Nicholas Bragg, June 19, 1979.
- ²⁴ Alonzo Theodore Stephens, Jr., "The Making of Reynolda House: Learning Center and Museum of American Art." Master of Arts Thesis, Wake Forest University, Winston-Salem, North Carolina, November 1978, p. 15.
- ²⁵ Nancy S. Reynolds, Interview by Nicholas Bragg, June 19, 1979.
- ²⁶ Alonzo Theodore Stephens, Jr., "The Making of Reynolda House: Learning Center and Museum of American Art." Master of Arts Thesis, Wake Forest University, Winston-Salem, North Carolina, November 1978, p. 16. In 1939, heirs of Bowman Gray made it possible for the Wake Forest College Medical School to join the facilities of Baptist Hospital in Winston-Salem. The original campus was in the town of Wake Forest, North Carolina, 110 miles east of the proposed site. It was reasonable to assume that the rest of the college might want to follow if given the chance. Will Reynolds, R. J. Reynolds' brother, first proposed the cross-state move in 1942.
- ²⁷ "Paintings Keep the Past Alive at Reynolda House," Sunday Journal and Sentinel, February 28, 1971.
- ²⁸ "Reynolda House Given to Center," Winston-Salem Journal, December 22, 1964.
- ²⁹ Barbara B. Lassiter, Reynolda House American Paintings, Reynolda House, Inc., 1971, p. 2.
- ³⁰ Editorial, High Point Enterprise, September 9, 1967.
- ³¹ John Canaday, critic for the New York Times, 1971.
- ³² Barbara B. Lassiter, Reynolda House American Paintings, Reynolda House, Inc., 1971, p. 2.
- ³³ Carl Rogers, Freedom to Learn (Columbus: Charles Merrill, 1969), p. 9.

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³⁴"Empire Began at Reynolds Home," Sunday Journal and Sentinel, September 27, 1970.

³⁵Emily Wilson, "Reynolda House, Where There's Room for the Arts," The Wake Forest Magazine, Summer 1975.

³⁶Deed of gift by and between the Mary Reynolds Babcock Foundation and the Trustees of Wake Forest College, December 27, 1961.

³⁷Nicholas B. Bragg, Interview by Peggy LaRochelle, June 15, 1979.

³⁸Nancy S. Reynolds, Interview by Nicholas B. Bragg, June 19, 1979.

³⁹Reynolda Presbyterian Church, 1974 Directory.

9. Major Bibliographical References

See continuation sheet.

10. Geographical Data

Acreage of nominated property Approx. 178 acres

Quadrangle name Rural Hall, NC, Winston-Salem, West

Quadrangle scale 1:24000

UMT References

A

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5	6	4	5	8	0
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3	9	9	8	3	8	0
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Zone Easting Northing

B

1	7
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5	6	4	9	2	0
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3	9	9	8	1	4	0
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Zone Easting Northing

C

1	7
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5	6	5	1	4	0
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3	9	9	7	8	3	0
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D

1	7
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5	6	4	9	2	0
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3	9	9	7	9	8	0
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E

1	7
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5	6	4	2	1	0
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3	9	9	8	2	1	0
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F

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5	6	4	1	8	0
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3	9	9	8	1	6	0
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G

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5	6	4	1	5	0
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3	9	9	8	1	0	0
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H

1	7
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5	6	4	2	1	0
---	---	---	---	---	---

3	9	9	8	2	1	0
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Verbal boundary description and justification The 178 acres included in the Reynolda Historic District are defined by the red line on the enclosed map. This includes Reynolda House, Gardens, Village, and Presbyterian Church--all of which were part of the original tract owned by the Reynolds and were conceived, designed, and developed as a whole. Each area is also defined by Deeds of Gift filed in the Forsyth County Courthouse.

List all states and counties for properties overlapping state or county boundaries

state	code	county	code

state	code	county	code

11. Form Prepared By

name/title Peggy S. LaRoche, Consultant
Hellen Moses, Consultant (both of Reynolda House, Winston-Salem)

organization Survey and Planning Branch

organization Arch. & Historic Preservation Section date June, 1980
Division of Archives and History

street & number 109 E. Jones Street telephone (919) 733-6545

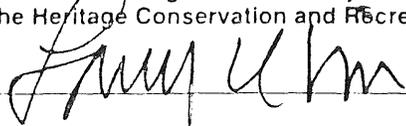
city or town Raleigh state North Carolina

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature 

title _____ date July 10, 1980

For HCRS use only
I hereby certify that this property is included in the National Register
date _____

Keeper of the National Register

Attest: _____ date _____

Chief of Registration

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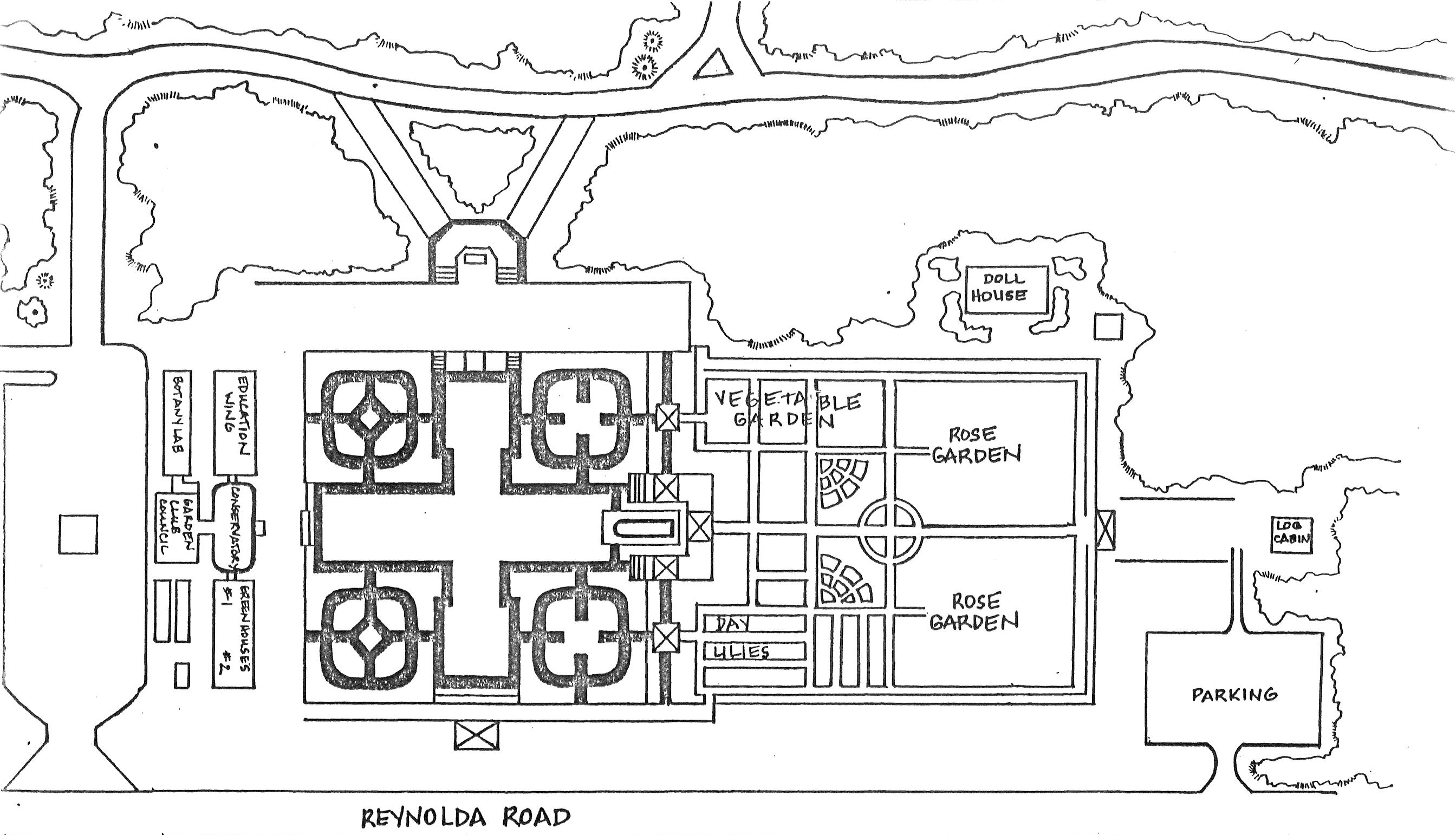
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REYNOLDA ROAD

