

REYNOLDA HOUSE

MUSEUM *of* AMERICAN ART

BACKGROUND

“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 2017, 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.

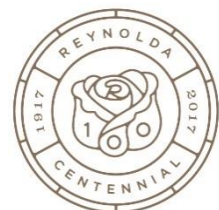
In the summer of 2017, Reynolda House will begin commemorating the centennial of the estate and the fiftieth anniversary of the Museum. The celebration kicks off with a series of events, special exhibitions, and new ways to experience the history of and art inside Reynolda House. The Museum also will publish a book in September: *Reynolda: Her Muses, Her Stories*. The book offers a behind-the-scenes account of the acquisition of select works in the permanent collection, revealing the driving passion that has created one of America's great cultural institutions.

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Reynolda House Museum of American Art Celebrates 50th Anniversary of Museum; Centennial of Reynolda Estate *Year highlighted by major exhibitions of O’Keeffe, Church*

Reynolda House Museum of American Art in Winston-Salem, North Carolina, recognized as a gem among the nation’s cultural institutions, will mark its 50th year with two major exhibitions: ***Georgia O’Keeffe: Living Modern***, August 18 – November 19, 2017, and ***Frederic Church: A Painter’s Pilgrimage***, February 9 – May 13, 2018. Simultaneously, the museum will note the 100th anniversary of Reynolda Estate, the museum’s spectacular backdrop. The celebration will highlight Reynolda’s rare combination of an esteemed collection displayed in a unique and historic setting.

Other events commemorating the dual anniversaries include a book that chronicles the stories behind the acquisition of key works, to be published by North Carolina University Press, titled, *Reynolda: Her Muses, Her Stories*, with a foreword by David Curry, former senior curator of Decorative Arts, American Painting and Sculpture at Baltimore Museum. A new web-based and greatly expanded interpretative visitor program will also be introduced. The full calendar of events available at reynoldahouse.org/100.

Often called the “Frick of the South,” Reynolda holds a focused collection presented in a former residence: the 1917 country estate of Katharine and Richard Joshua (R. J.) Reynolds, founder of R. J. Reynolds Tobacco Company. The 64-room bungalow, crowning acres of landscaped gardens and rolling hills, opened to the public as a fledgling art museum in 1967, founded by their granddaughter Barbara Babcock Millhouse.

R. J. and Katharine Reynolds never intended to showcase art as Henry Clay Frick commissioned his city mansion to do, but their house later proved a sumptuous background in which to show important art. The Reynolda House permanent collection now includes nearly 200 works, spanning pre-Revolution portraits, early paintings from the Hudson River School, modern and contemporary masterpieces to mixed media assemblages of outsider art.

Millhouse was adventurous in her direction for the new museum, eschewing prevailing trends and opting to concentrate solely on American art. On opening day in September 1967, there were just nine paintings, but all of them would eventually be deemed by scholars as highly significant works of American art. In the 50 years since, the museum has steadfastly built a prized collection and reputation, ever guided by Millhouse’s meticulous attention to aesthetic quality.

Visitor surveys often note the special experience of viewing notable art in a personal setting. Frederic Church’s *Andes of Ecuador*, 1855, Albert Bierstadt’s *Sierra Nevada*, 1871-1873, and Whittington Whittredge’s *Old Hunting Grounds*, 1864 (the latter created to showcase a young nation’s art at the 1867 Paris Exposition) are often rotated on the main floor. Martin Johnson

Heade's masterpiece, *Orchid with Two Hummingbirds*, 1871, sometimes peers out over the balcony to the grand reception hall below, as does William Merritt Chase's *In the Studio*, 1884. Also rotated amid the 1917 interiors is important work by Chuck Close, Stuart Davis, Arthur Dove, William Harnett, Childe Hassam, Jasper Johns, Lee Krasner, Jacob Lawrence, Nam June Paik, Martin Puryear, Gilbert Stuart and Grant Wood. Whenever Georgia O'Keeffe's *Pool in the Woods: Lake George*, 1922, is not on loan to another museum, as it often is, the painting is a popular draw wherever it is on view in the house.

The museum strategically supplemented its mission by adding a wing to the house in 2005 to accommodate conservation functions for its growing collection and its own-curated exhibitions. The extension likewise propelled Reynolda to become the exclusive venue in the South for key travelling exhibitions, including the upcoming O'Keeffe and Church shows.

The commemorative year also features the unveiling of a new audio tour that signals Reynolda's future as it shares more of its past. The web-based tour designed for smartphones will dramatically change the visitor experience and add more historical context to illuminate the art and the estate.

About Reynolda House Museum of American Art

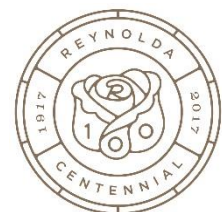
Reynolda House Museum of American Art in Winston-Salem, North Carolina, is recognized as a rare gem among the nation's cultural institutions. The museum presents an exceptional collection of art by America's most noted artists in an incomparable setting: the 1917 country home of Katharine and Richard Joshua (R. J.) Reynolds. Spanning 250 years of painting, prints, sculpture, photography and video art, the collection has been guided with the prescient and unerring eye of Barbara Babcock Millhouse, granddaughter of Katharine and R. J. Reynolds. Highlights include important works by Albert Bierstadt, William Merritt Chase, Frederic Edwin Church, Chuck Close, Stuart Davis, Arthur Dove, Martin Johnson Heade, Lee Krasner, Georgia O'Keeffe, Nam June Paik, Martin Puryear, Gilbert Stuart and Grant Wood. In addition to its collection of fine art, Reynolda House holds decorative arts and estate archive collections and mounts exhibitions from all periods in the 2005 Charles and Mary Babcock Wing. Established in 1967 and now affiliated with Wake Forest University, the museum will mark two anniversaries in 2017—the 50th of its founding and the 100th of the completion of its estate—with major exhibitions and events. The complete Reynolda experience includes Reynolda Gardens, composed of formal gardens, walking trails and wetlands, and Reynolda Village, now an eclectic mix of shops and restaurants in many of the estate's original buildings. For more information, please visit reynoldahouse.org.

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One hundred years ago this year, Katharine Smith Reynolds and her husband, Richard Joshua (R. J.) Reynolds, moved into their newly finished estate at 2250 Reynolda Road, a few miles from downtown Winston-Salem, North Carolina, headquarters of R. J. Reynolds Tobacco Company. Fifty years later, the magnificent 64-room bungalow, set amid landscaped gardens and rolling hills, opened to the public in 1967, as a museum dedicated to American art. Today, Reynolda House Museum of American Art, Reynolda Gardens and Reynolda Village attract tens of thousands of visitors from North Carolina and beyond each year.

Summer 2017 will commence a yearlong celebration of both the 100th anniversary of the Reynolda Estate and the 50th anniversary of Reynolda House Museum of American Art. Landmark exhibitions, inspiring new visitor programs, and memorable events will celebrate Reynolda's past as well as its expanding future as a leading cultural institution and destination.

Special Exhibitions:

- ***Georgia O'Keeffe: Living Modern, August 18 – November 19, 2017***
This exhibition from the Brooklyn Museum presents a new perspective on the unified, modernist aesthetic of O'Keeffe's art and dress through paintings, photographs and selected items from her wardrobe. *Pool in the Woods: Lake George* (1922), a highlight of Reynolda House Museum's own permanent collection, is featured in the exhibition.
- ***Frederic Church: A Painter's Pilgrimage, February 9 – May 13, 2018***
More than 40 paintings, among them Church's iconic large panoramic landscapes, and studies will be presented. The exhibition is organized by the Detroit Institute of Arts. *The Andes of Ecuador* (1855), Reynolda House Museum's own Church masterpiece, will be prominently on view in the house during the exhibition.

Reynolda House Museum of American Art is the only venue in the Southeast for both exhibitions. The museum will offer timed tickets for visitors and extend hours until 8 p.m. each Thursday night during the exhibitions.

Special Projects

- September 8, 2017—*Reynolda: Her Muses, Her Stories*, the first book to chronicle the stories behind the acquisition of select works of art at Reynolda, will be published. The museum opened in 1967 with nine paintings, acquired and donated by Barbara Babcock Millhouse, granddaughter of Katharine and R. J. Reynolds. Fifty years later, the museum's permanent collection numbers more than 250 works spanning 250 years of American art, and is renowned in the art world for its connoisseurship. The Museum will hold two ticketed events to mark the 50th anniversary and debut the new publication.

- June 2, 2018—Centennial Community Day, a daylong festival will bring thousands to the museum’s grounds and galleries. On this day, Reynolda House will debut a web-based tour that includes audio and video of people and places of the museum and estate never before shared. The tour is made possible by the largest federal grant ever received by the museum. The tour will bring more of the Reynolda story to visitors and offer new ways to engage with the art and estate. The web-based tour will present local, southern and national stories, all using the museum’s collections and historic site to illuminate content, profoundly changing the visitor experience. The new interpretation is projected to be a model for the museum field.

Special Events

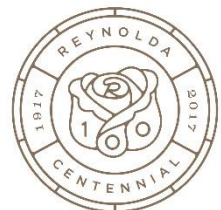
- October 7, 2017—Reynolda will host the Centennial Ball, a formal gala for 500 friends of the museum and Reynolds family members on the front lawn of Reynolda. The event is being planned by Apotheosis Events, a New York-based event planner, who recently organized *Hamilton*’s Broadway opening night and Tony Awards parties.
- November – December, 2017—Centennial Christmas will feature historically accurate decorations throughout the house and special tours of “A 1917 Christmas.” The Reynolds family moved to the estate in December 1917, so this Christmas season marks the actual centennial of the Reynolda Estate.

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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.

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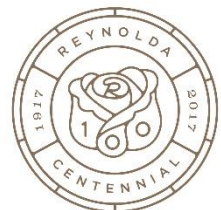
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FROM FAMILY ESTATE TO RENOWNED MUSEUM

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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ALLISON C. PERKINS, DIRECTOR, REYNOLDA HOUSE MUSEUM OF AMERICAN ART

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 more than 35 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).

Perkins' standing in the museum field has helped Reynolda House secure major exhibitions for the Mary and Charlie Babcock Wing, completed in 2005. Last year's *Ansel Adams: Eloquent Light*, an exhibition curated exclusively for Reynolda, broke attendance records, won first place for exhibition collateral from AAM, and prompted a 21 percent increase in new memberships. 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, and Philadelphia Museum of Art.

Perkins is currently guiding Reynolda House through two milestones: the Museum's 50th anniversary and the 100th anniversary of the Reynolda Estate. She and her staff will culminate a fundraising campaign, "Reynolda at 100," that will position the historic property for its second century.

Allison received her Bachelor of Arts in art history from Lake Forest College and did 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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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 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; and *Reynolda: 1906-1924* for Arcadia Press in 2011, for the Images of America series.

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