

**FROM THE DESK OF KATHARINE SMITH REYNOLDS:  
FURNISHING TWO DENS AT REYNOLDA, WINSTON-SALEM, NC**

by  
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A thesis submitted to the Faculty of the University of Delaware in partial fulfillment  
of the requirements for the degree of Master of Arts in American Material Culture

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FURNISHING TWO DENS AT REYNOLDA, WINSTON-SALEM, NC**

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## ABSTRACT

Katharine Smith Reynolds (1880-1924) was the wife of Richard “Dick” Joshua Reynolds (1850-1918) and a prominent figure in Winston-Salem, North Carolina, and the New South. Between 1912 and 1917 Katharine designed and built Reynolda, a large country bungalow on a 1,067 acre estate that would be her family’s home and the base of her many enterprises.

At Reynolda, Katharine used two spaces – Katharine’s Den and Dick’s Den – as a form of home office. Katharine decorated her Den in historic styles of French influence that utilize tapered legs, lively veneer, and gilding to create a sophisticated, tasteful room. For Dick’s Den, she drew on the English tradition for its furniture and embellished it with items of Asian influence. In addition to fine decoration, each Den had technology for business communication and was arranged for sociability and efficiency. Dick passed away before being able to use his Den as intended. Instead, Katharine and her staff used *both* Dens to handle family business, run the estate, and fulfill Katharine’s many obligations to charities and causes throughout North Carolina.

As workspaces the Dens provide insight into Katharine’s personality. More than a social space designed to create a certain impression, these rooms are direct evidence of the priorities Katharine set within her home and the way she spent her own time. She was a wealthy southern woman who chose to engage with business as well as philanthropy, while remaining rooted in her home and family life.

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## INTRODUCTION

Reynolda House in Winston-Salem, North Carolina, was the country home of Katharine Smith Reynolds and Richard “Dick” Joshua Reynolds, owner of R. J. Reynolds Tobacco Company (Figure 1.1). Completed in 1917, the house and its surrounding farms, gardens, and village fulfilled Katharine’s dream to “buy a great estate [with] a thousand cattle on a hill and flowers all around.”<sup>1</sup> More than just the culmination of a dream, Reynolda was the product of creative collaborations and conscientious planning that made it a model enterprise during its heyday.

The Reynoldses were a prominent, admired couple in North Carolina and Reynolda helped grow their influence. Two rooms are of special interest: Mrs. Reynolds’s Den and Mr. Reynolds’s Den. Twenty-first-century visitors to Reynolda encounter the two Dens as “Mr. Reynolds’s Study” and “Mrs. Reynolds’s Study,” learning about the tobacco magnate and his wife, the thoughtful woman who shaped Reynolda.<sup>2</sup> Dick’s Study is robust, with wood paneling and leather upholstery whereas Katherine’s Study is filled with pastels. When Reynolda was complete enough for the family to move in, Dick was too ill to use his Den and soon passed away. Instead, it was Katharine who ultimately shaped the style and function of both Dens as spaces that blend public and private space to facilitate social and business activities within the home.

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<sup>1</sup> Katharine Smith to her college roommate, 1899; Catherine Howett, *A World of Her Own Making* (Amherst: University of Massachusetts Press, 2007).

<sup>2</sup> Reynolda House Museum of American Art (hereafter RHM) calls each room a “study,” while the rooms occupied by Katharine and Dick were each a “den.”

Reynolda House was Katharine and Dick's country "bungalow," but in addition to being their country home, Reynolda was a world of its own, a place where Katharine realized and demonstrated her great and varied talents. The Dens, too, took on more meaning than the usual man's room in a country house. By adapting attributes of studies, dens, boudoirs, and other types of rooms, Katharine fashioned two rooms that supported her function as manager of the estate and a wealthy, progressive woman. In that way, the Dens functioned more like a home office than two secluded Dens in a country house.

## Chapter 1

### WORKING ON REYNOLDA

The American country house movement, architect Charles Barton Keen, and Katharine's ambition all shaped Reynolda. The result was a house of more than thirty rooms that was the center of Reynolds family life as well as an example of modern convenience and distinguished style for the Winston-Salem community. Examining these influences Reynolda helps put the Dens into context and provides a foundation for interpreting their furnishings.

Katharine Smith (1880-1924) and Richard "Dick" Joshua Reynolds (1850-1918) were a dynamic and powerful couple that contributed to the culture of the New South (Figures 1.2 & 1.3).<sup>3</sup> Katharine was a native of Mount Airy, North Carolina, and studied at the State Normal and Industrial College in Greensboro and Sullins College in Bristol, Virginia. After graduating, she was a secretary at R.J. Reynolds Tobacco Company where she was exposed to culture and business in ways that resonated throughout her adult life, particularly her time at Reynolda.<sup>4</sup> Katharine married Dick, who was thirty years her senior, on February 27, 1905 in Mount Airy, and their life together was immediately full of travel, children, and social obligations in North Carolina and along the East Coast in Baltimore, Philadelphia, and New York.

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<sup>3</sup> Michele Gillespie's *Katharine and R. J. Reynolds: Partners of Fortune in the Making of the New South* (Athens & London: University of Georgia Press, 2012) examines the ambitious couple within the transforming culture of the American South.

<sup>4</sup> Gillespie, *Partners of Fortune*, 126-8. Katharine quickly learned to trade stocks, turning her monthly thirty-five dollar salary into ten thousand dollars in stocks.

They also immediately began acquiring land outside Winston-Salem for what they first called “Katharine’s Farm” and later named “Reynolda.” For Katharine, Reynolda meant years of planning and self-education on topics as varied as dairy farming, childhood education, and the best golf course designs. It established her as an innovator for scientific farm management and the advancement of agriculture in North Carolina.<sup>5</sup> For Dick, Reynolda was both an outlet for his “increasing benevolence” and his way to support his wife’s ambitions.<sup>6</sup> It was the only home Katharine and Dick shared without extended family in permanent residence. Though many friends and family visited for long periods of time, Reynolda belonged to Katharine and Dick and reflected them more than anyone else.

### **Charles Barton Keen**

Katharine’s vision for Reynolda came to fruition through the efforts of Philadelphia architect Charles Barton Keen (1860-1931). An 1889 graduate of the architecture school of the University of Pennsylvania, Keen was a member of the T-square Club of architects.<sup>7</sup> By 1912, when plans for Reynolda commenced, Keen had established a reputation as a designer of country houses on Philadelphia’s Main Line.<sup>8</sup>

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<sup>5</sup> Howett’s *A World of Her Own Making* explores Reynolda and landscape history.

<sup>6</sup> Patrick Reynolds and Tom Shachtman, *The Gilded Leaf: Triumph, Tragedy, and Tobacco: Three Generations of the R.J. Reynolds Family and Fortune* (2006), 92.

<sup>7</sup> The T-Square Club of Philadelphia architects publicly exhibited their work and were “full of romantic views of architecture.” Hewitt, *The Architect and the American Country House* (New Haven, CT: Yale University Press, 1990), 197.

<sup>8</sup> William Alan Morrison, *The Main Line: The Country Houses of Philadelphia’s Storied Suburb, 1870-1930* (New York, NY: Acanthus Press, 2002), 237.

The Reynoldses may have known the architect's work from visits to Philadelphia or from the media coverage his buildings received.<sup>9</sup> Teamed with several different partners, Keen completed both major renovations on earlier houses and entire buildings from scratch in the Philadelphia area. Among his publicized works were the Samuel W. Megargee House in Bryn Mawr, Pennsylvania, and William T. Roberts's Ogontz Park at Glenside Farms, Pennsylvania.<sup>10</sup> After so much success near Philadelphia, Reynolda established Keen's career in the South, alongside his frequent collaborator, landscape architect Thomas W. Sears.<sup>11</sup>

Keen's building style combined an English cottage and a Pennsylvania farmhouse, with several recurring details: white stucco walls, green tile roofs, and heavy columns. At Mill Brook, a home he designed in Bryn Mawr, Pennsylvania, Keen applied these details using local field stone, half-timber work with natural, soft, grey plaster, and shingles stained "dark moss green."<sup>12</sup> These elements created a

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<sup>9</sup> As early as 1896, Keen's work appears in magazines as part of the firm Keen & Mead. "Double Dwelling in the Spanish Style at Pelham, PA," *Scientific American Building Edition*, 22 (July-December 1896): 12, 16.

<sup>10</sup> *Country Life in America* (March 1908): 481; "A Successful Country house at Bryn Mawr," *Ladies Home Journal* (March 1901): 3; "Lodge near Bryn Mawr," *House & Garden* 1, 1 (June 1901): 1-8; *House & Garden*, July 1926. Ogontz Park appears in *Scientific American Building Monthly* 34, 2 (August 1902): 26-38; *Scientific American Building Monthly* 34, 6 (December 1902): 116, 125.

<sup>11</sup> Sears (1880-1966) worked extensively with Katharine to create Reynolda's distinctive gardens and farms. Howett, *A World of Her Own Making*, 198-215, 262-267, 285. Howett explains that the anglophilia shared among Sears, Katharine, and Keen made them especially good working partners, 199.

<sup>12</sup> Barr Ferree, *American Estates and Gardens*, New York: Munn & Co., 1904, 231; *Scientific American Building Monthly* 37, 5 (May 5, 1904): 91, 104; Thomas Nolan, "Recent Suburban Architecture in Philadelphia and Vicinity," *Architectural Record* 19 (1906): 167-195; Hooper, *Country House*, 1909.

personal yet historically conscious style of the type lauded by Andrew Jackson Downing as one that “after mastering that which has been done in other countries and in past time, works freshly from the inspiration of his own country – its manners, institutions, and climate [...] to give greater meaning and stronger vitality to productions that belong wholly to the present.”<sup>13</sup> The aesthetic at Mill Brook was likened to “the methods of the impressionist in painting” and echoed over a decade later at Reynolda.<sup>14</sup> Selecting Keen as Reynolda’s architect ensured that the house and estate buildings would be tasteful and modern.

Katharine and Keen collaborated on many of the planning decisions for Reynolda —right down to how the telephone lines should run. This close working relationship heeds contemporary advice that “your architect will be grateful if you show the same interest in the details of building your home.”<sup>15</sup> Katharine appreciated Keen’s work on the exterior of her home so much that she also relied on him for some of the interior decisions. She consulted the architect regarding discussions with decorator E. A. Belmont from Wanamaker’s in New York, and the firms W. & J. Sloane and E.F. Caldwell. In a 1918 letter to Katharine, Keen reveals the extent of his role in developing Reynolda’s interiors, writing, “You will recollect the consideration given to the schemes of W. & J. Sloane and Wanamaker’s and I feel quite sure that

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<sup>13</sup> A. J. Downing, *The Architecture of Country Houses*, 276.

<sup>14</sup> Nolan, “Recent Suburban Architecture in Philadelphia and Vicinity,” *The Architectural Record*, 19, 3 (March 1906): 169.

<sup>15</sup> Grace Wood and Emily Burbank, *The Art of Interior Decoration* (New York: Dodd, Mead, and Company, 1916), 18.

you will agree that I am entitled to compensation for these services.”<sup>16</sup> Through this consulting role, Keen impacted not only the shape of the two Dens but the arrangement and appearance as well.

The Dens created a new type of space for the Reynoldses that they did not have in the family home on Fifth Street, downtown in Winston-Salem. Previously, Dick had a personal study for conducting business, but with the creation of the bungalow, Dick and Katharine each had personal spaces for social and business activities. To understand the purpose and impact of the Dens on life at the bungalow, the terminology must first be considered.

### **“Bungalow”**

A popular house type at the beginning of the twentieth century, bungalows promised a new way of life that was more informal, healthy, and rooted in nature. Methods of achieving these effects varied but the designers of bungalows typically created economical single-story homes with open floor plans and, as described in *Country Life in America*, “broad, extended lines.”<sup>17</sup> The Reynoldses did not need to be economical when building their home but the connection to the landscape that bungalows reinforced and the healthful lifestyle they promised were both priorities for the couple. These ideas also agreed with concepts behind the American country house movement, which boasted immersion in nature and assertion of social status. Around

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<sup>16</sup> Charles Barton Keen to Katharine Smith Reynolds (hereafter KSR), 24 January 1918, Reynolda Family Papers (hereafter RFP), Box 2, Folder 121, RHM.

<sup>17</sup> Phil M. Riley, “What is a Bungalow?” *Country Life in America*, 22, 6 (July 15, 1912): 11-12.



the year 1912, the series “Cutting Loose from the City” in *Country Life in America* chronicled “men and women who have had the courage to break away from life in the city and start anew in the country.”<sup>18</sup> These articles promoted the restorative effects of country living while examining the challenges and joys it brought.

As early as 1912, critics were addressing the fad for “bungalows.” One critic wrote, “It becomes more and more apparent that it is the name rather than the thing which has caught the public fancy.”<sup>19</sup> Books and magazines advertised the bungalow lifestyle while catalogs, like *The Craftsman*, sold plans for these country havens. Bungalows appealed to a wide public because they had “artistic beauty to an almost unlimited degree,” wrote Henry Wilson, the self-declared “Bungalow Man” in 1910. Bungalows were “warm” and “convenient,” rather than “stiff” and “prim,” and “easily adaptable to almost any location, whether mountain, plain, or valley.”<sup>20</sup> For Reynolda, Keen adapted the house to the rolling hills of Katharine’s estate, using a low-pitched roof and wide columns to reduce the appearance of Reynolda’s three stories and recall smaller bungalows designs. Local stone used in foundations, chimneys, retaining walls, and gate pillars tied the Reynolda architecture closer to the native landscape, as prescribed in *The Craftsman*, to make it seem like “a growth rather than a creation.”<sup>21</sup>

Using local materials, Reynolda’s exterior reflects a blending of many styles. Its low roofline, thick columns, stucco and tile recall the Arts & Crafts style.

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<sup>18</sup> *Country Life in America* 21, 6 (January 15, 1912): 29-31.

<sup>19</sup> Riley, 11-12.

<sup>20</sup> Henry Wilson, *The Bungalow Book*, 5<sup>th</sup> ed. (Chicago: Henry L. Wilson, 1910), 3-4.

<sup>21</sup> Gustav Stickley, *Craftsman Homes and Bungalows* (New York: Skyhorse Publishing, 2009), 418.

Colonnades, gables, symmetry, sash windows, and the use of white and green highlight the Colonial Revival style prevalent in American country houses. The columns and especially the surrounding gardens recall the Italian Renaissance.

A blending of various styles occurs inside the house as well. Arts & Crafts influence is echoed through inglenooks, porches, medieval-looking tiles, and many porches. Classicism, through the lens of both the Colonial Revival and Italian Renaissance, appears in classical moldings and overall symmetry throughout the house. These features reflect the Reynolds' aspiration to participate in these design trends, and appear in the two Dens as well, prompting the question "what is a den?"

### **"Den"**

By 1912, dens appear in many architectural and furnishing sourcebooks and are lauded as "a comfort which every man loves."<sup>22</sup> Frequently described as intimate rooms for the "complete expression of relaxation and privacy," dens were designed for solace and "apt to be the most homelike room in the house."<sup>23</sup> These rooms were not necessarily luxury spaces and appear in plans for both large estates and smaller homes. Two house plans for "The Cheapest House – The Log Cabin" and "A Seaside House" from Hyannisport, Maine were published in *Country Life in America* the year Reynolda planning commenced and each contained a den.<sup>24</sup> Specialized spaces like

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<sup>22</sup> Jud Yoho, *Craftsman Bungalows: A Collection of the Latest Designs Dedicated to the Lover of a Convenient Home* (Seattle, WA: Craftsman Bungalow Co., c. 1912), 73.

<sup>23</sup> Lillie Hamilton French, *The House Dignified: Its Design, Its Arrangement, Its Decoration*, New York: G. P. Putman's Sons, 1908, 63; Charles Edward Hooper, *The Country House: A Practical Manual of the Planning and Construction of the American Country House* (Garden City, NJ: Doubleday, Page, & Co., 1913), 155-6.

dens are less prevalent in houses with fewer rooms and often had features that encourage flexible use, such as disappearing beds.<sup>25</sup> Many advice books describe the character and furnishing of dens as a man's room, solitary space, or flexible-use room, but a few also elaborate on the den as a place for work.

A 1913 series in *Country Life in America* called "Inside the House that Jack Built" chronicles different rooms within a middle-class country home. The den is where characters Jack and Mary have their writing desks. As the characters explain:

"We call it a den," replied Mary, "because that is where we growl at each other. If I have spent more than I should, then Jack growls. If Jack has made a bad investment or been too easy with someone who owes him money, then I growl."<sup>26</sup>

In addition to desks, Jack and Mary's shared den included a filing cabinet and typewriter for, as Jack explains, "all the business of the household" and some of his work from the office. Another modest den from 1912 had a typewriter along with a small colonial desk, an old Windsor chair, and bookshelves. While this entire space was furnished for an estimated \$49, the priority items from each of the modest dens—desks, typewriters, chairs—are utilitarian and echoed in the more elaborate Dens at Reynolda.<sup>27</sup>

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<sup>24</sup> "Designs by A. Raymond Ellis," *Country Life in America*, 10, March 15, 1912, 39-42; *Country Life in America*, 5, July 1, 1912.

<sup>25</sup> William A. Radford, *Radford's portfolio of plans*, Chicago, Ill: The Radford architectural company, 1909; Yoho, *Craftsman Bungalows*, 52, 58, 70, 73, 75.

<sup>26</sup> George Leland Hunter, "Inside the House that Jack Built, Chapter VII: The Den," *Country Life in America*, 24, 4, (August 1913): 49.

<sup>27</sup> Elizabeth West Parker, "Furnishing a Bride's Home," *Country Life in America*, 23, 1, November 1912, 47-8.

A few of Keen's buildings also have dens, but they are not typical in his designs.<sup>28</sup> When the Reynoldses relocated to Reynolda, the amount, type, and style of space available for their use changed dramatically. From the sixteen-room, Queen Anne home in town, they now had thirty rooms, elegantly overlooking their very own countryside. The Fifth Street house had a general sitting room and Mr. Reynolds's sitting room, the role of which was partially filled by the Dens at Reynolda.

Early Keen plans for Reynolda show the evolution of the first floor and the transformation of the Dens from a single, small den to two larger rooms occupying most of the north wing (Figures 1.5).<sup>29</sup> The latest of these plans shows much of what still exists at Reynolda as well as hand-added notations that eliminate one of two doors into Katharine's Den, making it slightly more private. Upon completion, neither Katharine's Den nor Dick's Den bore strict resemblance to period descriptions or examples of dens. The furnishings in each space defy the idea that they were designed for a man's solitary reflection and therefore demand further investigation.

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<sup>28</sup> C. Howard Clark House in Devon, Pennsylvania, has a den. *American Country Houses of Today*, New York: Architectural Book Publishing, 1915, 102-107; Harold Eberlein, "Five Phases of American Country Houses," *Architectural Record*, 36, 4 (October 1914): 272-341.

<sup>29</sup> Architectural Drawings prepared for Reynolda c.1912-1917; RFP.

## **Chapter 2**

### **KATHARINE'S DEN**

Katharine's Den was designed for comfort and sociability, but rather than giving the impression of a man's private space, the Den reflects the taste and work functions of its female owner (Figure 2.1). Katharine's intentions for the room to be an intimate but social place can be considered using the architectural blue prints, the furnishing plans, 1922 inventory, 1917 photograph and the objects.<sup>30</sup> The decorative scheme filled with blues and gold reflects an interest in classical and French styles. Keen's plan for the room (Figure 2.2) also includes electrical and telephone lines, locating certain appliances, furniture and therefore activities within the room.

Wanamaker's decorator E. A. Belmont prepared furnishing plans for this and other rooms at Reynolda, showing various elevations (Figures 2.3). A 1917 photograph was taken of Katharine's Den, which gives a better idea of how Katharine arranged the room and either followed or disregarded elements of the decorative plan (Figure 2.4). Another useful reference is a 1922 inventory of the house that was taken following Katharine's 1921 marriage to J. Edward Johnston.<sup>31</sup> Twelve items from the

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<sup>30</sup> Appendix A is an inventory of Katharine's Den based on the 1922 inventory, the 1917 photograph, and extant objects.

<sup>31</sup> Johnston was the school superintendent at Reynolda Village in 1919 but promptly resigned at the end of the school year after falling in love with Katharine who at the time was his supervisor. The couple was married in June 1921.

current Reynolda House have been identified with Katharine's 1922 inventory. Piecing these sources together and examining the furniture itself allows Katharine's Den to come to life.

### **Her Desk & Furnishings**

The centerpiece of the room is Katharine's desk (Figure 2.5). It is a small, leather-top desk covered in parquetry on all sides, even the inward facing sides of the side drawers. It has a central drawer flanked by two sets of graduated side drawers with gilt metal pulls. Mock drawers are repeated on the opposite side. It has canted corners and square, tapered legs with brass caps. Although the patterned decoration and constructed form of the desk both consist of straight lines, the figure on the veneer and the canted corners give the desk a sense of softness and lightness. The desk appears in both the 1922 inventory and 1917 photograph. This French-inspired desk sets the tone for the whole room as a well-appointed room in good taste.

The desk was supplied by Wannamaker's and has been attributed to E. F. Caldwell & Co, a New York firm that supplied many of Reynolda's electrical light fixtures.<sup>32</sup> Beginning in 1910, the firm also produced desk sets, clocks, andirons, and furniture, much of which evoked historical styles and appear throughout Reynolda. In the furnishing plan and 1917 photograph, the desk is central to the room and a chair is pulled up to either side as if in conference. The two chairs currently in Katharine's Study are both carved from beech and painted with ivory and green stripes (Figures

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<sup>32</sup> Desk, parquetry and veneer in continental wood (possibly kingswood), cast brass, gilding, leather, 29 3/4 x 61 1/4 x 30 1/8 inches; 1922.2.141, RHM. An undated letter in the Reynolda Archives between Katharine and Belmont refers to this desk.

2.6 & 2.7).<sup>33</sup> These chairs were likely furnished by the New York City furniture and rug store W. & J. Sloane, and echo the styles throughout the den: a Louis XVI with a fluted seat rail recalling Robert Adam. Each has received extensive restoration and is upholstered in tapestry with floral baskets and sprigs.<sup>34</sup> These two chairs are some of the seating furniture in Katharine's Den that echoed the design of her desk with tapered legs and delicate decoration.

The sofa from Katharine's Den has been reupholstered but reflects the original design of "blue and tan striped" noted in the 1922 inventory (Figure 2.8).<sup>35</sup> The maker of the sofa is unidentified but the style is derived from George Hepplewhite's *Cabinet-Maker's and Upholsterer's Guide*, a keystone in late eighteenth-century neoclassical furniture design.<sup>36</sup> Several pillows gave the sofa a soft, comfortable appearance; the furnishing plan shows three pillows but the inventory lists nine. Several pillow shapes are visible in the 1917 photograph: bolsters, round satin pillows, square pillows in velvet or damask. This number and variety of pillows created a lavish, welcoming effect on the sofa and indicate a social use for the space.

Two upholstered armchairs from the 1922 inventory appear in the 1917 photograph but do not survive at the Museum. These chairs were upholstered to match

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<sup>33</sup> Chairs, painted wood and tapestry, 37 11/16 x 25 7/8 x 19 3/8 inches; 1922.2.138 & 1922.2.139, RHM.

<sup>34</sup> In 2000, Anne Battram and Nancy Rosebrock of Biltmore Estate Conservation Services performed conservation on the chairs.

<sup>35</sup> Sofa, painted wood and silk upholstery, 31 1/4 x 85 1/2 x 35 inches; 1922.2.144, RHM.

<sup>36</sup> George Hepplewhite, *Cabinet-Maker's and Upholsterer's Guide* (New York: Dover Publications, 1969).

the sofa and have related square, tapered legs; the seat rails of the armchairs resemble the chairs positioned at Katharine's desk. A similar chair is pictured in the August 1916 issue of *Good Housekeeping* and is described as "An unusually fine reproduction of an old chair of Adam design upholstered in needlework; marked by fluting carving and rosettes and characteristically spade-fluted."<sup>37</sup>

Other furniture in the room includes several small tables, a secretary, and a footstool. While the current objects are not confirmed as original, they speak to the utility of the room as indicated in the 1922 inventory. A small round table with parquetry and radiating veneer to match Katharine's desk appears in both the photograph and early inventory (Figure 2.9). The existing table has square tapered legs and brass feet. This small table sits in the corner of the photograph next to the sofa and creates a strong visual connection with the desk.<sup>38</sup>

A "small French table" appears in the 1922 inventory and could refer to a number of different pieces. The current table (Figure 2.10) is a round two-tiered table on cabriole legs. The bottom shelf has cubed parquetry and the top shelf is made of marble and a small drawer slides out from beneath the marble shelf.<sup>39</sup> Katharine's Den did not have a totally coherent design scheme; a footstool upholstered with tapestry

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<sup>37</sup> Agnes Rowe Fairman, "Period Furnishings III," *Good Housekeeping* (August 1916): 231; These Adamesque armchairs only appear in the paper records. Therefore, ideas about their construction or origin are based on related existing furniture.

<sup>38</sup> Round Table, tropical wood parquetry (similar to rosewood), 28 3/4 x 29 1/2 (diam.) inches; 1922.2.136, RHM.

<sup>39</sup> Occasional Table, mahogany, marble and gilt-brass, 26 3/4 x (diam.) 14 3/4 inches; 1922.2.145, RHM.



and with dark ball-and-claw feet seems a little out of place with all the light, tapered-leg furniture throughout the rest of the room (Figure 2.11).<sup>40</sup>

The “3-section secretary” listed on the 1922 inventory could be a parquetry secretary-bookcase in the collection (Figure 2.12).<sup>41</sup> This small secretary has a false spines for Plato, Florian and DeFetz. Mahogany veneer and parquetry, canted corners, marble top, and gilt bronze escutcheons connect the style of this secretary to the rest of the furniture. The top of the secretary is a brèche marble, a type of marble that derives its color and pattern from geological pressure. A similar form is pictured in a 1923 issue of *House and Garden* as a tasteful way to store a candlestick telephone and since this secretary was located near the telephone outlet of Katharine’s Den, the intended purpose may be the same.

The accessories in Katharine’s Den contribute to the distinguished appearance of the furniture and overall impact of the decorating plan. On top of Katharine’s desk is a large inkstand from E. F. Caldwell comprised of two gilt-brass, neoclassical inkpots with framed oval plaques resembling jasperware. The inkpots, a penholder and a stamp tray are all arranged on an ebony tray (Figure 2.13).<sup>42</sup> . The enameled metal plaques depict the classical goddess of the home, Hestia, with her altar and flowering

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<sup>40</sup> Footstool, mahogany and wool, 9 ¼ x 20 ½ x 9 ¼ inches; 1922.2.134, RHM. Two footstools were recorded on the first floor, one the library that is documented in a photograph and this one. The 1922 inventory lists this footstool with bird and floral design tapestry, but this footstool does not have a bird.

<sup>41</sup> Secretary, oak and pine with tropical wood veneer, marble, brass and gilding; 1922.2.146, RHM. Despite stylistic similarities, this identification is not certain.

<sup>42</sup> The inkstand has no signature and is not in the Caldwell estimate for Reynolda. Jeni Sandberg, former research fellow at the Cooper-Hewitt Museum made this identification based on records in the E. F. Caldwell Collection.

branch, and the virtue Hope, with her anchor.<sup>43</sup> Both the idea of home and hope relate to Katharine and her role at Reynolda. In the 1922 inventory, this piece is referred to as a “double inkwell in ebony and brass with Wedgewood insets” due to the imitation jasperware’s relation to the venerable ceramic manufacturer. A pen from “American Pencil Co., New York” added to the stand, as well as a cracked inkpot and missing knob, show that the object was not solely decorative.

The 1922 inventory lists two smoke or ashtray stands in Katharine’s Den. Currently only one resembling the “spiral turned wood pedestal” described in 1922 exists in the room (Figure 2.14).<sup>44</sup> The turned stand has a tripod base with ball and claw feet and supports a small cup that holds a glass ashtray. Since Katharine herself didn’t smoke, the presence of these stands reinforces the idea that this Den was a semi-public space, where Katharine may have met with staff or entertained visitors.

The decoration of Katharine’s Den also includes a 3-tier chandelier from E. F. Caldwell and, on the fireplace mantel, a Tiffany clock & two tazzas, or saucer-like cups on stems (Figure 2.15).<sup>45</sup> The gilded leaf decoration on the chandelier, the delicate inlay on the clock, and the tapered stems of the tazzas all echo the graceful classicism on furniture in the room. These objects tie together the European decorative influences throughout the room and give it an elegant and complete appearance.

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<sup>43</sup> Inkstand, brass, enamel, gilding, wood, paint, and glass, 5 3/4 x 13 1/2 x 9 1/8 inches; 1922.2.143a-b, RHM.

<sup>44</sup> Smoking Stand, possibly Spanish cedar, 27 13/16 x 16 1/4 x 14 3/4 inches; 1922.2.147, RHM.

<sup>45</sup> Chandelier, gilt-brass, glass beads and prisms, 38 x 16 1/2 inches; 1922.2.140, RHM; Tiffany Clock and Tazzas, marble and clockworks, clock: 12 11/16 x 7 1/2 x 5 7/8 inches, tazzas: 8 1/2 x 5 1/2 (diam.) inches; 1922.5.4a-c, RHM.

In the corner of Katharine's Den between the fireplace and what was once the only access to the room stands a large walnut and tapestry folding screen (Figure 2.16).<sup>46</sup> The tapestry depicts a peacock and parrot, as well as ionic columns and urns of flowers that recall neoclassical elements throughout the room. The frame of the screen is carved with shells, fruit, and swags. *House & Garden* provides guidance on how screens were used in similar spaces to break up the space, to cover entrances or doorways, and to form a whole background.<sup>47</sup>

The furniture and other objects in Katharine's Den create a space that is fashionable and functional. The exact function of the room can be understood in part by comparing the space with other semi-private rooms designed for women.

### **Boudoirs, Morning Rooms, and Salons**

The objects and arrangement of Katharine's Den borrow elements from different types of rooms including boudoirs, morning rooms, and salons. Designer Lillie Hamilton French described salons and drawing rooms as private spaces that critics recoil at invading and examining. "Most of what they have done, too, as it comes under the jurisdiction of what is called the home, is naturally protected from the inroads of public curiosity. One feels like a housebreaker, who enters to take notes."<sup>48</sup>

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<sup>46</sup> Folding Screen, walnut & tapestry, 75 1/4 x 62 9/16 x 1 5/8 inches; 1922.2.135, RHM.

<sup>47</sup> Richardson Little Wright, *House and Garden's Book of Interiors* (New York: C. Nast & Co., 1920), 81.

<sup>48</sup> Lillie Hamilton French, *The House Dignified: Its Design, Its Arrangement, Its Decoration* (New York: G. P. Putman's Sons, 1908), 48-49.

Despite inspiring discomfort in outside observers, salons and drawing rooms were described as being welcoming to the invited guest.

Elsie De Wolfe's guide, *A House in Good Taste*, describes a drawing room in terms that recall Katharine's Den. De Wolfe says they are "intimate in spirit" and "a place where a hostess may entertain her friends." As such, it is recommended that they "should not be littered with personal things," but have, as Katharine's Den did, "any number of small tables that may be brought out into the room if need be."<sup>49</sup> The Den also fit within De Wolfe's image of a boudoir as "the small personal sitting-room of a woman of many interests," even though Katharine already had a separate boudoir.<sup>50</sup>

Mrs. Reynolds's Boudoir also had a furnishing plan (Figure 2.17).<sup>51</sup> For the boudoir a bed was suggested instead of a sofa, embellished with heavy drapery with tassels and solid square legs without taper. Katharine's boudoir had a desk and many other details including a "desk set ... little medicine tray, with measuring glasses, [and] yellow waste basket."<sup>52</sup> Though she already had this separate, private space, Katharine still borrowed from the style of many boudoirs to make her more public Den feel more comfortable and personal.

The advice from design literature is important, but so are contemporary models for these different spaces. A study-morning room pictured in *House and Garden's*

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<sup>49</sup> Elsie De Wolfe, *A House in Good Taste* (New York: The Century Co, 1913), 134-7.

<sup>50</sup> *Ibid.*, 159.

<sup>51</sup> Rendering of Mrs. Reynolds' Boudoir, Reynolda House, Courtesy Smithsonian Institution Libraries, Washington, D.C.

<sup>52</sup> Henrietta van Den Berg (Hereafter Bum) to Katharine Smith Reynolds, 19 December 1917, RFP, 2/166.

*Book of Interiors* echoes the lightness of Katharine's Den.<sup>53</sup> Though the furniture is of a slightly different style, the effect of slender legs, elegantly painted chairs, and striped upholstery is the same in both spaces. A corner of the salon of a New York residence also resembles part of Katharine's Den, especially the sofa, which has the same legs, though it is covered in dark brocade rather than a light-colored stripe.<sup>54</sup>

Much of Katharine's Den décor is echoed also in a drawing room from a 1917 design guide (Figure 2.18).<sup>55</sup> Each room has a sofa and chairs with slender, tapered arms and legs. The striped upholstery and overall color scheme of the drawing room is described as "blue, yellow and faun" similar to the "blue and tan" of Katharine's Den. Screens in each room divides the space and adds decorative interest. The drawing room even has a tazza on an end table similar to the tazzas that flank Katharine's mantel clock. The similarity between Katharine's Den and a morning-room, a salon, and a drawing room reflects not only the close relationship between these types of spaces, but also some of the ambiguity of Katharine's Den.

Personal items, like photographs, appear in the 1917 photograph of the Den and the 1922 inventory. Though the photograph only shows a few Reynolds family photographs, they are prominent and a total of eleven photographs were inventoried. The presence of so many photographs indicates the more personal nature of this space, as opposed to Dick's Den, which only had four small personal photos. As one of

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<sup>53</sup> Wright, *Book of Interiors*, 1920, 21.

<sup>54</sup> *Ibid.*, 26.

<sup>55</sup> "A Corner of a Drawing Room, Furniture Showing Directoire Influence" from Grace Wood and Emily Burbank, *The Art of Interior Decoration* (New York: Dodd, Mead, and Company, 1916), 169.

Katharine's contemporaries advised, "intimate photographs should be placed in intimate rooms [...] It is extremely seldom that a photograph unless of public interest is out in a public room."<sup>56</sup> The photographs accentuate the difference between Katharine's Den and more public rooms at Reynolda.

Katharine's Den straddled the boundary between private and public space as a room where Katharine consulted and instructed her various agents for running the family and estate—"a sort of office *de luxe*."<sup>57</sup> However her activities as estate manager, doting wife and mother, and social active southern woman could not be supported in this room alone. As her projects at Reynolda developed and her husband fell ill, Katharine's responsibilities grew and changed. Her growing field of responsibility demanded staff support and technological advancement and changed the way work was done at Reynolda.

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<sup>56</sup> Wood & Burbank, *The Art of Interior Decoration*, 17.

<sup>57</sup> De Wolfe, *Good Taste*, 159.

## Chapter 3

### WORKING AT REYNOLDA

Designing and furnishing Reynolda was ongoing, as were the complicated tasks of managing the estate and the family. For accomplishing this work, Katharine employed a large support staff and installed business technology at the house. The work of making and running Reynolda emerges in the correspondence between Katharine and two members of her staff: her personal secretary, Evie Crim, and the family nurse, Henrietta Van Den Berg, or Bum as she was affectionately called.<sup>58</sup> In their letters, Katharine, Evie, and Bum, exchanged information about the family, the building and furnishing Reynolda, and details about running the estate. While hired as a secretary and nurse, Evie and Bum took on additional responsibilities for Katharine. Evie frequently relayed news from the children and Bum describes opening mail and attending missionary meetings in Katharine's place.<sup>59</sup>

Assisting in running the household and estate required occasionally corresponding with the decorator, E.A. Belmont. In 1917, as things were coming together, Bum expressed frustration with his lack of response, writing "I am thoroughly provoked that I have not yet heard a line from Mr. Belmont, except a letter

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<sup>58</sup> Katharine's correspondence is kept in the Reynolds' Family Papers, one folder is devoted to letters with Evie and another to letters with Bum. Each woman also writes other recipients on Katharine's behalf.

<sup>59</sup> Bum to KSR, 17 October 1917, RFP 2/166.

received this morning, enclosing a B/l for some mirrors.” As soon as she could reach him, she would also “take up the matter of the furniture, as now arranged, with Mr. Belmont, the first thing, so that draperies, etc., can be adjusted before he leaves.”<sup>60</sup> She also discussed the arrangement of furniture in a few different rooms, explaining the benefits of different variations. Bum’s concern with Belmont and these decorations was outside her responsibilities as a nurse, but her participation is prolonged and deeply involved.

At the height of Reynolda coming together, Bum corresponded with Katharine regarding many logistics including mirrors in shipment, lighting fixtures confiscated by the government, touch-ups on wood work, and furnishings for Katharine’s Den, including a table and stand and bookcase. Bum also helped set up Reynolda by “placing things where I think they ought to go.”<sup>61</sup> Additionally, Bum dispensed a great deal of advice and concern regarding Dick’s care, in part because she was a nurse herself and understood more about the situation than another secretary might. Evie, who felt Reynolda was “so sweet and homelike”, also contributed to completing Reynolda and having things in place for Katharine.<sup>62</sup> Each woman served Katharine in part as a social secretary that was as period manuals suggested, “adaptable as a weather vane with its arrow responsive to the fluctuation of the gentlest breezes.”<sup>63</sup> In order to fulfill their roles, however, Bum, Evie and Katharine relied on various technologies—telephones, telegrams, and a typewriter installed in Dick’s Den.

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<sup>60</sup> Bum to KSR, 18 December 1917, RFP 2/166.

<sup>61</sup> Bum to KSR, 18 & 19 December 1917, RFP 2/166.

<sup>62</sup> Evie Crim (Hereafter Evie) to KSR, 28 May 1918, RFP 1/86.

<sup>63</sup> Elizabeth Myers, *The Social Secretary* (New York: Brentano’s, 1919), 5.



## Telephone Systems

Telephones in each Den facilitated work at Reynolda and were part of a system throughout the house and estate. This system supported intercommunication among the mansion and outbuildings as well as outgoing and long-distance calls, allowing easy communication for the management of the estate. Telephones were installed in most of the rooms at Reynolda, including the guest rooms, accompanied by a book of operating instructions. The Museum uses prop candlestick telephones to interpret this presence at Reynolda and complete the look of each room. Each Study has a prop telephone roughly located near where the original phone lines ran; Dick's is on his desk and Katharine's is near the windows on the cabinet (Figures 3.1 & 3.2)

Keen's plans show where the phone lines would run in Reynolda's walls and a letter from Katharine to Keen expresses her explicit desire to run both intercom and outgoing systems on the same line. These systems connected the Dens to other rooms in the house and connected Reynolda with the wider area and beyond.<sup>64</sup> From either Den, Katharine could communicate with her family, friends, and agents who were spread across the estate and throughout the Northeast. Moreover, whenever Katharine traveled, due to illness or for leisure, she was never more than a phone call away from her base of operations. In addition to phone calls, Katharine exchanged telegrams and numerous letters with staff and associates whether she was at home or away from Reynolda. For the purpose of maintaining this correspondence, Katharine required a typewriter.

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<sup>64</sup> Reynolda's telephone staff was at least two girls, Savannah and Lizzie, and possibly "Mrs. Gibson's sister, a telephone girl." Bum to KSR, 18 December 1917, RFP 2/166.

## Remington Model 10 Typewriter

Much of the correspondence – including Katharine’s personal letters— was typewritten. Currently, the Reynolda House Museum interprets rooms in the house with the help of several prop items, including a Remington Model #10 Typewriter that resides in Dick’s Den (Figure 3.3). The prop typewriter was purchased in 1997. The investment made by the museum in a prop object, and their willingness to bolt it to the desk, indicates the importance of this object to telling the full story of the space. Correspondence between Evie Crim and Mr. Sisk reveals details about Katharine’s intentions for the Remington machine. She was going to use it for the books for which the order called for “4 live 8-wheel totalizers.”<sup>65</sup> These attachments turned the typewriter into a partial tabulator, and an 8-wheel totalizer had the capacity to tabulate figures up to “999,999.99” allowing Katharine to manage large accounts.<sup>66</sup> These clarifying details discussed by Evie and Sisk provide insight into the priorities Katharine set for the machine’s use.

Typewriters have long been associated with a very gendered view of history. Their marketing and their use have been documented as strongly connected to women both in the workplace and in the home.<sup>67</sup> Many studies equate them with sewing machines in this regard, as something modern but easy enough for a woman to use and

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<sup>65</sup> RFP 1/83.

<sup>66</sup> Remington Typewriter Company, *The Remington typewriter and its accessories*, Eastern ed. (New York, NY: Remington Typewriter Co., c. 1908), 10.

<sup>67</sup> Margaret Davies explored the gendered nature of typewriting in *Woman’s Place is at the Typewriter: Office Work and Office Workers, 1870-1930* (Philadelphia: Temple University Press, 1982). Adrian Forty’s *Objects of Desire* also establishes the new office devices as part of changing American lifestyles, 120-135.

serve as her entrée into technology. In the ten years she work for the family, Bum typed many of her extremely detailed letters, first on letterhead from 666 West Fifth Street and then on stationary from Reynolda.<sup>68</sup> As a trained typist and secretary herself, Katharine Smith Reynolds had a strong interest in the typewriter at Reynolda. The letters between Katharine, her personal secretary Evie Crim, and the Remington Company refer to a machine to be installed at Reynolda: a Remington Model 10 typewriter to be fitted to suit her and her secretary's needs.

Katharine intended to use the typewriter for correspondence and accounting – two business functions at Reynolda. As a former secretary for the R. J. Reynolds Tobacco Company, Katharine was familiar with the proper and comfortable use of typewriters.<sup>69</sup> She wrote to Felix H. Sisk, Manager of the Remington Typewriter Co., Charlotte, N.C., on February 16, 1918, explaining, “The new machine has arrived and we have opened it up and have been using it a little for letters, awaiting the arrival of the books.”<sup>70</sup> Katharine's letters reveal an understanding of the machine and its use. She observed “that it is hardly satisfactory for the best quality letters, lacking the necessary punctuation marks,” and promptly had it fitted with a more suitable 360 keyboard, complete with cushion key caps for more comfortable use.<sup>71</sup> In addition to ensuring a useful and comfortable keyboard, Evie and Katharine set out to pair the

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<sup>68</sup> Bum to KSR, 1912-1921, RFP 2/166.

<sup>69</sup> In addition to typing letters herself, Katharine employed stenography at home and in hotels for accomplishing her work. Two stenographers notebooks as well as several receipts for stenographic work are maintained in Katharine's papers, RFP.

<sup>70</sup> KSR to Felix H. Sisk, 16 February 1918, RFP, 2/144.

<sup>71</sup> Ibid.

Remington Model 10 with a suitable stand. With the rationalization of office work, specialized desks, including those for typists, were developed and Katharine set out to find the ideal one for Reynolda.<sup>72</sup>

Katharine understood how a typewriter worked and what the relationship between the typewriter and the typist must be in order to be a success. She and Evie devised a list of requirements for the typewriter stand which explained that though “the Remington people stipulate that machines should sit 30” above the floor but this is just 5” higher than is comfortable for most people. A low seat is better because it enables one to put the feet on the floor and sit firmly in front of the machine.”<sup>73</sup> Though the Remington Company supplied furniture suited to typewriters, Katharine’s own experience informed her that she would not be satisfied with their products.<sup>74</sup>

Katharine’s specific height requirement, and many others, were finally met in the desk that was installed in Dick’s Den. Given Katharine’s detailed attention to the typewriter and the desk where it would be used, it is certain that this Remington typewriter played a significant role in the work that Katharine and her staff performed at Reynolda—which begs the question of why it was located in Dick’s Den. Examining the other objects in Dick’s Den reveals why the typewriter was located there and what role it played at Reynolda.

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<sup>72</sup> Forty, *Objects of Desire*, 130-131.

<sup>73</sup> RFP 1/86.

<sup>74</sup> Remington Typewriter Company, *The Remington typewriter and its accessories*, Eastern ed. (New York, NY: Remington Typewriter Co., c. 1908); Remington Rand Company Archives, Hagley Museum & Library.

## Chapter 4

### DICK'S DEN

While Katharine's Den functioned as an intimate, sociable meeting place and locus for some of the day-to-day management of the estate, Dick's Den, with the presence of the typewriter, served as a base of operations for secretarial work, bookkeeping and other business (Figure 4.1).<sup>75</sup> Dick's Den was larger than Katharine's, with several windows looking out on Reynolda's beautiful grounds and French doors with direct access to the outdoors. The Den could alternately function as a secluded space or as a separate entryway into the house (Figure 4.2).

The overall decorative effect of Dick's Den is an old world eclecticism that incorporates both European historical styles and East Asian objets d'art within an oak-paneled interior. In part, the room evokes the style Emily Post criticized in 1930 for equating manliness with "the sort of solidity suitable for caging a grizzly bear."<sup>76</sup> In 1917 when Reynolda was completed and the family moved into the house, Dick had been in and out of the hospital several times and was moved into Reynolda only to be put on hospice. For the last months of his life, the tobacco magnate used his den as a sick room. After his death, Katharine used the Den but maintained the original design.

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<sup>75</sup> Appendix B provides an inventory for Dick's Den based on the 1922 inventory but including additional objects identified in the room today.

<sup>76</sup> Emily Post, *The Personality of a House* (New York: Funk & Wagnells, 1930), 403.

## His Desk & Furnishings

The centerpiece of Dick's Den is one of the most fascinating pieces at Reynolda: a gothic revival oak typewriter desk with linen-fold carving and a band of carved Tudor roses, which is mimicked in the paneling of the room (Figures 4.3 & 4.4).<sup>77</sup> The desk has special compartments for pencils, ledger books, and the Remington Model 10 typewriter. The 1922 inventory lists this desk as "1 long antique typewriter desk-table." The fifteenth-century style is combined with twentieth-century usefulness as lauded by a February 1918 article in *The New Country Life* that describes furniture "admirably done in oak paneling which is vigorously carved with the Gothic-Tudor linenfold ... [to] conceal substantial, modern and excellently usable interiors of shelves, drawers, sliding trays, or even writing desks."<sup>78</sup> The desk has several compartments useful for Katharine's work including: spaces for files, a compartment for pens, and an adjustable surface for storing and using the Remington typewriter (Figure 4.5 & 4.6).

The Remington correspondence describes what Katharine and her secretary envisioned for this desk and demonstrates the close relationship they anticipated with the typewriter. On May 29, 1918, Evie Crim wrote to Mrs. Reynolds, "I do not believe the Remington Co. handle anything of this sort."<sup>79</sup> Though the Remington Typewriter Company catalogs advertised typewriter furniture, including both desks and chairs, Katharine and Evie ultimately hoped for something different because they were

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<sup>77</sup> Desk, oak, 29 15/16 x 92 1/2 inches; 1922.2.155, RHM.

<sup>78</sup> *The New Country Life*, 1918.

<sup>79</sup> Evie to KSR, 29 May 1918, RFP 1/86.

discontent with previous models.<sup>80</sup> “The posting stand is out of the question and we cannot use it,” Crim wrote, “It rolls, rocks, and shakes everything off on to the floor and keeps me busy picking up the spilled baskets.”<sup>81</sup> Among their requirements were a 24 ½ inch high place for the machine, a space for ledgers, and a small compartment for notes and pencils – all of which appear in the desk in Dick’s Den.

The mechanisms in the Remington desks for adjusting between the typewriter and a flat surface are similar to the one in Dick’s desk, but the overall construction and effect are very different. Sunken well desks like this provided different surfaces for typing and writing with adjustable heights and were vastly popular. Although the details Katharine and Evie outline differ from the existing desk, its design was in direct response to the material constraints of the typewriter as well as the needs of Mrs. Reynolds and her secretary. While the style of the desk remains true to the furnishing plan, in order to conceal its several compartments and mechanisms, a skirt was added to the desk and the linenfold decoration extended.

This desk was complemented with several pieces of seating furniture: a sofa, chairs, armchairs, and a desk chair. This furniture is primarily dark woods and leather upholstery that Emily Post later criticized as “raw-beef-colored mahogany” and “wet-mud brown.”<sup>82</sup> Two cane-back chairs lighten this dark effect and highlight the utilitarian aspect of the room (Figures 4.7 & 4.8).<sup>83</sup> One of the cane-back chairs is a

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<sup>80</sup> *The Remington typewriter*, 1910.

<sup>81</sup> Evie to Sisk, 29 May 1918, RFP 1/86.

<sup>82</sup> Post, *Personality of a House*, 403.

<sup>83</sup> Chairs, wood, leather, cane, approx. 35 1/4 x 27 1/8 x 23 inches; 1922.2.156 & 1922.2.157, RHM.

swivel chair, which complements the functional aspects of the large desk and recalls the *House that Jack Built* in which Jack's character remarks, "You know I love a swivel chair."<sup>84</sup> She had specifically envisioned an accompanying "revolving chair" because, as Evie explained, "to sit in an ordinary chair at this work is impossible."<sup>85</sup> The cane chairs in Dick's Den may have come from W. & J. Sloane in New York, with whom Katharine exchanged letters regarding walnut chairs with cane seats. The chairs described in the letters do not exactly match the existing chairs but the similarity suggests that the firm was responsible for the final product.<sup>86</sup> The chairs in Dick's Den have barrel backs and open arms to facilitate comfort and efficiency at the desk. Reeding on the legs and square rosettes carved onto part of the frame connect these chairs with the neoclassical style of Katharine's Den but the dark upholstery and utilitarian caning and construction blend it into Dick's Den.

Near the fireplace is a three-cushion sofa upholstered in red leather (Figure 4.9).<sup>87</sup> The turned legs and stretchers are in the William and Mary style, with balusters and bun feet. Though the upholstery is replaced, it may approximate the original leather prescribed by the furnishing plan. The turned stretchers and dark upholstery of this sofa are extremely similar to a sofa design for a den by W. L. Simons in *Country*

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<sup>84</sup> Hunter, "The Den," 49.

<sup>85</sup> Enclosure from Evie to Sisk, RFP 1/83; Gretchen Buggeln explored the development of swivel chairs for comfortable and efficient office work. "*Working Chairs for Working People: a History of the Nineteenth Century Office Chair*," (master's thesis, University of Delaware, 1987).

<sup>86</sup> Two letters between Katharine and W. & J. Sloane dated 7 June 1916 and 14 September 1916 mention items for Dick's Den. The September letter refers to "one walnut Desk Arm Chair, seat in leather." RFP 2/169.

<sup>87</sup> Sofa, possibly maple and leather, 30 ½ x 83 ½ x 32 ½ inches; 1922.2.154, RHM.



*Life in America*.<sup>88</sup> The leather upholstery made the couch suitable for a man's room, especially since it would not stain easily or smell bad from tobacco smoke.

Originally Dick's Den also had three Jacobean armchairs, however, only two survive (Figures 4.10 & 4.11).<sup>89</sup> These open armchairs with straight tapestry backs replaced several additional cane-back chairs suggested by the furnishing plan and were placed along the paneled walls for convenience and to add color around the room. Other furniture in the room—or previously in the room—contributed to the distinguished atmosphere of this imposing space. Case pieces appearing in the 1922 inventory – including a mannerist sideboard and hutch—provide storage in the room and coordinate with the Gothic-Tudor desk. Without an early photograph of this space, it is hard to determine the use of these pieces in the early years of Reynolda. The sideboard has three deep drawers over three doors (Figure 4.12).<sup>90</sup> The entire piece is decorated all over with geometric patterns made with burl wood. The hutch has two doors on the case supported by turned legs and a low box stretcher (Figure 4.13).<sup>91</sup>

The 1922 inventory lists “2 book-cases with books, and small cabinets at bottom” which may refer to a bookcase that the Museum was using in its Education offices (Figure 4.14).<sup>92</sup> The oak and pine bookcase has been pickled and stripped of

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<sup>88</sup> “A Consistent Den,” *Country Life in America* (December 1914) 50-51.

<sup>89</sup> Armchairs, walnut and wool tapestry, 44 x 26 5/8 x 28 inches; 1922.2.182 & 1922.2.183, RHM.

<sup>90</sup> Sideboard, oak and brass, 35 1/4 x 71 1/2 x 24 3/16 inches; 1922.2.166, RHM.

<sup>91</sup> Hutch, oak, 37 15/16 x 36 x 16 1/2 inches; 1922.2.185, RHM.

<sup>92</sup> Bookcase, pine and oak, 56 7/8 x 57 x 12 1/4 inches; 1922.2.186, RHM.

any finish resembling the aesthetic of Dick's Den; however, the form and decorative details fit with the rest of the furniture in that space.

Small tables around the room reinforce the antique style of the room. A pair of small console tables was pictured in the Wanamaker's-Keen furnishing plan on either side of Dick's desk. These tables were noted also in the 1922 inventory (Figure 4.15 & 4.16).<sup>93</sup> In the furnishing plans these tables serve as visual boundaries on either side of Dick's workspace within the room. In addition to these console tables in the shape of a half hexagon, there is also another small table in a full hexagonal shape and revival William and Mary style (Figure 4.17).<sup>94</sup> The table stands on six turned and chamfered legs with Spanish feet, joined together by spokes. On top of each of these console tables, and throughout the room, are ceramics and accessories that contribute to the style of the room.

While much of the furniture in Dick's Den is derived from European influences, the decorative accents reflect an interest in both European and Asian aesthetics. There are two Chinese porcelain jars with a green and blue design on white ground that match the 1922 listing for "2 ornamental jars on cabinet, not alike" and relate a worldliness of their owner (Figures 4.18 & 4.19).<sup>95</sup> Two blue green ceramic jars on teak stands were used in place of jars wired as lamps prescribed by the

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<sup>93</sup> Jacobean occasional tables, probably oak, 29 ¼ x 38 x 19 inches; 1922.2.176 & 1922.2.175, RHM. One of the tables has had its finish stripped and then refinished.

<sup>94</sup> Hexagonal Table, oak or elm, 24 x 34 ¼ x 29 5/8 inches; 1922.2.177, RHM.

<sup>95</sup> Jars, ceramic and teak, 6 ¾ x 21 (circ.) inches; 1922.2.167a-b & 1922.2.168a-b, RHM. A paper label on the bottom of 1922.2.167a reads: W. & J. SLOANE / FLOOR / COVERINGS / S957 (handwritten in reserve) / FURNITURE / Fifth Ave & 47<sup>th</sup> St. / New York.

Wanamaker's-Keen furnishing plans.<sup>96</sup> This Asian-influence can also be seen in two wall mirrors in Dick's Den.<sup>97</sup>

In addition to the Asian-inspired ceramics, there are two ceramic crocks, one with a biblical scene and the other with a medieval scene (Figures 4.20 & 4.21).<sup>98</sup> Formally and stylistically, the crocks recall many other ceramics popular in country houses, in particular garden jardinières. The two majolica crocks were located near the fireplace and may have held sand for stubbing out cigars and cigarettes, as was the case with two Chinese vases in Reynolda's reception hall. Throughout Dick's Den there were other smoking stands, a decorative cigarette box, and a humidor built into the chimney. Like Katharine, Dick did not smoke, and these objects indicate a public aspect to the room, both by showing hospitality to smoking visitors and by projecting support for the source of the Reynolds' wealth.

The desk set in Dick's Den is a Tiffany & Co. grapevine design and consists of a letter stand and blotter ends (Figure 4.22).<sup>99</sup> The style is not in line with the various historical revival styles used in the rest of the room, which suggests that this desk set came with the Reynoldses from their house on Fifth Street. The Fifth Street house was

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<sup>96</sup> Blue-Green Jar (1), ceramic, 6 7/8 x 25 1/8 (circ.) inches; 1922.2.170a-b, RHM. Blue-Green Jar (2), ceramic, 6 7/8 x 25 1/8 (circ.) inches; 1922.2.171a-b, RHM.

<sup>97</sup> Wall Mirrors, walnut, glass, gilt, lacquer and japanning, 55 5/8 x 21 inches; 1922.2.158 & 1922.2.159, RHM. Mirrors have figural, floral and dragon motifs.

<sup>98</sup> Crock with Biblical Scene, lead-glaze earthenware, 13 x 8 3/4 (diam.) inches; 2011.2.3, RHM. Crock with Medieval Scene, lead-glaze earthenware, 12 3/4 x 9 (diam.) inches; 2011.2.4, RHM.

<sup>99</sup> Letter stand, gilt-bronze and green glass, 8 7/8 x 12 1/2 x 3 1/2 inches, 1922.2.187, RHM. The blotter holder does not appear in the 1922 inventory.

furnished in a style much more in line with the Tiffany desk set, but in either place, the desk set fulfills the need that Emily Post's observed that:

A man's room should have a big desk or broad writing-table kept properly equipped with a clean blotter, a big well of fresh ink, and a drawer filled with a supply of whatever sort of paper and envelops [*sic*] this particular man is likely to use. In a special drawer there should be mucilage, glue, string, rubber bands, clips, labels, shears, and plenty of stamps – and the children should be forbidden to use any of them.<sup>100</sup>

The Tiffany desk set, along with a small compartment in the top of Dick's desk, fulfills the need to control a multitude of office supplies, especially within a family home. The desk set also brings personality to the room, reflecting how "possessions of personal use can overflow in a room that expresses use rather than beauty."<sup>101</sup> It is one of the few personal touches in Dick's Den, along with the four photographs.

Underneath all of these furnishings, Dick's den was given a refined effect with a large hand-woven carpet from Persia (Figure 4.23).<sup>102</sup> The vibrant blues and reds and the stylized flowers, urns, and vines are especially lively in contrast to the dark, bold furniture of this space. The objects in Dick's Den are faithful to the Wannamaker-Keen furnishing plan for the space (Figure 4.24). The use of dark woods, old geometric forms and patterns, and the influence of European historical styles and Asian accents can all be seen in the plans. There is also a strong emphasis on symmetry within each elevation, created with pairs of tables and jars and mirrors. Similar European and Asian influences, including Persian carpets, were used to decorate different types of rooms for men within country houses, including dens.

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<sup>100</sup> Post, *Personality of a House*, 404.

<sup>101</sup> Ibid., 407.

<sup>102</sup> Persian Carpet, wool, 253 1/4 x 198 inches; 1922.2.184, RHM.

## Smoking Rooms and Libraries

The space designed and furnished for Dick's use bears a greater resemblance to the typical den than the room arranged for Katharine. The paneling and much of the furnishing resembles a den design by W. L. Simons in *Country Life in America* (Figure 4.25). The bold turned elements on Simons's furniture recall the many small tables and the sofa at Reynolda. The floor plans relate as well in their arrangement of the sofa and chairs near the fireplace. The prescribed elements of dens that appear most in Dick's Den are those that make the den more cozy, or comfortable, but those features are not exclusive to dens.

The dark materials, emphasis on comfort, and large desk also combine elements of other male-oriented spaces, including smoking rooms, billiard rooms, and libraries. As Emily Post explained, "a man's room must be obviously comfortable, restful, quietly pleasing or at least negative in color, with plenty of light by day and by night."<sup>103</sup> A den pictured in *Country Life in America* in 1912 shares with Dick's Den this emphasis on the quietly pleasing through plush furniture, and the use of a large Persian carpet to tie the room together (4.26).<sup>104</sup> The furnishing plans for Dick's Den and the resulting furnishings promote obvious comfort while the windows and French doors allow in light on three sides.

Dick's Den also incorporates many details that appear in men's offices of the same time period. A "Man's Office" illustrated in a period decorating book features a desk of similar mass to Dick's desk (Figures 4.27). This guide hints at the "necessities

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<sup>103</sup> Post, *Personality of a House*, 404.

<sup>104</sup> "East end of the Den" from "A Seaside House," *Country Life in America* (July 1, 1912): 46.

which contribute to [a man's] comfort, sense of beauty and art instincts."<sup>105</sup> Another view of the same office shows the use of a comfortable sofa and tapestry decoration – elements both present in Dick's Den as well—to complete the appearance of comfort and historical distinction. In a man's office, write Wood and Burbank, "the sofa large, strong and luxuriously comfortable... The tapestry and architectural picture, decorative and appropriately impersonal, as the wall decorations should be in a room used merely for transacting business."<sup>106</sup> An impersonal man's room by design, Dick's Den was adapted by Katharine to be a more useful space.

Combining aspects of these various rooms prescribed for men, Katherine designed a generic man's room to be, as Emily Post described, "a workshop, perhaps it is principally a place for him and his friends to smoke in after dinner, perhaps it is an office, perhaps it is a room where its owner can go off by himself to rest or to think."<sup>107</sup> This particular man's room at Reynolda was flexible and casual, able to serve as a public or private space. It might have been described in Katharine's day as having "masculine gender written all over it—strength, comfort, usefulness and simplicity."<sup>108</sup> Though considered masculine, the attributes of strength, comfort, usefulness, and simplicity made the Den a suitable space for Katharine to conduct her family and estate business.

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<sup>105</sup> Wood & Burbank, *The Art of Interior Decoration*, 20.

<sup>106</sup> Ibid., 28.

<sup>107</sup> Post, *Personality of a House*, 405.

<sup>108</sup> Wood & Burbank, *The Art of Interior Decoration*, 306.

## Chapter 5

### REYNOLDA & THE AMERICAN HOME OFFICE

In 1912 Katharine was an established, leading woman in the Winston-Salem community, planning her country bungalow while fulfilling obligations to several clubs and charities. She epitomized the contemporary observation that “Madame does not merely lend her name [to causes] and then sit back feeling that her work in that direction is accomplished. Instead she attends the business meetings, accepts positions as an executive and, what is more, fulfills her pledge. In short she works.”<sup>109</sup> By 1917, when the family moved into Reynolda, Katharine’s vast responsibilities included the extensive farms and gardens, and the welfare of Reynolda Village.<sup>110</sup> Despite her growing commitments, Katharine continued supporting her family, providing at Reynolda a home for her four children and visiting relatives. Her devotion to her family and the estate illustrate a 1915 observer’s notion that “however broad her field may become, or however far the adventurous spirit of the new woman may carry her, she can never find anything higher, nobler, or more inspiring than the

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<sup>109</sup> Elizabeth Myers, *The Social Secretary*, New York: Brentano’s, 1919, 3.

<sup>110</sup> Reynolda Village housed supervisors and employees that supported the estate. Keen designed the Village and included modern conveniences. It also had a school, post office, places of worship and recreational facilities—all overseen by Katharine.

queenship of her ancient sphere—the home.”<sup>111</sup> Katharine’s home was her family and community at Reynolda and she devoted herself to caring for each.

Katharine’s devotion and tireless work ethic found their expression in the two Dens at Reynolda. Each Den was designed as a flexible, dignified workspace demonstrating the contemporary idea that a den sometimes “serves the purpose of a sort of home office.”<sup>112</sup> While the use of a den as an office has been observed, Katharine’s concurrent business use of *two* dens is unusual. Her correspondence reveals an extensive interest in the details of each space, in particular the typewriter installed in Dick’s Den. From this insight and from the furnishings of each space, it is clear that after Dick’s death in 1918 Katharine used his Den for her more formal business purposes.

Much of the literature of Katharine’s day emphasizes dens in upper-class houses as comfortable spaces for men to socialize or relax and explains that the “furnishings of the den are stronger than those used in the rest of the house, owing to the use to which they are likely to be subjected.”<sup>113</sup> Both Reynolda Dens reflect this sense of a social space but only Dick’s Den has what one might call “stronger” furnishings. This bolder furniture and decoration supported heavier traffic and more varied use than the elegant and delicate-looking furnishing of Katharine’s Den. Her Den would suit entertaining and consulting with more intimate associates while Dick’s Den would serve as a place for perhaps larger, more formal, or more regular business

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<sup>111</sup> Orison Swett Marden, *Woman and Home* (New York: Thomas Y. Cromwell Co., 1915), 309.

<sup>112</sup> Hooper, *The Country House*, 156.

<sup>113</sup> *Ibid.*



meetings. The easy access to Dick's Den from outside the house reinforces the idea that it was used for meeting with visitors. Similarly, the presence of a greater number of personal photographs in Katharine's Den than in Dick's Den also speaks to the distinction between their uses. Since Katharine was not using her home office as a satellite for another office in town, it would make sense for her to use the dual spaces for these different purposes.

This work was completed in the Dens, two rooms that defy strict classification as either private or public as described in period literature: "the principle of this distinction being that those rooms which are open to all members of the family, on equal terms, are to be classified as public, and those which are for the exclusive use of one or more members only, to the exclusion of the rest, except through the formality of knocking to obtain admission, would be classified as private."<sup>114</sup>

These rooms allowed Katharine to work or to turn over responsibilities to staff as needed, due to travel or illness. Both Bum and Evie took on Katharine's work with an understanding that Katharine would have preferred to do things herself. "I hope I have told you everything as satisfactorily as possible," wrote Bum in 1917, "for I know it is horribly irritating not to be here and get things in shape yourself."<sup>115</sup> The staff's desire to be helpful is echoed by Evie Crim in 1918 when she wrote to Katharine, "I am glad to relieve you of the necessity of wading through all these matters, as it is really not necessary for you to do it."<sup>116</sup>

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<sup>114</sup> Charles Francis Osborne, *Notes on the art of house-planning*. New York: W.T. Comstock, 1888, 14.

<sup>115</sup> Bum to KSR, 18 December 1917, RFP 2/166.

<sup>116</sup> Evie to KSR, 28 May 1918, RFP 1/86.

House designers and decorators also described dens as safe havens, spaces “well-isolated for quiet” or blocked off from the world.<sup>117</sup> The Dens at Reynolda defy this description both due to the people who moved in and out of them and by the technologies incorporated into their design and use. The way the furniture and technology of each Den worked together to create efficient, useful space reflects the same modern sensibility that Katharine introduced throughout her home. Reynolda was at the forefront of many conveniences, a model of how scientific reorganization and technology for hygiene and mental health were transforming American homes.<sup>118</sup> Katharine used the Dens for managing this modern estate; the rooms were meant to relate and contribute to the work Katharine did for the estate and community, not serve as her oasis away from those responsibilities.

Many spaces within Reynolda were intended to show the grace, character, and status of the Reynolds family, with furnishings that heed contemporary advice that “one must give evidence of one’s all-around equipment for the place one holds in the world, prove how well one knows how to carry on the social relations, what one has to contribute in the ways of grace and charm, of fine taste and cultivated instincts, of a love and understanding of the beautiful.”<sup>119</sup> The Dens, too, demonstrate cultural and social aspiration by evoking historical styles and elegant taste. However, beyond these ideas of status the Dens demonstrate even more about the character of their occupants.

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<sup>117</sup> Madison R. Phillips, “An Eleven-Room House of the Bungalow Type,” *Country Life in America*, 22, 6 (July 15, 1912): 30-31.

<sup>118</sup> Marden, *Woman and Home*, 305-6. Marden draws the connection between office management and home management, observing the trend that “incompetence, unscientific methods, [and] slovenly management had to go.”

<sup>119</sup> French, *The House Dignified*, 50.

As places of comfort, the Dens demonstrate Katharine's needs and desires. Despite being used for work and shared with other people, the Dens retain that aspect of dens that caused one observer to write, "the critic finds in dens and boudoirs every faculty suddenly aroused, discovering as he does that a man's idea of comfort when alone, shows a man as he is, without artifice or convention."<sup>120</sup> The Dens at Reynolda did not participate as fully in the stage setting of Katharine's country life, but were rather a place where more of her true everyday life could be lived without artifice.

Furthermore, as *de facto* home offices where the duties of everyday are fulfilled and planning for the future occurs, the Dens reveal Katharine's true priorities and ambitions. The country house is where, Downing argued, "the social virtues are more honestly practiced" but it is perhaps in spaces where one was meant to be industrious that reveal the most of their owners, where public and private overlap and necessity as well as fancy is reflected.<sup>121</sup> At Reynolda, Katharine's personality is best understood through the furniture, decoration, technology, and arrangement of the two Dens because it was in those spaces that she devoted herself to caring for her family and community, to working towards the future, and to creating a true home.

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<sup>120</sup> French, *The House Dignified*, 64.

<sup>121</sup> Downing, *Country Houses*, 258.

## FIGURES



Figure 1.1 Reynolda House, Winston-Salem, NC. January 2013. Photo by author.



Figure 1.2 Reynolda House under Construction, c. 1916. Courtesy of Reynolda House Museum of American Art.



Figure 1.3 Richard “Dick” Joshua Reynolds, 1905. Courtesy of Reynolda House Museum of American Art.

Figure 1.4 Katharine Smith Reynolds, 1905. Courtesy of Reynolda House Museum of American Art.

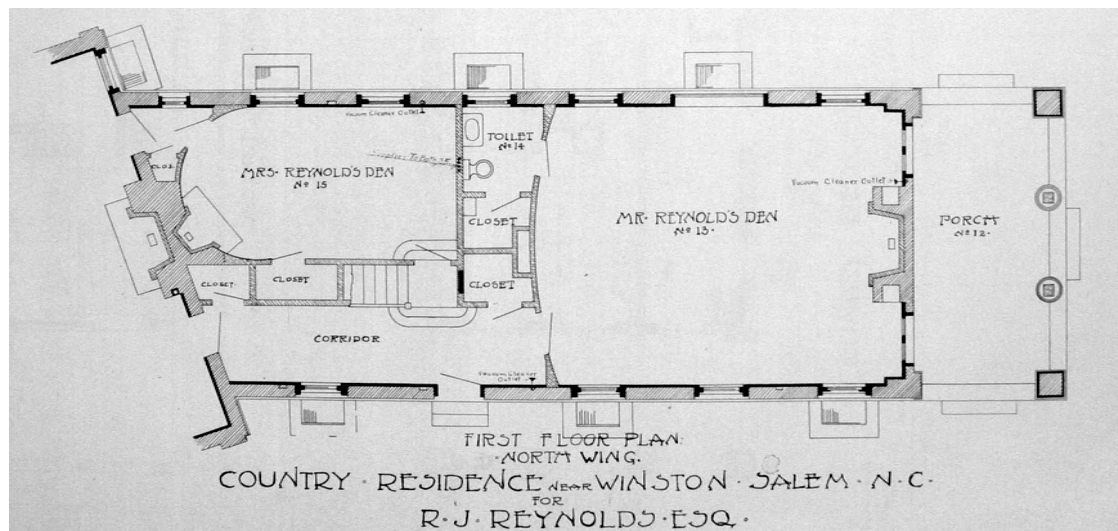


Figure 1.5 First Floor Plan, North Wing, of Residence near Winston-Salem, NC, For R. J. Reynolds Esq., 1919 Ellerbe Tracing. Courtesy of Reynolda House Museum of American Art.





Figure 2.1 Katharine's Den, c. 2007; Reynolda House Museum of American Art.

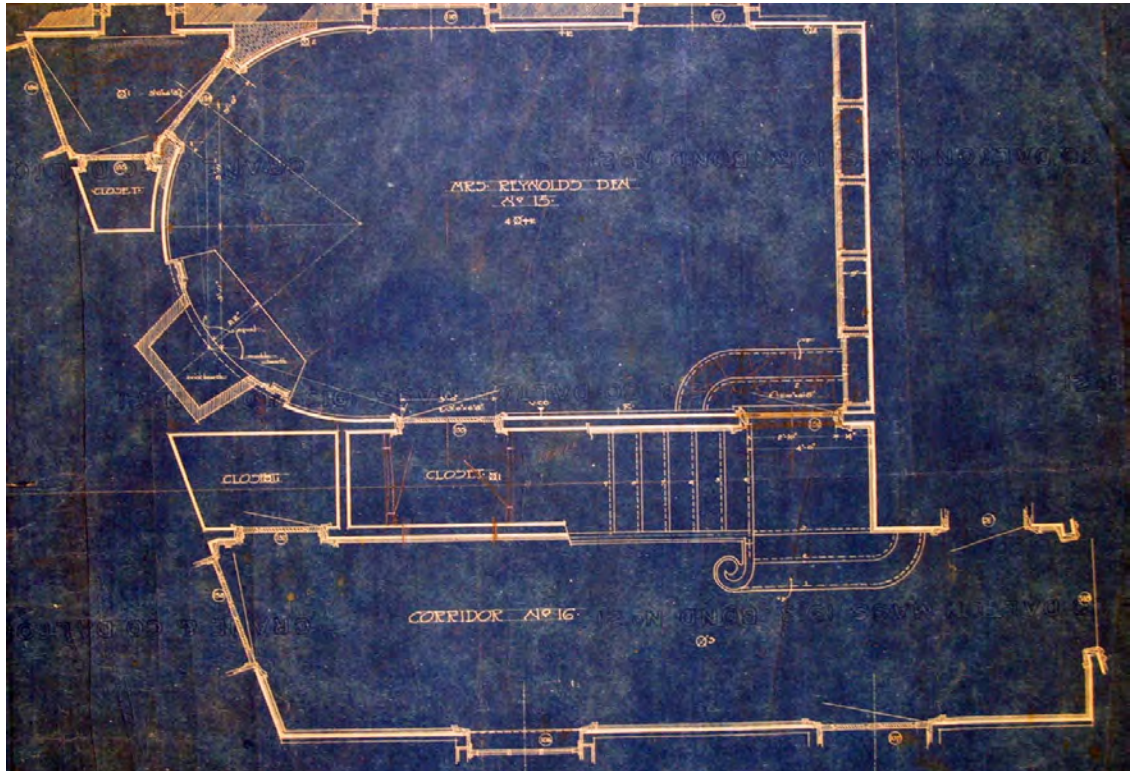


Figure 2.2 Keen Architectural Plan for Portion of Reynolda's North Wing including Katharine's Den, 1912. Courtesy of Reynolda House Museum of American Art.

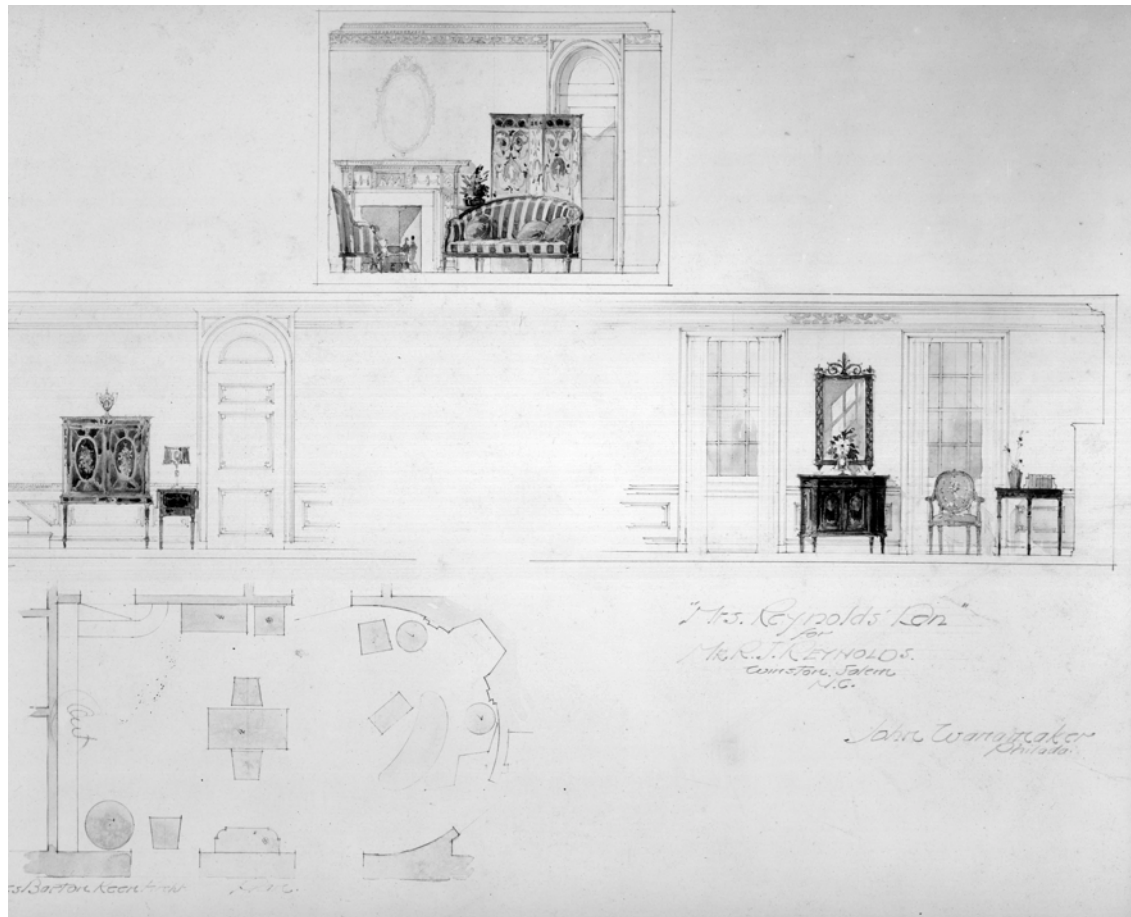


Figure 2.3 Belmont/Wannamaker's Furnishing Plan for Mrs. Reynolds's Den, c.1915. Courtesy of Reynolda House Museum of American Art.





Figure 2.4 Photograph of Katharine's Den, 1917. Courtesy of Reynolda House Museum of American Art.



Figure 2.5 Desk, parquetry and veneer, cast brass, gilding, leather, 29 3/4 x 61 1/4 x 30 1/8 inches; 1922.2.141, Reynolda House Museum of American Art.



Figure 2.6 Chair, painted wood and tapestry, 37 11/16 x 25 7/8 x 19 3/8 inches; 1922.2.138, Reynolda House Museum of American Art.

Figure 2.7 Chair, painted wood and tapestry, 37 11/16 x 25 7/8 x 19 3/8 inches; 1922.2.139, Reynolda House Museum of American Art.



Figure 2.8 Sofa, painted wood and silk upholstery, 31 1/4 x 85 1/2 x 35 inches; 1922.2.144, Reynolda House Museum of American Art.



Figure 2.9 Round Table, wood, 28 3/4 x 29 1/2 (diam.) inches; 1922.2.136, Reynolda House Museum of American Art.



Figure 2.10 Occasional Table, marble, mahogany, gilt-brass, 26 3/4 x 14 3/4 (diam.) inches; 1922.2.145, Reynolda House Museum of American Art.



Figure 2.11 Footstool, mahogany and wool, 9 ¼ x 20 ½ x 9 ¼ inches; 1922.2.134, Reynolda House Museum of American Art.



Figure 2.12 Secretary, wood, brass, marble, gilding, 42 ½ x 28 5/8 x 14 ¾ inches; 1922.2.146, Reynolda House Museum of American Art.





Figure 2.13 Inkstand/Desk Set, brass, enamel, gilding, wood, paint, and glass, 5 3/4 x 13 1/2 x 9 1/8 inches; 1922.2.143a-b, Reynolda House Museum of American Art.



Figure 2.14 Smoking Stand, wood, 27 3/4 x 16 1/4 x 14 3/4 inches; 1922.2.147, Reynolda House Museum of American Art.



Figure 2.15 Tiffany Clock and Tazzas, marble and clockworks, clock: 12  $\frac{11}{16}$  x 7  $\frac{1}{2}$  x 5  $\frac{7}{8}$  inches, tazzas: 8  $\frac{1}{2}$  x 5  $\frac{1}{2}$  (diam.) inches; 1922.5.4a-c, Reynolda House Museum of American Art.



Figure 2.16 Folding Screen, walnut & tapestry, 75  $\frac{1}{4}$  x 62  $\frac{9}{16}$  x 1  $\frac{5}{8}$  inches; 1922.2.135, Reynolda House Museum of American Art.

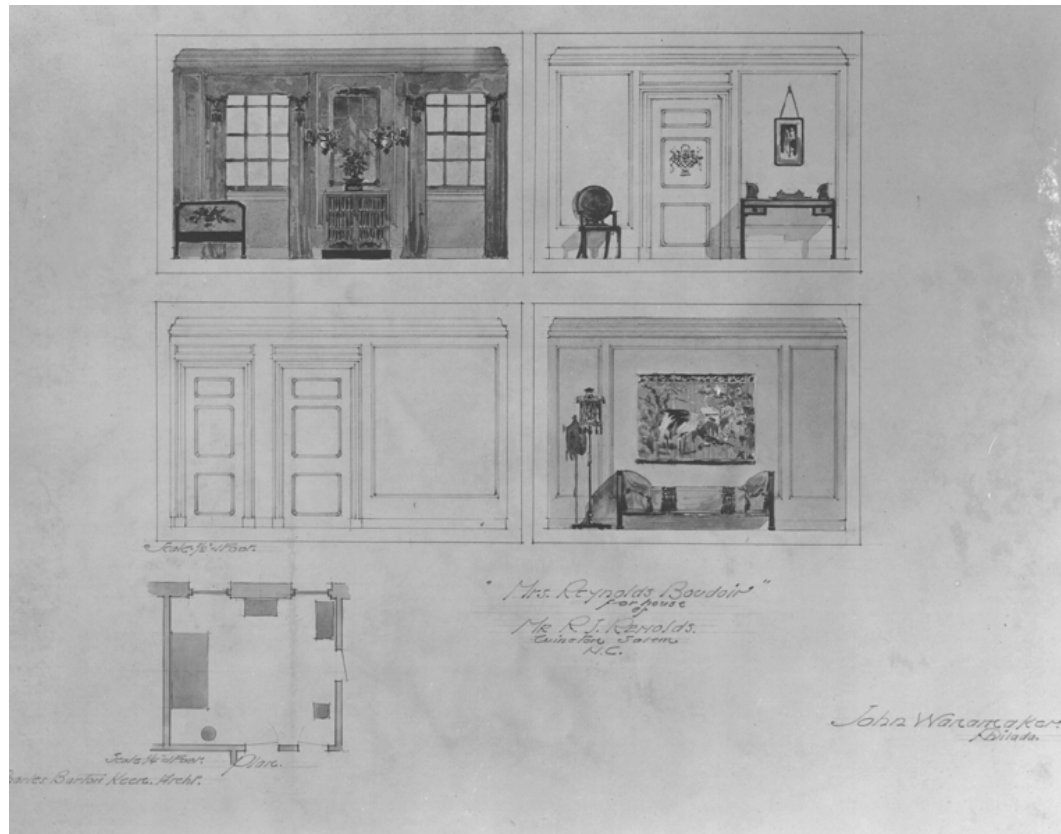


Figure 2.17 Rendering of Mrs. Reynolds' Boudoir, Reynolda House; Courtesy Smithsonian Institution Libraries, Washington, D.C.



Figure 2.18 “A Corner of a Drawing Room, Furniture Showing Directoire Influence,” Wood & Burbank, *The Art of Interior Decoration*, 169. Courtesy, The Winterthur Library: Printed Book and Periodical Collection.



Figure 3.1 Prop telephone from the Katharine’s Den. Prop 92, Reynolda House Museum of American Art.

Figure 3.2 Prop telephone from the Dick’s Den. Prop 87, Reynolda House Museum of American Art.





Figure 3.3 Prop Typewriter installed on Dick's desk; Prop 172, Reynolda House Museum of American Art.



Figure 4.1 Dick's Den, c. 2007; Reynolda House Museum of American Art.

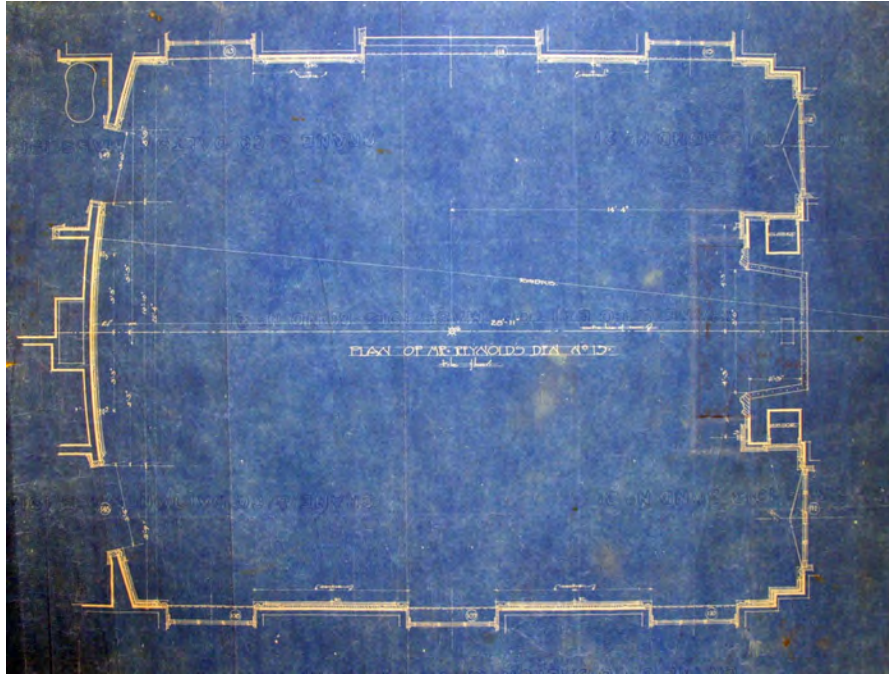


Figure 4.2 Dick's Den, Keen Architectural Plan, 1912; Courtesy of Reynolda House Museum of American Art.



Figure 4.3 Desk (front view), oak, 29 15/16 x 92 1/2 x 30 1/4 inches; 1922.2.155, Reynolda House Museum of American Art.





Figure 4.4 Desk (rear view), oak, 29 15/16 x 92 1/2 x 30 1/4 inches; 1922.2.155, Reynolda House Museum of American Art.



Figure 4.5 Detail of typewriter compartment a, Desk, 1922.2.155, Reynolda House Museum of American Art.



Figure 4.6 Detail of compartment b, Desk, 1922.2.155, Reynolda House Museum of American Art.



Figure 4.7 Swivel-base Armchair on casters, wood, leather & cane, 35 5/16 x 27 1/8 x 23 inches; 1922.2.156, Reynolda House Museum of American Art.

Figure 4.8 Armchair, wood, leather & cane, 33 3/4 x 25 1/2 x 26 1/2 inches; 1922.2.157, Reynolda House Museum of American Art.



Figure 4.9 Sofa, hardwood and leather upholstery, 30 1/2 x 83 1/2 x 32 1/2 inches. 1922.2.154, Reynolda House Museum of American Art.





Figure 4.10 Jacobean Armchair, walnut and wool tapestry upholstery, 44 x 26 5/8 x 28 inches; 1922.2.182, Reynolda House Museum of American Art.

Figure 4.11 Jacobean Armchair, walnut and wool tapestry upholstery, 44 x 26 5/8 x 28 inches; 1922.2.183, Reynolda House Museum of American Art.



Figure 4.12 Sideboard, oak and brass, 35 1/4 x 71 1/2 x 24 3/16 inches; 1922.2.166, Reynolda House Museum of American Art.



Figure 4.13 Hutch, oak and walnut, 37  $\frac{5}{16}$  x 36 x 16  $\frac{1}{4}$  inches; 1922.2.185, Reynolda House Museum of American Art.



Figure 4.14 Bookcase, oak and pine, 56  $\frac{7}{8}$  x 57 x 12  $\frac{1}{4}$  inches; 1922.2.186, Reynolda House Museum of American Art.



Figure 4.15 Console/Occasional Table (1), oak, 29 ¼ x 38 x 19 inches; 1922.2.175, Reynolda House Museum of American Art.

Figure 4.16 Console/ Occasional Table (2), oak, 29 ¼ x 38 x 19 inches; 1922.2.176, Reynolda House Museum of American Art.



Figure 4.17 Hexagonal Table, oak or elm, 24 x 34 ¼ x 29 5/8 inches; 1922.2.177, Reynolda House Museum of American Art.





Figure 4.18 Jar, ceramic and teak, 6  $\frac{3}{4}$  x 21 (circ.) inches; 1922.2.167a-b, Reynolda House Museum of American Art. A paper label on the bottom of this jar reads: W. & J. SLOANE / FLOOR / COVERINGS / S957 (handwritten in reserve) / FURNITURE / Fifth Ave & 47<sup>th</sup> St. / New York.

Figure 4.19 Jar, ceramic and teak, 6  $\frac{3}{4}$  x 21 (circ.) inches; 1922.2.168a-b, Reynolda House Museum of American Art.



Figure 4.20 Crock with Biblical Scene, lead-glaze earthenware, 13 x 8  $\frac{3}{4}$  (diam.) inches; 2011.2.3, Reynolda House Museum of American Art.

Figure 4.21 Crock with Medieval Scene, lead-glaze earthenware, 12  $\frac{3}{4}$  x 9 (diam.) inches; 2011.2.4, Reynolda House Museum of American Art.





Figure 4.22 Letter Stand, bronze & green glass, 8 7/8 x 12 1/2 x 3 1/2 inches; 1922.2.187a-c, Reynolda House Museum of American Art.



Figure 4.23 Persian Carpet, wool, 253 1/4 x 198 inches; 1922.2.184, Reynolda House Museum of American Art. .

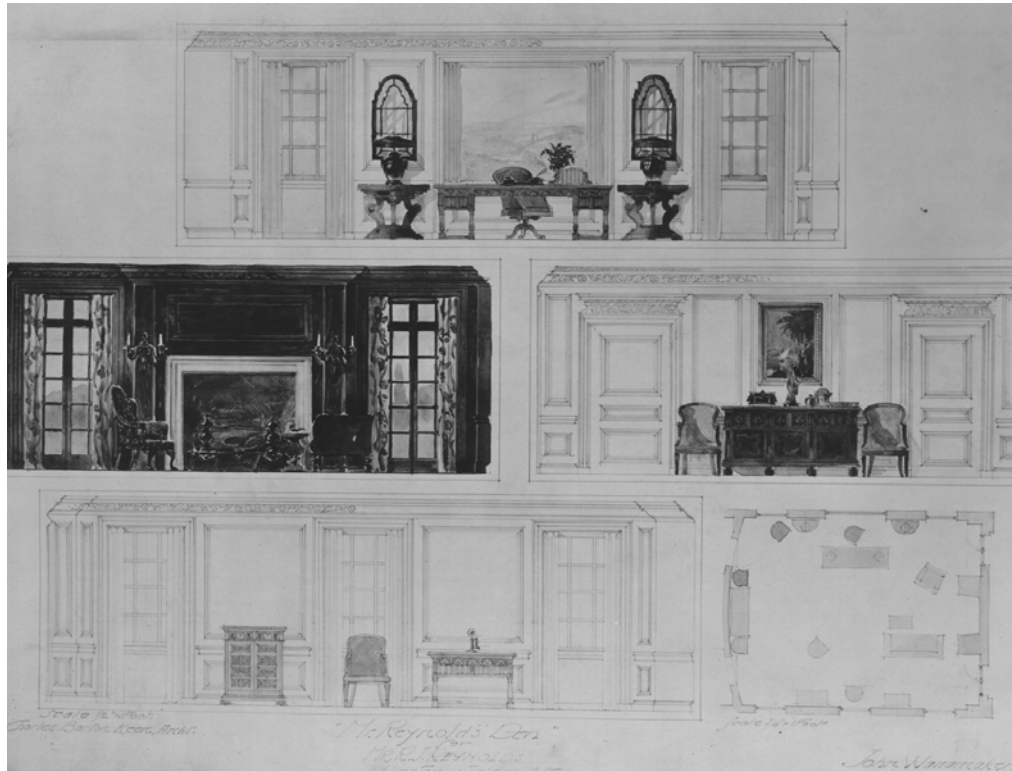


Figure 4.24 Rendering of Mr. Reynolds' Den, Reynolda House; Courtesy Smithsonian Institution Libraries, Washington, D.C.



Figure 4.25 "A Consistent Den," *Country Life in America* (December 1914) 50-51. Courtesy, The Winterthur Library: Printed Book and Periodical Collection.



Figure 4.26 “East End of the Den,” from “A Seaside House,” *Country Life in America* (July 1, 1912): 46. Courtesy, The Winterthur Library: Printed Book and Periodical Collection.



Figure 4.27 “A Man’s Office in Wall Street,” Wood & Burbank, *The Art of Interior Decoration*, 20. Courtesy, The Winterthur Library: Printed Book and Periodical Collection.



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## Appendix A

### INVENTORY OF KATHARINE'S DEN

Based on a 1922 inventory of Katharine's Den and including objects identified in the 1917 photograph. Bold text indicates existing pieces.

1. **1 long blue & tan striped sofa (silk)**
  - a. nine pillows, blue, tan, lavender
2. 2 large armchairs to match sofa
  - a. 1 small armchair to match sofa
3. **2 small, oval-shaped back chairs, of flowered tapestry**
4. 1 telephone cabinet (Adams) large with numerous small drawers, with:
  - a. 1 tapestry covered letter box with hinged lid
5. **1 long, leather-top desk with five drawers, in center of room** with:
  - a. old velvet letter/ stationary box
  - b. 1 old velvet portfolio
  - c. ebony and brass blotter holder
6. **1 small round table to match desk in corner containing:**
  - a. **1 large lamp with**
  - b. tan silk shade
  - c. 1 tapestry mat and two small ornaments
7. 1 long 3-section bookcase with marble top to match cabinet, containing books, Library, also,
  - a. 2 small, low blue vases
8. **1 tall reed electric lamp (floor)** with
  - a. red and yellow Chinese shade
9. 1 small glass top table, containing
  - a. 2 slender blue vases
  - b. 1 brass stamp holder with lid
10. **2 small ash stands of twisted wood**
11. **1 small French table**
12. **1 circular, 2-section table: top section white marble, bottom, fan-panel wood, brass basket edge**
13. 1 3-section secretary, small
14. 1 ornamental (Syrian) tapestry mounted on wood stand (musician)
15. **1 ottoman or foot stool, bird and floral design tapestry**
16. **1 brass fire set: Fender, andirons, cross rod; stand with shovel, tongs, poker**
17. **1 3-section eagle, fruit, and floral design tapestry**
18. 1 blue and tan silk waste basket
19. 1 letter holder or wall pocket, gilt braid and fringe on wall
20. **On mantel, 1 yellow & blue marble Tiffany clock**
  - a. **2 yellow and blue marble tureen stands to match**



### **Not in inventory but identified in photographs**

- Double inkwell in ebony and brass with Wedgewood insets
- E. F. Caldwell & Co. brass and crystal chandelier
- Lyre back wall brackets with Jasperware insets

### **Paintings & Photographs from 1922 Inventory**

- 2 easel framed photographs
- 2 framed photographs (on leather-top desk)
- 1 gilt framed photograph (on round table)
- 1 small easel framed photograph (on bookcase)
- 1 blue and gilt framed photograph, large (on bookcase)
- 2 gilt framed photographs (on glass top table)
- 2 carved metal framed photographs, monogrammed “KSR”
- 1 large, oval-shaped, gilt framed painting (F. Cates, R.A.)
- 1 large square gilt framed painting (Historical 15<sup>th</sup> century lady)

## Appendix B

### INVENTORY OF DICK'S DEN

Based on a 1922 inventory of Dick's Den. Bold text indicates existing pieces.

- |   |  |
|---|--|
| <b>1. 1 long antique typewriter desk-table</b>                        | <b>14. 1 red leather sofa with two leather pillows</b>                 |
| <b>2. 1 revolving desk chair</b>                                      | <b>15. 2 Japanese jars or vases on tables</b>                          |
| <b>3. 3 small arm chairs, red leather bottoms (only one survives)</b> | <b>16. 2 ornamental jars on cabinet, not alike</b>                     |
| <b>4. 2 straight chairs</b>   | <b>17. 1 small cabinet</b>   |
| <b>5. 1 arm chair, red leather</b>                                    | <b>18. 2 small flower crocks, or jardinières at fireplace</b>          |
| <b>6. 3 tapestry arm chairs (only two survive)</b>                    | <b>19. 2 bookcases with books, and small cabinets at bottom</b>        |
| <b>7. 2 Japanese mirrors, with</b><br><b>a. tables</b>                | <b>20. 1 large photograph album</b>                                    |
| <b>8. 1 large antique cabinet</b>                                     | 21. 1 brass holder with four continental and 1 American flag           |
| <b>9. 1 humidor</b>   | <b>22. waste paper basket</b>  |
| <b>10. 1 hexagon shaped center table</b>                              | 23. 1 oblong, leather-top desk, with<br>a. stationary stand            |
| 11. 2 smoking stands  | <b>24. 1 brass inkstand, and pen-holder</b><br>a. 1 deer hoof inkstand |
| <b>12. 3 tapestry stools (<i>only one survives</i>)</b>               |  |
| <b>13. 1 set brass andirons and 5-piece brass fire set</b>            |  |

#### Paintings and Photographs

- 1 large oil portrait (Gordon) Mr. Reynolds
- 4 small framed photographs on bookcases and one on center table

## **Appendix C**

### **IMAGE PERMISSIONS**

- Collections, Reynolda House Museum of American Art
- Archives, Reynolda House Museum of American Art
- The Winterthur Library
- Smithsonian Institution Libraries



Rebecca Migdal &lt;rebecca.migdal@gmail.com&gt;

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## Collections Image Permissions

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**Williams-Clymer, Elizabeth** <williaek@reynoldahouse.org>

Wed, Apr 24, 2013 at 8:55 AM

To: Rebecca Migdal &lt;rebecca.migdal@gmail.com&gt;

Hello Rebecca,

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Best,

Elizabeth

---

Elizabeth Williams-Clymer

Assistant Director of Collections Management / Database Administrator

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On Wed, Apr 24, 2013 at 8:45 AM, Rebecca Migdal <[rebecca.migdal@gmail.com](mailto:rebecca.migdal@gmail.com)> wrote:

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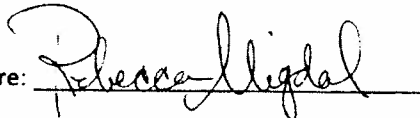
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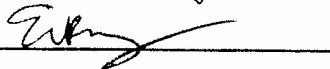
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