

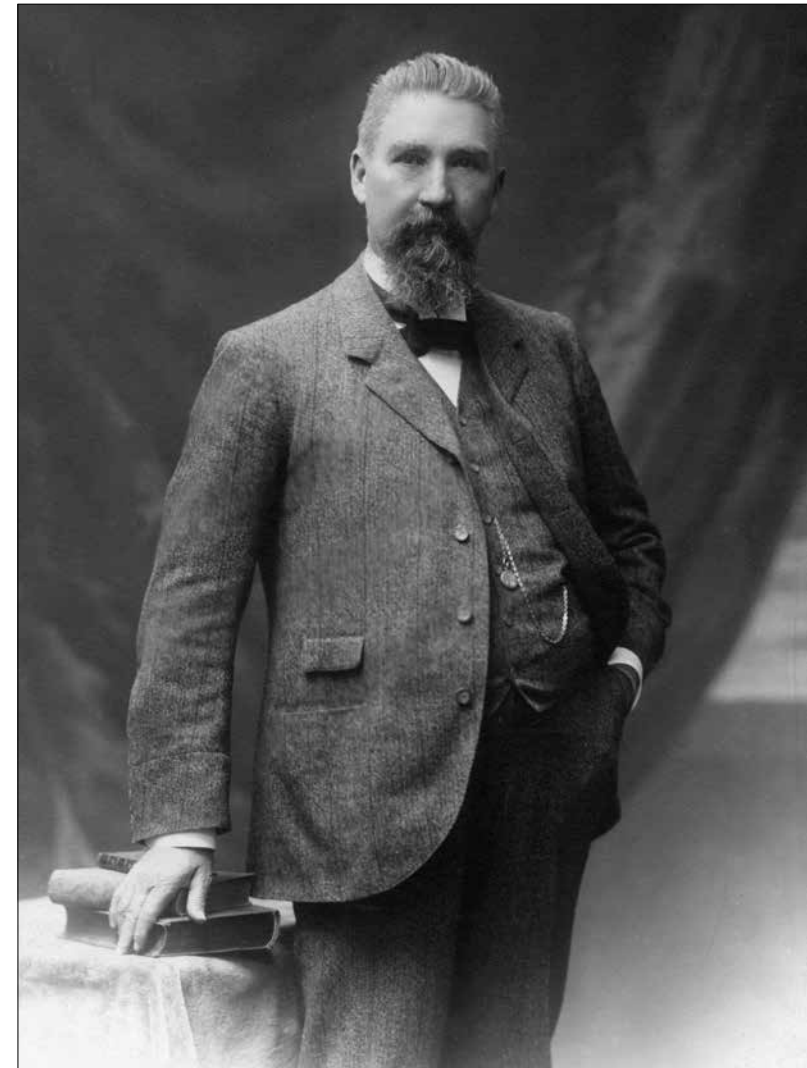
know that they purchased works of art on the trip, that Katharine had two exquisite “afternoon or reception gowns” made in Paris by a couturier particularly favored by wealthy Americans, and that they each had a portrait taken in the photographic studio of Eugène Pirou on the rue Royale.<sup>3</sup>

For two centuries, the tradition of a “Grand Tour” such as this was considered an essential complement to the formal education of young men of the upper classes. By the time Katharine



Katharine Smith  
Reynolds, honeymoon  
photo, 1905.

and R. J. Reynolds arrived in Europe, however, the industrial revolution in England and America had already reconfigured traditional economic and social systems based primarily on land and lineage. The new capitalists on both sides of the Atlantic had learned to use their financial fortunes to leverage access to political power and social status, just as earlier, more homogeneous ruling classes had done, a process sardonically captured in the epithet “robber barons.” Perhaps it was natural, too, for



R. J. Reynolds,  
honeymoon photo,  
1905.

Stone pillars at the south entrance to Reynolda.



Entrance to the village with rocks defining landscape features.



Foundation of the dairy and retaining wall.



Tuscan columns on the bungalow front facade, 2001. Photo by Carol Betsch.

structures and the very ground of the original site. The stonework—particularly, as it turned out, in situations requiring the high retaining walls about which Miller had fretted—proved to be more boldly handsome than even Keen could have anticipated when he agreed to Katharine’s wish to use the native fieldstone, and inevitably evoked primitive building traditions.<sup>43</sup> Taken together, these stacked rounded stones of variable size provided a pleasing contrast to the civilized classicism of Keen’s robust Tuscan columns on the bungalow and several houses in the village, and the uniformly white stuccoed or painted facades of residential and farm buildings. The same aesthetic of restraint, emphasizing formal simplicity, the repetition of elements, and traditional building types (not necessarily drawn from Piedmont ex-



*Aerial view showing circular amphitheater behind the church, c. 1927.*

hundred employees of Reynolds Tobacco.<sup>37</sup> Katharine took particular pleasure in planning special events for which she would bring distinguished performing artists to town. She had included two grass amphitheatres in her landscape planning—an informal one on the north lawn descending from the bungalow to the shore of the lake; another, more architectural in character, completed in 1916 on the slope rising behind Reynolda church, a perfect site for outdoor weddings.

Katharine was also mindful of the importance to her own and her husband's health of restorative time away from the pressures of business, so she continued to plan vacations, sometimes for the two of them alone but usually with the children, at resorts in the mountains or at the shore. Since the early days of their marriage, however, they had shared a dream of embarking once again upon more adventurous trips, especially to see the American West and to visit countries in the Far East.<sup>38</sup> But the demands imposed by years of childbearing, recurring rounds of illness in the family, the expansion of Dick's business enterprises, and Katharine's personal management of Reynolda's development had pushed any hope of exotic foreign travel into what became, with the onset of

OPPOSITE:  
*Views of the natural amphitheater below the bungalow to Lake Katharine, 2001.*  
*Photos by Carol Betsch.*

the vegetable garden; cypress rafters for the pergolas, stained “light brown to imitate natural weathering.”<sup>52</sup> Perhaps it is in the character of the flower garden’s water features that this preference for understatement seems most apparent, since they were designed as comely but very simple basins. Water enters the larger

pool through a spout with a diminutive lion’s head ornament, and a single low bubbler splashes gently near the opposite end. Such fountains are meant to please at close range rather than tempt a visitor to hurry toward them, distracted from the gradual unfolding of spatial and sensual experiences along the way.

*Path through the Rose Garden, c. 1921.  
Photo by Thomas Sears.*



*Slate path along formal garden border, c. 1921. Photo by Thomas Sears.*



*Main axis path of vegetable garden, looking toward the Palm House, c. 1921.  
Photo by Thomas Sears.*



*View across the vegetable garden, main entrance pergola in background, c. 1921.  
Photo by Thomas Sears.*







*View to bungalow from the woodland, 2001.*

*Photo by Carol Betsch.*

*Porte-cochère with rose-garlanded columns. Photo by*

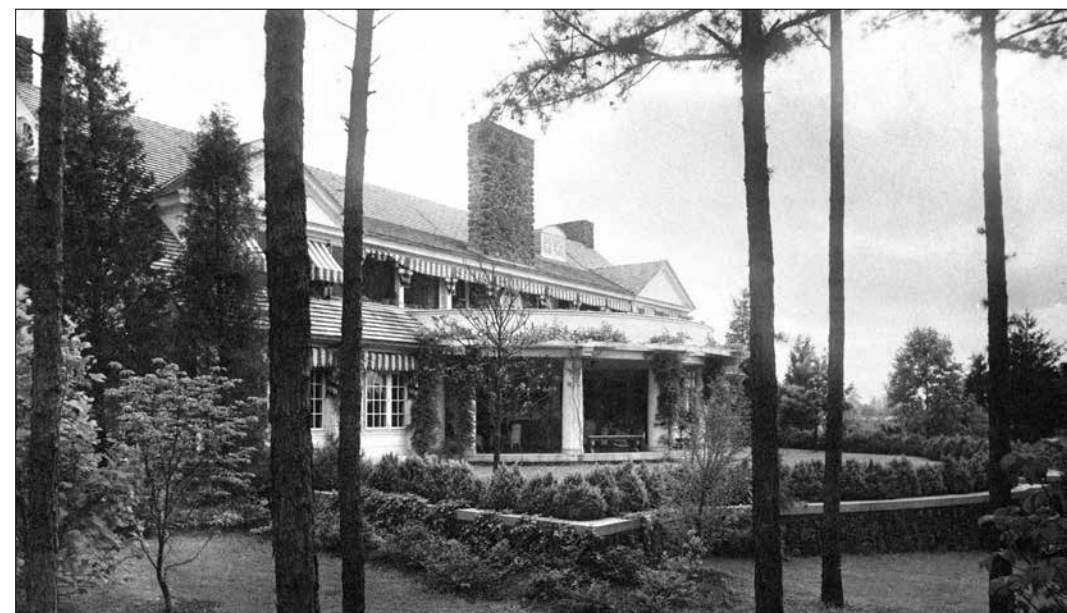
*Thomas Sears.*

**OPPOSITE:**  
*View to woodland from the bungalow, golf links beyond, 2001. Photo by*

*Carol Betsch.*

*North facade of the bungalow with lake porch. Photo by*

*Thomas Sears.*





*Farm buildings, 2001.  
Photo by Carol Betsch.*



*Barns and silo, 2001.  
Photo by Carol Betsch.*



*Retaining wall and  
dairy, 2001. Photo by  
Carol Betsch.*

ica, continued her mother's practice of welcoming visitors to a garden of which she was not ashamed to boast: "My . . . garden is open to the public without charge all year. It was said by a Japanese visitor that this planting of weeping Japanese cherry trees with boxwood and magnolia soulangiana and cryptomerias is even more beautiful than any in Japan. When the cherry trees are in bloom, thousands of visitors from all over the country come to see it. Many bus loads of children visited it last year."<sup>107</sup>

Over the course of three decades of management by Wake Forest University, the natural aging of trees and shrubs, weakening