



NATIONAL ENDOWMENT FOR THE

Humanities

OFFICE OF CHALLENGE GRANTS

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Infrastructure and Capacity Building application guidelines at www.neh.gov/grants/preservation/infrastructure-and-capacity-building-challenge-grants for instructions. Applicants are also strongly encouraged to consult with the NEH Office of Challenge Grants staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Reynolda House Roof Renovation

Institution: Reynolda House, Inc.

Project Director: Phil Archer

Grant Program: Infrastructure and Capacity Building Challenge Grants

NARRATIVE

Reynolda House Museum of American Art (RHMAA or Reynolda) seeks funding from the National Endowment for the Humanities for repair of its 100-year-old signature tile roof, a project necessary for the preservation of the museum's fine and decorative art collections and humanities programming. The stewardship and long-term preservation of both the collections and the historic house are critical priorities embodying the institution's dual mission of humanities educational programming and preservation.

The historic house serves as the museum's main display space for its permanent collections, however it is also the largest object within the institution's collections. Reynolda's 34,000-square-foot bungalow roof is crowned by its original green roof tiles manufactured by the Ludowici Tile Company. Its condition has been thoroughly and regularly checked as part of the museum's preventive maintenance program. In November 2017, several small leaks revealed concerns that were previously undetected. Deteriorated fasteners in many areas have caused courses of tile to slip, with individual tile grooves holding the unfastened tiles in place. Failing copper seams and pitted copper flashing were observed in multiple locations, and exposed fasteners were observed on all tiled hip ridges. The museum has secured estimates from roofing companies that specialize in preservation projects. An advisory team has gathered to discuss preservation standards and processes; it includes preservation architect Joseph Oppermann, FAIA, architectural historian Margaret Supplee Smith, and historian Thomas Frank (curricula vitae attached). Current estimates show that the total cost of the project could be up to \$1.68 million with a one-year timeline tentatively scheduled to begin in early 2021. The final project cost will be determined based on the results from a strength test on a sample set of the original tiles from Ludowici Tile Company. The results of this test will determine if the current tile can be salvaged and re-used. Please refer to the attached planning and design document for further details about the project.

RHMAA opened in 1967 in the country house built by Richard Joshua ("R.J.") and Katharine Reynolds in 1917. RHMAA is located inside the Reynolda Historic District, listed in 1980 on the National

Register of Historic Places (Appendix A). The institution legally affiliated with Wake Forest University (WFU) in 2002 and in 2005 added the the 30,000-square-foot Mary and Charlie Babcock Wing for changing exhibitions, educational programs, and state-of-the-art storage. During its first half-century, RHMAA has developed a national reputation for presenting a collection of more than 200 works of art, once described by art historian John Wilmerding as “the finest concentration of American art in a public collection south of Washington.” While RHMAA continually displays its collection for visitation and teaching; the works are also regularly sought by American art scholars for national and international exhibitions. Recent examples of loans include: *Spring Turning* (Grant Wood, 1936) to the Whitney Museum of American Art (in 2018); *Pool in the Woods, Lake George* (Georgia O’Keeffe, 1922) to the Brooklyn Museum and Peabody Essex Museum (in 2017-2018); *For Internal Use Only* (Stuart Davis, 1945) to the Whitney Museum, National Gallery of Art, Crystal Bridges, and the deYoung Museum (in 2016-2018); *Home in the Woods* (Thomas Cole, 1847) to the Princeton University Art Museum (in 2019). All of these exhibitions are accompanied by a scholarly catalogue featuring new research on RHMAA’s collection.

Selected works from the collection are installed throughout the spacious rooms and corridors of the historic house. In addition, thematic exhibitions on such topics as modernism, social realism, and artists-naturalists are presented in small second-floor galleries and frequently coincide with area conferences and courses at WFU.

The Significance of Humanities Activities

Current and Upcoming Exhibitions: RHMAA has a parallel mandate for changing exhibitions: to focus closely on American artistic traditions exemplified by or complemented by objects in the permanent collection. In honor of the centennial of the historic house in 2017, RHMAA secured two major exhibitions inspired by works in its permanent collection, Georgia O’Keeffe’s *Pool in the Woods, Lake George* and Frederic Church’s *The Andes of Ecuador*. In fall 2017 RHMAA hosted *Georgia O’Keeffe: Living Modern*. Organized by the Brooklyn Museum the exhibition presented a fresh, highly focused and meticulously researched perspective

on the unified modernist aesthetic of O'Keeffe's dress and art. RHMAA continues its centennial celebrations in spring 2018 with *Frederic Church: A Painter's Pilgrimage*. Organized by the Detroit Institute of Arts, the exhibition features more than fifty paintings and studies that Church completed during and after his 1867-1869 trip to the Middle East, Rome, and Greece. The exhibition unites the major Church painting in RHMAA's collection with later works by the artist to examine how the focus of his work shifted from the natural world to the rise, fall, and resurgence of human civilizations.

In fall 2018, RHMAA will host *Dorothea Lange's America*, an exhibition of original lifetime prints by the FSA documentary photographer. Highlighting this exhibition are oversized exhibition prints of her seminal images from the Great Depression, including *Migrant Mother* from 1936--an emblematic picture that came to personify pride and resilience in the face of abject poverty in 1930s America.

In spring 2019, RHMAA will host *Hopper to Pollock: American Modernism from the Munson-Williams-Proctor Arts Institute*, showcasing key works from nearly every major American artist from the first half of the twentieth century and tracing the radical and visual transformation of art in that period. Related works from the RHMAA collection will be exhibited in the Babcock Wing and the historic house.

Humanities Programming: Since its inception, RHMAA has had a tradition of exploring its collections through interdisciplinary lenses of art history, music, literature, and American studies. Examples include:

-A joint orientation program for physician's assistant students from Appalachian State University and WFU medical school using art to sharpen patient assessment skills.

- In 2017 RHMAA published a new book chronicling the creation of its art collections. *Reynolda: Her Muses, Her Stories* (Appendix B) features a principal essay by David Park Curry, former senior curator of Decorative Arts, American Painting and Sculpture at the Baltimore Museum of Art. The book also contains descriptive object stories, written by Martha Severens, former curator, Greenville County Museum of Art, on eighty works of art in the collection.

-American Arts Discovery Course is an annual twelve-session class, open to the public, that uses an interdisciplinary approach to learning about American art through the museum's collections by researching correlations in art, literature, and music of the same time period.

-A 2016 exhibition, *Grant Wood and the American Farm*, developed by RHMAA curator Allison Slaby, traced the evolution of the American farm from 1850 to 1950. The exhibition gave particular attention to Regionalist artist Grant Wood, exploring his agrarian landscapes and situating him as someone both responding to the tradition of the agrarian ideal and creating new pictorial representations of that ideal. The exhibition featured Wood's *Spring Turning* (1936) from the collection and also integrated 19th-century farm plows, tools, and a wagon on loan from the Museum of the Albemarle, Elizabeth City, NC.

Decorative Arts Collection: Reynolda House conceived and executed by a Southern woman, has been preserved as an archetypal example of the American Country House Movement. More than 85% of the furnishings are original, verified by a 1922 inventory as well as historic photographs in the Archives. The main floor looks as it did when the family moved into the home in 1917. The decorative arts collection-- much of it on display-- includes not only this furniture but also costumes, silver, pottery, china, books, and other items totaling approximately 6,000 objects. Represented in this collection are artisans Louis Comfort Tiffany, E. F. Caldwell & Company, Samuel Yellin, and Oscar B. Bach. The collection exemplifies a pivotal but insufficiently appreciated era when designers, guided by the writings of Elsie de Wolfe and Edith Wharton, called for the avoidance of ostentation and the elimination of Victorian clutter.

Archives: Established in 1993 to support interpretation of the historic site by museum staff and for use by outside researchers, the RHMAA Archives houses unique documentary materials of enduring historical value including architectural and landscape drawings, correspondence, oral histories, and photographs. The Archives collects, maintains, and makes accessible the institutional records generated by departments and individuals important to the permanent history of the museum, reflecting its collections, exhibitions, programming, and community impact. The Archives' holdings are regularly highlighted through

annual exhibitions of archival material presented in one of the bedroom galleries in the historic house and through museum publications. The collection also serves as a primary source for RHMAA's education and curatorial divisions.

The Appropriateness of Resources and Plans

RHMAA is well positioned to take on a project of this scale. Fifteen years ago, RHMAA embarked on an ambitious restoration project of its original furnishings. Responding to the need for a clearer, enhanced interpretation of the historic home, the project involved researching, conserving, restoring, repairing, and interpreting the home from the time of R.J. and Katharine Reynolds through the subsequent occupancy of the house in the late 1930's by Mary Reynolds Babcock and her family. These spaces provide the public with an understanding of what it was like to live and work at Reynolda early in the last century.

Staff have successfully completed several capital projects with funds from the recent *Reynolda at 100* Campaign: the restoration of the indoor pool house, a landscape restoration project guided by the 2010 Cultural Landscape Report; interior floor refurbishing, interior and exterior painting, and replacement of UV light filters on the windows. These much-needed repairs and projects demonstrate the museum's commitment to preserving historically accurate spaces and protecting the house for future visitors. In 2010, at the time when museum staff and board were prioritizing capital improvement projects for the *Reynolda at 100 Campaign*, no issues with the roof were apparent. Projects were determined based on known problems with the estate and grounds. In late 2017, roof leaks were observed in the organ chamber and the northeast bedroom gallery. Repairs of these problem areas revealed major issues with the roof and the need for a more sustainable solution.

In preparation for its second century, RHMAA, will envision and implement a new brand for the entire 140-acre historic property of Reynolda--comprised of Reynolda House, Reynolda Gardens (formal gardens, meadow, wetlands and woodland trails) and Reynolda Village (retail and restaurants) to create a unified visitor experience. A concurrent project includes the development of a strategic plan with a focus to

synchronize shared visitor attraction/wayfinding systems and promotion/marketing goals throughout the three segments of the historic property. The new brand will launch in June 2018 and continue to roll out across the estate over the next two years as strategic priorities are implemented.

Over the last year RHMAA has drafted a new strategic plan to guide its work over the next ten years (Appendix C). RHMAA is the driving force for the historic Reynolda estate under the following vision: *Reynolda is a unique place, intentionally designed to integrate learning, art, and nature. We connect you to the beauty and complexity of the American story.* The plan's goals for the estate's second century identify Reynolda as a welcoming, inspiring place where people can escape, learn, and connect with others as well as with their own core values. It will welcome newly-defined target audiences who seek experiences on the grounds, with the collections, and in the historic spaces that enlighten the mind and revive the senses.

Under the guidance of Allison Perkins, executive director of RHMAA since 2006, leadership is ideally positioned to carry out this complex and important project. Rebecca Eddins, director of internal operations at RHMAA since 2002, will serve as project director. Eddins has overseen the restoration of the 1937 indoor pool house and the restoration of the historic landscape. Joseph Oppermann, FAIA., will serve as project architect. Oppermann is a preservation architect specializing in the research, documentation, analysis, conservation, restoration, and adaptation of historic buildings and sites.

The Impact of Challenge Grant Funds

The museum's humanities programming activities draw heavily from the collections of American fine and decorative art. The one-hundred-year-old building that houses and displays these collections presents a unique set of maintenance needs and challenges. Deterioration of the roof has created a vulnerable and unstable environment for the collections; the museum must mitigate the potential for water or other types of damage in order to protect the collections and the historic house.

RHMAA's roof defines much of the architectural character of the site. Charles Barton Keen was already a leading figure in the country house movement along Philadelphia's Main Line when he was hired by

Katharine Reynolds. His design for Reynolda, a bungalow in the Colonial Revival style, fathered a regional legacy of homes in this area, often capped by the same green-gray tile roof provided by the Ludowici Tile Company, founded in 1888. Keen's national reputation, established in magazines like *House and Garden* and *Architectural Record*, was for deliberately unpretentious designs on a manorial scale. At Reynolda, he called for the same green tiles on dairy barns, schools, farm cottages, and even the blacksmith shop. Of this repeated element, architectural historian Catherine Howett has noted "At the skyline, the sheer expanse of so many green clay tile roofs -- a flat mid-green, close to the color of copper patina -- would prove no less impressive as a unifying device, in this case tying the entire complex to the woods that encircled and framed the village, orchards, and fields of Katharine's farm." This project provides an ideal opportunity to crystalize the importance of preservation as a shared point of pride for Winston-Salem, where Reynolda provided a model for dozens of grand houses designed by Keen. Using this roof project as example, the museum will host programming that educates the public to further their understanding of historic preservation. Scholarly advisors, architects, and contractors will share the story of the project and lessons learned in the context of a city-wide celebration of Historic Preservation Month.

Funds from this challenge grant will support the restoration and repair of the roof tiles, copper flashing, roof decking, gutters, membranes, stipends and fees for project consultants, and public programming. The impact of the grant will be assessed according to several measures: 1) Protecting a nationally prominent art collection; 2) Continuation of planned humanities programming with minimal disruption; 3) Maintaining and protecting a landmark of Southern architecture; 4) Successful completion of the project within the proposed timeline; 5) Successful recruitment of challenge funders and a broadened donor base; 6) Providing learning opportunities for the public related to historic preservation.

Audiences Served

Between 40,000 and 50,000 visitors experience RHMAA each year and are inspired to connect to the beauty and complexity of the American story. Another 75,000 people visit outdoors in Reynolda Gardens and

Reynolda Village. The primary audience is from North Carolina and surrounding states, and cultural tourists visit from across the nation. The museum functions as a nexus for humanities education for WFU and regional institutions of higher education. Programs explore American life and history through RHMAA's collections and place, providing a wealth of opportunities for learning, research, social connections, and expressions of creativity.

The institution's audiences fall into three main categories.

Students: RHMAA is, at its core, an educational institution, with opportunities for visitors of all ages to learn. In 2015, the museum launched programs to support literacy and language skills in children under five. The programs include story time, interacting with the fine art, and hands-on creative experiences. RHMAA's long-standing and highly personalized K-12 school tours are another strong component of the museum's educational offerings. Led by professional staff and docents, these 90-minute tours encourage independent thinking, problem solving, and the development of artistic expression. The museum regularly collaborates with faculty and staff from the more than twenty institutions of higher education in the area to support first-year seminars, senior class programs, internships, and courses that correspond to the collections and changing exhibitions.

Students in historic preservation courses will benefit from firsthand observation of the preservation project. Similarly, museum interns and fellows will witness and assist in educating the public about the importance of cultural heritage preservation. RHMAA was recently awarded a three-year grant from the Diversifying Art Museum Leadership Initiative, funded by the Walton Family Foundation and the Ford Foundation. The funding will pay for three year-long fellowships to recent graduates from underrepresented populations to allow them professional experience in an art museum. The grant will also provide funding for stipends for undergraduate interns and capacity-building efforts for staff, volunteers, and other art museums in the region.

Lifelong Learners: RHMAA invites the public to engage with its stories and collections through its unique menu of public programs developed in close collaborations with WFU scholars and sister institutions across the community. Concerts, lectures, plays, and symposia are offered at low cost or are free with museum admission.

To more fully share humanities content with daily visitors, in May of 2018 the museum will launch an app called Reynolda Revealed, made possible through a grant from the IMLS. The free interactive, audio-visual tour will highlight selections from the art collection along with stories of the historic site, illuminating this place within national contexts of race, class, and tobacco. The app is designed to serve any visitor who might require special assistance to readily access the interpretive media of the museum, gardens, village, and grounds. A dial-in version will be accessible for the visually impaired, and a large-print transcript (in English or Spanish) will also be available at the front desk. The entire app will be available in English- and Spanish-language versions.

The Academic Community: Finally, RHMAA provides important opportunities for generating new scholarship through its collection sharing and fine and decorative arts research. Recent examples include: -Michele Gillespie, WFU dean of the college and history department faculty member, used the RHMAA Archives in researching her book *Katharine and R.J. Reynolds: Partners of Fortune in the Making of the New South* (University of Georgia Press, 2012).

-The museum regularly holds courses for students at WFU and Salem College. It offers an ideal setting for interdisciplinary courses, like one planned on American modernism in art and literature to be co-taught in the fall of 2018 by WFU's David Lubin, Charlotte C. Weber Professor of Art, and Barry Maine, Professor of English.

-a Mellon Foundation grant recently awarded to WFU and the museum will fund week-long interdisciplinary humanities seminars including programs for a general public. The Mellon Foundation is also supporting a year-long teaching and research position shared between RHMAA and WFU. The Mellon Fellow will fulfill

ongoing scholarship needs that enrich the interpretation of the historic site, including its relationship to the Reynolds family's multi-faceted legacy, its impact on Winston-Salem, and its contemporary connectivity to student learning in the public humanities.

The Feasibility of Fundraising

RHMAA anticipates fundraising for a total of \$1.68 million for this project, initiating a comprehensive, multi-year fundraising campaign to match the support from NEH. RHMAA is requesting \$420,482 in outright funds from NEH. The museum will seek support from foundations, corporations, and individual donors, and will also develop a crowdsourced funding component to engage donors who may not typically donate to the museum but have a special connection to the historic site.

The campaign will be publicly announced in fall 2018. RHMAA will approach, among others, the following North Carolina-based foundations the John and Anna Hanes Foundation, the Cannon Foundation, the Z. Smith Reynolds Foundation, and the Dickson Foundation. RHMAA will also approach the Ludowici Tile Company for a leadership level gift. RHMAA will build a network of prospective major donors by reaching out to current museum supporters as well as leveraging its relationship with WFU to engage the university's expertise and resources and to identify new major donors interested in architecture, fine art, and historic preservation. In 2020, the RHMAA's annual fundraising gala, *An Evening for Reynolda*, will be themed around the roof campaign.

In year two, RHMAA will launch a crowdsourced funding campaign with the dual goals of raising funds for the project and engaging and educating the public on the restoration process. This portion of the campaign will coincide with a didactic exhibition in the historic house that utilizes archival resources about the roof and architectural design of the house, showcases key components of the roof repair and restoration process, and celebrates the aesthetic vision of architect Charles Barton Keen and the personal goals of his patroness Katharine Smith.