

Newport Gazette

A PUBLICATION OF THE PRESERVATION SOCIETY OF NEWPORT COUNTY





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Front cover: Detail, stained glass window, Marble House Gothic Room
corbettphotography.net

Inside Cover: Southeast corner of Marble House Gothic Room
Ira Kerns

The Preservation Society is grateful to Carol and Les Ballard for their support in underwriting this issue of the Newport Gazette.

The Cutting Edge

By Trudy Cox
CEO and Executive Director



corbelp photography.net

The high season in Newport is upon us and The Preservation Society of Newport County is brimming with new projects, premieres, and firsts; each promises to be a positive step forward for the Preservation Society. Several notables:

The *Gothic Art in the Gilded Age* exhibition at Marble House has already received national and international press with major reviews in a variety of publications including *The New York Times*, *Apollo*, *The Magazine Antiques*, and *Antiques and Fine Art*.

A new family audio tour of *The Breakers* premieres on June 26 with a whole new point of view for our younger visitors. The tour builds on the success of *The Breakers* audio tour that garnered so much support last year.

Restoration of Chateau-sur-Mer will be finished mid-summer, after a number of years of painstaking work.

And, our exhibition of haute couture dress titled *Newport Undressed: Crafting the Gilded Age Wardrobe* tells a great story about textile conservation and fashion in the late 19th century.

Other important activities will fill our calendars as well. Along with the 15th annual Newport Flower Show in June and the 5th annual Newport Mansions Wine & Food Festival in

September, the Preservation Society's major fundraising event, a dinner dance at Marble House, will occur on August 14.

Education is one of our prime missions, and in that regard our continuing relationship with Bryant University's US-China Institute is opening doors for a major research project. After many conversations with leaders at Bryant, we will be hosting a Chinese art expert here in Newport to undertake a wide-ranging evaluation of our collection of Chinese objects, and to eventually publish findings from that work that will help add rich new content to our tours.

One of the initiatives that we have wanted to do for a long time is the establishment of an International Council of nationally- and internationally-recognized leaders in the fields of the arts, culture and historic preservation. We are extremely grateful to Rusty Powell, Director of the National Gallery, and to Armin Allen, former President of the Preservation Society, for agreeing to co-chair the Council. Already, an impressive group of leaders has agreed to serve, and the Council will hold its inaugural meeting in Newport in September of this year.

On an operational level, this year also promises some smart business innovations, led by the introduction of a digitized membership and general admissions system. In July and August, new computerized ticket sales stations will be installed at all of our houses. This will enhance both ticketed admissions and member recognition, as well as simplifying membership renewals. The user-friendliness of our online services will improve with the addition of "print at home" temporary memberships and tickets. A major share of the cost for the new digital system is funded by a grant from the federal Institute for Museum and Library Services (IMLS).

I hope these initiatives convey to you that in this time of continued economic uncertainty, not only are we weathering the storms but we are actively working to make this a stronger and more vibrant organization. As a member, there's plenty for you to do and enjoy at the Preservation Society and, from our perspective, it's important to convey a sense of momentum that comes as a result of your support. You are the secret to all our successes and I extend to you my heartfelt thanks.

Statue of Saint Catherine of Alexandria ca. 1510-20
Gothic Art in the Gilded Age, Marble House
Loan of the Ringling Museum of Art



Gothic Art in the Gilded Age Opens to Acclaim

By Andrea Carneiro, Communications Manager

Two tractor-trailer trucks pulled up in front of Marble House early in the morning on April 19, and began unloading their cargo: 51 specially-designed packing crates carrying more than 300 art objects back to their original American home. *Gothic Art in the Gilded Age* had arrived from the Ringling Museum of Art, and the process of re-installing the paintings, sculpture, metalwork, furniture, ceramics, timepieces, carved gems and wax miniatures in the room that was designed and built for them at the end of the 19th century began.

Three weeks later, guests at the opening night reception, including representatives of the Board of Trustees and staff of the Ringling, offered "oohs" and "aahs" as they entered the Gothic Room and saw the collection for the first time. Each piece had been carefully replaced in its original location, exactly where it had been after Alva Vanderbilt purchased the collection in Paris and brought it to Newport. She later sold the collection to John Ringling for his museum in Sarasota, Florida, where the pieces were scattered throughout the various galleries and Ringling's waterfront mansion.

Preservation Society CEO and Executive Director Trudy Coxe and Marshall Rousseau, interim director of the Ringling, each praised the remarkable collaboration between the two institutions that reunited the collection and allowed it to travel back to Newport for exhibition.



Photo left: Chief Conservator Jeff Moore lifts a sculpture from its wrapping. Photo above: Arranging a collection of miniature wax portraits in their case. Andrea Carneiro



Photo above: Reviewing historic photos of the Gothic Room are Heidi Taylor, Assistant Registrar at the Ringling Museum of Art, Preservation Society Associate Curator Charles Burns, Curator Paul Miller and Maintenance Supervisor Tom Pickens. Andrea Carneiro

The loan exhibition and accompanying catalogue have been made possible by the Samuel H. Kress Foundation, the Alletta Morris McBean Charitable Trust, Mr. David B. Ford, Mr. and Mrs. Eugene Bowie Roberts and the Fellowship Program at the Center for the History of Collecting in America at the Frick Collection, New York.

Gothic Art in the Gilded Age: Medieval and Renaissance Treasures in the Gavet-Vanderbilt-Ringling Collection, will be on display at Marble House through October 31, 2010.



Photo above: The newly-reinstalled art collection in the Gothic Room captured the attention of guests at the opening reception. corbettphotography.net



Photo above: Gene Roberts, one of the exhibit's supporters, with Marshall Rousseau, interim director of the Ringling Museum of Art, and Lee Hinkle, Florida State University Vice President for University Relations and Advancement. corbettphotography.net



Pierre Irving and Armin Allen corbettphotography.net



Angela and Gary Moore



Mike Urette, Karen Urette, Patrick Hennigan, Michele Redwine and Marshall Rousseau of the Ringling Museum



Kathy Irving and Betsy Ray



Trudy Coxe and Virginia Brilliant



David and Linda Gordon with Lynn Roberts



Detail west wall Photos by NewportSeen.com unless otherwise noted

Vanderbilt Treasures Return: Gothic Art in the Gilded Age

Now through October 31, 2010

Couture

dressmaking in the Gilded Age

By Jessica Urick, Textile Conservator

To be a fashionable lady of the Gilded Age in Newport required a grand wardrobe, a large budget, travel to Paris, and the poise, grace, and confidence to wear the clothes well. This stylish façade also depended on a complex haute couture business model that reached its apex in the late 20th century, supported by scores of seamstresses and hundreds of hours of skilled labor.

The well-to-do Gilded Age woman had several options when purchasing clothing. She could commission garments from private seamstresses or purchase ready-to-wear items from department stores and boutiques. However, the pinnacle of high-end shopping was the Parisian haute couture house, and it was within the world of couture that fashion became as costly and expertly-crafted as fine art.

Designer Charles Frederick Worth is credited as the founding father of the couture industry. Upon opening his Parisian dressmaking business in 1858, he established himself as an outspoken arbiter of taste – rather than adhering to a customer’s preferences, he designed dresses based on his own personal vision. Worth became a trendsetter, and the role of dressmaker shifted from mere seamstress to creative visionary. As other fashion-minded businessmen followed suit, the couture industry was born, and women flocked from around the world to purchase their designs.

The foundation of couture dressmaking was fine fabric sourced from the best manufacturers in the world. Charles Worth spearheaded an affiliation between couture houses and the silk industry, owing to his prior



Ivory damask gown by Worth, Paris, c. 1880

employment in the textile trade. This mutually beneficial relationship provided silk mercers with valuable patronage while ensuring couturiers access to an expansive variety of fabrics straight from the source. The sheer variety of colors and patterns available to the couture customer increased the appeal of shopping for custom-made clothing.

Each fashion house was backed by an immense staff trained to efficiently fill hundreds of orders per week. Staff members ranged from the couturier himself to assistant designers, saleswomen, cutters, seamstresses, and fitters. Of all the couture house’s skilled employees, seamstresses were the most important to ensuring an expertly-crafted product. The quality of their stitching lent credence to the custom dressmaking industry, providing customers with confidence that they possessed a unique garment handcrafted just for them.

Although major structural seams were sewn by machine, the rest of the work, including details and finishing, was entirely stitched by hand. A simple couture day dress required over 100 hours of manual labor, generally divided between several seamstresses. More elaborate gowns, such as those involving beading or embroidery, consumed thousands of hours. Depending on their level of embellishment, garments could range in cost from \$100 to \$500 – approximately \$3,000 to \$13,000 in modern currency.

Charles Worth once claimed that “ladies have ordered a dress in the morning and danced in it that night.” Indeed, the Gilded Age couture industry remains a landmark in the history of clothing production, where unique



Aquamarine silk damask evening gown by Worth, Paris, c. 1870



Beaded silk opera cloak by Worth, Paris, c. 1890s

custom-made garments were produced at immense speed without sacrificing quality. The wealth of surviving garments from this period in museums around the world – including many examples from the Preservation Society’s costume collection – stands as a testament to their unparalleled materials and construction.

Newport Undressed: Crafting the Gilded Age Wardrobe, on display at Rosecliff through November 19, explores all aspects of the dressmaking process. Highlights of the exhibition include gowns worn by Ella King of Kingscote and Ellen French, the first wife of Alfred Vanderbilt of The Breakers. A circa 1880 gown by designer Charles Frederick Worth is displayed completely inside-out, allowing visitors a rare opportunity to view its internal construction.

Conservation:

Caring for the Gilded Age Lady’s Wardrobe

By Jessica Urick, Textile Conservator

OBJECT ANALYSIS AND TREATMENT

Each garment is assessed prior to display to determine its condition. A combination of visual examination and technical analysis illuminates the nature of damaged or fragile areas on the object, and determines whether it can



Cotton fiber at 100x magnification



Sequin from a c. 1901 dress at 50x magnification

withstand several months of exhibition. After the assessment, many objects require conservation treatment to repair damage or provide additional stability prior to exhibition. Preservation treatments protect fragile areas of a textile to ensure that no damage will occur while on display. Stabilization treatments repair damages and provide additional strength to deteriorating textiles.

In rare cases where original fabric is damaged beyond repair, careful reproductions may be made to replace it.



Divided trays separate beaded handbags.

COLLECTIONS CARE AND STORAGE

The Preservation Society’s 9,000 piece textile collection includes approximately 5,000 costumes and accessories from the 18th century to the present day. Its holdings represent a cross-section of major designers and period styles, with an emphasis on high fashion reflecting Newport’s history as a luxury resort.

Exhibitions are enabled by our mission, which is to protect, preserve and present our properties and their contents. Preservation initiatives include proper storage, environmental controls, and pest management to ensure the long-term survival of our collections.

Staff and interns have begun to construct specialized storage mounts for period accessories. This ongoing project is both labor and time-intensive.

Aspects of Architecture and Design

The Kingscote Dining Room

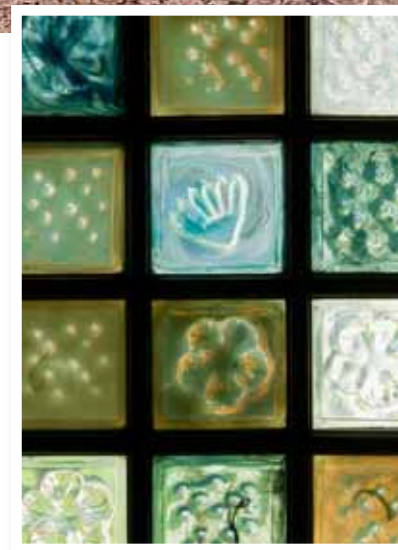
By Caitlin M. Emery, Museum Education Fellow

At the time of its completion in 1881, the Kingscote dining room was unlike anything previously built in Newport. It characterizes the eclectic aesthetic that defined the early work of its designer, Stanford White. Trained as a painter, White brought an artistic eye to his work with the architectural firm of McKim, Mead & White. His innate talent is evident in the careful blending of materials and the use of light, texture and color. White fused design motifs extracted from English, Classical, Moorish, Japanese, and Colonial Revival sources. He selected such diverse materials as unfinished cork tiles, yellow Siena marble, inlaid cherry parquet, mahogany paneling, and opalescent Tiffany glass. Combining traditional and modern materials, together with exotic ornament, and historical references, each component of the space is a part of the overall aesthetic; no single item or detail overwhelms the others. Departing from earlier stylistic traditions, the creation of the dining room identified Mr. and Mrs. David King, Jr., who commissioned it, as fashionable, wealthy patrons of the arts.

Kingscote Dining Room (bottom) *corbettphotography.net*
Dining Room sideboard (right) *Richard Cheek*



Cait Emery is a Winterthur Fellow who wrote her Master's thesis on the Kingscote dining room, with Preservation Society Architectural Historian John Tschirch and Brock Jobe, Professor of American Decorative Arts at Winterthur, as her thesis advisors. In addition, she presented her work on the Kingscote dining room at the Newport Symposium in April, and is spending a year with the Preservation Society as a Museum Education Fellow.



Detail, Tiffany glass tiles *Ira Kerns*



Brass sconce with stylized flower motif

Creating a Flower Show Exhibit



A lion and a giraffe peek out from the foliage in the Preservation Society's exhibit at the Boston Flower Show. Donna Lane

By Jim Donahue, Horticulturist

Earlier this year, the Preservation Society created a spring flower show exhibit for the newly re-invented Boston Flower and Garden Show. To promote our own 2010 Newport Flower Show, *Safari Flora & Fauna*, the exhibit combined a variety of native African plants with topiary safari animals. The display was awarded the "Horticulture Counts" Award from the Massachusetts Horticultural Society.

Every exhibit starts with a design concept, and for this African theme, an upscale safari camp was being invaded by topiary animals. One of the tricks of putting together a flower show display is to pre-construct modular staging, providing all of the planting beds, paths and structures, which can be quickly assembled at the show site. All of the construction was expertly handled by the Preservation Society's maintenance crew, headed by Tom Pickens.

Creating an indoor exhibit presents a number of unique and "unnatural" challenges, foremost among them how to get the plant material in leaf and bloom in the dead of winter. This is where Director of Gardens and Grounds Jeff Curtis' expertise in plant forcing came into play. The plants were sourced from several specialty nurseries in the late fall of 2009, and growing began in earnest right after Christmas. Tricking African plants into believing they are on the sunny, warm savannah, and not in The Breakers greenhouses during the coldest, shortest days of the Rhode Island winter, involved providing lots of heat and hundreds of hours of supplemental fluorescent light. Many



The topiaries were later displayed at the Chestnut Hill Mall to promote the Newport Flower Show. Charissa Rogers

more plants were started than were eventually used, since not every plant variety can be predictably forced. We enjoyed particular success in growing the summer bedding plants donated by Proven Winners. These African daisies, dibasic, nemesis and strawflowers provided color and authenticity and like the rest of the plants grown, will find outdoor, summer homes on the grounds of the Newport Mansions.

The stars of the show were our African safari animal topiaries: a lion, giraffe, zebra and crocodile, composed completely out of African plants and flowers. On the internet we discovered life-sized, steel-wire topiary frames, which formed the basis of these creations. Since there are no manuals on how to create a zebra out of palm fronds, or a giraffe out of strawflowers, the process took some time to decipher. In the end, the team at Green Animals, where the topiaries were "born," covered each animal-shaped frame in a custom, burlap suit and then spent hundreds of hours applying dried leaves and flowers using hot glue. It was a tedious process that produced many burnt fingertips, but well worth the incredible reactions of the crowds.

Perhaps the greatest challenge was the short on-site construction timeline, from Saturday afternoon to the following Tuesday morning. While that might seem sufficient to fill our allotted 700 square feet of space, in fact the exhibit was completed with only minutes to spare! Little does the casual flower show visitor know how much planning, time, occasional stress and at times, chaos, goes into creating such a pleasant flower show experience.

Newport Mansions Wine & Food Festival Returns this Fall

By Andrea Carneiro, Communications Manager

The Newport Mansions Wine & Food Festival continues to grow, having become the most anticipated event on the East Coast in just its 5th year. The addition of *Food & Wine* magazine as Presenting Sponsor, returning for its second year, has provided exciting new marketing opportunities and helped to attract other national sponsors, exhibitors and chefs.

The 5th annual Newport Mansions Wine & Food Festival is scheduled for September 24-26, 2010. The two-day Grand Tasting will take place at Marble House, with more than 100 wineries and dozens of food and lifestyle exhibitors. Celebrity chefs will provide free cooking demonstrations throughout the weekend. These special guests include Nick Stellino, Rachel Allen and Christina Pirello of American Public Television, Chris Cosentino of San Francisco's Incanto restaurant, Ray Isle of *Food & Wine*, Annie Copps of *Yankee*, and Roseann Tully of *Intermezzo*. Also joining us will be noted viniculture artist Thomas Arvid.

Our Friday night gala will return to Rosecliff, with a "Meet the Chefs" theme. Meet our celebrity chefs, and taste some of their signature dishes, along with special vintages.

Also returning this year will be a series of wine seminars. Among the speakers will be Leslie Sbrocco, host of the PBS series "Check Please!" for which she has won both the coveted James Beard award and three Emmy awards, and author of several books.

The Festival will also continue to offer a Sunday jazz brunch on the terrace of Marble House, silent auctions, and a live auction during the Grand Tasting on Saturday.

Additional sponsors include Alaska Seafood, American Public Television, Clarke Luxury Showrooms, Coca-Cola Bottling Co. of Southern New England/Dasani Waters, Cotes du Rhone Wines, Create TV, Dave's Fresh Marketplace, Fireman's Fund Insurance Company, The Hotel Viking, Hyatt Regency Newport, *Intermezzo* Magazine, Loire Valley Wines, Travelocity, Thirsty Girl and *Yankee Magazine*.

For more information and tickets, visit www.NewportMansionsWineAndFood.org.



Fireman's Fund Insurance Company Renews Its Commitment to Historic Preservation

By John Rodman, Director of Museum Experience

Once again, Fireman's Fund Insurance Company has become the Preservation Society's largest corporate underwriter, providing an annual contribution of at least \$100,000 to support many of our activities. It is the fourth year in a row that the company has signed on as a Partner in Preservation, an incredible show of corporate citizenship in a difficult economic climate.

Several years ago, Fireman's Fund recognized the need to treat historic buildings differently when it comes to insurance, tailoring its coverage to protect their unique attributes. They specialize in understanding historic structures, valuable art collections and personal or business insurance needs.

That's one of the reasons the Preservation Society turned to Fireman's Fund Insurance Company a few years ago when it was seeking a new insurance partner.

"It's good to have a stable partner like Fireman's Fund that understands the nature of

what we do every day," said Preservation Society CEO and Executive Director Trudy Coxe. "They have been in business since 1863 and have some historic value of their own."

Fireman's Fund supports the Preservation Society and its work as an extension of its commitment to restore buildings to their former grandeur in the event of a loss or damage. Historic buildings often require highly skilled craftsmen, such as decorative artists, muralists, and stonemasons, to recreate features such as hand-carved moldings and stylized plaster work. The extra time needed to reconstruct or rebuild due to the historic nature of the building can add to the cost.

For more information about Fireman's Fund and its support of the Preservation Society, visit www.NewportMansions.org.



New Museum Affairs Department Created

The Preservation Society has created a new Department of Museum Affairs, combining the previously separate curatorial, conservation and academic programs departments and unifying the Preservation Society's core mission activities: collections, conservation, interpretation and research.

"The synergy and collaboration generated by the new department's day-to-day activities will inspire new levels of creativity and scholarship, and facilitate our important work in the areas of preservation and education," said CEO and Executive Director Trudy Coxe.

Architectural Historian John Tschirch is now the Director of Museum Affairs, overseeing the combined activities of the new department. Within the department, Paul Miller continues as Curator, and Jeff Moore as Chief Conservator.



Membership Joins the Digital Age

Members will notice a new, more efficient and streamlined admission process beginning in late July. The Preservation Society will introduce a fully digitized membership recognition system at the houses as part of a grant from the Institute of Museum and Library Services.

The new system will simplify renewing memberships - on-line and in person - and if you arrive without your card, it will speed up your admission.

2010 Calendar of Events

Advance reservations required for most events unless otherwise noted. Visit www.NewportMansions.org for more information, tickets and reservations, or call (401) 847-1000. Schedule is subject to change.



WEDNESDAY, JUNE 30

Lecture: Frederick Law Olmsted and Sons-Masters of American Landscape Architecture

John Tschirch, Architectural Historian, The Preservation Society
424 Bellevue Avenue, 10 am

FRIDAY, JULY 23

Lecture: What You Need to Know About Planning Your Financial Legacy

Debra Ashton, Planned Giving Expert
424 Bellevue Avenue, 10 am

TUESDAY, SEPTEMBER 21

Lecture: Giving Through Collections, Trusts and Gift Annuities

Debra Ashton, Planned Giving Expert
424 Bellevue Avenue, 2 pm

WEDNESDAY, JULY 7

Lecture: The Breakers Cutting Garden-Caring for the Gilded Age Landscape

John Tschirch, Architectural Historian, The Preservation Society
424 Bellevue Avenue, 10 am

MONDAY, AUGUST 2

Winslow Lecture: The World in Vogue-People, Parties, Places

Hamish Bowles, European Editor at Large, *Vogue*
Rosecliff, 8 pm

FRIDAY, SEPTEMBER 24 - SUNDAY, SEPTEMBER 26

Newport Mansions Wine & Food Festival
Rosecliff and Marble House

WEDNESDAY, JULY 14

Lecture: The Elms-A Classical Revival Garden

John Tschirch, Architectural Historian, The Preservation Society
424 Bellevue Avenue, 10 am

SATURDAY, AUGUST 14

Dinner Dance
Marble House, 7 pm

THURSDAY, NOVEMBER 18 - SUNDAY, NOVEMBER 21

Members' Sale
Newport Mansions Stores

WEDNESDAY, JULY 14

Children's Party
Green Animals Topiary Garden
4 pm - 8 pm

FRIDAY, AUGUST 20 - SATURDAY, AUGUST 21

Warehouse Sale
Newport Mansions Stores
Third Street Warehouse

SATURDAY, NOVEMBER 20 - SUNDAY, JANUARY 2, 2011

Christmas at the Newport Mansions
The Breakers, The Elms and Marble House

WEDNESDAY, JULY 21

Lecture: Green Animals-An American Original

John Tschirch, Architectural Historian, The Preservation Society
424 Bellevue Avenue, 10 am

MONDAY, AUGUST 23

Golf Outing
Newport National Golf Club

FRIDAY, DECEMBER 10 - SATURDAY, DECEMBER 11

Warehouse Sale
Newport Mansions Stores
Third Street Warehouse

THURSDAY, SEPTEMBER 2 - MONDAY, SEPTEMBER 6

Members' Sale
Newport Mansions Stores

SATURDAY, DECEMBER 18

Holiday Dinner Dance
The Breakers

WEDNESDAY, SEPTEMBER 15

Lecture: Peabody and Stearns-An Architect's Sketchbook

Annie Robinson, author
Rosecliff, 11am

*Schedule is subject to change
Details at www.NewportMansions.org*



2010 is the 10th Anniversary of the Conservators Circle

By James Roehm, Gift Planner

Throughout the sixty-five year history of The Preservation Society of Newport County, planned gifts have affirmed the great affection people have for the magnificent properties under Society stewardship. The Conservators Circle was created in 2000 to recognize the current donors who have made legacy gift provisions for the future advancement of the programs and services of the Society. The foresight of these thoughtful leaders will assure that future generations will continue to gain inspiration from those properties, collections, and landscapes that are the essence of Newport and of Newport's storied place in the American saga.

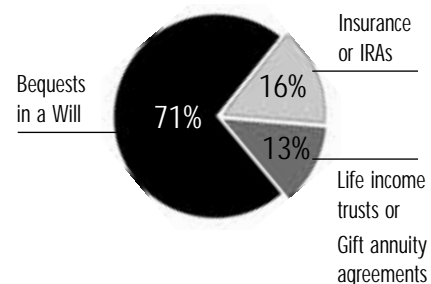
Conservators Circle members come from ten different states. These individuals have consented to having their names listed. Names in bold responded during the Conservators Circle Challenge. *

- Mr. & Mrs. Armin B Allen
- Mrs. Ruth Hale Buchanan
- Mr. Dayton T. Carr**
- Mr. Edward Lee Cave
- Mrs. Alexander C. Cushing
- Mr. & Mrs. Peter S. Damon
- Mr. M. David Dial, Jr. & Ms. Linda Brotkin
- Ms. Linda A. Eppich
- Mrs. Angela Brown Fischer
- Mr. Ronald Lee Fleming
- Mr. Robert M. & Mrs. Jane Rovensky Grace

- Mr. Jay C. Grutman
- Mr. Joseph W. Hammer
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- Mrs. Martha Hunnewell
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- Mr. Nicolas L. S. Kirkbride
- Mr. & Mrs. Louis J. Lettiero, Jr.
- Mr. Walter W. "Bud" Patten, Jr.
- Mr. Peter A. & Mrs. Becky M. Robichaud**
- Mr. James A. Roehm
- Mr. & Mrs. Donald O. Ross
- Dr. Charles A. Ryerson III
- Ms. Sandra E. Smith
- Mr. Dennis E. Stark
- Mrs. A. Theodore Stautberg, Jr.
- Mr. Peter M. Walter

**The Conservators Circle Challenge seeks to double the number of known planned gift commitments. As of March 31, 2010, the Challenge had reached 80% of its goal.*

The types of charitable planned gifts that have been reported are:



The Preservation Society of Newport County has been named as among the beneficiaries of these estates or trusts since 2008:

- The estate of Miss Elizabeth A. "Betty" Burton
- A trust of Mrs. Eleanor Wood Prince
- The estate of and a trust of Mr. Harold B. Werner

The Preservation Society will host two free information seminars on charitable giving this summer, presented by author and planned giving expert Debra Ashton. See the calendar on page 15 for more information, or call Jim Roehm, Gift Planner, at 401-847-1000 ext. 142, or email jroehm@NewportMansions.org for reservations.



In Memoriam

In Memoriam

Gilbert S. Kahn

One of the Preservation Society's most valued friends and patrons, Gilbert S. Kahn, of Newport, New York City and Palm Beach, passed away on February 22, 2010. Mr. Kahn was a Life Member of the Preservation Society and served on its Board of Trustees from 2003-2006. A passionate volunteer for historic preservation, he served on numerous committees, including serving as chairman of the Collections Committee. Mr. Kahn was also a valued donor to the Preservation Society over the years, and a regular participant in many of our activities. He was also actively involved in support of the Newport Art Museum and Newport Hospital, and was a principal benefactor of the Smithsonian Institution's National Museum of Natural History. His philanthropy also extended to the Metropolitan Opera, the University of Pennsylvania's School of Veterinary Medicine and the American Kennel Club.



William W. "Jay" Humphrey, Jr.

On March 9, 2010, the Preservation Society and other local organizations lost another valuable advocate with the passing of Jay Humphrey after a long illness. The President of Humphrey Building Supply Center in Tiverton, he was a sitting member of the Preservation Society's Board of Trustees, and its Finance Committee. He also sat on the boards of the Newport County Chamber of Commerce, Potter League for Animals, Newport County Fund of The Rhode Island Foundation, Child & Family Services, and other charitable organizations. He was a positive force in all of his endeavors.



Our Mission


Great Houses connect people to a nation's heritage and open windows to another age. The Preservation Society of Newport County is a non-profit organization whose mission is to protect, preserve, and present an exceptional collection of house museums and landscapes in one of the most historically intact cities in America. We hold in public trust the Newport Mansions which are an integral part of the living fabric of Newport, Rhode Island. These sites exemplify three centuries of the finest achievements in American architecture, decorative arts, and landscape design spanning the Colonial era to the Gilded Age. Through our historic properties, educational programs, and related activities we engage the public in the story of America's vibrant cultural heritage. We seek to inspire and promote an appreciation of the value of preservation to enrich the lives of people everywhere.

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See the Newport Gazette in
full color online at
www.NewportMansions.org

Back Cover: An alcove in the converted basement
storage room at The Breakers has been configured
to accommodate boxes of historic shoes.

 Become a Facebook friend of
The Preservation Society of Newport County

PRESERVATION SOCIETY PROPERTIES

- Arnold Burying Ground (1675)
- Hunter House (circa 1748)
- Kingscote (1839-1841)
- Chateau-sur-Mer (1851-1852)
- Green Animals Topiary Garden (circa 1860)
- Chepstow (1860-1861)
- Isaac Bell House (1881-1883)
- 424 Bellevue Avenue (1887-1888)
- Marble House (1888-1892)
- The Breakers (1893-1895)
- The Breakers Stable & Carriage House (1895)
- The Elms (1899-1901)
- Rosecliff (1899-1902)
- Rovensky Park (1959)

THANK YOU TO OUR DONORS

FOR THEIR CHARITABLE CONTRIBUTIONS TO THE PRESERVATION SOCIETY'S MISSION



The Newport Daily News

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CHIEF EXECUTIVE OFFICER/EXECUTIVE DIRECTOR

Trudy Coxe

Enjoy a Relaxing Lunch



The Chinese Teahouse at Marble House

11 am to 5 pm



The Elms Carriage House Café

11 am to 4 pm

Preservation Society members and ticket holders
are invited to enjoy lunch and snacks.

Home-made chilled soups, salads, and sandwiches
are all made fresh daily, along with a variety of
desserts, cold drinks, coffee and tea.

In addition, specialty plates are available at the
Chinese Tea House, including classic antipasto,
assorted cheese and crackers, and
poached salmon with orzo.

Menu changes weekly

New! High Tea at the Tea House

Harney & Sons tea served with a variety
of tea sandwiches and sweets daily.





The Preservation Society of Newport County

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