The Preservation Society's recent acquisition of the John Singer Sargent portrait of Cornelius Vanderbilt II gives me a wonderful opportunity to talk to you about the museum that it has become today.

Our museum collections are comprised of over 40,000 catalogued objects either original to the houses or reflecting as closely as possible what would have been in their interiors. In some cases, like Chepstow and Kingscote, the houses were given to the Preservation Society with their entire contents intact. How fortunate we were. In other cases, as with The Elms and Chateau-sur-Mer, their contents were sold at public auction and the Preservation Society has been patiently working to bring back and restore their original interiors.

What is unique about the Preservation Society’s collections is that they reside within another collection, the Preservation Society’s eleven iconic houses. Collections of similar objects are sometimes distributed throughout different houses and do not appear together as they do in conventional museums. This may make their scope and significance less apparent to the casual visitor than would otherwise be the case.

The acquisition, conservation, and interpretation of the collections have been of paramount importance in building and maintaining their integrity. The Preservation Society has recently engaged in several initiatives which will serve to illustrate in a representative manner what it is doing in each of these areas.

In acquisition, I will tell you a little about The Elms overdoor paintings, which have been part of an ongoing story about bringing back original objects to the houses.

Acquisition is but the beginning of the story. The care and conservation of the collection is equally as important and I will tell you about the fascinating work which is being done to conserve The Elms lacquer panels.

Then there is the challenge of the interpretation of the collections. The Preservation Society is engaged in planning an exhibition next year in the Gothic Room at Marble House, and I want to tell you about that as well.

At the time The Elms was built, the dining room and gallery were designed for the display of a cycle of ten 18th century Venetian history paintings which had originally been in the Corner Palace in Venice. The series comprised four large murals and six overdoors by various Italian artists depicting Scipio and distinguished members of the Corner family at significant historical events. It was the largest cycle of 18th century Venetian history paintings outside of Italy.

Prior to the Preservation Society acquiring The Elms in 1962, its contents, including the six overdoors, were sold at auction. The four large murals in the gallery depicting Scipio remained because they could not safely be removed from the gallery wall.
In 2004, four of the six overdoors were secured and brought back to The Elms with money drawn from the collections reserve and help from private donors, thus relinquishing eight of the ten paintings in the original cycle. The two remaining overdoors will soon go up for auction in London.

One is by the school of Sebastiano Ricci, and the other has been reliably attributed to Sebastiano Ricci himself, but until 2009 it was in the collection of a private donator in London. It is an extraordinary occurrence, en route to the auction in London, that the Preservation Society will be successful we won’t know until the auction takes place.

The paintings did not meet their reserve at the Sotheby’s, London July 8, 2009 Old Master Paintings Sale and remain on the market. Any contributions towards their purchase, payable to the Society’s Collection Reserve, would be most gratefully appreciated.

What is important, as with the acquisition of the Sargent portrait, is there is a strategy in place to bring this important collection back together and that we will be there to try.

The Preservation Society has not always been successful in its efforts to secure important objects original to the houses at auction, but fortune can sometimes smile upon us in strange ways. It was reported in the Spring issue of the Newseum Gazette last year that the Preservation Society was able to reacquire for The Elms, through private sale, the only original Della Robbia thought to remain in private hands. That was only a part of the story.

The piece in question was a framed terra cotta relief of a saraphim attributed to Florentian Andrea della Robbia, circa 1490-1519. The relief had been in the collection of Emile Gavet in Paris from 1889-1897 and was sold by Julius A. Harle to E. Berwind in 1899. It remained in the Berwind collection until 2001 when it was sold to the New York dealer and collector Edward Lubin. The piece remained in Mr. Lubin’s collection until 2007 when it was sold to a California collector, Mr. Hunt, for $28,000. The Preservation Society had been at that auction, but unfortunately the bidding had gone beyond the level it had established and the Della Robbia was lost. It was a disappointing piece of news, but we knew T through the efforts of Paul Muller and the Collections Committee it was subsequently purchased from the Fireman’s Fund Insurance Company for $5,500. It has been beautifully restored and now hangs in the library at The Elms, returning at last by a somewhat circuitous route.

Every object in the Preservation Society’s collection has a story behind it, and often the history of how they arrived at the houses is as fascinating as the intrinsic artistic value of the objects themselves.

The proper conservation of objects in our collection is as important as their acquisition. In The Elms is a unique room which for so long was the only surviving room of its type in the United States. In the northwest corner of the house, just off the dining room, is the Chinese breakfast room, designed entirely around a set of Chinese black and gold lacquer panels from the K’ang Hsi period (1680-1720). The panels were likely exported around a set of Chinese black and gold lacquer panels from the Palais Esterhazy in Sweden at Drottningholm Palace.

The interpretation of our collection is a vital aspect of our museum mission and planning is continually underway to show our collections in new and exciting ways. In the spring and summer of 2010, the Preservation Society, in conjunction with the Ringling Museum of Sarasota, Florida, will host an exhibition entitled: Gothic Art in the 16th and 17th Century. The exhibition will feature about 40 pieces, all on loan. The exhibit will focus on the history of this style in Europe with particular emphasis on Gothic art in France and England. The exhibition will open this winter at the Ringling Museum in Sarasota. It will then move to Newport for the spring and summer of 2010. Over 350 objects will return to the Gothic Room at Marble House. It will retrace the formation of this once celebrated collection in 19th century Paris, its installation by Gavet in his Gothic-style apartment on the quai Notre Dame, its purchase by Alva Vanderbilt and installation in the Gothic Room in Newport, and finally its appeal and sale to John Ringling. The aim of the exhibition as explored by Paul Miller of the Preservation Society and Virginia Brilliant of the Ringling Museum will be to tell about how pre-Renaissance art was viewed and appreciated, and to follow its display from the banks of the Seine, to the cliffs of Newport, to the tropical shoreline of Sarasota. It is as much a story of the unique personalities of the dealers and their clients as the works of art themselves.

When the exhibition is over, approximately one third of the objects from the Ringling Museum will remain in the Gothic Room on loan. It will be the most ambitious exhibition that the Preservation Society has ever undertaken, and we are delighted to have the opportunity to collaborate with the Ringling Museum in an exhibition which is national in scope.

These activities offer insight into the museum that the Preservation Society is today. It is our mission of historic preservation that gave birth to this museum, and that mission still remains strong. Our houses and their collections continue to promote the value of historic preservation to the millions of visitors from all over the world who have come to experience our iconic properties.

We are able to do these wonderful things only with your help and I want to thank all of you for your support. It is so important to our success.

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I also want to recognize and thank our hard-working board of trustees and the extraordinary professional staff for the work that they do to ensure such excellence in our organization. A you all are aware, due to the state of the economy museums have suffered along with everybody else. It is a tribute to our entire staff and the leadership of our Executive Director Trudy Coxe that we are able to sit here tonight and I can tell you about these exciting plans for the future.
CEO & Executive Director’s Report

By Trudy Coxe

Delivered at the Preservation Society’s Annual Meeting, June 11, 2009

Let me begin by acknowledging one very simple, but crucial factor. For us to have finished our fiscal year in March with a surplus, and for this organization to be able to survive without laying anybody off may not have a lot of pizzazz, but it has been a very, very important part of our efforts over the last few months.

To love an organization might sound peculiar, but, in my mind, the Preservation Society is an organization that is worth supporting, worth being part of, and yes, loving. And if you look at some of the data, you have to believe that people really do.

For example, at the end of May we had nearly 9,000 memberships. That’s about 20,000 people. The Preservation Society right now is one of the largest membership organizations in the region, and is three times larger than it was ten years ago. When you read articles about people not caring anymore about history or the fact that the arts are in decline, think about that number, 20,000 people supporting The Preservation Society of Newport County. I think that’s a tremendous statement.

Our fundraising programs are on a roll, with the Annual Fund achieving close to $460,000. Our attendance is up 4 percent over what it was two years ago - a tremendous achievement compared to other museums. Special events such as the Tiffany Ball have been exceedingly successful. Mary Van Pet, Leslie Hull, Gady’s Slatapty and others were very much involved in that event, and we thank them. We had a great time recreating the original ball from the 1950s and it brought Tiffany & Co. back to the Preservation Society. The Flower Show was a great success, affirming that when it comes to horticulture and gardening there is no organization better than the Preservation Society. Finally, our Wine & Food Festival, which is designed to attract younger people so that we can have many, many new members in the future, was a wonderful success. It was two days of fun, and we are looking forward to our fourth such festival this summer.

Near every day of the week, on almost every single property there is some sort of preservation or conservation project underway. In fact, there are dozens of projects underway but two stand out: restoration of the ceiling at Château-sur-Mer, and the restoration of the front gates at The Breakers.

You will remember a little about this from last year’s annual meeting. The Château’s Tree of Life mural, which winds its way up three staircases to the ceiling, is probably one of the loveliest murals you can imagine. It’s whimsical, it’s colorful, it’s very pretty, and close up it is equally impressive. Unfortunately, it fell to the ground more than a year and a half ago, into a bazillion pieces, leaving us with a real dilemma. Should we restore it or not? We are a preservation organization, so, of course, we decided to preserve it.

Over a period of months our staff spent many hours working to assemble all those pieces. It was a huge undertaking, with volunteers and staff equally involved. Today, I am happy to report to you that we are 90 percent of the way through—the mural is almost complete. Many of the pieces have been glued together, the next step is to fill in the cracks and do some infill painting. We have about 900 more hours of work to do, and if all goes well we will have that mural back on the ceiling by 2011. This is a very important restoration project, primarily because we are doing it for the sake of restoration, since this ceiling is not on public view. We are doing it because it is the right thing to do.

The second major project is restoration of the front gates at The Breakers. From a distance the gates look fine, but close up there’s a different picture: lots of deterioration and rusting, resulting in the loss of many decorative elements. Restoring the gates was certainly an important project for us since the gates are the first image that our visitors see when they arrive at The Breakers. With the help of a grant from the Aletta M. Morris McBean Charitable Trust, and financial support from the Loeb Family Foundation and the Hope Foundation, we have been able to undertake a restoration of these impressive gates.

The job is being done by Lodi, a firm in New Jersey, and it has been a complicated one from the beginning. Can you imagine moving 37,000 pounds of raw iron to New Jersey? There are six people working six days a week, with a goal of having those gates back in place by mid-fall. Curt Genga, our Properties Director, goes to New Jersey every two weeks to ensure the work is being done properly, that the restoration is on schedule and on budget. For his efforts Curt deserves a tremendous amount of credit.

Now, I am going to change gears completely and go from conservation to tourism. We have something at our party other than scrambled eggs and ham? Rudolf then replied, “I will make you an omelet.”

I wanted you to hear Mary’s comments, because there is such poignancy to her voice. I think it is unbelievable that since 1948, when The Breakers opened for public viewing, more than 30 million people have had a chance to see “what it was like.”

The second segment is about Rudolf Stanish. He is, in my mind, an example of a great American success story. He started as a kitchen help, and went on to become the head chef at D’Lamar Sachs. I have devoted many hours to this soul-searching task. And, we have relied upon academics from around the country to look at the content of our tours and give us feedback about what they like, what they don’t like, what they would like to learn, and what is of interest at all to them.

Over the past ten years we have quietly gone about conducting a tremendous amount of research into the history of The Breakers. This effort culminated in the creation of a new tour. The audio tour opened to the public at the beginning of April and thus far has received rave reviews.

We are very excited about the attention that it is getting. Here are many stories embodied in the tour, and I want to share with you tonight an audio presentation of two of those stories. The first one you are going to hear is the voice of a woman named Mary Seliga. Mary is the daughter of Magda Goodheart, who worked for the Vanderbilts family at The Breakers. His audio segment begins with talk about the “fading of Ne wport” as described in a T magazine article that appeared in the mid-1940s. The Breakers was largely unused for ten years during that period, and many were unsure of its eventual fate:

“T hat was a sad time for my mother. My mom, dad and I used to walk around the cliffs very frequently and she would just stare and look at it. [The Breakers] and I would imagine all the things going on in her mind. It was sad to see it close. And, my parents were very happy when it opened again for the tours (in 1948), they were just overjoyed that others would get a chance to see what it was like.”

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He went on to have the honor of preparing the inaugural breakfast for President John F. Kennedy. When you hear his remarks, I think you will gain a flavor of his view of what a great privilege it was to work at The Breakers:

“Cast iron coal and wood burning stoves stretch out over 21 feet. Plenty of room too because the team of cooks needed to feed the Vanderbilts, their guests and all the staff... A nod of course everything was French; how we cut the vegetables, we didn’t measure, we did everything by the smell, look and texture... Since a kitchen working at full steam was a very hot place, pastry was prepared in the smaller room [pastry room] which could be kept cooler... Everything was kept chilled, created by ice, it’s a different cold. Those were glorious times. It was the style of living in the grand manner. I can see the beauty of it now.”

I hope you will agree that Rudolf Stanish was a colorful character. He died in February 2008, and we interviewed him in 2000. He was 95 years old when he passed away, and he couldn’t have been a more handsome, more impressive person.

So, I have given you a few vignettes of The Breakers audio tour, and some of the highlights of the past year. There has been lots of good news.

I want to conclude by just taking a moment to talk from the heart. While on the surface everything looks great, and in fact a lot of things are going very well, I have to confess that the last ten months have been very tough. Like every museum, every small and large business, including General Motors, every government, local, state, federal, every non-profit in this country, we have been put to the test because of the economy.

A part of me says that being put to that test hasn’t been so bad, because we have learned a lot about our strength, our internal strength. One thing that I know is that our internal strength comes from all of you in this room, and all of those 20,000 other people who as members support the Preservation Society. Your involvement with us really matters.

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I am not a football fan; in fact, I couldn’t tell you who won the Super Bowl championship. But I do love Al Pacino and his movie Any Given Sunday. There’s a pivotal scene in the movie in which Al Pacino, who plays the head coach, is talking to the team during half time. The team is losing, and so he tells them that they have got to play as a team, and go at it “inch by inch, play by play” until they are finished, because there is no other choice but to do that. And he explains how football and life are very similar in that football and life are games of inches. Now, perhaps if first blush this doesn’t correlate to the Preservation Society. But at this moment in history, with all the difficulties that we face, to me that message of taking it inch by inch is a very important one to learn from. Especially in times like these when it is very hard to focus way out there in the distance as we grapple with the day-to-day struggles and the here-and-now problems. During difficult times one has to remember to maintain one’s perspective, and pause often to celebrate every single one of those inches that we gain.

So, it is the inches that count. It is Gene Roberts urging us to find a way to bring the Sargent painting back to The Breakers. We win by inches. It is all of our full-time staff, every single one of them working several hours a week in the house on top of doing their regular jobs, in order to help keep our payroll costs down. We win by inches. It is the visitors who come from China and Japan and France and Italy, as they walk into The Breakers, they all seem to know one word in common: “Wow.” We win by inches. It is the fifty dollar, the hundred dollar, the thousand dollar gift. I don’t care what amount it is, it is important. It’s you coming to our events, being at our lectures, being a part of this organization that really counts and makes the difference.

I have no idea where we will be in ten years but I do know two things. And the first thing is that when all is said and done, people need stories. Stories bind us together. Stories inform us, they teach us, they inspire us. Stories make us laugh, they make us cry, we learn from stories. And the one thing that we do well at the Preservation Society is that we tell good stories. Our stories are fantastic. We do it through our tours, our educational activities, and our preservation and our conservation efforts. We are a good story tellers, and that is what you are supporting.

The second thing I know is that as corny as it may sound we have got to stay together as a team. Maybe we won’t always agree, but we have got to stay strong together; our staff, our Board, our volunteers and our members. We have got to be united and keep our momentum going so that as we face head-on the hardships that come our way, we persevere. I can honestly tell you the way we have gotten through the last ten months is by taking it one step at a time, one inch at a time. Our vision remains miles out there but our focus is on the inches.

So, I hope that you will stay with us, and that you will continue to love the Preservation Society because it is an organization worth loving. With your help we now go into what I hope will be an equally successful year.

Thank you all very much for your support!
Treasury’s Report

By Donald O. Ross

Delivered at the Preservation Society’s Annual Meeting, June 11, 2009

It seems that every year has been a difficult one to see budgets through to the conclusion of a fiscal year and not worry about something, either the economy, attendance, gasoline prices, arranging insurance or something else. This past year was no exception. I am pleased to report, however, that in this past fiscal year which ended March 31, we achieved a slight surplus of $77,000. Total visits were actually up 1.2% over the prior year, which came on top of a rise of 2.3% the previous year. Admissions represent about 40% of our total revenue. Our budget process had actually called for a decline by 5%. Admissions were almost $3.3 million, including over $1.1 million in value of special events and store revenues, which thereby led to our modest surplus.

Capital expenditures last year amounted to $440,000, about half of which was for the continuing Chateau-sur-Mer roof restorations. This was slightly less than the prior year’s spending. We believe we have been keeping up with deferred maintenance, but like all home owners, we always spot something that needs attention.

Our endowment, like other non-profit endowments, was hurt by the markets, and was off by about 25%. Anticipating our annual draw, we did raise some additional cash last October to prudently avoid having to raise cash during one of those horrendous market slides. Our liquidity is excellent at this point and we see some definite signs of healing in our well-diversified endowment.

Our goal was not to have any layoffs. Again we are cutting in the budget, while maintaining sufficient resources to keep the houses and grounds the way our visitors like to see them. Our goal was not to have any layoffs. Again we are cutting in the budget, while maintaining sufficient resources to keep the houses and grounds the way our visitors like to see them.

As far as budgeting for Fiscal Year 2010, we started the process a bit earlier this time around and the Board approved the plan in March. As you might expect, we had a very difficult time developing a sensible plan in the middle of an economic category five hurricane. We knew corporate sponsorships and events at the houses would be significantly lower and we had to assume that our store sales would not be immune to the national trends.

On the less rosy fronts, our museum store sales were down 10% from budget, but that was a great deal better than retailing around the country. Cynthia O’Malley continues to put her stamp on our stores, and while retailing is still soft, her efforts thus far this year look better than originally projected. Our most challenging area has been Special Events, heroically managed by Phil Palester, as companies have pulled back significantly on holding corporate events at our houses.

On the expense front, the Preservation Society’s management has kept a good handle on core expenses, and managed to cut variable expenses in line with our reduced special events and store revenues, which thereby led to our modest surplus.

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We are not changing the overall plan, and we did not have the liquidity problems that some of the best known endowments have had.

As a result of our efforts, we are now in a much better position to operate with a reduced endowment, our financial flexibility is more strained than in past years. But we will get through this period with creative thinking, good fundraising efforts, and continued hard work.

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Laurel Awards 2008 2009

Recognition of Outstanding Service, Artisanship or Leadership

The Laurel Award is given annually by the Preservation Society in recognition of outstanding service, artisanship or leadership in support of its mission. This year, three Laurel Awards were bestowed at the Annual Meeting in June.

David Crocker, Crocker Architectural Sheet Metal Company
In recognition of the company’s sympathetic and highly skilled achievements in the field of historic roof restoration at The Breakers and Chateau-sur-Mer.

Denise Aguiar, Marilyn Archibald, Blake Billings, Brian Burns, Charles Gardner, Lillian Kimball, Sheila Lang and Raymond Picozzi
For weeding, watering and working tirelessly in the Preservation Society’s many gardens.

Richard Guy Wilson, Ph.D
In recognition of his support and counsel in securing National Historic Landmark status for key Preservation Society properties, and for his vision in annually showcasing Newport’s architectural heritage to international scholars as director of the Victorian Society Summer School.

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Eugene B. Roberts, Jr.
Paul L. Scalicky

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Assistant Secretary
Monty Burnham

The following individuals were elected to the Preservation Society’s Board of Trustees for the 2009-2010 fiscal year at the Society’s annual meeting on June 11, 2009:

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John G. Winslow

Chairman
Pierre duPont Irving

Vice Presidents
Carol C. Ballard
Angela Brown Fischer
David P. Leys
Keith W. Stokes

Treasurer
Donald O. Ross

Assistant Treasurer
Peter Damon

Secretary
Susan S. Stautberg

Assistant Secretary
Monty Burnham

The Preservation Society extends its sincere gratitude and appreciation to these outgoing members of the Board of Trustees for their contributions:

Sarah M. Gewirz
Kathleen Kirby Greenman
Eugene B. Roberts, Jr.
Paul L. Scalicky

Seated, left to right:
Leila Jenkins,
Monty Burnham,
Angela Moore,
Carol Ballard,
Susan Stautberg,
Angela Fischer,
Mary Van Pet,
Eaddo Kiernan

Standing, left to right:
David Lindh,
Joseph Hammer,
William Wilson,
Donald Ross,
Pierre Irving,
Keith Stokes,
Andrew Reilly,
Richard Lords, Jr.,
Frank Ray,
David Ford,
Peter Damon

Photo by corbettphotography.net

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Terry L. Dickinson
Colleen Breitenstein

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James B. Donahue
Tomas D. O’Donnell
James P. Levitre
Michael Logan
Robert Mervville, Jr.
Eugene Plat
Ralph R. Ribera
Curiosity Rogers
Harry H. Suvajian

MUSEUM EXPERIENCE

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JoAnn Blunck
Andrea Caviglia
Lawada M. Cattman
Ivan S. Cetin
Patricia Dias
Kimberly F. Dertnbashian
Daniel P. Fryer
Debbie Kanner
Lucy A. Kinney
Judith Mantz
Alberta T. Piazza
John A. Pettett
Robert Rockafellow
Barbara A. Shea
Carla A. Velasco
Donato T. Ziurella

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James A. Aull
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Jeffrey D. Boyark
Kenneth Brill
Margaret Cavanagh
James H. Cottrell
Bryan T. Coyle
Maryanne J. Craft
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Manuel R. Rodriguez
John Souza
Patricia Stetson
Betty A. Vivieros
Robert G. Watters
Philip D. Wooldridge

SPECIAL EVENTS

Philip F. Pelletier, Director
Amy E. Moyer
Beverly Ware

OVERSEERS

Marion O. Charles
Hope Drury Goddard
Jerome R. Kirby
Richard N. Sayer, Esq.
John J. Scoulum, Jr.
George H. Warren

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Seated, left to right:
Leila Jenkins,
Monty Burnham,
Angela Moore,
Carol Ballard,
Susan Stautberg,
Angela Fischer,
Mary Van Pet,
Eaddo Kiernan

Standing, left to right:
David Lindh,
Joseph Hammer,
William Wilson,
Donald Ross,
Pierre Irving,
Keith Stokes,
Andrew Reilly,
Richard Lords, Jr.,
Frank Ray,
David Ford,
Peter Damon

Not Pictured:
Nancy Cushing,
Ronald Lee Fleming,
John Muggeridge,
Pat Stensrud

Woodford Mansion

Full Time Employees
### Donors

The Preservation Society of Newport County is grateful for the support of its many members and friends. Your ongoing generosity is critical to accomplishing our mission of preserving Newport's architectural and cultural heritage.

### Individual Gifts

<table>
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<tr>
<th>Amount</th>
<th>Donor</th>
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<tr>
<td>$1,000-$2,499</td>
<td>Mr. and Mrs. V. G. Darwell</td>
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<td>Mr. and Mrs. A. L. S. Ladner</td>
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<td>Mr. and Mrs. A. L. S. Ladner</td>
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### Chairman's Circle

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<td>$50,000-$99,999</td>
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<td>$100,000 and above</td>
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### President’s Circle

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<td>$150,000 and above</td>
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<td>$200,000 and above</td>
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### Benefactor

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<td>$2,500-$4,999</td>
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<td>Name of Donor</td>
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<tr>
<td>Allison and William Hornblower</td>
<td>$250-$499</td>
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<td>Nuala Pell and her extended family</td>
<td>$250-$499</td>
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*Deceased*
Foundation Gifts and Grants
Champions of Preservation
$100,000 and above
Alfred M. Morris, Jr. Ocean biome Trust
The Champlin Foundations
Fidelity Foundation
$50,000-$99,999
The Fred family Foundation
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Sail Classics, Inc.

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Steward
$250-$499
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Mrs. Sarah Wang
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Mr. and Mrs. Lawrence B. Churchill
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- Newport Tent Company

#### Wine & Food Festival Auction Donors
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- Bayside
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- The Beach Bar
- Bradford Renaissance Portraits Corp.
- Boston Rose Baseball
- Cabot Creamery Cooperative
- Carriage House Photography
- Castello Burli
- Castelbarri

### 2008 Wine & Food Festival Auction Donors
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- Ming Tsai’s Blue Ginger
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- The New England Patriots
- Newport Vineyards
- North Shore Music Theatre
- Panera Bread
- Pizzaiolo’s
- Radisson Resort & Spa
- Ramsay Winemakers
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- Redondo Beach
- Redstone Ranch & Spa
- Restoration Hardware

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- Certified Angus Beef LLC
- Cheese Board Provisions
- Clear Channel Broadcasting
- Clear Channel Broadcasting
- Clear Channel Broadcasting
- Clear Channel Broadcasting
- Constellation Brands
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- Daily News
- The Cozy Kitten

### 2008 Tiffany Ball In Kind Corporate Support
- Tiffany & Co.

### 2009 Newport Flower Show In Kind Corporate Support
- Matunuck Oyster Farm
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- Plantation Catering of Newport, Inc.
- Pro-Win
- Rhode Island Public Television
- Sakonnet Pie

### VENUES
- Davenport
- The Chanler at Cliff Walk
- Boston’s Classical Station 99.5 WCRB
- Barton and Gray Mariners Club
- Restoration by Costikyan, Ltd.
- Newport Harbor Corporation
- Coastal Living

### SUPPORT
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- EASTER EGG HUNT
- 2008 TIFFANY BALL
- IN KIND CORPORATE

### General In Kind Donors
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- Earl Mckinley, M.D. and Lea M.
- The Spinet Inn

If you are interested in providing for The Preservation Society of Newport County in your will, with a gift annuity, trust agreement, insurance, or in a retirement plan, please contact James Keough, Development Office, The Preservation Society of Newport County, 424 Bellevue Avenue, Newport RI 02840. Phone: 401-847-3000 ext 142 E-mail: JRoehm@NewportMansions.org
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.

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)
- Chelsea (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)
- Rovenkovsk Park (1959)

Thank you to our Partners in Preservation for their support:

- Fireman’s Fund Insurance Company
- The Newport Daily News
- Bartlett Arboretum

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424 Bellevue Avenue
Newport, RI 02840
(401) 847-1000
www.NewportMansions.org
Christmas at the
Newport Mansions

November 20 - January 3, 2010