

State of the Collections Report

2014-15



The Preservation Society of Newport County

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Prepared for the Collections Committee

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Table of Contents

I. Introduction

Eugene B. Roberts, Jr., Collections Committee Chair

II. Collections and Department Overview

Laurie Ossman, Director of Museum Affairs

1. *Collections Overview*

2. *Staff Transitions*.....

3. *Museum Affairs Strategic Framework*.....

4. *Preservation Society Strategic Plan 2015-19 & Associated Goals*.....

5. *Research fellows*.....

III. Collections Management

1. *Collections Database & Inventory*.....

2. *Report of the Processing Archivist, Paul Caserta*

3. *Collections Management Policy*.....

4. *Goals*

IV Curatorial: Paul F. Miller, Curator

1. *Loans*

2. *Gifts*.....

3. *Purchases*

4. *Exhibitions*.....

5. *Publications and Public Speaking*.....

6. *Goals*

IV. Conservation

1. *Conservation Overview: Patricia Miller, Chief Conservator*.....

2. *Special Projects*

3. *Climate Mitigation*

4. *Pest Management*.....

5. *Outreach*.....

6. *Art Handling and Installation*.....

7. *Goals*

V. Appendix: Summary of Collections, by Property

I. Introduction

Eugene B. Roberts, Jr., *Chairman of the Collections Committee*

INTRODUCTION
THE STATE OF THE COLLECTIONS REPORT
THE PRESERVATION SOCIETY OF NEWPORT COUNTY
11/13/15

This year's State of the Collections report covers the last two years of Preservation Society and Museum Affairs Department activities. At this time in 2014, key members of the Museum Affairs staff were involved with members of the Board developing the Preservation Society's Strategic Plan and it did not seem appropriate that the State of the Collections Report be produced while key elements of the Society's plans for the collections and other assets were still in progress. Those of you familiar with previous State of the Collections Reports will note in various sections of this report, a decided shift to the strategic and longer focus.

A lot has happened in these two years. Here are just five examples.

The Society has developed a much needed exhibit space on the second floor of Rosecliff and has launched its first exhibition, *Newport and her Southern Sisters: Three Centuries of Art and Design*. The exhibit opened in late summer and is only up until January 3rd, 2016. If you haven't seen it yet, it is well worth the trip and speaks volumes about both the diversity and quality of the Preservation Society's collections and the skill and sharp, clear exhibition eye of our Museum Affairs Staff.

The Preservation Society's gardens and grounds have recently had the distinction of being officially named an "Arboretum" and, also, the first Curator of Historic Landscapes and Horticulture has been named to the Museum Affairs Staff. Now that stately elm at Chateau sur Mer, the ornamental bush in the Elms sunken garden and the landscape plan for the Breakers, will all be treated with the same level of intellectual content, care and respect as that saucy new silver porringer at Hunter House or the Furnishings Plan for Marble House.

Some things can happen deep behind the scenes, and yet be vital to the lifeblood of the Society. Over the last several years, with the aid of an Institute of Museum and Library Sciences (IMLS) grant, two collections specialists have examined and inventoried every item in every Preservation Society house. In the process the PS junked its early '90's cataloguing system and, under the guidance of a very capable Collections Manager, a new system has been installed and all 55,000 objects logged in. Additionally, Ala Isham has given a grant which will allow the digitization of the collection and ultimately making appropriate portions of the collection publicly available.

Our conservation, preservation and preventive maintenance list could be almost endless. However, something the PS can be particularly proud of, is that with the assistance of the McBean Foundation, David and Pamela Ford, the Colby Foundation and several other friends of the Society, funds have been raised for the careful conservation, at the De Wit works in Belgium, of the early seventeenth century tapestry designed by Karle van Mender the younger (1579 – 1623) that hangs on the Grand Staircase in

The Breakers. The tapestry has not been off the wall since it was installed in 1895 as the center piece of Jules Allard's interior design for the house. Everybody agreed it was time.

Finally, it has been a particularly fruitful period for the acquisition of original and exciting material for the houses. The PS acquired important sculptures of: Commodore Vanderbilt, by Hiram Powers; Cornelius Vanderbilt II (builder of The Breakers), by John Quincy Adams Ward; a portrait of Countess Gladys Vanderbilt Szechenyi (who allowed the Preservation Society to use her house, The Breakers, for \$1.00 a year from 1948 until her death in 1965) by Philip de Laszlo. These three items were original to The Breakers and have been on loan and on exhibit for many years. They were acquired by the PS through the generosity of three supportive families. Also this year, through the generosity of Elizabeth Leatherman, the PS was able to acquire three particularly interesting items for Hunter House. First, the 1770 portrait of Madame de Rochambeau by Catherine Lusurier, long on loan to the house; secondly, an exquisite 1764 Newport Needlework Sampler; finally, a ca. 1730 Newport silver porringer by Samuel Vernon. These items enhance Hunter House's already strong collection of early Newport decorative arts.

This is only a very small part of the story. Please read further and let the Museum Affairs staff tell you, in their own words, of their triumphs, their challenges and their plans.

II. Overview of the Collections

Laurie Ossman, Ph.D., *Director of Museum Affairs*

1. *Collections Overview*

The Preservation Society of Newport County is a collection of historic houses (1748 - 1902), which together with their gardens, interiors, and period furnishings constitute a unique cultural museum spanning the Colonial period through the Gilded Age. Each house museum plays a significant role in the effort to preserve and demonstrate the evolution of Newport's cultural past. The Preservation Society's properties, unique in their proximity and concentration to each other, reflect the evolution of American domestic architecture. The interiors of the Preservation Society's house museums represent a full range of decorative techniques and materials and are the work of some of America's premier architects and designers. The over 55,000 documented decorative and fine arts in the Preservation Society's house museums include: paintings, sculpture, furniture, ceramics and glass, gilded objects, silver and base metal objects, books, prints, lithographs, engravings, and photographs and textiles, including tapestries, rugs, wall coverings, window hangings, and costumes.

For a property-by-property overview, please see the Appendix (Section V) at the end of this document).

2. *Staff Transitions*

In January 2015, Jim Donahue joined the Museum Affairs staff as Curator of Historic Landscapes and Horticulture. Jim had previously served as Chief Horticulturist in the Gardens and Grounds Department at the PS for ten years. In addition to managing the Newport Flower Show, the PS's display at the Boston Flower Show and overseeing the Christmas decorating program, Jim will work on developing landscape tours of the properties and on the restoration of the gardens and landscapes, especially the forthcoming major rehabilitation of the landscape at Breakers.

In June 2015, longtime Chief Conservator Jeff Moore retired after thirty years at the Preservation Society. Following a competitive national search, Patricia Miller was selected as the new Chief Conservator and began work in October.

Collections Manager Elizabeth Warburton left in July 2015 to become a Senior Architectural Historian with the Rhode Island State Historic Preservation and Heritage Commission. Paul Caserta, erstwhile classmate of Liz Warburton, was hired under a digitization grant from Ala Isham as Processing Archivist and began work in August.

In June, Ashley Householder began in the new position of Associate Curator for Exhibitions and successfully shepherded our first exhibition in the new galleries at Rosecliff, "Newport and her Southern Sisters: Three Centuries of Art and Design," to its grand opening in September.

Also in the Museum Affairs Department, following the departure of Research and Interpretation Coordinator Caitlin Emery to become Museum Curator at Old Sturbridge Village, Abigail Stewart was hired after an extensive search. Brittany Hullinger left to return to her teaching career and Elisabeth Marchi arrived in September 2015 to fill the position of Museum Affairs Coordinator and immediately set about ensuring the success of the 2016 Newport Symposium (April 24-27, 2016). Associate Curator Charles Burns resigned to pursue professional interests. David Dangremond stepped down as Chairman of the symposium committee, but will continue to serve as Chairman Emeritus. George McNeely is the new Symposium Chairman.

3. Museum Affairs Strategic Framework

During the interview process, Laurie Ossman stated that the Museum Affairs Department, as the most direct guardians of the Preservation Society's mission "to protect, preserve and present" has an obligation to define the intellectual agenda that defines the public face and income-producing activities of the organization. In January 2014, the board of trustees approved the framework that the Museum Affairs staff developed to guide its work for the next five years.

Within that framework, staff developed five very broad annual themes to help focus activities and help promote programs.

2015: North and South

This theme defined the symposium topic, the exhibition at Rosecliff and, more loosely, helped define the lecture series.

2016: Newport and the Sea

The symposium title will be *“Inspired by the Sea: The Material Culture of Newport and Other Ports of Call,”* and the exhibition title is *“Splendor at Sea: The Golden Age of American Steam Yachting”*

2017: Art and Technology in the Gilded Age

2018: Newport families and dynasties

2019: Newporters Abroad

The specific goals and timetable established in this framework were superseded in early 2015 by the adoption of an institution-wide strategic plan by the board of trustees, but the themes do remain in play.

4. Preservation Society Strategic Plan 2015-19 and Associated Collections Goals

In 2014, the Preservation Society undertook an extensive process to update its strategic plan. The results of that process, detailed below, effectively define the goals for collections for the next five years. It is also worth noting that, in addition to specific conservation and curatorial goals, the plan established ambitious new goals for the Museum Affairs Department’s educational programs; expanded the department’s purview to include historic landscapes and exhibitions and, implicitly, gave the department expanded role in preservation, rehabilitation and adaptive reuse projects. Therefore the plan itself incorporates a goal of financial security, acknowledging that the successful achievement of these board-mandated strategic goals must be considered contingent on revenue to support additional staff positions to implement this greatly expanded scope of endeavors without sacrificing the pursuit of improved performance in ongoing core mission-related activities.

This strategic plan was the result of a process undertaken by the Board of Trustees and senior staff, guided by a Long Range Planning Committee made up of staff and trustees. The process was facilitated by AEA Consulting and involved research and consultation with 44 members of the Preservation Society community, Newport, and the surrounding area, as well as the broader museum community. A series of working group meetings was held in which key issues and strategic priorities were agreed upon, and discussions were held with staff on detailing the financial and organizational implications of the Plan. An early draft plan was presented to the Board of Trustees at their November 14, 2014 meeting and the new Strategic Plan was ratified on January 30, 2015.

The Plan outlines five strategic priorities:

Strategic Plan Priorities

ONE: SCHOLARSHIP, INTERPRETATION, AND COLLABORATION

Build lasting connections between our audiences and Newport’s cultural heritage by drawing on our rich collections and resources to

create exceptional experiences

TWO: CAPITAL NEEDS

Support the mission of the Preservation Society by modeling best practices in the fields of museum operations and historic preservation across our properties, collections, and landscapes

THREE: FINANCIAL SECURITY

Ensure institutional financial stability and the funding necessary to implement our strategic priorities

FOUR: COMMUNITY ENGAGEMENT

Foster relationships with residents, businesses, audience, and cultural and civic organizations of Newport, Newport County, Aquidneck Island and the state of Rhode Island that build upon mutual interests and realize shared goals

FIVE: GOVERNANCE

Foster strong leadership through clear, concise, well-reasoned, and mission-supporting policies and procedures

Priorities one and two clearly reflect a strong commitment to collections stewardship and public awareness, and it bears noting that priority four calls on the Museum Affairs staff to build collaborative relationships with regional peer organizations into its programmatic planning.

Each priority is further detailed in the document to present specific goals. The ones that directly deal with collections are excerpted below, with commentary on current status.

I. Strategic Priority One: Scholarship, Interpretation, and Collaboration

Goal 1) Better engage visitors with a regular and high-quality onsite exhibition program in a dedicated, museum-standard environment beginning in 2017

1.1 Create dedicated exhibition space for fine and decorative arts at Rosecliff

This goal was accelerated and the project was implemented in 2015.

1.2 Create exhibition program with two annual on-site shows, with a pilot exhibition in 2015

Pilot exhibition, "Newport and Her Southern Sisters: Three Centuries of Art & Design" opened at Rosecliff in September, 2015.

1.3 Evaluate a "blockbuster" exhibition strategy, mounting a large-scale exhibition in 2018.

Strategy set aside for future consideration.

1.4 Develop collaborative relationships with local, national and international partner organizations to co-create, borrow, and lend exhibitions as well as specific objects.

Pending the completion of the fire suppression system at Rosecliff, the

PS will comply with museum standards and be better able to request loans and to borrow exhibitions from major museums.

Goal 2) Strengthen the Society's educational impact through scholarly programs and lifelong learning initiatives

2.2 Collaborate with regional, degree-granting institutions to support a formalized internship program, for-credit work in certificate programs in historic preservation, museum studies and/or public history and/or extension courses

Preliminary discussions have begun to include PS Conservation and Museum Affairs staff into curriculum at new building arts collaborative program at Salve Regina/IYRS. Students from Roger Williams and Salve Regina currently work under the supervision of Museum Affairs staff on for-credit internships. Outside the region, In addition to curatorial lectures noted below, Patricia Miller teaches architectural finishes at Pratt Institute's historic preservation graduate program and presents extensively at professional conferences; Laurie Ossman is lecturing in historic preservation at Tulane University, in addition to ongoing outreach lectures at other museums and historic sites.

Goal 3) Create a variety of visitor experiences at the properties by updating interpretive strategies and exploring alternatives to the didactic audio and guided tours

3.1 Engage in projects to assess interest in and feasibility of alternative programming and interpretive strategies, such as behind-the-scenes tours.

Alternative strategies require adjustments in collections, such as relocation, returning of loans, new loans, and/or new display conditions. Preliminary explorations of new interpretive emphasis at Green Animals are underway, with full engagement of the house committee, in addition to extensive staff time.

II. Strategic Priority Two: Capital Needs

Goal 1) Update policies and practices in accordance with recommendations of AAM accreditation review and best practices

1.1 Revise collections management policy and review collections related procedures to ensure conformity to current AAM standards and best practices

Revised Policy approved by the Board on September 18, 2015.

1.2 Address storage needs by department (Properties, Events, Museum Affairs) as per fire department regulations and best practices for museums

Contingent on funding.

1.3 Continue to evaluate options and implement climate mitigation measures in historic properties to ensure appropriate museum environment for permanent collection and changing exhibits, in accordance with AAM standards

Ongoing work with Properties Department to design the most effective and least intrusive systems to mitigate environmental deterioration to collections; ongoing monitoring by Conservation Department.

Goal 3) Prioritize and increase resources allocated to the conservation needs for interiors and collections

3.1 Identify critical collections treatment priorities and potential funding sources

Ongoing.

3.2 Develop comprehensive conservation needs and cost assessment database for interiors capital projects

To begin in 2016

3.3 Implement preventive conservation program to monitor conditions, identify priorities and oversee day-to-day collections

There is a program in place for this; the new conservator is currently evaluating it.

Goal 4) Emphasize landscapes as a stewardship priority of the Preservation Society historic properties

The position of Curator of Historic Landscapes and Horticulture as created within the Museum Affairs Department and Jim Donahue hired to fill that position. Jim has already written a landscape tour for Château-sur-Mer and is nearing completion on one for The Elms.

In addition, the PSNC's 88 acres of landscapes, including 1,800 trees, have achieved an important milestone: recognition and accreditation as an official arboretum by Arbnet.org, the only international body that rates and accredits arboreta. The approval was based on our wide selection of tree species (120), an existing collections policy that outlines the care and maintenance of the collection, a professional staff (Jim Donahue) in place to oversee operations and ongoing educational programming related to trees and landscape, such as our spring lecture series Flora to Farmland and the ongoing offerings at The Newport Flower Show. This places the Newport Mansions Arboretum in excellent and refined company; other recent accreditations have gone to The University of Oxford Botanic Garden, Arlington National Cemetery, and Longwood Gardens.

4.1 Complete Breakers landscape rehabilitation as per existing Cultural Landscape Report recommendations and use that experience to inform plans for use, interpretation and care at other properties

Report is complete.

4.2 Complete Cultural Landscape Reports for three additional high-priority properties

Pending funding.

4.3 Identify and treat critical needs in outdoor infrastructure (hardscaping, lighting, parking, standardized way-finding and signage, and transportation) to enhance visitor experience.

Ongoing. Implementation falls under the properties department; Museum Affairs role is largely advisory.

IV. Strategic Priority Four: Community Engagement

Goal 3) Enhance our advocacy efforts for historic preservation as a general cause and for specific causes and projects

Ongoing collaboration with Preservation Policy Department on issues such as annual inspections on the eight properties for which the PS holds easements; providing research and supporting expertise for preservation projects at the PS and in the community, such as the census of historic gates and fences in the Bellevue-Ochre Point neighborhood.

The Museum Affairs Department is gratified to find that collections stand so clearly at the center of the Preservation Society's Strategic Plan and the staff thanks all of those who participated in the process for their support and advocacy.

5. Research Fellows

2014-15 Fellows: Arabeth Balasko, Aimee Keithan and Dr. Sean Moore (one semester).

Aimée Keithan (12-month, beginning July 2014)

Aimée Keithan received her BA in Architecture from the University of Maine at Augusta in 2007 and her MA in the Archaeology of Buildings from the University of York in 2013. Her MA dissertation used a 19th century English country house (Sockburn Hall) to explore the evolution of service space and examined which servants occupied particular spaces over time. Aimée's project involved extensive material and documentary research which provided new information into the evolution of Kingscote through many building campaigns, and the changes in social behavior those architectural changes reflected.

Arabeth Balasko (12-month, beginning July 2014)

Arabeth Balasko received her M.A. in History and Archives from the University of Massachusetts Boston in May 2013. In the past, she has worked with the Greenbrier Historical Society, North House Museum, the Isabella Stewart Gardner Museum assisting with exhibition design, collections and archival management, and community programs. Arabeth studied the development of Newport as a health resort in the early to mid-19th century amidst reoccurring epidemics, comparing the impact of railroad development on the popularity and social cachet of sulfur and hot springs resorts of the south (Greenbrier and Monroe Counties West Virginia), to the seaside, nautical and "nature paths" of Newport.

Sean Moore (6-month, beginning January 2015)

Dr. Sean Moore is Associate Professor of English/Director of the University Honors Program at the University of New Hampshire. He received his BA in English and History from the University of Massachusetts Amherst in 1991, his MA in English from Georgetown University in 1995 and his Ph.D. from Duke University in 2003. He has held fellowships from the John Carter Brown Library, the Folger Shakespeare Library, the Fulbright program, Duke University, and UNH. Dr. Moore's research project, entitled "Slavery and the Making of the Early American Library," studied how the transatlantic book trade—the purchase of London printed books by Americans eager for British cultural capital and identity—was enabled by the philanthropy of colonial slave traders and by the consumer habits of slave owners. Dr. Moore received a prestigious NEH fellowship during his year in Newport, which he kindly attributes to the opportunity afforded by our fellowship program. His work in Newport forms a chapter in his forthcoming book on early library societies in America.

2015-16 Fellows: Dr. Brian Knoth and Sarah Salem.

Dr. Brian Knoth is Assistant Professor of Communications at Rhode Island College, where he specializes in sound, video, animation and interactivity. A media artist and composer, Brian's fellowship project proposes a "creatively designed audio documentary project presenting historic sonic artifacts and contemporary sound/music recordings" centered on the theme of 'Newport and the Sea.' Brian graduated *summa cum laude* in psychology from S.U.N.Y Geneseo, followed by a Master's in Media Arts from Emerson College and a second M.A. and Ph.D. from Brown University in Computer Music and Multimedia. Brian received a 2013 Rhode Island State Council for the Arts artist fellowship, and has previously been awarded a MacColl Johnson Artist Fellowship in Music (2011), a project grant from RI State Council for the Arts and various grants and fellowships from Brown, including a dissertation fellowship and a Creative Arts Council Grant. He is the author of "Interactive Multimedia Performance and the Audience's Experience of Kinesthetic Empathy," in [Kinesthetic Empathy in Creative and Cultural Practices](#) (Intellect, Ltd, UK dist. In the US By U Chicago Press, 2012) and has been an invited presenter in academic conferences in Portugal, and England as well as the US. He has a vast portfolio of multimedia projects, performances and exhibitions, as well as video animation productions, film and video score composition, sound design for visual media and audio production, as well as independent musical compositions.

Sarah Elizabeth Salem is an archaeologist, whose fellowship project will look at the evidence for and interpretation of privateering, smuggling, slavery and piracy at Hunter House and other early Newport sites. She received her undergraduate degree with honors from the University of St. Andrews (UK) in Medieval History and Archaeology and a Master's degree in Cultural Heritage Management from the University of York (UK). Sarah has worked on archaeological and environmental projects and advocacy for the Highland Council Historic Environmental Team in Inverness; the Council for British Archaeology Conservation Team and numerous sites in UK as well as in archival

digitization for the Franklin Delano Roosevelt Presidential Library and Museum in Hyde Park, NY. As a field archaeologist, she has worked on documentation and mitigation projects at Frederick Law Olmsted's Niagara Falls State Park, the Adirondack Stone Quarry and the Astor family's Ferncliff estate near Rhinebeck, New York, among many others. She is also our first fellow who speaks not only Russian, but Scottish Gaelic and holds a Rhode Island bartender's license.

Fundraising for the Elms Scholars Center has been very successful, with two focal areas: funding for the fellows stipends and living costs and a facet of the comprehensive campaign targeting the rehabilitation of the Elms Carriage House as a residential facility. Work began on the roof of the Carriage House in August 2015, with interior work continuing through the winter. The administration's current goal is to have the space ready by fall of 2016.

III. Collections Management

(Collections Manager Position to remain vacant until FY17)

1. Collections Database and Inventory

Collections management in 2014 was dominated by ongoing inventory and preparation for the new MuseumPlus database. The new database and the collections inventory initiatives complemented one another to support excellence and accuracy in the Preservation Society's record keeping. MuseumPlus was implemented in mid-October 2013, and the Museum Affairs department received on-site training at the end of the month. Concurrently, a \$147,261 Institute of Museum and Library Services (IMLS) grant underwrote a collections inventory project that began in September 2012. The inventory was completed in November 2014, although it requires updating and refinement to remain accurate and useful. The grant was closed out and the final report filed and accepted by IMLS in 2015.

As is always the case when a new database is implemented at a museum, it is imperative to understand that the database is a tool, not a finished product. Manpower and expertise are required on an ongoing basis to ensure that records are digitally updated, effectively searchable (for example: consistent in nomenclature) and accurately reflect the current state of knowledge (for example: locations and conservation status are constantly updated). Fortunately, in July 2014 the Preservation Society received a gift from Ala Isham that funds two necessary staff positions to continue the work required to make the database publicly accessible.

In conjunction with this, the Preservation Society has entered into a Memorandum of Understanding with other local cultural institutions (Newport Historical Society, Redwood Library and Athenaeum,

Newport Restoration Foundation, and Newport Art Museum) to develop collaborative online access to digital collections. This collaborative is called "Newportal," and will create a shared, searchable webpage that researchers can use to access information on all of these local collections. Currently, a scholar researching a Newport topic has to search each institution's separate website to determine its holdings. Newportal will enable the same scholar to search all of these collections from a single website and discover, for example, relevant manuscripts at Newport Historical Society, books at the Redwood Library, paintings at the Newport Art Museum, and photographs at the Preservation Society. Implementation of the Newportal website is scheduled to launch in early 2016. The Preservation Society has already submitted its first "test" dataset of approximately 150 objects for inclusion and will be prepared once Newportal launches to expand the number of digitized online records quickly and exponentially.

Other collections management goals for 2014-15 included:

- drafting of an inter-departmental disaster response plan that identifies chain of command, resources available and needed, and procedures for prevention of loss, loss recovery, and collections safeguarding in the event of damage or disaster.
- completion of an intensive storage assessment at each of the Preservation Society's properties in order to identify strengths, weaknesses, and areas for growth and change.

These long-term projects are interrelated and form the basis for future budget requests to ensure that the Preservation Society's collection is documented, accessible, and protected according to the highest standards in the museum field.

As part of the Isham gift, the PS is casting new focus and expertise on its archival collections. In August 2015, Paul Caserta, who hold an MLS from the prestigious Simmons program, was hired as processing archivist and has achieved quantum progress in a very short time, in identifying and organizing both special collections (documents, ephemera, photographs, films, printed historical materials) as well as institutional records.

Due to the departure of Collections Manager Elizabeth Warburton, the search for a digitization specialist has been placed on hold until that position is filled. Due to current PSNC budget concerns, filling that position was postponed until the start of FY17 (April 1, 2016).

2. Report from Paul Caserta, Processing Archivist:

The Preservation Society of Newport County's Archives currently holds approximately 700 linear feet (about 700 boxes) of archival materials. These collections are divided between two sections: the institutional records and the special collections. This, of course, does not account for the documents, photographs, illustrations, and other objects that currently reside in our 10 properties, on display as part of the interpretation and presentation of the properties.

Within weeks of Paul's arrival, the archival storage spaces were improved to include more sophisticated temperature and humidity control. These systems will preserve the collections for many years to come. Any materials that have been discovered outside of these controlled areas have been moved and properly resorted into new containers and folders with labels. Any confidential or vital documents of the Preservation Society have been stored in a fire safe or other secure locations. Archival collections have begun being organized and processed and have become available for staff to request items and information through the Processing Archivist. Since September, with the new archivist's arrival, there have been 33 internal reference requests and two outside researchers who have used the archival collections. The archives have also begun to play a crucial role with several other departments who seek information or digitized historic documents.

At this time the archival collections are not available digitally online. It is, however, a main focus and goal for the 2016 year. Newportal, a coalition group comprised of the Preservation Society of Newport County, the Newport Historical Society, the Newport Restoration Foundation, the Redwood Library and Athenaeum, and the Newport Art Museum, will launch an archival and museum collections website in the beginning of 2016, placing many of our historic objects online for the first time. Items to be digitized will follow strict guidelines and standards as a new digital preservation policy will be created to ensure long-term preservation and administration of digital files. This project will expand the Preservation Society's reach to scholars, cultural heritage institutions and the general public far beyond Rhode Island and will increase research opportunities for the future. With this, another goal is to create an archival reading room for these future researchers that can also be used as an information center for the institution's staff. Staffed by the Processing Archivist, this room would be a controlled environment where researchers could search through materials using safe techniques while being supervised. Researchers abroad will also be able to learn of the Preservation Society's collections through the archive's new finding aids, which detail biographical and historical information on the institutional and special collections and list the materials available for viewing. A final goal is to encode these finding aids and share them with The Rhode Island Archival and Manuscript Collections Online (RIAMCO), which is a gateway to information about archival collections in the state of Rhode Island.

3. Collections Management Policy

On September 18, 2015, the Board of Trustees of the Preservation Society approved a revised and greatly expanded Collections Management Policy. The previous policy, approved in 2003 for the purposes of meeting AAM (American Alliance of Museums) accreditation requirements, was due for a refresh prior to the PSNC's pending reaccreditation review in 2017. The policy was drafted by staff in consultation with AAM accreditation staff and reviewed by the Collections Committee prior to submission to the Board of Trustees.

Among the key changes to the policy were: an updated ethics policy, with key points including the use of deaccession funds incorporated into the overall institutional Code of Ethics (approved by Board of Trustees vote at July 24, 2015 meeting) and clarified processes and criteria for acquisition and disposal of collections. The professional practice standards were also explicitly aligned with those of the AAM, Secretary of Interior's standards and American Institute for the Conservation of Historic and Artistic Works.

4. Goals for 2016

Successful launch of Newportal

Continued Digitization of Archives Special Collections

Collections Manager Position Filled

Digitization Specialist hired and additional objects digitized

III. Curatorial

Paul Miller, *Curator*

CURATORIAL OVERVIEW 2014-2015

1. LOANS:

Long term loans: Objects on long term private and institutional loan to The Preservation Society remained constant with several instances of loans being carried over by successor generations and one instance of a family loan being rolled over as gifts:

- A late 18th-c. American fire tool set on loan to the Hunter House from the Estate of Mrs. Robert H.I. Goddard was converted to a gift by her son, Thomas P.I. Goddard, in August, 2015.
- Amongst our institutional loans from sister museum collections, one loan was returned, at the request of the PSNC, to the Museum of Fine Arts, Boston:

A mid-18th-c. French *duchesse* (chaise longue) on loan to Mrs. Berwind's bedroom at The Elms since 1962, was returned to the MFA due to its replacement with a more historically appropriate 19th-c. French chaise from Rosecliff.

The Society's loans from its own collections to local sister institutions remained largely unchanged in the course of the year with the following exceptions:

- one oil on canvas portrait (modern) of Dr. William Hunter, on loan to the White horse Tavern, was cleaned and conserved at the Williamstown Art Conservation Lab
- A center table was returned from the Lippitt House museum in Providence; this piece was then placed on loan by the PSNC at the Edward King House, Newport.

New Loans from the Preservation Society:

Due to the conversion of the second floor bedrooms and gallery of Rosecliff to exhibition space, a sizeable loan of fine and decorative arts was granted to Edith Wharton's The Mount in Lenox, MA, following a formal request sponsored by Pauline Metcalf. Consisting of bedroom suites, seat and case furniture and paintings, tapestries, prints and watercolors, totaling 85 pieces, the loans go far to refurbishing the display rooms of The Mount in the spirit of Wharton's intended design; climate and security measures were found to be effective and the loan were ratified June 19, 2015 by the Collections Committee.

New Loans to the Preservation Society:

- A 1934 full-length portrait of Miss Mary Ridgely Carter (Mrs. James Montgomery Beck) by Philip de Laszlo was received in 2014 from Edward Ridgely Carter Beck and is on display in the salon of Rosecliff. The painting had been on display in the Beck family's Newport home for several decades.
- Three external short term loans were received on September 4, 2015 for the inaugural Rosecliff Galleries exhibition of *Newport & her Southern Sisters, Three Centuries of Art and Design* and will be returned to the lenders following the closing of the exhibition on January 3, 2016. These lenders include Earl and Elizabeth McMillen, Judy and Lawrence Cutler (The American Museum of Illustration) and the Redwood Library & Athenaeum.
- Long on the Society's Collections Wish List for Chateau-sur-Mer, the 1855 oil on canvas portrait of William S. Wetmore and his daughter Annie by Moses Wight, original to the Wetmores' dining room and formerly in the collection of the late Rosalie Brainard, has been placed on indefinite loan, in October, 2015, to Château-sur-Mer by her daughter Alexandra Berl.
- *The Dying Gaul*, a life-size marble figure carved in Rome in 1855 by American sculptor Benjamin Paul Akers has been returned to long-term loan in the marble hall of Château-sur-Mer in October, 2015.

EXHIBITION LOANS FROM THE PSNC:

. The Society's most significant full-length Gilded Age portrait: *Elizabeth Drexel Lehr, 1905* by Giovanni Boldini was conspicuously displayed in an important international retrospective exhibition on the works of Boldini entitled: *Boldini, Lo Spettacolo della Modernita*, held from February 1 to June 14, 2015 at the Musei San Domenico in Forli, Italy; the portrait also appeared with text and illustration in the accompanying exhibition catalogue.

2. GIFTS:

Gifts in 2014:

- . A 19th-c. Italian Renaissance style walnut Savonarola chair, received from Dr. and Mrs. John J. Wilkinson; on display in the Gothic Room of Marble House.
- . A ca. 1900 American Louis XV style fancy dress jacket, received from Mr. James Lurgio; (Textile Archives)
- . A set of four 18th-c. English colored mezzotints on the times of the day, received from Mr. Miles Bidwell; on display in the stairwell of Hunter House.
- . A ceremonial 19th-c. Ottoman scimitar, an early 19th-c. English barometer and a pair of early 19th-c. English hanging shelves, received from Mr. and Mrs. Christopher T.H. Pell and on display at Chateau-sur-Mer.
- . An early 19th-c. American tabernacle mirror and wall sconces received from Mr. and Mrs. Christopher Powell.
- . An assembled late 19th-c. American lady's silver toiletry set by Gorham received from Mrs. Frieda Herreschoff and on display in the Marble House guest bedroom.
- . A pair of Arnhem Factory 19th-c. Delft candelabra received from Mrs. Albert Sherman, Sr. and on display at Chateau-sur-Mer in Mrs. Wetmore's bedroom.
- . A late 19th-c. Chinese embroidered court robe received from Mrs. William Sample Barrack, Jr. (Textile Archives)
- . A collection of 9th-c. Brayton family jewelry, photographs and a Tiffany Studios art glass student lamp, all original to Green Animals, received from Mrs. Elizabeth K. Misener and on display at Green Animals.
- . A 19th-c. Italian embroidered valance original to the Chateau-sur-Mer dining room, received from Ms. Mary Brown Warburton.

Gifts in 2015:

- o A pair of late 19th-c. American 7-light silver gilt candelabra by Tiffany & Co.; presented to Harold Brown on his birthday in 1892 from his brother John Nicholas Brown; received from Angela Brown Fischer.
- o Two late 19th-c. French, House of Worth evening dresses and two evening dresses by Morin-Blossier, Paris, worn by Bessie Rhodes Corbin (Mrs. Richard Washington Corbin), have been received from Nicholas Corbin Kingsland. (two Worth dresses on display in *Newport and her Southern Sisters*).

- A suite of table and chairs for in-service use at The Breakers Stable, received from Mr. John Peixinho
- A ca. 1817 English portrait miniature of Sen. William Hunter and an oil on ivory portrait miniature of his son William Hunter, III painted in 1831 by French miniaturist Savinien Edme Dubourjal, received from Michael Phelps; on display Hunter House. Pending
- An 18th-c. Italian neo-classical commode from the Bequest of Countess Vivi Crespi. Pending
- A lot of 19th and early 20th-c. costumes and accessories from the former collection of Edith Berwind, Baroness von Kleist, together with a 53 volume red leather set of the Works of Balzac, received from Mr. and Mrs. John James de Martino. Pending
- A Maggie Norris couture gown from Mrs. Leah Cann. Pending
- Architectural folios, etchings and engravings (17th-19th c. Italian, English and German) from the library of Alice Brayton together with toiletry accessories and an 1804 watercolor on ivory miniature of John Hare Powel by Robert Field, received from Ann Marvell Kirwin. Pending
- An early 20th-c. Haviland Limoges dinner service and stemware, received from Mr. and Mrs. Richard Richardson. Pending
- A silver calling card case (Mrs. E. J. Berwind) and the hotel de Savoie photo album of Elizabeth Drexel Lehr, received from Mr. Paul F. Miller. Pending

3. PURCHASES 2014-2015:

- **Portrait bust of Commodore Cornelius Vanderbilt by Hiram Powers**
Descended in the senior male branch of the Vanderbilt family since its creation by sculptor Hiram Powers in 1853, this marble bust, original to the Breakers and long on loan from the Estate of Countess Szechenyi, came up for sale in late 2013 and was secured for the collections with a generous contribution of \$150,000. received from Mr. and Mrs. Nicholas S. Schorsch and Mr. and Mrs. William M. Kahane.
- **Portrait bust of Cornelius Vanderbilt, II by John Quincy Adams Ward**
Also descended in the family, original to The Breakers and on long term loan to the Preservation Society, this bust was likewise offered for sale in late 2013 and acquired for the collections at The Breakers thanks to a generous gift of \$25,000. From Mr. and Mrs. Eugene B. Roberts.
- **The Gavet-Vanderbilt 1470 Siena *pastiglia cassone*, attributed to Neroccio de' Landi**
Long "lost" to scholars, this cassone, one of the first in America and original to the Gavet-Vanderbilt collection in the Gothic Room of Marble House, was discovered in a dealer's stock in Baltimore, MD and acquired for the Marble House in 2014 for \$38,000. With funds from the Donaldson Trust and the collections Reserve.
- **1921 Portrait of Countess Laszlo Szechenyi (Gladys Moore Vanderbilt) by Philip de Laszlo**
Original to The Breakers collection and on loan from the Estate of Countess Szechenyi, this major bust-length portrait by de Laszlo was secured for the house from descendants

of the sitter through purchase in 2014 with funds totaling \$90,000. Donated by Mr. and Mrs. Eugene B. Roberts.

- **Ca. 1770 Portrait of Madame de Rochambeau by Catherine Lurier**
An important and rare likeness by a major female artist of pre-Revolutionary France, this portrait significantly contributed to the telling of the story of the French Allies and their residency in the Hunter House during the American Revolution; recalled as a loan in 2014 and offered at auction at Christie's, NY in 2015, the portrait was purchased for \$2,000. with funds contributed by Mrs. Elizabeth W. Leatherman.
- **A 1764 Newport Needlework Sampler by Mary Emmes.**
Representing the first piece of Colonial Newport needlework to enter the collection, a long desired goal of the Hunter House wish list, this characteristic sampler was acquired with funds offered by Mrs. Elizabeth W. Leatherman and drawn from the Collections Reserve for a total of \$15,000.
- **A ca. 1730 Newport silver porringer by Samuel Vernon (Pending)**
One of the first major pieces of 18th-c. Newport silver to enter the collections this porringer by an important Newport silversmith was acquired from S. J. Shrubsole, NY with funds of \$18,500. donated by Mrs. Elizabeth W. Leatherman.

4. EXHIBITIONS:

The annual 2014 costume exhibition at Rosecliff dealt with the theme: *Dressing Down – Private Life and the Dressing Gown 1890 – 1950*; in a series of room vignettes intimate and transitional hour apparel was shown together with decorative arts accessories from the collection that were used for toiletry or leisure time rituals.

2014 also witnessed two simultaneous collaborative exhibitions between the PSNC and local sister institutions with works drawn primarily from the Society's collections and included in accompanying catalogues.

- **At the Redwood Library & Athenaeum:**
Interior Illustrators in Newport Collections, with pastel and watercolor works by Dobyjinsky, Payne, Pope and Hoppin, from our houses. *Curated by Paul Miller.*
- **At the Newport Art Museum:**
The Early Life and Work of Richard Morris Hunt in Newport, 1858-1878, with emphasis on Hunt family archival material from the PSNC. *Exhibition co-curated by Paul Miller and Prof. Ronald Onorato, with Nancy Grinnell.*

August 19, 2015 through January 8, 2017 the Yale University Art Gallery will host a seminal exhibition on furniture-making in Rhode Island entitled: ***Early American Elegance: Rhode Island Furniture, 1650-1830***, the largest and most comprehensive selection of Rhode Island furniture ever assembled in one exhibition and showcasing the major survey by Patricia Kane and colleagues of surviving 18th and early 19th-c. furniture from the state. The PSNC will be lending:

- Charles Blaskowitz map of the *Town of Newport*, 1777 (Hunter House)
- Gilbert Stuart's ca. 1769 painting *Dr. Hunter's Spaniels* (Hunter House)
- Robinson family walnut side chair, ca. 1770 (Hunter House)
- Coddington family walnut side chair, ca. 1760 (Chepstow)
- Champlin family mahogany side chair ca. 1780 (Hunter House)

5. PUBLICATIONS and PUBLIC SPEAKING

- The Journal of the History of Collecting, Oxford University Press, UK, 2015: *Alva Vanderbilt Belmont, Arbiter Elegantiarum* (Paul F. Miller)
- Editions Narratif, Paris, 2015: *Le Style Voyer d'Argenson, Admiration de la Belle Epoque* (Paul F. Miller)

Lecture: *Lost Berkshires versus Lost Newport*, June 23, 2015 Ventfort Hall, Lenox, Ma.

6. 2015 ACHIEVEMENTS and 2016 GOALS

The return, in 2015, of the Gavet-Vanderbilt cassone to display, following conservation by the PSNC staff, in its original setting of the Gothic Room of Marble House marks a remarkable success story for the Preservation Society.

Similarly in 2016, the Society will have procured the funds necessary for the conservation, restoration and re-hanging of one of its most important textiles, the Demidoff-Vanderbilt 17th-c. Flemish tapestry *Homage to Alexander*. The now desiccated, soiled and separated fibers of the tapestry will be cleaned under the direction of Yvan Maes of the de Wit tapestry works outside Brussels, Belgium.

Concerns over exterior sculpture and sunlight mitigation are being addressed by the highly competent efforts of Chief Conservator, Patricia Miller with a particular emphasis on textiles like this tapestry.

The ongoing efforts of the Collections Committee to pursue and acquire more long sought after wish list items for the houses will bear exciting fruit.

IV. Conservation

Patricia Miller, Chief Conservator

1. *Overview (Jeff Moore)*

The mission of the Conservation Department is to protect the value of the Preservation Society's

most important assets, its collection of historic surfaces and its fine, decorative, and utilitarian arts. Value may be established under a broad range of definitions – monetary, historic, and aesthetic, among others—and is context driven, and is therefore unique for each object or surface at its particular site.

On a purely material level, the Preservation Society’s collection is at risk by physical forces, thieves and vandals, fire, water, pests, pollutants, light (UV and IR), incorrect temperature, incorrect relative humidity, and custodial neglect. At a past planning discussion, it was also suggested that we add “touristic erosion” to the list of threats to the collection, in order to accurately express the accelerated wear-and-tear caused by the high volume of visitors to the properties. While some of these risks can be successfully guarded against by instituting – and following -- policies, some are intrinsic, as natural deterioration over time proceeds year after year, decade after decade in an incremental and almost imperceptible way. Without remediation, both “natural” and “un-natural” (circumstantial) processes of deterioration will eventually result in the kind of loss of integrity that can only be answered by expensive restoration work or even by replacement.

The Conservation Department is not only tasked with interventive/preventive conservation treatments but is also broadly active across much of the collections management spectrum. This is reflected in the list of activities from 2013.

2. *Special Projects*

- a. *Architectural Preservation:* There is a wavy line between the purview of the properties department and the conservation department, with conservation generally taking on the leadership role in projects that involve decorative surfaces and elements, and providing technical support and quality control oversight on other areas, when asked. In 2014, Jeff Moore restored water-damaged plaster dolphin brackets in the Breakers Library; oversaw a climate mitigation pilot project in Mr. Vanderbilt’s bedroom at the Breakers. In addition, Jeff conducted a paint study at Kingscote, a finish analysis for the decorative wall panels at the Chinese Tea House and did paint analysis in support of the Breakers stables restoration.

Since arriving in October 2015, Patricia Miller has gotten two proposals to stabilize damaged decorative plaster ceilings at Château sur Mer and is pursuing stabilization of stained glass transom panels from Kingscote sitting room, in addition to working with the properties department to address a leak over Mrs. Vanderbilt’s bedroom at the Breakers.

In 2015, John Bartosh (along with Laurie Ossman) worked with the properties department extensively on the finishes and fixtures at the restored Breakers Stables. John Bartosh also rehung all the artwork, reinstalled artifacts and window treatments and French-polished the top of a period conference table, donated by John Peixinho.

- b. *Outdoor Sculpture Summer Project 2014-15*: Funded by a gift from the Loeb Family Foundation, the goal of this project was to clean, assess, document and restore damaged urns, statues and fountains at The Breakers. Then-Consulting Conservator Patricia Miller and two interns completed the on-site work to dramatic effect, as the restored elements appear bright, clean and crisp in detail. We are still awaiting delivery of a replacement marble bowl to the forecourt fountain, which was required because the old one was broken in multiple pieces, past repairs failed and the piece was not only compromised and unsightly but unsafe.
- c. *Examples of Treatments and activities in 2014-15 include (but are certainly not limited to)*:
 - Recarving a missing knuckle of the right armrest of the Dyer roundabout in second floor sitting room at Hunter House (Jeff Moore)
 - Restoration of 2 faces of the Gavet *cassone* for reinstallation in Gothic Room (other two faces left untreated for future study) (Jeff Moore)
 - Completion of treatment of gilded mirrors from the Breakers (Jeff Moore) and reinstallation (Patricia Miller)
 - Return of Lely painting from Williamstown conservation lab and initiation of treatment of associated Kent frame (Patricia Miller)
 - Reattachment and infill of damaged marquetry elements on bombé chests in Marble House foyer; design and construction of platforms to safeguard against future damage (John Bartosh)
 - Moving *Dying Gaul* from Redwood back to Chateau sur Mer (long term loan) and relocation of Benzoni *Cupid and Psyche* (Patricia Miller)

3. *Climate Mitigation*

Jeff Moore worked with the Development and Properties departments to prepare a successful grant request to the NEH which yielded \$250,000 toward the installation of a geothermal climate mitigation system at The Breakers. A 2:1 funding match is required before that project proceeds.

4. *Pest Management:*

- a. *Workshop:* Conservation hosted a workshop in pest identification and management for caretaking staff of the PS properties as well as those of neighboring institutions in Rhode Island.
- b. *Furniture beetles:* Furniture beetles were detected several years ago in the floor at Mrs. Wetmore's Bedroom at Chateau-sur-Mer. A series of specialty treatments by Conservation over several years has been undertaken in order to eliminate the risk. In 2014 there was no intervention and no new activity was detected. Some potential insect activity was noticed in the sofas in the Marble Hall at Château-sur-Mer in the fall of 2015, and the situation is being monitored before an intervention strategy is determined.

5. *Outreach*

The Division continues to participate in educational and outreach activities. We have accommodated the regional high school "Muse" museum studies program, Winterthur student visits, Roger Williams and Salve Regina University preservation graduate students, among others.

6. *Art Handling, Exhibitions and Installation*

In the absence of dedicated staff for exhibition preparation and installation, the PS relies on the skill and good humor of conservator John Bartosh to move, hang, design and build mounts and cases and to install all objects in exhibition at the properties or in a gallery setting. In 2014-15, that meant two costume exhibitions; a panel exhibition at Isaac Bell, changes to the Marble House history gallery and, most significantly, the entire *Newport and Her Southern Sisters* exhibition, including the difficult move of a massive refectory table from Harold Vanderbilt's Palm Beach estate to the 2nd floor of Rosecliff gallery.

7. *Completed Goals for 2014-15*

- a. *Lacquer:* Building on the momentum of The Elms lacquer project, Jeff received funding to hire an intern to review other Asian lacquer holdings with the input of an expert in the field, performing condition assessments, undertaking simple analysis of the materials where possible.
- b. *Climate:* Conservation collaborated with Properties Department on developing climate modification project at Chepstow which was installed in the fall of 2015. We will continue the climate monitoring program overall

- c. *Textiles*: Conservation treatment of Marble House dining chairs was suspended with the departure of the Textile Conservator and planning for Jeff's retirement
- d. *Furniture, Frame, and Object Conservation Treatment*: Work will continue to clear out a backlog of projects currently in the lab/workshop.
- e. *Conservation Division as a Resource*: The department will continue to be an interdepartmental resource, working with Collections Management on specialty work including art handling, mount making, object moves and risk management.

Upcoming Goals for 2016:

In addition to ongoing reactive management to damages and clearing up "backlog" of projects, the focus of the year will be on defining conservation priorities and identifying funding sources.

V. Appendix: Summary of Collections, by Property

Properties are listed in chronological order by date of creation/construction

- a. Arnold Burying Ground (17th century)
The burying ground of the Arnold family, located on Pelham Street; acquired and restored by Miss Alice Brayton and deeded to the Preservation Society in 1953 by John Howard Benson, an Arnold family descendent. *56 gravestones.*
- b. Hunter House (1748)
A timber frame colonial period house built for merchant and colonial deputy Jonathan Nichols. Expanded in the Georgian style by merchant and deputy governor Colonel Joseph Wanton, Jr. The house, the preservation of which spawned the formation of the Preservation Society in 1945, is renowned for its surviving interior paneling and serves as an exhibition building for the Preservation Society's holdings of 18th and early 19th century Newport arts and crafts. It provides visitors with the rare opportunity to see 18th century Newport furniture in a period architectural setting. Significant architectural elements include the original 18th century paneling and staircase. *Approximately 1,000 objects, 3% original.*
- c. Kingscote (1841)
A Gothic Revival cottage orné built by Richard Upjohn, the founder and first president of the American Institute for Architects, for George Noble Jones of Savannah. 1881 additions by McKim, Mead & White. Significant architectural elements include the original (1841) faux wood graining; the 1881 McKim, Mead & White dining room, a seminal work in American interior design that features opalescent glass by Louis Comfort Tiffany and innovative woodwork. While all periods in the house's creation and evolution are discussed, the house is primarily interpreted to reflect the period of ownership the King family, who purchased the property in 1864 and deeded it to The Preservation Society in 1972.

Approximately 5,000 objects, 95% original.

d. Chateau-sur-Mer (1852)

An example of the High Victorian Second Empire style, originally designed by Seth Bradford for William Shepard Wetmore with later modifications for the Wetmore family by Richard Morris Hunt and John Russell Pope. Significant architectural elements include the restored stenciled ceilings and conserved Aesthetic style ceilings, the Renaissance Revival style library, dining room woodwork made in the Florentine workshop of Luigi Frullini, a Louis XV Revival ballroom by Leon Marcotte, a French salon in the Louis XV style by Ogden Codman, and renovations by John Russell Pope. *Approximately 3,700 objects, 40% original.*

e. Brayton House and Green Animals Topiary Garden (1860)

Purchased in 1872 by Thomas E. Brayton (1844-1939), Treasurer of the Union Cotton Manufacturing Company in Fall River, Massachusetts, this small country estate was transformed by gardener Joseph Carreiro and his son-in-law, George Mendonca, who created a garden showcasing 80 topiaries. Upon her death in 1972, Brayton's daughter Alice gave the entire property, including the residence, gardens and associated farm outbuildings to the Preservation Society, which interprets the main house as Miss Brayton home, with an additional collection of antique children's toys. *Approximately 5,500 objects, 70% original.*

f. Chepstow (1861)

An Italianate villa designed by George Champlin Mason for Edmund Schermerhorn. The house contains the original furnishings from its second generation owners, Mrs. Emily Morris Gallatin and her grandniece Alletta Morris McBean. *Approximately 7,800 objects, 100% original.*

g. Isaac Bell House (1883)

A masterpiece of the American Shingle Style, designed by the prolific firm of McKim, Mead & White. Significant interior architectural elements include a synthesis of ornament that draws from historical design sources, including the American colonial, French, Japanese, and Islamic; a Breton paneled inglenook; reproduction Japoneseque wallpapers; and decorative gilded surfaces. The house is interpreted to tell the story of Newport's central role in the invention of the Colonial Revival and Shingle Style in architecture, as well as serving as a venue for small topical exhibitions and discussion of ongoing conservation practices. *Approximately 331 objects.*

h. Marble House (1892)

A Beaux Arts residence designed by Richard Morris Hunt for Mr. and Mrs. William K. Vanderbilt. Significant interior architectural elements include 18th century French inspired reception rooms, a vaulted Gothic Room with carved wainscoting and a decorated ceiling, a Rococo style library, and intact family bedrooms. *Approximately 4,200 objects, 85% original.*

i. The Breakers (1895)

Built by Richard Morris Hunt for Mr. and Mrs. Cornelius Vanderbilt II. Significant interior architectural elements include lavishly decorated walls and ceilings in the reception rooms

featuring painted and gilded ornament, marble and semiprecious stones, mosaics, metalwork, and plasterwork; Neoclassical style bedrooms designed by Ogden Codman. *Approximately 11,000 objects, 90% original.*

i. The Breakers Stable and Carriage House (1895)

Built by Richard Morris Hunt. Contains a collection of 31 historic carriages and coaching memorabilia related to the Vanderbilt family.

j. The Elms (1901)

Modeled after an 18th century French chateau outside Paris and designed by Horace Trumbauer for Edward J. Berwind. Significant interior architectural elements include ornate grain-painted ceilings, large 18th century Chinese lacquered panels (K'ang Hsi period) with matching early 20th century counterparts, and a complete cycle of 18th century Venetian paintings that serve as the focal points for the dining room and main hall. *Approximately 6,900 objects, 20% original.*

k. Rosecliff (1902)

Modeled after the 17th century Grand Trianon and designed by Stanford White of McKim, Mead & White for Theresa Fair Oelrichs; later purchased by J. Edgar Monroe. Interpretation focuses on the Monroe period of ownership. In addition, the second floor features display areas for annual exhibitions of the Preservation Society's costume collection, portraits of prominent members of Newport's summer colony in the late 19th and early 20th centuries. Significant interior architectural elements include Stanford White-designed interior reception rooms inspired by French models. *Approximately 2,000 objects, approx. 80% from Monroe era.*