In 2015 and yet again this year, the operative word in historic preservation for Classical American Homes Preservation Trust is “history.” Throughout last year we celebrated the history of the building of Ayr Mount in 1815, as well as the Scottish heritage of its original proprietor, William Kirkland. In 2016, throughout the year, we will be turning our attention to Millford, the greatest of all Greek Revival house in South Carolina, if not the entire United States. Millford’s history, as it were, began 175 years ago, when it was completed for its dashing young owners, John Laurence and Susan Hampton Manning. Both of these great houses were intended as beautiful country seats and centers of plantation life in the Carolinas.

The more recent histories of these great houses — Ayr Mount and Millford — are worthy of celebration as well, especially their initial preservation by Dick Jenrette when they were purchased respectively in 1984 and 1992, and since then given to Classical American Homes Preservation Trust. Thank you for being our partners in keeping these exceptional classical American homes and their surrounding landscapes, as well as their collections, vital today and for the next two centuries and more. And please join us as we celebrate Millford’s 175th anniversary throughout the year. It is your support that fuels our passion for history, for preservation, and for beauty. We hope you enjoy this compendium of news and articles about Classical American Homes, its properties and collections, and look forward to greeting you personally later this year at Millford or any other of our very special houses.

All the best,

Margize Howell and Peter M. Kenny
Co-Presidents
Classical American Homes Preservation Trust
We are very pleased to share the news that Classical American Homes’ own Peter Kenny, Co-President, and Morrie Heckscher, Emeritus Chairman of the American Wing, were the honorees of the 2016 Wunsch Award.

Christie’s hosted the fourth annual Eric M. Wunsch Award for Excellence in the American Arts on January 20th, 2016 at their Rockefeller Center Galleries. This year the award honors Morrison H. Heckscher and Peter M. Kenny for their dedication and contributions to the field of American Decorative Arts.

Heckscher and Kenny are recognized for “the expansion and modernization of the American Wing at The Metropolitan Museum of Art. They oversaw renovations to the American Wing from 2003 to 2012, which modernized the existing building — comprised of the original 1924 structure and its 1980 expansion — adding galleries for American paintings, sculptures and 18th century decorative arts. They spent much of their careers at The Met acquiring architectural elements, whole rooms and fragments, all for this ultimate installation and update, carrying on the museum’s history of collecting interiors.”

Wunsch Americana Foundation President Peter Wunsch states, “it’s an honor to know these two accomplished scholars and leaders in the field, who consistently delivered the best of the best for The Met with such grace and academic rigor.”

Richard H. Jenrette and Classical American Homes Preservation Trust received the award in 2014.
We’ve got our “swing” alright, thanks to the generous gift of one of the original “swing” dressing glasses from Millford by longtime friends and supporters Marika and Thomas Gordon Smith (fig. 1), architect and former Chairman of the School of Architecture at the University of Notre Dame. Handsome and architectural, this dressing glass now stands in the southeast corner bedroom at Millford (fig. 2) quite possibly in the place it occupied when it first was uncrated and assembled. Two “swing glasses” packed in their own custom crates are recorded on a June 2, 1841 bill of lading sent from Duncan Phyfe & Son to John Laurence Manning at Millford. Fortuitously, two also survive today, our recently acquired example and a second one in a private collection (fig. 3). With four bedrooms and two dressing rooms on the second floor at Millford, however, it was always suspected that there may have been more. Now, due to some surprising discoveries made during the course of the restoration/conservation of the CAHPT dressing glass, it can be stated unequivocally that there were at least three.

Described simply as “swing glasses” on the Phyfe bill of lading, other period terms include “screen” and “horse” dressing glass, the latter appearing in Thomas Sheraton’s Cabinet Dictionary (London, 1803) and referring to the frame, constructed of a trestle base with four legs and two upright pillars between which the swinging glass is suspended. The swinging action of the glass allowed it to be tilted at any angle to suit the height of the person dressing at it. In France, where the form probably was invented in the late eighteenth century, a swing dressing glass was called a cheval glass, a stylish French translation of the more prosaic “horse dressing glass,” a glacé écran (fig. 4), or a psyché.

The word psyche, in Greek, means soul or animating spirit. It is also the name of the ancient Greek goddess who was the personification of the human soul. In psyché acquired its name, in France, after the heroine in Jean de La Fontaine’s pastoral novel of mixed prose and verse, Les amours de Psyché et de Cupidon (1669), in which she is reputed to have glimpsed a full-length reflection of herself in a pool of water. The story of Cupid and Psyche goes back even further in western literature to the Latin novel, Metamorphoses, written by Apuleius in the 2nd century AD, and provided a rich source for visual artists from the Renaissance into Neoclassical age who depicted the well-known tale of Psyche’s discovery of the naked Cupid sleeping and, less commonly, the image of Psyche gazing at her reflection. In a late-eighteenth-century colored engraving by Bartolozzi (fig. 5) it may appear that Psyche is admiring her beauty, but as the personification
of the human soul she is also looking at her whole self, its goodness as well as its shortcomings. In this sense, a dressing glass can be viewed as the most metaphysical of objects in which one can ponder his or her own being and identity. As we consider the swing dressing glasses from Millford, it is intriguing to contemplate, for instance, what John Laurence Manning may have thought as he gazed at his reflection during one of the most challenging periods of his life, as he considered the implications of signing the Ordinance of Secession for South Carolina.

Of course, a swing dressing glass principally served the purpose of providing a full-length reflective surface to see if one was properly turned-out for polite society. And though we know little about John Laurence and Susan Hampton Manning's personal wardrobes, their 1838 and 1839 portraits by DeVeaux (figs. 6 and 7), he in a late Regency high-collared coat, white shirt and black neck stock, and she in a buff-colored dress with an Elizabethan style trellis-laced bodice under a silk-lined cloak, indicate that the young couple were quite fashionable and must have made good use of their tall dressing glasses.

In addition to the swing dressing glasses, a mahogany wardrobe with a full-length looking glass in the door (fig. 8) and a mahogany dressing bureau with a smaller swing glass suspended between two obelisk-shaped pillars are also known. So many looking glasses in one bedroom may seem excessive, but these also served an architectural purpose, making the space appear more expansive and by reflecting both natural and artificial light throughout the interior. British satirists lampooned stylish Regency dandies, for vaingloriously admiring themselves in front of their dressing glasses (fig. 9). There was a seriousness of purpose about Governor Manning, however, that would seem to exempt him from such censure.

Furniture that is 175 years old survives in various states of repair and the Smith’s gift came to Classical American Homes with the not insignificant loss of its original frieze and cornice (compare figs. 1 and 3). Clearly at some point in time it had been completely disassembled into its component parts and put into storage with at least one other of the mahogany dressing glasses from Millford. Its frieze and cornice, which are built as a separate unit, somehow became disassociated with the rest of its parts and sadly may have been discarded. Despite this loss, the Smith’s were still able to put the dressing glass to good use in their home. Returning it to one of the high-ceilinged bedrooms at Millford, however, required that the frieze and cornice be restored. The second surviving Millford example, which luckily retains all of its original parts, served as a model for a precise restoration (fig. 10). Reproducing the frieze and cornice after the original was no mean feat and required all the skill and experience that master craftsman Neil Van Alstyne could bring to bear in order to match the exquisite materials and meticulous workmanship that are a trademark of the Phyfe...
It Don’t Mean a Thing if it Ain’t Got that “Swing”

shop (figs. 11, 12 and 13). A short video of Van Alstyne in his workshop helps to explain the challenges involved in the restoration of the frieze and cornice.

A further consequence of the dressing glass having once been disassembled and stored with another was that it had two left pillars when it was acquired by the Smiths. This required that they make one of the left hand pillars serve on the right side, a task that was accomplished by rotating the pillar 180 degrees so the mechanical pivot mounted on its inside face would be properly aligned. This change also resulted in the front face of the pillar with the fanciest veneer being turned to the back. Phyfe’s original system of registration marks, coded in Roman numerals and used to insure that the pillars and the the square plinths they rest upon were properly matched for assembly, was also out of synch. This may all seem a bit technical and confusing but what it confirms for us without question is that a third mahogany swing dressing glass was made for Millford. And, if it still exists, it has two right posts! There may even have been a fourth swing dressing glass. This one, however, would have been veneered with expensive and exotic Brazilian rosewood, the same as several other surviving pieces of furniture from the finest suite of bedroom furniture made for Millford. These include the Grecian bedstead and nightstand acquired by Classical American Homes in a trade with the Metropolitan Museum of Art in 2012, as well as a rosewood basin stand already in the collection (fig. 14). A rosewood-veneered wardrobe on display today in the Hampton-Preston house in Columbia, South Carolina was also part of this suite.

When Duncan Phyfe and his son James finally closed down the family business in 1847, after fifty-five years in the trade, they held an auction of the remaining contents of their furniture warehouse. The auctioneer, Halliday & Jenkins, offered a catalogue of the sale that listed four cheval glasses among its remaining stock. The most magnificent of these, listed as lot 323, calls to mind what a rosewood example for Millford may have looked like: “1 large rosewood splendid cheval Glass, 60in by 30in 7 feet high, OG cornice, back lined with purple silk.” It’s just too bad that Dick Jenrette couldn’t have been at that auction, otherwise our rosewood bedroom suite at Millford would almost be complete! But there are no shortcuts to historical authenticity, and hope springs eternal that one day a swing dressing glass from the rosewood bedroom suite will be discovered and returned home to Millford.
**Wunsch Foundation**

The George F. Baker House and The Metropolitan Museum of Art — New York, NY

To honor and celebrate the accomplishments of Morrie Heckscher and Peter Kenny, the Wunsch Americana Foundation organized a tour of The Metropolitan Museum of Art’s American Wing followed by a cocktail reception at the George F. Baker House. Almost 150 people attended the tour led by Alyce Perry Englund, Assistant Curator of American Decorative Arts, which included a discussion about the major acquisitions of 18th and 19th century American furniture, many acquired by Mr. Heckscher and Mr. Kenny as former curators of the American Wing. Special beverages provided by Domaine Chandon and Brooklyn Gin capped the evening!

**Americana Week**

Winter Antiques Show 2016 — The George F. Baker House — New York, NY

January in New York was an exciting and busy month at Classical American Homes. CAHPT founder and chairman Richard H. Jenrette welcomed guests to the George F. Baker house in New York City to celebrate Americana Week. We enjoyed catching up with friends from Colonial Williamsburg, MESDA, and Winterthur for this annual get together which kicks off the Winter Antiques Show. Thankfully, we were graced with mild weather on the night of the event — in years past guests had to brave blizzards to make it! Please visit our Facebook page to see more photos of the evening and share your own pictures from the party.
Edgewater’s Gate House
Acquisitions — Hudson Valley, NY

In December 2015, Classical American Homes received a charitable gift from Richard Jenrette of the Edgewater Gate House and roughly 2.3 acres of Hudson River-front land, situated on a point across a lagoon from Edgewater in Barrytown, New York. The neo-classical Gate House marks Mr. Jenrette’s own architectural imprint on the property. Edgewater was originally built in 1825 by Lowndes and Margaret Livingston Brown then sold to Robert Donaldson in 1852. Mr. Jenrette commissioned architect Michael Dwyer to build the Gate House, and it was constructed by Michael Pelletier in 1997-98.

The house is designed as a small temple, with four Doric columns framing a large porch looking down the Hudson River. The house, viewed from Edgewater’s front porch across the lagoon, serves as an architectural folly extending the sweep of landscape to the north. This property includes the main gates and entrance to the property and is an integral part of the Edgewater estate, which will eventually be owned in its entirety by CAHPT. The property also includes part of a scenic, one-mile meandering footpath, largely along the riverbank, which surrounds the estate. Classical American Homes currently coordinates group tours of Edgewater by appointment, which can be scheduled by visiting our website.

Tours and Visitors

The 2015 tour season was yet another busy and successful year for Classical American Homes due to the many individuals and groups who visited our properties - and we are looking forward to continuing this enthusiasm in 2016. Thank you so much to all who visited us!

Some highlights from the end of the year include a group from Clemson University's College of Architecture, Arts and Humanities to the Roper House in Charleston, SC; The Danish Historians to Estate Cane Garden in St. Croix, USVI; and The American Friends of the Georgian Group to the George F. Baker Houses in New York City.

To kick-off the start of the new year, we hosted the fourth annual cocktail reception with the Colonial Williamsburg Foundation, the Museum of Early Southern Decorative Arts, and Winterthur Museum, Garden & Library during Americana Week in New York. And, this month, we have been honored with a notable visit from the First Lady of Cyprus, Andri Anastasiades, who is married to the President of the Republic of Cyprus, Mr. Nicos Anastasiades.

Although the weather has been unpredictable, as it keeps vacillating between arctic winter and warm spring-like temperatures, the site supervisors at each of the CAHPT properties are working hard to prepare the houses for the many groups who have already made reservations to visit us this year. We are very much looking forward to visits from the Atlanta Ceramics Society, The Thomas Jefferson Foundation, the Colonial Williamsburg Foundation, The Santa Barbara Museum of Art, the Sandlapper Garden Club, and the Historic Charleston Foundation, this spring.
Millford, one of the great Greek revival houses in America, is renowned for its spectacular giant order colonnade, pure geometric massing, and look of stately classical repose on the sand hills of Clarendon County, South Carolina. It is also justifiably famous for its superbly proportioned and beautifully furnished ground floor interiors. Over the years, Millford has welcomed thousands of visitors to tour its ground floor rooms — the commodious central hall, magnificent double parlor, apse-ended dining room, and handsome, bookcase-lined library. After completing this ground floor circuit they are ushered into the staircase rotunda at the rear of the hall where they can marvel at the spectacular spiral staircase, lit from above by an oculus painted in jewel-like colors and looking every bit like a miniature rose window from a Gothic cathedral. The staircase beckons, but unfortunately this is where the tour ends. At least that was until September 13, on the occasion of our fourth annual Music at Millford benefit concert when two newly installed bedrooms were officially opened for special tours of the second floor.

Over the past several years Classical American Homes Preservation Trust has been fortunate to acquire through gift, purchase, and trade six additional pieces of Duncan Phyfe & Son furniture from Millford – all of it bedroom furniture – that allow us to present these bedrooms furnished with the same mix of authenticity and unmistakable Dick Jenrette/Bill Thompson style that has made the ground floor rooms so strikingly beautiful and popular with the public. Having the chance to tour the second floor we hope will also help visitors imagine how the house was originally designed and functioned for its builders, John Laurence and Susan Hampton Manning. Ascending to the top of the stairs one enters a wide, elegant hall with classically ornamented door architraves that is only slightly narrower than the one on the ground floor (compare ground and second floor plans). Flanking the hall are four bedrooms that occupy the four corners of the house. Dividing these bedrooms, two on each side, are three smaller rooms and a staircase to the attic.

Due to their position in the corners of the house, each bedroom enjoys ample light that streams in from two directions through four large-paned windows. Each bedroom also has a fireplace with a handsome marble mantel of the finest quality, made of white statuary marble in the two bedrooms on one side of the hall and black and gold Egyptian marble on the other, a pattern that is repeated on the

View of recently installed brown and gold bedroom room at Millford. In the foreground is an original French bedstead by Duncan Phyfe & Son and one of the four original marble-topped basin stands. In the back left corner is one of the original cheval glasses made for Millford. The June 2, 1841 bill of lading for furniture sent to Millford by Duncan Phyfe & Son includes two “swing glasses,” named as such because the large looking glass frame “swings” or pivots between the two columns that flank it. This handsome mahogany cheval glass is the recent gift of Marika and Thomas Smith. Watch for an upcoming article on their generous gift, its conservation, and the history of the form. (Photo by John Teague)
Phyfe Unveiled

ground floor. On the surviving 1839 plan of
the second floor of the house all four
bedrooms measure 22 feet wide (see second
floor plan). The largest bedroom in the
northwest front corner of the house measures
20 x 22 feet and enjoys a stunning, near eye-
level view of the Corinthian capitals of the
colonnade. Diagonally across the hall from it
is the second largest bedroom, which is just a
tad smaller at approximately 19 x 22 feet.
Each of these bedrooms has a private
entrance to a dressing room. (In the 1920s
these dressing rooms were turned into
modern bathrooms and continue to function
as such with their original sinks, showers,
tubs, and fixtures.) The smaller bedroom in
the southwest corner at the rear of the house
measures 16 x 22 feet and also has a doorway
leading to a smaller adjacent room. This
smaller room, however, has a second door
that communicates with the hall, which may
suggest it served as a sitting room or a
bedroom for a nurse or servant who stayed
nearby the family at night. The other smaller
bedroom, diagonally across the hall at the
front of the house, did not have an adjacent
room. These two smaller bedrooms may have
served as a nursery for the Manning’s first-
born child, Richard Irvine Manning (1839-
unknown), and a guest room for relatives or
close friends.

John Laurence and Susan Hampton
Manning most likely occupied the two largest
bedrooms. The presence of a private dressing
room for each lends strength to such a
supposition. It is tempting to imagine that
Susan occupied the largest bedroom at the
front of the house with its white marble
mantel and view of the Corinthian capitals,
and John, the bedroom diagonally across the
hall at the rear with the black and gold
Egyptian marble mantel, though it just as
likely could have been the other way around.
Documentary evidence to prove such an
arrangement has yet to be discovered.

Packed in some of the forty-seven boxes of
furniture sent by Duncan Phyfe & Son to
Millford in 1841 were one “Grecian Bedstead”,
one “French Bedstead,” and one “single”
bedstead. A letter of September 11, 1841 from
Duncan Phyfe & Son to Manning indicates
that an additional thirty-nine boxes of furniture
were destined for Milford as well. Contained in
this second shipment almost certainly was a
second Grecian bedstead and possibly another
French bedstead as well. We can surmise this
because among the three bedsteads with
Millford histories recently acquired by
CAHPT are two of the finer and more
expensive Grecian models and one of the
Candlelight improves everything,
especially when reflected in the Duncan
Phyfe & Son cheval glass. The cheval glass
retains its original brass candle arms and
large imported looking glass plate. (Photo
by John Teague)

Ladies writing firescreen, attributed to Duncan
Phyfe & Son, ca. 1840. This example, recently
purchased by Classical American Homes
Preservation Trust, is identical in design to one
in a private collection that appears in the June 2,
1841 bill of lading from Duncan Phyfe & Son
and is described as a “screen for Mrs. Hampton.”
Here it is shown in the bedroom with its front
flap lowered for writing. (Photo by John Teague)

View of recently installed red bedroom at Millford, featuring an original Duncan Phyfe & Son,
rosewood-veneered Grecian bedstead and en suite nightstand and basin stand. A large rosewood-
veneered wardrobe now at the Hampton-Preston house in Columbia, South Carolina was part of the
original rosewood bedroom suite at Millford, as most likely was a yet to be discovered rosewood
cheval glass. The cheval glass now in the bedroom is not original to Millford but is attributed to
Duncan Phyfe, ca. 1825. (Photo by John Teague)
simpler French design. (The Grecian bedsteads have scrolled ends that terminate in the Phyfe shop’s signature applied flattened discs, more fully articulated elliptical-shaped feet, and veneered head and foot boards contoured to follow the s-shaped curves of the scrolled ends.)

Another telling document is a letter of January 7, 1842 to John Laurence Manning from Phyfe & Brother of New York – Duncan Phyfe’s nephews – who provided all of the curtains and curtain hardware for Millford. In this letter they mention a recent shipment made to Manning’s agent in Charleston and specifically describe the contents of box “No. 2” as “2 Octagon canopies,” and box “No. 3 – 1 round and 1 Oval canopies for blue and white curts [sic].” Accepting the notion that the largest and most desirable bedrooms were reserved for the master and the mistress of the house, it also makes sense that the more elaborate octagon-shaped canopies and the finer and more expensive Grecian bedsteads were made for their use. One of the recently acquired Grecian bedsteads is veneered with mahogany and the other with rosewood, the most exotic and expensive cabinet wood used in the period. Would this superfine Grecian bedstead have been reserved for Susan Hampton Manning? One likes to think that her chivalrous husband may have insisted on this but it also should be remembered that Susan’s inherited wealth largely underwrote the cost of building Millford!

It is fun to try to interpret the historical evidence provided by the 1839 plan and the Duncan Phyfe & Son and Phyfe & Brother bills of lading to theoretically reconstruct how these second floor bedrooms rooms may have originally functioned and looked. But historical accuracy, or our idea of what that might be, is not really what we were striving for in this first venture into installing two of the bedrooms at Millford. For these installations we tried to take advantage of the best of the past – original Phyfe bedroom furniture – as well as the best of the present – the decoration by Dick Jenrette and Bill Thompson – to reimagine two beautiful and interesting rooms. And, as Dick likes to say when I try to implicate him in my magical thinking about the past at Millford – “Quien sabe, I wasn’t there,” a sound and cautionary note for any historian trying to reconstruct the past.

The newly installed bedrooms at Millford are the two closest to the top of the stairs. When Dick acquired Millford and occasionally lived there he turned these two bedrooms into a library and an office/television room, furnishing them in ways appropriate to that use. The window and carpet treatments, like those in the ground floor rooms, were high-toned and stylish, and maintaining these features does not break with the overall design aesthetic at Millford. When the rooms were cleared and the recently acquired bedroom furniture was placed where much of it originally stood, however, something magical seemed to happen. The bold scale of Phyfe’s Grecian plain style furniture as well as its clean lines and richly figured veneers melded perfectly into the mise-en-scène. It looked like it was made for the place. And it was!
Music at Millford
Sunday, September 13, 2015

We are grateful to have seen many of you at our fourth annual Music at Millford, on September 13, which proved once again to be a great success. The concert was attended by 115 guests — essentially, a full house — with many returning friends and many new ones as well. Everyone enjoyed Millford’s historic setting and the talents of three virtuoso musicians. The weather was perfect, unseasonably mild, and was a great complement to the picnic lunch. Another new feature of the event this year was a special lecture by CAHPT Co-President, Peter Kenny, entitled “Phyfe Unveiled: A New Look at the Bedroom Furniture at Millford.” Peter gave a tour of two newly installed bedrooms on the second floor with Duncan Phyfe furniture original to the house, followed by a lecture detailing the history of the furniture, their designs and uses.

Amy Schwartz Moretti, Violin Chair and Director of Mercer’s McDuffie Center for Strings, made her debut at Millford this year, playing with Robert deMaine, Principal Cello of the Los Angeles Philharmonic, and James Wilhelmsen, pianist, who were back for their second appearance after last year’s impressive concert. The performance this year was also extraordinary - with Amy on violin bringing a real dynamism to the returning duo - starting with Josef Haydn’s Gypsy Rondo trio, an audience favorite. It was followed by the rarely heard Zoltán Kódyá Duo for Violin and Cello with Amy and Robert, and ended with the glorious Piano Trio No. 1 in B major, Op. 8 by Johannes Brahms. For an encore, the trio chose the enchanting strains of Claude Debussy’s Beau Soir. We thank Amy, Robert, and Jim for the opportunity to hear them play at such a unique venue.

We are so thankful to all who have contributed to the success of Music at Millford over the past four years and who have inspired us to consider future events and programs at Millford. We are especially thankful to Christina Clark, who has been instrumental (pun intended!) in planning this event since its inception in 2011. We also owe countless thanks to the members of our dedicated Benefit Committee, who have been invaluably supportive in drawing attention to this event, and Millford in general. We deeply missed those of you who could not make it, and appreciate all of you who made the trip for this exciting day.

Music at Ayr Mount
Saturday, September 19, 2015

When the Kirkland family resided at Ayr Mount in the mid-19th century, their 1797 Grand pianoforte was at the center of family gatherings, filling the West Parlor with music that would float throughout the house. On September 19th, Keiko Sekino and Andrea Edith Moore, along with the original Kirkland pianoforte, once again brought music to Ayr Mount’s West Parlor, furnished with beautiful early 19th century classical furniture, sculpture and paintings. Additionally, the 1797 pianoforte, similar to the one used by Beethoven, was recently restored for this concert.

Opening with Sonata in A minor, K. 310 (i. Allegro maestoso), Keiko Sekino began with her deft handling of Mozart’s emotional work. This opening piano solo set a high mark that continued for the remainder of the program. In the second set, Ms. Sekino was joined by soprano, Andrea Edith Moore, for a selection of Franz Schubert that took the audience on a journey through time and place, and beautifully evoked a sense of romance.

Ms. Sekino’s second solo was another Schubert work, Impromptu in G flat major, D.899 No. 3, followed by a serene hymn-like song, Ms. Moore and Ms. Sekino then reunited for some traditional Irish and Scottish melodies: The Salley Gardens, The Last Rose of Summer and the perfectly rendered Danny Boy. In the final set, Ms. Moore again displayed her warm and melodious voice through beloved songs of Stephen Foster (1826-1864) such as Jeanie with the Light Brown Hair and Oh, Susannah! Ms. Sekino’s impressive range was showcased during this transition to the quick and playful tunes of Stephen Foster.

The audience at Music at Ayr Mount was moved by Ms. Sekino’s and Ms. Moore’s exceptional performances! Between the two concerts, guests were served champagne and hors d’oeuvres on the terrace. This memorable concert was the perfect way to bring music back to Ayr Mount.
Autumn Cocktail Party
George F. Baker Houses, NYC — Thursday, October 8, 2015
Institute of Classical Architecture & Art and Classical American Homes

Classical American Homes Preservation Trust (CAHPT) and the Institute of Classical Architecture & Art (ICAA) came together to welcome 70 friends and patrons to the George F. Baker Houses in New York City. Both organizations are centered on the study and continuation of the classical tradition. The evening’s highlights included a brief talk by Peter Pennoyer, Principal at Peter Pennoyer Architects, who spoke about the history of the George F. Baker houses and the architecture firm Delano & Aldrich, who designed this neo-Federal classical complex.

This past summer, ICAA students from their Summer Studio class visited Edgewater — a great way for a close-up study that included detailed discussions on the architecture and sketching all aspects of the house and grounds (see below). The ICAA members also visited Roper House recently and were intrepid visitors despite the flooding taking place in Charleston.

CAHPT looks forward to working together with ICAA on future programs and events.

The American Friends of the Georgian Group Presents the 7th Annual Preservation Award to CAHPT September 9, 2015

Classical American Homes Preservation Trust (CAHPT) is honored to be this year’s recipient of the Annual Preservation Award, presented by The American Friends of the Georgian Group. This award recognizes the individuals and organizations that contribute to the preservation of buildings, parks and streetscapes, particularly in New York City (but not limited to). Ralph Harvard introduced the historic preservation work of Dick Jenrette and CAHPT to the Georgian Group. John Kinnear, AFGG President, presented an elegantly framed print of Fitzroy Square (see right) to CAHPT Co-Presidents Margize Howell and Peter Kenny who made a joint statement: “We, at Classical American Homes, are honored to be recognized by The American Friends of the Georgian Group for our historic preservation efforts and especially so to be in the lofty circle of previous recipients.”

The reception, held on September 9th, took place on the roof of the Arsenal in Central Park — against the backdrop of the cityscape on a beautiful early autumn evening.

The first recipient of this award was Christopher Gray, the New York Times columnist and principal of the Office for Metropolitan History. Subsequent awardees include: The Prince’s Regeneration Trust, Prince Charles’ charity founded to restore internationally important buildings that are at risk; Andrew Blum, Chairman of Hyde Hall Foundation in Cooperstown, NY; and John Foreman, historian, author, and writer of the weekly blog “Big Old Houses” published on the New York Social Diary’s website (please see below, under PRESS, Mr. Foreman’s recent coverage of Edgewater — Dick Jenrette’s historic house on the Hudson River).
Profile: Margize Howell
Co-President of Classical American Homes

Margize Howell, Co-President of Classical American Homes, will be the focus of this Newsletter's Profile. Born and raised in Atlanta, Georgia, Margize credits her appreciation the arts at a young age to her parents, who have a love for history, art and architecture. She pursued this interest at the Westminster Schools in Atlanta and then earned a B.A. from the University of Virginia with distinction in Art History. Margize says she had an “a-ha” moment during her first Art History class; she knew then she had found her calling. She further broadened her education in the arts at the Sotheby’s Art Institute in London, The Attingham Summer School, and the Winter Institute at The Winterthur Museum.

Margize began working at Donaldson, Lufkin & Jenrette in 1984 as Curator, where she oversaw the firm’s acclaimed collection of early 19th century Americana — antique furniture, paintings, and manuscripts. The DLJ Collection grew and thrived under Margize’s stewardship until DLJ was sold to Credit Suisse in 2001, at which time she joined Dick Jenrette at Classical American Homes. Margize has been with CAHPT since that time, serving as Curator, Director of Development, and Executive Director, before being named Co-President (along with Peter Kenny) in 2014.

In addition to her work at CAHPT, Margize has served as President for the American Friends of Attingham Summer School, the Association of Professional Art Advisors, and the National Association of Corporate Art Managers. She is a Governor of the Board of the Decorative Arts Trust, on the Advisory Board of the Museum of Early Southern Decorative Arts, Charleston Heritage Symposium, and the Director’s Council of New York City’s Historic House Trust. She has also served on the Board of Trustees for the Williamstown (Mass.) Art Conservation Lab and on the Advisory Committee of The Equitable Gallery in New York.

As Co-President of CAHPT, Margize oversees the Trust’s affairs in terms of both strategic planning as well as day-to-day operations. Margize says that the foremost priority of the organization is to preserve and maintain the six historic sites it owns or will eventually own. These sites are unique, she says, not only because of their history and Dick Jenrette’s meticulous restoration, but also because of the full experience they create for a visitor. Guests are able to take in the beauty of the site: the architecture of these historic houses, the period furnishings and paintings (many of which are original to the houses), along with handsome gardens and idyllic landscapes. Each of these elements help to create a multi-sensory experience, bringing American history into the present. Margize would like each guest to leave with a heightened appreciation for these sites and their history, regardless of their background and prior level of interest.

Margize’s favorite part of her job is having the chance to travel to CAHPT’s properties and to meet so many interesting people who are genuinely inspired by their experience. She gives the lion’s share of credit for CAHPT’s success to her assembly of site supervisors and their teams, as well as the New York City team at the “main office” in New York. She describes each of her hardworking colleagues as taking pride in what they do, and make her job of overseeing the houses a fun and rewarding venture.

Margize also emphasizes that working with Dick Jenrette is a once in a lifetime opportunity. “Dick is an individual who not only has taught me so much about the many facets of historic houses and historic preservation with his vast knowledge on each of these subjects but also so much more. His sense of fairness, generosity, intelligence and humor are all attributes I respect so much as well.”

Margize lives in Manhattan and has two sons, Clark and Pearce, and a bulldog named Mac. Outside of work, she enjoys traveling, gardening, going to the theater, as well as volunteering as a leader of a local Girl Scout troop where she was recently given the Leader of Excellence Award. Check out our website for details on upcoming events, or schedule a tour of one of our houses to see the amazing work that Margize has done, and continues to do to preserve these reflections of American Heritage.
Cèilidh at Ayr
Bicentennial public event — Saturday, October 24, 2015

With the Saltire and the Lion Rampant flags flying high the most attended event of the year was the Cèilidh. Bagpipers, drummers, dancing, stories, food, even a Loch Ayr Monster surfacing in the pond, plus bonnie Carolina weather made for a delightful Scottish festival. Guests learned traditional Scottish dances, listened to great music and even the wee bairns had a good time playing in the castle and practicing slaying the dragon. It was “dead brilliant” — Scottish slang for great!

Entertainment was provided by Belles on Strings, Pete Campbell and the MacRowdie Cèilidh Band, and the Wake and District Pipes and Drums.

Ayr Mount’s bicentennial theme “Ceud mile fàilte,” which is Scots Gaelic meaning “a hundred thousand welcomes” was apparent at the Cèilidh!

(Press) This past June, Edgewater was the focus of a feature by John Foreman, the writer behind the blog “Big Old Houses” for New York Social Diary.

Mr. Foreman’s weekly articles on architecture and social history are replete with new and historic images of the houses and landscapes — a visual and in-depth walk through time.

Read the article “A Consummation of Earthly Bliss” at www.newyorksocialdiary.com

Wake & District Pipes and Drums played to an enthusiastic crowd.

Lots of music, dancing, and even a glimpse of “Nessie” in the pond at Ayr Mount.

(L to R) Carol Green, a volunteer; Bill Crowther, Site Supervisor; and Pat Revels, a docent at Ayr Mount.
Tours
New York to South Carolina

Autumn came quickly and a first unseasonable Nor’easter brought cold, wet weather and the beginning of the falling autumn leaves. Despite occasional inclement weather, all the sites have continued to welcome numerous groups and even some repeat visitors. As always, we are so grateful to all who have made the trip to our historic properties.

In September, we welcomed guests from the Newark Museum to Edgewater, Historic Deerfield to both Millford and the Roper House, the Art Institute of Chicago to Edgewater, and the Institute of Classical Architecture & Art to Roper House.

As we enter the fourth quarter of the year, we are looking forward to welcoming the following groups: the Historic Charleston Foundation, the Institute of Classical Architecture & Art, the Sumter County Museum, Emmanuel Baptist Church, the Preservation Society of Charleston, the Olana Partnership, students from Clemson University, ladies from Yeamans Hall Club, members of The Congaree Land Trust for their Friend Raising event, and the American Friends of the Georgian Group.

As of now, we are once again wrapping up our tour and events calendar with the Georgians, who are holding their Holiday reception at the Baker House. And then, before we know it, it will be 2016!

Speaking of 2016, next year’s calendar is already starting to fill up, and we are once again planning for the mid-January kick-off of our tour season in New York City during Americana Week. As your group begins to plan your next adventure, please keep all our wonderful sites in mind - we would look forward to welcoming you and your guests, again and again!

STUDY: ICAA Students at Edgewater
July 2015

Students and instructors from this year’s Summer Studio program in classical architecture, an intensive four-week course offered by ICAA, came as a class to visit Edgewater — Mr. Jenrette’s home on the Hudson River.

The course introduces students to skills, knowledge and resources essential to the practice and appreciation of classical design. Special classes and lectures include: architecture design and composition, the elements of the classical language, drawing and rendering, as well as study in traditional materials.

It was a delight to see artists, architects, design students and artisans exploring Edgewater’s building and landscape, while stopping to make a sketch or drawing along the way!
Going for the Gold
Two French Ormolu Washington Clocks at Classical American Homes Preservation Trust
By Peter M. Kenny

Recently I commented to my colleague Margize Howell on the extraordinary number of French ormolu mantel clocks on view in the houses of the Classical American Homes Preservation Trust. When I asked her if she knew just how many there are, she answered, “count the number of fireplace mantels.” Though Margize was being facetious, a concurrent count of fireplace mantels and the French mantel clocks acquired by Dick Jenrette and Bill Thompson over the years, which number twenty-one in total, revealed that we are only around a dozen shy. Onward!

These twenty-one timepieces (pendules de chimonée) count out the hours on fireplace mantels in virtually every house except Cane Garden in St. Croix, where due to the tropical climate, there is not a fireplace or mantel to be seen. Their omnipresence calls to mind the comments of the dramatist and writer Louis-Sébastien Mercier (1740-1814) on the eve of the French Revolution in his Tableau de Paris: “Every chimney-piece has its clock . . . . Clocks are everywhere . . . . in every room you see them, and apparently nobody finds them disturbing, though they mark most mercilessly the flight of the hours; clocks like little temples, or domes of gilded bronze, or perhaps globes of white marble, with figures running around like an equator. . . . Luxury has run the whole gamut of imagination in devising these superfluous splendors.” (from entry for acc. 1972).

No less inventive or diverse, the twenty-one mantel clocks at Classical American Homes range in date from 1800 to 1840 and in terms of their design and subject matter can be divided into four broad thematic categories: ancient Greek mythology, classical architecture, scenes from everyday life in the early nineteenth century, and allegories in which the sculptural figures on the clocks are emblematic of certain abstract concepts, such as the fleeting nature of beauty and youth, patriotism, and glory. The two Washington clocks at Classical American Homes (figures 1 and 2) fall squarely within this final category.

These Washington clocks belong to a larger group of approximately two dozen closely related examples, two-thirds of which measure approximately 19-1/2 inches tall and the remainder reduced in height by about 4 inches to make them more affordable. Products of a sophisticated clock-making industry in Paris that required the talents of sculptors, founders, clockmakers and the tradesmen/designers who organized their manufacture and sale, these foreign-made clocks are nonetheless iconic and among the most prized possessions of American museums and collectors. Examples of the more desirable taller clocks like the two at Classical American Homes can be found in the permanent collections of the American Wing at the Metropolitan Museum of Art, the Winterthur Museum, The White House, and the Diplomatic Reception Rooms at the Department of State. Despite their rarity and value, Dick Jenrette has managed to acquire not only these two ormolu Washington clocks but a third as well, which he purchased for the Americana collection at Donaldson, Lufkin & Jenrette. We call that going for the gold.

The salient features of these Washington clocks have been outlined by Jonathan Snellenburg in his excellent survey and analysis of them published in 2001 in the Catalogue of Antiques & Fine Art, which is available online and well worth reading. On the taller clocks, these features include: [1] a full-length figure of Washington, whose pose
Going for the Gold

is derived from John Trumbull’s history painting, General George Washington at the Battle of Trenton commissioned in 1792 (figure 3) and later engraved by John Cheeseman in 1796; [2] an altar-like plinth with a clock mounted in the center, surmounted by an American eagle with the motto, “E PLURIBUS UNUM,” from the Great Seal of the United States, and across its front a festoon of drapery emblazoned with Washington’s name and the words, “First in WAR, First in PEACE, First in the HEARTS of his COUNTRYMEN,” (figure 5) taken from Major-General Henry Lee’s, Funeral Oration on the Death of General Washington, delivered to both houses of Congress on December 26, 1799 and published as a pamphlet in early 1800; [3] a handsome architectural base set on engine-turned, flattened ball feet with a bas-relief plaque depicting Washington relinquishing his sword to Congress as he prepares to return to civilian life, most likely a reference to the Roman citizen-soldier, Cincinnatus, to whom Washington was frequently compared; and [4] on the sides of the plinth applied trophies (figure 6) comprised of a bow, a quiver of arrows, and a war club suspended below a feathered headdress, attributes of the “noble savage,” a standard personification of America in the eighteenth and early nineteenth centuries. Snellenburg posits that the Washington clocks were conceived as an allegory of his life and places them within the mainstream of broadsides, graphic images, and epic poetry produced following the death of Washington in 1799 that helped to transform Washington the man into the mythic “Father of his Country.” This perfectly reasonable and standard reading of the iconography has led these allegorical timepieces to often be referred to as Washington memorial clocks.

But allegories can have more than one meaning, as I propose is the case with these Washington clocks. A second meaning can be established only in the context of the date they were first produced and the circumstances that may have spurred their manufacture. Until recently, dating of the Washington clocks, especially when they are thought of as memorial clocks, has tended to be in the first decade of the 1800s, closer to the actual death of George Washington. Research into the Dubuc Washington clocks by Lara Pascali in 2006-2007 while a graduate student in the Winterthur Program in Early American Culture proves that this earlier dating is inaccurate. Pascali discovered a revealing letter to an unnamed Baltimorean from Nicolas Dubuc known as Dubuc l’aîné, a clockmaker in Paris whose workshop was located at no. 33 rue Michel-le-Comte, where he worked from 1806-1817. An excerpt from this letter was published in newspapers in Baltimore, Richmond and Charleston in the spring of 1815, and reads, in part:

“One of the most interesting aspects of the Washington clocks is the fact that they were conceived and produced during a time of great national mourning and sentimentality. The death of George Washington in 1799 was a significant event in American history, and the Washington clocks were created as a way to honor and commemorate him. The clocks were made by Nicolas Dubuc, a clockmaker in Paris, and were sent to the United States in the early 1800s. The design of the clocks was based on a painting by John Trumbull, General George Washington at the Battle of Trenton, which was commissioned in 1792.

“The Mantle Clocks, with the statue of Washington, which we had the honor to plan when you were here, are completed; and I can assure you, they are equal in elegance and intrinsic value to any work of the kind and price, ever executed in this city. They are about 18 inches long and 21 high, and will cost, with an elegant glass and everything complete, from 300 to 320 francs — I shall soon execute a small one, say 8 inches long and 15 high, which will cost, when superbly finished, from 220 to 250 francs. . . . You may rely upon it, that the statue is a good likeness of “the Father of the Republic,” as no pains and expense were spared searching the Louvre, the galleries and the hotels, which abound with efforts to perpetuate his memorable person. There are connected with

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Figure 3. George Washington at the Battle of Trenton by John Trumbull, 1792, oil on canvas. Yale University Art Gallery, Gift of the Society of the Cincinnati in Connecticut 1806.

Figure 4. G. Washington, stipple engraving after Edward Savage, 1800. Courtesy, Childs Gallery, Boston.

Figure 5. Detail of clock in Figure 1.
This work other devices, entirely American, Which cannot fail to make it desirable to the Patriots of your country.

(for the complete ad see artbma.org, Teacher’s Guide, American Collection, 2014)

One of the related Washington clocks bears the inscription “Demilt, New York [sic],” on the dial for Thomas and Benjamin Demilt partners in the retail clock and watch business at 239 Pearl Street in Lower Manhattan. The recent discovery of an advertisement by T. & B. Demilt in the New-York Evening Post dated December 27, 1815 that offered for sale a variety of clocks and watches, including “1 time piece with a large figure of Washington” (figure 7), provides evidence of when these clocks were first marketed in New York. Another clue as to the date for the introduction of the Washington clocks to New York appears in an ad placed over a month earlier in the New-York Evening Post on November 3, 1815 by Charles Irish, a watchmaker and importer of clocks and watches at 5 Wall Street. This ad offered for sale, among other things, “2 cases French Gold and Silver Watches” as well as “French Clocks of the most modern patterns, some with the figure of Gen. Washington, all of which will be sold low for cash or credit.” All of these 1815 references offer evidence that the Washington clocks were marketed in America from France for the first time to celebrate the United States’ glorious victory in the war of 1812 and the ensuing peace after the signing of the Treaty of Ghent.

In this context the Washington clocks can be read as allegories for a renewed sense of national purpose and identity, as well harbingers of the next chapter in American political life: the Era of Good Feelings, a period associated with the years of the Monroe presidency (1817-1825) and marked by a national mood of unity (E Pluribus Unum) and the lack of partisan factions. We had fought one revolution for our political freedom and now another for our commercial freedom. And Washington, the father of our nation, whose exploits and attributes were already engraved in the minds of all Americans, stood in 1815 as the great unifying symbol of the nation. Washington’s name and visage were invoked by patriots and marketers alike in a grand illumination that took place in New York to celebrate the peace on the evening of February 27, 1815.

The illustrious cabinetmaker Duncan Phyfe engaged one of the leading painters of the day, John Wesley Jarvis, to paint a transparency depicting the rising sun with eighteen stars and the motto “Peace,” which he backlit in the shop window surrounded by a fanciful display of his elegant furniture, as well as a chain of transparent lamps that he strung across Partition Street with a portrait of Washington in the center and ten lamps, each containing a letter that formed the word WASHINGTON.

The most intriguing question that remains is, who in Baltimore was behind the concept that resulted in the Dubuc Washington clocks? It is intriguing that this person left the details of creating an appropriate allegory through the use of symbols and devices to Dubuc, a Frenchman. But in the spirit of Lafayette and of France’s support of the American Revolution, he seemed to instinctively know how to stir American patriotism and thus created an enduring American icon.
Ayr Mount, a house built by William Kirkland in 1815 and named after his homeland of Ayr, Scotland, is celebrating a year of exciting Bicentennial events!

Thank you to all the 230 friends, patrons and preservationists who joined us for Ayr Mount’s 200th Anniversary Benefit Dinner on Saturday, May 2nd. The weather was perfection as the guests started arriving at 5 pm to the notes of a kilted bagpiper. Everyone walked through the house at the start and throughout the evening, then headed out to the terrace for cocktails. Dinner was held under a large white tent that had a view of the rolling green landscape and pond.

It was a moonlit night to remember. Dick Jenrette welcomed and thanked everyone for coming, toasted William Kirkland’s efforts for building Ayr Mount in 1815, and recognized Bill and Schatzie Crowther for their dedicated stewardship of Ayr Mount. He closed by singing Carolina Moon Keep Shining as the moon was rising over Ayr Mount.

Carolina moon keep shining
shining on the one who waits for me
Carolina moon I’m pining
Pining for the place I long to be…. Ayr Mount.

To cap the evening, Betty Eidener read “Like A Book of Illumination,” a poem about Ayr Mount written by her husband, Elon G. Eidener.
On Saturday April 18, 2015 Dick Jenrette, Peter Kenny and Classical American Homes Preservation Trust hosted a special Day of Art & Architecture at Millford, sponsored by Ronald Long and Kinga Bender of Charlton Hall Galleries in Columbia, South Carolina, and made possible by the meticulous preparations of Site Supervisor Louie Hall and his team. The day was marked by intermittent, gentle spring rain and soft-filtered light through thin, overcast clouds that only served to accentuate the beauty of the architecture and the verdant landscape.

Throughout the course of the day 132 guests wandered freely about the principal rooms of the house where they were treated to commentary on the history of the architecture, interior furnishings, and the life and times of the original owners, John Laurence and Susan Hampton Manning, as well as casual conversations with Dick, Peter and Margize, who were happy to share with them their intimate knowledge of Millford. The weather cooperated enough for casual strolls by some visitors down the long drive to the original front gates and the porter’s lodge, and for others visits to the gothic revival springhouse, or through the formal boxwood gardens. Delicious box lunches were enjoyed by many throughout the afternoon, who dined al fresco in the gardens or on the lawn and the front and back porches. By 3:00 pm, most of the guests had departed, satisfied, we hope, by a tasty repast of beautiful art and architecture, history, and delicious southern fried chicken, lemonade, and banana pudding.

At 4:00 pm our Friends of Millford benefit, featuring a special behind-the-scenes tour led by Dick Jenrette and Peter Kenny, that included a more in-depth study of the architectural history of Millford and hands-on study of the original Millford furniture got underway. Using facsimile printed images, Dick and Peter revealed the source of much of the interior architectural detail as Minard Lafever’s *Beauties of Modern Architecture* published in New York in 1835, and discussed the interaction that occurred between master builder Nathaniel Potter and John Laurence Manning during the course of its construction between 1839 and 1841.

Next they turned to the Grecian plain style furniture the Mannings purchased in 1841 from Duncan Phyfe & Son for Millford, pointing out how its ornamental restraint, flowing silhouettes and deep rich rosewood, mahogany and walnut veneers set it apart in contrast yet still harmonized with the stark white, monumental, Greek revival interiors. Every room on the first and second floors was visited and discussed with plenty of time for thoughtful questions and further insights from our guests, as well as, of course, a few good laughs.

By 5:30 pm everyone adjourned to the front porch for cocktails and hors d’oeuvres served amidst the Millford’s glorious colonnade of Corinthian capitals. What a perfect ending to a splendid day of classical art and architecture.
Spring Patrons Party
The George F. Baker Houses

Over 150 friends from around the country joined us at the George F. Baker Houses in New York City for our annual Spring Patrons Party. Every year we host this gathering as an opportunity to thank our donors and friends for their support. This is a special time where we get to greet faces, some new and many familiar. In fact, last year we had 200 new donors, and many came out for this event. It was especially nice to see a new generation of young adults here.

The George F. Baker Houses were designed by the architectural firm Delano & Aldrich and are comprised of three buildings — the private residence of Dick Jenrette at 67 East 93rd Street, originally built in the late 1920’s for George F. Baker, Sr.; the headquarters of Classical American Homes at 69 East 93rd Street, which was the Bakers’ carriage house; and the Russian Orthodox Church at 75 East 93rd Street, which was originally built for Francis Palmer in 1917, who sold it to George F. Baker, Jr. in the mid-1920’s, updating it with a ballroom wing and central courtyard.

Between the two structures of 67 and 69 East 93rd Street is a small open courtyard on the third floor where many of our guests gathered on this cool spring evening. Later at the reception many of the guests migrated to the drawing room of 69 East 93rd Street to admire its almost cube-like proportions and take in the two story colonnade of eight freestanding Ionic columns on its North exposure and the larger courtyard, originally designed by the firm of Olmsted Brothers.

A Ball at Ayr Mount House
May 23, 2015 — Hillsborough, NC

The bagpiping anthem, Scotland the Brave heralded the beginning of another Bicentennial event: A Ball at Ayr Mount House. Josh Hinson, a talented local bagpiper, was truly the Pied Piper of the Ball. Couples fell in line behind him for the Grand Promenade around the grounds to the sweet smell of early magnolia blossoms. Thereafter the music and dancing began in earnest. Jack Maus, the evening’s talented Dance Master made for a relaxed and happy time for newcomers and experienced dancers alike.

Guests swirled to Flowers of Edinburgh, Devil Among the Tailors, Geud Man of Ballingigh and Jack’s Maggot; all period dances. Guests were transported back to the days of 1815 when William Kirkland and his family moved into Ayr Mount. Known as the Federal Period in America its counterpart is the Regency period in England — think music, costume and dance in Jane Austen’s society.

It was a magical night under a clear Carolina sky enhanced by exquisitely dressed ladies in Empire gowns of muslin and silk, tartan skirts and sashes, dancing slippers, ribbons, and white gloved hands holding ivory and silk fans. The gentlemen were keeping pace dressed in kilts, waistcoats, breeches, knee length boots, top hats, and even a gold handled walking stick. Mara Shea (violin), Julie Gorka (keyboard) and Walt Robinson (recorder), the great musicians of The Syllabub Trio, expertly played throughout the night with great flair, a lilting quality, and care for period authenticity and phrasing.

To read more and see other pictures from this event, please go to our website www.classicalamericanhomes.org.
Tours — Spring 2015

With spring comes a change in the rhythm of our tour season, as we welcome many patrons to each of the historic houses, who come also to enjoy the warmer weather, the gardens and scenic landscapes associated with each home. We began our traditional spring tour season with each of the properties being quite active. At Millford Plantation, we greeted Friends of the Owens-Thomas House from Savannah for a tour and box lunch, and the following day we also hosted them at the Roper House. So far, they have visited three of the seven properties as they recently also visited Edgewater. The night before the group’s visit, the members of the Aspen Institute’s Globalization Seminar reserved the Roper House for their final evening in Charleston.

This spring season Millford also was the destination for two middle school class visits from The Lee Central Middle School in Bishopville, and returning for a third consecutive year was the Laurence Manning Academy from Manning. All in all, Louie Hall, Millford’s site supervisor, greeted over 125 students and also wore the hat of a middle school social studies teacher. We hope that a few future art historians, curators and preservationists were among this group of spirited and inquisitive boys and girls! Soon after, Louie greeted members of the Coastal Carolina University’s Adult Degree Program of Lifelong Learners. The Roper House was also the destination for two cocktail receptions for the Charleston Art & Antiques Forum and the North Carolina Museum of History Associates. From young students to established professionals, our visitors came to both South Carolina houses for enriching and memorable experiences.

We next greeted members of the Board of Trustees from the Carnegie Museums of Pittsburgh and the Rotch-Jones-Duff House and Garden Museum from New Bedford, Massachusetts at the Roper House. After visiting Edgewater last fall, the RDJ House and Garden Museum decided they wanted to visit another home, and chose Roper House as their next destination.

In the beginning of April, the Roper House continued to be part of the East Battery Tour for the Historic Charleston Foundation’s 68th Annual Festival of Houses & Gardens, which is always a sell-out. Most of CAHPT’s springtime activity takes place at Millford Plantation and the Roper House. However, Margize Howell and Peter Kenny welcomed members of the Nantucket Preservation Trust to the Baker House in New York City for a cocktail reception in April. Also, by mid-May, Edgewater received its first three tour groups of the spring season as our team welcomed the Morris Museum from Morristown, New Jersey, and the Delmar Progress Club of Slingerlands, New York, and the Advisory Board of the Georgia Botanical Garden.

As Henry James once wrote, Summer afternoon, summer afternoon; to me those have always been the two most beautiful words in the English language. These words certainly ring true to us, as we have the added pleasure of welcoming many groups and individuals to our homes during the upcoming summer months. Won’t you join us for a tour too?

In Remembrance

Dean F. Failey

In Remembrance

Dean F. Failey

In Remembrance

Dean F. Failey

Classical American Homes Preservation Trust and the entire American decorative arts community have lost a much-loved friend, Dean F. Failey, who died suddenly at home in East Northport on May 19, 2015. Dean is the author of Long Island Is My Nation: The Decorative Arts & Craftsmen 1640-1830, and was the first full-time director of the East Hampton Historical Society. His deep knowledge and appreciation of American antiques was an inspiration to scholars, curators, collectors, and dealers in the field.

In 1979, he joined Christie’s auction house in New York and went on to become a Senior Vice-President and Director of Americana for the auction house. Mr. Failey was a long-serving board member of the Decorative Arts Trust and the 2007 recipient of the Antiques Dealer’s Association’s Award of Merit. Many friends and colleagues will remember Dean with admiration and affection. His warmth and humor touched everyone he came in contact with — even those who didn’t know him personally.

His national presence as an appraiser on PBS television’s “Antique Roadshow” conveyed his wit and high spirits, alongside his passion for American furniture and paintings. We send our deepest condolences to his wife, Marie, children and grandchildren. We will miss our dear friend who was a champion of American art, an expert on the work of early New York craftsmen and a lover of gardens and natural beauty.

Dean Failey and Margize Howell at a Decorative Arts Trust event.
Our mission at Classical American Homes Preservation Trust is to preserve, protect and open to the public examples of classical American architecture, surrounding landscapes and scenic trails, as well as fine and decorative arts of the first half of the 19th Century.