



Celebrating *the* Power of Place

FOR 75 YEARS, the National Trust has tapped the power of meaningful places to enrich people's lives. Once vacant, beautiful buildings now anchor economically vibrant main streets. Sites where our history happened can now inform and inspire Americans for generations. Our cities and neighborhoods retain their architectural particularity. And the repurposing of existing structures is helping to sustain our environment. All of this happened through the leadership and generosity of people like you. As we kick off this 75th anniversary year, we're grateful beyond words—for what you've made possible and for the future we can build together. Thanks to the passion and dedication of our advocates and supporters, we're able to protect hundreds of places every year.

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NEW YORK'S CHINATOWN IN LOWER MANHATTAN BY MO DAOU



National Trust for
Historic Preservation®

75 YEARS



THE NATIONAL TRUST FOR HISTORIC PRESERVATION AT 75

Chartered by Congress 75 years ago, the National Trust for Historic Preservation is a leader in safeguarding America's historic places and the stories they represent. Its preservation work has harnessed the cultural power that places hold to understand our past, revitalize communities, and communicate a fuller story about who we are. Today, the National Trust stewards a culturally and geographically diverse portfolio of historic properties for the public.



Top: Designed by Alexander Jackson Davis in Tarrytown, New York, Lyndhurst Mansion was preserved as a memorial to Jay Gould by his daughters. Photo by Brian Thomson.

Above: An 18th-century architectural gem, Charleston's Drayton Hall survived extensive neglect after a phosphate mine was constructed on its grounds following the Civil War. Photo by Carol Highsmith.

Comprising properties that speak to the history of the founding fathers and the people they enslaved, industrial tycoons and the workers who shaped their empires, renowned artists and the collectors who supported them, as well as regular citizens who lived, loved, and worked at these sites, its collections illuminate unique, complex stories that add richness to the patchwork of American history.

With over four centuries of fine and decorative art in the National Trust's collection, it provides experiences of joy, awe, and appreciation to those who see and interact with these objects. Unlike a traditional museum, these pieces are displayed within the architecture and landscapes of their original collectors and owners, evoking the power of these places to tell our ever-evolving American story.



Right: The Trust has significant holdings of postwar architecture and fine art including this abstract painting, *Tetuan II* (1964), from Frank Stella's first solo exhibition, now in The Glass House collection in New Canaan, Connecticut, (above). Photo by Michael Biondo.



Right: Designed in 1939, the Pope-Leighey House is one of Frank Lloyd Wright's earliest Usonian houses. Highway expansions in the 1960s threatened the home's existence, but due to its diminutive size, it was moved to its current site in Alexandria, Virginia. Windows cut from plywood reflect the influence of abstract art. Photo by Paul Burk.





Clockwise from top: Touro Synagogue, the African Meeting House, and San Estevan del Rey Mission Church. These three religious buildings reflect the intersecting lives of Hispanic Christian, Jewish, and African American communities. Photos by John T. Hopf, Shawmut Design & Construction and Douglas Merriam.

Amplifying Our American Story

The National Trust celebrates and commemorates a richly diverse cultural landscape. To connect people with a deeper and more complex past, the organization partners with a network of affiliated museum properties, including Historic Artists' Homes and Studios, a national consortium of preserved artists' homes and studios. It supports the preservation of previously overlooked American history through its African American Cultural Heritage Action Fund and initiatives such as Where Women Made History, Preserve Route 66, and Welcome to America's Chinatown. By sharing these places, experiences, and stories, the National Trust continues

the legacy of those who came before and creates a new paradigm for national connection. As a result, the buildings and collections it holds speak to each other across centuries in unexpected ways.

Three religious buildings affiliated with the National Trust — San Estevan del Rey Mission Church in Acoma Pueblo, New Mexico, the Touro Synagogue in Newport, Rhode Island, and the African Meeting House in Boston — reflect these unexpected connections. Acoma Pueblo was first inhabited by Indigenous populations around the year 1000, centuries before the 16th-century introduction of Catholicism by Spanish

invaders. Erected in 1763, and the oldest surviving synagogue building in the country, Touro Synagogue was built for a congregation established around 1658 comprised of Jews who had escaped the Spanish Inquisition. The African Meeting House, built in 1806 and the oldest surviving African American church building in the country, was later sold. In 1904, it was transformed into a synagogue serving a community of Eastern European Jewish immigrants, highlighting how African American and Jewish religious buildings were often interchanged as neighborhood demographics shifted.

Faces of America

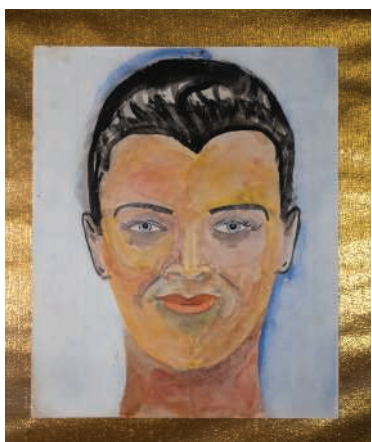
Many portraits in the collection similarly reveal complex historic dialogues. The 18th-century Cuzco School painting *Virgin Mary as a Child* at Villa Finale in San Antonio depicts an idealized young girl in a similar manner to *L'Esperance*, a painting by Hovsep Pushman in the permanent collection of the President Woodrow Wilson House in Washington, D.C., in which a female portrait memorializes the Armenian Genocide. Famous for painting the founding presidents, Gilbert Stuart began his career painting portraits of the American Colonial Jewish elite, including a depiction of Abraham Touro in the Touro Synagogue. Stuart later found national fame for his portraits of George Washington, one of which is now in the Rockefeller family collection at Kykuit in the Hudson Valley.



Above: *Virgin Mary as a Child* by a member of the Cuzco School (left) and *L'Esperance* by Hovsep Pushman (right). Cuzco photo by Cade Bradshaw.

Middle left: Middle left: Gilbert Stuart's portraits of Abraham Touro, son of the first spiritual leader at Touro Synagogue in Newport, Rhode Island and George Washington at Kykuit in Pocantico Hills, New York. Photo of Washington's portrait by Ben Asen.

Bottom left: Clementine Hunter, *Unidentified Portrait*, photo by Sophia R. Whitman, collection and courtesy of Melrose on the Cane (formerly Melrose Plantation) in Natchitoches, Louisiana © Cane River Art Corporation; *Pasaquoyan Portrait*, collection and courtesy of Columbus State University in Columbus, Georgia.

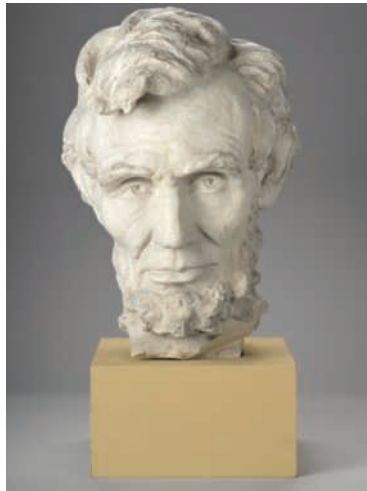


More contemporary paintings reveal the impact of self-taught artists on our cultural heritage, and their homes and studios encourage reflection on which perspectives have been excluded from the dominant narrative. This colorful portrait regaled in a headdress and jewels was painted by Clementine Hunter, a folk artist of Black, Indigenous, and European descent. She focused her observant eye on how Black people lived at Melrose on the Cane in Natchitoches, Louisiana, where she picked cotton and harvested pecans on the plantation for much of her life, before becoming a cook in the main house, and later penning a published recipe book. Another Southern self-trained artist, Eddie Owens Martin, was a gay man who left southwest Georgia at age 14, becoming a hustler, drag performer, and fortune teller in New York City. His colorful artwork depicts gender-fluid identities, as well as ancient religious symbols. This work, *Pasaquoyan Portrait*, is held in the collection of Pasaquan, the eclectic artistic environment he created at his childhood home in Buena Vista, Georgia. Both properties belong to the Historic Artists' Homes and Studios consortium.

Perspectives of the Civil War



Above: A life mask of Abraham Lincoln cast by Leonard Welks Volk demonstrates how Daniel Chester French's work for the Lincoln Memorial was inspired by Volks. The life mask is on display at the Woodrow Wilson House in Washington, D.C.



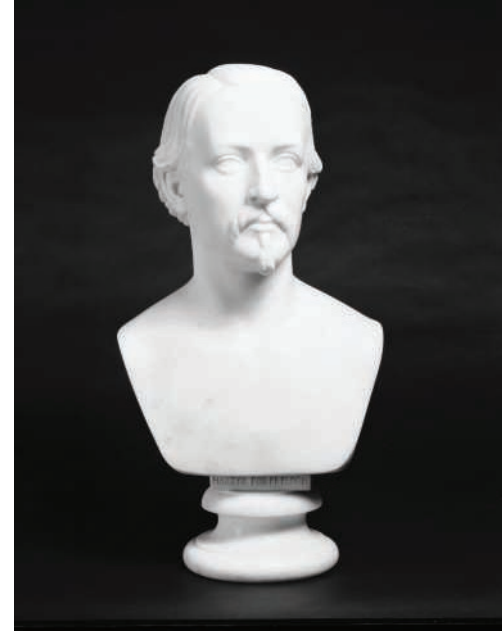
Left: Daniel Chester French's maquette of his monumental sculpture for the Lincoln Memorial in the collection of Chesterwood.

Above: A business card from a slave dealer held in the collection of Shadows-on-the-Teche in New Iberia, Louisiana.

Below: Chesterwood, the summer home and studio of Daniel Chester French in Stockbridge, Massachusetts. Photo by Gregory Cherin.

Opposite: Daniel Chester French's working model for the Lincoln Memorial in Washington, D.C. in the collection of Chesterwood.





Above: Edmonia Lewis's 1864 marble sculpture depicts Robert Gould Shaw, the commander of an all-Black regiment during the Civil War. The bust belongs to the collection of the African Meeting House in Boston.

Many pieces in the National Trust's collection showcase American life prior to and during the Civil War. The National Trust holds properties and objects of significance related to Abraham Lincoln, including Lincoln's Cottage, the president's summer home where he penned the emancipation proclamation. Chesterwood, the home and studio of Daniel Chester French, owns numerous plaster maquettes of the artist's statue for the Lincoln Memorial. His depiction of Lincoln was influenced by the life mask cast by Leonard Welks Volk, a copy of which was owned by President Woodrow Wilson and is retained at the Wilson House in Washington, D.C.

Objects documenting the history of enslavement draw attention to the seminal American struggle for equity. The African Meeting House holds a marble bust of Robert Gould Shaw, a commander of an all-Black regiment during the Civil War, created by Edmonia Lewis, the first woman of African American and Indigenous descent to achieve international fame as an artist. Other ephemera recall the banality of enslavement to white Americans, as illustrated in a business card for a New Orleans dealer in enslaved people belonging to the collection of Shadows-on-the-Teche, a house museum in Louisiana.



Right: Shadows-on-the-Teche, a National Trust Historic Site in New Iberia, Louisiana. Photo by Carol M. Highsmith.



Be Seated

More than two hundred years of chair designs held within the National Trust collections highlight how American taste has changed and how styles are often recycled through the eras. As an example, the National Trust owns some of the earliest examples of Chippendale furniture in the United States. In the 1750s, the first Chippendale furniture in the United States was imported from Scotland to Drayton Hall in Charleston by its owner, a Scottish immigrant. Frank Gehry would later repeat these curves in the 1989 prototype of his crosscheck chair, presented to architect Philip Johnson from The Glass House collection. Another standout design in the collection, A. J. Davis's 1840s Gothic Revival wheelback chair, from the Lyndhurst collection draws on British influences, although the creator never left the United States.



Clockwise from top left: An imported Chippendale chair in the Drayton Hall collection, an 1840s Gothic Revival wheelback chair in the Lyndhurst collection, and a 1989 protopy of Frank Gehry's crosscheck chair in The Glass House collection.



Architecture as Memory

Among the National Trust's most significant holdings are two of what are arguably the most famous houses of the 20th-century, The Glass House by Philip Johnson and the Edith Farnsworth House by Ludwig Mies van der Rohe. The National Trust is also actively protecting homes of diverse cultural significance. For example, its African American Cultural Heritage Action Fund has worked with contemporary artists Adam Pendleton, Rashid Johnson, Ellen Gallagher, and Julie Mehretu to preserve the childhood home of Nina Simone.

Through such efforts, the National Trust seeks to help the American cultural landscape fully reflect our rich and diverse American identity — a fitting way to prepare for both the country's upcoming 250th anniversary and the National Trust's next 75 years.



Top: Considered Mies van der Rohe's most significant project in the United States, the Edith Farnsworth House clearly represents the architect's ideas about structure and space.

Above: The Glass House is best understood as a pavilion for viewing the surrounding landscape. Most furniture within it came from Philip Johnson's New York apartment, designed in 1930 by Mies van der Rohe. Photos by Mike Crews and Above Summit, 2023.