

Setting Sail: The Story of Sea Cloud and Mansion Displays

Label and Display Information for Volunteers

On View: February 15-June 15, 2025

To better equip volunteers in answering questions and promoting the exhibition, this document is provided to volunteers in advance of the exhibition opening and includes the text the visitor will read in the exhibition and information pertaining to the exhibition displays. Minor edits may be made to the exhibition text featured in this document. The thumbnail images in this document are not featured on the labels, unless otherwise noted. The exhibition opens to the public in the dacha on Saturday, February 15.

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Dining Room

Entertaining Onboard Sea Cloud

In tandem with the current exhibition *Setting Sail: The Story of Sea Cloud*, on view in the dacha, this table is set for a dessert course with pieces that Marjorie Post commissioned for use on her storied yacht. During Sea Cloud's voyages in the 1930s and 1940s, guests onboard included royalty, heads of state, and diplomats.

The extensive glass service was commissioned from the firm of T. G. Hawkes. Thomas Gibbons Hawkes (1846–1913) immigrated to New York from Ireland in 1863 and established a glass factory at Corning, New York, in 1880. Corning was a major center of glass production during the late nineteenth century, when "brilliant cut" glass, characterized by elaborate, faceted designs that sparkle with refracted light, was popular. Hawkes won the grand prize at the Exposition Universelle in Paris in 1889. Also on the table are linen napkins embroidered with the Sea Cloud crest. These were commissioned after 1935, when the yacht, originally christened *Hussar V*, was renamed Sea Cloud. Complementing these wares, the silver is from a Rococo Revival service, manufactured by Gorham, that incorporates a shell motif, in keeping with the nautical subject of the exhibition.

Serving wares, plates, and glassware

T. G. Hawkes & Co. (American, 1890–1962)
Corning, New York, ca. 1935–50
Cut glass
Loan from Nedenia H. Hartley Marital Trust, U.A.D. 9/27/2005

Placemats and napkins

ca. 1935–50
Embroidered linen
Loan from Nina Rumbough



Silverware

Gorham Manufacturing Company (American, 1831–1986)
Providence, Rhode Island, 20th century
Silver
Bequest of Marjorie Merriweather Post, 1973 (14.84)
Bequest of Marjorie Merriweather Post, 1973 (22.4.3–4)

(Image is on label)



Breakfast Room

Table Wares for Sea Cloud

Like the table in the adjacent dining room, the breakfast room table is set with wares that Marjorie Post commissioned for the dining room on her yacht Sea Cloud. In the center is a tureen from a richly gilded service produced by Haviland & Co., the preeminent manufacturer of French Limoges porcelain for the American market. The four plates are from a service made by Lenox, the foremost American porcelain producer, and are painted with images of Sea Cloud. Both services feature the Sea Cloud crest, which incorporates the blue-and-red pennant of the New York Yacht Club, to which Post belonged. This motif can also be seen embroidered onto the napkins and engraved onto the glassware, part of the same T. G. Hawkes set that adorns the dining room table. Also on the table are pieces from a silver-gilt service produced by Gorham.

In the 1930s and 1940s, Sea Cloud provided an impressive venue for Post's entertaining. Most remarkably, from 1937 to 1938, when her third husband, Joseph Davies, served as U.S. ambassador to the Soviet Union, they took Sea Cloud with them to Leningrad (now St. Petersburg), where they hosted Soviet government officials and fellow members of the foreign diplomatic corps.



Tureen and lid

Haviland & Co. (French, 1842–present)
Limoges, France, ca. 1935–50
Hard-paste porcelain, gilding
Museum purchase, 2021 (2021.2.5.1-2)

Plates

Lenox (American, 1889–present)
Trenton, New Jersey, ca. 1935–1950
Porcelain, gilding
Loan from Nedenia H. Hartley Marital Trust, U.A.D. 9/27/2005

Glassware and salt and pepper shakers

T. G. Hawkes & Co. (American, 1890–1962)
Corning, New York, ca. 1935–50
Cut glass
Loan from Nedenia H. Hartley Marital Trust, U.A.D. 9/27/2005



Placemats and napkins

ca. 1935–50
Embroidered linen
Gift of Dina Merrill Hartley, 2014 (2014.2.7)



Silverware

Gorham Manufacturing Company (American, 1831–1986)

Providence, Rhode Island, 1960s

Silver gilt

Bequest of Marjorie Merriweather Post, 1973 (12.326)

(Image is on label)



Large Closet



Day dress

Jay Thorpe (1920–1962)

New York, 1930

Wool waffle crepe, silk satin, shell buttons

Bequest of Marjorie Merriweather Post, 1973 (48.88)

Informal, daytime sportswear was a relatively new category in women's clothing during the 1930s when Marjorie Post documented her travels aboard *Sea Cloud* for her scrapbooks, but it was very popular with consumers and couturiers alike. Yet surviving pieces from this genre of apparel are rare in historical collections—perhaps for the same reasons consumers today are likely to preserve their wedding clothes and discard their athleisure. Hillwood's collection includes some select examples of these pieces, though Post does not appear to have worn any aboard her yacht. The day dress here is in a similar style to one Post wore as seen in this photo, though it is a bit fussy for sailing with its luxurious silk satin trim and complex, asymmetrical bodice closure.

(Image is on label)



Source: Hillwood Estate, Museum & Gardens, Archives and Special Collections, photographed by Town End Marjorie Post aboard *Sea Cloud* during the early 1930s. She accessorized her daytime ensemble with a cloche, two strings of pearls, a brooch, a light cardigan, a clutch, and sensible shoes.

(Image is on label)



Small Closet



Boater hat

Probably New York, 1936

Lacquered straw, grosgrain ribbon, net

Bequest of Marjorie Merriweather Post, 1973 (2012.9.33)

This cream hat with its navy “wings” affixed to the band is strikingly similar to one Post wore aboard *Sea Cloud* with a group of friends, including her husband, Joseph Davies. Both versions appear to have a net blusher attached to frame the face, more for ornamentation than coverage or protection. It is possible that this is the same hat, and the forward-thinking Post returned to the milliner to have it refreshed—a practice she indulged in for many of her pieces.

(Image is on label)



Source: Hillwood Estate, Museum & Gardens Archives and Special Collections

Marjorie Post and then husband Joseph Davies aboard *Sea Cloud* around June 1936. She wears a boater hat featuring wings very similar to the one from her collection on display here.



Sea Cloud shoes

Bob, Inc. (American, 1914–1971)

New York, ca. 1935

Cotton needlepoint, silk satin, leather

Bequest of Marjorie Merriweather Post, 1973 (49.28.1–2)

Marjorie Post ordered dozens of custom shoes from the New York–based footwear firm Bob, Inc. The shoemaker held specifically carved wooden forms of her feet, called lasts, to ensure a precise fit. Post, both an active business executive and an ardent dancer, typically preferred styles with ankle straps, but these bespoke examples here, with their classic pump silhouette and rounded toes, celebrate her love for her yacht. Covered in pale gray needlepoint, each toe features the flags of *Sea Cloud*. Needlepoint, a domestic textile art, was a popular choice for customizing slippers and shoes throughout the 1800s as gifts. Post likely appreciated the traditional application of this practice to her more modern shoes.

(Image is on label)



Second Floor Gallery –vestment case



Miter

Russia, ca. 1900

Velvet, silk, metal-wrapped silk thread, oil on wood, paste stones

Museum purchase, 2000 (44.65)



Vestment (*felon*)

Russia, late 1800s

Silk, velvet, cotton, gold- and silver-wrapped silk thread

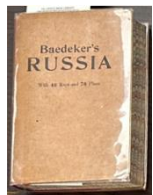
(44.6)

During the late 1930s, when Marjorie Post was married to the U.S. ambassador to the Soviet Union, the Communist government in Moscow was in the process of selling off vestments and altar cloths confiscated from the nation's churches and monasteries to fund the country's industrialization. A collector of textiles and lace, Post set out to save beautiful examples of ecclesiastical attire and wares dating to imperial Russia.

In the Russian Orthodox Church, priests and other higher-ranking members of the clergy traditionally wear a sleeveless conical vestment, or *felon*, like the one displayed here. Bishops also wear a bulbous-shaped miter covered with fabrics and adorned with religious figures and precious elements, as seen on the headdress presented in this case.

Second Floor Library

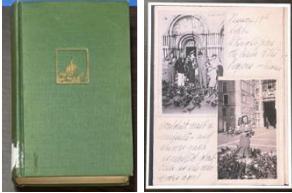
Marjorie Post traveled the world throughout her life. Along the way, she accumulated several travel guides that served as windows into her experiences. This case displays some of the guides in Hillwood's Archives and Special Collections.



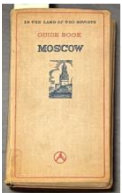
1. Baedeker's Russia (1914) This was the only English-language travel guide to Russia that the world-renowned Baedeker firm produced prior to the Russian Revolution in 1917. Marjorie Post utilized a copy during her time in the Soviet Union in 1937–38. This volume here, which Hillwood's Archives and Special Collections acquired in 2023, still retains its original dust jacket, making it a truly special find.



2. Nooks and Corners in Old London (1924) This guide was printed only a few years before Marjorie Post was formally presented to the royal Court of St. James's in June 1929. This short work showcased "little known places, off the beaten track" that were rapidly disappearing due to "the multiplicity of show places, the demand for greater accommodation and London's Traffic Problem" (emphasis in original).



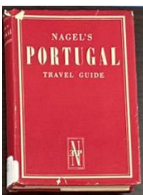
3 & 4. So You're Going to Italy! (1925), page from Marjorie Post scrapbook (1937). In September 1937, Marjorie Post made one of several visits to Italy, which she captured in one of her many scrapbooks. For this visit to Venice, Post recalled that her daughter Deenie, later known as Dina Merrill, loved interacting with all the pigeons, and that the gondola rides were a favorite as well.



5. In the Land of the Soviets: Guide Book Moscow (1937) A gift from former Hillwood curator emerita Anne Odom, this travel guide was produced during Marjorie Post's time in Russia as the wife of U.S. Ambassador Joseph Davies. Published in Moscow, the guide gives visitors a view into the Soviet way of life, as well as a healthy dose of propaganda extolling the virtues of Socialism.



6. Marjorie Post's Diplomatic Passport and Photograph (1936–1938) Hillwood's Archives and Special Collections possesses several of Marjorie Post's passports documenting her world travels. This diplomatic passport bears the stamps of many countries, including Albania, Austria, Belgium, Finland, France, Germany, Poland, Russia, Turkey, and the United Kingdom.



7. Nagel's Portugal Travel Guide (1959) Marjorie Post made multiple visits to Portugal during the 1960s. Prior to a visit in 1967, Post wrote to the wife of the Portuguese ambassador to see if she could clear the way for Post to see the crown jewels in Lisbon, but there is no record of whether this happened.

(Image is on label)



Staff Dining Room – wall case

Marjorie Post's passion for collecting inspired the staff who worked for her, both while she was alive and after her passing. These precious artworks were gifts from Post's staff and now are part of Hillwood's collections. Post's husband Joseph Davies originally gifted the egg-shaped Fabergé basket to her, but he kept it as part of the divorce settlement. Post staff member Rudy Backman later purchased it at auction, and eventually head butler Oscar Modig, known as Gus, donated it to Hillwood, in 1983. Post's curator Marvin Ross gave her the Chaliapin sculpture and coffee service pieces. The Lomonosov State Porcelain Factory, which made them, was the name during the Soviet period of what had previously been the Imperial Porcelain Manufactory. The bread and salt dish, which genealogist and archivist Nettie Leitch Major gave to Post, reflects the Russian tradition of presenting an important guest with a loaf of bread and salt by way of welcome. Other staff members also gave objects to Post, and later to the museum, that are now a part of Hillwood's permanent collection.



Egg-shaped basket

Fabergé (Russian, 1842–1918)

Mikhail Perkhin, workmaster (Russian, 1860–1903)

St. Petersburg, 1886–98

Gold, rose quartz, diamonds, emerald, pearl

Gift of Oscar Modig, 1983 (11.240)



Miniature bread and salt dish

Alexander Fuld, silversmith (Russian, active 1862–1917)

Moscow, 1882

Silver gilt

Gift of Nettie Leitch Major, 1965

Bequest of Marjorie Merriweather Post, 1973 (12.173)



Feodor Chaliapin in the role of Boris Godunov

Lomonosov State Porcelain Factory (Russian, 1925–1993)

Iakov Troupianskii, designer (Ukrainian, active in the Russian Empire 1878–1955)

St. Petersburg, 1960

Porcelain

Gift to Marvin Ross from Lomonosov Factory, 1961

Bequest of Marjorie Merriweather Post, 1973 (25.422)



Coffeepot and cups

Lomonosov State Porcelain Factory (Russian, 1925–1993)

St. Petersburg, 1945–65

Porcelain

Gift of Marvin Ross, 1965

Bequest of Marjorie Merriweather Post, 1973 (25.423.1–4)

Jewelry Case

Left Panel

Following the Wall Street crash of 1929 and the ensuing Great Depression, fine jewelers turned to zircon, an often-underappreciated semiprecious gemstone, as a less-ostentatious alternative to diamonds. The ensemble here is a combination of bluish, glittering zircons and dazzling diamonds set in platinum, the preferred metal for settings at the time.

Earrings

Purchased from de Sedles (American, active 1920s–1970s)

New York City, 1936

Zircons, diamonds, platinum

Bequest of Marjorie Merriweather Post, 1973 (17.72.3–4)

Necklace and brooch

Joël Helft (French, active 1920s–1930s)

Paris, 1939

Zircons, diamonds, platinum

Bequest of Marjorie Merriweather Post, 1973 (17.72.1, 17.72.5)

Ring

Purchased from de Sedles (American, active 1920s–1970s)

New York City, 1936

Zircons, diamonds, platinum

Bequest of Marjorie Merriweather Post, 1973 (17.72.6)



Center Panel

This Cartier ensemble is a bold combination of fancy-cut, heart-shaped amethysts set in the leaf-like embrace of polished turquoise. A generous smattering of diamonds tops off the assemblage, set in a malleable yellow gold. Wallis Simpson—the American-born Duchess of Windsor and once a guest aboard *Sea Cloud*, Marjorie Post's yacht—had acquired a similar bib necklace from the same jeweler four years prior to Post's purchase, in 1947. Simpson's necklace featured the same gemstone combination, but set in a less naturalistic style.

Post often commissioned new jewelry with an eye toward complementing the pieces she already owned. Ten years after acquiring this Cartier set, she worked with the boutique jeweler David Webb to create a coordinating bracelet.

Necklace and earrings

Cartier (French, 1847–present)

New York City, 1950–51

Amethysts, turquoises, diamonds, gold

Bequest of Marjorie Merriweather Post, 1973 (17.67.1–3)

Bracelet

David Webb (American, 1948–present)

New York City, 1961

Amethysts, turquoises, diamonds, gold, platinum

Bequest of Marjorie Merriweather Post, 1973 (17.67.4)



Right Panel

In the 1960s, the world of fine jewelry embraced luminous turquoise cabochons. Post wore these earrings, necklace, and bracelet for a photo shoot at Mar-A-Lago in Palm Beach to illustrate a 1965 feature article on her in LIFE. The ensemble added a bit of tropical elegance to her otherwise formal look.

The Cartier diamond brooch is exhibited here with its customized turquoise clip, commissioned by Post in 1964 from Harry Winston. Adaptable and interchangeable pieces of jewelry are characteristic of Post's collection, bringing a surprising spirit of practicality to an otherwise lavish and costly pursuit.

Necklace

Harry Winston (American, 1932–present)

New York City, 1961

Turquoises, diamonds, platinum

Bequest of Marjorie Merriweather Post, 1973 (17.73.1)

Earrings

Cartier (French, 1847–present)

New York City, 1960

Turquoises, diamonds, gold

Bequest of Marjorie Merriweather Post, 1973 (17.73.3–4)

Brooch and clip

Cartier (French, 1847–present), New York City, 1950: brooch

Harry Winston (American, 1932–present), New York City, 1964: clip

Diamonds, platinum: brooch

Turquoises, diamonds, platinum: clip

Bequest of Marjorie Merriweather Post, 1973 (17.82–83)

Bracelet

Harry Winston (American, 1932–present)

New York City, 1961

Turquoises, diamonds, platinum

Bequest of Marjorie Merriweather Post, 1973 (17.73.2)



(Image is on label)



Marjorie Post at Mar-A-Lago, 1964, from the pages of LIFE
Hillwood Estate, Museum & Gardens Archives and Special Collections

First Floor Library

FURNITURE FOR *SEA CLOUD*

This chair was part of a set of at least twelve in the dining room onboard Marjorie Post's sailing yacht *Sea Cloud*, built in 1931. It is in an early eighteenth-century English style, in keeping with the yacht's general décor, though it is probably a nineteenth-century revival piece. The ivory tankard displayed on the central table adorned the mantelpiece in the *Sea Cloud* dining room. Hanging above the doorway to the right is a painting of *Sea Cloud* in profile by the British maritime artist Montague J. Dawson. Of the rooms at Hillwood, this library, with its eighteenth-century British paneling and furnishings, offers the best impression of the yacht's interior aesthetic. The exhibition *Setting Sail: The Story of Sea Cloud*, on view in the dacha, chronicles the vessel's eventful history in depth.



Side chair

Probably Great Britain, 19th century
Wood, leather, silver
(33.93.2)



Sea Cloud

Montague J. Dawson (British, 1890–1973)
1939–73
Oil on canvas
(51.39)



Tankard

Munich, Germany, ca. 1875
Ivory, copper gilt
(36.11)

(Image is on label)



Dacha

Setting Sail: The Story of Sea Cloud

On View: February 15, 2025 to June 15, 2025

Thumbnail images are NOT on labels, unless otherwise noted.

Donor Panel

Setting Sail: The Story of Sea Cloud

is supported by

The Richard C. von Hess Foundation
The Marjorie Merriweather Post Foundation
Ellen MacNeille Charles
Ms. Nedenia Rumbough and Mr. Jan Roosenburg
Janice H. Brambilla
Gloria Hidalgo
Linda I. Marks and Rafael V. Lopez

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Vestibule Panel

The international maritime signal flags spell “Setting Sail” via the International Code of Signals, which vessels throughout the world use to communicate messages visually. Each signal flag stands for a letter of the alphabet.

Intro Panel

(Image is on label)



SETTING SAIL: THE STORY OF SEA CLOUD

For nearly a century, seas and harbors have been graced by the vision of a long, shapely schooner with four towering masts, lofty white sails, and a golden prow carved like a proud eagle. Originally built as a luxury yacht for Hillwood’s founder, Marjorie Merriweather Post (1887–1973), and her second husband, E. F. Hutton (1875–1962), in 1931, the vessel known today as *Sea Cloud* has passed through multiple hands and assumed multiple names and roles. During the Second World War, *Sea Cloud* was lent to the United States Coast Guard from 1942 to 1944 and had the distinction of being the first American military vessel with a racially integrated crew. Born at the height of a golden age of leisurely ocean travel in the 1930s, *Sea Cloud* faced hard times and an uncertain future in the postwar era as the world embraced a new culture of commercial aviation.

Over the past ninety-four years, the yacht has touched the lives of countless people from many walks of life, hosting royalty and political figures, housing sailors from around the world and distinguished artists, and leaving a lasting impression on the hearts of all who see it. *Sea Cloud* also left a mark on the collections at Hillwood, demonstrating Marjorie Post’s enduring affection for it long after she decided to sell it in 1951. Now, through an array of photographs, documents, artifacts, and works of art, this exhibition recounts the story of one of the world’s most beautiful and historic sailing yachts from its earliest design conception through the present day and invites you to set sail into a bygone era.

(Image is on label)



Photographed by Morris Rosenfeld
Sea Cloud, ca. 1939–50.

Unless otherwise noted, objects on display were bequeathed to Hillwood by Marjorie Post in 1973. All images and archival documents are from Hillwood's Archives and Special Collections unless otherwise cited. The NYYC burgee is a Registered Trademark of the New York Yacht Club.

📷 Photography without flash is welcome.

Section Panel

(Image is on label)



THE GOLDEN AGE OF OCEAN TRAVEL

The 1920s and early 1930s, a window of relative global peace between the world wars, were a golden age of ocean travel. While commercial airlines emerged in the first decades of the 1900s and the first successful transatlantic flight occurred in 1919, travel by ship remained the standard mode of overseas transportation. Companies like the Cunard-White Star Line ferried passengers across the Atlantic in grand style aboard iconic ocean liners like RMS *Queen Mary*, on which Marjorie Post traveled. The first-class sections of these ocean liners were outfitted with elegant interiors in the new Art Deco style and with luxurious amenities.

Membership in yacht clubs was a social requisite for the American upper class, and prominent figures competed to build the most massive and lavish sailing vessels, like J. P. Morgan's *Corsair IV*, completed in 1930. It was from this culture of leisurely seafaring that *Sea Cloud*, originally named *Hussar V*, was conceived. E. F. Hutton had possessed a succession of yachts named *Hussar*, and with their new commission in 1926, he and Post intended to eclipse all other yachts of the era with the largest, handsomest, and most lavish vessel the world had yet seen.

(Image is on label)



By courtesy of The University of Liverpool Library, Cunard Archive (Artist Tom Curr), Reference No. D42/PR11/2 *Cunard-White Star Line poster for RMS Queen Mary, 1934.*

(Image is on label)



Courtesy of the Maine Maritime Museum Photographic Reference Collection, 78_049. *J.P. Morgan's Corsair IV, Bath, Maine, 1930.*



In photo mural at right, Marjorie Post and E. F. Hutton on deck with crew, 1931-35.

Case Panel



Sea Cloud

Montague J. Dawson (British, 1890–1973)
1939–73
Oil on canvas
(51.38)

Montague J. Dawson was a prominent twentieth-century marine painter. After serving in the Royal Navy during the First World War, he distinguished himself as a painter of historical sailing ships at sea, with notable attention to detail. During the Second World War, he served as an official war artist and later became a member of the Royal Society of Marine Artists. This is one of three paintings of *Sea Cloud* that Marjorie Post commissioned from Dawson. It captures the vessel's appearance after 1938, when its hull, originally black, was painted white.

Case Panel

In case, at center of room:



Model of Sea Cloud

Probably United States, ca. 1931–38
Wood, paint
Bequest of Dina Merrill Hartley, 2018 (2018.40.1)

(Image is on label)



Hussar/Sea Cloud as it appeared from 1931–1938.

This scale model was given by Captain C. W. Lawson, *Sea Cloud*'s first captain during the 1930s, to Marjorie Post's daughter Nedenia Hutton (1923–2017)—later the actress Dina Merrill—who spent much time onboard during her formative years. Recently restored, it features the yacht's original black hull color. The vessel was renamed *Sea Cloud* following Post's divorce from E. F. Hutton in 1935. Its distinctive eagle figurehead is notably absent, but otherwise the model faithfully captures the yacht in great detail, including its complex rigging, as it appeared in the early 1930s.

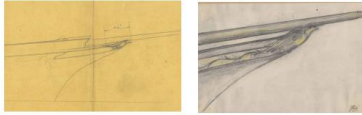
Section Panel

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DESIGNING AND BUILDING SEA CLOUD 1926–1931

(Images are on label)



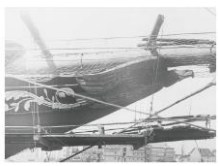
Designs for eagle prow. Raffaele Menconi (American, 1877–1942), ca. 1930. Ink on paper.

(Image is on label)



Eagle prow model in wood. Raffaele Menconi (American, 1877–1942), ca. 1930.

(Image is on label)



Eagle prow, ca. 1931.

Sea Cloud's eagle-shaped prow was inspired by the American silver dollar coin. The figurehead was designed by the New York-based firm of the Italian American Raffaele Menconi (1877–1942). A wooden scale model was carved, and photographs of the model were then sent to the shipyard in Kiel to be copied by a carver there. More than one attempt was required to get it right, but the final result won an award at a figurehead design competition in Italy in 1932 and was one of the yacht's most distinctive features. These drawings and photographs capture different stages of the design and carving.

Sea Cloud (originally *Hussar V*) was designed by the New York firm Cox & Stevens and built by Krupp Germaniawerft in the shipyards of Kiel, Germany, on the Baltic Sea, from 1926 to 1931. German shipbuilders were considered among the best for their skill and high standards. Blueprints and elevations, elegantly drawn by hand, capture the very earliest conception of the yacht. It was to be a four-masted schooner—the tallest mast stood 177 feet above the deck—with an overall length of 359 feet, a sail area of 32,000 square feet, and 82,000 feet of rigging. Below deck, *Sea Cloud* was to be equipped with four diesel-electric engines, as well as storage capacity for 160,000 gallons of fuel, 116,000 gallons of water, and 35 tons of food. The yacht was to be capable of sailing 20,000 nautical miles (23,016 land miles) without stopping, and its maximum speed was to be 14 knots, or roughly 16 land miles per hour.

Photographs capture each stage of the construction. The initial phases were undertaken in a covered shelter, while the later phases were completed on the water. The yacht passed a test sailing in Kiel in April 1931 and was delivered to the Huttons in Bermuda in November of that year.

(Image is on label)



Blueprint of Sea Cloud in profile. Probably Cox & Stevens (American, 1905–74), 1926–31. Ink on paper.

(Image is on label)

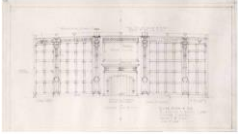


Blueprint of deck plans. Probably Cox & Stevens (American, 1905–74), 1926–31. Ink on paper.

(Video on rail)

Blueprints, elevations (linear drawings of a vertical portion of a structure), and photos can be seen on the screen nearby (about 2 minutes, on repeat).

(Image is on label)



Elevation of dining room paneling. Probably Cox & Stevens (American, 1905–74), ca. 1930. Ink on paper.

(Image is on label)



Sea Cloud under construction in Kiel, Germany, 1926–31.

(Image is on label)



Sea Cloud under construction in Kiel, Germany, 1926–31.

Case Panel

In case at left:



Special Award of Merit for Outstanding Design of Ship Figureheads

Italy, 1932

Brass, enamel, ribbon

(18.85)



Special Award of Merit for Outstanding Design of Ship Figureheads

Italy, 1932

Brass

(14.292)

E. F. Hutton's secretary John Cunningham traveled to Germany to supervise the final stages of construction and keep the Huttons updated. This letter describes the challenges that arose while a carver in Kiel copied the eagle figurehead.

(Images are on label)



Letter from John Cunningham to Marjorie Post, Kiel, Germany, July 20, 1931.

Section Panel

FURNISHING *SEA CLOUD* (1930–1931)

As the construction of *Sea Cloud* approached completion in Germany, Marjorie Post worked with her New York-based designer Fred Vogel to plan its interior decoration. Vogel sketched the layout of the furniture onto floor plans. Ever a meticulous planner, Post rented a warehouse in Brooklyn, New York, and had scale floor plans mapped on the floor, in which she then positioned her chosen furniture to ensure that each piece fit.

Sea Cloud had three principal entertaining spaces above deck: the living room and dining room in one teak-clad deckhouse, and a more rustic smoking room in a second deckhouse. Below deck was a long central corridor lined with six cabins.

This section of the exhibition contains photographs of the interiors as they were furnished in the 1930s and late 1940s, as well as pieces of furniture and decorative objects that can be discerned in these photos.

(Image is on label)



Photographed by J.C. Maugans
Dining room, 1930s.

(Image is on label)



Sea Cloud Living room, 1930s.

(Image is on label)



Deck shelter, 1930s.

(Image is on label)



Smoking room, 1930s.

(Image is on label)



Staircase, 1930s.

(Image is on label)



Marjorie Post's cabin, 1930s.

(Image is on label)



Marjorie Post's bathroom, 1930s.

(Image is on label)



Photographed by J.C. Maugans
E. F. Hutton's cabin, 1930s.

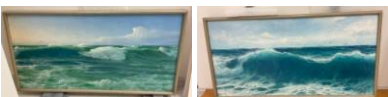
(Image is on label)



E. F. Hutton's bathroom, 1930s.

Rail Panel

SEA CLOUD FURNITURE



Seascapes

David James (British, born in Ireland, 1853–1904)

Great Britain, 1890s

Oil on canvas

Loans from the estate of Dina Merrill Hartley

David James was a prominent British marine artist who depicted seascapes off the southwest coast of England. Marjorie Post admired James and acquired a number of additional works by him. Framed by the dining room's rustic paneling, these paintings would have contributed to a nautical aesthetic and perhaps even created the illusion of windows looking out onto turbulent seas.

Sea Cloud was furnished in a loosely eighteenth-century English style—with the notable exception of Marjorie Post's own cabin in her preferred late eighteenth-century French style. The pieces in this case can be identified in historical photos of the interiors. The side chair was part of a set of at least twelve in the dining room and is in an early eighteenth-century English style, though it is probably a nineteenth-century revival piece. The clock is by the New York firm of Edward F. Caldwell, which produced decorative metalwork for prominent public buildings in the late nineteenth and early twentieth centuries. The firm also supplied light fixtures for *Sea Cloud*.

Case at left:



Cigarette box

Cartier (French, 1847–present)
New York, after 1939
Silver, lapis lazuli
(12.395)



Tankard

Germany, possibly late 17th century
(mounts later)
Ivory, silver
(36.2)



Globe of Earth (one of two)

Great Britain, 18th century
Wood, paper, brass
(34.3.1)



Clock

Edward F. Caldwell & Co. (American, 1895–1959)
New York, before 1942
Wood, brass
(16.34)



Compact mirror

Gutenstein Brothers, Inc. (American, active 1940s–1950s)
New York, after 1939
Gold, mother-of-pearl, enamel, mirror
Gift of Nina Rumbough, 2021 (2021.6.5)

Center:



Side chair

Great Britain, 19th century
Wood, leather, silver
(33.93.1)



Table

United States, 19th century
Wood
(33.164)

Case at right:



Pillowcase

Possibly Europe, 1935–50
Cotton
Gift of Dina Merrill Hartley, 2012 (2012.6.117)

Case on label rail:



Letter from Fred Vogel to Marjorie Post
Kiel, Germany, July 2, 1931

Section panel

(Image is on label)



LIFE ON BOARD SEA CLOUD: ENTERTAINING

(Image is on label)



Marjorie Post Davies, Joseph Davies, and Dowager Queen Elisabeth of Belgium (1876–1965), Antwerp, 1939

(Image is on label)



Scrapbook page with photos of Marjorie Post, King Gustav V of Sweden (1858–1950) and guests onboard Sea Cloud during a Baltic cruise, 1938.

Sea Cloud offered an elegant venue for formal and social entertainment. During her many voyages, Marjorie Post hosted royalty, heads of state, and personal friends. Her third husband, Joseph Davies (1876–1958), served as American ambassador to the Soviet Union from 1937 to 1938 and was tasked with improving American-Soviet relations. During this time, Davies and Post brought *Sea Cloud* with them to Leningrad (St. Petersburg) and hosted fellow diplomats and Soviet officials onboard. Ever pragmatic, Post also used *Sea Cloud* to transport large quantities of frozen foods from her Birds Eye company to Russia to be used at the American embassy in Moscow amid food shortages. This transition to political entertaining continued when Davies took up his next post as ambassador to Belgium in 1939. To accommodate visitors, there were originally four guest cabins below deck, two on each side of the central corridor, which could be combined with sitting rooms to form three-room suites.

(Video on label rail)

Guests onboard Sea Cloud, probably late 1930s or late 1940s (about 1 minute, on repeat).

(Image is on label)



Marjorie Post, Nedenia Hutton, and Abigail, Princess David Kawananakoa (1882–1945) of Hawaii, 1934.

(Image is on label)



Joseph Davies (second from left), the Duchess of Windsor (Wallis Simpson) (center) (1896–1986) dining on Sea Cloud, Cuba, 1948.

(Image is on label)



Guest cabin, 1930s.

(Image is on label)



*Photographed by J.C. Maugans
Guest sitting room, 1930s.*

(Image is on label)



Guest cabin, 1930s.

Rail Panel

TABLEWARE FOR *SEA CLOUD*

Marjorie Post commissioned lavish sets of porcelain, glass, and linen with which to entertain onboard. Richly gilded and painted porcelain services were supplied by Haviland & Co., the foremost producer of French Limoges porcelain for the American market, and Lenox, the preeminent American porcelain manufactory. Glass for *Sea Cloud* was made at the Corning, New York, factory of Irish-born Thomas Gibbons Hawkes, who immigrated to the United States in 1863 and whose wares won the grand prize at the Exposition Universelle in Paris in 1889. Additional pieces from these services can be viewed set on the dining room and breakfast room tables in the mansion.



Champagne glass, finger bowl, vodka glass, and egg cup

T. G. Hawkes & Co. (American, 1890–1962)

Corning, New York, 1935–50

Cut glass

(23.481.5; 23.481.6) Loan from Nedenia H. Hartley Marital Trust, U.A.D. 9/27/2005



Tureen and plate

Haviland & Co. (French, 1842–present)

France, 1935–50

Hard-paste porcelain

Museum purchase, 2021 (2021.2.3; 2021.2.1.1-2)



Napkin

Possibly Europe, 1935–50

Cotton, machine embroidery

Gift of Dina Merrill Hartley, 2014 (2014.2.7.13)



Plate with fish

Lenox, Inc. (American, 1889–present)

United States, 1935–50

Porcelain

Gift of Dina Merrill Robertson, 1975 (26.202.3)

Section Panel

(Image is on label)



LIFE ON BOARD *SEA CLOUD*: FAMILY TIME AND RECREATION

(Image is on label)



Hussar launch boat, 1931–1935.

(Image is on label)



E. F. Hutton and Nedenia Hutton fishing, 1935.

Sea Cloud was first and foremost a home at sea. Marjorie Post sailed extensively through the 1930s and again in the late 1940s, making voyages in the South Pacific and the Caribbean, Mediterranean, Baltic, and Black Seas. At least one Christmas was celebrated onboard, in 1947. Marjorie Post's youngest daughter, Nedenia Hutton (1923–2017)—later the actress Dina Merrill—spent much of her childhood on *Sea Cloud* in the 1930s, and photos capture her engaged in various activities onboard, often with her father, E. F. Hutton. *Sea Cloud* was equipped with state-of-the-art projection equipment for watching films on deck, as well as various smaller boats that could be used for fishing and shore excursions.

(Video on wall label)

Guests enjoying shore excursions and time on deck, 1930s and late 1940s (about 3 minutes, on repeat).

(Images are on label)



E. F. Hutton and Nedenia Hutton on deck, 1932.



Guests sunbathing on the rear deck, 1935–1936



Marjorie Post (left), Nedenia Hutton (middle), and E. F. Hutton (right) on the rear deck, 1932.



Sea Cloud in Monte Carlo with a view of the prince's birthday fireworks, 1938.



Christmas presents in the living room with caption "Too bad—no presents!" written by Marjorie Post, 1947.

Rail Panel



Scrapbook, 1937

Gilt and embossed leather

Marjorie Post thoroughly documented her travels onboard *Sea Cloud* in a series of leather scrapbooks embossed with the yacht's crest. Most of the photographs and newspaper clippings in the exhibition come from these scrapbooks.

(iPad images on rail)

Marjorie Post, family, and guests enjoying time onboard and onshore, 1930s and 1940s

Section Panel

(Image is on label)



SEA CLOUD CREW 1931–1942

(Image is on label)



Crew cabin, possibly captain's cabin, probably 1930s.

(Image is on label)



Owner's galley (kitchen), probably 1930s.

(Image is on label)



Crew mess (dining room), probably 1930s.

Sea Cloud originally accommodated a crew of sixty. In 1931, as the yacht neared completion, news coverage created widespread awareness of *Sea Cloud* among sailors around the world. Applications were received from candidates of varied nationalities, ages, and levels of experience for various positions on the crew, although many expressed interest in any position, and it is clear that to work on *Sea Cloud* was an attractive prospect. C. W. Lawson served as *Sea Cloud*'s first captain during the 1930s, while Gustaf Klang captained *Sea Cloud* after the war, from 1947 to 1951. For crew members, *Sea Cloud* was not only an exceptionally beautiful vessel on which to work, but also an opportunity to travel wide swaths of the world. The photographs and artifacts in this section capture the activities of the crew, as well as their spaces below deck and high up in the masts.

(Video on wall label)

Crew working on masts, probably 1930s (about 2 minutes, on repeat).

(Image is on label)



Photograph of crew members lowering auxiliary boat, 1930s–1940s.

(Image is on label)



*Courtesy of Judith Bertozzi
Sailors on deck, 1930s.*

(Image is on label)



Application letter and photograph from Terry Maples, 1931.

(Image is on label)



Captain Lawson with caption "Captain Lawson—who has taken us all these years in safety under all conditions" written by Marjorie Post, 1938.

(Image is on label)



Christmas card signed by Coast Guard crew, 1947.

Rail Panel



Crew member Urban Beane's tools including stitching awl, needles, and "ditty bag" (sewing needle pouch)
1930s

Wood, metal, leather

Loan from Judith Bertozzi, daughter of Urban Beane

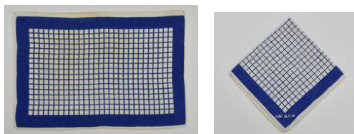


Crew member Urban Beane's sailor's shore leave guidebook

1930s

Paper

Loan from Judith Bertozzi, daughter of Urban Beane



Placemat and napkin for crew mess

1931-51

Linen

Gift of Mrs. W. M. Fralic, 1991 (45.91.1; 45.91.4)

(Image is on label)



Courtesy of Judith Bertozzi

Urban Beane (b. Portsmouth, NH, 1913–2006) working on masts, 1930s. Beane appears third from the left in the back row in the far upper right photograph of sailors.

Rail Panel

JACOB LAWRENCE ON SEA CLOUD (1943–1944)

(Image is on label)



Jacob Lawrence painting in the Sea Cloud dining room.

Photos from the album of Joseph Jenkins (American, 1914–1959) unless otherwise stated.

Coast Guard crew member Jacob Lawrence (1917–2000) had already established a distinguished artistic career prior to his service on *Sea Cloud* during the Second World War. Born in New Jersey, he moved to New York City in 1930 at the height of the African American cultural movement known as the Harlem Renaissance, which nurtured and influenced his artistic development. The overarching subject of Lawrence’s body of work is the experience of African Americans, both in his own time and in history.

Lawrence was drafted into the US Coast Guard in October 1943 and joined the crew of *Sea Cloud* at the end of that year. He was made an official Coast Guard artist and spent part of each day painting what he observed of life at sea during wartime. In the aftermath of the war, Lawrence continued to paint to great acclaim and his work was widely exhibited, but most of his numerous wartime paintings were lost and only a few are accounted for in museum collections today. Two of these surviving works are included in this exhibition, presenting a rare opportunity to view them in one setting.

(Image is on label)



© 2024 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York Main Control Panel, Nerve Center of the Ship, *Jacob Lawrence (American, 1917–2000), 1944, Gouache, watercolor on board, United States Coast Guard Museum.*

(Image is on label)



Hillwood Estate, Museum & Gardens Archives & Special Collections
Sea Cloud bridge, 1930s.

(Image is on label)



© 2024 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York Decommissioning the *Sea Cloud*, *Jacob Lawrence (American, 1917–2000), 1944, Watercolor on paper, Santa Barbara Museum of Art.*

(Image is on label)



© 2024 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York Hillwood Estate, Museum & Gardens Archives & Special Collections

This photograph of Jacob Lawrence’s painting was included in one of Marjorie Post’s scrapbooks, suggesting that she took an interest in the artist’s work and in *Sea Cloud*’s wartime crew.

(Image is on label)



Lee Stalworth. Hirshhorn Museum and Sculpture Garden

© 2024 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York
Painting the Bilges, *Jacob Lawrence (American, 1917–2000), 1944, Opaque paint and pencil on paper, Hirshhorn Museum and Sculpture Garden.*

(Image is on label)



© 2024 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York
Jacob Lawrence's lost painting as captioned "Chipping the 'Stick'" in Joseph Jenkin's album.

(Image is on label)



© 2024 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York
Jacob Lawrence's lost painting as captioned "Chalkers at Work" in Joseph Jenkin's album.

Painting Panel



Captain Skinner

Jacob Lawrence (American, 1917–2000)

1944

Gouache on paperboard

Loan from the Smithsonian American Art Museum

Jacob Lawrence's portrait of Carlton Skinner (1913–2004) is among his most visually striking works and a tribute to his admiration for the captain of *Sea Cloud*. The captain's watchful, bespectacled gaze hovers over a brilliant blue ocean, keeping an eye on the movements of numerous ships. The recognizable silhouette of *Sea Cloud*, directly beneath Skinner, is distinguished from the other vessels by a lighter color. Beneath *Sea Cloud* are the captain's various awards. The portrait was acquired by Skinner, who donated it to the Smithsonian American Art Museum in 1990.

Painting Panel



Dis-Embarkation

Jacob Lawrence (American, 1917–2000)

1943-45

Gouache, pencil on paper

Loan from the United States Coast Guard Heritage Asset Collection

Following *Sea Cloud's* decommissioning from the US Navy in 1944, Jacob Lawrence was reassigned to a segregated troop transport, the USS *General Richardson*. This painting depicts troops disembarking from a ship and was probably made after Lawrence's transfer. They are identically uniformed and helmeted, emphasizing their collective visual effect and martial force.

Section Panel

(Image is on label)



SEA CLOUD AT WAR 1942–1944

(Image is on label)



Source: Hillwood Estate, Museum & Gardens Archives & Special Collections

Officers and sailors on deck, May 22, 1948.

(Image is on label)



Courtesy of his daughter Carol Anne McMillen

Ed Knute Bo (American, 1923–2003), ca. 1942–43.

Born in Rochester, New York, on March 15, 1923, Ed Knute Bo served in the US Coast Guard from August 21, 1941, to June 27, 1946. He was part of *Sea Cloud's* original crew under the command of Captain G. N. Bernier from 1942 to 1943, with the rank of motor machinist's mate, second class.

On December 4, 1941—just three days before the Japanese attack on Pearl Harbor—the US Navy decided to accept Marjorie Post and Joseph Davies's standing offer to lend *Sea Cloud* as the prospect of war loomed. *Sea Cloud* was chartered in January 1942 and assigned to the Coast Guard, which had temporarily been placed under the command of the US Navy. Post's furniture was removed and stored, the sails and all but the central mast were taken down, and the white hull was painted gray and partially armored. Guns were installed on deck, and barracks were built in the staterooms below deck.

Sea Cloud, numbered IX-99, served as a weather ship patrolling the East Coast of the United States and Canada. Meteorological data was vital to planning complicated operations like the D-Day landings. From 1942 to late 1943, the vessel was captained by G. N. Bernier, with a crew of 122. Ultimately, *Sea Cloud* saw very little action during the course of the war. On April 5, 1944, while en route from Newfoundland to Boston, the crew detected a submarine and notified nearby American destroyers, which later located and sank the sub.

Exceptionally, from 1943 to 1944, *Sea Cloud* became the first racially integrated US military vessel under Captain Carlton Skinner, with Black and white officers and sailors serving together under equal conditions. The photographs, artifacts, and works of art in this section capture the experience of life onboard *Sea Cloud* during the war and highlight some of the most distinguished crew members.

Photos from the album of Joseph Jenkins (American, 1914–1959) unless otherwise stated.

(Image is on label)



Sea Cloud outfitted for war.

(Image is on label)



Guns on Sea Cloud deck.

(Image is on label)



Lieutenant Wallace Bishop.

Lieutenant Wallace Bishop served as Captain Carlton Skinner's second-in-command. During his time on *Sea Cloud*, he produced a number of witty cartoons that show different aspects of life onboard. A cartoon depicting Bishop and Skinner captures a friendly sense of humor between them, despite their difference in rank. Copies of three of Bishop's cartoons are preserved in crewmate Joseph Jenkins's album, while an additional cartoon was discovered in the collection at Hillwood.

(Image is on label)



Cartoon by Wallace Bishop, 1943–44.

(Image is on label)



Cartoon by Wallace Bishop depicting Captain Carlton Skinner and himself, 1944.

(Image is on label)



Photograph of Lieutenant Wallace Bishop and Captain Carlton Skinner.

(Image is on label)



Source: Hillwood Estate, Museum & Gardens Archives & Special Collections
Cartoon by Wallace Bishop, 1943–44.

(Image is on label)



Cartoon by Wallace Bishop, 1943–44.

In case at right:



Naval Reserve Yacht Owners Distinguishing Pennant

United States, 1948

Wool

(45.644)



Jacket of Sea Cloud navigator Lieutenant Rae Nichols (1916–1984)

United States, 1942–44

Leather, wool or sherpa lining

Gift of Pamela Nichols Howe, 2018 (2018.12)



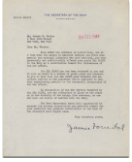
US Coast Guard certificate of service

1948

Paper

On May 22, 1948, a ceremony was held onboard *Sea Cloud* off the shore of Annapolis, Maryland, to commemorate her wartime service; it was attended by Marjorie Post and Joseph Davies, as well as Captain Carlton Skinner. The secretary of the navy awarded Post and Davies with this Naval Reserve Yacht Owners Distinguishing Pennant and the accompanying certificate. In Post's words, "Since I have no son to give to the war, I will offer the *Sea Cloud*."

(Image is on label)



Letter from the secretary of the navy, 1944.

Rail Panel

CARLTON SKINNER AND THE *SEA CLOUD* INTEGRATION EXPERIMENT (1943–1944)

(Image is on label)



Captain Carlton Skinner (second from the right) with crew members.

A brilliant young officer from Palo Alto, California, named Carlton Skinner (1913–2004) first conceived the idea of an experimental integrated vessel while serving as captain of a different Coast Guard ship in 1942. Black servicemen were restricted to menial roles, and Skinner was frustrated by his inability to promote a Black steward to a position that would put his mechanical skills to use. He reflected that, at a macro level, the policies of segregation were wasteful and detrimental to the success of the war effort.

In 1943, he submitted a memorandum to his superiors in which he argued for a fully integrated Black and white crew with no special treatment. Late that year, he was given command of *Sea Cloud* with a new, integrated crew. After *Sea Cloud*'s service ended in 1944, Skinner briefed the secretary of the navy on the success of the experiment and recommended that it be implemented throughout the navy. The secretary then proposed to President Franklin D. Roosevelt that Black officers and enlisted men be assigned to larger ships—though not exceeding 10 percent of each ship's crew—and housed in the same barracks as white servicemen without discrimination. These developments were pivotal steps toward the desegregation of the US Navy on February 27, 1946, and the desegregation of the entire military on July 26, 1948.

Skinner was later the first civilian governor of the American territory of Guam in the South Pacific, from 1949 to 1953, establishing Guam's first university and drafting the Constitution of Guam, which granted self-governance to the island's inhabitants.

"It was the best democracy I've ever known.... I think everyone was relieved that integration had finally come. Segregation was such a burden to everyone, really. We were like a family on that ship."
—Jacob Lawrence

"The officers and crew, mixed Negro and white, performed ably and bravely and without any weakness, exactly as they should have. They were completely integrated and reacted to the needs of the military mission as a unit, and as a well trained, ready unit."
—Carlton Skinner, from U.S.S. *Sea Cloud*, IX-99, Racial Integration for Naval Efficiency

Rail Panel

JOSEPH JENKINS ON SEA CLOUD (1943–1944)

(Image is on label)



Portrait of Joseph Jenkins.

Joseph Jenkins (1914–1959) of Detroit, Michigan, had the distinction of being the first Black officer to graduate from the US Coast Guard Academy, on April 13, 1943. He joined the crew of *Sea Cloud* in December 1943, rose to the rank of lieutenant, and served as the ship's navigator. During his time onboard, Jenkins took photos of the crew members engaged in their various activities. These remarkable images, which he captioned in white, not only document the variety of work that the crew undertook but also capture the culture of life onboard a ship during wartime and an impression of the friendly feeling among the crew members, Black and white.

After *Sea Cloud* was decommissioned in 1944, Jenkins continued to serve under Carlton Skinner in the Pacific onboard the USS *Hoquiam*, the Coast Guard's second integrated vessel, for the remainder of the war.

(iPad on label rail)

Photos of the Sea Cloud crew, 1942–44

(Image is on label)



Ship band playing in the Sea Cloud smoking room.

(Images are on label)



Photograph of Sea Cloud and note sent to Joseph Jenkins by Marjorie Post, probably taken 1930s.

(Image is on label)



United States Coast Guard Historian's Office Ship doctor and baseball team.

Section Panel

(Image is on label)



SEA CLOUD IN THE POST-WAR ERA 1945–2025

(Image is on label)



Courtesy of Sea Cloud Cruises
Sea Cloud as a cruise ship, 2000s.

(Images are on label)



Courtesy of Douglas Barbour
Traditional waxed cotton sails being woven and sewn by Francis Webster & Sons Ltd. in Scotland as part of Clifford Barbour's restoration, ca. 1967.

Although Marjorie Post restored *Sea Cloud* after the war ended in 1945 and resumed sailing in 1947, she decided to put the yacht up for sale in 1951. In 1955, the yacht was sold to George Gibbs of the Gibbs Corporation, who resold it that year to Rafael Trujillo (1891–1961), the dictatorial president of the Dominican Republic. After Trujillo's assassination in 1961, the vessel was briefly the property of the Dominican government and renamed *Patria* ("Fatherland") before it was sold in 1966 to Clifford E. Barbour Jr. (1928–2020), who renamed the yacht *Antarna* and undertook substantial renovations in Naples, Italy. After a series of financial and legal disputes, *Antarna* ended up moored near the Panama Canal from 1972 to 1978. Despite the difficulties that arose during Barbour's ownership, he, like so many before and since, had a deep and abiding love for the yacht.

In 1978, *Antarna* was sold to a German ship restorer named Hartmut Paschburg, who undertook a substantial restoration, commencing in Panama and concluding in the very shipyard in Kiel where it had been built more than forty years prior. Most of the historical interiors were repaired and preserved. Sea Cloud Cruises was formed in 1979 and began to offer luxury passenger cruises. The company has maintained not only the beauty and history of the vessel, but also the gracious and unique experience of traveling on a four-masted sailing yacht, into the twenty-first century.

(Image is on label)



Courtesy of Sea Cloud Cruises
Sea Cloud as a cruise ship, 2000s.

(Image is on label)



Courtesy of the Smithsonian National Air and Space Museum
KLM Royal Dutch Airlines 1953 poster advertising the latest onboard amenities.

A NEW ERA: AVIATION IN THE 1950s

While the first commercial transatlantic flights were offered in 1939, travel by ship and train remained the predominant mode of long distance travel through the end of the Second World War. In the aftermath of the war, greater freedom of movement prompted a surge in demand for flying, and by 1957, travel by plane exceeded travel by both train and ocean liner. A growing number of airlines enticed passengers with colorful posters that displayed onboard amenities and images of exotic destinations, while private airplanes also became more popular. Marjorie Post acquired an airplane, the *Merriweather*, in 1959 and outfitted it with the same eye for design and gusto for branding that she had lavished on *Sea Cloud*. The golden age of ocean travel had drawn to a close, and the present age of aviation had begun.

(Image is on label)



Merriweather airplane, 1950s-60s.

(Image is on label)



Merriweather airplane interior, 1950s-60s.

(Image is on label)



Merriweather airplane section, 1950s-60s.

Section Panel



Merriweather airplane carry-on bag

Probably United States, 1959-73

Vinyl, plastic, metal zipper, aluminum feet

Gift of Dina Merrill Hartley, 2010 (2010.24.3)



Compact mirror with map of *Sea Cloud* destinations

Warren D. Perry (American, active 1940s)

New York, after 1938

Gold, diamonds, mirror

Loan from Nedenia Rumbough

This compact mirror, formerly in the possession of Nedenia Hutton (later the actress Dina Merrill), depicts a map of the world with *Sea Cloud*'s stops during the 1930s and 1940s marked with tiny diamonds. It demonstrates her deep attachment to *Sea Cloud*.



Brooch

Platería Mallorca (Spanish, active 20th century)

Mallorca, Spain, ca. 1960

Gold, enamel

(17.12)

The international maritime signal flags that constitute this brooch spell the name “Marjorie” via the International Code of Signals, which vessels throughout the world use to communicate messages visually. Each signal flag stands for a letter of the alphabet.

Section Panel

SEA CLOUD AT HILLWOOD

Long after Marjorie Post parted ways with her beloved yacht in the early 1950s, *Sea Cloud* retains a presence at Hillwood. The yacht is commemorated within the collection by numerous paintings of *Sea Cloud* by Montague J. Dawson, by the model ship given by Captain C. W. Lawson to Post’s daughter Nedenia Hutton, and by the mast-like flagpole on the Lunar Lawn behind the mansion, a seventy-fifth birthday gift from Marjorie Post’s staff in 1962—“to Commodore Marjorie” from “her officers and crew”—a nod to her time at the helm of the world’s most distinguished sailing vessel.

(Image is on label)



Certificate commemorating the new flagpole at Hillwood in celebration of Marjorie Merriweather Post’s seventy-fifth birthday, March 15, 1962.

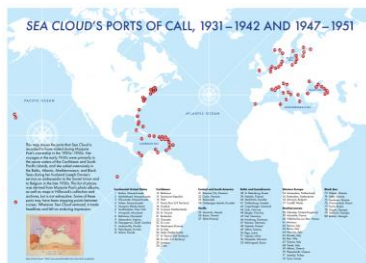
(Image is on label)



© Battle Creek Enquirer—USA TODAY NETWORK via Imagn Images
Ceremony to dedicate the flagpole at Hillwood, 1962.

Map Wall Panel

SEA CLOUD’S PORTS OF CALL, 1931–1942 AND 1947–1951



This map shows the ports that *Sea Cloud* is recorded to have visited during Marjorie Post's ownership in the 1930s–1950s. Her voyages in the early 1930s were primarily in the azure waters of the Caribbean and South Pacific islands, and she sailed extensively in the Baltic, Atlantic, Mediterranean, and Black Seas during her husband Joseph Davies's service as ambassador to the Soviet Union and to Belgium in the late 1930s. This list of places was derived from Marjorie Post's photo albums, as well as maps in Hillwood's collection and archives, but is not exhaustive. Some of these ports may have been stopping points between cruises. Wherever *Sea Cloud* ventured, it made headlines and left an enduring impression.

(Image is on label)



Map of *Sea Cloud*'s 1938 cruise around the Black Sea, from Post's scrapbook.

Continental United States

- 1 Boston, Massachusetts
- 2 Marblehead, Massachusetts
- 3 Gloucester, Massachusetts
- 4 Salem, Massachusetts
- 5 Newport, Rhode Island
- 6 Southampton, New York
- 7 Annapolis, Maryland
- 8 Baltimore, Maryland
- 9 Alexandria, Virginia
- 10 Georgetown, South Carolina
- 11 Jacksonville, Florida
- 12 Palm Beach, Florida
- 13 Miami, Florida

Caribbean

- 14 Bahamas
- 15 Dominican Republic
- 16 Haiti
- 17 Puerto Rico (US Territory)
- 18 Trinidad
- 19 Curaçao (Netherlands)
- 20 St. Vincent
- 21 Barbados
- 22 Grenada
- 23 St. Lucia
- 24 Martinique (France)
- 25 St. Kitts
- 26 Saba (Netherlands)
- 27 St. Thomas (US Territory)
- 28 St. John (US Territory)
- 29 Jamaica
- 30 Cuba

Central and South America

- 31 Panama City, Panama
- 32 Colón, Panama
- 33 Venezuela
- 34 Galápagos Islands, Ecuador

Pacific

- 35 Honolulu, Hawaii
- 36 Kauai, Hawaii
- 37 Tahiti (France)

Baltic and Scandinavia

- 38 St. Petersburg, Russia
- 39 Helsinki, Finland
- 40 Stockholm, Sweden
- 41 Gothenburg, Sweden
- 42 Copenhagen, Denmark
- 43 Oslo, Norway
- 44 Bergen, Norway
- 45 Kiel, Germany
- 46 Hamburg, Germany
- 47 Bremen, Germany
- 48 Gdańsk, Poland
- 49 Tallinn, Estonia
- 50 Riga, Latvia
- 51 Liepaja, Latvia
- 52 Klaipeda, Lithuania
- 53 Kaliningrad, Russia

Western Europe

- 54 Amsterdam, Netherlands
- 55 Rotterdam, Netherlands
- 56 Antwerp, Belgium
- 57 Cardiff, Wales

Mediterranean

- 58 Gibraltar (United Kingdom)
- 59 Marseille, France
- 60 Villefranche-sur-Mer, France
- 61 Monaco
- 62 Venice, Italy
- 63 Rome, Italy
- 64 Messina, Italy
- 65 Brindisi, Italy
- 66 Bari, Italy
- 67 Genoa, Italy
- 68 Trieste, Italy
- 69 Athens, Greece
- 70 Thessaloníki, Greece
- 71 Istanbul, Turkey
- 72 Tunis, Tunisia

Black Sea

- 73 Odesa, Ukraine
- 74 Yalta, Ukraine
- 75 Feodosia, Ukraine
- 76 Novorossiysk, Russia
- 77 Sochi, Russia
- 78 Gagra, Georgia
- 79 Sokhumi, Georgia
- 80 Batumi, Georgia