LETTER FROM THE CO-PRESIDENTS

Dear Friends of Bartow-Pell,

During Fiscal Year 2021, like other organizations and individuals around the world, we struggled to maintain our health and our equilibrium in the face of the Covid-19 pandemic. However, Bartow-Pell was different from many non-profits because we DID have a successful year, which reflected the great effort, creativity, tenacity, and generosity of our staff, our board, our membership, and our volunteers. A heartfelt thank you to all!

Our successful reimagined events were well attended, thanks to an effective use of social media to introduce Bartow-Pell to new visitors throughout the New York Metropolitan area. The revenues we generated were especially noteworthy since they were accomplished without the benefit of school trips, tour groups, and our customary major fundraisers for the Kentucky Derby in May and the holidays in December. Our Executive Director, Alison McKay, aggressively sought funding opportunities throughout the year, and we profited from the SBA’s Paycheck Protection Program, as well as grants from corporations, government entities, and foundations. We were also greatly heartened by the generous donations to our Annual Appeal. New ways were found to offer events and programs at Bartow-Pell, mostly outdoors, but always within the mandated Covid guidelines, and we reviewed our financials regularly and meticulously to identify expenses that could be pared or shared.

Now, during Fiscal Year 2022, we are beginning to return to some sense of normalcy, and this will be a year of recovering and rebuilding. We are uncertain as to when the school visits of thousands of children will start again, but we are planning for their return. Our doors are open, and we will provide interesting and edifying programming as well as entertaining social events. A primary goal for us will be to identify and engage future visitors and guests, members, and volunteers, and we hope you will consider increasing your own visits, involvement and contributions to Bartow-Pell. We need and welcome you back to the Bartow-Pell Mansion Museum for a year of celebration and growth!

Cherrie Greenhalgh and Nora Mazur ~ Co-Presidents
NOTES FROM THE EXECUTIVE DIRECTOR

As we look back at the past fiscal year by way of this Annual Report, time spent engaging the public, running programs, and implementing site projects seems paradoxically to have both flown by and inched along slowly. It was a strange year, indeed. And like so many who are admirably pushing through these difficult times, Bartow-Pell is doing the same. The expression originally coined by Jacob M. Braude comes to mind: Always behave like a duck—keep calm and unruffled on the surface, but paddle like the devil underneath. The many invaluable volunteers, dedicated board members, and museum staff who donated their time, talent, and enthusiasm to make sure that Bartow-Pell not only survived but even thrived are to be thanked for that.

“Nimble” was a term we heard bandied about a good deal last year. “Pivot” was another one. We think Bartow-Pell succeeded at being able to do both, behaving like a duck—keep calm and unruffled on the surface, but paddle like the devil underneath. The many invaluable volunteers, dedicated board members, and museum staff who donated their time, talent, and enthusiasm to make sure that Bartow-Pell not only survived but even thrived are to be thanked for that.

By reimagining traditional annual events and repurposing programs in order to meet Covid-19 safety protocols, the museum remains agile enough to be ready for whatever lies ahead. Whether the seas will be stormy or tranquil, our feathers will not be ruffled!

We look forward to seeing you at Bartow-Pell soon! ~ Alison McKay
It was an exciting day at Bartow-Pell when a flat-bed truck and crane arrived to install a contemporary sculpture on the front lawn in early September 2020. The sculpture, entitled Field’s Jax, is by Brooklyn-based artist Fitzhugh Karol. It consists of four separate elements created with steel recycled from a single large sculpture, now reconceived as a smaller and more interactive piece. Previously exhibited at four locations around the Dumbo neighborhood of Brooklyn, the pieces are configured and united in a playful arrangement. The steel works are abstract, minimal shapes that reference nature and walk the line between austerity and engagement, a concept reflecting the museum’s Greek Revival architecture. Over the course of the pandemic and beyond, the sculpture has been enjoyed extensively by visitors of all ages. It seems to resonate well with children who enjoy running around and through the pieces, sitting in the circle voids, and lounging on the curving slopes. Karol’s work will be on view at Bartow-Pell through November 2021.

Fitzhugh Karol’s Field’s Jax (Thicket)
DECEMBER HOLIDAYS

It was a bitter 2020 for everyone, which is the reason Bartow-Pell decided to end the year on a sweet note. Every decorated tree, eleven in all, were candy-filled treats for the eyes—and noses. Susan Chesloff’s tree was infused with cotton-candy essence oils, which made the Lannuier Room extremely appealing; Tom and Sharon Casey filled George’s bedroom with Pez and Pez dispensers; the Junior League of Pelham color-coded their tree in the entrance hall; and Ashley Dolan and Amy Cole decorated the dining room tree with simulated doughnuts and ice cream cones, a very appropriate location since that was the site of Bartow-Pell’s annual holiday bake sale. Theresa Zongrone used giant rainbow lollipops for her tree, and the carriage house, styled by Laird Tolan, was covered with candy canes. The carriage house also served as a pop-up holiday gift shop, where Bartow-Pell sold holiday items, including Bartow-Pell chocolate bars, which made wonderful stocking stuffers wrapped in traditional “Bartow Green” with the mansion logo.
In the spring, Bartow-Pell presented an installation entitled “Home is Where the Music Is,” guest-curated by Caroline Drabik (formerly Director of Curatorial Affairs, Historic House Trust, and Collections Manager, Merchant’s House). Drabik is a freelance curator who also currently works with Westbury Gardens and Greater Hudson Heritage Network on a per-project basis. For this installation, Drabik chose musical instruments, sheet music, ephemera, and sound to illustrate three centuries of musical technology, which enabled the private enjoyment of music and musical performance. The installation considered themes of entertainment, privacy, social standing and conformity, gender, the message of lyrics, musical preferences, technology, and industry. Parlor music set in motion the tradition of enjoying music in the privacy of one’s home. The Industrial Revolution changed forever the exclusivity of performance for the wealthy few. Throughout the exhibition the theme of 19th-century music created for the family can be seen as a bridge from 18th-century commissioned music composed for the elite to 21st-century music geared toward the individual listener (think ear buds).

The installation opened during Women’s History month, and Drabik activated both the double parlors and the upstairs sitting room with audio recordings that featured female vocalists, including “Plaisir d’Amour” performed by Emma Calve (1908), Helen Reddy’s “I Am Woman” (1971), and “Just a Girl” by Gwen Stefani (1995).

Above: Victor Talking Machine Phonograph Gramophone with oak horn, 78 Rpm
Right: Portable 45 Rpm Record Player, records, and storage box.
LIVESTREAMED IN THE DOUBLE PARLORS: dolltr!ck

To coincide with the spring installation, “Home Is Where the Music Is,” Bartow-Pell invited the very 21st-century musician Claire Marie Lim (aka dolltr!ck) to perform a live-streamed concert in the double parlors in March. dolltr!ck is an artist project of Lim who is a music technologist and electronic musician. She is known for her dynamic live performances of synths, drum machines, and vocals that enable her to paint auditory experiences that seamlessly meld electronica, pop, future bass, and dance music. Her endeavors have been hailed as “shattering the glass ceiling of electronic music,” especially in her advocacy of female and Asian representation.

Listeners who tuned in during the live-streamed event learned about Ableton, the digital instruments Lim uses to produce her music, through a Q & A session with curator Caroline Drabik that followed after the performance. This live-streamed concert and interview now reside on both Bartow-Pell’s website and YouTube channel.

While the museum’s doors were shuttered due to COVID-19, Bartow-Pell produced a live-streamed musical performance in the double parlors.
During the pandemic, much of Bartow-Pell’s activities took place out of doors. As the seasons changed, so did masking, safety protocols, and capacity guidelines. Special events included a Dungeons and Dragons night on the pebble court, as well as a Sherlock Holmes adaptation performed by the Red Monkey Theater Group. Over the December holidays, pre-ordered wreaths and garlands were crafted by Tracee Neumann and Colleen Zale, and the Trick or Treat Trek enabled visitors to explore all corners of the site in a safe manner. The annual Pumpkin Smash with trebuchet builder Dylan Gurl garnered the attention of Bronx12News, and Dennis Condon from Pelham Boy Scout Troop #1 constructed and installed two wheelchair-accessible raised beds in the vegetable garden. The culminating fundraiser of the year was the June Luncheon, which was well attended. Seating was arranged by “hive,” since the event’s theme was honey-centric.
“I DO” not want to wait!

During the pandemic, Bartow-Pell hosted many special occasion photography sessions. The museum is honored to have been a part of the special day for these couples, and we wish all the brides and grooms a lifetime of happiness.
WIGWAM CONSTRUCTION

The wigwams constructed by the Lenape were not meant to be permanent structures. The example that was fabricated for Bartow-Pell in 2004 had been annually maintained with bark sheets replaced, vines restrung, and stabilizing branches secured. Typically, a wigwam lasts about 10 years before the inner frame succumbs to so much deterioration that it can no longer hold up the weight of the exterior shell and frame. That was the state of Bartow-Pell’s wigwam when the pandemic was at its peak in New York. At that point, we knew it was the right time for the museum to start from scratch and have a new wigwam constructed.

An online fundraising campaign was launched in February, and an email was sent to Bartow-Pell’s membership, which funded the project and enabled us to contract with wigwam builder, Barry Keegan, in record time. Using cedar and juniper bark, the structure was built over several weeks in the spring. One interesting feature of the wigwam is its roof with a hatch on top, which like a skylight allows smoke from the interior fire pit to vent up and out while keeping the elements at bay. Keegan describes how he constructed the roof: “The idea of the roof is like a barrel; I make hoops and jam bark under the hoops between both inner and outer frames until it is so tight that I can’t jam any more into it. The roof goes much slower than the walls as the walls are flatter. There is a great amount of friction in making flat things try to be round (which they don’t want to be!). The end result is a hard shell indeed.”

With the wigwam built and the site of the outdoor classroom spruced up, Bartow-Pell is ready to welcome students back once schools allow field trips to resume. Lenape Life is the museum’s most popular student program, and the wigwam serves as the backdrop for this interactive program on the region’s indigenous peoples of the Algonquin Nation, their culture and lifestyle. It is where history meets social anthropology, earth science, biodiversity, and environmental stewardship. Thank you to all who contributed to this project!
This past spring’s Cultural After-School Adventures (CASA) program with P.S. 175 on City Island was a testament to both resiliency and determination as we pushed through the difficulties stemming from the pandemic. The sessions, led by Museum Educator Amelia Zaino, was a combination of in-person and virtual lessons that were designed using four distinct eras of the site: pre-history and the evolution of the natural environment, the Lenape era, the Bartow era, and the 20th century, which includes the architectural and horticultural changes made to the site by the design firm Delano & Aldrich. Of course, the on-site programs garnered the most favor, as the students were able to enjoy each other’s company after such a long period of isolation. Connecting online works up to a point, but there is no substitute for face to face (although masked and distanced) experiences. The students took hikes through the marshland and trails surrounding Bartow-Pell; they made potpourri, butter, and ice cream, constructed miniature wigwams using basketry reeds, and painted Grecian urns as a nod to the Greek Revival architecture and the Neo-Classical decorative arts of the 19th century. A lesson in 19th-century fashion and etiquette presented by Susan Chesloff was enthusiastically received, with the boys donning top hats and girls trying on hoop-skirt crinolines.

The CASA program is a city-wide grant initiative supported by the New York City Council. Bartow-Pell’s award was given to the museum by City Council Member Mark Gjonaj of NY City Council District 13. It is the Council Member who assigns the schools to cultural institutions, and this was Bartow-Pell’s third year running a program. We look forward to partnering with P.S. 175 again next year.
“No honey bee hives allowed at Bartow-Pell Mansion Museum.” That was the response from the New York City Department of Parks and Recreation when the museum made a formal request to host two hives on the site last year. The rationale stems from the ongoing scientific debate as to whether honey bees compete for resources with native species. Although the museum was disappointed with the ruling as Bartow-Pell is surrounded by what the Parks Department calls a Forever Wild Zone, the museum pivoted its initiative to add a pollinator component to its gardening curriculum for elementary school children. This was done by attracting native bees next to the newly established apple orchard by revitalizing the historically significant cold frames that are adjacent to the orchard.

According to the 2009 Bartow-Pell Cultural Landscape Report prepared by Quennell Rothschild & Partners, the cold frames, located within the area of the original 19th-century cutting gardens, are a contributing asset that “refers to the importance of farming and gardening in the Bartow Period.”

Left neglected, unused, and inaccessible for decades because of surrounding overgrowth, the concrete cold frames reveal themselves as a unique location not only to serve as a sanctuary for native bee species—particularly blue orchard mason bees (Osmia lignaria)—but also to become the location of an outdoor classroom where students can learn about pollination, food production, and the importance of native plant species that support native bees (as well as other pollinators).

This area, located southwest of the apple orchard, is ideal for its dual role of habitat and teaching tool. The fact that the garden can be filled with native plant species, which are also suitable as hardy cutting varieties, adds an additional layer of historical significance and depth to its purpose. A few of the flowering varieties that were planted include bloodroot, native lupine, dwarf butterfly bush, asters, wild bergamot, black-eyed susan, and coreopsis. In the fall, hyacinth and other spring bulb varieties will be planted.

Bartow-Pell is grateful to the City Gardens Club of New York for supporting this project.
RECENT AQUISITIONS

This past year, Bartow-Pell received important additions to its collection of early 19th-century American furniture and furnishings. An American Classical bronze-mounted mahogany center table with an original Thomaston marble top made by Isaac Vose & Son, Boston, 1820–24, has replaced an Empire Revival table in the entry hall, thanks to the generosity of board co-president Nora Mazur. Speaking as a member of the curatorial committee, Mazur said, “We have long sought to replace our front hall table with something spectacular, as the first piece that visitors to Bartow-Pell will see, an object that sets the tone for what they will experience in the rest of the mansion.”

The center table relates closely to an example by Vose in the collection of the Detroit Institute of Arts. Isaac Vose (1767–1823) is considered by many to be the top cabinetmaker in Boston in the Classical period. Vose furniture can be found in the Museum of Fine Arts, Boston; the Worcester Museum of Art; Rhode Island School of Design Museum; Saint Louis Art Museum; Winterthur; and the Metropolitan Museum of Art.

Another significant gift to Bartow-Pell was a pair of gilded pier mirrors given by donor David M. Goldman. Each mirror is labeled by the maker, Hosea Dugliss, New York, 1835–45, and retains the original mirror glass and original matte and burnished gilding. According to a blog post by Margaret Highland: “Dugliss was born on Christmas Day 1793, in Birmingham, England. . . . He first appears in New York City directories in 1820 at 5 Park Row. By 1825, he was listed in a ‘looking glass store’ at number 11 Park Row. He remained at this address for the remainder of his career (until about 1850). By 1854, he is listed only at his home address, 232 East Broadway, as ‘late [recent] looking glass.’ (As a ‘manufacturer’ of looking glasses, Dugliss also made frames.)” “We are most grateful to Mr. Goldman,” said board member and curatorial committee chair Carswell Berlin, “for appreciating how perfectly his mirrors would complement the Greek Revival architectural detailing of the double parlors of the mansion, as they were made at exactly the same moment in time.”

*The Dugliss mirrors installed in the north parlor. Turn to the cover photo to view the newly acquired entrance hall center table.*
THANK YOU TO OUR FY21 SUPPORTERS

Bartow-Pell is proud of all that it has achieved through your donations, and is grateful to the many individuals, corporations, foundations, and grantors who share in its success. We appreciate your interest, your help, and your continued support. Thank you!

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- Regina Gallagher
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- Elise McKay
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- Ellen Lasch
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NYC Department of Cultural Affairs
NYC Department of Education
NYC Department of Parks & Recreation
NYC Materials for the Arts
NYS Council on the Arts
## SOURCES AND USES OF FUNDING

### Revenue

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<th>Source</th>
<th>July 2020—June 2021</th>
<th>July 2019—June 2020</th>
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<td>Corporate Support</td>
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<td>Earned Income</td>
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<td>Foundation</td>
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### Expenses

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<th>Expense</th>
<th>FY21 Expenses</th>
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<td>Buildings &amp; Grounds</td>
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<td><strong>Total Expenses</strong></td>
<td><strong>301,903</strong></td>
<td><strong>382,097</strong></td>
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**Net Operating Revenue**

- **FY21:** 18,215
- **FY20:** -31,589

*Restricted income includes government and corporate grants, foundations, and individual donations designated for specific purposes.

### FY21 Revenue

- Corporate: 4%
- Earned: 25%
- Foundation: 1%
- Fundraising: 13%
- Individuals: 31%
- Investments: 2%
- Restricted: 24%

### FY21 Expenses

- Administration: 31%
- Buildings and Grounds: 10%
- Educational Programming: 48%
- Fundraising: 6%
- Other: 5%
Bartow-Pell Mansion Museum

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Cover and back photos by Susan Chesloff