LETTER FROM THE PRESIDENT

Dear Friends of Bartow-Pell,

It’s a wonderful time to be at our beautiful and unique Bartow-Pell Mansion Museum! As you glance through the pages of this FY23 Annual Report, you will be struck by the visual beauty of our furnishings, majestic rooms, and exquisite gardens, as well as our many diverse offerings to the various communities we serve. I hope you will be as proud as I am of all that we have accomplished in this past year! We achieved great things with a few employees and limited financial resources, thanks to the amazing efforts of our talented staff, our committed board, our willing volunteers, and the support of our ever-growing community.

Since the pandemic, the mansion and gardens have been vibrating with the return of exciting musical, theatrical, and dance performances; educational lectures, hands-on workshops, exhibitions, and cultural after-school adventures; family Halloween and Easter events; and our beloved Holiday and Kentucky Derby fundraisers. And there were some very special highlights as well. Native American Heritage Month was celebrated with a Land Acknowledgment Ceremony, a curated exhibition, and a drum circle. Our theme, “The Healing Power of Nature” was reflected in a curated exhibit and presentation; our “Inspiring Beauty: Hudson River Landscapes and Country Estates” lecture series; our “Nature Inspires: A Contemporary Art Exhibition”; and our Garden Luncheon featuring the City Island Oyster Reef Project. It’s been busy! And the coming year promises to be even busier!

As we dream and plan, it is apparent that to preserve, restore, and interpret the mansion and grounds for the benefit of the public, we need to GROW! We must increase our membership, our volunteer base, our visitors, our supporters, and our resources. What will be your involvement in the Bartow-Pell Mansion Museum this year? What impact do you intend to have on our success?

We need you, not just to visit occasionally, but to engage and get involved. If you are not quite sure how to do that, please let me know. I will look forward to chatting with you and seeing you at the mansion.

With great appreciation for your interest in and support of Bartow-Pell!

~ Cherrie Greenhalgh
A NOTE FROM THE EXECUTIVE DIRECTOR

Most years, Bartow-Pell chooses a theme for much of its programming that helps maintain focus and continuity with grants and projects. They are loose ideas that enable the interpretation of the museum in innovative ways. The themes align exhibitions, programs, and special events in order to bring cohesion and contextualization to this very multi-layered site. The past fiscal year was about the healing power of nature. This notion seemed particularly appealing given that the harshest phases of the pandemic were over, and we were all beginning to mend. There was an expectation that FY23 should feel like signing up for a yoga session—a restorative, calming experience. But, instead, it felt more like it was swapped out for a cardio class. In addition to the many enjoyable community activities at Bartow-Pell last year, the museum had a lot of behind-the-scenes work going on as well. Some of this work included the installation of the new draperies in the double parlors, the much-needed make-over in the Orangerie that included a fresh coat of paint and new light fixtures, and the application by Bartow-Pell Mansion Museum and Gardens for an Absolute Charter with the New York State Department of Education’s Board of Regents (more on that initiative in the coming year). All of this could not have been accomplished without the generosity and enthusiasm of the museum’s supporters, its Board of Directors, its staff, and the community it serves. Thank you to all, it is truly appreciated.

~ Alison McKay

A special thank you to all of the volunteers whose contributions are invaluable to this organization.
BARTOW-PELL LAND ACKNOWLEDGMENT

Last November, Bartow-Pell celebrated Native American Heritage Month with the Ramapough-Munsee Lenape Nation. A Land Acknowledgement Ceremony was held near the Treaty Oak at the Bartow-Pell Lenape site. The ceremony was followed by a viewing of a family genealogy chart connecting the Bartow family with the Ramapough-Munsee Lenape through Floyd Hicks Bartow, a direct descendant of Theodosia Bartow Prevost Burr (1746 – 1794), who attended the event. Also on display was a Pell genealogy chart that identifies Anne Pell as the daughter of Wampagê, one of the five Lenape Sachems who signed the treaty with the Connecticut physician, Thomas Pell in 1654. A curated exhibition of Ramapough-Munsee portraits by artist June Vandunk was installed in the Orangerie for the occasion, and the event concluded with a performance by the Ramapough-Munsee Spirit of the Mountain Singers and Drummers.

Land Acknowledgement Statement: It is with gratitude and humility that we acknowledge that we are gathered on the ancestral homelands of the Siwanoy-Lenape, who are the Indigenous peoples of this site once known as Lenapehoking.

We recognize their long history and enduring connections to this land. For thousands of years, the Siwanoy-Lenape lived on this site. The treaty signed by Sachems Shawanarockqûat, Poquorum, Anhôôke, Wawhâmîks, Mehumôw, and Englishman Thomas Pell in 1654, ensured an unbroken connection to the land. By paying respect to the Siwanoy-Lenape ancestors, elders, and future generations, Bartow-Pell Mansion Museum reaffirms, honors, and acknowledges their ongoing contributions and connection to this land. The museum welcomes the Ramapough-Munsee Lenape Chief, Dwaine Perry, and their Bartow descendants, and we remain committed to educating the public about the significance and the contributions of the Lenape people.

Endorsed by Dwaine Perry, Chief, Ramapough-Munsee Lenape and C. Oleana Graham, Keeper of Cultural Lifeways, Tsalagi-Algonquian
The Healing Power of Nature exhibition, curated by Bartow-Pell Museum Educator, Lycia Kougemitros, was a yearlong installation that showcased early medical implements and tools used to extract health benefits from plants and herbs. Focusing on the historical evolution of medical practices used by the local Indigenous populations and early colonial settlers, the exhibition concentrated on native plants and herbs found in the Pelham Bay Park area. In addition to the early medical tools that were used by surgeons and physicians, there were also objects on view that were found in everyday homes to assist those suffering from illness including mortar and pestles, Gibson spoons, and posset pots (or “invalid cups”).

The exhibition was on view in Room 202 on the second floor of the mansion. According to the 1987 Historic Structures Report issued by Daniel M.C. Hopping and Zachary N. Studenroth, the second-floor dressing room—originally accessed through the southwest bedroom—was converted into a lavatory when the architectural firm of Delano & Aldrich updated the mansion between 1915 and 1918.

A slide presentation was given by Kougemitros in October 2022 that was followed by an herbal tea and CDB honey tasting. The Healing Power of Nature presentation received such positive feedback that it was offered again in April. Oleana Whispering Dove Graham led a short discussion on indigenous herbs and remedies for common ailments.

Left: A medical kit from Stevens & Sons includes a scalpel and probes that could have been used on various body parts, a bifurcated grooved director, to guide a probe or control the pathway of an incision, as well as a retractor and spreader. In 1830, at the age of 13, James Stevens began as a surgical instrument maker in England. Seven years later he manufactured and distributed these tools in London. In 1874, his son Daniel established a Canadian subsidiary in Toronto that produced this medical tool kit. Right: An Apothecary’s Pill Roller. Prescribed by weight, medication was mixed with a sticky and thick syrup of glucose allowing for the formation of a pliable mass. It was then rolled out like a sausage that was placed on the pill board where the grooves were filled with the roller handle that formed smaller cylinder rolls that were then cut into pills.
NATURE INSPIRES: A CONTEMPORARY ART EXHIBITION

Bartow-Pell’s third annual group art exhibition featured 28 local (and not-so-local) artists who have been inspired by the beauty of nature and the physical world. Nature Inspires was held in the Orangerie during the month of March. The exhibition was co-curated by artist, Mary Colby and Bartow-Pell’s Executive Director, Alison McKay. Selected pieces for the exhibition were based on artistic merit and inspired by nature’s healing power to improve both physical and mental well-being.

The show featured an array of styles and mediums including photography, collage, needlework, several three-dimensional works as well as traditional, framed oil paintings and works on paper. The opening reception was well attended with over 120 visitors spilling out onto the back lawn while refreshments were available in the adjacent gift shop.

This exhibition was supported, in part, by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council, and by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

Artists represented:

Liz Alderman
Rebecca Allen
Rosemary Barone
Patricia Capella
Benjamin Eden Carter
Graciela Cassel
Lauren Chernin
Mary Colby
Morgan Hughes de Rahm
Jeffrey Fitzgerald
Tara Garcia
Katy Garry
Ellen Grace
C’naan Hamburger
Kim Ince
Barbara V. Jones
Sharene Jones
Erika Kalvys
Lisa Milazzo
Tim Moses
Carleen Murdock
Lucas O’Malley
Donna Pesce
Georgine Sheridan
Eileen Stodut
Melena Sullivan
Marie Ucci
Katherine Wood
Top row, left: Rosemary Barone, Icy Shadow. Top row, right: Morgan Hughes de Rham, American Burying Beetle.

Middle row, left: Barbara V. Jones, May Renewal In My Garden. Middle row, right: Jeffrey Fitzgerald, The Sounds.

Bottom row, left: Malena Sullivan, Eternal Now. Bottom row, right: Katy Garry, La Jolla.
CASA AT BARTOW-PELL

The Cultural After-School Adventures (CASA) program is a New York City Council initiative that is awarded to institutions by Council Members and administered through the NYC Department of Cultural Affairs. Bartow-Pell is honored to have again been awarded a CASA grant from Council Member Marjorie Velázquez of NYC Council District 13 in fiscal year 2023. In fact, Bartow-Pell was awarded two grants this past year and was thrilled to work with a group of fifth graders at P.S. 175 on City Island and a group of eighth graders from JHS 144 in Pelham Gardens.

Bartow-Pell’s CASA programs are designed to give students the opportunity to explore historical and contemporary stories through hands-on activities and visits to the museum. The museum and its 9-acre site served as a catalyst for session topics. Students explored the site’s history, which served as the home of the Lenape people prior to 1654, its use as the residence of the Bartow family and staff during the 19th century, as well as the impact of the Industrial Revolution. They also learned about the site’s significance as a wildlife habitat in both the past and present. Notable highlights of the program included trips to the City Island shoreline where they met with members of the City Island Oyster Reef (CIOR) project who explained the importance of salt-water bivalve mollusks to the marine life around New York City. Additionally, each group visited the battlements at Fort Totten in Queens. During the exciting excursions, the students went on informative and adventurous tours where they learned about the architectural construction of the fortress and its role in the American Civil War. Both JHS 144 and PS 175 students acquired important technological skills when they worked with the Little Animation Studio. In small, partnered groups, they utilized cameras, lights, computers as well as green-screen tools to create their own mini stop-motion films. The students were able to connect what they had experienced over the various CASA sessions and developed short digital movie productions. All of the sessions reinforced practical, grade-appropriate applications to school subjects and imparted that learning is a fun, lifelong process!
TOYS AND GAMES

This past year, Bartow-Pell Museum Educator, Margaret Holmes curated a whimsical collection of 19th and early 20th century toys and games recently donated by long-time Bartow-Pell member Mary Huber. On display in George’s room, visitors are delighted to find a selection of toys, games, and puzzles that became popular because of advances in printing technology, such as chromolithography. Companies like McLoughlin Bros., Selchow & Righter, Milton Bradley, and Parker Brothers dominated the American board game market by the latter part of the century.

Like today, examples of game genres from the nineteenth and early twentieth centuries were: strategy (e.g. Halma), dexterity (e.g. Tiddlywinks), chance (e.g. Lotto), and skill (e.g. poker). Board games often had cultural or societal themes, such as the Traffic Jam Puzzle, which was developed in the 1920s, when motor vehicles and subsequent traffic jams, were an altogether new phenomenon.

Peter Coddle (seen in the photo above) was a popular reading game and enjoyed many variations. In this version from Parker Bros., Salem, MA from ca. 1890, Peter Coddle is a country boy who ventures to New York City and finds himself running into trouble. It is played like Mad Libs, with an incomplete story having the blanks filled in by each player.
Above: Students holding up their completed zoetrope projects. Below left: Learning how to sow seeds in the vegetable garden. Below right: The play Insignificant performed during February. Opposite page, clockwise: Classical concert in the parlors; attendees at the annual contemporary art exhibition; holiday festivities in the Orangerie with Alison McKay and Boo Dennis; filming in the walled garden, studying sea life along the shoreline of City Island during a Cultural After-School Adventures session.
BEHIND THE SCENES AT BARTOW-PELL

Bartow-Pell has not changed its walk-in hours since it opened to the public in 1946. On Wednesdays, Saturdays, and Sundays, visitors can view the museum from noon to 4 pm for guided or self-guided tours year-round. This means that events, workshops, concerts, lectures, and student programs are scheduled during other days and times. It allows the museum flexibility to work on its own projects and initiatives while also making the museum available for production companies to use as a backdrop for film, television, and various commercial marketing campaigns. Last year, the weekly PBS show NYC Arts with Paula Zahn filmed five episodes in the double parlors that highlighted many aspects of Bartow-Pell for its opening segments during January 2023. Revenue from production companies helps support Bartow-Pell’s operations and mission-driven work. While some are independent film companies and TikTok influencers with small casts and crews, the museum also hosted major labels including China Vogue, Bergdorf Goodman, and Bravo TV’s Project Runway which generated publicity for Bartow-Pell. However, several production companies require Bartow-Pell to sign Non-Disclosure Agreements (NDAs) so the museum is bound to confidentiality. We’d love to share more, but we can’t. Shhhh!
MEET THE STAFF OF BARTOW-PELL

It has been said that the staff of Bartow-Pell wear many hats. This is literally true of Susan Chesloff who doubles as the Snow Queen for the annual Teddy Bear Tea during the winter holiday season. Technically, she wears a tiara, not a hat, for the role, but you get the idea. The Museum Educators not only provide guided tours and lead student programs, they are also event planners, curriculum and program developers, curators, collection cataloguers, and all pitch in to help set up and break down events. On occasion, and out of necessity, the gardeners have doubled as mechanics, and they are also excellent cat whisperers. Everyone who works at Bartow-Pell serves as an ambassador, welcomes visitors, answers questions, and lends a hand whenever and wherever they can. It is truly a team effort that makes this museum hum!
In the summer of 2018, Red Monkey Theater Group made their debut performance at Bartow-Pell with *Sherlock Holmes: The Adventure of the Musgrave Ritual*, a co-production with M&M Performing Arts Company, Inc. Since then, Red Monkey has presented three site-specific productions at Bartow-Pell each year. This partnership has proven to be an exciting collaboration between the two cultural organizations; Bartow-Pell provides a historic backdrop in which Red Monkey Theater Group can transport audiences to other times and places creating an immersive theatrical experience. The success of this partnership has resulted in the two entities formalizing a Residency Agreement this year solidifying our commitment to bring exceptional classical and contemporary theater to the community.

During their performance season, Red Monkey also offers workshops and talk-backs to the plays they are exploring. These educational programs, open to everyone, are designed to offer audience members insight into the dramatic works presented, and the techniques used to bring them to the stage. The company includes a vibrant stable of choreographers, performers, directors, technical staff, and designers, who all make vital contributions to the productions. Additionally, apprenticeship and internship programs are open to young artists ranging from high school students through recent college graduates. Red Monkey usually engages six to eight interns and apprentices each season (interns are typically students who receive academic credits for their work while apprentices are aspiring artists beginning their careers, who receive small stipends).

The Red Monkey Theater Group is scheduled to perform *The Great Gatsby* adapted by Amy Frey from the novel by F. Scott Fitzgerald in September, *A Christmas Carol* adapted by Sean Coffey from the novel by Charles Dickens in December and present *Sherlock Holmes vs Hercule Poirot* adapted by Tal Aviezer and Amy Frey from stories by Arthur Conan Doyle and Agatha Christie in April 2024. To find ticket information and dates as well as the productions’ companion workshops visit bpmm.org to learn more.

Right: Tal Aviezer, Red Monkey Theater Group Artistic Director as Dr. Frankenstein. Below: Emma Freeman as Claire Clairmont. Photos by Tim Lamorte.
Bartow-Pell’s Orangerie is inarguably a significant feature of the mansion. Listed as Room 105 in the 1987 Historic Structures Report, its prominence and full integration into the mansion point to several conclusions about the west wing of the building. That the Orangerie is not a lean-to structure attached to the mansion, an after-thought placed in situ after construction began, or a later addition, speaks to the unknown architect’s broad command of engineering and architectural practice. The building was intentionally positioned so that the Orangerie faces south to maximize sun exposure during the winter months, as this was a long-standing practice. The Orangerie serves as a counterbalance to the east wing of the mansion. The Historic Structures Report suggests that its significance could be linked to and influenced by the mansion’s proximity to Flushing, Queens, which was known as the hub of horticultural businesses and nurseries in the late 18th and 19th centuries. Oftentimes, conservatory is interchanged with orangerie. However, this is incorrect terminology. While “conservatory” and “hothouse” were interchangeable during the late 18th and 19th centuries, orangeries do not have glass ceilings like conservatories. It was also recommended in architectural and horticultural texts of the period that conservatories use pots and shelving to house plants, whereas dirt floors were recommended for the direct planting of trees into the soil in orangeries.

Between 1914 and 1918, the International Garden Club contracted with the architectural firm of Delano & Aldrich to upgrade and modify the mansion. This included adding the plumbing, electrical, and waste lines. The Orangerie was in such disrepair that the original 20 by 20 window sashes were replaced with Palladian or demi-lune windows over French doors, which were popular during that era. Today, the Orangerie remains a significant part of the mansion as it functions as a classroom for student programs, a concert hall for musical and theatrical performances, and a space for workshops and other events Bartow-Pell offers the community annually. This past fiscal year, the Orangerie underwent a makeover with a fresh coat of paint, new clear-glass bell pendant fixtures, and the removal of peeling paint on the floor exposing the true color intended by Delano & Aldrich.
DOUBLE PARLORS DRAPERY PROJECT

In 1946, Agnes Miles Carpenter, a very generous supporter of Bartow-Pell, gifted draperies for the double parlors to the museum. They were adaptations created by Joseph Downs from several plates in George Smith’s Cabinet-maker and Upholsterer’s Guide and Repository of Designs (London, 1826).

Joseph Downs (1895-1954) was a widely recognized scholar of American decorative arts having worked at the Museum of Fine Arts in Boston and the Pennsylvania Museum of Art. In 1932 Downs was appointed assistant curator of the American Wing of the Metropolitan Museum of Art. There he curated a series of important exhibitions and brought many new facts to light through his writings. He developed the study of American decorative arts into a serious discipline. By 1949, Downs served as the curator of the Winterthur Museum and wrote a history of American furniture that was illustrated with examples from that collection.

While this facet of Bartow-Pell’s history is very important for many reasons, the draperies in the parlors were definitely showing their age. After hanging in those rooms for 75 years, the draperies looked a bit too “shabby chic” for the interior designation status awarded to Bartow-Pell by the New York City Landmarks Preservation Commission and it was decidedly time for them to be replaced. Thanks to the individuals who contributed to the paddle raise held at the holiday party in December 2022 and a substantial donation from the Robert Goulet Foundation, the long process of selecting new treatments finally began. While paying homage to Joseph Downs, the Curatorial Committee researched period texts, referenced 19th-century drawings and sample books for historical accuracy, and discussed textile options with interior designer and Bartow-Pell Board Member, Laird Tolan who helped source materials and tradespeople. The custom-made gold damask and aubergine draperies that were installed the day before the Garden Luncheon in June have transformed the space!

By the (total) numbers: ninety-six yards of fabric for the panels, twenty-two yards of fabric for the swags and jabots, and forty-eight yards of trim.

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CITY ISLAND OYSTER REEF TALK AT GARDEN LUNCHEON

The topic of the annual Garden Luncheon dovetailed beautifully with this year’s “Healing Power of Nature” theme. Sally Connolly, Chair of the City Island Oyster Reef (CIOR) introduced her organization to luncheon guests and discussed CIOR’s projects and goals.

The mission of the City Island Oyster Reef (CIOR) is to restore and improve biodiversity, water quality, and coastal resilience of the western Long Island Sound ecosystem. This is done by constructing reefs made of shells, which promote the growth of the historically abundant oyster population and other marine species around City Island. CIOR is building community awareness, promoting active stewardship, developing educational programs, collecting and sharing scientific data, promoting and supporting research, and collaborating with like-minded organizations to achieve their mission. Additionally, CIOR collects shells from restaurant staff at participating City Island restaurants (the City Island Shell Collective) and places them in 32-gallon bins, which are then collected by CIOR eco-volunteers. Shells are brought to the curing site at Pelham Bay Park in partnership with the Billion Oyster Project, by the NYC Parks Department, and the NYS Department of Environmental Conservation. Two sites have been selected to develop reefs using specially engineered structures and cured shell material. These materials will promote reef formation. This will eventually increase larval exchange and connect the various remnant oyster populations. In addition, CIOR is creating a living shoreline behind PS 175 on City Island for educational purposes while improving the coastal area.

While the talk was extremely interesting and evoked Bartow-Pell’s “healing” theme, it was ironic that the event was moved indoors due to the poor air quality caused by the Canadian wildfires. Traditionally, the Garden Luncheon takes place under a tent on the pebble court overlooking the gardens. This year, for the first time at Bartow-Pell, the entire luncheon was held indoors.

*After the presentation, guests enjoyed conversation and a salmon entrée with salad catered by Scarborough Fair of Bronxville.*
CELEBRATION WITH THE NEW YORK LANDMARKS CONSERVANCY

Bartow-Pell celebrated the summer solstice on June 21st by hosting an anniversary party for the New York Landmarks Conservancy’s 50th anniversary. As a past grant recipient of emergency funding from NYLC, Bartow-Pell was a chosen site featured in NYCL’s 50 at 50 online exhibition curated by Thomas Mellin and Donald Albrecht.

Attendees enjoyed cocktails and bites and a two-part, site-specific dance performance by the Eva Dean Dance Company titled Liquid Silver: Sanctuary. The piece, developed from a much larger work, served as a meditation on personal growth within culture, community, and the environment.

Dean is known for embracing an intuitive approach while developing choreography through experimentation, drawing on the dancer’s artistry and improvisational skills. She is known for inventive use of props (in this instance, the dancers held white umbrellas in one of the sections), incorporating site-specific, architectural elements, and ambient sound scores.

Bartow-Pell would like to thank Gavin Leckie, a board member, and his wife Elizabeth Leckie, a board member of the Eva Dean Dance Company, for making the valuable introductions. We are very grateful for these partnerships as they expand the museum’s offerings, engage the community, and introduce visitors to innovative and exciting programs and special events.

Dancer Manuela Sanchez of the Eva Dean Dance Company performing during the Summer Solstice Celebration in front bronze sculptures entitled Peacock (Short-tailed), 1920; Peacock (Long-tailed), 1928 by Gaston Lachaise (1882-1935). Bronze with gilding, cast in 2002 at the Modern Art Foundry, New York.
THANK YOU TO OUR FY23 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!

$5,000+
Sona Davidian
Cherie & Bill Sigward

$2,500+
Joachim & Eunice Auer
Cheryl Hepburn Greenhalgh
Elizabeth & Gavin Leckie
Nora and Marc Mazur
Renee Ring

$1,000+
Carwell Rush Berlin
Catherine Campbell and Arthur Scinta
Sharon and Thomas Casey
Elizabeth B. Douglas
Darby Dunn
Ricki Gardner and Will Cavanaugh
Jeannie Sutton Hamm
Victor W. Henningsen
Lisa S. Hord and Peter Kohnstamm
Kristen Keller
Rhonda Kost, MD and Alfred Spector
Pamela and John Little
Martin Nash, MD
Katherine Pringle and John McCormick
Candace and Frank Taubner
Joan and Val Taubner

$500+
Anonymous
Cecil K. Brooks
James Caballo
Janet and Ned Cavanaugh
Judith and William Clements
Nancy Davis and Fred Roffman
Aldo Di Vitto
Donna and Len Elmer
Joy Goudie
Ellen Lasch
Lean Lenney
Ida and Henry Lo
Athena Longoria
Louise and Tom Middleton
Michelle and Jim O'Connor
K.C. Rice and Peter Frishauf
Melissa Roberts
Linda Sacewicz
Z.I. Sanchez
Kathy Stoddart-Drucker and Joe Drucker
Catherine Walsh Taubner
Dana Thayer

250+
Nandini Anandu
Gina D'Angelo
William Armstrong
Alexander Becker
Lucy L Brown
Jeanne Campbell
Carolyn Cram
Mary DeYoung
Annie and George Freeman
Lorri Gorman
Blair Howell
Jennifer and Seth Jerabek
Judith Judson
Fitzhugh Karol
Ann and Peter Loughran
Thomas Mandia
Solveigh and Jeffrey Marcks
Terry Martell
Margaret Nicholson
Melinda O'Brien and Michael Muldoon
Peter Occolorowitz and Christopher Dlutowski
M. Patricia O'Connor
Maryann Pfeiffer and Richard Ellenbogen
Joan Rainford
Ann and Ed Rial
Patricia A Rua
Maria Sipas
Leah Tahbaz
Laird Tolan

100+
Laura Alvarez
Allison Anderson
Jennifer Anderson
Mary Arnone
Tal Aviezer
Peggy Bam
Nancy R Barrington
Julie Behounek
Lindsay Bleier
Allison Bodenmann
Nancy Bruckmann
Ellen Bruzelius
Elizabeth Bucher
Barbara Burn
Herve Jacques Bussiere
John F. Calvelli
Wendy Carley
Winifred Castillo
Paul Cavalconte
Mary Collins
Annette Candido
Anne Conrad
Paula and Thomas Canning
Heidi Carey
Joanne Coco
Frank J Como
Patricia Davey
Astrid Denison
Margo Desantis
Carla A DeGaetano
Lida DeVino
Mary Louise Diaz-Matos
Nina and David Diefenbach
Louis Discepola
Laura Dziedzic
Diane Essig
Melissa Eustace
Donna Fagerstrom
Kelly Faloon
Joanne H Fitzpatrick
Mary Gallagher
Regina Gallagher
Elizabeth Garcia
Sherry Gelb
Dr. Linda and Ralph Gerra
Julianne Gics
Barbara Gleason
Louise Hayes
Rosemary Hays
Helen Higgs
Margaret Adams Highland
Kim J. Hindle
Loretta Illustrato
Kim Ince
Eileen and Andrew Johnson
Beverly Jones
Barbara and David Kenyon
Marty Ketels
Lisa Kiernan
Lisa Lurie Kalapesi
Ellen King
Maggie Klein
Susan and John Kraus
Brenda Lilly
Fiona Lyons and Muharem Abadzic
Jennifer Luce
Peter L. Malkin
John Maresca
Eileen Matz
Patty McGoldrick
Carol and John McGowan
Ron Malenfant
Kathi Mangan
Robert Bartow Matthews
Cathy Mazzaro
Ellen McGuirk
Elise McKay
Annette Monachino
Tai Montanarella
Mariette Morrissey
Carleen and Daniel Murdock
Carolyn Noble
Maureen O'Brien
Kathy O'Hare
Jean O'Leary
Maria O'Neill
Hilary Winston Oskam
Georgette Pacia
June Palmer
Mia Pompi
Roberta and Steve Plotcia
Madryn Priesing
Christine Pfister
Mary Quintin
David Radvany
Marielenka Recine
Lyn Roth-Jacobs
Barbara Russillo
Harriet Savage
Barbara Schimansky
Paula Schrynemakers
Samantha Scinta
Norma Simon
Anna Simonsen-Meehan
Betsey Skudder
MaryAnn Smith
Martha E Solinger
Ann Sorice
Lauren Stanich
Victoria A. Sturner
Beth Sutinis
Barbara Ternavan
Diane and Bill Timper
Marie McIntyre Tracy
Elizabeth Wagner
Karen M Wagner
Pat Wakeham
Claudia Wallis
Christine and Paul Wanuga
Nancy Warner
Drue Weild
K. Eli Weingarten
Marian Whitaker
Sally Winston
Margaret and James Young
Anne N Zahn
Theresa Zongrone
THANK YOU TO OUR FY23 SUPPORTERS AND GRANTORS
## SOURCES AND USES OF FUNDING

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<td>68,600</td>
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<tr>
<td>Educational Programming</td>
<td>110,000</td>
<td>203,541</td>
</tr>
<tr>
<td>Administration</td>
<td>110,000</td>
<td>113,000</td>
</tr>
<tr>
<td>Other</td>
<td>18,760</td>
<td>56,975</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>381,399</td>
<td>488,833</td>
</tr>
<tr>
<td><strong>Net Operating Revenue</strong></td>
<td>26,877</td>
<td>1,691</td>
</tr>
</tbody>
</table>

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

### FY23 Revenue

- **Corporate**: 2%
- **Earned**: 24%
- **Fundraising**: 24%
- **Individuals**: 13%
- **Investments**: 2%
- **Restricted**: 35%

### FY23 Expenses

- **Administration**: 24%
- **Buildings and Grounds**: 10%
- **Educational Programming**: 42%
- **Fundraising**: 14%
- **Other**: 10%