



BOSTON ATHENÆUM

Annual Report 2024

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Letter from the Director



Two years have passed since we unveiled our renovated spaces. Each day, in these reimagined and revitalized rooms, I see members forming stronger connections with each other and with the Athenaeum. I've watched with delight as members and visitors explore our collections and discover peaceful spots for reflection throughout the building. Our role as a place that encourages intellectual exploration and fosters meaningful relationships is stronger than ever.

Selecting a single favorite moment from an Athenaeum year filled with remarkable encounters is difficult. At the opening of *Framing Freedom: The Harriet Hayden Albums*, I met the current holder of the scholarship that Harriet Hayden established at Harvard Medical School in 1893. Speaking with this modern beneficiary illuminated Hayden's foresight in creating opportunities that would extend into the 21st century. Experiences like this reinforce my belief in the Athenaeum's role in bringing our city's history and stories to life. While the entire exhibition was exceptional, meeting that student and witnessing the lasting impact of Harriet Hayden's legacy left a profound impression on me.

The year brought numerous other memorable moments. Our Member Appreciation Week in May was wildly successful, bringing many people back to the building who hadn't visited the Athenaeum in years. We also welcomed more than 2,000 people

during our September Community Day. There was so much enthusiasm that 53 visitors signed up for memberships on the spot.

Folio, which opened in late June, has exceeded our expectations. In its first six months, it has fulfilled our shared vision of a space for members to enjoy a meal while simultaneously introducing potential new members to our beloved institution.

We've made progress on our financial projections for fiscal year 2024 through steady membership growth and dedicated fundraising. Thanks to our donors' continued generosity, our Annual Fund raised 107% of last year's goal. This support, combined with welcoming 1,365 new members, is helping us navigate budget challenges. The strength of our community's commitment remains our foundation for the future.

This year, we welcomed two new Trustees. On behalf of the Trustees and the staff, I want to express gratitude to George B. Raine and Annie MacLachlan Lewis for joining the Athenaeum's Board.

At a recent member gathering, many praised the Athenaeum's staff for their friendliness and competence. Whether helping someone find their next great read, tracking down a reference, or connecting members with shared interests, the Athenaeum staff strives to go above and beyond. I'm deeply proud of our team and delighted you appreciate them, too. This warmth and dedication make every Athenaeum visit special.

This year, I hope you will join a discussion group, view an exhibition, enjoy a concert, attend a member mixer, or visit Folio for a glass of wine. We would love to see you soon!

Leah Rosovsky
Stanford Calderwood Director



Framing Freedom: The Harriet Hayden Albums

The Boston Athenaeum's exhibition *Framing Freedom: The Harriet Hayden Albums* (March–June 2024) revealed the power of personal photography in 19th-century Black activism. At its heart were two albums containing 87 portrait photographs collected by Harriet Bell Hayden (1816–1893), a self-emancipated anti-slavery activist. These small, formal portraits — known as cartes-de-visite — were the social media of their day, traded among friends and family as tokens of connection and community. Displayed alongside period artifacts and interpretive materials, Hayden's carefully preserved collection illuminated the vital work of Black abolitionists while challenging traditional narratives of the era. Digital resources, educational materials, and a companion exhibition catalog featuring scholarly essays and reproductions of the cartes-de-visites support research into Harriet and Lewis Hayden's anti-slavery activism and their broader community. The Athenaeum's ongoing stewardship of the Albums ensures their accessibility for future generations, helping illuminate this critical chapter in American history while inspiring new questions and perspectives.

Community Partnerships

The exhibition's success drew from partnerships with leading scholars and cultural institutions, combining academic expertise in anti-slavery and Black studies with strong community connections. Key partners included the Museum of African American History, National Parks Service, League of Women for Community Service, Du Bois Forum, and Berklee College of Music Africana Studies Department.

With Thanks

The Athenaeum extends its gratitude to everyone who contributed to the exhibition, especially guest curators Dr. Makeda Best and Dr. Virginia Badgett, and our curatorial and conservation teams. We are deeply thankful for the financial support from the Terra Foundation for American Art, Barbara and Amos Hostetter, James Squires and Karen Jones Squires, the Cabot Family Charitable Trust, Mass Humanities / Mass Cultural Council, the Gladys Kriebel Delmas Foundation, and Fiduciary Trust.

Behind the Scenes

As Boston Athenaeum curators and conservators planned for *Framing Freedom*, they faced many challenges. Specifically, they extracted fragile carte-de-visite photographs dating to the 1850s and 1860s from the tight cardstock channels of the albums in which they'd been stored, cleaned off decades of accumulated stains without damaging the photograph, and identified ways to display the precious images in the gallery space without risking damage from exhibition lighting. As part of the conservation process, the photographs were fully digitized before being safely returned to the Albums — exactly how they were found.

Senior Conservator Graham Patten and Paper Conservator Terra Huber met these challenges using a unique toolbox of instruments: Teflon-coated microspatulas as small as toothpicks, sable brushes, ultra-honed vinyl erasers, precisely mixed poultices of glue-removing methyl cellulose, and nitrile gloves to protect images from conservators' fingers. Along the way, they also took the opportunity to repair and restore the heavily damaged bindings of the Hayden's Albums, finding a close-to-perfect match for the original leather.



“Harriet Hayden carte-de-visite photo albums showcase community, solidarity at the Boston Athenaeum.”

– Boston Globe

National Parks Service Rangers led walking tours for members and visitors of the Athenaeum, with routes that showcased the Haydens' home and neighborhood, as well as other sites of abolitionist history on Beacon Hill.



“I love libraries. And I wanted a ‘third place’ that wasn’t home or work, but another place to spend time... It’s quiet, and I’m not going to get distracted by things at home or by what’s going on at my office — I can come here to a beautiful place and use it as a writing space.”

– Davene Wright, Member

Community and Connections

Member Ambassadors

This year, twelve Athenaeum enthusiasts became Membership Ambassadors. These dedicated volunteers are vital in championing the Athenaeum by promoting membership through social media engagement, personal outreach, and event participation. They invite friends, colleagues, and acquaintances to Athenaeum programs while serving as welcoming guides who help new members navigate and maximize their membership benefits.

Our Ambassadors are familiar faces at Athenaeum events, ensuring each new member has a personal connection during their first program or visit. Their commitment to fostering meaningful relationships within our community significantly extends the reach of our small staff, and we are deeply grateful for their contributions.

Member Appreciation Week

During our Member Appreciation Week in May, we celebrated the heart and soul of our literary community with exclusive events and unique experiences. Members enjoyed seeing notable pieces from our special collections — from the largest book to the smallest, oldest to newest. A delightful roving tea cart offered afternoon refreshments while bestselling author Larry Tye spoke to a sold-out audience about his new book, *The Jazzmen*. Our library team curated a display of archival treasures, including a glimpse into the reading habits of Louisa May Alcott and other notable patrons through their historical lending records. While Member Appreciation Week provided a focused celebration of our community, we cherish and appreciate our members every day of the year!



Community Day

A September rain storm didn't stop 2,000 visitors from filling the Boston Athenaeum during our Community Day Open House. Visitors explored reading rooms, collections, and galleries, many stepping into these spaces for the first time. Members and staff shared the Athenaeum's history with visitors, sparking conversations that led to 53 new memberships. People discovered quiet corners, viewed rare books, and gathered to discuss art and literature in the exhibition spaces. The day proved the Athenaeum's enduring appeal and vital role as a cultural beacon in our community.



Discussion Groups

In 2024, our vibrant Discussion Group community flourished, adding ten new groups to our offerings. Every month, hundreds of members gather to explore worlds both classic and contemporary. Shakespeare's timeless works continue to spark passionate debates, while newer additions like "Don't Judge a Book by Its Lover" dive into the artistry behind romance novels. Embracing modern reading culture, we even introduced summer "silent reading" sessions, creating a peaceful sanctuary where members and visitors could lose themselves in their chosen books, together yet alone in the best possible way.

Volunteers

Michael Almond
Susan Barry
Clyde Boon
Diane Britton
Susan Bryant
Andrea Case
Ted Chaloner
Nikita Chuyko
Phil Dandrea
Jessica Dello Russo
Andrew Dempsey
James Falzarano
Mila Gaddy
Sophia Garmey
Karen Garrison
Bob Gelinas
Judy Glasser
Marie Glenn
Charlie Olivia Grantham
Linda Greyser
Scott Guthery
Justine Hebert
Dave Herder
Carolyn Hilles-Pilant
Fritz Holznagel
George Humphrey
Neil Jacobs
Bruce Jacobson
DeAnne Johnson
Joan Keutzer
Judith Klau
Emily Kushvaliev
Claire Laporte

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Tyler Moulton
Elizabeth Murray
Guhan Nandakumar
Creelea Pangaro
Margaret Pantridge
Mikaela Parker
Deborah Pereira
Bill Pope
Gerald Rosenthal
Elizabeth Sanders
Abigail Santos
Annie Silverman
Lynn Smiledge
Wayne Soini
Jane Sproul
Deb Stein
Stacy Stein
Allen Swan
Nancy Tarulli
Thu-Hang Tran
Mid Walsh
Peg Wheeler
Davene Wright
Hub Town Tours





Expanding Access through Education

Every meaningful connection begins with an open door. In 2024, the Boston Athenaeum’s Education Department opened its doors to innovative pathways for diverse communities to engage with our historic collections and spaces. Through carefully crafted programs that welcomed everyone from local high school students to international library professionals, the Athenaeum proved to be a vibrant hub of discovery, creativity, and cross-cultural exchange.

In 2024, the Education Department led programming that connected our neighboring communities with the Athenaeum’s collections. The Study Center

hosted special collections viewings for groups such as Fenway High School, MBTA staff, and the Goyang Public Library staff in South Korea. At the same time, docent-led Art & Architecture Tours continued to bring new faces to the Athenaeum five times a week. The department also spearheaded two new efforts: First Floor Free Days in celebration of Martin Luther King Jr. Day, Indigenous Peoples’ Day, and Slow Art Day (an international celebration of art exploration), and our interactive “Make Your Own Museum” installation, in which visitors of all ages were encouraged to create their own art in our Calderwood Gallery.



Folio Opens

In June of 2024, the Athenaeum opened our highly-anticipated bistro Folio, creating an opportunity for members to introduce their friends to the Athenaeum, gather, and share French and Mediterranean-inspired small plates with a glass of wine or signature cocktail.

Our partnership with The Catered Affair allowed us to expand the Athenaeum experience beyond the traditional library through literary-inspired libations and a carefully crafted menu featuring New England farm-sourced dishes. Folio's decor also celebrates highlights of the Athenaeum's collections, with reproductions of Athenaeum artwork and wallpaper celebrating the Athenaeum's colorful bookshelves.

This street-level bistro invites the Boston community to experience the Athenaeum in new ways, but members receive the additional sweet surprise of an exclusive discount.

On View

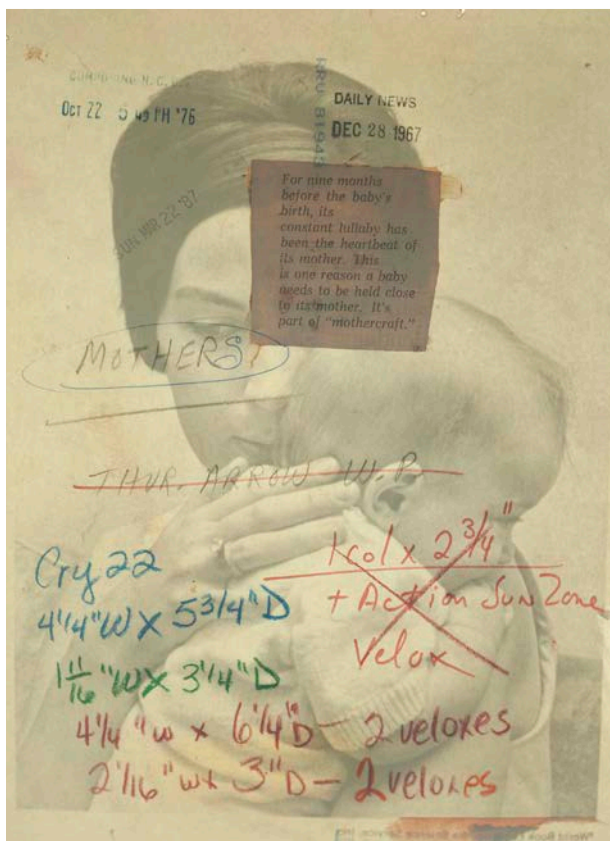
Rounding out our robust exhibition schedule in the Calderwood Gallery was an extraordinary showcase of paper artistry in *The Art of Paper: Claire Van Vliet and the Janus Press*. Van Vliet, a MacArthur Fellow, is renowned for her innovations in hand papermaking and artist's books. The exhibition featured her vibrant pulp paintings, prints, broadsides, and sculptural book structures, with handmade paper central to each piece. Marking the 70th anniversary of Van Vliet's Janus Press, the show also honored a recent anonymous gift of a complete Janus Press collection to the Boston Athenaeum. The accompanying exhibition catalog provided an in-depth look at the work of Van Vliet and her collaborators, including behind-the-scenes images of Janus Press at work.

The first-floor sitting room featured work by two contemporary Boston artists.

- *MOTHERCRAFT*, an ongoing series by artist Toni Pepe, uses press photographs found in flea markets, eBay, photo morgues, and other archives, to reconsider portrayals of motherhood.
- *Cousins*, by photographer Kristen Joy Emack, explores the innocence and intimacy of girlhood, capturing her daughter and three nieces over a decade as they grew, documenting their evolving relationships and confidence.

Art in Every Space

To further reimagine our spaces, the curatorial team undertook a transformative project to bring the Athenaeum's rich permanent collection into view. 75 works from storage were carefully integrated throughout the building's rooms and corridors. The project emphasized celebrating Boston's remarkable legacy of women artists, showcasing artists such as Louisa Davis Minot, Mary Lewis Ayer, Alice M. Frye Leach, Aimée and Rose Lamb, and Annie Cornelia Shaw. Their works now animate our walls and offer members a more complete narrative of Boston's artistic heritage.



Boston Athenaeum
At A Glance
Fiscal Year 2024

217

years old

1,365

new memberships

4,354

active memberships

75

number of
paintings hung

4,801

glasses of wine &
cocktails served at Folio

378

research
appointments

4,142

books, prints, and photos
added to the collection

54

objects conserved

23,805

books circulated
(print, audio, ebooks)

20,258

non-members engaged
through events,
exhibitions, and visits

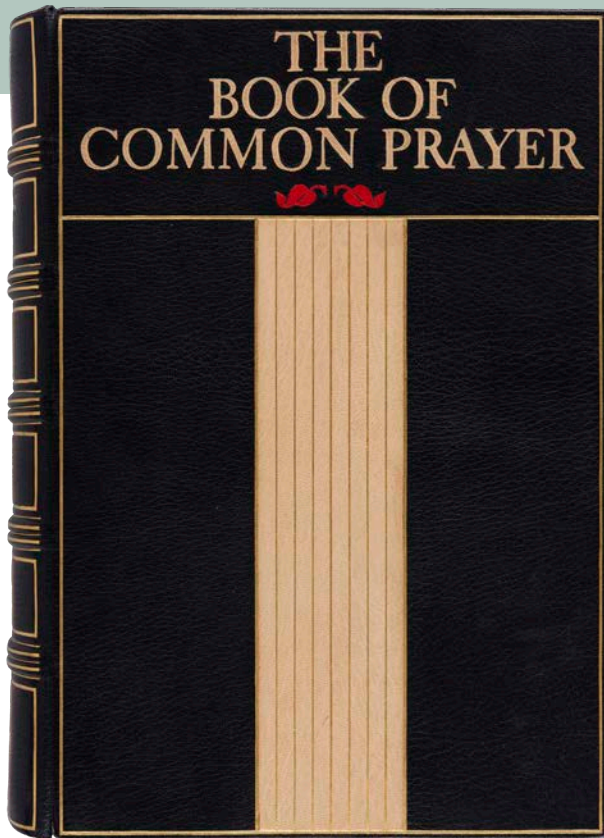
5,814

people took a tour

48

groups visited
the study center

Major acquisitions



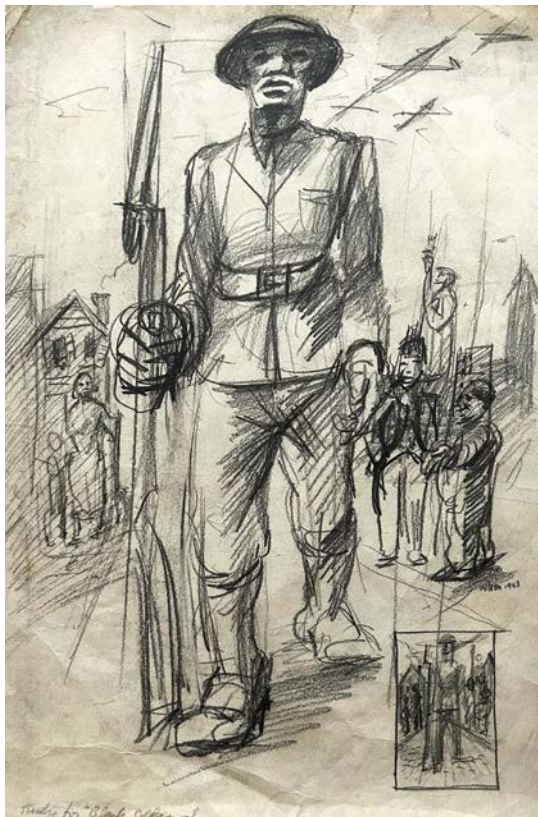
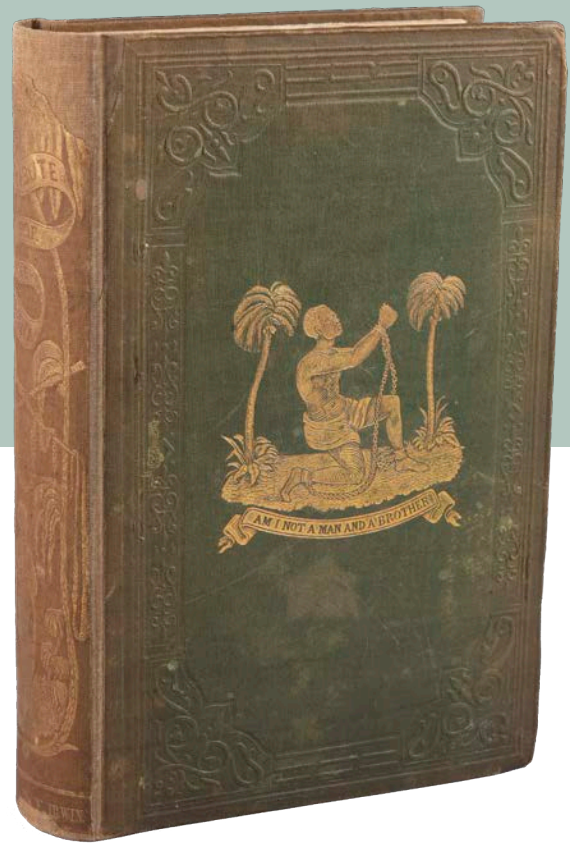
We were thrilled to add the following items to our special collections this year, among many others.

Daniel Berkeley Updike (1860–1941), the *Merrymount Press Book of Common Prayer* (Boston 1928), vellum copy in a unique custom binding by Gray Parrot

Arguably the greatest masterpiece of fine printing ever produced in the United States, this is the crowning achievement of one of America's greatest typographers, Daniel Berkeley Updike, a long-time neighbor and trustee of the Boston Athenaeum. Commissioned as part of a competition organized by Belle da Costa Greene of the Morgan Library, this is one of only twelve copies printed on vellum, filling an outsize gap in the Athenaeum's otherwise complete Merrymount collection.

Wilson Armistead (1819–1868), *A Tribute for the Negro* (Manchester, England, 1848)

Presented to the Black anti-slavery activist William Wells Brown by its author, a prominent British abolitionist, this is the only book from Brown's library known to have survived. Acquired together with fine copies of the second, revised and self-published edition of Brown's influential autobiography (Boston 1848) and his *Clotel* (Boston 1867), a revision of the first novel published by an African American. They join other treasures already in the collection, including rare first editions of his autobiography (Boston 1847) and his play, *Escape, or, A Leap for Freedom* (Boston 1858).

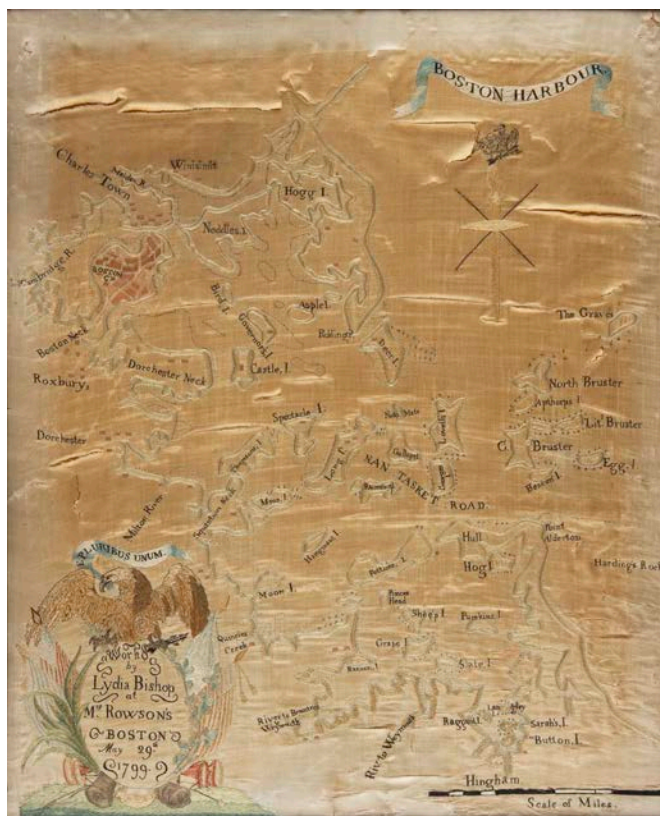


John Wilson (1922–2015), “Study for Black Soldier” (1943), pastel on paper

One of four works by Wilson acquired for the collection this year, this preparatory drawing for an award-winning painting will be on loan to the Museum of Fine Arts, Boston through June 2025, and then to the Metropolitan Museum of Art until February 2026, as part of the first major retrospective for this important Boston-based Black artist who was encouraged by Allan Rohan Crite. Purchase, Frances Hovey Howe Fund.

Albrecht Dürer (1471–1528), “The Holy Family with Three Hares,” woodcut, printed before 1560; woodblock carved circa 1497

The Athenaeum is fortunate to hold three early printed books with woodcuts by, or attributed to, Albrecht Dürer. This important and exquisitely detailed early woodcut is the first separate print by the artist to enter the collection, presenting rich opportunities for future exhibition and teaching. Gift of Sue Robinson.



Lydia Bishop (1784–1805), Map Sampler of Boston Harbor (1799)

This striking needlework sampler, a rare example of a local map stitched in silk, was produced at Mrs. Rowson's School in Boston under the tutelage of Susanna Rowson (1762–1824), author of the bestselling book *Charlotte Temple* and a pioneer in women's education. Lydia Bishop would go on in 1804 to marry Nehemiah Parsons, one of the first subscribers to the Boston Athenaeum, in 1807.



A Year of Exceptional Generosity

In 2024, the Athenaeum received extraordinary support totaling \$2.9 million from 757 dedicated donors. This generosity funds every aspect of our institution — from preserving our historic building and expanding innovative programming to showcasing our distinctive collections and creating enriching experiences for all visitors.

The Annual Fund, the bedrock of our financial stability, achieved 107% of its goal, enabling us to sustain and enhance our core operations. We were inspired to see 49% of donors increase their contributions, while 276 leadership donors demonstrated their commitment through gifts of \$1,000 or more.

Giving to specific areas totaled \$1.2 million and advanced several key initiatives, including support for exhibitions, special collections, expansion, public programs, and conservation efforts. We're especially grateful to the Amelia Peabody Charitable Fund for supporting our Study Center and to the Massachusetts Cultural Council, who, with Mass Development, awarded us a Cultural Facilities Fund grant for expansion and renovation.

We appreciate individuals like Jennifer Pellecchia and Konstantine Prevas, and William S. Strong, who renewed their support of the cataloging and conservation departments. We were honored to receive gifts from Barbara and Amos Hostetter,

James Squires and Karen Jones Squires, and the Cabot Family Charitable Trust in recognition of the importance of the *Framing Freedom* exhibition.

More than 180 donors contributed to our National Endowment for the Humanities Challenge grant, completing a five-year effort to expand support for our Conservation Lab. The \$182,500 matching grant inspired over \$500,000 in matched gifts, enabling us to employ a full-time paper conservator with expertise in photographic conservation.

The Bromfield Society is a cherished circle of supporters who have included the Athenaeum in their estate plans. We are grateful for James M. LaBraico's generous legacy gift this year. At our annual Bromfield Society Tea, John Buchtel, Head of Special Collections and Curator of Rare Books, showcased collection pieces acquired through John Bromfield's estate gift, demonstrating the perpetual impact of legacy giving.

Throughout the year, we celebrated our donors through special gatherings: a Proprietors' social, an exclusive preview of the Hayden exhibition's conservation work, our Annual Donor Reception, and the Athenaeum After Dark celebration for 10 ½ Circle donors and above.

Thank you to every supporter whose generosity advances our mission and strengthens our legacy as a center of intellectual and cultural life.

Giving

Because the revenue generated by membership dues accounts for less than 15% of the Athenaeum's annual operating budget, philanthropy is a critical source of support for key Boston Athenaeum operational areas, including collections and conservation, reference and reader services, education, and events, and maintenance and infrastructure. The Athenaeum relies upon the generous philanthropy of its devoted members and friends.

The Aegis Circle

The Aegis Circle is the Boston Athenaeum's premier donor recognition society, honoring benefactors who contribute \$50,000 or more during the fiscal year. Members as of September 30, 2024:

Anonymous (2)
Amelia Peabody Charitable Fund
Joan Toland Bok
Edward Shippen Burd *in memory of Donald Castille Kelley*
John G.L. and Carroll Cabot
Deborah Coleman Diggins and Timothy Diggins
Michael and Laurie Ewald
Perrin and Bruns Grayson
Barbara and Amos Hostetter
Aimée Vincent Jamison and Jay Jamison
Mass Cultural Council
John P. Ryan
William S. and Ann Strong
Terra Foundation for American Art
Susan B. and Matthew A. Weatherbie

The Hannah Adams Society

The Hannah Adams Society is the Boston Athenaeum's distinguished donor recognition society, honoring benefactors who contribute \$25,000 or more during the fiscal year. The Society is named to honor the legacy of Hannah Adams, whose scholarship earned her access to the Library's collection and an annual stipend to fund her research. Members as of September 30, 2024:

Anonymous (2)
Sherwood E. Baint
Cabot Family Charitable Trust
Earl Collier, Jr. and Maren Anderson
David L. Driscoll
Melissa and Trevor Fetter
Owen Gallagher
Sven and Ivy Gerjets
Bayard Henry

Robert Kleinberg and Leslie Meyer-Leon
James M. LaBraico, MD†
Bonny and Caleb Loring III
National Endowment for the Humanities
Connie and Arthur Page
Creelea and Anthony Pangaro
George and Fernande Raine
Martha Ruest and Martin Schlecht
Amy Ryan and Harold Carroll
Anthony M. Sammarco and Cesidio L. Cedrone
James Squires and Karen Jones Squires

The 10 ½ Circle

The 10 ½ Circle is a distinguished group of contributors who give \$10,000 or more in a given year. The Circle is named to honor the unique and historic location of the Athenaeum's fifth and current home at 10 ½ Beacon Street. Members as of September 30, 2024:

Anonymous (2)
Elizabeth and Edward Baldini
Deborah Hill Bornheimer
Dr. Nancy S. Adams and Mr. John A. Burgess
Elaine Chan and Nikhil Lalwani
Mr. Richard Cheek
Arthur Clarke and Susan Sloan
Timothy and Michelle Codrington
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Lyrais
Mass Humanities
Nancy Maull

The Nelson Family Foundation
in memory of Keith Creamer
Mark Kimball Nichols *in memory of Edith Baker Brown*
Carolyn M. Osteen
Elizabeth Owens
Jennifer Pellecchia and Konstantine Prevas
Barbara Jordan and Robert A. Pemberton
Sarah Perry and Tony Kingsley
J. Daniel and Catherine Powell
The 'Quin Impact Fund
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Austin V. Shapard
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Michael and Louisa von Clemm Foundation
Frederic Wittmann and Christine Kondoleon

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Timothy T. Hilton
Susan P. Stickells and Albert A. Holman III
Susan and James F. Hunnewell Jr.
Elisabeth and George Ireland
Mary Eliot Jackson *in honor of Jonathan A. Parker*
Sarah Jackson
Terence Janericco
Allison K. Ryder and David B. Jones
Susan A. Lester
Jonathan and Jael Maack
Richard and Ronay Menschel

William and Virginia D. Nemerever
Open Society Foundations
Olivia Parker
The Racemaker Charitable Fund at the
Chicago Community Foundation
in memory of Cynthia L. Freeman
Susan and Gilbert M. Roddy, Jr.
Leah Rosovsky
Jill and Michael Severino
in memory of Richard Welna
Mary Alice and Vincent Stanton
Zane A. Thompson Charitable Trust
Alyssa True
Hugh L. Warren

Fellows (\$2,500–\$4,999)

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W.N. and Mary Booth
James C. Buttrick
Carnegie Corporation of New York
Javier Cevallos and Josée Vachon
Sarah Chapin Columbia and
Stephen Columbia
Hester C. Clapp
Thomas Crowdis III
Nicholas and Elizabeth Deane and
Nicholas A. Deane
Françoise and Edward Djerejian
Margaret F. Edwards and David M. Green
John Mark Enriquez
Hanne and Jeremy Grantham
Carol and Richard Habermann
Tunie Hamlen
Elizabeth Hanify
Maisie Houghton
Amy and Robert Job IV
Winston E. Langley
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Anne P. Umana and Lou Tobia
The Robert Cushman Woods
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Lynne B. Levine Young

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Levin H. Campbell
Daniel Campbell-Benson and
Jerry Fielder
Jennifer Cardello and Neil Prentiss
John A. Carey
M.P. Carlhian
Julia and Mark Casady
CBIZ
Ted Chaloner
Lois and Jim Champy
Mrs. I.W. Colburn
Paul M. Connolly
Susan M. Cooke
Gloria G. Coolidge
Nancy Myers Coolidge and
Lawrence Coolidge
Nolly Corley and David Davenport
Mary Cornille
Dale Cox
Michael F. Cronin
The Nick DeWolf Foundation
The Di Lillo Family *in memory*
of Rose Concetta Di Lillo
Robert B. Dimmick
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Karen and David Firestone
Linda Shannon and Jim Fitzgerald
Suzanne and Fabian Fondriest
Claire and Adam Forkner
Hilary and Christopher Gabrieli
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Carol S. Green
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Kyra and Jean Montagu
Nina and Marshall Moriarty
W. Hugh M. Morton
David Netto
Bill and Barbara Norman
Bill O'Connor *in honor of*
Dorothy O'Connor
Grace and Scott Offen
Margaret L. Pantridge *in memory*
of David Weaver
Fred and Christine Parson
Lawrence T. and Elizabeth Perera
Anne C. Peters
Loumona Petroff
Sam and Teresa Pierce
Plimpton - Shattuck Fund
Sylvia and Willard Pope
Rita and Norton H. Reamer
Dorothy F. Renaghan
Susan M. and Kennedy P. Richardson
Walter R. Robinson
Mr. and Mrs. William S. Rowe

David Rudnick
 Amy Russo
 Mr. and Mrs. Alexander C. Sacerdote
 G. West and Victoria Saltonstall
 D. Alec and Lee M. Sargent
 Theodore Sedgewick
 R. Mark Shepherd
 Sally Reid and John Sigel
 Jay Kenney and Emily Sinclair
 Bob Soorian and Lydia Vivante
 John D. Spooner
 Roger Foy Stacey
 Margot LeStrange and Andrew Stern
 Paul D. Sullivan
 Neil L. and Kathy Thompson
 Amy and Michael Thornton
 Susan Tierney
 Michael and Nancy Tooke
 Thomas H. and Mary Frances Townsend
 Bradford C. Walker and Rodin Shaw Cole
 Walter Weld
 Mary and Ted Wendell *in memory
 of Rodney Armstrong*
 Richard F. Wien
 John P. and Lorraine Wilkins
 Tracy Wilson and Patrick Clapp
 Robert Windsor
 Sydney and Jonathan Winthrop
 Peter K. Wirth, Esq. and
 Professor Dyann Wirth, PhD
 Douglas and Patricia Woodlock
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 of Virginia M. Driscoll*
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 Michael Zoob

The Armstrong Society

The Armstrong Society is a group of living individuals who have made cumulative gifts of \$100,000 during their lifetime. The Society bears the name of Rodney Armstrong. He was the Director and Librarian of the Boston Athenaeum from 1973 to 1997, and led a significant revival of the institution, both culturally and financially. Members as of September 30, 2024:

Anonymous (6)
 Patricia D. Altschuller
 Elizabeth and Edward Baldini
 Alfred B. Bigelow
 Isabelle and Scott M. Black
 Joan Toland Bok
 Deborah Hill Bornheimer
 Anne Bromer
 Edward Shippen Burd
 Susan H. Bush
 James C. Buttrick
 John G.L. and Carroll Cabot
 Lee Campbell
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 Richard W. Cheek
 Arthur Clarke and Susan Sloan
 Earl Collier, Jr. and Maren Anderson
 Charles Coolidge and
 Lindsay Leard-Coolidge
 Linzee Coolidge
 Deborah Coleman Diggins and
 Timothy Diggins
 Mary J. Cronin and Scott B. Guthery
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 Katherine Haney Duffy
 Karin and Charles Dumbaugh
 John Mark Enriquez

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 Jody and Tom Gill
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 Jay Jamison
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 Nina and Marshall Moriarty
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 Jane and James Wilson

The John Bromfield Society

The John Bromfield Society is composed of living donors who include the Boston Athenaeum in their estate plans, either through a planned gift or a stated intention to leave a legacy. The society was named to honor John Bromfield, whose initial bequest of \$25,000 in 1846 has grown to more than \$5.6 million. Bromfield Society Members as of September 30, 2024:

Anonymous
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 Adam Jared Apt
 David Attella
 H. Whitney Bailey
 George S. Bain
 Elizabeth and Edward Baldini
 Ron Bento
 Alfred B. Bigelow
 Joan Toland Bok
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 Dr. and Mrs. Stefan Gross
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 Helen Hannon

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Finances

This is a summarized financial report. The complete financial statement package, as received from our auditors, is available on the annual reports page of our website.

The endowment ended the fiscal year valued at \$84,112,651 — an increase of \$11,691,257 from the prior-year value of \$72,421,394. The increase is the result of a total investment return, net of fees, of \$17,044,581, appropriations for current operations of \$5,138,547, a special appropriation of \$928,183 offset by endowment additions of \$713,406.

Membership enrollments and renewals increased from 3,690 in 2023 to 4,354 by the end of 2024, continuing a steady recovery from a 2021 pandemic low of 2,441. Membership revenue increased by \$262,906 or 19%.

Unrestricted contributions, including donations to our Annual Fund increased from \$1.26 million to \$1.75 million, an increase of 39%. Operating expenses increased by \$1,153,812 in 2024 compared to 2023. Salaries and related

expenses increased \$574,583. Several key positions were vacant for portions of fiscal year 2023 and were fully staffed in 2024. Additional factors were inflation-driven wage and benefit increases. The purchase of collections items increased \$366,118 in 2024 compared to 2023. This increase represents the use of funds restricted for the purchase of collections that are set aside in one year in order to allow for substantial acquisitions in later years. This results in some variability in the timing of the reporting of such expenses. The remaining \$213,113 increase was due to increased marketing efforts and the cost of exhibition and event programming. These costs were largely offset through fundraising or income.

Occupying the new space in 14 Beacon Street increased our Occupancy and related expenses. While there were substantial increases in membership and donations in 2024, this did not fully cover the expenses of our new space and the ongoing effects of inflation. This resulted in a special appropriation of \$928,183, over our planned appropriation of \$5,138,547.

Schedule of operating revenue without donor restriction and operating expenses September 30, 2024, with comparative totals for 2023

Revenue	FY 2024	FY 2023	Expenses	FY 2024	FY 2023
Contributions gifts, and grants	\$1,745,359	\$1,256,784	Salary and related expense	\$5,663,860	\$5,089,227
Membership dues revenue	1,617,576	1,354,670	Occupancy	2,800,578	2,818,732
Regular endowment appropriation	5,138,547	5,138,547	Purchase of collection items	896,735	530,617
Special endowment appropriation	928,183	1,008,681	Cataloging and collections management	153,668	161,525
Event, space rental and other	583,931	353,800	Exhibitions	182,873	150,570
Appropriations from board-designated funds	100,000	90,267	Events	356,857	264,873
Net assets released from restrictions	441,347	424,558	General and administrative	928,373	815,038
			Grants	14,750	13,250
			Total Expenses	\$10,997,694	\$9,843,882
Total Revenue	\$10,554,943	\$9,627,307		2024	2023
			Decrease in net assets from operating activities before depreciation and amortization	(442,751)	(216,575)

Notes: This statement includes operating revenue without donor restriction and operating expenses only. All other funds are accounted for separately. Full audited financial statements are available on our website: www.bostonathenaeum.org. The market value of the endowment on September 30, 2024 was \$84,112,651.

