

*News of
Green-Wood for
Members, Fans,
and Friends
2022*

THE ARCH.

**SPECIAL FOCUS
ON THE
ENVIRONMENT**



GW
GREEN-WOOD

Established in 1838, The Green-Wood Cemetery, a National Historic Landmark, is recognized as one of the world's most beautiful cemeteries. As the permanent residence of over 570,000 individuals, Green-Wood's magnificent grounds, grand architecture, and world-class statuary have made it a destination for half a million visitors annually, including national and international tourists, New Yorkers, and Brooklynites. At the same time, Green-Wood is also an outdoor museum, an arboretum, and a repository of history. Throughout the year, it offers innovative programs in arts and culture, nature and the environment, education, workforce development, restoration, and research.

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Green-Wood is a living cemetery that brings people closer to the world as it is and was, by memorializing the dead and bringing to life the art, history, and natural beauty of New York City.

GREEN-WOOD'S MISSION STATEMENT

“WOW! YOU WORK AT GREEN-WOOD? I LOVE THAT PLACE.”

That’s the universal reaction I get when people find out I’m the President of The Green-Wood Cemetery. They tell me how much they enjoy our beautiful landscape, diverse wildlife, history, sculpture, arts and educational programs, and the amazing sense of peace they feel the minute they walk through our Gothic Arch.

As I think back on my fifty-year career here at the Cemetery, I’m reminded this wasn’t always the case. It wasn’t long ago that Green-Wood was a closed, secretive place. We didn’t welcome the public. Our landscape suffered from some neglect. In many ways, we were a reflection of New York City in the bleak days of the 60’s, 70’s and 80’s. We were nothing more than a place to bury the dead.



Richard Moylan (right) with Gary Freytag, president of the International Cemetery, Cremation, and Funeral Association (left), being presented with a certificate celebrating his 50 years in the industry, 2022

There was even a time early in my tenure here, when I was sheepish about telling people that I was Green-Wood’s President. At social events, I would say I was a lawyer. And then later in the conversation, I’d work in my association with the Cemetery.

How things have changed! We’ve really come full circle. Harkening back to the days of the late nineteenth century when Green-Wood was the second most popular tourist attraction in the nation, today, more than half a million people a year take advantage of all that we have to offer, including concerts, exhibitions, lectures, tours, and art installations.

Our cutting-edge environmental initiatives have garnered national attention. Throngs of school children come here every year for an immersive and unique educational experience. We are a frequent backdrop for film and television shoots. And we do this all while operating as an active cemetery and offering compassionate care to those we serve.

Getting to this point took hard work. From a professional and active Board; to our extraordinary staff whose imagination, creativity, and dedication have catapulted us to new heights; to our invaluable partners in government and philanthropy; and to a public that has truly embraced us—so many have contributed to our success.

So, what does the future hold? We will continue to expand our incredible programming and care for our families. Most exciting on the horizon are the fall 2022 completion of the historic restoration of the Weir Greenhouse and start of construction on our much-anticipated Education and Welcome Center. With 70% of the project funding in hand through the silent phase of our campaign, we will soon share exciting naming opportunities, as well as opportunities for donors at all levels, to leave an indelible mark on this important project.

We’ve certainly come a long way in 50 years. There’s still a long road ahead. I hope you’ll come along for the ride!

Richard J. Moylan
President



COMBATING CLIMATE CHANGE AT A HISTORIC CEMETERY

*Integrating environmental
consciousness into everything
we do*

It seems that some of the most forward-thinking initiatives to fight climate change in New York City are coming from an institution that's 184 years old. Despite our long and venerable history, Green-Wood is always looking to the future. And in the face of climate change, we're taking action.

Our huge urban green space has the potential to be a classroom, a research space, a laboratory, and much more. As a landscape dedicated to memorializing human life, Green-Wood invites New Yorkers to connect with nature and to think profoundly about the cycles of life and our shared universe.

More Meadows, Less Mowing

For decades, Green-Wood's 403 acres of lawns were mowed every week and people liked the familiar, manicured look. Yet, the resources required to maintain this appearance have delivered a major impact on the environment.

With a firm commitment to reducing Green-Wood's carbon footprint, we began a first-of-its-kind research initiative with Cornell University in 2018. Led by Dr. Frank Rossi, an associate professor of turf science at Cornell University's School of Integrative Plant Science, the project aimed to study the pervasive spread of invasive grasses, mitigate their spread, and find ways to reduce the impact Green-Wood's mowing program has on the environment. This research led to solutions that foster biodiversity, reduce ground disturbance that facilitates the spread of invasive grasses, and shrinks the carbon

OPPOSITE: Members of Green-Wood's horticulture team watering young trees acquired from Morris Arboretum in Spring 2021

RIGHT: A silky-striped sweat bee on a dandelion, photographed at Green-Wood by Matthew Wills, via iNaturalist



“I’m grateful to Green-Wood for their forward thinking and their commitment to our urban environment.”

— Former Brooklyn Borough President (and current Mayor) Eric Adams

footprint of our mowers. We converted 41 acres of lawn to meadow—meaning they are mowed less frequently and at a higher cut. We saw ecological benefits immediately: the wild bees thrived. Nearly a third more wild bee species are now present in the meadows than in the manicured lawns. Last summer a bobolink, a small black and white songbird threatened by loss of grassland habitat, was heard in the Hill of Graves meadow. We are also mowing our traditional lawns less often: every ten to thirteen days instead of every seven and at a higher cut of four inches instead of the previous two inches. These relatively minor modifications decreased greenhouse emissions by about 17% in that first year—an important step in reducing our overall carbon footprint.

Environmental Research Awards

Set in the most densely populated city in the US, Green-Wood is an excellent place to study the dynamics of the urban environment and the effects climate change and human influences have on ecosystems.

In fall 2021, we launched the Green-Wood Research Awards. These are small but powerful grants that enable outside researchers to bring their brainpower to Green-Wood to address pressing environmental challenges. Candidates applied for one of two categories: Urban Environmental Science and Human-Nature Interactions. The awards provide funding and full access to Green-Wood’s landscape, ecological data, and on-site resources. We’re grateful to the distinguished panel of academic leaders who identified three worthy researchers who will begin site work this spring. To read more about them, head to green-wood.com/research-awards-2022.

The awardees will build on fantastic work that has already been done at Green-Wood. Over the past few years, we’ve welcomed researchers who are studying some of the most environmentally-sensitive species: insects. The US Forest Service has researched wood-boring beetles and the risk they pose to our forests. (In 2019, their researchers discovered a species new to science on the Green-Wood grounds!) Bee specialists Sarah Kornbluth and Parker Gambino from the American Museum of Natural History spent four years surveying wild bees at Green-Wood and identified a whopping 64 species on the grounds.

ABOVE: An area maintained as managed meadow, mowed only six times per year

RIGHT: Sylvan Water collects stormwater runoff before it is discharged into the city’s sewer system



Reducing our Environmental Impact

Here in New York City, we're experiencing more frequent and intense rainfall events every year. This is yet another effect of climate change. Because the city's aging infrastructure isn't prepared for this volume of water, billions of gallons of untreated wastewater are discharged into its waterways every year. With 478 acres of hilly terrain, Green-Wood has great potential to mitigate stormwater from entering the sewer system. With the extraordinary support of a \$1.7 million grant from Governor Kathy Hochul and New York State's Regional Economic Development Council, Green-Wood will soon embark on an ambitious plan to divert over thirteen million gallons of storm water annually from South Brooklyn's combined sewer system with a new stormwater management system. The plan will also enable us to extract 8,100 gallons of water per day from one of our glacial ponds, Sylvan Water (pictured here), to irrigate the Cemetery, reducing the strain on New York City's water supply system.

ENVIRONMENTAL
INITIATIVES AND PROGRAMS
ARE SUPPORTED BY
THE GREEN-WOOD CEMETERY
AND BY
MEMBERS AND DONORS
LIKE YOU.



An American kestrel resting
in a public lot being
maintained as a meadow



Environmental Education

Teaching and interpreting nature for the public is central to Green-Wood’s environmental work. It’s why we’re expanding our school programs to include robust environmental education curricula.

Thanks to a three-year grant from the Institute of Museum and Library Services, we’ve now hired a full-time Environmental Education Manager, Kristi Chaudhuri. She is working closely with our horticulture team to extend our environmental stewardship to local students, creating pathways for kids to get involved in addressing climate change in their own city. Three new curriculum units, designed specifically for middle school students, will focus on the urban heat island effect, pollinators, and native and invasive species. They will create pollinator habitats, track air pollution, and devise ways to mitigate invasive species right here on the grounds. The ultimate goal is to provide opportunities for kids to develop the skills and understanding to become civically-engaged members of their communities, ready and eager to help address global challenges.

Citizen Science

In the efforts to find adaptation strategies for a changing climate and understand how our local ecosystems are affected, it’s not just seasoned researchers and professionals who can make an impact. The contributions that all New Yorkers can bring to the field every day are invaluable in advancing our knowledge of environmental changes. Green-Wood’s visitors who observe our trees, flowers, and wildlife throughout the year and upload them to the iNaturalist app or Nature’s Notebook (both free to download) help us better understand our environment. To date, Green-Wood visitors have observed about 2,000 species—often giving us invaluable ecological information. For example, two wildflowers endemic to New York (dwarf St. John’s wort and spring beauty) were discovered by iNaturalists. Our grounds crew might have otherwise have overlooked and mowed over them. We were able to safeguard these plants and now their populations are growing! We encourage all Green-Wood visitors to become citizen scientists and help expand our awareness of the changes to our urban environment.



TOP: Pre-K students learning about trees during a school program

LOWER LEFT: The iNaturalist project page for Green-Wood

LOWER RIGHT: A child learning about plants on Earth Day, 2021



Music and Tribute on the 20th Anniversary of 9/11

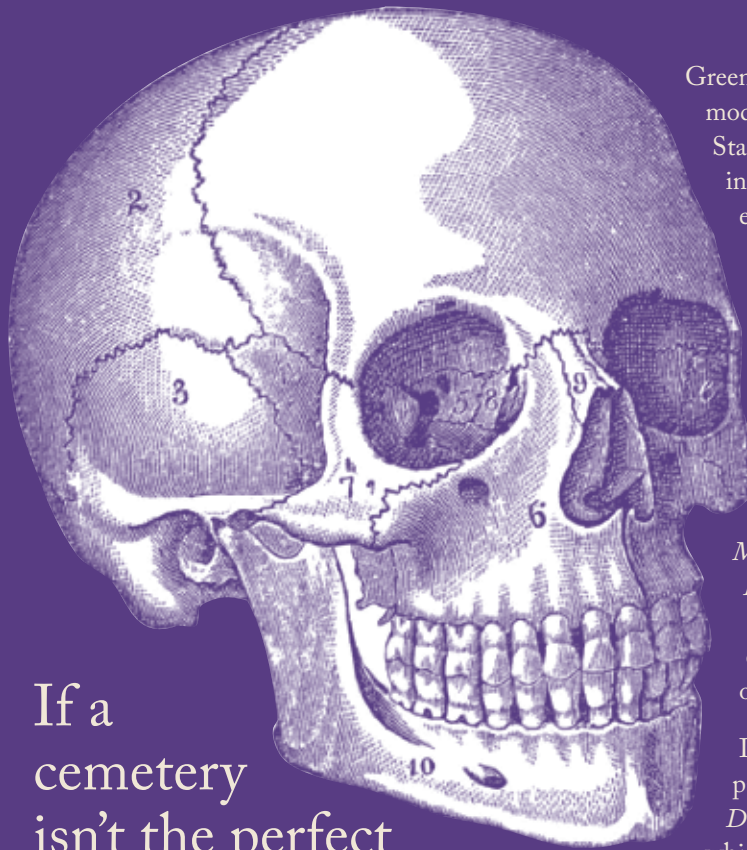
The view from Green-Wood on September 11, 2001 was heartbreaking. From atop Battle Hill, the highest natural point in Brooklyn, Green-Wood staff could easily see the billowing smoke at the World Trade Center just five miles away. It was a perfectly clear day. Isaac Feliciano, a foreman on the grounds, looked on knowing that his wife worked on the 96th floor of the South Tower. He lost her that day. In 2014, Isaac told StoryCorps (a non-profit that helps people record and share their stories) that Green-Wood, where his wife was laid to rest, is where he comes to remember her. He says it's his "Ground Zero." In all, seventy eight victims of 9/11 are interred at Green-Wood.

As a solemn tribute to the thousands who lost their lives on 9/11 and to all of us whose lives were changed forever on that day, Green-Wood commissioned composer Buck McDaniel to create a piece to mark the 20th anniversary of the attacks. McDaniel writes orchestral music, chamber music, and sacred music; his pieces have been performed in Europe and across the United States including New York City, Detroit, Pittsburgh, and Boston. He composed *Memory Ground* for saxophone and string quartet. It was performed here at Green-Wood by the Desdemona Ensemble and saxophonist Noa Even.

The concert was performed free of charge, back-dropped with sweeping views of Lower Manhattan, where the Twin Towers once stood. Throughout the afternoon, hundreds of guests visited to hear the performance and reflect on that fateful day. McDaniel remarked, "The residents of Green-Wood encapsulate nearly every aspect of our city's history, and the institution serves as a monument to our shared New York experience."

DEATH EDUCATION

Conversations on death, dying, and remembrance



If a cemetery isn't the perfect setting for a chat about death, what is?

It doesn't often come up in conversation—it's one of the last great taboos. Here at Green-Wood, we hope to change that. Our free public programs in death education aim to demystify a wide range of topics relating to end of life.

What is death education? It's an umbrella term for studies and activities aimed at facilitating the understanding and acceptance of death. In short, it's all about getting comfortable with the uncomfortable universal truth of dying. It can incorporate understanding everyday practices like funerals and cremation or exploring death care rituals and practices across cultures.

Green-Wood's death education program started modestly by hosting Death Cafes in 2015. Started by Jon Underwood and Sue Barsky Reid in 2011 in the United Kingdom, Death Cafe embodies a simple concept: bring together strangers to discuss death. Death Cafes now take place in 81 countries around the world.

Building on the overwhelming interest in these programs, we branched out to offer a wider array of programs, including those that help people understand cremation, embalming, and funeral planning. Last year we proudly introduced our book club, *Mortality & Me* and our popular *Day in the Life* series, which presents the stories of professionals in death-care fields, like death doulas and mortuary science students, to talk openly about their work.

In the past few years, in the face of a global pandemic, we launched a new series called *Death & Us*, which examines the ways in which the dead are grieved and memorialized across racial, cultural, and economic divides. We've welcomed scholars and experts, like Dr. Kami Fletcher whose topic was "Decolonizing Death Studies" and experts like Joanna C. Lee and Ken Smith for "Qingming: Remembering Our Ancestors." The public interest in death education continues to grow every year and we look forward to hosting these important conversations.

All death education programs are offered free of cost and made possible by members and donors like you.

Visit [green-wood.com/death-education](https://www.green-wood.com/death-education) to learn more.



Describe your loss. This simple prompt was asked of each visitor to the site-specific installation in Green-Wood's Historic Chapel, *After the End*. Artists Candy Chang and James A. Reeves created a space for visitors to publicly share their grief and find connection and strength through community.

Within the intimate space of the Chapel, visitors were invited to share their own experiences with loss—the loss of “loved ones, relationships, health, or worlds we once knew”—on small paper scrolls. They were also asked to describe the things that have helped them endure. By rolling up their written messages and adding them to a growing collection of scrolls in the illuminated altar, each visitor was placing a kind of devotional candle into the center of the sanctuary. In three months, over 4,000 messages were added.

The installation was a shared experience, which was the intention of the artists who feel that public rituals around loss, particularly death, can be almost impossible to find in our contemporary existence. Chang and Reeves selected some of the most profound responses and projected them upwards on the Chapel's ceiling. New messages were added every few days. “Things do get better.” “We all need a little mercy now.” “Each day, we begin again.” “Life is changed, not ended.” Soft, ambient music filled the space. Visitors could take time to sit and contemplate the words projected above, and to reflect upon their own journey through loss.

Chang and Reeves have collaborated on public works that facilitate conversations about the human condition for a decade. Chang is best known for creating *Before I Die*, an outdoor participatory work that has now appeared in more than 5,000 iterations across the globe. James is a writer, educator, artist, and author whose work addresses philosophy and ritual in the digital age.

After the End was made possible by a generous grant from the National Endowment for the Arts and the support of the members and donors like you.

AFTER THE END

A Ritual About Loss

“Memorial artworks are notoriously difficult to pull off. Yet Candy Chang and James A. Reeves... hit just the right tone with ‘After the End’”

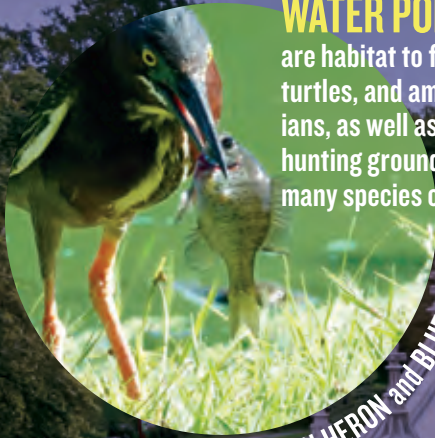
— *The New York Times*

Artists James A. Reeves (left) and Candy Chang (right)



The **FRESH-WATER PONDS**

are habitat to fish, turtles, and amphibians, as well as hunting ground for many species of heron.



GREEN HERON and BLUEGILL



GREEN-WOOD AS HABITAT

BARN SWALLOW



MANAGED MEADOW: taller grasses mean flowers bloom, are pollinated, and bear fruit, supporting many different insects and satisfying the diets of the barn swallow and other grassland birds.

MATURE TREES provide food and shelter to many types of wildlife including tree bats, squirrels, birds, and hundreds of insect species.



BIG BROWN BAT

MONARCH BUTTERFLY



The Chapel Meadow is planted with over **70 NATIVE PERENNIALS**, including milkweed, that support the reproduction and migration of monarch butterflies.

NATURAL BURIALS AND OTHER POSSIBILITIES

Serving our Community, With an Eye to the Future.

When Green-Wood was founded in 1838, it was an innovative idea. As one of the country’s first Rural Cemeteries, Green-Wood was part of a new movement, which espoused the idea that a burial ground can be a place of beauty, nature, and even inspiration.

Over our 184-year history, we’ve continued to innovate, listening to the changing needs of our lot owners and finding new ways to memorialize the dead and serve their families. In 1955, Green-Wood opened its crematory, as cremation gained popularity in this country. Today, it is widely regarded as the most beautiful crematory in New York City. The two adjacent chapels are light-filled and modern, and our in-house video cameras allow families to attend services remotely. At the same time, traditional burials are still available at Green-Wood. More than 1,500 interments took place at Green-Wood in 2021, including the burial of cremated bodies.

In 2022, Green-Wood will open its first area designated exclusively to natural burial—that is, interments that have minimal environmental impact. Natural or “green” burials forgo the use of embalming chemicals and use biodegradable alternatives to caskets, such as wicker or a simple shroud. Everything from digging the grave, to lowering the body, to the future lawn care, is modified to reduce carbon emissions and conserve natural resources.

This natural burial area is part of an extensive restoration and design project at Cedar Dell. Located deep within the Cemetery, this circular area is known for its distinctive eighteenth-century brownstone grave markers, relocated from The Reformed Dutch Church of the Town of Brooklyn burial ground. Cedar Dell will accommodate the growing demand for natural burial spaces, but also offer traditional interments and burials of cremated bodies.

The Design and Landscape team at Green-Wood is adding even more new options. For the scattering of cremated bodies, they have selected several meadow-like areas to serve as “scattering gardens.” Each meadow will have a centralized memorial marker. The Winter Walk pathway at Locust Grove will soon accommodate interments of cremated bodies amid the lush flora with the opportunity for inscriptions along the walkway. The team has more plans in the works, including new designs for the Dell Water, Rosewood, and Sylvan Cliff areas.

To contact one of Green-Wood’s memorial counselors, email salesoffice@green-wood.com or call 718-210-3081 during regular business hours.



A natural burial at Green-Wood using a biodegradable casket



Attendees at the monument to Susan Smith McKinney Steward (Left to right: Lisa Alpert, Green-Wood's vice president of development and programming;

Councilmembers Kamillah Hanks, Mercedes Narcisse, and Alexa Avilés; Borough President Antonio Reynoso)

The invitation to the special trolley tour on International Women's Day read "Featuring our favorite stories of women interred at Green-Wood, dating from 1840 to today. Your expert tour guides will be the women of Green-Wood (who are very much alive.)" It was a day for women, about women, and hosted by women. Newly-elected Councilmembers, Alexa Avilés (who represents Sunset Park, Red Hook, and portions of Windsor Terrace, Dyker Heights, and Borough Park) and Shahana Hanif (whose district encompasses Cobble Hill, Carroll Gardens, Gowanus, Park Slope, Windsor Terrace, Borough Park, and Kensington) sent out the invitations as our co-hosts.



Temperatures were in the low 40s that day, but the group stayed warm inside the Green-Wood trolley while seeing the graves of Eunice Newton Foote, the Green-Wood Freedom Lots, LGBTQ dynamos Frances Kellor and May Dreier, and many more. At the grave of Susan Smith McKinney Steward (1847-1918), the council members were eager to pay homage to her in person. Steward was the first Black woman to earn a medical degree (1870) in New York State and only the third in the United States. It was an especially powerful moment for Councilmember Mercedes Narcisse, a healthcare professional herself with over 30 years of experience in the field. Narcisse shared on Instagram: "It was a wonderful lesson in the proud history of our city. New York City has been home to so many powerful and phenomenal trail-blazing women who have made their mark not only in our city, but across the globe."

Green-Wood thanks Councilmembers Alexa Avilés, Mercedes Narcisse, and Kamillah Hanks, and our Borough President Antonio Reynoso for celebrating this special day with us.

CELEBRATING INTERNATIONAL WOMEN'S DAY 2022

Interns raising a
sunken monument in
Public Lot 3243



THEIR FAVORITE CLASSROOM IN NEW YORK

Student interns at Green-Wood



What did you do last summer? Students from the Williamsburg High School of Architecture and Design (WHSAD) in Williamsburg, Brooklyn have a unique answer. They helped to restore the gravestones of an entire burial lot at The Green-Wood Cemetery.

Green-Wood's work with students from WHSAD began over 20 years ago, when we first welcomed students as part of our summer internship program. Today, WHSAD is one of three high schools in New York City with an academic focus on historic preservation. Getting an opportunity to work hands-on at Green-Wood has proven to be an invaluable experience for these students. Over 200 students have now participated in our summer restoration programs. In the summer of 2021, students took on a big challenge: the restoration of a public lot. They focused on Lot 3243, where the bodies of 1,243 children were interred between 1849 and 1962. Tragically, this lot is one of 63 lots at Green-Wood designated for children.

What is a public lot? In contrast to the more expensive private lots, nineteenth-century public lots provided more affordable graves in a communal area.

The graves are smaller, and accommodate only modest monuments, without foundations. For this reason, many stones on public lot graves are leaning or have completely sunken into the ground. Of the over 570,000 burials at Green-Wood, just shy of 200,000 are in public lots or single grave lots (the twentieth-century equivalent).

Judging by the number of gravestones that were visible, Lot 3243 looked like it had relatively few graves in it. But, at a cemetery, there is usually more than meets the eye. The students worked directly with Green-Wood's archival records to identify which graves had headstones, at least at the time of a survey completed in the 1920s. From there, students used metal probes to locate the sunken monuments. Gravestones were then raised, cleaned, reset, and repaired when necessary. When they began their work, only 28 gravestones were visible. By the time they were done, the students had recovered and reset 122 additional monuments.

Working on a lot for children was a poignant experience for the students. Buried without family members, many of these children have been lost to history, with no kids or grandkids of their own to visit them and preserve their memories. Today, the restored lot is a striking visual representation of the high infant mortality rates in Victorian-era Brooklyn and New York City resulting from diseases now eradicated by modern medicine. Many of the diminutive marble stones are adorned with the same symbol: a flower broken at the stem, before it bloomed, representing a life cut short.

Despite the early morning start times (never easy for teenagers) and the grueling summer heat, the students' passion and curiosity carried them through. Each one participated in invaluable work on behalf of children who died too early. The results of their efforts are on lasting display.

The 2021 internship program was supported by the World Monuments Fund, the Summer Youth Employment Program of the NYC Department of Youth and Community Services, and members and donors like you.

TOP: Before work began. Each flag marks a sunken monument that was later unearthed

BOTTOM: After students recovered and reset 122 formerly buried monuments

8,000+

*Trees and shrubs in the
Living Collection*

478

Acres of hilly terrain

695

*Tree species and hybrids
(including cultivars)*

356

*Fungi species identified
since 2021*

1,976

*Species identified by
citizen scientists*

64

Wild bee species identified

681

*Green-Wood observers
on iNaturalist*

43

*Acres restored to
managed meadow*

WHY I LOVE GREEN-WOOD

A conversation with donor and friend Rachel Kahan



How did you first learn about Green-Wood?

I am a longtime cemetery enthusiast who moved to New York 25 years ago. I'm originally from Arlington, Virginia, and one of my family's frequent weekend activities was going for walks in the famous national cemetery there. We also helped care for two nineteenth-century family graveyards near Annapolis, Maryland, where my mother's ancestors are buried. To me, visiting a cemetery is like a trip to both a park and a history museum. I love the green space and I'm never bored.

What do you enjoy most about Green-Wood?

In a big city, green space is so precious, so Green-Wood's acres of hills, trees, flowers, and water seem miraculous, particularly during the pandemic. My children love the koi pond and are full of questions about everything they see. They are completely unfazed by the fact that they're in a cemetery. And my husband and I are fans of the walking tours and had an amazing time at the Gala last October.

Why do you support Green-Wood and why do you think it's important for others to support Green-Wood too?

Green-Wood is not a fusty old relic—it's a dynamic part of our community. Visiting there, I'm constantly struck by the ways that it's evolved with the times to serve New Yorkers. From the Victorian era, when robber barons built splendid mausoleums, to the present day, when our neighbors put up red granite monuments with Italian saints or burn incense and paper offerings, it's a true reflection of New York City.

In your opinion, what is the most important work that Green-Wood does?

That it's of such great service to the community. I'm a member of a chevra kadisha, a Jewish burial society, and we dedicate ourselves to God's commandment to honor the dead and comfort the living, which I believe to be core of Green-Wood's mission. But nurturing the beautiful, protected green space and providing arts and education programs fortifies our collective physical and mental health, which is also so valuable, especially in recent years.

What are your hopes for the Green-Wood of the future?

That it continues serving the community in a way that makes everyone feel welcome, and that more people visit and realize what a marvelous resource it is for New Yorkers.

Do you have any stories or anecdotes about Green-Wood you would like to share?

So many, but how we fell in love with the Green-Wood is a good one. My husband randomly told me he vaguely remembered that one of his ancestors was buried at the Green-Wood. I thought we'd be looking for a grave. Instead I discovered that the ancestor—a nineteenth-century railroad tycoon—had bought a very fancy mausoleum, no doubt to keep up with his rich friends. We now have a deed and a key to the mausoleum and invite friends for "mausoleum coffee hour" where we sit outside and chat and enjoy the view. It's the Johnston mausoleum right across from DeWitt Clinton's statue—y'all come visit.

*Tell us your Green-Wood story!
Email contactus@green-wood.com.*

Thank You!

The Green-Wood Historic Fund gratefully acknowledges the support of the individuals, foundation, corporations, and government agencies listed below. We also appreciate the commitment of the thousands of members and donors, too numerous to list here, who ensure our ability to fulfill our mission.

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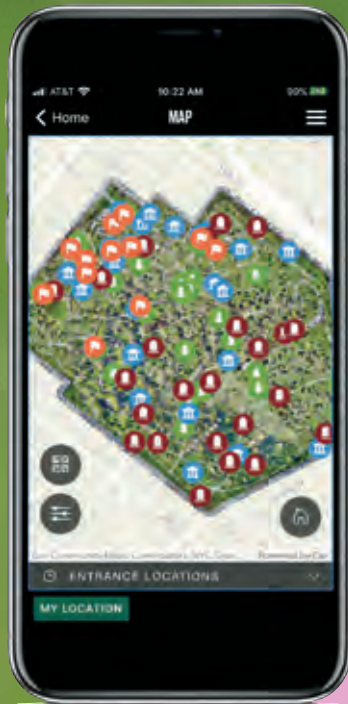
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