



PRESERVATION
LONG ISLAND

Biennial Report

2021-2022

1948 - 2023
CELEBRATING
75
YEARS

A Message from Our Executive Director



Dear Friends of Preservation Long Island,

The two-year period covered by this report was an especially unusual time for Preservation Long Island. Like most people emerging from a worldwide pandemic, we were adjusting to new ways of working, living, and being with each other. Unlike most, we were also looking towards a special milestone: the organization's 75th Anniversary.

It was a strange place to be—reflecting on the organization's past while navigating the arrival of an uncertain future. As we adapted to new modes of interaction, we quickly learned what was possible for the future. This swift disruption to the status quo also compelled us to consider the past from a new perspective as we endeavored to reconcile the old with the new.

This dynamic interplay between past, present, and future is the force that influences how we perceive historical events and narratives. Which brings me back to Preservation Long Island, an organization steeped in history, on the arrival of its 75th Anniversary. Central to our mission is the belief that the best way to learn from the past is through direct contact with the representative artifacts that are left behind. Our founding purpose was to preserve historic resources (the stuff of the past) to benefit "posterity." Seventy-five years later, our primary goal—historic preservation for Long Island—remains the same. The way we do it however, has changed.

This Biennial Report reflects how Preservation Long Island's approach to its mission has evolved over the last eight decades. Where we once concentrated on saving the past for the future, we now focus on helping others to determine how and why the past matters. To borrow a phrase from one of our trustees, we want to "encourage a higher order of thinking" about history and why preserving its resources (the stuff) is important.

The *Art of Edward Lange* project database is one such example. Conceived as an open access educational resource, it catalogs all of the artist's known Long Island works and functions as an interactive website to meet the needs and interests

of researchers, educators, and the general public. As a tool, the website serves as a platform for self-directed learning about an artist, his patrons, and Long Island's ever-evolving landscape. Similarly, our approach to preservation advocacy is as an advisor that helps others advocate for the preservation of historic resources in their communities. We guide them to the tools and resources they will need to argue their case for preservation and encourage them to think collectively about what it is they want to preserve.

We also assume a collaborative attitude in the *Jupiter Hammon Project* by enlisting community input to the development of new interpretive programs at Joseph Lloyd Manor. Rather than focus on what we think the end product should be, we concentrate on the process so stakeholders can participate in the pursuit of whole histories that foster a more empathetic understanding of the human experience. This same attitude informs our work with the next generation of professionals. We provide structured opportunities to advance their professional experience and in return, we gain insight into the latest field-related ideas and practices. It is a mutually beneficial experience that is one of our most satisfying programmatic initiatives to date.

In sum, Preservation Long Island at seventy-five has evolved into an organization that aims to be a facilitator of higher-order thinking using the framework of historic preservation and interpretation. Our goal now is to create content-rich opportunities for collegial critical discourse about the stuff of the past and the making of history. It's an ambitious pursuit but if the positive response to our burgeoning initiatives is any indication of what's possible, I'd say we're on the right track.

Excelsior!

A handwritten signature in black ink, reading "Alex Wolfe". The signature is fluid and cursive, with a long horizontal stroke at the end.

Alexandra Parsons Wolfe
Executive Director

*Front cover: The Sherwood-Jayne
Farm House c.1908 and 2023*



Celebrating and preserving Long Island's diverse cultural heritage for 75 years.

Founded in 1948, Preservation Long Island is a regional 501(c)3 not-for-profit corporation whose mission is to celebrate and preserve Long Island's diverse cultural and architectural heritage through advocacy, education, and stewardship of historic sites and collections.

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Our Mission: Advocacy, Education, and Stewardship

In 1948, during an era of rapid development and expansion, Preservation Long Island was started “to preserve for posterity places, buildings, landmarks, and objects of historical interest on Long Island.”

Today, we are proud of our 75-year legacy of historic preservation on Long Island and eager to build upon it by cultivating a deeper understanding of the places that embody a shared history by:

- Connecting communities to the region’s historic environments beyond the sites and collections we steward,
- providing broad context for the richness of Long Island history to students of all ages, and
- creating ample opportunities for innovative collaboration with community partners and next-generation preservation and museum professionals.

We do this through our integrated mission of advocacy, education, and stewardship that allows us to deliver programs and services that enrich, support, and complement each area.

Advocacy

Preservation Long Island aims to strengthen public awareness of historic resources in the region and empower communities to be more civically engaged as advocates for local preservation efforts. Our advocacy program provides individualized advisory, technical, and support services while advancing special initiatives through the Endangered Historic Places List. To showcase achievement, our biennial Preservation Awards recognize preservation excellence.

Education

Our education programs employ an inquiry-based approach to understanding the past’s impact on the present. By centering Long Island’s distinct position in the political, economic, and social history of an ever-changing region and evolving nation, participants gain a more critical perspective on the forces that shape history and influence our culture today.

Grounded in professional expertise, our publications, presentations, exhibitions, tours, workshops, and school programs enhance historical information with relevant context and provide tools to make people better stewards of a shared cultural heritage.

Stewardship

With four historic properties and a steadily growing collection of Long Island-related material culture, applying best practices in preservation is a crucial component of our daily work. From noticeable restorations like repainting the plaster walls and wainscot paneling at Joseph Lloyd Manor’s center hall to less visible, but no less essential, improvements such as upgrading environmental controls and planning for disaster readiness, stewardship is a responsibility we prioritize.



Between 2021 and 2022, Preservation Long Island secured a grant from the federal Institute of Museum and Library Services that allowed us to initiate a major collections inventory and develop a comprehensive procedures manual to guide future inventory projects at all our historic properties—and to share with other collecting organizations who may benefit from the project planning expertise of the collections management consultant who was hired to create it.



An internship with Preservation Long Island provided Kristen DeLaTour's first opportunity to handle archaeological material.



Dyani Feige, Director of Preservation Services, Conservation Center for Art and Historic Artifacts, takes temperature and RH readings at Joseph Lloyd Manor.

With funding from the National Endowment for the Humanities, Preservation Long Island conducted a risk assessment and created an Emergency Preparedness and Response Plan. Both of these activities helped the organization to identify and implement projects that prioritize the long-time care of its historic sites and collections.

Empowering the next generation

Preservation Long Island prides itself on providing growth opportunities to emerging professionals. Special thanks are due to our several 2021-2022 interns and project fellows:

Curatorial Fellow, 2021-2023: **Peter Fedoryk**, The Art of Edward Lange Project

Stony Brook University Fellows, Summer 2022: **David O'Donoghue** and **Karl Nycklemoe**, doctoral candidates under the advisement of Dr Jennifer Anderson, Associate Professor, History Department, Joseph Lloyd Manor interpretation and National Register of Historic Places projects

S. Jay Levy Future Leader Fellow, Summer 2021: **Kristen DeLaTour**, City College of New York, historic archeology intern

Curatorial Intern, Fall 2021: **Emily Werner**, New York Institute of Technology, Master of Arts in Fashion and Textile Studies, Preservation Long Island coverlet cataloging collection



Intern Emily Werner (now curator and collections manager at Huntington Historical Society).

Collections, Exhibitions, and Events

Throughout our four properties, Preservation Long Island interprets historic buildings and collections to encourage a nuanced understanding of history. Objects are framed as the output of human activity, reflecting multiple layers of purpose, influence, and motivation from the mundane and practical to the aspiring and spiritual. Our properties include:

Custom House, interpreted to the late 1700s, showcases the life of one of Sag Harbor's first United States customs masters, Henry Packer Dering and his family in relation to the establishment of an independent American republic.

Sherwood-Jayne Farm, a farmhouse and outbuildings in East Setauket that evoke the agricultural spirit of 18th-century Long Island. Originally built circa 1730, it was "restored" by our founder, Howard Sherwood in 1908 and reflects the dawning of the historic preservation movement during the Colonial Revival period.

Joseph Lloyd Manor, built in 1767 on the what is now known as Lloyd Neck, is also now a Literary Landmark in honor of Jupiter Hammon, one of the first published African American writers, who lived at the site and was part of a large enslaved community.



Collection of objects related to the Civil War service of John G. Brockmann (1838–1900), gift of Jean E. Zakshevsky.



Custom House, 2021.

Old Methodist Church, built in 1842, serves as our headquarters in Cold Spring Harbor and features ever-changing exhibitions in the former sanctuary.

We are proud to be recognized as home to one of the most significant assemblages of regional material culture in New York. Including artistic and technological masterworks, documentary imagery and everyday artifacts, our collections reveal four centuries of Long Island life. Through our expanding online Digital Collections database, many of these historic materials can be shared worldwide.

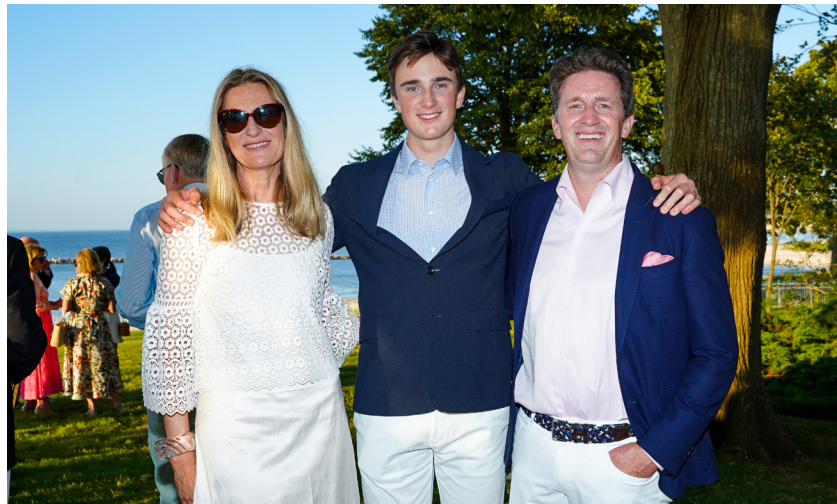
By relying on primary sources for research, continuously adhering to best practices in collections management, and intentionally involving emerging professionals, we continue to thoughtfully lay the groundwork for future collecting and interpretation.

We believe in sharing our expertise and processes with fellow professionals and the public at large, offering over 33 presentations during the 2021–2022 period.



Top left: 2022 June benefit at Peacock Point.

Above: Our generous hosts, Kristina, Henry, and Harry Davison.



Top right: Preservation Long Island celebrates Modernism at the TWA Hotel in 2021.

Above: Intern Emily Werner works with curatorial staff to photograph and digitize Preservation Long Island's significant collection of 19th-century coverlets



Jupiter Hammon at Joseph Lloyd Manor

Launched in 2019, The Jupiter Hammon Project seeks to develop a more relevant and equitable interpretation of the life, literature, and world of Jupiter Hammon and other individuals enslaved at Joseph Lloyd Manor. Born on Long Island in 1711, Hammon wrote powerfully about the social and moral conflicts slavery raised in the newly forming United States.

As one of our country's earliest published Black authors, Hammon was also an early leader within the African American community to call for an end to slavery. In recognition of his lasting impact, Joseph Lloyd Manor was designated a Literary Landmark on October 17, 2020—Jupiter Hammon's 309th birthday.

Through The Jupiter Hammon Project, Preservation Long Island is able to combine its core objectives of connecting communities directly to the region's historical landscape and creating opportunities for innovative collaborations to significantly broaden the context for understanding Long Island's history.

Overall, this project is shaped by its dedication to equitable museum practice and is committed to including stakeholder voices in the process of developing interpretive interventions at Joseph Lloyd Manor.

In 2022, The Jupiter Hammon Project received an “Award of Merit in Engaging Communities” from the Museum Association of New York (MANY) and a New York State Assembly Citation from NY Assembly member Fred Thiele

“Part of racial power is the ability to have something be known but also not told.”

Jupiter Hammon Project panelist
Dr. Craig Wilder



Preservation Long Island's president, Henry C. Clark, curator, Lauren Brincat, and assistant director, Elizabeth Abrams receive the award at MANY's 2022 annual conference.



Key highlights of The Jupiter Hammon Project during 2021-2022:

- Ongoing collaboration with our dedicated Advisory Council and Preservation Long Island's Scholar-In-Residence, Dr. Jennifer Anderson as part of the American Council of Learned Societies "Scholars in Society" Fellowship.
- Interpretation of Jupiter Hammon's "Essay on Slavery" an audio visual by performance artist Malik Work. Now a sound installation at Joseph Lloyd Manor, this interpretation activates a space believed to have been occupied by enslaved people.
- A video conversation about Jupiter Hammon's poetry, moderated by Douglas A. Jones Jr, Associate Professor of Theater Studies at Duke University in 2022. This engrossing discussion places Hammon in the history of Black American thought and includes reflections from Malik Work and his collaborators on their experience of making Hammon's poetry come to life.
- Installation of new informational panels at Joseph Lloyd Manor to orient Jupiter Hammon's story and the overarching project.
- New tours and curriculum-based programs for school groups that take on the difficult task of addressing the complexities of slavery in the North.



The project began with three virtual roundtable discussions, all moderated by curatorial consultant Cordell Reaves, garnering initial virtual attendance of over 3600 and now available online:

Long Island in the Black Atlantic World — in partnership with Weeksville Heritage Center, Brooklyn

The Voice of Jupiter Hammon — in partnership with Suffolk County Historical Society, Riverhead

Confronting Slavery at Joseph Lloyd Manor — in partnership with Lloyd Harbor Historical Society, Huntington



The Jupiter Hammon Project: artist Malik Work (above) performs Hammon's writings; Education Committee member, Melisa Emeghbo Rousseau (left) participates in Arc of Dialogue charettes to develop interpretative interventions at Joseph Lloyd Manor.

The Art of Edward Lange

An ongoing initiative we've significantly expanded in the last two years, The Art of Edward Lange delves into the life and work of a 19th-century German immigrant whose career encapsulated one of Long Island's most transformative economic, environmental and cultural periods.

A prolific artist, Lange created nearly 150 known pictures of Long Island between 1870 and 1889, providing detailed depictions of everyday locales culminating in one of the most complete visual records of the region's cultural landscapes during the latter part of the 1800s. Skilled in painting and drawing, he was also an entrepreneurial innovator, creating photographic reproductions of his pieces for sale.



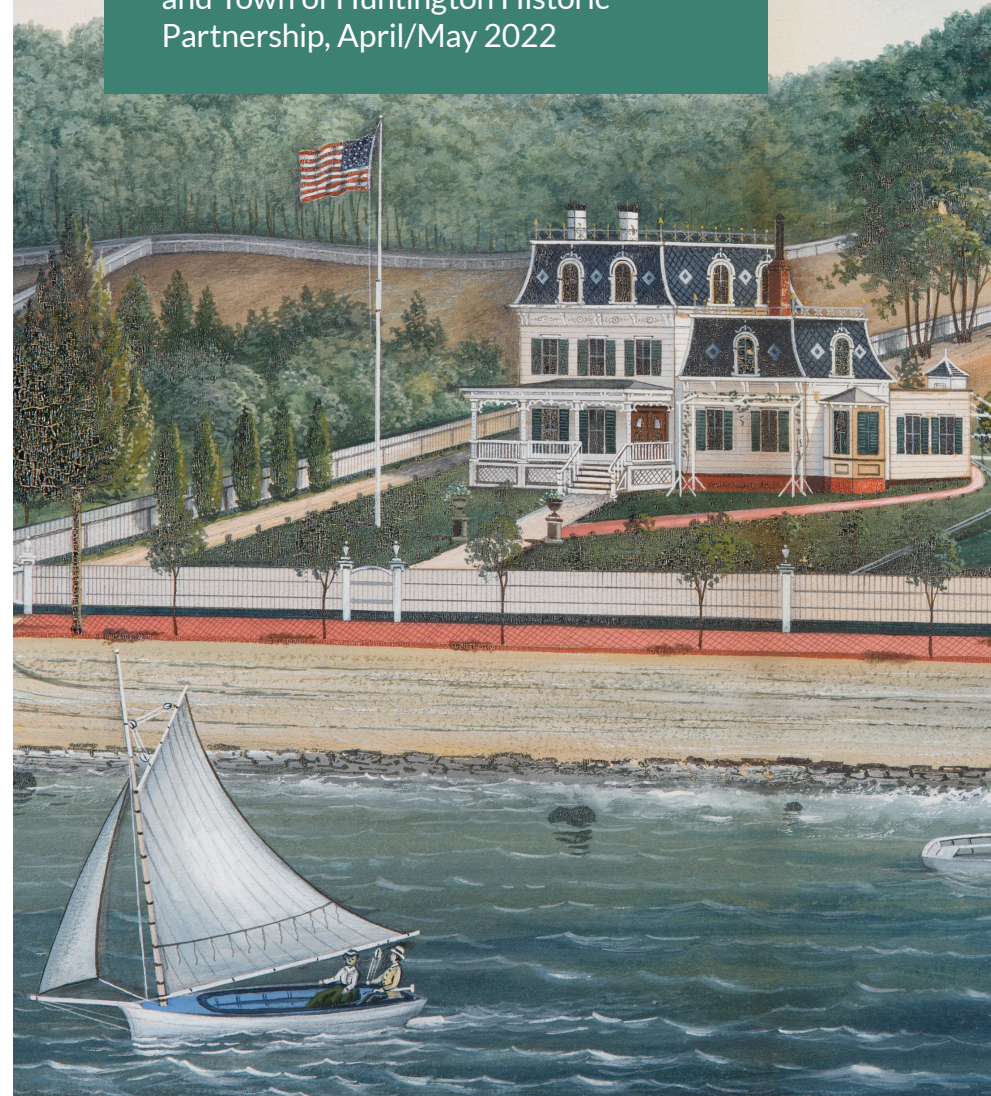
In keeping with Lange's energetic spirit, The Edward Lange project generated new research and collaborations, pop-up and full-scale exhibitions, gallery lectures, academic publications and presentations, community-based programs, and a comprehensive online component featuring an interactive map and searchable database. Through these combined efforts, we have cultivated an enthusiastic and engaged audience, both regionally and beyond.

We were also able to enhance Preservation Long Island's collection, acquiring two Lange works, including one that was previously unknown, and securing grants for extensive conservation work for two paintings.

The Art of Edward Lange project demonstrates how Preservation Long Island can accomplish major research and publication goals akin to larger institutions. We carefully implemented efficient project planning, strategic research, and effective use of available resources. And, as part of our mission to serve as a regional leader in historic preservation, we committed to ongoing sharing of our outcomes and processes with supporting local organizations and those with aligned missions, ideally further empowering them in their own interpretive efforts.

"By retracing Lange's steps, participants can stand where the artist once stood."

Huntington Now reporting on a community-wide scavenger hunt organized by Preservation Long Island and Town of Huntington Historic Partnership, April/May 2022





The Art of Edward Lange project highlights include:

- Two exhibitions, including a 2021 exhibition in collaboration with Long Island Museum.
- Community-based programs including Artoberfest, Paint-Out, and a community scavenger hunt that made the historical significance of the art fun and accessible to modern Long Islanders.
- Dedicated website and database with images drawn from 25 public and private collections, rendered in high-quality photography and providing interpretations of major themes seen in Lange's work.
- Interactive website with map that geolocates each artwork and makes present-day sites of each of Lange's paintings accessible to a wider audience.
- Academic publication in *The Magazine Antiques* (July/August 2022 Folk Art and Americana Issue) "Man About Town" co-authored by Preservation Long Island Curator, Lauren Brincat and Curatorial Fellow, Peter Fedoryk.



At left: Edward Lange (1846–1912) *Residence of William Neale, Cold Spring Harbor, L.I., 1881*, Watercolor and gouche on paper, Preservation Long Island.

Above: Curatorial Fellow, Peter Fedoryk catalogs Lange paintings in Preservation Long Island's collection.

Preservation Advocacy and Support

Advocacy that starts at the community level is at the core of Preservation Long Island's work. It is an ethos that emerged in 1954 when founding trustee Constance Hare challenged the board with a defining question—Should the organization be a collector of endangered historic properties or should it focus on empowering others to undertake the work themselves?

As the organization grew, its advocacy efforts increasingly centered on education and when it participated in New York's statewide survey of historic resources, its commitment to strengthening public awareness was solidified. Today, Preservation Long Island's advocacy support includes generalized educational programs and presentations as well as individualized advisory services that can range from initially fielding inquiries about historic designation to strategizing preservation plans, meeting with elected officials, and posting Action Alerts on social media.

Through this process, local communities are empowered to define their shared heritage and determine how to preserve it. Ultimately, this work forms the basis for our two regional recognition programs: Endangered Historic Places and Preservation Awards.



Above: Photo by Ashok Sinha for designboom

East End Modernism

In early 2022, Preservation Long Island helped the newly formed nonprofit, Hamptons 20th Century Modern (H20CM) to launch a large-scale inventory of East End Modern buildings. By identifying the first 55 structures to add to the New York State Cultural Resources Information System (CRIS). The goal is to advance landmark protection for buildings like

the 1968 Antler House (designed by Andrew Geller and pictured here) as important representative historic resources of the recent past

“Thanks for your help on the landmark status last month. The village received more than 100 landmark requests. The mayor just formed a landmark committee in the last town hall meeting.”

Local resident thanks Preservation Long Island for assistance in their advocacy efforts to preserve Belgrave Motors

Unmarked Burial Sites

Long Island

Preservation Long Island joined with several partners to elevate this local issue to the state level. Working with advocates in the region, the Southampton Town Board approved the Graves Protection Act after human remains were unearthed on the Shinnecock Nation's ancient burial grounds. Additional legislation was then proposed for the state to raise awareness of the need for a uniform approach (Update: the legislation passed in May 2023)





St. James Firehouse

St. James, 2021 Endangered Historic Places

Not only is this white painted stucco 1925 building a noteworthy example of Italian Renaissance/Spanish Revival-style, designed by local architect Lawrence Smith Butler (1875–1954), the St. James Firehouse has also actively served the community for nearly 100 years. A local landmark, it represents an important part of regional history as generations of volunteer firefighters and first responders have been based here. Beginning in 2018, Preservation Long Island advised community members as they began to rally, fought off a proposed sale, and started raising funds for much-needed repairs. (Update: In 2023, St. James Firehouse was nominated for inclusion on the State and National Registers of Historic Places.)



Peter Crippen House

Huntington, 2021 Endangered Historic Places

Peter Crippen House was a deteriorated building on the verge of being torn down. But to those who knew the full story, it was more than that—it was the site of a former mill, owned and operated by a free man from Maryland. The community was able to save the site, stabilize it, and have

archeologists study it. They are now considering next steps, including the creation of an African American museum.

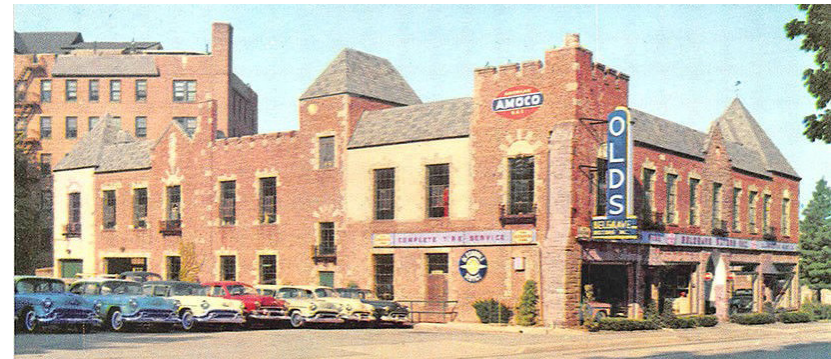


Pyrrhus Concer Home Site

Southampton 2021 Endangered Historic Places

Pyrrhus Concer (1814–1897) was a celebrated Southampton whaler, entrepreneur, and community leader. His African American family also had deep roots in the area and helped establish one of Long Island's earliest free communities of color. The home site, first purchased by Concer's grandparents in the early 1800s, was

acquired by Southampton Town in 2015 via its Community Preservation Fund (CPF). However, local partners, including the Southampton African American Museum (SAAM), have been frustrated with the pace and planning of adequate restoration and stewardship of the site. Preservation Long Island joined SAAM and other local partners to advocate for officials to focus on more equitable and timely preservation efforts.



Belgrave Motors

Great Neck, Village of Thomaston

An iconic structure in the community, the 1930s era Tudor Revival-style building was threatened with demolition. Through public meetings and action alerts, Belgrave Motors was designated a Local Landmark by the Village of Thomaston's Preservation Commission. A National Register of Historic Places application followed, which was also a success.

Endangered Historic Places and Preservation Awards

Drawing from our foundational mission, we created **Long Island's Endangered Historic Places List** to not only raise awareness of properties at risk, but to partner with listing stakeholders to encourage and support them as community leaders in historic preservation efforts.

Since its start in 2010, the listing partners of 35 properties have benefitted from individualized advisory services and advocacy support to secure the continued existence of a range of historic resources in the region.

As sites gain more attention, they attract more support from a widening community that recognizes the value and importance of maintaining a direct connection to history. Information about each endangered listing can be found on our website along with an interactive map that tracks the preservation progress for each.

2021 Endangered Historic Places

James Brooks & Charlotte Park Home & Studios, Springs, Town of East Hampton. Accessing Community Preservation Funds could help to fund preservation planning and a condition assessment.

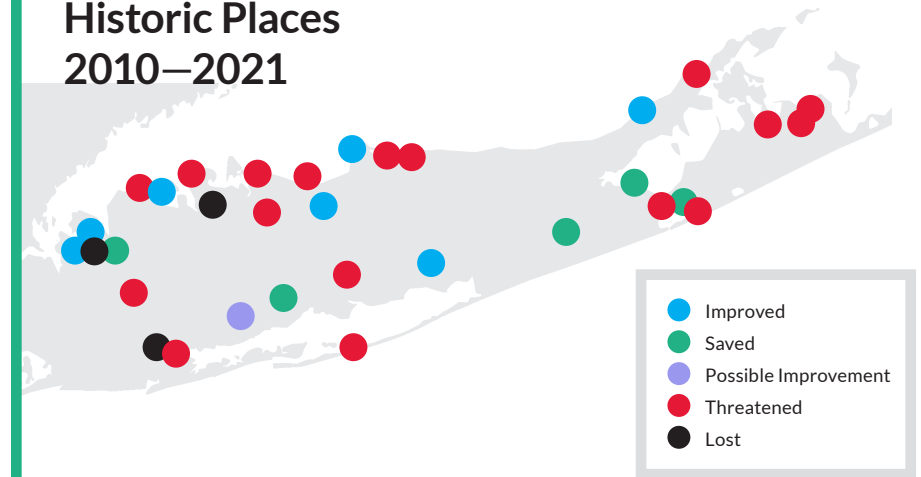
John Mackay III's "Happy House", Village of East Hills, Town of North Hempstead. Endangered listing established significance and motivated a save (see 2022 awards).

Peter Crippen Home Site, Town of Huntington. A surviving resource associated with Huntington's 19th-century African American community.

Pyrrhus Concer Home Site, Village of Southampton, Town of Southampton. The home of a celebrated 19th-century Southampton whaler, entrepreneur, and leader among one of the first free communities of color on Long Island.

Rogers/Remz Grain & Feed Building, Port Jefferson Station, Town of Brookhaven, Suffolk County.

Preservation Long Island's Endangered Historic Places 2010–2021



Sag Harbor Hills, Azurest, Ninevah, Subdivisions (SANS) Historic District, Village of Sag Harbor, Town of East Hampton.

Saint James Firehouse, Village of St. James, Town of Smithtown. Once slated for demolition and now nominated for listing on the National Register of Historic Places.

William Tooker House, Village of Port Jefferson, Town of Brookhaven.

2022 Preservation Awards

First, Preservation Long Island recognizes Endangered Historic Places through nominations from community advocates. Then, in alternate years, we celebrate preservation excellence. Our **Preservation Awards** recognize individuals, organizations, and projects that demonstrate extraordinary achievement in fields related to historic preservation on Long Island. It's our way of encouraging civic engagement and showcasing the success our neighbors can achieve when they are organized, educated, and committed. We also highlight the many ways government regulations and other tools can be effectively used to yield preservation solutions.

- Roslyn Grist Mill
 William Cullen Bryant's Cedarmere
 Old Oyster Bay Railroad Station
 John and Alice Coltrane Home
 Saint James Firehouse
 Reverend David Eato and Mary Baker
 Eato House
 Avery Homestead
 Sacred Heart Church, Cutchogue
- John Mackay III's Happy House
 La Grange Inn, West Islip
 Fordham Saw Mill
 Canoe Place Inn, Hampton Bays
 Sayre Barn, Southampton
- American Venice Administration Plaza
 and Laguna San Marco
- The Meadow Brook Bank
 St. Ignatius Retreat House at Inisfada
 Hotel Huntington (Aboff Building)
- St. Paul's School, Garden City
 Bogheid, the Helen Prybil Estate
 Old Cedar Swamp Road, Jericho
 Merrick Gables Historic District
 Booker T. Washington House
 Peter Crippen House
 Marion Carll Farm, Commack
 W.K. Vanderbilt I's Idle Hour
 Summer Club Clubhouse
 Rogers-Remz Grain & Feed Building
 William Tooker House
 Pyrrhus Concer Home Site
 Henry Rhodes House, Southampton
 Greenport Auditorium
 Brooks-Park Home & Studios
 Sag Harbor Hills, Azurest, Ninevah
 Subdivisions (SANS)
 George & Sarah Fowler House

Awards for Project Excellence

1. Webb Institute and Bentel & Bentel Architects
 Couch Academic Center,
 Glen Cove



2. Paul and Catherine Herkovic
 Stanley Lowndes House,
 Northport

Awards for Organizational Excellence

3. Southampton African
 American Museum (SAAM)
 Also working to preserve and
 restore the nearby Pyrrhus
 Concer Home Site (2021
 Endangered Historic Places)



4. Ma's House & BIPOC Art
 Studio, Shinnecock Indian
 Reservation
 Jeremy Dennis



5. Van Wyck-Lefferts Tide Mill
 Sanctuary and Huntington
 Historical Society
 Lloyd Harbor

6. Village of East Hills
 Preservation of John Mackay III's
 Happy House (2021 Endangered
 Historic Places)



Our Contributors

Preservation Long Island gratefully acknowledges all those who supported its work during the biennial period in amounts of \$100 and above (January 1, 2021 to December 31, 2022). Contributions from government agencies, foundations, corporations, colleague organizations, and individuals ensure that we are able to continue our 75-year mission to celebrate and preserve Long Island's diverse cultural and architectural heritage through advocacy, education, and stewardship of historic sites and collections.

Grants

The American Council of Learned Societies
The Decorative Arts Trust
Gerry Charitable Trust
Greater Hudson Heritage Network
Humanities New York
Institute of Museum and Library Services
National Endowment for the Humanities
New York State Council on the Arts
The Victorian Society in America

Foundations

Ann Eden Woodward Foundation
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Order of Colonial Lords of Manors in America
Oyster Bay Historical Society
Rocky Point Historical Society
UU Congregation at Shelter Rock

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Kara McCutcheon Fic
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Tom & Diahn McGrath
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Anne Moore Hutton
Joseph & Claire Moosbrugger
Agathe David-Weill & Pierre Mordacq
Charles F. & Sarah Morgan
Emily Morris
David Morrison
Robert G Muller
G. Robert & Nancy Muller
Janet Naideau
Natalie Naylor
Danielle Nero

Individual Contributors continued

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James Nisler
John & Constance Norbeck
Mary Ann Oberdorf
Dan O'Byrne
Kenny & Cecilia Oh
Brian & Kathleen O'Hare
John & Earlene O'Hare
Valerie & Wright Ohrstrom
Joan O'Meara Winant
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Paula Youngs Weir
Michel & Caroline Zaleski
Frank Zinghini
Lloyd & Charlotte Zuckerberg

We could not do this work without your generous support.
Thank you.

Financials

Society for the Preservation of Long Island Antiquities D.B.A.
Preservation Long Island

BALANCE SHEET

4/30/22

4/30/21

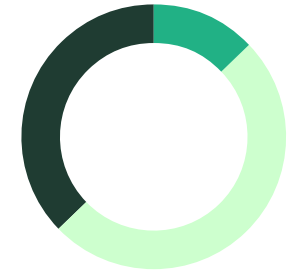
Assets

Cash	\$ 459,791	\$ 278,076
Other Assets	9,535	128,098
Long Term Investments	13,595,822	14,755,092
Museum Properties	3,250,000	3,250,000
<u>Total Assets</u>	\$ <u>17,315,148</u>	\$ <u>18,411,266</u>

Liabilities and Net Assets

Account Payable	\$ 56,182	\$ 45,854
Other Liabilities	<u>15,548</u>	-
Total Liabilities	71,730	45,854
 Fund Balances	 17,243,418	 18,365,412
<u>Total Liabilities and Net Assets</u>	\$ <u>17,315,148</u>	\$ <u>18,411,266</u>

Operating Revenue & Support



- Investment Income (73%)
- Contributions/Fundraising (21%)
- Program Revenue (6%)

Expenses



- Programs (69%)
Historic Houses: Maintenance & Interpretation, Preservation Advocacy & Education, Publications, Exhibits & Collections
- Administration (26%)
- Fundraising and Development (5%)

REVENUE AND OTHER SUPPORT	5/1/20-4/30/21	5/1/21-4/30/22	Total
Individual, foundation/corporate	\$ 304,229	\$ 225,362	\$ 529,591
Governmental Grants	199,694	60,000	259,694
Net investment income	340,378	352,007	692,385
Net realized and unrealized gains (losses) on investments	2,985,291	(891,402)	2,093,889
Membership fees	26,547	12,506	39,053
Income from benefits and auxiliary activities	11,656	10,263	21,919
Income from publications, tuition fees, performances, etc.	3,542	5,452	8,994
Miscellaneous	80,622	81,645	162,267
<u>Total Revenue and Other Support</u>	\$ 3,951,959	\$ (144,167)	\$ 3,807,792

EXPENSES	5/1/20-4/30/21	5/1/21-4/30/22	
Historic Houses: Maintenance & Interpretation	\$ 398,174	\$ 400,073	\$ 798,247
Preservation Advocacy & Education	80,773	108,613	189,386
Publications, Exhibits & Collections	129,562	165,515	295,077
Fundraising & Development	49,562	48,480	98,042
Administration	229,176	255,146	484,322
Total Expenses	\$ 887,247	\$ 977,827	\$ 1,865,074
<u>Changes in Net Assets</u>	\$ 3,064,712	\$ (1,121,994)	\$ 1,942,718

Thank you for everything you do to support the mission of Preservation Long Island.

Officers

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President

Mary Ann Spencer
Vice President

Robert “Toby” Kissam
Treasurer

Michelle Elliot Gokey
Secretary

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Paul Bentel

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Alice Concagh

Willis DeLaCour

Edward Dugger

Lisa M. Eastman

Howard E. Grace

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Richard H. MacDougall

Babcock MacLean

Nancy B. Pearsall

Brian Pinnola

Timothy Ward

Townsend U. Weekes

Daniel Ward White

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Theodore Conklin

H. Thomas Hogan, Jr.

Howard Kroplick

Patricia P. Sands

David B. Townsend

Paul Vermynen, Jr.

Jocelyn Hain Wenk

Katiana Anglade
Development Director
(as of October 2022)

Andrea Hart
Public Affairs Director

Mary Keating
Bookkeeper

Facilities
Mark Agosta
Properties Manager

Jupiter Hammon Project Advisory Council

Edward Dugger

Dr. Georgette Greir-Key

Irene Moore

Joan McGee

Pamela Jones-Nill

Melisa Emeghbo Rousseau

Denice Evans-Sheppard

Staff

Administration

Alexandra Parsons Wolfe
Executive Director

Elizabeth Abrams
Assistant Director

for Operations & Programs



Daniel White and Edward Dugger at Peacock Point.



Lauren Brincat, Alexandra Wolfe, Elizabeth Rob Zaleski.

Matthew Trimboli
Properties Assistant
(pictured at right)

Programs

Lauren Brincat
Curator

Peter Fedoryk
Curatorial Fellow:
The Art of Edward Lange



Interns

Lily Brown
Kristen Delatour
Karl Nycklemore
David O'Donoghue
Alistair Wright
Emily Werner

Volunteers

Lauren Drapala
Patricia Foley
Richard Handler
Robert Hughes
Robert MacKay
Tatyana Murat
Bertram Seides
Tamara Wood



Alyson Katz
Collections Project Assistant

Sarah Kautz
Preservation Director
(to February 2023)

Andrew Tharler
Education Director

Isabella Cordova-Morote
Custom House Administrator

Membership

Preservation Long Island is committed to advancing historic preservation through advocacy, education and stewardship. We rely on membership to sustain our mission-driven work.

Become a member online:
preservationlongisland.org/membership

Abrams, and returning trustee, Caroline

Preservation Long Island Through the Years

1948

The Society for the Preservation of Long Island Antiquities (SPLIA) is incorporated on December 21st “to preserve for posterity places, buildings, landmarks, and objects of historical interest on Long Island...”

1949

Howard Sherwood is named founder at SPLIA's first annual meeting held at his Setauket farmhouse. Constance Hare, one of the Society's most ardent supporters, is named a Vice President and chair of the Women's Committee.



1950

SPLIA begins collecting Long Island material culture and the Women's Committee initiates the organization's first major undertaking: a survey of historic houses on Long Island. Trustee Ward Melville arranges for an office at the Benjamin Thompson House in Setauket.



1954

Constance Hare insists that the Women's Committee be disbanded and its members fully integrated in a new system of committees. Among her cohorts is Barbara Ferris Van Liew, SPLIA's proto-preservation advocate.



1969

The Old Sagg-Harbour Committee deeds the Custom House, along with two acres of adjacent wetlands, to SPLIA for a house museum.



1973

Allan Woodworth, president for eleven years, passes the gavel to his stepson, Huyler Held who brings on a new program director, Robert B. MacKay. A year later, MacKay as Director, greatly expands SPLIA's education and preservation services programs by scaling back on the pursuit of house-museum properties.



1976 Celebrating the Bicentennial

Joseph Lloyd Manor is placed on the National Register of Historic Places. A newly hired curator, Dean Failley, creates the book, *Long Island is My Nation: Decorative Arts and Craftsmen, 1640-1830*. The acquisition of “decorative arts of Long Island origin” is added to the mission.



1982

Joseph Lloyd Manor opens as a house museum after a decade-long, deeply researched restoration that is considered state-of-the-art for its time. Hope Alswang, who worked on the American period rooms at the Brooklyn Museum, oversees the furnishing project.



2010

Long Island's Endangered Historic Places Program is created to showcase preservation initiatives and empower local groups with tools and strategies to advocate for the preservation of historic places in their communities.

2012

Caroline Rob Zaleski delivers *Long Island Modernism, 1930-1980*, a book that leads to SPLIA's spectacular collaboration with the World Monuments Fund to save Edward Durell Stone's Conger Goodyear House (1938) from imminent demolition.



2013

Director Robert MacKay retires after leading the organization for 40 years. Alexandra Parsons Wolfe, a Columbia preservation program graduate and SPLIA's Preservation Director since 2007, is offered the Executive Director role.



2017



The organization adopts a new name, Preservation Long Island, to simplify the brand and express a more inclusive understanding of its mission.

1957

Ms. Van Liew is convinced to publish "Possible Legislative Aid in Saving Old Houses," a report that analyzes existing historic district legislation in American cities with recommendations for Long Island. Thus begins the organization's mission to be an advocate for preserving historic sites and buildings.



1958

Following the death of Howard Sherwood in 1957 that triggers the transfer of his house with an endowment to SPLIA, the Sherwood-Jayne House opens to the public in June. *The New York Times* describes the house as "the society's first permanent exhibit."

1965

With Barbara Van Liew as its editor, the *Preservation Notes* newsletter is created to educate the public on threatened structures and preservation challenges throughout Long Island.

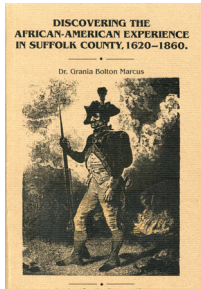


1966

The National Register of Historic Places is established through the passage of The National Historic Preservation Act (NHPA). Answering its call for statewide inventories of historic resources, SPLIA spearheads a two decades long project that documents over 6,500 historic structures in Nassau and Suffolk counties.

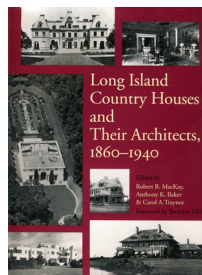
1985

SPLIA acknowledges Joseph Lloyd Manor as a Colonial-era Northern plantation by introducing the history of enslaved Africans into its interpretive programs. Among them is Jupiter Hammon (1711–before 1806), the first African American published poet.



1997

SPLIA publishes *Long Island Country Houses and Their Architects, 1860–1940*, an invaluable reference for scholars that includes 237 entries on the grand residential Long Island projects of nationally and locally significant architectural firms.



1998

After three years of fundraising and a restoration supervised by architect Page Ayres Cowley, SPLIA relocates its headquarters from Setauket to a repurposed Methodist Episcopal Church in Cold Spring Harbor that was purchased in 1996.



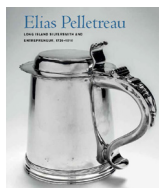
2005

Continuing Barbara Van Liew's legacy, SPLIA produces a focused study on Jones Beach State Park that prompts National Register listing and improved stewardship of historic resources within the Long Island State Park System.



2018

Preservation Long Island honors its roots by completing Dean Failey's last project before his death in 2015 with the publication of *Elias Pelletreau: Long Island Silversmith & Entrepreneur, 1726–1810*.



2019

Recognizing the need to tell a complete story that respects multiple perspectives at Joseph Lloyd Manor, the Jupiter Hammon Project is launched with a series of facilitated roundtable discussions.

2020

United for Libraries and Empire State Center for the Book designates Joseph Lloyd Manor a national Literary Landmark on October 17th in honor of Jupiter Hammon on his 309th birthday.



2023

Entering our 75th year.





Thank you for everything you do to support
the mission of Preservation Long Island.