

REGINALD F. LEWIS MUSEUM OF MARYLAND  
AFRICAN AMERICAN HISTORY & CULTURE

2008 ANNUAL REPORT

## 2008 ANNUAL REPORT



LETTER TO SUPPORTERS  
ABOUT THE MUSEUM  
COLLECTIONS & EXHIBITIONS  
EDUCATION  
FINANCIAL HIGHLIGHTS  
SUPPORT  
BOARD OF DIRECTORS  
MUSEUM STAFF  
IMAGE CREDITS



## MISSION

To be the premier experience and best resource for information and inspiration about the lives of African American Marylanders. The museum seeks to realize its mission by collecting, preserving, interpreting, documenting, and exhibiting the rich contributions of African American Marylanders from the state's earliest history to the present and future.

## VISION

To share globally, and with integrity, the human drama of Maryland's African American experience.

## VALUES

We stand for integrity and truthfulness.

Our foremost concentration is education.

We demonstrate social responsibility and ethical behavior in our activities.

We approach all of our activities and partners with a sense of pride and respect.

We emphasize the importance of family and community.

Our behavior mirrors our commitment to inclusiveness and involvement.



Dear Friends:

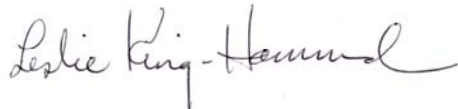
Fiscal Year 2008 proved both challenging and rewarding for the Reginald F. Lewis Museum. As board and staff worked tirelessly to ensure the quality of our visitors' experiences, against the backdrop of a deepening economic recession, we found that our team learned ways to be more efficient, and even more productive. Indeed, growth and development marked this, our third year of operation.

Organizationally, we welcomed into our fold a few new staff and board members, began building relationships with those in the philanthropic community to whom we had yet to introduce ourselves, and we engaged several of the region's most generous corporate citizens. Programmatically, the Lewis Museum debuted a number of engaging and well-met exhibitions during the year, supported by dynamic public and educational programs.

In the end, we move into the next fiscal year made stronger for having overcome the challenges of the last year, and we stand even more committed to fulfilling our museum's worthy mission: "To be the premier experience and best resource for information and inspiration about the lives of African American Marylanders."

We appreciate your continued support of our efforts, and, as always, we look forward to seeing you again soon at the Lewis!

Kindest regards,

A handwritten signature in dark ink, reading "Leslie King-Hammond". The signature is fluid and cursive, with the first name "Leslie" being more prominent.

Leslie King-Hammond, Ph.D.  
Chair of the Board

A handwritten signature in dark ink, reading "David Taft Terry". The signature is more stylized and compact than the one on the left, with the last name "Terry" being the most distinct part.

David Taft Terry, Ph.D.  
Executive Director

ABOUT THE MUSEUM

## WHAT

The State of Maryland undertook a unique opportunity in 1998, authorizing a new museum – The Maryland Museum of African American History and Culture, as it was created. With a statewide mandate, the Museum was to be built in Baltimore. When it opened, it would be the largest of its kind on the East Coast.

## WHO

In 2002, before it opened, by unanimous decision by the State Board of Public Works and museum leadership, the Museum was renamed as the Reginald F. Lewis Museum of Maryland African American History & Culture, in honor of a worthy native Marylander. Born in Baltimore, Reginald F. Lewis (1942 – 1993) became the first African American to own a fortune 500 Company, TLC Beatrice Foods International. The Reginald F. Lewis Foundation made a \$5,000,000 gift to the new museum in support of its educational activities.

## WHERE

The Reginald F. Lewis Museum is located on Pratt Street, at the corner of President Street – a gateway to downtown Baltimore and the Inner Harbor – the city's primary tourist attraction.

## WHY

**PRESERVATION** – The Museum will allow for a substantial increase in the number and quality of objects collected, and will greatly enhance the proper care, study and enjoyment of collections by scholars, students, and the general public.

**EDUCATION** – The Museum provides engaging educational programs for both children and adults. The Museum is especially proud of its partnership with the Maryland State Department of Education that developed the signature curriculum, *An African American Journey: A Resource for Learning the History of African Americans in Maryland and the United States*. The curriculum has reached more than 850,000 students and 50,000 teachers in the state. The curriculum is being taught to students in grades 4 - 8, with a high school edition currently in the final phase of development

**TOURISM** - The Museum, situated in the heart of Baltimore's tourism district, at the Inner Harbor, will provide an important venue to share Maryland's powerful and rich African American history with the world.

## REGINALD F. LEWIS

The Museum's namesake, Reginald Francis Lewis was born on December 7, 1942, in Baltimore, Maryland, strongly influenced by his family, who taught him the importance of saving some of everything he earned. During his high school years at Dunbar, Reginald excelled in both his studies and sports – he served as a captain on the school's football, baseball, and basketball teams. Reginald was also elected vice-president of the student body; his friend and classmate, Robert Bell (current Chief Judge of Maryland), was president.

In 1961, Reginald entered Virginia State University on a football scholarship, majoring in economics. He graduated on the Dean's List. In his senior year, Reginald participated in a summer program at Harvard Law School designed to introduce talented black students to legal studies. At the end of the program, Reginald was invited to attend Harvard Law School. He graduated from Harvard Law School in 1968.

Within two years of his Harvard graduation, Lewis established his own Wall Street law firm – the first African American law firm on Wall Street. He focused on corporate law, and also helped many minority-owned businesses secure badly needed capital. A desire to “do the deals” himself led him to establish the TLC Group, LP, in 1983. His first major deal involved the \$22.5 million leveraged buyout of the McCall Pattern Company. Lewis led the company to the two most profitable years in its 113 year history. In 1987, he sold McCall, earning \$50 million in profit.

In October 1987, Reginald Lewis purchased the international division of Beatrice Foods, with holdings in 31 countries, creating TLC Beatrice International. At \$985 million, the deal was the largest leveraged buyout at the time of overseas assets by an American company. As Chairman and CEO, he moved quickly to reposition the company, and increase the company's worth. By 1992, the company had sales of over \$1.6 billion annually.

With all of his success, however, Lewis did not forget others; giving back was part of his life. In 1987 he established The Reginald F. Lewis Foundation, which funded grants totaling approximately \$10 million to various non-profit programs and organizations during its first six years, including an unsolicited \$1 million gift to Howard University (a school he never attended), and \$3 million to his *alma mater*, Harvard Law School.

In January 1993, Reginald's remarkable career was cut short by his untimely death at the age of 50 after a short illness. During his illness, however, he made known his desire to support a museum of African American culture. In 2002, becoming aware of such a project underway in Lewis's own hometown, Baltimore, his foundation made its largest grant to date, \$5 million. Reginald F. Lewis lived his life according to the words he often quoted to audiences around the country, **“Keep going, no matter what.”**



COLLECTIONS &  
EXHIBITIONS



## COLLECTIONS & EXHIBITIONS

Our museum features three permanent exhibitions which introduce visitors to Maryland's African American heritage with rare artifacts and photographs, historical documents, and interactive displays:

- Things Hold, Lines Connect: African American Families and Communities in Maryland
- Building Maryland, Building America: Labor and the Black Experience
- The Strength of the Mind: Black Art and Intellect

The Museum offers a variety of changing exhibition programs, each with a special function and focus. The major changing exhibition program, *Special Exhibitions*, showcases high-quality exhibitions developed by the Museum, or brought to the Museum from other venues. The Museum uses its second changing exhibitions program, *The Maryland Community Space*, to develop versatile exhibitions (often in collaboration with other state entities) and place them on view in the Museum for short periods, before traveling the exhibitions locally, to libraries, schools, and other public locations. A third exhibition program, the *Arts Wall*, has two principal functions. As an area within "The Strength of the Mind: Black Art and Intellect" gallery, the *Arts Wall* features works by and/or about "Maryland Artists," as well as "Recent Acquisitions" to the museum's collection. Lastly, the Museum has been exploring opportunities to exhibit works by Maryland's youth, including talented up-and-coming young artists. To this end, in FY2008 the Museum presented the preliminary exhibition of its still-developmental *New Visionaries* series. In all, the Museum offered twelve (12) different changing exhibitions to visitors during FY2008.



## EXHIBITIONS SUMMARY: SPECIAL EXHIBITIONS

**AT FREEDOM'S DOOR: CHALLENGING SLAVERY IN MARYLAND:**  
February 3, 2007 – October 28, 2007

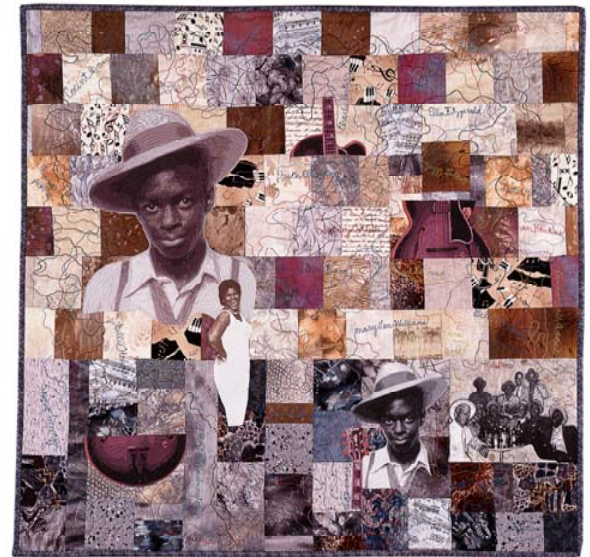
*At Freedom's Door: Challenging Slavery in Maryland* represents a Lewis Museum collaboration with the Maryland Institute College of Art (MICA) and Maryland Historical Society (MDHS). This exhibition explores the institution of slavery in Maryland, slavery resistance movements including the Underground Railroad, the anti-slavery community in Maryland, and methods of remembering slavery past and present. In two parts, concurrently on view at the Lewis Museum and MDHS, the objective of *At Freedom's Door* is to expand and enhance the public perception of slavery and freedom by teaching visitors about resistance to slavery in Maryland by enslaved and free people.



## TEXTURAL RHYTHMS: CONSTRUCTING THE JAZZ TRADITION, CONTEMPORARY AFRICAN AMERICAN QUILTS

November 18, 2007 – March 30, 2008

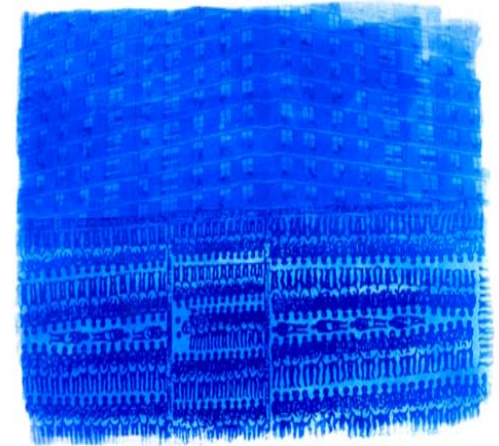
Jazz, like quilting, is a woven art form. Both genres produce textural harvests spun from the life fibers of masters of the imagination who create for our contemplation. Quilt making, as in jazz, evokes a host of complex rhythms and moods. Some quilt artists listen to jazz music while working on their quilts because the one form of artistic inspiration ignites in the other. When the two forms connect, the creative energy explodes exponentially. The *Textural Rhythms* quilt exhibition releases both the individual particles and the synergistic power of this explosion. The exhibition of more than 50 quilts includes work from some of America's best-known African American quilters such as Michael Cummings, Edjohnetta Miller, Tina Brewer, and Jim Smoote. Traveling (Smith-Kramer). *Curated by Carolyn Mazloomi, Founder and Coordinator of the Women of Color Quilters Network.*



## EXHIBITIONS SUMMARY: SPECIAL EXHIBITIONS

A PEOPLE'S GEOGRAPHY: THE SPACES OF AFRICAN AMERICAN LIFE  
May 2, 2008 – September 2, 2008

All people have a history of movement—a geography of roots and routes that may be physical or cultural. For African Americans, the geographic roots begin in Africa, extend across the Atlantic Ocean, and traverse the American landscape. A map of African American history and culture would encompass southern roads and the North Star; eastern shores and mid-western towns; black belts, black meccas, and the black 'burbs. This exhibition, features photography, sculpture, installations, and films that explore how African Americans have navigated their physical environments, from slavery to the present. In visualizing the varied environments of African American life, the exhibition reveals spaces sacred and profane, public and private, architectural and anatomical, which shape the legacy of Africans in the Americas. *Curated by Michelle Joan Wilkinson, Director of Collections and Exhibitions.*



## EXHIBITIONS SUMMARY: MARYLAND ARTISTS SHOWCASE

HARRY EVANS: BALTIMORE URBANSCAPES

March 13, 2007 – July 9, 2007

Harry Amos Evans, Jr. (1925 -1995) was a resilient man, whose artistic gift equipped him with an eye for seeing more than just rowhouses, buildings, and cityscapes, but a color-filled revived city. Evans' play with color allowed him to give life to each architectural rendering as well as acknowledgement to the significance of the structures. From brilliant colored windows to opaque skies, these urbanscapes are a place and time in history wanting to be explored. This exhibit serves as a depiction and documentation of a metaphoric Baltimore, which the native Evans' loved so dearly. Many of the Evans works on view were recently gifted to the Museum by Dr. Eli and Judith Lippman.



## EXHIBITIONS SUMMARY: ARTS WALL

### REQUIEM: WORKS OF ART BY TONYA INGERSOL

July 29, 2007 – November 25, 2007

Artist Tonya Ingersol is one of the emergent talents of recent years. A Maryland native, Ingersol's art often confronts stereotypes about African Americans.

*Requiem* reminds us of the times when the artists of the Harlem Renaissance spoke through imagery, words and music, of the overt issues that plagued their urban life. Ingersol dissects the notion of supposed inclusion often not understood to the outsider. Through her work, she hopes to broaden discussions of the meaning of race and the impact of class on American society, and the legacy of these historical constructs in modern life. Rather than mere comment, her work more appropriately creates context – for contemplation, for discussion, and for engagement of race and class in America.



### INTO THE LIGHT: WORKS OF ART BY PATRICK L. HENRY

December 11, 2007 – June 1, 2008

A native of Maryland's Eastern Shore, artist Patrick L. Henry depicts life as it once was in the small town of Berlin, Maryland. Henry's paintings pay homage to this community, celebrating its people, places, and lasting relationship with the surrounding fields, waterways, and other natural resources. Henry's passion for creativity and his solid work ethic have allowed him to become one of the most recognized artists on the Eastern Shore of Maryland.



## EXHIBITIONS SUMMARY: RECENT ACQUISITIONS

### RECENT ACQUISITIONS: THE PRINTS OF HALE A. WOODRUFF May 17, 2008 – September 14, 2008

Hale Aspacio Woodruff was one of America's important creative pioneers. His legacy as an artist and teacher endures in the various styles, including paintings, prints, drawings, and murals, in which he worked. Born in Cairo, Illinois in 1900, Woodruff grew up in Nashville Tennessee, but his work took him to Atlanta, New York, Paris, and Mexico City. In his block prints from the 1930s, Woodruff uses a social realist style to document the harsh realities of Depression-era life for African Americans in the south. This exhibition of works from our permanent collection finds Woodruff bearing witness to the deprivation and pride, the struggle and strength within African American communities.



## EXHIBITIONS SUMMARY: NEW VISIONARIES

### WORKS OF ART BY PHYLICIA GHEE October 2, 2007 – March 2, 2008

The *New Visionaries* Series features Baltimore artist Phylicia Ghee. Ms. Ghee is currently a student at the Maryland Institute College of Art, where she is experimenting with different media. Through her interest in drawing and painting, she has developed a passion for photography, resulting in the creation of mixed-media works that challenge the boundaries of the art form.



## EXHIBITIONS SUMMARY: MARYLAND COMMUNITY SPACE

### ***A FOOT IN THE DOOR: RACIAL DESEGREGATION IN POST-WORLD WAR II BALTIMORE***

July 3, 2007 – October 2, 2007

*A Foot in the Door* explores the struggle for civil rights and social justice during the 1940s, with special focus on the movement to end racial segregation at Ford's Theatre. In the years following WWII, having defeated the evils of Nazism and fascism, many Americans began to challenge their nation's own intolerance – Jim Crow.

### ***MAKING HISTORY: THE BALTIMORE MAYORAL ELECTION OF 1987***

November 6, 2007 – January 27, 2008

This exhibition recognizes the passing of the twentieth anniversary of a milestone, the Mayoral Election of 1987. In that year, Baltimore City Council President Clarence H. "Du" Burns became the first African American to hold the mayoralty in Baltimore. Kurt L. Schmoke's victory in November 1987 completed the historic moment.

### ***FROM THE ASHES OF A DREAM: RACE AND REVITALIZATION SINCE MLK***

Feb. 15, 2008 - Apr. 27, 2008



The assassination of Rev. Dr. Martin Luther King, Jr., on April 4, 1968 in Memphis, Tennessee, represents a signal moment in history. In the weeks following King's murder, rioting, destructive protest, and violent outrage touched more than 100 cities across the nation, from Denver to Baltimore. As the tumultuous 1960s came to a close, popular memory seemed to point to this violence and urban unrest as a major turning point in convincing middle-class Americans to abandon the cities in search of suburbia. Yet, as the 40th anniversary of Dr. King's assassination approaches, undeniable progress towards the world of his "dream" is apparent everywhere.

*Debuting at RFLM, this exhibition traveled the city, to the University of Baltimore, and through select branches of the Enoch Pratt Free Library System, including Orleans Street, pictured here.*

### ***SPORTS AND RACE IN AMERICA: THE MORGAN STATE MEN'S LACROSSE TEAMS, 1970 - 1975***

May 10, 2008 – June 22, 2008

Like everything else in America during the 1970s, organized sports were transforming. The demands of racial inclusion and diversity during earlier decades had changed the way games would be played, and those who played them. Racial inclusion in sports like baseball and boxing had arguably led America into its era of social justice reform as much as had any protest march or court decision. In other sports, however, like lacrosse, inclusion came only as a result of social reform. The exhibition ***Sports and Race in America*** explores one school's experience with lacrosse.



RFLM (photographer Steven Cummings)



EDUCATION

## EDUCATION

The Museum interprets broadly its mission to be the premier experience and best resource for information and inspiration about the lives of African American Marylanders. Through its education programs, the Museum is committed to offering vast opportunities for learning to a broad and diverse audience.

Supporting the learning of school aged children is at the core of the Museum's educational mission. In FY2008, the Museum leveraged its unique partnership with the Maryland State Department of Education (MSDE) and other key alliances to provide educational opportunities for school children.

### SCHOOLS AND CURRICULUM

FY2008 distribution of the curriculum, ***An African American Journey: A Resource for Learning the History of African Americans in Maryland & the United States***, has included 250 copies sent to the Maryland State Teachers Conference in Ocean City, Maryland; 65 copies to Glenmont Middle and Elementary Schools in Baltimore City; 50 copies to Howard County librarians; 50 copies to Howard County reading teachers; 50 copies to the National Association of Multicultural Education in Baltimore City; and, 35 copies to new social studies teachers entering into the Baltimore City Public School system.

Working with MSDE re-certification office, **the Museum began offering re-certification credits to teachers** taking a weekend course on the middle school curriculum, *An African American Journey*. Also, the Museum's education department developed an alignment between the MSDE curriculum partnership standards and Baltimore County School systems standards, working with Dr. Barbara Desmond, Office of Equity and Assurance. This resulted in over 1,900 students and adults attending the Museum.

The Education Department distributed its annual ***Teacher Resource Guide*** (A guide to programs and tours) to schools in all 24 school districts. Schools that use the Museum for their departmental meetings also received guides, as did all 24 county public school librarians. These packets included information on the upcoming high school curriculum, as well as Volunteer State Curriculum connections.



## EDUCATION

### PUBLIC PROGRAMS

The Museum offered a varied and engaging slate of public programs during FY 2008. These included:

**Saturday's Child** – workshops and programs designed for children and families;

**Generations Series** – programming designed to explore and spur intergenerational conversations about life, traditions, and history.

**Signature Series** - lectures, discussions, and book signings by and with writers and critics of arts, humanities, and contemporary life.

**Film Series** - documentaries by independent film makers

**First Friday Series** - individual and group performances by regional and national musicians and artists. The type of music varies from month to month exposing audiences to various types of African Diasporic music.



Additionally, this year the Education Department added the **Travelers Youth Program**. In the Travelers Programs, students ages 14-18 are exposed to leadership skills, Maryland African American history, art, music, poetry and the performing arts. For the inaugural year 10 students completed the program. The students developed a poetry slam event (*Floetic Friday*), performed Living History in the galleries, and served as docents and greeters for special events.

### RESOURCE CENTER

The mission of the Resource Center of the Reginald F. Lewis Museum is to serve as a repository of books, papers, oral histories and educational resources on the African American experience in Maryland. The center offers on-line computers for historical research and is building a growing library of reference materials including the William C.S. Adams Collection featuring titles on the history of Maryland, the Upper South and genealogy.

### SCHOLARS PROGRAM

The Scholars Program (Internships) is designed to expose graduate and undergraduate students to the Museum's professional programs, exhibitions and services. The Museum offers internships throughout the academic year, including undergraduate and graduate opportunities. Students earn either a stipend or college credit for their time spent at the Museum. This fiscal year the Museum hosted 8 interns, 7 of these worked with Collections and Exhibitions, and 1 with Education.

## SCHOOL PROGRAMS

### **Freedom Hour** *(for ages 3-5; on Fridays once a month)*

Students can hear a story based on exhibition themes, see artifacts, and create a project.

### **Heritage Stories for Children** *(for grades K – 3)*

Students discover the Museum's collection through heritage stories and songs told by storytellers. A scavenger hunt through the museum galleries is added for a \$3.00 fee.

### **Journey In History** *(for grades K – 12 )*

Students are exposed to living history and theatrical performances that highlight African American history in the Museum's gallery.

### **Themed Heritage tours** *(for grades levels 3-12)*

Students experience the rich, cultural heritage of Maryland's African American community, and learn how African Americans established and influenced Maryland's historic communities, social organizations, work traditions and artistic customs.



### **Pioneers and Trailblazers** *(for grades 3-12 )*

Students discover African American pioneers and leaders who through their excellence and perseverance contributed to Maryland's history through various disciplines including labor, the arts, education, politics and community activism.

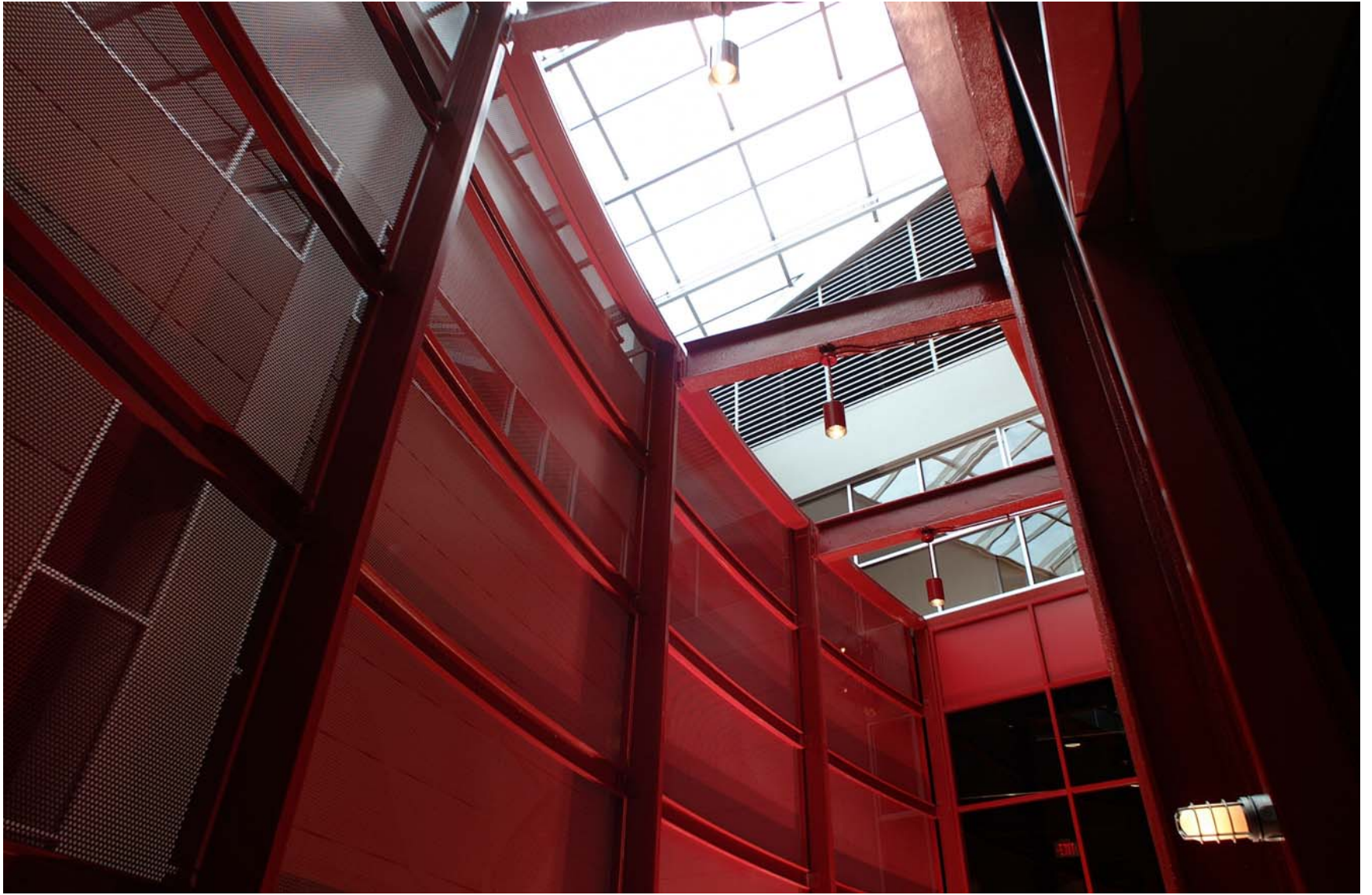
### **Paths to Freedom** *(for grades 4-12 )*

Students explore the stories of slavery through the eyes of enslaved and free blacks from Maryland's colonial past through the end of the Civil War.

### **The Fight for Justice** *(for grade levels 4-12)*

Students examine the contributions made by Maryland African Americans in the battle for equality.





## FINANCIAL HIGHLIGHTS

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### MARYLAND AFRICAN AMERICAN MUSEUM CORPORATION

#### Statements of Financial Position

June 30, 2008 and 2007

#### ASSETS

##### Current Assets:

Cash and cash equivalents	2008 \$630,529	2007 \$1,090,876
Pledges receivable	159,500	209,000
Other receivables	41,959	40,907
Deposits	38,000	8,510
Prepaid expenses	28,405	23,100
Total current assets	<u>898,393</u>	<u>1,372,393</u>

Property and Equipment, net	2,543,359	2,811,883
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##### Non Current Assets:

Pledges receivable, net of current portion and unamortized discount of \$21,900 and \$12,060 for 2008 and 2007, respectively	162,600	120,940
Investments	3,876,341	-
Restricted cash	2,605,122	6,275,700
Total non current assets	<u>6,644,063</u>	<u>6,396,640</u>

Total Assets	<b><u>\$10,085,815</u></b>	<b><u>\$10,580,916</u></b>
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#### LIABILITIES AND ASSETS

##### Current Liabilities:

Accounts payable	\$263,439	\$389,510
Accrued payroll expenses	176,934	148,270
Accrued expenses	30,000	945
Line of credit	250,000	-
Obligation under capital lease	-	35,403
Deferred revenue	24,207	35,975
Total current liabilities	<u>744,580</u>	<u>610,103</u>

#### NET ASSETS

Unrestricted net assets	2,387,795	3,072,418
Temporarily restricted net assets	117,696	472,838
Permanently restricted net assets	6,835,744	6,425,557
Total net assets	<u>9,341,235</u>	<u>9,970,813</u>

Total Liabilities and Net Assets	<b><u>\$10,085,815</u></b>	<b><u>\$10,580,916</u></b>
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## FINANCIAL HIGHLIGHTS

### MARYLAND AFRICAN AMERICAN MUSEUM CORPORATION

#### Statements of Revenue, Expenses, and Changes in Net Assets

Years Ended June 30, 2008 and 2007

	2008				2007			
	Unrestricted	Temporarily Restricted	Permanently Restricted	TOTAL	Unrestricted	Temporarily Restricted	Permanently Restricted	TOTAL
Revenue and Support:								
Grants	\$2,258,373	\$6,000	-	\$2,264,373	\$2,732,700	\$41,000	-	2,773,700
Contributions	585,583	-	410,187	995,770	288,997	9,910	407,065	705,972
Admissions	191,919	-	-	191,919	250,916	-	-	250,916
Membership dues	68,004	-	-	68,004	40,039	-	-	40,039
Rental income	142,800	-	-	142,800	200,184	-	-	200,184
Investment income	15,374	229,465	-	244,839	34,411	297,518	-	331,929
Realized and unrealized gains (losses) on endowments	(105,323)	(31,406)	-	(136,729)	-	-	-	-
Other income	48,916	-	-	48,916	14,223	-	-	14,223
Net assets released from restrictions	553,574	(553,574)	-	-	711,888	(711,888)	-	-
Total revenue and support	3,759,220	(349,515)	410,187	3,819,892	4,273,358	(363,460)	407,065	4,316,963
Expenses:								
Bad debt loss	-	5,627	-	5,627	-	-	-	-
Collections and exhibits	830,949	-	-	830,949	646,247	-	-	646,247
Education and pub. prog.	704,442	-	-	704,442	1,028,885	-	-	1,028,885
External affairs	655,688	-	-	655,688	470,992	-	-	470,992
Management, building and security	2,252,764	-	-	2,252,764	2,217,917	-	-	2,217,917
Total expenses	4,443,843	5,627	-	4,449,470	4,364,041	-	-	4,364,041
Changes in net assets	(684,623)	(355,142)	410,187	(629,578)	(90,683)	(363,460)	407,065	(47,078)
Net assets at beg. of year	3,072,418	472,838	6,425,557	9,970,813	3,163,101	836,298	6,018,492	10,017,891
Net assets at end of year	\$2,387,795	\$117,696	\$6,835,744	\$9,341,235	\$3,072,418	\$472,838	\$6,425,557	\$9,970,813

SUPPORT

## DOCENTS & VOLUNTEERS

Nancy Barrick  
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# DONORS

*We gratefully acknowledge donations of \$150 and above received from the following individuals between July 1, 2007 and June 30, 2008. The Museum makes every effort to ensure that donors are properly recognized, so if we have inadvertently omitted your name from the above list or if your name is misspelled, please contact the Development Department at 443-263-1810*

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## GOVERNMENT SUPPORT

Baltimore County Commission on Arts & Sciences  
Baltimore Office of Promotion & The Arts  
Maryland State Arts Council  
State of Maryland

## INDIVIDUAL ANNUAL GIVING

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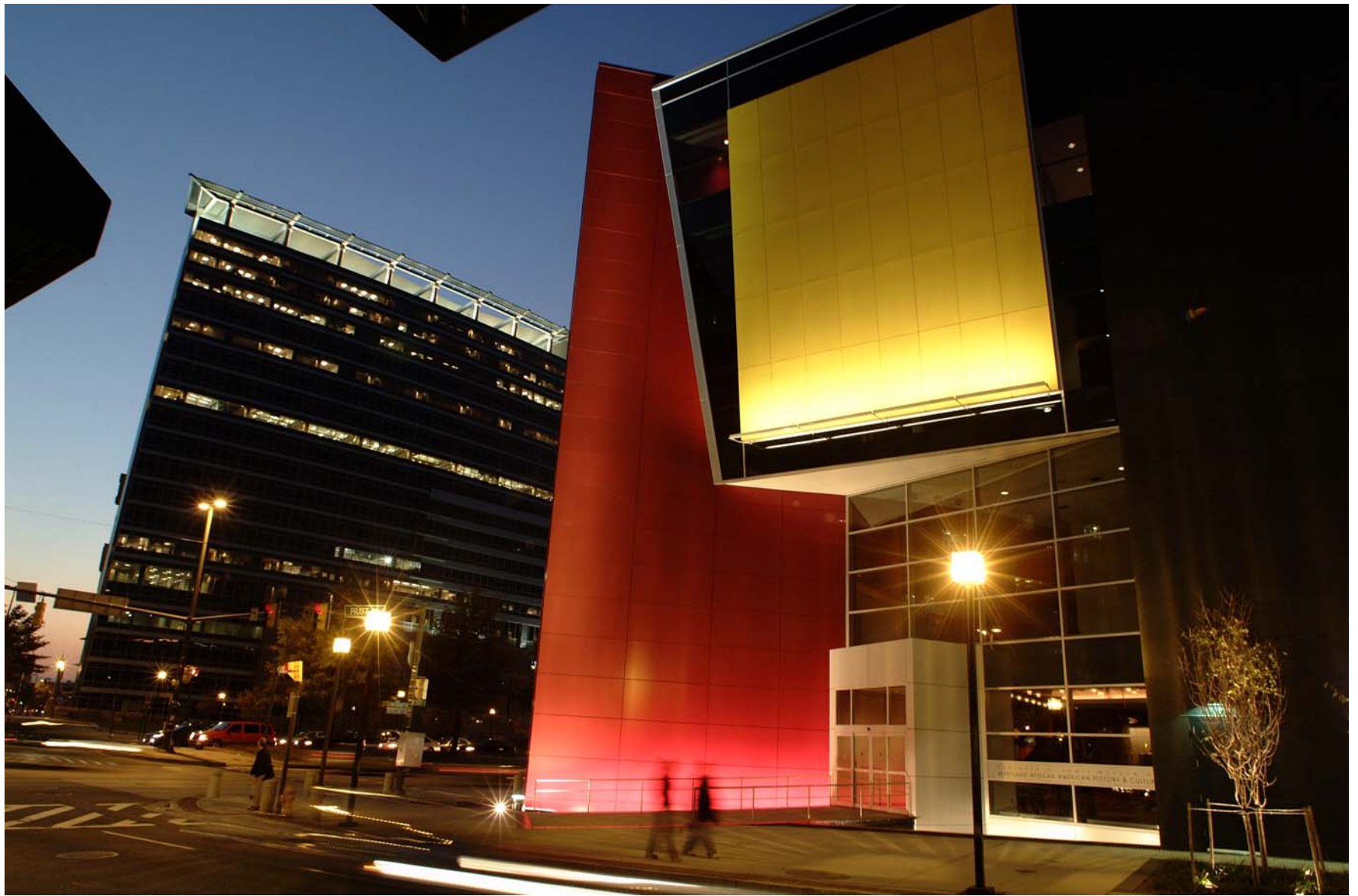
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