



Annual Report 2018-2019
NICHOLS HOUSE MUSEUM





Porcelain teapot, Dresden, Germany, ca. 1900. Nichols House Museum, 1961.33.

MISSION STATEMENT

The Nichols House Museum is a private, nonprofit 501(C)3 corporation with the following mission:

The Nichols House Museum preserves and interprets the 1804 Federal townhouse that was home to landscape gardener, suffragist and pacifist Rose Standish Nichols and her family. Their home and its original art and furnishings provide a glimpse into life on historic Beacon Hill from the mid-19th to mid-20th century. The Museum educates and inspires the public through innovative programs, and it continues the conversation on the social concerns the Nichols family embraced that are still relevant today.

Front cover image: Margaret Nichols (far left), Rose Nichols (center), and friends in the gardens at Mastlands, including Lydia Parrish (far right), wife of Maxfield Parrish.



Bernard Léon (designer) and G. Severyns (lithographer) for Alexander and Ambrose Verschaffelt's pictorial compilation "Nouvelle Iconographie des Camilles," *Camellia Miniata Striata*, Ghent, 1848-1860. Lithograph print. Nichols House Museum, 1961.472.2.

All images in this report are from the Nichols House Museum Permanent Collection unless otherwise stated.

LEADERSHIP REPORT



In May of 2018, the Nichols House Museum received a Feasibility and Technical Assistance grant from Mass Cultural Council for climate control planning along with a donation for the matching costs of this planning. The Museum hired Landmark Facilities Group to provide options for a full system replacement and the board voted on a final option in June. The Museum also engaged Building Conservation Associates to provide cost estimates for building efficiency improvements that will allow new HVAC equipment to operate at optimal levels of performance. The Collections Conservation Project has now launched, and the Museum has been seeking grant, foundation, and individual support for this very necessary capital project which ensures long-term care of the 1804 building and the collection within.

This year the Museum partnered with Prescott House, New England Historic Genealogical Society, the Boston Athenaeum, the House Alliance of Downtown Boston, and Highland Street Foundation in presenting lectures, public programs, and specialized tours.

The Museum was excited to be invited to participate in Highland Street Foundation's Free Fun Friday program last August. Over 200 people attended, and Nichols House was one of 100 Museums across the Commonwealth who opened their doors free of charge to families through the generous support of Highland Street.

The Museum continued its Nichols After Dark series with sold out programs on mourning practices and jewelry, and a recreation of the historic opera performance by Louise Homer, a Metropolitan Opera singer who was married to a cousin of Elizabeth Homer Nichols. Her performance took place in the parlor of 55 Mount Vernon Street in 1902.

The Museum continues to expand the breadth of its interpretation through ongoing research via the annual Linsdell Research Fellowship and through its exhibitions. This year the Museum featured the exhibitions, *Their Object, Their Stories: The Nichols Women as Collectors, 1870 – 1960* and *Craftswomen: The Woodworkings of Rose and Margaret Nichols in Arts & Crafts New England*, both with accompanying public programming that included gallery talks, panels, lectures, and special tours.

Our Museum members and donors remain key supporters of the Museum, and we welcomed them at our various programs and festive events throughout the year. Thank you to all who generously volunteer their time by serving on Museum committees. The Museum continues to welcome academic interns, as well as researchers, throughout the year, and the docent program remains a new and growing initiative.

We look forward to the Nichols House Museum's continued evolution, and thank all of the governors for their dedication to the Museum and its mission to educate and inspire the public through the preservation and interpretation of the Museum's collection and unique townhouse at 55 Mount Vernon Street.



Sandra C. Steele
President, Board of Governors



Linda Marshall
Executive Director

Opposite Page: A 1791 edition of *Vite de PiuEccellent; Pittori Scultori e Architetti* by Giorgio Vasari lines a shelf in the Museum's period library.

BUILDINGS AND GROUNDS

William Simmons and Julie Solz, Co-Chairs

In 2018, the Building and Grounds Committee worked with the Executive Director to finalize the project plan for the Collections Conservation Project (the replacement of the Museum's climate control system) which includes new HVAC mechanicals, electrical upgrades, and building envelope improvements. The Executive Director and the Building and Grounds Committee continued to work with Landmark Facilities Group (LFG) of Norwalk, Connecticut on refinement of the overall plan and the Museum engaged a preservation architect from BCA (Building Conservation Associates) to assist with the development of the project cost estimates. The Executive Director has begun submissions of funding applications to state granting agencies and local foundations. The project, including the budget of \$410,580, and alternate one and two year timelines depending on securing appropriate funding, was voted upon and unanimously approved at the March 29, 2019 Board meeting.



Rose and Marian Nichols, n.d. Taken by The Notman Photographic Co. (Boston, MA).



Details of two nineteenth-century paisley shawls. Subject of blog post “Accessorized for All Seasons; The Original Blanket Scarf” by Collections Intern, Elizabeth Weisblatt. March 1, 2019.



Unattributed, untitled work, 19th century. Oil on canvas. Subject of blog post “Hunger Amidst Plenty” by Volunteer Researcher, Rosemary Foy.

COLLECTIONS

Nonie Gadsden and Christine Root, Co-Chairs

In FY2019, the Collections Committee continued to execute best practices in collections care. Highlights of the year included:

- Recommended that the Museum launch a kick-starter campaign to raise the funds needed for conservation of the carved chest attributed to Rose Nichols. The success of the campaign ensured the chest's professional treatment and it went on view in November.
- Approved the completed bedroom curtain reproductions which are now hanging in the bedrooms of Rose Standish Nichols and her parents.
- Reviewed plans for the website design project which will include a new collections highlights section. A new landing page will allow website visitors to choose among individual web pages on American Furniture, American Sculpture, Paintings and Prints, Women and the Arts and Crafts Movement, and Tapestries and Textiles.
- Reviewed final plans for the climate control project which call for hiring a conservator to assess preparations for the protection of the collection during construction.
- Continued to prioritize future conservation projects and recommended experts in their respective fields.



Plaza scene after Jan van der Heyden (Dutch, 1637-1712), European, ca. 1710. Oil on Canvas. The Museum engaged Peter Williams/Museum Services to complete a condition report in 2018 for paintings and frames in the Collection.



Conservator Melissa Carr at work on the carved chest attributed to Rose Nichols.

Reproduced
curtains installed
in Rose Nichols'
bedroom.



DEVELOPMENT

Beth Campanella and Kimberlea Jeffries, Co-Chairs

ANNUAL APPEAL

The Annual Appeal supports the Museum's on-going operations and programming. Since this fund is unrestricted it also helps with the preservation work needed to maintain the 1804 townhouse. In FY2019 we raised approximately \$36,000. Over seventy households donated. We wish to thank our friends and the community of Beacon Hill for their ongoing support.

EVENTS

Spring Fete

The Museum took a refreshed approach with this long running fundraising event following recent decreases in attendance and revenue. Increased social media marketing was followed by a themed event that featured flamenco dance and Spanish tapas, inspired by Rose Nichols' book, *Spanish and Portuguese Gardens* and her own travels throughout these countries. Despite these changes, the Museum netted just over \$36,000 in revenue in 2018, reflecting a continuing decrease in fundraising capacity through this event. A special thanks to our Sponsors and Auction Donors whose support has been critical over the years. The Museum is developing a brand-new fundraising event which will focus on the interests of current and future Museum supporters and the neighborhood in order to increase participation and net dollars raised.

Holiday House Tour

We would like to thank Co-Chairs Andrea Marquit Clagett and Paula Stookey and the entire Holiday House Tour Committee for organizing a wonderful Tour. In 2018, six magnificent homes decorated for the holidays were showcased, including the Colonial Society of Massachusetts. The Nichols House Museum was also decorated and featured a performance by the Back Bay Ringers as well as the exhibition *Craftswomen: The Woodworkings of Rose and Margaret Nichols in Arts & Crafts New England*. Guests of the Tour also joined us for a lively reception at the beautiful Prescott House. The Tour netted approximately \$44,136 for the Museum which is a 23% increase in revenue achievement over last year. We are tremendously grateful to the gracious homeowners who opened their homes for the Tour.

MEMBERSHIP

The month of March was Membership Month at the Museum during which discounted memberships were offered to new members. The Museum's general membership program which includes individual, family, friend, and sponsor levels, currently has 77 member households. General membership renewals continue on a monthly rolling basis. Members enjoy reduced rates on admission to Nichols House programs and special events, as well as discounts on gift shop items.

PATRONS MEMBERSHIP

Through the generous support of our Patron members, the Museum is able to continue its important work preserving both the building and collection to the highest standard. We would like to thank Mona Sadler and Julia Pfannenstiehl, Chairs of the Patrons' Committee, for their efforts to support our Patrons' Program and increase the households who donate to this fund.

During the fall of 2018, our Patrons enjoyed the opportunity to visit Houghton Library for a tour of the Harvard Theatre Collection as well as the special exhibition, *Treading the Borders: Immigration and the American Stage*, with curator Matthew Wittman. In January of 2019, Patrons were treated to a very special tour of the exhibition, *Boston Made: Arts and Crafts Jewelry and Metalwork* at the Museum of Fine Arts with Sharf Curator of Design and NHM Governor, Meghan Melvin. The tour included a private viewing of design archives in the Morse Study Room. Drinks and discussion followed in the New American Café.

Patron membership is now on a rolling basis as with general membership. The Museum continues to develop special opportunities offered to the Patron members and to promote cultivation of new members in this critical Museum membership program.



Cigar canister or matchbox, English, nineteenth century. Subject of blog post "Close, But No Cigar" by researcher, Rosemary Foy. July 5, 2018.

Nash, Bennett St.	25 th Beacon St.	Indigestion	
Arnold, Howard P. Boing, 16 th .	15 th Beacon St.	Bronchitis	Wif
16 th Malwa, Emma	41 st Vernon St.	Headache	
Proctor, Allen J. 16 th .	New Seavn St.	Bronchitis	
Backmann, Miss. Louise	1 Myrtle St.	Fibroid of Uterus	
	Bradleville	Aene.	

Excerpt from Arthur Howard Nichols' Physician's Daybook and Journal, 1881-1893.

GOVERNANCE

Kate Enroth, Chair

The Governance Committee worked conscientiously to confirm the Nichols House Museum's slate of officers for 2019-2020 and identify promising candidates to fill open positions on the Museum's Board of Governors. With the help of the Executive Director, the Governance Committee identified the needs of the Museum and developed a list of potential Governors to cultivate over the coming year. The Committee also extended invitations to join the Board of Governors. The Nichols House Museum is fortunate to have the commitment of talented and experienced individuals who were presented for the Board's consideration. The Board of Governors will vote on the slate at its annual meeting in May.



The mantelpiece in the Museum's parlor is not original to the building's 1804 construction. The date of this mantle replacement is unknown but the cast decorative swags and acanthus suggest sometime later in the nineteenth century.

INVESTMENT

Mark Rickabaugh, Chair

Although The Nichols House Endowment Fund had a slight (-2.5%) negative return for calendar year 2018, capital was preserved relative to market indices. Resurgent financial markets in the 1st quarter 2019 resulted in significant endowment gains for the quarter and performance above our guidelines for the fiscal year ending March 31, 2019 and longer time periods (i.e. 5 years, 10 years).

The investment committee meets quarterly to discuss endowment performance and strategy.

The Nichols House Museum's endowment is held at Fidelity Investments.

FINANCE

James R. Bordewick, Chair

The Nichols House Museum's operations and activities produced another financially strong year in FY 2019 (April 1, 2018 to March 31, 2019). Measured on the basis of its net assets, the Museum's net assets rose slightly to more than \$2.826 million as of the year-end March 31, 2019, up slightly from \$2.817 million as of March 31, 2018. This modest increase is largely attributable to lower cash positions and lower receivables from the winding down of the receipt of outstanding pledges to the Director's Fund offset against increased accumulated depreciation and growth in the value of the Museum's endowment (net of the annual draw of approximately \$95,000 made against the endowment to support the operations of the Museum as discussed below).

From an operating perspective, the Museum's total revenue and support, inclusive of all investment activities and contributions, equaled just over \$329,000 versus \$262,000 in FY 2018. This income largely reflects the performance of the endowment in FY 2019, higher net revenues from key fundraising events and admissions, and a reduction in membership and contributions revenues and investment income. The Museum's operating expenses increased from \$268,000 in FY 2018 to \$297,000 in FY2019, mostly as a result of higher program-related expenses (such as funding key collections management projects to protect and preserve its collection) and management and administration expenses. Fundraising and development expenses were flat year-over-year.

Members and friends of the Museum continue actively to support its fundraising events, pay dues as members or as Patrons, fulfill pledges to the Director's Fund and contribute to the annual appeal.

From a budgeting perspective, operating revenues during the year fell short of our initial budget by about 4%, largely due to modest shortfalls in fundraising and membership goals. However, total expenses were reduced and managed against lower revenue and came in at \$279,000 in FY 2019 versus \$268,000 in FY 2018. Expenses during the year were below the FY2018 budget of \$301,000 by over 7%, the result of careful financial stewardship. Net operating income of approximately \$20,000 exceeded the budget by almost \$9,000.

Looking at non-operating results against budget, non-operating expenses of \$212,000 exceeded our budget of \$119,000 by almost \$93,000, largely attributable to gains realized in the endowment portfolio. Non-operating expenses of \$163,000 exceeded the budget of \$130,000 by \$33,000, driven mostly by a change in the manner in which transfers of funds between the endowment and operating accounts are booked.

Taking the various operating and non-operating items of revenue and expenses into account, the Museum completed its FY 2019 year generating a significant surplus of \$69,000 versus a budgeted \$800 of total net income,

exceeding our budget by almost \$69,000.

The market value of the Museum's investments increased from \$2.2 million to \$2.3 million at March 31, 2019 compared to the value of these investments at March 31, 2018. Of course, while the net value of the endowment increased by \$100,000 year-over-year, its performance has permitted the Museum to draw down, in accordance with a board-approved formula, approximately \$95,000 during the recent fiscal year to support its operations. Investment income from the endowment, budgeted at 4.65% of the average endowment balance over the prior three years based on the monthly ending endowment value, finances a portion of annual operating and capital expenses. The Museum expects its endowment over the long term to grow at an average of one percent annually above the current spending policy. This is consistent with the objective to maintain the purchasing power of the endowment assets held in perpetuity or for a specified term as well as to provide additional growth through new gifts and investment return.

We would like to thank Mark Rickabaugh, our very talented and devoted Chair of the Investment Committee, for his continuing service as the Chair of this important committee and for continuing to steer our endowment through changing market conditions and producing consistently strong returns based on our risk tolerance and profile.

The Museum's endowment is held at Fidelity Investments and its operating account is held at the Cambridge Trust Company.

The Museum's accountants for the last three fiscal years have been Bacall and Conniff, which completed a review of the financials for this past fiscal year and issued an unqualified review report.

As we look ahead to FY20, the Finance Committee has a full agenda, largely driven by both "business as usual" matters and supplemented by two new important matters: the anticipated revenue and expenses associated with a shift from a legacy fundraising event (the Spring Fete) to a new program (the Rose S. Nichols Award) and the fundraising and installation of an updated climate control and collections conservation system. We will continue to work closely with various other committees of the board as follows:

- The Development Committee to help meet our shared objective of fundraising events meeting (or exceeding) our budget projections and

- The Development, Collections, and Buildings and Grounds Committees to ensure we have the resources to meet the needs of repairs and improvements to the physical plant of the Museum, including funding the exciting project to modernize and achieve more energy efficiency and an enhanced level of collections management through the Museum's climate control and collections conservation project.

OPERATIONAL ANALYSIS

Nichols House Museum, Inc.
Statements of Financial Position
March 31, 2019 and 2018

	<u>Assets</u>	
	<u>2019</u>	<u>2018</u>
<u>Current Assets</u>		
Cash and cash equivalents	88,567	134,583
Grants and pledges receivable	55,000	68,250
Inventory	22,655	21,111
Total current assets	<u>166,222</u>	<u>223,944</u>
<u>Investments</u>	<u>2,303,823</u>	<u>2,216,728</u>
<u>Property and Equipment</u>		
Land	160,000	160,000
Buildings	587,195	587,195
Building improvements	557,327	557,327
Furniture & fixtures	18,000	18,000
Office equipment	14,036	14,036
Subtotal	1,336,558	1,336,558
Accumulated depreciation	(980,135)	(959,757)
Total property and equipment	<u>356,423</u>	<u>376,801</u>
<u>Total Assets</u>	<u>2,826,468</u>	<u>2,817,473</u>
	<u>Liabilities and Net Assets</u>	
<u>Current Liabilities</u>		
Deferred revenue	-	22,000
Accounts payable	2,058	2,825
Total current liabilities	<u>2,058</u>	<u>24,825</u>
<u>Net Assets</u>		
Without donor restrictions	2,777,312	2,730,800
With donor restrictions	47,098	61,848
Total net assets	<u>2,824,410</u>	<u>2,792,648</u>
<u>Total Liabilities and Net Assets</u>	<u>2,826,468</u>	<u>2,817,473</u>

OPERATIONAL ANALYSIS

Nichols House Museum, Inc.
Statements of Activities
For the Year Ended March 31, 2019 with
Comparative Information for the Year Ended March 31, 2018

	<u>Without Donor Restrictions</u>	<u>With Donor Restrictions</u>	<u>Total 2019</u>	<u>Total 2018</u>
<u>Revenues and Support:</u>				
Contributions	38,452	-	38,452	60,834
Director's Fund	-		-	1,715
Special events revenue, net of expenses	82,031		82,031	61,741
Membership dues	34,615		34,615	35,614
Admissions	19,951		19,951	17,724
Grants	7,000		7,000	-
Other income	7,172		7,172	5,316
Investment income	85,534		85,534	87,002
Realized/unrealized gains/(losses) on investments	54,210		54,210	(7,914)
Net assets released from restrictions	14,750	(14,750)	-	-
Total Revenues and Support	343,715	(14,750)	328,965	262,032
<u>Expenses:</u>				
Program	149,729		149,729	122,265
Management and general	108,245		108,245	106,123
Fundraising and development	39,229		39,229	39,577
Total Expenses	297,203	-	297,203	267,965
<u>Change in Net Assets</u>	46,512	(14,750)	31,762	(5,933)
<u>Net Assets, Beginning</u>	2,730,800	61,848	2,792,648	2,798,581
<u>Net Assets, Ending</u>	2,777,312	47,098	2,824,410	2,792,648

The Nichols House Museum adopted the financial reporting standards of its peers in fiscal year 2012. The Museum will no longer capitalize its permanent collection in its financial statements.

These represent draft statements submitted by Bacall and Conniff, P.C. Final financial statements will be available at the Nichols House Museum after June 15, 2019.

MUSEUM PATRONS 2018-2019

The Nichols House Museum would like to thank the following generous donors

DIANA LEVEL

Mr. and Mrs. Alastair Adam
Mr. David Beck and Mr. Gregory Van Boven
Ms. Elizabeth Campanella
Mr. Harold Carroll and Ms. Amy Ryan
Ms. Kate Enroth and Mr. Dana Schmaltz
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Ms. Monica S. Sadler
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Ms. Sandra Steele and Dr. Paul
Greenfield
Mr. and Mrs. Jeffrey Stookey
Mr. and Mrs. Robert Stevenson
Mr. and Mrs. Jonathan Winthrop
Ms. Sara G. Withington

2018 ANNUAL FUND DONORS

The Nichols House Museum would like to thank the following generous donors

ANNUAL FUND

Anonymous

Beverly Armour

Mr. and Mrs. Rodney Armstrong

Brian and Meghan Awe

David and Emily C. Beal

Meryl Beckingham

John and Suzanne Besser

Todd and Julie Boes

Elizabeth M. Campanella

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Harold J. Carroll and Amy Ryan

Gordon and Andrea Marquit

Clagett

Molly Clark and William Simmons

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Thomas Weesner

Constance V.R. White

William Yates

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Mona Sadler, Co-Chair Patrons

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Georgina Winthrop

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Linda Marshall, *ex officio*

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Christine Root

Amy Ryan

Mona Sadler

William A. Sherden

William Simmons

Julie Solz

Meghan Weeks

Georgina Winthrop

We appreciate the work of all the docents and volunteers who are indispensable to the effective running of the Museum. Here we would like to give special recognition to the wonderful people who help us make our visitors' experience at the Museum the best possible.

DOCENTS

Anna Audycki

Veena Damodar

Olivia Daprile

Kathryn Fields

Ellen Mooradian

Samuel Papps

Jacqueline Timoszyk

GARDEN VOLUNTEER

Susan Bomba

With special thanks to
Jim Borden

RESEARCH VOLUNTEER

Rosemary Foy

2018/2019 INTERNS

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Sarah Serhan

Elizabeth Weisblatt

2018 JULIE LINSDELL
AND GEORGIA LINSDELL
ENDERS RESEARCH
FELLOW
Madeline Webster

STAFF

Linda Marshall
Executive Director

Laura Cunningham
*Programs and Collections
Coordinator*

Charlotte Wittmann
*Communication and
Administration Associate*

Stephanie Hall
*Visitor Services
Representative*

Kara Wasilauski
*Visitor Services
Representative*

FOR MORE INFORMATION PLEASE CONTACT

Nichols House Museum
55 Mount Vernon Street
Boston, MA 02108

Phone: (617) 227-6993

SPRING FÊTE



Biddy Owens, Meredith Clapp and Kimberlea Jeffries



Emi Winterer and Dean Gekas



Tom Thaler and Charlotte Patton



Tess Atkinson, Maud Cabot, Sam Atkinson



John Corey, Meg Lilly, Beth Campanella and Miguel Rosales



Performers from Flamenco Boston

PATRONS' PROGRAM



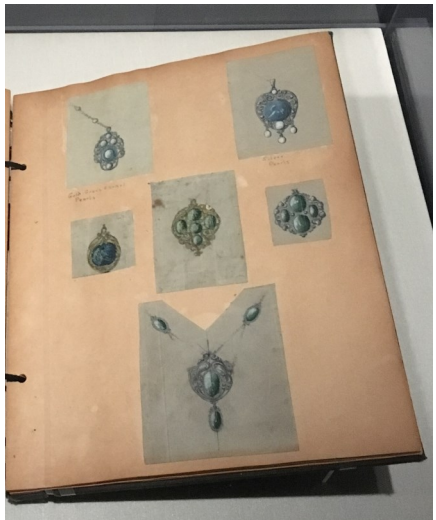
In November 2018, Patrons toured Harvard University's Houghton Library including the Emily Dickinson, Amy Lowell, and John Keats rooms.



Matthew Wittmann, Curator of the Harvard Theater Collection, leads the Patrons' tour of Houghton Library.



Meghan Melvin, Sharf Curator of Design at the Museum of Fine Arts, Boston, shows Patrons design drawings related to the exhibition *Boston Made: Arts & Crafts Jewelry and Metalwork*. In January 2019, Melvin led Patrons on a behind-the-scenes tour of the exhibition. Melvin is Vice President of the Board of Governors at the Nichols House Museum.



PROGRAMS



Left to right: Georgina Winthrop, Fine Art Director at Grogan and Company; Charlotte Wittmann, jewelry collector and Nichols House Museum Communications and Administration Associate; Laura Cunningham, Nichols House Museum Programs and Collections Coordinator; and Andrea Marquit Claggett, private art consultant/Andrea Marquit Fine Art & Design.



Claggett, Winthrop, and Wittmann participate in Collecting Conversations, a panel discussion on women collectors today; Cunningham moderates.



Ellen Kaspren demonstrates woodcarving as part of the Nichols House Museum's participation in Free Fun Fridays, sponsored by the Highland Street Foundation.



Coloring in the courtyard: a young Free Fun Fridays visitor gets creative with coloring sheets depicting Rose Nichols' bedhangings.

PROGRAMS



Above: The Nichols House Museum's booth at Fall Fun Fest hosted by the Beacon Hill Civic Association.



Above: Charlotte Wittmann discusses mourning jewelry as part of the October 2018 Nichols After Dark program, Dearly Departed: Death and Dying in 19th Century Boston.



Left: Laura Cunningham delivers a gallery talk for the pop-up exhibition *Craftswomen: The Woodworkings of Rose and Margaret Nichols in Arts & Crafts New England*.



Above: In May 2018, the Nichols House Museum held an open house in conjunction with the Beacon Hill Garden Tour hosted by the Beacon Hill Garden Club.



Left: Boston University doctoral candidate Madeline Webster was awarded the 2018 Julie Linsdell and Georgia Linsdell Enders Research Fellowship and delivered a lecture on her research. Her paper and the lecture was titled "Before Beacon Hill: The Nichols Family in the Warren House, 1869-1885." Image courtesy Digital Commonwealth.

PROGRAMS



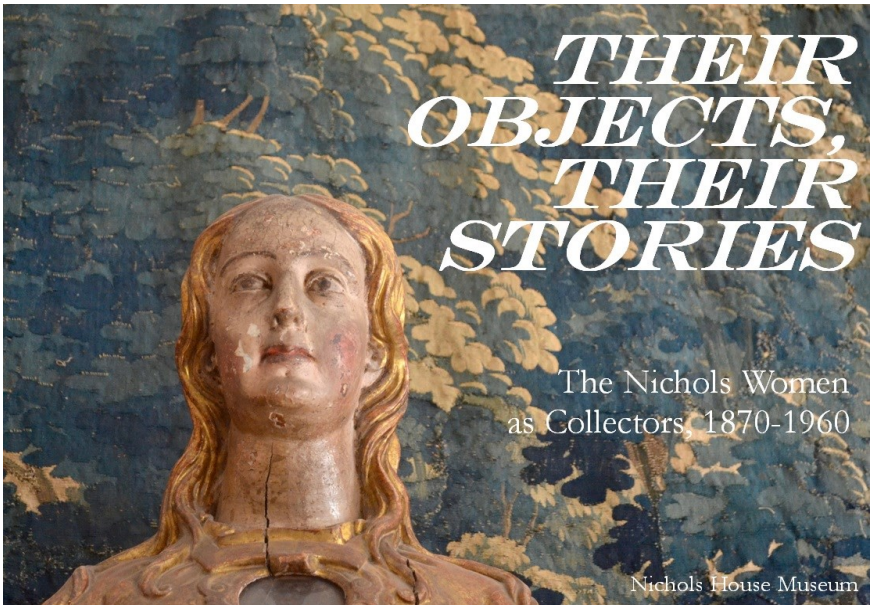
Dearly Departed: Death and Dying in 19th Century Boston featured costume items on loan from the National Society of the Colonial Dames of America. The Museum was put into mourning for this Nichols after Dark event.



Vocalist Jacqueline Novikov and pianist Yelena Beriyevea perform from the repertoire of Louise Homer (1871-1947) for Nichols after Dark: A Night at the Opera, inspired by Homer's 1902 performance in this same room.



EXHIBITIONS



MAY 2018—SEPTEMBER 2018

Curated by Laura Cunningham and Rosemary Foy

“The importance of our environment and its influence on our lives can hardly be overestimated” wrote Rose Standish Nichols in 1911. With this exhibition, the Nichols House Museum explored two generations of art collecting at 55 Mount Vernon Street and the treasured objects which tell stories that are at once both familiar and unique. *Their Objects, Their Stories* celebrated Elizabeth and Rose Nichols for their autonomy and individualism in what they chose to collect, and how their respective collecting practices were in step with the aspirations of the Gilded Age and the women’s rights movement of the early twentieth century.



Paul Manship (American, 1885 -1966), *Adam and Eve*, ca. 1922. Bronze. Nichols House Museum, 1961.344.1-2.



December 2018—April 2019
 Curated by Laura Cunningham

In 1889, around the time when Rose and Margaret Nichols first picked up their chisels, a Boston columnist for *The Art Amateur* wrote: “There is nothing that men do that is not done by women now in Boston.” No better example of the intrepid character of Boston women can be found than in Rose Standish Nichols (1872-1960) and her younger sister Margaret Homer Nichols Shurcliff (1879-1959) who, in addition to being social activists, challenged turn-of-the-century gender norms by practicing woodcarving and carpentry, respectively.



Theodora Jones, Margaret Nichols Shurcliff, and Charlotte Ware in colonial dress for “Pegleggers, Makers of Pine Furniture” showcase, ca. 1930.

NEIGHBORHOOD OPEN HOUSE

The Nichols House Museum hosted a neighborhood open house on January 11, 2019 in celebration of Rose Nichols' birthday. Attendees enjoyed cake and self-guided tours.





A patron group from the de Young Museum in San Francisco, California toured the Nichols House Museum in June 2018.

This Holiday season, our pint-sized friends at the Commonwealth Children's Center helped us decorate by answering the question "What is a Museum?"



HOLIDAYS AT THE MUSEUM



HOLIDAYS AT THE MUSEUM



The Back Bay Ringers performed seasonal songs during the Beacon Hill Holiday House Tour at the Museum, December 9th, 2018.



The reception for the Beacon Hill Holiday House Tour was held at the Prescott House on Beacon Street.

NOTES

