



MANCHESTER BIDWELL
CORPORATION



FROM OUR PRESIDENT & CEO



Organizations rarely change all at once. More often, they evolve through a series of decisions that seem modest in the moment. A new partnership. A renovated space. An expanded curriculum. A student who discovers a new path. An artist who returns to mentor the next generation. Over time, those moments begin to shape something much larger.

Every healthy organization eventually reaches a point where it must answer an important question: *How do we honor what we've built while preparing for what comes next?* I believe the strongest organizations learn to do both.

Inside these pages you'll read about a transforming greenhouse that is expanding Bidwell Training Center's vision for applied plant science and preparing students for the future of food production. You'll follow Manchester Craftsmen's Guild Youth students as they travel beyond Pittsburgh to learn from new landscapes, new communities, and new artistic traditions. You'll celebrate the 40th Anniversary Season of MCG Jazz, an institution that continues to evolve while remaining rooted in four decades of artistic excellence. You'll also get a look into the ways in which we continue to serve more than just Pittsburgh through NCAT.

These stories are different in their details, but they share a common purpose. Each asks how we prepare people for a future we cannot fully predict.

Sometimes that preparation looks like introducing students to emerging technologies. Sometimes it means stepping into unfamiliar places that broaden imagination and confidence. Sometimes it means stewarding a cultural institution so it continues serving artists, audiences, and students for generations to come. But our work has always extended beyond mere programs alone.

Manchester Bidwell Corporation exists to create environments where people discover abilities they did not know they possessed and develop the confidence to carry those abilities into their families, workplaces, neighborhoods, and communities. The opportunities continue to evolve because the world continues to evolve. Our responsibility is to ensure that our mission evolves with it.

One of the privileges of leading this organization over time has been watching today's investments become tomorrow's realities. Programs mature. Students become mentors. Facilities that once existed only as ideas begin serving the community every day. You also learn that every generation inherits both opportunities and responsibilities. Our task is to leave this institution stronger, more capable, and better prepared than we found it. I hope you will sense our efforts to that end as your read on.

In this summer's newsletter, we've included a reflection from one of our leadership team members on why craft continues to matter, not only within our studios, but across education, family, and community. Manchester Bidwell Corporation has always been a place where thoughtful people make meaningful things. Going forward, we hope to occasionally share reflections like this from members of our team, contributing not only to the work we do, but to the conversations that surround it. We hope this first reflection encourages conversation, contemplation, and perhaps a different way of seeing.

The future of Manchester Bidwell Corporation will always be shaped by practical work: educating students, presenting artists, strengthening communities, and creating opportunity. It will also be shaped by our willingness to ask worthwhile questions about why that work matters in the first place.

Thank you for being part of that work and for helping us prepare for whatever comes next.

A handwritten signature in black ink, reading "Kevin Jenkins". The signature is fluid and cursive.

Kevin Jenkins
President & CEO
Manchester Bidwell Corporation

ENGINEERING THE FUTURE OF FOOD



Bidwell Training Center's greenhouse is undergoing a major renovation, one that will transform it into a beacon of urban food production and a pivotal extension of Bidwell Training Center's facilities.

After years of fundraising, envisioning, and planning, Bidwell has officially begun work on a project that will expand educational opportunities, introduce advanced agricultural technologies, and strengthen connections between workforce training and community impact.

The renovated greenhouse will support a broader vision for applied plant science education. While ornamental crops will remain an important part of the program, the updated facility will introduce food production capabilities and expose students to technologies that are increasingly shaping the future of agriculture.

Helping make that vision possible is a partnership with LocalDutch, a Netherlands-based company focused on creating scalable models for community food production. Led by entrepreneurs and innovators Maurice van der Knaap and Arne Spliet, LocalDutch was created to address a challenge they encountered repeatedly throughout their careers: communities that wanted access to fresher food but lacked practical, sustainable ways to produce it locally.

For van der Knaap, Pittsburgh is an ideal place for that vision. Despite being surrounded by rich agricultural regions, many city residents rely on produce that has traveled long distances through the national

food supply chain, and many neighborhoods remain underserved by fresh-food retailers. "Pittsburgh has a huge community with a lot of food deserts," van der Knaap says. "You can ship food from anywhere, but why not grow it in the community, for the community?"

The LocalDutch system utilizes a specialized form of hydroponics known as dry hydroponics, which is designed with an air gap between plants and the growing medium, encouraging them to develop stronger root systems before they reach mature growth stages. "We discovered that when you make it slightly more challenging for a plant, you will get a better quality product," van der Knaap explains. All this is done while using less space than traditional growing methods, an invaluable advantage in the balancing act of urban agriculture.

The system is also able to support a much wider range of crops than the lettuce varieties commonly associated with hydroponics. "A lot of hydroponic systems were really nice with small heads of lettuce," van der Knaap explains, "We have discovered with dry hydroponics, we can also grow endives, garlic, kale, kohlrabi, spring onions, and specialty greens."

Van der Knaap's experience spans decades of controlled-environment agriculture projects throughout the United States, but he believes small-scale growing offers our community unique advantages.

"The concept is simple. We want to grow what is needed, where it is needed," van der Knaap says. "By producing food at the community level, you can

remove much of the supply chain and provide fresher food while creating opportunities for education and workforce development."

Greenhouse construction is projected to be completed later this year, with growing operations resuming as students and staff develop the new production systems together. For Bidwell students, the project creates opportunities to engage with modern agricultural technologies, data-driven growing strategies, food production logistics, and the business side of controlled-environment agriculture.

One of the most significant educational benefits is the expansion of what students will be able to grow and experience firsthand. "We're going to expand into a combination of ornamental and food-crop production," says Senior Director of Horticulture and Agriculture Technology, Dr. Ryan Gott. "Students will learn scientific concepts that apply to both fields, and they'll also learn how those concepts make sense in the work they're doing every day."

A key component of the LocalDutch system is a proprietary software platform that monitors growing conditions and helps determine watering schedules and other environmental factors throughout the production process. "We've developed algorithms that help manage the growing process," van der Knaap explains. "Students will be able to learn how the system works, challenge the recommendations, and understand the relationship between technology and plant health." Bidwell students will have opportunities to compare their own decisions against the system's defaults and better understand the science behind successful crop production.

The educational opportunities also extend to the Culinary Arts program. As food production expands, Bidwell's catering, teaching, and daily meal production will be able to source food grown seconds away, rather than states. "We can create a really unique interface with Culinary Arts," Gott says. "Their students can see how food is produced, and our students can experience what it looks like to

grow for a customer. It closes that last part of the food-system education process."

The project's long-term vision for serving Pittsburgh communities includes a flexible space at the front of the greenhouse that could eventually support classroom learning, community engagement, and a retail component. "We want this to be more than a greenhouse," Gott says. "It can become a place where people learn about growing food, where students share their expertise, and where the community can connect with the food system in a meaningful way."

LocalDutch co-founder Arne Spliet sees that community impact as one of the partnership's greatest strengths. "Bidwell gives everybody a chance to learn," Spliet says. "That's something that personally drives me as well. Impact comes from sharing knowledge. When students graduate and take what they've learned into their careers and communities, that's when the real multiplier effect happens."

For Spliet and van der Knaap, Pittsburgh was a natural place to launch the concept. Both point to the city's history of reinvention, strong educational institutions, and growing interest in local food systems as reasons for optimism. "Pittsburgh is a city that likes to reinvent itself," Spliet says. "People roll up their sleeves and get things done. We felt that energy immediately, and Bidwell was the perfect partner because education and opportunity are already at the center of what they do."

As construction progresses, the greenhouse stands as a symbol of where Bidwell Training Center is headed: embracing innovation while remaining rooted in its mission of creating opportunity. When the project is complete, students will gain access to new technologies, new learning experiences, and new career pathways. At the same time, the greenhouse will help demonstrate how education, agriculture, and community investment can work together to create lasting impact.



SUMMER OF ART AND EXPLORATION

MCG STUDENTS HIT THE ROAD



This summer, MCG Youth students are trading our traditional studios for the great outdoors, embarking on two remarkable journeys to the Archie Bray Foundation in Helena, Montana, and Yellowstone National Park in Wyoming. Spending their summer pushing the boundaries of their creativity and stepping

into the wider world, these students will celebrate artistic expression, environmental stewardship, and personal growth across two unique landscapes.

The season kicked off in mid-June as ceramics teaching artist, Matt Zorn, and design teaching artist, Zo Zielinski, led MCG Youth's sixth consecutive trek to the prestigious Archie Bray Foundation for the Ceramic Arts. Widely recognized as the premier international destination for clay in the United States, the Bray offers an intensive, five-day immersion for four outstanding students. Beyond independent studio time working with specialized on-site clay bodies, the students will learn cutting-edge techniques directly from world-class resident artists before taking a break to hike Mount Helena. Zorn underscores the weight of this opportunity, noting, "This is just basically the place to go in the US for ceramics. We're really fortunate."

The summer exploration continues in August as Zielinski and photography instructor Germaine Watkins guide a second cohort of twelve students into the wilderness for the annual Yellowstone Forever expedition. Securing a spot involved a rigorous application process evaluating the students' knowledge of ecology, group dynamics, and environmental stewardship.

Because of a high volume of strong applicants, the final selections came down to commitment during the training phase. "It really came down to who was available to be on the most pre-hikes," Zielinski explains, noting that the outings are crucial "so that the students can get to know each other, because some of them may have never met at all."

To prepare for the wilderness, the students are already spending their summer days completing local pre-hikes at Riverview and Fall Run Parks. Thanks to funding from Yellowstone Forever, every adventurer is fully outfitted with hiking boots, backpacks, and essential gear at no cost to their families. This ensures they are fully prepared to experience an ecosystem unlike anything they have seen before. Zielinski highlights the rare natural environment awaiting them, noting that Yellowstone is "one of the

places, maybe even in the world, that has the most biodiversity, meaning like some, the most species, the most different kinds of climate areas."

Because of the fast-paced nature of the trek, photography serves as the primary artistic medium, though Zielinski will also be supplying students with watercolors for when they return to their lodge. The students must creatively adapt to strict conservation rules while working in the field. "Something about Yellowstone is you can't take anything from the park itself," says Zielinski. "We want to keep it at its wildest, untouched by human hands. We don't want to leave our footprint."

This fall students will present their experiences and artwork during Family Night for our annual

Yellowstone Forever Art Exhibition in the north lobby of the William Strickland Jr. Building. This provides students the opportunity to share and sell their artwork with friends and family and give artist talks alongside Zielinski and Watkins.

Ultimately, both trips represent a powerful milestone for these young artists, fostering deep personal connections and a newfound sense of independence. While the ceramics cohort steps into an elite international artistic space, Zielinski emphasizes the profound human impact of the wilderness expedition: "The most exciting part to me is really getting to know the students on a personal level... if it weren't for those students being there, from having heartfelt conversations to dancing in the kitchen to Disney songs... I got to feel like a kid again."



FORTY YEARS, LOOKING FORWARD



Anniversary seasons naturally invite reflection, but they also invite a different question: What has actually been built? Strong institutions create value in more than one direction.

For forty years, MCG Jazz has presented world-class performances in Pittsburgh. Along the way, it has built something larger. Every concert now supports an ecosystem that includes education, artistic creation, historic preservation, and community engagement. Those efforts reinforce one another, extending the impact of every performance far beyond the music hall.

That evolution comes into focus as MCG Jazz enters its 40th Anniversary Season.

The organization concluded its 39th subscription season with 94 percent attendance, including eleven sold-out performances. That momentum represents more than a successful box office. It creates opportunities to invest in artists, students, and the broader cultural life of the region.

“Forty years happens one season at a time,” says Marty Ashby, Executive Producer of MCG Jazz. “We’ve always tried to earn the opportunity to do it again next year by presenting great artists, serving people well, and creating experiences that audiences want to come back to. Over time, that consistency becomes something much bigger than a concert series.”

This perspective resonates across Manchester Bidwell Corporation.

“One of the great strengths of Manchester Bidwell Corporation is that each affiliate creates value in its own way while contributing to a shared mission,” says Kevin Jenkins, President & CEO of Manchester Bidwell Corporation. “MCG Jazz has become a place where artists create, students learn, history is preserved, and community gathers around a shared cultural experience. That’s exactly the kind of institution we hope to build.”

The anniversary season reflects that broader vision from the very beginning.

On September 26, MCG Jazz will celebrate Pittsburgh’s Jazz Legends, honoring the musicians whose work established the city as one of America’s enduring jazz communities. The evening also commemorates the 90th anniversary of Fallingwater through newly commissioned works by Mike Tomaro and Andy Farber, inspired by Frank Lloyd Wright’s architectural vision and the connection between Fallingwater and the Manchester Bidwell campus, designed by Wright protégé Tasso Katselas. A community reception and open jam session will conclude the evening, bringing audiences, artists, and local musicians together in celebration of Pittsburgh’s living jazz tradition.

Performance remains the organization’s public face, but it also serves as the catalyst for a much broader body of work.

Students participating in MCG Jazz programs learn directly from accomplished performers while developing their own musicianship through rehearsals and public performances. Newly completed classrooms and educational spaces have expanded opportunities for year-round instruction, workshops, camps, and community programming, creating environments where students, teaching artists, and visiting professionals can learn alongside one another.

Artists, in turn, find opportunities to create as well as perform.

This season welcomes Pittsburgh native Benny Benack III as Artist-in-Residence, continuing a program that has evolved significantly over the past several years. Recent residencies with Ray Angry and Tamara Tunie extended beyond performances to include professional recording projects, preserving original work while documenting creative collaborations born inside MCG Jazz. Those recordings continue to reach audiences well beyond Pittsburgh while strengthening the organization’s growing artistic legacy.

Preservation is another essential part of that mission.

Over four decades, MCG Jazz has assembled one of the world’s most significant single-venue jazz archives, produced five GRAMMY®-winning recordings, maintained one of the nation’s longest-running subscription jazz series, served thousands of students through its educational programming, and expanded its reach through the MCG Jazz Spotlight

show on WZUM. Together, these efforts preserve the history of jazz while creating new opportunities for artists and audiences alike.

“Some of the things I’m most excited about weren’t part of the original plan,” Ashby says. “The Artist-in-Residence program has grown into recording projects. Students are performing throughout the community. The new spaces are creating opportunities we couldn’t have imagined a few years ago. That’s how healthy institutions grow. You build something strong, then you stay open to where it can lead.”

Taken individually, each of these initiatives serves a distinct purpose. Together, they create an institution whose impact extends in multiple directions. Audiences experience exceptional performances. Students learn from accomplished artists. Musicians create new work. Recordings and archives preserve those contributions. Community partnerships broaden access and invite new audiences into the conversation.

That interconnected model has allowed MCG Jazz to evolve while remaining grounded in its mission to preserve, present, and promote jazz.

Strong institutions don’t simply preserve the past. They create the conditions for the future.

The 40th Anniversary Season celebrates an important milestone while demonstrating what the next forty years can become. By continuing to invest in artists, students, audiences, and the systems that connect them, MCG Jazz continues to strengthen Pittsburgh’s cultural landscape while ensuring that jazz remains a living art form for generations to come.



NCAT: THE SHARED CORRIDOR



Communities are often defined by their institutions that genuinely want to improve residents' lives, improve schools, and strengthen the social fabric. Yet the norm is that these institutions work in their own silos. Change occurs, but from the institution's systems outward, rather than from the resident up. Their funding cycles rise and fall. Their metrics are rarely based on institutional performance; instead, they imply that something is wrong with the residents, who remain with unmet needs that often grow more complex over time.

Between institutions lies a corridor, an empty and unoccupied space representing the distance of the chronic unmet needs. When filled, it becomes the place where educators, employers, artists, civic leaders, and neighbors meet residents as partners, not populations to be served.

For years, NCAT has worked alongside communities exploring how education, workforce development, and the arts can create new opportunities for the people they serve. Today, that work is entering a new chapter. Rather than centering on a single model or prescribed approach, NCAT serves as a mentor, convener, connector, and thought partner, helping communities strengthen the partnerships and institutions that already belong to them. The organization calls this approach ***The Shared Corridor***.

"The Shared Corridor begins with a simple belief," says Joanna Papada, Vice President of Government & External Relations. "Communities already possess extraordinary people, ideas, and assets. Our role is to help bring those strengths into conversation with one another, creating the conditions where collaboration can grow into lasting impact."

That work looks different in every community because every community begins from a different place.

Some communities are exploring whether a new organization should exist at all. Others are strengthening institutions that have served their neighborhoods for decades. Still others are discovering that the greatest opportunity lies not in creating something new, but in helping existing organizations work together in more meaningful ways.

NCAT's role changes with those circumstances. Sometimes that means convening leaders from government, education, business, philanthropy, and the nonprofit sector around a shared table. Sometimes it means introducing people who have been working toward similar goals without realizing it. Sometimes it means mentoring community leaders



The Shared Corridor

Unlocking the power of community

as they clarify a vision, connect with experienced partners, or navigate the early stages of building something new.

The specifics change from place to place. The posture does not.

"Every community deserves solutions that grow from its own people, its own history, and its own aspirations," Papada says. "We're not trying to guide communities toward a predetermined destination. We're helping create the space where local leadership can emerge, relationships can deepen, and communities can build something that genuinely belongs to them."

Kevin Jenkins, President & CEO of Manchester Bidwell Corporation, sees that work as a natural extension of the organization's mission.

"Manchester Bidwell Corporation has always believed that people are assets and that meaningful change begins with relationships," Jenkins says. "The Shared Corridor allows us to share what we've learned over decades while recognizing that every community possesses its own strengths, its own leadership, and its own vision for the future. Our role is to walk alongside communities as they build that future together."

The Shared Corridor also reflects a broader understanding of how lasting change happens.

Strong institutions rarely emerge in isolation. They develop through trust, shared ownership, and partnerships that continue long after a single meeting or initiative has ended. NCAT contributes by helping those relationships form, creating opportunities for people to learn across sectors, disciplines, and geography while encouraging communities to adapt ideas in ways that fit their own context.

The work is measured less by the number of conversations than by what grows from them: stronger partnerships, clearer visions, new collaborations, and institutions better equipped to serve the people who depend on them.

The Shared Corridor isn't a destination. It's where communities begin building together.

If your organization or community is exploring new possibilities, seeking stronger partnerships, or simply looking for a place to begin, we'd love to hear from you. Learn more about The Shared Corridor and the work of NCAT at manchesterbidwell.org/ncat, or reach out to our team directly to start the next conversation.

NCAT
National Center for Arts & Technology

WE MAKE AND ARE MADE

Jonathan Zito
Director of Communications



There is a peculiar disappointment that accompanies every act of making.

The sketch refuses to perfectly become the sculpture imagined in the mind. A wooden board reveals a knot exactly where a joint should have been. Clay slumps under its own weight. Bread rises differently on humid mornings than dry ones. A photograph captures every visible detail of a landscape while somehow failing to preserve the rush of feeling that pushed the button.

Between imagination and realization lies a stubborn world that insists upon participating in the process.

It is tempting to experience resistance as failure. We inhabit a world that promises frictionless experiences, where digital tools erase mistakes, algorithms anticipate our desires, and artificial intelligence can generate polished results in moments. Resistance appears as something to eliminate, another inefficiency waiting to be optimized away. Craft has always suggested something else.

Craft is our attempt to close the gap between intention and outcome while still knowing we cannot, should not, and never will. That tension is not a flaw in the process. It is the process.

The English woodworker and design theorist David Pye devoted much of his life's work to understanding this distinction. In ***The Nature and Art of Workmanship***, he described what he called the “workmanship of risk,” where quality cannot be guaranteed in advance but emerges through continual judgment, attention, and responsiveness. Every decision remains alive until the work is complete. The maker cannot simply execute a plan. The maker must remain in conversation with reality. Pye wrote about craft, but he was describing something much larger. Teaching belongs to the workmanship of risk. Leadership belongs to the workmanship of risk. Parenting belongs to the workmanship of risk.

The cultivation of a friendship, the shaping of a family, the formation of an institution, even the work of becoming oneself all unfold within the same distance between intention and outcome. We begin with a vision of what might be. Reality answers back. We adjust. We try again. Sometimes we succeed. Sometimes we fail. More often, we discover that success and failure were never the deepest questions. And whether we notice or not, we are changed.

The workshop simply makes visible what has always been true of existence.

The pioneering textile artist and Bauhaus educator Anni Albers approached this realization from another direction. Rather than treating materials as passive recipients of human intention, she insisted that every material possesses its own character, its own language, and its own possibilities. Good weaving begins not by imposing an idea upon fiber, but by listening carefully enough to discover what the material is prepared to become. What does cotton desire that wool rejects? What does silk allow that rayon never could?

Listening, in other words, precedes making.

The lesson extends well beyond weaving.

Wood has grain. Clay has memory. Dough responds to weather. Gardens answer to subtle variations of seasons rather than schedules. Organizations develop cultures that resist being redesigned by decree. Children become themselves according to no blueprint but their own. Every medium possesses its own integrity. Every medium pushes back.

The political philosopher Jane Bennett gives language to this experience in ***Vibrant Matter***, arguing that the material world participates more actively in human affairs than we often acknowledge. Matter is never simply inert. It possesses tendencies, capacities, and forms of agency that resist becoming mere extensions of human will.

Anyone who has spent meaningful time making something already knows this. Reality insists honesty upon us.

The board tells us whether the cut was true. The loaf tells us whether we understood fermentation. The relationship tells us whether we have actually listened. The institution tells us whether its culture has become healthy.

Resistance becomes one of the few remaining places where self-deception begins to lose its footing. We cannot avoid our limitations. Neither can we miss the satisfaction of genuine accomplishment. Both become visible because the world refuses to become merely what we wish it to be.

No tension, no music.

Literally. Only strings stretched just so become capable of song. Pulled too tightly, they snap. Left too loose, they fall silent. Somewhere between insistence and resistance, vibration becomes music.

The same could be said of a life.

Much contemporary language encourages us to think of identity as something hidden within us, waiting to be discovered, or something entirely of our own invention, waiting to be expressed. Craft offers another possibility. Identity emerges through participation. We come to know who and what we are through what we intend and what we do. Or do not do. Or cannot yet do. Or hope, next time, to do a little better.

This is why, when looked for, craft appears outside the workshop so often. The same dynamic appears wherever intention encounters a world that answers back. In kitchens and classrooms. In gardens and boardrooms. On stages and around dinner tables. Every parent, every teacher, every athlete, every leader eventually discovers that they cannot simply do exactly *what* they want exactly *how* they want. Rather than seeing this as a problem to solve, it is better understood as the workshop of our lives.

This is where craft reveals its deepest truth. We often assume the purpose of making is to produce well-made things. Yet the object is only half the story. Alongside every finished piece stands another creation, one far less visible. The maker has also been formed through the discipline of attention, patience, judgment, humility, and care. The work leaves its mark upon the worker.

We make and are made.

Manchester Craftsmen's Guild bears an unusually old name. Historically, guilds preserved techniques and standards of excellence, but they also formed people. Skill and character belonged to the same conversation. Knowledge passed from one generation to the next through shared labor because making something well and becoming someone capable of making it well were never separate pursuits.

This inheritance feels increasingly urgent. As more of life becomes frictionless, instantaneous, and algorithmically mediated, we risk mistaking ease for flourishing. Yet a life without resistance offers few opportunities to discover either our limitations or our capacities. It leaves us efficient, perhaps, but often hollow, unchallenged, and unsure of our capability.

Craft reminds us that tension is not a problem to overcome. It is the fabric of being itself.

The world will always answer back, sometimes “yes,” sometimes “no,” and most often, “almost, but not quite.”

That resistance is not the opposite of creation. It is the condition that makes creation possible. Perhaps that is why workshops and studios and classrooms have always been about more than the things they produce. They are places where human beings practice the never-finished work of becoming.



STEAK & BOURBON

October 15th
Save the Date

Tickets go on sale August 3rd
This event will sell out quickly.



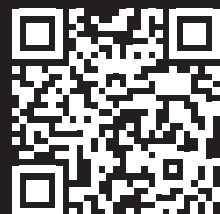
Sign up for BTC Culinary news, updates, and upcoming events through the QR code.

*Join us for an evening of
exceptional steakhouse fare.*

Supporters will enjoy a multi-course dining experience that pays tribute to the fine dining Steakhouse tradition, crafted by the chefs and culinary students of Bidwell Training Center. The evening will be complemented by bourbon cocktails, mocktails, and bourbon barrel-aged wine. Additionally, a **very limited number of seats** are available for an upgraded tasting of **rare, lottery-allocated bourbons**.

All proceeds benefit Bidwell Training Center's Culinary Arts Program

**MCG JAZZ
CELEBRATES
40 YEARS
OF LIVING
LEGACY**



Purchase
tickets at
mcgjazz.org

**JOIN US FOR
OUR 2026/27
SEASON**



THANK YOU FOR YOUR SUPPORT!

Manchester Bidwell Corporation (MBC) would like to thank all our supporters for their generosity. The following gifts were made from January 1, 2025 through December 31, 2025.

To make a contribution or if you have questions, please contact:

Karen Linscott, Senior Director of Development, 412-323-4000 Ext. 264, klinscott@manchesterbidwell.org

\$1 million & above

Robert Levin & Dr. Kerry Bron

\$250,000 to \$999,999

Allegheny Regional Asset District
Richard King Mellon Foundation

\$100,000 to \$249,999

Allegheny Intermediate Unit
Colcom Foundation
Mary A. McDonough
McSwigan Family Foundation

\$50,000 to \$99,999

Lizzi Benzing and Erhard Peter Benzing Fund of The Pittsburgh Foundation
The Grable Foundation
The Heinz Endowments
Laurel Foundation
PNC Foundation
PPG Industries Foundation
The Pittsburgh Foundation
Randy Tracht & Dr. Anne Shaheen

\$25,000 to \$49,999

Bank of America Charitable Foundation
The Ann & Frank Cahouet Foundation
Genesis Inspiration Foundation
Huntington National Bank
M. Elise and Robert W. Hyland Jr. Charitable Fund
McElhattan Foundation
United Way of Southwestern Pennsylvania
UPMC Health Plan

\$10,000 to \$24,999

Adams Foundation
American Chemical Society
American Eagle Outfitters Foundation
Anonymous Fund of The Pittsburgh Foundation
The Bair Family Fund of the Ayco Charitable Foundation
Clark Hunter Foundation
Stephen M. And Stephanie L. Colodny Fund of The Pittsburgh Foundation
Covestro
The Essential Foundation
The Frederick Fund at Vanguard Charitable
Highmark Blue Cross Blue Shield & Allegheny Health Network
Roy A. Hunt Foundation
Bill & Nancy Koch
Rosemary Kovacs
Gordon and Kate MacVean Fund of the Pittsburgh Foundation
Opportunity Fund
J.H. and K.J. Pelusi Family Foundation
Pennsylvania Council on the Arts
PJ Dick Incorporated & Trumbull Corporation
PNC Financial Services Group, Inc.
Tandon Family Foundation

\$5,000 to \$9,999

Bozzone Family Foundation
The Buncher Company
Byham Charitable Foundation
Carnegie Mellon University
Charities Aid Foundation of America
Duolingo
Frank Family Philanthropic Fund
Efrem M. Grail & Dr. Karen Golman
William E. Hatch

Horizon Farm Credit
William & Anne Morford
W.I. Patterson Charitable Fund
Samuel & Ann Lutz Zacharias

\$1,000 to \$4,999

American Online Giving Foundation
Anonymous
Archie Bray Foundation
Dr. David Beaudreau & Mrs. Joann Beaudreau
Barāta Bey
Cynthia Bracken
Chuck & Jill Brodbeck
Joseph & Mara Bruce
Michael & Kathryn Bryson
Tony Bucci
Christopher Capozzi
Carrie On Communication
Mary O. Davis Fund of The Pittsburgh Foundation
Jim Denova
Peter C. Dozzi Family Foundation
Tom & Pam Doran
Eat 'n Park Hospitality Group Inc.
Eckert Seamans Cherin & Mellott, LLC
Kim Edvardsson
The Falk Brothers Fund at Vanguard Charitable
Dr. Carl Snyderman & Dr. Michelina Fato
Find Your Light Foundation
Mr. & Mrs. Alan Finegold
Tim & Kathi Friday
Janice Gordon
Gordon Family Foundation
Maria & Frank Guyette
Rebecca Haywood
Jamie Irick
James McDonald & Larry Karnoff

Marci and Martin Karplus Family Foundation Milton & Lynn Klein Stephen Lee Mr. & Mrs. Alan Lesgold Joseph Lohman Gregory Morris & Thelma Lovette Morris Honorable Frank Lucchino & Mrs. Roberta Lucchino Jonathan Maas James McDonald & Larry Karnoff Mrs. Barbara McKenna Thaddeus G. Mosley Audrey Murrell Robert J. Powell Charles J. Reeves Rivers Casino The Nora Roberts Foundation Bette Rom Diane D. & Clifford R. Rowe Jr. Charitable Fund Steven Schlick Fund at Fidelity Charitable Sheetz Inc. Lee and Myrna Silverman Fund of The Pittsburgh Foundation Lea H. Simond Luke Sossi Donor Advised Fund at Schwab Charitable W. Keith & Barbara Smith Paul & Jean Stenger William E. & Rose Strickland Jr. Mr. & Mrs. Matthew Taylor Mrs. Missy Unkovic Vince Sands Giving Fund at Fidelity Charitable Carrie J. Whitcher	Eric & Patricia Fulmer Mr. & Mrs. William Getty III Kenneth & Joan Horoho DAF at Schwab Charitable Stefi L. Kirschner and Gilbert Z. Schneider Philanthropic Fund David Marrangoni & Nancy Lynches John & Lucine Marous Luann McLaughlin Catalyst MedTech Mary Anne Murphy Brett Nardi Sandy & Gene O’Sullivan Pittsburgh Photography Club Doris Rubio Calvin Roth Schneider Downs Wealth Management Edward W. Seifert Fund at Fidelity Charitable Dr. Vernon J. Simmons JFS Giving Fund at Fidelity Charitable Charles & Frances Stewart III Ralph S. Vitt Rika Wadsworth Eric & Lauren Weddell	Carolyn Bright Erin Buchanan Tiaona Cade Bruce and Donna Carman Deborah Carter-Gordley Paul & Rose Cercone Shana Chaffer Linda Chmelynski Deborah Clark Pete Cordaro Bonnie Culbertson The D’Addario Music Foundation, Inc. Deborah Davis Joseph Decker Kathleen Deis William Delfyett Michelle Dempsey Jane Downing Mary Ann Eisenreich Dolly & Curt Ellenberg David Fabilli Mark Fallone Susan Fineman Cheryl Fogarty Nicola Foote Thomas Fowler Eileen Freedman Irene Frieze Dr. Richard Frushell Elaine S. Gelb Giving Fund at Fidelity Charitable Kevin & Jennifer Garrett Michael & Ellen Goldstein Roz Goorin Marthe Groves David & Suzanne Grossman John Hallman Marian Hampton Drew Harvey Curt Helffenstein & Mary Donovan Alan Helgerman Judith Herzog The Heinz Endowments Bonnie Culbertson Mr. & Mrs. Ralph Horgan Moses and Trish Howden Alan Huffman Dale & Betsy Huffman Billy Jackson Kerry S Kelty Maryann Klimezek	Dr. Edward Kocher Wendy Kramer Laurence & Martha Kustra Terry & Jan Kulchar David Laman Dr. & Mrs. Jorge Lindenbaum Richard & Susan Linzer The Susan and Richard Linzer Philanthropic Fund Brad & Leanne Lisien Vivian Loftness & Volker Hartkopf Michael Louik David & Karen Lukacsena Louise Malakoff Claus Makowka Mr. & Mrs. James A. Martin Larry Martino The Gail Mezynski Fund of Ayco Charitable Foundation Joyce Meyers Jean Miewald Ed Mistler Robert Michels Jay Morris John & Barbara Mrozek Jennifer L. Myers John Neff Valerie & Saihou Njie Tom & Sally Ondrejko Jennifer Ortega Dee Jay Oshry & Bart Rack Keith & Susan Pavick Diane Pelusi Pittsburgh Penguins Foundation George Pettrone Vincent Petti & Linda Torres Dr. Kenneth Powell Stephen Powers Krista Purcell Walter & Sally Quinn Renee Ralke Victoria Rajnovic Ezekiel Rediker Scott Recalde Paul Richards Martin Richter The Robert C. and Gene B. Dickman Philanthropic Fund JCFGP Robert & Mona Riordan Mr. & Mrs. Ted & Valerie Roberts Jr. Gerald Rosenfeld Jerry & Robin Rosen	Nicholas Schulz Brian Schwadron Peter Schepis Jonathan & Veronica Schmerling Glenn & Janice Schneider Lisa Scales Mr. & Mrs. Duane Seppi Evelyn Severino Leslie Shar Daniel Shapiro Mary Joann Sheldon Mr. and Mrs. Harold Shields Lee & Myrna Silverman William Simpson Steve & Lynn Sikora Paul Siefken Mr. & Mrs. Mark & Martha Smolenski Alice Sox The Smith Van Stone Fund of The Pittsburgh Foundation Dr. Guy M. Stofman Michael Stalteri Donald Staudt Mark Stern Mr. & Mrs. Harold Street Margaret Tarpey Linda Thomas Marsha Thomas Rob & Tina Thomas Dr. Ann Thompson John & Nancy Traina Philanthropic Foundation Craig and Adrienne Totino Paul & Laurie Uhler Ms. Mary C. Vagley Holly VanDine Peter & Regina Vercilla Dr. Carey Vinson Danita Walton The Warden Family Fund of The Pittsburgh Foundation Dr. David Watkins Howard Wein Jan Wein Bill Weiss Kenneth West Robert Westbrook Cheryl Wist Chester & Julie Wojciechowicz Allen Wolk Zachary & Tamara Wyatt	Up to \$99 Kirsti Adkins Catherine Allen Robyn Barber Robert & Loreta Barone Angela Macci Bires Frederick & Leslie Bonci Joseph Brosky Tyrita Buckner Catherine Burchell Bonnie Casper Margot Cavalier Chris & Kerry Chapman Spencer & Claire Davis Bob & Diane DiCola Charles DiPasquale Beverly A Doyle Casey Droege Frederick Egler Marlene Elliott Alan Einstoss Donald Eriksen Christine Fail Rachel Ferrari-Engel Dr. Patricia Flach Lynn Forman Robyn E. Francis Mark Freeman Karen Gallimore Felipe Gomez The Grail Law Firm Groundwell Charitable Foundation Nancy Gruner K. Donna Hallen Ronald Hartman Steve and Vicky Hoffman Stacey Hollebeek Donald Iams Bobbi Jeffries Gary & Keke Moschetta George & Joan Kolonay Kathy A. Koch Joseph Lagana Golan Levin Marcè Nixon James & Linda Northrop Kaitlyn O’Hanlon Amy Pardo Jonathan Parks Myrna Patterson Michelle Penn-Nored
\$500 to \$999 Kevin Acklin Keith & Amy Arner Linda & Joe Bartolacci The Barr Scanlon Charitable Trust Ron & Phyllis Bianchetti Blick Art Materials Robert DuBoff Irene Dinning Alexandra and Richard Edgecombe Fund at Fidelity Charitable Seth & Olja Finn Fund at Renaissance Charitable Foundation	\$100 to \$499 Jo Ellen Abrams The Alan L. & Barbara B. Ackerman Foundation Mark Aloe Roger & Lisa Altmeyer III Alyce Amery-Spencer Tresa Amoscato Andrew Arnt Nancy Artz Bonnie Bacik Catherine M. Bagin Angelo Baiocchi The Honorable Cynthia A. & Arthur L. Baldwin Balog/Bonino Family Fund at Fidelity Charitable Ted Barger William & Nancy Barnard The Bellerock Fund at Fidelity Charitable Margaret D. and Kenneth W. Bell Family Charitable Fund Dorothy Bellhouse Matthew Bohince				

Yolanda E. Peterson
Deborah Polk
Joesph Pozyski
Jane Pudlo
Goerge Panzak
Frederick Rueter
Kirk Rys
Sam’s Club
Roberta Sarraf
Rebecca Schenck
Douglas & Darlene Schwab
John Schmidt
Kathleen Shaw
Som & Vandana Sharma
Jashwant K Sharma
Lynn Shiner
Stephen and Jody Spolar
Rebecca Spevack
Robert Stark
Judith Starr
Henry Suhr
Gordon Telfer
Diane Verling
Margaret Walker
Gertal Warren
David & Patricia Wilson
Adrienne Young
Zak Giving Fund

Dedicated Gifts

In Honor of Marty Ashby
Mercedes Staudt

In Honor of Brooks M. Bartlett
Bonnie Blackstone

In Honor of Robert Bozzone
Terry & Mary Jo Dunlap

In Honor of Saul Bezner
Olivia Perfetti

In Honor of William R. Cagney
Vivian Cagney

In Honor of The Chiaverini Family
Diana Chiaverini

In Honor of Dr. Harry Clark
Susan Bails
Fredric Miller

In Honor of Angela Duckworth
Stephen Kerr

In Honor of Renee Govanucci & Marty Ashby
Jon W. Poses

In Honor of Greer Lambert
James Ray

In Honor of Matthew Taylor & Family
The Taylor Family Foundation

In Honor of William E. Strickland Jr.
Margaret Ritchie Battle
Michael Faison
Meredith Robinson

In Honor of Terry Woodcock
Karen Woodcock

In Memory of Mary Kathryn Brailsford
Anonymous
Rose Brailsford

In Memory of Michael Govanucci
Michelle George

In Memory of Keith Herchenroether
Lynn Herchenroether

In Memory of Diana Jannetta
Katie Maietta

In Memory of Stephen Korpa
Boris Bally
Amanda Bassi
Joan Blank
Rodney Gisi
Michelle Minnick
Beth Ratkus
Nancy Schwab
Patricia Shanafelt
Christy Waronsky

In Memory of Robert M. Lumish, M.D.
Sandra Lumish

In Memory of Carroll R. Quinn
Mary A. McDonough
Andrew Quinn & Carol Quinn

In Memory of Richard Rubinstein
Clarence Baldwin
Stewart and Susan Beckerman
DiNuzzo Wealth Management
Harriet Franklin
Trish Gullo
Don & Joyce Kaiserman
Michael & Janet Kamon
Susan Rack
Judith Roscow
David & Carol Steinbach

In Memory of Barry J Taylor
Robyn E. Taylor

In Memory of George H. F. Schnakenberg
Drs. Geoge & Karen Schnakenberg

In Memory of Joseph Vbranic
Lisa Russell

Legacy of Hope Society

Those who have made a provision in their estate plans for MBC or its affiliates have made an investment in the future of the empowering educational environments MBC brings to our community. We recognize these visionary supporters as members of our Legacy of Hope Society.

Anonymous
Clancy & Amy Atkinson
E. Peter & Lizzi Benzing*
Phillip* & Cheryl Covato
Barbara A. Davis*
Harriet A. Dick*
Dr. Audrey Holland*

Gerri Kay*
Mary Keefer
Stephen McClure & Debra Gift*
Barbara Miller
Eleanor B. Slater*
Kim Wiesmann
Arthur P. Ziegler, Jr.

*Deceased

Preservation of Hope Society

The members of this group share a commitment to Bill Strickland's philosophy that “environment shapes behavior” and understand the crucial role that our building plays in the lives of our students and community. These generous individuals and organizations have made contributions of \$10,000 or more to the William E. Strickland, Jr. Building Preservation Fund.

Allegheny Foundation
Suzy & Jim Broadhurst
Kathryn & Michael Bryson
Bill & Carolyn Byham
Carolyn D. Duronio
Lynne & Mark Frank
Giant Eagle Foundation
Greg & Ellen Jordan
Nancy & William Koch
Scott & Susan Lammie
Robert Levin & Kerry Bron
Mathieson Family Foundation

Mary A. McDonough
Mark & Nikki Nordenberg
Pittsburgh History & Landmarks Foundation
PNC Foundation
Bill & Nancy Rackoff
Clifford & Diane Rowe
Herb & Barbara Shear
William E. & Rose Strickland Jr.
Lou & Kathy Testoni
Family of Governor Dick Thornburgh
Anne & Sam Zacharias
Arthur P. Ziegler, Jr.

Please Note: [Maximizing Your IRA Giving](#)

If you support us through direct IRA gifts (Qualified Charitable Distributions) — available starting at age 70½ and counting toward your Required Minimum Distribution at age 73 — the IRS requires a specific step to keep your gift 100% tax-free. To qualify, ***all direct IRA checks must be made out to our eligible 501(c)(3) affiliates, Bidwell Training Center*** (EIN: 25-1191961) ***or Manchester Craftsmen’s Guild*** (EIN: 23-7113478), rather than the MBC parent entity.

Note: This rule only applies to direct IRA distributions. Standard gifts (cash, credit cards, personal checks, or stock gifts) made directly to MBC remain fully tax-deductible and deeply appreciated!

Have questions?
Please contact **Karen Linscott** at 412-323-4000 ext. 264 or klinscott@manchesterbidwell.org.



MANCHESTER BIDWELL
CORPORATION

1815 Metropolitan Street
Pittsburgh, PA 15233

NONPROFIT ORG
US POSTAGE PAID
PITTSBURGH, PA
PERMIT NO 3176



This year's MBC Block Party featured our MCG Jazz youth students' performance