

What a challenging and unusual year

it has been ... and, dare I say it, inspiring! Though it sometimes seems as though the pandemic has made time stand still, it has, nonetheless, been a year of significant change in Deerfield.

In May 2021, we bid a fond farewell to Philip Zea, who retired as President & CEO after 18 years in the role. While I know I speak for all of us when I say that we would have preferred to gather together in Deerfield to send him off in style, we did our best to honor him, safely and in good fun, by taking a virtual trip back in time with Deerfield Through the Decades: Onward! The Philip Zea Retirement Celebration. I came to know Deerfield during Phil's tenure, and I cannot thank him enough for opening Deerfield's doors to me and to the countless others from around the world who have similarly reveled in the splendor of Old Main Street and the rich history of Old Deerfield.

As one chapter in the Deerfield story came to a close, another was just beginning. Following a nationwide search for Phil's successor in the spring of 2021, we succeeded in hiring John Davis as Historic Deerfield's next President and CEO. John possesses the ability, aptitude, and desire to take Historic Deerfield to a new level of impact and success as we move into the next iteration of Historic Deerfield's institutional life. He has demonstrated a deep passion for Deerfield as a place, as well as a strong recognition of its importance in the American cultural landscape, and I am so very excited to see Deerfield continue to thrive under John's capable leadership.

Lest we forget, these leadership changes took place against the backdrop of a monumental, and highly successful, adaptation in the way the museum delivers its programs. Like many arts and cultural organizations, Historic Deerfield shifted towards online programming during the pandemic. Such a shift doesn't simply happen overnight, as HD's fantastic staff can surely attest! And while the pandemic forced a change in how the museum delivers its content, it didn't change the fact that Historic Deerfield has a highly talented and passionate staff who are uniquely

positioned to leverage its world-class collections—which continue to grow in size and quality—to deliver programs that are inspiring, informative, and relevant. This commitment to quality has propelled the museum's efforts during these challenging times, as has the overwhelmingly positive feedback we've received from audiences near and far. In fact, the virtual programs have proven so popular and successful that Historic Deerfield will continue a hybrid model of programming, for online and in-person audiences, well after the pandemic subsides.

Thank you to everyone who has attended our programs over the past year, and thank you, especially, to the more than 1,000 members and supporters across the country and around the world who have made donations to support the museum's efforts. Your generous support enables Historic Deerfield to share the American story in thoughtful and insightful ways, while also helping to preserve the tangible reminders of our nation's past for future generations to study and enjoy. We simply could not do it



without you, and we look forward to seeing you in Deerfield (and online) again soon!

Respectfully yours, Joseph P. Gromacki, Chair, Board of Trustees

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If you live in the colder regions of the globe, you will almost certainly have experienced several snowfalls of the season before you open this Annual Report. Here in Deerfield, our first was a beautiful (and thankfully mild) event, the perfect way to mark the seasonal transition from an utterly radiant autumn season on the Street. I arrived to take up my new role of President at the end of the summer, and Historic Deerfield was alive with activity, our Summer Fellows back in action and our staff newly energized after a year of challenges that allowed us to become an even stronger organization, with increased capacity to reach individuals, families, and communities across the globe. While there is much that that we would like to forget that occurred during the 12 months ending on June 30, 2021, I am delighted to be able to celebrate the staff resilience and creativity that allowed us to pivot to a new way of working seemingly in an instant—far in advance of museums and cultural institutions many times our size.

Historic Deerfield has been blessed with strong leadership, and Phil Zea, who stepped down last May from his role as President after 18 very successful years, was able to guide the organization through much of the pandemic uncertainty, and the same was true of Senior Vice President Anne Lanning, who served as Interim President for over three months beginning in late May. Happily, Phil is still very much a presence on the Street, providing me with his thoughtful counsel and pursuing a major scholarly project to exhibit and publish Historic Deerfield's unparalleled collection of engraved powder horns. In other staff news, we welcomed just the third librarian to head our Memorial Libraries in their first 50 years: Jeanne Solensky replaced David Bosse, who is also staying on in retirement to help with several publishing projects. These include the Autumn 2020 issue of the Historic Deerfield magazine, which gathered fifteen important articles exploring the Pocumtuck region through multiple Native American lenses.

Despite the COVID 19 pandemic, Historic Deerfield's annual operating revenue for fiscal year 2021 increased by 13% over the prior year. The increase was largely driven by new gifts and the forgiveness of a substantial Payroll Protec-

tion Program (PPP) loan. The endowment also had a banner year with a record return on the investment portfolio. Liabilities increased intentionally during the period as a result of the debt taken on to support the renovation of Creelman House, which will begin to house the Summer Fellowship Program next June, and the Museum's second PPP loan, which is anticipated to be forgiven sometime in fiscal year 2022. While the ultimate financial effects of the ongoing pandemic cannot be estimated at this time, operating results continue on a positive trend.

Following its COVID closure, the Deerfield Inn had a steady buildup of room occupancy, ultimately reaching a level that surpassed pre-pandemic sales. Results were driven by a healthy mix of banquet business such as graduations and weddings, local school events, and revived tourism. Champney's Restaurant & Tavern had even greater success with its overall sales. We took immense pride in regenerating a local following of regulars through weekly specials, live music on the patio, and wine- and beer-tasting dinners. Champney's is one of the few area restaurants serving dinner every night of the week, and our local community has made it a happening destination spot! The Museum Gift Shop and Bookstore ended the year ahead of budget. This was a year of reorganizing for the Shop, and we were able to liquidate a large amount of old inventory to make room for the Franklin County Chamber of Commerce, who will begin to share our office space in 2022.

Just as Champney's was able to adapt to the evolving needs of our customers, Historic Deerfield's curatorial and educational teams took the lead among cultural museums to produce an extraordinary suite of some 50 hours of high-quality digital programs to over 3,000 viewers around the world. One of the most popular was our day-long forum, "Invisible Makers: Textiles, Dress, and Marginalized Peoples in 18th- and 19th-Century America," on April 10, 2021, organized by Curator Ned Lazaro, who contributed a lecture on enslaved labor in the Boston tailoring trades in the 1770s. Some 350 people registered for that forum, and over the course of the year we saw over 100 viewers become new members of Historic Deerfield to take advantage of our

virtual content. Going forward, we will continue to offer programs in hybrid formats that allow both in-person and virtual audiences to benefit from our educational content and collections.

Speaking of Historic Deerfield's rich collections, they wait for no pandemic! During fiscal year 2021, we were able to add 260 items to our museum and library holdings. Particularly noteworthy were an important addition to our collection of "Hadley chests" and a rare landscape view of the Deerfield plains by Charles L. Heyde. Unlike many carved and joined pieces of Connecticut River Valley furniture that have come to be called "Hadley chests," our newest addition actually appears to have been owned by a Hadley resident, Miriam Hovey (1689-1713). The landscape by Heyde, who was then a Brooklyn-based artist and recently married to a sister of Walt Whitman, was likely first exhibited in 1854 at the annual exhibition of the National Academy of Design (in New York City), where it was listed in the catalogue as available for purchase. We are so glad that 166 years later it has found its way home to the place that inspired it! You can see both of these new acquisitions on the cover and throughout this Annual Report.

It is clear that Historic Deerfield's nationally-renowned collections and programs will continue to inspire in the years to come, and we are so grateful to all of our supporters—members and visitors alike—for their generosity to our museum. Our Board of Trustees is second to none in their dedication to the success of our mission, and together with our talented staff, we are all optimistic about what lies ahead.

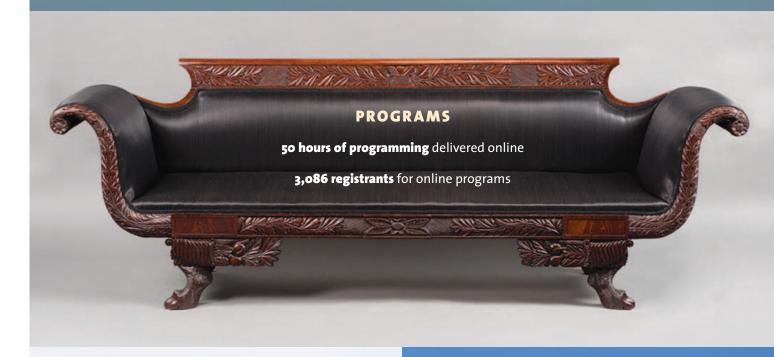


(Spoiler alert: that future includes our marking of the 350th anniversary of the incorporation of the Town of Deerfield—stay tuned for more about this exciting celebration to come!)

John Davis, President & CEO



2021 BY THE NUMBERS



PUBLICATIONS

167 posts on social media featuring library & museum collections

16 long-form articles in HD's blog *The Village Broadside*

3,250 copies of the "Pocumtuck" issue of *Historic Deerfield* magazine printed and delivered

DEERFIELD INN

+9% Champney's Tavern sales, despite significantly reduced operating hours due to industry-wide staffing shortage

30 weddings, birthdays, and other small group events at Champney's Tavern









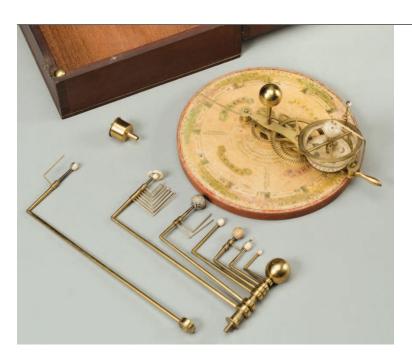
Charles Louis Heyde (1822–1892)
Greenfield, Massachusetts and Brooklyn, New York
Signed "Heyde 1853" in lower right corner; signed "Heyde" in
lower right corner
1853
Oil on canvas
Museum Collections Fund
2020.20.1, 2020.20.2

Like other Hudson River School painters, Charles Louis Heyde (1822-1892) drew inspiration from the natural scenery around him, promoting a vision of an American Eden. Beginning in 1852, Heyde began to travel north



from his home in Brooklyn, New York, to southern Vermont and the Connecticut River Valley for a summer of painting. After each season, Heyde sold a few works in the area and then returned to Brooklyn to complete the other paintings for exhibition. The landscapes of this period stand out as some of his best works.

Heyde's *Deerfield Plains, Greenfield, Massachusetts*, is a view from Greenfield looking south to Deerfield. Several local features are identifiable, including the covered bridge over the Green River, at Petty Plain Road. The railroad track shows the Deerfield landscape undergoing transformation in the years before the Civil War. *A Country Landscape* is likely a landscape in southern Vermont. Greenfield collector and antiquarian Solon Newton (1841–1901) owned both paintings.



Orrery

William Jones (1763–1831)
London, England
1805–1815
Printed label reads: "A NEW PORTABLE ORRERY,/
Invented and Made by W. JONES,/
and Sold by him in Holborn,/LONDON."
Wood, probably beech, brass, ivory, paint, and paper
Gift of the Estate of Joseph Peter Spang III
2021.23.1

An orrery is a mechanical model of the solar system that illustrates or predicts the relative positions and motions of the planets and moons.

Letter to Reverend Stephen Williams (1693-1782)

Written by Adam Winthrop Boston, MA, April 28, 1735 Historic Deerfield Library

Stephen Williams, a Deerfield native taken captive as a young boy in the 1704 raid, was forever transformed by that experience. As a minister in Longmeadow, he became involved in the 1734



establishment of an experimental community in Stockbridge for the purpose of converting Native Americans to Christianity. Only a year later, correspondent Adam Winthrop described the dire straits of the community to Williams, who closely monitored conditions there. Funds were needed to pay the schoolmaster and buy corn to feed starving members. The letter not only provides evidence of Williams's missionary work, but also the daily lives of Native Americans trying to survive in a rapidly changing world.

In 1782, William Jones, a London optician and instrument maker, developed a portable orrery for students and "the use of gentlemen." Many early 19th-century New England academies offered a curriculum in English grammar, foreign languages, arithmetic, geography, and science including astronomy and natural philosophy. In 1808, Deerfield Academy announced their purchase of a Jones orrery, described as "a complete Planetarium with Tellurian and Lunarium combined." An advertisement appearing in the *Greenfield Gazette* (April 1808) said that students would obtain "accurate knowledge of the Copernican System" by its use. Deerfield Academy also bought an air pump, sextant, theodolite, telescope, microscope, an electrical machine, and a pair of ten-inch globes. This gift is accompanied by an instructional manual, written by Jones, on how to use the orrery.

Jug

Probably Herculaneum Pottery, Liverpool, England 1807–1809

Lead glazed cream-colored earthenware (creamware) with transfer-printed decoration and gilding

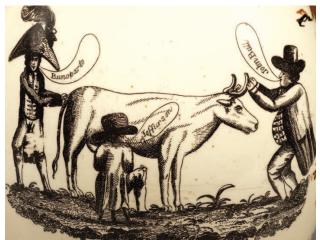
Museum Collections Fund

In the late 18th and early 19th century, British potteries frequently used satirical prints to ornament their wares, such as this



jug. Although its meaning is somewhat ambiguous, the jug's rare print of a cow

and three figures (Thomas Jefferson, Napoleon Bonaparte, and John Bull) seems to provide commentary on President Jefferson's controversial 1807 Embargo Act and the precarious state of trade among America, Britain, and France during the Napoleonic Wars. Many Americans, including Deerfield residents, were critical of the Embargo Act which essentially stopped the export of American goods abroad. In fact, on September 1, 1808, the town of Deerfield voted that a committee be established to write a petition to the President, requesting that the embargo be lifted. The print is attributed to the American engraver James Akin (1773–1846), who may have used another print, "A Picturesque View of the State of the Nation for



Caraco

English (probably)

ca. 1775

Red figured silk, white plain-weave linen lining, plain-weave linen buckram, baleen

Museum Collections Fund, 2020.17

Jackets and petticoats in the 18th century were a more informal and practical clothing option for women than full-length gowns. Known as a caraco, this style of woman's jacket may derive its name from the Dutch-colonized island just north of present-day Venezuela. Caracos followed the lines of fashionable gowns but traditionally featured a hip-length peplum or skirt. Probably first made in the middle of the 18th century, the garment (which may have started out as a full-length gown) was updated perhaps two decades later. The extremely long center front and back bodice points are reinforced with baleen stays inserted between the fashion fabric and the lining.





Chest

Probably Hadley,
Massachusetts
ca. 1709
Oak, pine, paint, iron
Museum Collections Fund
2020.22

This chest is carved in the "Hadley chest" tradition with shallow, repetitious tulip-and-leaf motifs covering the façade. The term "Hadley chest" originated



with early Hartford collector Henry Wood Erving (1851–1941), who found an example in an old house in Hadley, Massachusetts in 1883 that he described as his "Hadley chest." Despite the name, craftsmen produced similar, ornately carved chests in other Connecticut River Valley towns, including Deerfield and Hatfield, Massachusetts. Parents commissioned these frame-and-panel chests to celebrate the marriage of their daughters, who likely used them to store textiles when setting up their own households. The initials "MH" on the front center panel of this chest may be those of Miriam Hovey (1689–1713) of Hadley, Massachusetts. The chest was likely constructed around the time of Miriam's marriage to Benjamin Church (1680–1755) in 1709. This two-drawer chest is a rarer model among extant Hadley chests and survives in a high state of originality with its paint chronology intact.

REVENUE, GAINS, AND OTHER SUPPORT

Total Revenue, Gains, and Other Support

Program Income	84,278
Museum Store Sales	96,943
Deerfield Inn	1,561,272
Rent	604,596
Gifts and Grants	3,111,508
Net Investment Income	15,568,571
Other Income	5,256

21,032,424

EXPENSES	
Museum Operations	797,933
Museum Education	300,734
Academic, Fellowship Programs, and Library	296,357
Maintenance and Rental Operations	885,566
Administrative and General	1,031,712
Development	326,044
Marketing	243,729
Visitor Services and Event Planning	3,362
Museum Store	27,826
Deerfield Inn	2,147,217
Interest and Other Nonoperating Expenses	58,724
Total Expenses	6,119,204
Change in Net Assets Before Changes Related to	
Collection Items not Capitalized	14,913,220
Change in Net Assets Related to Collection Items not Capitalized:	
Deaccessions	140,244
Collections	(143,701)
Total	(3,457)
CHANGE IN NET ASSETS	14,909,763
Net Assets, Beginning of Year	58,548,577
NET ASSETS, END OF YEAR	\$ 73,458,340



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The Asher Benjamin Society recognizes members who made annual gifts at the leadership level to support the full range of Historic Deerfield's programmatic, preservation, research, and education activities. Asher Benjamin (1773–1845) was one of America's most influential architects during the early 19th century. Categories for support are named for Asher Benjamin's three popular pattern books, the first of which was published in nearby Greenfield, Massachusetts, in

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