

HISTORIC DEERFIELD
ANNUAL REPORT

2024



MISSION STATEMENT

Historic Deerfield welcomes all to experience one of the best-preserved villages and rural landscapes in North America through dynamic encounters with the stories, cultures, and material worlds of those who have made New England home.



Amen glass, England, 1740-1750, 2023.26.76

Cover: Detail from a tray by Katherine Fuller Arms (1891-1985), Deerfield, Massachusetts, 1936-1950, 2023.24.20

As I reflect on this past year's achievements, it is clear that a deep love for history and material culture, combined with passionate support from our many friends near and far, continues to shape and inspire our institution.

Among the most significant undertakings of the past year has been our development of a new strategic plan—a vision designed to deepen our commitment to history, enhance visitor experiences, preserve our buildings and the surrounding landscape, celebrate our collections, and reinforce our educational mission. This plan, built on shared desires to reach larger and more diverse audiences and have an even greater impact, ensures our resources and programs will engage and enlighten all who visit.

Additionally, we have further strengthened our connections with alumni from the Summer Fellowship Program, as evidenced by the fantastic turnout at the reunion in July of 2023. The Summer Fellowship Program has had a powerful impact on the museum field, with graduates making their marks as curators, conservators, educators, preservationists, fundraisers, and directors. The program has also impacted the fields of academia and the marketplace in art and antiques, not to mention architecture and design, law, writing—and much, much more. The continued involvement of our former Fellows reflects the importance and enduring influence of the Fellowship experience, and their dedication reaffirms our mission to foster an appreciation for history in new generations. We have just announced a campaign to fully endow the Summer Fellowship Program in perpetuity; if you are interested in supporting this essential offering, please do get in touch.

I must also highlight the tremendous success of the extraordinary *Unnamed Figures: Black Presence and Absence in the Early American North* exhibition, mounted in partnership with the American Folk Art Museum. This powerful exhibition brought to light stories previously untold, honoring voices often left out of traditional narratives. It has been an honor to witness the dedication and hard work of our curatorial team in offering our visitors a chance to engage with art that challenges, informs, and connects us. That hard work has certainly paid off—the exhibition garnered rave reviews, and attendance at the Flynt Center of Early American Life more than doubled during the exhibition's run, including many who had not previously felt called to visit.

Finally, I would like to take a moment to express, on behalf of the Board of Trustees and the entire Historic Deerfield organization, our deepest appreciation to fellow Trustee and former Board Chair Anne Groves, who retired from the board after several decades of inspiring and dedicated service. Anne's commitment to our mission has left an indelible mark, and her leadership and insight have been invaluable. Her departure is a poignant moment for all of us, yet we are heartened by the legacy she leaves behind and grateful for her lasting impact on our institution. On a personal note, I am so honored to have succeeded Anne as Chair in 2015 and carry forward her exceptional work and vision.

To all our members, friends, and supporters, thank you! Your belief in and support of our work enables us to advance our mission, and your commitment truly makes a difference. As we look forward to next year and beyond, I am inspired by all that we have accomplished together and excited for what lies ahead.

With gratitude,
Joseph P. Gromacki, Chair, Board of Trustees





rganizations naturally grow and evolve, and since its founding in 1947, Historic Deerfield has repeatedly sought to deepen its historical investigations, widen its preservation mission, build its collections, increase the ways it educates, and expand its physical footprint in service of its programs. The museum you see in 2024 is decidedly more complex than the nascent organization founded by Helen and Henry Flynt over seven decades ago to sustain and encourage the preservation of Old Deerfield, its remarkable mile-long Street, and the objects associated with its residents and their times.

Then and now, there are an infinite number of ways that Historic Deerfield could pursue its important work, and periodically, it is a healthy practice to stop, take stock, strategize, and prioritize. I am so grateful to our staff, Trustees, and supporters who did just that over a year-long series of meetings, retreats, interviews, surveys, and brainstorming sessions to arrive at our new strategic plan: **Deerfield Unbound: Unleashing the Power of Storytelling at Historic Deerfield**. With new mission and vision statements, as well as an articulation of our shared values and goals for the next five years, the plan lays out exciting projects, aspirations, and tactics focused on visitor experience, diverse programming, research and scholarship, preservation and collections care, and financial stewardship. Look for new initiatives in youth and family activities, Indigenous history, agriculture and gardening, environmental and natural history, crafts and hands-on making, publishing and exhibitions, architectural preservation, and the always necessary investment in infrastructure. I encourage you to read about our plan at: historic-deerfield.org/strategic-plan.

Even before these strategic conversations were finalized, we began to develop new initiatives in temporary exhibitions that accord well with the plan's framework. Most consequential of these was our hosting of *Unnamed Figures: Black Presence and Absence in the Early American North*, which originated at the American Folk Art Museum and was partially funded in Deerfield

by the Americana Foundation and 40 generous supporters. This was a transformative exhibition for Historic Deerfield, allowing us to weave the important stories told by the objects into our own local narratives, such as the enslaved Deerfield lives commemorated by the Witness Stones we have installed up and down the Street. Several months after the debut of *Unnamed Figures*, we also opened a new exhibition of *Vermont Furniture from the Alley Collection*, highlighting the gift of 37 visually ravishing objects from our friends, Bill and Trish Alley. With these two exhibitions at the Flynt Center, our 2023–24 visitation increased by 28% to nearly 10,000.

During the course of that season, we were quietly at work on a comprehensive preservation effort for the Deerfield Community Center, also known as “The White Church,” a lovely edifice built in 1837. With substantial underwriting support from Bruce Merriitt, a graduate of our Summer Fellowship Program (Class of ’67), we were able to stabilize and rebuild the steeple, execute repairs to the roof, improve the stormwater drainage system, rebuild and redesign the stone entry staircases with more appropriate period iron railings, paint the structure, and conserve the steeple’s bell so that it can ring again after more than a century. On another part of our campus, we were able to give a facelift to the welcome areas of our Hall Tavern Visitors Center, with new furniture, text panels, a hydration station, a digital kiosk, and a wonderful new orientation video. All of these improvements were made possible by Visitor Engagement funds contributed during our “America’s Town,



Reverse mezzotint on glass, *Africa and America*, London (1807). Museum purchase with the Hall and Kate Peterson Fund.

America's Story" campaign. (Speaking of the campaign, we are hard at work on another major initiative it funded: The restoration and reinterpretation of the Stebbins House. Stay tuned for more news about our progress!)

We've also been busy adding wonderful colleagues to our team. In the 12 months that ended in June, 2024, Historic Deerfield hired 40 new employees across all museum departments, the store, the Deerfield Inn, and Champney's Restaurant. Elsewhere in this report, you'll be able to read an account by our new Director of Academic Programs, Erika Gasser. Erika joined us after a distinguished tenure as a professor of history at the University of Cincinnati. Maria Bodansky is our new Museum Educator, and she brings experience from the Springfield Museums, as well as specialized knowledge of geology and natural history. In the collections and curatorial areas, we welcomed Erin Turbeville as Assistant Registrar. She comes to us having done graduate work at the University of Delaware.

As for our collections, we feature some of our new acquisitions on pages 8–12 of this report, but I also wanted to call a few more to your attention here. Last April, we were able to acquire an example of a somewhat rare graphic medium: a transfer print on glass with reverse polychrome painting. This work is the result of a laborious process that includes pasting the print to the back of a glass plate with turpentine, drying it with heat and then wetting the print, scraping off the paper with a fingernail while leaving the ink outlines of the print on the back of the glass, and filling in the remaining outlines with colorful paints on the back side. The result has much of the luminosity and depth of the German folk tradition, *hinterglasmalerie*, but with additional linear definition from the residual ink of the print. In this case, the content of the print is also of great interest, as it commemorates the end of the slave trade in Britain in 1806, as indicated by a paper held by the allegorical figure of "Africa".

A few months earlier, we purchased at auction a large portrait by Joseph Goodhue Chandler (1813–1884), a local artist (he was born in South Hadley, MA) who did quite a bit of work in the Connecticut River Valley. Chandler often painted children, and in this case his sitters are sisters—Fannie and Ella Graves, who lived in Conway, the "daughter" town of Deerfield just to the west that split off from the mother town in 1767. The depiction of the two girls includes the charming detail of Ella's bare foot with her shoe and stocking scattered on the ground. The portrait descended in Fannie's family. At the auction in New York City in January, it so happened that while I was bidding on the painting, a Historic Deerfield supporter, Ed Kane, was sitting next to me. After we emerged as the winning bidder, Ed took me aside to say that he wanted to pay for the portrait and offer it as a gift to Historic Deerfield. Thanks, Ed!

As you will see from the Financial Statement on page 13, charitable giving and returns from the endowment continue to be the largest sources of revenue in support of museum programming and



Painting, Fannie and Ella Graves of Conway, Massachusetts and Henry Street, New York (1854) by Joseph Goodhue Chandler. Purchased with funds provided by Edward W. Kane and Martha J. Wallace.

operations. The expense side of the ledger is growing because of targeted programmatic investments in our people, the visitor experience, and rotating exhibitions—all in accordance with our Strategic Plan. As of June 30, 2024, the Museum's balance sheet had total assets of more than \$86 million, an increase of nearly \$14 million. The two largest components of assets are the Museum's property and equipment and its investment portfolio. During the year, the Museum was given several pieces of real estate amounting to approximately \$2 million, which are included within the property and equipment balance. With strong financial market performance and the receipt of major gifts during the year (most significantly, an extraordinarily generous bequest from our beloved former curator and Trustee, Joseph Peter Spang III), the investment portfolio increased by \$13 million (22%), bringing the total value to nearly \$71 million at the end of the fiscal year.

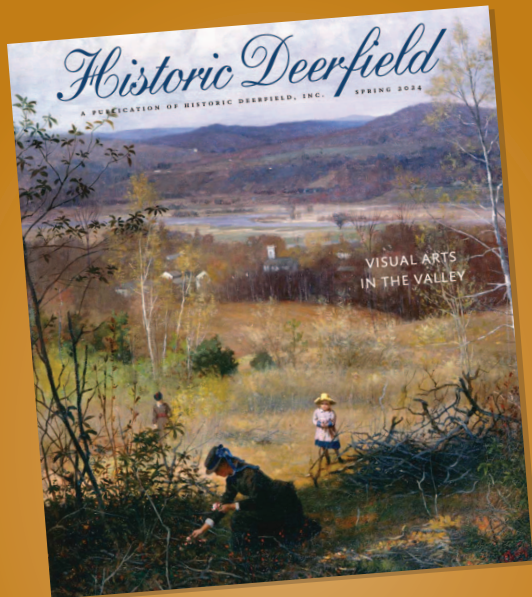
I want to close by saying how important each of you is to the work we are doing at Historic Deerfield. As members, volunteers, visitors, participants in programs, and financial supporters, you are helping to ensure that 2025 will be another milestone year.

John Davis, President and CEO

2024 BY THE NUMBERS

PROGRAMS

4,074 registrations for 14 virtual webinars
15,000 pounds of firewood used for open-hearth cooking
Approximately 4,000 historic house tours offered to the public
83 hoops embroidered during Thrilling Threads at the History Workshop
162 square feet of flax seed planted



PUBLICATIONS

13 long-form blog posts and
63 events posted on historic-deerfield.org
21 email newsletters sent
157 posts on Instagram and 197 on Facebook
2,000 copies of *Historic Deerfield* magazine

DEERFIELD INN

7,330 Deerfield Inn rooms sold
49,808 restaurant guests
187 banquets held

MUSEUM STORE

12,103 customers welcomed



MAINTENANCE

225 gallons of paint applied
110 acres of landscape maintained
1,300 square feet of cedar shingles installed



COLLECTIONS

190 objects accessioned, including 169 gifts
5,205 objects on view in historic houses
7 object purchases funded by the Deerfield
Collectors Guild

LIBRARY

393 items accessioned (122 purchased, 271 donated)
1,378 library users, 255 virtual references,
557 items charged out
3 Memorial Libraries Research Fellowships awarded



VISITORS

9160 museum visitors,
including 6,242 adults,
834 children, 1,705 students,
and 1,287 group members
and other special visitors

SUPPORT

872 memberships (190 new this year)
from 33 states and 4 countries
113 volunteers; 18 have served for 5+ years,
13 for 10+ years, and 4 for 20+ years

This past year Historic Deerfield's academic programming continued to thrive in 2023–24, offering a diverse range of opportunities for scholars and the public alike. From prestigious fellowships to fascinating lectures, our programs throughout the year delved into the heart of New England's history, expanding our reach and deepening our scholarly impact.

For students currently enrolled in the Five Colleges, we offered The Material Culture of New England, 1630–1860, through the American Studies program at Smith College, during which students traveled to Historic Deerfield to take in the museum collections and historic houses. We also utilized museum resources as we designed special field visits for other college classes based on instructor objectives. Perhaps most famously, we held our annual immersive and rigorous Summer Fellowship Program for rising and just-graduated seniors. Some of the additional programming we offered, such as lectures and symposia, served both the Summer Fellowship Program and diverse public audiences. The calendar was packed with opportunities to engage with, learn about, and reflect upon the cultural meanings of New England's pasts!

The 2023 Winter Lecture series provided an especially exciting opportunity to feature speakers working on the history of witchcraft in New England. The series, "Lesser-Known Witches of New England," featured three virtual lectures that combined exploration of the local dynamics of witchcraft suspicion with the regional and imperial pressures that intensified them. We opened with a lecture by Malcolm Gaskill (Professor Emeritus of History, University of East Anglia) on the Springfield, Massachusetts witchcraft outbreak of 1651. In the second lecture, Paul B. Moyer (Professor of History, SUNY Brockport) spoke on the Hartford, Connecticut, outbreak of 1662. Finally, Emily C.K. Romeo (Assistant Professor of History, Northern Michigan University) spoke on cases of witchcraft in Salem and Essex County, Massachusetts, that arose outside of the famous outbreak of 1692–93. Over 800 people registered for the virtual lectures, which far surpassed expectations and demonstrated not only the enduring popularity of the subject but also how virtually-presented content allows Historic Deerfield to reach new and broader audiences.

One of the highlights of the year, in addition to teaching the course for Smith College, was meeting the 2024 cohort of Historic Deerfield's Summer Fellowship Program. We welcomed seven Fellows, five recent graduates and two rising

seniors, who represented colleges and universities both near and far: Bennington College, Florida State University, Smith College, the University of Central Florida, the University of Hong Kong, the University of Massachusetts at Amherst, and Yale University. This remarkable tuition-free program supported Fellows for nine weeks as they lived in the historic village and studied history and material culture in classroom seminars, walking tours, and room studies with staff and visiting lecturers. Fellows gained exposure to a wide variety of professions and met scholars, curators, and educators already established in their fields. At the same time, the SFP was an academic undertaking—Fellows completed readings, attended seminars, and wrote papers based on original research into New England history and material culture using museum and library collections. Fellows thus joined a wider community of people who research the people and objects of the Connecticut River Valley; alumni of the program report that their experiences during the fellowship have often prompted additional research, writing, and exploration of careers in related fields.

Because the Summer Fellowship Program is such an important part of Historic Deerfield's work, we included the Fellows in two other academic programs: our 2023 Summer Lecture Series and the annual conference of the Dublin Seminar for New England Folklife. The lecture series centered on issues addressed in the *Unnamed Figures* exhibition about Black presence and absence in the early American North. Our first speaker was the lead curator of the exhibition, Emelie Gevalt of the American Folk Art Museum, who spoke on "Unseen New England: Re-Envisioning Black Presence through Early American Art & Material Culture." The other speaker was Gretchen Gerzina (UMass, Amherst), author of the excellent monograph about Deerfield residents Lucy Terry and Abijah Prince, *Mr. and Mrs. Prince: How an Extraordinary Eighteenth-Century Family Moved Out of Slavery and into Legend*. The Fellows joined the speakers for dinner where they learned more about their work and professional trajectories. The lectures together attracted over 80 in-person registrants to Historic Deerfield and over 350 virtually. This year's Dublin seminar, *Into the Woods: New England Forests in Fact and Imagination*, gathered over 100 in-person and virtual audience members to engage with scholarship about trees' material, historical, and cultural meanings. Both the Summer Lecture Series and the Dublin Seminar meeting demonstrate how academic lectures, symposia,

and conferences contribute to the success one of Historic Deerfield's landmark programs.

It is thrilling to see how the Summer Fellowship Program not only offers Fellows a chance to hone skills with broad applications but also provides them with a rigorous curriculum centered on critical work in the humanities. Practicing how to look closely, to devise research questions, to write clearly, and to support evidence-based arguments are habits of mind that can enhance one's perception of the wider world. Based in part on Historic Deerfield's academic programs, and regardless of the paths they choose, Fellows will have joined a community of alumni who are curious about the past and skilled in analyzing its meanings in relation to the present. We are grateful to the Helen and Ritter Shumway Foundation for its generous support of the Summer Fellowship Program, which enabled us to bring in inspiring speakers and broaden the Fellows' experiences by traveling as a group to other New England museums and historic sites.

Erika Gasser, Director of Academic Programs



Summer Fellows Reunion · July 15, 2023 · More than 100 alumni came together on a hot summer day in Deerfield to celebrate, reconnect, and relive the experiences that shaped their careers and lives in profound ways that extend far beyond one memorable summer. A fundraising campaign to permanently endow the Summer Fellowship Program is currently underway—visit www.historic-deerfield.org/endow-the-SFP or email development@historic-deerfield.org to learn more.

Needlework and painted picture on silk

Attributed to Sally Hale (n.d.)
Hartford, Connecticut
ca. 1815

Paint on silk; gold leaf; gold-wrapped threads; gilded wood frame

Museum purchase with funds provided by a bequest from Joseph Peter Spang III in honor of the Flynt Family, 2024.5

This finely worked picture is attributed to Sally Hale while she was a student at the Misses Patten School in Hartford, CT, around 1815. Founded in 1785, the school became one of the most prestigious girls' academies in the early 19th century, attracting the daughters of elite families from around New England. Needlework was an important part of their curriculum, and pictures produced there were recognized for their sophistication in design and execution. This one, done primarily in paint, illustrates a popular classical subject, a scene from the life of the ancient Roman general Scipio Africanus, in which Scipio is shown after his defeat of Carthage gallantly returning his captive, Lucretia, to her fiancé, Allucius. The story's message of chivalry and moral conduct proved instructive for schoolgirls. Although the picture aspires to illustrate a scene from the ancient world, the male figures' clothing is more fantastical than accurate. Lucretia, meanwhile, is depicted in a fashionable dress with a fichu around her neck in the contemporary neoclassical style. With its factories and smokestacks, the detailed landscape in the background is also a far cry from ancient Carthage.



Chest of drawers

Isaac Bosworth (1807–1872)

Westfield, Massachusetts

1822

Cherry, white pine, brass

Gift of Douglas and David Judell, 2024.10

This chest is virtually identical (except for the orientation of the backboards) to another chest in Historic Deerfield's collection that is signed by Erastus Grant of Westfield, MA, and dated 1799. However, a likely apprentice of Grant, Isaac Bosworth, made this chest over twenty years later in 1822. The presence of several dates inscribed on the chest, spanning the years 1820 to 1822, suggest Bosworth constructed the chest over a period of three years. Bosworth grew up in Westfield and seems to have apprenticed in Grant's shop, where he likely made this chest. He later worked as a cabinetmaker in Buffalo, NY. His father, Samuel Bosworth (1755–1809) was a joiner, and his mother, Anna Sackett (b. 1765), was the second cousin of Grant's wife, Eunice Sackett. The survival of virtually two



identical pieces of furniture made by master and apprentice is exceedingly rare.

The Puritan Boy

George Fuller (1822–1884)

Possibly Deerfield, Massachusetts

ca. 1877

Oil on canvas; gilt frame with shell trim

Museum purchase with funds provided by the Deerfield Collectors Guild, 2023.36.1

In the 1870s, painter George Fuller began a “second” artistic career after the bankruptcy of his family farm in Deerfield. In his late career, Fuller emphasized a heavy, dramatic tonal range tied to a growing taste for poetic modes of painting and the French Barbizon School. *The Puritan Boy* embodies his late style, as dark tones convey the mysterious figure and suggest a dreamlike state in the boy's gaze. Fuller created an atmospheric haze as though the boy was emerging from the shadows to suggest a distant past or spiritual plane. In this depiction of the young child, Fuller evoked the Puritan or colonial history of New England and cast his characteristic luminous glow and dim lighting upon the boy's figure. Fuller's work coincided with a growing late 19th-century nostalgia for old New England and regional sentiment. Nineteenth-century critics were particularly captivated by Fuller's late work and its alignment with contemporary literature, such as the prose of Nathaniel Hawthorne. This work was acquired by Historic Deerfield directly from descendants of the artist, the Arms family of Deerfield.



Pair of Tureens

Staffordshire, England

1800–1820

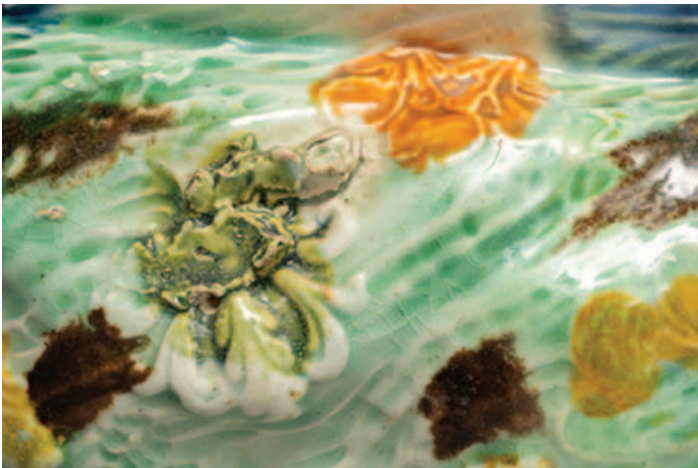
Lead-glazed, white earthenware (pearlware, china glaze), painted and sponged with cobalt blue, green glaze, and high temperature, underglaze oxide colors

Gift of the Garthwaite Family Collection, 2023.23.2.1,2

By the middle of the 18th century, scientific and popular interest in the natural world—especially plants and animals—was increasing. British ceramic manufacturers, especially the Chelsea Porcelain Factory, capitalized on this fascination by frequently imitating the shapes of specific fruits, vegetables, and animals and integrating naturalistic motifs as decoration. Often the appearance of a dining table proved more important than good-tasting food. Animal-shaped tureens delighted and amused dinner guests by

provoking conversation and fooling the eye (*trompe l'oeil*) with their realism. As part of the drama of an elegant dinner, these dishes might hold a savory dish or surprise the guest with a sweetened cream dessert. These pigeon-shaped earthenware tureens extended this fashionable dining trend into middle-class homes by copying more expensive porcelain models.

Although colorfully decorated, these tureens achieve a high degree of naturalism. The dish's shape is likely modeled after a nun pigeon, also known throughout continental Europe as the Dutch shell pigeon. This breed appears all white with a colored head, bib, tail, and primary flight feathers and features a distinctive “shell crest” of upturned feathers along the back of the neck opening. Small bits of extruded clay (moss, leaves, and flowers) further ornament the base to recreate the appearance of a messy nest.



Airth Castle “Amen” Glass

England

c. 1747

Lead glass with diamond point engraving

Inscribed with the monogram “JR” entwined with the number 8, flanked by verses from the Jacobite Anthem, “God Save the King we Pray / God Bless the King we Pray / God save The King / Send Him Victorious / Happy and Glorious / Soon to Reign Over Us / God Save Thee King / God Bless the Prince of Wales / The True born Prince of Wales / Sent Us by Thee / Grant us one Favour more / The King for to Restore / As Thou has done before / Thee Familie” Anonymous gift, 2023.26.76

This wineglass, part of a generous 76-piece gift of glass, is a very rare example of a Jacobite “Amen” glass. The term Jacobite (Latin for James) referred to supporters of the exiled James II/VII of England and Scotland (r. 1685–1688) and the male descendants of the Royal House of Stuart. (Fans of the TV series *Outlander* are familiar with the story of James Frazier, a fictional Scottish Highlander with Jacobite sympathies during the 1740s.)

This glass’s diamond point engraved verses support James II’s son James Edward Stuart (The Old Pretender) and his grandson Prince Charles Edward Stuart (The Young Pretender or “Bonnie Prince Charlie”) as well as encourage rebellion against the current British monarch, King George II (r. 1727–1760). Although there were several Jacobite risings, Bonnie Prince Charlie’s 1746 defeat at the Battle of Culloden effectively ended Jacobite hopes for the restoration of the throne. Yet, secret Jacobite societies persisted with meetings often featuring passed wineglasses to toast the “King over the Water.” Likely few of these “Amen” glasses exist today because of the rowdy and celebratory nature of their use.

This wineglass belongs to a small group of 40 verified examples. This glass was discovered at Airth Castle, a building owned by the pro-Jacobite Graham family in the Falkirk area of Scotland. Penalties were high if anyone was caught with objects that supported the Jacobites, causing these objects to be frequently secreted away. Today, “Amen” glasses continue to be highly sought after because of their romantic links to the past and revolutionary associations.



Tray

Katherine Fuller Arms (1891–1985)

Deerfield, Massachusetts

1936–1950

Tinned sheet iron; paint; gilding

Gift of the Joan W. Arms Estate by her children Richard F. Arms,
Winthrop A. Arms, and Katherine M. Arms, 2023.24.20

Trained in Boston in the art of decorative painting, Katherine Fuller Arms opened a shop near the center of Deerfield in 1914. There she sold and taught decorative painting, drawing inspiration from 19th-century painted tinware and “fancy” (painted) furniture. Arms was very active in Deerfield’s local arts scene, displaying and selling her work in exhibitions and serving as the Vice President of the Deerfield Industries from 1939 to 1941 and as a charter member of the Deerfield Valley Art Association (est. 1931). The tray is likely similar to the “trays” and “antique trays” that Arms exhibited in the 1937 and 1938 Deerfield Valley Arts Association Annual Exhibitions held at Hall Tavern in Charlemont, MA, (a building that was subsequently moved to Deerfield in 1950 and now serves as the museum’s Visitors’ Center).



The British Housewife, 1758

Martha Bradley

Historic Deerfield Library

The British Housewife, or, The Cook, Housekeeper's, and Gardiner's Companion: Calculated for the Service both of London and the Country is a welcome addition to the library's collection of early recipe books available in the colonies. Martha Bradley was one of several 18th-century women cookbook authors; however, unlike those before her, she proudly proclaimed her full name and her 30 years of experience. Readers may be more familiar with Eliza Smith's 1727 *The Compleat Housewife*, published in Virginia in 1742 and Hannah Glasse's best-selling *The Art of Cooking Made Plain and Easy* first published in 1747. Greatly expanding on these and other previous recipe books, Bradley's comprehensive two-volume set of cookery, medicinal, gardening, and animal husbandry receipts totaling more than 1,200 pages was unique in its instructional, detailed approach. Bradley highlighted seasonality of dishes by organizing her text into months first and then guiding readers in a practical, graduated manner from plain to more difficult recipes. Her directions included cooking times, depending on season and weight of cuts of meat, another novelty not previously offered. Sprinkled throughout the recipes are helpful hints from choosing the best cuts of meat and apples for cider to using the proper tools for carving. The placement of dishes was also discussed since "to please the palate is one design of this branch of study, and to please the eye is another." Not reprinted until 1996 due to its length, Bradley's work deserves more attention in the study of early recipe books and women's history.

FINANCIAL STATEMENT

REVENUE, GAINS, AND OTHER SUPPORT

Program Income	114,954
Museum Store Sales	203,151
Deerfield Inn	3,709,319
Rent	348,942
Gifts and Grants	10,997,762
Net Investment Income	8,066,992
Other Income	9,120

Total Revenue, Gains, and Other Support	23,450,240
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EXPENSES

Museum Operations	1,240,277
Museum Education	657,803
Academic, Fellowship Programs, and Library	513,937
Maintenance and Rental Operations	1,075,103
Administrative and General	1,269,494
Development	399,782
Marketing	353,838
Visitor Services and Event Planning	29,901
Museum Store	54,953
Deerfield Inn	3,890,842
Interest and Other Nonoperating Expenses	109,675

Total Expenses	9,595,605
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Change in Net Assets Before Changes Related to Collection Items not Capitalized	13,854,635
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Change in Net Assets Related to Collection Items
not Capitalized:

Deaccessions	154,068
Collections	(83,008)

Total	71,060
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CHANGE IN NET ASSETS	13,925,695
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Net Assets, Beginning of Year	70,011,183
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NET ASSETS, END OF YEAR	\$ 83,936,878
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Historic Deerfield Trustees

As of June 30, 2024

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Leadership Giving

Historic Deerfield extends its utmost gratitude to, and appreciation for, those organizations and individuals who contributed \$10,000+ across all categories between July 1, 2023 and June 30, 2024.

Nancy J. and John D. Barnard
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* deceased

Asher Benjamin Society

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 1797.

The Architect \$10,000+

Nancy J. and John D. Barnard
Franci Blassberg and Joseph Rice
Courtney Marsh Chapin
Tom and Tania Evans
Barbara and Amos Hostetter
Mrs. Elizabeth B. Johnson

Practical House Carpenter \$5,000–\$9,999

Anthony and Carol Berner
John Davis and Jason Heffner
Stephen L. Fletcher
Wesley and Jeanne Fredericks
James and Patricia Goode
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The Ebenezer and Abigail Wells Society recognizes those living benefactors who have included Historic Deerfield in their estate planning. Named for Ebenezer and Abigail Wells of Deerfield, who in the 18th century made a bequest of a silver tankard to the Deerfield Church. The tankard is on view in the Henry N. Flynt Silver and Metalware Collection.

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The George Sheldon Society recognizes those who have given gifts of objects to Historic Deerfield's collections and library during the fiscal year. Named for George Sheldon, the legendary historian and preservationist of Deerfield, this society recognizes the many remarkable contributions of individuals towards the historic preservation of this great place.

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*Our special thanks to **The Helen and Ritter Shumway Foundation**, Bank of America, N.A., Co-Trustee for its significant operational support of the Summer Fellowship Program. Other supporters include:*

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