

Historic Deerfield



2019 Annual Report



MISSION STATEMENT

Historic Deerfield, Inc., opens doors
to new perspectives that inspire people
to seek a deeper understanding of
themselves, their communities,
and the world.

No Status Quo

Whether you have made a thousand visits to The Street in Old Deerfield or just one, a timeless veil embraces the old houses, rows of trees, and people walking along as they have for centuries. We are privileged to work in the village where ‘time stands still,’ and we love to share The Street with all who visit. The setting is so compelling that most people want to preserve it, so that the place will last forever. Historic Deerfield is its principal steward, and we are most sincere in our stated mission. But there lies the irony. While Deerfield deserves preservation, we cannot achieve that without working behind the scenes to evoke change. We cannot stand still.

Fiscal Year 2019 is a great illustration of moving forward in order to preserve and to advance at the same time. For one thing, the Board of Trustees adopted a new Mission Statement: *Historic Deerfield opens doors to new perspectives that inspire people to seek a deeper understanding of themselves, their communities, and the world.* I like the mission statement because it places front and center the core purpose of museums like Historic Deerfield: the idea that museums as educational institutions are proactive catalysts that use historical context to help people see themselves and their places in the world through their own skills, interests, and beliefs.

Proactive is the right term. Historic Deerfield moved quickly in FY 2019 to purchase the Creelman House just north of the Flynt Center and the Apprentice’s Workshop (Dwight House) for use as expanded student housing and other programming. This investment permits us to accept eight students into the Summer Fellowship Program, which has been in place since 1956 for college undergrads interested in exploring museums and cultural history as a career. This commitment to education also allows us to pursue our goal of establishing a semester-long residential program for undergraduates in Deerfield. The foresight of the Board of Trustees preserves the streetscape and advances our educational mission.

Beyond that, Historic Deerfield is developing new program-



ming along The Street. I think first of the extensive Heritage Sheep Weekend planned for May 15-18, 2020—mark your calendars! Our Historic Trades Program continues to expand along with our offerings at the History Workshop, not to mention various symposia, forums, and lecture series. You expect that, but then there is the unexpected. Florentine Films is at work on *Ben Franklin* and used our Wilson Printing Office in August as a backdrop for footage featuring our volunteer printer Carl Darrow—or at least his hands! Founding Curator and Trustee Peter Spang made the magnificent gift of just under 200 architectural pattern books from the 16th to the 19th centuries. His generosity makes the Henry N. Flynt Library even more of a national destination. 2020 marks the 50th anniversary of the construction of the building and our collaborative stewardship of the Pocumtuck Valley Memorial Association Library. You will also see in the following pages that the museum collections continue to grow as well.

Together, the museum and library, along with our great staff, are essential resources for understanding the roots of small town America.

That brings us to our \$10M capital campaign for *America’s Town, America’s Story*, which supports, you guessed it, standing still and moving forward at the same time. As I write, we are halfway to our goals, which are \$5M for historic preservation and \$5M for audience expansion in both endowment funds and current projects. We are featuring now \$1.1M in funding for the restoration of the 1799 Asa Stebbins House with progress on all fronts. Please join in!

The Stebbins House is the logical next Restoration-in-Progress at Historic Deerfield. We have finished the work on the 1795 Barnard Tavern, which is now in the hands of the Curatorial and Museum Education and Interpretation staffs for the furnishings and interpretive plans. When Asa and Emilia Stebbins finished their “dream house” in 1799, it was cutting edge and



Asa and Emilia
Stebbins House,
1860s

probably designed by Asher Benjamin, whose *Country Builder's Assistant* (Greenfield, MA: 1797) is the first pattern book published by an American architect and whose expertise had been engaged to construct Deerfield Academy's first building in 1798 using materials supplied by Stebbins. The brick construction of both buildings was novel in this part of Massachusetts as were the installation in the Stebbins House of a designated dining room and features like a "flying staircase," a molded plaster ceiling, and classical moldings throughout. Today, the Stebbins House is the most visited of our museum buildings and needs work after sixty years open to the public. We will make the process of house restoration the first story that the new Stebbins House tells to the public—an approach that met with great acclaim thirty years ago during the restoration of the Hinsdale and Anna Williams House.

Such house restoration projects have been stimulating (and fun!) over the last 35 years at Historic Deerfield. We all think so here, and we each bring our skills in architecture, historical research, archeology, education, social history, object connoisseurship, and various exacting hand skills as well as 'people skills' in finding financial support and in marketing our work to spread the word near and far. When I came to work at Historic Deerfield in 1981, Bill Flynt had already been employed by Don Friary as our Architectural Conservator for two years. Bill has a deep knowledge of architectural history, wallpaper, and paint and is one of the country's leading experts in dendrochronology.

We call him 'Lord of the Rings' around here for his scientific approach to dating old buildings through the analysis of the annual growth rings of trees. Bill has led the way on the preservation of all of our antique buildings to one degree or another, but most particularly the Wells-

Thorn House, the Moors House, the Williams House, and now Barnard Tavern. Bill retired at the end of June after 40 years of valued devotion and scholarship at Historic Deerfield. Bill and his wife, Suzanne, who served the Pocumtuck Valley Memorial Association for 35 years as Curator of the Memorial Hall Museum, both received our President's Award at the May Asher Benjamin Society dinner for their numerous contributions to Deerfield and scholarship over 75 years—quite a combined legacy. Now the proverbial T-square and tape measure are handed to Eric Gradoia, our Director of Historic Preservation for the last two years. Eric is already hard at work on both the Stebbins House and Creelman House projects. And, oh yes, guess where he began his interest in early architecture. Answer: Eric worked as a summer intern for three years at Historic Deerfield in the mid-1990s.

These are all stories of intrigue and mystery in their own ways: various projects, people, and passions that appear unconnected. But nothing is unconnected in Deerfield. This place holds an uncanny way of weaving divergent tales and the people behind them into whole cloth that contributes significance to our national story. Here is the leverage that 12,000 years of human occupancy brings to our island. As a place in history, it is real. As an institution worth visiting and supporting, Historic Deerfield always gives back.

Philip Zea, President

Historic Deerfield Purchases Home of 19th-century Artist James Wells Champney on Old Main Street in Deerfield

In November 2018, Historic Deerfield purchased the Creelman House at 43A Old Main Street, in Deerfield. The house, built in 1730, and known during the late 19th century as “Elmstead,” was then the home of the artist James Wells Champney (1843–1903) and his family. The Creelman family purchased the home in 1984.

“The acquisition of the Creelman House allows us to expand student housing and public programming without new construction,” Historic Deerfield President Philip Zea said. “Part of its attraction is its large size and proximity to the Flynt Center of Early New England Life.”

The purchase of the house is an important addition to the properties owned by the museum on Old Main Street. The preservation and protection of the authentic, historic buildings that remain on Old Main Street are central to the mission of Historic Deerfield. The museum’s last significant acquisition on the Street was the purchase of the Moors House, the Gothic cottage located at 103 Old Main Street, in 1991.

Shortly after purchasing the Creelman House, Historic Deerfield engaged the services of Jones-Whitsett Architects, Greenfield, Massachusetts, to study the building with the goal of converting it from a residence to student housing for Historic Deerfield’s educational programs and renting of the rear apartment.

Based on the architect’s findings, Historic Deerfield tasked Jones-Whitsett Architects to continue with design development and to create floor plans

illustrating the proposed alterations to the house. Working within the confines of the building’s existing footprint, a design was developed for incorporating the proposed use together with improvements necessary to meet building codes and enhance the building’s operation. These improvements include:

- Construction of a new interior stair to provide an alternative means of egress from the second floor;
- An ADA parking space, access ramp and entry into the building;

- Fire detection and suppression systems;
- Energy efficiency upgrades;
- Structural repairs;
- New electrical, plumbing, heating and air-conditioning systems.

The final design provides the Creelman House with eight student rooms (one of which is universally accessible), bathroom facilities, eat-in kitchen, a two-bedroom rental apartment, and use of the front rooms of the house for Historic Deerfield events, such as meetings and support of educational programming.

Construction documents are currently in development with the hopes of bidding the project in the early winter and construction beginning shortly after.



"Staff were so friendly, so knowledgeable, I loved the tours and plan to come back."

"I loved the hearth cooking demonstration—I may come for a class."

"It is a fabulous historic village."

"The Flynt Center was amazing."

We love hearing from visitors about their experiences—touring the historic houses and the Flynt Center, participating in programs and special events, researching family history questions at the Memorial Libraries, learning about the natural history of Deerfield along the Channing Blake Footpath, or simply taking a walk along the mile-long street looking at architecture and the surrounding landscape—it reminds us that there's something for everyone in Deerfield.

Last year staff efforts focused on developing new programs that cover a broad range of historical topics and interests, installed a new exhibition in the Flynt Center Lobby, and continued to preserve the historic buildings under our stewardship. These efforts reflect Historic Deerfield's commitment to creating engaging visitor experiences and preservation of the museum's nationally significant collection of buildings, collections, and landscapes.

Programs

Opening Day in April featured our annual Patriots' Day special event, *Revolutionary Deerfield: A Town Divided*. The program included new initiatives and activities designed to help visitors understand why in 1775 Deerfield residents were divided politically between Patriots and Loyalists. A new, printed guide helped visitors explore the issues of the day and what was at stake for both sides.

Visitors to the History Workshop learned *All About Tea, Stenciling Art, Amazing Agricul-*



ture, and the importance of the broom making industry in western Massachusetts in *A Clean Sweep: The History and Crafting of Brooms*. Brooms were crudely made before 1797, when Levi Dickinson, a farmer from Hadley, Massachusetts, grew broom corn and invented tools and equipment to make sturdy, long-lasting

brooms. Thirty-five years later in 1832, *The McLane Treasury Report on U.S. Manufactures* reported that Hadley, Deerfield, and Whately were the top three Connecticut River Valley towns producing brooms for export to Boston and New York City. Hadley led in production with 500,000; Deerfield was second with 205,000, and Whately was the third at 100,000. The report also indicates that in 1832 out of "866,000 brooms manufactured in the United States that year, 860,000 brooms are produced in the Connecticut River Valley Broom Corridor."

A student in the 2019 Summer Fellowship Program completed a research paper on the broom industry in Deerfield. We now have additional information on cultivation, production, and marketing of broom corn by Deerfield resident Dennis Stebbins. Stebbins was in the broom business (growing broom corn as well as making brooms) at least from the 1830s until his death in 1842. Next time you pick up a broom and start sweeping think about how and where it was made. Broom production in Deerfield was so significant that next year Historic Deerfield is planning to offer broom making demonstrations.

The open hearth cooking program, introduced over 30 years ago, continues to offer thematic cooking classes every winter, cooking demonstrations for school groups during the week, and for general visitors on weekends seasonally. This past year topics focused on food and drink for celebrations; tavern fare; pie; cooking with herbs; pumpkins; challenges of cooking in springtime; and, highlights from the Cooks' Garden. If the history of food interests you, be sure to watch for information on these programs next year.

Opposite: Re-enactors perform during 2019 Patriot's Day Revolutionary Muster; visitors enjoy and open hearth cooking demonstration; The Society of the 17th Century demonstrates during the fall and at Free Fun Friday; the History Workshop had broom-making and tea programs.





Participants in the “Fashion and Conflict in Early America” symposium participate in workshops with tailor Henry Cooke (top, middle). Curator of Textiles Ned Lazaro discusses the current textile gallery installation with keynote speaker Professor John Styles (bottom).

Visitors to the museum enjoyed the historic trades demonstrations offered on select weekends in the fall. The series featured about 20 master artisans all passionate about the work they do in keeping pre-industrial crafts alive. There’s something mesmerizing about watching a piece of silver being hammered into shape, watching a potter on a kick wheel raising a piece of clay into a vessel, or seeing letters carved into a gravestone.

Did you know that the Connecticut River Valley is one of the best places to study geology in the world? You would know this had you attended *The River, Drifting Continents, Dinosaurs, and Glacial Lake: The Amazing Stories Preserved in Our Rocks and Landscape*. The five-day program explored how colliding plates enlarged North America to become part of the Pangea Supercontinent and then split to create the early Connecticut River Valley as well as the Atlantic Ocean. Instructors also presented information about the dinosaurs who roamed the valley and Edward Hitchcock of Deerfield who was the first person to bring dinosaur footprints into the scientific world. The program will be offered next July so be on the lookout for more information.

“Fashion and Conflict in Early America,” a three-day symposium held in September explored the broad meanings of conflict on clothing and textiles in defining the culture of British and French North America in the 18th and early 19th centuries. And, the building trades symposium in July focused on New England building practices with attention to unique specimens of vernacular architecture dating from the late 17th century to the mid-19th century. Both programs were well attended.

As part of our December holiday programming, Robert Olson recreated the magic of 19th-century magician Richard Potter using reproduced and original props, 19th-century costume, and the early language that appeared in the magic books of Potter’s time. The show consisted of magic with cards and coins, ribbons and boxes, and a variety of other tricks of magic from over 150 years ago. It was a fun evening of magic for those that attended.

The Deerfield-Wellesley Symposium on “New England Travels” attracted great interest and exceeded our maximum registration. The day-long program explored travel within and outside New England from 1700-1950. Presentations included information on travel customs, fashion, technology, tourism, and regional identity. This program is offered for free annually due to the generosity of the Barra Foundation.

The museum course, “Chinese Export Porcelain and its Global Impact,” provided participants with an in-depth look at Chinese porcelain exported to the West. The three-session

course focused on materials and manufacturing; design and imitation, and collecting and trade. Participants had a rare opportunity to examine objects from the museum's collection up close.

The one-day decorative arts forum on Federal cabinetmaking focused on the Kneeland and Adams shop of Hartford, CT. The forum explored the ongoing research of the firm and its significance to the history of commercial craftsmanship in New England. The ledger of Lemuel Adams, the shop principal, was discovered at the University of Miami in 2016. The ledger contained the shop's financial accounts, biographical information, customer lists, as well as shop output.

Exhibitions

A new exhibition, *Inspired Design: Asian Decorative Arts and Their Adaptations*, was installed in the Flynt Center Lobby. The exhibition explores how Western craftsmen adapted Asian decorative arts into a design vocabulary more familiar to them and their customers, and highlights New Englanders' own quest for these imported goods. The exhibition features more than 20 objects from Historic Deerfield's collection.

Historic Deerfield was pleased to install important portraits of Daniel Clay and his wife, Lucinda Smead, in the exhibition, *Daniel Clay (1770–1848): Greenfield Cabinetmaker*. Clay operated a cabinet shop in Greenfield for close to four decades before moving to New York City in 1833. The portraits were painted in either New York City or Albany about 1840 and are on loan from Clay descendants.

In fall 2018, a special, eight-week exhibition, *Dressed Rehearsal: Fashion as Performance* was on view in the Stebbins and Wells-Thorn Houses. The exhibition, which featured four clothing vignettes of early 19th-century men's and women's clothing and accessories, looked at ways Americans performed a role as they dressed for different occasions in private and public spaces.

Museum and Library Collections

Historic Deerfield had a very good year adding important objects to the collection. The museum acquired 110 objects; 31 were purchases and 79 were gifts. (See the *Recent Acquisitions* section for highlights). The museum received a generous grant from the Massachusetts Chapter of the Society of Colonial Wars to preserve a group of 18th-century prints displayed in Historic Deerfield's Ashley House. The prints, ranging in subject matter from portraits of government officials and military leaders to battle scenes, were either given new frames or reinstalled more securely into their existing frames. The Society's mission is to protect and preserve historic sites, buildings, and objects in Mas-

sachusetts, and Historic Deerfield is thankful for this opportunity to preserve these works of art for the enjoyment and education of future generations of museum visitors.

In September, Historic Deerfield completed a National Endowment for the Humanities Preservation Assistance Grant, resulting in a revised and updated Emergency Preparedness and Response Plan for collections. Part of the grant included staff training sessions and the new plan will have positive effects on how we deal with emergencies (small and large) in the future.

Between July 1, 2018 and June 30, 2019, the Library acquired 377 titles, 241 were gifts. A few highlights include: Phillipe Dufour, *The Manner of Making of Coffee, Tea, and Chocolate* (London, 1685); *The Domestic Dyer, for Dying Cotton and Linen* (Boston, 1811); Joseph Moxon, *Mechanic Exercises or the Doctrine of Handiwork* (London 1694); Diary of Charles Hoyt while attending Burnham's Business College, Springfield, MA, in 1866.

Historic Deerfield received the donation of a very rare copy of the third edition of the *Redeemed Captive* (Boston, 1758), the Rev. John Williams's narrative of the raid of 1704 and his captivity. John's son, the Rev. Stephen Williams, the so-called "boy captive," added new material in an appendix to his father's account. By reprinting the book, the publisher may have sought to exploit anti-French sentiment in New England during the French and Indian War (1756–1763).

The gift of this very valuable edition from a couple in New Mexico who had lived near Deerfield in the 1970s made it all the more remarkable. In addition, the book contains ownership signatures of Thankful Hubbard (1745–1772; married name Leonard) and her sister-in-law, Abigail Williams, wife of Warham (1699–1751), Stephen's younger brother and himself a captive of 1704.

Deerfield Collections on the Road

Historic Deerfield's Board of Trustees approved an object loan request from The Museum of the American Revolution in Philadelphia for three powder horns from the William H. Guthman Collection. Two powder horns have returned to Deerfield and the third one, owned by Edward Sherburne, is currently on view at the Museum of the American Revolution through April 2020. The carving is attributed to Jacob Gay and is considered the most beautiful of his work. Edward Sherburne was a major from Portsmouth, New Hampshire, who joined the army at Cambridge in 1775. He served as aide-de-camp to General John Sullivan of Durham, New Hampshire, during the New York campaign in 1776, and was killed in action at the Battle of Germantown near Philadelphia on October 4, 1777.

Historic Preservation

The restoration of Barnard Tavern is nearing completion. Recent work focused on prepping, priming, and applying two finish coats of paint on the ceilings, plaster walls, and woodwork. The paint colors are based on paint analysis and replicate the c. 1795 paint scheme. The final painting project involved recreat-



Top: *Dressed Rehearsal: Fashion as Performance* on display in the Stebbins House. Bottom: *Inspired Design: Asian Decorative Arts and Their Adaptations* on display in the Flynt Center Lobby.

ing the faux marble finish in the second floor Assembly Hall. As the painting work is now completed the project focus will shift to developing interpretive and furnishing plans.

At the Frary House a significant length of rotted sill was replaced on the north end of the west elevation. Work also involved replacing the rotted floor structure on the entry portico.

Fall and winter projects included replacing the siding, trim, and roof on the MacLeish Well House located on the Stebbins House south lawn; replacing the wood shake roof on the post office; fixing doors and window sash from various buildings, and building new doors and re-siding the south end of the icehouse behind Ashley House.

Marketing and Promotion

A number of strategic marketing initiatives aimed at reaching new audiences met with great success. A season-long digital marketing campaign drove new traffic, an increase of 2%, to the museum's website. Promotion for the Museum Education Department's July program, "All About Tea," resulted in an incredible click through rate of 9.7% (the average click through rate is 0.1%). Spreading the word about Historic Deerfield through social media has been very effective. In the coming year we will add online ticket sales to our website giving visitors the ability to purchase tickets in advance. Print media continues to serve us well in promoting the museum. *BusinessWest*, based in Springfield, MA, published an organizational profile, "Historic Deerfield Strives to Make the Region's History Relevant," and included information on the impact the museum has on the regional economy. Last December, *Early American Life* magazine featured a fabulous story on the open hearth cooking program. To the great delight of the magazine's readers the article included historic receipts adapted for home use.

As this fiscal year comes to a close staff can reflect on our collective accomplishments and know it was a great year for visitors who chose to spend their valuable time with us. Looking ahead, we have some exciting new initiatives, in various stages of planning, that we will roll out over the course of the year. Our work is guided by a revised mission statement focused on the visitor experience, feedback from visitor surveys, goals outlined in a five-year strategic plan, and the professional standards associated with being an accredited museum. We thank our visitors, members, and Deerfield Inn guests for supporting the museum and for their continued help in spreading the word about why a visit to Historic Deerfield should be on everyone's calendar next year.

Anne D. Lanning, Senior Vice President

Exhibitions

Rococo: Celebrating 18th-Century Design and Decoration
(February 2018–February 2019)

Inspired Design: Asian Decorative Arts and Their Adaptations
(March 2019–February 2020)

Celebrating the Fiber Arts: The Helen Geier Flynt Textile Gallery
(ongoing)

Engraved Powder Horns from the French and Indian War and the American Revolution: The William H. Guthman Collection
(ongoing)

Into the Woods: Crafting Early American Furniture (ongoing)

Furniture Masterworks: Tradition and Innovation in Western Massachusetts (ongoing)

Daniel Clay (1770-1848): Greenfield Cabinetmaker (ongoing)

Dressed Rehearsal: Fashion as Performance (September 2018 – November 2018)

Public Programs

Patriot's Day Revolutionary Muster (April)

The History Workshop

Ongoing programs for young visitors:

- *Tea Time, Any Time: All About Tea* (July–August)
- *A Clean Sweep: The History and Crafting of Brooms* (September–November)
- *Stenciling Art* (April–May)
- *Amazing Agriculture: Past and Present* (June)

The Apprentice's Workshop

- Ongoing hands-on programs for visitors

Open Hearth Cooking Demonstrations (July; September–December, April–June)

- *A Special Occasion: Food and Drink for Celebrations* (July)
- *Highlights of the Cooks' Garden* (July)
- *It's Pumpkin Time* (September)
- *Tavern Fare* (October)
- *Time For Pie* (November)
- *Old Roots and New Shoots: The Challenges of Cooking in Springtime* (April–May)
- *Cooking with Herbs* (June)

Summer Lecture Series: Reading Objects, Finding Histories (July)

- “Digging Beantown: Uncovering Community Identity through Public Archaeology in Boston”
- “The Other Home of Washington: Recovering the General's Revolutionary War Field Headquarters”
- “Uncovering Hidden Histories through the Portrait of a Woman in Silk”

Hands-On History Adventures with Bement School Summer Camp (July–August)

Free Fun Friday (August)

Friends of Historic Deerfield Trip to Crystal Bridges Museum/Arkansas (October)

The Dirt on Deerfield: Historical Archaeology on Old Main Street (October)

2018 ADA/Historic Deerfield Antiques Show to Benefit the Connecticut Humane Society (October)

Old Burying Ground Tour (October)

Day of Giving (November)

17th-Century Life (November)

Wreath Making (November)

Historic Trade Demonstrations

- Architectural Woodworking (October)
- Blacksmithing (October)
- Furniture Making (October)
- Coopering (October)
- Dressmaking (October)
- Gravestone Carving (October)
- Gunsmithing (October)
- Letterpress Printing (October, December)
- Paper Marbling (November)
- Redware Pottery (October, November)
- Shoemaking (October)
- Silversmithing (October)
- Stoneware Pottery (September)
- Tailoring (October)
- Tinsmithing (September)
- The Doctor is In! Early 19th-century Medical Practices (September)
- White Pine Bark and Ash Bark Basket Making (October)

December in Deerfield (December)

- *Cozy December Day: Celebrate with Songs and Sweets*
- Horse-Drawn Wagon Rides
- *Open Hearth Cooking Demonstration: Sugar and Spice*
- *Open Hearth Cooking Demonstration: Sugar Cakes and a 1796 “Christmas Cookey”*
- *Cozy Winter Weekends* at the History Workshop
- *Family-Friendly Songs and Stories with Tim Van Egmond*
- Gift Making
- Tavern Games
- Make Your Own Hot Chocolate Mix
- *Mr. Potter’s 19th-Century Magic Show*
- Community Action Family Center Holiday Gift Day

Winter Lecture Series

Native Voices: Recovering American Stories

- “The Indian World of George Washington” (January)
- “Fictive Kin: Gladys Tantaquidgeon and Other Native Informants” (February)
- “Through an Indian’s Looking Glass: William Apess, Pequot” (March)

Girl Scout Badge Days

- *Playing in the Past* (November)
- *Potter Badge* (January)

Memorial Libraries

Historic Deerfield staff provide ongoing assistance to members of the public researching topics as diverse as material culture, decorative arts, architecture, and local and family history. Specialized collections include:

- Stephen L. Wolf collection on applied and theoretical color
- Cheryl Needle collection on bees and beekeeping

- Epaphras Hoyt collection of sketchbooks and documents
- Architectural pattern books collection

Academic/Educational Programs

- Historic Deerfield Building Trades Forum: “Out of the Ordinary: Variations on New England Building Practices” (July)
- *The River, Drifting Continents, Dinosaurs, and a Glacial Lake: Understanding the Stories Preserved in our Rocks and Landscape* (July)
- Historic Deerfield Symposium: “Fashion and Conflict in Early America” (September)
- Deerfield-Wellesley Symposium: “New England Travels” (March)
- Historic Deerfield Museum Course: *Chinese Export Porcelain and Its Global Impact* (March)
- Open Hearth Cooking Classes (February–March)
- Historic Deerfield Forum: “Federal Cabinetmaking: Kneeland & Adams of Hartford” (April)
- The Dublin Seminar for New England Folklife: “Entertainments at Taverns and Long Rooms in New England, 1700–1900” (June)

School Programs

- Exploring 18th-Century Deerfield
- Colonial Life Long Ago
- Tea and Revolution
- A Day in a One-Room Schoolhouse
- The Apprentice’s Workshop
- Lost Art of Letter Writing Outreach Program

Below left: The Society of the 17th Century practices lacemaking.

Below right: Visitors enjoy an open hearth cooking demonstration.





Powder horn

Carved by Joseph Skidmore

Eastern United States

September 1791

Horn, wood, brass, and iron

Gift of Jack and Janice Marino,

2019.13

Used to carry gunpowder, this diminutive powder horn, or priming horn, could fit conveniently in a haversack or bag. Its small size allowed the user to pour a controlled amount of black powder into the pan on the lock of a musket or pistol, thereby preparing the gun to fire. While a number of engraved American powder horns date to the middle of the 18th century, this horn, inscribed "BY JOSEPH SCIDMORES HORN MADE SEPT/ 1791," illustrates just how late fanciful horn carving of this sort took place. The horn's inscription is also significant in that it provides the name of another powder horn carver, Joseph Skidmore, whose biography is currently unknown.

Death of General Pike at L.[ittle] York

Engraved by Oliver Tarbell Eddy (1799–1868)
Weathersfield, Vermont
ca. 1814

Engraving and etching on wove paper, ink
Hall and Kate Peterson Fund for Paintings, Prints,
Drawings, and Photographs

Oliver Tarbell Eddy, born in Greenbush, Vermont, learned the printing and engraving trades from his father, Isaac. In this image engraved at age 15, Oliver Eddy depicted the dramatic death of American brigadier general Zebulon Montgomery Pike (1779–1813) at the Battle of York in 1813. During the War of 1812, Pike led the campaign from Sackets Harbor, New York, north into Canada with the goal of taking the British capital city of York (now Toronto) in Upper Canada. Although Pike's 1,600 regulars easily captured the enemy garrison, retreating British soldiers set fire to its buildings, resulting in the terrific explosion of the powder magazine. The blast wounded 222 soldiers, and killed an additional 38, with Pike among them. A copy of this print, owned by the American Antiquarian Society, is engraved with Eddy's name.



Watering pot

London, England
1550–1650
Lead-glazed red earthenware
Gift of Anne K. Groves, 2018.48.8

This early English watering pot, featuring a bulbous body and a spout with a rose-shaped head, served two functions. First, gardeners undoubtedly used the pots for watering plant beds. Second, homeowners may have utilized the pots for maintaining tidy domestic interiors. It was common for the floors of early English households to be covered in rush or straw, which slowly disintegrated into dust. Watering pots sprinkled water onto floors, and prevented the dust from becoming airborne in the room. Similar pots have been excavated in London at garden sites dating to the Medieval period. In fact, according to an inscription on the underside of the current example, this pot was found in Bishopsgate Street, London, in 1872.





Rocking chair

Branded by Elijah Holman (1780–1857)

Millbury, Massachusetts

ca. 1835

White pine, maple, and other woods, paint

Gift of James Meltzer and Cindy Amidon, 2019.20

This Windsor rocking chair, a form known as a Salem rocker, is branded: “E. R. HOLMAN” under the seat, and was made by Elijah Holman (1780–1857) of Millbury, Massachusetts. Related to rod-back Windsor chairs, the Salem rocker shares a similar crest rail, seven-spindle splat, and cyma curved arms. Relatively affordable, and comfortably designed, the form was popular in New England throughout the second quarter of the 19th century. This example retains most of its original painted decoration. The surface is grain-painted in imitation of exotic, imported rosewood.

Box

Deerfield, Massachusetts

1690-1710

White pine, paint

Museum Purchase with Funds Provided by the Deerfield Collectors Guild, 2019.4.2

This gray-painted document box has a distinctive punch-decorated facade, similar to that on a six-board chest in Historic Deerfield's collection (84.003) and on an almost identical chest inscribed: "IS/1699" that was found in the Sheldon House attic in Deerfield, now in the collection of Historic New England (1991.1474). A fourth object from this group is illustrated in Wallace Nutting's 1928 *Furniture Treasury*, which at that time belonged to Hartford collector William Brownell Goodwin (1866-1950) who bequeathed his collection to the Wadsworth Atheneum (1950.809). The initials "RD" inscribed on the front of the box likely represent the unidentified original owner – maybe a member of the Dickinson or Denio families. Document boxes such as this were important for storing books, papers, money, textiles, cutlery, and other valuable family possessions. Their ornamented and sometimes colorful exteriors became part of a home's interior furnishing. The box is made of simple

board construction, with its sides rabbeted into the front panel, and the top affixed to the rear board with gimmel, or snipe hinges. The early gray paint conceals its original red coat.





Dressing table and wash stand

Possibly made by David (1803–1855) and Willard (1782–1848) Harris
Croydon, New Hampshire
ca. 1837

White pine, paint, glass

Gift of Sarah Sutton Mager and
other descendants of Warren and
Mary Ann Brown Leverett,
2018.30.1–.2

This painted dressing table and washstand document the fashion for fancy or decoratively painted furniture in the Connecticut River Valley. Fancy furniture was an affordable, stylish way to augment room interiors with new colors and motifs. It was popular in most areas of the eastern United States from around 1815 to 1840. Both pieces of furniture retain much of their original surface and glass pulls. This furniture descended in the family of the donor and was first made for Warren (1805–1872) and Mary Ann (Brown) (1812–1901) Leverett about the time of their marriage in 1837. The Leveretts were educators in New Hampshire, Massachusetts, and Illinois; Warren teaching theology, and Mary Ann mathematics and languages. This suite of furniture was recorded as part of a shipment of their household goods from Massachusetts to Alton, Illinois, where they ultimately settled. Their papers are now in the Manuscript Collection at The University of Illinois. A related dressing table made by the father-and-son partnership of David and Willard Harris is in the collection of the New Hampshire Historical Society (1933.005.01).



Mug

Staffordshire, England, 1703

Lead glazed, slip-decorated earthenware
Groves Fund for Curatorial Support,
2019.2

The use of multiple types of slip decoration on this mug make it of particular interest. The potter has not only used a technique known as slip trailing to apply the letters, numbers, and small white dots or “jewels” on the upper portion of the mug, but has also employed a method known as combing or feathering on the mug’s lower half. The latter decoration involved the manipulation of wet slip (i.e., liquified clay). The potter first trailed brown slip onto the surface of the white slip in a series of parallel lines. Next, he used a pointed tool and drew it vertically across the slip to create the combed effect. The mug is one of about 15 known examples that bear similar trailed and combed decoration, along with initials and dates.

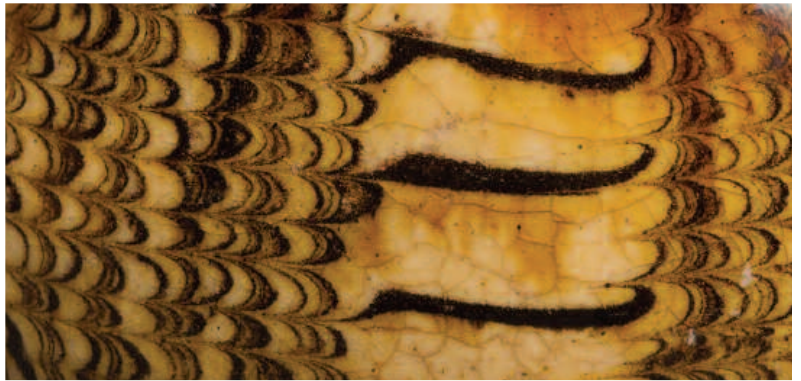




Table runner

Margaret Christine Whiting (1860–1946)

Deerfield, Massachusetts

ca. 1910

Label on reverse: THE SOCIETY OF BLUE/ AND WHITE NEEDLE/ WORK M.C.W. / no. 7 / “Royal blue (on ‘wood gray’) / DEERFIELD . . . MASS.”

Polychrome linen embroidery, dark blue plain-weave linen appliqué, and dark brown plain weave linen

Gift in honor of Ted and Ann Barber, 2019.17.1

Margaret Whiting along with Ellen Miller (1854–129) founded the Deerfield Society of Blue and White Needlework in 1896 in an effort to preserve, promote, and reproduce 18th-century textile patterns disappearing to the ravages of time. Their faithful reproductions soon gave way to more fanciful, contemporary designs that appealed to a wider audience interested in the Arts and Crafts Movement. In this example of a decorative table runner or mat, Whiting used naturally dyed linen thread and appliqué to create a large, highly textural abstracted flower at each end.

Library Receives Significant Antiquarian Book Collection from Joseph Peter Spang III

The Henry N. Flynt Library of Historic Deerfield has received a significant collection of antiquarian books from museum Trustee, Joseph Peter Spang III. The 186 titles include works on architecture, interior design, aesthetics, gardens, cabinetmaking, antiquities, and decorative arts by authors such as Andrea Palladio, Marcus Vitruvius, Vincenzo Scamozzi, William Kent, Thomas Sheraton, William Bickham, William Gilpin, Horace Walpole, William Pain, Asher Benjamin and others.



For me, Deerfield is a unique place in the American landscape—a living, breathing embodiment of The American Story. Each passing year, Historic Deerfield's museum houses and collection of fine and decorative arts grow in value to society because they are rare survivors of early America and physical links to our past. These treasures are at the core of the Deerfield experience—the foundation upon which our visitors engage with our nation's history and learn about ourselves to prepare us for our future.

As is the case with national treasures, challenges come with time. We must address the effects of age, use, pollution, and a changing climate if our historic buildings, and the lessons they can teach us, are to survive.

Furthermore, we must continue to seek new approaches to sharing Deerfield's stories in ways that attract and engage new audiences, while deepening the experiences of those who already know and love us.

To these ends, I am pleased to share the news that Historic Deerfield is poised to meet these challenges through a recently launched \$10 million campaign, "America's Town, America's Story," that will strengthen the museum's resources for preservation, restoration, and visitor engagement. One major component of the Campaign is to raise \$1.1 Million for the careful restoration of the Asa Stebbins House, which you can read more about on the facing page.

As friends and supporters of Historic Deerfield, we all know how inspiring a close examination of our nation's history can be when presented in an authentic and compelling setting such as Deerfield. Through the "America's Town, America's Story" Campaign, we are building the resources to ensure that the Stebbins House and the other centuries-old buildings that line Old Main Street, and dot the historic landscape around them, are maintained and preserved,



and that Deerfield's stories—indeed, America's stories—continue to be shared for many more generations to come.

If you are among the group of supporters who have contributed more than \$5 million to-date in support of the Campaign, thank you, thank you, thank you! You are a true hero of preservation—be it of architecture, land, objects, or

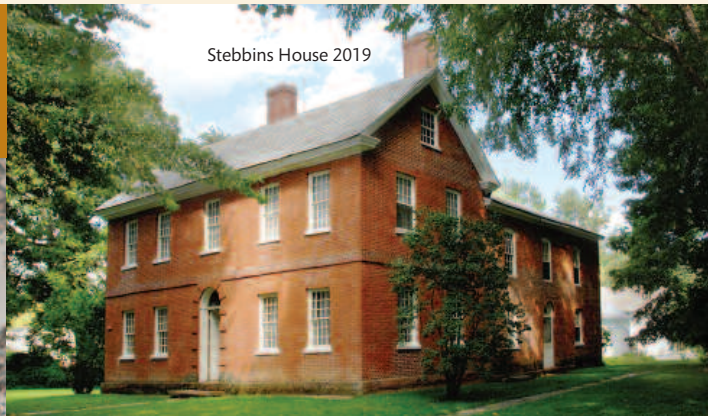
stories. On behalf of the Campaign Steering Committee and the entire Historic Deerfield Board of Trustees, I offer our utmost gratitude.

If you have not yet contributed in support of the Campaign, I invite you to get involved in our efforts to safeguard this national cultural treasure today. You can learn more about the Campaign by visiting the museum's website, by calling the Development office at (413) 775-7177, by inquiring at the Visitor Center at Hall Tavern during your next visit to Deerfield, or by contacting me personally at (312) 923-2637.

I sincerely thank you for your support of this important project. It means so much to me, and so many others, to have you involved in our efforts to preserve Deerfield!

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

How did this house become a national treasure?



What treasures will the house share with future generations?

The Stebbins House is a national treasure

that continues to tell the American story 220 years after it was built. When the Stebbins House was constructed in 1799 it was experimental and revolutionary—the first brick house built in this part of Massachusetts. Probably built by one of America’s first architects, Asher Benjamin, the house features a “flying staircase,” an elaborate plaster ceiling, and moldings inspired by early Greek and Roman design—details that make it one of Historic Deerfield’s most popular houses.

Under the stewardship of the museum’s Director of Historic Preservation, Eric Gradoia, a thorough study phase will allow Historic Deerfield to develop a comprehensive understanding of the building. The restoration process will include archival research to learn about the history of the building and its occupants, together with a careful study of the fabric of the building itself. By re-examining the historical record, Historic Deerfield staff will build a chronology illustrating the life of the occupants as well as the evolution and uses of the site.

What new details will these studies reveal about the house’s past?

Close study of the architectural fabric—the plan and structure, millwork, finishes and decorative treatments—is critical. It affords the opportunity to examine the building and identify all potential issues. Furthermore, the project team will examine underlying conditions by opening up portions of the building—walls, ceilings, floors—to gain a better understanding of the cracks and slopes in the old house and to locate the best solutions for running modern systems. At an even deeper level, this phase of study includes sampling finishes for cross section microscopy to determine paint colors or to date the vintage of various architectural elements.

Following research and investigation of the building, necessary repairs to the building’s structure will begin. While the full scope of these repairs needs to be determined, known issues, such as the support of interior walls and their connection to the exterior walls must be resolved as well as replacing rotted and deteriorated timbers supporting the ell’s chimney mass to name a few.

Will study of the interior and exterior spaces in and around the Stebbins House uncover new stories?

Exterior work will involve a variety of tasks that include both the building and surrounding landscape. Just as the building will be studied for information, archeology will be performed in an effort to gather information on the areas surrounding the house. Features such as wells, privies, paths, outbuildings, etc. may be located that will help expand understanding of the site, its use, and chronological evolution. A landscape plan will address treatment of the surrounding environment based on these studies, and will inform decisions on plantings, walks, and fences.

How will the Stebbins House look the same to future generations of visitors? How will it differ?

You can help determine what the answers will be by supporting the restoration of the Asa Stebbins House so that future generations can have the opportunity to learn the stories hidden in the floors, walls, and structure of this revolutionary building.

Please give today.

www.historic-deerfield.org/campaign or call (413) 775-7176

America’s Town, America’s Story

July 1, 2018 to
June 30, 2019

REVENUE, GAINS, AND OTHER SUPPORT

Museum Admissions	\$ 101,763
Other Museum Related Income	107,954
Academic Program Income	8,961
Museum Store Sales	300,565
Deerfield Inn	2,317,654
Rent	215,044
Gifts and Grants	1,916,178
Donations of Property and Museum Collections	—
Other Interest Income	—
Net Investment Income	1,925,136
Gain (loss) on Disposal of Equipment	(24,441)
Miscellaneous Income	11,500
Change in Value of Trusts	4,345
Total Revenue, Gains, and Other Support	6,884,659

EXPENSES

Museum Operations	1,005,195
Museum Education	581,991
Academic Programs	118,629
Library	192,667
Rental Operations	149,740
Properties Maintenance	804,966
Administrative and General	825,690
Inn Administrative Support Services	80,127
Development	518,328
Marketing	279,440
Event Planning	19,722
Museum Store Cost of Sales and Expense	309,373
Visitor Services	15,843
Deerfield Inn	2,632,447
Total Expenses	7,534,158

Change in Net Assets Before Changes Related to Collection Items not Capitalized	(649,499)
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Change in Net Assets Related to Collection Items
not Capitalized:

Deaccessions	1,358
Collections	(249,844)

Total	(248,486)
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CHANGE IN NET ASSETS	(897,985)
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Net Assets, Beginning of Year	63,837,006
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NET ASSETS, END OF YEAR	\$ 62,939,021
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ASSETS

At June 30, 2019

CURRENT ASSETS

Cash and Cash Equivalents	\$282,513
Accounts Receivable, Net	42,133
Gifts Receivable	556,779
Inventories	439,963
Prepaid Expenses	21,363

Total Current Assets

1,342,751

NONCURRENT ASSETS

Investments	49,238,514
Beneficial Interest in Trusts	202,523
Gifts Receivable, Net	866,272
Property and Equipment, Net	12,508,993
Collections*	—
Other Assets	8,788

Total Noncurrent Assets

62,825,090

Total Assets

\$ 64,167,841

LIABILITIES AND NET ASSETS

CURRENT LIABILITIES

Accounts Payable and Accrued Liabilities	671,466
Deferred Revenue	117,002
Current Portion of Long-Term Debt	113,500

Total Current Liabilities

901,968

Long-Term Debt	326,852
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Total Liabilities

1,228,820

NET ASSETS

Without Donor Restrictions	31,248,733
With Donor Restrictions	31,690,288

Total Net Assets

62,939,021

Total Liabilities and Net Assets

\$ 64,167,841

* In accordance with the practice usually followed by museums, Historic Deerfield does not carry its collections on the statements of financial position. The cost of acquisitions is reported as decreases in net assets on the Statement of Activities.

Historic Deerfield's financial position remains strong. The endowment increased over \$2 million this fiscal year. The increase is attributed to contributions and investment performance. Net assets decreased \$898,000 due to three factors: the first of five mandated increases in the minimum wage rate by the Commonwealth of Massachusetts, losses by the Deerfield Inn and Champney's Restaurant, and increased investments in museum and education operations and physical plant.

The Inn welcomed our new Innkeeper, Laurie McDonald, on September 16, 2019. Laurie has extensive experience in hospitality management. Most recently she served as the Director of Marketing at Yankee Candle with nationwide responsibility; she was formerly the long-time General Manager of their restaurant, Chandler's, and previously worked at the Deerfield Inn as Banquet Coordinator and Assistant Dining Room Manager.

This past spring, the Deerfield Inn worked with several student groups from the Hospitality and Tourism Management Program at the Isenberg School of Business (University of Massachusetts, Amherst). This partnership provided real-time study for students in various financial and operational aspects of the Deerfield Inn and Champney's Restaurant. Students interacted with the Inn's staff and patrons, analyzed financial and operational data, and observed service. Over two dozen students participated in this collaboration, which culminated in oral presentations and written reports highlighting the students' thoughtful analyses and recommendations.

The Museum Gift Shop and Bookstore, under the direction of Tina Harding, continues to generate strong sales in its wholesale and book departments. Wholesale sales,

which comprise just under fifty percent of revenues, remained steady and, despite a slight decrease in overall store sales volume, cost cutting measures improved net profit margins significantly over the previous year. Tina continues to source unique items for the store, and she and her staff create a welcoming environment for visitors.



The Maintenance Department, under the direction of George Holmes, Superintendent of Property Maintenance; Bill Flynt, Architectural Conservator, and Eric Gradoia, Director of Historic Preservation, ensure that the buildings and grounds are well-maintained for our guests. Under their guidance, a number of capital projects were completed or are well-underway. The restoration of the Barnard Tavern is complete and the time has come to turn the building over to the curatorial department for furnishing. Siding and sill work was completed on the Wilson Print Shop, the MacLeish Well House was rebuilt, and the Post Office received a new roof.

Deborah B. Kallman, CPA
Chief Financial Officer and Assistant Treasurer



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+

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Claire Hanavan
Joseph P. Spang III

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

Nancy J. and John D. Barnard
Fraser Bennett Beede
Anthony and Carol Berner
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Wesley and Jeanne Fredericks
The Joseph P. Gromacki Foundation Fund
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Judy and Ray McCaskey
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American Builder's Companion \$2,000-\$4,999

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Linda G. Conway
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Jane and Richard Nylander
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Country Builder's Assistant \$1,000-\$1,999

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William C. Blanker
Sally and Edson L. Bridges II
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The members of the Friends of Historic Deerfield support all aspects of museum operations with their unrestricted gifts. Special categories include Library and Bed and Breakfast memberships, which include guest cards that can be used for general admission to library patrons and B&B guests, a Deerfield Descendants affiliate membership, which recognizes Friends who trace their ancestry to Deerfield, and a Corporate Membership program which provides opportunities for business leaders to support the museum while providing their employees with access to Historic Deerfield's rich collections.

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Our campaign will strengthen our resources for preservation, restoration, and visitor engagement. It will ensure the continued stewardship of the objects and buildings entrusted to us, and will allow us to expand our audience so that each visitor fully engages in the village's depth of story and place. We are grateful and indebted to the following individuals and organizations committed to this important campaign.

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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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Whether it involves making wreaths, stuffing envelopes, painting fences, parking cars, conducting research, welcoming guests, or simply doing "whatever needs doing," Historic Deerfield volunteers are some of the Museum's most dedicated and impactful supporters.

The Historic Deerfield Trustees and Staff extend their heartfelt gratitude to the more than 70 individuals who volunteers their time, skills, and knowledge this past year.

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Bill and Suzanne Flynt Honored with Historic Deerfield's President's Award

On Friday, May 3, 2019, Historic Deerfield honored Bill and Suzanne Flynt with the museum's President's Award. This award is presented to an individual (or individuals) whose support and consistent collaboration has helped Historic Deerfield fulfill its mission.

Bill Flynt began work as Architectural Conservator at Historic Deerfield in 1979. The museum acknowledges Bill's commitment to Historic Deerfield over the past 40 years along with his stewardship of its architecture and more broadly the 'built environment' of all of New England. Bill's design sense and practical execution have been invaluable to Historic Deerfield in the construction of the Flynt Center of Early New England Life, the renovation of the Deerfield Inn after the 2011 flood, and major restoration projects at the Wells-Thorn, Moors, Sheldon, and Williams Houses and Barnard Tavern. His management of numerous projects along "The Street," his eagerness to advise homeowners and Deerfield Academy on the care of important architecture, his curation of the museum's large collection of architectural fragments, and his national reputation as one of the leading practitioners of dendrochronology, constitute an important legacy that is at the foundation of Historic Deerfield's standing as a national destination.

Suzanne Lasher Flynt became the Curator of the Memorial Hall Museum of the Pocomtuck Valley Memorial

Association (PVMA) in 1982. Until her resignation in 2017, Suzanne stewarded the collection of one of America's most important local museums. She has lectured and published widely and with distinction, including *The Allen Sisters: Pictorial Photographers, 1885-1920* (2002) and *Poetry to the Earth: The Arts & Crafts Movement in Deerfield* (2013). Suzanne has also mounted several annual exhibitions for Memorial Hall, many with accompanying catalogs, which have also become important reference works in the bibliography of American cultural history. Most importantly, Suzanne's knowledge of Deerfield history and the importance of family ties has been an important resource for both PVMA and Historic Deerfield through several collaborative projects. Her keen eye and 'can-do' attitude make her above all a curator's curator.

The combined gift of time and expertise by Bill and Suzanne Flynt—covering a total of 75 years—exceeds the founders of each of Deerfield's museums! Their confederation of knowledge and instinctual understanding of the fabric of cultural history, how to interpret it, and how to apply it to historic preservation make a model for us all.





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