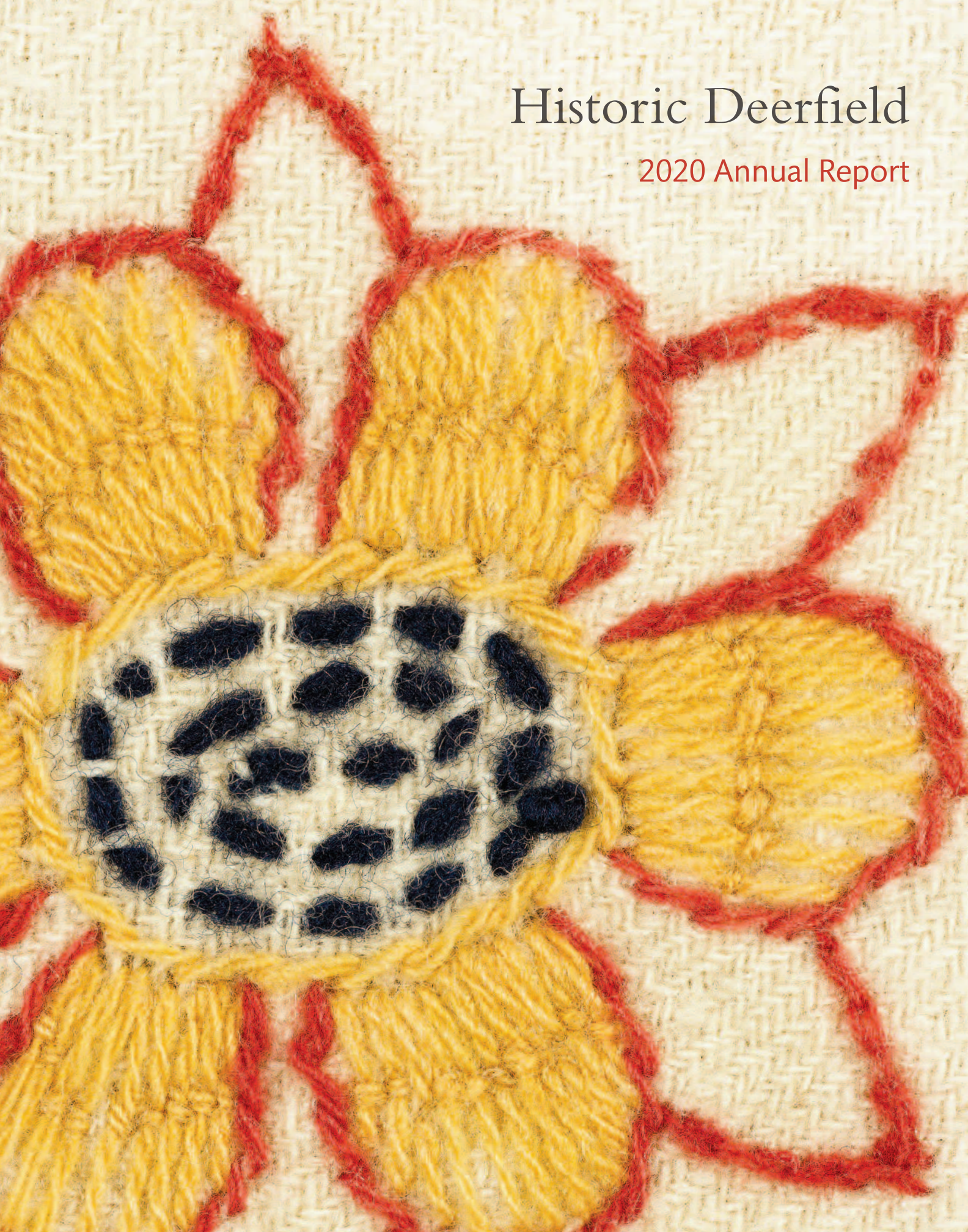



Historic Deerfield

2020 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.

On the cover: Detail of coverlet or embroidered blanket
by Lucretia Ensign Bush (1759-1840), Busti, New York, 1831.
This page: Detail of clock, by Nathaniel Mulliken, Sr., (1722-1767),
Lexington, Massachusetts, 1760-1765.

Perspective

The task of describing a year swarmed by compound events is bewildering. Among them in Deerfield is our sad loss last May of Peter Spang, who served Historic Deerfield beginning in 1959 as our founding Curator, longtime trustee, and institutional memory *par excellence*. Two months prior, the fiscal year was shaping up as a good one. Then, within a week in mid-March, we suspended all operations—both at the museum and the Deerfield Inn. We laid off 75 people, furloughed seven more, and sent twenty away to work at home, leaving our maintenance/security staff and yours truly in Deerfield. The remaining staff entered the new, virtual workplace characterized by heaps of emails and Zoom meetings reminiscent of the old TV game show *Hollywood Squares*. (Paul Lynde was a lot funnier.) We reopened the Inn on June 11 with the returning staff under new protocols. They have served thousands since then from around western Massachusetts, offering great food and a nice experience in a beautiful, safe place while providing our operations with needed cash flow.

On the museum side, we sadly canceled or postponed most of our museum programming through the summer and into the fall of the new fiscal year. The saddest decision was to cancel the 2020 Summer Fellowship Program. (The silver lining is that those students have agreed to come to Deerfield this summer and will live in the Creelman House, which is now under extensive renovation on time and on budget by Teagno Construction of Amherst, Massachusetts.) The museum staff returned to Deerfield at the end of August and continues to rotate through the offices on a weekly basis under evolving formulas. We reopened the museum to the public on Labor Day for three-day weekends through the autumn with a focus on the south end of The Street under Covid protocols with new offerings in place. While visitation was down, we reduced labor to match and created a season of enthusiasm for returning when the new normal permits. Our rebuilt operating budget embraces both reduced income and expenses as well as reduced draws on the endowment assisted by the rental of space to Deerfield Academy, various granting agencies, and your critical and generous support, which exceeded budget by 5%. Thank You! In sum, the bow of the good ship Deerfield continues to face into the waves thanks to the enduring commitment of our great staff, terrific Board of Trustees, and faithful supporters.

Report of the President

Despite these losses and adjustments, there are positives in knowing that necessity is the mother of invention. As we shuttered the windows from Covid-19, stayed away from one another, and learned to Zoom with one hand, new policies and initiatives went into place. Numerous times since last March, we have said to one another, “Oh! We should have done that years ago!” The biggest, *positive* from Covid-19 is our accelerated focus on improved technology, especially in communications, so that we can share Deerfield far and wide through online programming of various sorts. For example, our online Fall Forum (morphed from onsite), “The Material Culture of Sugar,” drew nearly 120 paid participants in 25 states and Canada and netted several thousand dollars. New recurring programs are successful too, like “Maker Mondays,” which uses the museum’s collections to teach ‘just how did they do that.’ Under construction now, thanks to a prestigious Chairman’s Grant from the National Endowment for the Humanities, is a mobile app that focuses on the Pocumtuck experience in what is now called Deerfield. The impact of our programming and publications is nationwide. One woman wrote regarding the latest issue of *Historic Deerfield*, also about Native culture in the Connecticut River Valley, “Your autumn 2020 issue is absolutely superb! I am thoroughly enjoying it from 2,000 miles away in eastern New Mexico but my heart is in Deerfield.” Look for more of the same.

The old adage about making lemonade out of lemons in tough times has never been truer. The prosperity of institutions like Historic Deerfield is critical to our national resilience and introspection. The taproot is cultural understanding so that we can embrace our differences and tackle our problems together. Museums like Historic Deerfield are central to the educational process and must make statements that define parallel beliefs through the lessons of history. Deerfield is that kind of cultural petri dish because most of the collective “we” have lived here over the last 10,000 years of conflict and compromise. That is why the current issue of *Historic Deerfield* tackles the complex topic of the Native experience in western Massachusetts. And guess what? That is why next year’s issue will explore public



Artist Unknown, "Gen. Daniel Shays. Col. Job Shattuck," *Bickerstaff's Genuine Boston Almanack for 1787*. Boston: 1787. Courtesy, National Portrait Gallery, Smithsonian Institution.

health and well-being. That is also why nearly 800 people attended our 2020 Winter Lecture Series "Captivated: Histories and Legacies of the 1704 Raid on Deerfield" to learn about the perspectives of all sides involved. The final lecture was postponed due to Covid-19, or we would have cracked 1,000 attendees.

There is no shortage of topics to explore in Deerfield thanks to current events. We desperately need perspective to understand why George Floyd died, why our modern world was plunged back in time to the Middle Ages by the Covid plague, and why our sacred principles of democracy are now under attack beneath the banner of patriotism. Each turn of events is rivaled by the next. Nevertheless, the lessons of history, in western Massachusetts like everywhere, teach perspective. First of all, as bad as the last year has been, being alive in America in 1968, most of the 1930s and 1940s, and the first half of the 1860s was terrible. During the late 1780s in western Massachusetts among other places, the haves and have-nots were at one another's throats thanks to the deep economic depression that followed the American Revolution. Inflation was rampant. Money was worth nothing. And the government taxed heavily in order to fund the cause of Liberty. Many people could not pay and were faced with prison. The result here was Shays' Rebellion named for the veteran Continental officer, Daniel Shays (1747-1825), who led the revolt that culminated in armed confrontation at the Federal Armory in Springfield. One of the officers who quelled the revolt was Epaphras Hoyt (1765-1850) of Deerfield, who wrote home to his brother, Seth (1768-1797), on January 26, 1787:

Yesterday being informed that the insurgents were upon the march toward our encampment . . . with an intent to possess themselves of our barracks and our stores, the army immediately got under arms . . . and put out patrols to scour the reach toward the enemy (I myself had the honour to command a patrol) . . . Though the enemy were superior to us in number they were (as we afterwards found) very scantily provided with ammunition . . . Their commander had told them that we should not dare to fire on them, which they generally believed. . . our General sent to them to let them know that he should not suffer them to advance any further, that he was stationed there not only by order of Commonwealth but by Congress, but this was not sufficient to stop them. . . [Upon the first artillery barrage] they immediately broke into the greatest confusion and dispersed, and left the field to us with three killed and one wounded who died soon after. It would have been easy to have made the greatest part of them prisoners had our Gen. put in his light troops. But he supposed that he had brought them to their senses, which was soon found to be true, for great numbers of them saw their homes before they slept, though some of them were thirty miles from them. . . [Seth Hoyt replied from Deerfield five days later on 1 February 1787.] Every man from this town who joined Shays was at home in 24 hours time after they were fired upon in Springfield . . . they pretended they had been only spectators but some person looked in their slays & found their arms laid close in the bottom.

Whether in the form of unfathomable television footage from the Capitol on January 6 or a handwritten, eye-witness account at the Springfield Armory 234 years ago, we are sharpened by 'real time' understanding of how commonalities provide some perspective for understanding aspects of even the most bewildering events. Imbedded at the Capitol last January and the Armory long ago are tough questions that need answers able to span multiple points of view. Cultural history museums like Historic Deerfield are essential to the process of learning from our mistakes and finding the greater good. Deerfield is often in the vanguard of these questions because the roots of our civilization are found in real American places like this one.

—Philip Zea, President & CEO



Remembering Peter Spang

Historic Deerfield's Founding Curator Peter Spang passed away in his sleep at home in Beverly, Massachusetts, on May 7, 2020—just short of his 86th birthday.

Usually there is one, generation by generation, who brands what is important to remember. In Deerfield, for the past sixty years, that person was Peter Spang. As Historic Deerfield's founding curator, he began work for Henry and Helen Flynt on September 19, 1959 at 3:30 p.m. His legendary attention to detail and his memory, forged as a staff member and then a long-time trustee, became both a signature and tool.

Peter was first and foremost a steward of his adopted town. He valued tradition, collectors, and collecting anything—especially ocean liner memorabilia and architectural pattern books, the latter now housed in our Joseph Peter Spang III Rare Book Room at the Memorial Libraries. His commitment to Deerfield was the central thread of our institutional history for three generations of museum visitors, supporters, trustees and staff members, and most particularly students.

Peter loved to participate in scholarship. He mentored every one of the 450+ Historic Deerfield Summer Fellows since the program's founding in 1956, and surely none have ever forgotten him. Peter also mentored generations of staff members at both Historic Deerfield and the Pocumtuck Valley Memorial Association. He shaped the how behind the

what for many of us in the arts, humanities, and antiques marketplace. Peter knew the value of storytelling and documentation, and he wedded them together “in the best documented small town in America.” His roles in shaping the museum's collections, the Memorial Libraries, and the antique houses along The Street are clear today in America's Town, America's Story. Memory is our most important and least applied tool in sustaining cultural importance. The life work of Peter Spang brought them both together along The Street in Deerfield and created the national reputation that we enjoy today.



Clockwise from top left: Peter Spang in Historic Deerfield's Architectural Fragments Barn (undated). With Henry and Helen Flynt in front of the Deerfield Inn, 1969, and inside the Allen House with Historic Deerfield Summer Fellows, 2011.



Message
from the
Chair, Board
of Trustees

Gratitude.

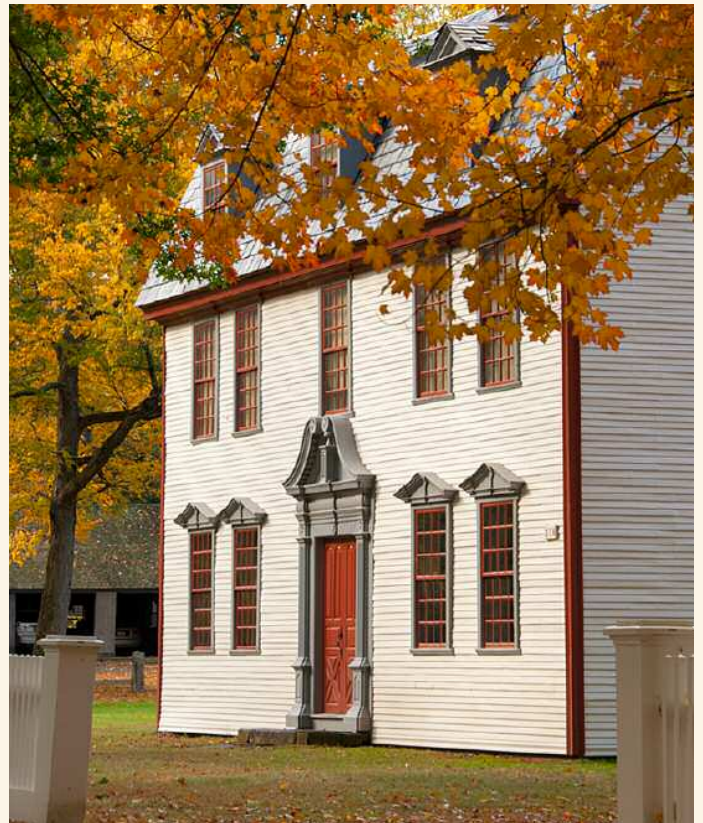
For me, that is where this past year begins, and also where it ends. Gratitude is the thread that weaves itself through the significant challenges, and also the many successes, that are detailed throughout this annual report.

Let me be very clear: it is not that I am grateful for the passing of our dear and beloved friend Peter Spang this past May, or for the utter devastation wrought by the global pandemic, or for the accompanying layoffs, furloughs, cancellations, and closures that Covid-19 unleashed on our cherished HD (and for that matter, the world at large). Rather, I am grateful that a place like Deerfield exists—a place that both inspires and endures. I am grateful for the solace that a place of such authentic beauty and meaning provides, as well as for the endless opportunities it offers to mine its stories so that we might better understand ourselves, our neighbors, and our society at large. I am particularly grateful to the Trustees and staff, and all of HD's friends across the country and around the world, who share a deep commitment to preserving and protecting Deerfield for future generations to study and to enjoy. I thank each and every one of you for being an integral part of the extended HD family.

I've said it before, but it bears repeating: 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.

At this moment in time, with an ongoing global pandemic and recent social and political unrest in the United States and elsewhere, Historic Deerfield provides perspective and solace. Its authenticity, enduring nature, and sense-of-place provide a reference point to those feeling disconnected. The complex history of The Street allows us to put current struggles in context and reflect upon the multifaceted American story. Historic Deerfield both broadens our worldview, and provides refuge and relief when we simply need a beautiful place to rest and to contemplate.

With HD's President & CEO Philip Zea retiring in the Spring, we look forward to honoring Phil and the many deep and important accomplishments he has achieved during his



distinguished tenure in Deerfield. While his departure represents a turning of the page at HD, we can all rest assured with the knowledge that Deerfield will remain a place of enduring beauty and historical importance—a place that can help us better understand the past so that we might live peacefully and productively in the present and prepare for our future. And with change in leadership comes opportunity to broaden and deepen our impact and execute on our mission in new and exciting ways.

I wish you and your loved ones much peace, good health, and happiness, and I sincerely thank you for your support of Historic Deerfield—always, and especially during these trying times. Like Deerfield itself, we will endure—and in so doing, we will find moments of joy, inspiration, insight, and gratitude that will sustain and enrich us for many years to come!

Respectfully yours,

*Joseph P. Gromacki,
Chair, Board of Trustees*



Last year there were a number of exciting new initiatives, two significant anniversaries in Deerfield's history, a range of engaging programs offered to visitors, program funding from the National Endowment for the Humanities, important additions made to the museum and library collections, and a visit from a *New York Times* bestselling author in Deerfield on a research trip. Both 2019 and 2020 represented significant anniversaries for Deerfield: the 316th anniversary of the 1704 Raid on Deerfield, observed every four years on February 29th, and the 350th anniversary (1669) of when the first settlers, Samuel Hinsdale and Samson Frary, arrived in Deerfield. The National Endowment for the Humanities awarded Historic Deerfield a prestigious Chairman's Grant in support of our *Lost Voices* initiative. And, Philippa Gregory, an English historical novelist, spent a day in Deerfield conducting research on life in the Connecticut River Valley in 1670 for her novel, *Dark Tides*, scheduled for published in November 2020. And, then, COVID-19 struck and changed everything.

Programs

The appealing aroma of food cooking in the kitchen at Hall Tavern attracted visitors to see what the Hearth Cooks were preparing. The menus for the weekend demonstrations were based on the seasonal availability of foodstuffs, some of which comes from the Cooks' Garden. A donation of cooking equipment that included wafer and waffle irons provided the Cooks an opportunity to practice a new cooking technique—and who wouldn't mind eating the mistakes! This series as well as the winter cooking classes have been an integral part of our annual program calendar for over 30 years.

Wined & Dined: Setting the New England Table, a three-day forum, brought together curators and scholars to explore the material culture of dining in England and early America. Presentations addressed English and American dining habits, food history, table arrangements and the presentation of food, the history and trade of wines, etiquette and deportment, equipment for dining, and the availability of printed cookbooks and servants' manuals.

While visiting the historic houses and the Helen Geier Flynt Textile Gallery at the Flynt

Center of Early New England Life, visitors can see examples of silk in the museum's clothing and needlework collection. Last fall the History Workshop's program, *Silken Inspirations: The Hands-on History of Silk*, provided visitors with an opportunity to see the processes involved with making those luxurious silk objects. In learning how silk fiber is turned into thread, visitors saw live silkworms, reeled cocoons, and had an opportunity to try their hand at painting on silk.

Showing visitors how objects are made and the tools that are an essential part of that process is the goal of the historic trades demonstrations series. Every fall, Historic Deerfield invites master artisans to the museum to show the processes and tools required to transform raw materials into finished products that were once a mainstay of preindustrial life. The series features the work of many trades including the silversmith, joiner, potter, letterpress printer, cooper, tailor, shoemaker, and gunsmith.

Historic Deerfield's free Winter Lecture Series, "*Captivated: Histories and Legacies of the 1704 Raid on Deerfield*" drew large crowds. We thank Deerfield Academy for their generosity in letting us hold the lectures in their larger capacity auditorium in order to accommodate the high demand to attend the lectures. The series commemorated the 316th anniversary of the 1704 Raid by presenting new scholarship and insights. Margaret



Message
from the
Senior Vice
President





Bruchac spoke about the role of wampum in regional inter-tribal alliances and inter-cultural encounters in the decades preceding the 1704 attack. Kevin Sweeney shared his research on the captive experience in the late 1600s and early 1700s. The concluding lecture by Alice Nash on the relevance of the Deerfield Raid in 2020 was canceled due to the COVID-19 pandemic. We hope to reschedule Professor Nash's lecture in the coming year.

In the spring, the museum offered a three-session course, *"Finding Your Chair's Roots:" Researching Objects and the People Who Owned Them*. Participants learned the principles of provenance research, genealogical research methods and sources, and the rules of connoisseurship in order to determine age and authenticity of an object and who might have owned it.

The Museum Education and Interpretation staff developed new programs for youth visitors and school groups. *Short Story Writing!* offered children an opportunity to learn the elements of fiction so they could create their own literary masterpiece. At the History Workshop, children could also learn the art and history of quill pens and then have fun practicing cursive and block printing with a goose quill on aged paper. New weaving and cooking classes were offered to homeschool teens and K-12 Field Trip program offerings were expanded. School programs address the Massachusetts Curriculum Frameworks and the Common Core.

In preparation for the holidays, 54 volunteers (including three different Girl Scout Troops) made 59 wreaths for 56 locations on 31 buildings. This spectacular effort by so many people is an annual event for which we are very grateful. Staff created a "Wreath Walk" this year complete with a booklet featuring photographs and descriptions of all the wreaths. Three Girl Scouts who started making wreaths for Historic Deerfield seven years ago when they were in the sixth grade were honored for their efforts as they conclude their role as volunteers.

When Historic Deerfield went into lockdown due to COVID-19, staff immediately shifted to designing educational content for a digital platform. The Museum Education Department created a new engaging series called *Maker Mondays* to help promote learning at home with fun activities based on the museum collections. A selection of topics covered include making and keeping a journal, quilling, decoupage, and baking using an adapted receipt (recipe) from Lydia Maria Child's *The Frugal Housewife*. All of the Maker's Blogs are available on Historic Deerfield's website. The Curatorial Department also created great digital content about the collections. Weekly posts called "Street Swatches" and "The Latest Dish" shared detailed information about the textile and needlework collection and the ceramics collection respectively.

Exhibitions

Extreme Fashions, a small exhibition that featured six 19th-century women's gowns was installed in the Stebbins and Frary Houses. The dressed mannequins showed how the exaggerated sartorial styles adopted by women during the first and last decades of the 19th century reflected the social, gendered, and technological aspects of American Society.

Allison Williams Bell's photographic expedition, *Following the Captives' Trail*, was installed in the Flynt Center of Early New England Life as part of the commemoration of the 316th anniversary of the Raid on Deerfield. In her photographs, Bell tried to capture a sense of what the daunting physical challenges of the Deerfield captives' journey to Canada might have looked like in March 1704, so she followed in the footsteps of the Reverend John Williams who was taken to Fort Chambly in Quebec.

Historic Preservation

Repair work on Historic Deerfield's historic houses and buildings was completed by staff and outside contractors. Both the Moors House and the Post Office had roof replacements. Work also included framing and masonry repairs at the Dickinson House, repairs to the Ashley Barn, and exterior painting at the Moors House and a number of outbuildings.

The annual building trades symposium held in July focused on the subject of plaster and plastering in early New England architecture. Presentations addressed traditional plain plastering of the 17th and 18th centuries and plaster as a decorative treatment. A series of engaging workshops showcased techniques of covering flat plaster, ornamental plaster, and practical plaster repair.

Eric Gradoia, Historic Deerfield's Director of Historic Preservation, recorded a series of videos in the spring of 2020 that are available on Historic Deerfield's *YouTube* channel. Two videos filmed at the Creelman House, a building not open to the public, took viewers into the 18th-century attic to explore and explain the framing system and the second video examined a small chamber also located in the attic. Additional videos focused on nail types used in building construction and provided viewers with information on nail chronology and methods of production.

Special Projects

Work began on creating the museum's first mobile app that will focus on first peoples. Indigenous scholars and museum staff are working together to identify essential information to be included in telling the story of the Pocumtucks. Graduate students in the Public History Program at the University of Massachusetts





Amherst conducted a survey of museum visitors to gather information about topics of interest as well as logistical information about the optimum number of tour stops, the maximum length of time spent at each stop, and overall user comfort with mobile app technology. This project is part of the museum's larger *Lost Voices* initiative.

Museum and Library Collections

Last year Historic Deerfield made significant additions to the collections. The museum acquired 638 objects; 598 were gifts, 38 were purchases, two were bequests. (See the Recent Acquisitions section for highlights). A major gift from an anonymous donor added strengths to several areas of the collection, including ceramics (several pieces of Norwalk, CT, slip-script pottery, Hartford, CT, redwares, and Bristol County, MA, redwares), New England painted tinware, needlework, and watercolors. The staff is deeply appreciative of the generosity of donors who make gifts and bequests to the collection.

Historic Deerfield was pleased to receive a grant from the Massachusetts Society of the Cincinnati to support the conservation of Moses Ashley's *Plan of Battle, a Continental Army plan of battle for West Point, New York*, showing infantry regiments, dragoons, artillery, and light infantry, dated 1780.

The Henry N. Flynt Library acquired 85 titles, 17 were gifts. Highlights include: *The Whole Art of Dyeing*: in two parts (London, 1705); *The Young Woman's Companion, or Frugal Housewife* (England, 1811); Peter Nicholson, *The Carpenter's and Joiner's Assistant* (London, 1810). Several hymnals printed in the colonies, including early American composer John Stickney's *The Gentleman and Ladies' Musical Companion* (Newburyport, MA, 1774) and William Tan'sur and Aaron William's *The American Harmony, or Royal Melody Complete* (Newburyport, MA, 1773), enhance the library's music section. Letters of Arthur Hoyt add to the library's extensive manuscript collection of Hoyt family papers.

Trustee Peter Spang donated two copies of Morrison Heckscher's *Chippendale's Drawings for the Director*, printed as a limited edition of 150 copies. The volume published for the first time the original pen and ink drawings in the Metropolitan Museum of Art's collection that inform Chippendale's design process and serves as a complement to the 1754 *The Gentleman and Cabinet-Maker's Director* in the collection.

Deerfield on the Road

Historic Deerfield's Board of Trustees approved a request from the American Antiquarian Society for two object loans to travel with their exhibition *Beyond Midnight: Paul Revere*.

Hamilton Davidson's powder horn not only represents the best work of the carver Jacob Gay, it also depicts the scene of the Boston Massacre, adapted from an engraving produced by both Paul Revere and Henry Pelham. The second object is a hot water kettle made by the Boston coppersmith William Hunne- man who likely ordered some of his raw materials from Paul Revere's copper rolling mill in Canton, Massachusetts, which was established in 1800.

The Museum of the American Revolution loan of the Ed- ward Sherburne powder horn, made by Jacob Gay, was extended through July 2020.

The Friends of Historic Deerfield were on the road, too, this year and the destination was Nashville, Tennessee. The four-day itinerary featured visits to museums, historic houses, the state capitol, outstanding private homes and collections, the Country Music Hall of Fame, the historic RCA Studio 8 (where Elvis Presley, Dolly Parton, the Everly Brothers and other legends in country music recorded), a concert at the historic Ryman Audi- torium, and delicious Southern food.

Marketing and Promotion

A variety of marketing and promotional initiatives launched over the last year successfully expanded the museum's outreach. A cre-

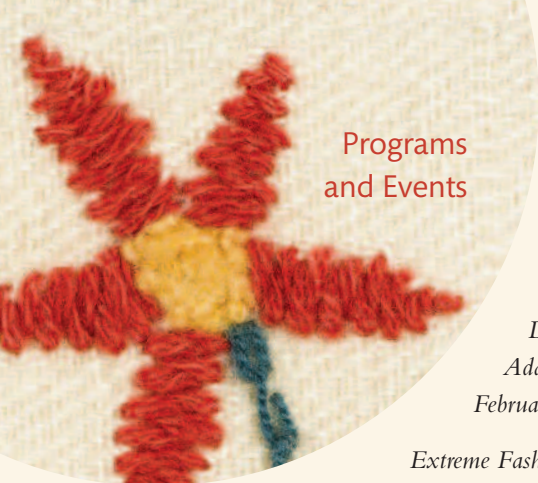


ative online marketing campaign highlights the museum's au- thenticity—from its houses to its collections—and invites audi- ences to “Visit an American Original.” The ads were displayed on Facebook, Instagram, Google, Pinterest, and a variety of other online ad networks including those run by Discovery Networks (Discovery Channel, HGTV). Facebook continues to be one of our strongest social media channels and drives signifi- cant traffic to the museum's website. Staff efforts to expand on- line content was highlighted in a story, “Historic Deerfield Uses Today's Technology to Teach During Pandemic” on the website *The Republican/MassLive.com*. WWLP-TV, Channel 22 (Spring- field), profiled Historic Deerfield for four segments on the Fourth of July that were featured on their “Mass Appeal” lifestyle program. The Revolutionary War themed segments included powder horns, open hearth cooking, a visit to the Ashley House, and a visit to the Liberty Pole. And, an article in the Autumn issue of *Antiques and Fine Art Magazine* that featured the exhibi- tion, “Inspired Design: Asian Decorative Arts and Their Adapta- tions,” at the Flynt Center of Early New England Life reached a regional and national audience.

The year started strong with significant anniversary obser- vances, national recognition of our *Lost Voices* initiative with a National Endowment of the Humanities Chairman's grant award, record attendance at the Winter Lecture Series, engaging programs covering a broad range of topics, and then COVID-19 shut everything down. During the downtime our staff rose to the challenge and developed new content for online audiences so we could stay connected with our members and supporters. We used this time to reflect on the movement for racial justice and what Historic Deerfield can do in support of the cause. We established a staff COVID-19 Task Force to guide the museum through these challenging times and to develop a reopening plan when it is safe for staff and visitors to return. We look for- ward to next year when we can welcome everyone back to Historic Deerfield and to those supporters who live at great distances we will reach out to you to include you in a select group of programs using the exciting new technologies available to us.

—Anne Lanning
Senior Vice President





Programs and Events

Exhibitions

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

Extreme Fashion: Early and Late 19th-Century Women's Dress at History Deerfield (September–October 2019)

Celebrating the Fiber Arts: The Helen Geier Flynt Textile Gallery

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)

Public Programs

The History Workshop

Ongoing programs for young visitors:

- Amazing Agriculture: Past and Present (July–August)
- Silken Inspirations: The Hands-on History of Silk (September)
- All About Apples and Cider (October)
- Written by Hand: The Art and Fun of Writing with a Quill Pen (November)
- Cozy Winter Wednesdays (January)
- Fun in February: School Vacation Week in Deerfield (February)

The Apprentice's Workshop

- Ongoing hands-on programs for visitors

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

- A Strawberry in Winter: Making Fruit Preserves (July)
- Pumpkin Time (September)
- What's Cooking? (October)
- Cooking with Apples and Cider (November)
- Thanksgiving Dishes (November)

Summer Lecture Series: Going Global (July)

- Made in China: The Rise and Fall of the Old Canton Trade
- Made in the Americas: The New World Discovers Asia
- Marketplace of Revolution: American Consumers in a World of Goods

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

Free Fun Friday (August)

Homeschool Teen Classes: Hearth Cooking Class for Homeschool Teens, Weaving Class for Homeschool Teens (September)

Friends of Historic Deerfield Trip to Nashville, Tennessee (October)

Fun with Broken Dishes: Massachusetts Archaeology Month Family Program (October)

Old Burying Ground Tour (October)

New Youth Program: Short Story Writing! (November)

Writing by the Fire (part of NaNoWriMo!) (November)

Special Evening Cooking Class: Supper at the Hall Tavern (November)

17th-Century Life (November)

Hand-Made Gift Making (November, December)

Wreath Making (December)





Historic Trade Demonstrations

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

Winter Lecture Series

Captivated: Histories and Legacies of the 1704 Raid on Deerfield

- Before 1704: Wampum Traditions and Landscapes of Memory (January)
- Taken Away: The Captive Experience in the late 1600s and early 1700s (March)

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: Plaster and Plastering in Early New England (July)
- The River, Drifting Continents, Dinosaurs, and a Glacial Lake: Understanding the Stories Preserved in our Rocks and Landscape (July)
- Historic Deerfield Symposium: Wined & Dined: Setting the New England Table (September)
- Historic Deerfield Museum Course: Finding Your Chair's Roots: Researching Objects and the People Who Owned Them (March)
- Open Hearth Cooking Classes (February-March)

School Programs

- Explore the Past
- Be a Museum Curator
- Colonial Life Long Ago
- A Day in a One-Room Schoolhouse
- Native Homelands and English Homelots



A Pandemic Brings Challenges and Opportunities to Historic Deerfield

March 2020 will be remembered as the month when everything changed.

As colleges and universities started to cancel classes and transition to online learning, and state governments scrambled to put protections into place, the staff of Historic Deerfield began to evaluate the effects potential changes would have on the museum, store, and the Deerfield Inn. Would there be a shut-down? How long would it last? And how would we keep our audiences engaged with us during that time? It didn't take long to realize that things were about to change—and fast.

Massachusetts Governor Charlie Baker ordered the shut-down of all non-essential businesses on March 24, sending anyone who could do so to work from home. For many businesses, including Historic Deerfield, most of our customer-facing operations could not transition to “work from home.” Sadly, that meant many staff had to be laid off or furloughed during this period. For the approximately 20 or so staff that remained, a myriad number of challenges were before us, chief among them how to bring the museum to visitors—when the visitors couldn't come to Deerfield.

Bringing Historic Deerfield to a Virtual Audience

If there's one blessing from having a pandemic in 2020, it's that we have many tools available to us that would not have been possible had this happened even 15 years ago. Thank goodness for the internet, and streaming video, and Zoom.

From the start, the museum's staff knew they would need to find ways to bring Historic Deerfield to audiences all across the country and the world. When Barbara Mathews, Director of Academic Programs, was informed her Smith College course on Material Culture would become an online course, she had to quickly find a way to bring what students would have experienced in person at the museum to an online platform. This meant filming videos in the Into the Woods furniture gallery that would be posted on YouTube for students to view. As the museum transitioned to shutdown, President Philip Zea recorded a video message for the Historic Deerfield audience to keep them informed of the museum's status during this unprecedented time. The museum's website, email platform, and social media channels became its lifeline to the virtual world.

With the need to find ways to bring “The Street” online, staff found ways to keep people connected to Deerfield from the comfort of their living rooms and also found ways to help with a key need during the pandemic's shutdown—virtual learning.

Maker Mondays

Inspired by the hands-on learning projects produced on site at the History Workshop, the museum education staff developed “Maker Mondays,” a weekly blog that presented fun activities inspired by history and using common items families would have in their homes. Activities included making homemade berry ink and “old” paper, learning the art of quilling, baking, and making corn husk dolls, among others.

The Village Broadside

Historic Deerfield's monthly blog explored a variety of topics, from focusing on certain objects such as anti-slavery ceramics, to Deerfield resident Epaphras Hoyt's observations on the 19th-century cholera epidemic. The blog also featured a guest blog series by author David Bruce Smith, about Abigail and John Adams. Historic Deerfield's resident historians posed questions to Smith, who is the author of *Abigail & John*, a nonfiction children's book that offers readers the opportunity to view prominent scenes in American history through the remarkable lives of one of the country's most beloved couples—the Adamses. Exploring the historical significance of a partnership that spanned over five decades, the book details the love they shared for each other and the country.

Keeping Connected through Email and Social Media Content

As a history and decorative arts museum, there is no shortage of content available to showcase on social media. Using our social media channels on *Facebook*, *Instagram*, *Twitter*, and *YouTube* allowed us to not only share our blog posts and important updates from the museum, but to also provide another way for audiences to connect to the museum's collection. Historic Deerfield's curatorial staff developed weekly content, sharing objects from the fashion and textile collection in “Street Swatches,” and the latest additions to the ceramics collection in “The Latest Dish.” Using images and label information from past exhibitions featured in

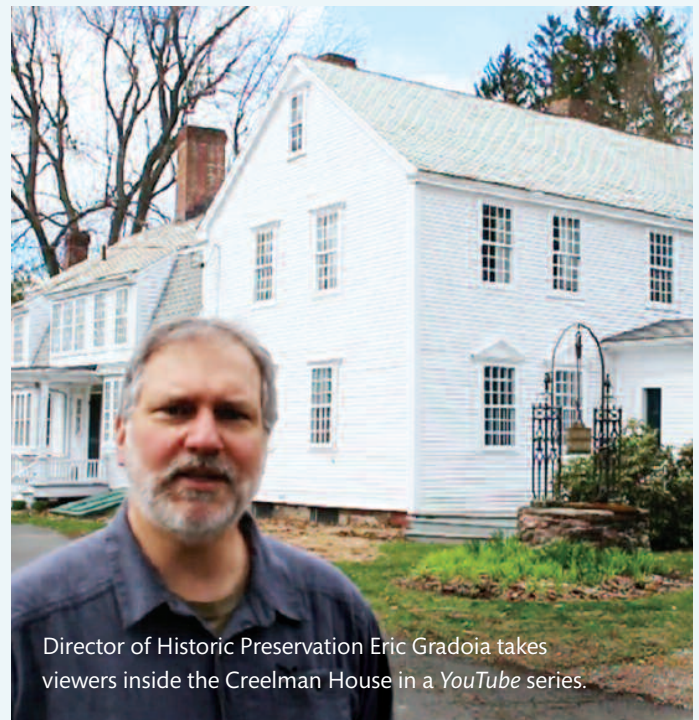
the Flynt Center of Early New England Life's lobby allowed us to create "virtual exhibitions" that premiered each week for a two-month period, exposing new audiences to the established exhibitions.

Our email platform also attracted audiences with our weekly newsletter "Dispatches from Historic Deerfield," featuring video content from our *YouTube* channel, giving visitors their "Deerfield Fix" while the museum was closed. Videos gave viewers an inside look into the furniture, textile, and ceramics collections, a look at the historic houses, and chats with curators. Newly developed content included videos from Eric Gradoia, Historic Deerfield's Director of Historic Preservation as he took viewers inside the attic of the Creelman House and filmed a series about 18th- and 19th-century nails. In an effort to keep connected on a human level, staff filmed short videos discussing "What I Miss About Deerfield" while quarantining at home. Special Events Coordinator Julie Orvis created a video series, "Celebrating Historic Deerfield's Ambassadors," featuring interviews with the museum's volunteers, highlighting the variety of tasks volunteers do and honoring their time helping the museum.

Pivoting to Online Programming Presents Technological Challenges and Opportunities

The museum's spring forum, "The Bitter and the Sweet: The Material Culture of Sugar in Early New England," was slated to be presented in April 2020. With the shutdown, the forum was moved to September in the hopes that in-person events would be able to happen. As the summer wore on and the pandemic continued to rage across the country, staff realized that an in-person event was impossible and the forum would need to go online.

The six-hour forum was converted to a webinar. Creating online programming such as lectures, forums, and courses was a strategic goal of the museum for the future, and now the timeline for online programming had been accelerated. Staff worked to find the best platform to present the forum to reach the most people that would be revenue-generating. Like many other organizations across the world, we chose Zoom. By addressing the need to make the forum a webinar it also exposed the technological needs on the ground in Deerfield to make future "hybrid" programming possible. This means upgrading internet speed, addressing bandwidth issues, and outfitting the Deerfield Community Center with the correct audio and visual equipment to broadcast and record these programs. This will give the museum the opportunity to provide future programs that feature in-person and virtual experiences, such as forums, courses, tours, and field trips, among others.



Director of Historic Preservation Eric Gradoia takes viewers inside the Creelman House in a *YouTube* series.

Reopening and Looking to the Future

As the summer progressed and restrictions were lifted, the museum planned for reopening. Online ticketing, which had been ready to launch in March, was reconfigured to timed entry ticketing based on the reopening recommendations by public health officials. This timed entry system allowed the museum to monitor capacity, restricted by COVID-19. Those capacity restrictions also brought challenges to what the museum could offer to visitors. Guided tours were no longer a possibility, due to the small spaces of our historic houses. Outdoor tours were developed, covering the areas of Deerfield history, architecture, and the Old Burying Ground. The Flynt Center became the Visitor Center, giving visitors the opportunity to explore the many exhibitions and the Museum's Attic.

The Wells-Thorn House, with its journey through time interpretation, was available for first-floor walk-throughs, and by the beginning of November, the museum was able to bring the Frary House online for walk-throughs as well.

The uncertainty of this moment has brought many challenges but has also accelerated many opportunities for the museum. The development of virtual content, online learning, and hybrid programming will provide a new avenue for the museum to reach new audiences around the world and generate new sources of revenue. The restrictions of a COVID-19 world have given rise to creativity, collaboration, promise and possibility on the Street—we're looking forward to the future!



Recent
Acquisitions

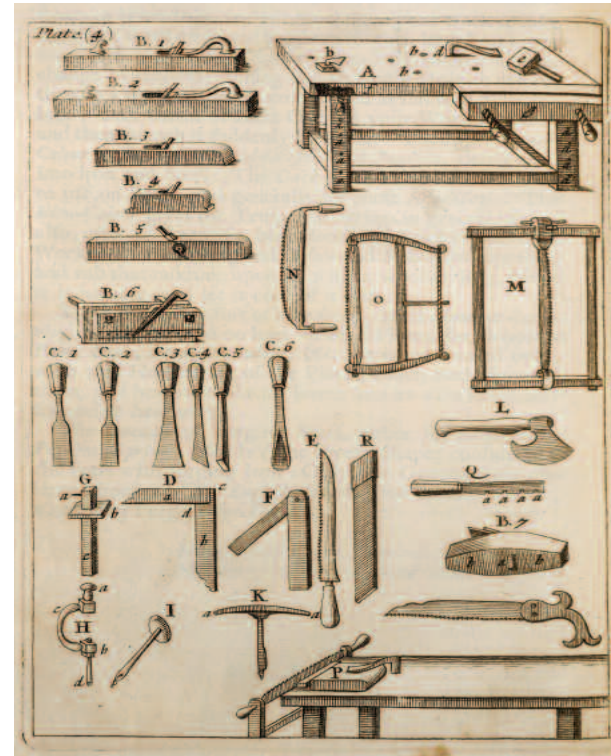
**Mechanick Exercises: Or, the
Doctrine of Handy-Works**

Joseph Moxon (1627–1691)

London, J. Moxon, 1693/94

Gift of Joseph Peter Spang III, Historic
Deerfield Library

As a mathematician, geographer, map and globemaker, printer and publisher, typesetter, and author, Joseph Moxon deserves the designation “Renaissance man.” He issued his most influential work, *Mechanick Exercises*, serially in parts, beginning in 1677. Its popularity led to two posthumous editions. This copy of the 2nd, revised edition contains two dated sections: “The Art of Smithing in General,” and “The Art of House-Carpentry,” in all comprising 18 engraved plates illustrating tools and their use. Joseph Moxon’s instructions on joinery and turning are distinguished for being the first English-language work on woodworking.



Atlas

Emily Draper (1803–1865)

Greenfield, Massachusetts, c. 1822

Pen, pencil, ink, and watercolor
Museum purchase in honor of
David Bosse with funds provided by
the Deerfield Collectors Guild

This remarkable example of cartographic schoolgirl art contains 19 maps depicting the United States, New England states, New York, New Jersey, Delaware, Pennsylvania, Maryland, Virginia, North Carolina, South Carolina, Georgia, Ohio, Kentucky, and Tennessee. Each is finely executed in pen and ink, with ornamental title cartouches and text; most are hand colored in outline.



Emily was the first of the Draper children born in Greenfield, Massachusetts. Her older sisters, Eliza and Hannah, established a school there for young ladies in 1818. Emily most likely created her atlas at that school, probably basing them on examples printed in Boston in a school atlas by

J.A. Cummings. Emily became the preceptress of Deerfield Academy in 1830, and later taught at Miss Draper’s Seminary for Young Ladies in Hartford, founded by another sister, where Emily met her husband, John P. Haven.

Coverlet or embroidered blanket

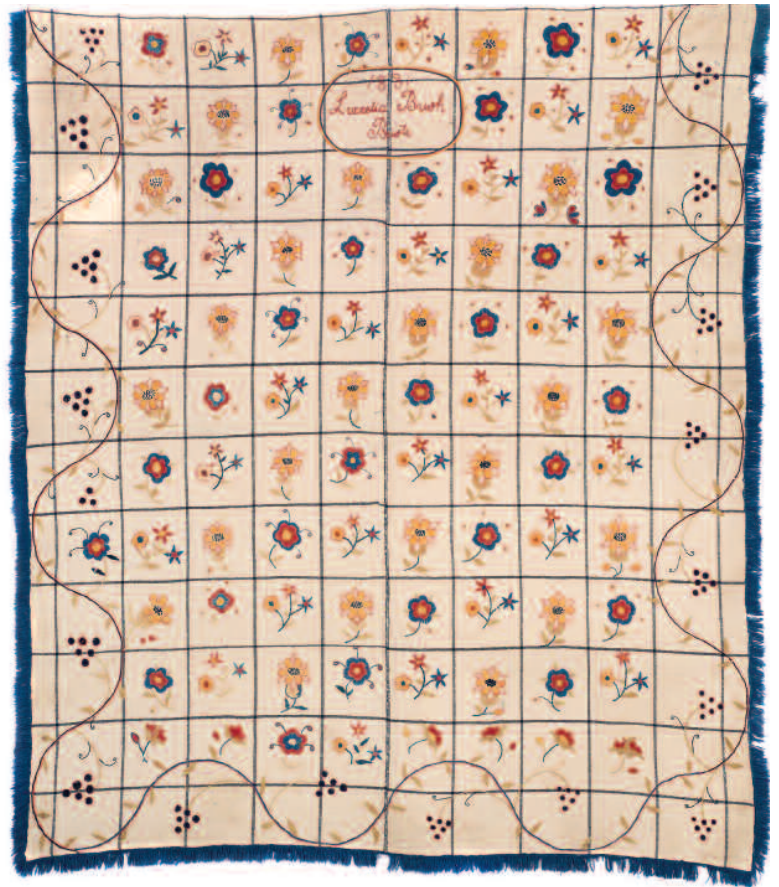
Lucretia Ensign Bush (1759–1840)

Busti, New York, 1831

Polychrome worsted embroidery, off-white, twill-weave wool, blue woolen or worsted applied fringe

Museum Collections Fund, 2019.53

As travel for many Americans became more of a reality in the early 19th century, so too did aesthetics travel and adapt to new surroundings. The maker of this spectacular embroidered coverlet or blanket, Lucretia Ensign Bush, hailed from Westfield, Massachusetts, in the Connecticut River Valley where embroidered blankets were a popular decorative form. Sometime in the early 19th century, she and her husband Moses (b. 1756) moved to the western New York State town of Busti, in Chatauqua County. Her coverlet's design features vivid embroidery with three different, but repeating, floral sprig motifs all contained within a grid pattern. Bush's move to Busti may have influenced her embroidery pattern, which is stylistically similar to a handful of others with a connection to New York. Another, similar example dated 1778 is found in the collection of The Henry Ford Museum (THF133978).



Mug

Probably Nottingham, England, c. 1730

Salt-glazed stoneware with iron brown slip

Museum Collections Fund, 2020.4.1

The cities of Nottingham and Derby in the English Midlands specialized in the production of brown stoneware from the late 1600s until the mid-1800s. Their characteristic lustrous, chocolatey brown surfaces resulted from coatings of iron-rich slip (liquid clay) and salt glazing. Mugs like this one with decorative bands of vertical fluting and borders of bread crumbs (also called potter's waste or grog) proved extremely popular for the American market during the mid to late 18th century. Connecticut

River valley merchants sold the majority of Nottingham brown stonewares to customers in the decade before the American Revolution.





Group of Tinware

New England and Philadelphia, Pennsylvania, 19th century
Painted tinned sheet iron
Anonymous Donation, (left to right) 2020.5.1–2020.5.9

American tinware was made in manufactories and distributed across the eastern United States in great quantities during the 1800s. Formed from cut and soldered sheets of iron coated with tin, these useful vessels and containers were left shiny or further enhanced with

painted flowers, fruit, birds, landscapes, or geometric designs. Most early American tinware was not signed by the makers and decorators, making attribution to a particular region, shop, or artisan difficult. The bright red ground of the coffeepot imitates imported Chinese lacquer wares, but this colorful coating also protected the iron from wear and rust.

In late January 2020, Historic Deerfield acquired an exciting and significant private collection of New England decorative arts included redware, painted tinware, needlework, portrait miniatures, painted furniture, and base metals. The donation had hardly arrived in Deerfield when the museum closed down for the next five months due to COVID-19. Cataloguing and photography remain to be done, but here is a sneak peak at a few objects from this important gift.

Group of redware and a stoneware flask

Flask attributed to Absalom Stedman
(w. 1820s–1830s)

Redware: New England and western New York State; stoneware flask: New Haven, Connecticut

Flask impressed twice, “NEW-HAVEN/
NEW-HAVEN”

19th century; flask c. 1825–1830

Lead-glazed earthenware and salt-glazed stoneware

Anonymous donation, (left to right)
2020.5.10–.21



Redware formed the most common ceramic type in early American households, and came in vessels ranging from storage jars and milk pans to harvest jugs and chamber pots. Frequently damaged and easily broken, redware rarely survives to the present day. These extraordinary glazed and slip decorated examples demonstrate how potters could raise these humble vessels to aesthetic heights.

Conversely, high-fired American stoneware proved extremely durable but was often very heavy. One notable object within this donation is a rare double or gemel flask attributed to Absalom Stedman of New Haven, Connecticut. Gemel flasks held two liquids, such as oil and vinegar, which were frequently used together.



Clock

Nathaniel Mulliken, Sr. (1722–1767)
Lexington, Massachusetts, 1760–1765
Cherry, brass, silver, lead, glass, gilding
Museum Collections Fund, 2019.37

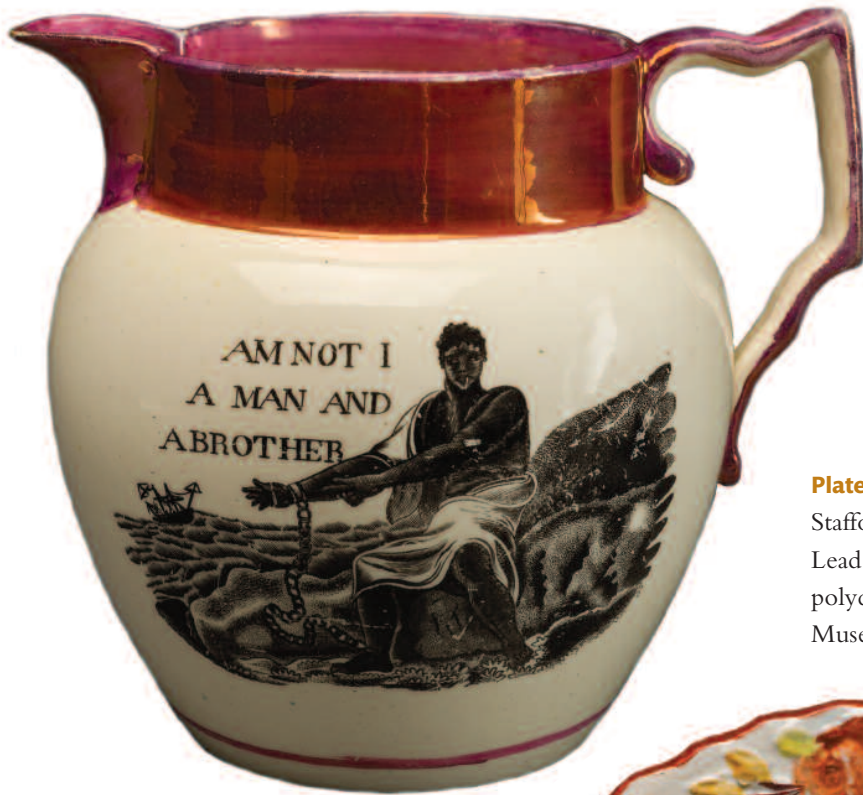
Made by Lexington, Massachusetts, clockmaker Nathaniel Mulliken, Sr. (1722–1767), this mid-century, urban-inspired, Baroque tall case clock is a testament to the skill of its maker. Mulliken’s clockmaking reveals his proficiency in creating high-style metalwork comparable to clocks made in Boston or even London. His reputation likely encouraged Benjamin Willard (1743–1803), the elder brother of the clockmaking dynasty in Grafton, Roxbury, and Boston, to become his apprentice in 1766. The Mullikens themselves were a multi-generation clockmaking dynasty, and their shop on Lexington Green was torched by the British on April 19, 1775. The clock is in exceptional original condition, and even retains some of the original gilding on the hood’s ball-shaped finials.

Stand

Hartford, Connecticut,
1805–1810
White pine, birch (possibly)
Museum Collections Fund,
2019.59.1

This furniture form belongs to a larger group of stands—known colloquially as “hockey stick stands” due to the shape of the legs. They were made in the Hartford, Connecticut area in the early decades of the 19th century. More specifically, the stands are attributed to a circle of cabinet-makers associated with the Hartford cabinetmaking shop of Aaron Chapin (1753–1838). The design is a unique departure from other candlestands made in New England before the War of 1812, and may have been inspired by a design for a stand in the 1794 edition of George Hepplewhite’s *Cabinet Maker’s and Upholsterers Guide*, pl. 111.





Jug

Staffordshire, England, 1820–1840
Lead-glazed, refined white earthenware, pink luster (lusterware), overglaze black enamel, transfer print
Museum Collections Fund, 2019.45

Plate

Staffordshire, England, ca. 1820
Lead glazed, white earthenware (pearlware), overglaze polychrome enamels
Museum Collections Fund, 2020.3.2

Criticisms levelled against England's participation in the slave trade grew louder by the late 18th century, and were expressed on a variety of media, including ceramics. The pink luster jug's bold inscription, "Am not I a Man and a Brother," draws attention to the plight of enslaved persons, and appeals to people's common humanity. The child's plate, with its brightly painted molded rim, functions in a similar way by illustrating what appears to be the capture of two Africans in their native homeland. Both the plate and the jug contain verses from William Cowper's (1731–1800) 1788 poem, "The Negro's Complaint," which serves to further emphasize the sufferings of the enslaved, as well as the unjust system of slavery as a whole.



Historic Deerfield was affected by the COVID-19 pandemic like all cultural organizations. Prior to the pandemic, Historic Deerfield was on track to eclipse prior year revenues by \$200,000 while lowering its expenses by \$275,000 over the prior year. When Governor Charlie Baker issued the orders to close all non-essential businesses on March 23, 2020, Historic Deerfield immediately closed its operations, including the Deerfield Inn, Champney's Restaurant and Tavern, and the Museum Gift Shop and Bookstore. This closure required Historic Deerfield to layoff or furlough 75 members of its workforce and resulted in a fourth quarter loss of approximately \$730,000 over the same period in fiscal year 2019. As COVID-19 tightened its grip globally, Historic Deerfield's investment portfolio suffered a 21% loss during the first quarter of 2020. By September 30, the endowment had recovered 16% of this loss and the value of the endowment was \$45.1 million.

Historic Deerfield applied for and received a Payroll Protection Program (PPPL) Loan of \$911,000 and an Economic Injury Disaster Loan (EIDL) of \$10,000 which enabled HD to pay its employees and keep the lights on until we could reopen. During fiscal year 2021, the EIDL loan will convert to a grant and Historic Deerfield will apply for forgiveness of the PPPL in an effort to convert much of the loan to a grant.



Report of the Chief Financial Officer

Under Governor Baker's reopening plan, the Deerfield Inn opened its rooms on June 11, 2020 and Champney's Restaurant and Tavern reopened in early July. The Museum and the Museum Gift Shop and Bookstore reopened on Labor Day Weekend.

Under the direction of Innkeeper Laurie McDonald, the Deerfield Inn and Champney's opened its three indoor dining rooms, the outdoor terrace, and situated picnic tables on the lawn, which permitted Champney's to serve approximately 100 guests each day while observing social distancing and maximum occupancy limits. A carefully phased reopening allowed us to bring back staff as we expanded from a weekend-only dinner service to serving dinner seven nights per week and lunches Friday through Sunday, along with holiday Mondays. Under the leadership of Executive Chef Charlie David, Champney's continues to offer seasonal dishes with a New England flair. Innkeeper Laurie McDonald also took over the Museum Gift Shop and Bookstore when it reopened. McDonald has re-merchandised the Gift Shop, which continues to offer unique gift items and books of local historical interest and the Shop's wholesale business is experiencing steady growth towards pre-COVID-19 levels.

During the shutdown, our maintenance department remained busy and completed a number of projects, which included cleaning out and repairing various storage barns and sheds, and sill and foundation work on the Dickinson House. This December, we said goodbye to George Holmes, Historic Deerfield's Superintendent of Properties and Maintenance after sixteen years of service. George will be missed.

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



Statement of Activities

July 1, 2019 to June 30, 2020

REVENUE, GAINS, AND OTHER SUPPORT

Program Income	208,831
Museum Store Sales	191,825
Deerfield Inn	1,625,032
Rent	215,529
Gifts and Grants	1,724,855
Net Investment Income	(1,297,739)
Other Income	16,201
	<hr/>
Total Revenue, Gains, and Other Support	2,684,534

EXPENSES

Museum Operations	906,342
Museum Education	502,954
Academic, Fellowship Programs, and Library	334,523
Maintenance and Rental Operations	843,416
Administrative and General	828,191
Development	493,025
Marketing	285,457
Visitor Services and Event Planning	32,992
Museum Store	195,053
Deerfield Inn	2,229,221
Interest and Other Nonoperating Expenses	280,882
	<hr/>
Total Expenses	6,932,056

Change in Net Assets Before Changes Related to Collection Items not Capitalized	(4,247,522)
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Change in Net Assets Related to Collection Items not Capitalized:	
Deaccessions	52,150
Collections	(195,072)

Total	(142,922)
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CHANGE IN NET ASSETS	(4,390,444)
Net Assets, Beginning of Year	62,939,021

NET ASSETS, END OF YEAR	\$ 58,548,577
	<hr/> <hr/>

Statement of Financial Position

At June 30, 2020

ASSETS

Cash and Cash Equivalents	\$1,151,111
Accounts Receivable	15,853
Gifts Receivable, Net	1,205,050
Inventories	286,106
Prepaid Expenses	3,809
Investments	45,502,434
Beneficial Interest in Trusts	167,391
Property and Equipment, Net	12,229,282
Collections*	—
Other Assets	168,917
Total Assets	\$ 60,729,953

LIABILITIES AND NET ASSETS

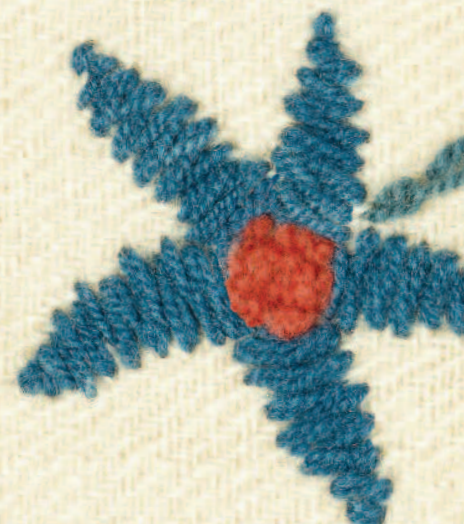
LIABILITIES

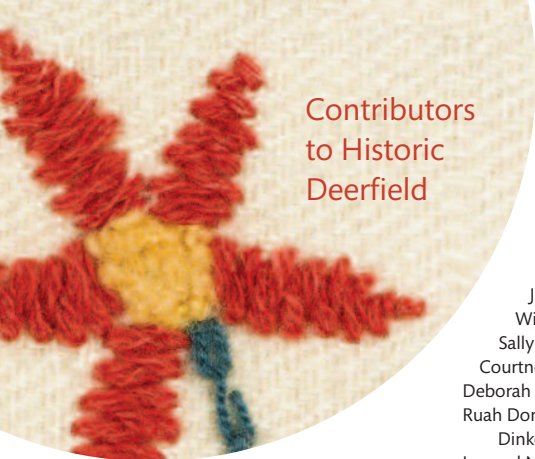
Accounts Payable and Accrued Liabilities	647,451
Deferred Revenue	59,035
Margin Loan	181,756
Long-Term Debt	371,509
Refundable Advance	921,625
Total Liabilities	2,181,376

NET ASSETS

Without Donor Restrictions	28,628,304
With Donor Restrictions	29,920,273
Total Net Assets	58,548,577
Total Liabilities and Net Assets	\$ 60,729,953

* 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.





Contributors to Historic Deerfield

Listings as of June 30, 2020

Country Builder's Assistant

\$1,000-\$1,999

Anonymous
 David and Lynn Barclay
 James and McKey Berkman
 William C. Blanker
 Sally and Edson L. Bridges II
 Courtney Marsh Chapin
 Deborah Dearborn
 Ruah Donnelly and Steve Dinkelaker
 Joe and Nancy Durham
 Stephen L. Fletcher
 William and Suzanne Flynt
 David Freitas
 Steve Gavin and Cassie Spencer
 Stephen and Carol Gehlbach
 James and Patricia Goode
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 Suzanne and Clark W. Hinsdale, III
 David Howland
 Stephen Kaloyanides Jr.
 R. Henry Kleeman and Joan Boughton Family Fund
 Polly and Charles Longworth
 Bryan and Leslie Lorber
 Ann and Steven Lord
 Bruce and Valerie Merritt
 Laura and Joseph J. Morsman III
 Duane A. Orloske and Kate O'Brien Orloske
 Charles and Anne Schewe
 Alan P. Slack
 Ellen M. Snyder-Grenier
 Elizabeth Stillinger
 Alan and M. A. Swedlund
 Joanne H. and L. Emerson Tuttle
 Melissa and Jesse Vanek
 Taylor Wagenseil
 Porter and Mary Wheeler
 Charles Wood and Mardges Bacon
 Philip and Betsy Zea

Friends of Historic Deerfield

The members of the Friends of Historic Deerfield support all aspects of the museum operations with their unrestricted gifts. Special categories include Library, Historical Society, and Bed & Breakfast memberships, with guest cards that can be used for general museum admission for their patrons and 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 and experiences.

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 Nancy and James André
 Peter C. Andrews

Jonathan and Kathy Ashley
 Philip Ashley
 Mrs. Edwin H. Atwood III
 Mrs. Roger O. Austin
 Deborah E. Babson
 Louis C. Baker
 Susan Blake
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 Susan Martinelli
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 William Clarkson Schoettle
 Mrs. Joseph B. Sheridan
 Joseph P. Spang III *
 Joseph and Mary Clare Starshak
 Dr. Paul R.C. Sullivan* and Melinda Sullivan
 Patricia Z. Tate
 Dorothy Venter
 Richard and Rosemary Vietor
 Mary Wallach
 John Paul Ware
 Sue Ann Weinberg
 Elaine Wilde

*Deceased

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 James and Maria Coward
 Mimi and Carl Darrow
 Walter B. Denny and Alice Robbins
 Frank L. Hohmann III
 Charlotte K. Hyzer
 James and Gretchen Johnson
 S. Tucker and Charlotte Johnson
 William C. and Susan S. Mariner
 Mr. and Mrs. W.L. Mitchell
 Gerard Paquin and Anne Benedict
 David and Barbara Roby
 Robert Strauss

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 William S. Andreas
 Geoffrey and Katherine Baker
 Philip and Susan Bartels
 Eric and Katherine Baumgartner

Put and Nannie Brown
 Cynthia Flynt and David Krieger
 Robert Flynt and Jeff McMahan
 Gregory and Paula Gimblette
 Richard and Linda Lopatka
 Scott and Gladys Macdonough
 Sarah S. Mager
 Forbes Maner
 Judith Markland and William Saunders
 Edward Martin
 Andrew and Su-Ellyn McMaster
 Nancy and William Murchison
 Valerie B. Oliver
 Kenneth C. Ritchie
 Joseph and Jean Ritok
 The Seeligson Family
 Geniel and Marcus Strock
 Gil Tyler
 Marion A. von Heisermann
 Neal Abraham and Donna Wiley
 Joe and Dana Woody

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 Donald and Bea Bowman
 Elizabeth and J. Keenan Burns
 George and Trudi Calberg
 Eliza Childs and William Melton
 John and Rebecca Crittenden
 Celestina Cuadrado
 Jane Slocum Deland
 John and Liz Doley
 Howard Drobner
 Barbara Emadi-Coffin
 Melody Ennis
 Beverley and Jeff Evans
 Hollis and Matt Farris
 Craig and Kathleen Farrow
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 Louisa Ferree
 Kevin and Lynne Ferrigno
 David and Miriam Finkelstein
 Juliet G. Flynt
 Dr. Ross Fox
 Prof. Gene Garthwaite
 Cynthia Goheen and Christine Turner
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 Gordy and Liz Van Guilder
 Jean Hauritz
 Joseph and Lauren Hewes
 John and Nancy Howell
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 Edward and Arlene Ingraham
 Mr. and Mrs. James P. Jenkins
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 Sonia Krotkov and Scott Norris
 Mark D. Marshall and Helen O. Leung
 Alfred and Betsy McKee
 Rick and Bunny Melvoin
 Dr. Margaret M. Mingin
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 Jeanne and Steven Pelletier
 Ted and Carole Pennock
 Gary and Carol Perman
 Theresa Quinn and George Krasowksi
 Rosamond Rice
 Carolyn Parsons Roy
 Wayne and Lydia Shiver
 Rob Stockton
 William D. Stroud II

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+

Lawrence and Jane Caldwell
 Tom and Tania Evans
 Anne K. and Ray J. Groves
 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
 Franci Blassberg and Joseph Rice
 Wesley and Jeanne Fredericks
 The Joseph P. Gromacki Foundation Fund
 Barbara and Amos Hostetter
 Lynda McCurdy Hotra
 Barbara James and Peter Schelfhauert
 Judy and Ray McCaskey
 H. Wayne and Ann S. McDonald
 James Muir, Jr.
 Anna and Neil Rasmussen
 Elizabeth R. Rea
 William and Tracy Veillette

American Builder's Companion \$2,000-\$4,999

Trish and Bill Alley
 Linda G. Conway
 David and Molly Dye
 Lourdes and Jose Fanjul, Jr.
 J. Ritchie and Carla J. Garrison
 James Meltzer and Cynthia Amidon
 Jane and Richard Nylander
 Lindsay and David Ormsby
 Elizabeth and Robert Owens
 Dr. Paul C. Peters, Jr. and DeEtte Peters
 Edward Y. Reid II and Lester J. Bartonson

* Deceased

Betty Stvan
Kevin and Maggie Sweeney
Lawrence and Karen Tatro
Mary Sidney Treycz
Richard and Pat Trimble
George and Monica Vachula
Edward Valentine

Family \$100

Anonymous (2)
Kimberly and Dane Alexander
S. Wyndham and Huldah Anderson
William F. Armitage, Jr. and Desirée C. Armitage
Mary Jo Ashenfelter and Thomas S. Heckman
Anne and Steve August
Frederick and Janet Ballou
Ted Barber
Kyle M. Barnard
Ross W. Beales Jr.
Barbara and Joe Blumenthal
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Philip and Adelaide Fazzone
Ellen Foley
Polly French
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Heather and Craig Gruber
Brent and Serena Davis Hall
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The Deerfield Collectors Guild is committed to helping Historic Deerfield acquire significant objects of art, culture, and history made or owned in Old Deerfield from the 17th to the early 20th century. This support enables the museum to secure important Deerfield objects that might otherwise escape preservation.

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The Campaign for Historic Deerfield**

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 Joseph Peter Spang III Memorial Fund was established to support the preservation of Deerfield's deep cultural history and the dissemination of the town's most inspired national stories, in memory of Peter Spang, who embodied the spirit of Deerfield. The list below includes all gifts received as of the close of the fiscal year on June 30, 2020.

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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

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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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Detail of coverlet or
embroidered blanket
by Lucretia Ensign Bush
(1759-1840), Busti,
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