

An engraving of a Native American man, likely a warrior or leader, dressed in military-style clothing. He wears a dark, bicorne hat with a tassel, a dark jacket with a white fur collar and cuffs, and a white sash. He holds a tomahawk in his right hand. The background shows a landscape with trees and a thatched roof. The image is overlaid with a brown horizontal band containing the text.

Historic Deerfield
Annual Report

2022

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.



Cover: Engraving. "The Brave Old Hendrick the Great Sachem or Chief of the Mohawk Indians. One of the Six Nations now in Alliance with & Subject to the King of Great Britain." 1755
Inside cover and back cover: James Wilson "New American Terrestrial Globe," dated 1811.

Whereas the 2021 fiscal year seems to have had a sense of suspended animation about it, this past year was one in which the pent-up energies of the prior year came rushing forward yet again. For many of us, life sped up as we navigated our way out of the worst of the pandemic, and in many ways large and small, the old clock hands in Deerfield started moving more quickly as well!

While some of this newfound vitality may be attributed to larger societal forces as we all sought to catch up on long-delayed plans, much of it can be directly ascribed to some new arrivals on The Street—most notably, with John Davis starting his tenure as Historic Deerfield’s new President and CEO in September 2021! John’s first year as President has been one of great success, and I know I speak for the entire board of trustees when I say how pleased we are to have John on board.

Other new arrivals, too, have helped to propel the institution forward this past year. Some highlights include:

- In September of 2021, John arrived, though he began laying important staffing groundwork before he even started; this resulted in Historic Deerfield’s hiring of a new Chief Financial Officer, Laura Smiarowski. Laura has proven to be a wonderful addition to the senior leadership team.
- Over the winter of 2021–2022, the talented staff at Historic Deerfield continued to refine and grow its exceptional programming via virtual and hybrid delivery, thanks, in part, to crucial funding for this purpose from the National Endowment for the Humanities.
- We celebrated spring 2022 with dozens more new arrivals—this time, in the form of heritage sheep that launched the fabulous Sheep on the Street event. (I must add, with some pride, that some of the sheep in Deerfield that weekend were sired by my own prize-winning ram, a rare Lincoln Longwool named Winston!) The family-friendly event was a huge hit, and we are looking forward to seeing sheep in Deerfield again in 2023.
- Not to be overlooked among the fleece and fibers was another arrival, though not necessarily “new” since she is

certainly no stranger to Deerfield. In May 2022, Suzanne Flynt (wife of Bill Flynt—HD’s Architectural Conservator from 1979 to 2019 and grandson of HD founders Henry and Helen Flynt) joined the museum’s board of trustees. Suzanne retired in 2017 after 35 years as Curator of the Memorial Hall Museum of the Pocumtuck Valley Memorial Association, and we could not be happier to have Suzanne’s curatorial expertise and deep knowledge of Deerfield history at hand to help guide the institution forward. This leads me to yet another exciting, impending, new arrival on The Street, one which Suzanne has been chasing for years—Madeline Yale Wynne’s *Garden of Hearts* chest—but that is a story we will just have to save for next year’s report!

- In summer 2022, a group of undergraduate students lived and studied in the newly renovated Creelman House for the first time. The sprawling residence just north of the Flynt Center on Old Main Street, which Historic Deerfield purchased in 2019 and renovated in 2020–2021, teemed with life as seven Summer Fellowship Program participants spent ten memorable weeks studying history, art, and decorative arts over the course of the summer. While the esteemed program has been around since 1956, this class marked the first to reside in the Creelman House.



All in all, we have much to be excited about in Deerfield, and also much to be grateful for. I thank you—our friends, members, and supporters—for your generosity and your enthusiasm for our mission, and I look forward to celebrating more new arrivals with you in 2023 and beyond!

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



It is such a pleasure to reflect upon the twelve-month period of Fiscal Year 2022, which allowed visitors to experience a full autumn season for the first time since the pandemic, followed by a spring replete with new programming. I joined the organization at the beginning of that fall renaissance, and now a year and half into my presidency, I am still awestruck by the beauty of each season as it brings change and renewal to the 110 acres stewarded by Historic Deerfield.

There are nearly 60 structures on those historic parcels of land, and during my first six months I managed to explore every one of them—mounting attic steps, opening closet doors, and getting to know dozens of 18th-century New England cellars in the process! The combination of natural and human-built assets at HD is of staggering historical importance, and when our collections of over 32,000 museum objects and 23,000 library manuscripts and volumes are added to the mix, the layered programmatic and educational potential is unmatched by any other historic site.

We are always seeking to strengthen and expand those collections, and this report features a fascinating grouping from among the 75 objects added to the museum holdings in FY 22. The variety of media (ceramics, textiles, tools, prints) reflects the broad scope of American material and visual culture we present to our audiences, and this year there are some notable rarities that expand our interpretive scope in exciting new ways. I am thinking about the woodworking plane fashioned by the African American colonial Massachusetts resident Cesar Chelor. Like any tool, the plane prompts speculation about who might have used it and what they built with it. But in this case, it is the pair of hands that made the tool so expertly that commands our attention, as those hands learned their trade under slavery but fashioned our plane in the light of freedom. The same is true of the sampler stitched by twelve-year-old George Lincoln of Boston. The iconography of this example of needlework does not greatly differ from that made by countless girls of the antebellum period, but the male authorship confers unusual distinction on the piece.

In the case of the mid-18th-century engraved portrait illustrated on our cover, the maker is unknown, but the sitter is extraordinary and is also connected to Massachusetts. Hendrick Peters Theyanoguin was born some 40 miles south of Deerfield of Mohican and Mohawk (or Kanien:keha'ka) parentage. He later became one of the best-known Native American figures in Colonial America as a leader of his Mohawk people, a mesmerizing orator, and an advocate for fair treatment from the English colonial government. The portrait was made and distributed following his death in battle at Lake George in 1755. Acquisitions such as Chelor's plane and Theyanoguin's likeness relate directly to recent programmatic initiatives at Historic Deerfield meant to shine light on underrepresented parts of our history. These initiatives include our partnership with the Witness Stones Foundation to memorialize the presence and contributions of enslaved persons in Deerfield and our newly developed "Encountering Pocumtuck" mobile app for self-guided tours of the indigenous landscape and history surrounding Deerfield. But those stories are ongoing and will be the subject of a future annual report!

Among the several dozen academic and cultural programs that were completed in FY 22, I would call attention to our Winter Lecture Series entitled "The Big Chill: Early Environmental Histories of Climate Change," which drew 1,496 Zoom viewers over three nights, our Spring Forum on "Styling: Hair and Beauty Practices," and our first ever Juneteenth concert, when our newly appointed Musician-in-Residence, Tim Eriksen, combined creative forces with visiting vocal performers and historians to inspire the audience with songs of slavery and abolition. In other scholarly endeavors, our HD curatorial team mounted a fascinating exhibition from our collections, *Grow Up! The New England Child, 1700-1900*, and volume 19 of our *Historic Deerfield* magazine appeared with a dozen articles on the topic of "Health and Healing."

Our ability to deliver outstanding programs like these rests on a strong financial foundation and the annual support of over 1,000 members and contributors. Charitable giving

through annual and estate gifts has continued to be strong. Revenue from the Deerfield Inn nearly doubled since Fiscal Year 2021. In recognition of the Museum's efforts to keep individuals employed during the pandemic, Historic Deerfield received funds under the Employee Retention Credit federal program. On the other side of the ledger, our expenses were substantially higher in FY 22 because of our intentional investment in visitor experience initiatives, along with the additional costs related to being fully opened, post pandemic. While the Museum's balance sheet remains strong, its investment portfolio declined over \$8M (15%) in FY 22, a result of volatility in the financial markets.

Our human resources grew considerably during this period, with 89 new hires, including our first class of new guides since before the pandemic, and many new colleagues in Champney's Restaurant. In particular, our communications capacity has been transformed with the arrival of Danaë DiNicola, Associate Director of Marketing & Communications, and Anthony Grassetti, Digital Engagement Specialist—a new position made possible by a grant from the National Endowment for the Humanities.

When you receive this Annual Report, we will already be well on our way to celebrating the 350th anniversary of the incorporation of the town of Deerfield. We hope that 2023 will be the year that you come to Deerfield for a deep dive (or just a refresher) into the fascinating stories that make up the history of this remarkable place.



John Davis,
President and CEO



2022 BY THE NUMBERS

PROGRAMS

30 special programs, with 3,706 virtual program registrations and 698 in-person registrations

NEW CONTENT OFFERINGS

8 sheep herded at “Sheep on the Street” and
20+ singers on stage at the “Songs of Abolition” Juneteenth concert

PUBLICATIONS

302 posts on social media

11 long-form articles in Historic Deerfield’s
“Village Broadside” blog

2,500 copies of the “Health and Healing” issue
of *Historic Deerfield* magazine

123 events posted on our website and publicized in
calendars, postcards, press releases, and elsewhere

DEERFIELD INN CHAMPNEY’S MUSEUM STORE

4,694 room guests at the Deerfield Inn

40,662 diners at Champney’s

4,771 customers in the Museum Store





COLLECTIONS

75 objects accessioned (including 60 gifts)

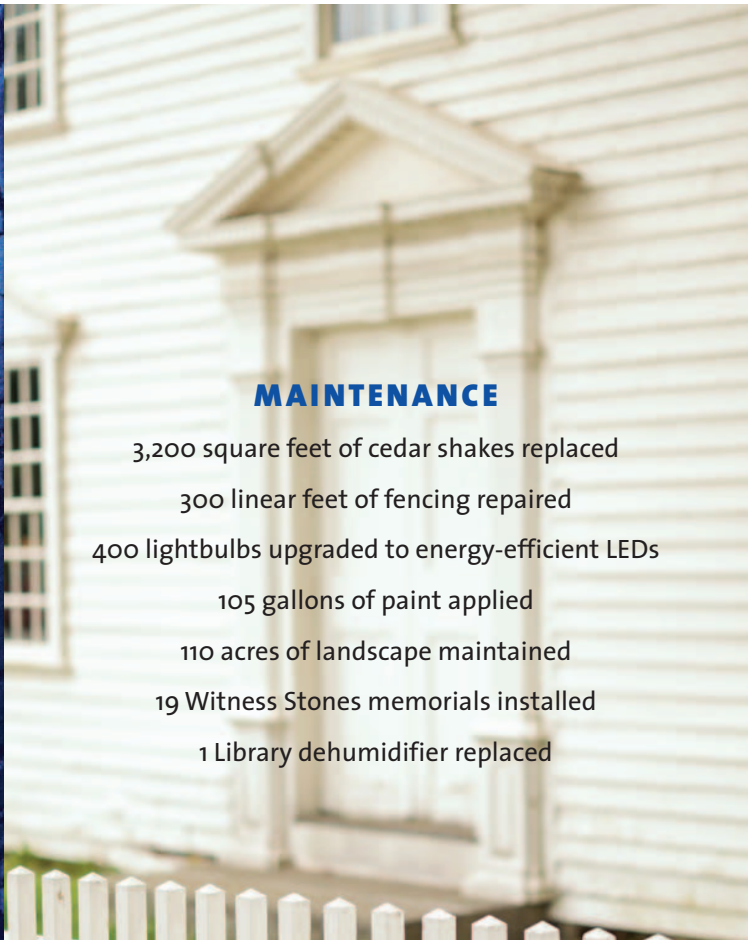
LIBRARY

256 items accessioned (134 purchased, 122 donated)

884 library users

267 virtual references

654 items charged out



MAINTENANCE

3,200 square feet of cedar shakes replaced

300 linear feet of fencing repaired

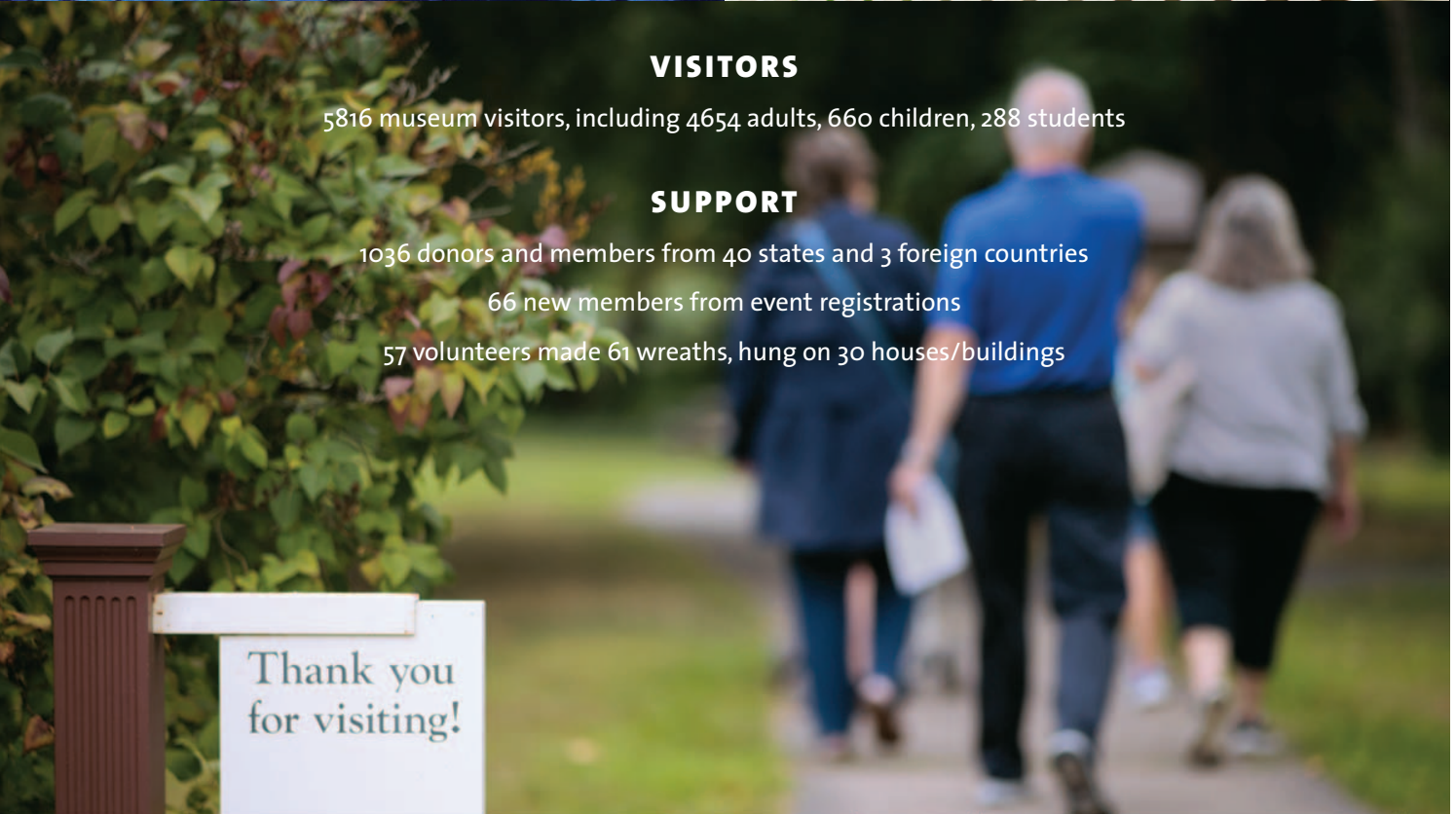
400 lightbulbs upgraded to energy-efficient LEDs

105 gallons of paint applied

110 acres of landscape maintained

19 Witness Stones memorials installed

1 Library dehumidifier replaced



VISITORS

5816 museum visitors, including 4654 adults, 660 children, 288 students

SUPPORT

1036 donors and members from 40 states and 3 foreign countries

66 new members from event registrations

57 volunteers made 61 wreaths, hung on 30 houses/buildings

Thank you
for visiting!



Cornice Plane

Cesar Chelor (ca. 1720–1784)

Wrentham, Massachusetts, 1753–1784

Wood, iron

Gift of Amy Ramage Lyman, daughter of John Hilton Lyman and great-great-niece of Catherine Ramage Bliss of South Deerfield, 2022.9

This rare cornice plane bears the mark of Cesar Chelor (ca. 1720–1784), an enslaved (and later free) African American plane maker from Wrentham, Massachusetts. Chelor undoubtedly learned the art of plane making from his enslaver, Francis Nicholson (1683–1753), who also worked as a plane maker in Wrentham. In 1753, Nicholson died, and as stipulated in his will, Chelor was freed. Nicholson also provided Chelor with woodworking tools and land, thereby supplying him with the necessary capital to establish his own business. Chelor continued to work as an independent plane maker in Wrentham for some thirty years following his emancipation until his death in 1784. During that time, he most likely made this cornice plane—used for creating complex features, such as crown moldings.



Mug

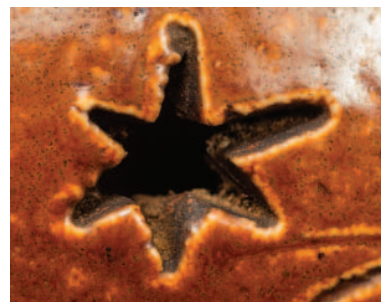
James Morley

Nottingham, England, ca. 1700

Brown salt-glazed stoneware, iron slip wash

Gift of Anne K. Groves, 2022.19.20

Potter James Morley of Nottingham is often credited as the maker of these double-walled, carved stoneware mugs with lustrous glazes. A ca. 1700 proof of Morley's trade card, in the Bodleian Library at Oxford University, depicts similarly carved wares, including a mug and a teapot. Morley, however, did not invent this style of carved decoration; neither was he likely the first or only potter in England to employ the decoration. Authors commonly point to the carved decoration on early Chinese ceramics, such as "linglong" ware, in addition to early German stonewares, as possible sources of inspiration for the carved decoration on these English stonewares. Examples of carved brown salt-glazed stonewares are rarely found in American archaeological sites, but excavations at the Drummond Plantation in James City County, Virginia, yielded a fragment of a double-walled brown stoneware teacup with pierced decoration.





Gown

Textile: China; garment: Ipswich, Massachusetts, 1775 and refashioned ca. 1805

Blue, damask-weave silk, unbleached, plain-weave cotton lining; silk sewing thread

Museum Collections Fund, 2022.6

Photography courtesy of Cora Ginsburg LLC / Rachel Robshaw

This stunning gown is made from a deep blue silk damask, woven in China for the Western market. According to family history, Miriam Lord (1748–1826) wore it on her marriage to Richard Manning (1755–1813) of Ipswich, Massachusetts, in May 1776. Almost 30 years later, it was updated to the style seen here, probably by or for its original wearer. The slim-fitting, high-waisted

gowns fashionable in the first few years of the 19th century often consisted of sheer, lighter or white cottons and silks. Miriam's choice to remake her older wedding gown into the new style was thus a conservative nod to changing fashions.

Mug

John Dwight (ca. 1633–1703)

London, England, ca. 1690

White salt-glazed stoneware, silver

Gift of Anne K. Groves, 2022.19.21

Finely potted white salt-glazed stoneware mugs or “gorges” are commonly attributed to London stoneware potter, John Dwight (1633–1703), who is often noted as the first stoneware potter in England to have achieved commercial success. Although stoneware had been produced earlier at Woolwich, Dwight credited himself in his 1672 patent with discovering “the Mystery of transparent Earthen Ware commonly knowne by the names of Porcelane or China & Persian ware As also the Mystery of the Stone ware vulgarly called Cologne ware.” In a second patent obtained by Dwight in 1684, he included “white Gorges marbled Porcelane Vessels Statues and Figures and fine stone Gorges and Vessels.” This stoneware mug is likely representative of the “white gorges” referenced in Dwight's second patent. The whiteness of the clay body achieved by Dwight—accomplished using flint—was a true innovation and set him apart from the work of his contemporaries in England.





Sampler

George Nichols Lincoln (1834–1865)
 Boston, Massachusetts, 1846
 Polychrome silk embroidery, plain-weave linen ground
 Gift of Deborah Dearborn, 2022.1

American needlework samplers made by girls exist in far greater numbers than those made by boys, whose education centered around more academic subjects, rather than ornamental arts. This is a rare example of a sampler wrought by a boy in the tradition of those made by girls at academies during the early 19th century. George Lincoln's sampler incorporates the verse from Massachusetts poet Hannah Flagg Gould's *The Golden Vase: A Gift for the Young*. Additionally, Lincoln stitched out George Washington's birthdate and identified himself and his location. The dexterity that needlework required may have served Lincoln well; he later trained to be a mason like his father, Mitchell Lincoln (1803–1886).



Print: *The Brave Old Hendrick the Great Sachem or Chief of the Mohawk Indians. One of the Six Nations now in Alliance with & Subject to the King of Great Britain (front cover)*

Published by Elizabeth Bakewell (w. 1749–1770)
 London, England, ca. 1755
 Ink engraving on laid paper
 Museum Collections Fund with generous support from Tom and Tania Evans and John and Nancy Barnard, 2022.14

Born about 1690 in Woronoco territory in Westfield, Massachusetts, Hendrick identified through his mother as a Mohawk and member of the Bear clan. He rose to prominence in New York's Mohawk River Valley as an orator, strategist, and warrior. Through his close ties with Sir William Johnson (1715–1774), the British Superintendent of Indian Affairs in the northern colonies, Hendrick learned to navigate both Native and English worlds.

Allied with the British during the French and Indian War (1755–1763), Mohawk warriors under Hendrick accompanied Sir William Johnson and provincial troops from New England and New York in the summer

of 1755. Under Johnson's overall command, the combined forces moved north from Albany to Lake George, planning to attack the French force at Crown Point. Johnson ordered a fortification erected at the south end of the lake and sent Hendrick and a combined force of 1,200 men to reinforce Fort Edward. On September 8th, many of those men were killed in a devastating ambush by French soldiers and their Native allies that become known as the "Bloody Morning Scout." Hendrick was forced off his horse and killed by Canadian Mohawks. Provincial forces later beat back the French force on the fortification, allowing Johnson to claim victory as the hero of Lake George.

With news of the battle circulating in the British press, a demand arose for Hendrick's printed likeness. This unattributed and undated engraving (which became widely copied and circulated) is believed to be based on a now-lost painting by the Philadelphia artist William Williams. Hendrick is pictured in European clothing, holding a small halberd tomahawk and a metal chain, objects that highlight his dual role as warrior and diplomat. His face, tattooed with marks that record his identity and exploits, is that of a dignified elder statesman.

REVENUE, GAINS, AND OTHER SUPPORT

Program Income	93,061
Museum Store Sales	170,939
Deerfield Inn	3,009,717
Rent	404,266
Gifts and Grants	2,489,906
Net Investment Income	(6,435,963)
Other Income	98,933
Total Revenue, Gains, and Other Support	(169,141)

EXPENSES

Museum Operations	993,493
Museum Education	478,241
Academic, Fellowship Programs, and Library	501,726
Maintenance and Rental Operations	968,135
Administrative and General	1,126,276
Development	308,820
Marketing	365,123
Visitor Services and Event Planning	5,612
Museum Store	11,203
Deerfield Inn	3,259,052
Interest and Other Nonoperating Expenses	114,469
Total Expenses	8,132,150

Change in Net Assets Before Changes Related to Collection Items not Capitalized	(8,301,291)
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Change in Net Assets Related to Collection Items
not Capitalized:

Deaccessions	16,403
Collections	(143,371)

Total	(126,968)
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CHANGE IN NET ASSETS	(8,428,259)
Net Assets, Beginning of Year	73,548,340

NET ASSETS, END OF YEAR	\$ 65,030,081
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The Asher Benjamin Society recognizes members who made annual gifts at the leadership level to support the full range of Historic Deerfield's programmatic, preservation, research, and education activities. Asher Benjamin (1773–1845) was one of America's most influential architects during the early 19th century. Categories for support are named for Asher Benjamin's three popular pattern books, the first of which was published in nearby Greenfield, Massachusetts, in 1797.

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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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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 Ebenezer and Abigail Wells Society recognizes those living benefactors who have included Historic Deerfield in their estate planning. Named for Ebenezer and Abigail Wells of Deerfield, who in the 18th century made a bequest of a silver tankard to the Deerfield Church. The tankard is on view in the Henry N. Flynt Silver and Metalware Collection.

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

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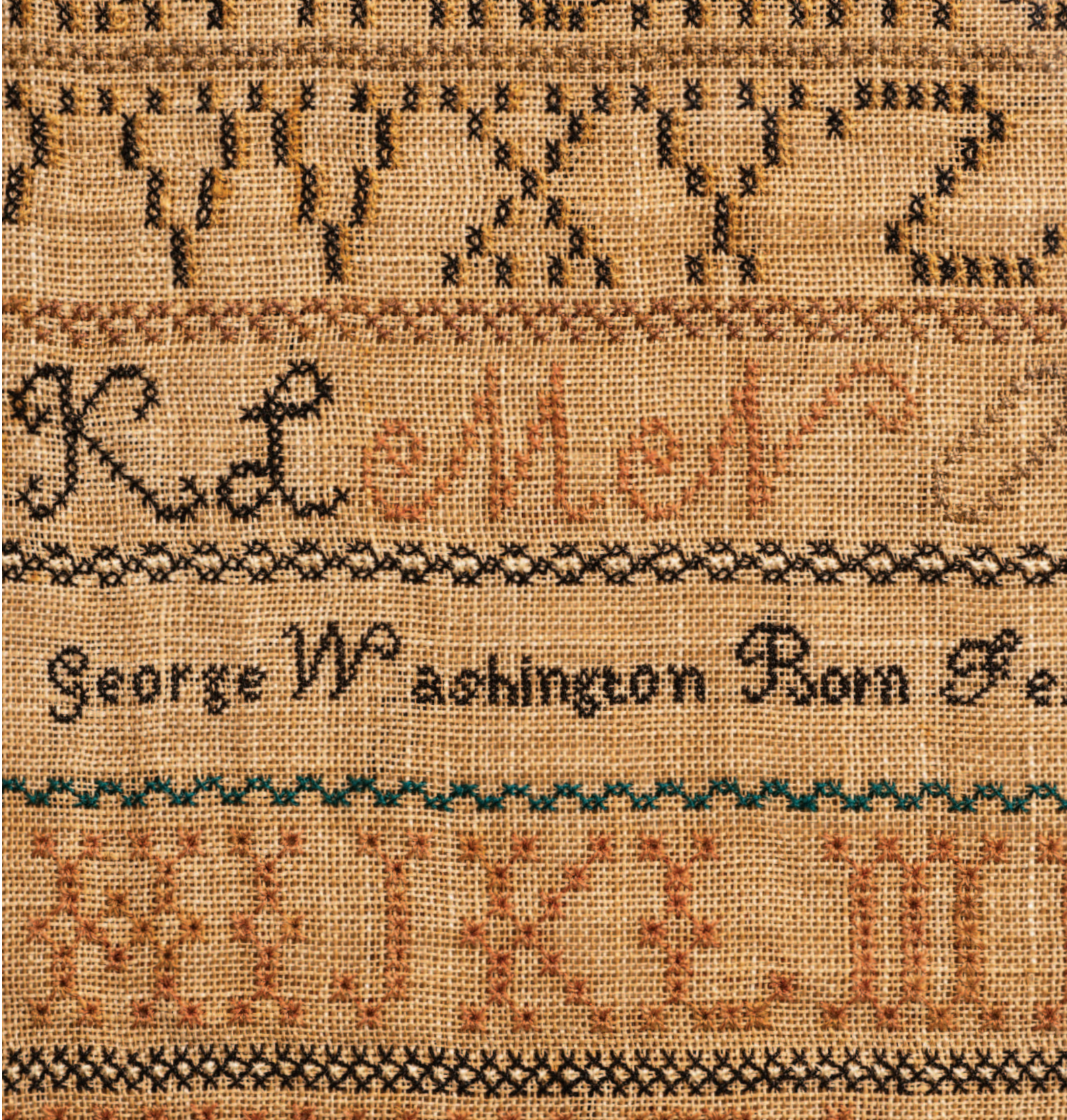
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