



Historic Deerfield
Annual Report 2023

MISSION STATEMENT

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



Cover: Detail from the inside lid of the *Garden of Hearts* chest by Madeline Yale Wynne (1903). A tour-de-force of Arts and Crafts design, the chest—made with oak, iron, copper, paint, semi-precious stones, and gilding—showcases Wynne’s talents as a painter, metalsmith, and woodworker. 2023.3

MESSAGE FROM THE BOARD CHAIR

When friends and acquaintances who have never been to Deerfield ask me to explain why I have such deep-rooted passion for the place, I might point to the museum's stunning collections of early American decorative and fine arts. I might talk with them about the magical "Deerfield moment" that happens upon rounding the corner onto Old Main Street and encountering the many remarkably well-preserved 18th- and 19th-century houses that line the mile-long Street. I might share a bit about the deep history of the region, and how the forces of nature have shaped the surrounding landscape into rich agricultural land that has been inhabited for more than 10,000 years. Or I might paraphrase a portion of the Vision Statement from Historic Deerfield's new strategic plan and explain that Historic Deerfield "leverages the transformative power of history and the humanities" and utilizes its "remarkable natural landscape, historic architecture, and extensive collections" to "help visitors make sense of the past and deepen their understanding of the present."

While all the above are certainly true, I would be wildly remiss if I didn't also share my deep appreciation and respect for all the talented people who come together in a shared passion for historic preservation to make Deerfield the special place that it is.

Behind the stunning *Garden of Hearts* chest, which the museum triumphantly acquired in January 2023, is of course, Madeline Yale Wynne and the many trailblazing women (and a few men, too) who ignited the Arts & Crafts Movement in Deerfield in the early 20th century.



But we also cannot overlook—or overstate—the impact of present-day preservationists, including former Pocumtuck Valley Memorial Association curator and current Historic Deerfield Trustee Suzanne Flynt, and Historic Deerfield Trustee and Deerfield Collectors Guild chairperson Debby Dearborn, who inspired more than 100 generous supporters to bring the Garden of Hearts to Deerfield! Suzanne and Debby are the latest in a long line of preservationists and lovers of history, from near and far, who have found inspiration in Deerfield and its cultural history. Because of this, we are able to welcome all people to explore the stories, cultures, and material worlds of those who have made New England home. We can essentially tell the story of America.



To that list of passionate and dedicated supporters, I would add the many friends I've made through my association with Historic Deerfield, including incredibly talented guides, staff, and historic trades demonstrators, as well as the approximately two dozen deeply committed Trustees listed at the back of this publication. I would like to especially thank retiring Trustees Charlie Schewe and Tania Evans for their longstanding and generous support—Deerfield's many doors are always open to you and you will always be a part of our Deerfield family!

Of course, I also thank you, our members and supporters, for your inspiring generosity and commitment to Historic Deerfield. As we continue to build upon our many successes, you are our key to unlocking ever more interesting and exciting ways to explore and learn from the past. Thank you, truly, for your support. It means so much to us and it makes a real difference!

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

MESSAGE FROM THE PRESIDENT & CEO

When they are looked back upon, some years inevitably become associated with a single transformative event. Here at Historic Deerfield, the period of our Fiscal Year 2023 will certainly be thought of as “the Year of the *Garden of Hearts*.” I will never forget the moment on July 10th, 2022, when HD Trustee Suzanne Flynt and I first saw Madeline Yale Wynne’s lost masterpiece unveiled in a small shop in the Kensington neighborhood of London. When the cloth cover was removed from the bridal chest, we marveled at the ornate carving of the lid, with its two seated gnomes in the corners, its cabochons inset within heavy iron hinges, and its magnificent hammered copper peacock. But it wasn’t until the lid was opened to reveal the unbelievably fresh colors—even at one hundred and twenty years old—of the carved and painted symbolist landscape that we gasped and found ourselves rendered speechless.

Since that moment, HD Trustees, staff, and supporters have achieved wonders: raising the needed funds to purchase the chest in a matter of months; organizing a ground-breaking exhibition, “Garden of Hearts: Madeline Yale Wynne and Deerfield’s Arts and Crafts Movement”; and getting the word out about this important discovery in lectures, symposia, and journal articles. I am particularly grateful to the members of the Deerfield Collectors Guild, the group that helps HD purchase the special objects that were made or owned by residents of Deerfield, and to Suzanne and Dan Sousa, assistant curator at HD, for their masterful co-curation of the exhibition.

In other new attractions on the Street this year, we were able to bring two important commercial buildings back “online” for our visitors. These buildings now help remind guests that in addition to the magnificent residential architecture we preserve, there was also a thriving commercial life in Old Deerfield during the early Republican period. Barnard Tavern (1795), a rare and interesting purpose-built structure (as opposed to the majority of New England inns that were converted from preexisting houses) reopened after a long slumber and comprehensive restoration and reinterpretation. Thanks to our guides, you can now imagine the bar humming with conversation as travelers bring news of the outside world, having just stepped off the stagecoach from Northampton or Greenfield. Private meetings, balls, and auctions can also be conjured to fill the elegant neoclassical assembly hall—the largest space in town other than the church!

Across the street and to the south, the Wilson Printing Office is again welcoming curious students of early printing and publishing on weekends to experiment with our reproduction press, a copy of the one made in London in 1747 and used by Isaiah Thomas in Boston and Worcester during the Revolutionary War. Operating between 1816 and 1820, the Wilson business tells the story of the spread of publications in the clamorous, politically active world of the Madison and Monroe eras. Both buildings were sites where Deerfield residents and town visitors met, exchanged ideas, and bought and sold commodities.

In order to animate the story of the Wilson Printing Office, HD has created a new position of Printer-in-Residence, and we are delighted that Martin Antonetti has joined our staff in this capacity. Martin is a rare book librarian, bibliographer, letterpress printer, and book arts enthusiast, who has already energized our programs through lectures and demonstrations. On the curatorial side, we also welcomed a top expert in her field, Lauren Whitley, as Curator of Historic Textiles and Clothing. Lauren was formerly Senior Curator of Textile and Fashion Arts at the Museum of Fine Arts, Boston, and she brings valuable research, exhibition, and installation experience. And our Education staff has also grown with the addition of the new position of School and Family Programs Coordinator. Michelle Parrish is fulfilling this role, coming to us after two decades of classroom teaching and bringing significant expertise in agriculture, weaving, spinning, and natural dyes.

The mile-long Old Main Street of Deerfield is known for the beauty and remarkable state of preservation of over 40 houses that predate the Civil War. However, it is sometimes difficult for our visitors to “see beyond and around” this colonialist built environment to gain an understanding of the even deeper history of indigenous habitation and use of the fertile land of Pocumtuck. This year, with support from the National Endowment for the Humanities and generous intellectual guidance from Abenaki consultants, we debuted our first free, downloadable mobile app, “Encountering Pocumtuck,” which allows users to discover 16 locations of significant Native American history and culture along the Street (an ancient indigenous path) at their own pace. The app uses the surrounding landscape (hills, trees, meadows) to introduce Pocumtuck land stewardship, social organization, and belief systems. It also highlights the sites of important meetings of cultures, such as the multi-day parley of nations,



On the Banks of the Connecticut, detail, by Nelson Augustus Moore (1824–1902), Springfield, Massachusetts, 1870. Museum purchase with funds provided by a bequest from Joseph Peter Spang III in honor of the Flynt Family, 2023.13

when Massachusetts Jonathan Governor Belcher met with several Native American groups in 1735. To date, nearly 900 users have downloaded it.

A similar effort to add a new interpretive overlay to the Street was unveiled this year when HD partnered with the Witness Stones Foundation to install 19 bronze plaques in the ground to mark the residences of enslaved individuals in Deerfield during the 17th and 18th centuries. Fully one third of the houses in Old Deerfield in the mid-18th century were sites of slavery. Some of the houses remain, and some have since been taken down or replaced by later structures. Thanks to the outstanding documentary record of life in Deerfield, we know more about these individuals living under bondage than is the case in most New England towns. In our current and future programming, we will be building upon these physical reminders of Deerfielders who were brought here against their will to tell the stories of their remarkable contributions to the community under a terribly unjust system. Thanks go to Anne Lanning, Senior Vice President, and Barbara Mathews, former Director of Academic Programs, for their work in bringing the Encountering Pocumtuck app and the Witness Stones to the light of day.

It's been a banner year for museum acquisitions, and as you will see as you browse the following pages, we added a particularly strong group of paintings and prints to our collection. The pair of exquisite portraits of Connecticut residents John and Anne Marsh by the itinerant artist Gerrit Schipper appear to be in their original frames, and their delicate and evanescent pastel likenesses are in a wonderful state of preservation. When Trustee Paul Peters and his wife, DeEtte, discovered that Historic Deerfield also owned furniture that had belonged to the Marshes, as well as an embroidered family crest by Anne, they generously stepped forward to acquire them for the museum. The Rufus Porter miniatures we illustrate are just two of several dozen portraits by that itinerant artist and in-

ventor that have been given to Historic Deerfield by Porter collector and expert Julie Lindberg, along with a treasure trove of ephemera relating to the artist's fascinating career.

Also in its original frame is the much grander landscape of Springfield, Massachusetts, by N.A. Moore. This is the second year in a row that we have acquired a 19th-century painting of a local scene that was exhibited in the prestigious National Academy of Design Annual Exhibition in New York City (we purchased Charles Heyde's view of Deerfield Plains last year). The Currier and Ives "Husking" print given to us by collector Joel Third is a copy of a popular painting by Eastman Johnson that was also shown at the National Academy, in 1861. However, our print differs from the original painting in the Everson Museum of Art in its scrawl written on the barn door, "The Union Forever." Between the time that the painting was finished and the print was designed, the Civil War had broken out.

Finally, this report includes a financial statement on p. 13, which indicates that charitable giving and support from the endowment were significant sources of revenue for museum programming and operations. As the hospitality and tourism sectors continue to rebound after the pandemic, revenue from museum admissions and the Deerfield Inn grew. The expense side of the ledger also continues to grow thanks to targeted investments in our people, the visitor experience, and our programs. For example, we are beginning to make significant use of the Visitor Engagement funds contributed by donors to our "America's Town" campaign by increasing our staffing and programs in education. The Museum's balance sheet remains very strong with total assets in excess of \$70 million as of June 30, 2023. The market value of the Museum's investment portfolio is the largest category of assets on the balance sheet. While the financial markets continue to have some volatility, the investment portfolio ended the year with a gain of \$4 million (8%), bringing the total value to over \$55 million.

Historic Deerfield's resources, both material and intellectual, are indeed something to be proud of. The support of our members is the absolute foundation of our museum's strength and impact. But of course, we never rest at Historic Deerfield, and we are constantly seeking ways to improve our programs, exhibitions, and educational offerings. Very soon we will release the institution's new strategic plan, which sets new goals for our staff and charts a continuous process of growth and programmatic enrichment over the next five years. I know you will find it to be fascinating reading!

John Davis, President and CEO



2023 BY THE NUMBERS

PROGRAMS

- 30+ special programs with 2,672 attendees
- 150 participants in the *Garden of Hearts*-inspired metal-stamping project.
- 18 feet of cloth woven by kids on school field trips
- 12 planting mounds in the Three Sisters Garden
- 200 silk moths raised
- 6 sheep shorn at Woolly Wonders

PUBLICATIONS

- 11 posts on the Village Broadside blog
- 153 Instagram posts
- 221 Facebook posts
- 3,000 copies of the Town of Deerfield
350th Anniversary magazine

DEERFIELD INN

5,191 room guests

CHAMPNEY'S

48,339 diners

MUSEUM STORE

12,351 customers

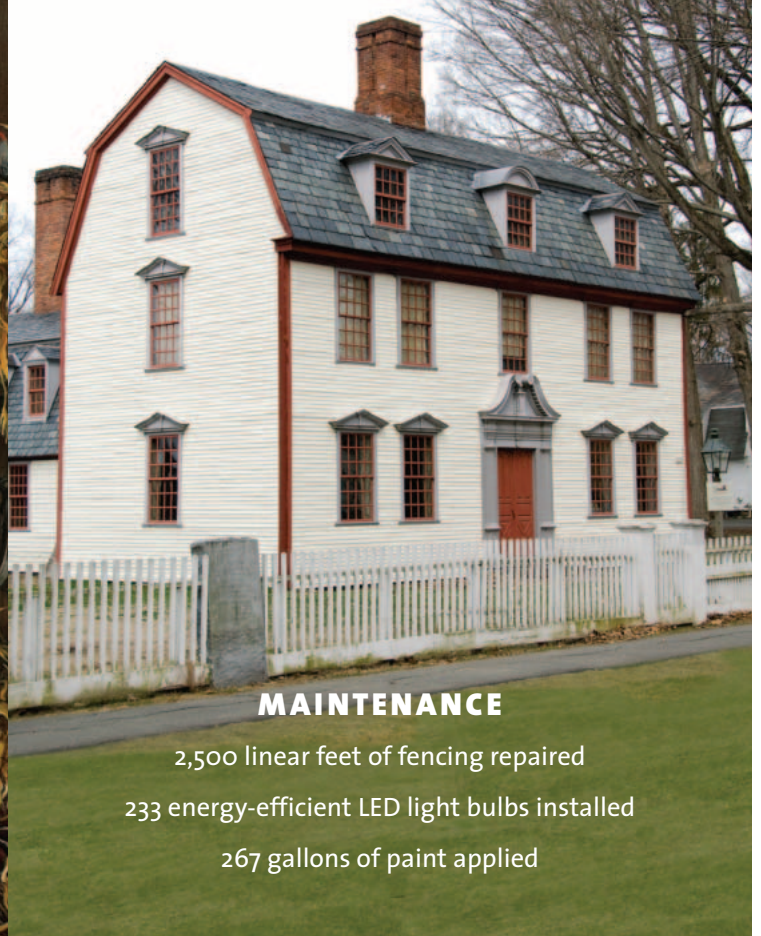


COLLECTIONS

137 objects accessioned, including 125 gifts

LIBRARY

169 items accessioned (112 purchased, 57 donated),
1,060 library users, 248 virtual references,
531 items charged out



MAINTENANCE

2,500 linear feet of fencing repaired
233 energy-efficient LED light bulbs installed
267 gallons of paint applied



VISITORS

9,108 museum visitors, including 5,454 adults, 893 children, 1,206 students
Over 1,000 group members and other special visitors

SUPPORT

930 donors and members from 38 states and 2 foreign countries
700+ visitors used admissions passes from 35 Member Libraries
65 volunteers made 72 wreaths for 35 doors
194 new members

THE SEARCH FOR GARDEN OF HEARTS

The quest to find *Garden of Hearts* began after coming across a small ripped photograph in Memorial Hall Museum some 35 years ago. Although the form of the chest in the photograph was based on the iconic Connecticut River Valley Hadley chest, this chest was embellished with a fanciful painted landscape on the lid interior. And instead of carved wood panels found on its 18th-century prototype, the chest had hammered copper panels set into the rails and stiles. In its decoration, this chest was unlike any Arts and Crafts chest I had ever seen, and I knew I had to find it.

Madeline Yale Wynne is now recognized as a leader in the American Arts and Crafts movement, founder and long-time president of the Deerfield Society of Arts and Crafts, author, lecturer, metalworker, and woodworker. After Wynne and her partner, Annie Cabot Putnam, purchased the elegant 1770 Georgian house across from the Brick Church in 1885, despite wintering at her brother's home in Chicago for many of those years, she considered Deerfield home.

In my search for the chest, I learned its title, *Garden of Hearts*, and that it was reproduced in Wynne's October 1903 article, "The Influence of Arts and Crafts," in *Good Housekeeping*, and in the 1918 memorial volume dedicated to her with the caption "now in England." I therefore knew it was built before October 1903 and in England by 1918. The big questions were why did the chest go to England, and was it still there?

Over the next several decades, I did my due diligence in pursuit of the chest. I read endless correspondences (although

we have yet to locate Wynne's papers), newspapers, periodicals, exhibition catalogs, anything and everything I could put my hands on—to no avail. Years went by, and in 1998 I wrote scholars and dealers in the UK asking for their help. Nothing came of it. Finally, in June 2012, I posted a photograph of the chest along with a notice about my search on the Decorative Arts Society, UK, Facebook page. Five years later, in a feat of internet magic, a London dealer came across my post.

From the dealer, I learned the chest was consigned to an auction house in England in 2015 by an elderly man. He received the chest from his former nanny around 1970. She was gifted the chest from a previous family she worked for. This family had brought the chest with them from the UK to South America, and sometime before the Second World War they sent the chest back to England with the nanny. The chest had crossed the Atlantic three times. The London dealer wanted to know if I was still interested. The answer was a resounding "yes!"

Although the chest was now within reach, it was a big reach. The dealer recognized he had a treasure, and understandably, he wanted to be well compensated. Beginning with former President Phil Zea, Historic Deerfield was keen to pursue the chest, but the timing wasn't right, and another five years passed. Soon after John Davis took the helm, he asked me if I knew what happened to the chest. Fortuitously, the London dealer had kept it for himself. With the knowledge it was again available, John Davis and I traveled to Lon-





don in July 2022 to examine it. Pleased to see it had aged well and was in excellent condition, we were unprepared for the spectacular *Garden of Hearts* painting when we opened the lid. Wynne's intriguing signature panel, inscribed "Made in America / 1903 / MYW" was the icing on the cake.

In short order, a successful fundraising campaign spearheaded by Historic Deerfield trustee Debby Dearborn and the Deerfield Collectors Guild resulted in the *Garden of Hearts* chest coming back to Wynne's beloved Deerfield, where it is featured in the exhibition, *Garden of Hearts: Madeline Yale Wynne and Deerfield's Arts and Crafts Movement*, and had a prominent role in Historic Deerfield's fall forum, *The Arts and Crafts Forum in America's Northeast*.

The story isn't over as research on the chest continues. Only recently I discovered a short piece in the June 1903 *Chicago Tribune* reporting that Richard Green Moulton and his wife, Alice, commissioned this "distinctly American" chest from Wynne as a wedding gift for English friends. A "missionary of culture, an apostle of adult education," Moulton emigrated from England in 1892 to teach at

the University of Chicago. While much remains to be learned about Moulton, he was nationally known for his oratory skills and publications. The year he commissioned the chest, 1903, Moulton was a charter member of the newly-formed Morris Society, Chicago, the first organization in England and the United States to promote William Morris's ideals, and he was Boston University's commencement speaker. Moulton's commissioning Wynne to create this remarkable chest is a testament to her skill and reputation. As to who was gifted the chest as a wedding gift, is a question that remains to be answered.

Historic Deerfield's acquisition of Madeline Yale Wynne's *Garden of Hearts*, arguably the most significant piece of American Arts and Crafts furniture designed and decorated by a woman, is a dream come true. Home is where the heart is, and I'd like to think Wynne is smiling down at having *Garden of Hearts* in her beloved Deerfield.

Suzanne L. Flynt,
October 30, 2023

REPORT ON EDUCATIONAL PROGRAMS

This past year Historic Deerfield has showcased new, fun, and meaningful educational programs. Our visitation is slowly but surely rebuilding after the pandemic. Like many historic sites and museums, Historic Deerfield has had to innovate and expand what we offer to entice the public to return. However, we have been consistent in our approach, combining fun with rigor. We want visitors to come away informed, excited, and curious about more. A combination of expanding our events and special programming along with more interpretive offerings for the daily ticketed visitor ensured a successful year.

Our popular Summer Evening Stroll program continued, offering specialty evening tours and music or poetry along Old Main Street. This year we featured “Deerfield in the American Revolution” and “Slavery, Labor, and Freedom in Deerfield.” This latter tour is especially important as we maintain our commitment to exploring the full history of Deerfield and honoring the people enslaved here. In a similar vein, we hosted Tammy Denease of Hidden Women Stage Company to perform her one-woman show about Elizabeth Freeman (also known as “Mumbet”), the first enslaved woman in Massachusetts to successfully argue for and win her freedom in court. Tammy performed to a packed Deerfield Community Center at our 2023 Juneteenth Celebration.

Indeed, summer was particularly busy. During the glorious weather we revived the Farm Animal Frolic, letting visitors to the History Workshop meet some very real and very patient animals. More animal adventures occurred during Woolly Wonders, the return of our heritage-breed sheep event. Four pens of unique heritage sheep were the centerpiece for a weekend of hands-on fiber exploration. We were able to demonstrate shearing, washing and sorting, carding, spinning, and weaving and knitting to hundreds of happy families. Thanks to the generosity of the Highland Street Foundation, our free access August Adventures program returned, allowing over 500 people to experience the beauty and wonder of Deerfield with no admission charge. The Street was full of life that day!

The chill in the air and the exquisite autumn leaves brought more visitors but also more special programming. Our Musician-in-Residence, Tim Eriksen, showcased his exploration of New England history and music with two different concerts. One, the eerie Pumpkintown, featured live gravestone carving and a magic lantern show of hand-

painted glass slides. We also unveiled our Ghost Walks for the first time. These character tours explored spooky stories along the Street and sold out instantly. Ranging across Deerfield from the earliest period up to the 1930s, our talented staff used first-person interpretation to bring visitors some unusual stories of Deerfield. The tours highlighted some of our most famous Deerfielders, such as the Rev. John Williams and Madeline Yale Wynne, along with some unnamed individuals said to haunt the village still.

Later life in Deerfield was explored by adding a new walking tour on the Arts and Crafts Movement in Deerfield as a regular option during the day, highlighting the *Garden of Hearts* on display in the Flynt Center of Early New England Life. Our flagship Historic Trades Demonstrations also expanded, with new demonstrators added to the roster and a slate of new spring demonstrations in addition to the famous fall sessions. Academic programs were also popular, with our Summer Lecture Series (“From the Ashes: Reimagining Pompeii”) and our Winter Lecture Series (“Hunted Men: In Search of Regicides in New England”) each attracting exactly 694 participants!

Finally, we have developed and implemented new K-12 field trips. “Slavery in Eighteenth-Century Deerfield” is offered in conjunction with Historic Deerfield’s partnership with the Witness Stones Project. This field trip uses Deerfield as a specific case study for the history of slavery in colonial New England. Activities are grounded in primary and secondary source documents as well as objects to provide evidence of the ways in which the system of slavery was an inextricable part of the economic and social development of the town and the region. With “Pocumtuck Homelands and English Homelots,” students explore contrasting concepts of land held by Indigenous people and English colonists. Our virtual field trip, “Be a Time Traveler,” was featured by the Gilder Lehrman Seminar in American History to teachers across the country.

Over a hugely busy year, visitors have come to Deerfield for a variety of reasons. We think all have left engaged, happy, entertained, and informed. The Street tells dozens and dozens of stories, and we look forward to another year of giving life to the inhabitants of these houses and fields.

James Golden

Director of Museum Education & Interpretation

RECENT ACQUISITIONS



Portrait of Reverend John Marsh

Made by Gerrit Schipper (1775–ca. 1830)
Hartford, Connecticut, 1805
Pastel on paper
Gift of Paul and DeEtte Peters, 2022.25.1

Portrait of Ann Grant Marsh

Made by Gerrit Schipper (1775–ca. 1830)
Hartford, Connecticut, 1805
Pastel on paper
Gift of Paul and DeEtte Peters, 2022.25.2

These pastel portraits depict the Reverend John Marsh (1742–1828) and Ann (Grant) Marsh (1748–1838) of Wethersfield, Connecticut, and are attributed to Gerrit Schipper (1775–ca. 1830). Schipper was an itinerant artist who was born in Amsterdam in 1775 and studied painting in Paris during the 1790s. He came to America in 1803, and traveled to Charleston, South Carolina; Boston and Worcester, Massachusetts; Hartford and New Haven, Connecticut; and New York City. As Schipper toured, he advertised his services in local newspapers, and visited Hartford in 1805. Through the medium of pastel, Schipper masterfully captured the couple's likenesses in these

detailed portraits, drawn when John was 63 and Ann 57. The portraits of this prominent Connecticut River Valley couple reflected their ability to commission a likeness of themselves and their sense of refinement. Schipper mostly drew cabinet-size profile portraits and worked primarily in pastels, a medium still popular for upper- and middle-class New Englanders in the early 19th century. Historic Deerfield's collection includes other items associated with the Grant and Marsh families, including Ann's needlework coat of arms and a set of chairs made by cabinetmaker Eliphalet Chapin.



Portrait Miniature of Sarah Hilliard

Attributed to Rufus Porter (1792–1884)
Cambridge, Massachusetts, ca. 1825
Watercolor, gouache, and graphite on paper
Gift of Juliene and Carl M. Lindberg,
2023.8.10

Portrait Miniature of Abraham Hilliard

Attributed to Rufus Porter (1792–1884)
Cambridge, Massachusetts, ca. 1825
Watercolor, gouache, and graphite on paper
Gift of Juliene and Carl M. Lindberg,
2023.8.9



After a brief formal education and attempts at various trades, Rufus Porter embarked on a career as an itinerant miniature portrait painter around 1820. At that time, small, handheld watercolors were extremely popular as they proved a more affordable way to permanently capture images of family members. To support his business, Porter printed a handbill advertising his prices of 20 cents for a silhouette, \$2.00 for a watercolor “side” view on paper, \$3.00 for a frontal view on paper, and \$8.00 for a miniature on ivory. Based on surviving examples, most of his portraits were side views and many have

frames with rope turnings and distinctive reverse-painted glasses with gold ray details thought to have been provided by the artist. Porter used his own version of a camera obscura, a time-saving device which helped him capture the profile of his sitter, which he then painted. Although he streamlined part of the process, Porter’s watercolors demonstrate remarkable precision and exacting detail, such as the ruffles on Sarah Hilliard’s collar and the individual hairs of Abraham Hilliard’s eye lashes and sideburns.

On the Banks of the Connecticut

Painted by Nelson Augustus Moore (1824–1902)
Springfield, Massachusetts, 1870
Oil on canvas, carved gilt frame
Museum purchase with funds provided by a bequest from Joseph Peter Spang III in honor of the Flynt Family, 2023.13

This large-scale landscape by Nelson Augustus Moore (1824–1902) depicts a view of the bridge across the Connecticut River at Springfield and the artist’s close study of the American landscape. Moore captures an early fall day in the region and draws attention to the shifting tones of foliage and the dramatic cloudy skies. Likely drawing on the work of the Hudson River School to create this picturesque scene, the artist incorporates landmarks and natural elements, including a birch tree in the foreground, cows in the pasture, a local tavern house, and the distant city of Springfield with buildings and church spires. After studying art in New York City, Moore served as an art instructor in New Britain, and later opened a photography studio in Hartford, Connecticut, with his brother Roswell in



1854. As many artists shifted from painting to photography, Moore continued to paint idyllic landscapes of Connecticut, including Hartford and his native Kensington. With precise details and calm setting, the artist draws attention to the seasonal beauty of the Connecticut River valley.



“Husking.”

Published by Nathaniel Currier and James Merritt Ives; lithograph by Charles Severin; after a painting by Eastman Johnson
New York City, New York, 1861

Lithograph on paper with hand-coloring

Gift of Bettie Jane and Joel Third, 2022.35

Painted in 1860, *The Corn Husking* by Eastman Johnson offered an excellent example of the artist’s careful brushwork and use of dramatic light, as seen in the yellow corn and golden husks glowing within the darkened barn. Johnson painted his subjects with honesty, simplicity and directness while at the same time creating a romantic image of a family laboring together during the fall harvest. Capitalizing on the American public’s love for these idyllic genre scenes during growing industrialization, the printmaking firm Currier and Ives commissioned lithographer Charles Severin to reproduce *The Corn Husking* only a year after Johnson completed the painting, and the print quickly became a bestseller. Nathaniel Currier, whose successful New York-based lithography firm began in 1835, produced thousands of “Cheap and Popular” prints (most drawn on the stones by other artists) in various sizes.



Middle-class consumers eagerly acquired lithographs featuring picturesque scenery, rural and city views, ships, railroads, portraits, hunting and fishing scenes, domestic life, and numerous other subjects, as an inexpensive way to decorate their homes or businesses.

Mourning picture

Made by Rachel Willard (1785-1808), Greenfield, Massachusetts, while at the Mrs. Saunders and Miss Beach School (1803–ca. 1835)

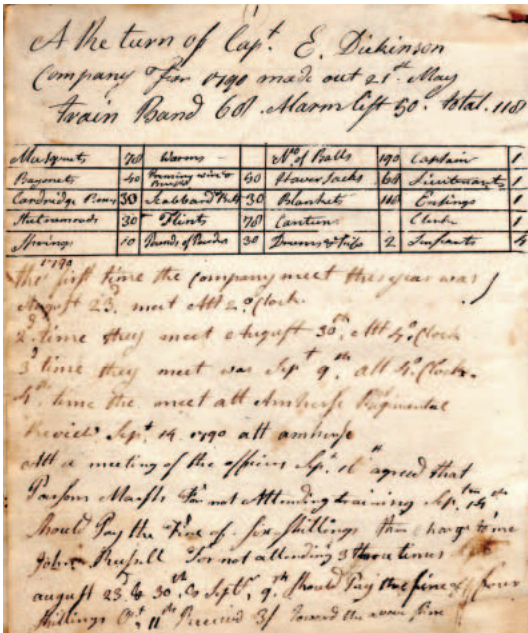
Dorchester, Massachusetts, about 1804

Silk on silk plain weave ground, paint and pencil, gilded plaster frame with an eglomise glass mat

Museum purchase with funds provided by a bequest from Joseph Peter Spang III in honor of the Flynt Family, the Museum Collections Fund, and the Mr. and Mrs. Hugh B. Vanderbilt Fund for Curatorial Acquisitions, 2023.12

Neoclassical subjects worked with silk threads on silk fabric became the most fashionable and sophisticated of Boston’s school-girl embroideries in the Federal period. Rachel Willard created her picture, memorializing the deaths of her siblings Beriah and Catherine, around 1804 while she was attending the elite academy of the Mrs. Saunders and Miss Beach School in Dorchester, Massachusetts. John Doggett, a notable looking-glass and picture framer operating in Roxbury, Massachusetts, created the gilt frame. Willard’s composition, a cylindrical stepped plinth surmounted by a pedestal and figure with two twisting trees in the background, was likely derived from the mezzotint, *Virtue Weeping over the Tomb of Washington*, printed in 1800. The death of George Washington in 1799 inspired numerous commemorative images, which were often used by schoolmistresses for embroidery patterns in the early 1800s.





Orderly book, 1790–1837

Written by Ebenezer Mattoon
Historic Deerfield Library

Ebenezer Mattoon (1755–1843), a resident of Amherst, was a distinguished soldier and statesman. After serving in the Revolution, he was later elected captain of the Fourth Division of the Massachusetts Militia based in Hadley in 1782. Mattoon rose through the ranks and resigned as Major General in 1816. This orderly book covers much of his time with the militia and records its internal affairs with entries documenting dates of training exercises and officer elections. Inventories and inspections of personnel and equipment, not only of weaponry, but also necessary supplies like blankets, knapsacks, canteens, and drums and fifes, highlight the quantity of manpower and material needed. Disciplinary meetings and fines assessed for absences at training exercises and for defective equipment provide a well-rounded look at the challenges of military service. Intriguingly, expenses for liquor are also noted. Evidence of the Fourth Division’s support of a national army is seen with the enlistment of 16 new members in response to the Congressional Act of May 9, 1794, which required states to raise more men. The volume offers much information on a local militia during our republic’s early decades.

Tall case clock

Works by Nathan Hale (1771–1849)
Windsor, Vermont, 1793
Cherry, eastern white pine, brass, paint
Gift of Patricia Passmore Alley and F. William Alley, 2023.9.3

This imposing tall case clock, part of a recent and generous donation of Vermont furniture from the collection of Patricia Passmore Alley and F. William Alley, stands as a testament to the growing community of affluent residents and skilled craftspeople—such as clockmaker Nathan Hale—who had established themselves in the Connecticut River Valley town of Windsor, Vermont, by the late 18th century. The dial is not only painted with Hale’s name and the date, but also a production number, “no. 380,” signifying it was Hale’s 380th. This number, possibly exaggerated, served as a key marketing device, reflecting Hale’s experience and industry as a clockmaker. The clock, an important acquisition, helps to expand the geographical breadth of Deerfield’s horological collection by representing the work of a late 18th-century, northern, Connecticut River Valley clockmaker and an as-of-yet unidentified cabinetmaker.



Garden of Hearts chest

Madeline Yale Wynne (1847–1918)
Chicago, Illinois, 1903
Oak, copper, iron, cabochons, paint
Museum purchase with funds provided by the Deerfield Collectors Guild, 2023.3

See feature on page 6.

FINANCIAL STATEMENT

REVENUE, GAINS, AND OTHER SUPPORT

Program Income	110,631
Museum Store Sales	177,829
Deerfield Inn	3,562,289
Rent	284,647
Gifts and Grants	3,549,019
Net Investment Income	5,500,325
Other Income	144,735

Total Revenue, Gains, and Other Support **13,329,475**

EXPENSES

Museum Operations	1,069,891
Museum Education	628,658
Academic, Fellowship Programs, and Library	403,828
Maintenance and Rental Operations	934,778
Administrative and General	1,352,581
Development	335,817
Marketing	396,918
Visitor Services and Event Planning	7,705
Museum Store	56,691
Deerfield Inn	3,619,714
Interest and Other Nonoperating Expenses	93,179

Total Expenses **8,899,760**

Change in Net Assets Before Changes Related to
Collection Items not Capitalized 4,429,715

Change in Net Assets Related to Collection Items
not Capitalized:

Deaccessions	894,309
Collections	(342,922)

Total **551,387**

CHANGE IN NET ASSETS **4,981,102**

Net Assets, Beginning of Year **65,030,081**

NET ASSETS, END OF YEAR **\$ 70,011,183**



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Historic Deerfield extends its utmost gratitude to, and appreciation for, those organizations and individuals who contributed \$10,000+ across all categories, between July 1, 2022 and June 30, 2023.

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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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