The framed mottoes now hanging in the Dining Room of the Great Stone Dwelling are similar to the perforated paper mottoes embroidered by the Shaker sisters who lived in Enfield during the 1870s and 80s.

During the late 19th century, many everyday objects were handcrafted from heavy-weight perforated paper, including bookmarks, boxes, lampshades, needle books, and mottoes. Motto patterns, worsted wool (often in variegated colors), and suitable wooden frames could be purchased in retail shops and by mail in women’s magazines. (Typical advertisements for the patterns, worsted wool, and wood frames are shown on the right.)

For example, Godey’s Lady’s Book and Magazine (1830-1898) provided advertisements and often step-by-step instructions that allowed readers to embroider objects using perforated paper.

The majority of these motto patterns featured Biblical quotations, song titles, and popular maxims that were easy to stitch, understand, memorize, and share. The physical and contemplative act of stitching a motto was thought to instill the maker with its values. The mottoes were often hung high up on the wall, which conformed to the style of the period and also reminded the Shakers that “Blessed are those whose hearts are steadfastly set Heavenward. Like the evergreen they shall flourish in the sight of the Lord” (in A Present from Mother Ann to Mary H. New Lebanon, 1848).

Perforated Paper Mottoes
by Richard C. Dabrowski
While doing research for this project, we were fortunate to discover a copy of *Mottoes and Designs for Embroidery on Perforated Card Board* at The Sterling and Francine Clark Art Institute Library in Williamstown, MA. It appears to be a salesman’s sample book containing more than 50 motto patterns. On the back of each pattern is listed a design patent date that allowed us to trace the original creator of the patterns as well as the inventor of the printed perforated (punched) paper itself.

In January 1874, Henry St. John, a fancy goods merchant from New Haven, Connecticut, received a patent for “Improvement in Perforated Card-Board Patterns.” He envisioned printed paper patterns with small diagonal lines that allowed even beginning needle workers to stitch distinctive large designs.

Beginning in November 1874, his business partner Emil Crisand, a lithographer and a leading member of the German Baptist Church in New Haven, received more than 50 design patents for perforated paper mottoes utilizing St. John’s invention, including *The Lord is my Shepherd* (shown on front page) and most of the mottoes that now hang in the dining room.

To date, we have not located any original framed mottoes known to have been stitched and hung at Enfield Shaker Village, a framed printed motto once owned by Sister Caroline Whitcher was sold at a Willis Henry auction.

In addition to the mottoes shown in the two stereoviews below, we have photographic evidence of at least one other in the Church Family Trustees Office. We have also discovered a photograph taken at the Mt. Lebanon, NY, Shaker village that shows two framed mottoes hanging on the walls. It seems safe to conclude that having been sanctioned by the Lead Ministry at Mt. Lebanon that framed mottoes would likely have been seen hanging in other Shaker villages.
A Message from ESM’s Interim Executive Director

In Memoriam: Gregory C. Schwarz (1951-2020)

In the very first year of Enfield Shaker Museum’s existence, when then-director Carolyn Smith’s desk was a folding table in the Great Stone Dwelling’s front hall, a young historian walked in to introduce himself.

That young historian was Greg Schwarz, and the Museum is all the richer for his friendship and contributions and, now, all the poorer for his passing. As one of the Museum’s first board members, Greg quickly took on many of the tasks necessary to ensure the Museum’s success. He brought to these tasks a stellar breadth of knowledge and experience: bachelor’s and master’s degrees in history, expertise gained at the Dartmouth College’s Hood Museum, the Woodstock Historical Society, and finally as Chief of Interpretation at Saint-Gaudens National Historical Park.

At Enfield Shaker Museum, Greg lent his curatorial knowledge and experience to establish our collections policy and procedures, and acted as a wonderful “Museum Studies 101” instructor for our early staff members and volunteers. The photograph reproduced here captures Greg in 1987, when he organized an archaeological excavation on the Enfield Shakers’ Feast Ground on Mount Assurance. To say that Greg has been an active member of the Museum family is an understatement. What he has accomplished for the Museum since the earliest years of its existence has deepened our understanding of the Shakers at Enfield and continues to shape our interpretation.

I first met Greg when I interviewed for the Museum’s directorship. From the start I knew I could learn so much from this kind, thoughtful, history-loving individual. A passing mention of my work with World War I posters led to a larger, longer discussion about the interplay of art and history, one that I immensely enjoyed. (I even got to hear about Greg’s famous paper clip collection!) I appreciated deeply Greg’s interest in my research and perspectives, which showed such great respect for another’s instincts. Such is the trait of curiosity which, by definition, belongs to the open-minded.

Curiosity and curator share the Latin root cura, which means “to see,” “to care,” and “to help.” In his life Greg was the complete curator: seeking to know and understand and to aid others to do the same. How lucky we are that he walked into the Great Stone Dwelling those many years ago.

Shirley Wajda
Interim Executive Director

CARES Act Enhances Tax Year 2020 Benefits for Charitable Giving

As part of the Coronavirus Aid Relief and Economic Securities (CARES) Act passed in response to COVID-19, there have been significant enhancements made to Federal income tax deductions for charitable contributions.

A new universal deduction is available to individual taxpayers who do not itemize their deductions. This allows for a charitable deduction of up to $300 per individual. As an above-the-line contribution, this deduction is taken from the individual taxpayer’s income prior to calculation of adjusted gross income. Most excitingly, this benefit looks like it will extend beyond the 2020 tax year, making it more affordable for all taxpayers to make charitable contributions!

Additionally, for tax year 2020 the CARES Act has increased the available deductions on qualified charitable contributions for individuals to 100% of gross income (up from 60% outside of the Act) and 25% for corporations (up from 10%). Qualifying contributions must be cash donations made to a 501(c)(3) or other charitable organization as described in IRC§170(b)(1)(A). Thus, donations made during our 2020 Annual Appeal may qualify!*

*Please note: The tax-deductibility of charitable contributions always depends on the individual donor’s tax situation, so please consult with a lawyer or tax adviser for more accurate information. More information on the new tax benefits is available at irs.gov/charities-and-nonprofits.
Laundry Building Window Restoration - Phase I Completed
By Michael O’Connor, Curator

Drawing on Shakespeare’s observation that eyes are the windows to the soul, it is said that windows are the eyes of a building. While this maxim is debatable concerning the modern skyscrapers of our cities today, it has a great deal of merit in 19th-century rural architecture, and especially Shaker architecture that often features a minimum of applied ornament. The importance of original windows in our historic buildings cannot be overstated, so it is with great pleasure we announce that the Laundry Building has received an “eye lift” in the form of the restoration of the sash windows on the west façade.

As announced in our last newsletter, the Museum’s 2019 Fall Fundraising Auction’s “Cause Within a Cause” funded the restoration of the twelve windows on the Laundry’s west façade. In December 2019, David Lewis of Boxwood Preservation and Woodworking documented the condition of each window and removed the sashes for restoration. The sashes were restored at his shop over the next few months and the window openings were completed once the winter weather broke. Of the twelve sets, nine were restorable. Three sets of sash on the second floor were too degraded to be repaired and were reproduced.

Over the course of two days in June, David removed the temporary plywood covering the window openings and installed both the beautifully restored and new sashes, creating an instant improvement that needs to be seen to be appreciated. It is encouraging to see new life breathed into the exterior of the Laundry, and we eagerly anticipate further work on this, the first building the museum owned and one that is near and dear to the hearts of long-time members and readers of The Friends’ Quarterly.

Many thanks to David Lewis for his efforts and to all the donors who made this important work possible. Our sincere appreciation to the following supporters of this important cause: Bob and Tricia Barr, Charlie DePuy and Mary Ann Haagen, Harrison and Betsy Drinkwater, Austin and Betty Ann Kovacs, Mardee Laumann, Teresa and Franklin Lynch, David and Peggy Mitchell, Nan and Ken Munsey, Carolyn Smith and Richard Dabrowski, Doug and Meredith Smith, Bruce and Betsy Stefany, Michael and Susan Thomas, Ardis Vaughan and Bob Chorney, Chris and Ann Wadsworth, Paul and Lynn Waehler, and Carol Williams.

Social Media, Shaker Memes, and Digital Marketing
By Anna Guenther, Events Coordinator

Prompted by new worldwide circumstances, the Museum’s staff has pivoted to providing entertaining educational content online, through our social media Facebook, Instagram, Twitter, and Youtube accounts as well as our own website. While enriching our own website and bringing viewers there for unique content remain a part of the Museum’s digital marketing strategy, enhancing our visibility on social media platforms has allowed us to connect in new ways to our existing demographic and to grow our online audience.

We can then turn this exposure into engagement by advertising our online and in-person programming. A historical image of Enfield Shakers, now masked through the wonders of digital photo editing, and many historic photo puzzles are some of the multimedia content you can find on our pages.

Our online reach is not geographically limited, skews younger, and provides a new, fresh audience to tap and engage. It contributed to the success of our #NHGIVES campaign. Our staff has worked together to produce video content exploring artifacts in our collections, offering special tours of our site, and showcasing the incredible preservation progress the Museum was able to make during this unique period. The Museum still has significant potential for growth, specifically with Twitter, YouTube video content, and Pinterest. Twitter, for example, offers us a “seat at the table” in the day’s local, national, and global conversation, whether that be between Shaker scholars in niche corners of academia, or conversations within the Museum community.

Social media platforms have become an integral mode of communication and camaraderie, and the Museum’s use of these platforms to connect to potential audiences “on their terms” has been a positive step forward.

Haven’t visited us online yet? Check out @EnfieldShakerMuseum on Facebook, Instagram, Twitter, and Youtube!
The Pulse of Preservation at Enfield Shaker Museum

The winter months allow us to work on spaces that are in use for much of the year, and this year’s extended closure has given us even more time to complete some exciting restoration projects. The photo collage below puts the spotlight on some of the individuals who worked on this year’s preservation/restoration projects.

Great Stone Dwelling

Dining Room – All doors, cupboards, drawers, walls and thresholds have been restored and painted.
Meeting Room - The four “Hymnal Closet” doors, pegrails and walls have been restored and painted.
Storm Door Enclosures (South Wall) - Completed.
Window Restoration - Completion of the restoration of all the full-size, double-hung windows.
Built-in Cupboards - More than forty missing cupboard doors have been reproduced and installed.
Brethrens’ East Shop
Custom-cut beaded board paneling for the interior walls has been delivered. Accessibility ramp has been painted.

Brethrens’ West Shop
Rotted sills replaced and floor framing has been repaired.

1854 Cow Barn
South side of the barn has been painted.

Ministry House
The slate roof has been repaired.

Stone Mill Building
Replacement window sash has been made. The west entrance accessibility ramp has been repaired.

Site
The mill yard has been restored to its original configuration and planted with grass. The Shaker Allée, leading to the Feast Ground is being opened up for foot traffic.
Re-creating the Enfield Shaker Orchard
by Diana Kimball-Anderson, Garden Coordinator

This spring the Museum began the exciting task of re-creating the orchard which once stood next to the Great Stone Dwelling. We began with historical research: Where were the trees planted? How many trees were there? What varieties? Were they grafted on dwarfing rootstock or full size? (The questions started a rabbit-hole through which we will be exploring for years to come.) Michael O’Connor and Kyle Sandler dove into their cache and came up with some primary sources. A listing placed by Hendrick Robinson for available scion wood in an 1849 issue of the Farmer’s Monthly Visitor turned up a list of possible varieties. Henry Cummings’ article “The Agricultural Industries of the Early Shakers” (Enfield Advocate, Enfield, NH, 28 April 1905) added some other varietal probabilities. Taking these two sources, several nomenclature guides from different periods, and some time on the Internet, I came up with a list of currently available apples and some we would have to seek. Some of the varieties were planted this summer to give the orchard a good start while we hunt for the more obscure varieties.

The orchard now contains a combination of original varieties, varieties which were important to the area, and/or historically significant varieties. It contains varieties which may be harvested over a long season and have a wide range of uses. In short it’s everything you ever wanted in an orchard, but not too much of any one thing. Of the originally planted varieties we have Baldwin and Rhode Island Greening already in the ground. They will be joined by a Westfield Seek-No-Further, and an Early Harvest come fall. Next spring we expect delivery of Porter’s Perfection and a Blue Permain. The search continues for Lebanon Sure, Danver’s Sweet, and Shaker Greening.

We have added a Snow Fameuse and a St. Lawrence. Many authorities speculate that these two apples married up and formed the most famous of American apples, the Macintosh. They originated just north of Enfield and have been grown in the area for centuries. Adding to this is the Harrison Cider apple, the most popular cider apple in the 19th century and one of the few famous cider apples to have originated on this side of the Atlantic Ocean.

The placement of the trees was laid out by Paul Waehler with the use of historical photographs. Due to the spacing it was decided that modern semi-dwarf trees would be the best choice. While the original trees may have been full-sized, the slightly smaller trees will allow for more air circulation and less maintenance and chance of disease. Some of the areas originally having trees are currently under paving. Thus, some trees will have to wait years for their return—giving us time to hunt down the truly rare varieties on our list.

ESM Wins National Endowment for the Humanities Grant

In late June, the Museum learned that it had been awarded a $78,610 grant from the National Endowment of the Humanities (NEH) through funding provided by the Coronavirus Aid, Relief, and Economic Security (CARES) Act of March 27, 2020. The six-months-long grant supports the Museum’s creation of a website portal containing digitized images and information on hundreds of artifacts in our collection, a digital archive of the Museum’s research-rich quarterly newsletters, enhanced exhibitions, and smartphone tours of the site. In the months since the award announcement, we have been busy with the varied expected and unexpected tasks in fulfilling the grant’s goals. Curator Michael O’Connor, donning his IT cap, has upgraded our collections software and designed the portal that will provide access to the Museum’s on-line collection catalog. Development Coordinator Kathryn Jerome is indexing the Museum’s archive of member newsletters and finding delightful and informative articles about the Museum’s history. (There are histories of voluntarism and philanthropy within those many pages.) Education Coordinator Kyle Sandler and intern Amber Woods have been scripting a tour of the Enfield Shaker cemeteries, the first of six tour scripts we will convert to smartphone tours. Those of you who follow the Museum on social media know that along the way we find ourselves making new discoveries, digging a bit deeper into the Enfield Shakers’ lives, and figuring out the best ways to fulfill our mission in our coronavirus-created new world.

We will be testing out our new digital collections and smartphone tours in the months to come. Volunteers welcome!
Our Latest Program: Harvest Festival-to-Go
By Kyle Sandler, Education Coordinator

For more than thirty years, the Museum has offered the Harvest Festival as a way for families to connect with the Museum while engaging in old and new crafts, learning Shaker and agricultural history, and enjoying the beautiful fall season. Experiences such as this event encourage individuals and families to formulate lasting memories and associate positive feelings with museums and historic sites.

While we cannot hold the Harvest Festival this year due to the COVID-19 pandemic, we are keeping its spirit alive by offering fifty free learning kits each week for the month of September. Each week’s kits include some of our most popular festival craft activities, Shaker recipes, music, and more. As of the first week of September, all four weeks’ worth of craft kits had “sold” out!

We would not be able to offer this free learning activity without the generous support of the Charles E. and Edna T. Brundage Foundation and several private donors, nor without the generous commitment of ideas and time from the members of our Education Committee: Betsy Drinkwater, Shirley Green, Happy Griffiths, Mary Ann Haagen, Joan Holcombe, Sue Jukosky, Nan Munsey, and Meredith Smith.

2020 Harvest Festival-to-Go: Craft Kit Schedule
Week 1: Learn to Make Fairy Houses & Lavender Sachets
Week 2: Kite Making & Lemon Thyme Cookie Baking
Week 3: Make a Pine Cone Bird Feeder & Sheep Magnet
Week 4: Learn to Dry Apples & Make a Harvest Mask

Craft Kits bagged and ready to go. Some fun shots from last year’s Harvest Festival (l. to r.) Craft activity booth, making a pine cone bird feeder, and modeling a harvest mask.

Calling All Long-Time Friends of the Museum!
By Kathryn Jerome, Development Coordinator

As part of the projects funded by the Museum’s grant from the National Endowment for the Humanities (NEH), we are working on indexing and scanning ALL of the issues of The Friends’ Quarterly since its first run in 1987. Once the newsletters are scanned, we will put them on our website.

Unfortunately, our collection is incomplete. So we are asking for your help! Do you have any of the newsletter issues listed below, or a full set that you would like to donate to the Museum collection? If so, please give us a call at (603) 632-4346 or email us at development@shakermuseum.org, and let us know! Or, if you have the missing issues and are willing to loan them to us, we will scan and return them to you.

Vol. II, No. 2 & 3 (Late 1988 - Early/Mid 1989)
Vol. III, No. 3 (Early 1990)
Vol. XIV, No. 1 & 2 (Late 2001 - Mid 2002)
Vol. XX, No. 3 (Mid 2010 - may also be marked “Vol X”)
Vol. XXI, No. 3 (Mid 2011 - May also be marked “Vol XI”)

Museum Welcomes Garden Coordinator Shayna Levesque
Shayna Levesque, a recent graduate of Colby-Sawyer College with a bachelor’s degree in Environmental Studies, has joined the Museum staff! Shayna already has much experience in landscape and plant maintenance from her professional work in historic landscape preservation at the John Hay Estate at The Fells in Newbury, NH.

Shayna, working with the Garden Committee, has already familiarized herself with the Herb Garden’s 100+ plant types and is ably supervising the Museum’s successful Community Sponsored Agriculture (CSA) program in its final weeks of this year. Shayna has taken up her new duties with the aid of Diana Kimball-Anderson, who (we hope) will be able to continue to work with the Museum to achieve our site’s landscape and garden preservation plans.

We hope you will introduce yourself to Shayna next time you’re passing by the garden!
2020 Archaeological Field School: A Search for the 1829 Currier’s Shop

By Kyle Sandler, Education Coordinator

Earlier this summer, Enfield Shaker Museum and Plymouth State University again partnered to complete our sixth archaeological field school. Led by Dr. David Starbuck, this year’s small dig crew explored the presumed location of the Currier’s Shop with the goal of discovering the building’s exact location.

Constructed by the Shakers in 1829, the Currier’s shop was used for a variety of purposes. In 1854-55, the building was sold and moved to its current location on Baltic Street in the town of Enfield. The Currier’s Shop is an interesting subject for archaeological exploration because it was the first building the Shakers removed from the property and the only one removed at the height of the Enfield community’s domestic production.

In the first week of this year’s field school, the dig team attempted to ascertain the probable location of the Currier’s Shop. We had some interesting clues. On November 1, 1907, former Shaker Elder Henry Cummings described to the readers of the Enfield Advocate how the “[Currier’s Shop] stood thirty feet north of the pit building.” The Pit House corners were located during the 2016 Plymouth State Field School. This provided a starting point for our investigation.

After several fruitless and exhausting days, the dig crew had not located the Currier’s Shop. We began to question whether Henry Cummings’ description had been accurate. Paul Waehler, one of the diggers, took another look at the written and photographic evidence of the site and proposed a solution. After reviewing the records, Waehler felt that the Currier’s Shop had a north-south orientation rather than the east-west one we had assumed. Additionally, some of the historic photographs of the Tannery seemed to show scarring on the building, pointing to the possibility of the existence of a breezeway and line shaft that had once connected the two buildings.

Based on this new hypothesis, Dr. Starbuck and his team were able to locate the corners and some of the walls of the Currier’s Shop. Success! The discovery of this building’s location will inform future decisions about the preservation and protection of the Museum’s property on the west side of NH Route 4A. Additionally, this information allows the Museum to better interpret the large number of industrial and agricultural buildings which once stood in this area.

Our thanks for this “foundational” research to better understand the Enfield Shaker experience and legacy goes to Dr. Starbuck, lab manager Hannah Dutton of Plymouth State, and to the student and volunteer members of the excavation team: Carolyn Smith, Dick Dabrowski, Lynn Waehler, Paul Waehler, Dan Pontbriand, Kurt Solsky, and Harrison Silbert.