Ground Broken for new Museum Exhibition Building

Members of the Calvert Marine Society who attended the annual lawn party on Saturday, August 23, were treated to an unannounced event: the ground breaking for the new exhibition building. Society members have been kept advised through the pages of the Bugeye Times of the progress of the museum’s master development plan, a program that was initiated late in the 1970s and that has already produced a significant change through the creation of the boat basin and marsh walk. In a lengthy article in last fall’s issue, the full scope of the master development plan was described, and subsequent issues have mentioned the status of planning for construction of the next phase, the 28,000 square foot-exhibition building.

Bidding for construction was advertised in late May and the bids received and opened on July 8. Bids from four contractors were studied by the county engineer, and on July 22 the Calvert County Commissioners agreed to award the contract for $1,574,500 to the lowest bidder, The Davis Corporation of La Plata. Because the funds currently available were not sufficient to construct the complete building, the contract award was for the building shell — a fully enclosed building, but without any interior finishing — and for the preparation of the site. The County Commissioners also agreed to employ the services of the architects, Cambridge Seven Associates of Cambridge, Massachusetts, to oversee the construction process.

In greeting the Society members on August 23, museum director Ralph E. Eshelman told them that his announced report on the master development plan was in the most tangible form — the ground breaking for the new exhibition building. He praised the support given the museum by the state and county, citing particularly the personal efforts of State Senator Bernie Fowler, Comptroller Louis Goldstein, Delegates Tom Rymer and Ernie Bell, and the County Commissioners. To date Calvert County has provided $1,000,000 toward the building, and the state has provided $700,000.

Presiding over the remainder of the ceremony was the Honorable Louis Goldstein, Maryland State Comptroller, who is also the honorary chairman of the museum’s Capital Campaign Committee. He recognized several members of the local community who were involved in the establishment of the museum: LeRoy “Pepper” Langley, Joseph Lore, Jr., Dr. George Weems, Senator Fowler, and Alton Kersey. Other officials present were introduced and several had comments to mark this important occasion. Bruce E. Davis, the contractor, was also present and introduced.

After the ground breaking, the chair-
NEW MARITIME HISTORY EXHIBIT PLAN UNDERWAY

Now that the groundbreaking ceremony for the museum’s new exhibit building has taken place, and construction is scheduled to begin soon, the museum staff can sit back and relax, right? WRONG! For many staff members, this is just the beginning of the long process of planning and creating the new exhibits which will eventually occupy our new building.

There will be three major exhibit halls in the new building, covering approximately 10,800 square feet of space. Each hall will be devoted to one of the museum’s three subjects: paleontology, estuarine biology, and local maritime history. While preliminary plans have been made for all three areas, the planning process is beginning in earnest for the maritime history exhibit, due to a grant recently received from the National Endowment for the Humanities. The $33,668 grant will cover planning activities from July 1, 1986 until June 30, 1987.

The grant has allowed museum staff to make the planning process a learning process as well. In July, director Ralph Eshelman, exhibits designer Bette Bumgarner, and curator Paula Johnson traveled to several history and maritime museums in New England to view interpretive exhibits and meet with other professionals. In six days the “CMM exhibit team” traveled to the Margaret Woodbury Strong Museum in Rochester, New York; the Erie Canal Museum in Syracuse; the Adirondack Museum; the Shelburne Museum in Vermont; the Maine State Museum in Augusta; and the Maine Maritime Museum in Bath. The wide range of exhibits presented by this diverse group of public and private museums provided a wealth of information about approaches to interpretive exhibits.

The grant will cover the curator’s salary for most of the year and has also permitted the museum to hire a talented group of consultants, who met at the museum August 21 and 22 to confer with staff about the maritime history exhibit. The consultants included Dr. Arthur Pierce Middleton, historian and author of Tobacco Coast: A Maritime History of the Chesapeake in the Colonial Era; Dr. Gary Kulik, Chairman of the Department of Social and Cultural History at the Smithsonian Institution’s National Museum of American History; Robert Burgess, curator emeritus at The Mariners’ Museum in Newport News, VA, and author of such Chesapeake classics as This was Chesapeake Bay and Chesapeake Circle; Dennis Pogue, the regional archaeologist for Southern Maryland at the Jefferson Patterson Park and Museum; Donald Shomette, underwater archaeologist and author of Flottilla: Battle for the Patuxent, Pirates on the Chesapeake, and other works; and Patricia Chester of Chester Design Associates in Washington, D.C. Also on the panel is Dr. G. Terry Sharrer, historian and curator of agriculture at the National Museum of American History at the Smithsonian Institution, who was unable to attend the meeting.

The two-day session consisted of extensive discussions during which the themes, topics, and overall structure of the exhibit were addressed. Each consultant, representing his or her area of expertise, whether it was the colonial era, Bay watercraft, or military history, presented thoughts and ideas on the exhibit’s content and organization. Within the coming month the consultants will supply the CMM exhibit staff with bibliographic references and suggestions concerning graphics, illustrations, and artifacts.

From there, staff will draft the exhibit script and make a preliminary selection of artifacts from the museum’s vast collection. To assist in this selection, Paula Johnson and volunteer Jenny Peck have been inventorying, measuring, researching, and photographing the hundreds of artifacts — boat models, shipbuilding tools, fisheries gear, steamboat memorabilia, marine paintings, and the like — in the collection.

In the coming months designer Bette Bumgarner will work with consultant Patricia Chester on the exhibit design and layout, a most important and complex process that will include determining where and how to construct walls and panels, how best to display and protect artifacts, how to light the exhibit, how to integrate the script and artifacts, and a host of other details. Between now and the end of the planning period (June 1987), they will develop a complete set of sketches, drawings, and plans for the exhibit design. Staff will spend most of the next year (and more) on the exhibits for the new building.

Museum Appoints Volunteer/Special Events Coordinator

In recognition of the importance of volunteers to the museum, the Board of Governors recently agreed to support from Society funds a new position, that of Volunteer/Special Events Coordinator. So much of the success of CMM is dependent upon its corps of volunteers, who serve in the Museum Store, guide school and adult groups, act as hosts and hostesses during weekend periods, assist with membership and similar records, file and catalog items for the library, conduct research, work on the physical plant, and serve on the Board of Governors. There has been a clear need for a staff member to work with the volunteers, and also to perform the related function of scheduling special events at the museum.

Appointed to this position has been Layne Bergin, already known to many members as an exhibit interpreter, frequently guiding visitors through the Drum Point Lighthouse or the Lore Oyster House. An interpreter since 1983, Layne worked closely over the past three years with former educational director Scott Rawlins, developing teacher’s guide materials, assisting in educational programming, and, more recently, acting as “chief” to the museum’s interpretive staff. In her new position Layne will recruit and train the volunteer staff, as well as help plan enjoyable events for volunteers and the membership as a whole, but she will continue to train and schedule interpreters, and will also prepare the calendar for the Bugeye Times.
man of the museum's Board of Governors, Mrs. Ellen Zahniser, closed by saying "This is a most auspicious day, but I hope that in not more than two years from now we will be back to cut the ribbon on the entrance where we now stand." Her hopes were applauded by the audience. Museum officials and members of the Board of Governors will work hard in the next few months to seek the necessary additional funding from state, county, and private sources.

Society members visiting the museum in the past several years have been able to see a model of the master development plan. Elsewhere on this page is a floor plan for the main floor of the new exhibition building — the floor on which most of the activities will be located. (The smaller second floor will have space for the educational program, while the even smaller third floor will house development and membership offices.) Some forty percent of the ground floor (excluding mechanical space) will be devoted to the entrance lobby, auditorium, museum shop, discovery room, and halls. The remaining sixty percent will be devoted to exhibit areas, featuring the three themes of the museum: paleontology of Calvert County; our estuarine environment; and maritime history of the Patuxent River and Chesapeake Bay. Except for identifying the space, no planning work has been done on the paleontology exhibit. The estuarine exhibit, however, has been planned in broad concept, since it will consist of a series of aquariums tracing the marine life from the saltier water of the Bay up the increasingly freshwater River, exhibiting the changes that occur in both animals and plants. Final selections and labels have yet to be developed. The largest exhibition area will be devoted to maritime history for which the museum has a rich collection of artifacts. Since planning for an exhibit of this size and complexity requires many months of work, this planning recently began, as described in more detail in an accompanying article. The interior exhibits in the building will be coordinated with the outside exhibits in the Drum Point Lighthouse, the Small Craft Shed, the marsh walk, and a to-be-developed otter tank and freshwater marsh. Visitors will be guided by architectural features and signage to enjoy the full scope of the museum's attractions, but will be free to select those of greatest interest to them.

The summer of 1986 marks a significant turning point for Solomons, not only because of the beginning of work on the new museum building, but also because of the potential growth predicted for the area. The Calvert County town center zoning plan and ordinance for Solomons was finally adopted in June, and the new water and sewer systems were opened. Signs of growth are evident: a new Comfort Inn motel opened in the spring, while within a few thousand feet a new Holiday Inn and conference center is under construction, with opening planned for early 1987. Several proposed developments of condominiums and town houses are under review by county planning officials. A public boat ramp opened this summer under the Thomas Johnson bridge has proved to be extremely popular. Solomons is on the move, and so is the Calvert Marine Museum.
This summer has seen the return of two significant Solomons-built vessels to the museum. Early in June, an auxiliary ketch, the Arthur C. Nielsen, designed by Sparkman and Stephens and built by the M.M. Davis yard in 1934 (and first named Kiboko), paid a two-day visit at the museum pier as a stop on a cruise by the present owners from Florida to New England. This fifty-five-foot vessel was sailed from 1934 until after World War II in the waters of the New York area with several owners. After the war she was used for over thirty years as a passenger vessel — with the masts removed — serving several companies throughout New England and undergoing two changes in name. In 1979 she was bought by her present owners, Milton and Diane Hamilton of Fort Lauderdale, Florida, moved there for refitting as a yacht, and renamed. The Hamiltons have worked in their spare time to restore the vintage vessel and have restored her sufficiently (but still without the masts of the original) so that the family were comfortable on an extended cruise this summer.

The other visitor was the Little Jennie, a bugeye built by James T. Marsh in 1884. Her history was described in the summer issue of the Bugeye Times. On July 4 the Little Jennie participated in the Op Sail 1986 parade in New York harbor, but unfortunately was not among the ships included in the television coverage of that event. Although museum staff have seen a number of photographs of the Little Jennie under sail, it was an emotional experience to see her round Drum Point under full sail late in the day on July 25. As she entered Solomons harbor and drew up to the pier at the Solomons Island Yacht Club, it was possible to imagine how she and other bugeyes might have looked entering the harbor for many years in the late nineteenth and early twentieth centuries.

Solomons and Baltimore were the only ports of call on the Chesapeake this summer for the Little Jennie, despite earlier hopes that she might visit other places. On Saturday, July 26, Captain William Townsend Perks and his crew brought the Little Jennie into the museum’s boat basin where she was visited by a large number of interested people. Among the visitors were Mrs. Edith Marsh Harrison, the granddaughter of the builder James T. Marsh, and Mrs. Dorothy Davis Hank, daughter of Solomons yacht builder Clarence E. Davis. Both women had grown up in Solomons but had not seen each other for many years. Later that evening the museum hosted a small dinner at the Lore Oyster House for the crew. The Little Jennie left for Long Island the following morning. The success of her visit was due in great measure to Captain Perks and his volunteer crew, to the Maryland Association of Pilots, to the Solomons Island Yacht Club and Mrs. Ellen Zahniser for hospitality, and to museum-member Geoffrey M. Footner. The museum thanks all who participated in making this return of the Little Jennie such a memorable occasion.

As readers of the Bugeye Times must realize, the museum is extremely interested in documenting the vessels built in Solomons. Since most of the Solomons-built vessels were of wood construction, they have been especially vulnerable to time and the marine environment. It is most gratifying whenever one of these vessels is preserved. Another vessel, the auxiliary cutter Windward, has returned to Southern Maryland waters, although not to Solomons. Dr. Raymond Hartjen of Educational Alternatives in Port Tobacco recently bought this vessel — which is in remarkably good condition — and has sailed her to Goose Creek where she has joined the skipjack Mary W. Sommers and several other boats under restoration. The thirty-five foot Windward was designed by Philip Rhodes and built in 1928 by M.M. Davis & Son. It is hoped she will visit Solomons and the museum in the future.
Preservation of CMM Small Boat Collection Proceeds under IMS Grant

(Late last winter CMM received a grant from the Institute of Museum Services for the preservation of small boats in the museum’s collections, most of which are on display in the Small Craft Shed on the museum’s grounds. During this summer George Surgent, museum boatwright, has been at work under the grant on this important portion of the museum’s collection. George Surgent has reported as follows on this work. Ed.)

“Where does the museum get all these wrecks, anyway?” asks a curious museum visitor.

“Wrecks?” I respond. (“Don’t get upset,” I tell myself. “He really doesn’t mean it, does he?”)

“Wrecks?” I say again. “Like this old two-log canoe? It was donated by an individual . . . It’s not a wreck, it’s an artifact, a record — evidence — of a time gone forever. It represents the eve of the industrial revolution and its impact on us all. It’s the bones of yesterday.”

“How’s that?” the visitor asks.

“Take a look at the logs it took to build her. There’s rot damage and pieces missing, but look at their size. Just imagine a forest full of trees like that. Those forests are gone that produced trees like that, not to mention most of the men who can build those canoes. And, here, look at the way the logs were joined. Locust tunnels! She may even be the last two-log canoe left!”

“Are you going to restore her?”

“Not exactly. What we are trying to do right now is to stabilize her and the entire collection of small boats — to keep the damage from increasing — then, as funds permit, complete the restoration. Right now we’re replacing all the cradles that support the boats. The old cradles did not provide enough support for long-term storage and display, causing many boats to sag, twist, and change shape. Also, the old cradles were not movable or adjustable. When a boat had to be moved, the hull in many cases suffered. The new cradles we’ve built have full-length keel supports and adjustable hull support arms mounted on a sled-like bed. The adjustable support arms are easily backed off for restoration and maintenance of the hull, or they may be tightened to encourage proper shape. The sled-like runners on the cradle bottoms allow the boats to be moved or transported easily.

“Stabilizing also means cleaning and repairing what we have of the boats themselves, regardless of their completeness. Take the case of the two-log canoe, for example. All we have to work with are the logs themselves — no upper planking, no deck, no seats, no centerboard, no mast, and no sail. Restoration would mean building a whole new boat over what is left of the logs. A restoration, however nice when completed, would hide completely the two-log hull under the new materials and destroy its usefulness as an artifact for study. A reconstruction or replica would be a better solution if an example of a complete two-log canoe were desired.

“Most of the other boats are complete enough that they could eventually be completely and accurately restored to their original condition. The museum’s small craft collection is unique and is a varied assembly of Chesapeake watercraft. It represents the last of a disappearing type of craftsmanship — the art of wooden building.”

The visitor left with a better understanding of the problems of preserving small wooden boats.

New boat cradle prepared for CMM’s small boats under IMS preservation grant.

Photo by Paula Johnson

CMM NEWS AND PLANS

INVEST IN A JOHN BARBER PRINT NOW — PRICE INCREASES NEXT JANUARY

Some 300 prints of the Calvert Marine Museum’s edition of “Buying Oyster at Drum Point” by noted marine artist John Barber are still available. Because of the popularity of Barber, the selling prices of his prints have inflated substantially over the past few years. On September 15 the museum increased the price of prints on public sale to $150.00 each for those remaining prints numbered 26 through 950, but Calvert Marine Society members may continue to purchase prints in this series at $100.00 until January 1, 1987. For prints 1 through 25 the price will remain at $300.00 each.

To order your prints, please mail your request with payment today. (Sorry, no CODs.) If you wish to request a print with a specific number you should call the museum at (301) 326-2042. Please add to the cost of the print a $10.00 handling and postage fee. Make checks payable to the Calvert Marine Society.

All proceeds through December 31 will help meet the National Endowment for the Humanities Challenge match!

CALVERT MUSEUM PRESS ISSUES BOOKLET ON SOLOMANS “GHOST FLEET”

During the 1930s a group of large ocean liners were “mothballed” in the Patuxent just south of Point Patience, presenting a commanding presence for anyone visiting the area. From the mystery of their origin and their inactive status grow the informal designation the “ghost fleet,” but they were actually merchant ships in reserve status, no longer in demand during the depression years. Merle T. Cole, the museum’s research associate, has written a fifty-four page booklet about the ships comprising this “fleet” — principally German liners taken over by the United States during World War I. He has also chronicled the problems of merchant shipping of the period, as well as the return to service of such shipping at the outset of World War II. Copies of this new booklet may be purchased in person or by mail from the Museum Store for $4.25 plus Maryland sales tax where appropriate. Add $1.00 for shipping.

CORE DRILLING ON CMM GROUNDS

Early in October, a U.S. Geological Survey crew headed by Dr. Thomas Gibson will be drilling a core on the east side of the museum’s property continuing for two to three weeks. The purpose of this drilling is to collect a continuous sample of the deposits from the surface down to Cretaceous sediments. Portions of the core will come to CMM for possible future exhibit. Interested members may wish to watch the progress of the drilling, but are advised to call the museum in advance to confirm the status of the work.

Photo by Paula Johnson
BENTHARIUM — The Chesapeake Bay's First Diving Bell

(Editors Note: Serious research work on the ecology of the Chesapeake Bay and its estuaries has long been the concern of the Chesapeake Biological Laboratory which in 1965 celebrated sixty years of such work at Solomons. One aspect of this work is described in the following article, Gilbert C. Klingel's 1951 book The Bay, mentioned in the article, is a significant and highly readable account of the ecological forces at work in the Bay. Since Mr. Klingel spent much of his working life studying the Bay, it is noteworthy that one of his early exposures to its pleasures came during his experience at Solomons. The Bay has recently been re-issued by the Johns Hopkins University Press.)

It is a little-known fact, but the first diving bell built for underwater research in the Chesapeake Bay was constructed at Solomons Island. Harry M. Zachary was an adventurous man back in 1926 when he designed and built an open diving helmet and air pump. Harry's first helmet was made from a small tank, too small to be satisfactory because the deeper one dives, the higher the water level rises inside, due to greater pressure. The air pump was made from a scrapped motorcycle engine. After a near fatal first dive, Harry quickly learned that check valves were necessary to keep the air from escaping. His second, larger helmet was more successful, and it and the pump are now on exhibit at the Calvert Marine Museum.

After mastering the diving technique, Harry and his brother Alvin soon began making day and night dives extensively around the Solomons area using a rented skiff. Harry took some photographs with an underwater camera he built from an old Graflex mounted in a box with a glass top and front, but every time he wanted to change film or reset the aperture or the timing, he had to return to the surface.

During one dive, the Zachary brothers invited Gilbert C. Klingel along. (All were members of the Maryland Natural History Society.) Klingel became so interested in underwater research that he built his own outfit. But the open helmet had its disadvantages. Below thirty or thirty-five feet, the water rose so high within the helmet as to cause an extreme rise in pressure, and if the diver leaned over too far, the air escaped from the bottom of the helmet. The cold water and jellyfish made long descents uncomfortable. At the urging of the Chesapeake Biological Laboratory, Harry drew up plans for an enclosed diving bell which was built during 1934 and 1935 with Gilbert Klingel's help.

Harry's cleverness in using scrap became most important during this depression period. A boiler measuring six feet, six inches, by four feet, ten inches was bought for twenty dollars from the Ford Iron and Scrap Metal Company of Baltimore. The bell was constructed in a garage on Braddish Avenue, Baltimore. Harry's plans produced a diving bell capable of withstanding any of the Bay's depths, although the thirty-inch-thick quartz glass port-hole for photography required several trials before it was seated successfully in its frame. Two air lines were fashioned, one for incoming air and the other for exhaust. Fine, close-packed sand stowed in small muslin bags provided the three-ton ballast needed. A speaking tube was fitted as part of the exhaust system.

When loaded on a truck, the boiler was taken to Solomons where the diving bell was completed and christened Bentharium using a bottle of Coca-Cola instead of the traditional champagne. A U-shaped float or barge was constructed, having a tower over it to raise and lower the bell, an open side allowing the bell to swing clear when being raised through a running tide. When the Bentharium was taken out into the Patuxent for its first trial, Klingel reports that "the Solomons Islanders were noncommittal, but a goodly number were quite certain that before long there would be a first-class drowning."

The name "Bentharium" was made up from the Greek word benthos, meaning sea bottom, with an ending signifying room or place. It was used by the Biological Laboratory for many years, helping biologists to reveal secrets of the Bay bottom. Today, unfortunately, nothing is left of the bell. For many years it lay along the shore of Back Creek not 200 feet from where the Drum Point Lighthouse now stands. "Pepper" Langley remembers swimming from it many years ago. The rusted-out boiler, turned underwater research vessel, now lies under fill behind a bulkhead.

Gilbert Klingel wrote about his experiences with the Bentharium in his 1951 book entitled The Bay, copies of which can be read in the museum library. (He also described some earlier experiences in the diving helmet.) The interest raised by the Bentharium resulted in the building of the Aquascope in 1954, a more sophisticated research submersible built with funds from the National Geographic Society. Photographs from that effort appeared in an article in the National Geographic in May 1955. The Aquascope is now in the museum collections, thanks to Mr. Klingel.
FOSSIL FACTS
by Sandy Roberts

Ocean Sunfish

The family name, Molidae (from the Latin for "a millstone"), aptly describes the round shape and rough skin of the ocean sunfish. Two species of fossil molids appear in the Miocene deposits of Calvert Cliffs, Ranzania grahami, the more commonly found, appears in the Calvert formation, while Mola chelonopsis has been identified in Unit 19 of the Choptank formation. A third species, Ranzania tenneyorum, is represented in the Miocene beds of central Virginia and is thought to be by the way of R. grahami and M. chelonopsis the ancestor of the giant modern Mola (M. mola). Modern Ranzania (R. laevis), a small, elongated mold, is also thought to be a descendant of R. tenneyorum, though no intermediate species have yet been found.

The largely cartilaginous skeleton of these early sunfish is not normally preserved, and fossil remains are generally limited to the premaxillae (fused upper jaws), the dentaries (fused lower jaws), and such isolated bones as the jugular, nasal, and dermal plates. One specimen of R. grahami did have vertebral spines or branchial arch elements associated with it. Either of these would be very hard to identify if found as isolated fragments.

The most diagnostic bone for the identification of the species is the premaxilla. It is a solid, bony wedge closely resembling a turtle's jaw. The dorsal surface is pitted and rough. The ventral surface of R. grahami contains ill-defined rows and clusters of poorly developed teeth embedded in a bony plate. The teeth lack enamel and are difficult to see. The premaxilla of M. chelonopsis is nearly toothless and does not have the palatal development shown by R. grahami.

Jugular plates are best described as looking like rough-textured hot dog rolls. When found broken lengthwise, as is often the case, a low ridge or a slight depression may be seen in the center of the bone where the two halves were joined. Nasal bones are stony knobs with a wide wedge-like slice missing from one side. The dermal scutes of R. grahami resemble somewhat those of the leatherback turtle Psephophorus. They are, however, more irregular in shape and have a very rough, bony, uneven texture.

YEAR-END GIVING
What it is... and What is Isn't

In October all museum members and many friends of CMM will receive a year-end appeal letter asking for a special donation. CMM is expanding rapidly to keep pace with the over 100,000 people who are reached each year. The demands of daily operational and capital needs often result in delays or neglect of museum programs in conservation, collection acquisition, publications, education, research, cataloging, and so forth. Your year-end gift provides the means to enrich museum programs and collections beyond the traditional budget resources.

- A YEAR-END GIFT IS AN UNRESTRICTED DONATION to be used at the discretion of the museum for programmatic needs and unforeseen opportunities.
- A year-end gift is tax deductible as provided by law.
- A year-end gift is not a capital gift nor a gift to the endowment fund.
- A year-end gift is not a membership fee. It brings no personal benefits to the giver other than recognition. It does benefit the giver by keeping the museum a center for enrichment and enjoyment.

1985 YEAR-END GIVING
226 Gifts, $8,000

* * 1986 YEAR-END GIVING GOAL * *
452 Gifts, $16,000

Selected Acquisitions

Thanks to Captain Darryl Larrimore the museum has acquired the starboard trailboard and the figurehead from the skipjack Nellie L. Byrd. In exchange, a new set of boards will be made by master woodcarver LeRoy "Pepper" Langley. The Nellie L. Byrd was built in Oriole, Maryland, in 1911. Another significant acquisition was the William T. Olson decoy collection—twenty-four diverse decoys that greatly help to round out the museum's collection of decoys.

Mrs. Dorothy Brewington has donated two oil and two watercolor paintings by Chesapeake Bay artist Lois Feuchter, bringing now to thirty-seven the number of this artist's pieces in the museum—believed to be the largest public collection of Feuchter art.

Through the cooperation of Mrs. Edith Marsh Harrison, granddaughter of the famed Solomons boatbuilder James T. Marsh, the museum's archives have been enriched by the addition of important materials relating to James Marsh's brother Charles L. Marsh who operated a blacksmith shop in the shipyard. Charles Marsh was also the inventor of the deep-water patent oyster tongs. These archival materials are the gift of Marsh relatives Elizabeth Marsh Kriel and Ned Marsh.

Bugeye Times
QUARTERLY NEWSLETTER OF THE CALVERT MARINE SOCIETY

Ralph E. Eshelman, Director
Paul L. Berry, Editor

Contributors to this Issue:
Layne Bergin
Dave Bohaska
Liz Cornell
Dec Danzig
Jennifer D'Elia
Paula Johnson
George Surgent

The bugeye was the traditional sailing craft of the Bay, and was built in all its glory at Solomons, the "Bugeye Capital of the World." Membership dues are used to fund special museum projects, programs, and printing of this newsletter. Address comments and membership applications to:
Calvert Marine Museum
P. O. Box 97
Solomons, MD 20688
WATERSIDE MUSIC FESTIVAL, 1986

The final concert of the 1986 Waterside Music Festival was held on Saturday, August 2, with an audience of several hundred gathered at picnic tables or seated near and under the Drum Point Lighthouse. For this concert the performers — the Monumental Brass Quintet — were placed on board the Wm. B. Tennison moored in the boat basin. Even a light rain during the second half of the concert did little to dampen the pleasure of the evening.

Members know that the original purpose of the concerts of the Waterside Music Festival has been to help raise funds to meet the National Endowment for the Humanities challenge grant to the museum for the third phase of its Master Development Plan. Both in 1985 and 1986 the basic costs of performances have been met by grants from local banks, allowing the proceeds from the sales of tickets and refreshments to be applied toward the fundraising goal. The museum was especially fortunate this year in that the Calvert Bank not only provided the support funds for all three concerts, but also provided volunteers from its staff to help with the physical arrangements and to assist through selling refreshments and taking tickets. As a result, the museum has realized some $6,000 this season from the festival to apply toward the NEH challenge.

Because of the success of the 1985 and 1986 Waterside Music Festivals, the museum is planning to continue the program in future years. Although the NEH challenge grant will have been met by that time, funds will be needed to support many aspects of the completion of the new exhibition building. Since this building will be under construction during next year’s season, plans are being made for just a single concert, planned now for the Saturday before Memorial Day. Further announcements will appear in the Spring issue of the Bugeye Times.

The museum’s Capital Campaign Committee, chaired by Mrs. Ellen Zahniser, wishes to thank — in addition to the Calvert Bank and its staff — those who made other contributions toward the success of the 1986 Waterside Music Festival: The Bread Basket, Calvert County School System, Century 21 — Ray Runco Realty, Enterprise and Calvert County Recorder, Port O’Call, Prince Frederick Bakery, Woodburn’s Market, and Zahniser’s Inc.

MUSEUM STORE OFFERS BOOKS

The Museum Store offers a variety of interesting books for sale. Selected titles are listed below. Take advantage of the opportunity to acquire books at your membership discount (10%). (Prices shown are before membership discount.)

* Chesapeake Bay Log Canoes and Bugeyes, by M. V. Brewington, $22.50. The definitive work on these vessels, so important in the history of Solomons and the Bay.
* This Was Chesapeake Bay, by Robert H. Burgess, $20.00.
* Pirates on the Chesapeake, by Donald G. Shomette, $18.50.
* Shipwrecks on the Chesapeake, by Donald G. Shomette, $18.50.
* Life in the Chesapeake Bay, by Alice Jane and Robert L. Lippson, $12.95, paper. Superbly illustrated field guide.
* Four Seasons of the Chesapeake Bay, volume I, Spring and Summer; volume II, Fall and Winter, By Red Hammer. $29.50 each volume. Excellent color photographs.
* The Bay, by Gilbert C. Klingel, $8.95, paper. Reproduction of Klingel’s 1951 classic, still interesting and relevant.
* Chesapeake Kaleidoscope, by Anne M. Hays and Harriet R. Hazleton $6.60, paper.

CALVERT MARINE MUSEUM

P.O. BOX 97
SOLOMONS, MD 20688

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