He maritime scene has long held an appeal for artists, so the Chesapeake Bay’s maritime activities have been natural subjects for art works. Visitors to the Calvert Marine Museum have seen depictions of steamboats, watercraft, and local scenes as part of the permanent exhibits. At various times – as at present with the Louis J. Feuchter exhibit – there are special showings of maritime art. Through its museum store and offers to members, the museum has made available prints of commissioned works of art with a maritime theme, such as the prints by John Barber and Brian Hope. Members and visitors, however, may not know the full extent of the museum’s art collections, especially since relatively few items are on display. This article will describe more fully the extent of the museum’s holdings of original paintings. Future articles will report on prints, drawings, photographs, and other art works in the CMM collections.

The artist represented in the museum by the largest number of works – thirty-five watercolors and oils – is Louis J. Feuchter who lived in Baltimore from 1885 until 1957. His artistic ability surfaced early: at the age of eight he had drawings of animals exhibited at the Columbian Exposition in Chicago, and at twelve he received a scholarship to attend the Maryland Institute in Baltimore. His principal work was done in the employment of Samuel Kirk & Son of Baltimore, a firm specializing in silverware manufacture. Here he was a silver chaser and draftsman. Some of his finest work in this medium can be seen displayed in the State House in Annapolis on the silver service for the battleship Maryland. Before World War I he became interested in the workboats of the Chesapeake Bay and began painting examples of pungies, bugeyes, and similar boats in settings on the Eastern Shore, where he spent summer vacations, or in Western Shore locales, possibly even Solomons. He even acquired a small sloop that he sailed around the Patapsco and from which he was able to paint other maritime scenes.

His interest in Bay boats was shared with Marion Brewington and Robert Burgess, the latter of whom wrote in 1976 a fine biography of Feuchter, available for purchase in the museum store or for consultation in the museum library.

The Feuchter works in the museum have been acquired from several sources, including some significant gifts. Most of these, however, were purchased from Louis Feuchter’s brother Walter, who still lives in the home in Baltimore into which the family moved in 1917. A number of Feuchter works are in the collections of the Mariners’ Museum in Newport News and a few more at the Chesapeake Bay Maritime Museum at St. Michaels, but CMM
has the largest public collection. The present CMM exhibit of Feuchter paintings will be on display for several more months and is well worth a visit by anyone interested in Bay boats and in beautiful watercolors.

Another Baltimore artist, Joseph Saunders Bohannon (1894-1973), is represented by nineteen paintings in CMM's collections. Bohannon's art – almost entirely of steamboats that plied the Bay—is considered by some to be folk art, but nonetheless provides important pictorial documentation of Bay history. Joseph Bohannon actually worked on the Bay, starting as an oiler at the age of eighteen on the steamboat Northumberland, later advancing to chief engineer. He followed a distinguished family history of Bay work: his grandfather, J. J. Saunders, was a builder of sloops and bugeyes at Solomons and a shipwright at the M. M. Davis Shipyard; his father, Herbert A. Bohannon, served as quartermaster on the side-wheel steamboat St. Marys when she plied the Patuxent, and later was master of the Calvert, Anne Arundel, Talbot, and Dorchester, all steamboats of the Weems Steamboat Line. Joseph Bohannon's brother Victor worked for the Merchant and Miners Transportation Company in Baltimore. A longer sketch of Joseph Bohannon was written by Clara M. Dixon in the winter 1983 issue of the Bugeye Times.

Examples of the art of Joseph Saunders Bohannon can be found in the Mariners' Museum, the Chesapeake Bay Maritime Museum, the Radcliffe Maritime Museum in Baltimore, and the Abby Aldrich Rockefeller Folk Art Center at Williamsburg. CMM's paintings were acquired by purchase and gift.

The third largest collection of maritime art in CMM consists of fifteen watercolors by Commander E. C. Tufnell, R. N. (1888-1979), presented to the museum as a gift of Melvin and Christa Conant. These watercolors relate to the history of sail, with over half of the depicted vessels either built in the United States or relevant to American history. Commander Tufnell joined the Royal Navy in 1903, retired in 1929, rejoined for World War II, and retired finally after the end of the war. He served both on submarines and on surface ships. As a measure of his knowledge of naval history, he aided Nordhoff and Hall in research on the HMS Bounty. Painting was an avocation, but one in which he demonstrated professional skill. In addition to painting, Tufnell was also a superb modelmaker. His works are found at the Chesapeake Bay Maritime Museum, South Street Seaport in New York, the U.S. Coast Guard Academy at New London, the Marine Maritime Museum in Bath, the San Francisco Maritime Museum, the San Diego Maritime Museum, the Woods Hole Oceanographic Institution, and in Queen Elizabeth's private collection at Windsor Castle in England.

Still another Baltimore artist, C. Leslie Oursler, is represented in CMM by eleven paintings depicting Bay steamboats and workboats, as well as steamships that called at Baltimore. Oursler attended the Maryland Academy of Arts, and his works have been exhibited at the Baltimore Museum of Art, Johns Hopkins University, the Maryland Historical Society, and Mariners' Museum. The latter two also have his works in their collections, along with the Chesapeake Bay Maritime Museum and the University of California at Los Angeles. Illustrations by Oursler are a part of the book Majesty at Sea, published in England. CMM's items were obtained by gift from the artist and by purchase.

The museum has purchased four watercolors of Bay sailing vessels by New York artist Leonard W. Vosburg who specializes in period and historical illustration. Born in Yonkers, Mr. Vosburg trained at Pratt Institution in Brooklyn. His illustrations have appeared in over ninety books from such publishers as Rand McNally, Putnam, Random House, American Heritage, and Colonial Williamsburg. His work has been exhibited at the National Academy and at the American

Continued on page 3
Watercolor Society in New York City. Murals by Vosburg have been executed for the Indiana State Museum and the George Rogers Clark Bicentennial Exhibition. Vosburg’s interest in the Chesapeake Bay area has grown out of his interest in boating here. He designed and now sails a gaff-rigged sloop built by Curtis Applegarth of Oxford.

Several artists – mostly with interest in the Chesapeake – are represented in CMM’s collections by only a single work at this time. John M. Barber’s oil painting “Buying Oysters at Drum Point” was commissioned by the museum through the resources of the James Bys Memorial Fund. Prints from this painting are still available from the museum. Mr. Barber is active in the Richmond area where he maintains a studio. Barber is known for his interest in documenting America’s vanishing maritime traditions and has produced many significant paintings of the Chesapeake Bay.

Brian Hope is a graduate of the U.S. Merchant Marine Academy and a professional Chesapeake Bay pilot, but he is also an active painter of Chesapeake Bay scenes. His works are found in the collections of the Radcliffe Maritime Museum, the Merchant Marine Academy, and the Baltimore Museum of Industry. His acrylic “Solomons Island 1894” was a gift to the museum, and from this painting the museum has prepared prints which are still available for purchase.

August H. O. Rolle (1875–1941) was one of Washington’s foremost painters during the first half of this century. He was founder and president of the Washington Landscape Club and vice president of the Society of Washington Artists. His work is found in the collections of the National Museum of American Art, the Library of Congress, and the Columbia Historical Society. A watercolor “Wharf and Sailboats” was purchased by the museum at auction – one of the first acquisitions of serious art. This scene may be from Solomons.

Ernest Fiene (1894-1965) was a German-born artist who studied at the National Academy of Design. His work is found in the collections of the Metropolitan Museum of Art, the Whitney Museum of Art, and the Phillips Memorial Gallery. In 1978 his daughter and son presented CMM with an oil painting depicting Earl Harris, assistant lighthouse keeper, standing by the fogbell at the Drum Point Lighthouse about 1956. This gift was arranged by John Hansen, the last civilian keeper at Drum Point.

Melbourne Smith, founder and president of the National Historical Watercraft Society, is an artist, designer, illustrator, and boatbuilder. He has rendered over 500 detailed ship paintings, but nearly 300 of these were lost in a shipwreck off the French Coast in 1959. A series, “Sailing Vessels of the Chesapeake,” appeared as covers of the Baltimore Sunday Sun Magazine, and paintings of twenty-one yachts appeared in G. D. Dunlap’s America’s Cup Defenders published by the American Heritage Press. His paintings have appeared on covers of The Skipper and Boating magazines and have been used by the Audubon Society. Mr. Smith was also the builder of the Pride of Baltimore. He gave CMM the painting of the privateer Rossie, a Baltimore clipper commanded by Joshua Barney at the outbreak of the War of 1812.

Artist John Wharf – of whom little is known – is represented by a 1941 watercolor entitled “Punt Gunning.”

An unusual oil portrait of a sea captain was a gift to the museum. It is an 1872 painting by Chinese artist Lai Song (ca. 1850–1885), possibly painted in San Francisco, presumably from a daguerreotype. It is known that sea captains frequently had portraits prepared while overseas to take home as gifts. Since this painting was found in an antique shop in Reisterstown, there may have been a connection with a Baltimore sea captain.

Paintings and illustrations relating to maritime themes, especially of the Chesapeake Bay, are always sought to enhance the collections of the Calvert Marine Museum. Efforts have been made, for example, to locate the original oil painting prepared by noted American artist Reginald Marsh for the September 1936 issue of Fortune magazine. This painting depicts the ships of the “ghost fleet” tied up at Solomons. Although commissioned by Fortune for an article on the U.S. Maritime Commission, the publishers have no record of the fate of the original, nor has the library of the Metropolitan Museum of Art. Marsh was a major American painter of the period, but it is not known whether he visited Solomons or made his painting from photographs. Museum members who know of any appropriate art works are asked to bring them to the attention of the museum staff.
CALVERT MARINE MUSEUM IN REVIEW: 1986

Through the continued hard work and effort of the museum staff and volunteers, and the continued support of the Calvert Marine Society, the Calvert County government, the museum's Board of Governors, and citizens of our region, the Calvert Marine Museum has experienced another successful year of growth and programming. The year 1986 was marked by a very significant achievement, ground breaking on our new 24,000 square foot exhibition building, described in the fall issue of the Bugeye Times. This is the beginning of phase two of our three-phase master development plan. Phase one, completed in the spring of 1983, consisted of our boat basin and saltwater marsh development. Phase three, the renovation of the existing building for administrative uses, is scheduled for the late 1980s.

Appropriately, the ground breaking ceremony was held during our annual members' picnic. Maryland State Comptroller Louis Goldstein, honorary chairman of our Campaign Committee, served as master of ceremonies. State Senator Bernard Fowler, Calvert County Commissioners William Bowen, John Gott, Pete Grover, Mary Harrison, and Dr. George Weems, as well as the chairman of the museum Board of Governors Ellen Zahniser, Director Ralph Eshelman, and contractor Bruce Davis ceremoniously took the first shovels full of dirt. Major construction work will proceed during 1987 and 1988.

Official attendance at the museum in 1986 was 46,803. Much higher, however, was the actual number of persons who used our grounds and participated in museum-sponsored programs. During the ninth annual Patuxent River Appreciation Days Festival in October, we had an estimated 15,000 visitors, of whom only a fraction squeezed into the museum building to be officially counted. The museum's Wm. B. Tennison took 1,049 PRAD visitors on free boat rides around Solomons Harbor.

This year 2,775 schoolchildren and 354 teachers and parents were offered specially-tailored guided tours. When a school group could not come to the museum, our educational staff made presentations at the school, reaching another 850 children in this way. Group programs for summer campers, scouts, YWCA, exchange students from Japan and France, Smithsonian Institution Resident Associates, and the Naval Academy reached 369 adults and 345 children. An additional 481 persons attended museum lectures, classes, and field trips, ranging from our fossil-collecting trips to the building of small craft, from model boat racing and woodcarving to lectures about beaver traders on the Chesapeake Bay, Halley's Comet, and exploring the Amazon. The Education Department also assisted with the Calvert County Outdoor Education program and the Calvert County Garden Club flower show where the museum contributed an exhibit on pressing marsh plants. This exhibit was awarded the state educational ribbon and also received the special merit ribbon.

In a cooperative effort among the Calvert County Historical Society, the Jefferson Patterson Park and Museum, the Chesapeake Beach Railway Museum, the One-Room Schoolhouse, and the Calvert Marine Museum, a Living Legends program was conducted with funding from the Maryland Humanities Council. Historical re-enactments of appropriate Calvert County characters included Commodore Joshua Barney, who commanded the Chesapeake Flotilla in the War of 1812, and the lighthouse keeper at Drum Point Lighthouse. CMM's own Darwin Wilson played the role of a U.S. Lighthouse Service supply officer. The museum was also a sponsor of the National Audubon Society Mid-Atlantic Regional Conference at which several staff lectured and led field trips.

The museum's 1899 oyster buyboat Wm. B. Tennison completed its eighth successful season with 88 charters and 126 daily excursions, taking 6,486 paying passengers out on the Patuxent River and providing tours of beautiful Solomons harbor. In addition, the Tennison traveled as the museum's ambassador to Sandy Point State Park for the annual Chesapeake Appreciation Days, where thousands of people stepped aboard to learn about our mission.

The museum staff has also been busy beyond the walls of the museum. Dave Bohaska, CMM registrar, served on the registrar's committee of the North East Museums' Association and lectured on fossils at the Southern Maryland Natural Resources Camp, Chesapeake Bay Ecology Camp, Point Lookout State Park, and National Audubon Society. Ralph Eshelman served as chairman of the Solomons Environmental and Archaeological Research Consortium and as the Council of American Maritime Museums' liaison with the National Oceanographic and Atmospheric Administration Marine Sanctuary Program for the site selection of the USS Monitor collection. He also served as trustee of the Maryland Humanities Council, the Southern Maryland area representative of the Maryland Historical Trust, a member of the Technical Advisory Committee for the Jefferson Patterson Park and Museum, a surveyor for the American Association of Museums' Assessment Program, and a member of its Accreditation Visiting Committee. During
1986 Eshelman presented papers at the National Audubon Society Mid-Atlantic Regional Conference, St. Mary's City, Maryland; Ecofunding conference, Aspen Institute, Maryland; and the Society of Vertebrate Paleontology, Society, forty-sixth annual meeting at the Academy of Natural Sciences in Philadelphia, Pennsylvania. In addition, Eshelman gave talks to groups including the Appeal Elementary School's fifth grade commencement, Calvert Marine Museum Fossil Club, St. Mary's Women's Club, Colonial Dames of Southern Maryland, and the Myrtle Beach Mineral Society Show. In addition, Eshelman found time to conduct research in England and, thanks to a research grant from the National Geographic Society, led a paleontological expedition to the Netherlands Antilles. Finally, he published "Recommended Criteria for the Selection of the Principal Museum for the Monitor Collection of Artifacts and Papers" by the National Oceanographic and Atmospheric Administration.

Paula Johnson, CMM Curator of Maritime History, presented lectures to the Calvert County Rotarians, students at Mary's College, the Washington Area Professional Anthropologists, and Calvert County Rotarians. Paula published "The Potters Oyster Season I've Ever Seen: Collecting and Interpreting Data From Watermen" in the Journal of the Washington Academy of Science, reviewed two books, attended the American Folklore Society annual meeting in Baltimore, served on the Calvert County County Arts Council, and was appointed to the Folk Arts panel of the Maryland State Arts Council. Dee Danzig, museum shop manager, attended a four-day workshop on "Managing Museum Shops" at the Smithsonian Institution. Elizabeth Cornell, CMM Curator of Education, attended the Mid-Atlantic Marine Education Association and the National Education Association Conference where she presented a paper on "Marine Science Mentorship Programs." Liz also published a paper "Preparing Teachers to Teach Science: Learning Science as a Process" in the newsletter of the Native American Science Education Association.

Activity by the Patuxent Small Craft Guild during Patuxent River Appreciation Days, October 11 and 12.

The museum staff has increased by several permanent and temporary positions. Ken Krommey was hired on a temporary basis to catalog our preserved estuarine and marine collections; E. Glyn Pogue was hired to catalog our photograph collections; Layne Bergin now coordinates our volunteers and special events on a part-time basis; George Burgert, a volunteer with the Patuxent Small Craft Guild for the past seven years, has been hired part-time as Curator of Small Craft; Nancie Hillman, Gwyn Denton, and Jean Hooper were new interpreters; and Denise Evans Lofgren was hired part-time as a museum shop manager, attended a four-day workshop on "Managing Museum Shops" at the Smithsonian Institution. Elizabeth Cornell, CMM Curator of Education, attended the Mid-Atlantic Marine Education Association and the National Education Association Conference where she presented a paper on "Marine Science Mentorship Programs." Liz also published a paper "Preparing Teachers to Teach Science: Learning Science as a Process" in the newsletter of the Native American Science Education Association.

Michael Jehle interned at the museum for three months working on a catalog of the museum's small craft collection. This work was made possible through a grant by the Solomons Optimist Club.

The museum-sponsored clubs have again been active: The Southern Maryland Shipcarvers' Guild, founded in 1977 as the museum's first club, continues its woodcarving classes every other Saturday morning. James Langley, museum woodcarver and model maker, represented the guild and the museum at the U.S. Post Office in Washington, D.C., where he carved a figurehead during the first-day issue of the woodcarving folk-art stamp series. The Solomons Island Model Boat Club now has thirty completed radio-controlled skipjack models that competed in races held throughout the year. For the third time in four years the Chesapeake Bay Maritime Museum Model Boat Club and CMM's club held a friendly competition with CMM taking top honors. The CMM Fossil Club sponsored several field trips including excursions to Lee Creek, North Carolina, and Big Brook, New Jersey, and sponsored lectures ranging from "Pine Cones from Calvert Cliffs" to "Fossil Boring Snails." The museum and club were represented, primarily by Dave Bohaska, at the Schiele Museum Fossil Fair, the Delaware Valley Paleontological Society Fossil Fair, the Montgomery County Gem, Lapalidary, and Mineral Society Show, the Myrtle Beach Fossil Fair, and the North Carolina Fossil Fair. Club members contributed significant finds to CMM, collections, some of which were described in the Mosasaur.

The Patuxent Small Craft Guild built two utility skiffs for resale and continued restoration work on the "oyster pirate" skipjack Marie Theresa. The guild also participated in the Mid-Atlantic Small Craft Festival held at the Chesapeake Bay Maritime Museum and the Small Craft Conference held at the North Carolina Maritime Museum. Finally, the CMM Canal Club sponsored eleven canoe trips, both flat-and white-water outings, including trips to the Susquehuanna River in Pennsylvania, the North Anna River in Virginia, and St. Mary's River in Maryland.

During 1986 the exhibits department installed an introductory audio-visual program in the former cold storage room at the J.C. Lore & Sons Oyster House. Two short programs entitled "Glimpses from the Past" and "J.C. Lore & Sons" make up a six-minute video program depicting local commercial fishing from about 1920 to the early 1960s. An exhibit on pound net fishing was installed in an original fishermen's shanty, "The Buoy Hotel," located at Flag Ponds Nature Park. An interpretive "Fisherman's Trail" leads visitors to several sites where a large pound-netting station operated from about 1915 to 1960.

The former modelmaking and woodcarving shop, now relocated in new quarters, has been renovated into a fossil preparation laboratory. Here visitors may view actual fossils being cleaned and prepared for research and exhibition. Interns, volunteers, and members of the CMM Fossil Club use the facility.

A major portion of time has been spent in the planning of the new Maritime Hall for our new exhibition building. Funding from a National Endowment for the Humanities grant allowed Ralph Eshelman, Paula Johnson, and Bette Bumgarner, Curator of Exhibits, to take a "fact-finding" tour of other history and maritime museums in Massachusetts, New York, Vermont, Maine, and Connecticut. A meeting of distinguished scholars, including Robert Burgess, Arthur Pierce Middleton, Gary Kulk, Donald Shomette, and Dennis Pogue, helped to outline the exhibit. The exhibit team meets regularly to work on the many details involved in developing and designing the new exhibit.

Several temporary and traveling exhibits were produced in 1986. A collection of color...
photographs by Irene Hinke Scolotto depicting wildlife indigenous to the Bay region, exhibited at the changing-gall
April through August. In late August, the exhibit, "Louis J. Feuchter: Chesapeake Bay Artist 1885-1957," opened. The exhibit consists of watercolors, oils, and pencil sketches of Chesapeake Bay sailing craft, all from the museum collection. Finally, our exhibit "Everyday Life Along the Patuxent" was loaned to the Merkle Wildlife Center.

For the past three years the National Endowment for the Humanities (NEH) Challenge Grant has been a priority. The NEH Challenge has now been met! Over $100,000 was raised during 1986 to complete the $450,000 required match which will be used for renovation of our present museum building into administrative offices, library, archives, conservation, and collections management areas. Instrumental in completing this match was an anonymous gift in excess of $20,000 targeted for the renovation and equipping of our paleontology storage range and preparation laboratory. Corporate gifts included $10,000 from the Ford Foundation, and $5,000 from the U.S. Fidelity and Guaranty Company. A unique donation was made by Mrs. Lorton's fifth grade class at Appeal Elementary School who sold "singing valentines" which raised $201 to help our NEH match. The Campaign Committee of the museum held several successful fund-raising events. In March, a 50/50 raffle earned $5,000; the Waterside Music Festival concert, written by the Calvert Bank, generated another $6,069.

The museum was also fortunate to have Senator Bernard Fowler and Delegates Thomas Rymer and Ernest Bell present bills to the Maryland legislature on behalf of our Maryland's Patuxent River. A greatly enlarged and renovated reserve fleet which was moth-balled in the North Annex. One hundred and thirty-eight staff work space. Tremendous strides were made to meet the challenging goals of the 1986 NEH match.

As of December 31, 1986, the membership of the Calvert Marine Society had increased from 60 in 1985 to 64 in 1986; thirty-two businesses also made grants, donations, or contributed in kind services to the museum. Our first Director's Reception was held in November to thank all our individual members and donors at or above the $100 level.

As of December 31, 1986, the membership in the Calvert Marine Society had increased to 1,431, generating revenue of $449,099.50, increased ten percent over 1985 with a renewal rate of eighty-five percent. (Over seventy percent of the 1986 revenue was used in meeting the NEH Challenge Grant.)

Our volunteers did another outstanding job in 1986, volunteering 7,333 hours of their time.

Our volunteer seminar and training schedule has been upgraded and expanded with monthly sessions. Members, friends, and the community contributed over $100,000, and contributed rental allowances in support of our activities in 1986.

One of the most obvious physical changes at the museum is the new woodworking shop. Stylized after a 17th-century shop, the building houses the woodworking shop, model-building shop, woodworking shop, and paint shop. By relocating these shops to this beautiful facility, needed space in the main building has been made available. The new shop also keeps noise and dust to a minimum and, most importantly, removes a potential fire hazard to a separate structure away from the exhibits and collections. The space vacated by the former shop is now used for a fossil preparation laboratory, photo copy room, and additional staff work space. Tremendous strides were made to open the boatyard shell crushing mill complex located at the oyster house. This unique exhibit should open sometime in 1987.

New CMM publications include Merle Cole's The Patuxent "Ghost Fleet": 1927-1941, a history of the United States reserve fleet which was moored-balled in the Patuxent River. A greatly enlarged and improved second edition of Wallace Ashby's Fossil Mollusk Identification Guide has proved to be a top seller. Wonderful full-scale illustrations by Mary Parrish, Wally's daughter, enhance this popular book. Paula Johnson's catalog Working the Water: The Commercial Fisheries of Maryland is in press at the University Press of Virginia.

The rapid growth of the library has forced the transfer of minimally used books to the North Annex. One hundred and thirty-eight new titles were cataloged and twenty-five additional volumes added to existing sets. During 1986 all catalog cards have been produced by a computer printer. Users of the library and archives have come from as far as New York, Kansas, and California.

During 1986 there were 180 gifts, twenty-nine loans, five field collections by staff, and fifteen purchases of a total of 227 transactions to the collections of the museum. These numbers only record lot receipts, each transaction sometimes consisting of dozens of individual items. For example, the Albemarle turn-of-the-century Southern Maryland Maritime Industries," and to purchase biological sampling gear for use on the Wm. F. Jennison.

In July the museum hosted the Solomons-built bugeye Little Jennie, with a celebration underwritten by Ellen Zahniser. The annual Corporate Caper was held in October, recognizing the significant contribution our corporate members make to the museum. Corporate members have

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YEAR-END SUPPORT OF MUSEUM INCREASES

The support of the museum through the year-end appeal increased substantially this year. Some 242 members and supporters contributed nearly $10,600.00 in 1986, increasing support by thirty percent over 1985. These unrestricted funds will make it possible to acquire important items for the collections, will assist in publishing projects, and will generally fund programs and activities not otherwise possible. The museum’s Board of Governors and its administration acknowledge with thanks the support of the following donors to the 1986 appeal.
VOLUNTEER NEWS

The annual Volunteer Dinner, moved from its usual spring date to January twenty-first this year, gave volunteers well-deserved recognition, as well as a chance to socialize with each other. Over sixty volunteers, their guests, and staff met at the Solomons Yacht Club for a hearty lasagne dinner, highlighted by a twenty-item salad bar and Ralph Eshelman’s slides on the Caribbean island caves.

Certificates were awarded for 100 hours (or more) service during 1986 to Doris and Paul Berry, John Darr, Gladys Fafley, Geoffrey Footner, Mary Hammond, LeRoy Langley, Al Lavish, Linda McGilvery, Margaret Moran, Jean Murray, Millie Orlando, Sandy Roberts, Robert Siemon, George Surgent, Philip Swann, Leo and Margaret Trail, and Ellen Zahniser. A special award was presented to volunteer/docent Dorothy Ordwein for her long-time devotion and service.

Please check the quarterly calendar for listings of the monthly training sessions for volunteers. These are designed to help all volunteers become more familiar with the museum exhibits, themes, and goals. The next time you come, bring a friend!

Recent Acquisitions

The museum received from Mrs. Katherine R. Lore six models of historical Chesapeake Bay vessels. They include the pungy Wane, the pinnace Ark, the sloop Fiona Elsie, the round-stern bugeye Emma A. Faulkner, the Baltimore clipper Pride of Baltimore, and the sloop Wade Hampton. These models were built by Preston Lore, Mrs. Lore’s husband, who was a native of Solomons, a waterman, and captain of the oyster buyboat Sidney R. Riggin which operated on the private Patuxent River oyster beds of the J. C. Lore and Sons seafood packing house. This is a significant collection of models made by a man who knew and worked the waters in which these vessels sailed.

The museum also acquired an 1850s sailmaker’s bench used by Otis (Ben) Gravenor who first worked in Baltimore, but by 1870 had moved to Sharptown, Maryland, on the Nanticoke River where he worked for the Elzey Brothers Shipyard and Marine Railway. Gravenor made the sails for many rams and schooners, such as as the 1872 Eliza A. Scribner for which his original sail plans and original sailmaking tools are also included. This acquisition was made possible through the cooperation of Roger Pfost. To complement this addition to our sailmaking collection, the bold rope winch used in the Albert Brown sail loft at Wenona, Maryland, was also acquired.

From the National Park Service the museum received a punt gun, once used for commercial duck hunting and now illegal. The ten and one-half foot gun is in excellent condition and complements our growing collection of hunting and trapping artifacts.