Clarence E. Davis, the last of four — or possibly five — generations of boat builders in the Davis family, died suddenly on November 15, 1936. The M. M. Davis and Son shipyard had by then acquired national repute in yacht building, and since 1934 has been a yard favored by the darlings of the world of yacht design, Sparkman & Stephens, Inc. The yachts Aweign, Kiboko, Tejeria, and Diana had been built and delivered, while at the time of Davis' death two of their finest designs were under construction, White Cloud and Manitou. On the day that he died, Davis, accompanied by Rod Stephens, Jr., of Sparkman & Stephens, and George Whiting, owner of the White Cloud, had made an inspection trip to the shipyard where that yacht was under construction. Davis had suffered from hypertension for several years and was hospitalized with it for a month in 1931, the year that M. M. Davis and Son built High Tide and Lord Jim, both designed by John G. Alden, at that time the world's leading yacht designer. There can be little doubt that Clarence Davis' life was shortened by the stress of the job as the yard strove to reach the high standards that he set for it.

Clarence Davis carried M. M. Davis and Son on his shoulders during the decade of yacht construction between 1927 and 1936. He culled through the labor force, shifting and molding his craftsmen. He was the company's management, assisted by such older employees as J. Barnes Lusby, who had learned specifications, blueprints, and scheduling under his stern gaze, Davis prepared the firm's correspondence, estimates, and quotations, and he did the engineering work and purchasing. He was the final inspector of completed work. When on the road, he handled public relations and advertising, calls on clients and designers, and attended annual boat shows and conventions. In the office he was assisted by a staff of one, Miss Clara Brooks.

Davis' death cut the heart out of the company. As their only son was but a teenager, Mrs. Davis had the task of disposing of the company quickly before it began to flounder from lack of direction. Here she was exceedingly fortunate, for in less than two months she had found a purchaser, George H. Townsend of Greenwich, Connecticut. By February 1, 1937, a new management (Continued on Page 5)
OYSTER HOUSE RE-OPENS

Visitors to the museum's J. C. Lore & Sons oyster house will find several additions to the fisheries exhibits. One of the building's original cold-storage areas has been transformed into a twenty-seat theater, where a twelve-minute videotape program is played. The first part of the program, "J. C. Lore & Sons," consists of historic film footage depicting the Lore oyster house in operation in 1950. The Lore's buyboats, Wm. B. Tennison and Sidney R. Riggin, are shown dredging oysters on the company's private Patuxent River beds and hauling the catch to the oyster house docks. Also shown are workers unloading the boats, and shucking, packing, and shipping the oysters. Joseph C. Lore, Jr. of Solomons, is seen at his desk as well as in the packing room, filling pint cans of his famous oysters. The second half of the program, "Glimpses from the Past," shows crabbing, soft-shell clamming, gill netting, and pound-net fishing in the 1930s, '40s, and '50s.

MARSH-BUILT BUGEYE RETURNS TO SOLOMONS

The first two concerts of the 1986 Waterside Music Festival have been quite successful, with a large number of members and guests attending. David and Ginger Hildebrand's concert on May 24 was held on the lawn adjacent to the boat basin, while the June 28 concert of Dorothy Kingston and David Troup - somewhat more formal in character - used the Small Craft Skills Center as a temporary stage. The success of both concerts was possible in large measure because of the support of the Calvert Bank - first, through its sponsorship, and second, by the help of the bank's staff in preparing for the concerts and assisting at the gate and with the sale of refreshments.

An instrumental group of considerable virtuosity - the Monumental Brass Quintet - will be featured at the third and final concert of this season on Saturday, August 2. This program will be quite different from the first two, with music ranging the centuries from the Renaissance to the Jazz Age. Members of the group are: Eric Alexander, tenor trombone; Amy Phelps Bourne, French horn; C. Russel McKinney, Jr., bass trombone and tuba; John Morrison, trumpet, and Patrick Whitehead, trumpet. The performance begins at 7:00 p.m., with the museum gates opening at 6:00. Tickets at $6.00 each ($3.00 for children under 12) may be purchased at all branches of the Calvert Bank, at the Calvert County Chamber of Commerce office, at the Prince Frederick Library, at the museum office, or at the gate. Beverages and desert will be available for sale before the concert and at intermission.

CORRECTIONS
Scott Rawlins' name was inadvertently omitted from "Notes From a Naturalist" in the preceding issue. Scott also prepared the drawings on page 3 of that issue. On page 5 the indentifications of Mary Harrison and Ellen Zahniser were switched. The editor regrets these errors.

WATERSIDE MUSIC FESTIVAL, 1986

Visitors to the museum in late July will have the rare pleasure of seeing one of the few remaining Solomons-built bgeyes. On Saturday, July 26, the Little Jennie will be moored at the museum pier as part of her tour of the Chesapeake, and the public will be able to see this restored (and somewhat modified) vessel.

After sailing with other important ships in New York harbor in early July, the Little Jennie will visit the Chesapeake, touching at Baltimore, Annapolis, St. Michaels, Oxford, and Solomons. Last summer's issue of the Bugeye Times described the history and importance of the Marsh shipyard in Solomons and mentioned the Little Jennie. Her Chesapeake tour is described in the June issue of Chesapeake Bay Magazine. Further details of her visits will be carried in local papers.

The original film footage from which the program was made is believed to have been shot by the late L. Francis Beavan, who was a member of the fisheries staff of the Maryland State Department of Natural Resources.

The footage was stored at the Chesapeake Biological Laboratory until 1982 when the Calvert Marine Museum received funds from the Maryland State Arts Council to make copies and transfer selected portions to videotape format. With technical assistance from Yellow Cat Productions of Silver Spring, and funding from the Maryland Humanities Council, museum staff created the video program for the exhibit.

Also new to the exhibit this summer are interpretive panels in the shucking and packing rooms. These panels are devoted to the history of the Lore Company, the oyster shuckers who worked there, the art of shucking oysters, and other oyster houses along the Patuxent. Come and see all the changes!
Psephophorus calvertensis was a Miocene marine turtle of great size, the largest of several fossil turtles found at Calvert Cliffs. Reaching lengths of almost eight feet and weights of nearly a ton, it probably traveled regular migratory routes for many, many miles.

Psephophorus calvertensis (from the Greek, psephos, pebble, + phoros, bearing) had a thick leatherly skin stretched over approximately seven longitudinal ridges. Beneath this hide-like covering was a mosaic of bony scutes, or platelets, interlocked like the pieces of a jigsaw puzzle to form the carapace (upper shell) and plastron (lower shell). The vertebrae and ribs were not fused to the carapace, a condition different from that in most turtles in which the vertebrae and ribs are fully fused to the carapace.

Often mistaken for bits of Indian pottery, these irregularly shaped platelets are among the more commonly found fossils of Calvert Cliffs. They average from about a half an inch to two inches in size and are usually dark brown or black in color. The dorsal (upper) surface of an individual scute is flat, stone-like, and smooth to the touch. Its sides and under surface have a more porous, bony texture. Platelets that formed the outer and posterior edges of the carapace are much thinner than those that formed the dorsal ridges. The most easily recognized of these fossil platelets are those that formed the bony ridges of the carapace: these are always nearly twice as long as they are wide, and are heavy and roof-shaped. Example of these fossil scutes are illustrated here.
Museum Educator Appointed

Elizabeth Anne Cornell, Liz comes to the museum's new curator of education, museum educator, and science education researcher. Her experience includes instructing children and adults, working with teachers and watermen, writing lesson plans and institutional mission statements, developing grant proposals and monitoring contracts, surveying museum visitors and evaluating program and designing exhibits.

Liz started work at CMM at the beginning of May. Mid-May, Liz had the misfortune of getting in the way of a reckless driver on the highway while returning from the Mid-Atlantic Marine Education Association Conference. While injuries have slowed her movements and confined her to home, they have not reduced her enthusiasm for her job, the museum, its staff, visitors, and volunteers. She keeps in touch with CMM as much as possible.

Liz is looking actively for volunteers for the education program to help implement a comprehensive schedule of offerings. She is seeking volunteers with all sorts of interest and abilities: teachers, guides, craftspersons, writers, coordinators, and organizers. Liz says: "Volunteers are the life blood of most museums. Our core of faithful individuals who devote a significant portion of their time to work without financial compensation are so important to the museum. We could not maintain our present level of activity without them; we cannot grow without them."

Members interested in significant volunteer activity — or knowing of others who might wish to volunteer their time to the museum — should call and leave their names.

CMM NEWS AND PLANS

NEW MUSEUM BUILDING GOES TO BID

After seemingly endless delays, the plans and specifications for the museum's new exhibition building were put out for bid on May 21. A prebidding conference for prospective bidders was held at the museum on June 9, at which time the architects — Cambridge Seven Associates — the Calvert County Engineer, and museum officials were available to answer questions. The bids are scheduled to be opened by the County Commissioners on Tuesday, July 8, following which the bids will be studied and — it is hoped — a contract award by mid-summer.

OTHER BUILDING ACTIVITIES

Members visiting the museum this spring have been aware of other building projects. Museum staff have been working during the winter and spring to prepare a building behind the present museum as a woodworking shop, to house the work now carried on in the basement of the museum. Visitors will still be able to watch the woodworking and modelmaking from covered walkways around the renovated building. Other work this spring has involved the connection of the water and sewer systems of the museum building and north annex with the new street mains installed in the Solomons area by the county.

RESTORATION OF OUTBOARD MOTORS

Over the years Calvert Marine Museum has accumulated an extensive collection of antique outboard motors, only a small fraction of which are on exhibit. In order to gain wider display of this collection the museum is embarking on a special program to restore the motors and exhibit them at various marine stores in the Solomons area. Anyone willing to volunteer time to help clean and restore this important collection will find plenty to do. Please call Dave Bohaska or Ralph Eshelman at the museum (326-2042).

Grant From

The Waterfowl Festival

The Board of Directors of the Waterfowl Festival in Easton announced in mid-May that a $4,068 grant has been approved for the renovation of CMM's waterfowl exhibit and the preparation of a trail guide for the outdoor marsh walk. The present waterfowl display in the front hall of the main exhibit building is the focal point as visitors enter the museum. Since its installation over four years ago, the museum has acquired several additional mounted birds for displays. The grant will allow the museum to enlarge this exhibit and, more importantly, to improve its educational value through better signage and presentation.

Grant Awarded

to Conserve Paintings

The Calvert County Cultural Arts Council recently awarded the museum a grant of $843 to conservation-mount and frame a collection of thirty-three paintings by the late Chesapeake Bay artist Louis Feuchter (1885 - 1957). Conservation mounting, a standard practice for preserving museum artwork, involves attaching acid-free backing to each piece and using rice starch and mulberry paper for hinging. Each piece is then matted with acid-free ragboard, placed in glass, and framed. This process greatly retards deterioration of the artwork.

The museum's Feuchter collection consists of watercolors, oil paintings, and sketches depicting traditional Chesapeake sailing craft. While Feuchter painted a wide variety of subjects, he is most renowned for his renditions of buyeges, skipjacks, schooners, pungies, and log canoes, the types of watercraft that filled Bay harbors during Feuchter's lifetime. The collection of Feuchter's paintings was made available recently to the museum through the cooperation of Walter Feuchter, the artist's brother.

The museum will match the arts council grant with funds donated in memory of Kenneth Lore, J. Frank Dare, and Granville D. Smith. Donations generously contributed by museum members during the 1985 annual appeal will also be used for this project upon completion of the mounting and framing, the paintings will be displayed in a special exhibit at the museum.
was in place.
Surviving records indicate that George Townsend was a man of great energy who had a deep interest in boating and yachting. As time passed, he probably regretted reaching beyond the boundaries of the tight little world in which he had gained some fame and fortune. There can be no doubt that owning M. M. Davis and Son, Inc., brought him many agonizing problems, though over the long haul he was successful at Solomons. Few other men could have followed Davis and succeeded.

Townsend had retired as president of Boyce Monometer Company when he acquired M. M. Davis and Son. His success had brought him prominence in the business world and had allowed him time to pursue his hobbies on the water - racing high speed power boats and cruising in his motor sailer. In 1926, driving Greenwich Folly, he won the coveted Gold Cup, repeating this success in 1917.

Townsend’s introduction to M. M. Davis and Son was in 1935 when he selected the yard to build his Charles Mower-designed motor sailer Cheerio Too. Mower designed a fleet of motor sailers — including Townsend’s first Cheerio in 1923 — with their heavy displacement hulls, larger engines, and smaller sail plans than auxiliary sailboats. Cheerio Too was delivered in June 1935, a boat forty-eight feet, six inches overall, with 906 square feet of sail area. Davis built her with a centerboard housed below the floor. Always the competitor, George Townsend raced her on Long Island Sound in the 320-mile Fire Island Race sponsored by the Larchmont Yacht Club. Of this race, Rudder magazine reported in September 1936: “Cheerio Too is a motor sailer and hardly the average man’s idea of an ocean racer, but she showed a surprising ability under sail until forced to withdraw by illness of one of the crew.” Later, in 1938, many of the characteristics of Cheerio Too were designed into the “Crusailer,” a class of motor sailers built by M. M. Davis and Son, Inc., under Townsend’s leadership.

Townsend used the M. M. Davis and Son’s office on Forty-second Street in New York City to direct the affairs of the company. Originally he hired as general manager William Edgar John, a marine architect who had represented Davis in New York, assisted by Townsend’s son-in-law G. Gunther “Gunny” Wallen as resident manager at Solomons. John did not stay long; within a few months the management team consisted of Townsend in New York and Wallen at Solomons, with Barnes Lusby as general superintendent. Miss Clara Brooks became the firm’s secretary and treasurer.

After the completion in the spring of 1937 of the cutter White Cloud, and then the graceful yawl Manitou, it was evident to the new management team that the loss of Davis had brought an end to the construction of large custom yachts. Townsend reacted swiftly to avoid a work stoppage. At his request Sparkman & Stephens designed the “Crusailer,” the motor sailer mentioned earlier, and Townsend authorized the production of six of these vessels without any orders in hand. This motor sailer - of which at least two, Down Wind and Cygnet, are still sailing in 1986 - is approximately forty-one feet overall, with a beam of eleven feet, three inches, and a draft of five feet, powered originally by a fifty-eight horsepower, four cylinder Lycoming engine. Their general profile with a ketch rig was very similar to Cheerio Too. Since they were not easy to sell at $12,500, the company was forced to put on an expensive sales and advertising campaign including the docking of a demonstrator at City Island in New York. It was a period of international uncertainty, and, additionally, sales on the Chesapeake were made more difficult when Ralph Wiley of Oxford began producing a motor sailer and the Annapolis Yacht Yard hired Charles Mower to design another family of motor sailers which were put on the local market in competition to the “Crusailer.” It took nearly two years to sell the six yachts, named by their original buyers Gray Ghost, Awab, Cygnet, Tui-Hana, Moon Maid, and Down Wind.

In 1938 the Davis yard built a couple of fishing trawlers and one custom yacht. J. B. White, owner of the Columbia Peanut Company of Norfolk, Virginia, had the yard build a twin screw motor sailer, designed by William H. Hand, Jr. She measured about fifty-two feet overall, had a beam of fourteen feet, eight inches, a draft of five feet, and carried 750 square feet of sail on a sloop rig. Originally named Whitecap, she passed through at least eight owners and several name changes. In 1976, renamed Sharks Tooth, her owner obtained a mortgage from a bank in St. Petersburg, Florida, for $63,000 - the lien still against her when she disappeared several years later.

As 1939 rolled around, it became apparent that M. M. Davis and Son, Inc., was in for hard times. War fears kept the yacht market on the ropes. Despite this, yacht broker Harry MacDonald com-

(Continued on Page 6)
missioned Philip Rhodes to design a small sloop which he hoped to produce in quantity for the weekend cruising crowd. Two of these small yachts, just over twenty-seven feet overall, were built by Davis in 1939 and were named by their owners Valmer and Pinard. While they provided some work, they could not be produced profitably by the price that the yard agreed to. Pinard was built for George Marshall Jones, Jr., and was the first of three yachts he would order from M. M. Davis and Son, Inc.

On July 31, 1939, Townsend wrote to Gunny Wallen and Barnes Lusby that he had commissioned Sparkman & Stephens to proceed with the full design of a fifty-two foot "Crusailer" which in time evolved into the "Crusailer 55." The letter said in part:

"As you know, my idea in going ahead with this is to keep the yard busy with this boat for me, but if we succeed in selling it, and I can assure you there is great interest in the 52' then perhaps I will start another one for myself. It seems to me that the construction of this hull, together with the pedal boats, should keep the yard quite busy for the balance of the season."

"Pedal boats" referred to a contract for a number of pontoon foot pedal boats for the New York World's Fair. M. M. Davis and Son, Inc., built this order plus several other lots for amusement parks.

Despite Townsend's optimism, business did not improve at the yard. Some money was made on the pedal boats, but no new yacht work came in. As the labor force drafted away, skilled labor became hard to find. The younger men who had been let go as the work force was reduced in 1938 and 1939 were now out of the labor market as military activity climbed. Barnes Lusby wrote Townsend on October 20, 1939, that work continued slowly on the Cheerio Tree (the "Crusailer 55") and that

"We do not figure on stopping your boat for anything and we do honestly believe that we can find men when they choose there is definite work for a definite period of time. They are discouraged at present because they were expecting plenty of work here in the year under the present set up, and this summer and fall many of them had little or none."

The wage scale for ship carpenters in 1939 was sixty cents per hour for the most experienced. While this was less than half of the World War I rate, it was six times higher than at the turn of the century, with little noticeable improvement in productivity. Times had changed slowly at Solomons during the first third of the twentieth century, but as World War II approached, the rate of change began to accelerate. The old ways of working and the old rates of pay became increasingly unmanageable.

The sixth "Crusailer" remained unsold in 1939. The evidence was in: yacht building was finished for the duration.

The war in Europe created military contracts, but the yard was faced with a new problem: it became impossible for the company to bid on government work as there was no money for performance bonds or to advance for the cost of materials for work that would not be paid for until completion. The company stood on the brink of bankruptcy. Wallen wrote his father-in-law on October 10, 1939:

"I have given your letter of last week the deepest consideration and I feel that it would be foolish to consider bankruptcy at this time, our creditors are not pushing us to that extent."

Davis of Solomons survived these hard years. The sixth "Crusailer" was finally sold and Townsend's dream yacht Cheerio Tree was delivered. He lavished his money and his time on planning and construction of this yacht. Olin Stephens designed an extremely attractive motor sailer with features that made her difficult to classify. Most noticeable was her fine symmetrical profile, unlike most of the motor sailors that had preceded her. Her speed under sail supported the other evidence that she was more sailer than motorboat. Proof of this came when she beat the racing yawl Avanti on June 10, 1941, as reported by Rudder in its August 1941 issue:

"The portly motor-sailer Cheerio Tree caused all the excitement when she roared across the finish line first in her class, crowding out the slim racing yawl Avanti by three minutes in elapsed time. Cheerio Tree is 54 feet, 8 inches overall; Avanti is a foot longer in a range where every foot makes a difference in speed, and also carried 136 square feet more of sail. Yet in spite of this advantage, Cheerio Tree, with her spacious hotel accommodations, piano and all, romped away and reached the finish first."

(Why "Tree" instead of "Three"? According to John G. Earle of Easton, she got her name because Mrs. Townsend, whose native language was Russian, could not handle the English sound "th." His source of this information was her accommodating husband.)

The last yacht built by M. M. Davis and Son, Inc., prior to World War II was a ketch, Mike, designed by John G. Alden (design no. 718), and built for George
BOATBUILDING 
AT SOLOMONS
(Continued from Page 6)

Marshall Jones, Jr., who had purchased the Rhodes-designed sloop Pinard from Davis two years earlier. After Mike came Pearl Harbor.

Concerning the effects of the war on Solomons, a correspondent wrote in the Baltimore Sunday Sun on June 17, 1943:

"There could scarcely have been a community anywhere in the country that was worst prepared for the changes brought about by war. War did not come to Solomons Island gradually, but it hit it a sudden and terrific wallop. The Navy let contracts for several big projects in the neighborhood. Outside labor poured in, prices soared, and the old life was torn up by the roots."

With big military contracts from Army Transportation Corps, and shipyard was humming again, Labor was no longer a problem as higher wages were paid to men eager to work in an industry critical to the war effort. Davis of Solomons built dozens of sixty-five-foot wooden T-boats as well as a larger version, and a number of personnel-carrying craft. Production lines were set up for the first time to build the military craft, and this important change was a permanent one for Davis in the postwar years. The system replaced the individual craftsman approach in which skilled artisans were shifted around as a different phase in the work required a different job be performed by one man. M. M. Davis and Son, Inc., won several "E" awards for its war work.

Custom boatbuilding did not cease completely during the war. America had the added task of feeding much of the world, and new fishing fleets were built to help accomplish the job. Boats for the fishery trade were built in 1943, the Rowe and Betty and David; in 1944, the Judith Fay, North Wind, and Bessey Ann. In 1945 the yard built McClain's Pride No. 1 and McClain's Pride No. 2 for William M. McClain of Philadelphia who employed these vessels in the shrimp fleet on the Gulf of Mexico.

Townsend deserved his success during the war years, as no one could have worked harder to keep the yard open. He was able to pay off the company's debts and to place the yard in a good position to cash in on the pent-up demand of a postwar public denied consumer goods for several years. Townsend and Gunny Wallen had drawn up plans for a twenty-six-foot family power cruiser in 1939, but the war deferred any building. In 1946 the first production motor cruiser came off the line, twenty-feet long, with the trade name of "Cruis-Along." Gradually the choices were expanded to include the "Vacationer 22," the "Express 26," and an open fishing boat called the "Buccaneer."

In these years there was no apparent effort to revive the custom yacht work. In 1946 the yard did build the first five production hulls of the famous Owens cutter. When the first, named Den-E-Von, won the St. Petersburg-Havana Race that year, the boat was an immediate success. Later boats were built entirely by the Owens Yacht Company at Dundalk, Maryland. In 1948 Barnes Lusby, still active after thirty-five years in the yard, designed the motor yacht Jupiter for George Marshall Jones, Jr. — Jones' third Davis-built yacht. This boat, fifty-seven feet overall, had a hull modeled after the Army craft that the yard had built during the war, but the rest of her was pure luxury, including her spinnet piano. Jupiter is still in service today, now named Double Eagle and berthed at Marina Del Rey, California.

In 1949 George Townsend withdrew from active management of the company and appointed Gates Harpel president. Harpel had recently left the Wisconsin-based Century Boat Company after arranging for its merger with Overlakes Freight Corporation. After five years Harpel resigned from M. M. Davis and Son and Bernard P. Lankford of Solomons was promoted from his position of vice president of sales to fill the top slot.

Later in 1954 Townsend, in poor health, decided to sell the old company to his employees. The price was $100,000. To raise operating capital, additional shares were sold to Raymond V. Nelson and three other outsiders. By 1957 the company, with "Cruis-Along" still its main product, had an average of one hundred regular employees and sold over 2,700 of the "Cruis-Along" models, with sales totaling $1,518,095. During that year Lankford was replaced by Nelson as president, and the company dropped the name of "M. M. Davis and Son, Inc.", in favor of "Cruis-Along Boats, Inc." But there were heavy clouds on the horizon as the development of fiberglass construction as a replacement for wooden boats put the future of the yard in jeopardy.

The story of a yacht yard that was always called "the shipyard" ends here. From 1958 until the final closing of the yard in 1973, most of the big decisions had to do with mergers, first with the Century Boat Company, and later with Ventnor Boats of New Jersey. It is no longer a story about craftsmen and fine boats. The final years is a tale of bad decisions, trusts broken, and greed in a declining market for wooden boats.

Fiberglass was engineering an end of an era, not just in Solomons, but all over. It was ironic and sad that the artisan who worked with M. M. Davis and Son, and who later were owners of its successor firm, had to be pallbearers not only to the company, but to an industry older than recorded history. After it was over, they went home, marshalled their ample resources and skills, and went on living.
Selected Acquisitions

The Smithsonian Institution has kindly loaned a mold for the casting of a full-scale jaw reconstruction of the extinct great white shark *Carcharodon megalodon*. Teeth of this shark are prized finds by fossil collectors along Calvert Cliffs. The jaw case measures over six feet high and five feet wide. A completed cast will be displayed in our new exhibition building.

Thanks to the cooperation of the U.S. Coast Guard the museum has received a classic, bulls'-eye, flashing, fourth order Fresnel lens used in lighthouses. This lens is nearly identical to the one at nearby Cove Point Light Station and is very useful for comparison purposes to the planar, non-flashing lens in CMM's Drum Point Lighthouse.

Through the cooperation of the Crisfield Historical Museum, a Smith Island fishing skiff has been added to the CMM collections. A halfmodel of the auxiliary cutter *Narada*, built at the M. M. Davis shipyard in 1936, was donated by Henry Strong, son of Ambassador L. Corrin Strong for whom the vessel was built. Mr. Strong also loaned CMM the logs of the *Narada* for the years 1936 through 1941. These have been duplicated, cataloged, and added to the museum library.

Jimmy Langley, museum modelmaker, completed a beautiful scale model of the Chesapeake Bay sailing ram *Jennie Bell*. The staff also made a field collection of materials from the Albert Brown sail loft, Wenona, Maryland. The present owner, Frank Horner, graciously gave permission, resulting in a photographic and measured-drawing survey of this dilapidated 1870 structure.

Volunteers HONORED

Museum volunteer workers were honored during the annual dinner at the Solomons Yacht Club on May 7. Over eighty volunteers and museum staff attended and enjoyed a sumptuous buffet. Before the presentation of certificates of service, museum director Ralph Eshelman expressed his appreciation to all volunteers for the many ways in which they help the museum and without whom it could not function effectively. The evening closed with an illustrated talk by Scott Rawlins—his last official service as museum educational coordinator before returning to New Jersey to pursue further academic studies.

Volunteers with cumulative service exceeding 1,000 hours: seated, Dorothy Ordwine and Clara Dixon; standing, Sandy Roberts, Linda McGilvery, Paul Berry, Margaret Moran, and LeRoy "Pepper" Langley. Other 1,000 hour volunteers not present are: Joseph Lore, Jr., Dick Raming, Margaret Waters, and Margaret Ziemann. Photo by Paula Johnson.

Volunteers with over 100 hours of service during calendar year 1985: seated, Linda McGilvery, Margaret Moran, Harvey Porter, and Patti Runco; standing, Robert Siemon, Paul Berry, Gladys Failey, Ellen Zahniser, Sandy Roberts, Arline Toler, Shirley Finochio, LeRoy "Pepper" Langley, and Philip Swann. Ten additional volunteers in this category were not present. Photo by Paula Johnson.

Completion of NEH Challenge Match in Sight

The museum is coming into the home stretch with only six months left to complete the National Endowment for the Humanities (NEH) Challenge Match designated for renovation of the present museum building, Phase III of the Master Development Plan. NEH awarded the museum a challenge grant of $150,000 in December 1983 with the requirement that we match this 3 to 1—or $450,000. To date the museum has received in gifts and pledges $415,000 towards this match and now has only $35,000 left to complete the Challenge.

Several named gift opportunities (gifts in the amount needed for a designated project) in Phase III are still available. Among them are the Graphics Laboratory and the Library. The development office will be happy to discuss any of these with you. But no matter how large or small the gift, every gift and membership is important to the future of Calvert Marine Museum.

We thank all of you who have contributed. We invite the rest of you to join our efforts and MEET THE CHALLENGE.