The story of two boys who unearthed a fortune in gold coins while playing in a Baltimore basement in 1934. Augsburger delves into the lives of the boys and their families, recreates the hours at the police station after the boys reported what they had found, and describes months of courtroom drama, involving prominent legal luminaries, as descendants of several former property owners came forward to claim the fortune.

208 pp. 20 illus.
$26 paperback ($16.50 for MdHS members).
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FRONT COVER
Washington, Lafayette, and Tilghman at Yorktown
By Charles Willson Peale (1741-1827)
Oil on canvas
Commission on Artistic Property, Maryland State Archives
MSA SC 1545-1120
For story see page 6.

CLOCKWISE FROM TOP:

Mark Letzer, Deputy Director for Community Relations, leads the way up the circular stairway at the Cloisters, one of the homes visited on the MdHS Historic Sites Tours.

Mary Paca of Annapolis instructs some young visitors how to bow like 18th-century gentlemen whatever their footwear.
A Message from the Director

Dear Friends:

Over the past three years that I have served as director, I have developed an abiding respect for this extraordinary, multi-faceted institution that is the Maryland Historical Society.

Together we have accomplished many positive changes, including the adoption of a Strategic Plan. In spite of fiscal constraints, our professional staff has presented high quality exhibitions and public programs. Our educational outreach has been impressive with thousands of schoolchildren served each year. Our events have drawn many different constituencies and we have put in place several initiatives to make us better known.

My time as director has been a rewarding and enriching experience, but, sadly, the time has come to step down. For professional and family reasons, I am returning to my home state to accept a position with a non-profit organization in West Virginia that delivers health care services in rural areas. I can only paraphrase what George Washington said when he resigned his commission: “Having now finished the work assigned me, I retire from the great theatre of action, and bid an affectionate farewell to this August body.”

Please let me express my thanks to all of you for the privilege of serving and for the support and encouragement so many of you have given me. This institution will remain close to my heart and I wish it well.

Robert W. Rogers
Much has been said concerning the challenges of the last year, and there is no doubt that the Maryland Historical Society felt the effects of the economic downturn. But I am proud to report that we have completed a successful year and have much to be excited about for the future.

This year brought thousands of students and teachers from all over the state through our doors to learn more about Maryland’s rich history. Lectures by renowned authors, experts and curators, World War II-inspired movies, a “Poe” ballet, historic site tours, and even a reenactment of the bombing of Fort McHenry offered an interesting and eclectic fall.

Our Board of Trustees has always shown extraordinary generosity and dedication, and this year is no exception. They have embarked on two initiatives that will benefit MdHS long into the future. First, the Trustees have committed an additional $150,000 to create a Matching Gift Challenge to our donors and members to match dollar for dollar all new and increased gifts this fiscal year with the goal of the Annual Fund breaking the $1 million mark for the first time in our history. I hope that you will respond to this Board challenge and increase your annual gift to us.

The second initiative is a multi-faceted public awareness campaign that will involve marketplace assessment and research, expanded publicity and outreach, and a complete re-design of the website. The first phase of this campaign occurred this fall with the inclusion of MdHS News in Maryland Life magazine, increasing the readership to 300,000.

Finally, I must say good-bye to a friend and colleague, Rob Rogers, who has been a valued Director at MdHS and has seen the organization through many difficult times. His leadership and guidance will be missed, and I hope you will join me in wishing him well in his future endeavors.

Alex. G. Fisher
President, Board of Trustees
Maryland’s National Treasures
By Alexandra Deutsch, Chief Curator

On a dark winter night this coming February, transport yourself back to the 18th century with a bowl of steaming punch. You can enjoy the pungent aroma of this 18th-century libation in the best of good company. Magnificent portraits of George Washington, the Marquis de Lafayette, Tench Tilghman, William Paca, and William Pitt Earl of Chatham will provide the ambience of an age of elegance and revolutionary fervor.

The exhibition Maryland’s National Treasures is a collaborative venture between the Maryland Historical Society and the Maryland State Archives. It will be the first in a series of exhibitions that will enable two great institutions to bring together objects from their collections that are among the nation’s most iconic treasures.

MdHS Director Rob Rogers observes: “We all know the syndrome of the American tourist who, when in Paris or Rome, rushes round three museums a day to take in the great masterpieces. Back home, that same tourist might not even think about the truly world class treasures to be seen right in his own back yard. We hope this partnership between the Maryland Historical Society and the Archives will help Marylanders appreciate the riches of our own state.”

William Pitt
By Charles Willson Peale
Oil on canvas
Commission on Artistic Property, Maryland State Archives
MSA SC 4680-10-0083
The highlight of this first exhibition is the monumental portrait of George Washington, Lafayette, and Tilghman at Yorktown, shown on the front cover. Painted by Charles Willson Peale in 1784, it has long hung in the Old Senate Chamber of the Maryland State House in Annapolis. While that Chamber is undergoing restoration and structural repair, the portrait will find a new home at the Maryland Historical Society from February, 2010, to spring 2011. Commissioned by the Maryland General Assembly less than a month after Washington’s victory at Yorktown in 1781, the canvas took three years to complete. The artist incorporated the Marquis de Lafayette and Tench Tilghman into the painting.

State Archivist Dr. Edward C. Papenfuse observes that, in commissioning the portrait, “Maryland’s founding fathers intended not only to honor the memory of Washington’s achievements, but also to inspire future generations to follow his example of service.” Dr. Papenfuse hopes that the rare opportunity to view this painting outside of Annapolis will inspire new audiences—particularly young visitors—with the story of George Washington and Maryland’s role in the American Revolution.

Also on display will be Peale’s famous allegorical portrait of William Pitt. Charles Willson Peale spent his young adult life in Annapolis but, in the late 1760s, had the opportunity to continue his training in London. His depiction of William Pitt the Elder, Earl of Chatham and Britain’s most eminent statesman, was his first attempt at full-length portraiture. However, the artist abandoned his first canvas, completing a second version for the Court House in Westmoreland County, Virginia, and he brought the original unfinished portrait back home to Annapolis. Peale finally completed it in 1772 as a gift to the Maryland Legislature to display in the new State House, then under construction. Until the recent restoration of the Old Senate Chamber, requiring the temporary removal of artwork, William Pitt has been on display there ever since. Its inclusion in Maryland’s National Treasures not only marks the first time the painting has been displayed outside the State House in nearly a century, but also the first time it has been shown after its recent conservation.

William Paca, also painted in 1772 and marking Peale’s maturity as a portrait artist, shows his distinctive style of incorporating local scenery into his backgrounds, in this case, the Paca House garden and Annapolis skyline. This will form a remarkable comparison with the William Pitt painting, completed the same year, yet strikingly different in style. William Paca, part of the Peabody Collection, had been on long term loan to MdHS from the State Archives and is being displayed in this exhibition for the first time since undergoing restoration.

Elaine Rice Bachmann, Director of Artistic Property for the State, points out: “This exhibition is the first time that all three of these paintings have been displayed together. They show
Peale’s progression from a student of Benjamin West, copying the style of the European masters in his painting of William Pitt, into a master portraitist with his own unique style—a style that would set a standard for American portraiture and define the image of George Washington for generations to come.”

Adding even greater depth are national treasures from the Maryland Historical Society. Peale’s portrait of Washington and His Generals will complement the artist’s monumental depiction of Washington. The uniform of Tench Tilghman, Washington’s aide-de-camp, will be displayed beside it, as well as two swords, also from the State Archives’ collection, originally owned by Tilghman and gifted to the State by the Tilghman family in 1999. One of these swords is shown in the painting of Washington, Lafayette and Tilghman at Yorktown.

And for one night only, those attending the February 11 Preview Reception will have the marvelous experience of viewing George Washington’s personal annotated copy of the speech he gave in the Old Senate Chamber on December 23, 1783, resigning his commission as commander-in-chief of the Continental Army. This seminal document of American history was acquired by the Maryland State Archives in 2007 and will ultimately be placed on public display in the State House. Washington’s resignation was a pivotal event in the history of our country. It established the power of the civil authority over the military as a bedrock principle on which the United States’ system of government has been built. In the days before prominent leaders employed an army of speechwriters, the eloquently worded speech has the authenticity of originating with Washington himself.
Wright, Constable & Skeen is a full service law firm assisting businesses, institutions and individuals with their legal needs in Maryland.

We are proud to underwrite and celebrate the publishing of Combat Correspondents: The Baltimore Sun in World War II by Joseph R.L. Sterne and the premiere of the The Baltimore Sun’s Documentary based on the book. (MARYLAND HISTORICAL SOCIETY PRESS, FALL 2009)

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Martielle-Nexis Peer Review Rated
Born in 1740, William Paca is chiefly famous for representing Maryland as signatory to the Declaration of Independence. As a young lawyer in Annapolis, together with his friend Samuel Chase, he had led the local opposition to the British Stamp Act of 1765. Paca was elected to the Maryland legislature in 1771 and appointed to the Continental Congress in 1774. He was reelected, serving until 1779, when he became chief justice of the state of Maryland, then, in 1782, he was elected governor. In 1789, he became federal district judge for the state, and served as such until his death in 1799. Paca is buried at his estate Wye Hall in Queen Anne’s County. His Annapolis home, the Paca House and Garden, is a National Historic Landmark.

For the past two years, the portrait of William Paca has been undergoing conservation and restoration at the Winterthur Museum in Delaware. Funded by the State of Maryland, through the Maryland Commission on Artistic Property, this treatment enabled students in the Winterthur Program in Art Conservation to gain valuable insight into Charles Willson’s Peale’s painting techniques as they devoted over 500 hours of their time toward the necessary inpainting and repair. A fellow in the program is shown inpainting losses to the portrait, which was painted on mattress ticking. Details show Paca’s hand before and after restoration.

William Paca
By Charles Willson Peale
Oil on canvas
Commission on Artistic Property, Maryland State Archives
MSA SC 4680-10-0083
Elegant settings can make an ordinary event extraordinary! The grandeur, charm and ambiance of our exceptional venues will delight you. Experience treasured historic sites, intimate banquet rooms, spectacular sunsets from a glass-enclosed atrium, and/or views of breathtaking gardens through floor to ceiling French doors. Private rooms for two or ballrooms for more than 200 are available for receptions, holiday parties, board meetings, small retreats and more.

Experience our elegant settings, located close to Washington D.C., Baltimore and northern Virginia.
In 1863, the “Colored Ladies of Baltimore” presented a hand-made silk flag to the 4th Regiment United States Colored Troops to carry into battle. This was the first of six African American regiments to serve in the Civil War, organized in Baltimore from July to September, 1863. Sergeant Major Christian A. Fleetwood of Baltimore received the Congressional Medal of Honor for saving this flag during the Battle of New Market Heights, Virginia, on September 29, 1864. Not only is the flag a symbol of honor and bravery and the African American heritage, but it is the only remaining flag from the 4th Regiment and one of only twenty-five regimental flags of colored infantry troops to survive the Civil War.

Because it was made of silk, the years have taken their toll. The flag has become extremely fragile and needs expert restoration. Dana P. Moore, an attorney with Venable LLP, is hopeful of raising the necessary funds. “I feel very strongly that this is a nod to our shared history,” she affirms. “African American women leaders must accept this modern day call to restore the flag created by the loving hands of the ‘Colored Ladies of Baltimore,’ as a celebration of the sisterhood we are part of today.”

Military history is especially close to Dana Moore’s heart because her father, Lt. General Frank E. Petersen, is a retired Marine Corps officer who fought in the Korean War, the Vietnam War, and for the civil rights of uniformed men and women of color in all the armed services. “I am asking my own family members to contribute,” she says, “in honor of my father.”

The project takes on an added urgency in that MdHS is planning to celebrate the sesquicentennial of the Civil War in 2011 and very much wants this cherished flag to be proudly on display in remembrance of those who stitched their hearts and souls into its gorgeous silks and gold stars. Such regimental flags were not merely decorative but served as a rallying point in battle for the troops in the regiment, inspiring them in the fight for freedom.

If you would like to contribute to this project, please contact Christie Coe, Chief Development Officer, at ccoe@mdhs.org.

Dana P. Moore is heading the effort to preserve the precious 1863 flag presented to the 4th Regiment United States Colored Troops.
Since its founding in 1844, the Maryland Historical Society has been the grateful recipient of planned gifts that have enhanced its collections and supported its operations. These gifts are special because they represent the legacy of the individual donors.

“Please help us preserve Maryland’s heritage for future generations. Planned gifts can offer a steady stream of income for life and avoid estate or capital gains taxes.

For more information, contact Christie Coe, Chief Development Officer, at 410-685-3750, ext. 314 or ccoe@mdhs.org

“The Maryland Historical Society has always been part of my life. With my husband’s interest in history and my history with the society, it seemed quite natural to include the Society in our estate plans.”

—Madge Franklin, member since 1977, with her husband Haswell.

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DARNALL’S CHANCE HOUSE MUSEUM

Home of Lettice Lee
A traveling trunk, a Crazy Quilt, a “snake” chair, and more....Expect the unexpected when you visit our current folk art exhibition.

Would you expect to see an early 19th-century traveling trunk? It is included as a prime example of how a craftsman fashioned a utilitarian object into a work of art by painting charming decorations onto it.

The trunk gains added interest because it belonged to one of Baltimore’s most famous belles. One side of the trunk reads, “ELIZABETH PATTERSON,” while the other is dotted by two labels that read “Madame Bonapart née Patterson.” Elizabeth “Betsy” Patterson (1785-1879) was the daughter of wealthy Baltimore merchant William Patterson. In 1803, she stunned society on both sides of the Atlantic when she wed Jerome Bonaparte, brother of Napoleon, who at the time was First Consul of France. Jerome, then a dashing young naval officer, was stationed in Baltimore because America was an ally of France in the French Revolutionary War.

Napoleon, who had more grandiose matrimonial ambitions for his brother, annulled the marriage but not before Betsy had a son, Jerome Napoleon Bonaparte. In subsequent years, as Napoleon became Emperor, Betsy traveled extensively in Europe in her quest to win royal status for her son. This well worn trunk may have gone with her, a symbol of her nomadic lifestyle.

The Maryland Historical Society has a treasure trove of artifacts and documents relating to Betsy, including her jewelry, evening gowns, silver, and personal letters and account books. After looking at her traveling trunk, visit our “Maryland Through the Artist’s Eye” gallery, where you can see the portrait of Betsy, painted by Firmin Massot in Geneva in 1823. In spite of the annulment, the portrait is titled Mrs. Jérôme Bonaparte.
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Live in the Light...

Weathervanes
catch the wind
in our
Folk Art Exhibition
Masterfully designed and meticulously embroidered, crazy quilts are the late 19th-century equivalent of the Baltimore album quilts made in the 1840s. Both album and crazy quilts were often made as commemorative pieces and document the work of several women. Although one might at first think their design random, a closer scrutiny of the patterns reveals that crazy quilts are as intentional and well planned as album quilts. Furthermore, the fabrics used to create these quilts were not scraps, but purchased for the purpose. Unlike album quilts, typically associated with Baltimore, crazy quilts were a national phenomenon that utilized materials available all over the country.

A stunning example of this folk art genre is the Crazy Quilt, made by Kate Henry Lloyd between about 1880–1890, at Wye Heights in Talbot County. Kate was the sister of Maryland’s 40th Governor, Henry Lloyd (1852–1920), and the granddaughter of Edward Lloyd V (1779–1834) who was Maryland’s Governor from 1809-1811. Her quilt includes the embroidered saying, “For auld Lang-syne.” She also incorporated a scrap of patterned orange silk resembling British Aesthetic Movement designer Christopher Dresser’s “Cracked Ice Pattern,” a motif found on ceramics and wallpaper of the period. The decorative motifs incorporated into this quilt attest to the influence of Japanese culture.
Painted furniture of the period 1815–1845 reached a pinnacle in design and production just following the War of 1812. *With an Artistic Eye* draws together a related group of objects. John and Hugh Finlay were the leading manufacturers of painted or “fancy” furniture created in Baltimore. Both Marylanders had trained locally and John, the elder brother, was a skilled coach painter as well. A yellow and gilt-painted chair by the Finlays graces the exhibition.

Portraits of Ann Harriet Wheeler Girard and John James Girard painted by an unknown folk artist show them sitting in similar chairs. The couple were married on June 18, 1796. Their portraits, executed in watercolor and pen and ink on paper, were probably completed sometime between 1815 and 1820. Giraud was a surgeon who operated an apothecary on Bond Street in Fells Point. The painted fancy chairs would have been the height of fashion during that period.

Inspired by the painted furniture tradition but wildly different is the “Snake” Chair, one of a hundred decorated by Maryland artists for a 1991 Maryland Art Place Chair Benefit. Its creator, Stephanie Garmey, was inspired by African American artist Tom Miller whose work you can see in the “Maryland Through the Artist’s Eye” gallery. Miller’s most striking “folk art” object in the gallery is his brightly painted Coal Scuttle Bird. The body is fashioned out of an old coal scuttle with miscellaneous scraps of iron for its head, wings, and elongated legs. Miller’s bird demonstrates one of the paradoxes of folk art. It seems deceptively simple but, in fact, is a highly sophisticated creation, almost reminiscent of a creature in a Salvador Dali painting.
Visitors to the current folk art exhibition should explore our galleries for other wonderful examples of folk art, like the shadowbox made in 1886 to commemorate the battle of Antietam.

John Philemon Smith was seventeen years old when he witnessed the horrific events that transformed his hometown from a sleepy village to a mass grave. He completed his shadowbox in 1886, twenty-four years after he had witnessed the battle, assembling pieces of shrapnel and debris collected from the battlefield into an intricate and moving memorial.

The battle, fought on September 17, 1862, near Sharpsburg, Maryland, between Confederate and Union soldiers, resulted in over 4,000 men killed in action and 3,000 who died soon after from their wounds. Another 15,000 were listed as wounded or missing. The text inside the box records the dedication of the Antietam National Cemetery in 1867 and a list of Union soldiers who died there. Smith, who died in 1912, dedicated the rest of his life to interpreting the legacy of the battle.
Antietam Shadowbox
Designed and made by John Philemon Smith, 1866
MdHS.2000.22

The shadowbox uses spent bullets, soldiers’ buttons, shrapnel and other objects gleaned from the battlefield in its intricate design.

Left:
A replica of a memorial statue of a soldier erected at Antietam National Cemetery is incorporated into the box.
Those who live around the Chesapeake Bay are familiar with beautifully carved and painted wooden decoys. More rare are decoys made out of tin. In our Work and Play on the Bay exhibit, visitors can see two delightful golden plover decoys fashioned out of this material with naturalistic molding. The unknown artist created them about the 1870s and lovingly painted the subtle mottled colors of the birds’ plumage. The birds were cast in two halves so that the huntsman could position each half bird to best advantage.

The Work and Play on the Bay exhibit is only a small part of our permanent installation Maryland’s Maritime Heritage: From Fells Point to the World. That installation offers a feast of folk art throughout, with intricately carved ships’ models, mastheads (be sure to pay your respects to Awilda the Pirate), and a spectacular pre-Revolutionary panel painting The Spencer Shipyard, Gray’s Inn Creek, dating to around 1760, that depicts schooners, sloops and small sailing craft, all still flying the British flag. The artist painted it on pine and the painting hung for years over a fireplace in Spencer Hall in Kent County before finding a home at the Maryland Historical Society.

With an Artistic Eye displays some delightful hand carved wooden toys for children, like the Speckled Guinea Fowl and Toy Horse. You can find many more in another permanent installation, Nipper’s Toyland: 200 Years of Children’s Playthings. A favorite with young visitors is one where painted wooden race horses can be made to gallop round a board by turning a handle.

So come and explore for yourself.

Golden Plover Decoys
Unknown maker, c. 1870s
MdHS 1962.89.2

Spencer’s Shipyard, Gray’s Inn Creek
Artist unknown, c. 1760 (above)
MdHS 1900.5.1
Gift of Mrs. James Page Wickes through Mrs. Robert Bogle
Can one place it in the category of folk art? Or is it the art of a master craftsman? One of the most moving objects in the entire museum is surely the Boss Hammond Tombstone. This can be found in the “Looking for Liberty” installation, but, frankly, visitors might well walk past it without a second glance if they do not read the accompanying story.

Sebastian “Boss” Hammond (c. 1804-1893) was born into slavery in Frederick County. Records show that in 1824, wealthy widow Arianna Hammond agreed to manumit “my negro man named Boss aged about twenty years” when he reached the age of forty. In 1839, five years’ ahead of Mrs. Hammond’s original terms, Hammond paid $700—about $13,000 in today’s money—for his freedom. He paid an equal amount for the freedom of his wife and four children. Because slaves could only work for themselves after putting in a full day’s work for their owners, unremitting labor and sacrifice must have gone into accumulating such exorbitant sums.

By 1840, Hammond had purchased nine acres of land near the Carroll County border. After the Civil War, a small African American community grew up in this area, part of a network of free blacks and former slaves who supported one another’s businesses and welfare in the face of postwar racism and segregation.

Census records affirm that Boss Hammond never learned to read or write, yet he established himself as a successful independent craftsman and entrepreneur. Hammond’s obituary in 1893 states that “he learned to cut letters on tombstones and although he did not know one letter from another, he could cut all kinds of fancy work from a copy correctly.” One of the few surviving examples of his craftsmanship is the beautiful lettering that he cut for this tombstone of John Marshall in 1835.
Maryland German Heritage Open House
Saturday, January 23, 4-6 p.m.
The Maryland Historical Society celebrates the launch of the Maryland German Heritage program, thanks to the generosity of the Charles Edward Hilgenberg Fund of the Baltimore Community Foundation. The project will provide complete web-based access to Der Deutsche Correspondent and continued access to German history-related collections held by MdHS.

Written in German, Der Deutsche Correspondent was in print from 1841 through 1918. It reported on important historical events such as the Mexican War, the Revolution of 1848 in Europe, conflicts in Asia, Italy, and Austria, the Franco-German war in 1871, and political campaigns. Our Library has the most substantial known collection of the newspaper, comprising 98 bound volumes, totaling 84,000 pages. Due to the newspaper’s fragility, there is a danger of losing the information printed in the volumes. This has prompted the Hilgenberg Fund and MdHS to digitize the collection.

The celebration is being held on Charles Edward Hilgenberg’s 100th birthday. Refreshments. Free.

Elizabeth Van Lew: Citizen Spy
Sunday, March 14, 12-3 p.m.
Set in 1872, this living history presentation will introduce Miss Elizabeth Van Lew, a native of Richmond, Virginia, who worked with fellow Unionists in the Underground to combat the Confederacy and assist the Union throughout the Civil War. Though she often engaged in espionage and was considered a spy, she denied that name, and called herself only a “citizen” of the United States, dedicated to preserving the unity of her country. In this presentation by living history performer Meg Kelly, Miss Van Lew will share her experiences as she assisted Union Soldiers imprisoned in Richmond and recount her activities in support of abolition. Audience members will enjoy a lovely Victorian tea featuring southern delicacies, and will have the chance to ask questions. This program is appropriate for adults and children as young as age 12. $25

Program made possible by support from the M. Florence Reynolds Fund.

Irish History and Heritage Festival
Saturday, March 20, 1-4 p.m.
Celebrate the history and culture of Ireland at MdHS with Irish music and dance, traditional foods, myths and legends, and learn about the impact that Irish immigrants had on the development of Baltimore City and the State of Maryland. This program is appropriate for adults and children alike.
Free MdHS members; $10 non-members
Program made possible by support from the M. Florence Reynolds Fund.

For reservations and more information on all programs and events,
call Alexandra Beiter at 410-685-3750 ext. 319 or email abeiter@mdhs.org.


Maryland Day
Thursday, March 25, 12 Noon – 2 p.m.

Celebrate the founding of Maryland and the presentation of the 2010 “Marylander of the Year” Award at a luncheon and reception. Maryland Day commemorates the landing of The Ark and The Dove on St. Clement’s Island in 1634. These two small ships brought Leonard Calvert onto the shores of the Chesapeake. Calvert and his fellow Englishmen would settle the land that became our fine state. Join us as we celebrate Maryland’s long history and honor a special Marylander who has been an advocate for the history of the state. Reservations should be made by March 20. $35 Lunch and Program.

Maryland in the Revolution Seminar
Saturday, April 10, 9:30 a.m.-2 p.m.

Learn about famous and lesser known Marylanders and their families who contributed to the cause of American independence. Hear from author and researcher John Beakes about Revolutionary heroes John Eager Howard, hero at the Battle of Cowpens, and Otho Holland Williams. Tour the MdHS Museum and examine the objects that filled the homes and lives of Marylanders during this period. See some of the MdHS Library’s Revolutionary treasures, including papers from both Howard and Williams and the Tilghman/Lloyd family of Maryland’s Eastern Shore. Participants will then enjoy a boxed lunch and see “The Legacy of Liberty,” a dramatic portrayal of life during the Revolution. (See details below. Performance included in price of seminar.)

$40 MdHS members; $55 non-members

Program made possible by support from the Society of Colonial Wars.

The Legacy of Liberty
Saturday, April 10, 1 p.m.

Students from the Baltimore School for the Arts present original dramatic portrayals of life in Maryland during the American Revolution. This one-hour theatre performance is based on the students’ primary research in the MdHS collection and will highlight the complexities of life and liberty in Maryland in the 18th century.

$10 MdHS members; $15 non-members.

Francis Scott Key Lecture Series 2010
held on the first Thursday of the month at 6 p.m.

February 4
Gentlemen of Worth and Character: The Tuesday and Homony Clubs of Colonial Annapolis
Glenn E. Campbell, Senior Historian, Historic Annapolis Foundation

March 4
Washington, Lafayette & Tilghman at Yorktown: Charles Willson Peale’s Revolutionary Portrait for Maryland
Elaine Rice Bachmann, Director of Artistic Property, Maryland State Archives

April 1
A Chesapeake Aesthetic: Fashionable Design in Later 19th-Century Baltimore
James Archer Abbott, Director Evergreen Museum & Library

September 2
In the Most Fashionable Taste: English Silver in Colonial Maryland
Jennifer Faulds Goldsborough, Professor of Decorative Arts and former chief curator Maryland Historical Society

October 7
History of the United States Capitol with an evaluation of the Capitol Competition Drawings
William C. Allen, Architectural Historian, Office of the Architect of the Capitol

November 4
From weather vanes to cigar store Indians: Folk Art at the Maryland Historical Society
Alexandra Deutsch, Chief Curator, Maryland Historical Society

MdHS Membership is a prerequisite for attending this lecture series.

Price of series per year is $150 per person; $275.00 per couple.

Lectures and receptions are open to all members for $35 per lecture.
Wednesday, April 14, 6 p.m. reception, 6:30 talk

April 14, 2010, is the 145th anniversary to the day of the assassination of Abraham Lincoln. What happened to John Wilkes Booth and the eight other accomplices is a well-covered story. John Surratt alone managed to evade capture and punishment, although his mother Mary was hanged. Jampoler recounts the conspirator’s twenty-month flight from New York, through eastern Canada to a hideout in Liverpool, England, and on to France and the Papal States, where Surratt enlisted in the Papal Zouaves (the pope’s army). Finally caught in Alexandria, Egypt, he was returned to Washington to stand trial in 1867, where the bitter legal proceedings against him bizarrely led to his freedom. After his trial, Surratt lived out his life peacefully in Baltimore.

Published by the Naval Institute Press, The Last Lincoln Conspirator: John Surratt’s Flight from the Gallows will be available for purchase and author signing.

$10 MdHS members, $15 non-members. Walk-ins welcome.

Chesapeake Ferries, Bridging a Watery Divide

Thursday, April 22, 5:30 p.m. Reception, 6 p.m. Talk

An illustrated talk by Pete Lesher

Ferries once crisscrossed the Chesapeake Bay and its tributaries from the Susquehanna River in the north to the mouth of the bay, providing waterborne links between otherwise isolated communities.

Lesher’s talk commemorates the publication by the Maryland Historical Society Press of Chesapeake Ferries: A Waterborne Tradition, authored by the late Clara Ann Simmons. Lesher is curator of collections for the Chesapeake Bay Maritime Museum. He has published a series of articles on maritime topics in Maryland Historical Magazine.

$10 MdHS members/ $15 non-members

An Authors & Artifacts presentation of the MdHS Maritime Committee

GALLERY WALKS

Join us on the second Thursday of each month from 12 noon to 1:30 p.m. for a special guided tour of one of our galleries and a boxed lunch with your guide.

January 14: Served in Style: Highlights from the Silver Collection

February 11: Marylanders in Portraiture

March 11: Furniture in Maryland Life

April 8: Treasures from the H. Furlong Baldwin Library

May 13: Painting the Scene: History in Maryland Landscape Paintings

$20 MdHS members; $25 non-members, including a boxed lunch.

Space is limited, so call now to reserve.

Colonial Maryland Homeschool Day

April 8, 10 a.m.-12 Noon

Join the talented students from the Baltimore School for the Arts as they portray life in the Revolution in original skits. The day will include an opportunity to discuss research, costume, prop development, and performance with actors and production students.

$5 per person for adults and students age 5-16. All participants must be registered and paid in advance.

For reservations and more information on all programs and events, call Alexandra Beiter at 410-685-3750 ext. 319 or email abeiter@mdhs.org
**Family History Workshop Series**

Join noted author and genealogist Robert Barnes for his workshops designed to introduce new family historians to techniques and allow seasoned researchers to find new resources.

- **February 6** — Getting Started (snow date February 20)
- **April 3** — Census, Church & Vital Records
- **June 5** — Land, Court & Probate Records
- **October 2** — Immigration & Naturalization Records

Each session is held from 9:30 a.m. to 3:30 p.m. and includes continental breakfast and boxed lunch. Each session is $50 MdHS members; $65 non-members, or you may purchase the series for $175 MdHS members; $200 non-members. Advance registration required.

**African American Family History Seminar**

**Saturday, February 13, 9 a.m. - 12 noon**

Join Chris Haley, director of the Study of the Legacy of Slavery for the Maryland State Archives (and coincidentally the nephew of Roots author Alex Haley), for a keynote discussion on the nuances of genealogy for the African American family. Participate in three “how to” sessions for preserving family history. “Preserving Textiles and Other Objects” will be led by MdHS Collections Manager Heather Haggstrom. Jennifer Ferretti, MdHS Digitization Coordinator, will teach “Preserving and Digitizing Family Photographs.” In the final session, participants will learn a step-by-step process for “Interviewing Family Members for Genealogy Research.” This session will be led by Lisa Crawley, Resource Center Manger at the Reginald F. Lewis Museum and twenty year member of the Afro-American Historical and Genealogical Society. The program will include a light breakfast, access to MdHS Library, and valuable handouts on sources, materials and processes for collecting and preserving your family’s history.

$40 MdHS members; $55 non-members

*Program made possible by support from the Steiner Fund.*

**You can make a wish come true for the Maryland Historical Society...**

- **Replacing Show-and-Tell Objects up to $250 each**
  - Kids love to handle replicas of actual objects, but, kids being kids, objects break and have to be replaced.
- **Revolutionary War Traveling Trunk about $5,000**
  - Our Traveling Trunks of replica objects go to classrooms all over the state so that students can get a hands-on experience of history.
- **Round Tables about $200 each**
  - Six 48” round tables would be much appreciated.
- **Painting Walls about $1,000 per wall.**
  - Would anyone like to Adopt a Wall?

**NEEDED FOR EXHIBITIONS:**

- **Exhibition Cases** up to $1,000 per case
- **Art Handlers** $105 per hour for a minimum of 3 hours or $650 a day
- **Flat Screen Television Set for Videos in exhibits** about $1,000
- **LCD Projector** about $700
- **MAC with video editing software** around $5,000

If you can help with anything on the above wish list, please contact Chief Development Officer Christie Coe at 410-685-3750 ext. 314
For nearly a hundred years, no other branch of the NAACP has brought more landmark civil rights lawsuits, won more top awards, or produced more national civil rights leaders, among them Thurgood Marshall, Clarence Mitchell Jr., Juanita Jackson Mitchell, Lillie Mae Jackson, and Kweisi Mfume, than the Baltimore City Branch. The branch’s storied history, from its founding in 1912 to the present, will be recounted in an exhibit at MdHS this spring.

Under the direction of Marvin “Doc” Cheatham, the Baltimore Branch has won many prestigious awards, including the Thalheimer Awards for programs and publications in the 2009 NAACP National Convention in New York. Those awards are named for Dr. Ross Julian Thalheimer, who was born in 1905 in Baltimore. Dr. Thalheimer was a Johns Hopkins University instructor in philosophy and a University of Washington instructor in philosophy and sociology.

The exhibit is sponsored by the Enoch Pratt Free Library, the law firm of Shapiro, Sher, Guinot & Sandler, and the Shapiro Negotiations Institute. It is curated by Larry S. Gibson, Professor of Law at the University of Maryland School of Law.

Baltimore has long been famous for its Album Quilts. Some magnificent examples are currently on display in the exhibition With an Artistic Eye: Folk Art from the Maryland Historical Society. Now there is an opportunity to create a reproduction of one of these famous quilts for your own family. MdHS is partnering with the Baltimore Appliqué Society (BAS) to offer a pattern kit of the remarkable Captain Aust Quilt.

BAS was founded in 1993 to continue the Baltimore Album Quilt tradition. Its members support the preservation of quilts, textiles, and related documents and promote the art of appliqué and quilting perfected by Baltimore women and revived in the 1980s. Since 2005, members Marylou McDonald, Margo Cramer, and Eleanor Layman have researched, documented, and photographed over fifty Baltimore Album Quilts from eleven different museums and private collections and have produced several pattern sets, directly traced from antique quilts.

They selected the Captain Aust Quilt because of the unique patterns found in several of the blocks. The original is in a fragile condition so tracing the quilt is a wonderful way to preserve its history. The quilt features many uniquely whimsical blocks. One depicts vegetables and farm equipment, possibly representing the Agriculture Society that was formed in 1819 in Baltimore. Another block shows a wreath encircling a butcher. In the center is a “Little Lucy,” possibly referencing the 1840s children’s story, known as “Little Lucy and her Lamb.” Little Lucy also appears in other quilts from this period, often wearing the same clothes and carrying the same yellow basket of flowers.

The pattern kit features a color chart and a CD showing detailed photos, but most importantly, hand-drawn patterns for each block of the quilt. The kit retails for $50 and can be purchased through the MdHS Museum Store at 410-685-3750 ext. 363.

For further information on BAS, visit its website, www.baltimore-applique.com or write to Baltimore Appliqué Society, P.O. Box 2457, Ellicott City, MD 21041-2457.

The article was written with assistance from Marylou McDonald.
The Maryland Historical Society can take pride in a year of exhibitions, programs and events that appealed to many diverse audiences.

The closing weeks of *The Voss Family, Artists of American Sporting Life* allowed a nostalgic last look at paintings of legendary horses.

The bicentenary of a great Baltimore philanthropist was commemorated in *The Legacy of Enoch Pratt*, held in collaboration with the Enoch Pratt Free Library and First Unitarian Church.

*Maryland Veterans of World War II*, largely drawn from the collection of MdHS trustee George Rich, reminded us that Marylanders served on all fronts.


*Work and Play on the Bay* was the first in a number of changing exhibitions to complement the permanent installation *Maryland’s Maritime Heritage: From Fells Point to the World*.

A whole constituency of animal lovers visited our guest exhibition *The Maryland SPCA: 140 Years of Caring*.

The Library, truly the heart and soul of MdHS, served over 12,000 clients on site and by phone and email and continued its series of orientation sessions on Saturday mornings.

MdHS Press published two new titles: *Treasure in the Cellar: A Tale of Gold in Depression-era Baltimore* by Leonard Augsburger; and *Chesapeake Ferries* by Clara Ann Simmons, as well as four issues of *Maryland Historical Magazine*.

The Education Department served over 54,000 schoolchildren both on site and across the state. The department continued its close relationship with the Maryland State Department of Education, providing workshops for teachers with lesson plans and original source materials. The SeaRCH Project entered its fourth year of partnership with the Doris M. Johnson High School. There was a full roster of programs and events. *The Tilghman-Lloyd Symposium* celebrated the cataloging of the Tilghman-Lloyd papers. An *Eastern Shore Plantation Tour* took participants to such private estates as Pemberton Hall, Eyre Hall, Teackle Mansion, and Gross’ Coate. The annual *Historic House Tour* series allowed an inside look at Perry Hall, Long Green, Atlanta Hall Farm, and The First and Franklin Street Presbyterian Church & Backus House. Celebrated authors and experts were featured in various talks and lecture series.

**Mission:** The Maryland Historical Society promotes understanding and appreciation of Maryland History and Culture.

**Vision:** Teach the lessons of Maryland’s past to build a better future.

**Budget**

Operating Budget FY 2009: $3.9 million

Endowment and Investments June 30, 2009: $12.9 million
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Maryland Heritage Areas Authority
Maryland Historical Trust
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Saturdays, 9 a.m.-5 p.m.

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School Programs and Tours, ext. 334
Library, ext. 359
Facilities Rentals, ext. 319
Museum admission $4 adults; $3 students and seniors; children under 12 free.
Library admission $6 (includes museum)
www.mdhs.org

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