

MARYLAND HISTORY AND CULTURE NEWS

/// WINTER 2022 ///

SHAPING THE FUTURE OF HISTORY:
SETTING THE FOUNDATION FOR MCHC'S FUTURE

THE UNFINISHED REVOLUTION:
MARYLAND IN THE WARS FOR INDEPENDENCE

INTIMATE EXPRESSIONS:
PERSONAL DIARIES OF MARYLAND LIFE

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◀ Colonel John Eager Howard and Margaret Chew Howard, by Henry Williams (1787-1830), ink on paper silhouette, 1808. Maryland Center for History and Culture, 1977.69



▲ Card case, owned by Mrs. Catherine Marshall Finley, silk satin, 1809. Maryland Center for History and Culture, Gift of Miss Eleanor G. Gambrill, 1989.31

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Hilary Chiang
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MARYLAND HISTORY AND CULTURE NEWS

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Mark B. Letzer, *President & CEO*

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CONTRIBUTING WRITERS

Vivien Barnett, David Belew, Hilary Chiang,
Sandra Glascock, Mark Letzer, Alex Lothstein,
Catherine Mayfield, Jennifer Michael, Martha Waldron,
Allison Tolman, Harrison Van Waes

CONTRIBUTING PHOTOGRAPHERS

Leslie Eames, Jennifer Michael

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ABOUT THE COVER

George Washington and His Generals at Yorktown, Charles Willson Peale (1741–1827), oil on canvas, c.1784. Maryland Center for History and Culture, Gift of Robert Gilmore Jr., 1845.3.1. See this painting in *The Unfinished Revolution* exhibition.



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FROM THE PRESIDENT



THE UNITED STATES OF AMERICA'S 250th birthday is more than four years away, but the Maryland Center for History and Culture is already looking ahead to celebrations in 2026. On the state level, I am honored to serve as a member of Maryland's Semiquincentennial Commission alongside other cultural, state, and business leaders planning Maryland's commemoration of the American Revolution and the birth of the nation. And at MCHC, our staff is digging deeper into the collections to tell a fuller, more complete story inside our galleries and throughout the state about the United States' fight for freedom and independence.

MCHC is proud to hold one of the largest historical collections in Maryland about the founding of the U.S. From the original Star-Spangled Banner manuscript, to a signed copy of the Declaration of Independence by Charles Carroll, to a painting titled *George Washington and His Generals at Yorktown* by Charles Willson Peale (as seen on this magazine's cover), we are privileged to steward and share such important art, objects, and documents with the people of Maryland and beyond. But our role as a history museum is much broader than displaying objects. It is also about helping our citizenry understand their place in a larger, complex society.

In September 2021 we opened *The Unfinished Revolution: Maryland in the Wars for Independence* exhibition, which takes visitors through the turmoil of the United States' emergence on the world stage between 1775 and 1815. While you will find familiar stories about the military generals, you will also learn the stories of everyday soldiers, women, and enslaved individuals and explore what the fight for independence meant for them.

We took the story of the American Revolution outside of the Museum this fall as well, installing a life-size frame of *George Washington and His Generals at Yorktown* at Accokeek Foundation, just across the Potomac River overlooking George Washington's Mount Vernon. The frame is a way for the community to engage with our collection and capture a good photo as part of our Step into History initiative. It also casts a wider lens with exploratory questions such as, "Whose perspectives are missing?" from the painting.

Read more about *The Unfinished Revolution*, Step into History, and other events and initiatives at MCHC on the following pages. In addition, we are pleased to share the success of our *Shaping the Future of History* fundraising campaign and exciting changes underfoot on our history campus as we advance stewardship of the collection and enhance our community gathering spaces. I cannot thank our supporters enough for helping secure MCHC's future within the state's cultural landscape, and the nation's story.

A handwritten signature in black ink that reads "Mark B. Letzer". The signature is fluid and cursive, with a long horizontal stroke at the end.

MARK B. LETZER, PRESIDENT & CEO



▲ Research room rendering

SHAPING THE FUTURE OF HISTORY

SETTING THE FOUNDATION FOR MCHC'S FUTURE

By Hilary Chiang, Director of Individual Giving

In 2018, we established the *Shaping the Future of History* campaign to develop an inspiring new story for the future of our organization. Through this campaign, our goal is to shape the future of history education and engagement in Maryland and across the United States, while still honoring and preserving Maryland's history.

At the Maryland Center for History and Culture, we believe that deeper engagement with history reveals critically needed context for understanding current events. Studying history points to solutions, promotes creative thinking, and builds community by engaging multiple voices and perspectives. Equally important, we believe that learning history is active and that it can and should be fun. That is why our campaign is grounded in three goals aimed at fostering an engaging visitor experience, increasing our stewardship and access to our collections, and investing in our sustainability. As we approach our 200th year as an organization, we recognize that balance between education, access, and sustainability is crucial to moving forward.

While we are still in the final stages of fundraising, we are thrilled to report that as of early November 2021, we have exceeded our goal of \$12 million and raised over \$17 million. From the entire staff and board of MCHC, thank you! Your belief in the importance of preserving and teaching history and your trust in MCHC to steward our state's history is what helped us reach—and exceed—the finish line of our campaign.

We are pleased to share an update on our campaign projects and what you have helped make a reality. Look for an announcement in early 2022 about the final fundraising total.

SHAPING THE FUTURE OF HISTORY—TOGETHER

WE ARE CREATING AN ENHANCED EDUCATION AND VISITOR EXPERIENCE.

As part of our first goal, we are designing a new, enhanced version of our visitor experience. We are looking forward to constructing a new educational space known as the Learning Lab in 2022/2023. This active and flexible space will include a new K-12 classroom where students of all ages and skill levels can get “messy” with history; a new student lunchroom and bathrooms; a community gallery for showcasing local artists, research projects, and student work; and expanded gallery space.

Renovations will soon be underway on the Learning Lab, to be located on the first floor of the west side of the Museum (known as the Thomas & Hugg building). The Learning Lab will be a hub of activity and the heart of history at MCHC.

In addition, we have made significant investments in software and technology upgrades for all onsite and digital programming, and we have built a second Virtual Field Trip studio to accommodate growing interest from teachers across the state and nationwide.

▼ Construction is currently underway to build a brand new, state-of-the-art collections storage facility.



WE ARE ADVANCING OUR COLLECTIONS STEWARDSHIP AND INCREASING ACCESS.

We have extraordinary resources in both the Museum and the H. Furlong Baldwin Library collections, and we want to make them as accessible as possible. To achieve our second goal to advance our collections stewardship and increase access, we are improving onsite and online public access to our collections.

In September 2020, we launched a new Digital Collections portal at mdhistory.org, giving website visitors immediate access to hundreds of digitized items from the Museum and Library collections, with more items added daily.

Construction is currently underway to build a brand new, state-of-the-art collections storage facility featuring high-density, custom-built storage racks to centralize most of our collections storage. We are also creating a unique flexible research space where visitors will have the opportunity to take a close look at objects in our collection through new open-concept storage.

In addition, over the past year and a half, we have installed a mist-fire suppression system throughout the Library and the Thomas & Hugg building. The fire suppression system is crucial to ensuring the proper protection of our entire collection.

WE ARE INVESTING IN OUR SUSTAINABILITY.

The third goal of the campaign is investing in MCHC's sustainability. We are actively planning for the future of our beloved organization. Through long-term financial planning, building reserves and our endowment, capital asset planning, and securing planned gifts, we are safeguarding the future of MCHC so that generations to come will have the opportunity to be inspired by Maryland's history and culture. ▲

IT'S NOT TOO LATE TO PARTICIPATE!

Donate to the *Shaping the Future of History* campaign through the end of December 2021 to help us achieve even more. Visit mdhistory.org/donate.

THANK YOU

Whether visitors are engaging with history through hands-on programs like our Traveling Trunks, online using the collections database, onsite in group tours and exhibitions, or in different regions of the state through a traveling exhibition or partner program, these experiences demonstrate the unique position MCHC is in to share the stories that make Maryland special.

Learning, exploring, questioning, and critically thinking about our past makes us better informed today. We have the vision and commitment to exemplary stewardship, inclusive programming, and ongoing scholarship and innovation. We have the collection—350,000 objects and 7 million books, documents, manuscripts, and photographs—to teach U.S. history through a Maryland lens and reach audiences nationwide. And thanks to you, we now have the resources to make our plans a reality.

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As of November 8, 2021

*Donors recognized at the level of their combined outright and planned gift contributions.

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► Snow on Palm Sunday on Park Avenue, photograph by A. Aubrey Bodine (1906-1970), March 29, 1942.

Maryland Center for History and Culture, H. Furlong Baldwin Library, Baltimore City Life Museum Collection, A. Aubrey Bodine Collection, B1548-2



EXPLORE THE MARYLAND CENTER FOR HISTORY AND CULTURE EXHIBITIONS CURRENTLY ON VIEW

By Jennifer Michael, Director of Communications & Marketing

Losing Winter – Susan Law remembers when she was about 8 years old, riding a sled behind a tractor pulled by her mother. The two trekked up a hill through the countryside of Pasadena, Maryland, which was covered in deep snow during the cold winter of 1957-58. Once at the top, Law and her sisters flew down the hill on their sleds. “It was a fun activity for a time when it was a very challenging winter for all of us,” Law recalls during her oral history recorded for *Losing Winter*.

Losing Winter is a participatory exhibition and art project that shares Marylanders’ memories about the winter season, collected by featured artist, Lynn Cazabon. These recollections intersect with individual lifetimes and places found in the film and photograph collection at MCHC and the UMBC Special Collections. Memories and images intertwine, providing a window into personal loss in the face of a changing climate.

Losing Winter opened in July when Maryland was at its hottest so that visitors might dream of winter’s return. During the opening celebration on July 24, ice sculptures were carved and placed in MCHC’s courtyard to melt, drawing attention to the fleeting nature of human memory and the melting glaciers in distant parts of the world.

Visit *Losing Winter* through July 2022. ▲



Learn more about exhibitions currently on view at mdhistory.org/museum/exhibitions.



PHOTO BY LYNN CAZABON

▲ Susan Law of Annapolis standing beside an ice sculpture inspired by her memory shared for the *Losing Winter* exhibition. The sculpture slowly melted away during the exhibition’s opening celebration on July 24, 2021.

CURRENT EXHIBITIONS

Discover Maryland – View through March 2022.

Flickering Treasures: Rediscovering Baltimore’s Forgotten Movie Theaters – View through September 2023.

Intimate Expressions: Personal Diaries of Maryland Life – View through June 2022.

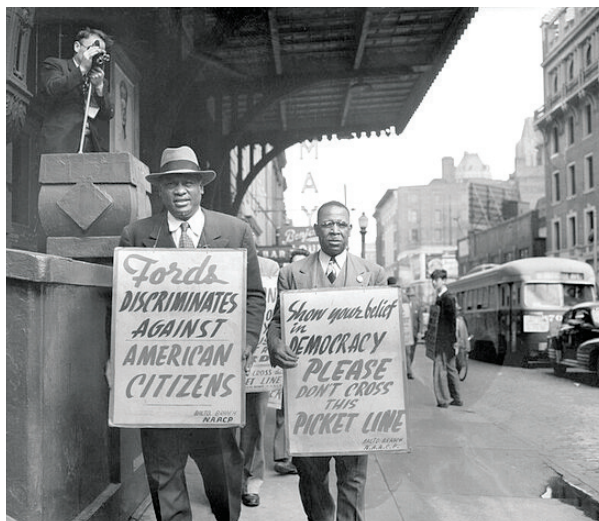
The Unfinished Revolution: Maryland in the Wars for Independence – Now on view.

Wild and Untamed: Dunton’s Discovery of the Baltimore Album Quilts – View through September 2022.

PASSION AND PURPOSE: VOICES OF MARYLAND'S CIVIL RIGHTS ACTIVISTS—OPENING MAY 2022

From tearing down the notion of separate but equal in the 1930s and 40s to the national headline-making protests of the 1960s, and through today, Marylanders were and are at the forefront of civil rights activism. The lived experiences of these activists make up the complex mosaic of the long and continuing fight for civil rights in Maryland and across the nation. In this exhibition, historic moments in the ongoing civil rights movement will be told through the words and voices of those who lived it. Oral histories and photography will serve as relics that connect past to present and provide personal perspectives into historic moments.

Look for a series of virtual and onsite public programs that will complement the exhibition, digging deeper into the stories it tells and providing opportunities for constructive community dialogue. The exhibition will also create new learning opportunities for students and will be a core aspect of both onsite and Virtual Field Trip programs.



▲ Paul Robeson and Dr. John E. T. Camper protesting Ford's Theatre Jim Crow admission policy, photograph by Paul S. Henderson (1899–1988), 1948. Maryland Center for History and Culture, H. Furlong Baldwin Library, Paul S. Henderson Photograph Collection, HEN.00.A2-178



▲ MCHC members tour the *Wild and Untamed* exhibition and discuss quilting technique with expert quilt maker Mimi Dietrich.

PROGRAMMING JUST FOR MEMBERS

Did you know MCHC members have exclusive access to special members-only programming year-round? These programs provide unique opportunities to engage directly with MCHC staff, artists, and scholars.

In June 2021, we launched the first-annual Member Celebration Week. For eight straight days, members enjoyed events including private Museum exhibition tours, outdoor adventures with local experts, special after-hours museum entry, and discounts in the Museum Store.

Look for the next Member Celebration Week in 2022 to be announced soon at mdhistory.org/member-celebration-week. Not a member? Join today at mdhistory.org/join and enjoy these members-only programs.

UPCOMING SPRING 2022 PUBLIC PROGRAMS

Keep an eye on mdhistory.org/events for new virtual and in-person public programs to be announced soon. Our programs highlight exhibition content and MCHC collections, addressing current issues and initiating conversations surrounding challenging historical and cultural topics. Watch past virtual programs, anytime and from anywhere, at mdhistory.org/online-resources.

Designer Tory Burch and MCHC Establish the Tory Burch Claire McCardell Fashion Fellowship

We are pleased to announce a partnership with American designer Tory Burch who drew inspiration for her Spring/Summer 2022 collection from Maryland-born fashion designer Claire McCardell. Earlier in 2021 Burch spent time at MCHC researching Claire McCardell through the Fashion Archives holdings and the McCardell archive in the H. Furlong Baldwin Library.

MCHC has partnered with the New York-based designer to establish the Tory Burch Claire McCardell Fashion Fellowship at MCHC. Starting in early 2022, the fellowship will advance a professional in the museum field by giving them the opportunity to showcase their research, leadership, and creativity in MCHC's prestigious Fashion Archives, with a particular focus on research and scholarship relating to Claire McCardell. To apply, visit mdhistory.org/library/fellowships-prizes.

Claire McCardell (1905–1958), from Frederick, Maryland, shaped the way American women dress today. The Fashion Archives at MCHC proudly holds one of the largest collections of Claire McCardell designs, and the H. Furlong Baldwin Library includes McCardell's professional and personal correspondence, notes and news clippings accumulated by her family, photographs, and the original manuscript for her 1956 book, *What Shall I Wear?* ▲



▲ Red and black plaid wool dress, designed and worn by Claire McCardell, 1948. Maryland Center for History and Culture, Gift of Mr. and Mrs. Adrian McCardell, 1977.68.5

◀ Portrait of Claire McCardell behind glass, unknown photographer, c.1940. Maryland Center for History and Culture, H. Furlong Baldwin Library, Claire McCardell Photograph Collection, PP238.4.001



RETHINKING A REVOLUTION: NEW PERSPECTIVES IN A FAMILIAR GALLERY

By Allison Tolman, Vice President of Collections & Interpretation, and
Alexander Lothstein, Museum Learning Manager & Associate Curator

Many exciting new changes greet visitors to the Maryland Center for History and Culture, both in person and online, since our rebranding in 2020. To accommodate capital projects and strategic initiatives, many galleries in the Museum have been deinstalled, moved, or reimagined. *The Unfinished Revolution: Maryland in the Wars for Independence*—newly opened in September 2021—was created by integrating narratives from the Revolutionary War, Quasi-War, and War of 1812 to better serve as an educational tool for telling a fuller, connected story of America's fight to become an independent nation.

Previously, the Museum featured the *In Full Glory Reflected: Maryland During the War of 1812* exhibition on one side of the campus—an award-winning exhibition that opened in 2012 for the bicentennial anniversary—and a small Revolutionary War exhibition titled *Inventing a Nation: Maryland in the Revolutionary Era* (2011) on the other. A decade has passed since these stunning shows separately told the story of Marylanders' valiant efforts to protect American sovereignty in each conflict. Now these pivotal time periods are part of one cohesive narrative in a larger discussion on freedom and independence.



► **Powder Horn**, used by Jonas Green (1712–1767), 1759. Maryland Center for History and Culture, Middendorff Purchase Fund, 2019.18.1

As we look to the 250th anniversary of America's independence, our responsibility as a museum of history and culture has evolved. We must challenge ourselves to look critically at everything we do and have done, find new and inclusive perspectives, and identify objects and documents to fill in what was often left out of the traditional narrative. We must also demonstrate that history is not a series of events but a connected dialogue from the past to the present. All of this can now be found in *The Unfinished Revolution*.

THE HISTORY CONTINUUM

The story of Maryland's and America's emergence onto the world stage tends to be told in silos. The American Revolution is seen as separate from the War of 1812, yet one conflict would not exist without the other. Early economic growth is separated from

the violence and bloodshed of war, but America's early attempts at trade were met with conflict. The connectedness of historical moments is often lost in the traditional telling of history.

The exhibition team for *The Unfinished Revolution* sought to challenge this form of history-telling by connecting the events, moments, and people of America's 40-year fight for political and economic independence into one cohesive story. The French and Indian War, the American Revolution, the Quasi-War, and the War of 1812 are tied together in this exhibition. The method of continued dialogue allows *The Unfinished Revolution* to delve beyond just the military and political actions of early America, and into deeper examinations of freedom and independence within the new United States. Yet it also highlights the chaos and confusion of early America.

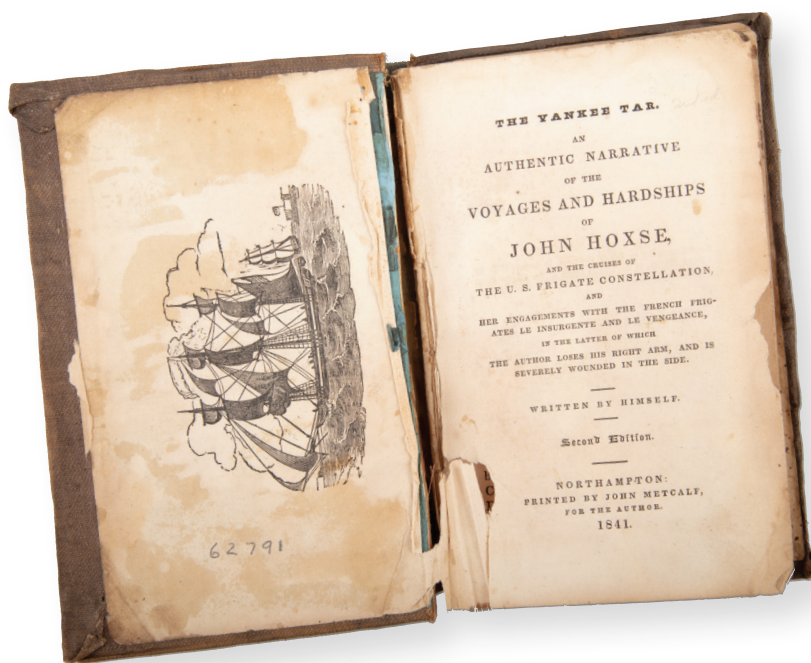
▶ List of enslaved persons at Doohoregan Manor

While researching for *The Unfinished Revolution*, the exhibition team referred to a six-page document entitled "A list of negroes on Doohoregan Manor taken in familys [sic] with their ages on Dec'r 1, 1773," in the back pages of an account book within the Carroll-McTavish Papers. Doohoregan Manor was the home of Charles Carroll, one of the Maryland colony's largest enslavers and a signer of the Declaration of Independence. This list, containing the names, ages, and family units of 330 enslaved men, women, and children on one day in 1773, highlights the disparity at the start of the American Revolution by those calling for independence and freedom and those trapped by the bonds of enslavement. In *The Unfinished Revolution*, flip through reproduction pages of this list and learn the names of the enslaved individuals.

A list of Negroes on Doohoregan Manor taken in familys [sic] with their ages on Dec'r 1, 1773		Cooper Joes Samy, Rochester, no	
1. Old Sammy	69	Total Bro's over	25
Caesar	50	Bridget	1. 6
Kate	47	Elizabeth	6. 2
Emelia, Patience's daughter	7	Nelly	1
Patience was another daughter of Caesar's	7	Edward	2
Dorcas the daughter of Frances	11	Charity Daughter of S. & Samy, wife of S. & Samy	24
Emelia the daughter of Caesar	9	Nancy	5
Apollonia	3	Betty	3
Eliza Caesar's daughter	22	Johnny	8
Monica	4	Charles the Smith from S. & Samy	52
John	2	Rose	36
Jacob (brother)	33	Elizabeth	18
Sall Caesar's daughter	24	Don	13
Jonathan	8	Secordia	10
Elizabeth	6	Hope	8
Pulcheria	6	Faith	5
Samy	1	Charity	3
Charles the Cook Old Samy's son	52	James	10
Adam	12	James the maker of Ham	29
Lydia	10	James who was sold to Battle Creek	24
Agnes	8	Sukey	7
Charles	7	Hede	3
Clara	1	Mary	1. 10
Cooper Joes from S. & Samy	53	Bob	29
Nanny Daughter of S. & Samy	44	Jenny	26
Prudence	17	Maltha	5. 1
Monica	14	Gabriell	1. 2
Jack	19	Amopolis	1. 2
		Abigail	1. 2
		Glover	1. 2
		Dick	1. 2
		Ralph	1. 2
		Aggy	1. 2
		Jack	1. 2
		Nick	1. 2
		Teresa	1. 2
		Harry	1. 2
		Maria	1. 2

► *The Yankee Tar*

One of the many new objects on display in *The Unfinished Revolution* is an original copy of John Hoxse's *The Yankee Tar: An Authentic Narrative of the Voyages and Hardships of John Hoxse*. First published in 1840, John Hoxse's memoir traces his life as a sailor serving on a variety of vessels from slave trade ships to the *United States Frigate Constellation*. Hoxse served on the *Constellation* during the Quasi-War with France and experienced its battles with the French vessels, *L'Insurgente* and the *L'Vengeance*, in 1799 and 1800. Throughout his retelling of the naval battles, Hoxse's work removes the glory of war and instead gives the reader bloody and gory insight into naval warfare of the 19th century.



LESS GLORY, MORE GORY

The Unfinished Revolution highlights the uncertain journey for the United States to become a politically and economically independent nation. A fiery red gallery reflects the anger and violence of the conflict leading up to and through the Revolutionary War. Then at the moment of victory, the visitor finds themselves not in the "perpetual peace" promised in the Treaty of Paris, but surrounded by new conflict, just as the infant American nation found itself in the late 1790s. The American Revolutionary War serves as the beginning of the story, instead of the end.



◀ **Bullet** that wounded the hand of Jesse Levering, a merchant from Baltimore, at the Battle of Bladensburg, 1814. Maryland Center for History and Culture, Gift of E. Clarence Dietz, 1958.113.1

This exhibition follows Marylanders in their arduous plod towards independence—the outrage, the fleeting moments of peace, the dread of trudging back into battle again and again over four decades. (New objects also illustrate the brutality of war, including a bullet that wounded a merchant from the Battle of Bladensburg, and a copy of *The Yankee Tar*). At the end of the exhibition, visitors are greeted with the image of soldiers exhaustedly walking home, and a discussion on what the final victory meant for all Marylanders.

What does independence mean? The concept of freedom challenging independence for all is carried throughout this exhibition. When the War of 1812 is over, Francis Scott Key pens his famous refrain, and Baltimore emerges as a player on the world stage, independence is still not achieved for every American who fought for those ideals.

NEW PERSPECTIVES

A goal of *The Unfinished Revolution* was to include new perspectives to the overall story of America's emergence in the 18th and 19th centuries. While the well-known heroes of each conflict still play a role in the exhibition, the voices of everyday men and women, Black and white, free and enslaved, are a larger part of

the narrative. A thread emerges that explores the meaning of freedom and independence to these communities during the different conflicts.

What did these fights for independence mean for free and enslaved Black men and women? What form did freedom take? *The Unfinished Revolution* poses these questions and addresses them using objects and documents from MCHC's collections, as well as external collections. For example, the exhibition tells the story of Black men who fought in the Continental Army only to face new restrictions on their freedoms after the writing of the Constitution, as well as the story of Black men who believed the British offered their best chance of freedom and joined the British Army.

The inclusion of new perspectives does not stop at the story of African American soldiers but also tells the stories of women caught in the middle

of America's fight for economic and political independence. The exhibition shares how women faced the tragedy, triumph, and destruction of war while trying to keep their homes safe and families together, how women followed their husbands to war, and how some women escaped enslavement to find freedom with the British Army.

The experiences of military leaders throughout these early conflicts provide background but do not tell the full story. Visitors to *The Unfinished Revolution* also learn about everyday soldiers and militia—many young, inexperienced, nervous, and fearful—through the muster rolls they signed, the weapons and accoutrements they carried, and the documents they created.

Thus, a cross-section of stories in the exhibition reveals the full extent the United States' wars for independence had on the nation's population. ▲



◀ Chair from Henry Fite's Tavern

A recent rediscovery within the collections created the opportunity for us to display an object that represents a special moment for Maryland in the Revolutionary War—the day Baltimore served as the capital for the United States. In December 1776, with the British Army threatening the shores of the Delaware River, Congress fled Philadelphia and moved to Baltimore. On December 20, they met at Henry Fite's house in Baltimore, making the city the second capital of the United States.

Side chair, unknown maker, used at Henry Fite's Tavern, Baltimore, Maryland, 1785-1805. Maryland Center for History and Culture, Baltimore City Life Museum Collection, Gift of Elizabeth Kahl, BCLM-1995.89.1

The Unfinished Revolution: Maryland in the Wars for Independence is an ongoing exhibition.

See it Wednesday through Saturday, 10 am–5 pm.

Support for this exhibition is generously provided by The Society of the Cincinnati, The Society of the Sons of the Revolution in the State of Maryland, and The General Society of the Sons of the Revolution.



INTIMATE EXPRESSIONS: PERSONAL DIARIES OF MARYLAND LIFE

By Vivien Barnett, Curatorial & Collections Assistant, and Sandra Glascock, Special Collections Archivist

What did a World War I Red Cross nurse, an 18th-century silversmith, and a diner waitress in the 1960s have in common? They all kept diaries—private records of their thoughts, feelings, and actions. For centuries, Marylanders have been capturing their life experiences on paper to pass down their memories through generations to cope with hardship, or simply to while away the hours and unwind.

From entries chronicling a man's courtship of his future wife in the 19th century to another man's descent into alcoholism following the horrors of life at sea during World War II, the stories on display in the new H. Furlong Baldwin Library exhibition, *Intimate Expressions: Personal Diaries of Maryland Life*, cover a range of time, place, and subject matter, showing a more individual side of history.

WINDOWS INTO WRITERS' LIVES

A diary is a unique historical record that is not necessarily written to be read by others. One's most private beliefs, biases, and views of life are encompassed within the pages. Though deeply personal, these writings can also serve as an important tool for understanding the past by

shedding new light on daily life or by providing firsthand accounts of specific historic events. The Library has many manuscript collections containing diaries just waiting for someone to discover the stories captured inside.

By carefully turning over the pages through each diary and reading the inner thoughts and feelings of another, new connections emerged with each of the diary authors. This not only gave a sense of their life events, but who they really were when no one else was watching. That said, diaries are not infallible documents, and the average journal writer is bound to commit at least some hyperbole to paper.

Stepping into the gallery space allows the visitor to get up close and personal with the diary writers. Each case containing a diary is like a window into the writers' past lives, as if they had just stepped away from their desks after writing their last entries. Each vignette immediately evokes the intimate, almost voyeuristic feeling of looking in on someone else's life from the outside. Objects from the MCHC Museum collection bring the diary entries and, by association, their authors to life, enabling personal stories to leap off the page and into the real world.

For example, you can learn the story of Lydia Howard de Roth (1891–1971), a Baltimore woman who decided to support war efforts during WWII by volunteering as an air raid warden. From 1939 to 1941 she kept a diary about her time serving in London's Chelsea neighborhood. The extracted pages on display in the exhibition contain succinct daily entries that describe patrol schedules, helping casualties to safety, and social gatherings with her fellow wardens. Also on display in the case dedicated to Lydia's story are photographs of her from both civilian and wartime life, as well as artifacts from the Museum's collection related to WWII, including an air raid warden helmet.



▲ Air Raid Warden Helmet, c.1940-1945.
Maryland Center for History and Culture, Gift
of Mr. Harold C. Dalton, 1996.19.1.2



▲ Lydia Howard de Roth with gas mask, unidentified photographer, undated. Maryland Center for History and Culture, H. Furlong Baldwin Library, Lydia Howard de Roth Photograph Collection, PP180.14

SEEKING NEW STORIES FOR THE COLLECTION

The stories in *Intimate Expressions* span time and place but provide only a glimpse into Maryland's past. MCHC is actively seeking to find material that more fully represents the diverse spectrum of life in Maryland.

If you have material that you would like to donate to the Museum or Library, please visit mdhistory.org/donate/item-donations.

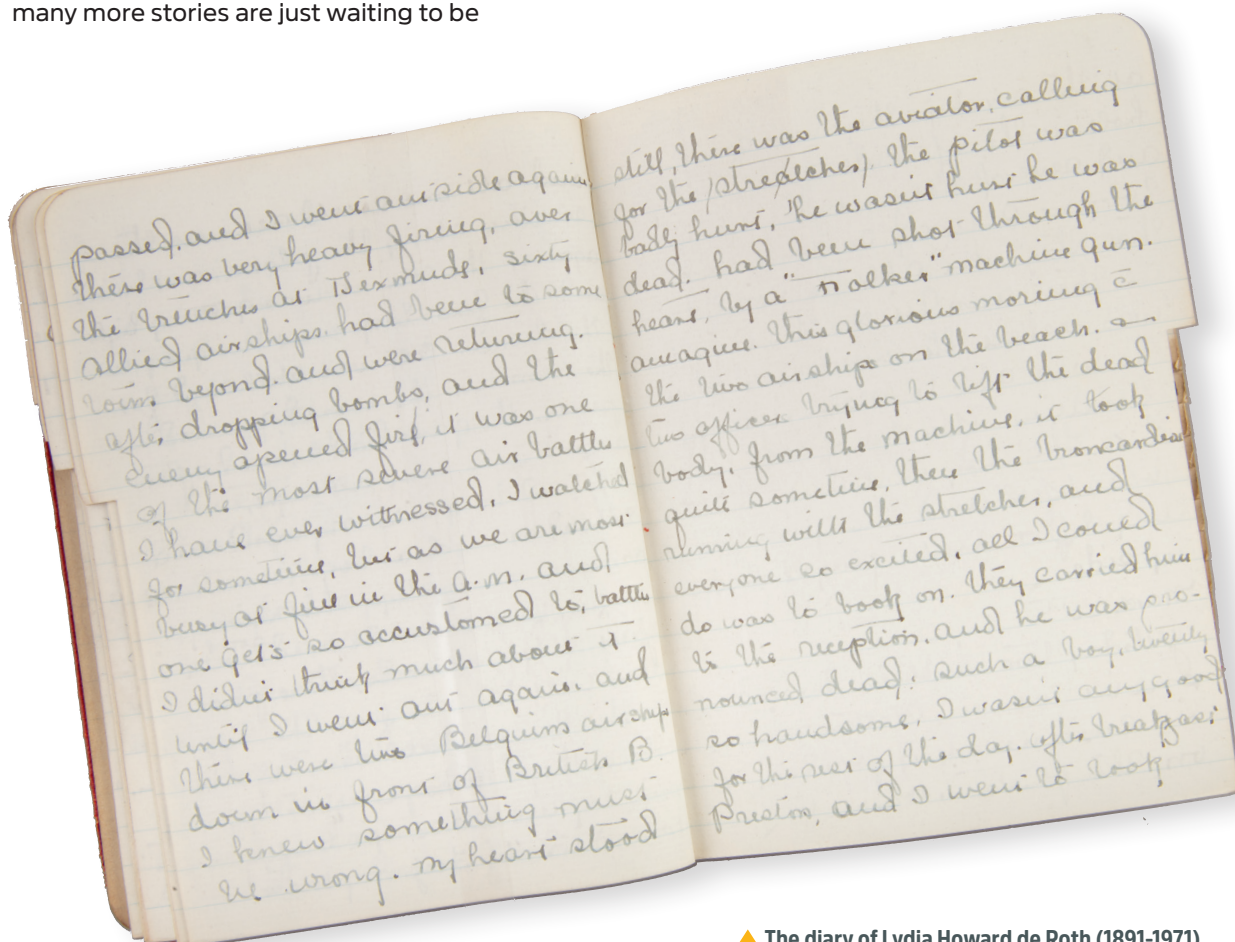
Much like the people featured in the *Intimate Expressions* exhibition who lived through exceptional times, people in Maryland are living through a unique moment in history today due to the COVID-19 pandemic. At MCHC, we are reaching out to communities to collect their stories during this tumultuous time through a rapid-response collecting initiative that allows us to capture the memories of Marylanders in real time. In March 2020, MCHC launched the Collecting in Quarantine initiative to collect and preserve the personal stories—written accounts and photographs—of how the pandemic is impacting Marylanders' lives.

What has been collected so far through the Collecting in Quarantine initiative can be read on the Library's *underbelly* blog, or on an iPad included in the *Intimate Expressions* gallery—from an

essential US postal service employee, to a college student who volunteered to drive ambulances for the Baltimore City Fire Department, to quilters who have transferred their skills to mask making—now preserved for future generations to read and learn from firsthand accounts of this historic moment.

While the Library alcove allows us to highlight exceptional excerpts from the Library collection, many more stories are just waiting to be

uncovered, both in person and online. Furthermore, diaries are only one way to learn about people of the past. The H. Furlong Baldwin Library collection contains many more personal documents that tell the story of Maryland on an individual scale. Visit us and make your own discoveries. ▲



▲ The diary of Lydia Howard de Roth (1891-1971), 1940-43. Maryland Center for History and Culture, H. Furlong Baldwin Library, Lydia Howard de Roth Collection, MS 1906

VISIT IN PERSON: *Intimate Expressions* is on view in the H. Furlong Baldwin's niche gallery through **June 2022**. Discover more stories on your own by making a viewing appointment for the Library's Reading Room at mdhistory.org/library/plan-your-visit.

VISIT ONLINE: Excerpts from the diaries featured in *Intimate Expressions* are available for viewing in our **Digital Collections portal**. Scan this QR code to link directly to the portal and then type in "*Intimate Expressions*" in the search field. Or visit mdhistory.org/digital-collections.



REVIVING MARYLAND VOICES:

DIGITIZING STORIES AND EXPERIENCES FROM THE OLD LINE STATE

By Catherine Mayfield, France-Merrick Director of the H. Furlong Baldwin Library

BOOKSHELVES FULL OF TOMES or archival boxes brimming with historical records may be among the first images that spring to mind when considering the collections within the H. Furlong Baldwin Library at the Maryland Center for History and Culture. Libraries are well known as bastions of the written word. Yet among the Library's many treasures is a collection of stories documented not in the usual ink, paper, or parchment, but rather on hundreds of magnetic tapes.

MCHC houses a unique assemblage of oral histories—recorded interviews that provide a significant snapshot of Maryland life. While dozens of oral histories within the collection have

been digitized over the years, still hundreds more have lived, until now, on audio and video cassette tapes, largely inaccessible. The stories within are waiting to be discovered.

In spring 2021, the Council on Library and Information



Resources successfully approved MCHC's application for a Recordings at Risk grant. The program supports the preservation of rare and unique audio, audiovisual, and other time-based media of high scholarly value through digital reformatting.

Special Collections Archivist Mallory Harwerth spent a portion of the Library's pandemic-related closure conducting a thorough inventory of MCHC's oral history collections. As a result, we applied to the grant program to digitize more than 300 oral history recordings that are available on tape only. Magnetic media has a finite shelf life, so preservation of these materials is pressing. The more than \$10,000 received through the Recordings at Risk grant will support the collection's digitization.

Included among the oral history collection are voices documenting the struggle for civil rights, insight into veteran experiences, labor, religion, and the lives of working-class Marylanders in Baltimore and beyond. These are unique primary source materials that offer the possibility of exploration of the past through the experiences and perspectives—the voices—of the people who lived it.

Pennsylvania-based audiovisual laboratory The MediaPreserve is digitizing the oral history recordings, and the digitized files will be preserved in MCHC's digital asset management system. Our archivists will be hard at work describing the materials and growing their accessibility. Keep an eye out—and your ears open—in summer 2022. By that time the newly digitized files will be accessible for listening in the Library. We'll also make as many recordings accessible as we can through our online Digital Collections portal. We hope the materials will inspire discovery and new scholarship into the landscape of Maryland's history and people. ▲

NEWLY ACQUIRED

By Allison Tolman, Vice President of Collections & Interpretation

Have you ever wondered what the Maryland Center for History and Culture collects? Our Museum and Library teams are always looking for fine art, decorative art, photographs, documents, and other material culture to preserve and interpret for generations to come. Since 1844, we have strived to collect artifacts that tell the rich history and culture of Maryland, a tradition that continues today. As we look towards an upcoming civil rights exhibition opening in May 2022, MCHC has especially tried to fill gaps in the collection regarding civil rights history. Below you will find a few of the items we have added to the Museum and Library collections this year.



Learn more about donating to our collections at mdhistory.org/donate.



◀ Liturgical Silver from Old St. Paul's Church

In March 2021, MCHC acquired a significant assemblage of silver from Old St. Paul's Church, the first liturgical silver in the collection. This acquisition was made with additional funding from Mr. and Mrs. Charles W. Newhall III. St. Paul's Episcopal Church, commonly referred to as "Old St. Paul's," was founded in 1692 and is the oldest parish in Baltimore City. The church originally served the Patapsco Parish, one of the original 30 parishes of the Church of England in the Maryland colony and is known as the "mother church" for all Episcopal congregations in Baltimore. Of particular note in the collection is a sterling silver and gold Alms' Basin by Patrick Ford (1812-1886), New York, 1876, with gilt quatrefoil and encrusted in gems. The congregation gave this and other pieces featuring jewels from their own personal collections to make a significant gift to the parish after the fire of 1858.

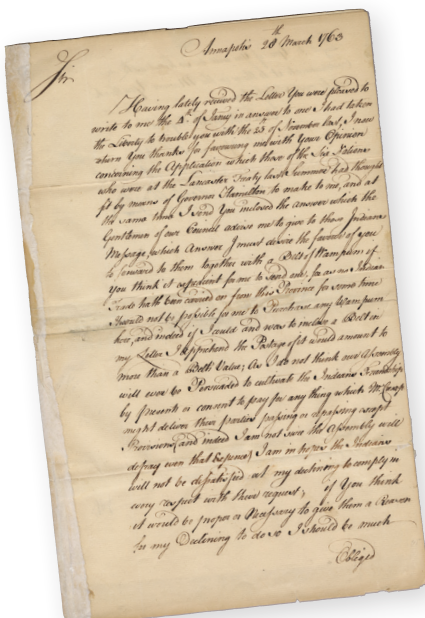


◀ Thurgood Marshall Portrait Painting

MCHC recently acquired a collection of preparatory drawings and a portrait painting of Thurgood Marshall—the first portrait of the iconic Associate Justice of the Supreme Court of the United States in the collection. The portrait, by notable African American contemporary artist Nathaniel K. Gibbs (1948-2018), recalls the one by the same artist commissioned by Johns Hopkins University that hangs on permanent display in Levering Hall. Gibbs was born and raised in Baltimore, attending Frederick Douglass High School and earning a BFA at MICA and an MFA from American University in Washington. He was commissioned to paint many prominent African American figures, including former Mayor Clarence “Du” Burns, Rev. Martin Luther King Jr., Malcolm X, Cab Calloway, and Abel Wolman, in addition to the painting of Marshall.

▶ “Stop Work Day” Poster

The H. Furlong Baldwin Library recently acquired a “Stop Work Day” poster advertising “A big registration march on the county court house” in Annapolis, Maryland. Globe Poster of Baltimore published the circa mid-1960s poster that encourages African American voter registration. The poster invites attendees to gather at Carr’s Beach after the march. At a time of racial segregation, Carr’s Beach was a popular Chesapeake Bay resort and concert venue for the Black community. Located just south of Annapolis, the beach was host to many African American musical artists and performers, including the Van Dykes, featured here on the poster.



◀ Horatio Sharpe Letter from 1763

The H. Furlong Baldwin Library recently added an important piece to its special collections—a one sheet, two-page letter dated March 28, 1763 from Horatio Sharpe expressing Maryland’s reluctance to trade with the Six Nations. Sharpe penned this letter during his time as governor of Maryland and it appears to be addressed to Sir William Johnson, the Commissioner of Indian Affairs. Sharpe writes a few months after the extended peace conference held with the Six Nation tribes at Lancaster, Pennsylvania. The Six Nations had apparently made trade overtures with the Maryland colony. Sharpe discusses his formal response and asks Johnson to send it to the Six Nations along with a wampum belt. He does not sound optimistic about the trade prospects.

IN DIALOGUE

WITH HILARY CHIANG

Interviewed by Jennifer Michael, Director of Communications & Marketing

WE ARE PLEASED TO INTRODUCE

Hilary S. Chiang, Director of Individual Giving, who joined our team in March 2020. Hilary is a Maryland native who grew up in Gaithersburg and has called Baltimore home for the past five years. She lives in Canton with her husband, Alex, and dog, Tuna.

What drew you to MCHC's team?

HC: My educational background is in art history and fine and decorative art. I wrote my master's thesis on 19th-century monumental sideboards (I promise it's more interesting than it sounds!). I've always been fascinated with history and material culture—exploring different perspectives, stories, and objects to illuminate the story of us.

My professional background is in museum management, planning, and fundraising. This position perfectly blends my interests. In my interview for this role, I loved hearing about the rebrand. I could sense an excited energy and feel the forward momentum building. I instantly wanted to be a part of the team that helps create a more community-driven, engaging, and relevant organization for all Marylanders.

What are you most looking forward to accomplishing?

HC: I am most looking forward to engaging new audiences at MCHC. We are a hidden gem in Baltimore! I am constantly awed by our collection that showcases over 2,000 years of Maryland history—think of all the stories yet to be discovered and told. Our tagline is "Your history lives here," and I firmly believe that everyone can find a piece of their history at MCHC. I hope to encourage more folks to join as members and visitors to enjoy all the resources, programs exhibitions, and workshops MCHC has to offer.



If you could have dinner with any historical figure, who would it be?

HC: This is a tough question! I think I would pick August Welby Northmore Pugin. Remember my thesis on 19th-century sideboards? Pugin was a British architect, designer, and author who I believe designed the first monument sideboard for Windsor Castle in 1827 at age 15. His Gothic Revival style quickly evolved as his own practice grew, and his designs for buildings, furniture, and decorative arts took Victorian England over by storm. You know the iconic design of the Palace of Westminster? That was Pugin—at age 23! He unfortunately suffered from poor health and died at the very young age of 40. Luckily, his creative genius remains with us today through his designs. ▲



Contact Hilary at hchiang@mdhistory.org.



▶ The Museum of the Iron Worker, operated by the Catoctin Furnace Historical Society in Frederick County.

SPOTLIGHT: MILLER HISTORY FUND GRANTEES

By David Belew, Director of Grants & Government Affairs

The Thomas V. “Mike” Miller Jr. History Fund, formerly known as the MCHC Pathways Grant Program, was established in 2019 to support capacity-building projects at the more than 200 hundred heritage museums and sites throughout Maryland. After its inaugural year, the program was renamed the Miller History Fund to honor the late Senate President who, among his many other efforts to support Maryland history, introduced the legislation that established the program’s funding. As of this writing, the program has awarded \$400,000 to over 20 grantees and in January 2022 we will celebrate the third round of winners.

The Miller History Fund has an intentionally broad definition of “capacity-building,” supporting everything from collections care initiatives to marketing efforts. Whatever its focus, a successful project improves the ability of an historical organization to fulfill its mission by better stewarding its heritage and sharing its benefits with the public. The criteria for determining

“heritage value”—what makes an object, story, or site worth preserving—is even broader and depends on the perspective of the individual or community. Since their origins in the 19th century, historical societies and preservation groups have traditionally focused on protecting the buildings and material culture of famous or wealthy individuals. Ironically, this trend has made the tangible heritage of the working class, the marginalized, and the everyday that has endured all the rarer, resulting in the critical need to fill gaps in the historical record.

Two Miller History Fund grantees in Frederick County and Baltimore City represent the initiative to preserve and celebrate Maryland’s vernacular heritage. Though they are very different, their projects showcase the power of workers’ history to galvanize and inspire communities and are important to Maryland’s larger heritage network.

CATOCTIN FURNACE HISTORICAL SOCIETY

The Catoctin Furnace Historical Society (CFHS) is a volunteer-run organization making an impact in their rural Frederick County village and in the larger scholarly community. Nestled just south of Thurmont by Cunningham Falls State Park, CFHS cares for a group of structures built between the 1770s and 1850s centered around a dormant historic ironworks facility. The CFHS volunteers have lovingly restored much of the village and the site remains lively and active through interpretive programs, festivals, and a youth trades program.

A \$20,000 Miller History Fund grant is supporting CFHS's preparation for an upcoming fundraising campaign. We spoke with CFHS President Elizabeth Comer about the progress. "A capital campaign really requires planning and

intense introspection—the identification of people that are already donors and supporters and then also the people that can be brought into the fold," Comer said. "CFHS is an interesting historical society. Often, societies coalesce around a house that is more ornate—like the Heurich House Museum in Washington, DC. CFHS is very different. We do not have a big house, but the workers' houses. Because that is what is being pursued, we do not have the usual suspects to ask for support."

With funds from their grant, CFHS is engaging a consultant to help broaden that network, establish an annual fundraising event, and build their endowment. The COVID-19 pandemic revealed, more than ever, the need for heritage sites to establish those reserves when other sources of income are strained, Comer said.

Structures, stories, and collections like those stewarded by CFHS have endured for over 200 years, but they need the hard work and support of volunteers and donors to continue that legacy. With an upcoming Mission Critical documentary with the Smithsonian Channel and other national media features, the CFHS volunteers will have plenty of opportunities to share their work with new audiences.

CFHS visitors have much to explore, including the recently opened Museum of the Ironworker and the African American Cemetery Interpretive Trail. The former features two forensic facial reconstructions of enslaved workers at Catoctin Furnace created in conjunction with StudioEIS and the Smithsonian Institution. Left out of name and deed, these individuals are now revealed within the archaeological record, providing a rare face-to-face encounter with the fraught history of slavery at an industrial site.



▶ Forensic facial reconstructions of enslaved workers at Catoctin Furnace created in conjunction with StudioEIS, in consultation with the Smithsonian Institution Skeletal Biology Program and the Catoctin Furnace Historical Society. Photography by Kate D. Sherwood and Miguel Montalvo, Smithsonian Institution.



SOUTHWEST PARTNERSHIP AND THE MALACHI MILLS HOUSE

Sixty miles from the Catoclin mountains in the busy Baltimore neighborhoods of Union Square and Franklin, a community-led development coalition of neighborhoods and anchor institutions called Southwest Partnership is working to preserve another relic of Maryland's vernacular heritage. In a community known for its grand brick rowhouses and commercial buildings built in the Italianate style, the small wooden framed structure known as the "Malachi Mills House" stands out. Such wooden structures are rare due to fire ordinances in the 19th century that prohibited wooden buildings in the city.

Southwest Partnership received a \$13,000 grant from the Miller History Fund to conduct historical research and conceptual planning on the building which, aside from its status as one of just a few 19th-century wooden framed structures in Baltimore, had long been regarded by the community as being built by a freed Black man.

We spoke with Program Director Elizabeth Weber and public historian Courtney Hobson about their discoveries and future plans. While noting that the Malachi Mills House continues to be an important focal point for thinking about the

◀ The Malachi Mills House in Baltimore City.

history of the neighborhood, Weber shared that "the oral history of it being built by a Black carpenter [known as Malachi Mills] ended up not being true." Hobson made this discovery.

"The first thing I tackled in my research was determining the race of Malachi Mills," Hobson said. "My first encounter of the house was on a walking tour of the neighborhood, and it was introduced as being built by a free Black man. However, based on Mills movements and the records at the time, we believe he was likely white. As an historian, I wanted to verify that because

FY 2021 MILLER HISTORY FUND GRANTEES & PROJECTS

- /// **Accokeek Foundation** (Prince George's County) – Long-term Marketing Planning and Site Improvements to Advance a Welcoming Space
- /// **Adkins Arboretum** (Caroline County) – Maryland's Sustaining Landscape Database Project
- /// **Blacks of the Chesapeake Foundation** (Anne Arundel County) – Preserving a Local Legacy Collection
- /// **Catoclin Furnace Historical Society** (Frederick County) – Forging Our Future: Ensuring Catoclin Furnace's Long-term Financial Health
- /// **Diggs-Johnson Museum** (Baltimore County) – The Diggs-Johnson Museum Legacy Preservation Project
- /// **Historical Society of Harford County** – Unboxing the Collection
- /// **Historic Hampton, Inc.** (Baltimore County) – Redesign of Exhibition of Slave and Tenant Cabins at Hampton National Historic Site
- /// **Historic Sotterley, Inc.** (St. Mary's County) – Marketing Support for Sotterley's Expansion and Future
- /// **Howard County Conservancy** – Interact Virtually with Mt. Pleasant Farm at the Howard County Conservancy
- /// **Peale Center for Baltimore History and Architecture** (Baltimore City) – New strategies and tactics for greater diversity and inclusion in leadership at the Peale
- /// **Southwest Partnership** (Baltimore City) – Malachi Mills House Interpretation

there was no documentation. Mills' status as a free Black man may be somewhat of an urban myth, but even though it's not historically accurate it is important to consider why that story was valuable to the community. At some point this story came about and why was that meaningful at the time?"

While Hobson's research also showed Malachi Mills only lived in the structure for about seven years, city records reveal the structure has had a rich and interesting history since its construction in the 1830s, serving as a carpentry shop, grocer, barber shop, and even a shooting gallery. Today, preserved against waves of urban renewal, disinvestment, and other challenges through "a series of happy accidents," the Malachi Mills House represents the resilient spirit of this historic Baltimore community.

The next phase of Southwest Partnership's Miller History Fund project is to determine redevelopment plans and future uses of the

structure. Instead of serving solely as a museum, the restored structure may lend itself to worker development programs or other projects that drive the continued revitalization of the corridor. Whatever its future, this small house will endure as an integral part of Southwest Baltimore's cultural fabric.

Whether in rural or urban communities, Western Maryland or Baltimore City, the work of CFHS and the Southwest Partnership showcase the power and importance of Maryland's vernacular heritage. With one striving to better understand an audience and the other to understand the history of a place, these projects also reveal how careful planning and assessment builds the long-term resiliency and effectiveness of an organization. ▲



Learn more about the Miller History Fund at mdhistory.org/about/miller-history-fund.

STEP INTO HISTORY TAKES MCHC COLLECTIONS OUTSIDE

By Martha Waldron, Community Engagement Manager

Between fall 2020 and fall 2021, the Step into History initiative creatively shared a few of the many treasures found in MCHC's Museum and Library collections safely outside in state parks and community gathering spaces. From a 1784 painting of the aftermath of the American victory at Yorktown to a photograph of players on the Elite Giants, one of Maryland's Negro Baseball Leagues, Step into History featured larger-than-life photo frames that encouraged active participation and critical thinking from children and adults (and canines!) alike.

We thank our host sites and partners across the state: North Point State Park, Watkins Regional Park, Patapsco Valley State Park, the town of Rock Hall, and Accokeek Foundation. ▲

► Visitors—both human and canine—interact with life-size frames of paintings from MCHC's collection at North Point State Park (*By Dawn's Early Light*) and Accokeek Foundation (*George Washington and His Generals at Yorktown*).



PHOTO BY LAURA FORD



HONORING OUR DONORS

JULY 1, 2020 – JUNE 30, 2021

DEAR FRIENDS,

Last fiscal year, we all continued to navigate the challenges brought on by the pandemic. By logging onto our programs, visiting our exhibitions, and researching in our Library, you showed us that Maryland's history and culture matters.

Because of your generous support, we had a 29% increase in our direct services through our educational programs and asynchronous video lessons last school year. We opened four new exhibitions, and we continue to digitize hundreds of objects from our collection to upload to our website monthly.

Thank you for your generous support! Your history lives at the Maryland Center for History and Culture.



MARK B. LETZER, PRESIDENT & CEO

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During MCHC's Maryland Day of Giving on March 25, 2021, more than \$40,000 was raised to support the conservation and preservation of 100 historic flags and banners in MCHC's renowned collection.

In partnership with the Fashion Archives and Museum of Shippensburg University, the flags are being carefully cleaned, stabilized, photographed, and then safely rehoused in textile storage at MCHC. So far, a dozen flags have been repaired and conserved, with the work to continue in 2022.

We thank those who supported the project to help us conserve the flags for future generations to enjoy.



▲ Textile Conservator Cijianna Berry backs small holes in the white stripe section of an historic American flag with conservation netting to stabilize the area from further damage.

MCHC MEMBERS

WE LOVE OUR MEMBERS!

Last fiscal year, we welcomed 413 new members, and we held our first Member Celebration Week that had eight exclusive programs, tours, and special offerings for our members.

We unveiled a new joint membership program with Historic St. Mary's City, and we toured Green Mount Cemetery three times with our members.

The staff and board of MCHC love exploring and discovering Maryland's history and culture with you—thank you for being an MCHC member!

FEDERAL GOVERNMENT SUPPORT
National Endowment for the Humanities

STATE GOVERNMENT SUPPORT
Maryland State Arts Council
Maryland State Department Of Education



LOCAL GOVERNMENT SUPPORT
Baltimore County Commission on Arts & Sciences
Baltimore Office of Promotion and the Arts
Howard County Arts Council, Inc.



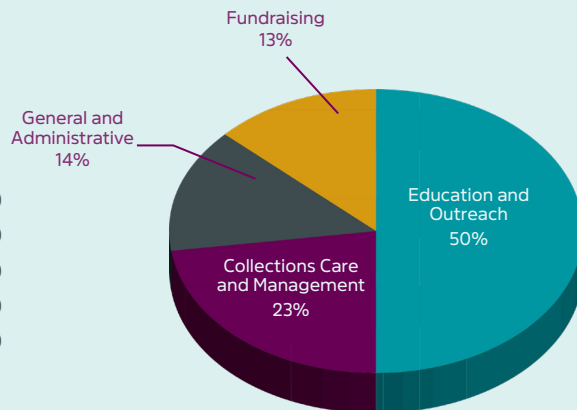
THE CITIZENS OF
BALTIMORE COUNTY

MCHC's full audited financial report for fiscal year 2021 will be available online at mdhistory.org/donate by February 1, 2022.

FINANCIAL REPORT FINANCIAL YEAR 2021

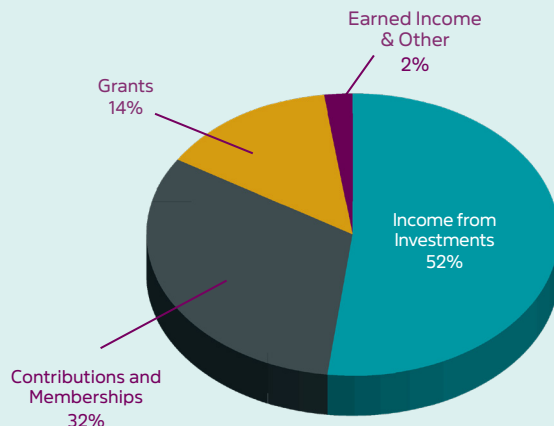
EXPENSES

Education and outreach.....	\$ 2,587,000
Collections care and management	\$ 1,173,000
General and administrative	\$ 706,000
Fundraising.....	\$ 667,000
Total expenses	\$ 5,133,000



REVENUE & SUPPORT

Contributions and memberships.....	\$ 3,906,000
Grants.....	\$ 1,743,000
Earned income & other	\$ 215,000
Income from investments	\$ 6,400,000
Total revenue	\$ 12,264,000



► Carolyn Smith,
Photo courtesy of Johns
Hopkins Sheridan Libraries.



REMEMBERING CAROLYN SMITH

By Mark B. Letzer, President & CEO

One of the benefits of being with an institution for as long as I have is developing relationships with special people. Whether it is for a program, an exhibition opening, researching in the Library, or walking around the galleries, I treasure time spent with our members and supporters.

Carolyn Smith was just that person. A former librarian at the George Peabody Library, Carolyn was a stalwart supporter in her own quiet way. Always happy to chat if I approached her, she would invariably sit in the back of the lecture hall, arriving quietly and departing just as quietly.

In 2019, her health began to fail and after some time I noticed her absence. I called her and she shared that she no longer drove so she could not attend our programs. I immediately offered to pick her up and deliver her back home after

any programs she wanted to attend, which she heartily agreed to unless of course it was "too much trouble." She was never any "trouble" and always a delight. Other members of staff also pitched in to get Carolyn to a program and back home.

Carolyn Smith passed away in September 2020 as quietly as she lived. When I called to see how she was faring during the pandemic, I learned she was gone. Her death was a blow but I also understood she did it in her inimitable way by making every effort to bother no one.

In August 2021, MCHC received news of a bequest from Carolyn that is the largest gift ever received by the institution in its 177-year history. Carolyn Smith's largesse will be a transformative one for us and my greatest regret is that I cannot thank her in person for leaving such a legacy. But she did it in her own authentic way, and that is a beautiful thing. ▲

NEWLY ACQUIRED FROM THE SMITH ESTATE

By Harrison Van Waes, Director of Collections

In addition to her bequest, Carolyn Smith donated many materials and items to the Museum and Library. These include a watercolor in a handmade frame by her grandfather Henry Smith Jr. (1853-1916), and a mahogany game table that he handmade in the 1870s.

Carolyn's great grandfather Henry Sr. was a German immigrant who formed a multi-generational building contracting firm that built many of the large houses in Baltimore's Mt. Vernon neighborhood and along Park Avenue from the 1860s to 1920. The family firm also built several of Maryland's government buildings in Annapolis that stand today.



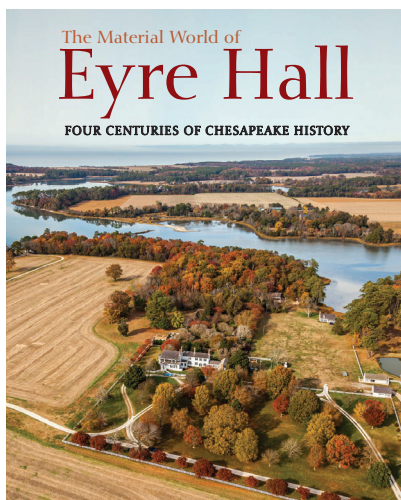
MCHC PUBLICATIONS

NEW RELEASE FROM MCHC PRESS:

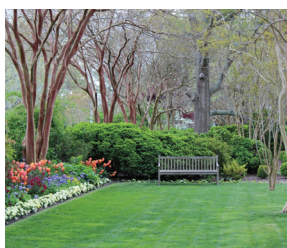
THE MATERIAL CULTURE OF EYRE HALL: FOUR CENTURIES OF CHESAPEAKE HISTORY

Edited by Carl R. Lounsbury

September 2021, in association with Giles Ltd.



Featuring the work of 22 contributors and 400 stunning illustrations, this beautiful book offers rare and fascinating insight into the preservation of a family home in the midst of changing aspects of southern history. The book's exploration of Eyre Hall's material culture will appeal to enthusiasts of architecture, gardens, historic houses, decorative arts, and beyond.



"This work is a rare confluence of a historic place, objects, and people captivating readers with a compelling historical narrative that spans over 350 years. In addition to the remarkable objects passed down from one generation to the next, it is also a legacy that entwines landowners, enslaved people, freedmen, and servants. Their stories are here, too – and rightfully so. The richness found in these pages surpasses much of what we see and hear at public historic house museums and sites."

—Christy S. Coleman, Executive Director, Jamestown-Yorktown Foundation

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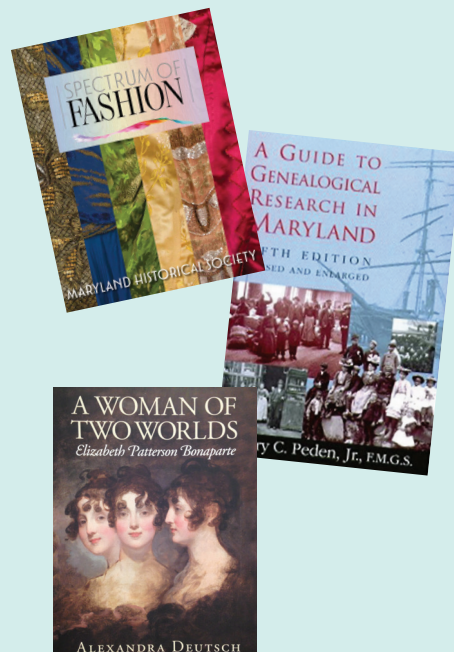
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HOURS & ADMISSION

Visit mdhistory.org/visit for the most up-to-date information about hours and admission.

UPCOMING EVENTS

Register at mdhistory.org/events.

OUR MISSION

The Maryland Center for History and Culture collects, preserves, and interprets the history, art, and culture of Maryland. By exploring multiple perspectives and sharing national stories through the lens of Maryland, MCHC inspires critical thinking, creativity, and community.

OUR CORE VALUES

Understanding history and culture is integral to MCHC's fulfillment of its mission. Our core values of Community, Authenticity, Dialogue, and Discovery help frame our activities and realize the potential of history and culture as a positive force for Marylanders and all the people we serve.

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