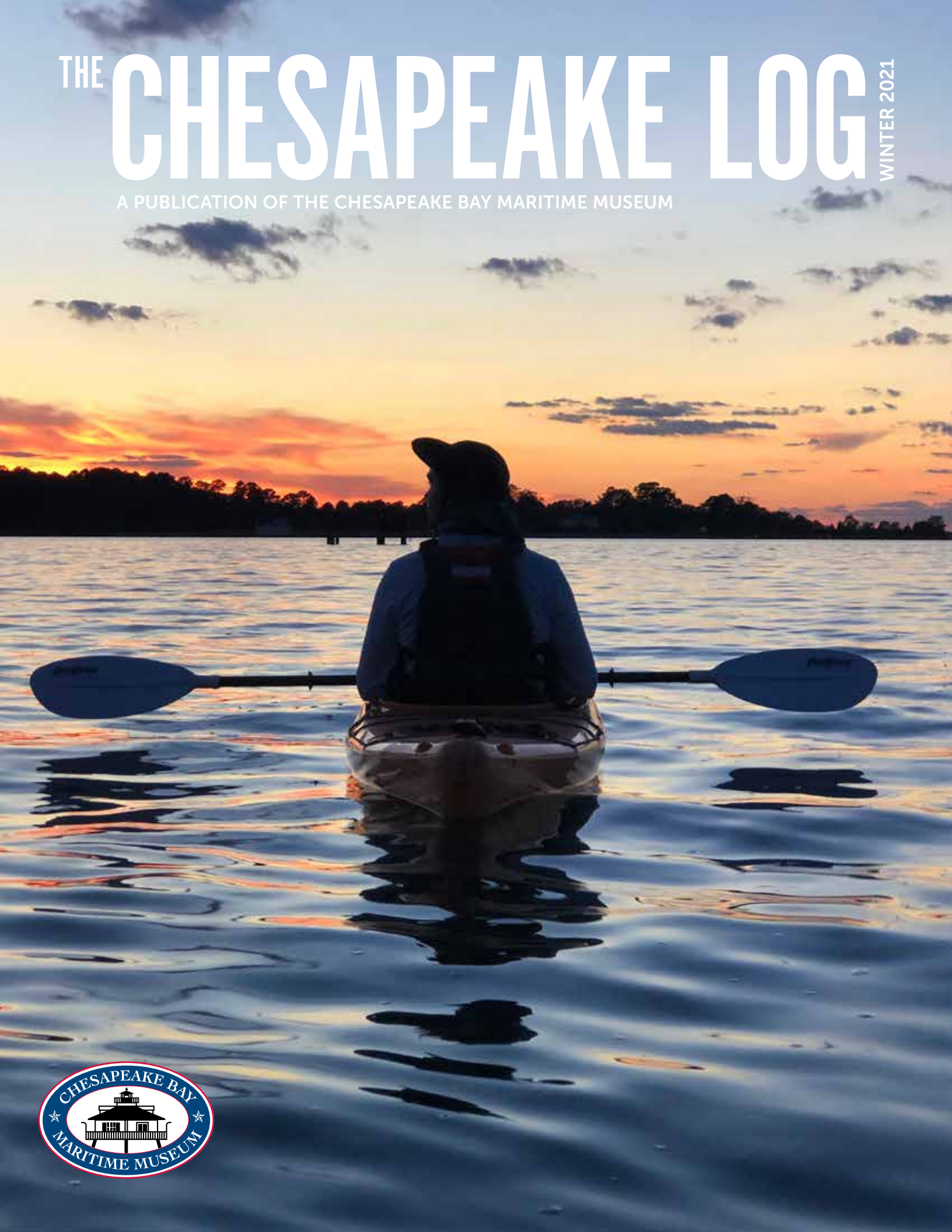


THE CHESAPEAKE LOG

WINTER 2021

A PUBLICATION OF THE CHESAPEAKE BAY MARITIME MUSEUM



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On the cover: A safe, socially distanced activity, the Chesapeake Bay Maritime Museum hosted a number of guided kayak paddles this summer and early fall as part of its Apprentice for a Day Shipyard Program. A list of upcoming programming for the winter and early spring of 2021 can be found at cbmm.org/shipyardprograms.

Left: Lead Shipwright Joe Connor, construction manager on the Chesapeake Bay Maritime Museum's *Maryland Dove* project, works inside the ship during the summer of 2020. To learn more about *Maryland Dove*'s past, present, and future, visit marylanddove.org.


TRUST THAT MANY OF YOU—like me—are glad to see 2020 behind us. And I am a glass half-full person! Now, 2021 is foremost in our minds. When we closed CBMM to the public in mid-March 2020 (two weeks into our new fiscal year) in support of the global response to COVID-19, we established a financial mitigation plan with the mantra that we had to ensure that our actions in 2020 would help set us up for success in 2021.

How will we measure that success in CBMM's new financial year? First, knowing that you still believe in us—our mission, our vision, our values, and our goals. One very important way to do that is by retaining your membership—even if you cannot visit us, we're working to bring you more and more ways to visit virtually from the comfort of your own homes. Another is by remembering us when you receive our Annual Fund emails and letters. If possible, donate your unused boat to us. And whenever you can, come and visit!

Among myriad others, I'd like to share with you three excellent reasons to visit: 1. We are an outdoor campus. 2. To see the build of *Maryland Dove* in our working Shipyard is a once-in-a-lifetime experience. 3. The current David Harp photography exhibition is truly outstanding. I could go on, but I'll leave some surprises for you to discover for yourself when you step foot on our waterfront campus, which looks more beautiful than ever.

We continue to offer new programming, both virtually and in person. An exciting step for us is a new level of membership, a virtual membership, which we hope new members from farther afield will help support, because they appreciate how imaginative and engaging our online programming has developed. And with all of our programming, we continue to work to ensure a more diverse, equitable, inclusive, and accessible CBMM for all to enjoy.

On behalf of everyone at CBMM, I offer my thanks and appreciation for your engagement and your support. I wish you and your families the best of health and a sense of peace and calm over the holiday season. May we all raise a (full) glass to 2021—a brand-new and exciting year! ★



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CBMM President
Kristen L. Greenaway



CBMM takes action on Diversity, Equity, Accessibility, and Inclusion

COMMITTED TO MAKING MEANINGFUL systemic change, the Chesapeake Bay Maritime Museum Board of Governors recently approved the formation of a Diversity, Equity, Accessibility, and Inclusion (DEAI) Committee. The DEAI Committee will provide the internal guidance necessary to guarantee that these principles are fostered, practiced, and integrated consistently throughout CBMM's operations.

"CBMM has made some initial progress with DEAI, but we understand there is still more work to be done," said CBMM President Kristen Greenaway. "It is crucial that we make a meaningful and significant investment of resources to ensure a more diverse, equitable, accessible, and inclusive CBMM."

Even prior to the formation of a DEAI Committee, CBMM has been proactive in cultivating an accessible and inclusive culture. Last year, the Chesapeake Multicultural Resource

Center provided cultural competency training to all CBMM staff. CBMM has sought to address inequities through Rising Tide, a free after-school program for local youth, as well as a bus scholarship program to benefit PK-12 student field trips. CBMM has also featured stories of African-American contributions to maritime history on the Eastern Shore in exhibitions and programming, but Greenaway believes more can be done in bringing those stories to life.

"To gain support as an inclusive organization, we need to first self-examine where we are and incorporate a broad perspective to truly make lasting cultural change," said Greenaway. "In the short term, we can tell the story of the Chesapeake's complicated past and legacies of inequity more openly, collectively, and consistently. In the long term, documenting and sharing the stories of all groups of people in the Chesapeake will make CBMM an effective steward of the region's culture and history. Community partnerships that invite the public into the process of exploring the cultures of the Chesapeake will make CBMM a site for civic dialogue and promote citizen understanding of the region's complicated past and the legacies of inequity."

From hiring practices to programming and interpretation, CBMM sees DEAI as a critical priority. The committee—comprising CBMM Board members, staff, volunteers, and supporters—will work to develop a comprehensive plan with measurable goals by the end of CBMM's fiscal year in February. The committee will also provide guidance for integrating DEAI objectives into CBMM's mission, values, and vision.

"We understand the importance of DEAI at the individual and departmental levels, but we look forward to putting comprehensive structures and policies in place to strengthen our position for the long term," said Greenaway. "It will be imperative that we help facilitate regular board and staff discussion of community inequities that hinder broad public access to CBMM's programs and resources."

The charter of the DEAI Committee follows guidance from the American Alliance of Museums and resources from the group Museum as Site for Social Action (MASS

Action) to align CBMM with the best practices of comparable museums and cultural institutions. In addition to developing a DEAI plan to make CBMM a more inclusive institution, the committee is tasked with measuring and tracking progress by department to ensure expected and desirable outcomes. A diverse board and staff enable CBMM to develop relevant and authentic programs that engage a broad public. CBMM's Board of Governors and Friends Board will also work with the committee to prioritize board diversity and ensure that the selection of its members is a fair and inclusive process. ★

Where Land and Water Meet launches in virtual format

IN AN EFFORT TO BRING the Chesapeake Bay Maritime Museum into more homes across the world, CBMM has launched a virtual version of its newest exhibition, *Where Land and Water Meet: The Chesapeake Bay Photography of David W. Harp*, at wherelandandwatermeet.org.

Forty years of images by documentary photographer David W. Harp are on display now in CBMM's Steamboat Building gallery. The accompanying virtual exhibition, which is presented free to the public, features more than 20 images selected from *Where Land and Water Meet*, with more to be added to the site over time.

"We're thrilled to have another opportunity to bring CBMM into your homes through this virtual exhibition," said CBMM President Kristen Greenaway. "*Where Land and Water Meet* is an incredible show featuring an exceptionally talented photographer, and it is very important to us to make his stunning works accessible to as many people as possible."

Harp's inspiration comes from exploring literal and figurative edges: shorelines, communities, habitats, and traditional work life where culture and nature connect, creating the essence of what defines the Chesapeake. From



Above: With the Chesapeake Bay Bridge-Tunnel in the background, crab dredgers work through a squall in the lower Bay. Photograph by David Harp, Kodachrome original, 1991.

dozens of black-and-white Tri-X film shots of legendary skipjacks such as *Rebecca T. Ruark* and intimate portraits of captains and crew, to Kodachrome and Fujichrome images capturing marsh guts, waterfowl, and watermen at work, to more contemporary digital images documenting changing landscapes and lifestyles, Harp's body of work represents a career spent immersed in the natural world, perfecting the art of observation.

"Dave Harp has a long and varied career, and his naturalist's eye provides an unparalleled perspective on the interdependence of communities, land, and water along the Chesapeake," said Jenifer Dolde, Associate Curator of Collections. "His passion for the environment continually

draws him to explore the Bay's rivers, marshes, and guts by kayak, on foot, and by air, always revealing them in new ways."

Where Land and Water Meet is presented thanks to the generous contributions of Diamond Sponsor Caroline Gabel; Platinum Sponsors Sandy & Omer Brown and H. Turney McKnight; Gold Sponsors Emma & Cullen Bailine and Finn & Jackson Falk, Bob Baugh, Meta & William Boyd, David M. Brown, Dorie & Jeff McGuiness, and *The Bay Journal*; Silver Sponsors Posey & Bill Boicourt and Susan Russell & William Thompson; and Bronze Sponsors Liz & Howard Freelander, and Marty & Al Sikes. Entry to the on-campus exhibition is free for CBMM members or with general admission. To learn more about the benefits of becoming a CBMM member, visit cbmm.org/membership. ★



Above: One of photographer David Harp's favorite views in all of the Chesapeake is this marsh gut near Bishops Head in lower Dorchester County. Photograph by David Harp, Fujichrome original, 2000.



Your homeport for maritime merchandise and more!

The Museum Store offers a wide selection of nautical, museum, and Chesapeake Bay-area apparel, books, home decor, fine jewelry, and toys. Don't forget—all CBMM members receive a discount in the Museum Store!



“Having been involved with CBMM for the last 30 years or so, I am very grateful for the many rich experiences it has offered me.

I remember the CBMM of the '80s.

I was a part of the very first fundraising auction. And I am honored to be a part of it now.

CBMM is a very prominent institution whose leadership has the same level of commitment to preservation and the community as it did then, and more. I am very thankful to be a member of the Lighthouse Legacy Society and an active member of the CBMM community.”

Peg Keller

Lighthouse Legacy Society



Your planned gift to CBMM fortifies our foundation and builds your Chesapeake legacy.

Over the past 55 years, the Chesapeake Bay Maritime Museum has created a lasting legacy: we are the world’s leading institution dedicated to exploring and preserving the history and environment of the Chesapeake Bay through authentic, hands-on experiences.

Making a planned gift is an exceptional way to show your support and appreciation for CBMM and its mission while accommodating your own personal, financial, estate planning, and philanthropic goals. With smart planning, you may actually increase the size of your estate and/or reduce the tax burden on your heirs. Just as importantly, you will know that you have made a meaningful contribution to CBMM.

Please contact us for assistance or to discuss your personal situation and objectives.

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Volunteer Profile

Ed Thieler

by Bethany Ziegler

IT'S TOUGH TO COMPILE A LIST OF EVERY PROJECT Ed Thieler has done for the Chesapeake Bay Maritime Museum—in fact, he himself even admits to forgetting a few, which is understandable since he's been a staple of CBMM's volunteer corps since the 1990s.

"I've had so many opportunities to do such a wonderful variety of things on behalf of this museum," Thieler says. "But CBMM has given me as much as or more than I have given it. It's just been a very rewarding experience."

A retired orthopedic surgeon, Thieler started his journey with CBMM by joining its model sailing club and building his own remote control model sailboat. From there, as he found himself becoming more and more interested in the history and culture of the Chesapeake Bay, he became friends with several local watermen and began helping them work on their skipjacks, eventually finding a passion for carving things like figureheads and trailboards in addition to his model making.

"CBMM has provided me with innumerable opportunities to explore fascinating aspects of the cultural history of this area and to meet many interesting people," says Thieler, a history buff who spends ample time researching his tasks in CBMM's library before starting on them.

Over the years, Thieler has restored a number of models in CBMM's collection, demonstrated wood carving at

various festivals and special events, and even led hands-on classes through the Apprentice for a Day Shipyard Program. Just when he thought he knew the sorts of projects being a CBMM volunteer would throw at him, the COVID-19 pandemic hit and he was suddenly tasked with creating hand sanitizer stations and crowd control stanchions.

Luckily, for both him and CBMM, Thieler has a home workshop that gave him the space to work comfortably during the spring shutdown. Since CBMM's reopening, he and fellow volunteer Ed Harrison have provided support for the exhibitions team as well, contributing quite a bit of carpentry work to ensure CBMM was able to open its new photography exhibition dedicated to the work of David Harp. The pair has worked so well together they have started to joke that "two Eds are better than one," and the staff certainly agrees.

With such a curiosity for Chesapeake Bay history, a love of craftsmanship and woodworking, and an interest in the minutiae of model making, it's hard for Thieler to nail down his favorite part of being a CBMM volunteer. But if he had to guess, it's likely the people he's had the chance to meet and work with.

"I've never really thought about that. But I think, for me, my favorite thing about being a doctor is also my favorite thing about being a volunteer here. And that is enjoying people and interaction with people, the give and take," Thieler said. "Tiny model stuff harks back to the small bone work of hands and feet. The [fabrication of social distancing] stanchions is more like hips and knees. But the real thing that engages me is the people involved. If I wasn't having a good time, I wouldn't come back." ★





Above: Leonard Pryor's blackhead decoy, seen here with the pattern used to shape the head and his lipped adze, was made late in his life. Adze and pattern, collection of Chesapeake Bay Maritime Museum, 2006.6.38, .75. Decoy, collection of Chesapeake Bay Maritime Museum.

Adze to Whittling Knife

CHESAPEAKE BOAT BUILDERS AS DECOY CARVERS

A closer look at those
featured in CBMM's newest
waterfowling exhibition

by Pete Leshar

THE SHALLOW, SHELTERED COVES and marshy edges of the Chesapeake Bay lured duck hunters from near and far in the 19th and early 20th centuries, from local gunners sending their seasonal harvest of birds to city markets, to urban industrialists seeking respite in the natural environs. Elegant, sculptural duck decoys are a testament to the ecological richness of this biologically productive region.

This part-time occupation, or sport, required several essential tools: shotguns, boats or shoreside blinds, and a multitude of decoys. Guns were a specialty item, relatively scarce in the early days of waterfowling. Boats and decoys, on the other hand, were often sourced locally—and it was not unusual for the boat and the decoys to be constructed and provided by the same person.

Boatbuilding, generally a full-time occupation, and decoy carving, more typically a sideline, employed overlapping carpentry skills. Chesapeake boatbuilders were practiced woodcarvers. The better trained usually carved a half model as a planning tool before building a new vessel. Shaping a keel, particularly the rabbet or bevel where planking meets the keel, likewise required carving skills. Consequently, it is not surprising that boatbuilders also carved wooden decoys.

Boatbuilder James T. Holly (1849–1935) of Havre de Grace, Md., the son of celebrated fisherman, gunner, and

decoy carver John "Daddy" Holly, built small boats for a living, based on half models he carved himself. The younger Holly was particularly known for making sink boxes and bushwhack boats, also called sneak boats, watercraft used for gunning ducks on the Susquehanna Flats. Decoy carving was his secondary, yet natural, occupation, and he is best remembered for his large output of black duck, canvasback, redhead, blackhead, mallard, and teal decoys.

Holly passed his half models and boatbuilding molds to Paul Gibson (1902–1985), also of Havre de Grace. While Gibson's principal occupation was serving as a fireman at the nearby Aberdeen Proving Ground, he built boats and carved decoys for sale on the side. Naturally, Gibson's bushwhack boats look quite similar to Holly's, and his decoys also bear a resemblance, following a general style credited to Holly's father and associated with dozens of prolific carvers in Havre de Grace. Holly and Gibson each sold great quantities of decoys to wealthy sport gunners who arrived seasonally to shoot on the upper Chesapeake, and to the men who guided them. Bushwhack boats by Holly and Gibson are preserved in the collection of the Chesapeake Bay Maritime Museum, along with several of their decoys.

On the opposite side of the Susquehanna Flats, in Cecil County, Leonard Pryor (1875–1967) of Elkton, Md., made his living as a ship carpenter and, for a time, as an electrician for Elkton's electric company, while also carving decoys as a sideline. Unlike Holly and Gibson, who built boats on their own account, Pryor worked for the Deibert Barge Building Company. As early as 1903, Pryor acquired a county license to hunt waterfowl with a sneak boat on the Elk River and made himself a rig of duck decoys. Although his output was not large, particularly compared to Holly and Gibson, he subsequently made and sold a number of rigs, experimenting with different styles and occasionally a different pose, such as a duck with its head turned back as if sleeping.

Farther down the Eastern Shore, several boatbuilders in Talbot County also made decoys, including John B. Harrison (1865–1945) of Tilghman, C. Lowndes Johnson (1881–1971) of Easton, and Robert D. Lambdin (1849–1938) of St. Michaels. Lambdin first apprenticed in his father's shipyard, building schooners and other vessels for Chesapeake Bay watermen. He worked for a time in big-city shipyards, then returned to open his own boatbuilding business, constructing 68 sailing log canoes for oystering, pleasure, and racing. As a sideline, Lambdin produced sink boxes (floating duck blinds) and decoys for waterfowl hunters. He carved redhead, canvasback, and bufflehead duck decoys, as well as goose decoys by the dozen. His customers for boats and decoys included some of Talbot County's wealthiest, among them C. Howard Lloyd

of Wye House, who purchased Lambdin's last canoe in 1893, another boat that survives in CBMM's collection. Yachtsman and waterfowler Jacob G. Morris, secretary of the club, also purchased a rig of decoys from Lambdin.

On the lower Eastern Shore, Lloyd Tyler (1898–1970) of Crisfield included boatbuilding and decoy carving among a wide variety of trades he practiced to make a living. He is best remembered for carving flat-bottomed decoys and bird miniatures in a style identified with his native city.

The demand for boats and decoys was just as great on the seaside of the Delmarva Peninsula as on the bayside. In Chincoteague, Va., Maryland-born Ira D. Hudson (1873–1949) built and repaired boats for watermen and constructed gunning boats, pleasure boats, sailboats, and rowing craft. Hudson was best known for the Chincoteague scow, an open boat of 13–16 feet that provided a relatively stable platform for gunning, but he also built other types of gunning boats. Seasonally, Hudson carved decoys and gun stocks. His production of goose, brant, black duck, scaup, bufflehead, canvasback, goldeneye, mallard, merganser, pintail, redhead, teal, and yellowlegs decoys, as well as decorative carvings and miniatures, is estimated to number around 25,000.

At the southern tip of the peninsula, John Hanson Downes (1892–1987) of Townsend, Va., an employee of the U.S. Life Saving Service, followed his father in the boatbuilding trade, producing small craft such as seaside bateaux used not only for fishing and oystering, but also for pleasure. Like his father, he carved decoys—mostly black ducks—for his own use. One of his seaside bateaux, *Bessie Lee*, is exhibited in CBMM's Small Boat Shed.

Whether good boatbuilders made better decoys is in the eye of the beholder. The sculptural form of Holly's, Hudson's, Lambdin's, and Pryor's decoys have been praised, but Tyler's more roughly shaped decoys were no less effective and were arguably better adapted to the open waters of the lower Eastern Shore. Nevertheless, these two trades—boatbuilding and decoy carving—were practiced by many of the same people for practical reasons, in response to customers who were interested in acquiring both from the same craftsman.

Adze to Whittling Knife: Chesapeake Boatbuilders as Decoy Carvers, an exhibition exploring decoys carved by those whose principal occupation was boatbuilding, is on display now in CBMM's Waterfowling Building. ★

A man with a white beard and glasses, wearing a red baseball cap and a green short-sleeved shirt, is sitting on a wooden bench in a workshop. He is focused on spinning a piece of light-colored fiber (oakum) with his hands. The workshop is cluttered with various tools, materials, and equipment. In the background, there are shelves with containers and a string of warm-toned pendant lights hanging from the ceiling. A large, round, textured ball of fiber sits on the floor in the foreground. The overall atmosphere is one of traditional craftsmanship.

Spinning Through the Shutdown

Making Do
with the Shipwrights
of Maryland Dove

by Kate Livie

Master Shipwright Frank Townsend works on spinning oakum, a tarred hemp fiber used along with cotton batting to caulk the open seams of a ship's planking, from his home during the Chesapeake Bay Maritime Museum's shutdown in early spring.

B

ACK IN MARCH AS THE WORLD SHUT DOWN, country by country, the final touches on the stern and transom framing of *Maryland Dove* were almost complete. Ten months into the build, progress was right on schedule, with shipwrights raising the frames into the keel and combing through the stock of live oak to select pieces with the right grain patterns. But even as the hull began to coalesce into the skeleton of a ship, storm clouds were gathering. As the number of Coronavirus cases in the United States soared and lockdown began, the Chesapeake Bay Maritime Museum closed—taking the *Maryland Dove* Shipyard and the project's momentum right along with it.

But *Maryland Dove* crew members were hardly the sort to take naturally to pandemic pajama life. While the rest of the country was learning to bake sourdough, binging *Tiger King*, and struggling through the vicissitudes of Zoom, the progress on *Maryland Dove* continued. Not in the Shipyard, which remained dark throughout, but in home workshops and backyards. Much like the specialized maritime tradesmen of 16th-century Europe, CBMM's shipwrights welded, smithed, made models, and spun oakum. Solitary but stalwart, they steadily crafted the separate components of *Maryland Dove*, knowing that when things got back to normal, they'd return to the Shipyard with completed projects in tow.

"When shutdown started, our first discussion was really about how we could build a boat from home," said Noah Thomas, an associate shipwright on the *Maryland Dove* build. "And we joked that we would all come back from our various quarantines and realize that we'd all made the same boat part."

Fortunately, there is a great breadth of expertise among the shipwrights, and many of them used their springtime quarantine to do a deep dive into their respective trades. But there was some overlap—all planned—on the projects the crew tackled from home. Most of that overlap was in the form of oakum, a tarred hemp fiber used along with cotton batting to caulk the open seams of a ship's planking. Driven with a caulking iron deep into the crevices between planks, caulking was a specialized trade historically plied by caulkers who moved from ship to ship. Famously, Talbot County's own Frederick Douglass worked as a caulker during his enslavement in Baltimore's Fells Point.

To keep progress moving forward while the Shipyard was closed, each shipwright was sent home with a 50-pound bag of loose oakum. Preparing the oakum for caulking requires a spinning process—similar to hand-spinning yarn from wool—that transforms the oakum from loose fibrous strands into long

ropes that can be continuously caulked into planking. "We kept about 500 pounds of oakum on the back burner because you never know," said Master Shipwright Frank Townsend. "It's something you can do on a rainy day or if things slow down for some reason."

Townsend is an old hand at the process, having worked on the *Mayflower II* restoration for Mystic Seaport Museum in 2017–18, so he took on the task of instructing the rest of the team in oakum spinning techniques. "Once we were locked down, there were three of us shipwrights stuck in the house," Townsend said, "and I taught them how to spin quickly and cleanly. We did quite a lot. They really got good."

Thomas, who quarantined with Townsend, was soon making coil after coil of the rolled oakum, listening to music and podcasts as he worked. He found the work meditative rather than repetitive, and it was rewarding to forge ahead despite the restrictions. "While we weren't actually making or installing actual pieces of the boat," Thomas said, "we now had all this oakum for the end of the project—ready to go, rolled, rebagged, and stored in dry conditions. It was a chance to make measurable progress."

Thomas, who frequently worked during the warm spring days on the front porch of CBMM's apprentice house in downtown St. Michaels, found that he'd brought other elements of CBMM's Shipyard home along with his oakum. "People would walk by and ask me if I was making rope, and I'd start to explain what I was doing," Thomas said. "My front porch almost became an annex of CBMM, and I kept the interpretive air of the yard going even while I was at home."

Cole Meyerhoff, another associate shipwright, was also working steadily through his oakum bag. "We would just sit down and split the oakum into two strands and roll it across our thigh to make it into a bonded string and turn it into caulking. Until we finished, the house smelled like the bilge of a boat." The work paid off. Meyerhoff, Thomas, Townsend, and other shipwrights would eventually roll 50–70 pounds of oakum each, stockpiling the completed bags and ensuring that the eventual caulking phase of *Maryland Dove* would be swift.

As it turned out, oakum would be just the first project tackled by the locked-down shipwrights. Lead Shipwright Joe Connor, who serves as construction manager on the *Maryland Dove* build, encouraged his team members to spend some time diving into historical research and deepening their understanding of the world and techniques of 17th-century boatbuilding. Townsend, Meyerhoff, and Thomas, all skilled craftsmen, also turned to their respective trades throughout



the quarantine. Welding, smithing, and drafting, each worked steadily as the spring warmed toward summer.

For Meyerhoff, the time at home was mostly spent with a welding torch in hand. "I do a lot of welding for myself and some for CBMM, too," Meyerhoff said. "One of the things I was working on during the lockdown was welding nuts onto a threaded rod we had produced here at CBMM, and then making bolts that will be used for planking when we get to that stage of the project."

During the shutdown, Meyerhoff worked out of a metalworking shop space at his home across the Miles River from CBMM. He was able to set up a brisk assembly line process, welding together almost 500 bolts by the time lockdown lifted. "It felt good to keep things moving as much as we could," Meyerhoff said, "even if we weren't moving forward in the same ways as we planned."

Back in St. Michaels, Thomas set up a small shop with a forge and started on the ironwork for the interior of *Maryland Dove*. A blacksmith for 11 years, Thomas worked smithing hinges and latches for the bulkhead doors, companionway doors, and cabinetry in the ship's interior. "I was fortunate to have this other skill set that allowed me to produce physical work even though we were shut down," Thomas said. "During the majority of the pandemic, I stuck to the 10-hour schedule. I'd go into my shop around 7 or 8am and then work for the

next 10 hours, cutting stock to dimension and forging out the hardware."

Townsend also retreated to a small studio, working on lofting and patterns from a drawing office in Wittman. "I do the building drawing and all the sketches and show people how things need to be put together," Townsend said. "Drawing with a pencil, I count the number of beams and knees and figure out what length we'll need—I'm the person in between





the designer and the drawings. In my job, you have to work it out with the designer and then go back to the drawing board, looking at problems and seeing that they won't work, taking that to the owner and coming up with compromises—and that's how we build a boat."

COVID-19 made most of this interaction remote, and the back-and-forth discussions that once had taken place in the yard were now all conducted online or by cell phone. "We did a lot of online meetings with the designer and the owner," Townsend said, "and Joe Connor and I emailed and sent texts back and forth, trying to hammer out problems we knew we were going to come onto."

As he troubleshoots the designs, much of Townsend's work focuses on making the conceptual into something concrete. For boatbuilding, one essential way to help designs jump off the plans and into three dimensions is by creating a half-hull model. In his Wittman studio, Townsend was able to focus on completing a miniature *Maryland Dove*. "Making a half-hull saves you so much time," Townsend said. "You can hold the whole boat in your hand and ensure you make the best use of your materials. And now that I'm back at CBMM, I'm working with the model alongside the real thing, taking my concept and putting it into reality."

The efforts of the *Maryland Dove* crew during the Coronavirus shutdown ultimately proved significant. From spinning oakum to welding, smithing to making half-hulls, the

Above Left, Left: For Associate Shipwright Cole Meyerhoff, working from home came in the form of welding nuts and bolts to be used in the planking stage of the build.

Above Center, Right: In addition to rolling oakum and welding bolts, additional work done from home involved rigging, with Lead Rigger Sam Hilgartner testing out different finishing options for the synthetic standing rigging on the new *Maryland Dove*.



team was able to come back together in May having made real progress—with new skills under their belts to boot. But for the industrious crew of *Maryland Dove*, that kind of perseverance isn't because of the pandemic, it's just second nature.

"Really, we spent most of the time making do with what we could. It is nigh on impossible to build a boat from home, but we tackled some projects that will make the end product a little more achievable," Thomas said. "We took the quarantine in stride, we worked around it as best we could, and we had to be flexible and versatile. And that's just something that everyone on this crew and at CBMM is adept at doing." ★

Above: This half model of *Maryland Dove* was built by Master Shipwright Frank Townsend during the time the Chesapeake Bay Maritime Museum was shut down in response to the COVID-19 pandemic. It is now being used by shipwrights as they set a plan for planking the new ship.

Right: Associate Shipwright Noah Thomas works on a piece of Osage orange in front of the new *Maryland Dove*. CBMM's campus reopened to the public in June of 2020, with shipwrights back to work in the Shipyard inside a barrier to encourage social distancing.



Q&A

Zach Haroth



This fall, the Chesapeake Bay Maritime Museum was proud to celebrate the graduation of Zachary Haroth, the first person to complete a certified apprenticeship at CBMM since the four-year program was registered by the U.S. Department of Labor and the Maryland Department of Labor, Licensing & Regulation. CBMM's program covers 8,000 hours of real work experiences, as well as leadership and management skill development.

Haroth first joined CBMM after a year of study at the Northwest School of Wooden Boatbuilding in Port Townsend, Wash. He holds a Bachelor of Fine Arts in sculpture from the State University of New York at New Paltz. Post-apprenticeship, he has been hired as a full-time shipwright at CBMM to work on its construction of the new *Maryland Dove*.

Q How and why did you get started in the boatbuilding field?

A When I was a kid, my dad had a 28-foot Sharpie. The design was an Egret, and he started that boat before I was born and never really finished it. So I grew up with this kind of a giant flat-bottom canoe, double ended, in the backyard on a trailer, never fully finished, hanging out in it like it was a fort. And then I built a canoe right after college.

My aunt lived on Whidbey Island, which is very close to where I went to boat school, and she told me about the Northwest School of Wooden Boatbuilding out there. Eventually, I was able to get out there and use an educational award that I got through AmeriCorps. I did an AmeriCorps program in Montana and had a big chunk of money to go toward furthering my education or school loans. I didn't have any, so I used it for boat school.

A very roundabout way of getting there, but I kind of knew about it early on, and then eventually was able to go to boatbuilding school.

Q How did you then end up at CBMM?

A I came here, sort of, through family. I've known Annapolis a bit, and I grew up in Virginia Beach, and my dad's family—they're all from Baltimore. So, even though I never came here to CBMM, we used to drive up and down the Eastern Shore on road trips. I also have family in New York, so we know the Chesapeake Bay area pretty well.

Q What made you choose CBMM over other programs?

A The free housing got me for sure... that and, I think, the location; the location on the Bay here.

Q For those who don't know, what is an apprenticeship?

A I think when I first came in, I had a lot of confidence coming out of school... it was the first time I had done any real fine woodworking, even though I'd done some construction and other types of building. But the apprentice program

here—it kind of built that confidence even more because I was maybe not quite ready, right out of school just yet (to go into a commercial boatyard). So coming here just gave me even more power. And it was much more of an instructable sort of environment than what I would imagine a real commercial yard would be like.

Q What has it been like doing an apprenticeship somewhere that is also a museum?

A The museum aspect is really cool. I actually told my friend back in boat school, "I'd like to work at a museum." And that was well before I even knew what this place was.

The history of the boats is the coolest part to me. They have such history and such age, and we're keeping them afloat. It's frustrating sometimes, but they're really beautiful and unique. Walking to work the first day, or for my interview, even, and seeing all the boats in the water, I was like, "What the heck are these?" They looked nothing like any other boats I'd ever seen before. I was like, "Wow, these are kind of unusual, but they're really, really cool."

Q How is it beneficial to you to go through an accredited program like CBMM's?

A The biggest benefit for me, currently, is broadening my horizons within some of the certifications that are offered to obtain. So the ABYC (marine electrical certification) and... the welding class that I'm in, those are pretty major for me to put on a resumé.

Q What are some of the skills you've learned here that you wouldn't have had otherwise?

A Definitely, the unique design of the boats. Some of these—they're nowhere else in the world. And as simple as they may be, the way that they're built, they are very specific and it's definitely very different than anything I saw at boat school. Boat school is really my only other experience in this industry.

Q When you first started, the Shipyard was in the middle of restoring *Edna Lockwood*. What was it like coming in and immediately being on a big project like that?

A It was very cool. *Edna Lockwood*, to me, seemed gigantic. I primarily worked on small craft, nothing that was much over 20 feet, really, in boat school. And then it was all log bottom, which was absolutely crazy to see all of these logs pinned together to make one giant bottom.

You start to realize that, in a way, it may take longer, but building a large boat is sometimes a little easier than building a small boat. It takes a little longer, it takes a little more strength, but there's something that just seems simpler having it blown up [to that] scale.

Q What are some of the most valuable things you've learned or experienced as an apprentice?

A One of the cool things about working here as an apprentice is boat checks, going out and checking on the boats every day to make sure they are all still afloat, and that we haven't tripped any breakers on the pedestals at the dock.

It's not that complicated, but it was also just a really cool way to form a relationship with the vessels. You really start to care about them a lot. And so, when you haul them out and start working on them, it's this appreciation for the specific boat that's out, because you spent so much time with it.

Q Do you have a favorite vessel or favorite type of vessel that you've gotten to work on while you're here?

A It's kind of hard to pick, actually... when I first arrived, *Delaware* was in the water. Now she's out under our big gazebo, our timber framed structure, to be restored. But she was in the water, and that was just the coolest, prettiest little boat that I saw.

But since I've been here and gotten to know the boats, I kind of have three favorites. It's *Delaware*, *Dorothy Lee*, and *Volunteer*. Mostly just for the lines and how they sit in the water. They're beautiful.

continued ►

CBMM's Shipwright Apprentice Program is generously funded in part by the Seip Family Foundation.

Q Do you have a skill or a particular part of boatbuilding that you've really developed and improved on since boat school?

A Probably joinery, in a way. I've done a bit of joinery here, a lot more than I had in school. When I got here, I picked up a power plane for the first time. We didn't really use power planes in boat school. Again, I was doing some small stuff, and they focused on hand tools, mostly, so I've gotten pretty good with a power plane.

Q Why do you think apprenticeships are important? How has doing one been useful for your career development?

A If I had known, maybe, about an apprentice program... I may have gone straight into an apprentice program rather than actually taking the time to go to a boat school. Because it's not quite as in-depth instruction, but it is still a way to learn.

Traditionally, an apprentice would be learning from a master. And so, it's sort of an ancient relationship within the trades that doesn't really exist that much anymore. It's definitely important, and I'm glad they're doing it here like this. And I really hope it continues and grows. Because to pass down a tradition from someone who's spent their life focusing on a certain tradition—it's very important.

Q One of the things we talk a lot about at CBMM is just keeping this wooden boatbuilding tradition alive. Why do you think that's important?

A There's so much more artistry and craftsmanship in a wooden boat than there is in something modern—the design, the feel, the way it maneuvers, everything about it. Again, it's two different worlds: a modern boat, or a fiberglass boat, and a wooden boat powered or sail, either way. So, it's important because the experience is really key. When you're on the water, and when you're around these vessels, it's a whole different world, and people should be exposed to that.

Q Boats aside, we also talk a lot about keeping those skills alive through things like the apprentice program. Do you think, having gone through it now, that that's an important thing for us to do?

A This new program, this newly developed apprentice program, I'm hoping it really, really kicks off in the next 10, 15 years, because it's pretty serious.



Bringing in people who have an interest and passion, but may not have had any professional training—I really think the most important aspect is to offer it to people of a wide variety of skill sets, to allow anyone, really, that has the passion to come in and actually be a part of this.

Q What's it like now being employed at the same place where you did your apprenticeship?

A It feels great. It felt really good to be an apprentice initially, right after school. But this feels a little bit better, like, "All right, I've graduated from this one as well, and now I'm employed." So, I'm pretty excited. I'm excited to see this project through and then figure out what's next after that. I'm very happy to stay, to be here, to still be in the shop.

Q What would you say to someone considering applying to be an apprentice at CBMM?

A I would say, "Go for it." Definitely. I would say no matter what you think about what you're doing right now, if this is something that you would be into, you should come and do it.

There's a lot to offer here, and the crew's amazing and the people at CBMM are great. Make sure you're passionate about it, and you can truly commit to it, because it will be worthwhile. ★



Maryland Dove

Progress on *Maryland Dove* remains on track as crew heads into the new year

LEAD SHIPWRIGHT JOE CONNOR, construction manager on the *Maryland Dove* build, reports that his team, now up to 11 members with the addition of Zach Haroth, a recent graduate from CBMM's Shipwright Apprentice Program, is preparing for a busy winter.

Over the next few months, deck framing and planking for the ship's main and quarterdecks will be fabricated and installed as the exterior hull planking is steamed and trunnel-fastened. *Maryland Dove's* spars are more than 50 percent fabricated and will be coming to completion in the new year as the rigging crew switches its focus to blocks and the standing rig. Its sails, meanwhile, are expected to be finished in February, and the engines were recently delivered.

Work on the ship is being completed in full public view, primarily Monday–Friday in the winter months, with some light work done on the weekends. *Maryland Dove* is a representation of the vessel that accompanied the first European settlers to Maryland in 1634. The ship is owned by the State of Maryland and operated and maintained by Historic St. Mary's City. ★

Shipyard

CBMM shipwrights prepare for winter workload

AS SHIPWRIGHTS AT THE CHESAPEAKE BAY MARITIME MUSEUM

turn their attention to the upcoming slate of winter work, now is the time to reflect on one of their busiest and most productive summers. According to Shipyard Manager Christian Cabral, the crew has learned to operate in a new environment, one that demands social distancing, increased protection equipment use, and myriad additional policies to keep shipwrights and guests safe.

As always, the summer season was heavily dedicated to the hauling and annual maintenance of CBMM's floating fleet of historic vessels. This year, each vessel underwent a longer and more intensive railway service to accomplish a demanding refit. CBMM shipwrights and apprentices hauled every vessel, enhanced the vessels' operational capabilities, and completed solar power installations and cosmetic, rigging, and mechanical overhauls.

Though work on its major restoration project, that of the 1912 river tug *Delaware*, was paused during the Shipyard's railway season, shipwrights dedicated time in the summer season to preparing for their return to *Delaware* in fall. Preparations for *Delaware's* restoration have included lumber acquisition, lumber treatment, tooling, redesigning production infrastructure, and a comprehensive review of the vessel's build schedule and planning. CBMM's shipwrights are now prepared to spend this winter installing the remaining flooring, installing both sawn and steamed frames, and laying all the groundwork to begin the planking process. ★

MEMBER NIGHTS

Creepy Collections

Date/Time: Wednesday, Jan. 27, 5–6pm

Location: Virtual Program

Cost: Free for CBMM members

Registration: cbmm.org/creepycollections

Join us for a virtual evening from the comfort of your own home as CBMM Registrar Katelyn Kean takes a behind-the-scenes look at the most unusual and unnerving items in the collection—including some objects that have never before been on display!

Behind the Scenes: Building an Exhibition

Date/Time: Thursday, Feb. 25, 5–6pm

Location: Virtual Program

Cost: Free for CBMM members

Registration: cbmm.org/behindthescenes

What do exhibition design and retail have in common? A lot, as it turns out! Join us for a virtual evening with CBMM Exhibits Specialist Jim Koerner, the designer behind CBMM's new exhibition, *Where Land and Water Meet: The Chesapeake Bay Photography of David W. Harp*, to learn more about the world of exhibition design. Koerner will explain the process of putting together an exhibition, from the initial idea to digital modeling and installation.

AFAD SHIPYARD PROGRAMS

Coffee & Wood Chips

Date/Time: Mondays, Jan. 11, Feb. 15, and March 15, 10–11am

Location: Virtual Program

Cost: \$10, Free for CBMM members

Registration: cbmm.org/shipyardprograms

Connect with CBMM from home by joining Shipyard Education Programs Manager Jennifer Kuhn for updates on all that is happening in CBMM's working Shipyard. Topics may include the construction of *Maryland Dove*, the restoration of the 1912 river tug *Delaware*, and work being done on CBMM's floating fleet of historic vessels.

Electronic Navigation for the Non-Technical Person

Date/Time: Saturday, Jan. 23, 10am–noon

Location: Virtual Program

Cost: \$25, with a 20% discount for CBMM members

Registration: cbmm.org/electronicnavigation

Join Capt. Jerry Friedman, a 100-ton, USCG-licensed Master, as he provides short, non-technical descriptions of how GPS, GPS plotters, radar, depth sounders, and automatic identification systems work. These are common electronic navigation systems used on recreational and commercial boats.

Women's Woodworking: Part I

Date/Time: Saturday and Sunday, March 27–28, 9am–4:30pm

Location: Workshop Annex

Cost: \$130, with a 20% discount for CBMM members

Registration: cbmm.org/womenswoodworking

This spring, Shipyard Education Programs Manager Jenn Kuhn will host this two-day, women-only introduction to woodworking workshop. Participants will take home a custom-made mallet and will learn how to make a cut list, buy lumber, measure lengths and angles, and safely use a table saw, band saw, miter saw, router, drill, sander, and a variety of hand tools, all while learning about lamination and finishes.

Small Diesel Maintenance: Commissioning

Date/Time: Saturday, April 17, 10–11:30am

Location: Virtual Program

Cost: \$25, with a 20% discount for CBMM members

Registration: cbmm.org/commissioning

CBMM Marine Mechanic Josh Richardson will host this virtual session focused on commissioning your diesel engine after winter storage. Richardson will show you how to check all engine oils, assess the engine's temperature and running condition, flush its heat exchanger, and change the sacrificial anodes and fuel filter. He will also troubleshoot issues you may face down the road as the owner of a small diesel engine.

EDUCATION PROGRAMS

Winter Speaker Series: Lest We Forget: History, Memory, and an Inclusive Future

Date/Time: See following schedule

Location: Virtual Program

Cost: \$7.50 per session, with a 20% discount for CBMM members.

Register online for all five sessions for an additional discount.

Registration: cbmm.org/speakerseries or registration@cbmm.org

Loyalty on the Line: Civil War Maryland in American Memory

Wednesday, Feb. 3, 7:30pm

The controversy surrounding the monuments and memory of Maryland's Civil War legacy is not new. During the American Civil War, Maryland did not join the Confederacy but nonetheless possessed divided loyalties and sentiments. In this session, Snow College Assistant Professor David Graham examines the place of Maryland in Civil War memory and how that legacy has hinged on interpretations of the state's loyalty.

Archaeology and Memory at Mount Clare

Wednesday, Feb. 10, 7:30pm

Slavery was a fact of life at Mount Clare, an 18th-century antebellum plantation near Baltimore, Md. Despite efforts to ignore the presence and significance of enslaved Blacks there, historical and archeological research shows the integral role they played. National Park Service Archeologist Teresa Moyer will share this research, which offers opportunities to discuss historical structures and the ways they carry to the present.

Stolen: The Reverse Underground Railroad and Slavery in the Greater Chesapeake

Wednesday, Feb. 17, 2pm

In retelling the story of five young, free Black boys kidnapped in 1825, University of Maryland Professor Richard Bell illuminates the Reverse Underground Railroad, a network of human traffickers and slave traders who stole away thousands of legally free African-American people from their families in order to fuel slavery's rapid expansion in the decades before the Civil War.

The Struggle and the Urban South: The Legacy of Confronting Jim Crow in Baltimore

Wednesday, March 10, 7:30pm

Baltimore, one of the South's largest cities, was a crucible of segregationist laws and practices. In this session, Morgan State University Associate Professor David Taft Terry will explore the historical importance of African American resistance to Jim Crow culture in the South's largest cities after World War II. This resistance, he argues, drew from the older protest traditions and would ultimately inspire the national civil rights movement of the 1960s.

The 1856 Project: Confronting the Ongoing Legacy of Slavery at the University of Maryland

Wednesday, March 17, 2pm

The University of Maryland has recently established the 1856 Project, joining the Universities Studying Slavery consortium to facilitate collaborative research and academic scholarship. University Archivist Lae'l Hughes-Watkins and Libraries Curator for Maryland and Historical Collections Joni Floyd, the project's institutional co-leads, will discuss how the project will create a path toward restorative history and will allow for the institution to engage in the work of moral accountability and reconciliation.

CBMM Volunteer Fair

Date/Time: Tuesday, Feb. 23, 10am

Location: Virtual Program

Cost: Free

Registration: cbmm.org/volunteerfair

The Chesapeake Bay Maritime Museum would not be the success it is today without the generous commitment of its dedicated volunteers. CBMM volunteers put their hearts into many facets of CBMM's operations, including education, exhibition maintenance, gardening, boatbuilding, marina operations, administration, and much more. Learn more about opportunities to get involved at our virtual Volunteer Fair. This will also be a great chance to mix and mingle (virtually!) with current volunteers and staff.

Spring Volunteer Trainings

Date/Time: Select dates March–May

Location: Virtual and/or Workshop Annex

Registration: cgibson@cbmm.org

CBMM volunteers are encouraged to learn more about the history and environment of the Chesapeake Bay, as well as techniques for welcoming and guiding guests on our campus through this series of spring trainings.

Start Your Own Oyster Garden

Dates/Times: Thursday, March 18, 6–7pm (virtual); Saturday, March 20, 10am–noon (in-person)

Location: Virtual Program, Workshop Annex

Cost: \$25 for virtual class only; \$200 for virtual class and in-person workshop, with a 20% discount for CBMM members

Registration: cbmm.org/oystergarden

This oyster gardening program will provide you with all the information needed to successfully grow oysters off your dock.

continued ►

In the virtual class, participants will learn the practical aspects of oyster gardening and why oysters are so important for the Bay's health. Participants are then invited to CBMM for an in-person workshop to construct their own oyster cages. You may register just for the virtual session or attend both. All in-person workshop participants will leave with three cages and seed oysters to start their own oyster garden.

Boater's Safety Course

Dates/Times: Mondays, April 12, 19, and 26, 5–8pm

Location: Virtual Program

Cost: \$25, with a 20% discount for CBMM members

Registration: cbmm.org/boatersafety

Boater's Safety Courses teach participants the basics needed to safely and confidently operate a vessel on Maryland waterways. Individuals and families with children 10 and older are welcome to participate. Maryland boaters born after July 1, 1972, are required to have a Certificate of Boating Safety Education. Participants must attend all three sessions and pass the Department of Natural Resources exam to earn a certificate that is good for life.

YOUTH & FAMILY PROGRAMS

Rising Tide After-School Workshops

Date/Time: Mondays, Tuesdays, and Thursdays, 3:30–5:30pm

Location: Workshop Annex

Cost: Free

Registration: cbmm.org/risingtide

This winter, Rising Tide will offer in-person, after-school programming for students in grades 6–9. Students will learn tool management and use, team collaboration, project design and development, and workshop safety while building fun, unique projects. Registration is required; new students are welcome at any time during the semester. Sign up for a class or for every class. No experience necessary.

STEAM Team

Date/Time: See schedule following

Location: Van Lennep Auditorium

Cost: \$15 per class, with a 20% discount for CBMM members
Register online for all four sessions for an additional discount.

Registration: cbmm.org/steamteam

This winter, bring your little mariner to CBMM to join our STEAM Team! Each week, STEAM Team participants will join an experienced educator in a hands-on exploration that incorporates STEAM (Science, Technology, Engineering, Art, and Math).

STEAM TEAM SCHEDULE

Two sessions each day:

10am–noon for ages 4–6; 1–3pm for ages 7–9

Feb. 1: Making (Sound) Waves

Feb. 6: Playing with Natural Forces

Feb. 13: Running with the Watershed

Feb. 27: Blasting Off Like NASA

March 6: Math, Art, and All Things Bay

Lighthouse Overnights

Date/Time: Fridays and Saturdays, April–June

Location: Hooper Strait Lighthouse

Cost: \$40 per person (12-person min/18-person max)

Fee includes one overnight stay in the Lighthouse, a dedicated facilitator, the cost of program activities, two days' admission to CBMM, and a souvenir patch.

Registration: cbmm.org/lighthouseovernights

Spend the night in our 1879 Hooper Strait Lighthouse! Travel back in time to experience the rustic life of a lighthouse keeper with hands-on, interactive activities, games, and stories. Designed for youth groups, children's organizations, and scouts ages 8–12 (and their chaperones), the program is available on Fridays and Saturdays in spring and fall, beginning at 7pm and ending at 9am the following day.

On the weekend of the program, groups may also choose to add a drop-in scenic river cruise aboard the 1920 buyboat *Winnie Estelle* at a discounted rate, subject to seasonal availability.

Student Learning with CBMM

Date/Time: Varies, see below

Location: Virtual and/or in-person

Cost: Free and paid options available

Registration: cbmm.org/studentprograms or cgibson@cbmm.org

At least three weeks' advance notice is required for all guided programs.

Whether through an immersive, synchronous virtual program or a small-group hands-on workshop on CBMM's campus, our programs are designed to inspire, challenge, and enlighten your students about the Chesapeake's unique people and places. Programs are available throughout the year. We welcome all public, private, and homeschooled students, as well as youth organizations. Use the links on the following page for additional details and to register.

For group virtual programs, on-campus visits, and hands-on workshops: cbmm.org/studentprograms

For our free webinar series, STEM on Board: Learning with *Maryland Dove*, drawing connections to your social studies, and STEM learning: cbmm.org/STEMonBoard

For free educational resources, including lesson plans, pre-visit materials, and other activities: cbmm.org/classroomresources

Introducing Virtual Memberships!



A new way to interact with CBMM

CBMM's new Virtual Membership brings all your favorite faces, programs, guest speakers, Shipyard demos, and more, directly to you at home or anywhere in the world. Available exclusively to CBMM members of all levels, our new online portal provides members with single-point access to all virtual CBMM content—an effortless way to keep up with CBMM between visits!

Now, no matter where YOU are, CBMM can be there too!

CBMM Virtual Memberships will be available in mid-January. Join or renew by visiting cbmm.org/membership.





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Maritime Museum**

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Support The Annual Fund

Your gift to The Annual Fund supports everything at CBMM, from our hands-on education and boatbuilding programs to seasonal festivals that celebrate the way of life on the Bay, to restoration projects, interactive exhibitions, and more than 80,000 irreplaceable objects in our collection. In addition, your donations to The Annual Fund help keep our exhibitions, historic buildings, and waterfront grounds in beautiful and welcoming condition.

To learn more about us, or to make a tax deductible contribution online or over the phone, visit cbmm.org/donate or call 410-745-2916.

