

THE CHESAPEAKE LOG

FALL 2021

A PUBLICATION OF THE CHESAPEAKE BAY MARITIME MUSEUM



Rising Tide
After-School & Summer Bootbuilding Program

2020-21

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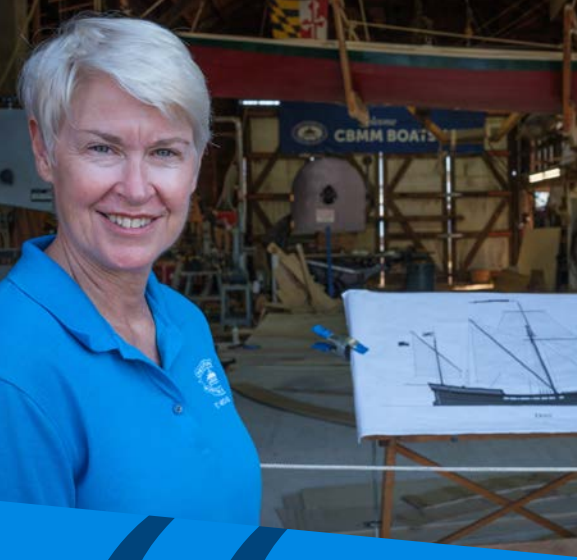
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impact report

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On the cover: Lead Shipwright Joe Connor, who serves as the construction manager for its build of a new *Maryland Dove*, works with a piece of wood for the ship during fall of 2020.
Photo by George Sass.

Left: Kathleen Poole, nine months pregnant, minds the trotline while crabbing aboard her workboat, *Bug-A-Boo*. Photo by Lila Line, 1981. Collection of the Chesapeake Bay Maritime Museum. Ph 0983.0593. Read more about Line and CBMM's work to collect community narratives on page 20.



IN THIS ANNUAL ISSUE OF *THE CHESAPEAKE LOG*, we recognize the impact the Chesapeake Bay Maritime Museum has made during our most recent fiscal year (FY21)—on our local and regional economy, and on the communities we help support—and we recognize the impact your support has had on CBMM. Thank you.

FY21 was spent addressing COVID-19 and reimagining an operating budget with reduced revenues, as well as stretching staff to reimagine delivering our mission, mostly virtually. I am proud of how we developed new skills and set and achieved new standards of usefulness.

You helped support us through this transition with your continued membership and Annual Fund support. Thank you.

FY22 will be equally challenging as guests return in higher numbers and we return festivals to our events calendar. As we work to emerge from recovery mode back into growth mode, we must still be wary of the challenges we, and many other organizations, are facing. Filling our current vacancies has been most challenging, which puts more stress on our amazing staff team. Therefore, we have directed our efforts for the rest of the year into the five most important projects: First and foremost, we are investing in our people and prioritizing the guest experience. Then, we are leveraging data to emphasize efficiency and prepare for future growth; focusing on the integration of our Diversity, Equity, Accessibility, and Inclusion Plan with our mission; and working toward the spring 2022 launch of *Maryland Dove* and completion of the Master Plan.

The return of our volunteer corps to campus is also key to our ongoing recovery. Recently, I was amazed to learn that we lost 2,000 hours of volunteer time on *Maryland Dove* alone because of COVID-19. That is the testament to a true mission-focused partnership—CBMM's staff team, our volunteers, our guests, and our communities. We continue to strive for inclusivity and to recognize all those who believe in CBMM and its mission. Again, thank you. ★

"The Chesapeake Bay Maritime Museum is dedicated to being a valuable community partner with a positive impact on the economy. Throughout this issue, you'll find a number of pop-ups highlighting some of our recent contributions. We hope we've made you proud." -KG

“
As we work to emerge from recovery mode back into growth mode, we must still be wary of the challenges we, and many other organizations, are facing.

CBMM President
Kristen L. Greenaway



American Society of Marine Artists exhibition to open at CBMM

THE 18TH NATIONAL EXHIBITION of the American Society of Marine Artists (ASMA) is coming to Maryland's Eastern Shore, with the exhibition to be hosted in the Chesapeake Bay Maritime Museum's Steamboat Building in St. Michaels, Md., from Oct. 22, 2021, through Feb. 22, 2022.

On the heels of the American Society of Marine Artists' 40th anniversary, the ASMA biennial exhibition is a juried selection of paintings, drawings, sculptures, scrimshaw, and hand-pulled prints submitted by members. The ASMA 18th National Exhibition will include work by many of the most prominent contemporary marine artists working in the nation today.

"We are thrilled to once again bring the nation's best contemporary marine art to CBMM for our members and guests to take in and enjoy," said CBMM President Kristen Greenaway. "We identify with the mission of ASMA, as we both raise appreciation for maritime culture and the marine environment to inspire stewardship."

The American Society of Marine Artists is a non-profit educational organization whose purpose is to recognize and promote marine art and maritime history and to

Above: Greg LaRock's work *Restoration Conversation*, painted en plein air at the Chesapeake Bay Maritime Museum, is just one of several pieces of contemporary maritime art that will be on display in CBMM's Steamboat Building when the 18th National Exhibition of the American Society of Marine Artists travels to St. Michaels, Md., this fall.

encourage cooperation among artists, historians, academics, enthusiasts, and others engaged in activities relating to marine art. Its nearly 500 members include painters, sculptors, scrimshanders, and printmakers, all drawing inspiration from a relationship with the water. That inspiration comes from a wide range of locations and experiences that include waters both navigable and discreet and activities both carefully researched from history and observed directly from life.

"The founders of the American Society of Marine Artists were mostly painters of tall ships and other vessels that ply the high seas. While maritime history is still at the core of our mission, today's members also capture life under the sea, along the shorelines, and even in ponds, streams, and boathouses. The work contained in this exhibition truly does represent the finest in contemporary marine art," said ASMA President Lisa Egeli. "Our gratitude goes to the artists, the museums, the collectors, and the volunteers who support us, and the viewing public who will turn out to experience this wonderful presentation."

Entry to the exhibition is free for CBMM members or with general admission. At CBMM, the ASMA 18th National Exhibition is supported in part by Irmhild & Philip Webster. ★



Progress continues on collections storage, library expansion project

THE CHESAPEAKE BAY MARITIME MUSEUM is pleased to announce that progress continues on the construction of its brand-new collections storage facilities—a major milestone marking one of the early stages of its ongoing Master Plan campus upgrades.

Included in Phase I of its efforts to create increased space for CBMM's core museum offerings, this construction adds nearly 5,000 square feet of space for storage, research, and curatorial work to the current building on Mill Street. The renovation

Above: A rendering by Atelier 11 Architecture of Easton, Md., shows what CBMM's collections storage facility will look like when completed. This expansion will add nearly 5,000 square feet for research, curatorial work, and storage to the building on Mill Street.

more than doubles the size of existing rolling storage shelving; adds research and workspace for staff, volunteers, and guests; creates a conservation space for the treatment, cleaning, and processing of collection pieces; and improves existing large object storage with racking and better organization.

"Our collection has more than 70,000 objects, all related to the Chesapeake Bay. This expansion allows us not only to better preserve and interpret these objects, but also to increase our guests' accessibility to them," said CBMM President & CEO Kristen Greenaway.

Designed by Atelier 11 Architecture of Easton, Md., the construction work on the facility is being done by Delmarva Veteran Builders of Salisbury, Md., a commercial construction firm dedicated to bringing employment to U.S. Armed Forces veterans.

The next phase in CBMM's Master Plan, which was first announced in 2018, will be the construction of a multipurpose building to house CBMM's Welcome Center, Museum Store, café, and two exhibition spaces.



CBMM'S IMPACT

An economic impact study completed in 2020 showed just how much CBMM contributes to the area. In 2019, visitors traveling to visit CBMM from more than 50 miles generated \$11.6 million in visitor spending for Talbot County—\$11 million of which was spent in St. Michaels on travel-related goods and services. The study also detailed that spending by out-of-state visitors who traveled to St. Michaels to visit CBMM generated \$6.5 million in net economic impact for Maryland.

Through volunteer programs, internships, and apprenticeships, CBMM also builds human capital, serving as a resource for the development of basic and specialized job skills. CBMM's own employees are involved with more than 100 community organizations through public service or volunteering, all an effort to enhance the watershed where they, and CBMM's guests, live, work, and play.

Slated to begin in early 2022, the new, fully ADA accessible facility will be built on CBMM's Fogg's Landing. It will be noticeable immediately to the left as guests enter CBMM's carpark under the original Tilghman Island Bridge.

"We look forward to starting on the next step of our Master Plan," said Greenaway. "The multipurpose building will improve our guests' experience immensely and provide them with an even warmer welcome to CBMM than they've had in the past."

CBMM's Master Plan also includes a Phase III focus on utilization of outdoor space, with a family-friendly maritime-theme adventure playground, and an expansion of Shipyard facilities designed to showcase the ever-expanding range of shipyard education, boatbuilding, and exhibitions.

Above: The next step in Phase I of the Chesapeake Bay Maritime Museum's ongoing Master Plan campus upgrades will be the construction of a multipurpose building to house CBMM's Welcome Center, Museum Store, café, and two exhibition spaces.

Three phases make up the Master Plan, with the scope and timeline expected to take seven to 10 years, contingent upon funding. Funding sources will include individual donations and naming opportunities, grants, and operations.

The Chesapeake Bay Maritime Museum is a non-profit educational organization dedicated to preserving and exploring the history, environment, and culture of the entire Chesapeake Bay region and making this resource available to all.

Every aspect of fulfilling this mission is driven by CBMM's values of relevance, authenticity, and stewardship, along with a commitment to providing engaging guest experiences and transformative educational programming, all while serving as a vital community partner. For more information, visit cbmm.org or call 410-745-2916. ★



“We joined CBMM’s Lighthouse Legacy Society as a way to ensure that this place we love dearly will be available for generations to come.”

Carolyn Williams & Colin Walsh

Lighthouse Legacy Society



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

Over the past 56 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

Frank Carollo

by Bethany Ziegler

I T WOULDN'T BE MUCH OF A STRETCH to describe Frank Carollo's relationship with the Chesapeake Bay Maritime Museum as love at first sight. After moving to St. Michaels in 2016, he almost immediately became a regular visitor, and by the time docent training was offered in 2017, he was hooked.

"I've always been a big museum-goer [and been] interested in learning, interested in finding out about where I am, or points of interest where I happen to be. Even on a vacation trip, I'll go to a museum," said Carollo, who is such a CBMM fan he's since joined its Lighthouse Legacy Society as well. "So having this, almost literally, right in the backyard was a can't miss."

Carollo has taken on a few different volunteer roles since his introduction to CBMM. He first served as a docent,

found his calling as a greeter (now guest host), was recruited by fellow volunteers to join the crew on *Winnie Estelle*, and even helps out in the Museum Store from time to time.

A former public relations executive, Carollo says he gets to channel a bit of his work experience into his volunteer roles at CBMM—and that he's not shy about talking to guests, staff, or, really, anyone who comes through the gates. The Long Island native says he regularly takes the opportunity to strike up a conversation with CBMM's guests and to joke with them about their preferences in sports teams.

"I'm pretty gregarious, I would say. So I have an opportunity to chit-chat with people as they come into the museum," Carollo said. "I think... a friendly welcome to the museum helps people enjoy it more."

Carollo's enjoyment of CBMM is infectious, and there's no doubt it also rubs off on those around him. He says he would highly encourage anyone considering it to join him as a member of the volunteer corps.

"I can't imagine anything better," said Carollo. "It's a lot of fun, I've made a lot of good friends, I've learned a lot, and I would say anybody [should] have an opportunity to do that for themselves." ★

CBMM'S IMPACT

CBMM's volunteer team continued their service to our communities this year using virtual training and meeting opportunities provided by CBMM. As soon as we were able to start bringing back volunteers safely, our team was there, ready to support CBMM on campus and with projects they could help with at home. Many volunteers learned new skills and technologies to stay connected with us that they can now use in other parts of their lives. Altogether, CBMM volunteers recorded 5,793.75 hours of service over the past fiscal year.



SAILING WITH THE BOATBUILDER

by PETE LESHER

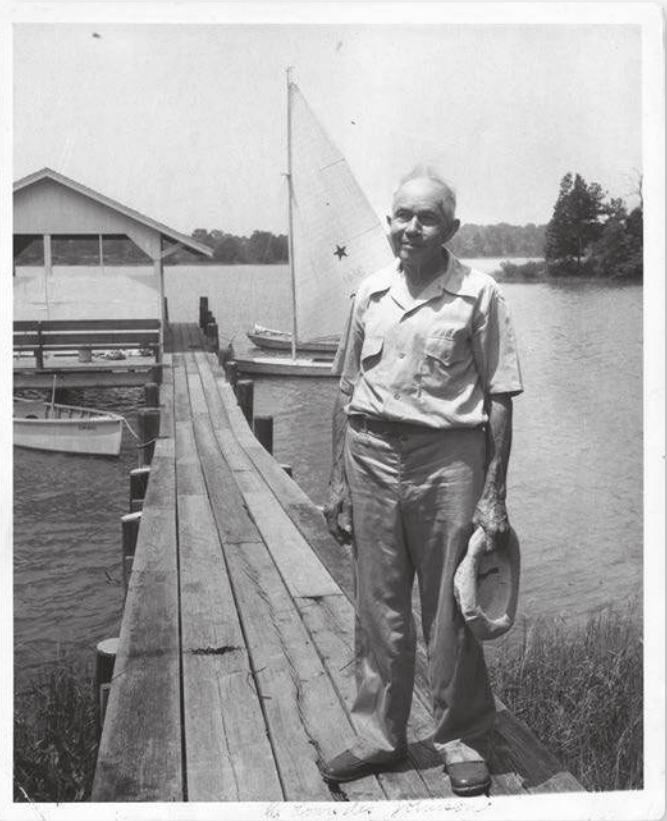
A WELL-DESIGNED AND WELL-BUILT BOAT nurtures the love of sailing. The Chesapeake Bay Maritime Museum recently received photographs showing members of the Miller and Smith families—including young cousins—day sailing in 1957 in a pair of handsome 18-foot sloops that inspired at least three generations of the family to love the water.

The setting is Hemmersley Cove, a small tributary of the Miles River between St. Michaels and Claiborne, Md., just off the shore of the Miller home at Emerson Point farm. Accompanying the young sailors is an older man in a hat, boatbuilder C. Lowndes Johnson.

Johnson and his brother, Graham, had built the two lively sloops 35 years earlier in a small boat shop about nine miles farther up the Miles River. The two were named *Sea Hawk*, originally *Jambe Bottine*—which John H. Miller, who appears as a teenager in the photographs, explains was a clumsy attempt to render “bootlegger” in French—and *Clair de Lune*, “moonshine” to the Prohibition-era first owners.

The Johnsons became local celebrities when they won the Star Class international championship in 1929. Lowndes Johnson designed the 16-foot Comet Class, originally dubbed the Crab Class, for his friend's teenage sons. The Comet closely resembled the earlier *Clair de Lune* and *Sea Hawk* but was simply compressed by two feet and with proportionally more freeboard. The Comet was a further development of the 18-footer design, and with a similarly youthful audience in mind. Johnson continued to enjoy sailing for the rest of his life and at every opportunity encouraged younger sailors to relish the sport by taking them for a sail in one of his own boats or, as in this case, coaching them on the fine points of sailing aboard their boats.

Johnson recorded the sail in his diary on June 14, 1957: *“This morning I drove down to the J.O. Millers to see and sail the two 18-foot sloops that [my brother] Graham designed & we built May 1922. Julian Miller has the boat Francis Shannahan owned and his cousin Smith the one we built for the Lipscombs. They got the Star-Democrat photographer Mr. Pusey to take pictures & he must have taken 50 or more, and altogether it*



was a very pleasant morning.”

By the 1950s, the 18-footers, *Clair de Lune* and *Sea Hawk*, though identical hulls, had been updated with slightly different rigs. *Sea Hawk* now sported a bamboo mast and a cut-down Star mainsail.

Left: *Clair de Lune*, with Kennedy Smith at the tiller, his nephew, David Miller, and son, Ted Smith, chasing *Sea Hawk* out of Hemmersley Cove, with C. Lowndes Johnson on the helm, and John H. Miller and Julian Miller partially hidden. Johnson described the morning sail as pleasant in a southwest, moderately fresh breeze. Photo by W. Nelson Pusey, 1957. Gift of Eliza Smith Brown, collection of the Chesapeake Bay Maritime Museum.

Above: C. Lowndes Johnson at the head of the wharf on Hemmersley Creek poses with the 18-foot sloops *Sea Hawk* (with mainsail hoisted) and *Clair de Lune*, moored behind, both built 35 years earlier. Photo by W. Nelson Pusey, 1957. Gift of Eliza Smith Brown, collection of the Chesapeake Bay Maritime Museum.

Johnson continued to enjoy sailing for the rest of his life and at every opportunity encouraged younger sailors to relish the sport by taking them for a sail in one of his own boats or, as in this case, coaching them on the fine points of sailing aboard their boats.

A visit from the locally honored boatbuilder must have been a notable occasion for the family. His presence was clearly anticipated, since the family was gathered, a professional photographer was on hand, and members of the family cast off together for a sail on the two treasured 18-footers. The photographs show Johnson taking the tiller of *Sea Hawk* in one instance, and hiking out in another as the boat took a puff and heeled over, with young John H. Miller at the helm.

Miller later inherited *Clair de Lune*, teaching his own children a love of sailing from the same wharf where he had sailed as a youth. He purchased *Sea Hawk* from his cousins, keeping it in the family and on the Chesapeake Bay, restoring each boat in turn. Remarkably, 99 years after their first launch, both survive today.

CBMM'S IMPACT

Boats are objects, and, like all objects, they hold stories of people—those who built them, operated them, worked on them. CBMM's curatorial team is working to highlight these stories, such as the work of boatbuilder C. Lowndes Johnson, in a planned Watercraft Heritage Center.

Donor Eliza Smith Brown was too young to appear in these photos, but she grew up with *Clair de Lune* and *Sea Hawk* at her grandparents' home, which she visited nearly every day of the summer. Like her Smith and Miller cousins, she learned to love sailing in *Clair de Lune* and *Sea Hawk*. Since the two boats were nearly evenly matched, they raced them from time to time but mostly took them out for pleasurable day sailing. The photographs complement the original design drawings for the boats in CBMM's collection, along with a scale model of *Clair de Lune*. ★

Below: *Sea Hawk* heeling hard over with John H. Miller on the helm, his father, Julian Miller, and wiry 76-year-old C. Lowndes Johnson hiking out to trim the lively 18-foot sloop. The star and sail number 3141 mark it as a cast-off Star boat racing sail from William Myers of nearby Oxford. Photo by W. Nelson Pusey, 1957. Gift of Eliza Smith Brown, collection of the Chesapeake Bay Maritime Museum.





Team Effort

The Shipwrights of *Maryland Dove*

by KATE LIVIE

MARYLAND DOVE, ONCE COMPLETE, will be a sum of its parts—keel and ribs, planks and masts, rigging and sails. But the ship will also be a sum of its labor, a product of toil, persistence, innovation, and years of hard physical work. We've all met Joe Connor, lead shipwright on the project, but many of us haven't met the rest of the crew—the shipwrights and admins who have come from all around the country to be a part of this project, to contribute their craftsmanship and their muscle. As they steadily put *Maryland Dove's* planks

into place and hand carve its blocks, as they design the sail plan and scramble over its growing frame, they are building something more than a boat—they're building a team. Whether newbies to the wooden boat world or seasoned craftsmen with decades of experience, each *Maryland Dove* shipwright has brought something unique and essential to this once-in-a-lifetime endeavor. ★

Meet the team ►

Team Effort The Shipwrights of *Maryland Dove*



Shipwrights working on the *Maryland Dove* build have come to CBMM from all over the country, bringing with them a variety of both life and work experiences.

CBMM'S IMPACT

Through this partnership with Historic St. Mary's City, CBMM is better able to tell the story of early Maryland and its founding to the numerous schoolchildren who visit campus, both in person and virtually, each year.

In FY2020-21, CBMM hosted 105 virtual programs with more than 2,500 participants. Those programs ranged from virtual Rising Tide and school groups to exhibition openings and Speaker Series events. Included in that list was a monthly STEM on Board program centered around the building of the new *Maryland Dove*.



Jeff Reed

Master Shipwright

Age: 53

Hometown: Easton, Md.

"I joined the *Maryland Dove* project to pass on skills and keep tradition alive. Besides cleaning cow stalls, it's been the hardest job I've ever done. The size of the crew and the length of the project are both proportionately large, and then you add in COVID. But getting to meet the team, to work with these people, has represented growth for me. I'm learning new skills in my own trade through other people's ideas, their systems. It's worth getting out of bed for. And I have a much greater appreciation for the Chesapeake Bay, its history, aesthetic, and waterman culture. *Dove's* been a good way to get immersed."



Frank Townsend

Master Shipwright

Age: 64

Hometown: Lubec, Maine

"I've worked on big restorations and big builds—*Mayflower II*, *San Salvador*, and now *Maryland Dove*. In this project, I'm not in charge, but I bring my expertise. I've had time with the designer, I check every drawing as it comes in and work on the layout for everything. I have a way of seeing the plans in three dimensions, so I can pick up mistakes in advance.

So far, seeing the frames go up that I made the patterns for—going from a list of offsets out of three numbers to seeing things in person—is pretty cool. And this is really a different kind of crew. Although some of our guys are not professionals, to see those guys laying out and making frames, they just grasp it. They've taken right to it."



Spencer Sherwood

Associate Shipwright

Age: 26

Hometown: San Diego, Calif., to Cary, N.C.

"I've worked at CBMM since 2016, and I saw *Maryland Dove* as a chance to work with Cole and Joe—the people made it exciting. For me, it was also a chance to do something unique and help build such an odd boat. So far, the biggest challenge and the most creative thing I've had to tackle has been clamping. We've used everything—car jacks, hydraulic rams, sticks, and pulleys. It makes me think about what the original boatbuilders would have done. In the 21st century, our solutions to problems are in line with their 17th-century solutions."

Team Effort The Shipwrights of *Maryland Dove*



Sam Hilgartner

Shipwright/Lead Rigger

Age: 29

Hometown: Baltimore, Md.

"I came on in 2018 to do the rigging for *Edna Lockwood*, and while we were in the planning stages for *Maryland Dove*, I went to those first meetings with Historic St. Mary's City. Personally, there was an excitement for me in returning to Maryland and exploring my interest in Chesapeake Bay boatbuilding. I got a bunch of books on the period, and found that the more I read and knew, the more intrigued I was by the mystique and complexity of that time and the more it came alive for me. That era of colonial Maryland history really speaks to me as a Marylander.

But it's been a challenge, too. Doing the historical research on rigging for the project was difficult. There's no photos, no drawings or paintings, and very little description. So, to determine the shape and size of the pins, the shape and size of the blocks took trial and error, but discovering the solutions was definitely the best part and the most challenging part."



Cole Meyerhoff

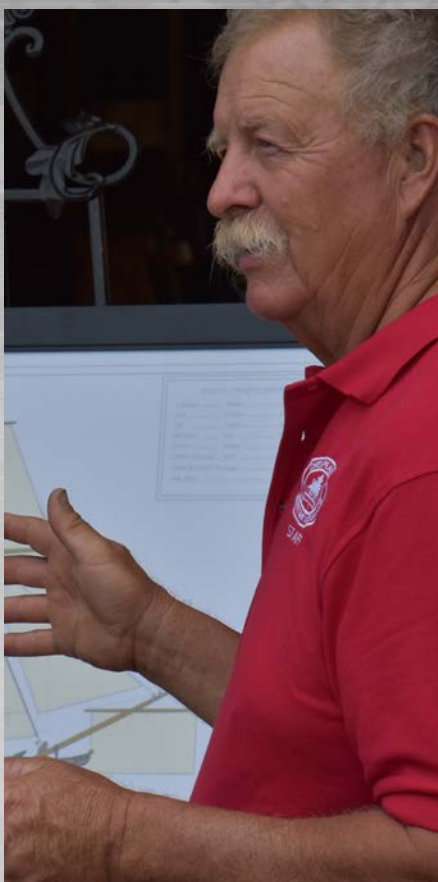
Associate Shipwright

Age: 28

Hometown: St. Michaels, Md.

"It's really cool to be doing this kind of work in a historic town tied to boatbuilding. Personally, I grew up on and around boats, and there's a personal satisfaction to working with my hands. I also went to St. Mary's College, so that adds a unique perspective to my work on *Maryland Dove*.

It's been really rewarding to connect the dots to past experiences as a new boatbuilder. At first, the learning curve was daunting, but before you know it, you're neck deep, realizing you do have an understanding of what it takes to solve that particular problem. It's a challenge, but it's one of the best parts. Someday, I'll look back and see how many things didn't go according to plan but ended up working out better in the long run. How projects like this evolve. *Maryland Dove* is a living, breathing thing—a changing, evolving creature."



Ed Farley

Master Shipwright

Age: 70

Hometown: St. Michaels, Md.

"I joined this project knowing a lot about nothing and a little bit of everything, passing on the tricks I learned from master boatbuilders and other projects. It's really completed my relationship with CBMM. I've developed my shipwright skills over the years on my own projects, like *HM Krentz*, and it's an opportunity to apply all of that to a project of importance to the State and to CBMM. Not only is *Maryland Dove* in my backyard, but I was around when the first one was built, so I've gone full circle.

One of my strengths on the team is my ability to make a mental catalog of wood. I've always had to spend my own money on lumber for my projects, so I am frugal and want to waste as little as possible. I've been sorting through the lumber we're using for planking, to make sure we use and reuse as much as we can.

So far, the most collective wonderful moment was to see the frames go up. You pick out the pieces for the frame futtocks, and then the frame is put together. You could see the shape starting to evolve. It's little 'wow' moments like those that are the things that keep you going. The waves of pleasure when you finish one little thing."



Bob Downes

Shipwright/Rigger

Age: 35

Hometown: Sarasota, Fla., to Pt. Townsend, Wash.

"My dad was a boatbuilder and rigger, and I got started helping him to build a skipjack in Port Townsend, where I ended up working and meeting Sam Hilgartner, who became a good friend. For me, *Maryland Dove* was a chance to work with Sam again, but also a way to see how a project like this relates to the community. The historical significance of this work, sort of shipbuilding as historic preservation, was also really valuable, as was learning by building this top-tier colonial reproduction vessel.

A lot of the finer details of rigging have been left to me and Sam, and we've had to work them out as we build them, doing research and building mockups. We have the resources and time to do the process right, and we're rolling with it. Acquainting myself with those anachronistic details, you can really see the gradual evolution from old sailing vessels to the 17th-century *Dove* in the rigging."

Team Effort The Shipwrights of *Maryland Dove*



Zach Haroth

Associate Shipwright

Age: 35

Hometown: Virginia Beach, Va., to Saratoga Springs, N.Y.

"I started in 2020 as an apprentice here, and seeing the *Maryland Dove* process happening really made me interested in getting on the job. The experience has had its challenges—the heat, for one. It's crazy and it's hard. It's definitely the biggest project I've ever been a part of, and even moving everything around, using a forklift without damaging property, that's been challenging, too. I think I'm more of a small boat guy.

But completing projects, getting to put on a boat part, building it, seeing it through from start to finish, that always feels really good. I've really liked the trunnels. That most of *Maryland Dove* is fastened with trunnels, as well as the size and scale of the timbers, is going to stick with me. Everything is so huge."



Matt Hommel

Associate Shipwright

Age: 22

Hometown: Springfield, Va.

"I worked on the tall ship *Providence* for 18 months, repairing it, then sailing it from Maine to Virginia. Everything I've learned has been on the job. With *Maryland Dove*, I want to continue the tradition of wooden shipbuilding done in full public view, and truly get the experience of being at a shipyard.

Joining the project when it was already started, I had to become a part of a community that was already formed. It forced me to ask questions. At this point, I'm fully aware that I don't know a lot of things, and I'm OK with that. But asking questions, working with the public, has helped me develop confidence in my ability to do this work, to feel confident about public speaking. I've also learned so much from the people on the project. At the end of the day, they matter the most because boats don't build themselves—people build boats."



Stephen North

Age: 31

Hometown: New Hill, N.C.

**Seip Family Foundation
Shipwright Apprentice**

"I came from the Cape Fear Community College's Wooden Boat Building School to learn skills from other shipwrights here who have taken the path before me. My apprenticeship is up in January, so in the month I've been here, I've been trying to learn as much as I can and get different pieces of skills and advice from the other shipwrights.

It's been especially rewarding to work on the planking. When you have the plank up to make the proper fit, and then you take the clamps off—all of a sudden, it's finished, and you start on the next. And the different clamping mechanisms have been interesting. The hydraulics make it so easy—stuff I would never think of."



Steve Byrnes

Chief Operating Officer/Project Manager

Age: 60

Hometown: Sayville, N.Y.

"The *Maryland Dove* project is hugely meaningful for CBMM. It's taking existing capabilities and scaling them up tremendously. And it's a museum-wide activity. *Maryland Dove* is being built by the entire museum. But making it happen had its challenges. For this build, we had to construct an actual new building, rather than a tent—sinking piers, getting permits in place. But it's worth it. We have an understanding that we can do this. When you see the progress—the ship coming alive having started with a lead keel, then frames are up, seeing the vision.

The evolution has been a great experience. And once it's all done, we'll have a sense of pride in the knowledge that the boat is voyaging around the Chesapeake, and we made it. There wasn't an assembly line—there was us. It's personal, and that's important."



COLLECTING COMMUNITY NARRATIVES



by JENIFER DOLDE

FRESH OUT OF GRADUATE SCHOOL, in my first position as a museum curator, I initiated an oral history project as part of my research on rural Delaware during the Great Depression. Immediately, the interviewees challenged my assumptions about that time period. “We didn’t know there was a Depression,” one remembered, and it was such a compelling idea, so unexpected, I proposed it as the title for the exhibition in the museum newsletter. The next day, a trusted mentor and respected local historian called to question my choice, reminding me that the experiences of a few families did not represent everyone. The eventual exhibit script reflected a more nuanced narrative, one that included evidence of more universal experiences, as well as extraordinary circumstances. It proved an important lesson that, like any source material, oral histories need careful study and interpretation, to be placed in proper context to tell the most comprehensive story possible.

As CBMM works to present a more inclusive history of the Chesapeake region—supported by our plan for Diversity, Equity, Accessibility, and Inclusion—we recognize that the goal of comprehensive interpretation is aspirational, and that research, study, and community engagement will be ongoing. How can we represent and elevate the countless perspectives of those who have lived, worked, and played in this region when some stories have been missing, misinterpreted, or disregarded within the historical record? In its role as the Upper Eastern Shore Regional Folklife Center, funded by the Maryland State Arts Council (MSAC), CBMM is positioned to collect and support oral history and folklife documentation and to archive and make these resources accessible online.

The modern practice of collecting the memories and insights of individuals through oral history dates back to the 1930s and the Works Progress Administration writers who interviewed ordinary citizens—including those formerly enslaved—about their life experiences. Many early oral histories, however, overemphasized interviews with the political, economic, and cultural elite, until social historians embraced the study of history “from the bottom up” in the 1970s. Since then, the practice has proliferated. Although oral history is a structured methodology that requires training to practice at the highest academic level, it is eminently practical and accessible as a tool for historians, archivists, educators, community advocates, and family members.

At the most basic level, an oral history is an intimate moment when a narrator and interviewer come together to co-create a unique, living historical record. CBMM has actively collected and conducted oral histories since the

Left: Samuel “Eddie” Turner and his father established a seafood plant off Tar Creek in Bellevue, which became the largest packing house in town in the 1940s. Turner reflected on the seafood business to folklorist Kelly Feltault in 2000. “Ain’t nobody running down here beating your door down to buy your stuff... Same way as now... it’s a good business out there, but you’re going to have to get out there and hustle for it.”

Photo by William C. Kepner, 2000. Collection of the Chesapeake Bay Maritime Museum. Ph 1070.0030.

1980s to support exhibitions and programs: employing staff, consulting folklorists, and sending curatorial and volunteer interviewers into the field. CBMM hosted the Chesapeake Folk Festival from 2008–2012 and, until recently, invited “Chesapeake People,” tradition bearers such as decoy carvers, crab pickers, and net makers, to interact with CBMM guests.

CBMM’s July 2020 designation as MSAC’s Upper Eastern Shore Regional Folklife Center has provided an opportunity to revitalize oral history and folklife projects and to make CBMM a resource within the larger community. This spring, CBMM offered free oral history training workshops for representatives of regional museums and local organizations, with the goal of empowering volunteers and staff to reach out to their constituents and document narratives that are of, by, and for the communities, in order to lift up unheard voices and build a cultural legacy. Oral history interviews can be used to document the diversity of life: occupational traditions, community knowledge and beliefs, art and music, foodways, storytelling, cultural practices, and other lived experiences. Oral history and transcription training will continue as cornerstones of CBMM’s Folklife Center programming.

CBMM’s collection of more than 450 interviews will be the backbone of another project: the Eastern Shore Regional Oral History Database. This single, searchable compendium of oral histories from organizations of all sizes across the region will be accessible via CBMM’s online collections portal (collections.cbmm.org). The database will provide detailed listings of oral histories on a wide range of subjects and include access information, transcripts, and links to audio and video recordings when available. The value of this documentation for historical research is evident: interviews span a range of experiences, illustrate important stories that help us explore the relationship between people and the Chesapeake Bay, and amplify voices that humanize the concepts and themes that anchor our exhibitions and programming.

The Chesapeake as a source of inspiration and identity

In the last months of his life, photographer Robert de Gast spoke to CBMM Chief Curator Pete Leshner about his visceral connection to the Chesapeake as he explored its waterways as a sailor and artist during his long career as

a photojournalist. “One of the really great things, especially about the Chesapeake Bay, is that after a day on the water, when you’re beating to windward for five or six hours, to suddenly find yourself going into a river or into a creek, that is balm for the soul. It’s such a wonderful feeling to go from the tension to the quietness of the water.” The images de Gast published in his books *The Oystermen of the Chesapeake* and *The Lighthouses of the Chesapeake* are iconic, representing the occupational traditions and historical locations that identify the region. How artists, residents, and visitors alike understand “Chesapeake” and their place in this ever-changing community provides a deep and meaningful avenue for interpretation.



The Chesapeake as a maritime highway and barrier

CBMM’s oral history collection is rich with stories from those who plied the bay aboard steamboats, skipjacks, buyboats, and more, along with the craftspeople who built the unique and workaday vessels used for occupation and recreation. For the 2012 exhibition *Push and Pull: Life on Chesapeake Bay Tugboats*, CBMM conducted more than 15 interviews with captains and crew members, tracing the history of tugs as key movers of products up and down the Bay and in and out of major shipping ports in Norfolk, Hampton Roads, and Baltimore. This unique community



evolved from groups of men spending weeks living together in tight quarters, to smaller crews and families adapting to economic and technological changes, their viewpoints reflected in the recordings archived in CBMM's Library. Stories of travel, commerce, and connection along the Chesapeake coexist and sometimes contradict narratives of isolation, legacy occupations, and distinctive cultures in remote Bay communities.

The Chesapeake as an evolving community

CBMM is one of several repositories of the Delmarva Folklife Project, a three-year initiative to document rapid changes to the demographics, occupational culture, landscape, and community life of the region at the turn of the 21st century. Nearly 100 interviews with a wide range

Above: Mexican workers Josephine, Alicia, Matilde, and Consuelo (left) and Flora and Nicey Jones (right) pick crabs at J.M. Clayton Company in Cambridge. "Here, we have an opportunity to earn more money," picker Guadalupe Ortiz stated during her interview as part of CBMM's Crab Picking Project. "If I work very hard here, what I would make in Mexico working for one whole month, I can earn it here in one week—and I spend less here."

Photo by Kelly Feltault, 1999. Collection of the Chesapeake Bay Maritime Museum. Ph 1011.0032, 1011.0034.

Left: Robert deGast reviews a chart in the cockpit of his 21-foot Dovekie, *Fiddler*, as he sailed the Potomac for his book *Five Fair Rivers*. He spent much of his career photographing Chesapeake scenes, which he recalled in an oral history with CBMM. "I chose to go up the rivers. It seemed more natural, somehow, and in keeping with the notion of exploring. After all, the first reports of the rivers came from sailors who had journeyed up them looking for a passage to the Indies. Four hundred years later, I was merely following in their wake. But unlike them, I wanted to sail the rivers alone."

Photo by Robert deGast, 1994. Collection of the Chesapeake Bay Maritime Museum. Ph 0975.0263.22.





of watermen, farmers, folk artists, musicians, storytellers, religious practitioners, and cultural tradition bearers weave an intricate portrayal of a place that is rich and varied, and of people connected by geography and engaging within their communities in myriad ways. Staff folklorist Kelly Feltault's documentation of Eastern Shore crab pickers in the late 1990s exemplifies a traditional occupation in transformation, one that continues to change to this day, as the demographic of workers evolved from mainly being the wives of local watermen—both white and Black—to Latina women from Mexico and Central America working seasonally on H-2B visas. Since the conclusion of these projects, the Chesapeake region continues to evolve at a breathtaking pace, and defining "tradition" has become challenging.

The Chesapeake Bay as an intersection of tradition and innovation

By recognizing that Chesapeake traditions are continually in the process of re/creation, we can move away from nostalgic notions that objectify and oversimplify regional culture. Oral histories reveal that despite their reputations as guardians of tradition, Chesapeake watermen have long been responsive to fluctuations in markets, improvements in technology, and availability of resources, demonstrating key community values such as ingenuity and self-reliance. The endurance of these values is also illustrated by working decoy carvers who have turned to creating decorative birds for the collectors market, skilled muskrat skimmers and duck callers who now demonstrate and compete at festivals, and oystermen who have turned to spat planting or oyster farming. Some of these innovators are simply underrepresented in the historical record, including women who supported and worked alongside their husbands and fathers, and some who harvested the Bay's waters independently. CBMM's archive includes the work of journalist Lila Line, who interviewed more than a dozen women in the seafood industry in the 1980s and featured several in her groundbreaking book, *Waterwomen*. The history of W.A. Turner & Sons, a Black-owned packing

Left: Kathleen Poole, nine months pregnant, minds the trotline while crabbing aboard her workboat, *Bug-A-Boo*. "The best thing about working on the water is the independence. You never have to worry about being laid off," Poole said. Freelance writer Lila Line interviewed Poole and others for her groundbreaking book, *Waterwomen*, published in 1982.

Photo by Lila Line, 1981. Collection of the Chesapeake Bay Maritime Museum. Ph 0983.0593.

CBMM'S IMPACT

The Chesapeake Bay Maritime Museum is undergoing transformation and is committed to building an inclusive future. CBMM has long envisioned our campus as open to all, preserving and exploring the history, environment, and culture of the entire Chesapeake Bay region; however, these aspirations must be supported by actions to drive this vision. Our commitment to accurate and comprehensive interpretation must also critically evaluate the historical disparities that have disadvantaged, marginalized, and harmed people and communities. We recognize that the responsibility of righting the injustices of this country's history belongs to all of us, and we at CBMM are prepared to do our part.

house in Bellevue that operated one of the largest seafood operations in the area in the 1940s and employed a large number of Black residents, is recorded in a half dozen interviews conducted by CBMM over the course of three decades.

While these stories might represent what is nontraditional to some, we as historians and cultural documentarians must continue to challenge preconceived ideas of what is "old" or "authentic" so that we can outline a dynamic narrative of Chesapeake culture that is invested with meaning through personal experiences. Continuing to document individual narratives—particularly the too-often neglected stories and experiences of indigenous people, Black residents, marginalized communities, and cultural groups that have come to the region more recently—through the work of CBMM's Upper Shore Regional Folklife Center and its partner organizations will be key to creating a more diverse and comprehensive understanding of what defines the Chesapeake now—and what it may become in the future. ★

Maryland Dove

Shipwrights work toward getting Maryland Dove in the water

ACCORDING TO JOE CONNOR, CBMM'S LEAD SHIPWRIGHT and its construction manager on the *Maryland Dove* project, fall will be a very busy time for his team as they work toward getting the ship in the water so that rigging and engine work can begin.

For months, CBMM shipwrights have been hard at work on the ship's planking, which will culminate in August with the whiskey plank going in the shutter strake. The team will then move on to caulking and installing decking and the interior and deck furniture.

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

CBMM'S IMPACT

This fall, the Chesapeake Bay Maritime Museum celebrated 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. Graduates leave with a working knowledge that includes skills like joinery techniques, ship repair and construction, welding, and marine electrical systems, to name just a few.



Shipyard

CBMM shipwrights move to fall, winter projects

ACCORDING TO SHIPYARD MANAGER CHRISTIAN CABRAL, the end of summer means the conclusion of CBMM's railway season, with shipwrights having successfully hauled, repaired, serviced, and launched each of the 13 vessels that make up its floating fleet of historic vessels.

As fall approaches and colder temperatures start to arrive, CBMM's floating fleet shipwrights begin the process of down rigging and winterizing the vessels, an annual tradition that culminates in moving them to their winter storage berths.

As the needs of the floating fleet begin to diminish, shipwrights turn their attention to the long-term projects. This winter, the focus of the entire Shipyard team is the completion of *Maryland Dove*. On the docket for the 2021 fall and winter are caulking, fairing the hull, decking, building deck furniture, and installing systems, among myriad punch list items in anticipation of the ship's launch. Each of these items will serve as a cornerstone for this winter's shipwright apprentice curriculum.

In tandem with the completion of *Maryland Dove*, CBMM shipwrights are continuing work on the restoration of the 1912 river tug *Delaware*. With framing complete, they are starting the process of planking the vessel. In order to install planks, shipwrights have removed every other plank, which will be replaced in kind. With the first round of new planks installed, the remaining planks will be removed and replaced. ★

MEMBER NIGHTS

(Member) Night at the Museum: ASMA Exhibition Opening

Date/Time: Thursday, Oct. 28, 5–7pm

Location: Van Lennep Auditorium

Registration: cbmm.org/asmamemberevening

The American Society of Marine Artists' 18th National Exhibition will be on display at CBMM from Oct. 22, 2021–Feb. 27, 2022. Join CBMM Chief Curator Pete Leshner for an after-hours, members-only presentation and tour.

DIY Maritime Craft Night with Rising Tide

Date/Time: Tuesday, Dec. 7, 5–6pm

Location: Workshop Annex

Registration: cbmm.org/maritimecraft

Back by popular demand, and this year in person, Rising Tide instructor Kendall Wallace will lead another maritime-inspired craft night just in time for the holidays.

AFAD SHIPYARD PROGRAMS

Shipyards Skills Demonstrations

Date/Time: Fridays, Sept. 10, and Oct. 8, 1–4pm

Location: CBMM

Cost: Included with regular CBMM admission

Join Shipyards staff on select Fridays through October for demonstrations of various maritime skills. Demonstrations will cover topics like rigging, splicing line, knot tying, steam bending, creating decorative rope fenders, carving nameboards, forging, and casting metal.

Coffee & Wood Chips

Date/Time: Mondays, Oct. 18, and Nov. 22, 10–11am

Location: Virtual Program

Cost: \$10, Free for CBMM members

Registration: cbmm.org/shipyardsprograms

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

Coffee & Wood Chips on campus

Date/Time: Monday, Sept. 20, 9:30–11:30am

Location: Shipyards or Virtual

Cost: \$10, Free for CBMM members

Registration: cbmm.org/shipyardsprograms

Join Shipyards Education Programs Manager Jenn Kuhn and Jay Hudson, owner of Blue Heron Coffee, for a special hybrid version of Coffee & Wood Chips. Meet the pair under the Lighthouse for a sampling of various coffee blends roasted by Blue Heron Coffee before heading off for a tour of the Shipyards. A virtual walkthrough will be held for those who cannot attend in person.

Maryland Dove Shipyards Tours

Date/Time: Thursdays, Oct. 7, 14, 21, & 28, 3pm

Location: Shipyards

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

Registration: cbmm.org/shipyardsprograms

Go behind the fences for an immersive small-group tour of the *Maryland Dove* build project. Led by CBMM shipwrights, this 45-minute tour will provide an up-close look at what it takes to build a historic maritime vessel in modern times. Please note: CBMM's Shipyards is an active construction site; all participants are expected to wear supportive, closed-toed shoes.

Maryland Dove Work Days

Date/Time: Saturdays, Oct. 16, Nov. 13, and Dec. 18, 10am–4pm

Location: Shipyards

Cost: \$55, with a 20% discount for Members

Registration: cbmm.org/shipyardsprograms

Be a part of history and join CBMM shipwrights on select Saturdays to hone your woodworking skills while helping to craft pieces of the new *Maryland Dove*. Projects will include the construction of the interior cabin doors, the grated hatch cover, and the binnacle.

Japanese Boatbuilding with Douglas Brooks

Date/Time: Sunday, Oct. 17, 2–4pm (demo), 4:30–6pm (talk)

Location: Shipyards (demo), Van Lennep Auditorium (talk)

Cost: \$35 for demo and talk; \$15 for talk only; 20% discount for members

Registration: cbmm.org/JapaneseBoatbuilding

Join Douglas Brooks—boatbuilder, visiting master, writer, researcher, and winner of the 2014 Rare Craft Fellowship Award—for a demonstration on Japanese boatbuilding techniques and a slide presentation following the arc of his work in Japan apprenticing under seven different master

continues ►

boatbuilders. During the demonstration, Brooks will fit two planks in the Japanese fashion, working on the Boatshop floor. He will then use a special set of chisels to cut pilot holes for the nails and edge-nail the planks together. Brooks will also discuss the tools and techniques specific to boatbuilding in Japan and how these techniques are completely at odds with our methods in the west. The following talk will consist of a slide presentation titled "Ways of learning: An apprentice boatbuilder in Japan." Join us for both the demonstration and talk, or for the talk only.

EDUCATION PROGRAMS

Boater's Safety Course

Date/Time: Wednesdays, Aug. 25, Sept. 1, and Sept. 8, 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.

CBMM Volunteer Orientation

Date/Time: See schedule below

Location: Virtual Program

Cost: Free

Registration: cbmm.org/volunteerorientation

Learn how you can participate in the Chesapeake Bay region's communities with CBMM! Through behind-the-scenes and public-facing work, CBMM volunteers contribute their time, talents, and experience to help guests make personal connections to the history, environment, and culture of the Chesapeake. Registration is required.

SCHEDULE

Tuesday, Sept. 14, 2–3pm

Saturday, Oct. 9, noon–1pm

Tuesday, Nov. 9, 2–3pm

Start Your Own Oyster Garden

Date/Time: Wednesday, Sept. 22, 6–7:30pm (virtual);

Saturday, Sept. 25, 9am–noon (in-person)

Location: Virtual Program, Workshop Annex

Cost: \$25 for virtual class only; \$200 per person for class and

workshop, with a 20% discount for CBMM members

Registration: cbmm.org/oystergarden

In the virtual class, learn the practical aspects of oyster gardening and why oysters are so important for the Bay's health. In the in-person workshop, construct your own oyster cages at CBMM. Participation in the virtual class is included in the workshop package, and all workshop participants will leave with three cages and seed oysters to start their own oyster garden.

Maryland Dove: A Symposium on Memory and Meaning

Date/Time: See schedule below

Location: Virtual

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

Registration: cbmm.org/dovesymposium

Register for all sessions and receive an additional discount. All sessions will be recorded and shared with registrants who are unable to participate live.

As the new *Maryland Dove* nears completion, this series will consider the transition from the current vessel built in the 1970s to a modern reproduction based on decades of research. This series will consider both the legacy of the iconic tall ship and the future of the new vessel.

Researching Dove Tales

Wednesday, Sept. 29, 3pm

The current *Maryland Dove* has served as Historic St. Mary's City's floating ambassador since 1978. Cambridge, Md., shipwright James B. Richardson was coaxed out of retirement to build the vessel, working with a handful of assistants over 15 months at his boatyard off the Choptank River. In this session, CBMM's Associate Curator of Collections, Jenifer Dolde, will share research from an oral history project with shipwrights who worked alongside Mr. Jim on *Maryland Dove*, as well as plans for *Dove Tales*, an upcoming exhibition about the 1970s vessel.

Being a 17th Century Captain in the 21st Century

Wednesday, Oct. 6, 3pm

In the world of sailing, iconic tall ships stand out for their visible connection to maritime history. Join Captain Will Gates (Historic St. Mary's City), Captain Eric Speth (Jamestown-Yorktown Foundation), and Captains Lauren Morgens and Sharon Dounce (*Kalmar Nyckel* Foundation) as they share their experiences blending modern and historic expertise as ship's masters aboard replica and reproduction 17th-century vessels.

Interpreting Maryland History on Both Sides of the Atlantic

Wednesday, Oct. 13, 10:30am

Heritage tourists in both North Yorkshire, England, and Maryland regularly encounter the shared history of the Calvert family and the establishment of colonial Maryland. In this session, Kiplin Hall & Gardens Director James Etherington and Maryland Heritage Scholar Henry Miller will discuss their perspectives on interpreting the legacies of the Calverts and an important chapter in American colonization.

Diving into the Past: How Underwater Archeology Informed *Maryland Dove*

Wednesday, Oct. 20, 3pm

With the original *Dove* presumed lost at sea, the design of the reproduction *Maryland Dove* draws heavily on research into the preserved shipwrecks of other period vessels. The head of research at Sweden's Vasa Museum, Dr. Fred Hocker, has played a critical role in translating discoveries from the field of maritime archeology to guide the design and build process of *Maryland Dove*.

Building *Maryland Dove*

Wednesday, Oct. 27, 3pm

With a targeted launch of spring 2022, CBMM's Lead Shipwright Joe Connor has taken the new *Maryland Dove* from idea to reality. In this session, Connor will highlight important milestones and review design and build choices for crafting a vessel that blends historical authenticity with modern U.S. Coast Guard standards for passenger-carrying vessels.

Whaling Captains of Color: America's First Meritocracy with Skip Finley

Date/Time: Monday, Oct. 4, 3pm

Location: Virtual Program

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

Registration: cbmm.org/whalingcaptains

New Bedford, Nantucket, Martha's Vineyard, and Eastern Long Island formed the Middle East of its day when whaling burgeoned, leaving magnificent homes as testimony to the money made from the industry. Whale wealth endures in the form of land trusts, roads, hotels, docks, businesses, homes, churches, and parks. Thousands of whales died during the 200-plus-year enterprise, with more than 2,700 ships built for chasing, killing, and processing them. Whaling was the first

American industry to exhibit any diversity, and the proportion of men of color who participated was amazingly high. In this session, Skip Finley will share stories of the lives of these men, as well as the research that informed his 2020 book.

YOUTH & FAMILY PROGRAMS

Lighthouse Overnights

Date/Time: Fridays and Saturdays in September and October

Location: Hooper Strait Lighthouse

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

Fee includes one overnight stay in the Lighthouse, a dedicated museum 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. The program, designed for youth groups, children's organizations, and scouts, ages 8–12 (and their chaperones), is available on Fridays and Saturdays in the spring and fall, beginning at 7pm and ending at 9am the following morning.

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.

STEAM Team

Date/Time: See schedule below

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 fall, bring your little mariner to CBMM to join our STEAM Team! Each week, STEAM Team participants will join a CBMM 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

Oct. 2: Oyster Exploration

Oct. 9: Digging Geology

Oct. 16: Engineering Agents

Oct. 23: Who, What, Where, and Weather

Rising Tide After-School Workshops

Date/Time: Tuesdays & Thursdays, September through December, 3:30–5:30pm

Location: Rising Tide Workshop Annex

Cost: Free

Registration: risingtide@cbmm.org

This fall, the Rising Tide program will offer after-school workshop programming for students in grades 6–9. Students will learn tool management and use, team collaboration, project design and development, and workshop safety. Registration is required, but new students are welcome at any time during the semester.

Rising Tide Holiday Gift Making Workshops

Date/Time: Monday–Thursday, Dec. 6–9 & 13–16, 3:30–5:30pm

Location: Rising Tide Workshop Annex

Cost: Free

Registration: risingtide@cbmm.org

Create holiday gifts for friends or family with the Rising Tide team! Projects vary from beginner to intermediate skill levels.

Boater's Safety for Young Adults

Date/Time: Monday–Wednesday, Nov. 15–17, 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. This course will focus on young adult vessel operation, with all students ages 10 and older encouraged to join. Maryland boaters born after July 1, 1972, are required to have a Certificate of Boating Safety Education to operate a vessel. Participants must attend all three sessions and pass the Department of Natural Resources exam to earn a certificate that is good for life.

ON-THE-WATER PROGRAMS

Wednesday Night Racing Spectator Cruises

Date/Time: See schedule below

Location: All cruises depart from CBMM

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

Registration: cbmm.org/onthewater

Spend an evening on the Miles River watching the Wednesday Night sailboat races from the deck of CBMM's 1920 buyboat *Winnie Estelle*. This spectator cruise offers a great introduction to sailboat racing in a casual but

competitive atmosphere. For extra fun, join us for the Oct. 6 race, where the fleet celebrates the end of the sailing season with a competition for the "Best Dressed" award.

Schedule

Wednesday, Sept. 1, 5:15–7:15pm

Wednesday, Oct. 6, 5:15–7:15pm

Log Canoe Cruises

Date/Time: See schedule below

Location: All cruises depart from CBMM

Cost: \$35 per person, with a 20% discount for members

Registration: cbmm.org/onthewater

Enjoy a river cruise to watch the log canoe races on the Miles River from CBMM's *Winnie Estelle*. Log canoe races are a quintessential Chesapeake pastime, and from a shady spot onboard *Winnie's* deck you'll get an up-close and exciting look at the action. Amateur photographers, sailing aficionados, and wooden boat enthusiasts will all find something to enjoy on CBMM's log canoe cruises!

Schedule

Saturday, Sept. 11, 9:30am

Sunday, Sept. 12, 9:30am

Saturday, Sept. 18, 9:30am and 1:30pm

Sunday, Sept. 19, 9:30am

Trees of Delmarva Cruise

Date/Time: Tuesday, Sept. 7, 2–3:30pm

Location: Aboard *Winnie Estelle*

Cost: \$20 per person, with a 20% discount for CBMM

Registration: cbmm.org/onthewater

Join Pickering Creek Audubon Center Director Mark Scallion onboard CBMM's buyboat *Winnie Estelle* for an exploration of the trees of Delmarva as seen along the shoreline of the Miles River. Passengers will learn to identify common trees not just by leaves, but also by shapes, bark, and fruit. Along the way, we'll discuss the ecology of forests and the history and uses of trees in the Chesapeake. This course assumes no previous expertise and is open to persons of all knowledge levels. Participants are encouraged to bring binoculars.

Paddle and Overnight

Date/Time: Tuesday, Sept. 7, 2–3:30pm

Location: Trap Pond State Park, Laurel, Del.

Cost: \$85 for overnight with kayak rental; \$65 for overnight without rental; \$65 for paddle only with kayak rental; \$45 paddle only without rental; 20% discount for CBMM members

Registration: cbmm.org/paddleovernight

Join CBMM Staff for a leisurely three-hour paddle through one of the largest surviving and northernmost natural stands of bald cypress trees on the East Coast. Trap Pond State Park has 3,653 acres to explore by land and water and hosts a large campground and disc golf course. Participants are invited to paddle and to explore the park for just the day or to continue with us by sharing in a family style meal and camping under the canopy of loblolly trees.

This paddle is good for the beginner and intermediate paddler.

Waterfowl Watching Cruise

Date/Time: Wednesday, Nov. 3, 10–11:30am

Location: Aboard *Winnie Estelle*

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

Registration: cbmm.org/onthewater

Turn your eyes to the sky on this fun and informative bird-watching river cruise onboard CBMM's buyboat *Winnie Estelle*. Led by Pickering Creek Audubon Center educators, passengers will observe flocks of ducks, geese, and swans returning to the Bay on their annual fall migration. Educators will discuss the biology of different migratory waterfowl, while sharing insights and answering questions about waterfowl habits, calls, and unique characteristics. Participants are encouraged to bring cameras and binoculars, while dressing appropriately for the weather.

SPECIAL EVENTS

Art on the Bay

Date/Time: Saturdays through Oct. 30, 10am–3pm

Location: CBMM

Cost: Included with CBMM general admission; free for CBMM members

Visit CBMM on Saturdays this fall for a chance to watch plein air painters at work! As part of a collaboration between CBMM and the St. Michaels Art League (SMAL), at least one painter from SMAL will be on CBMM's campus every Saturday through October creating beautiful works of art. The featured artists' original artwork, as well as other SMAL members' art and photography, will be available for sale in CBMM's Museum Store.

Come out to meet the artists and watch them paint scenic waterfront views while also enjoying all that CBMM's 18-acre campus has to offer, including changing exhibitions and the working Shipyard.

Sunset Yoga on Navy Point

Date/Time: Tuesdays, Oct. 5, 12, 19, and 26, 5:30–6:30pm

Location: Navy Point

Cost: \$20 for a single session; \$70 for the full series; 20% discount for CBMM members

Registration: cbmm.org/yoga

Jenn Swaine, owner and certified yoga instructor at Eastern Shore Yoga, will lead participants in a mixed-level flow every Tuesday in October on CBMM's Navy Point. Participants are required to bring their own mats, props, and water. In the case of inclement weather, class will be held in the Small Boat Shed or pushed to the following day.

Exhibition Opening: 18th National Exhibition of the American Society of Marine Artists

Date/Time: Friday, Oct. 22, 10am–5pm

Location: Steamboat Building

Cost: Included with CBMM general admission; free for CBMM members

On the heels of the American Society of Marine Artists' 40th anniversary, the ASMA biennial exhibition is a juried selection of paintings, drawings, sculptures, scrimshaw, and hand-pulled prints submitted by members. The ASMA 18th National Exhibition will include work by many of the most prominent contemporary marine artists working in the nation today.

CBMM's Museum Store has had a makeover!

Visit the Museum Store at the Chesapeake Bay Maritime Museum to see our new look, designed to highlight the collection and improve your shopping experience. And we're continually unveiling new merchandise, from clothing showcasing your favorite members of CBMM's floating fleet of historic vessels, to one-of-a-kind pieces made by CBMM staffers and local artists.

Purchases made in the Store directly support CBMM's mission to preserve and explore the history, environment, and culture of the entire Chesapeake Bay region, and to make this resource available to all. Don't forget—CBMM members get store discounts year-round!





2020-21 IMPACT REPORT

A Message
from the Board

Gifts to the
Collection

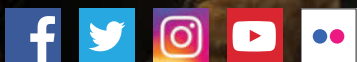
Financials

Honor Roll of
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Volunteers

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Download financials at
cbmm.org/about/financials





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A Message from the Board

by Dick Bodorff, 2020–2021 Chair

Bravo! Thanks to your generous support of the Chesapeake Bay Maritime Museum and the drive and creativity of its talented staff, CBMM has weathered the pandemic and is positioned to thrive.

Your contributions to the Annual Fund surpassed expectations and enabled us to maintain operations. And your use of CBMM's marina and purchases at the store exceeded our goals. You also contributed generously to the capital campaign for funds to upgrade and expand CBMM's library and construct a new multipurpose building on Fogg's Landing. The library project is well underway, and the groundbreaking for the multipurpose building is targeted for later this year.

To substitute for in-person experiences affected by the pandemic, you also patronized CBMM's new virtual learning platforms. These platforms attracted many people new to CBMM, both outside the Mid-Atlantic region and in other countries, a significant expansion of CBMM's reach.

Our signature project, construction of a new *Maryland Dove*, although understandably delayed a few months by the pandemic, is scheduled for completion during Spring 2022. The construction effort is also being captured by Maryland Public Television for an upcoming documentary piece.

When this fiscal year began in March 2020, there was cause for concern that the pandemic would exact a heavy price on CBMM. We faced the prospect of canceling all revenue-generating festivals and events, and closed entirely for several months. There was also uncertainty about when our guests would feel comfortable returning to campus. That CBMM came through this difficult time in such good shape is truly remarkable and lends credence to the adage "When the going gets tough, the tough get going."

Thank you again for all you have done to support CBMM over the last year. CBMM's future is very bright, and we have you and our excellent staff and volunteers to thank for that! Bravo! Bravo!

Gifts to the Collection

Through donations, purchase, and transfer, CBMM added some outstanding items to our artifact, photograph, manuscript, and library collections, including: paddles from a punt gun skiff; shucking stands from B&S Fisheries in Kent Narrows; a crab skiff built by Charles H. Parks; a watercolor, *Genie's Amazing Technicolor Boat*, by Mark Castelli; an oil painting, *Building the Dove*, by Stewart White from the 2020 Plein Air Festival; a 1952 photograph of Richard Slicer Dodson (of CBMM's Dodson House); images and documents from the Jones Boatyard in Wittman; a 1960s series of photos documenting Estella Willey of Dorchester County skinning muskrats; an early 1900s image of the Boulden Boat Works in Cecil County; an 1877 atlas of Kent and Queen Anne's counties; scrapbooks on the history of the tour boat *Patriot*; and numerous books, including a *Sunday Sun* series on the Port of Baltimore and the Bay, *Chesapeake Bay Shipwrecks* by William Cogar, and *The Last Black Skipjack Captain* by Clara Small.

Interested in donating to CBMM's collection? Please visit cbmm.org/libraryinfo and fill out the research request form, noting that you would like to make an object donation, or email collections@cbmm.org with a description and image of the donation. Thank you!



Top: Photograph, George W. Boulden Boat Works, c. Chesapeake City, Md. Gift of Christie Boulden Holmes. Collection of the Chesapeake Bay Maritime Museum, Ph 1429.

Right: The 1970s *Maryland Dove* under construction in Jim Richardson's Boatyard, Aug. 2, 1978. Photographer unknown. Gift of John Cook. Collection of the Chesapeake Bay Maritime Museum, 1432.0016.

Below: Sneak box paddles, Gift of Rachel Krammer. Collection of the Chesapeake Bay Maritime Museum, 2020.0002.





Gifts to the Collection

CBMM is grateful to the following friends who donated a variety of items to the collection over the past year:

- Della Andrew
- Curtis Badger
- Bayshore Center at Bivalve
- Lynda T. Carlson
- Rick Carrion
- Marc Castelli
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- Lorraine Claggett
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- Diana Beth Hastings
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- Christie Boulden Holmes
- William Hopkins
- Nicole Hoyt (Messamer)
- Gary Jones
- Susan & Dr. Neil Kaye
- Rachel Krammer
- Paul Lash
- Annabel & Ronald Leshner
- Pete Leshner
- Thomas McCarthy
- Lisa A. Parsons & Dana Jackson
- Norman & Ellen Plummer
- Purchase with support of Joan & Frank Kittredge, Pam & Jim Harris, Mary Lou & Joe Peters, Alexa & Tom Seip, Alice & Peter Kriendler, Judy & Henry Stansbury, Kay Perkins, Holly & Gary Townsend
- Ken Reightler
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- Joe Walsh (Shiffer Publishing)
- Missy Warfield
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- Helen Womack

Non-collection donors

- John Beckley
- Michael Daly
- David Eric Lees
- Ellie Martin
- Robin & Richard Scofield





Left, Top: Ships *Ark* and *Dove* during the tercentenary *Ark/Dove* celebration. Photographer unknown, 1934. Gift of John Cook. Collection of the Chesapeake Bay Maritime Museum, 1432.0006.

Left, Bottom: Ships *Ark* and *Dove* anchor with buyboats during the tercentenary *Ark/Dove* celebration. Photographer unknown, 1934. Gift of John Cook. Collection of the Chesapeake Bay Maritime Museum, 1432.0002.

Above: Oil painting, *Building the Dove*, by Stewart White, created for 2020 Plein Air Festival. Purchase with support of Joan & Frank Kittredge, Pam & Jim Harris, Mary Lou & Joe Peters, Alexa & Tom Seip, Alice & Peter Kriendler, Judy & Henry Stansbury, Kay Perkins, Holly & Gary Townsend. Collection of the Chesapeake Bay Maritime Museum, 2020.0007.0001.

Right: Lithograph, *Shooting Canvas-Back Ducks on the Chesapeake Bay*, London *Illustrated News*, 1843. Gift of Diana Beth Hastings. Collection of the Chesapeake Bay Maritime Museum, 2020.0016.0002.



STATEMENT OF FINANCIAL POSITION YEAR ENDED FEBRUARY 28, 2021

ASSETS

Cash and Cash Equivalents	\$8,023,801
Accounts and Grants Receivable	167,121
Split-Interest Receivable	523,839
Contributions Receivable	2,476,150
Inventories at Lower of Cost or Fair Value	343,198
Prepaid Expenses	59,083
Planned Gifts Investments at Fair Value	9,083
Investments at Fair Value	20,097,944
Land, Buildings, and Equipment (Net of Depreciation)	7,970,626
TOTAL ASSETS	\$39,670,845

LIABILITIES AND NET ASSETS

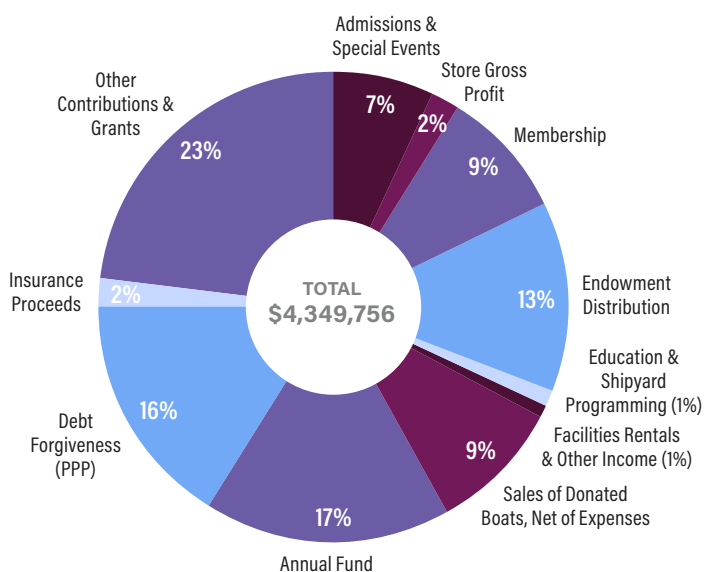
LIABILITIES

Accounts Payable and Accrued Expenses	\$514,163
Billings in Excess of Cost, Shipyard Projects	92,405
Deferred Income and Deposits	289,384
Long-term Debt	687,500
TOTAL LIABILITIES	\$1,583,452

NET ASSETS

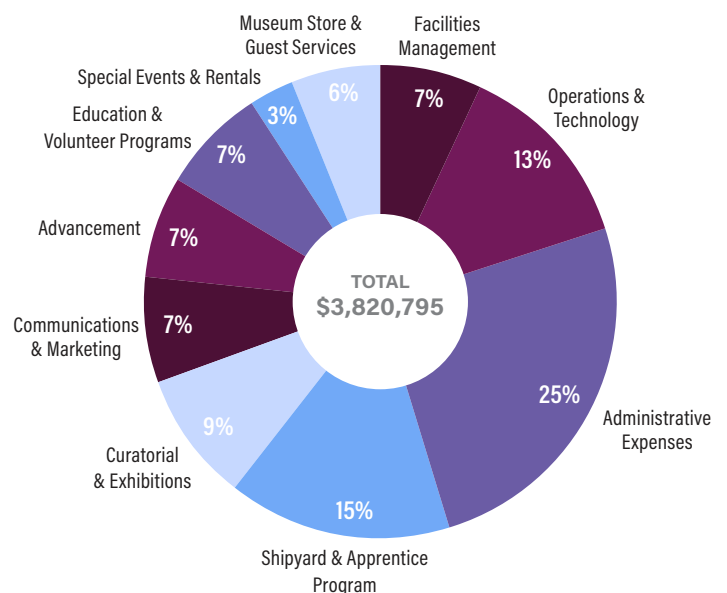
Without Donor Restriction, Undesignated	9,789,660
Without Donor Restriction, Board Designated Reserves	278,381
Without Donor Restriction, Board Designated for Endowment	3,181,238
With Donor Restriction	\$24,838,114
TOTAL NET ASSETS	38,087,393
TOTAL LIABILITIES AND NET ASSETS	39,670,845

OPERATING INCOME



OPERATING EXPENSES

Your donations at work



STATEMENT OF ACTIVITIES YEAR ENDED FEBRUARY 28, 2021

REVENUES	WITHOUT DONOR RESTRICTION	WITH DONOR RESTRICTION	TOTAL 2020
Contributions	\$498,981	\$7,965,049	\$8,464,030
Membership	392,005	-	392,005
Grants	216,656	-	216,656
Special Events	179,866	-	179,866
Admissions	299,478	-	299,478
Grounds Rentals	19,149	-	19,149
Educational Programs	19,975	-	19,975
Change in Value of Split-Interest Agreements	30,354	-	30,354
Investment Income	324,728	2,995,688	3,320,416
Museum Store Gross Profit (Net of Cost of Goods Sold of \$65,740)	75,472	-	75,472
Rental and Other Income	21,270	-	21,270
Sales of Donated Boats (Net of Expenses of \$27,351)	394,925	-	394,925
Shipyards Income	1,591,362	-	1,591,362
Forgiveness of Debt (PPP)	692,733	-	692,733
Loss on Abandonment of Assets	(848,006)	-	(848,006)
Insurance Proceeds	100,000	-	100,000
Assets Released from Restriction	1,130,356	(1,130,356)	-
TOTAL REVENUE	5,139,304	9,830,381	14,969,685
EXPENSES			
Program Services	4,629,364	-	4,629,364
Administrative	954,812	-	954,812
Fundraising	301,174	-	301,174
TOTAL EXPENSES	5,885,350	0	5,885,350
CHANGES IN NET ASSETS	(746,046)	9,830,381	9,084,335
NET ASSETS, BEGINNING OF YEAR	\$13,995,325	\$15,007,733	\$29,003,058
NET ASSETS, END OF YEAR	\$13,249,279	\$24,838,114	\$38,087,393

FUNCTIONAL EXPENDITURES, All Funds (%)

Fundraising Admin

Programming



Our goals are to maximize the percentage of your investment toward programs for the community, to minimize borrowings to protect our future, and to maximize the endowment to provide world-class programming for generations to come.

Honor Roll of Donors

We extend our deepest gratitude to our donors for gifts received between March 1, 2020, and February 28, 2021. It is only through the generosity of our friends and supporters that CBMM can fulfill its mission and impact lives by igniting a spark of interest in and passion for the Chesapeake Bay and its cultural heritage. Gifts to The Annual Fund, Endowment, Comprehensive Campaign, Collection, Sponsorships, Pre-Boating Party and Boating Party, or otherwise restricted, are listed below. **Every gift is greatly appreciated! Thank you!**

CBMM works hard to be as accurate as possible in compiling information for the Annual Impact Report. If there are any errors or missing information, please contact Advancement Manager Anastacia Maurer at 410-745-4950.

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CBMM Volunteers

Our volunteer team continued their service to our communities using virtual training and meeting opportunities provided by CBMM. As soon as we were able to start bringing back volunteers safely, our team was there, ready to support CBMM on campus and with projects they could help with at home. Many volunteers learned new skills and technologies to stay connected with us and can use those skills in other parts of their lives.

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Photo: Manda Weaver Photography