Notice: Help Wanted CBMM Summer Sailing Program Instructor

Help the Chesapeake Bay Maritime Museum teach the fun, excitement, and adventure of sailing on the Miles River! We are currently seeking sailing instructors and volunteers to assist the Education Department with teaching children and adults the basic fundamentals and technical skills of sailing on our JY 15 vessels. All instructors must be certified in Boaters Safety and/or life guarding through the American Red Cross. Applicants for the head sailing instructor position must additionally be US Sailing Certified Level 1.

Employment dates: June 10th – August 28th.
To apply for an instructor position please send résumé to: Human Resources, Chesapeake Bay Maritime Museum P.O. Box 636 St. Michaels, MD 21663
Résumés can also be emailed to cartwood@cbmm.org. For more information: 410-745-4980

Apprentice for a Day Public Boatbuilding Program
Learn traditional boatbuilding skills under the direction of a CBMM shipwright. Be a part of the whole 17-week process or just sign up for those aspects of boatbuilding you want to learn.

In Loving Memory of Chrys Alvarado
On January 20, 2014, our longtime volunteer and friend Chrys Alvarado passed away. Chrys became a CBMM volunteer in 2005, acting first as a docent and a Crab Cakes and ecology cruise educator before assisting as a receptionist, membership assistant, volunteer association board member, volunteer support committee member, and special event volunteer. Chrys had her hand in almost every facet of what we do and was always here to help when we put out a call.

Chrys was always a surprise—she regaled us at board meetings with stories from her youth, including saving lives as a lifeguard. She led an amazing life and we were fortunate to have her here with us to share her energy and enthusiasm. Later we were awed by her strength as she fought an amazing battle for her life. She will be very missed by the staff and volunteers at CBMM. Our sincerest condolences are with her beloved husband Ed, and her lovely family.

Mission Statement
The Chesapeake Bay Maritime Museum is dedicated to preserving and exploring the history, environment, and people of the Chesapeake Bay.

Museum Values
Relevance: We provide meaningful and accessible experiences to everyone who cares about our Mission—of all our communities and constituencies.

Authenticity: We seek genuinely to represent the people and cultures whose stories we preserve and tell.

Stewardship: We value the priceless assets entrusted to us and accept their preservation and enhancement as our paramount responsibility—our collections, our campus and facilities, our financial resources, and the volunteers and staff who perform our Mission and make our Museum the rich enterprise it is.

Sign up for our e-newsletter and stay up-to-date on all of the news and events at the Museum. Email havefun@cbmm.org to be added to our mailing list.

Connect with us:
Beautifulswimmers.tumblr.com
Chesapeakeboats.blogspot.com

Chesapeake Bay Maritime Museum
Navy Point, PO Box 636
St. Michaels, MD 21663
410-745-2916 • cbmm.org

Hours:
April to May, 9am–5pm
June to August, 9am–6pm
Sept. to Oct., 9am–5pm
Nov. to March, 10am–4pm

On the cover:
The skipjack “Rosie Parks” was relaunched at the annual OysterFest celebration on November 2, 2013. Photo courtesy of William Wilhelm, williamwilhelm.com.

Editors: Marie Thomas & Tracey Munson
Creative Director: Marie Thomas
Copy Editor: Mariana Lesher
Contributing Writers: Dick Cooper, Edy Colet, Kate Livie, Tracey Munson, Norman Plummer, Tom Seip, Langley Shook, Marie Thomas.

The Chesapeake Log is published by the Chesapeake Bay Maritime Museum.
It’s been a little over three months since the historic relaunch of the skipjack Rosie Parks, and I can still feel the excitement of that warm November afternoon. More than 4,500 people joined us at OysterFest—the largest, single day crowd in the Museum’s 48-year history—to witness Rosie kissing the water for her well-deserved hometown. From the rechristening ceremony with Parks family members, to the solo performance of the hymn, “A Closer Walk with Thee” as the iconic skipjack headed down the railroad tracks, the day was filled with moments many will remember for a lifetime.

To me, the relaunch marks one of the most significant milestones in the 48-year history of this institution, one that will remain a part of Museum President Langley Shook’s rich legacy. With Langley’s retirement plans announced this past December, it’s a great time to reflect on his four-plus years of contributions to the Museum serving as its fourth President. And as he stays on board until his successor is found, Langley’s contributions continue to strengthen the Museum through this transitional period.

Coming out of his law practice retirement with a commitment to lead the Museum for four years, Langley is overseeing board members, staff, and the Executive Committee, including myself, serving as ex-officio members. Throughout the process, other volunteers will be solicited for their input as well. The process began in December with the search committee interviewing five executive search firms ranging from solo practitioners to large international firms. With a search firm now chosen, we are on our way to meeting the next President of the Chesapeake Bay Maritime Museum. The interviewing and selection process is expected to take approximately six months, during which time Langley will remain on board leading until that time. We’re continuing to build upon your love of the Chesapeake Bay through an engaging series of educational and boat restoration programs and a line-up of special events to enjoy. From our oar-making workshop to public sailing days, to our Kids Club and new decay exhibit, the Museum offers something to engage every interest and age level. See our calendar on page 24 for more information. And if you missed the relaunch of the skipjack Rosie Parks, be sure to go online and watch a short video of the historic moment at bit.ly/rosparks.

Chairman’s Message
by Tom D. Seip, Chair of the Board

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CBMM awarded Stories of the Chesapeake Grant; works with SMHS senior to create interpretive panels

The Chesapeake Bay Maritime Museum was one of nine recipients of the “Stories of the Chesapeake Small Grants” for 2014, awarded by the Stories of the Chesapeake Heritage Area organization. The Museum received funds to create and install interpretive panels in the small boat shed detailing the various Chesapeake Bay fisheries such as pound netting, gill netting, and the significance of the small crafts featured in the exhibit. Beginning in September and continuing through mid-January, St. Michaels High School senior Charles Danenmann interned at the Museum, assisting CBMM Exhibits Specialist Eric Applegarth with the graphic design of the new signage.

“I’ve really enjoyed interning at CBMM,” says Danenmann. “I liked working with staff to create the new panels and I’ve learned lots of new things that have helped me in my Interactive Multimedia Design class at SMHS.” He hopes to continue studying graphic design in college.

“We are pleased to have received this award as it will allow CBMM to update and expand its interpretive labels for a large number of small craft, all with tremendous significance for the people of the Bay. Each one of these boats has a unique story to tell and this grant gives us the opportunity to highlight how they were used, why they are special and their role in our communities,” says Director of the Center for Chesapeake Studies Robert Forloney.

Stories of the Chesapeake Heritage Area, focusing on Caroline, Kent, Queen Anne’s, and Talbot counties, is a program of Eastern Shore Heritage Areas, where public and private partners make commitments to preserve historical, cultural, and natural resources for sustainable economic development through heritage tourism. For more information, visit storiesofthechesapeake.org.

Oyster Recovery Partnership oyster drop-off location now at CBMM

CBMM once again partnered with the Oyster Recovery Partnership (ORP) to collect 500 gallons of oyster shells at OysterFest. In addition, the Museum now has four 32-gallon barrels installed alongside the access road off the CBMM parking lot year-round. The barrels are available any time to members of the public to drop off used shells to be collected by ORP, who will then transport them to Horn Point for processing. Each shell recycled is then seeded with an average of 10 baby oysters and planted back into the Bay in an effort to restore oyster reefs.

The Oyster Recovery Partnership is a nonprofit organization whose mission is to plan, promote, and implement science-based and sustainable shellfish restoration, aquaculture, and wild fishery activities to protect the environment, support the economy, and preserve cultural heritage. For more information, visit oysterrecovery.org.

Theo’s Steaks, Sides & Spirits wins oyster stew competition

Theo’s Steak, Sides & Spirits owner Chris Aghababii recently accepted a plaque from the Museum for winning the oyster stew competition at the 2013 OysterFest celebration. Six restaurants competed, with more than 500 participants taking part in blind taste tests and voting by ballot for their favorite stew.

Theo’s Steaks was served as stew ‘F’ in the tastings. OysterFest participants also picked Roy’s Kwick Korner, from Glen Burnie (stew ‘D’) as second, with third place going to Bistro of St. Michaels, (stew ‘C’). Mark your calendars for next year’s annual OysterFest on Saturday, October 25, 2014.

MRYCF awards grant to CBMM Sailing Program

The Miles River Yacht Club Foundation (MRYCF) in St. Michaels, MD has awarded the Museum a grant to help underwrite new equipment for the Summer Sailing Program. The grant will replace torn sails and provide a new dolly to move the sailboats. Currently, the Sailing Program has only one new sail, which was generously funded by MRYCF in 2012. The new equipment is imperative to the success of the program. To find out more about our Summer Sailing Program, visit cbmm.org/learn.htm.

ALL announces new officers at January meeting

The Academy for Lifelong Learning (ALL) held its annual meeting and winter social on January 9 at CBMM. Members elected new officers and learned who will serve as board members and committee chairs for the organization. ALL is a nonprofit, volunteer-run organization committed to promoting the exploration of ideas, exchanging knowledge, and sharing experiences.

The ALL officers for 2014-2015 are Wilson Wyatt, Jr., President; Robert Lonergan, Vice-President; John Ford, Secretary; and Brice Gambler, Treasurer. Nominating Committee members include Ed Delaney, Barbara Reisert, and Ron Lesher, Immediate Past President.

The elected at-large board members will serve staggered terms. Tom Hollingshead, Anne McCormick, and Ed Delaney will serve in 2014. Kate Mann, Jim Adams, and Barbara Reisert will serve for 2014-2015. Wyatt named the committee chairs, who are appointed by the president and also serve on the board and the executive committee during their terms: Sam Barnett, Curriculum; Esty Collet and Ann DeMart (co-chair), Marketing; Beverly Martin, Membership; Brice Gambler, Finance; and Helen Van Fleet, Registrar.

Attendees at the event also enjoyed hearing Vice President Bob Lonergan describe the ALL Winter Session courses and events. For more information about these programs, to obtain a catalog for the full semester, or to register for courses, please call 410-745-4941 or visit cbmm.org/all.
CBMM welcomes new board members

The Museum’s Board of Governors recently elected three new governors. Joining for a three-year term are Beth Loker of Royal Oak, MD; Bruce Rogers of Easton, MD and Carolyn Williams of Washington D.C. and Easton, MD.

Beth Loker retired after 30 years with The Washington Post in 2003, serving the last 10 years as its vice president of systems and engineering. She has served on several boards of directors, primarily in the health care and media fields, including CardiFirst Inc., and currently with Quality Health Strategies and the Copyright Clearance Center.

In addition to corporate boards, Loker’s volunteer work includes supporting scholarship students at University of Maryland’s Center for Environmental Sciences Horn Point Laboratory, and serving as honorary director with the Mid-Atlantic Symphony Orchestra, as well as emerita member and past chair of The George Washington University’s National Council for Arts and Sciences. Loker earned her BA degree in philosophy from the George Washington University and completed graduate studies in operations research and economics.

Bruce Rogers has served as president of Sherwood of Salisbury for more than 25 years, after serving as its vice president for seven. His community involvement includes serving on the advisory council for Salisbury University’s Franklin P. Perdue School of Business and as board member of the Salisbury Foundation Board. He previously served as a member of the Community Foundation of the Eastern Shore, board member of the Calvin B. Taylor Bank, and advisory board member of the Wilmington Trust Company. Rogers attended Salisbury University before earning his BS in business from Northwood Institute in Midland, MI.

A graduate of Cambridge University in England and Yale Law School, Carolyn Williams practiced law for 35 years with the Washington, D.C. law firm Williams & Connolly. She specialized in complex civil litigation representing companies such as General Electric and Pfizer Inc., in defense of product liability suits and The Washington Post and The National Enquirer in defense of defamation actions.

Williams serves on the boards of several professional and charitable organizations, including the United States Court of Appeals for the D.C. Circuit’s mediation program, the Yale Law School Alumni Board, the Vestry of Christ Church-Easton and the Board of Trustees of the Academy Art Museum in Easton.

CBMM Alumni Event

Beginning in the fall of 2012, CBMM Board of Governors alumni have reconnected with the Museum they have served so faithfully since its founding. In October 2012, then Chair of the Board Gg Appleby and his wife Nancy hosted a party to kick off this new alumni effort, with two information sessions following in the spring and fall of 2013.Emeritus Board Member Howard Freedlander is leading the alumni effort, happily accepting CG’s request to establish an alumni group.

“This effort to enable former governors to renew their ties to the Chesapeake Bay Maritime Museum has been really gratifying,” Freedlander said. “The on-campus session led by CBMM staff offered attendees an opportunity to learn about and comment on the strategic plan, while learning about the Museum’s current educational activities. Both sessions were fascinating and well-received. I hope that more and more of our board alumni will attend our staff-led activities.”

The next CBMM Board Alumni event is scheduled for April 24. Contact Rene Stevenson for details at 410-745-4950 or email rstevenson@cbmm.org.

Fordham Brewing donates proceeds from Rosie Parks Oyster Stout

Fordham & Dominion Brewing President & CEO Jim Lutz presents CBMM Vice President of Communications Tracey Munson with a check for $500, proceeds from the sale of the Rosie Parks Oyster Stout.

Fordham & Dominion Brewing Company, of Dover, Delaware, donated a portion of the proceeds from the sale of the Rosie Parks Oyster Stout to the Museum, for the second year in a row.

“Every year, we look forward to brewing Rosie Parks Oyster Stout. The Chesapeake Bay Maritime Museum is doing important work, and we are excited that our beer can help draw attention to it,” says President and CEO Jim Lutz. The Rosie Parks oyster stout is seasonally available in Maryland, Virginia, Washington, D.C. and Delaware for a limited time.

CBMM Introduces Speaker’s Bureau

Let the Chesapeake Bay Maritime Museum bring the stories of the Chesapeake’s culture, history, and environment to your organization or group with our new speaker’s bureau. Through hour-long presentations by CBMM’s curators, shipwrights, and educators, your audience can discover the history of the Bay’s steamboat days, the adventure of log canoe racing, the pleasures of early Chesapeake yacht cruising, and the stories of watermen making a living on Tanger, Smith and Hooper’s Islands.

The cost is $200 per presentation within a 30-mile radius of CBMM. Presentations outside of the 30-mile radius incur an additional mileage fee. Two weeks notice is encouraged when booking a speaker. A list of topics is available at cbmm.org/speakers. Contact Director of Education Kate Livie at 410-745-4947 or klivie@cbmm.org for more information or to schedule a presentation.

New Decoy Exhibit: Carvers at the Crossroads

Decors and tools from upper Chesapeake Bay carvers, including the toolbox of Chesapeake City carver Leonard Pryor, will be featured in the exhibit Carvers of the Crossroads.

The Chesapeake Bay’s Susquehanna Flats were a mecca for waterfowl hunting in the late 19th and early 20th centuries. At the confluence of the Susquehanna River and the Chesapeake Bay, the rich bottom grasses and shallow open water provided the perfect habitat for millions of migratory ducks and geese that drew sportsmen and market hunters alike to the region’s small waterfront towns.

In these communities of Maryland’s Cecil and Harford counties, decoy carvers of all skill levels and walks of life worked to keep up with the demand for expansive decoy rigs to harvest the blizzards of wildfowl. Although most carvers developed a unique, identifiable style, decoy construction or decoration styles had a way of flowing between counties, towns, and even states because of connections between different craftsmen—familial ties, friendship, and sometimes just fancy.

In the upcoming exhibit, Carvers at the Crossroads: Sharing Ideas, Techniques and Styles Across the Chesapeake’s Susquehanna Flats, the stories and connections between these early 20th century carvers will be told through artifacts, photographs, and above all, the decoys they created. Like Leonard Pryor, a Chesapeake City carver whose elegant birds communicated influences both deeply local and surprisingly distant, Carvers at the Crossroads will connect visitors with a period in Chesapeake history when the carving techniques and skills of the Susquehanna Flats were as abundant and nomadic as the canvasbacks, pintails, and blackheads they artfully rendered. Exhibit opens April 12, 2014 and continues through November.
New choices for membership

In our ongoing effort to better serve CBMM members, we solicited feedback over the last year to see how we could better suit your needs. In addition to increasing amenities for our boaters—including air conditioning in the showers—we have restructured membership levels to create more choices. This new membership structure goes into effect when your current membership expires. Until your membership expires, you will continue to enjoy your current level of membership and all its benefits. When your membership expires, you’ll be able to choose a new level of membership that best suits your needs and budget. If you have questions, please call our Membership Office at 410-745-4991.

OLD LEVELS OF MEMBERSHIP

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NEW CHOICES (List of benefits at members.museum)

- Individual $60
  - free general admission and reduced festival admission for one adult for one year
  - 10% Museum Store discount

- Household $75
  - free general admission and reduced festival admission for two adults & children under 18 for one year
  - 10% Museum Store discount
  - free day docking

- Friends & Family $100
  - all benefits of Household PLUS
  - free general admission for two additional guests for one year
  - Council of American Maritime Museums (CAMM) reciprocal admission to over 80 museums nationwide
  - Member Night programs, concerts, presentations

- Mariner $125
  - all benefits of Family & Friends PLUS
  - overnight docking privileges

- Supporter $200
  - all benefits of Mariner PLUS
  - free docking on second night of visit
  - free head pump out

- Benefactor $500
  - all benefits of Supporter PLUS
  - 20% Museum Store discount
  - free CBMM Burgee

- Sustaining $1,000
  - all benefits of Benefactor PLUS
  - one free night of docking during peak season

- Life $2,500 (one time fee)
  - all benefits of Sustaining PLUS
  - free signed, limited edition maritime print

ALL MEMBERS RECEIVE:

- reduced admission to Museum programs and special events
- member hospitality area at special events
- exclusive monthly Member Night programs, concerts, presentations
- discounts on Museum classes, workshops, and boat rides
- discounts at participating local merchants, restaurants, hotels, inns, and bed & breakfasts
- CBMM member decal and membership cards
- annual subscription to The Chesapeake Log

A big thanks to the Neall Family Charitable Foundation

We are pleased to announce the Navy Point showers and bathrooms will be air conditioned to benefit our boating members as well as our visitors, thanks to the Neall Family Charitable Foundation.

The high efficiency units are Energy Star approved and have an 18 SEER (Seasonal Energy Efficiency Ratio) rating by the U.S. Department of Energy, making CBMM a first class energy efficient facility, minimizing operating costs.

CBMM Member Perks

Membership has its benefits, including discounts on lodging, dining, shopping, and area attractions at 45 local businesses. Present your CBMM membership card before purchase; discounts apply only to cardholder.

CBMM SPONSORS

Chesapeake Bay Outfitters • 410-745-3107
- 10% store discount

Pixel, Print & Post • pixelprintpost.com
- 10% off $25+ retail document services, packing & shipping

Ava’s Pizzeria & Wine Bar • avaspizzeria.com
- 10% off regular menu Sun-Thurs

Sherwood’s Landing & Pursers Pub
- The Inn at Perry Cabin • perrycabin.com
- 10% off food & beverage Sun-Thurs, no holidays

Chef’s Table • chefstable.com
- 15% off dining

Chesapeake Bay Maritime Museum Store
- 10% store discount

Don’t forget to use your Museum Store discount!

Visit bit.ly/memberperks to download a complete list with more than 45 participating local businesses!

Exclusive Offer for CBMM Members!

Join the crew of the Mystic Whaler for the 25th running of the Great Chesapeake Bay Schooner Race “Racing to Save the Bay”

October 14-19, 2014

127-MILE NAVAL JOURNEY FROM BALTIMORE TO PORTSMOUTH

The Mystic Whaler is a reproduction 19th century coastal cargo schooner featuring modern amenities and capacity for up to 60 CBMM families. Race festivities open five days. Cost per person is from $995 to $1,940, depending on cabin style.

To reserve your package on the Mystic Whaler racing team contact Captain John Egly, Mystic Whaler Cruises, 300-491-8120 info@mysticwhaler.com
Gloucester of the Merchants & Miners Transportation Company

by Norman H. Plummer

The Museum is fortunate to have in its collection an oil painting by Otto Muhlenfeld of the Merchants & Miners Transportation Company steamer Gloucester. Muhlenfeld, who died at age 35 in 1907, was known as the “Port Painter of Baltimore.” He was born in Baltimore and lived near the harbor all his life and his paintings of harbor activity include vessels of all descriptions including tugs, pilot boats, and steamers.

The Baltimore-based Merchants & Miners Transportation Company was incorporated on April 24, 1852. During its existence, the company operated passenger and cargo steamships that served ports in Maryland, Massachusetts, Virginia, Florida, Georgia, Rhode Island, and Pennsylvania. International service to Havana, Cuba was initiated in 1920, and to Nassau, Bahamas, in 1939, but unlike the company’s domestic routes, neither of these services endured. Its vessels served the Civil War, the Spanish-American War, and World Wars I and II.

In World War II, most of the company’s ships were requisitioned for war duty. Unfortunately, after the war, the company could not afford to re-purchase the ships sold to the government for the war effort, or build new ships. Operations ended in 1948 and the company was liquidated in 1952. Over the course of its long history, Merchants & Miners had 64 vessels. The steel-hulled Gloucester was built in 1893 by the Maryland Steel Company in Sparrows Point in Baltimore for $343,000. Her official dimensions were: length, 272.2; beam, 42.0; depth, 16.0; and her original tonnage was 2,541.63 gross and 1,976.99 net. Her original Certificate of Enrollment, issued in Baltimore on November 2, 1893, describes her as a “Steel Steamer—has a Stern head and a Round stern.” She was a coal-burning screw steamer.

You might say Gloucester was an unlucky ship. Her first serious accident occurred at 1:30am on September 16, 1898 while en route from Baltimore to Boston, when she struck the fishing schooner Alice C. Jordan off Martha’s Vineyard. As described in The New York Times, “The Gloucester struck the schooner with fearful force nearly in the centre of the port bow and cut into her fully a third of her breadth.” Nine of the schooner’s crewmen died, three killed in the collision, the others trapped below when the schooner sank. Seven, including the captain, were picked from the ocean by the Gloucester and carried into Boston. Coincidentally, the Jordan hailed from Gloucester, Massachusetts.

Her second disaster happened at 4:44am on March 16, 1912 when she collided with the four-masted schooner Herbert D. Maxwell off Thomas Point in Baltimore unassisted, guided by Captain J. McDorman. For the inbound voyage, she had only 100 to 200 passengers to carry. A gash in the Pinthis hull freed thousands of gallons of high-test gasoline to enter her engine room, where it met the open furnace fires. Pinthis became a huge fireball, showering fiery streams aboard Fairfield and adjacent water before burning fiercely. All 30 of the crew were immediate victims of the sudden holocaust, along with 18 passengers.

Immediately after the impact, the captain sent an SOS, ordered the fire alarms to be set off, and contacted the Gloucester which was due to leave Boston about that time. She came by and took surviving Pinthis passengers to shore. Captain Brooked backed Fairfield away from the Pinthis and anchored away from the burning pyre. Gloucester’s career ended a few years later.

A painting of the steamer Gloucester, by the “Port Painter of Baltimore,” Otto Muhlenfeld, is on display in the Museum’s curator’s corner. The painting was donated by a descendent of the captain of the merchandise vessel. Gloucester was the steamer that had been requisitioned for war duty. Unfortunately, after the war, the company could not afford to re-purchase the ships sold to the government for the war effort, or build new ships. Operations ended in 1948 and the company was liquidated in 1952. Over the course of its long history, Merchants & Miners had 64 vessels. The steel-hulled Gloucester was built in 1893 by the Maryland Steel Company in Sparrows Point in Baltimore for $343,000.

Her official dimensions were: length, 272.2; beam, 42.0; depth, 16.0; and her original tonnage was 2,541.63 gross and 1,976.99 net. Her original Certificate of Enrollment, issued in Baltimore on November 2, 1893, describes her as a “Steel Steamer—has a Stern head and a Round stern.” She was a coal-burning screw steamer.

You might say Gloucester was an unlucky ship. Her first serious accident occurred at 1:30am on September 16, 1898 while en route from Baltimore to Boston, when she struck the fishing schooner Alice C. Jordan off Martha’s Vineyard. As described in The New York Times, “The Gloucester struck the schooner with fearful force nearly in the centre of the port bow and cut into her fully a third of her breadth.” Nine of the schooner’s crewmen died, three killed in the collision, the others trapped below when the schooner sank. Seven, including the captain, were picked from the ocean by the Gloucester and carried into Boston. Coincidentally, the Jordan hailed from Gloucester, Massachusetts.

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Gloucester of the Merchants & Miners Transportation Company

CBMM receives several gifts for collection

(top left) CBMM President Langley Shook stands with Ed Hatch (painted right) who recently donated his 36” x 48” oil painting of the log canoe Edmore S to the Museum. “I was fortunate enough to experience sailing on this elegant lady and seeing her under sail is a thing of beauty. It is my privilege to donate this painting to such a prestigious and informative institution, and it is my desire that the painting be placed where it can be enjoyed,” said Hatch.

(top right) Chief Curator Pete Lesher holds up “Hammers and Tongue—Jennifer Lyon,” by renowned Chesapeake artist Marc Castelli, who donated this framed, original watercolor to the Museum, in honor of former CBMM Board member Duane Beckhorn.

(bottom left) Larry DeBaugh and his son Fred (painted left) donated seven model boats, three in exquisite glass display cases. The models range from a delicate mahogany runabout to a detailed, rigged model of Admiral Farragut’s flagship, USS Hartford. As a child, Larry spent his summers cruising the Chesapeake with his family, and has fond memories of the Museum and the Chesapeake Bay.

(bottom right) Beatrice Schirmer donated her Bryan Quirk oil painting of the skipjack Rosie Parks in memory of her late husband, Howard Gibbons Schirmer, who loved the water.

Do you have an artifact, painting, or Chesapeake Bay-related ephemera that you wish to donate to CBMM? Contact Chief Curator Pete Lesher at 410-745-4971 or plasher@cbmm.org.

Take a look inside the Museum’s collection! bit.ly/collectiontour

Her last master, from November 20, 1934, was H.E. Callis. Her last license was surrendered at Baltimore on February 21, 1938, the reason given was “Vessel scrapped,” and under that was rubber-stamped, “Abandoned.” Gloucester herself may have been abandoned, but her story lives on in Muhlenfeld’s fine painting. Other Muhlenfeld paintings in the Museum collection show the Merchants & Miners steamers Itasca, and the excursion steamboat Ontario, and Rock Creek, as well as the tugs Dauntless, Savage, and Pilot #1.
LEAVING A LEGACY…These generous friends have pledged a legacy gift of $25,000 or more to ensure future generations of visitors will be able to experience and appreciate the rich heritage, culture, traditions, and challenges facing the Chesapeake Bay and the people who have shaped their lives around it.

NANCY & CG APPLEBY
ELLEN & RICHARD BODORFF
GLORIA & JAMES GIBSON
GREG GUTHMAN
CHRISTOPHER HAVENER
JANE & FRANCIS HOPKINSON
ALEXA & TOM SEIP
KAREN & LANGLEY SHOOK
LINDA & HENRY SPIRE
JUDY & HENRY STANSBURY
RENE & TOM STEVENSON
BEVERLY & RICHARD TILGHMAN

The LIGHTHOUSE LEGACY SOCIETY was launched in June 2013 with a donor’s challenge to generously match bequests of $25,000 or more. This challenge was met and extended by another anonymous donor, resulting in over $8.2 million in legacy gifts committed in just the past six months.

We invite you to join these founding members by naming Chesapeake Bay Maritime Museum in your will or trust, or as a beneficiary of your IRA or life insurance policy or other planned gift, so the Museum’s mission of preserving and exploring the history, environment and people of the Chesapeake Bay will continue to impact generations to come. Or join our friends in the Museum’s PERPETUAL MARINERS SOCIETY, who have previously named CBMM in their estate plans. The future of the Museum is in the hands of generous people like you.

For more information, contact René Stevenson at 410-745-4950 or rstevenson@cbmm.org.

Upcoming Volunteer Docent Training, Van Lennep Auditorium

These sessions are for docents who have completed the annual General Tour Training. The two-part sessions offer background and content information, as well as practical and applied instruction in CBMM’s exhibits and campus. Both sessions are mandatory for each program training to be successfully completed. Contact Director of Education Kate Livie at klivie@cbmm.org or 410-745-4947 for more information or to register.

Upcoming Volunteer Docent Training

- Bay Bounty Tour Training: March 11 & 13, 10am-12:30pm
- St. Michaels Walking Tour Training: March 12 & 14, 10am-12:30pm
- Bay Discovery Tour Training: March 18 & 20, 10am-12:30pm
- Oystering Legacy Tour Training: March 25 & 27, 10am-12:30pm
- Crab Cakes Program Training: April 1, 10am-12:30pm

Through a series of informative and hands-on orientation sessions, the Museum provides volunteers with a wealth of knowledge about Chesapeake culture, history, and its environment. All volunteers participate in basic training sessions and have the opportunity to expand their knowledge with specialized training sessions, focusing on specific topics and programs. Contact Melissa Spieelman at 410-745-4956 for more information or email volunteer@cbmm.org.

Volunteer Profile: Martha Austin

by Marie Thomas

Martha Austin began volunteering at the Museum in the spring of 2013, donating her time at the reception desk, where she answers calls from the public and assists various other departments such as membership and marketing. Born and raised in Baltimore, Maryland, Austin moved to the Eastern Shore in 1978, after graduating from the University of Maryland at College Park.

Martha met and married her husband, Captain Jack Austin, in 1979. The Austins have lived in St. Michaels ever since, raising their three daughters, Arianna, Pacy, and Claire, now grown. Captain Jack grew up on the mouth of Leedes Creek and according to Martha, “knows the bottom of that river better than any crab.”

Martha decided to volunteer at CBMM after the opening of Patch and Pull: Life on Chesapeake Bay Tugboats exhibit, which features her husband, Captain Jack, a tugboat captain. “I really appreciated the recognition CBMM gave to mariners and the tugboat industry in general, because there is an awful lot that goes on in the region that depends on them,” says Martha.

“I realized, as a resident of St. Michaels, how important CBMM is—it’s the backbone of this town, and I really care about it. I appreciate the heritage, especially the maritime history that is preserved here. And it’s just great how the Museum shares this experience with such a broad audience—people who don’t live here can come and appreciate it,” adds Martha.

In addition to volunteering at the Museum and working part-time at Pixel, Print and Post, Martha also helps with the Children’s Home Foundation of the Episcopal Diocese of Easton, Maryland, which provides needs-based funding for local students and adults wishing to pursue technical, job or career training.

“They helping and encouraging students and adults to realize there are other options besides the traditional four-year college route and helping them pay for vocational training is very important,” says Martha. “There are so many career opportunities out there, from nursing, electronics, welding, maritime, hospitality, and so many others, and we want to help people find what works best for them.”

“I'd really encourage anyone new to the area to get involved at CBMM. This really is the jumping off point to getting to know the area and its people,” says Martha.

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OysterFest started out more like a September day than a Saturday in November—warm and windless, the air fresh and clear. The campus of the Chesapeake Bay Maritime Museum was scrubbed and painted and the Lady of Honor, the skipjack Rosie Parks, sat high on the marine railway overlooking the gathering crowd, a bouquet of red roses gracing her bowsprit. For most of the day, folks were queued up at the oyster-shucking tables, slurping down the Bay’s bounty, judging an oyster-stew contest, or taking in the wares of the gathered vendors. It was like so many other fall festivals—but then it changed.

About 3:30 in the afternoon there was a quiet but noticeable movement toward the Boat Shop, the beating heart of the Museum. The crowd started to form along safety ropes lining the marine railway. Those who were savvy and quick enough had already taken up coveted places high above on the Hooper Strait Lighthouse’s decks and cupola. After three years of painstaking work by shipwrights, apprentices, volunteers and even school children, the fully restored Rosie Parks, one of the most celebrated skipjacks in the Bay’s oystering history, was being launched to resume her life as the Museum’s floating ambassador.

“We counted over 4,500 people in attendance,” Museum President Langley Shook said. “Which set an all-time record for a single day crowd in the almost 48 years since the Museum was founded. And we set it by a pretty good margin.”

The crowd hushed as Museum dignitaries spoke about how the rebirth of the Rosie Parks had become a focal point for staff, volunteers, and visitors. They talked of how the project became a centerpiece to show off the time-honored skills the Museum has a mission to preserve. Former Board Chairman Joe Peters got a round of applause when current Chairman Tom Seip presented him with a beautiful, scale-model half hull of the Rosie.

Peters is credited with being one of the strongest proponents for the rebuild in the face of stiff opposition by some who thought the old boat too far gone to bring back. They argued it would be a waste of good money with so many other projects needing funding; a point of view that most, if not all, have since reversed.

“Everything I have heard from every board member has been entirely positive,” Shook said. “Those who were keen on the reconstruction saw it as a way to generate some excitement and be a unifying force to draw attention and energy to the Museum. Now that it is completed I can say that unquestionably it succeeded.”

Seeing Rosie on the railway that day, all gussied up with her colorful name boards, varnished brightwork, and crisp waterline, it was hard to recall a time when this queen of the oyster fleet had been a derelict hulk, rotting in her slip and in constant danger of sinking. When she was hauled to prevent that fate she instantly began falling apart.

In many ways she was a symbol of hard times at the Museum in the middle of the Great Recession and a constant reminder of the ill effects of years of deferred maintenance. Rosie was suffering from the common disease of her species, wood rot. Skipjacks were designed and built to be stable workstations for dredging oysters in the days of sail power. Made of cheap local pine fastened to ribs of local oak, they were not built to last. Most skipjacks that were worked hard and put away wet did not survive much past 25 years. Their captains often felt it easier to have another built than to keep up the tedious and expensive repairs.

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So how did Rosie make it to the ripe old age of 59? To begin with, she had good bones and a style and grace uncommon in an oysterman's world of rough edges and quick fins. And she had a name and pedigree that made her historically important to preserve, in order to protect the history of the Chesapeake Bay.

She was built in 1955 by Bronza Parks, a self-taught master craftsman whose southern Dorchester County boatyard in Wingate, MD, built hundreds of boats for more than three decades in the mid-20th century. Bronza built the skipjack for his older brother, Captain Orville Parks, who was known on the Bay as one of the best oystermen to ever sail a lick.

Bronza's life was cut short on May 13, 1958 when he was shot and killed by a mentally ill client over the cost of a custom boat being built. The murder case dragged through courts on both the Eastern and Western Shores for a decade, garnering front-page headlines at every legal twist. Captain Orville went on to win numerous skipjack races at the helm of the Rosie parks and was named “Admiral of the Chesapeake” by then Governor J. Millard Tawes. In 1970, an ABC television show entitled “The Chesapeake Oystermen” featured him and the Rosie Parks. A news clip promoting the show said Captain Parks was “the embodiment of the skill, determination and courage demanded of this special breed of seamen.”

On the advice of his doctor, Captain Orville got out of oystering at the age of 78 and sold the Rosie to the Museum in 1975. He died the next year just weeks after his 80th birthday.

The rechristening during the 2013 OysterFest took on a more spiritual tone as the Reverend Mark Needelhatt, rector of Christ Church in St. Michaels, blessed the Rosie and led the crowd in prayer. There was silence while Mary Parks Harding, Bronza’s daughter and her son Pres Harding, and Sharon Weber and Tom Parks, Orville’s grandchildren, climbed up on a platform at the bow of the skipjack. The petite Mrs. Harding was handed a large bottle of champagne wrapped in burlap. She took a two-handed swing at the bow with the bottle but it failed to break. That did not discourage the matriarch of the extended Parks family.

The crowd waited patiently while she took four more cracks at the bow and then burst in cheers when she floated free in the harbor.

“I was thrilled during the entire ceremony,” Mrs. Harding said. “I can’t think of a greater tribute to Dad and Uncle Orville.”

Throughout the afternoon, Theodore Cephas, a lean man with the weathered face and face of a waterman and gray flecks in his beard and hair, watched quietly from the VIP tent next to the railway slip. Old friends and members of the Parks family who have known Cephas since they were children hugged him and made small talk. Cephas was Orville Parks’ first mate on the Rosie and had worked her decks for 20 years side by side with the Captain; a man he said “could catch oysters on a state road.”

When the Rosie was tied off securely along the dock, the assembled Parks family members stepped back making a path for Cephas. With a quick and practiced motion, he was on board the spotless white decks and headed straight for the helm. He reached a hand out and caressed the rudder touched the water and later raised when she floated free in the harbor.

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Show Boat Days are here again: The James Adams Floating Theatre

by Kate Livie

The posters came first. Screaming with gaudy colors and emblazoned with ladies emerging from a haze of stars and clouds, legs extended in a Jazz-Age salute, the imminent appearance was heralded: “Coming! Coming! Coming! Show Boat Days are here again!” Pasted on the walls of Maryland and Virginia’s remote river towns, these visual whoops of excitement shared the news of the James Adams Floating Theatre’s hotly anticipated arrival.

In the deeply rural and isolated Chesapeake of the early 20th century, tidewater communities like Crumpton, Tappahannock and St. Michaels were places where life revolved around seasonal cycles on the water and the land—tomatoes, peaches, and crabmeat in summer, with oysters, waterfowl, and muskrat in winter. For Bay folk tethered to the river, it was an ordinary life, stable but utterly devoid of glamour. From Reedville to Chestertown, Chesapeake communities were starved for an infusion of glittery escapism.

The James Adams Floating Theatre’s dockside bulk was a Faberge egg of delights promising a panacea for humdrum hardscrabble life: a week of nighttime romance, adventure, comedy, and music in the 800-capacity auditorium appointed in a cream, blue and gold color scheme, there was room for 500 on the floor and 350 in the balcony, providing the capacity to perform for entire towns. Adams spared no expense—his “Floating Theatre” boasted a stage, room for a 10-piece concert band and a 6-piece orchestra, a galley, a dining room, running water, and room for 25 live-aboard cast and crew. The exterior was painted an immaculate white, with dark trim, porches, and balconies.

Its design, however, was pragmatic as well as pretty—drawing only 14 inches of water when it was empty of audiences meant the little towns crowded like barnacles alongside the Chesapeake’s shallow tributaries. Towed on either end by two tugs, “Tempest” and “Elk,” and emblazoned with “James Adams Floating Theatre” in lettering two feet tall, the showboat’s arrival, heralds such as this one from 1927 created a buzz of excitement amongst potential theater-goers.

and culture in remote locales. These small stages, ranging from utilitarian platforms to elaborately appointed entertainment palaces, hosted various troupes of travelling performers during the heyday of the “American Repertory Theatre Movement.”

During a peak of popularity lasting the first four decades of the 20th century, travelling repertoire companies, comprised of a corps of versatile actors and musicians, provided the main source of entertainment for small town America. Melodramas, musicals, and romantic comedies were the most popular offerings, followed by farces and minstrel shows. Modern audiences would find the fare lowbrow and hammy, but in farm towns and fishing villages, it was an escape from the hard physicality of a world where machines had just begun to make everyday life easier.

Adams, a savvy showman, knew well the demand for small-town travelling entertainment, and set about capitalizing on it in 1913 with the construction of a 128-foot barge in Washington, North Carolina, named Playhouse. Within its 30-by-80 foot auditorium appointed in a cream, blue and gold color scheme, there was room for 500 on the floor and 350 in the balcony, providing the capacity to perform for entire towns. Adams spared no expense—his “Floating Theatre” boasted a stage, room for a 10-piece concert band and a 6-piece orchestra, a galley, a dining room, running water, and room for 25 live-aboard cast and crew. The exterior was painted an immaculate white, with dark trim, porches, and balconies.

But even the humblest of towns often boasted its own theater, an outpost of civilization and culture in remote locales. These small stages, ranging from utilitarian platforms to elaborately appointed entertainment palaces, hosted various troupes of travelling performers during the heyday of the “American Repertory Theatre Movement.”

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Its design, however, was pragmatic as well as pretty—drawing only 14 inches of water when it was empty of audiences meant the little towns crowded like barnacles alongside the Chesapeake’s shallow tributaries. Towed on either end by two tugs, “Tempest” and “Elk,” and emblazoned with “James Adams Floating Theatre” in lettering two feet tall, the theater’s buoyant bulk made its leisurely way to river communities throughout the watershed between April and November annually.

Once the Floating Theatre appeared dockside, its small-town hosts could anticipate a week of nightly entertainment, from plays and musicals to concerts of the latest popular tunes. Vaudeville bits and specialties performed by company actors and musicians added variety and comedic relief to the playbill. While the company experienced a seasonal flux in members, a few regulars cottered to the Playhouse’s nomadic lifestyle and became featured stars of the theater’s reviews. Beulah Adams, the sister of James, performed trademark roles as the paragon of the blushing ingénue. Known as the “Mary Pickford of the Chesapeake,” with her trademark sausage curls, dimpled smile and petite stature (as well as the help of some artfully-applied stage makeup), she continued performing convincingly as a young girl on the Floating Theatre’s stage until she retired at age 46.

Charles Hunter, Beulah’s husband, was another longtime Floating Theatre troupe member, playing character roles from straight men to love interests. During the vessel’s second season in 1915, he joined the cast, eventually moving up to direct plays and provide artistic oversight. Hunter, although a versatile and competent actor, was dogged by extremely poor eyesight. To look younger for roles, he’d remove his thick glasses before going onstage, clinging to the curtain to enter and exit, blindly groping his way back to the wings once his act was over.

Pop Neel was another longtime Floating Theatre cast member. A grizzled veteran of the carnival circuit, Neel had played with scores of circus bands until he came aboard the Playhouse in 1914 at the age of 56. A cornet player, Neel played competently until his age and health began to take their toll on his teeth. By the early 30’s, his dental state was as dilapidated as an old picket fence.

Continued on page 22
In order to keep performing, the Floating Theatre’s management bought him a bass fiddle, one he played until his retirement in 1939 at age 79. Locals were encouraged to support the theatre, and in November, 1925 features three of the floating theatre’s core staff—married actors Beulah Adams, left, and Charles Hunter, right, with owner James Adams, below. Over the course of its run, the James Adams Floating Theatre attracted much press attention, with writers traveling from as far as New York City to cover the showboat’s colorful players and featured entertainment.

Hartley Bayne, a Crumpton resident in the 1930’s, remembers the thrill of “working” for the Floating Theatre at a 10-year-old. “The actors had their private rooms on the showboat. They had to have fresh water, and water to bathe in. So the boys in Crumpton, and I guess, Centreville and Chestertown, we carried buckets of water up and I would do two different actors’ rooms at a time, so all of them had fresh water. And that night, I’d get in free, because I was a waterboy.”

Bayne later became a pen pal with one of the actors, Thayer Roberts, whom he’d befriended during a visit in 1935. Roberts, a seasoned vaudeville performer, went on after his stint with the Floating Theatre to transition from theater to film and played bit roles in B movies for the rest of his career. Though his life took him far from the sweltering tidewater where he’d trod the boards for small-town audiences, it seems he never quite managed to forget his origins. For the rest of his career. Though his story was fictionalized with a Mississippi setting and an imaginary cast of characters, the glories of the Floating Theatre’s limelight and the cruelties of the Jim Crow Chesapeake were addressed with arresting realism on Ferber’s Cotton Blossom. The success of Showboat—immortalized on the page, the stage, and in 1936 on the big screen—helped to ensure the memory (albeit slightly embellished) of the James Adams Floating Theatre would never disappear entirely. The publication of Ferber’s Showboat and the subsequent adaptations that followed marked the acme of the Floating Theatre’s history. As its star set, the movie industry and radio were becoming powerful cultural juggernauts, supplanting repertoire companies as the small-town choice for entertainment. The Great Depression only continued the downward spiral for the showboat. Entertainment became a luxury for down-on-their-luck audiences who felt keenly the pinch in their pocketbooks. By the late 1920’s the Floating Theatre was facing hard times. In 1927, she sank near Norfolk Harbor, requiring expensive repairs, and again in 1929, near the Great Dismal Swamp. The Great Depression only continued the showboat’s circuit were no longer the small-town choice for entertainment, and business continued to fall off. Audiences throughout the showboat’s circuit were no longer transported by the sentimental romances and slap-stick comedy after experiencing the elaborate sets and subtle, emotional acting of the moving pictures. By 1936, Hunter and Adams finally quit and began a land-based touring company. In 1938, the showboat sank for the third time in the Roanoke River. Three years later, again under new ownership, the Floating Theatre caught fire in Savannah, Georgia. Her flocked wallpaper, dressing rooms with knotty pine, cramped, oak-splattered galley, and the gold and silver painted seats of her auditorium flickered in the blaze of her final curtain call. It had been a good run. So many dusty Chesapeake towns had drowned under the Floating Theatre’s spell, roaring with laughter after clapping their hands and singing along to “Buffalo Girl” and “Let Me Call You Sweetheart.”

By World War I and the Depression, the great monolithic hulk of the Floating Theatre approaching downriver meant diversion from your troubles, a blissful cocktail of comedy, razzle dazzle, and glittery fantasy. Although 1920’s the never again get each night by the town wharf, ticket in hand, the theatre’s music and mugging entertainers would live on in their delight memories, and in the stories they told to their children and grandchildren. Certainly, this author’s grandfather was no exception. It was special to be picked, and I went to help every day, so I could go at night,” said Pop-pop, Hartley Bayne, reminiscing about his waterboy days in Crumpton. “It was the best week of the year, and everybody in the whole town was there, at the showboat.”
This Old Chesapeake House Speaker Series

Per session cost is $10 for CBMM members and $15 for non-members. Space is limited and pre-registration is required by contacting Helen Van Fleet at 410-745-4949. Early bird discounts are available.

Old houses are a part of the character of the Chesapeake land- scape and serve as a reminder of history’s role in our day-to-day lives. These sessions explore the history, restoration, and ongo- ing preservation efforts of old houses, large and small, public and private, from throughout the Chesapeake Bay region.

A Home to Heroes/House of Worship: Buffalo Soldier House, Asbury & Bethel Churches on the Hill

Wednesday, February 26
5:30pm in the Van Lennep auditorium. Members free.
5:30pm in the Van Lennep auditorium. Members free.
will make the houses of St. Michaels come alive by sharing the states community of free persons of color still in existence.

Boatyard Programs

CBMM Friday Open Boat Shop
March 7, April 18, May 9, June 9
5:30-8:30pm. $20 CBMM members & $30 non-members.
Registered with Jenn Kuhn by calling 410-745-4980 or email afad@cbmm.org. Participants must be 16 or older, unless accompanied by an adult.

Members of the public are invited to the boat shop to work on small projects of their own, or bring ideas for a future project, and receive the advice of an experienced shipwright and wood worker.

Making

Saturday & Sunday, April 5 & 6 in the Boat Shop
Two-day session runs from 10am-4pm both days. $60 CBMM members, $80 non-members, plus the cost of materials, approx. $50, depending on boat dimensions.
Pre-registration required to Jenn Kuhn at 410-745-4980 of afad@cbmm.org. For ages 16 and up unless accompanied by an adult.

Under the direction of CBMM Boatyard Program Manager Jenn Kuhn, learn to craft your own set of oars specific to your vessel, or just for decoration. When registering, be sure to specify what type of vessel your oars are for, and we’ll help you deter- mine its dimensions. White pine will be provided unless another material is requested in advance, or provided by participants. Bring a bagged lunch. Class size is limited.

Public Sailing Days at CBMM
Fridays, June 20, July 18, August 15, September 19
Two-hour sessions from 1-5pm
Saturday, June 21, July 19, August 18, September 17
Two-hour sessions from 10am-6pm
$10 per person per session plus Museum admission. Drop-in partic- ipation is available, but reservations are encouraged as space is limited. For more information call 410-745-4980 or email afad@cbmm.org.

Get out on the water in one of the Museum’s wooden sailing or rowing skiffs. Built by the Apprentice for a Day public boatbuilding program, the boats used range in size and are built for one to two people, with instruction provided for beginners.

Special Events

5th Annual WineFest,"Wines from Around the World" Saturday & Sunday, April 26 & 27 – Town-wide, St. Michaels
Tasting venue located at CBMM (lawns of administration buildings)
12noon-5pm daily. Discounts and advance tickets available at winefestatstmichaels.com
Experience more than 300 international, national, and Maryland wines at 15 pouring venues within walking distance of one another.
Proceeds from the festival benefit charitable organizations throughout the region.
**Elf Classic Yacht Race**
Saturday, May 17
Race finishes at 4pm at the Museum, where spectators can watch the boats come in. Free for members or with Museum admission.

Join Elf and other classic sailing yachts for a true yachtsman's race. The Eastport Yacht Club in Annapolis will serve as the departure point. This event is organized by the Classic Yacht Restoration Guild to create the sensibilities of yacht racing of the 1880s when the races began on shore; including the row to the boat on mooring or anchor, making sail and reversing the process at the finish—in this case signing the race log on the grounds of the Museum. For more information, contact Rick Carrion at elf1888@earthlink.net or visit cyrg.org/elfclassic.htm.

**Maritime Model Expo**
Saturday, May 31 & Sunday, June 1
Sat., 10am-4pm & Sun., 10am-3pm
Free for members or with Museum admission

 Held in conjunction with the Museum’s Model Guild and the North American Steamboat Modelers Association, this expo includes radio-controlled models powered by steam, battery, and wind. Static displays of highly detailed and realistic models by the Washington Shop Model Society and others will be featured, as well as activities for children.

**Save-the-date**

**Antique & Classic Boat Festival**
June 13, 14, 15 (Father’s Day Weekend)

**Big Band Night**
July 5; (rain date: July 6)

**Mosaic Workshop**
August 9

**Watermen’s Appreciation Day**
August 10

**Charity Boat Auction**
August 30 (Labor Day Weekend)

**Boating Party Fundraising Gala**
September 13

**Mid-Atlantic Small Craft Festival**
October 4 & 5

**OysterFest**
October 25 – NEW DATE!

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**On the Rail**

**Potomac River Dory Boat**

The restoration of the Potomac River Dory began in early January and continues over the course of this winter. The Dory is a 1931 oyster tonging boat built at Banks O’Dee, Maryland. Shipwrights, apprentices, and volunteers have worked to replace the shaft log, keel section, and bottom planking, which will be done in 6/4 white cedar. Once the paint is finished and the Ford Straight-6 engine is installed, the Dory Boat will rejoin the Museum’s floating fleet of historic vessels with her relaunch out on the Miles River in St. Michaels sometime in late March.

“With the Dory’s launch, the CBMM Boating fleet will now be maintaining 11 boats in the water, and all are operational,” says Vessel Maintenance Manager Michael Gorman.

**Delaware**

The 1912 tugboat Delaware was hauled in September for her annual maintenance and some additional repairs. Shipwrights and apprentices replaced two garboard planks of Douglas fir and removed the shaft to assess the condition of the shaft alley and deadwood in addition to recaulking and painting. With assistance from Kastel Brothers of St. Michaels, shipwrights updated the shaft coupling and serviced the propeller.

**Martha**

The 1934 Bronza Parke-built Hooper Island draketail’s (or dovetail) yearly maintenance consisted of fresh paint and the replacement of zinks and cotton caulking. Shipwrights took measurements for the new planks to be milled this winter and ran her fuel clean for winter storage.

**Rosie’s Pushboat**

Shipwrights constructed a new keel, made patterns of the topside planks in order to make new ones, and shaped a new transom. Work will continue through the spring. The boatyard is currently seeking a donation of a four cylinder, 150 horsepower diesel engine for the pushboat. If you have an engine or would like to donate toward the purchase of one, contact Project Manager Mark Donohue at 410-745-4967 or mdonohue@cbmm.org.

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Meet our newest addition, resident salty boatyard cat and Chief Mousing Officer. View more photos online at bit.ly/EdnaSprit.