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by CG Appleby

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by Langley R. Shook

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Features
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On the Rail
An update on the Rosie Parks project, the Apprentice For a Day Public Boatbuilding Program and the Mister Jim.

Out and About with A.L.L.
CBMM’s Academy for Lifelong Learning (A.L.L.) is planning a number of outings this summer, including perennial favorites to Poplar Island and the Easton Airport, as well as trips to the Naval Academy Museum in Annapolis, Hillwood Estate in Washington D.C., Druid Hill Conservatory in Baltimore, and to Rock Hall for some Boogie-Woogie at The Mainstay. Join the fun!

Check out our online catalog for dates and information online at cbmm.org/all, or call Helen Van Fleet at 410-745-4941.

Free admission to CBMM for active military families this summer

From Memorial Day through Labor Day, the Museum will offer free general admission to all active-duty military personnel and their families. The promotion is part of CBMM’s affiliation with Blue Star Museums—a partnership with the National Endowment for the Arts (NEA), Blue Star Families, and more than 1,500 museums across America. CBMM also offers free, individual admission to all active military personnel year-round, excluding special events.

Mission Statement
The mission of the Chesapeake Bay Maritime Museum is to inspire an understanding of and appreciation for the rich maritime heritage of the Chesapeake Bay and its tidal reaches, together with the artifacts, cultures and connections between this place and its people.

Vision Statement
The vision of the Chesapeake Bay Maritime Museum is to be the premier maritime museum for studying, exhibiting, preserving and celebrating the important history and culture of the largest estuary in the United States, the Chesapeake Bay.

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.

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

On the cover:
Carette passengers bound for a day’s diversions at Tolchester Beach disembark from the steamboat Louise during the summer of 1919.

Editors: Tracey Munson & Marie Thomas
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Out and About with A.L.L. participants heading to Poplar Island. Photo courtesy of Hunter H. Harris.
Chairman’s Message
by CG Appleby, Chairman of the Board

After nearly a decade of serving the Chesapeake Bay Maritime Museum, first as a member of the Board, then as Vice Chair, and finally, as Chair for the last two years, I want to take a moment to reflect on the growth I’ve been privileged to witness and what the future holds for the Museum. I am especially proud of the Museum’s ever-increasing efforts to reach out to our many different communities to foster inclusiveness. Great ideas as inviting the local community are everywhere, reaching out to local businesses, hosting an annual Watermen’s Appreciation Day, and celebrating Frederick Douglass Day, have resulted in a growing connection with the diverse audiences CBMM serves.

The modernization of our campus continues to improve the Museum’s carbon-footprint and commitment to protecting the Bay. Implementation of energy-saving equipment and policies, revitalization of Navy Point, installation of a new bulkhead, and the creation of a vitally important and beautiful living shoreline are just a few examples of the Museum’s intense focus to highlight, enhance, and conserve the Chesapeake Bay for our children’s children. The breadth of new exhibits and hands-on experiences at the Museum grow exponentially with each passing year, a remarkable testament to our unique institution. Thought-provoking exhibits ranging from tug boats to fine maritime art, the War of 1812 to aerial photos covering 50 years of change, and even decoy carvings, have provided educational opportunities for thousands of school children, and deepened our visitor experience for all ages.

The restoration of the skipjack Rising Parks is another highlight of my time at the Museum. I saw the deterioration of the Rising, and now I am privileged to witness its rebirth. Our CBMM has the facilities, the experienced staff, and the knowledge to handle the restoration and continued maintenance of a historic project of this caliber. I am honored to have met the families of both the Rising’s builder and her captain, and am deeply appreciative of the Parks family’s gifts to this institution—sharing their family legacy and history with our visitors.

I also know the Museum remains in capable, strong hands. I’m most proud of the highly knowledgeable, skilled, and professional Museum staff who, over the recent economic downturn, have become a finely-tuned team, working miracles with fewer hands and resources. In addition, our volunteer corps is stronger and more dedicated than ever, making a huge contribution to the Museum’s ongoing success.

Finally, the Board of Governors has recruited a deep pool of talented, resourceful members, resulting in strong leadership for an even brighter future. A terrific slate of officers is lined up for the near term, each of whom has a passion for CBMM and the history and legacies it holds. Thank you for this opportunity to be of service to you, for loving this place as much as Nancy and I do, and for keeping it close to your heart as your own legacy plays out on the Chesapeake Bay.

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President’s Message
by Langley R. Shook, President

To help the Museum plan for its future, this past winter we reached out to the community through several focus groups and a Town Hall meeting. Business leaders, members, donors, volunteers, the “come here” and the “from here,” met to consider our mission and our role in the communities we serve. This fitting because community has played a central role at CBMM from the beginning. When an oil refinery was proposed for the community almost 50 years ago, area residents, roots movement that was eager to find a cleaner way to vitalize the local economy. A handful of community leaders decided the answer was to promote tourism. They founded our Museum, which opened with just a handful of artifacts they had donated or loaned for display in our Dodson House. The Crab Claw Restaurant opened next door a few months later. From those modest beginnings, the Museum has grown to 18 waterfront acres, with 12 exhibit buildings, celebrating the Bay and the people who have lived, worked, and played here for centuries, and still do today.

We’re grateful to all those who contributed constructive feedback and I invite you to join us to share your ideas as well. Most agree the Museum has become a leading center for education, exhibition, and preservation of the Bay’s maritime culture, and has achieved this vision because of its focus, unique stories, and rare elements like our historic floating fleet and old-fashioned active boatyard. Some suggestions include expanding our treatment of environmental issues affecting the Bay and its people; adding more on-the-water experiences; creating new and refreshed exhibits; adding better directional signage for visitors; and increasing partnerships with other non-profits and local businesses.

Some new initiatives will take time to achieve, while others can be implemented immediately. Take a look at our calendar of events on page 24 and you’ll find a slew of new-on-the-water activities, including a kayak trip with the Midshore Riverkeeper Conservancy and an Eco Kayak Program with Sultana Projects, to name just two. To strengthen our ties to the local community, we’ve also opened campus for several free events, like the upcoming June 4 free concert featuring the US Naval Academy Band’s “The Commandant’s Combo.” Stay tuned as we incorporate your feedback and improve the Museum and the visitor experience.

This year’s Annual Fund has just closed and I’m delighted to report we set a new record for the fourth year in a row. I don’t know of any non-profit on the Eastern Shore that enjoys greater support from its members and friends. It’s because of your continued support that we’re able to maintain our floating fleet, provide rich educational programs and activities for children and adults, and create new and engaging exhibits like Navigating Freedom: The War of 1812 on the Chesapeake, that just opened.

Thank you for your unwavering support and dedication to the Museum. I hope you’ll visit often this summer and enjoy what you’ve helped to sustain for so many to treasure.

To email, use the first initial, full last name @cbmm.org.
NEW EXHIBITS OPEN:
Navigating Freedom: The War of 1812 on the Chesapeake
Crisfield Carvings: Bird Hunting on Broad Waters

Two new exhibits opened this past spring, including Crisfield Carvings: Bird Hunting on Broad Waters in April, and Navigating Freedom: The War of 1812 on the Chesapeake in May. Crisfield Carvings opened on April 13 and features the waterfowling and carving traditions of Crisfield, Maryland. This special exhibit includes decoys representing a broad variety of birds, as well as original artwork by carver Lem Ward, and other regional works. A special thanks to Judy and Henry Stansbury for underwriting this event, and to the exhibit’s sponsor, Guyette, Schmidt & Deeter of St. Michaels, America’s leading decoy auction house.

Navigating Freedom opened on May 11 in the Steamboat Gallery. The exhibit explores the impact of the War of 1812 on the people of the Chesapeake—black and white Americans, militiamen, Baltimore merchants, and British sailors who found opportunity or misfortune amid the conflict. The exhibit features stories, artwork, and rare relics to the exhibit’s sponsor, Guyette, Schmidt & Deeter of St. Michaels, America’s leading decoy auction house.

SMHS students plant CBMM’s Living Shoreline

On Monday, April 8, St. Michaels High School students came to the Museum to plant native salt marsh hay and cord grass along our newly extended living shoreline. Participating students included (from left, pictured above) Orissa Thomas, Laura Sniderman, and Kaitlyn Whitty, all 9th grade students in Ms. Greer’s environmental science class. The project is an extension of the living shoreline the Museum installed in 2008 and 2009. Construction of the new section began over the winter and extends the shoreline to CBMM’s property line next to the Inn at Perry Cabin. The new shoreline is funded through generous support and grants from the Chesapeake Bay Trust, National Oceanic and Atmospheric Administration (NOAA), Crystal Trust, Bonnell Cove Foundation, and Constellation Energy.

Environmental Concern of St. Michaels, MD, is funded through generous support and grants from the Chesapeake Bay Trust, National Oceanic and Atmospheric Administration (NOAA), Crystal Trust, Bonnell Cove Foundation, and Constellation Energy.

The Museum welcomes several new employees and interns for the upcoming summer season. Joining the Museum Store are Charllote Foreman and Tara Morey. Joining the Visitor Services team are Hunter Ingersoll, J.T. Thomas, Leslie Price, Chlor Tong, Ariana McGuirk, Ceres Bainbridge, and Max Reedy. Joining the Boatyard is part-time Vessel Maintenance Assistant Joe Connor, and Mark Donohue as the new Rosie Parks Project Manager. A former CBMM shipwright apprentice, Donohue has since worked at the Virginia Maritime Heritage Foundation, Sea Island Boatworks and the Independence Seaport Museum in Philadelphia. As Project Manager, he is responsible for restoring Rosie Parks in accordance with the Secretary of the Interior’s Standards for Historic Vessel Preservation. We wish our friend and former Project Manager Marc Barto the very best in his new endeavors outside the Museum.

Promotions include Devon DuVall to Museum Store Manager, Jenn Kuhn to Boatyard Programs Manager, and Megan Fisher to Visitor Services Manager.

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Environmental Concern of St. Michaels, MD, constructed the shoreline, which includes stone sill to control wave erosion, native grasses, sand, and two docks traversing the shoreline for water access. Living shorelines use natural elements, such as native grasses and sand, to provide erosion control protection while providing habitat for fish, crabs, and other wildlife.
Springtime magic at CBMM
by David Crouson

When I arrived at the Museum this past fall as the new Vice President of Development, I asked members of the staff what makes this place special. There were a lot of different answers, but the most intriguing involved very few words. Smiles came upon faces. Corners of eyes crinkled. “You’ll see,” they said, “you’ll see.” Then a hard winter set in. It was wet and cold. The wind was unrelenting and always, it seemed, from the wrong direction, regularly spilling water into the Crab Claw parking lot. Finally, in early April, a hint of something more hopeful arrived. It was a Saturday morning. The edge wasn’t out of the air, but there was clearing breeze from the northwest. I walked to the boat shop and grabbed the oars for an outing in the Museum’s North Shore dinghy. I rowed out on the Miles and into the chop. The breeze was building. Bubbles lined up on the water, a sign, for those in the know, that the wind was topping 17 knots. I worked my way to a channel marker across the river. A pair of osprey were there, each delivering one big stick at a time from the far shore to the bare, wind-swept nesting platform of their adopted home. I rounded the marker and pointed the bow toward the Museum, putting my back into the row.

There was, however, work still to be done. A group of Museum friends were soon to convene on the deck by the At Play on the Bay exhibit to kick off the social season. I was to greet them at the Museum entryway and direct them to their destination. The Museum was soon to close to the public. While I was distributing name tags to our guests, a couple approached, explaining that they were not part of the party but really would like to take a walk on the Museum grounds. The moment demanded generosity. “By all means,” I said. “It’s a nice late afternoon. Enjoy your walk.”

As I was greeting the last of those arriving for the Museum’s social, the couple returned from their walk on our campus. The guy approached, smiling, with hand extended to shake mine. He thanked me, almost too profusely, it seemed. I looked at the young woman and immediately was perplexed. Tears were streaming down her face. Then she extended her hand, but not to shake mine. “He proposed!” she said, showing me her engagement ring.

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For a seemingly small, inconsequential town on the Eastern Shore of the Chesapeake, St. Michaels was ripped apart by conflict in the spring and summer of 1813. Battle ships of a hostile navy advanced up the Bay, confiscating or destroying farm crops, liberating slaves, raiding towns, and seizing local boats daring to cross the waters. Not everyone supported the war, and some neighbors engaged in what seemed like treasonous acts, aiding the British by selling provisions to feed their sailors and troops.

St. Michaels was one of the few locations largely spared in the face of British raids in the Chesapeake theater of operations during the War of 1812. The town of at most 300 persons was home to a Methodist chapel, an Episcopal parish, and a handful of small shipbuilding yards. Lying on a narrow peninsula that extends into the Chesapeake Bay and ends at Tilghman Island, the town was thought by local militia leaders to be vulnerable to a British raid. In defense of the town and its shipyards, they placed a small battery on Parrott’s Point at the entrance to the town’s principal harbor and its shipyard along the Miles River. It was a prominent but vulnerable location, as the defenders soon learned.

The British objective, to capture or destroy any armed vessels in the harbor and to destroy the battery, would be only half achieved in the end. In August, 1813, the county’s militia gathered at St. Michaels, tipped off by a deserter.

Two six-pounder cannons given to the local militia by Jacob Gibson were hastily mounted on cart wheels to prepare for the British attack that came on August 10, 1813. Pen-and-ink illustrations © Marc Castelli.

But, a British landing party under Lieutenant Puckingham, shielded by early morning darkness paired with a drizzly fog, overran the battery and spiked the small cannons abandoned by the fleeing militia. Separated by an expanse of the harbor, additional militia inside the town exchanged fire with the landing party, which returned to its boats as the day dawned.

The British then fired on the town from 11 small boats that had been escorted up the river by the brig Conflict. The nearest militia company, the St. Michaels Patriotic Blues, had another artillery battery at Impy Dawson’s wharf with a pair of recently-acquired six-pounder cannons that returned fire until the
Vickars joined in the fray as soon as 10 Point on the harbor. British boats withdrew. A third artillery were recently presented to the town were a way to repair community ties than a mere charitable donation to the town’s meager defenses. Purchased in Baltimore and transported to St. Michaels, the cannons were a way to repair community ties after the stain of aiding the enemy and a childish and alarming prank had tarnished Gibson’s local reputation.

Jacob Gibson was one of those larger-than-life figures, a well-to-do landowner and slaveholder who nonetheless championed the populist ideas of the party of Jefferson, the Democratic-Republicans, and the more radical idea of raising funds to pay for the manumission of slaves. Gibson’s principal residence was a farm he named Marendo after Napoleon’s victory, situated along the Miles River, roughly opposite St. Michaels. Earlier that year, on April 12, Gibson was in the process of removing his slaves, livestock, and grain from his farm on Sharp’s Island when he was stopped by the British under Admiral Warren. As recounted in Oswald Tighman’s History of Talbot County, the British forces appropriated some of his sheep, cattle, and hogs, reimbursing Gibson for his loss in a combination of hard money and government bills. Several days later, Warren released Gibson, but ordered him not to remove any of his remaining livestock from the island, though he was permitted to remove some of his grain.

In the island-dotted Chesapeake, these raids were part of the British strategy for provisioning on the Bay. With their 74-gun ships and other armed vessels, the Royal Navy easily commanded the open waters of the Chesapeake. Landing parties sent ashore for provisions might risk hostilities with militia, but this hazard was minimized when provisioning from a vulnerable island farm. Nearby Poplar Island and Tilghman Island suffered similar raids, and the British used Kent Island for an encampment before and after their raids on St. Michaels in the summer of 1813. After noting that “a marauding party landed last week on Poplar Island and plundered to a large extent,” the April 27 edition of the Republican Star, which carried a tone favorable to Gibson, while clearly articulating the concerns raised by the case.

“My Gibson was not in a situation to resist any demands that might be made upon him, and of course is not to be censured for the conduct of the enemy.” It is now for the constituted authorities of this country to decide, whether, under circumstances disclosed, and when that protection, which is the just claim of every citizen, has not been afforded him, this gentleman shall receive the compensation which the enemy offers, or it would be better by refusing such permission in all cases, and indemnifying the injured out of the national resources, to take from individuals the temptations which might sometimes be offered, to an unhand and dangerous traffic with the enemy.*

It was a second gaffe that seriously married his character in local circles, however. Gibson had reached his farm on Sharp’s Island by first crossing the Miles River to St. Michaels, traversing to the other side of the narrow peninsula, then taking a second boat from Broad Creek, down the Choptank River to Sharp’s Island. He returned the same way, in a vessel that resembled a barge, a larger class of ship’s boat that could be sailed or rowed. On returning up Broad Creek, Gibson flew a red flag from his mast-head that could have been mistaken at a distance for the British red ensign. Accompanying him on the vessel were some of his slaves, one of whom was thumping rhythmically on the head of an empty barrel—a sound that is thought to have been mistaken from ashore as a military drum. His prank reportedly had the desired effect, creating enough commotion ashore to call for a muster of the St. Michaels Patriotic Blues, the nearest militia company. Once ashore, Gibson received an indignant reception.

The militia commander, Captain Kemp, a Federalist and political opponent of Gibson, extracted both an apology and an explanation of his dealings with the British on Sharp’s Island, parts of which had undoubtedly been observed from a distance. Ultimately Gibson was permitted to return to his home across the Miles River, having thumped and thwacked the national resources, to take from individuals the temptations which might sometimes be offered, to an unhand and dangerous traffic with the enemy.*

Gibson had reached his farm on Sharp’s Island by first crossing the Miles River to St. Michaels, traversing to the other side of the narrow peninsula, then taking a second boat from Broad Creek, down the Choptank River to Sharp’s Island. He returned the same way, in a vessel that resembled a barge, a larger class of ship’s boat that could be sailed or rowed. On returning up Broad Creek, Gibson flew a red flag from his mast-head that could have been mistaken at a distance for the British red ensign. Accompanying him on the vessel were some of his slaves, one of whom was thumping rhythmically on the head of an empty barrel—a sound that is thought to have been mistaken from ashore as a military drum. His prank reportedly had the desired effect, creating enough commotion ashore to call for a muster of the St. Michaels Patriotic Blues, the nearest militia company. Once ashore, Gibson received an indignant reception.

The militia commander, Captain Kemp, a Federalist and political opponent of Gibson, extracted both an apology and an explanation of his dealings with the British on Sharp’s Island, parts of which had undoubtedly been observed from a distance. Ultimately Gibson was permitted to return to his home across the Miles River, having thumped and thwacked the national resources, to take from individuals the temptations which might sometimes be offered, to an unhand and dangerous traffic with the enemy.*

After the war, the guns were kept for a time in the market house on St. Mary’s Square in St. Michaels, but were ultimate removed to the armory in nearby Easton. On June 9, 1861, all of the arms at the Easton armory were transferred to federal troops, who removed them to the Armory at Washington.

They have remained at the fort since that time, and became National Park Service collections after the fort became a national park in 1925. There was an unsuccessful effort to return the cannons to St. Michaels, and specifically those obtained by Gibson. Jacob Gibson’s six-exhibit, which are exhibited in our next exhibit, *Navigating Freedom: The War of 1812 on the Chesapeake*—not 500 yards from where they were first used. The exhibit is open to the public now through the beginning of 2015.
Volunteer Profile: Parker Brophy

Volunteer Parker Brophy, age 19, began volunteering at the Museum about two years ago after his mother, Sarah (also a volunteer), suggested he visit because she knew he would love it, and she was right. As a student at Paul Smith’s College in New York, majoring in fisheries and wildlife management with a minor in outdoor education, Parker loved the hands-on activities offered at the Museum. He volunteers his time at special events, and his favorite spot at the Museum is Waterman’s Wharf.

“I explain and demonstrate basic waterman skills and talk about the life on the water of an Eastern Shore Waterman to visitors, and every time I volunteer, I leave with more knowledge than when I arrived,” says Parker.

Parker is a 2012 graduate of Easton High School, where he completed the agriculture program and was active in Future Farmers of America (FFA). He also interned with the Riverkeepers last year and will be teaching in the Nature program at Camp Rodney in North East, MD this summer.

Chesapeake People Profile: Mary Helen Holmes

For the past three years, Mary Helen Holmes has fascinated countless Museum visitors with her lightening fast and seemingly effortless crab picking techniques in the Museum’s Chesapeake People and Crab Cakes Programs.

Born in Cordova, MD, Holmes was raised in St. Michaels until she was 12, when her family moved to Easton where she spent the remainder of her life. For the past three years, Mary Helen Holmes has fascinated countless Museum visitors with her lightening fast and seemingly effortless crab picking techniques in the Museum’s Chesapeake People and Crab Cakes Programs.

New Date: May 31, 2014

The annual Chesapeake Folk Festival is saying good-bye to the wilting heat of late July and looking forward to the gentler weather of spring, when it will join with Frederick Douglass Day. Mark your calendar for next year to celebrate the diverse music, crafts, food, and art that make the Chesapeake Bay a fun and interesting place to live, work, and play.

Chesapeake Bay Folk Life

by Michelle Zacks

Every Saturday, from Memorial Day through Labor Day, Museum visitors have the opportunity, through the Chesapeake People program, to meet authentic tradition bearers who’ve spent their lives making a living on the Chesapeake Bay. The public can meet, interact with, and watch as these local decoy carvers, watermen, and crab pickers demonstrate their trades and show you how it’s really done.

Don’t miss Cultures of Crabbing on July 27 from 11am to 2pm in the Small Boat Shed to watch crab-picking demonstrations, explore how a packing house operates, and learn about the Eastern Shore’s growing Hispanic population and its important role in the crab industry. At Waterman’s Wharf, you’ll discover the biology of a blue crab, and the hands-on work of harvesting these feisty little creatures. (A special thanks to Chesapeake Landing Restaurant and Bay Hundred Seafood, who are donating crabs for the picking demonstrations.)

The Museum’s Center for Chesapeake Studies’ Folklife Program explores the living roots of maritime traditions around the Bay, and shares that knowledge with Museum visitors. Why do we say living roots—and for that matter, what does folklife mean? Folklife is the set of beliefs and practices handed down through generations and across different communities, things that are learned by watching and doing, not through a book.

Folklife is infused in everything we do at the Museum—our festivals, programs, or just your average daily visit. Apprentices hone their craft alongside master shipwrights in our boatyard; African American and Mexican crab-pickers check out each other’s technique in the Chesapeake People program; tugboat captains explain how they learned to cook and clean aboard their vessel and brought those skills home in our new exhibit; a boogie-woogie pianist and a gospel singer merge their talents on stage for the first time, and women making quilts, sewing eel pot funnels, and gearing women’s making quilts, sewing eel pot funnels, and gearing...
A Whale of a Time

Kent County's Tolchester Beach was just one of many new resort towns appearing throughout the East Coast shoreline. Magical fantasy lands offering every sort of amusement and diversion, these resort beaches provided relaxation and entertainment for the burgeoning middle-class city dwellers that flocked to them by the millions, killed out in dotted Swiss dresses and stiff boater hats. Leaving Baltimore or Washington's fetid harbors behind and heading into the slightly salty breeze of the open Bay, they embarked for destinations that promised pleasure, sunshine, and the essence of a Chesapeake summer.

Often, these resort towns were completely artificial confections, conjured from a swath of beachfront by enterprising steamboat lines and savvy entrepreneurs. Tolchester Beach was no exception. Its phantasmagorical rise from hidden local picnic spot to an excursion paradise was swift and businesslike. Purchased by the Tolchester Beach Improvement Company, within a few years the isolated, sandy stretch of shoreline had been improved with a bluff hotel, a restaurant, bath houses and 500 rental bathing suits, stables, sheds, pavilions, bridges, a long wharf, a carousel, a set of flying horses, and row boats.

Several elegantly-appointed steamboats including the iconic Louise and Emma Giles provided service from the Tolchester line pier at Light Street in Baltimore, carrying as many as 2,000 passengers per trip to the cool breezes and endless diversions of a day on the Chesapeake. Overlooking it all from the park's center, the circular bandstand echoed with the sentimental refrains of musicales and barber shop quartets. At the time, it hardly seemed possible that one day, at its new home at the Chesapeake Bay Maritime Museum in St Michaels, Maryland, this very bandstand would be almost all that was left of Tolchester Beach's gossamer gilded era.

On June 1, 1889, a throng of genteel gawkers stood around the giant carcass. Although dead for quite some time, the whale was perfectly preserved and appeared almost completely lifelike. Billowing wafts of formaldehyde emanated sickly-sweet from its thick, elephantine hide. Some of the more adventurous in the crowd purchased tickets to enter the monster's mouth, which in true Victorian fashion, was propped open to allow visitors an up-close-and-personal thrill normally afforded only to krill. It was a remarkable, if macabre sight, made all the more so by the fact that this Jonah-style whale was just one of many new resort towns along steamboat lines meant a quick escape from Baltimore's stifling summer heat as easy as catching an outbound steamer at the harbor's terminal.

Whether you were seeking a short day trip or a long recuperative stay, whether you sought the solace of every illicit pleasure or preferred a more family-friendly venue, from the golden era of the 1880’s to the 1940’s, there was a resort town waiting for you. Tolchester Beach was one of many steamboat-serviced beach towns throughout the Chesapeake offering amusements, food, lodging, and swimming; for a fee, and it was the only one to boast a pickled whale in 1889.

Throughout the United States, destinations like Tolchester were on the rise as a newly affluent generation benefitted from labor laws restricting the work week, the growth of job opportunities for the middle-class, and scientific advances that proved time spent outdoors to be beneficial, rather than dangerous, to body and mind. But as more Americans moved from farms to cities, that encourage to take in nature was impeded by smoke and dust from coal fires, the odors and chemicals of heavy industry, and in cities like Baltimore, the stench of open, above-ground sewers. Many metropolitan areas were attempting to remedy this situation through the establishment of public parks, but in the meantime, city residents needed an escape.

Resorts offered a refuge from the intensely crowded cities, and were located in places that took advantage of scenic beauty and fresh air. In the Chesapeake region, the establishment of these resort towns along steamboat lines meant a quick escape from Baltimore's stifling summer heat was as easy as catching an outbound steamer at the harbor's terminal.

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Tolchester Beach Bandstand lives again, with entertainers delighting
tourists with tunes on a Saturday evening as fireflies drift over a crowd
on blankets and in lawn chairs. The music might have changed, and
the outfits look a little less starched and proper, but close your eyes,
and you could be at Tolchester again, with cold lemonade in one hand
and your other arm around your best girl.

Parts of Tolchester still live on, however, in bits and pieces saved
by a savvy collector, Walter B. Harris, who took away what he could
before the resort was razed in the 1980s. Piece by piece, whole
buildings were dismantled, restored, and rebuilt on his farm in Kent
County, Maryland. The gilded mirror once hanging in splendor at
Tolchester’s hotel was repurposed as a headboard, and at Echo Hill
Camp next door to Harris’ home, an old amusement ride, “The Whip,”
was reborn as a dining hall. But a farm in the upper Chesapeake isn’t the only place where the
romantically idyllic days of rented swimsuits and stiff straw boater
hats floating over a dance floor can be invoked. Right here at the
Chesapeake Bay Maritime Museum, the old bandstand that once
echoed brassy strains of ragtime now stands wedding-cake-white.

Boasting a fresh coat of summer paint and ready to put on a show, the
Tolchester Beach Bandstand lives again, with entertainers delighting
visitors with tunes on a Saturday evening as fireflies drift over a crowd
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Parts of this article were excerpted from the Chesapeake Bay Maritime Museum’s education blog,
Beautiful Swimmers. You can read about Tolchester Beach, and the history and people of the
Chesapeake Bay by following it here: beautifulswimmers.tumblr.com

From the top: The Tolchester Beach Bandstand at Tolchester Beach, circa early 1900s. Originally built
in 1885, its roof was painted tan with red and green stripes. It is the last major 19th century structure
in Kent County. From the top: The Tolchester Beach Bandstand at Tolchester Beach, circa early 1900s. Originally built
in 1885, its roof was painted tan with red and green stripes. It is the last major 19th century structure
in Kent County. It stood sentinel in front of the 52 acres of entertainment that included a carousel with hand-carved
exotic animals, a roller coaster, shooting arcades, and a small lake with electric boats visitors could captain. In a postcard sent to loved
ones back home from Tolchester Beach, the appeal of these diversions
(as well as the downside) is clear: “Spending a day here at Tolchester.
It’s terribly crowded.”

In 1936, the Evening Sun reported that Tolchester was “woven into
the happier recollections of most of us.” But these serene resort days
were destined to last only as long as the steamboats did. Upon the
construction of the Chesapeake Bay Bridge, the hourglass was sifting
for beaches like Tolchester. Automobiles and a taste for saltier water,
bigger waves, and more thrilling attractions lured the public away from
the placid dun-colored beaches of the Chesapeake to the sugary dunes
and twinkling rides of Atlantic resorts. By 1962, Tolchester was closed
and threatened by demolition, its rides dismantled. The dilapidated
dairy and bandstand, husks of their former grandeur, sheltered only dry
leaves and broken bottles.

Bronza Parks was a larger-than-life man who
was constantly looking for ways to help his neighbors and friends.
The reconstruction of the Rosic started at the Museum almost
two years ago and has sparked a renewed interest in the life and
times of “Bronzie,” as he was known by his friends. Parks was a
physically big man and the boatyard he started in the 1930s was
one of the largest employers in the area. He had 15 boats under
construction in and around his boat shop in May of 1958 when
he was shot and killed by a mentally deranged customer during a
dispute over the cost of a boat. He was 57.
The hamlet of Wingate on the Honga River, just north of Hooper Strait where the Museum's lighthouse once stood, still owes a debt of gratitude to the public works Parks helped build. The original Lakes and Straits Firehouse was constructed by Parks and other community members on land next to his boatyard that he donated in the early 1950s.

"What got it going was when a man who was working under a house touched a hot wire and was electrocuted," Harding recalls in an email. "He says that to make sure there was enough water near the boat shop and the family home, his grandfather had a 12-foot-deep pit dug near the buildings that was always full.

"Us kids were not to go near it," Harding says. "But we got in and swam across it. My sister, Brenda, got in trouble because she let me."

The firehouse became one of the most important buildings in town. The men all trained in firefighting techniques and the women formed a Ladies' Auxiliary. Bronza Parks was elected president and chief of the fire company. In 1956, he was awarded a plaque honoring him for "Faithful Service during Five Years as President."

After the fire department was up and running smoothly, Parks turned his attention to another project he wanted to get going, forming a Boy Scout troop in Wingate. Harding says his grandfather went to Tom Dean, one of his oldest friends and craftsmen in his boat shop. "Papa didn't ask. He just said, 'You're it.' Papa knew who he could count on and he knew the community counted on him to get things done."

Dean served as scoutmaster for several years before moving to Baltimore after Parks was killed. Harding says his grandfather was politically connected with the Democratic Party in Dorchester County and Annapolis, and frequently lobbied on behalf of watermen before the state legislature. It was through Parks' efforts in Annapolis that the board of supervisors recommended that the Rock Hall Firehouse be upgraded. Harding says the museum's board felt the boat was too rotted to repair and they thought it would be "throwing good money after bad," recalls Museum President Langley Shook. "It was rather controversial about what we would do with her. There was a faction on the board that thought we should take a chainsaw to her and haul her off to the landfill. And there was another faction that said no, restoring this iconic and prominent skipjack was right in the sweet spot of our mission and we had almost a moral obligation to restore her."

After much discussion, Shook says the general consensus was to go ahead with the restoration "although it was a very close call, it could have gone either way. Now, with the benefit of hindsight, I don't think anyone would dispute that it was a wise decision."
“Mahoganitis: a collection of people who just love the smell and feel and the great ride of a wooden boat.” - Chuck Warner

In the spring of 1982, five antique boats and wings, among them a 30-foot, 1929 Gold Cup Racer, floated in the harbor at the Annapolis City Dock during the very first Antique & Classic Boat Festival hosted by the newly-formed Chesapeake Bay Chapter (CBC) of the Antique & Classic Boat Society (ACBS). For the next few years, the show moved around to various locations in Annapolis and Baltimore, before settling at its current location, the Chesapeake Bay Maritime Museum in St. Michaels, MD, where it now hosts 130 plus boats and more than 3,000 festival-goers annually.

The CBC’s founders, Chuck Warner, Paul Warner, Jim Duffy, and the late Herb Zorn had a severe case of what Chuck calls “Mahoganitis: a collection of people who just love the smell and feel and the great ride of a wooden boat.”

It was Ginny and Bill Firth who encouraged the founders to make the Museum the boat show’s permanent home. As active members of ACBS in Toronto, the Firths sought out a local chapter after moving to Easton, MD, in 1987. After approaching ACBS president George Person, the Firths met with then Museum President John Valliant and the festival was set for August, 1987. Twenty boats lined the docks by the Hooper Strait Lighthouse that first year, and the Firths hosted all 60 attendees at their house for dinner on Friday night, with the help of Nancy and Tab Miller.

Over the last 26 years, chairs of the festival have included Scott Tompkins, Herb Von Goerres (son-in-law of founder Herb Zorn), Jeff Beard, Joan Howell, and Maryann Fiaschetti, who’ve each made unique contributions. With the help of hundreds of volunteers, the annual festival has grown and evolved into what it is today—the largest event of its kind in the Mid-Atlantic region. Paul Warner marvels at how big the festival has become and how much the Chesapeake Bay Chapter has grown—CBC is one of the 57 U.S. and Canadian chapters of the Antique & Classic Boat Society, and has about 250 members enrolled representing more than six states. The Museum’s Facilities Manager John Ford recalls his first ACBF in 1990, and the sense of partnership between the Museum and the CBC that existed then, and continues today.

“The first major decision I was asked to make regarding the show concerned the move to its current June date,” says Ford. “Ostensibly, the guaranteed heat of August was the primary reason, but actually the presenters realized that, in addition to the required work to get their boats shined up and ready for the beginning of the boating season, they essentially had to do all that work over again in August to get ready for the show! For some folks, once per season was enough.”

This year’s June 14-16 event once again brings an era of by-gone days to the Museum’s waterfront campus. The festival is highlighted by the largest collection of antique and classic boats in the region, along with The Arts at Navy Point, where 70 juried fine artists, craftspeople, and vendors offer nautical and maritime-themed items for boat and home. Owners of some of the most beautifully restored yachts and cabin cruisers will offer boarding along the Museum’s docks, with Friday noted as the best day for tours. The Museum’s buyboat Mister Jim will offer scenic cruises along the Miles River throughout the three-day festival. More than 130 wooden, fiberglass, and metal boats will be on land and in the water for this ACBS-judged boat show, including a selection of Chris Craft, Larson, Gar Wood, Century, Donzi, Shepherd, Trumpy, Lyman, and more. Boats range from runabouts to yachts, including race boats, work boats, launches, hydroplanes, and utilities. Workshops and seminars, building demonstrations, family activities, and a nautical flea market will be available throughout the weekend, along with a selection of regional and grilled foods, music, and a Pyrat rum bar for libations and other drinks.

On Saturday, June 15, the CBC brings noted restoration expert and Complete Wooden Runabout Restoration Guide author Don Danenberg to the Steamboat Building as one of the day’s speakers. Danenberg will share his insights on proper yet efficient techniques for restoring classic boats, working with a restorer, and more. Seating is limited and available on a walk-in basis.

Children’s activities include boat-building craft projects, and the Hagerty Insurance Marine Youth Judging program, where youth learn about the award-winning qualities of preserved and restored classic boats. Along the Fogg’s Landing side of campus, the festival’s Field of Dreams features an array of restorable classic boats and motors, along with The Arts at Navy Point, where 70 juried fine artists, craftspeople, and vendors offer nautical and maritime-themed items for boat and home. Owners of some of the most beautifully restored yachts and cabin cruisers will offer boarding along the Museum’s docks, with Friday noted as the best day for tours. The Museum’s buyboat Mister Jim will offer scenic cruises along the Miles River throughout the three-day festival.

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Shipwright apprentice Shane Elliott sums up the recent progress on the restoration of the skipjack Rosie Parks in a few words—sand, paint, sand, paint, repeat. “Good painting requires preparation and this means much more than just sanding, but other types of prep as well,” says Elliott. “The other types of prep include lead flashing for all of the joints at the stemhead, knightheads, and sampson post, which will be inaccessible after the bowsprit is installed and must be thoroughly protected. All of the flashing is bedded with a special blend of material that creates a very inhospitable environment for any type of fungal growth. The lead is nailed down with stainless steel ringshank nails approximately one inch apart. The crew taped all of the previously varnished portions on the Rosie and then washed and mopped the deck with denatured alcohol to eliminate any dust and dirt.

The top part is “rolled and tipped,” a technique that is common to the marine industry. A paint roller is used to apply the paint and is immediately “tipped” with a high quality paintbrush to eliminate roller marks. The bristle marks left by the brush then “lie down” with the liberal use of Penetrol, a brushing liquid added to the paint. The crew uses a flat oil-based marine paint and the first coat is applied with a 12 inch roller, but is not tipped—the roller marks will just be sanded out anyway. Each coat is hand sanded with 80 grit paper, quite a daunting task at first. In all, about 4 coats of paint will be applied. “We hear it every day from visitors, and we agree, it really is a shame to paint over that beautiful Douglas Fir, but the Rosie needs to be protected,” explains Elliott. Rosie is set to launch at the Museum’s November 2 OysterFest celebration.

Boatyard Program Manager Jenn Kuhn reports progress is moving along nicely on the 15’9” deadrise sailing skiff being built by Apprentice for a Day (AFAD) public boat-building participants. The skiff will be a replica of the circa 1916 bateau skiff, Ghost, which is part of the Museum’s collection of historic Chesapeake boats. With the top side and bottom planking installed then sanded, it was time for the molds of the sailing bateau to be popped off. This allowed participants to flip the vessel over to continue the construction of its interior. Shipwrights, volunteers & AFAD participants added the remaining white oak stub frames, installed the cyrus centerboard trunk, constructed the rudder, and designated the cut-out for the mast step. With the interior sealed and the mast partner in place, the sassafras decking and white oak rub rails are next to be installed, while starting to shape the 25’ mast.

Vessel Maintenance Manager Michael Gorman reports the Museum’s replica buyboat, Mister Jim, received a new forward cabin featuring a new on-the-water classroom.

4th Watermen’s Appreciation Day & Crab Feast, Sunday, August 11

Come to the Museum on Sunday, August 11 to celebrate Chesapeake watermen and their heritage at the 4th Annual Watermen’s Appreciation Day. Festival-goers will enjoy hot crabs, cold beer, a boat docking contest, and live music beginning at noon with Bird Dog and the Road Kings. The event is hosted by the Talbot County Watermen’s Association in cooperation with CBMM.

Coming to this year’s event are reality TV stars Edgar Hansen and Nick Marav, both from the F/V Northwestern on Discovery Channel’s “Deadliest Catch,” along with Liz and Jessica Cavalier from the History Channel’s “Swamp People.” All will be available for autographs throughout the day, and plan to be passengers aboard one of the boats in the docking contest.

Beginning at 11am, you can watch professionals in a spirited “Watermen’s Rodeo” boat docking contest along Fogg’s Cove. Children’s activities include a Pot Pie skiff rowing competition, with prizes awarded. Starting at noon, the classic rock, country, and blues sounds of Bird Dog and the Road Kings will have people tapping their toes and dancing along the Museum’s waterfront as the Eastern Shore’s favorite band plays live from the historic Tolchester Beach Bandstand. Also beginning at noon, the day’s catch of steamed crabs will be served by Talbot waterman and volunteers in a traditional Maryland crab feast. Beer, water/soda, hamburgers, ice cream, cake, and snow cones will be available throughout the event. Kids and families can enjoy games and activities all day long, including model boat building, the rowing competition, and more.

Scenic river cruises on the Museum’s replica buyboat, Mister Jim, will be offered every half hour from 10:30 to 4:30pm at $5 per passenger, or free for kids six and under. Bids can be placed on a number of silent auction items—including work by noted Chesapeake artist Marc Castelli, alongside the Museum’s Small Boat Shed. Silent auction bids can be made up until 4:30pm, with proceeds supporting oyster restoration projects on the Bay.

Throughout the day, festival-goers can get an up-close view of the Museum’s floating fleet of historic Chesapeake vessels, along with a selection of working waterfront boats. Admission to the 10am to 5pm event will be collected at the gate the day of the event and includes the Bird Dog and the Road Kings concert and crab feast. Tickets are $25 for adults, $16 for kids 6-17, with all children under six admitted for free.

Museum members along with licensed watermen and their families get discounted admission at $15 per adult, and $6 per child ages 6-17. Tickets include all you can eat crabs, one hamburger or hot dog, corn, soda, and water. Boat rides, beer and additional food will be available for purchase.

For more information, call the Museum at 410-745-2916 or visit online at cbmm.org.

CBMM Legacy Partner Maryland Public Television is a sponsor of this event.

CBMM Logo
**Boater Safety Courses**

June 12 & 13, July 17 & 18, August 15 & 16 6-10pm. $25 per two-evening session. Registration required by calling Helen Van Fleet at 410-745-4941

Individuals and families with children ages 12 and over can learn the basics needed to operate a vessel on Maryland waterways. Maryland boaters born after July 1, 1972 are required to have a Certificate of Boating Safety Education. Graduates of our two-day Department of Natural Resources-approved course are awarded a certificate for life.

**Sailing Saturdays**

June 22, July 13, August 17, September 7 (storms subject to weather) $10 per person. Call Jenn Kuhn at 410-745-4980 to reserve. Otherwise it’s first-come, first-served

Try your hand at sailing one of our small vessels, built in the Apprentice For a Day Public Boatbuilding program. Boats range in size and are perfect for one to two people, with instructions provided for beginners.

**Kids Club**

June 24-28, July 8-12, July 22-26 for ages 4-5
July 1-5, July 15-19, July 29- August 2 for ages 6-7
$125 for members and $150 for non-members. Registration required by calling Helen Van Fleet at 410-745-4941

Kids Club is a half-day long, hands-on Chesapeake-focused camp for kids ages 4 to 7 where children learn about the Bay firsthand. Each day includes a story and tools, plans, measurements, and the execution of their small-scale project, which could include plans for a Christmas or birthday present, frames, furniture, models, artwork, etc.

**Summer Sail Program**

Sessions held June 24 through August 18
Morning, afternoon, and weekend sessions $200 for CFMM members and $250 for non-members

Registration required by calling Helen Van Fleet at 410-745-4941

The Summer Sail Program helps new sailors and old salts gain the confidence to sail a small boat in a fun and safe environment while learning the rules of the water.

**Junior Sailing for ages 8-16**

**Basic Sailing**
June 24-28 8:30am-12noon, 1-4:30pm
July 1-5, 8:30am-12noon, 1-4:30pm
July 8-12, 8:30am-12noon, 1-4:30pm
July 15-19, 8:30am-12noon
August 5-9, 8:30am-12noon, 1-4:30pm
August 12-16, 8:30am-12noon
Adult/Teen Weekends July 20-22 and August 17-18

**Intermediate Sailing**
July 8-12, 8:30am-12noon
July 15-19, 8:30am-12noon
July 22-26, 8:30am-12noon
August 5-9, 8:30am-12noon, 1-4:30pm
August 12-16, 8:30am-12noon

**Advanced Sailing**
July 20-22, 8:30am-12noon

**Free Concert: United States Naval Academy Band Commandant’s Combo**
Tuesday, June 4 6pm at the Tolchester Beach Bandstand

You’re invited to enjoy a free concert featuring the United States Naval Academy (USNA) Band’s The Commandant’s Combo. Guests are encouraged to bring lawn chairs, with carry-on alcohol prohibited for this event. CBMM’s Rose’s Tavern will be serving wine and beer. Water and other non-alcoholic beverages, as well as hamburgers and other foods will also be available for purchase.

**Weekly Summer Events**

**Memorial Day through Labor Day**
Free for members or with paid admission

**Public Tours:** 45-minute highlights tour, Fridays & Saturdays from 11am-2pm.
Watermen’s Wharf Decent Interpretation: Every day from 11am-3pm.

**Chesapeake People:** Visit with authentic Chesapeake people who share their stories on Saturdays from 11am-3pm.

**Boatyard Skills Demonstration:** Learn traditional boatyard skills from a trained shipwright. Demonstrations are daily, times vary.

**Model Guild Demonstrations:** Chat with members of the Model Guild as they construct model replicas of Chesapeake Bay boats. Mondays, 11am-noon.

**Family Bags:** Ask the Welcome Center for the use of a free Family Bag, with interactive games and activities for ages seven and under.

**CBMM’s Friday Open Boat Shop**
Fridays, June 7, July 26, August 9 & 23 3:30-8:30pm. $30 members, $30 non-members. Space is limited and pre-registration required. Participants must be 16 or older, unless accompanied by an adult. Register with Jenn Kuhn at 410-745-4980 or afad@cbmm.org

Members of the public are invited to the boat shop to work on small projects of their own, or to bring ideas for a future project, and receive the advice of an experienced shipwright and woodworker. Participants can expect assistance with machinery and tools, plans, measurements, and the execution of their small-scale project, which could include plans for a Christmas or birthday present, frames, furniture, models, artwork, etc.

**Oar Making**
Saturday & Sunday, June 8 & 9 10am-4pm. Two daily sessions are $50 for members, and $75 for non-members, plus the cost of materials, approximately $50 depending on your dimensions. Registration required by June 5 to Jenn Kuhn at 410-745-4980 or afad@cbmm.org

Under the direction of a CBMM shipwright, handcraft your own set of oars specific to your vessel, or just for decoration. When registering, be sure to specify what type of vessel the oars are for and our shipwright will help you to determine dimensions. White pine will be provided unless another material is requested in advance, or provided by participant. Bring a bagged lunch. Class size is limited.

**Antique & Classic Boat Festival**
Friday, June 14, Saturday, June 15, Sunday, June 16
Father’s Day Weekend: Fri. 11am-5pm, Sat. 10am-5pm, Sun. 10am-2pm. Free for members or with paid admission

This annual boat event is the largest of its kind in the Mid-Atlantic region and features antique and classic boats, boating demonstrations, maritime artists and craftsmen, craft vendors, classic used boats, motors, and nautical flea market, along with live music, food, and more. Read more on page 21.

**Kayak with the Midshore Riverkeeper Conservancy**
Thursday, June 20 10am, 11:30am, and 1pm. $35 members, $45 non-members

Registration by calling Helen Van Fleet at 410-745-4941

Kayak along the scenic Miles River with the Midshore Riverkeeper Conservancy. Participants leave from the Museum’s living shoreline, and head out to explore the creeks and shorelines of the Miles River. Children over six are welcome, and kayaks, paddles, and safety vests are provided.

**Visiting Vessel:** Viking ship Norsemann June 21 through June 23 Free with Museum admission

The 40-foot half-scale replica of the famous Gokstad ship will offer Museum visitors a real-life look at a Viking ship and the type of people who sailed them more than 1,000 years ago.

The ship will be available for viewing dockside, with limited, free rides available for CBMM visitors, weather permitting. No advanced registration required.

**Mister Jim Log Canoe Cruise**
Saturday, June 29 & 30, July 27 1pm, $20 members and $35 non-members

Registration required by calling Helen Van Fleet at 410-745-4941

Join Assistant Curator of Watercraft Richard Scofield aboard the Museum’s buyboat, Mister Jim, to watch the log canoe races on the Miles River. Log canoe races are a quintessential Chesapeake pasttime and Scofield will share his own experiences racing, building, and growing up with log canoes.

**Antique & Classic Boat Festival**
Sunday, July 20 9-11:30am. $35 members, $45 non-members

Registration required by calling Helen Van Fleet at 410-745-4941

Explore the environment, ecology, and history of the Chesapeake from a kayak! Join Sultana Vice President and naturalist Chris Cerino as he explores the environment of the Museum and shares stories as you paddle along the surrounding shoreline. Learn about the Miles River of today, and 400 years ago, as you see, search for arrowheads, and navigate your kayak through Fogg’s Cove and Miles Point. Kayaks, PFDs, and paddles are provided. Personal kayaks are permissible. Children ages 12 and up may attend but must be accompanied by an adult in a personal tandem kayak.

**MEMBER NIGHT: The Classic Yacht Elf**
Wednesday, July 10 at the “F” Dock, (by the Small Boat Shed) 3:30pm. Free for members

RSVP to Debbie Collison at 410-745-4991

Join the Elf’s Captain Rick Carrion, founder of the Classic Yacht Restoration Guild, as he explores the early racing career of this 1888 Lawley-bug, 30-foot class wooden sailing yacht, her extensive restoration, and the evolution of her historic relationship to the Chesapeake Bay, and to the Museum. Elf is listed on the National Register of Historic Places. The Elf will be dockside at the Museum for this special presentation. Light refreshments served.

**Exploring an Ironclad Legend: the USS Monitor**
Thursday, July 11 in the Van Nesspe Auditorium 5:30pm, $10 for members, $20 for non-members

Registration required by calling Helen Van Fleet at 410-745-4941

Join Mariner Museum’s conservator Will Hoffman as he discusses the restoration of artifacts from the USS Monitor—a Civil War icon and pivotal piece of American history. Today a National Marine Sanctuary, the USS Monitor’s history and the Battle of Hampton Roads will be explored by Hoffman as well as the on-going conservation work with recovered artifacts from the ironclad wreckage now in the collections of the Mariner’s Museum.

**Education & On-the-Water Programs**

**Special Events & Festivals**

**Sultana Eco Kayak Program**
Wednesday, July 3 9-11:30am, $35 members, $45 non-members

Registration required by calling Helen Van Fleet at 410-745-4941

Explore the environment, ecology, and history of the Chesapeake from a kayak! Join Sultana’s Vice President and naturalist Chris Cerino as he explores the environment of the Museum and shares stories as you paddle along the surrounding shoreline. Learn about the Miles River of today, and 400 years ago, as you see, search for arrowheads, and navigate your kayak through Fogg’s Cove and Miles Point. Kayaks, PFDs, and paddles are provided. Personal kayaks are permissible. Children ages 12 and up may attend but must be accompanied by an adult in a personal tandem kayak.

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Bronze Casting Demonstration
Friday, July 12 in the Museum Boatyard
10am-noon
$30 for members, $50 for non-members
Registration required by July 10 to Helen Van Fleet at 410-745-4941
Join the Marvin’s Museum conservator Will Hoffman as he discusses the casting replication project of one of the artifacts from the USS Monitor, including iron and bronze parts. Following the discussion, Hoffman and nationally-renowned sculpture artist and Shepherd University professor Christian Benefiel will cast a replication of an oarlock from the Monitor in bronze using traditional pattern and molding methods.

Bronze Casting Four-day Workshop
Thursday, July 18 through Sunday, July 21
9am-4pm all four days, $160 for members, $200 for non-members, plus the cost of materials, (approximately $100)
Registration required by July 12 to Helen Van Fleet 410-745-4941
Join nationally-renowned sculpture artist and Shepherd University professor Christian Benefiel as he guides you through the intricacies of bronze casting, including creating molds, working the sand and furnace, and pouring the hot metal. Take home a working knowledge of casting metal and your own creation cast in bronze. For ages 16 and up.

Cruising with the Miles River Riverkeeper
Friday, July 19
10-11:30am, $15 for members, $20 for non-members
Registration required by calling Helen Van Fleet at 410-745-4941
Join Miles Riverkeeper Tom Leigh on CBMM’s educational, exhibit, and boat restoration programs.

The Olney Big Band performs at this special Independence Day celebration. Stay into the evening and enjoy the St. Michaels fireworks over the Miles River. Two vocalists will join the 17-member Olney Big Band—directed by longtime professional musician and conductor Dr. Robert Tennyson, to perform all the big band era greats through present day. The Olney Big Band has entertained audiences from as close as Blues Alley in Washington D.C. to as far away as the Montreux Jazz Festival in Switzerland with their special brand of swing, jazz, and dance music, and were selected as Ambassadors of Big Band music by the Sally Bennett Big Band Hall of Fame close as Blues Alley in Washington D.C. to as far away as the Montreux Jazz Festival in Switzerland with their special brand of swing, jazz, and dance music, and were selected as Ambassadors of Big Band music by the Sally Bennett Big Band Hall of Fame.

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Join musician and photographer John Mock as he performs an evening of original compositions on the guitar, concertina, and tin whistle, all accompanied by a photographic slideshow documenting the Maritime vistas that inspire his music. All ages will enjoy John’s musical mastery and engaging storytelling as he evokes the essence of the sea in his images and melodies.

Join Assistant Curator of Watercraft, Richard Scolfield, as he explores the history, culture, and craft of the iconic Chesapeake log canoe. Scolfield, a master shipwright and avid sailor, has spent his life on the Bay racing and crewing these iconic vessels, and though stories and photographs he will share his experiences restoring, competing, and appreciating log canoes.

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FREE Day Docking in St. Michaels!

Chesapeake Bay Maritime Museum offers free day docking at our MEMBERS-ONLY MARINA for all FAMILY LEVEL members and above.

Day Docking space available on a first-come, first-served basis. For information call the CBMM Dockmaster at 410-745-4946 or VHF Channel 16.

JOIN US and make the most of the summer and fall boating season.

SEVERAL WAYS TO JOIN
Online ★ www.cbmm.org/join.htm
By Phone ★ 410-745-4991
In Person ★ visit CBMM
By Mail ★ use the enclosed remittance envelope

Don’t have your own boat? Take a ride on one of ours!

Enjoy a scenic Miles River cruise aboard CBMM’s replica buyboat, Mister Jim. Fridays through Mondays noon, 1pm, 2pm & 3pm $10 adults, kids 6 & under free