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—all of 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.

To sign up to receive Navy Point News featuring announcements and information about our programs, festivals, exhibitions and more, Email havefun@cbmm.org to be added to our mailing list or sign up online at cbmm.org.

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Chesapeake Bay Maritime Museum
African-American sailmaker Downes Curtis’ communities and constituencies.

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2015 Calendar
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NPS surveys log bottom bugeyes, Edith E. Lockwood, Martha, Winnie, and a new log canoe.

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Jay Fleming: Photographing the Once and Future Bay by Kate Livie

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The Chesapeake Log is a publication of the Chesapeake Bay Maritime Museum.

SPRING/SUMMER 2015

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President’s Letter

by Kristen L. Greenaway

Reflecting on the changes the Museum has seen since its humble beginnings in 1965, I have a great deal of respect for the people who have transformed this very special place over the last 50 years. People who love the Chesapeake Bay—its way of life and its history—have supported our work as members, volunteers, and donors. In return, we have grown from a few houses and artifacts shared with a handful of guests, to today’s large waterfront campus, an extensive collection of objects and historic boats, and nearly 70,000 annual guests inspired by our efforts. We have also grown our programming, with a new on-the-water program being introduced this summer that I am particularly excited about.

On May 23, 2015, CBMM’s Navy Point will transform into festival grounds with Party on the Point: Celebrating 50 Years on the Bay. Complete with the live Motown sounds of the XPDs, great regional food and drink, family activities, and boat rides on many of our historic craft—you are invited to join the party as we kick off a year-long celebration of the Museum’s 50th anniversary. Please mark your calendar and make plans to bring your family, neighbors, and friends to enjoy the festivities with our Museum community. (You can read more about this festival on page 32.)

Party on the Point also marks the public opening of a major new exhibition, A Broad Reach: 50 Years of Collecting, featuring 50 significant objects in the Museum’s collection—some never before seen by the public. The exhibition will be presented on both floors of the Steamboat building, and continues through March 2016. Accompanied by a commemorative catalogue, A Broad Reach is sponsored by many of the Museum’s most generous supporters.

This summer, more people will get out on the water with us in meaningful ways, with expanded, special cruises aboard Winnie Estelle, and the launch of a new boat rental program, lasting all summer long. Now you will have the opportunity to sail, row, or paddle one of our wonderful wooden small craft for as little as an hour or a full day, for a fun, Chesapeake experience. Private sailing lessons are also being introduced; for more details about these programs, see page 31.

CBMM donors should feel confident knowing their philanthropic support makes these new programs and many others possible. CBMM is a vibrant, growing institution, thanks to the engagement of our staff, volunteers, members, donors, and most importantly, our guests. Thank you for your part in making these first 50 years so inspiring. I look forward to sharing more of the Museum’s plans in the future. For now, please enjoy this issue of The Chesapeake Log, and plan on joining us on May 23, 2015, for our new exhibition opening and Party on the Point: Celebrating 50 Years on the Bay. We cannot wait to “wow” you!

PS. Be sure to visit our newly redesigned website at cbmm.org, offering easier navigation, updated calendar of events, lists of boats for sale, and much more. While there, sign up for our e-newsletter, Navy Point News, so you’ll always have the latest information on our programs, festivals, and exhibitions!

Chesapeake Swan Song exhibition opens April 11, 2015

by Kate Livie

The story of the evolving relationship between the people and swans of the Chesapeake Bay will be told through a curated collection of decoys, photographs, and artifacts in a new exhibition, Chesapeake Swan Song: From Commodity to Conservation, opening to the general public on Saturday, April 11, 2015 and continuing through April 3, 2016.

The exhibition is generously sponsored by Guyette & Deeter—the world’s leading decoy auction firm—Judy and Henry Stansbury, and Gourmet by the Bay in St. Michaels, MD.

Over the last 150 years, the population and perception of swans has dramatically changed within the Chesapeake region. These magnificent waterfowl—today valued for their aesthetic beauty and rarity—were once part of the Bay’s commercial harvest.

Hunted for sport, food, and feathers, the Chesapeake’s plummeting swan population became protected by the Federal Migratory Bird Treaty Act of 1918. Since then, the Bay’s swans have become treasured ornaments, inspiring artists, bird watchers, and photographers. They have also become a source of controversy, provoking bitter debate in the early twenty-first century as the State of Maryland sought to control the proliferating population of invasive mute swans.

For thousands of years, two native swan species—tundra and trumpeter—have migrated from the Arctic to the protected coves of the Chesapeake Bay. Flying south in white wedges, their arrival signified sustenance for the Bay’s native tribes and later, for the colonists who scratched out a living along the Bay’s tributaries. In the nineteenth century, equipped with accurate, inexpensive firearms, hunters harvested more swans than ever before, shipping birds to Baltimore for fancy suppers.

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currents

The snowy white feathers were in high demand in New York and London, where they were used to decorate women’s hats, and made into powder puffs and foamy slippers. To entice the birds within range, carvers throughout the Chesapeake crafted huge swan decoys, from crude to elaborate, that mimicked swans feeding, swimming, and preening. The high demand for swans and ever-more-efficient hunting techniques took a dramatic toll. The population of the trumpeter and then the tundra swan began to plummet, and their distinctive calls, once booming in concert, became now a rare sound on the Chesapeake’s frozen waterways. It would take the collaborative effort of Canada and the United States to protect them, with the two countries creating legislation to protect the region’s native swans as part of the 1918 Migratory Bird Treaty Act. That conservation law, which also protected bald eagles and barn owls, transformed the trumpeter and tundra swan populations from food items to conserved species, overnight. Swan was dropped from restaurant menus, and swan feather hats would no longer be on stylish display along 5th Avenue or Piccadilly.

Throughout much of the twentieth century, the Chesapeake’s native swan population has been protected, shot with birders’ high-tech cameras instead of guns. But an introduced species from Europe, the mute swan, sent ripples through the pond. In 1962, five pet mute swans escaped from a Talbot County estate where they had been introduced as an elegant addition to the pastoral scenery. The Chesapeake Bay proved an all-too-welcoming environment. The population of mute swans mushroomed in the late twentieth century, and the prolific, beautiful impostors formed year-round residential flocks, devouring Bay grasses and dominating shorelines. The snowy white feathers were in high demand in New York and London, where they were used to decorate women’s hats, and made into powder puffs and foamy slippers. To entice the birds within range, carvers throughout the Chesapeake crafted huge swan decoys, from crude to elaborate, that mimicked swans feeding, swimming, and preening. The high demand for swans and ever-more-efficient hunting techniques took a dramatic toll. The population of the trumpeter and then the tundra swan began to plummet, and their distinctive calls, once booming in concert, became now a rare sound on the Chesapeake’s frozen waterways. It would take the collaborative effort of Canada and the United States to protect them, with the two countries creating legislation to protect the region’s native swans as part of the 1918 Migratory Bird Treaty Act. That conservation law, which also protected bald eagles and barn owls, transformed the trumpeter and tundra swan populations from food items to conserved species, overnight. Swan was dropped from restaurant menus, and swan feather hats would no longer be on stylish display along 5th Avenue or Piccadilly.

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Swans, huge and elegant, have come to represent our entire changing story of the Chesapeake environment. From a source of sustenance to a driver of mass harvest, a creature of conservation to a provocative invasive, swans convey the changing story of the Chesapeake’s hunting culture.

Don’t miss the Members Night Preview Opening of this new exhibition on Friday, April 10. More details can be found in the calendar on page 29.
Museum launches new boat rental program
June 10

This summer, the Museum will bring more people out on the water with a unique boat rental program that launches June 10. Built over the years in CBMM’s Boatyard through the generosity of donors to the Jim Greenaway Memorial Fund, named after President Kristen Greenaway’s late father, an avid sailor, furniture manufacturer and boat-builder, who passed away this January. In his honor, boats in the program will be named after many of those that he built and sailed throughout his lifetime.

“I was very touched when the donors announced they had set up the fund,” said Greenaway. “My father instilled a love of the water in me and my siblings while we were growing up in New Zealand, so I know he’d be quite proud to see his legacy continuing here along the Chesapeake Bay through this generosity.”

Starting June 10 and continuing Wednesdays through Sundays until August 30, hourly rental reservations can be made from 10am to 4pm, with all boats returning to the Museum’s docks no later than 5pm.

“You can take one of our boats out for as little as one hour to an entire day,” said CBMM Boatyard Program Manager Jennifer Kuhn. “For our guests, it’s a great way to experience some of the nicest, handmade wooden boats in the world.”

Boat rental participants must be 16 years of age or older, with minors accompanied by an adult, unless a boater safety certificate is presented. All participants must also be physically able to get in and out of a small boat without assistance. Life jackets will be provided. Sign-ups and payment will be taken at the Museum’s Welcome Center, with walk-ins welcome. Boats will be launched from the Museum’s floating docks, located near the Steamboat Building along the Fogg’s Cove side of campus. Participation is limited by the number of boats available, with reservations also available.

Hourly and daily private sailing lessons will also be offered this summer, with CBMM instructors teaching everything from basic to advanced sailing techniques. Vessels will be provided by CBMM’s boat rental program, with small wooden and fiberglass craft available. Families with children over the age of 8 are encouraged to participate in private sailing lessons. Life jackets will be provided for all participants. Five days advanced registration is required for sailing lessons.

**PROGRAM DETAILS**

**Boat Rental Hourly Rates:**
$20 CBMM members, $30 non-members for sailing vessels
$10 CBMM members, $20 for rowing/paddling vessels

**Boat Rental Daily Rates:**
$100 CBMM members, $160 non-members for sailing vessels
$50 CBMM members, $100 non-member for rowing/paddling vessels

**Private Sailing Lessons** (up to four participants per session)
$50 per hour
$100 per person for a full-day lesson, from 10am-4pm

For more information about our boat rental program or sailing lessons, contact Allison Speight at aspeight@cbmm.org or 410-745-4941. In the event of small craft warnings or inclement weather, the programs will be canceled.

Academy for Lifelong Learning honors exceptional members

by Ann DeMart

The Academy for Lifelong Learning’s programs have been enhancing the lives of area residents for nearly 15 years. Members of the CBMM-affiliated organization, enjoy courses and field trips on topics as diverse as United States and world history, digital photography, railroads, airships, newspapers, international affairs, philosophy, gardening, literature, music, math, and more.

All of these programs are conceived, planned, and led by volunteers. Their commitment and hard work epitomizes the organization’s mission: to explore ideas, exchange knowledge, and share experiences.

Recently, ALL honored its founders and other members whose exceptional service have made the organization not only possible but also successful. The names of the honorees are engraved on a plaque, which was presented at ALL’s annual meeting and winter social on January 15, 2015, by ALL President Robert Lonergan and Membership Chair Beverly Martin.

The plaque, which will be displayed at the Chesapeake Bay Maritime Museum, includes the names of ALL founders: Carole Andersen, Neil Andersen, Jim Austin, Frank Downing, Edee Fenimore, Jake Fisher, John Ford, Marian Frank, Norm Frank, Buck Guthrie, Tom Hollingshead, Jerry Land, Bob Leahy, Annabel Lesher, Peter Max, John Miller, Al Naeny, Dorothy Parker, Fred Parker, Betsy Perry, John Valliant, and Bob Whitlock.

Honoree Roll members have served at least six terms on the board or led six courses, or performed a total of ten years of any combination of the two services. These members are Sam Barnett, Fanita Bartoo, Ron Baristoni, Art Bounds, Chip Britt, Ted Clark, Esty Collet, Stephen Goldman, Sam Barnett, Glory Aiken and Stephen Goldman, another term for Tom Hollingshead, and appointed Helen Van Fleet, who had previously served on the board in her role as ALL’s registrar. A full list of board and executive committee members is available on the website, cbmm.org/all.

ALL invites the public to its spring social and course presentation on Thursday, April 9, 2015, 4-6pm in the Van Lennep Auditorium. Classes begin April 13, 2015. For more information and to receive ALL’s catalogue, please call Allison Speight at 410-745-4941. A listing of current courses can be downloaded from our website. ALL is also on Facebook.
Meet Our Executive Committee

by Jen Matthews

Who are the men and women who contribute their time in support of the Chesapeake Bay Maritime Museum by serving on the Museum’s Board of Governors? Over the next few issues of The Chesapeake Log, we will profile members of the Board of Governors. The Board has fiduciary and governance responsibility for the Museum. The five-person Executive Committee’s primary function is to guide Board decisions and make recommendations for full Board approval.

The Executive Committee is represented by Richard Tilghman, Chair; Henry Stansbury, Vice-Chair; Jim Harris, Treasurer; Richard Bodorff, Secretary; and Diane Staley, Officer at Large.

Richard Tilghman has been a Board Member since 2009. He graduated from University of Maryland Law School in 1975 and joined the law firm of Piper & Marbury in Baltimore a year later, following a clerkship with Maryland Court of Appeals. In 1981, he became partner and was co-head of the firm’s Corporate and Securities Practice Group until he retired to the Eastern Shore at the end of 2005. He currently manages Wye House, the family’s historic farm near Tunis Mills, where he and his wife, Beverly, reside with their daughter, Elizabeth.

Henry Stansbury also joined the Board in 2009, and has been involved with the Museum since 2001. Stansbury has been a Director of the Bay National Corporation since 1999, and a Director of Bay National Bank since 2000, where he currently serves on the bank’s Executive Committee. Beginning in 1975, Stansbury served as the Chief Executive Officer of Agency Insurance Company of Maryland, Inc., a privately owned property and casualty insurance company. He is Past President of the National Association of Premium Finance Companies. In 2001, he relinquished his CEO titles to his son, John, yet retains the title of Chairman. Stansbury is a passionate collector of decoys and a member of several decoy collecting clubs. In addition, he is the author of two books as well as numerous articles on waterfowl heritage.

Jim Harris joined the Board in 2011, and has been involved with the Museum since 1993. He retired in 2010 as Senior Vice President of ExxonMobil Chemical Company, where he was responsible for the Global Polymers organization. In addition, he oversaw the company’s marketing activities. Harris earned a degree in Chemical Engineering from the Georgia Institute of Technology and an MBA from the Wharton School of the University of Pennsylvania. Harris joined Exxon in 1972, and held a number of management positions in the company’s Polymers and Intermediates businesses in Europe and the United States, including President of Exxon Chemical Europe. Georgia Tech named Harris to the Academy of Distinguished Engineering Graduates in 1996, and the Engineering Hall of Fame in 2011. He and his wife, Pam, have split their time between homes in Royal Oak, MD, Houston, TX, and their South Texas Ranch. Jim’s hobbies include golf, hunting, boating, and model trains.

Richard Bodorff joined the Board in 2011, and has been involved with the Museum since 2007. He is a Partner with Wiley Rein LLP in Washington, D.C., representing radio and television licenses before the Federal Communications Commission, and specializes in obtaining approval for the purchase and sale of broadcast properties. Bodorff graduated with a degree in English Literature at Denison University and a JD from Vanderbilt University School of Law. He currently serves as Vice Chairman of the Commonwealth Public Broadcasting Corporation.
In 2016, CBMM is opening an exhibition all about you!

Your personal photos and family memories from the last 50 summers on the Bay—fishing, sailing, lounging on the beach, catching crabs—will be displayed for the public to enjoy as part of a new exhibition, Snapshots to Selfies: 50 Years of Chesapeake Summers.

Snapshots to Selfies submissions must:
- Document a summer moment
- Be taken during or after 1965
- Feature the Chesapeake Bay or its tributaries
- Include a person (no landscapes, please!)
- You can be an amateur or professional photographer

Individuals can submit up to three photos, along with a brief explanation of the stories behind your photos. To become a part of Snapshots to Selfies, bring your submissions to our May 23 Party at the Point festival (more information about the event on page 32), or upload them online at cbmm.org/snapshots. Photos may be submitted through November 30, 2015.

Volunteer Profile

by Tracey Munson

In the Museum’s earliest days, Carol Kilbourn supported the Museum as a volunteer—a role she continues to hold today, and one that is revered among multiple generations in her family. Carol grew up in suburban Philadelphia, and first experienced the Chesapeake Bay while cruising with family friends in her youth. In the late 1940s, she was dating G. Rex Kilbourn, Jr., who, as a United States Naval Academy First Classman, had a yawl command and would often sail with Carol to ports around the Annapolis area, including St. Michaels.

They later married and had four children, and through a combined love of “antiques and old things,” purchased historic Long Point in Neavitt in 1966, an early eighteenth century home that overlooks Balls Creek and Broad Creek, and in the distance, the Choptank River. They would make Long Point their summer home before moving permanently in 1981. In 1967, Carol and Rex were invited to the Museum as guests of then-President Jim Holt. Holt already knew of Carol’s volunteer work in Philadelphia with Independence Hall, Junior League, and a tutoring program for Philadelphia’s Public Schools, so when he asked her to help lead a volunteer program for the Museum, Carol showed initial concern with only being in St. Michaels for the summer months but then promptly agreed, “Sure, I’ll do what I can.”

Along with Barbara and Hank Luykx, Carol was instrumental in starting the Museum’s volunteer program that today draws more than 250 individuals from throughout the Chesapeake region. Since that time, Carol’s volunteer service has included working as a docent—interpreting “Watermen’s Wharf” to the gardens and landscaping throughout the Museum’s campus. Carol also volunteers with the Talbot Hospice House and Christ Church in St. Michaels.

“Carol has volunteered at the Museum almost as long as it has existed, and continues to do so today,” said CBMM Facilities Manager John Ford. “The amount of time she has invested in CBMM is testimonial enough, but all that time was spent productively supporting this Museum and its staff in every way she could. I have been fortunate to work directly with Carol, to experience first-hand her exuberance and dedication, and have benefited greatly from it. She has always been and continues to be a great friend to CBMM and to all of us who work here.”

“I love meeting all the people and helping them to enjoy the things that I enjoy,” said Carol. “The Museum fills a wonderful niche and provides an eye for people to see and appreciate the Chesapeake Bay. And volunteering is a great service—it helps kids find focus and older volunteers find friends.”

To learn more about volunteering at the Museum, contact Director of Events & Volunteer Programming Melissa Spielman at 410-745-4956 or email mspielman@cbmm.org.
A Broad Reach: 50 Years of Collecting

by Pete Lesher

From gilded eagles to a sailmaker’s sewing machine, a log-built bateau to an intimate scene of St. Michaels crab pickers, A Broad Reach: 50 Years of Collecting, opening Saturday, May 23, 2015 in the Steamboat Building, showcases treasures of the Museum’s collection from the last half century.

The challenge of whittling down a collection containing 60,000 objects, manuscripts, historic photographs, and more to 50 outstanding items was both monumental and delightful. Objects and images were unearthed with white gloves from their protected places in storage, with each assessed for its meaning, beauty, and relevance. In selecting these objects, the Museum looked for artifacts that represent the full breadth of the collection and our mission.
A Broad Reach: 50 Years of Collecting will feature those with the richest stories to tell, from a humble fire axe to a buxom figurehead. Some will be arresting, some will be transcendent—all will explore the Chesapeake and its changing environment and culture over the last 50 years.

Some of the objects in A Broad Reach represent bygone Chesapeake trades that have all but disappeared in recent years. The art of traditional, hand-crafted sailmaking is one of those. Oxford, MD native Downes Curtis learned sailmaking as a youth from the town’s old English sailmaker David Pritchard.

When Pritchard died, his African-American apprentice, Curtis, took over the business. After rescuing most of his tools from a 1943 fire, Curtis moved his shop to the town’s former black schoolhouse, where he continued working until his death in 1996. Curtis built sails for some of the area’s best racing yachtsmen, including a number of log canoe sailors.

While much of his work was done on his sewing machine, Curtis used his sailmaker’s bench and hand tools for specialized jobs, like working a cringle into the corner of a sail. Curtis’ tools and equipment remind us of the artisanry and skill developed by maritime craftsmen during the years when spirited recreational sailing competition on the Bay kept the sewing machines in sail lofts humming.

Of course, those sails also required boats—hardly a rarity in the working Chesapeake during the early twentieth century. The Museum maintains the largest collection of indigenous Chesapeake Bay watercraft in the world, some of them still maintained afloat, so several are represented in the exhibition.

With pretty sterns that looked like motor racers, dowetail boats were designed in the early 1900s to accommodate gasoline engines. Martha was built by Bronza Parks in 1934 for $350 and named for the owner’s daughter, Martha Lewis. The vessel was used for oyster tonging and trotlining for crabs. A familiar sight in Dorchester County, this type of boat has many nicknames, and is also referred to as a ducktail, draketail, torpedo-stern, or Hoopers Island launch, after the island where it originates. Although Martha was undoubtedly a boat that worked hard, her elegant, long lines and beautifully-finished details make her an exceptional addition to our A Broad Reach highlights, as a perfect marriage of form and function.

The Chesapeake still supports commercial fisheries and the workboats that service them, but some of the stories told in A Broad Reach are of industries and traditions that are now part of the Bay’s past. Chesapeake ferries, once an essential component of regional transportation for thousands, are a perfect example. Until the Chesapeake Bay Bridge opened in 1952, the Chesapeake Bay Ferry System connected the opposite shores of the Bay. Daniel G. Higgins Sr. started working for the ferry in 1919, and three years later, at age 30, became the youngest ferry captain. He wore a blue wool hat and coat as part of his uniform. Higgins, the senior captain on the ferry system in its final years, was allowed to choose which boat he wanted to captain. Higgins elected to command the smallest and slowest boat in the fleet, Gov. Emerson C. Harrington II, which, although not the most prestigious vessel, ran a route to his tiny hometown of Claiborne, MD. Stories of the Chesapeake’s ferries evoke the connections among people across the Bay over time, but also about the way the Bay can isolate the Eastern Shore.
The Chesapeake has been a functional highway for transportation and industry, but its gentle landscapes and wide rivers have also acted as a muse for artists, musicians, and authors for hundreds of years. One of our most beautiful objects reflects the Chesapeake's ability to inspire and evoke creative emotions.

In 1897, Baltimore businessman Hunt M.R. Thom had a logbook custom-made for his new 42-foot naphtha yacht. Throughout the summer of 1898, he cruised the Chesapeake Bay with his young bachelor friends, some of whom were prominent members of Baltimore's artistic community. Eleven of these artists, including Phillip Boileau, Hugh Nicholson, and Irving Ward, contributed drawings or paintings to Thom's log inspired by the Chesapeake Bay and sights of their cruise. Poignant, funny, or sometimes just lovely, Thom's logbook bears witness to the incredible depth of human sentiment stirred by the Chesapeake's changing scenery.

From a jewel-like logbook to a rough wool uniform, simple objects can convey volumes about the Bay's people, places, and culture. A Broad Reach: 50 Years of Collecting will feature these stories and more, exploring the way the Chesapeake Bay has and continues to define our art, our lives, and our legacy.

The exhibition opens to the public on Saturday, May 23, 2015 in conjunction with a special festival, Party on the Point: Celebrating 50 Years on the Bay, which kicks off a year-long 50th anniversary celebration. Read more about Party on the Point on page 32.

The exhibition is available during regular Museum hours and is free for members or with paid admission. The exhibition is accompanied by a commemorative catalogue available for purchase in the Museum Store, featuring photographs of each collection piece.
Photographing the Once and Future Bay

By Kate Livie

The Chesapeake Bay is an undeniably beautiful place, and it’s easy to take a photo that reflects the endless convergence of marsh, water, and sky. But the real challenge is to capture something that’s more than a pretty sunset. Jay Fleming, a young photographer working out of Annapolis, MD, hopes to change the conventional perception of the Chesapeake, one picture at a time.

From the traditional fishing culture’s slow disappearance captured in the slumping collapse of the last house on Holland Island in Dorchester County, MD, to the vibrant eruption of silver croakers from a pound net (taken from the fish’s perspective), Fleming depicts a Bay that is working hard to keep its head above water. Bursting with life, color, and dynamism, his photos convey the clear sense that the Chesapeake’s working harbors and underwater terrain are rich, thriving environments.

Fleming’s pictures are clear-sighted to the Chesapeake’s charms and its changes as only a native son could be, looking past the sunsets to a Bay that’s struggling to survive but still has so much magic left.

Over a meal at Annapolis’ Factor’s Row restaurant, where his work is prominently featured on the walls, I caught up with Fleming to ask him about his methods, his motivation, and some of the dramatic and dangerous lengths he’s gone in order to capture the most beautiful and fleeting of Chesapeake moments.

KL: So, Jay, tell me about how you got started taking pictures.

JF: I’m from Annapolis, and I was born and raised in the area. My father is from Delaware and shot for National Geographic for 15 years, and I would go with him on assignments as a kid. As a teenager I started to use his equipment and when I was around 14 or 15, I submitted a photo to an EPA Wildlife and Wetlands photo contest and won the grand prize, which sparked my interest in wildlife photography and being on the water and taking pictures. I started shooting stuff I was interested in on the Bay and developed my own style that was different than my father’s.
KL: It seems like while some young photographers may expand away from the area where they grew up, you’ve really been dedicated to shooting the Chesapeake. What captures you about the Chesapeake, and why do you want to take pictures here?

JF: I would say that the more I look into a particular subject on the Chesapeake, the more I find out, the more I learn, and there are a lot of different photo opportunities for each subject. The thing I love about the Bay is that the deeper you dig into it, the more you find.

KL: What do you think is your favorite setting and topic to shoot on the Chesapeake?

JF: I love being on the water. I love fish, anything underwater. Watermen, different fisheries, underwater stuff. Those are what really spark my interest.

KL: Do you have an example of a favorite experience you’ve had as a photographer?

JF: One trip that stands out was a trip to Tilghman Island last year, gill netting. I looked at the weather the night before, with west winds at 20 to 30 knots and snow. Normally, I wouldn’t go out in that kind of weather, but with these watermen, with orange oilskins, fish covered with ice, it was perfect for photography. So we went out, and at first, it was a perfect trip—we caught 2,500 pounds of fish.

Toward the end of the day, it got really rough and the weather started getting a lot worse. Everyone was starting to get a little scared, even the captain. Apparently one of the bilge pumps on the stern wasn’t working and we were taking waves over the stern. This was January, so water’s probably in the mid-30s. Needless to say, I was really ready to get off the boat. After the trip, I learned the captain had already sunk two boats, so maybe we were right to be scared. But at the end of the day, it was totally worth it for the pictures.
KL: Do you think your pictures tell a story?
JF: I think they do help people understand more, like the particular topic I’m working on now, which is how people make their living working on the water. I think my photos help people understand that the seafood industry might not be what it was 50 years ago, but there’s still a lot going on. There’s quite a few people making a living off of the Bay and the Bay’s resources. If I can help people gain appreciation for local seafood and the hard working watermen, then I think that’s a great accomplishment.

KL: Do you feel that you are able to document the Bay in a way other photographer’s haven’t? What’s different about the pictures you take?
JF: I try to approach photos from a different angle than most photographers. I have the versatility of shooting above the water and underwater. I don’t think there are that many underwater photographers in the area, which I think you could say is my little niche.

To get an underwater photo, you have to be willing to go out when the water is clear, which is usually when it’s a lot colder. I’ll get in a pound net to get a picture in a wet suit in November, and it’s pretty chilly. With pound net photos, you also have to think about stingrays. You don’t want to get in a net full of rays and get stung to death. I’ve gotten in the water with a gill net, and got a shot of a guy pulling a rockfish out of the water, with half the image above and the fish’s tail still in the water. It’s a familiar subject, but taken from my perspective.

KL: What is the photograph you’re most proud of?
JF: I could go back to 2010, when I paddled out to Holland Island. It was my first trip to the island, and I had seen pictures of the house online. I knew the house was going to fall in soon. I went out there in April with two friends—one in a kayak, the other on a paddleboard—and we paddled from Crocheron all the way down to Holland Island, about 15 miles. Probably not a good idea. But it was completely flat and glassy on the way out, and we ended up staying for two days. I shot pictures of the house when I got there, and its reflection in this beautiful, calm sea. On the day we were leaving, it started blowing 25-30 knots, and we didn’t have any more food or water. I mean, I guess we could have eaten seagull eggs or something. So we ended up waiting for the tide to switch and we caught the incoming tide. We crossed Hooper’s Strait in a kayak and paddleboard. The current was so strong we made it back in an hour and a half, in really rough conditions.

KL: So, it sounds like you’re willing to put yourself in serious discomfort, to get the shots you want.
JF: That’s probably a good way to put it. Because saying I put myself in harm’s way for a photograph makes me sound like an idiot.

KL: How do you think your pictures help to address some of the issues that are impacting the Bay as it changes?
JF: My photographs are helping document what is currently going on in the Bay, whether it is a beautiful sunset or a dilapidated old building on the water, like the house on Holland Island. But I’m not trying to beautify anything, I’m trying to document what’s going on in the Bay, in somewhat of an artistic fashion.

KL: I think you also document some of the things most people assume are bygone practices in the Bay and show they’re still alive and well, like nippering for oysters.
JF: Yeah, I had to ask around for weeks to find someone who still does it. I finally found a guy and ended up going out twice with him. Nippering, there’s only a handful of people left still doing it. Mostly older people, even older women used to nipper. A friend of mine in Crocheron, his grandmother used to nipper. She’d go out and get eight or 10 bushels, whatever she could do to earn a little money.
The Chesapeake that once was, and still is, in a lot of ways. Bay better, and help protect the Bay, for the environmental issues. But being able to see it really brings it out in a different way of life and hopefully we can sustain it for the future. Kids my age don't really get out a lot.

KL: If you don’t mind me asking, how old are you, Jay?
JF: 27… Maybe I shouldn’t call myself a kid (laughs).
KL: But you're a kid at heart, though, right?
JF: Always will be!
KL: Do you think your pictures might change any outcomes for the future Bay? When you talk about kids today that don’t get out, do you have a hope that you’ll reach people like that?
JF: Yeah, I do. I hope they can inspire people to treat the Bay better, and help protect the Bay, for the environmental purposes and the cultural purposes as well. Like with the watermen photos, a lot of people wouldn’t know half the stuff that I photograph actually happens.

The people in D.C. and Baltimore and Annapolis might not know that people still go out in skipjacks and pull oysters off the bottom. They don’t know details about it. But being able to see it really brings it out in a different light. It’s still happening, and there’s quite a few watermen on the Chesapeake Bay. They’re going to hold onto their way of life and hopefully we can sustain it for the future.

KL: I think people tend to read the bad news in the newspaper and on TV and they begin to think the Bay is beyond all hope, but your pictures document how much is still happening, not just above the water but below it.
JF: Absolutely. There’s a lot of negative publicity about the Bay, and the Bay has its fair share of environmental issues, which have caused a decline in our fish stocks, but there’s still a lot out there that is pretty captivating and productive.

For more information, visit jayflemingphotography.com

NPS surveys log bottom bugeye, Edna E. Lockwood

Modern technology meets historic sailing workboat

Chesapeake Bay Maritime Museum Boatyard Manager Michael Gorman reports the 1889 nine-log bottom bugeye Edna E. Lockwood was hauled out this winter to make room for the National Park Service to laser scan and photograph her log hull. The information is being put together by NPS’s Heritage Documentation Programs to document the different parts of the hull and how they come together as a greater whole.

The project is part of the Historic American Engineering Record (HAER) Maritime Documentation Program, with the produced measured drawings added to the HABS/HAER/HALS Collection in The Library of Congress to document the last floating oyster boat of her kind. For the Museum, the information will be turned into a 3D model to aid Museum shipwrights and apprentices in the restoration of Edna E. Lockwood.

In 1889, at the age of 24, John B. Harrison of Tilghman Island built Edna E. Lockwood, the seventh of 18 bugeyes he was to build. Harrison also built the log canoes Flying Cloud and Jay Dee. Built for Daniel W. Haddaway of Tilghman Island, Edna E. Lockwood dredged for oysters through winter, and carried freight—such as lumber, grain, and produce—after the dredging season ended.

She worked faithfully for many owners, mainly out of Cambridge, MD, until she stopped “drudging” in 1967. In 1973, Edna was donated to the Museum by John R. Kimberly. Recognized as the last working oyster boat of her kind, Edna E. Lockwood was declared a National Historic Landmark in 1994.

The nine logs making up the historic bugeye’s hull need replacing, with the restoration project planned to begin in late 2015, with all work done in full public view at CBMM.

A new exhibition featuring Fleming’s work, entitled The Unseen Chesapeake: Capturing the Bay’s Wild, Forgotten Landscapes with Photographer Jay Fleming opens at CBMM on June 25, 2015.

A free public exhibition opening will be held from 6:30-7:30pm in CBMM’s Van Lennep Auditorium, with opportunities to meet Jay Fleming, and purchase signed prints of his work. CBMM members can enjoy the special preview and photographer meet-and-greet starting at 5:30pm.

Todd Croteau from the National Park Service’s Heritage Documentation Programs takes the lines off the 1889 log bottom bugeye Edna E. Lockwood through photogrammetry and laser technologies. The nine logs making up the historic bugeye’s hull need replacing, with the restoration project planned to begin in late 2015, with all work done in full public view at CBMM.

See a video of the NPS at work on Edna E. Lockwood at bit.ly/Edna_NPS
Martha, Winnie, and a new log canoe

Several boatyard projects are underway. Martha's topside planks have been replaced and the first coats of paint applied, with more painting anticipated before her Olds 455 is refurbished and the 1934 Hooper Island draketail shown where it will be fastened in the log canoe.

The 1920 buyboat Winnie Estelle went up on the marine railway for the first time since the museum acquired her in April of 2014. On one of winter's warmer days, Winnie's zins were replaced and the bottom painted by museum volunteers.

Adapting the lines from a Lambdin canoe in CBMM's collection, shipwright and apprentices have begun working on a new, three-log sailing canoe. With a hull built from three, 26-foot local loblolly pine logs, the canoe is being constructed in full public view, with an anticipated spring or early summer launch.

Open daily, the Museum offers guests a great opportunity to see much of this work first-hand.

programs | member nights | special events
april | may | june | july | august

MEMBER NIGHTS

Member Preview Opening:
Chesapeake Swan Song: From Commodity to Conservation
Friday, April 10
5:30pm in the Small Boat Shed/Waterfowling Building
RSVP by April 6 to 410-745-4995 or jbarnett@cbmm.org

Join us for a preview of our new waterfowling exhibition. Chesapeake Swan Song explores the intertwined story of swans and people on the Chesapeake Bay through a selection of swan decoys, artifacts and photographs from the nineteenth and twentieth centuries.

Blessing of the Fleet
Wednesday, April 22
5pm under the Hooper Strait Lighthouse

Join CBMM members, volunteers and boatyard staff for a ceremony honoring our own floating fleet as well as other Bay working vessels and pleasure craft. The Reverend Kevin M. Cross from the Church of the Holy Trinity in Oxford, MD will offer prayers for a safe and bountiful season. Public is welcome.

MEMBER NIGHTS

Exhibition Opening & Members-only Meet-and-Greet
The Unseen Chesapeake: Capturing the Bay's Wild, Forgotten Landscapes with Photographer Jay Fleming
Thursday, June 25
5:30-7:30pm in the Van Lennep Auditorium. RSVP to 410-745-4991 or dcollison@cbmm.org

A free public exhibition opening offers the opportunity to meet photographer Jay Fleming and purchase signed prints of his work. CBMM members can enjoy a special preview and meet-and-greet, beginning at 5:30pm, with the public arriving at 6:30pm.

BOATYPARD PROGRAMS

Wednesday Open Boatshop
April 8, May 27, June 17, July 8 & August 5
5:30-8:30pm in CBMM Boatyard
$25 members, $35 non-members. Pre-registration required to 410-745-4980 or afad@cbmm.org

Members of the public are invited to the Boatyard to work on small projects of their own, or to bring ideas for a future project, and receive the advice of experienced shipwrights and woodworkers.

Tool Sharpening Workshop
Wednesday, April 29
5:30-7:30pm in CBMM Boatyard
$20 members, $30 non-members. Pre-registration required to 410-745-4941 or aspeight@cbmm.org

If taken care of properly, edge tools can last generations, making well-honed tools that can cut like new every time. Participants will learn the proper preparation for sharpening and honing hand plane irons, chisels, gouges and other carving tools. Bring your tools, sharpening stones or nothing at all, as the Boatyard can provide for demonstration.

Lathe Demonstration
Saturday, July 18
1-3pm in CBMM Boatyard
$15 members, $25 non-members. Pre-registration required to 410-745-4941 or aspeight@cbmm.org

Join us in the Boatyard for a quick look at how to turn a piece on its axis). Participants can try for themselves.
Women’s Woodworking for Beginners Saturday, & Sunday, August 15 & 16
9am-4pm in CBMM Boatyard $110 members, $130 non-members. Pre-registration required to 410-745-4941 or aspeight@cbmm.org

CBMM’s women shipwrights are offering a women-only class in the basics of woodworking with no prior experience necessary. Power and hand tools will be demonstrated with each participant going home with their own handmade mallet and the confidence to work on projects at home.

Ongoing Boatyard Programs

Apprentice for a Day Boatbuilding Program Saturdays & Sundays
10am-4pm in CBMM Boatyard $45 CBMM members, $55 non-members or purchase four classes at a reduced rate of $150 members and $200 non-members. Pre-registration required to 410-745-4980 or sultana@cbmm.org

Learn traditional boatbuilding techniques with an experienced CBMM shipwright.

Upcoming Boatyard Programs

For more information about upcoming Boatyard Programs, visit our online calendar at cbmm.org or call Education Assistant Allison Speight at 410-745-4941 or email aspeight@cbmm.org

Greenland Kayak Paddle Two-Day Workshop
September 12 & 13, 10am-4pm

Traditional Kayak Paddle Two-Day Workshop
September 19 & 20, 10am-4pm

Build a Chesapeake Light Craft Kayak
September 28 through October 3, 8am-5pm

Women’s Woodworking, Part II
October 10 & 11, October 17 & 18, 9am-4pm

CBMM Boat Rental Program
Wednesday, June 10-11, August 30
10am-5pm. Reservations are requested.

Join CBMM’s Director of Education Kate Livie on the Museum’s buyboat Winnie Estelle for a personal exploration of the Miles River and its unique habitat and ecology. Learn how to monitor the water quality of the river, turn your hand at water testing, and explore the critters on an oyster reef. Birders will enjoy the route, known for its eagle and osprey population. Families with children are encouraged. Register early!

Watch Log Canoe Races Aboard Winnie Estelle
Saturday, June 27 at 1:30pm
Saturday, July 25 at 9:30am & 1:30pm
Saturday, September 19 at 9:30am & 1:30pm

Enjoy a river cruise to watch the log canoe races on the Miles River from our buyboat, Winnie Estelle. Log canoe races are a quintessential Chesapeake past-time, and from a shady spot on board Winnie’s deck, you’ll get an up close and exciting look at the action. Amateur photographers, sailing aficionados, or wooden boat enthusiasts will all find something to enjoy.

Sultana/CBMM Paddling Program
Thursday, July 2
9:30am-12p at Fogg’s Cove.
$35 per person. Pre-registration required to Sultana at 410-778-5954 or online at sultanaeducation.org

Join Sultana Vice President and naturalist Chris Cerino as he explores the history and environment of the Museum and its surrounding creeks, marshes and beaches by water. Learn about the Miles River of today, and 400 years ago as you sewer, search for arrowheads, and navigate your kayak through Fogg’s Cove and Miles Point. Kayaks are provided, and personal kayaks are permissible. Children ages 12 and up may attend but must be accompanied by a parent in a personal tandem kayak.

CBMM Private Sailing Lessons
June through August
$50 per hour or $300 for full-day lesson from 10am-4pm. Advanced registration of 5 days required. Private lessons have a maximum of up to 4 participants per session. For more information or to reserve a private lesson, contact 410-745-4941 or aspeight@cbmm.org

Want to learn how to sail? Interested in improving some rusty sailing skills? Private sailing lessons are now available at the Museum. Offered by the hour or for the day, our instructors will teach you the basics or help to advance your sailing technique. Vessels are provided by CBMM’s boat rental program, with small wooden and fiberglass craft available. Families with children over the age of 8 are encouraged to attend.

CBMM Signature Event: Party on the Point: Celebrating 50 Years on the Bay Saturday, May 23
10am-5pm. Free for Museum members and children under age six or $15 for adults. $12 seniors and students with ID and $6 for children ages 6-17. Boat rides and food are an additional cost.

Kick off our year-long 50th anniversary celebration with this special festival, featuring the opening of a new exhibition, plus boat rides, live music, Rosie’s Tavern, regional foods, family activities, and craft vendors. More information on page 32.

CBMM Signature Event: 28th Annual Antique & Classic Boat Festival Father’s Day Weekend Friday, June 19, 11am-5pm
Saturday, June 20, 10am-5pm
Sunday, June 21, 10am-2pm

Admission is good for two consecutive days and is $18 for adults, $15 for seniors, and students with ID, and $6 for children ages 6-17. Museum members and children under six are free.

More than 100 wooden classics and vintage boats will be on land and in the water for this ACBS-judged boat show, including a selection of Chris Craft, Owens, Century, Donzi, Glasper, Whirlwind, Shepherd, Trumpy, Lyman, and more. Boats range from runabouts to yachts, including race boats, work boats, launches, hydroplanes, andutilities. More info on page 35.

CBMM Signature Event: Big Band Night & Fireworks Saturday, July 4 (rain date. Sunday, July 5)
7-10pm at the Tolchester Beach Bandstand
$5 for members. $10 for non-members. After 8:45pm, admission is $2 for those watching the fireworks only.

In celebration of Independence Day, CBMM welcomes back The Shades of Blue Orchestra for a live performance. Two vocalists will join the orchestra as they perform from the historic Tolchester Beach Bandstand.

Beginning at 7pm, the public is invited to bring lawn chairs, drinks, and picnic blankets for an evening of music, dancing, and fireworks along the Miles River. Food, ice cream, and non-alcoholic beverages will be available for purchase during the event, which is generously sponsored by Eastern Shore Tents & Events

SPECIAL EVENTS & FESTIVALS
May 23 brings Party on the Point festival to St. Michaels

On May 23, 2015 the 18-acre waterfront campus of the Chesapeake Bay Maritime Museum will transform into festival grounds as the Museum kicks off a year-long 50th anniversary celebration with Party on the Point, plus boat rides, live music, Rosie’s Tavern, regional foods, family activities, craft vendors, and more.

The first 500 festival guests will receive complimentary ditty bags from the Museum, which will include a small gift, coupons, and other goodies from participating local area merchants. Items commemorating the Museum’s 50th anniversary will also be available for purchase at the Museum Store, featuring photographs of each collection piece.

The festival will feature the opening of a new exhibition, A Broad Reach: 50 Years of Collecting, plus boat rides, live music, Rosie’s Tavern, regional foods, family activities, craft vendors, and more. The festival also launches #Snapshots2Selfies and a time capsule community project that will wrap up in the Museum's floating fleet.

During the festival, scenic river cruises will be offered on the Museum’s 1920 buyboat Winnie Estelle, as well as on a selection of historic boats in CBMM’s floating fleet. The 1888 classic yacht Elf, maintained by the Classic Yacht Restoration Guild, will also offer dockside tours. Music begins at 10am, with the XPDs performing live with their Motown sounds at the Tolchester Beach Bandstand from 1-5pm. Dignitaries, honored guests, CBMM members and the public are invited to a ceremony commemorating the Museum’s 50th anniversary, scheduled to take place at the Tolchester Beach Bandstand at 2pm.

The Museum was established in 1965, beginning in the historic Higgins, Dodson and Eagle Houses along St. Michaels’ harbor, which now serve as the Museum’s administrative buildings. Since then, the Museum has expanded to over 18-acre waterfront acres and 12 exhibition buildings, including the historic 1879 Hooper Strait Lighthouse and Small Boat Shed. The Museum also exhibits and maintains the largest collection of Chesapeake Bay watercraft in the world.

The Crab Claw Restaurant and Patriot Cruises are also participating in our 50th anniversary celebrations. The Crab Claw is celebrating its 50th anniversary with a Friday, May 22 evening event, and Patriot Cruises will offer special cocktail river cruises on Saturday and Sunday.

Additional information on these events can be found on CBMM on Facebook or visit cbmm.org.

“The Museum’s activities and events in celebration of the 50th anniversary include the new exhibition, A Broad Reach: 50 Years of Collecting, which will open at a private President’s reception on May 22, 2015, before the public opening on May 23, 2015. A Broad Reach features 50 significant objects accessioned into the Museum’s collection over the past 50 years, and will be accompanied by a commemorative catalogue available for purchase in the Museum Store, featuring photographs of each collection piece.


Entry to the festival is free for Museum members and children five and under, or $15 for adults, $12 for seniors and students with ID, and $6 for children 6-17. Boat rides and food are additional. For more information, follow CBMM on Facebook or visit cbmm.org.
28th Antique & Classic Boat Festival comes to CBMM Father's Day Weekend, June 19-21, 2015

Travel back bygone days among wooden classics, vintage race boats, and other antique and Chesapeake Bay-related boats coming to the Museum June 19-21, 2015 for the 28th annual Antique & Classic Boat Festival. Hosted by the Chesapeake Bay Chapter of the Antique & Classic Boat Society, this Father’s Day weekend event brings an era of by-gone days to the Miles River and CBMM’s waterfront campus.

Scenic Miles River boat rides on the 1920 buyboat Winnie Estelle will be offered by CBMM throughout the three-day festival. Items commemorating the Museum’s 50th anniversary will also be available for purchase at the Museum Store, with all proceeds supporting CBMM’s educational, exhibition, and boat restoration programs.

More than 100 wooden classics and vintage boats will be on land and in the water for the ACBS-judged boat show, including a selection of Chris Craft, Owens, Century, Donzi, Glaspar, Whirlwind, Shepherd, Trumpy, Lyman, and more. Boats range from runabouts to yachts, including race boats, work boats, launches, hydroplanes, and utilities. Owners of some of the restored yachts and cabin cruisers will offer boarding along CBMM’s docks, with Saturday noted as the best day for seeing the most boats, and for walk-on tours.

Along with the East Coast’s largest collection of antique and classic boats, the Festival’s signature Arts at Navy Point pavilion brings 70 juried fine artists, craftspersons, and vendors to St. Michaels, offering nautical and maritime-themed items for boat and home.

Festival admission includes entrance to the Museum’s new special exhibitions, Chesapeake Swan Song: From Commodity to Conservation in the Waterfowling Building, and A Broad Reach: 50 Years of Collecting in the Steamboat Building. During the festival, visitors will have full access to CBMM’s 12 exhibition buildings, including the 1879 Hooper Strait Lighthouse.

Festival hours are Friday, June 19, from 11am - 5pm; Saturday, June 20, from 10am - 5pm; and Father’s Day, Sunday, June 21, from 10am - 2pm. The festival includes admission to all museum exhibitions where authentic Chesapeake boats, cultures, and traditions are highlighted.

Admission is good for two consecutive days and is set at $18 for adults, $15 for seniors and students with ID, or $6 for children ages 6-17. Entry for Museum members and children five and under are free. Boat rides and food are an additional cost. For more information, call 410-745-2916 or visit cbmm.org/acbf.
CBMM's Boat Donation Program is one of the most reputable, highly-experienced operations in the region, giving you confidence in knowing the donation of your vessel is being handled by seasoned professionals. We accept all manner of craft year round, and unlike other non-profits, offer long-standing boat sales and lease/charter operations, as well as the much anticipated Charity Boat Auction held annually each Labor Day weekend. We conduct transactions quickly and fairly, without the outside assistance or expense of a third-party organization. Whether you donate or buy a boat, 100% of the proceeds go toward supporting the children and adults served by our education, curatorial, and boatbuilding programs. Through your generosity, you are helping to assure the sustainability of the Chesapeake Bay Maritime Museum for future generations.

To receive a free, no obligation evaluation of your boat for donation purposes, or to inquire about a boat for sale, contact:
Lad Mills at 410-745-4942 | lmills@cbmm.org OR Todd Taylor at 410-745-4990 | ttaylor@cbmm.org