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The Chesapeake Log

Editors: Izzy Mercado, Bethany Ziegler
Creative Director: Izzy Mercado
Copy Editor: Jodie Littleton
Contributing Writers: Jen Doide, Kristen Greenaway, Pete Lesher, Kate Livie, Bethany Ziegler
Production: Pixel, Print & Post

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213 N. Talbot Street
St. Michaels, MD 21663
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on the cover: Shipwright Apprentice William Delano works on Isobel, a 1923 trunk cabin power cruiser, while the boat sits on the marine railway in CBMM’s working Shipyard. Photo by George Sass.

Left: Associate Shipwright Spencer Sherwood uses a bob to make sure the first frame of the new Maryland Dove is plumb. CBMM’s working Shipyard has raised the first frames of the new ship, a representation of the vessel that accompanied the first European settlers to Maryland in 1634.
It’s becoming extremely difficult to recruit highly skilled workers mastering specific traditional boatbuilding. These skills help us better understand seafaring and maritime communities from the past.

CBMM President
Kristen L. Greenaway on the importance of CBMM’s efforts to teach and transfer traditional boatbuilding skills.

**DURING THE LATTER HALF OF SEPTEMBER,** I attended the 19th biennial conference for the International Congress of Maritime Museums, along with 122 attendees from 29 countries—some folks even had an accent like mine.

I presented two papers: one was on the work CBMM has achieved in partnership with Mystic Seaport on sustainability and eliminating single-use plastics from our campuses. The response I received from the presentation was quite enlightening. Other museums have been trying to take this first step, and now they know we have created a handbook on how. Others are now encouraged to take the bit between the teeth. Because of this presentation, ICMM has now formed an action group—the Marine Conservation Committee—to work toward an international platform for tackling single-use plastics and more. (And you can guess who was appointed chair of that committee...)

My second presentation was on transferring technical skills, focusing on our work in CBMM’s Shipyard. The reaction to this paper really astounded me. In many respects, CBMM is now at the forefront of doing just this. An attendee from Genoa bemoaned the fact that Italy now has no artisans with the abilities to build traditional wooden ships—and it isn’t just Italy.

So, why is what CBMM is doing so very important that it has been recognized on a national, and now international, scale? The preservation and transfer of traditional boatbuilding skills in our Shipyard is a conscious effort we have made at CBMM that is mission related—CBMM is dedicated to preserving and exploring the history, environment, and culture of the entire Chesapeake Bay region and making this resource available to all. If we don’t, traditional ship- and boatbuilding skills could become extinct. As we experienced with our recruitment efforts for the Maryland Dove project, it’s becoming extremely difficult to recruit highly skilled workers mastering specific traditional boatbuilding. These skills help us better understand seafaring and maritime communities from the past. We can also become more open to theories about the connections between timber, tools, labor, and the social world within which that building took place.

As I explained to my museum colleagues, our Apprentice for A Day program, Rising Tide After-School Boatbuilding program, and Shipwright Apprentice program inherit the engaging hands-on nature of preserving and teaching these skills. These experiences, shared person to person, connect with our guests and generate memorable moments for them that are authentic to the Chesapeake region. This is a true example of our strategic focus to engage the public through our mission. I see this every single day I walk out on to the Shipyard. **You need to experience this for yourself, at your CBMM.★**
Expansion project to begin this spring

This spring, the Chesapeake Bay Maritime Museum will begin the expansion of its collections storage facilities as part of its ongoing Master Plan campus upgrades.

Included in Phase I of its efforts to create increased space for CBMM’s core museum offerings, this construction will add nearly 5,000 square feet of space for storage, research, and curatorial work to the current building on Mill Street. The renovation will more than double the size of existing rolling storage shelving; add research and work space for staff, volunteers, and guests; create a conservation space for the treatment, cleaning, and processing of collection pieces; and improve existing large object storage with racking and better organization.

“Our collection has more than 70,000 objects, all related to the Chesapeake Bay. This expansion will allow us not only to better preserve and interpret these objects, but also to increase our guests’ accessibility to them,” said CBMM President Kristen Greenaway.

By the end of 2019, CBMM will have completed the design stage for the renovation with Atelier 11 Architecture of Easton, Md., and will begin accepting bids for the construction contract. Setback variances and Historic District Commission approvals are in place, and the building is targeted for completion in late 2020.

Phase I of CBMM’s Master Plan, which was first announced in May of 2018, also includes the construction of a new one-story building for changing exhibitions and a long-term waterfowling exhibition, along with landscaping upgrades to Navy Point.

The new exhibition building will replace CBMM’s current Bay History and Waterfowling exhibition buildings. These buildings’ artifacts will be relocated, and the structures will be demolished beginning in 2021. Following construction of the new exhibition building, a new waterfowling exhibition will be installed as a final step in Phase I.

“The exhibition building is critical to the overall plan. It supports CBMM’s mission and world-class maritime museum status by enabling CBMM to offer new and expanded exhibitions and programming,” Greenaway said. “As an organization dedicated to bringing an authentic Chesapeake Bay experience to each of our guests, CBMM is confident that the final building design will reflect the character and history of the Chesapeake Bay, and St. Michaels.”

The Master Plan also includes the now-complete re-grading of CBMM’s working Shipyard, and the construction of a workshop and timber-frame pavilion next to its marine railway.

Three phases make up the Master Plan, with the scope and timeline expected to take 7–10 years, contingent upon funding. Planned funding sources include individual donations and naming opportunities, grants, and operations. Phases II and III will focus on further expanding CBMM’s education and Shipyard capabilities.
CBMM shipwrights to restore oldest existing log canoe

**HIS WINTER**, shipwrights at the Chesapeake Bay Maritime Museum will take on the restoration of a subject they’re all too familiar with—a Chesapeake Bay sailing log canoe.

Part of CBMM’s small craft collection, Glide is a three-log canoe believed to have been built c. 1864 at Town Point in Dorchester County, Md., by Washington Hammond Skinner (1823–1901). Originally called Monkey, it is believed to be the oldest existing Chesapeake Bay log canoe. It was donated to CBMM in 2018 by John T. Adams, Jr.

“This project is an opportunity for visitors to observe as our shipwrights conserve one of our most historic vessels,” said Associate Curator of Collections Jenifer Dolde. “Curatorial staff will document each step of the process as we uncover the mysteries of Glide’s log-hull construction, replacing decayed wood in order to preserve the canoe for years to come.”

CBMM’s Shipyard staff, led by Joe Connor, will work to restore Glide to sailable condition, without doing a complete overhaul of the historic canoe’s log hull. The primary focus of their work will be resplining two primary log joints to increase their strength and watertight capabilities, while maintaining the mechanical biscuit fasteners original to the vessel. Their goal

Above: Three-log canoe Glide in 2019. CBMM shipwrights will work to restore the historic log canoe’s bottom this winter, with the goal of sailing Glide by summer 2020 and then returning it to the Small Boat Shed for interpretation.

Below: Glide under sail, c. 1930s–1940s. Courtesy John T. Adams, Jr.

**Glide**

BUILT:  c. 1864, Town Point, Dorchester County, Md., by W. Hammond Skinner

LENGTH:  19 ft, 11 ½ in (5.79 m)

BEAM:  4 ft, 10 in (1.47 m)
is to sail Glide by the end of summer 2020, before returning the canoe to sit on display in CBMM’s Small Boat Shed. All work will be done in adherence to the Secretary of the Interior’s Standards for Historic Vessel Preservation.

CBMM’s working Shipyard has previously built two log canoes—Bufflehead (2014–2015) and Caroline (2018–2019)—and completed the historic restoration of the 1889 bugeye Edna Lockwood, another log-hull Chesapeake Bay-built boat, in 2018.

“There's no other shipyard in the world more experienced in working on Bay-built log canoes,” Connor said. “We’re always excited for an opportunity to help preserve a vital piece of Chesapeake Bay history, and to teach both the public and our apprentices more about traditional wooden boatbuilding.”

For most of its history, Glide was used for pleasure, but not for racing. John T. Adams, Sr. acquired the boat in 1962 from Raymond Ziegler of Cambridge, who bought it in the early 20th century from Earle Orem, a mayor of Cambridge. In 1943, marine architect Howard I. Chapelle restored Glide and took its lines. Unusual among surviving Chesapeake Bay log canoes, Glide’s logs are joined with wooden mortise and tenon rather than the iron drifts typical of later log canoes.

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**Upcoming Exhibitions**

**Island Life: Changing Cultures, Changing Shorelines**

April 3–Aug. 30, 2020 | Van Lennep Auditorium

Works by photographer Jay Fleming reveal how the changing environment is affecting the cultures and shorelines of inhabited and formerly inhabited offshore islands in the Chesapeake. The opening of the exhibition will coincide with the ninth annual Eastern Shore Sea Glass & Coastal Arts Festival, to be held at CBMM on Saturday and Sunday, April 4–5, 2020.

**Adze to Whittling Knife: Chesapeake Boatbuilders as Decoy Carvers**

April 17, 2020–March 7, 2021 | Waterfowling Building

Chesapeake Bay-area craftsmen produced boats—and decoys—that were regionally distinctive. Boatbuilding was often a full-time occupation, and decoy carving was more typically a sideline. A few boatbuilders used the same carpentry skills to produce both boats and decoys. From the prolific decoy carvers of the Susquehanna Flats at the northern end of the Bay, to carvers whose production was much more limited, some of the Chesapeake’s most shapely decoys came from the hands of carvers who made their principal living building watercraft for fishermen, hunters, or boaters.

**American Society of Marine Artists 18th National Exhibition**

May 29–September 2020 | Steamboat Building

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

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Before You Arrive…

With the exception of certified service dogs, pets are not permitted on CBMM grounds during special events and festivals. To learn about our daily pet policy, visit cbmm.org.

Carry-on alcohol is strictly prohibited at all events where alcohol is available for purchase.

Tickets are available at the door on the day of the event. Advance festival tickets can be purchased online at cbmm.org.

Credit cards will be accepted at the door for admission. Festival-goers are encouraged to bring cash for use inside the gates. An on-site ATM is located in the Museum Store.

Guests are encouraged to take photos and video of their visit to CBMM.

CBMM photographs festivals and attendees for promotional use. Permission to use is implied by your visit to CBMM.

For more information, visit cbmm.org.
If you've entered CBMM's Administrative Offices on a Thursday morning, you've likely had a conversation with Ann Sweeney. And if you've been through the boatshop (or any part of campus, really), you've definitely seen her husband, Mike, and his handiwork.

Since 2002, the Sweeneys have been a staple at CBMM, with Ann helping to staff the front desk, and Mike tackling any and all Shipyard and Buildings & Grounds projects staff can throw at him. In fact, volunteering at CBMM is a big part of the reason the couple moved to St. Michaels from their home in Olney, Md., in the first place, having spent a lot of time at CBMM while their son, Kevin, was an intern in the education department.

“I decided I wanted to come to the Eastern Shore because I wanted to volunteer and do work at the museum, because I liked the museum,” said Mike. “I like being around the boats. I enjoy the history.”

“And because he loves wood, and because he loves building, and because he’s an architect—he understood the boats,” added Ann, who took a little more convincing, but eventually agreed to the move.

Mike's list of contributions to CBMM is endless, with highlights that include designing and constructing the Boatshop's iconic red doors, second-floor office, and paint room; replacing the Small Boat Shed floor and countless sections of the boardwalk leading to Fogg's Landing; and installing decking on Lady Katie and masts on other boats as part of the Maryland Skipjack Program. The list goes on and on—his background in architecture and engineering has been invaluable to CBMM over the years since, and as Ann jokes, as a volunteer, he's "worked a lot cheaper than contractors have."

Ann, who also volunteers with her church, began her CBMM volunteer career working with Helen Van Fleet at the front desk—a post she enjoys so much she's never left, despite some slow winter mornings.

“I like being around the staff; I like interacting with staff; I enjoy the public,” Ann said. “It's been fun.”

For both Ann and Mike, volunteering at CBMM has always been about so much more than just completing daily tasks. Getting involved has helped them make new friends, and truly feel like a part of the community.

“We both feel the museum is more important than the staff and the volunteers,” said Ann. “When you have a mission, when you have something that's important—that's why you stay.”★
“The Chesapeake Bay Maritime Museum is a rich resource of information and artifacts representing lived experiences on the Chesapeake Bay, past and present. CBMM offers new residents and visitors to the Eastern Shore a breadth of opportunities to acclimate to the region, and actively participate in Bay-area cultural life. With my gift, I aim to support CBMM in the exploration of the history, environment, and culture of the Chesapeake Bay region and to advance the CBMM’s efforts to make this resource accessible to all.”

-Dr. Mary Ann Gorman

Dr. Mary Ann Gorman & Mr. Jeff DeTroye
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Over the past 55 years, the Chesapeake Bay Maritime Museum has created a lasting legacy; we are the world’s leading institution dedicated to exploring and preserving the history and environment of the Chesapeake Bay through authentic, hands-on experiences.

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OME PIECES OF OUR maritime past have been valued and kept—artworks, duck decoys, photographs—but others were routinely worn out and discarded, and thus rarely survive. A bushel basket made of woven oak now in the collection of the Chesapeake Bay Maritime Museum is a rare exception of the second type.

Owned by St. Michaels waterman Jesse Jump, this well-made bushel basket was typical of bushel baskets that had been used in America since the colonial period—indeed, it had not changed much from baskets used for centuries in England.

The bushel was long the standard measure for oysters. Watermen were paid for their daily catch measured in bushels; they described their boats in advertisements by their capacity for carrying bushels of oysters. And a bushel basket of oysters could generally be lifted by a single person, so they were convenient for taking oysters from the boat to the shore or for bringing the catch into an oyster shucking house.

Jump’s bushel basket was made almost entirely of green (freshly cut) split oak. When split—not sawn—along the grain, oak is an extremely strong and durable fiber, yet quite pliable. The bottom is roughly square, 16 inches to the side. The basket is 15 inches deep and flares slightly just above the bottom, rounding to a nearly circular opening at the upper rim that is 20 inches in diameter. The strongest members are four parallel oak splits that run from one side, down across the bottom, and up the other side, each 1 ½ inch wide by ½ inch thick. Spiraling around the circumference are 13 wraps of ⅛ inch-thick splits ranging from ¾ to 1 3/16 inches in width. The rim is a heavier piece of half round oak, flanked on either side with bent oak handles, 1 inch by ¾ inch, neatly mortised around the rim. The rim is attached by a spiral of ½-inch copper strip—the only metal used in any part of the basket. It is remarkably light and comfortable to hold. The whole basket is elegantly executed, clearly the work of experienced hands.

Similar bushel baskets were made and used along the Delaware Bay, and along oyster grounds farther north—Long Island Sound, Narragansett Bay—but the copper strip stands out as an unusual feature.

In rural areas, some oystermen undoubtedly made their own bushel baskets. Commercial basket makers could be found in urban areas like Baltimore, where, at the height of the oyster boom, the 1876 business directory listed 15 “Basket Dealers and Manufacturers,” most of them with Germanic names, Daumann, Kesselring, Krauss, Loesch, and Niemeyer among them. By 1902, the number had climbed to 32, with all of the same surnames joined by the firm Maryland Veneer & Basket Company, located close to the waterfront.

Woven oak basketry was used for many other purposes, some maritime—eel pots, even a terrapin trap—and other more terrestrial applications. The labor in creating woven oak bushel baskets, however, gave way to less expensive alternatives before World War II; flimsier wooden peach baskets, wire bushel baskets, then waxed cardboard boxes and, more recently, plastic baskets—many of these alternatives coexisting in different places, according to the preferences and budgets of area watermen. Woven oak baskets disappeared long ago, but Jesse Jump’s beautiful example is a rare survivor. ★
Classic Dove

Building a Ship and a Team at Jim Richardson’s Boatyard

by Kate Livie
**June 27, 1977, Was a Hot Day** on Le Compte Creek. Temperatures hovered around 90 degrees, with oppressive humidity—typical summer weather for Dorchester County on the Eastern Shore of Maryland—on a rather remarkable day. Here, in Jim Richardson’s boatyard just off the Choptank River, 200 notables from across Maryland had convened to witness the beginning of an ambitious undertaking—the construction of Maryland Dove.

Comptroller Louis L. Goldstein had arrived by helicopter to the event, landing in one of Richardson’s farm fields. James Michener came, accompanied by then-president of the Chesapeake Bay Maritime Museum James Holt. Sen. Roy Staten tugged the rope to ceremonially lay the 50-foot keel. After the speeches and formalities were concluded, the officiants retired to the nearby Lloyds Fire Hall for lunch, but for Richardson and his team, the adventure had just begun. At this little boatyard outside of Cambridge, Richardson and his motley crew of 20-something shipwrights would revive forgotten boatbuilding techniques and wield 17th-century tools in a yearlong endeavor to re-create one of the most important vessels in Chesapeake history.

Although the remote, private boatyard on the Richardson family’s waterfront compound seemed an unlikely location for such an important initiative, Richardson himself was a natural fit for the project. The descendent of generations of English-then-Chesapeake boatbuilders, the laconic, lanky “Mr. Jim” (as he was known to his shipwrights) had yet to meet a project he couldn’t match. Richardson had constructed PT boats during wartime, and traditional Chesapeake bugeyes during peacetime. He’d built skipjacks and cabin cruisers. In 1961, for the Smithsonian Institution, he’d restored, side by side, an 18-foot cable car and a 65-foot Haida dugout canoe from the Pacific Northwest. His sweet spot was true Chesapeake sailing craft, but with a reputation as a resourceful, innovative boatbuilder with a flair for big-timber work, Richardson was sought after for all sorts of unusual projects.

For naval architect William A. Baker, who had designed the plans for the St. Mary’s City Commission, there was no question about the right person to build this new Maryland Dove. In a July 8, 1977, interview with the Baltimore Sun, Baker said, “There were only two yards in the country. I’d let build her. One of them is a yard in Maine; the other one is right here. Since this is a Maryland vessel, it has to be at Richardson’s.” Baker knew what he was talking about. He had started out as a designer of modern steel ships for Bethlehem Steel at their offices in Quincy, Mass. After a career creating plans for trawlers, tankers, destroyers, and other steel leviathans, he began crossing over, creating plans and specifications for historic vessels like Gjoa (1948), Mayflower II (1957), and Adventure (1970), and ultimately became one of the foremost authorities on the design and construction of colonial wooden vessels.

Baker’s plans outlined a representation of a kind of vessel typically found in the Chesapeake during the era of tobacco, as opposed to a slavish replica of an 17th-century original design. Indeed, a period-accurate representation of the first Dove had never really been the point. The St. Mary’s City Commission was interested in a historically inspired vessel they could afford to build and maintain, and so Baker’s plans were pragmatically general. Initially the vessel Baker designed was to be called Maryland Merchant, but after the Commission determined it would be easier to raise funds to commemorate the Maryland colony’s first ship, it was ultimately named Maryland Dove.

The Maryland Dove project was so tempting that at 71, Richardson came out of retirement to take it on, putting aside work on his own bugeye, Jenny Norman. Together, he and his team would spend a year constructing Baker’s plans for Maryland Dove. The wood for her came, like all of Richardson’s vessels, from the Eastern Shore. There was Osage for the deadeyes, American chestnut for the spars, bald cypress and loblolly pine for the masts, and oak for the keel and planks cut from Richardson’s own woodlot. It was these big timbers that would prove the draw for several of Richardson’s team of young shipwrights, including Jay Dayton, a recent college grad.

Dayton, an Eastern Shore native, had moved back to the area after college. Drawn by his interest in boats and woodworking, he’d been working for Richardson for six months or so when the Maryland Dove project came along. After getting his feet wet with the construction of the masts for the USS Constellation at Richardson’s yard, Dayton was hooked—and he wasn’t alone. The excitement of the Maryland Dove build sent ripples through the wooden boat world, attracting shipwrights with a hankering for big-timber construction to Richardson’s boatyard. “Projects like Dove were really magnets for people that wanted to be involved in big, heavy construction, and, pardon the pun, people came out of the woodwork,” Dayton said. “It was a community—a
The Maryland Dove project was so tempting that at 71, Richardson came out of retirement to take it on, putting aside work on his own bugeye, Jenny Norman.
fairly tight-knit group of people who wanted to work with hand tools, broadaxes, and adzes in a power tool world.”

Dayton was one of eight other core shipwrights throughout the year’s project. All of them were under 30, and some were still in their teens. The group included stalwarts like Richardson’s son-in-law, Tom Howell, Paul Hawkinson (son of Dr. John Hawkinson, a longtime CBMM volunteer), Jim Wingo, and Paul Balderson, along with a rotating cast of contributing builders that included several women, Tami Willey and Kathy Moore among them. “There was such amazing camaraderie,” Dayton said. “It was such a colorful group of characters, where everyone brought their own skills and talent to the project, and it was all brought together under Jim’s tutelage.”

Baker’s plans required a boatbuilding team that could embrace the less-rigid, more-organic mindset of a 17th-century craftsman—from materials to technique—while still staying on time and on budget. With a lifetime of boatbuilding experience under his belt, Richardson was squarely in his element in the construction of Maryland Dove. “Jim was not afraid to take on big projects, particularly with heavy wood construction—that’s what his whole career was about. There was never a moment where it felt that he was in over his head, or didn’t have an answer, even if the part of the project he was working on was fairly large-scale,” Dayton said. “My sense was that Jim was completely in control of the project. Although the timbers and the scale were much bigger, in a lot of ways Jim approached Dove like a skipjack or a buyboat.”

With a year to complete the project, Richardson moved his crew of woodworking generalists smartly through each stage of the process. In order to strive for historical accuracy when possible, he also encouraged his team to adopt the traditional tools and techniques, getting physical in a way that 17th-century boatbuilders would have recognized. His shipwrights were game. “During the build, we all did a little bit of everything,” Dayton said. “From basic woodworking with adzes and broadaxes, or working with Jim on the sawmill milling out timbers, no one was afraid to dig in and get their hands dirty. We were all willing to work hard until the end result was achieved.”

In particular, Dayton recalled the effort and manpower that went into creating all of the cleats, deadeyes, and blocks for Maryland Dove. Done by hand, as it would have been in the 1600s, the work was laborious. “We made everything from black locust or Osage orange or lignum vitae, incredibly hard woods to shape,” Dayton said. “It was time consuming, and it was tedious, but it was really a neat thing to be a part of—really rewarding.”

Dayton continued through the entire construction, eventually witnessing the launch of the completed Maryland Dove at the marine railway in Cambridge, Md. House movers had been hired to move the finished hull from Richardson’s boatyard, rolling the gleaming vessel with its highlights of red, blue, and gold toward the Cambridge waterfront, where it towered over the skipjacks awaiting repair. On August 14, 1978, the hull was launched, and masts, spars, rigging sails, and ballast put into place. Only 15 months after the keel was laid,
Maryland Dove was ready to sail to its permanent home in St. Mary’s City. Dayton remembers the day as a bit bittersweet. “On the one hand, it was a really cool thing to work on something and get to see the fruits of your labors,” Dayton said, “but it was a two-edged sword, because you knew the project was over.”

For Dayton, who would go on to follow his boatbuilding passion at the Chesapeake Bay Maritime Museum during the restoration of Edna E. Lockwood’s topsides, the year spent at the Richardson boatyard working on Maryland Dove was an incredibly positive experience. But beyond the pleasure of seeing the finished vessel launched and under sail, Dayton credits Mr. Jim for making the construction so memorable. “Not only was he very smart and clearly had a lot of experience as a third-generation shipwright, he was just a really kind and gentle individual. A great guy to work for, with a quick and dry wit.”

Dayton hopes that CBMM’s shipwrights at work on the current build of Maryland Dove find it as transformative an experience as their 1978 counterparts.

“I consider myself very fortunate to have spent as much time there with Jim, and everyone else who was a part of it the project,” Dayton said. “And for the shipwrights of the new build of the Maryland Dove, my only advice is to work hard, have fun, and enjoy the project. But most of all, enjoy the moment.” ★

Were you involved in building the first Maryland Dove?

If you worked on Maryland Dove in Jim Richardson’s boatyard near Cambridge in 1977–78, or know someone who did, we want to hear from you. CBMM will be documenting the first Maryland Dove construction through oral histories, images, memorabilia, and more, in preparation for an exhibition opening in February 2021, Dove Tales. Anyone with information is invited to contact Jenifer Dolde, associate curator of collections, at jdolde@cbmm.org.

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Left (1): Jim Richardson, or “Mr. Jim” as he was known to his shipwrights (pictured), came out of retirement for the construction of the first Maryland Dove. Courtesy of Historic St. Mary’s City.

Left (2): According to Jay Dayton, a shipwright who worked on construction of Maryland Dove in the 1970s, there was a great camaraderie between those involved in the build. Pictured is June Wingo under the frames of the ship. Courtesy of Historic St. Mary’s City.

Left (3): There was a team of eight core shipwrights, plus a rotating cast of contributing builders, involved in the 1970s build of Maryland Dove. Courtesy of Historic St. Mary’s City.

Left (4): Only 15 months after the keel was laid in 1977, Maryland Dove was ready to sail to its home in St. Mary’s City. Courtesy of Historic St. Mary’s City.

The Timeless Art of Constance Stuart Larabee
by Jenifer Dolde
In his recent book, *Constance, One Road to Take*, author Peter Elliott laments that photographer Constance Stuart Larrabee did not provide political or social context for her photos, including her well-known portraits of South Africa’s Ndebele and other indigenous groups, whose culture was vanishing in the 1930s and ‘40s. A treasure trove containing hundreds of lesser-known images by Larrabee is in the collection of the Chesapeake Bay Maritime Museum, documenting key aspects of Eastern Shore life from the 1950s to ‘80s, including crabbing, oystering, hunting, waterfowling, and sailing, along with idyllic rural and maritime landscapes.

Similarly, *On Land and On Sea: A Century of Women in the Rosenfeld Collection*, a traveling exhibition from Mystic Seaport Museum on display at CBMM through April 5, 2020, features renowned maritime photographers Morris and Stanley Rosenfeld’s less familiar images of women at work and at play in the 20th century. The Rosenfelds did not hold these photographs, taken as part of their commercial photography business, in high regard; instead, they considered their iconic yacht images to be their most artful works.

Inspired by the Rosenfelds’ work, curators mined CBMM’s own collection of more than 50,000 photographs for strong images of women “on land and on sea” in the Chesapeake region. Selected works of well-known artists A. Aubrey Bodine and Robert de Gast, along with those of Constance Stuart Larrabee, are featured in one section of the current exhibition.

Historians read photographs as vital documents ripe for historical interpretation, as well as an individual artist’s medium of creative expression. Larrabee once wrote that her photographs “recorded not only a personal view, but people and places, landscapes and animals which take on the timelessness of art.” Although her artful hand is evident in her work, she seems to have made a concerted effort not to insert her own viewpoint into her images. Rather, she allowed her subjects to speak for themselves. This technique lends both undeniable authenticity and universal appeal to her work.

Larrabee’s retreat to the Eastern Shore of Maryland after her marriage to Sterling Larrabee in 1949 should not be perceived as the end of her career or a departure into “hobby photography,” as Elliott suggests in his book. After years documenting African indigenous people, poverty in Johannesburg, the rise of the Nazis in Germany, and the ravages of war in France and Italy, Larrabee undoubtedly considered their King’s Prevention farm—pleasantly nestled among the marshes and fields near Langford Creek—a haven. As her work turned from hard-hitting photojournalism, her documentary images of the places and people of the Eastern Shore demonstrated the same gift for storytelling as her earlier pieces.

Born in Cornwall, England, where her grandfather operated a photography business, Larrabee spent most of her childhood in Pretoria, South Africa, where she acquired a Brownie box camera, learned to develop her own photos, and won her first award. Her formal art education began at the Regent Street Polytechnic School of Art in London, where she honed her skills in portraiture and worked with a society portrait photographer.
In 1935, Larrabee studied at the Bavarian State Institute for Photography in Munich, Germany, acquiring a twin-lens Rolleiflex camera ideal for capturing the high-resolution tonal images desirable in documentary photographs, and learning the subtleties of light and shadow that became the hallmark of her images.

Because Larrabee regarded herself as a photographer rather than a reporter, she believed in using careful technique—she called it her “certain eye”—to compose images, rather than manipulating the setting or the negative to achieve results. Her reflex Rolleiflex camera required her to look down to frame her photos, and then look up to engage and make eye contact with her subject, resulting in compelling, candid portraits.

Nowhere is this technique more evident than in a stunning series of portraits of the people of Tangier Island, Va., that Larrabee took on a weekend trip in 1951. Their composition is reminiscent of her African Ndebele images, and the housewives, children, and watermen of the isolated island are shown with honesty and honor. Larrabee’s portrait of Annie Daley shows “the oldest woman on Tangier Island” clapping her hands, while wearing a sunbonnet in front of an old-fashioned clapboard house. Though taken in the 1950s, Daley’s manner of dress is reminiscent of the...
19th century, suggesting the island was, as it is now, a place where modern life has not fully encroached. In another photo, women emerge from Swain Memorial United Methodist Church, a place central to religious and community life, and a public building where there is no separation of church and state. A woman hangs clothes on a clothesline against a backdrop of workboats along the shoreline; she is engaged in an essential daily task accepted in a community with limited access to technology. Through Larrabee's lens, the work is dignified, even as it seems commonplace.

Larrabee also documented the rise of recreational boating and changing norms for women in the mid-1900s. A woman at a fuel dock at the Granary Marina on the Sassafras River is shown with a modern bathing suit and short hairstyle; implicitly, she has both the money and the leisure time for a boat outing. Likewise, a young woman leaning over the rail of a deadrise workboat holding a soda bottle is clearly at ease, and her smile and wind-blown hair suggest a sense of freedom and joy. Larrabee's ability to convey “timelessness” through art shines through. You can see the same carefree happiness in Larrabee’s own expression in a 1950s photo of her with her husband and their Norwich terrier as they cruise along the Chester River, as they did so many times aboard their own boat, La Vie Nouvelle. It was indeed a new life for Larrabee, and she would continue to document the people, land, and waterways around the Chesapeake, until her death in 2000.

By refocusing on the Eastern Shore photographs made by Constance Stuart Larrabee, just as sociologist Margaret Andersen Rosenfeld took a closer look at the photographs of women made by her husband's father and grandfather, the changing roles of women in American society are revealed. A renewed examination of CBMM’s collection through this lens, which can be applied to a full range of cultural and socioeconomic groups, will widen and deepen our perspective, and provide a richer interpretation of maritime life in the Chesapeake region. ★
Maryland Dove

Frame installation underway

MARYLAND DOVE CONSTRUCTION MANAGER and Lead Shipwright Joe Connor reports that shipwrights on the project have now completely fabricated the ship's new backbone, and installed its first frames. The build officially began in June 2019 and will end with the launch of the new Maryland Dove in 2021. All work will be done in full public view, allowing the public to experience every stage of the project.

The crew has masterfully worked through lofting the ship, attaching 18,000 pounds of lead ballast to its ironwood/live oak backbone, and beginning construction of its frames, or futtocks. This winter will be a busy one in CBMM’s working Shipyard, with staff attempting to build a frame a week over the next few months. In the spring, shipwrights will begin fabricating and attaching planks of various sizes to the frames, to create both strength and the shape of the ship.

Maryland Dove is Historic St. Mary’s City’s floating ambassador and one of its most popular exhibits. The ship design is based on the original Dove that sailed to the Maryland colony with Ark in 1634. Dove was a small ship used in shallow waterways along the coast while the first colony and capital were being established. To learn more about the ship’s past, present, and future, and to get progress updates directly from CBMM shipwrights, visit marylanddove.org.

Delaware

Delaware restoration provides valuable work experience

THE CHESAPEAKE BAY MARITIME MUSEUM’S restoration of Delaware will be in full swing this winter, with Shipyard staff focused on the laying and construction of the 1912 river tug’s keel, backbone, and framing.

Restoring Delaware will be an excellent learning opportunity for shipwright apprentices Moses Dane, William Delano, Zachary Haroth, and Stephen North, who will be working under the direction of Floating Fleet Shipwright Michael Allen, and Shipyard Education Programs Manager Jenn Kuhn, themselves graduates of CBMM’s Shipwright Apprenticeship Program. Registered in 2018 by the U.S. Department of Labor and the Maryland Department of Labor, Licensing & Regulation, CBMM’s four-year apprenticeship program covers 8,000 hours of real work experiences, including instruction and training on joinery techniques, ship layout, ship repair, and construction, as well as leadership and management skill development.

The apprentices are responsible for the construction of two new timber-frame buildings in CBMM’s working Shipyard—a workshop and pavilion—both dedicated to the maintenance of the historic fleet, and the reconstruction of Delaware. This winter, they will gain additional skills in reading and interpreting blueprints and creating measurements and layouts from ship’s plans.

To keep up with Delaware’s restoration and CBMM’s other Shipyard projects, visit cbmmshipyard.org.
**MEMBER NIGHTS**

**“Magic Lantern Show”— An Evening with Marc Castelli**

*Date/Time: Thursday, Jan. 9, 5–7pm*

*Location: Van Lennep Auditorium*

*Cost: Free for CBMM members*

*Registration: 410-745-4991 or druzicka@cbmm.org*

Local artist Marc Castelli will return to share a slideshow of his incredible photography showcasing his year on the water. Always a crowd pleaser, this program fills fast!

**Out of CBMM’s Archives**

*Date/Time: Thursday, Feb. 6, 5–7pm*

*Location: Van Lennep Auditorium*

*Cost: Free for CBMM members*

*Registration: 410-745-4991 or druzicka@cbmm.org*

Join Associate Curator of Collections Jenifer Dolde and Chief Curator Pete Lesher to learn about rarely seen objects from CBMM’s collection, and discuss their significance in the history of the Chesapeake region. Members will also be able to gain insight into CBMM’s collections philosophy during this exciting evening.

**Sip & Scratch**

*Date/Time: Thursday, March 5, 5–7pm*

*Location: Van Lennep Auditorium*

*Cost: Free to sip & watch, $20 to create a mold*

*Only 50 molds available; limit one per participant*

*Registration: 410-745-4991 or druzicka@cbmm.org*

Learn the process of turning an iron-cast mold into an etched design with Shipyard Education Programs Manager Jennifer Kuhn. Interested guests will also have the opportunity to create their own molds. These molds will be used to turn your design into a permanent display piece using traditional iron casting techniques during an open iron pour demonstration held on Saturday, March 7. Not an artist? Stop by to sip & survey the scratch process!

*Please let us know when you RSVP if you would like to reserve a mold. Payment will be collected at the door.*

**AFAD SHIPYARD PROGRAMS**

**Delaware Restoration: Sawn & Bent Frames**

*Date/Time: Saturdays and Sundays, Jan. 18 & 19 and 25 & 26; Feb. 15 & 16; Feb. 29 & March 1; March 28 & 29, 10am–4pm*

*Location: Shipyard*

*Cost: $55 for a single day or $95 for a weekend, with a 20% discount for members*

*Registration: cbmm.org/shipyardprograms*

Work with CBMM shipwrights to learn the fundamentals of boatbuilding, by taking part in the stem-to-stern restoration of 1912 river tug *Delaware*. Participants will have the opportunity to work on the project from lofting to launch. In these sessions, participants will learn how to make patterns from *Delaware*’s lofted body plan, and turn them into the frames that will become part of the vessel’s backbone. *Delaware* is constructed with both sawn and steam-bent frames, giving participants the opportunity to learn both techniques. Materials are included with registration.

**Electronic Navigation for Non-Technical People**

*Date/Time: Saturday, Feb. 1, 10am–noon*

*Location: Van Lennep Auditorium*

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

*Registration: cbmm.org/electronicnavigation*

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

**Boating Essentials**

*Date/Time: Saturday, Feb. 29, 10am–noon, and Sunday, March 1, 1:30–3:30pm*

*Location: Van Lennep Auditorium*

*Cost: $35, with a 20% discount for CBMM members*

*Registration: cbmm.org/boatingessentials*

Led by Capt. Jerry Friedman, class participants will gain knowledge and confidence in reading charts, understanding navigational aids, plotting courses, proper anchoring, knot tying, knowing what to do in emergencies, and other helpful information for anyone who spends time aboard a boat.
Open Boatshop
**Date/Time:** Saturday, March 14, 10am–4pm, and Saturday, April 11, 10am–4pm
**Location:** Boatshop
**Cost:** $65, with a 20% discount for CBMM members
**Registration:** cbmm.org/shipyardprograms

Have an idea for a woodworking project but don't know where to start or have the tools you need? Spend the day in the Shipyard to work on these projects under the guidance of one of CBMM's experienced shipwrights.

Chart Navigation
**Date/Time:** Saturday, March 21, 10am–noon, and Sunday, March 22, 1:30–3:30pm
**Location:** Van Lennep Auditorium
**Cost:** $40, with a 20% discount for CBMM members
**Registration:** cbmm.org/chartnavigation

Capt. Jerry Friedman, a 100-ton, USCG-licensed Master, will lead this two-day workshop designed to teach participants the steps needed to plan a cruise using navigation charts, including plotting courses to safely pilot a boat from one location to another. Boaters interested in being more proficient in navigation will learn the techniques to determine a boat's location, without the use of electronic aids.

Public Sip & Scratch
**Date/Time:** Friday, March 6, 6–8:30pm
**Location:** Van Lennep Auditorium
**Cost:** $50, with a 20% discount for CBMM members
**Registration:** cbmm.org/sipscratch

Participants are invited to enjoy two beverages and light hors d'oeuvres while carving their own unique designs, and learning about the processes involved in casting iron by creating relief carvings into a resin-bonded sand mold. These carvings become the vessel in which molten iron will be poured during a live iron demonstration. Once the cast designs have cooled and cleaned, participants can take their pieces home. Pickup of these pieces, unless otherwise arranged, will be after 1pm Sunday, March 8, during museum hours.

Pour on the Shore
**Date/Time:** Saturday, March 7, 9am–3pm
**Location:** Shipyard
**Cost:** Included with CBMM general admission

Join visiting masters and CBMM shipwrights for a live iron pour demonstration. Guests will have the opportunity to see a cupola (a continual tap furnace in which iron is melted) in action. Once the iron is molten and the furnace tapped, demonstrators will pour the molten iron into molds made by students, staff, and the public.

Winter Speaker Series: The Chesapeake—Past, Present, and Future
**Date/Time:** See schedule below
**Location:** Van Lennep Auditorium
**Cost:** $7.50 per session, with a 20% discount for CBMM members.
*Register online for all five sessions for an additional discount.*
**Registration:** cbmm.org/speakerseries, 410-745-4947, or lseeman@cbmm.org

For the generations of people who have lived, worked, and played on the land adjacent to the Chesapeake Bay's waters, one of the greatest constants has been change. This Speaker Series will explore different facets of life on the Chesapeake, from industrialization to traditional waterways, and the challenges those cultures and industries face as they plan for the future.

Transformation of a Waterfront: Navy Point in St. Michaels Over Two Centuries
Thursday, Jan. 30, 2pm

Navy Point, the home of the Chesapeake Bay Maritime Museum, has been transformed over time from marsh and farmland to a residential neighborhood, an industrial district, and museum grounds. CBMM Chief Curator Pete Lesher will explore the archaeological surveys and historic architecture research that have expanded our understanding of the site’s rich past, as well as how CBMM is planning for the future.
The Packing House: Repurposing a Historic Phillips Packing Company Factory for the Future
Tuesday, Feb. 4, 5:30pm
Throughout the early 20th century, the Phillips Packing Company was an economic powerhouse on the Eastern Shore. Today, the last remaining factory building in Cambridge is being repurposed as a mixed-use space to support and grow regional economic opportunities connected to agriculture, aquaculture, environmental technologies, and tourism. Join Eastern Shore Land Conservancy’s Vice President of Conservation Katie Parks to explore how this historic preservation project is connecting the area’s past with its future.

Preserving the Heritage of the Nanticoke People
Thursday, Feb. 13, 2pm
The Nanticoke, or tidewater people, have a historic connection to the Chesapeake Bay region. Today, as one of two indigenous tribes recognized by the state of Delaware, the Nanticoke Indian Association is led by Chief Natosha Carmine, who has driven a vision for honoring and preserving the tribe’s heritage for the generations that follow.

Cultural Narratives of Sea Level Rise on the Chesapeake
Thursday, Feb. 20, 2pm
How do social institutions and narratives of place, heritage, and identity connect with current discussions of climate change and sea-level rise? Over two years, Washington College Associate Professor of Anthropology Aaron Lampman and his students conducted and analyzed interviews to explore the social, cultural, and economic barriers to climate-induced relocation, despite scientific predictions of relative sea-level rise on the Eastern Shore of Maryland that indicate catastrophic land loss over the next 50 years.

Oysters in Maryland: A Glass Half Empty or Half Full?
Tuesday, Feb. 25, 5:30pm
Oysters have long been integral to Maryland’s cultural landscape and the Chesapeake Bay ecosystem. Though wild populations have diminished over the years, collaboration among stakeholders gives hope for the future of this beloved bivalve. Shannon Hood, University of Maryland Extension associate agent, will explore cutting-edge research and community engagement strategies that aim to keep the oyster as a part of our ecological systems and cultural heritage.

Volunteer Fair
Date/Time: Tuesday, Feb. 11, 10am
Location: Van Lennep Auditorium
Cost: Free
Registration: cbmm.org/volunteerfair
The Chesapeake Bay Maritime Museum could not succeed without the generous commitment of its dedicated volunteers. CBMM volunteers put their hearts into education, exhibition maintenance, gardening, boatbuilding, marina operations, administration, and much more. Learn more about opportunities to get involved at the Volunteer Fair. This will also be a great chance to mix and mingle with current volunteers and staff.

Greeter Training
Date/Time: Thursday, Feb. 27, 9:30am–noon
Location: Van Lennep Auditorium
Registration: aspeight@cbmm.org
Join us for our spring offering of Greeter Training and learn the basics of becoming a CBMM greeter. This training session will include background information on CBMM’s history, operations, and exhibitions, and provide logistical techniques for welcoming guests to campus. If you enjoy meeting new people and being a friendly face, this training is right for you!

Volunteer Education Training
Dates/Times: Tuesdays and Thursdays, March 3, 5, 10, & 12, 9:30am–noon
Location: Van Lennep Auditorium
Registration: aspeight@cbmm.org
CBMM volunteers are encouraged to learn more about the history and environment of the Chesapeake Bay through this four-session training course. This training is a prerequisite for new docents and is a great educational opportunity for all volunteers who interact with guests on CBMM’s campus.

Docent Training
Dates/Times: Tuesdays and Thursdays, March 3–April 2, 9:30am–noon
Volunteers interested in becoming a docent must first attend Greeter Training and all four sessions of Volunteer Education Training.
Location: Van Lennep Auditorium
Registration: aspeight@cbmm.org
Join us for a volunteer docent training program to learn the basic information needed to become a museum interpreter. Led by CBMM’s Education team, this training program covers topics ranging from CBMM’s exhibitions and collections, to tour group management techniques. CBMM docents lead a variety of tour programs for students, adults, and family groups.
Lighthouse Overnights
Date/Time: Fridays and Saturdays, April–June
Location: Hooper Strait Lighthouse
Cost: $40 per person (12-person min/18-person max)
Fee includes one overnight stay in the Lighthouse, a dedicated facilitator, the cost of program activities, two days’ admission to CBMM, and a souvenir patch.
Registration: cbmm.org/lighthouseovernights

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

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

Homeschool Day
Date/Time: Wednesday, April 8, 10:30am or 1pm
Location: CBMM
Cost: $5 per person; accompanying younger siblings ages 5 and under are free
Registration: cbmm.org/homeschoolday

Homeschool students and their chaperones are invited to CBMM’s spring Homeschool Day, selecting either a morning or afternoon program to follow the Chesapeake Bay blue crab on its journey from the Bay to the table. In this immersive tour, students learn about Chesapeake geography, biology, and economics through role play and hands-on activities. Students have a chance to walk in the shoes of those who earn their livelihood from the crabbing industry, by working a trotline activity, culling their catch, picking stuffed crabs at a packing house, and ordering from a restaurant on a migrant worker’s wages. Families are encouraged to bring a lunch and picnic on campus. The Campus Challenge scavenger hunt will also be available for families to explore other CBMM highlights at their own pace. Individual families and co-op groups alike are welcome to attend.

YOUTH & FAMILY PROGRAMS

Rising Tide After-School Workshops
Date/Time: Monday–Thursday, 3:30–5:30pm
Location: Workshop Annex
Cost: Free
Registration: cbmm.org/risingtide

Sign up for a single class or every class. No experience necessary. Throughout December, CBMM will host free holiday gift-making workshops where students will be able to create handmade gifts for their friends and family.

STEAM Team
Date/Time: See schedule below
Location: Dorchester House
Cost: $15 per class, with a 20% discount for CBMM members
Register online for all four sessions for an additional discount.
Registration: cbmm.org/steamteam

This February, bring your little mariner to CBMM to join our STEAM Team! Each week, STEAM Team participants will join instructor Martha Hamlyn in a hands-on exploration that incorporates STEM (Science, Technology, Engineering, Math) with the Arts.

STEAM TEAM SCHEDULE
Two sessions each day:
10am–noon for ages 4–6; 1–3pm for ages 7–9

Feb. 1: Making (Sound) Waves
Feb. 8: Build a Boat & Make it Float
Feb. 15: Chesapeake Rivers
Feb. 22: Rock-ing it with Geology

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To see more of what’s happening at CBMM, flip through our Flickr albums at flickr.com/cbmmphotos, and follow us on Facebook, Twitter and Instagram.

Maryland Dove, Historic St. Mary’s City’s floating ambassador, visits CBMM in June 2019, ahead of CBMM’s first symposium on the construction of its successor. CBMM’s working Shipyard will be building the new Maryland Dove through 2021.

During the annual Boating Party Gala, CBMM recognized Kay Perkins, wife of the late Bob Perkins, a board member emeritus, for the couple’s leadership and commitment to service. Kay Perkins served as the honorary chair of this year’s event, which was held in September.

Living history performer Mary Ann Jung embodies Grace O’Malley, a 16th century Irish Pirate Queen, on Fogg’s Landing in July 2019. Each summer, CBMM hosts three nights of Maryland Humanities’ Chautauqua Summer Series, which is free and open to the public.

Shipwright Michael Allen performs in the Shipyard on October 2, 2019, during one of CBMM’s monthly Member Nights. Throughout the year, CBMM members are invited to exclusive Member Night programs, concerts, and presentations.

On February 18, 2019, shipwrights and apprentices moved Delaware to sit on the hard adjacent to the marine railway. The team is in the middle of a full stem-to-stern restoration of the 1912 river tug, with progress updates available at cbmmshipyard.org.

More than 2,000 guests visited CBMM on August 11, 2019, to help CBMM and the Talbot Watermen Association celebrate the 10th annual Watermen’s Appreciation Day. The festivities included steamed crabs, live music, the ever popular boat docking contest, and a visit from Maryland’s Lt. Governor Boyd Rutherford.
Chesapeake Bay
Maritime Museum
213 N. Talbot Street
St. Michaels, MD 21663

Support The Annual Fund

Your gift to The Annual Fund supports everything at CBMM, from our hands-on education and boatbuilding programs to seasonal festivals that celebrate the way of life on the Bay, to restoration projects, interactive exhibitions, and more than 70,000 irreplaceable objects in our collection. In addition, your donations to The Annual Fund help keep our exhibitions, historic buildings, and waterfront grounds in beautiful and welcoming condition.

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