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Production: Pixel, Print & Post

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On the cover: An Early Dispatch, a watercolor painting by Steven Lush, will be featured in the American Society of Marine Artists 18th National Exhibition, opening to the public at the Chesapeake Bay Maritime Museum on Friday, May 29, 2020. Learn more about the exhibition on page 6.

Left: Pictured is Vasa, a Swedish warship constructed in the 1600s, the focal piece of The Vasa Museum in Stockholm, Sweden. The Chesapeake Bay Maritime Museum’s Joe Connor and Sam Hilgartner visited the museum last fall in an attempt to ensure that CBMM’s construction of the new Maryland Dove will be as historically accurate as possible. Read more on page 13.
In this letter to you, I want to take the opportunity to reflect on and recognize all our volunteers and staff. We have 284 registered volunteers, and in many respects, we couldn’t stay open without this crew. Each year, they give us around 28,700 hours of their invaluable time, which is the equivalent of 14-and-a-half full-time staff. In February, we held our annual Volunteer Fair, with the appropriate staff touting their departments as possible areas of volunteer interest—the library, collections, IT, Shipyard, Charity Boat Donations, gardens, maintenance, education, front-line greeters, Winnie Estelle and floating fleet crew, front desk, guest services, special events, sustainability, etc. In every single department at CBMM, there are many, many volunteers working tirelessly—for you.

We currently have 61 full-time staff. That’s double the number from when I started mid-July 2014. I passionately believe that the staff at CBMM is the strongest, most cohesive team in its 55 years. There’s an inherent sense of purpose, of interconnectivity between departments, of belief in our mission, and a drive to make this place the premier maritime museum, with an accompanying premier and authentic experience—for you.

Soundings magazine recently did an interview with me—they described perfectly what’s happening here at CBMM as “hard-charging efforts... These ambitious professionals seem to put their hearts and minds into their work. As a result, people like you and I [the editor] reap the rewards.” The writer also penned, “… the museum has reached a dynamic moment that’s palpable.”

I am so very, very proud of every individual—volunteer and staffer—who makes it a personal and professional priority to spend their time, energy, and effort here at CBMM, and to create the amazingly in-depth programming available to you. This summer, come and meet us, and take advantage—reap the rewards!—of everything that is happening, at your Chesapeake Bay Maritime Museum. ★

Kristen L. Greenaway
President
A Centennial Celebration: Winnie Estelle Turns 100

They say most workboats are built to last a person’s lifetime, but that’s not exactly the case for Winnie Estelle, a 1920 buyboat that turns 100 this year and is showing no signs of hanging up her hat anytime soon.

Built in 1920 by Smith Island native Noah T. Evans and named for his two daughters, Winnie Estelle has had more life experiences than many people, let alone boats. Evans himself was just an occasional boatbuilder; his principal occupation was operating buyboats. Despite his experience with buyboats, after her initial licensing under his name with the customs house on Aug. 28, 1920, Winnie didn’t stay with Evans long. The boat was sold to Gus Forbush of Crisfield in 1922 and changed hands six or seven more times to watermen up and down the Bay over the years. Her last owners on the Chesapeake were Smith Islanders Watson Marie Marshall, or “Shug,” and his son Eugene “Gene” Marshall. They bought Winnie Estelle in 1960 and frequently took her across the Bay to pick up fish scraps for rendering, to sell oysters, or to travel to the waterfront fish market in Washington, D.C.

During those decades, Winnie continued to operate as a buyboat, though a few unverified stories of extracurricular activities abound—news clippings from The Philadelphia Inquirer even describe her as a rum runner during Prohibition that was captured in 1931 off the coast of Norfolk, Va.

In the 1970s, Winnie headed to Belize to work for a few years as a coastal trading boat. There, she was eventually purchased and refurbished by Jerry McDermott, who planned to use the buyboat to haul lumber from Honduras. After only one trip, though, the government of Belize banned the importation of lumber, and Winnie was repurposed to host “party cruises and good times—many good times,” according to a 1991 article in The San Pedro Sun.

Above: In Belize, Winnie Estelle worked as a party boat offering charter cruises instead of serving in her original role as a buyboat. Photo gift of Mara Pollero. Collection of the Chesapeake Bay Maritime Museum, MS 124.

WINNIE ESTELLE

BUILT: 1920, Crisfield or Smith Island, Md., by Noah Evans
LENGTH: 64 ft, 9 in (19.78 m)
BEAM: 16 ft, 3 in (4.97 m)
DRAFT: 3 ft, 6 in (1.09 m)

CONTINUED
At that time, Winnie’s age began to show and her engine failed, though she still spent a few more years carrying goods as a barge towed behind other boats. Winnie’s story almost ended for good in 1985, when (still with no working engine) the boat grounded on a reef north of San Pedro, Belize, and was abandoned. But a year later, she got lucky when a man named Roberto Smith found her floating and decided to give her a new purpose.

Smith realized that with a little maintenance, Winnie could again be repurposed as a charter boat. Eventually, Smith rebuilt Winnie sustainably with durable tropical hardwoods. And, in 1990, Winnie found herself offering island cruises with comforts like excursions to snorkel the barrier reef and sip rum punch under her newly installed sun shade.

Winnie stayed in Belize until 2012, when she returned to the Chesapeake Bay. In 2014, the buyboat was given yet another lease on life when she was purchased for the Chesapeake Bay Maritime Museum. At CBMM, Winnie is run by a volunteer crew and tasked with taking guests on tours of the Miles River, serving as an on-the-water classroom for educational programs, and hosting private charters.

American Society of Marine Artists 18th National Exhibition

May 29–Sept. 8, 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 nation’s most prominent contemporary marine artists.
**2020 Annual Festivals + Special Events**

### 2020 Special Events

<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td><strong>Postponed</strong></td>
<td>Eastern Shore Sea Glass &amp; Coastal Arts Festival</td>
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<tr>
<td><strong>May 16 &amp; 17</strong></td>
<td>Maritime Model Expo</td>
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<tr>
<td><strong>May 17</strong></td>
<td>Maritime Day &amp; Blessing of the Fleet</td>
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<tr>
<td><strong>June 19 &amp; 20</strong></td>
<td>Antique &amp; Classic Boat Festival &amp; Arts at Navy Point</td>
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<td><strong>July 4</strong></td>
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<td><strong>August 9</strong></td>
<td>Watermen’s Appreciation Day</td>
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<tr>
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### Fall Festivals

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<tr>
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<tbody>
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<td>Mid-Atlantic Small Craft Festival XXXVII</td>
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<tr>
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<td>OysterFest</td>
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**General Information**

- Festival admission rates apply. CBMM members and their guests enjoy reduced pricing.
- Standard CBMM admission rates apply. CBMM members and their guests enjoy reduced pricing.
- 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.

**Before You Arrive...**

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**Unless otherwise noted, all events listed are on as of time of publication, but may be subject to change. Visit cbmm.org for the latest information.**
Welcome aboard!
CBMM Members-Only Marina

CBMM is pleased to offer our boaters convenient docking, power, climate-controlled showers, and the free use of bicycles. Our campus has recently been refreshed with new exhibitions and enhanced, faster Wi-Fi access for CBMM marina guests.

Our Boaters Guide has also been updated with changes to marina guidelines and overnight and hourly docking policies, all designed to enhance the boater experience. The updated guide, found at cbmm.org/docking, includes important policies covering holidays and festivals.

While you’re visiting, explore the beautiful neighborhood streets of St. Michaels. Many local restaurants and businesses offer discounts to CBMM members.

Make your group marina reservations today
Contact CBMM’s Dockmaster at 410-745-4946 or visit cbmm.org/docking.

Slip reservations for holidays and festivals
- Reservations for holidays and festivals are accepted no more than one month in advance
- Two-night minimum stay required
- Full payment required at time of confirmation
- 72-hour cancellation notice required for refund
- No hourly docking available

Friendly Reminders for Boaters

▶ Watch your wake at all times when entering and exiting the harbor and marina areas.
▶ Call the Dockmaster on VHF Channel 16 or 410-745-4946 when you enter the harbor for slip assignment. Please understand there is no guarantee of specific slips.
▶ Upon arrival, please check in at the Welcome Center for registration information and to complete financial transactions for the duration of the stay.
▶ Overnight docking is available to Mariner-level members and above. Check-in time is noon; check-out is 11:30am.
▶ Hourly docking is available to all members 9am–2pm Friday and Saturday, and 9am–5pm Sunday–Thursday, based on space availability. Dockmaster approval is REQUIRED prior to arrival for slip assignment. No advance reservations are available for hourly docking.
▶ Please cooperate with your dock mates for electric. If you need the 30 AMP service, please do not use the 50 AMP service.
▶ When docking on a “T” head, please tie up at one end or the other, not in the middle. CBMM reserves the right to move your boat if needed to accommodate another boat.
▶ Dockage space at CBMM’s marina is to be used at the risk of the owner. CBMM shall not be liable for the care or protection of the boat, including all gear, equipment, and contents, or for any loss or damage.
▶ If anything is damaged during your stay, please report it to CBMM marina staff.
▶ Pets are permitted as long as they do not disturb other guests. They should be leashed at all times.
▶ For safety reasons, pets and carry-on alcohol must remain on boats during CBMM festivals and special events.
IT'S PRETTY EASY TO TELL IF BILL DAY has been on the Chesapeake Bay Maritime Museum's campus on any given day—just look for the donuts. A crew member on Winnie Estelle, Day (and the signature dozen donuts he brings with him for each shift) has been a CBMM staple for a while now: a Salisbury native, he first joined CBMM as a member in 1969. He started volunteering after going through his first round of docent training in 2007.

“I know a little something about boats; I know a little something about sailing on the Bay…and I don’t mind speaking in front of people,” Day said. “You put these three things together, and it kind of made a fit to be a docent at the Chesapeake Bay Maritime Museum.”

Day’s knowledge of the Bay and its boats and waterways dates back even further—he says he’s “been messing around in boats on the Chesapeake Bay” since he was 5 years old and has sailed “everything from penguins to log canoes to 40-footers to, at one point in time, a 12-meter.”

That love of boating eventually led Day to a career as a naval architect for the U.S. Navy and to earn the rank of fellow in the Society of Naval Architects & Marine Engineers. It’s also what led him to CBMM in the first place, finding here two artifacts he holds very near and dear to his heart—Judy, a penguin class sailboat that’s part of CBMM’s small craft collection, and Martha, the 1934 Hoopers Island draketail in the floating fleet.

“I raced penguins competitively—as a matter of fact, I won the North American championships one year in the penguin class … so Judy is number-one on my list,” Day said. He attributes his love of Martha to a familiarity with that style of workboat developed during a lifetime of sailing the islands and rivers of the Chesapeake.

After retiring from the Navy, Day decided to take his involvement with CBMM a step further and become a docent. He’s served as an interpreter at Waterman’s Wharf and onboard both Winnie Estelle and the buyboat’s predecessor, Mister Jim. He particularly enjoys crewing during cruises to watch log canoes races, having spent one summer sailing one himself, and getting the chance to talk to guests about the importance of the Bay. And, in 2015, his worlds collided a bit when he was asked to redesign a boat CBMM was commissioned to build in its Boatshop.

“I’m still a naval architect,” Day said. “That’s what I’m about—I just love boats.” ★
“A Terrapin in Every Pot”
The Rise and Fall of a 19th-Century Food Trend

by Jenifer Dolde

“A Terrapin in Every Pot,” promised gubernatorial candidate Howard W. Jackson in 1938, echoing Herbert Hoover’s successful slogan on the eve of the Great Depression 10 years earlier. Jackson’s bid was unsuccessful, but his winning opponent nonetheless pledged funds to the Chesapeake Biological Laboratory’s diamondback terrapin hatching project in Solomons. The new program placed some 5,000 baby terrapins up and down the Bay for several years, but laboratory founder Dr. Reginald V. Truitt credited the decline in the popularity of terrapin stew for the resurgence of the reptile.

Like most food trends, diamondback terrapin stew seemed to rise in popularity all at once, the clamor fading away after a generation. A lithograph documenting this unique seafood harvest—now part of the Chesapeake Bay Maritime Museum’s collection—appeared in Frank Leslie’s Illustrated Newspaper in 1879, showing African-Americans pulling up turtles from shallow, marshy waterways using a net and gathering them from pens or pounds where they had been raised from hatchlings. Fyke nets were another method of trapping turtles, but the drag was the most effective, similar in function to an oyster dredge and pulled by a sailing vessel such as the terrapin smack. Terrapin season ran from mid-autumn until mid-spring, while the creatures hibernated in the muddy flats just a few inches from the surface.

Diamondback terrapin, culinary experts asserted, was superior in flavor to its turtle cousins because it fed particularly on fresh fish, crabs, and wild celery in the “clean salt” of the marshes. “President Cleveland gets terrapin from Baltimore,” Harper’s Weekly reported, “and so do all the rich entertainers of this country and Europe. Many New Yorkers get prepared terrapin by the barrel.” A rivalry developed over the proper way to make terrapin stew: the Philadelphia way, as served by the Rittenhouse Club, or the Maryland way, popularized by chef Frank H. Hambleton of the Maryland Club. In 1893, a showdown between the two clubs resulted in a win for Maryland. The Baltimore style eschewed embellishments such as sherry and eggs in favor of simple butter, salt, and pepper.

By 1888, Harper’s Weekly estimated that the annual terrapin catch of more than 600,000 would be valued at one and a half million dollars, joining canvasback duck and oysters as one of the Chesapeake’s most desirable delicacies. Over-harvesting quickly became a problem. “Diamond-back
terrapins were once very numerous, but alas! Pot-hunters have slain their thousands and tens of thousands," wrote DeCourcy W. Thom of Baltimore in the Feb. 19, 1898 issue of *Forest and Stream*. Encouraged by prices of $78 per dozen, commercial harvesting by net, dredge, and seine had decimated the population within 20 years of the terrapin’s meteoric rise to culinary popularity.

Terrapin “farming,” which involved penning terrapin caught in the summertime and raising them to marketable size, threatened the overall health of the species and produced an inferior meat. While lamenting the situation, Thom—then chairman of the Maryland Game and Fish Protective Association—concluded his article by recommending the passage of a law regulating the legal size of the terrapins caught and prohibiting confining them in pens. He then followed this resolution with a recipe on the best way to prepare terrapin. It was another example of the tension between sport and subsistence fishing and commercial harvest for profit.

By the 1920s, gourmands’ appetite for the slightly passé, but still enjoyable, delicacy continued, until Prohibition laws restricted the availability of sherry, Madeira, and champagne—
whether added to terrapin stew or consumed with it. This, along with the scarcity of the terrapins, raised prices as high as $128 per dozen, making the dish hard to find and unaffordable. H.L. Mencken sniped in the early 1900s: “The fact is that the terrapin, once so plentiful that it was fed to the hogs...has long since faded into a golden mist.... The average Baltimorean... eschews the terrapin for the same reason that he eschews yachting...”

The terrapin stew trend faded into obscurity on the popular scene, remaining an old-time specialty on local tables and making its way into cookbooks seeking to document culinary traditions. Philip Stieff’s 1932 cookbook Eat, Drink & Be Merry in Maryland contained a small chapter discussing the preparation of terrapin, characterizing it as a simple dish that nonetheless took experience to prepare and season properly. The key, according to his experts, was to use freshly caught terrapin, not too large or old, to pick over meat carefully and discard less tender portions, and to season gradually. “At times sherry wine is added just before the terrapin is served...but this is not the manner of the true lover of terrapin. Wine, sherry or Madeira...is an essential accompaniment but it should not be added as a flavor.” Times had changed, but the insistence on simplicity had not.

Diamondback populations rebounded after the terrapin stew craze subsided. Chesapeake fishermen continued to harvest them during the November-to-April season through the 1980s, though the local market had bottomed out. In 2006, the season was shortened to three months, and the annual catch was just 10,500 turtles, sold mostly to Chinese markets, fueled by a familiar appetite for terrapin stew. The following year, trapping diamondback terrapins—the Maryland state reptile since 1994—was outlawed, with conservationists citing declining habitats and the terrapins’ role in preserving salt marshes and preventing erosion. These days, anyone wanting to re-create the fad dish of the 1880s will have to substitute snapping turtle in their pot. ★

“When the crabs of the Chesapeake have soft shells, we ensnare them, fry them and feast upon them. When their shells grow hard, we boil them and feast upon them. When they disappear we turn to the oyster, and between times we nourish our systems with the strawberry, the Ann Aranel watermelon, the cantaloupe, the diamondback terrapin, corn on the cob, tomatoes, Blue Mountain peaches, smelts, corncakes, turkeys and canvasback ducks. Maryland is always well fed. Hence the beauty of its women and the noble presence and flashing eyes of its men.”

“I have been a big fan of the Chesapeake Bay Maritime Museum since I first moved to St Michaels a few years ago...so much so that I quickly became a member and started volunteering the very next year so I could share my love of CBMM with our guests. Now I’ve taken the next step and included CBMM in my estate planning. It’s a lasting way to help support CBMM’s mission, and maintain and continue its vital work well into the future. And it’s heartwarming to know that my legacy will be an enduring part of CBMM and the community.”

Frank Carollo
Lighthouse Legacy Society

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

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.

Making a planned gift is an exceptional way to show your support and appreciation for CBMM and its mission while accommodating your own personal, financial, estate planning, and philanthropic goals. With smart planning, you may actually increase the size of your estate and/or reduce the tax burden on your heirs. Just as importantly, you will know that you have made a meaningful contribution to CBMM.

Please contact us for assistance or to discuss your personal situation and objectives.

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llacorte@cbmm.org
cbmm.giftplans.org
THE PORT OF BALTIMORE links the region and America to the world through coastwise and international trade. Shipping activity in Baltimore, among the 20 busiest ports in the United States, takes place largely out of the public view. Ranked 14th in total tonnage, 11th for container traffic, and first in automobiles, Baltimore’s port facilities are a vital and growing part of the region’s economy. As working waterfalls closer to the center of the city were transformed for tourism, boating, and residences, port facilities moved downstream, a pattern replicated in other older port cities. Dundalk Terminal, located just north of the Francis Scott Key Bridge, is now the largest in the port, handling both containerized shipping and roll-on/roll-off vehicle cargos, and ships drawing as much as 45 feet.

Artist Fred Craig captured beauty in the grittiness of this port setting in his painting Sparrows Point Anchorage Morning. The Key Bridge arcs across the background in hazy morning light while a ship moves in the channel. On the left, two more await their berths to discharge and load cargo. Sparrows Point to the south, former home to the onetime largest steel mill in the world and an accompanying shipyard, now lies largely empty, occasionally seeing a ship loading scrap metal for recycling.

Craig knows this world well, visiting crews aboard ships every week as a volunteer for Baltimore International Seafarers’ Center and offering help and an occasional ride for shopping ashore. He explored this world further by sailing aboard a car carrier from Italy to Dundalk. His painting evokes those experiences and elevates the ships, their work, and their presence in our ports to our attention.

Sparrows Point Anchorage Morning is one of 110 artworks selected for the American Society of Marine Artists 18th National Exhibition, which opens to the public at the Chesapeake Bay Maritime Museum on Friday, May 29.

The juried art exhibition covers a range of marine art genres, from seascapes and harbor scenes to naval scenes, historical scenes, yachting, and marine life. The artworks are executed in a variety of media, from oil, watercolor, gouache, acrylic, mixed media, and pastel paintings to graphite and etching and sculpture in bronze, stone, or scrimshaw. The exhibition will fill the galleries of CBMM’s Steamboat Building through Sept. 8.

Above: This oil painting by Fred Craig, Sparrows Point Anchorage Morning, will be featured in the American Society of Marine Artists 18th National Exhibition, which opens to the public at the Chesapeake Bay Maritime Museum on Friday, May 29, 2020.
How Maritime Archaeology and a 17th-Century Shipwreck Are Making Their Mark on Maryland Dove

by Kate Livie

In the fall of 2019, the Chesapeake Bay Maritime Museum’s lead shipwright, Joe Connor, and lead rigger, Sam Hilgartner, made an epic wooden boatbuilding journey. Their pilgrimage took them to Sweden, where they had the opportunity to learn about 17th-century shipbuilding in the most immersive way possible—by observing and exploring an actual Swedish warship constructed in the 1600s. Called Vasa, the ship is remarkably intact, despite being just shy of 400 years old. That’s because it spent most of those centuries on the bottom of Stockholm harbor, sunk in a busy shipping lane—not a bad place to survive, it turns out, thanks to preservative qualities of the Baltic’s cold, brackish waters.
Much has changed about our greater understanding of historic shipbuilding because of shipwrecks like Vasa and their rediscovery by modern maritime archaeology. When William Baker drew up the plans for the 1970s build of Historic St. Mary’s City’s first Maryland Dove, he was largely drawing upon painstaking archival research and historic sleuthing. But the evolution of maritime archaeology as a science-based discipline has greatly advanced in the 20th and 21st centuries, thanks to technology like submarines, scuba equipment, and remotely operated underwater vehicles. Adding decades of research from experts at HSMC to the ability to explore and excavate entire wrecks like Vasa has vaulted our knowledge of the maritime world of the past from conceptual to physical—and for vessels like the new Maryland Dove, it allows us to recreate elements from the past like rigging and construction with a time-traveler’s expert eye.

For Connor and Hilgartner, the trip to see Vasa was more than just boatbuilding tourism. It provided the chance to really “look under the hood” to better understand how 17th-century ships were constructed, learn what materials were used, and confront some of their own assumptions or misconceptions about shipbuilding in the 1600s. The trip also included a couple of days at another world-renowned institution, the Roskilde Viking Museum in Denmark, where the CBMM team dove deeper into the early history of European boatbuilding by looking at the museum’s collection of original and recreated Viking vessels. For Connor and Hilgartner, it was an opportunity to understand the deeper context of European boatbuilding in Roskilde’s own working shipyard, and from there to see how those concepts evolved during the Great Age of Sail.

Their guide was Dr. Fred Hocker, head of research for Vasa Museum and a world-renowned maritime archaeologist. Hocker had been involved with the Maryland Dove project since the beginning stages, when CBMM sought his expert guidance in order to make the plans for the modern recreation more historically accurate and engaged him as its design advisor for the build. And, after a conversation between Hocker and CBMM President Kristen Greenaway at the 2019 International Conference of Maritime Museums...
conference at the Vasa Museum, it was decided—Greenaway would send members of the *Maryland Dove* team to glean as much hands-on information as possible for the build by exploring one of the only 17th-century ships still in existence.

It was an unparalleled chance to explore a vessel contemporary to the original *Dove*—constructed by one of the two European nations that dominated the 17th-century maritime world—and to compare and contrast the boatbuilding styles favored by the British and the Dutch. Though Vasa was built on the orders of then King Gustavus Adolphus of Sweden, her builders were Dutch-born master shipwrights whose origins showed in their construction philosophies.

“It was amazing to get on something that was actually built in 1620, right about the same time as *Dove*,” said Connor, “And to see the quality of workmanship and how they were putting everything together. As a marine archaeologist, Fred Hocker was our guide, and as we went through Vasa, he was able to point out the differences in Dutch construction versus British with shipwreck evidence of all the things he was explaining.”

One of the major differences between British and Dutch shipbuilding in this era, Connor discovered, was how organically the Dutch approached ship construction where the British sought uniformity. “Similar to Chesapeake boatbuilding, the Dutch valued using all of the wood,” said Connor. “The pieces weren’t uniform dimensions, they included sapwood in their materials, but their definition of a well-built ship was to use all of your materials the best way you could.” This was in contrast to the meticulous British vessels of the era, which had standardized forms all of the same dimension—something that Hocker explained would have produced large amounts of wasted materials.

Once in the hull of *Vasa*, Connor found that some of the construction methods challenged his own ideas about historic boat construction. “I definitely had some misconceptions about 17th-century whole molding,” Connor said. “The shipbuilders had worked out a lot more than we had given them credit for and used some very precise equations to shape the vessel.” Connor also saw some period timber joinery methods that could easily translate to the new *Maryland Dove*. “For lack of a better term, I’m calling it a moled half-lap joint, and it ended up changing a lot of how we have approached the joinery to date,” he said. “It’s how we put the keelson on, it’s how we’ll end up joining the waterways, king plank, a good portion of the boat. Inside *Vasa*, it was everywhere. It adds a locking feature, almost a transverse load effect over successive big timbers.”

Hilgartner also made his own discoveries as he investigated rigging artifacts in the Vasa Museum’s archives. “With Fred Hocker, we went down into the collections and met with their collections archivists,” he said. “What I saw as I looked at their collections was really a comparative difference between what they were doing in the 17th century and what I’m doing with 19th- and early 20th-century building styles.”

**CONTINUED**
Hilgartner was particularly struck by the older rigging pieces and how highly specific they were to their function—unlike more modern elements, which are made to be easily swapped out, replaced, or used for multiple tasks. “The rigging had these really purpose-built pieces, a much wider variety of rigging hardware than you see on the later vessels in CBMM’s permanent collection,” Hilgartner said. “And now, there are going to be a lot of blocks and pieces of the equipment and rig that come directly from our visit to Vasa.”

Even the lines on Vasa—which had also survived being submerged for several centuries—were rich with historical information that Hilgartner was able to bring back to the Maryland Dove build. “There were certain types of lines that were seen frequently in Northern Europe during the 17th century that you often don’t see on replica vessels, and we want to re-create those configurations with modern materials—especially for things like the cables,” he said.

Hilgartner learned that narrower cables, like the ones used on modern replicas of historic vessels, would rarely have been used in the past. Rather, thicker cables were more typical—and were often used to securely moor anchors. “During the 17th century, ropewalks made regular three-strand, right-hand laid rope in very, very large diameters, so you could easily acquire rope of that size and build your own cables,” Hilgartner said. “I’m really excited to have the chance to work with cable on Dove, and because of what we saw at the Vasa Museum, we’re primarily going to have right-hand laid, three-strand rope on the vessel.”

Echoes of Vasa will sail again in the new Maryland Dove when she returns to her homeport in Historic St. Mary’s City, brought to life in her construction, rigging, and lines. For Connor and Hilgartner, the trip was an opportunity to infuse the new vessel with construction details that the original builders would have recognized. This isn’t just a slavish period-correct sensibility—many of these details won’t even be noticeable to the public. Rather, it’s a way to pay tribute to the skill and ingenuity of those boatbuilders across the centuries.

Connor and Hilgartner also hope it brings a little bit of that time-travel magic they experienced at the Vasa Museum into the build of Maryland Dove. “Seeing the actual excavated wreck from centuries ago, understanding the way it operated, its utility and construction, just made me think for a moment, ‘This is why I build boats. This is why I do this,’” Hilgartner said. “Every aspect of my life in maritime culture, maritime trades, came together into a whole. It was incredibly satisfying.” ★

Left: Blocks housed in the collection of the Vasa Museum in Stockholm, Sweden will help inform the rigging and equipment created for the new Maryland Dove by rigger Sam Hilgartner.
**Delaware**

**Delaware restoration progresses to re-framing**

**WORK ON DELAWARE BEGAN IN FULL FORCE** this past fall/winter in the Chesapeake Bay Maritime Museum’s working Shipyard with the removal and replacement of the 1912 river tug’s keel, shaft log, horn timber, and stern post.

Once all of these pieces were roughed out and fitted in the boat, CBMM’s shipwright apprentices were able to transfer points for frame sockets and the rabbet (the notch that the garboard plank fits into) onto the new keel. The backbone once again came out of the boat for the frame sockets and rabbet to be cut, and was then returned for final fitting and fastening.

The Delaware crew is now turning their attention to the re-framing portion of the project. This will include the replacement of all floors and both steam-bent and sawn frames. Apprentices and volunteers have already begun building a new steam box, and milling the white oak to be used for the new frames.

To keep up with Delaware’s restoration and CBMM’s other Shipyard projects, visit cbmshipyard.org. ★

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**Maryland Dove**

**Ship’s frames now installed**

**JOE CONNOR, THE CHESAPEAKE BAY MARITIME MUSEUM’S** lead shipwright and construction manager on the Maryland Dove build, reports that the ship is fully framed, with the transom and stem assembly installed and the project now housed under a tent to protect it from the elements.

This past winter consisted of full live oak futtock production as CBMM’s shipwrights took lofted patterns to the wood pile to find adequate curves for the double sawn grown frames. This summer, CBMM’s guests will see planks being fit and steamed to the frame, as well as deck framing taking shape. Some of the ship’s large bronze hardware will be cast in June in conjunction with an upcoming metal casting course planned through the Apprentice For a Day program. Work on rigging and spars will begin in August.

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. ★
MEMBER NIGHTS

Adze to Whittling Knife: Chesapeake Boatbuilders as Decoy Carvers | Member Preview
Date/Time: Friday, April 17, 5–7pm
Location: Waterfowling Building/Small Boat Shed
Cost: Free for CBMM members
Registration: 410-745-4991 or druzicka@cbmm.org

Members of both CBMM and the East Coast Decoy Collectors Association are invited to this exhibition preview and reception. Light refreshments will be served. Come learn how some of the most skilled Chesapeake decoy carvers were influenced by their work building watercraft for fishermen, hunters, and boaters.

Lines of the Floating Fleet
Date/Time: Thursday, May 7, 5–7pm
Location: Oystering on the Chesapeake deck
Cost: Free for CBMM members
Registration: 410-745-4991 or druzicka@cbmm.org

CBMM maintains historic vessels, keeping them shipshape so they look and feel just as they did when they were workboats. The floating fleet is representative of many of the distinctive vessels that were developed and used on the Chesapeake Bay, and they represent a unique part of our history. Many are rare survivors and represent some of the last of their types. At this member night, learn all about them from CBMM’s Shipyard crew and climb aboard and explore them for yourself.

American Society of Marine Artists
18th National Exhibition
Date/Time: Wednesday, June 3, 5–7pm
Location: Van Lennep Auditorium
Cost: Free for CBMM members
Registration: 410-745-4991 or druzicka@cbmm.org

This exhibition, hosted every three years in museums across the United States, highlights the works of marine artists recognized as the best in contemporary marine art by the American Society of Marine Artists’ juried competition. Come for our member night and get an exclusive look at the exhibition with CBMM Chief Curator Pete Lesher.

Sailing, Sailing
Date/Time: Wednesday, July 8, 5–7pm
Location: At Play on the Bay deck
Cost: Free for CBMM members
Registration: 410-745-4991 or druzicka@cbmm.org

There’s no better way to spend a summer evening than watching sailboat races from the beautiful At Play on the Bay deck, looking out over Navy Point. Join us once again for a lovely evening overlooking the Miles River and learning about this quintessential summer pastime from competitive sailboat racer Mark Hergan.

Mark Hergan: Photographer
Date/Time: Thursday, Aug. 13, 5–7pm
Location: Van Lennep Auditorium
Cost: Free for CBMM members
Registration: 410-745-4991 or druzicka@cbmm.org

Back by popular demand, Mark Hergan will return to share his photography from the past year. Mark is an avid sailor and photographer, and his work captures the unique beauty of the Chesapeake Bay and the animals, people, and vessels that call it home.

AFAD SHIPYARD PROGRAMS

Delaware Restoration
Date/Time: Saturdays and Sundays, April 25 & 26, May 30 & 31, June 7; July 18 & 19; Aug. 22, 10am–4pm
Location: Shipyard
Cost: $55 for a single day or $95 for a weekend, with a 20% discount for CBMM 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. Throughout the spring and summer months, participants will steam bend frames and spiel planks that will become the boat’s hull. Materials are included with registration.
Boat Buying 101
Date/Time: Wednesday, May 6, 6–8pm
Location: Van Lennep Auditorium
Cost: $35, with a 20% discount for CBMM members
Registration: cbmm.org/boatbuying

Thinking of buying a boat but don’t know where to start or what to look for? Join Taylor Williams, Director of CBMM’s Charity Boat Donation Program, for a Q&A session on the most important things to look for when buying a boat.

Cast Your Own Bronze Bell
Date/Time: Saturdays and Sundays, May 16 & 17 and 23 & 24, 9am–4pm
Location: Shipyard
Cost: $500, with a 20% discount for CBMM members
Registration: cbmm.org/bellcasting

Cast your very own customized wax bell mold over the course of two weekends with sculpture artist and Shepherd University Professor Christian Benefiel. Participants will learn the intricacies of casting bronze by way of investment or lost wax, how to set up and work the furnace, and the pouring of molds. All materials and tools are included with registration.

Women's Woodworking (Part I)
Date/Time: Saturday and Sunday, June 6–7, 9am–5pm
Location: Shipyard
Cost: $100, with a 20% discount for CBMM members
Registration: cbmm.org/womenswoodworking1

Join CBMM’s female shipwrights in this two-day beginner’s woodworking course for women. Participants will go home with a working knowledge of how to read a set of plans and create a material cut list. They’ll also gain hands-on experience with many of the power an hand tools in the shop while constructing their very own wooden mallet. No prior woodworking experience is required. Participants must be 16 or older, unless accompanied by an adult.

Build Your Own Classic Sea Chest
Date/Time: Saturdays and Sundays, June 13 & 14 and 20 & 21, 10am–4pm
Location: Shipyard
Cost: $650, with a 20% discount for CBMM members
Registration: cbmm.org/seachest

In this four-day workshop held over two weekends, retired Virginia Military Institute Professor Grigg Mullen will lead participants in honing their woodworking skills by constructing their very own 19th-century sea chest. Previous woodworking experience is strongly recommended, as this program focuses heavily on using hand tools to create beveled dovetail-joined ends and sides. Materials and tools are included with registration.

Tool Sharpening
Date/Time: Saturday, July 11, 9am–12:30pm
Location: Shipyard
Cost: $35, with a 20% discount for CBMM members
Registration: cbmm.org/toolsharpening

If cared for properly, edge tools can last generations and cut like new every time. Participants in this workshop will learn the proper preparation for sharpening and honing hand-plane irons, chisels, gouges, and other carving tools, Bring your own tools, sharpening stones, or nothing at all.

Nameboard Basics
Date/Time: Saturday, July 25, 9am–3pm
Location: Shipyard
Cost: $80, with a 20% discount for CBMM members
Registration: cbmm.org/nameboardbasics

Join carver and master model maker Ed Thieler to learn the basic skills needed to carve your very own nameboard. All materials and basic tools are included with the cost of registration. Participants must be 16 or older, unless accompanied by an adult.

Women's Woodworking (Part II)
Date/Time: Friday–Monday, Aug. 14–17, 9am–5pm
Location: Shipyard
Cost: $385, with a 20% discount for CBMM members
Registration: cbmm.org/womenswoodworking2

In this four-day workshop, female participants will expand on their woodworking and joinery skills by building their own Adirondack chair. Previous woodworking experience is required for participation.

Oyster Pirates of the Chesapeake:
A Talk by Author Jamie Goodall
Date/Time: Thursday, April 23, 5:30pm
Location: Van Lennep Auditorium
Cost: $7.50, with a 20% discount for members
Registration: cbmm.org/oysterpirates

March 2018 marked 150 years since the establishment of Maryland’s “Oyster Navy,” a forerunner of the Maryland Department of Natural Resources Police. It was a necessary establishment for dealing with a lucrative, competitive, and
sometimes deadly industry. Jamie Goodall traces the rise of the oyster pirates in the Chesapeake Bay from the First Oyster War in 1882 until the death of Berkeley Muse, a well-respected community leader, in Colonial Beach in 1959. Goodall’s *Pirates of the Chesapeake Bay* was released by History Press this spring.

**Boater’s Safety**

**Date/Time:** April 25–26, 9am–1pm; May 13–14, 5–9pm; June 29–30, 5–9pm; July 11–12, 1–5pm; Aug. 15, 9am–5pm  
**Location:** Van Lennep Auditorium  
**Cost:** $25, with a 20% discount for CBMM members  
**Registration:** cbmm.org/boatersafety

Boater’s Safety Courses teach participants the basics needed to safely and confidently operate a vessel on Maryland waterways. Individuals and families with children 10 and older are welcome to participate. Maryland boaters born after July 1, 1972, are required to have a Certificate of Boating Safety Education. Graduates of our two-day Department of Natural Resources-approved course are awarded a certificate that is good for life.

**Chesapeake Requiem: A Talk by Author Earl Swift**  
**Date/Time:** Thursday, June 11, 5:30pm  
**Location:** Van Lennep Auditorium  
**Cost:** $12.50, with a 20% discount for CBMM members  
**Registration:** cbmm.org/chesapeakerequiem

Journalist Earl Swift spent more than a year living on Tangier Island, recording his experiences in his award-winning book, *Chesapeake Requiem*. In this talk, he will share some of those stories, exploring the impact of sea level rise and climate change on coastal communities like Tangier and the towns of the Eastern Shore. Swift has authored seven books and countless articles; *Chesapeake Requiem* was released in paperback this spring.

**Volunteer Fair**  
**Dates/Times:** Tuesday, June 23, 2–3pm  
**Location:** Van Lennep Auditorium  
**Cost:** Free  
**Registration:** cbmm.org/volunteerfair

The Chesapeake Bay Maritime Museum would not be the success it is today without the generous commitment of its dedicated volunteers. CBMM volunteers put their heart into many facets of CBMM’s operations, including education, exhibition maintenance, gardening, boatbuilding, marina operations, administration, and much more. Learn more about CBMM volunteer opportunities at the Volunteer Fair—this will also be a great chance to mix and mingle with current volunteers and staff.

**Greeter Training**  
**Dates/Time:** Monday, July 27, 9:30am–noon  
**Location:** Van Lennep Auditorium  
**Cost:** Free  
**Registration:** aspeight@cbmm.org

Join us for our summer Greeter Training session and learn the basic information for becoming a CBMM greeter. This training session will include background information on CBMM’s history, operations, and exhibitions and will 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**  
**Date/Time:** Tuesday & Wednesday, July 28 & 29, 9:30am–3:30pm  
**Location:** Van Lennep Auditorium  
**Cost:** Free  
**Registration:** aspeight@cbmm.org

CBMM volunteers are encouraged to learn more about the history and environment of the Chesapeake Bay through this intensive training course. Covering four topics each day, 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**  
**Date/Time:** Monday & Tuesday, Aug. 3 & 4, 9:30am–3:30pm, and Wednesday, Aug. 5, 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  
**Cost:** Free  
**Registration:** aspeight@cbmm.org

Join us for a volunteer docent training program to learn the basics for becoming a museum interpreter. Led by CBMM’s Education team, this program trains volunteers in various guided experiences that cover everything from the Bay’s bounty to the lives of Chesapeake watermen, changing technology over time, and the plants and animals of our ecosystem. CBMM docents lead a variety of tour programs to students, adults, and family groups.
YOUTH & FAMILY PROGRAMS

Lighthouse Overnights
Dates/Times: 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 museum 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 add a scenic river cruise aboard the 1920 buyboat Winnie Estelle at a discounted rate, subject to seasonal availability.

ON-THE-WATER PROGRAMS

Wednesday Night Race Cruises
Dates/Times: Wednesdays, June 3, July 1, Aug. 5, Sept. 2, and Oct. 7, 5:30–7:30pm
Location: All cruises depart from CBMM
Cost: $20, with a 20% discount for CBMM members
Registration: cbmm.org/onthewater

Spend an evening on the Miles River watching the Wednesday-night sailboat races from the deck of the 1920 buyboat Winnie Estelle. This spectator cruise offers a great introduction to sailboat racing in a casual but competitive atmosphere. For extra fun, check out the annual James Wilson Round the Island Race on Aug. 5, where all boats race a 6.8-mile course around Herring Island, and the Oct. 7 race, where the fleet celebrates the end of the sailing season with a competition to be the “Best Dressed.”

Full Moon Paddles
Date/Time: See schedule below
Location: See below
Cost: $20 without kayak rental; $40 with kayak rental; 20% discount for CBMM members
Registration: cbmm.org/paddles

Join us for two sunset paddles designed specifically to wow your senses. Participants should bring water and a head lamp, and a PFD if not renting one of CBMM’s kayaks.

If renting a kayak from CBMM, a PFD will be provided for you.

Strawberry Moon Paddle
Date/Time: Friday, June 5, 7–9pm
Location: Launches from Oak Creek Landing, Newcomb, Md.

Harvest or Corn Moon Paddle
Date/Time: Wednesday, Sept. 2, 6:30–8:30pm
Location: Launches from CBMM’s Fogg’s Landing

Paddle with the President
Date/Time: Thursday, June 25, 5:30–7:30pm (rain date: Friday, June 26)
Location: Fogg’s Landing
Cost: $20 without kayak rental; $40 with kayak rental; 20% discount for CBMM members
Registration: cbmm.org/Greenawaypaddle

Join CBMM President and avid paddler Kristen Greenaway for a relaxed evening paddle along the Miles River and up Long Haul Creek. Participants will have a chance to learn how to paddle using Greenaway’s preferred Greenland paddle. Bring water and a head lamp, and a PFD if not renting one of CBMM’s kayaks. If renting a kayak from CBMM, a PFD will be provided for you.

Log Canoe Cruises
Dates/Times: See schedule below
Location: All cruises depart from CBMM
Cost: $35, with a 20% discount for CBMM members
Registration: cbmm.org/onthewater

Enjoy a river cruise to watch the log canoe races on the Miles River from our buyboat, Winnie Estelle, celebrating its 100th year on the water in 2020! Log canoe races are a quintessential Chesapeake pastime, and from a shady spot onboard Winnie’s deck you’ll get an up-close and exciting look at the action. Amateur photographers, sailing aficionados, and wooden boat enthusiasts will all find something to enjoy on CBMM’s log canoe cruises.

Race Schedule
Saturday, June 27, 1:30pm | Saturday, Sept. 12, 9:30am and 1:30pm
Sunday, June 28, 9:30am | Saturday, Sept. 19, 9:30am
Saturday, July 25, 1:30pm | Sunday, Sept. 20, 9:30am
**Ecology Cruises**

**Dates/Times:** Thursday, July 16, 10–11:30am, and Tuesday, Aug. 18, 1–2:30pm

**Location:** All cruises depart from CBMM

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

**Registration:** cbmm.org/onthewater

Adults and children of all ages are encouraged to join a citizen science excursion on the Miles River. This up-close and personal exploration of the Chesapeake Bay’s unique habitat offers opportunity for passengers to try their hand at water testing, and explore the critters on an oyster reef, all while cruising in the breeze aboard *Winnie Estelle*.

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**Intro to Rowing with Eastern Shore Community Rowers**

**Dates/Times:** Saturday, July 18, 9–11:30am or 12-2:30pm (rain date: Saturday, Aug. 1)

**Location:** Fogg’s Landing

**Cost:** $40, with a 20% discount for CBMM members

**Registration:** cbmm.org/introrowing

Eastern Shore Community Rowers is excited to host its second round of introduction to rowing workshops at CBMM this summer. The program will give participants a taste of the equipment rowers use, share the physical techniques of rowing, and provide an opportunity to get on the water in a rowing shell. Participants should have the ability to swim, and be physically able to board a low-to-the-water rowing shell. Please wear comfortable athletic clothing that’s not too baggy, and bring water and a pair of socks.

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**Guided Paddle and Tastings**

**Dates/Times:** See schedule below

**Location:** See below

**Cost:** $40 without kayak rental; $65 with kayak rental; 20% discount for CBMM members.

*Tastings included with registration fee*

**Registration:** cbmm.org/paddles

CBMM staff will lead two kayak paddles around Talbot County waterways this summer, each concluding with a tasting from a local business. Participants should dress accordingly, wear sunscreen, and bring water and any snacks they may need. Please bring a PFD if bringing your own kayak. If renting a kayak from CBMM, a PFD will be provided for you.

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**San Domingo Creek & Eastern Shore Brewing**

*Good for intermediate paddlers*

**Date/Time:** Sunday, July 26, 9am–1pm

**Location:** Launches from E. Chew Street, St. Michaels, Md.

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**Tred Avon River & Scottish Highland Creamery**

*Good for beginner and intermediate paddlers*

**Date/Time:** Saturday, Aug. 8, 9:30am–1:30pm

**Location:** Launches from Bellevue Boat Ramp, Oxford-Bellevue Ferry, Royal Oak, Md.

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**SPECIAL EVENTS**

**Sunset Yoga Cruise**

**Dates/Times:** Wednesday, May 20, 6–8pm (back-up date: Wednesday, May 27)

**Location:** Patriot Cruises

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

**Registration:** cbmm.org/sunsetyoga

Join us for a relaxing yoga class aboard the *Patriot* on the beautiful Miles River. Eastern Shore Yoga owner and instructor Jenn Swaine will lead an hour-long yoga class that warms up the body and mind with pranayama (breathing techniques) and held postures. Following the class, participants will relax during an hour-long cruise up the Miles River, enjoying the views and the company of others on board. Full bar and snacks will be available for purchase. Please bring a yoga mat, water, and a friend.

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