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On the cover: Jamie Marshall, a Smith Island teenager plucked from bed before dawn on a summer morning to crab pot with his dad, Dwight, contemplates his future on the water. Kodachrome, c. 1990. Photograph by David Harp.

Left: Crew members of Rebecca T. Ruark work together to pull a line in the rigging. Tri X Film, 1976. Photograph by David Harp. This image and the cover image are featured in CBMM’s newest exhibition, Where Land and Water Meet: The Chesapeake Bay Photography of David W. Harp.
On March 1, 2020, at the start of CBMM’s new fiscal year, we celebrated our most successful programmatic and fiscal year to date, plus a far-reaching operating budget for the new year, as recently approved by the Board of Governors. Two weeks later, we closed our gates in support of the fight against COVID-19.

We immediately set to re-envisioning CBMM. At the heart of our actions, we recognize that things will never be the same again. But we, as a museum, have knowledge, expertise, and collections that people still wish to experience. We fulfill a purpose that people care about and benefit from. Our success in the future will be measured not by our old metrics, but by our new standards of usefulness.

Even though CBMM was closed, I cannot adequately express my deepest pride in how quickly all staff and volunteers began an immediate shift—from providing unprecedented virtual access worldwide by making live our 70,000 collection objects, to transferring our PK–12 programming to a virtual resource and working with educators and administrators to offer what is needed, to continuing to offer our Rising Tide youth consistent engagement and programming, to ensuring our membership benefits and public programming never skipped a beat.

Our recently released Community & Economic Impact Report highlights the importance of CBMM as an economic driver, both locally and statewide, and reminds us that as a cultural institution, CBMM is an important amenity that contributes to a community’s quality of life. Quality of life attributes are key for economic development because of our ability to attract new businesses that bring jobs and economic opportunity.

What is most heartwarming is that you never abandoned us. We fully reopened June 29, but before that, you renewed your membership or became a new member; you continued to support our most-important Annual Fund; you joined us for our online Trivia Nights, and for Coffee & Wood Chips. Thank you!

At CBMM, we will come out of this with new skills and healthier than we were before. That is who we are, and that is what CBMM is—we have a positive future. I am truly confident that with this team—you—every one of you—we will be successful. On behalf of everyone at CBMM, thank you for being there for us. ★

The Chesapeake Bay Maritime Museum is dedicated to being a valuable community partner with a positive impact on the economy. Throughout this issue, you will find a number of pop-ups highlighting some of our recent contributions. We hope we have made you proud. - KG
CBMM adapts to COVID-19 pandemic

AT THE END OF JUNE, after a nearly four-month-long closure due to the COVID-19 pandemic, the Chesapeake Bay Maritime Museum officially reopened its St. Michaels, Md. campus, with a slightly different look but the same dedication to welcoming guests to learn about the history, environment, and culture of the entire Chesapeake Bay region.

"All of our guests have a very special connection to CBMM, and we’re delighted to invite them to access, in person, our interpretive educational exhibitions and vast open spaces," said CBMM President Kristen Greenaway. "It’s been wonderful to be able to welcome everyone back to campus and see how supportive they were during our closure and continue to be now that we’ve reopened."

Following earlier reopenings of its Shipyard, Museum Store, and Members-Only Marina, CBMM deliberately phased in its approach for the health and comfort of its guests. During CBMM’s closure, all staff were trained on updated policies and procedures in response to COVID-19. Plexiglass sneeze guards have been installed at point of sale stations in the Welcome Center and Museum Store to protect guests and staff during contactless transactions, and signage and floor markers have been positioned around campus to direct traffic flow, create appropriate distancing, and eliminate areas of congestion.

Everyone on campus is expected to follow the Town of St. Michaels ordinance to maintain a minimum six feet of physical distance from others and wear facial coverings inside buildings at all times and outdoors when within six feet of other guests.

“Our top priority is to provide a comfortable environment for our members, guests, staff, and the community," Greenaway said. "We are doing our part to prevent the spread of COVID-19, and we request that everyone visiting CBMM does their part as well."

As part of these efforts, certain areas on campus have been closed or modified, including the popular pilot house from the 1912 buyboat Thor, which is available for outside play only; CBMM’s working Shipyard, which remains closed to the public but is viewable from behind new fencing; and the 1879 Hooper Strait Lighthouse, in which only first floor access is currently permitted. Additional information on CBMM’s enhanced health and comfort measures and operational changes for reopening can be found at welcome.cbmm.org.

In addition to its on-campus shifts for the comfort and convenience of its guests, CBMM also embraced multiple virtual programs during its closure that have since continued. Online classes for students in its Rising Tide Program,
a virtual exhibition featuring the works of Chesapeake photographer Jay Fleming, and myriad types of programming held via Zoom are just a few of the ways CBMM adapted to bring its campus and educational outreach directly into guests’ homes.

Upcoming virtual programming can be found in the calendar section of this issue of The Chesapeake Log, as can in-person programming that’s been designed to encourage social distancing. All events are subject to change in response to developing pandemic conditions. ★

When Maryland’s Eastern Shore and surrounding regions look to rebound from the devastating economic impacts caused by the COVID-19 pandemic, the Chesapeake Bay Maritime Museum aims to serve as a leader in those efforts.

“CBMM is a proven driver of our local economy,” said CBMM President Kristen Greenaway. “As a rising tide lifts all boats, we hope that our efforts can bring successes not just to CBMM, but to our entire community, both locally and statewide.”

A recently completed statewide impact study shows just how much CBMM contributes economically to the Town of St. Michaels, Talbot County, and the state of Maryland. In 2019, visitors traveling specifically to visit CBMM from more than 50 miles away generated $11.6 million in visitor spending for Talbot County—$11 million of which was spent in St. Michaels on local travel-related goods and services. The study also details that spending by out-of-state visitors who traveled specifically to St. Michaels to visit CBMM generated $6.5 million in net economic impact for Maryland.

“Local restaurants, shops, hotels, and marinas are at the backbone to our economy,” Greenaway said. “When our local businesses thrive, we all thrive, and the results of the in-depth study are proof that CBMM will play a key role in the Eastern Shore’s economic recovery due to COVID-19.”

Globally, the travel industry has been one of the hardest hit by the pandemic. This is especially true for the Eastern Shore and St. Michaels. Greenaway knows it will take some time to bounce back, as CBMM works with the business community to provide visitors some reassurance.

“We’ve all gone to great lengths to reopen during this crisis,” said Greenaway. “We need everyone, including our visitors and community leaders, to help us move the local economy in the right direction.”

Rockport Analytics, an independent research firm based in Annapolis, Md., conducted the study, analyzing CBMM’s 2019 data with statewide numbers. The conservative report measured the benefits of CBMM’s (1) ongoing operations, (2) visitors and local spending, (3) future construction and operational impacts that will result from CBMM’s campus expansion, and (4) the educational and community impact that CBMM provides to St. Michaels, Talbot County, and Maryland.

According to the American Alliance of Museums, museums and cultural institutions in the United States have experienced serious financial losses during the pandemic, and research suggests some may never recover. Although CBMM has experienced a loss of revenue streams due to COVID-19, the data demonstrates the economic importance museums have on surrounding communities nationwide.

“When visitors come specifically to visit CBMM, they generate travel-related ancillary spending,” said Jon Gray, principal of Rockport Analytics. “Arriving by car or even boat, virtually all their local spending in St. Michaels and Talbot County can be attributed to CBMM.”

CBMM aims to lead in local economic recovery

Community and economic impact study finds CBMM visitors spend $11.6 million locally

CBMM’S IMPACT: As a way to support our local community and students participating in distance learning, CBMM has upgraded Wi-Fi in the vicinity of our campus and beyond. Wi-Fi access is available outside the administrative offices in the park across from the Crab Claw Restaurant, in our parking lot, and up Mill Street around the library/collections building. We strive to be a vital community partner, especially as we all adjust to life during a pandemic.

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Other key findings:

- CBMM-initiated visitor spending and expenses for operations in Talbot County reached almost $12.6 million, resulting in nearly $10.3 million in total economic impact for the county’s economy.

- CBMM visitor, business operations, and capital spending generated more than $1 million in total tax revenue for Maryland.

- For every $1 spent in Talbot County by CBMM’s business operations and visitors, the county’s economy retained about 82 cents. Around 14 cents of this total spending was retained as local tax revenue.

- The state and local taxes collected from CBMM-supported spending were enough to educate 130 Talbot County public school students for one school year.

- Without CBMM, each of Talbot County’s 37,181 households would have to pay $46 more in state and local taxes to maintain current levels of tax receipts.

- Forty-four cents of every dollar spent by CBMM visitors goes toward the wages of workers in St. Michaels’ restaurant, lodging, and retail establishments.

- CBMM visitor and business operations spending supported more than 250 direct jobs in Talbot County.

- CBMM’s Phase 1 building expansion will bring $4.2 million value-added for Talbot County and is projected to contribute $3 million in Talbot County wages.

Rockport Analytics used the IMPLAN modeling system to translate CBMM-related spending into local economic benefits. The IMPLAN model (or “impact analysis for planning”) is a non-proprietary database and modeling system that is considered industry standard and has been used by government agencies, academia, and leading researchers for more than 40 years to conduct economic impact studies. Access the full CBMM economic impact report or at cbmm.org/economicimpact.

Last year, CBMM welcomed more than 84,000 guests. Through volunteer programs, internships, and apprenticeships, CBMM also builds human capital, serving as a valuable resource for the development of basic and specialized job skills. CBMM is now engaged in certified workforce training with the Shipyard’s four-year apprenticeship program, which is registered by both the U.S. and Maryland departments of labor. The $5 million Maryland Dove contract awarded to CBMM in 2019 generated 10 jobs and a new attraction for visitors. ★
N MID-AUGUST, THE CHESAPEAKE BAY MARITIME MUSEUM hosted its annual volunteer appreciation reception—but with a slightly different look and format. Because of the social distancing guidelines in place to help combat COVID-19 pandemic, CBMM went virtual this year to thank its dedicated team of nearly 300 volunteers for their combined 26,692 hours of service in a Zoom-based awards show aptly titled “The CBMMys.”

Throughout the evening, volunteers were recognized by staff members with myriad prizes to thank them for their contributions across nearly every department of CBMM’s operations. Highlights include the “Preservation Power Couple” award, which went to volunteers Karen & Mark Harris; the “Special Events MVP” awards, which went to Cathy Fawell, Libby Hinson, Tim Hinson, and Tom Louis; and the “Phenomenal Photographer” award, which went to George Sass. Two special “People’s Choice” awards were voted on by both CBMM staff and the volunteers, with the honors going to Don Boehl and Audrey Brown. Special recognition was also given to volunteers with significant hours of cumulative service, including Ellen & Norm Plummer with 9,000 hours; Bob Mason and Mary Sue Traynelis with 8,000 hours; Bob Stelmaszek and Helen Womack with 4,000 hours; and Frank Garahan, Bob Hinkel, Gary Nylander, and Ed Thieler, each with 3,000 hours. Many other volunteers were recognized for reaching milestones of 100 hours and above in their volunteer service toward CBMM.

“CBMM’s volunteers are vital to our success as an organization. They consistently provide necessary services that enrich the environment of our campus, and we’re very, very grateful,” said CBMM President Kristen Greenaway. “We are truly fortunate to have so many volunteers committed to helping our mission.”

Due to the COVID-19 pandemic, CBMM is currently unable to accept new volunteers but is compiling a list of interested applicants who will be contacted once normal operations resume. For more information, visit cbmm.org/support/volunteer.

CBMM acknowledges volunteers for generous service

CBMM’S IMPACT: CBMM would not be what it is today without the generous commitment of its volunteers, many of whom are part of not just the CBMM community, but the local one as well. Around 75% of CBMM volunteers call Talbot County home, and the entire group has been instrumental in helping us work with our neighbors to help make a difference for the entire Chesapeake Bay region. Our volunteers have taught students on field trips and through CBMM’s Rising Tide program, led campus tours for adults and children alike, served as stewards of both the environment and the priceless items in our collection, and the list goes on and on.
FOR ALBERT MCCAUSSLAND, delivering boats for the Chesapeake Bay Maritime Museum’s Charity Boat Donation Program is a combination of two very important aspects of his life; spending time on the water, and volunteering.

“I’m always trying to find fun ways to give back and be involved in the community,” said McCausland, 37, who makes his living working for the fire department in Baltimore County. “I like doing things for people and helping people.”

Both his love of boating and his commitment to giving back could be described as learned behaviors McCausland picked up from his father, a Rotarian who instilled in his son a dedication to helping others as much as he’s able to. As for the boating, both McCausland and his sister grew up canoeing with their dad on a small pond on their family farm, and getting out on some larger bodies of water in the family’s motorized rowboat. When he became a teenager, McCausland said his father decided that he “should have a proper boat,” so the pair set to the task of building a center console together, a boat that McCausland still has today.

“And then, when I moved out and got my own place, I wanted to be on the water, so I bought a house on the water here in Baltimore County,” said McCausland, who estimates that from kayaks, to paddle boards, to larger vessels, he and his sister have somewhere in the neighborhood of 30 boats between them.

Whether it’s with his family or his friends, boating and working together also seem to come naturally to McCausland, who’s recruited his own crew of volunteers to help when a newly donated boat needs to be delivered across the Bay from his side of Maryland to St. Michaels.

“When somebody does something fun, nobody wants to be left out,” says McCausland, whose team of volunteers includes his sister, her boyfriend, and McCausland’s friend Lilli Gensler (pictured below on a delivery with McCausland).

It’s good that McCausland and his friends find boat deliveries fun, because they often seem to make them in less than ideal conditions. Between rain, heavy fog, freezing weather, and engines that decided to stop working mid-trip, they’ve seen it all—and enjoyed it all, too.

“(There were) definitely some adventures—fortunately nothing too major,” McCausland says. “We make the best of it, and we have a lot of fun.” ★
WAR & PESTILENCE

Chesapeake Brothers Face 1918

by PETE LESHER
THE CHESAPEAKE LOG FAL 2020

HIERS WAS, IN MANY WAYS, AN IDYLLIC LIFE. C. Lowndes Johnson (1881–1971) and his brother, J. Graham Johnson (1883–1931), made their home along the Miles River in Talbot County, earning a living by maintaining and repairing boats for neighbors and occasionally building a new one, raising chickens, trapping muskrats, and fishing. The bachelor brothers, who took care of their elderly mother in the house where they were raised, resourcefully supplemented their diet with oysters they caught, waterfowl they shot, and other means of living off the surrounding land and water. Like millions of other Americans, their lives were disrupted in 1918.

Residents along the Chesapeake Bay experienced terrible troubles during those times, like Americans everywhere who were swept up in World War I, the home front to support the war effort, and a deadly influenza epidemic.

“We saw in today’s paper they are considering raising the age limit for drafting to possibly 40 years and as this country seems to be in such a mess we think we will have to temporarily break up here and go into ship building work,” Lowndes Johnson recorded in his diary on April 19, 1918. Wartime production of food, munitions, ships, and other essentials for the war effort required far more hands than the 4 million drafted into military service. The following week, they went to look for work in a massive new shipyard.

Hog Island, operated by the newly formed American International Shipbuilding Corp., built ships for the Emergency Fleet Corporation, a division of the federal U.S. Shipping Board. The war effort created immediate demand for ships to carry war materiel and other essential cargo to Europe, and to rapidly replace vessels that were falling victim to German U-Boats. Hog Island, the largest U.S. shipyard—in fact, the largest shipyard in the world, before or since—was hastily constructed on hitherto vacant marshland south of Philadelphia.

The Johnson brothers took three weeks to close up their home and prepare their boats before departing for an unknown length of time—no one had any reason to expect that the war would be over by November. As soon as they made the decision, “we hauled G[raham]’s launch up on the shore where she will be safe.” On April 21, Lowndes “brought Van [the Johnsons’ Q-boat Vingt Trois] alongside Jig [Charles Henderson’s Q-boat Ojigwan] and lifted the mast out.” The following day, “We painted Van, the top sides and all the deck we could get at with the cover on. Also G. gave his launch a coat of paint outside & forward on the bottom where the sun could strike.” A week later they towed the two sailing yachts to the Kirby shipyard in St. Michaels. “I hated to leave them & of course I don’t expect Kirby to look after them as I have, but hope they will be in fair condition when I can get them again. It may be my last trip to St. Michaels in a boat for some time.” A week later they returned to St. Michaels and removed the last of their gear from the boat.

With a veritable fleet of boats along their waterfront, preparing for departure was a lengthy task. Lowndes wistfully delivered one of his boats to a friend’s house on May 3. “It took me two tacks to get to Long Pt. & from there I had a close reach to Fairview Pt. & a beam wind from there to Wye. A schooner hailed me off Long Pt. … Got to Grosses [Gross’ Coate, home of friend Dick Tilghman] about 2:30 PM & it took me just about 3 hours.”

After selling all of their chickens, reroofing several sheds and their boatshop, painting the porch, and purchasing an alarm clock, there were still a few tasks remaining. On May 9, the day before their departure, a few last boats remained. “We put row boat in the shop and have had lots of last things to do. Also wrapped canvas around Grier’s new boat.” In addition, “Graham laid his automobile up for the summer, blocking it & … Drained engine & took coils out.” Final arrangements kept them up until midnight.

They departed for Philadelphia on May 10. Just three days before, their hunting companion, Dick Tilghman, had left for Norfolk to report for duty in the Naval Reserve. Men of their age were called to national service in one form or another through spring and summer 1918.

They would commute from their rented home in west Philadelphia to the Hog Island shipyard by trolley or train, which was expanding in the booming industrial city, then flooded with workers for shipbuilding and other wartime trades. This flood of new workers brought frustrations along with it. “Very few cars running on acct. of strike & not enough to take care of the crowd,” Lowndes griped on Saturday, May 18. The following Saturday was even worse. “The Phila. & Reading … was so slow this morning, [so] we decided at the last minute to follow the crowd on first shuttle. This was a great mistake as there were only 2 trolleys to take care of something like 1500 men.”

Occasionally, the commute brought a pleasant surprise. “We were very much pleased & more than surprised to meet [their Talbot County friend] Charley Ball coming home on the same trolley. He has been working at the Island since

Left: With 50 launching ways side by side, Hog Island was the largest shipyard in the world. The Johnsons spent most of their time on Ways No. 40. This view from the southern end of the yard shows Ways No. 50 on the right. Image courtesy of Independence Seaport Museum, Philadelphia, Penn.
January,” Lowndes noted on May 13.

Hog Island was building steel ships—or, perhaps more accurately, assembling ships from steel plates and parts that had been cut and shaped in distant cities and delivered to the shipyard by railroad. “Our work will be bolting up at $30 per week. None of the work on the hulls is difficult,” Lowndes reported when the brothers were hired.

Bolting-up at Hog Island was an application of Henry Ford’s assembly line methods to shipbuilding. Workers with minimal training were given one repetitive task through the workday, five and a half days a week. By Friday of his first week, Lowndes reflected, “Setting up bolts for eight hours is certainly tiresome work and so far not the least bit interesting.” Mind-numbing monotonous tasks were the downside of assembly line work.

Alongside the bolting-up work were the riveters. “The riveters were working today & an awful noise,” Lowndes reported on May 15. Riveting required more training but was still repetitive. “Frank Julian, a riveter on one ship drove 1327 rivets in a bulkhead today in 8 hours trying for a record,” he reported with interest on June 3. In September, the crew on hull 40, including Graham Johnson, strove for “a record today ... & they got in over 15,000 rivets.”

More established American shipyards, some of them only miles from Hog Island, had hired most of the experienced shipbuilders, so Hog Island included a training school and hired workers with no relevant experience. “We are still on the same old job & working under some that do not know as much as we do about the work and it is very uninteresting,” Lowndes complained on May 20. The lack of experience extended to some of the supervisors: “Another slow day with not much work to do. Hog Island is miserably run and very few in charge know their business,” he carped the following day, and on May 23, “The work at the Island is dragging on as usual, with some of the men doing absolutely nothing but drawing their pay. The ship building at Hog Island is really a joke.”

Eventually, Lowndes was given an opportunity to switch to riveting. “I have been holding on for a riveter today and like the work all right & got along very well. All of our rivets were good, some being 7/8 and 2 7/8 counter sunk heads & points in the outer bottom,” he reported with a hint of relief on June 18. He continued the next day, “I am still holding on or ‘bucking up’ as they call it & am getting along all right. The fellow I am with is a very good riveter with about 11 years experience and most of them are new at the game. I find him pleasant to work with, and he does not hurry any.” The Johnsons were careful workmen, and disliked workmen who were either too hasty or unmotivated. Lowndes’ brighter outlook continued, “I have been holding on and used an air jam machine this afternoon. It is much less monotonous than bolting up & the days are not so long.” The air jam, as described in James Douglas MacBride’s A Handbook of Practical Shipbuilding (2nd: 1921), was a pneumatic tool used extensively at Hog Island for holding hot rivets in place while the rivet point was hammered by the riveter. Some 7,000 portable pneumatic tools were in use around the yard, powered by a giant air compressor plant and linked by miles of pipe and hose.

Lowndes Johnson’s better outlook did not continue when the work moved into awkward spaces, particularly between the inner and outer hull plates. “Have been working pretty hard today with an air jam machine riveting the frames down to the floor plates & it is a very unhandy place to get at. The work gets dirtier all the time,” he recorded on Friday, June 21, and the following day, “There is a lot of work between bottoms where it is very hot and dirty even in comparatively cool weather and the goggles which you have to wear fog up from perspiration so you can hardly see anything.” On July 12, he “got in a terrible place in the evening, down between 2 solid floors using jam.
There was besides another riveting gang ... smoke, grease, heat and bunch of people to say nothing of various hoses, blocks of wood, extension lights etc. made it a disagreeable hole."

“We walked up to Ways #21, where there is a ship about 50% finished,” Lowndes recorded on July 11. “She makes quite a show with nearly all the shell plating bolted in place & the model is not at all bad.” Despite his assessment, the Hog Islanders were generally regarded as well-built, but unattractive, vessels.

Repeatedly, the brothers sought better jobs in the shipyard, and on July 17, Graham Johnson was promoted to “assistant bolting up foreman” on Ways #40, where he had been working. It did not last long, and he resigned six days later, “as he could not get any work out of his men.” A month later, Lowndes Johnson reflected that his brother was suffering from the physical strain of bucking up for the riveting crew, “so I decided to look for a better job for us both ... and arranged for us to get transferred to ship fitters and G. started in today."

In July, the pressure grew to hasten vessels to completion and the shipyard began offering additional hours with pay incentives. On Saturdays, the shipyard crew typically worked only half a day, but on July 27, Lowndes reported, “They wanted us to all work on No. 1 ways tonight so I decided to try it once.” He went home for dinner and a half-hour nap, then returned to Hog Island. "We began work at 7:30 PM ... Heater & passer boys tired out from working in morning & by 3 AM were absolutely dead to the world, Impossible to keep them awake. ... It was a sight well worth seeing down there, such a night." Lowndes returned home at 7:30am, but others in the crew stayed on another eight hours on Sunday for double pay.

The overtime showed results, and Monday, Aug. 5, was a momentous day for Hog Island. The yard’s first ship, named Quistconck after the old Lenape name for the land where the shipyard was built, slid down the ways. Lowndes reported, “There was holiday at Hog Is. today for the big launching and we took advantage of it by staying home.”

Lowndes missed his home on the Chesapeake, a recurring theme in the pages of his diary. He lived and worked close to the water at Hog Island but had no opportunity to enjoy it. On May 26, he “walked down to the foot of 49th St. with G[raham] to look at some boats. All very poor and power at that, but they were boats just the same.” Two months later, looking out at the river from Hog Island, he “Saw a beautiful little sloop yacht beating down under double reef mains’l & #2 jib. ... I can hardly realize I have ever ... done such a thing myself.”

The “City is no place for a river and woodsman,” he conceded on June 14, after getting lost in the city on a Friday

CONTINUES ON PAGE 15
“The Chesapeake Bay Maritime Museum is considered our ‘third place.’ We visited many times over many years prior to our relocation to Saint Michaels.

We were encouraged by our family members to support CBMM to help ensure the museum’s success for the benefits of our entire community.

Our family has deep roots in Talbot County, and as a child, Don spent many days fishing and crabbing on Ball’s Creek.

The Rising Tide program is a natural for Don’s interest in wooden Bay boats and imparting the culture of the Bay to a new generation.

We are honored to be a part of the Legacy Lighthouse Society.”

Laura & Don Boehl
Lighthouse Legacy Society

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.

Liz LaCorte
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evening, then caught in a thunder squall and sheltering under a storefront awning. On June 29, he reasoned, “We are not up here to build up a future but are only looking forward to the time when we can go home again, and want to be in as good condition as possible when that time comes.” The following day, he reflected, “It would be absolutely impossible [for me] to stay very long in any city as the life would never suit me.” Homesickness returned on Aug. 17, when he wondered, “Will we ever get back to our Talbot home?”

Hog Island was nearly a city to itself, with barracks for 6,000 of its 35,000 workers, a railroad station, post offices, eating establishments, and a hospital. Lowndes took himself to the hospital on Sept. 19 to deal with a knee abscess, and the following week, “Just as I was congratulating myself on my knee getting so much better, I made a miss lick with a maul ... by the end of handle hanging and full force landing on my right foot, mashing all five toes. Skin badly broken on big toe & bled a good deal. Went over to First-aid room & got toe tied up.”

Injuries in an industrial setting like Hog Island were common, and the yard saw several fatalities. “The man that was run over by a truck at the East gate yesterday evening died,” Lowndes wrote on May 28, and two weeks later, he “Heard a man was killed at ways 23 by falling from a crane; another drowned.” But the worst was yet to come.

Hog Island was plagued not only with inexperienced workers, but with high turnover. Shipyard work did not exempt men under 40 from the draft, and Graham was among those who heard from the draft board. On Oct. 23, “When we got home from work we found a postal for G. from the local Talbot Board notifying him he had been put in class 1a,” the highest draft classification. Later that fall Lowndes reflected, “War work or nothing else would have kept G. out of the army if the war had lasted about a week longer, but after it was all over he received his third notice of classification saying he was in 2-D.” Lowndes, too, “Got my questionnaire [from the draft board] the day peace was declared.”

With the Armistice bringing an end to hostilities on Nov. 11, work gradually wound down at Hog Island. Hog Island completed just 110 vessels before closing in 1921, and none saw service before the war ended. The Johnsons quit their jobs at the shipyard on Dec. 21 and returned home on Christmas Eve. By the end of the year, they were back to duck hunting and bought four hens to restart their coop. The Johnsons were fortunate their wartime experience was brief, and their life along the Miles River resumed much as it was before their temporary departure to Hog Island.

CBMM’S IMPACT: While CBMM’s campus may have closed due to the COVID-19 pandemic, its collection of Chesapeake Bay-related objects and images opened up, with CBMM rolling out virtual access to thousands of items at collections.cbmm.org.

With the goal of creating a virtual presence for CBMM’s collections—including items not physically on display—members of CBMM’s curatorial and volunteer staff worked diligently to create a digital record for each item in the collections. The virtual catalog launched in early June.

CBMM’s virtual collection will continue to grow and will be updated regularly as staff works to digitize more of our photographs and objects. The virtual collection already includes nearly 2,000 books from CBMM’s Library that have never before been digitally cataloged, with thousands more to be added over time.
ADY VICTORIOUS SHARK, Defiant Falcon, and Bold Odyssey. Three wooden vessels inspired by innovation in hull, sail, and ship design during the Great Age of Sail. Each boasts a hull designed to carry cargo, numerous sails intended for distance or speed, tunnage adequate for a crew, passengers, or both, and, importantly, an amazing name. And none of them has ever existed. Anywhere other than in the imagination of a Chesapeake Bay Maritime Museum guest, that is.

Though they bear no resemblance, this fleet of marvelous fantasy ships was directly informed by Maryland Dove and the unique approach taken by CBMM in order to tell the vessel’s story. For Maryland Dove, CBMM has gone digital in a big way—developing tools that let the public step inside a virtual world where sailing on a 17th-century Dove and constructing your very own tall ship are all part of a visit. But these new digital experiences are also the result of out-of-the-box troubleshooting. Simply put, the groundbreaking construction of a vessel like Maryland Dove required interpretation to match.

From the beginning of the project, the interpretive team at CBMM had a major challenge. The construction of Maryland Dove was going to be slow, precise, and gradual, and it would be hard for a guest to visualize a finished ship from one that was little more than a keel and some frames. People would need context. A basic understanding of the construction process, how the first Dove had been built and why, and what the completed vessel might look like would all help bring the ship to life. CBMM’s partnership with Historic St. Mary’s City for the project also meant that conveying historical context was vitally important. Even for a world-class organization like CBMM, that’s a heavy lift for a traditional exhibition. It was time to think out of the box—virtually.

To troubleshoot the challenges posed by the construction of Maryland Dove, CBMM staff have typically been looking 400 years into the past. But for the solution to this interpretation conundrum, the team instead looked decidedly to the future. CBMM teamed up with Philadelphia’s Night Kitchen Interactive, whose immersive digital experiences have allowed Mütter Museum visitors to peer inside the different parts of an eyeball model and audiences at the Wadsworth Atheneum Museum of Art to curate their own cabinet of curiosities. Together, CBMM and Night Kitchen created several different experiences, designed to tell the vivid, compelling, time-traveling story of Maryland Dove.

“Dove is a platform for telling the messages of early
Maryland history,” says CBMM Chief Curator Pete Lesher. “The values that the settlers brought with them, the new technologies of shipbuilding, the challenges, and the peril of creating this new colony. We were committed in building the ship to telling these stories to our audiences. Our first step was to ask the question, why Dove?”

In order to pose that question to guests, and to help them understand the answer, CBMM, Historic St. Mary’s City, and Night Kitchen developed a touchscreen interactive that allows guests of all ages to create and customize their own 3-D ship model in the style of 17th-century colonists. Guests design their ship in a choose-your-own-adventure process, selecting the vessel’s size, appropriate materials, number of masts, and sail configuration with contextual guidance about Dove throughout. For deeper dives into detailed information about shipwright’s tools, terminology, and clues, there are “Learn More” boxes throughout the process.

After the build is complete, the guest’s ship sets sail through the English Channel, crosses the Atlantic Ocean, and navigates the shallow and perilous Chesapeake Bay. Depending on the design of their vessel, not everyone makes it. Many ships succeed, but some become stranded on an oyster bed or stall out early in the voyage. The message is clear—those vessels constructed to reflect the design of the small, nimble Dove are best suited to a long ocean voyage and as coastal trade vessels in the New World. To finish up their experience, guests name their ship, select a color scheme, and share it online.

“We could tell the guests how Dove is built, we could show the guests how Dove is rigged, but many of our guests may only visit once during Maryland Dove’s construction process,” Lesher said. “The interactive allows us to give guests a perspective on the build, start to finish, from what you’re seeing today and how it fits into the whole design process. It allows us to get into the ‘why’ of this vessel.”

Joe Connor, lead shipwright on the Maryland Dove project, also worked with the Night Kitchen team on another immersive interactive. Designed to create a virtual step back in time, Dove360: An Immersive Experience allows CBMM’s guests to sail onboard a virtual Maryland Dove in one video.

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Upper Left: Guests take a turn in the Dove360: An Immersive Experience, where they can take a sail on Maryland Dove and experience—in 360 degrees—earlier stages of the build in CBMM’s working Shipyard.

Upper Right: Guests can test their skills virtually in the Sail the Seas interactive, which allows each user to design their own ship in a choose-your-own-adventure process.

CBMM’S IMPACT: Through this partnership with Historic St. Mary’s City, CBMM is better able to tell the story of early Maryland and its founding to the numerous schoolchildren who visit campus each year.

During the 2018–19 school year, CBMM served 4,823 students, 435 teachers, and 1,078 chaperones for a total of 6,336 participants. We also issued 28 bus scholarships to help pay for 59 buses to bring 1,722 students to CBMM who may not have been able to visit otherwise.
and hear Connor narrate the story of Dove, then and now, in another. In the first piece, which provides vantage points from the crow’s nest and stunning vistas of the Bay, viewers hear the period crew call to each other over the creaking of the lines on a bluebird Chesapeake day.

“I see a sailboat as a machine, and it’s got a lot of different mechanisms. For a boat of that period, it’s intricate. It takes a lot of different things happening at the same time to make it work,” Connor said. “With the 360 interactive, the way you can pan around and focus on the part of the ship you want to see and feel like you are part of a sail on the finished Dove is a cool insight for guests. We’re such visual creatures, and being able to see the machine in use from every angle is a really engaging and informative experience for guests.”

Connor has also found that the interactives have provided an opportunity for deeper engagement with those who visit the Maryland Dove build. “Guests now have a little bit of the nomenclature, they understand a bit about what we’re doing, and they can really connect and ask more thorough questions about what’s going on,” Connor said. “It allows for a longer conversation and gives guests a leg up on what’s going on in the yard. It puts them at ease and helps them feel comfortable engaging the shipwrights.”

As Connor suggests, the greatest unexpected success of the immersive Maryland Dove interactives has been the way they have enhanced CBMM’s stalwart commitment to public access and engagement in the Shipyard. Armed with greater knowledge—and after an introduction to shipbuilding fundamentals that is easy for anyone to understand—guests of all ages feel even more empowered to walk up to a shipwright and ask for answers or insights.

“Our traditional approach in the Shipyard has been the unmediated experience between the shipwrights and our guests. Our crew will put down their tools, turn around, and engage with you,” Lesher said. “With these interactives, we’re not taking this opportunity away—instead, we’re adding to it with deeper museum experiences available in-person or remotely. Guests can actually sail on Maryland Dove after seeing her rise up in skeletal form in the Shipyard. We’re harnessing the power of the imagination in a pretty incredible way.”

★

Above: Virtual ships built by guests using CBMM’s Sail the Seas interactive can be customized throughout the construction process, with guests learning the fate of their vessel (based on the materials and design choices they made) at the end of the experience.

To experience a 360 sail onboard Maryland Dove, visit marylanddove.org/dove-360.

To explore the many different vessels created by guests using our Sail the Seas interactive, and find out who foundered and who successfully voyaged to the Chesapeake Bay, visit marylanddove.org/sailtheseas.

PLEASE NOTE: Sail the Seas is currently unavailable to guests visiting CBMM’s campus due to the COVID-19 pandemic.
Museum Store

Missing our annual OysterFest?

Visit CBMM’s Museum Store from 10am–4pm daily as we celebrate past OysterFests by re-visiting their iconic cans!

In addition to our regular selection of maritime merchandise and more, we’re bringing back your favorite hats, mugs, shirts and new prints of some of our favorite oyster cans. Supplies are limited, so stop by soon to round out your collection.

Don’t forget—all CBMM members receive a discount at the Museum Store!
Two Weeks on the Water

DAVID HARP’S
SOJOURN ABOARD
THE SKIPJACKS

by Jenifer Dolde
HEN DAVE HARP DECIDED TO GO KNOCKING on the hulls of skipjacks tied up in Cambridge and Tilghman Island in early 1976, it was on some of the most damp, gray days of the year—but he had a two-week window and a burning desire to photograph the fleet. Emerson Todd, the captain of Rebecca T. Ruark, eyed him carefully and said, “Well, you know it’s gonna be cold. And it’s dark when we leave and dark when we come back.”

Twenty-nine and about to be married in the spring, Harp had the freedom to take time off from his job working for Maryland Tourism for what amounted to a personal documentary project. “Skipjacks were the icons for Maryland tourism. Skipjacks were symbols, in those days,” he recalled. His tourism job took him out on the Bay to shoot the skipjack races on Chesapeake Appreciation Days, but he craved the opportunity to document the minutiae of the brutal work, everyday tasks, faces, and hands. Most days, he would leave Annapolis at 2 or 3am to meet the skipjacks at the dock, and they would not return until 4pm, when they offloaded the day’s oyster catch.

Shooting on Tri-X film using his Nikon F camera, Harp reveled in the dramatic, moody winter light. “The subtlety of lighting hitting an oyster or the wind across the sail, that changed every minute and that was the beauty of being out for a long period of time.” The black-and-white images evoke the personality and character of the crew members, many of them black men in their 60s or older, while the captains were white, with some younger white crew. From Harp’s observations, they worked almost seamlessly, and everyone knew what to do. "It was business, they knew what they were doing, they’d done it forever, they didn’t need to be told, except ‘throw the dredge over, left’ and ‘throw the dredge over, right’ ... they knew intuitively what to do. I never sensed any bad blood."

During the down time between dredge hauls, Harp talked casually to the crew and, after a while, they seemed to forget they were the subjects of his photographs. "They

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Left: Louis Phillips takes a rare break from a long day on his hands and knees culling oysters aboard the skipjack Rebecca T. Ruark. A rubber band retains his glasses. Tri X Film, 1976. Photograph by David Harp.

Above: With Captain Emerson Todd at the wheel, fully loaded with 120 bushels of oysters, Rebecca T. Ruark runs downwind to the port of Cambridge. Tri X Film, 1976. Photograph by David Harp.
reacted very naturally to the camera, which I loved. Once you’re there, that’s the beauty of being the fly on the wall ... I think you always try to get to that place in photography where the camera is invisible, that it’s not a barrier between the photographer and the subject.”

In the 1980s and beyond, Harp had other opportunities to shoot photographs of skipjacks, in color, observing them from a marine police boat and cabin cruisers, but the 1970s project became a poignant snapshot in time. “What I didn’t realize at the time is that it was the end of the sail era for skipjacks ... it wasn’t many years after that, in the ’80s really, that it was almost over.” Unsure how to market the photographs, he sold a few to Popular Photography magazine, and the remainder sat on a shelf for decades.

Harp moved on to a career with Baltimore Sun magazine, book projects with Tom Horton, and films with Horton and Sandy Cannon-Brown, but always remembered his two weeks with the skipjacks. While planning an exhibition of his Chesapeake Bay work this fall at the Chesapeake Bay Maritime Museum, Harp and CBMM’s staff conceived of a dynamic presentation for these compelling images. Dozens of photographs from this 1976 documentary project will be projected on a large scrim as part of the upcoming exhibition Where Land and Water Meet: The Chesapeake Bay Photography of David W. Harp, now on display in CBMM’s Steamboat Building as well as in a virtual format.

Quotations included in this article are from an oral history with David W. Harp, which is now part of CBMM’s permanent collection. Where Land and Water Meet: The Chesapeake Bay Photography of David W. Harp is presented thanks to the generous contributions of Diamond Sponsors Caroline Gabel and an anonymous sponsor; Platinum Sponsors Sandy & Omer Brown and H. Turney McKnight; Gold Sponsors Emma & Cullen Bailine and Finn & Jackson Falk, Bob Baugh, Meta & William Boyd, David M. Brown, Dorie & Jeff McGuiness, and The Bay Journal; Silver Sponsors Posey & Bill Boicourt, and Susan Russell & William Thompson; and Bronze Sponsors Marty & Al Sikes.
Delaware Shipwrights, apprentices to focus on Delaware restoration this fall

FALL IN CBMM’S WORKING SHIPYARD is consistently marked by the annual ritual of winterizing its historic floating fleet. Each vessel has its own set of requirements to prepare for a winter, including removing sails, winterizing engines, pulling running rigging, and moving the fleet to its inner harbor winter storage.

Shipyard Manager Christian Cabral reports that with the fleet safely put away for the winter, CBMM’s shipwrights and shipwright apprentices will turn their attention back to larger-scale projects, chief among them the restoration of the 1912 river tug Delaware.

Delaware, resting on her newly installed backbone, is being fitted with a new worm shoe, new floors, a new stem, and a combination of sawn and bent framing. The floors will be replaced in kind, one at a time, to provide lateral strength for framing. The replacement of the stem requires the unfastening of each hood end in order to spring the planks and gain access to the old stem. Once the stem is replaced, shipwrights will complete the remaining frame notches on the keel and begin to replace each set of frames. Sixty-eight of the frames will be steamed and bent into position, while 16 will be sawn, or cut, to their final shape before installation. With new framing in place, shipwrights will begin the exciting process of replacing all of Delaware’s planking, two at a time. ★

Maryland Dove Planking, rigging work begin on Maryland Dove

JOE CONNOR, CBMM’S LEAD SHIPWRIGHT and construction manager on the Maryland Dove build, reports that with the hull of Maryland Dove fully framed, work has begun on the interior ceiling plank strakes.

Specifically, Connor says the stringer and beam shelf will help tie the frames together fore and aft for the crew to begin planking. In addition to planking the exterior of the hull, this fall CBMM’s shipwrights will be installing deck beams and carlins to frame out the deck structure. The ship’s planking is made up of Angelique below the waterline and white oak above it, while her deck beams and deck planking are Douglas fir.

A final member of the CBMM build crew, Bob Downes, joined the team in September as a full-time rigger to assist Sam Hilgartner in building the rigging for the ship, starting with its solid wood spars. The sails for the new Maryland Dove, one of the few components not being fabricated by CBMM, are currently under construction in the loft of Traditional Rigging Co. in Maine. ★

CBMM’S IMPACT: Since 2018, CBMM has been engaged in certified workforce training, with our four-year apprenticeship program registered by the U.S. Department of Labor and the Maryland Department of Labor, Licensing & Regulation. Our program covers 8,000 hours of real work experiences, as well as leadership and management skill development. In 2020, the first apprentice will graduate from the licensed program, complete with a working knowledge that includes skills such as joinery techniques, ship repair and construction, welding, and marine electrical systems, just to name a few.
MEMBER NIGHTS

Oysters Online
Date/Time: Wednesday, Oct. 28, 5pm–7pm
Location: Virtual Program
Cost: Free for CBMM members
Registration: cbmm.org/oystersonline

Kelley Cox, Executive Director Emerita of Phillips Wharf Environmental Center, is back by popular demand, joining us via Zoom to talk about oysters and oystering. Cox’s talk will be followed by an oyster stew cooking demonstration from CBMM’s own oyster stew crew.

Maritime Holiday Craft presented by Rising Tide
Date/Time: Tuesday, Dec. 8, 5:30–6:30pm
Location: Virtual Program
Cost: Free for CBMM members
Registration: cbmm.org/maritimecraft

Join our Rising Tide Program instructors, Nina Graham and Kendall Wallace, along with some of their students, via Zoom to learn how to make a Turk’s head rope wreath. Materials you will need include 20 to 30 feet of rope, a wreath frame, and a few feet of small twine or something similar. This is perfect for your own decor or to give as a holiday gift. Have the whole family join in!

AFAD SHIPYARD PROGRAMS

Coffee & Wood Chips
Date/Time: Mondays, Oct. 12 and Nov. 16, 10–11am
Location: Virtual Program
Cost: $5, Free for CBMM members
Registration: cbmm.org/shipyardprograms

Join Shipyard Education Programs Manager Jenn Kuhn for Coffee & Wood Chips via Zoom, live from CBMM’s working Shipyard. Kuhn will give an update on work happening in the Shipyard and will answer your questions along the way.

Greenland Paddle Workshop
Date/Time: Saturday and Sunday, Oct. 24–25, 10am–4pm
Location: Workshop Annex
Cost: $200, with a 20% discount for CBMM members
Registration: cbmm.org/greenlandpaddle

CBMM’s Shipyard Education Program Manager Jenn Kuhn will lead this two-day workshop in which participants will create their very own custom cedar Greenland kayak paddle. If used properly, the Greenland paddle reduces stress on the shoulders and arms.

Small Diesel Maintenance: Winterization
Date/Time: Saturday, Dec. 5, 10–11:30am
Location: Virtual Program
Cost: $10, with a 20% discount for CBMM members
Registration: cbmm.org/dieselmaintenance

Ever wanted to know how to winterize your diesel engine? Join CBMM’s Marine Mechanic Josh Richardson for a virtual session on diesel engine maintenance, focusing on engine and transmission oil changes, fuel system treatments, and how to protect your engine from freezing. Participants are encouraged to ask questions while getting an in-depth look at what’s involved in winterizing a diesel engine.

EDUCATION PROGRAMS

Fall Speaker Series: Climate Change in the Chesapeake
Date/Time: See schedule below
Location: Virtual Program
Cost: $7.50 per session, with a 20% discount for CBMM members.
Registration: cbmm.org/speakerseries or registration@cbmm.org

With climate change a global reality, the Chesapeake Bay is one of the most vulnerable areas to warming temperatures, rising sea levels, and increased storm intensities. This series explores the connection between science and culture and examines how communities are adapting to build climate resilience.

Chesapeake Climate Science for the Non-Scientist
Wednesday, Oct. 14, 2pm

How will a changing climate impact the Chesapeake Bay watershed and all the people and creatures that call this place home? In this session, Bill Boicourt, professor emeritus at University of Maryland Center for Environmental Science, will explore current understandings from climate science research to help participants better understand the changes happening throughout the region, from increasing river flow, to rising sea levels, to impacts on the atmosphere, the forests, and the creatures that live in the Bay.

continued ▶
Engaging Waterman Heritage in Climate Change Adaptation Planning on the Deal Island Peninsula
Wednesday, Oct. 21, 2pm
The Deal Island Peninsula is deeply rooted by local watermen heritage, which has for generations helped local families navigate living and working in a dynamic coastal environment. This heritage also helps frame local understandings about climate change vulnerabilities and resilience. In this session, Liz Van Dolah, coordinator of the Deal Island Peninsula Partnership, will share insights on how watermen draw upon their heritage in discussions about climate change and how local heritage understandings can be harnessed to help facilitate adaptation planning that supports local resilience needs and goals.

Protecting Nature, Strengthening Communities: The Role of Land Conservation in Climate Resilience
Wednesday, Nov. 11, 2pm
As sea levels rise, temperatures warm, and precipitation patterns change, it is imperative that we protect land and natural resources across the Delmarva Peninsula. Jim Bass, coastal resilience program manager at Eastern Shore Land Conservancy (ESLC), will discuss the role of land conservation in the region's climate adaptation work, which forms the cornerstone of ESLC's newest and largest initiative, Delmarva Oasis.

Environmental Justice During a Syndemic: Challenges & Opportunities for Social Change
Wednesday, Nov. 18, 2pm
COVID-19 is disproportionately impacting American people of color with higher morbidity and mortality rates, but this is not the only pandemic impacting these populations. The nation's most polluted and highest poverty areas are often highly racially segregated, contributing to another pandemic, the differential impacts of climate change. Dr. Sacoby Wilson, University of Maryland associate professor of applied environmental health, will highlight some of the challenges presented during this syndemic, explore how climate change will worsen the health outcomes for frontline and fenceline communities, and discuss how community engagement can improve the lives of people of color and other differentially impacted groups.

Climate Change & Racial Justice: The Resilience & Vulnerability of African-American Communities on the Eastern Shore
Wednesday, Dec. 2, 2pm
Climate change is fundamentally a racial justice issue, as both the responsibility for causing climate change and the vulnerability to its impacts vary by race. The story of Smithville—a historic African-American community in Dorchester County—illustrates how cultural legacies of racial discrimination have unfairly increased the vulnerability of Eastern Shore African-American communities to climate change impacts. Join Smithville native Rev. Roslyn Watts and University of Maryland anthropologists Dr. Christy Miller Hesed and Dr. Michael Paolisso as they discuss the rich history of Smithville and their work to build coastal resilience to climate change.

Artist Series: David Harp, Chesapeake Bay Photographer
Date/Time: See schedule below
Location: Virtual Program
Cost: $7.50 per session, with a 20% discount for CBMM members
Registration: cbmm.org/HarpArtistSeries
In this series, David Harp and professional collaborators Tom Horton and Sandy Cannon-Brown will reflect on the evolution of Harp's Chesapeake photography in a career spanning more than four decades. A new exhibition of Harp's work, Where Land and Water Meet: The Chesapeake Bay Photography of David W. Harp, will be on display at the Chesapeake Bay Maritime Museum through Sept. 20, 2021.

Where Land and Water Meet:
The Reflections of David Harp
Wednesday, Oct. 7, 2pm

The Photographer and the Writer:
David Harp with Tom Horton
Wednesday, Nov. 4, 2pm

From Photography to Film:
David Harp with Sandy Cannon-Brown
Wednesday, Dec. 9, 2pm

continued
Wunderkammer: Exploring CBMM’s Cabinets of Curiosities

Date/Time: Thursday, Oct. 29, 6–7:30pm
Location: Virtual Program
Cost: $10, with a 20% discount for CBMM members.
Registration: cbmm.org/wunderkammer

“Cabinets of Curiosities,” fondly known in German as Wunderkammers, have historically been used to showcase oddities, unique objects of material culture, gems of natural history, and mystical stories. Join Katelyn Kean, CBMM registrar, for a special Halloween treat to explore CBMM’s collection for the weird and wonderful as it relates to the Chesapeake Bay. Learn about the history of Cabinets of Curiosities, how that history connects to the modern museum world, and the hidden treasures that lie within CBMM’s collection.

This series is hosted by the CBMM Crew, a group established to present engaging events and activities targeted to the young adult community of CBMM guests.

Rising Tide Holiday Gift-Making Workshops

Date/Time: Weekdays, Dec. 7–17, 3:30–5:30pm
Location: Workshop Annex
Cost: Free
Registration: risingtide@cbmm.org

Create holiday gifts for friends or family with the Rising Tide team! Projects vary from beginner to intermediate skill levels.

SPECIAL EVENTS

Sunset Yoga on Navy Point

Date/Time: Wednesdays, Oct. 7, 14, 21, 28, 5:30–6:30pm
Location: Navy Point
Cost: $20 for a single session or $70 for all four, with a 20% discount for CBMM members
Registration: cbmm.org/yoga

On Wednesday evenings in October, Jenn Swaine, owner and certified yoga instructor at Eastern Shore Yoga, will lead mixed-level sunset yoga classes on CBMM’s Navy Point. Rain dates are set for the following day each week.

YOUTH & FAMILY PROGRAMS

Rising Tide After-School Workshops

Date/Time: Tuesdays–Thursdays through December, 3:30–5:30pm
Location: Workshop Annex/Virtual Programming
Cost: Free
Registration: risingtide@cbmm.org

This fall, Rising Tide offers a mix of in-person and virtual learning options for students in grades 6–9, with a blend of group and individual projects. Students will learn tool management and use, team collaboration, project design and development, and workshop safety. Registration is required, but new students are welcome at any time during the semester.

Rising Tide’s Annual Pumpkin Carve-A-Palooza

Date/Time: Friday, Oct. 23, 5:30–7:30pm
Location: Workshop Annex
Cost: Free
Registration: risingtide@cbmm.org

Happy Halloween! Bring the whole family for a fun night of pumpkin carving at Rising Tide’s annual Pumpkin Carve-a-Palooza. Rising Tide will provide pumpkins and carving tools at no cost, so come ready to carve. To ensure there will be enough pumpkins for everyone, please register in advance.
1. A Message from the Board
2. Gifts to the Collection
3. Financials
4. Honor Roll of Donors
5. Volunteers

Chesapeake Bay Maritime Museum
213 N. Talbot St., St. Michaels, MD 21663
410-745-2916 | cbmm.org
Download financials at cbmm.org/about/financials
On behalf of the Board of Governors of the Chesapeake Bay Maritime Museum, many thanks to those of you listed in the pages of this report who supported CBMM so generously in FY20. Your generosity enabled CBMM to experience its most successful year since its founding in 1965, both programmatically and financially.

More than 84,000 guests visited CBMM last year, a meaningful increase over prior years. They came to see the remarkable construction of the new reproduction ship Maryland Dove, the preservation and restoration of CBMM’s magnificent floating fleet, first-class exhibitions, and to participate in a wide variety of educational programs.

Significantly, participation in PK–12 programming nearly doubled over the prior year since CBMM’s educational reach was expanded to school groups. And, after starting in the sixth grade, the first participant in our acclaimed Rising Tide boatbuilding program graduated from high school.

Attesting to CBMM’s strong financial health and commitment to accountability and transparency, Charity Navigator, America’s largest independent charity evaluator, recognized CBMM with yet another 4-star rating. This is the fourth consecutive year CBMM has earned this top distinction.

These successes would not have been possible without the inspired leadership of President Kristen Greenaway and her very talented staff. Please extend your gratitude and appreciation for all their hard work and dedication for the people of the Chesapeake Bay.

The current fiscal year began just as the COVID-19 pandemic came upon us, and CBMM was forced to close its doors for more than three months. While CBMM has reopened, FY21 will look a lot different than FY20, and the financial challenges will be considerable. All our festivals have been canceled this year due to virus concerns, and the Charity Boat Donation Program is being challenged in this new environment. As a result, CBMM will not be able to rely as heavily upon traditional revenue sources to fund its operations and, like most nonprofits, is engaging in rigorous cost-containment efforts. We will need your support more than ever this year; I hope that you will be as generous as your circumstances permit.

Thank you, very, very much for helping to make CBMM a pillar of our community. CBMM is open, and we hope to see you on campus soon!
Gifts to the Collection

In 2019, through donations and purchases, CBMM added an impressive number of items to its collections, including 91 objects, more than 2,000 images, nine manuscript collections, and 130 books and periodical titles.

Highlights include:
Tangier Island watercolors by Marc Castelli; a salesman’s oyster dredge sample; an 1810 Springfield musket; an Otto Muhlenfeld painting of Apache; objects and ephemera from the Baltimore Steamship Company (also known as the Old Bay Line); a model of the Hoopers Island draketail Dixie; a can lidding device; 1970s images of boatbuilder Stanley Vansant; photographs of Jim Richardson building Maryland Dove; a large collection of photographs related to fishing; Chesapeake images by the late Robert Grieser; an account book from Phillips Packing Co.; vintage fishing equipment catalogs and magazines; a collection of boat manufacturer and dealer literature; drawings documenting the restoration of Edna E. Lockwood; and decoys by Calbert Tolley, Nelson Ball, John Graham, Junior Marshall, John Holly, and Ed Duffy.
CBMM is grateful to the following friends who donated a variety of items to the collection over the past year:

Rolf E. Anselm
James Bickel
Richard P. Carrion
Phyllis & Marc Castelli
Bill Collins
John P. Cook
Elizabeth and Wales Craven
Marci Cuff
Margaret & Stan Davis
Chip Dodson
Catherine & Irvin Drummer
Donna & William Dudley
Estate of Eleanor Requard
Judith & James Gieske
Kristen Greenaway & Lori Ramsey
Georgia Grieser
Bill Gross
Marion Haddaway
Richard Hamly
Janet Harford
Patricia & E. Brooke Harwood
Brian H. Hope
Susan & William Hopkins
Deborah & Robert Jones
Susan & Neil Kaye
Rachel Kramer
Mariana & Pete Lesher
Patricia & James Lyon
Eleanor & St. John Martin
Robert Marshall
Martha & Bud Matteson
Michael Matthews
Sewell Matthews

Bonnie Messick
Janet & Jeffrey Messing
Suzanne Mrozak
National Geographic Society
Dan North
Oxford Museum
Clara Small
Mary Ann & Walter Parsons
Art Petrosemolo
Ellen & Norman Plummer
Jean Preckel
Susie Wheatley Raske
Maureen & Kenneth Reightler
Katherine & James Richardson
Robin & Richard Scofield
Richard Seufert
Clara Small
Judy & Henry Stansbury
Linda & Charles Theobald
Luanne & Hamilton Tyler
Linda & Austin Walmsley
Mary West & Michael Hare
Estate of Jean Carole Walters and Talbot Hospice Foundation, Inc.
Jim Worthington

Non-collection donors
John Beckley
Michael Daly
David Eric Lees
Ellie Martin
Robin & Richard Scofield
STATEMENT OF FINANCIAL POSITION YEAR ENDED FEBRUARY 28, 2020

ASSETS

<table>
<thead>
<tr>
<th>ASSET</th>
<th>2020</th>
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<tbody>
<tr>
<td>Cash and Cash Equivalents</td>
<td>$4,978,937</td>
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<tr>
<td>Accounts and Grants Receivable</td>
<td>198,014</td>
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<tr>
<td>Split-Interest Agreement Receivable</td>
<td>517,404</td>
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<tr>
<td>Contributions Receivable, Net of Allowance</td>
<td>1,692,577</td>
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<tr>
<td>Inventories, Net of Discount</td>
<td>598,997</td>
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<tr>
<td>Prepaid Expenses</td>
<td>73,659</td>
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<tr>
<td>Planned Gifts Investments at Fair Value</td>
<td>9,083</td>
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<tr>
<td>Investments at Fair Value</td>
<td>12,831,050</td>
</tr>
<tr>
<td>Property and Equipment, Net of Depreciation</td>
<td>9,293,998</td>
</tr>
<tr>
<td>TOTAL ASSETS</td>
<td>$30,193,719</td>
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LIABILITIES AND NET ASSETS

LIABILITIES

<table>
<thead>
<tr>
<th>LIABILITY</th>
<th>2020</th>
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<tbody>
<tr>
<td>Accounts Payable and Accrued Expenses</td>
<td>$522,635</td>
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<tr>
<td>Billings in Excess of Cost, Shipyard Projects</td>
<td>494,606</td>
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<tr>
<td>Deferred Income and Deposits</td>
<td>173,420</td>
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<td>TOTAL LIABILITIES</td>
<td>$1,190,661</td>
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NET ASSETS

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<tr>
<th>NET ASSET</th>
<th>2020</th>
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<tr>
<td>Without Donor Restriction, Undesignated</td>
<td>$10,632,228</td>
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<tr>
<td>Without Donor Restriction, Board Designated Emergency Reserve</td>
<td>278,318</td>
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<tr>
<td>Without Donor Restriction, Board Designated for Endowment</td>
<td>3,084,716</td>
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<tr>
<td>With Donor Restriction</td>
<td>15,007,732</td>
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<td>TOTAL NET ASSETS</td>
<td>$29,003,058</td>
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TOTAL LIABILITIES AND NET ASSETS

<table>
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<tr>
<th></th>
<th>2020</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL LIABILITIES AND NET ASSETS</td>
<td>$30,193,719</td>
</tr>
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</table>

OPERATING INCOME

<table>
<thead>
<tr>
<th>OPERATING INCOME</th>
<th>TOTAL $ 4,829,908</th>
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<tbody>
<tr>
<td>Other Contributions &amp; Grants</td>
<td>21%</td>
</tr>
<tr>
<td>Annual Fund</td>
<td>14%</td>
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<tr>
<td>Sales of Donated Boats, Net of Expenses</td>
<td>19%</td>
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<tr>
<td>Facilities Rentals &amp; Other Income</td>
<td>5%</td>
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<tr>
<td>Educational Programming</td>
<td>4%</td>
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<tr>
<td>Distribution from Endowment to Support Operations</td>
<td>10%</td>
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<tr>
<td>Membership</td>
<td>3%</td>
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<tr>
<td>Admissions &amp; Special Events</td>
<td>14%</td>
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<tr>
<td>Store Gross Profit</td>
<td>10%</td>
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OPERATING EXPENSES

<table>
<thead>
<tr>
<th>OPERATING EXPENSES</th>
<th>TOTAL $ 4,575,329</th>
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<tbody>
<tr>
<td>Campus Maintenance &amp; Operations</td>
<td>26%</td>
</tr>
<tr>
<td>Administrative Expenses</td>
<td>17%</td>
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<tr>
<td>Shipyard &amp; Apprentice Program</td>
<td>13%</td>
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<tr>
<td>Curatorial &amp; Exhibitions</td>
<td>8%</td>
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<tr>
<td>Communications &amp; Marketing</td>
<td>9%</td>
</tr>
<tr>
<td>Advancement</td>
<td>7%</td>
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<tr>
<td>Education &amp; Volunteer Programs</td>
<td>8%</td>
</tr>
<tr>
<td>Special Events &amp; Rentals</td>
<td>5%</td>
</tr>
<tr>
<td>Museum Store &amp; Guest Services</td>
<td>7%</td>
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</table>

Your donations at work
**FUNCTIONAL EXPENDITURES, All Funds**

<table>
<thead>
<tr>
<th>Fundraising</th>
<th>Admin</th>
<th>Programming</th>
</tr>
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<tbody>
<tr>
<td>6%</td>
<td>13%</td>
<td>81%</td>
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</table>

Our goals are to maximize the percentage of your investment toward programs for the community, to minimize borrowings to protect our future, and to maximize the endowment to provide world-class programming for generations to come.
We extend our deepest gratitude to our donors for gifts received between March 1, 2019, and Feb. 29, 2020. It is only through the generosity of our friends and supporters that CBMM can fulfill its mission and impact lives by igniting a spark of interest and passion for the Chesapeake Bay and its heritage and culture. Gifts to The Annual Fund, Boating Party, Comprehensive Campaign, Collection, Endowment, Pre-Boating Party, Sponsorships, or otherwise restricted are listed below. Every gift is greatly appreciated! Thank you!

CBMM works hard to be as accurate as possible in compiling information for the Annual Impact Report. If there are any errors or missing information, please contact Advancement Manager Anastacia Maurer at 410-745-4950.
Alice & D. Bruce Rogers
Susan & Paul Rohrkeper
Nancy & David Schoonmaker
Karen & Langley Shook
Marianne & Daniel Spiegel
Linda & Henry Spire
Sharon & Donald Steinwachs
Peggy & Guy Steuart
Sharon & Rich Struthers
Allison & Timothy Talbot
Julie & Edward Tarbutton
Ann Thayer
The Muck Family Foundation
Thomas H. Hamilton Foundation
Frances Thornton
Sandra & Michael Twigg
U.S. Charitable Gift Trust
Judith & George Weckel
Susan & Andrew Weisburger
Gretchen & David Welch
Susan Wheeler
Michelle & Albert Woodroof

**CAPTAIN**

**(500 to $999)**

Mara & Barrie Abrams
Lynne & Lary Acker
Margaret Andersen & Richard Rosenfeld
Molly & Peice Anderson
Evelyn & Thomas Anderson
Blenda & Bruce Armstead
Lisa & Steven Asplundh
Marvin Ausherman
April & Henry Bahn
Bernadette Benik & Dennis Seymour
Corinne & Douglas Bennett
Paige Bethke & Benjamin Tilghman
Kim & Brian Billick
Kate Blackwell & Felix Jakob
Mary Helen & Richard Bogan
Ann Marie & John Borneman
Virginia & Michael Borner
Meta & William Boyd
Bradt Family Fund
Sue & Joe Bredekamp
Elizabeth & John Breyer
Victoria & Thomas Brodick
Jennifer & R. Paul Brooks
Colleen & R. Neal Brown
Pam & Frank Cahouet
Choptank Electric Cooperative, Inc.
Eleanore & Brian Christiansen
John Coghlan
Mary & John Cottingham
Sandra & Keith Courshon
Kathleen & Charles Cricks
Leslie & Ed Cronin
Sonal Damani & Brooke Harris
Barbara & Laurie Davis
Sara & Philip Davis
Heather & Richard Davis
Tellie & George Dixon
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Joni & Wallace Doolin
Robert Dryden
Teresa & Dixon DuVett
Jennifer & David Durkin
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Anna & Charles Fichtner
Brenda Fike
Kevin Flynn
Betsey & Joseph Galli
John Gambis
Robin & Charles Garber
Hanrahan Foundation Inc.
Lana Harding
Mark Hasslinger
Ruth Heltne
Nancy & John Henderson
Joanne & Robert Herman
Jacqueline & Clifford Holland
Laura & Thomas Hollingshead
Kathleen & Howard Hughes
Sara Imersen & Mark Levine
Norma & Charles Irish
Lesley & Fred Israel
Olive & Brian Kane
Jill Kent & Mark Solomons
Kirk Williams Co., Inc.
Elizabeth & Claude Koprowski
Janet & Karl Krieger
Maribeth & Thomas Lane
Anne & Ernest Levering
Joan Lunney
Julie McCaigh
Stephanie & John McGowan
Laura & F. James McGrath
Lucy & Braden Murphy
Stephen Nichols
Cecilia & Robert Nobel
Maureen & James O’Connell
Julia & Stephen Outhwaite
Glyn Owens
Karen & Michael Patton
Alice & Robert Petizon
Elizabeth & Charles Petty
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Melissa & John Pfieger
Ellen Rajacich
Janet & James Reading
Mary Revell & Eugene Lopez
Rebecca Rimel & Patrick Caldwell
Joseph Robillard
Maria & Jose Rodriguez
Rumsfeld Foundation
Patricia & B. Francis Saul
Schluderberg Foundation, Inc.
Jacqueline Smith & Jerry Hook
Gerould Stange

**COMMANDER**

**(250 to $499)**

American Charities
American Online Giving Foundation, Inc.
Neva & Edward Asplundh
Annette & Ted Bautz
Kathy Bosin & Kevin Garber
Karl Briers
Michelle & Martin Brown
Jill Clark & Stephen Morris
Katherine & W. David Cockey
Vicki & Mark Cotter
Mary Ellen & Clyde Culp
James Currant
Margaret & Stan Davis
Sue Davis & Michael McCook
Linda & John Derrick
Elaine Dickinson
John Dombach
Gene Downing
Bethany & Laurence Driggs
Elizabeth & Michael Dugan
Adelaide & Richard Eckardt
Catherine Eckbreth
Exelon/Constellation Energy
Rosemary & Joseph Fasolo
Cathy & Reed Fawell
Ann Marie & James Flood
Forum V Plus
W. Thomas Fountain
Kerry & Len Foxwell
Carol & William Frost
Erin & James Gillespie
Beverly & George Glavitel
Susan & Edward Glynn
Amanda & Albert Goetez
Judith Grass & Michael O’Dell
Kristen Greenaway & Lori Ramsey
Susan & Peter Hale

**IMPACT REPORT**

2019–20

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
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<tbody>
<tr>
<td>Alice &amp; D. Bruce Rogers</td>
<td>Captain</td>
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<tr>
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<td>Susan Wheeler</td>
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<td>Michelle &amp; Albert Woodroof</td>
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**CAPTAIN**

**(500 to $999)**

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<tr>
<td>Marvin Ausherman</td>
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<td>April &amp; Henry Bahn</td>
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<tr>
<td>Bernadette Benik &amp; Dennis Seymour</td>
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<td>Sonal Damani &amp; Brooke Harris</td>
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<td>Barbara &amp; Laurie Davis</td>
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<td>John Gambis</td>
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<td>Robin &amp; Charles Garber</td>
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<td>Hanrahan Foundation Inc.</td>
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<tr>
<td>Olivia &amp; Brian Kane</td>
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<tr>
<td>Jill Kent &amp; Mark Solomons</td>
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<tr>
<td>Kirk Williams Co., Inc.</td>
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<tr>
<td>Anne &amp; Ernest Levering</td>
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<tr>
<td>Joan Lunney</td>
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<td>Julie McCaigh</td>
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<td>Joseph Robillard</td>
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<td>Maria &amp; Jose Rodriguez</td>
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<td>Rumsfeld Foundation</td>
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<td>Patricia &amp; B. Francis Saul</td>
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<tr>
<td>Schluderberg Foundation, Inc.</td>
<td>Captain</td>
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<tr>
<td>Jacqueline Smith &amp; Jerry Hook</td>
<td>Captain</td>
</tr>
<tr>
<td>Gerould Stange</td>
<td>Captain</td>
</tr>
</tbody>
</table>
SAILING MASTER
($100 to $249)

David Adams
Jill & Cecil Adams
Patricia & Brian Adelhardt
Elainor & Thomas Adensam
Catherine & Thomas Alsopach
Alan Altschuler
Edward Alvarado
Amica Companies Foundation
Gerda & Erik Andersen
Joyce & Charles Anderson
Della Andrew
Elizabeth & Rasmus Apenes
Michael Ashford
Kelly & Bent Asplundh
Kit & Bill Atkinson
Jeffrey Ayers
David Bailey
Nancy & William Baker
Charles Baldwin
Katherine & Stephen Bardelman
Sally & Clifford Barksdale
Christofer Beam
Barbara & Gerald Bechtle
Pamela & Eldon Behrens
Julia Belanges & Rolando Irazary
Carole Bishop
Inez Black
Catherine Blake & Frank Eisenberg
Mary Bollinger
Patricia & James Bonan
Nancy & Joseph Borgan
Mary & David Bourdon

Delores Bowens
Lydia & David Boyer
Stephen Bradshaw
David Braly & Mark Montoya
Leslie & John Briggs
Cynthia & Stephen Brock
John Brown
Mary Brunetta
JoAnne & Kitridge Buritsch
Allan Burke
Dale & Steve Byrnes
Roberta & John Carey
Dorothy Carpenter & Douglas Heisler
Patricia & Joseph Casey
Carol & Creston Cathcart
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CBMM is very grateful to those who have considered CBMM in their estate plans. We thank the following individuals for their expression of lifelong loyalty and trust.

For more information about joining the Lighthouse Legacy Society, please contact Liz LaCorte, vice president of advancement, at 410-745-4956.

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From our Donors

“I guess I like the stories the most. Boats are cool, and restoring them is cool, but the stories of the people that relied on those boats to feed their families, the stories of what happened on the boats as watermen/women would tong for oysters on freezing mornings so long ago, the celebrations on the shores of the Chesapeake during long hot summers, the photographic images collected and curated to tell the stories of the people that shaped our culture. So, I guess I’m saying Collections.”

Kathy Bosin, Friends Board Member

“I am most proud of the positive changes that have occurred at CBMM since Kristen Greenaway became president. Our educational programming has improved dramatically; the Rising Tide program is superb; the restoration of Rosie Parks has made our floating fleet second to none; and the Dove project is a source of great pride.”

Richard Tilghman, Board Member

“I have a passion for photography, so the collections exhibited by the Chesapeake Bay Maritime Museum really give me a great sense of the history of the Chesapeake Bay. The added bonus is the ability to then actually see the historic vessels that are in the fleet. The combined experience really helps one understand the challenges and importance of the Chesapeake Bay over decades.”

Craig Fuller, Board Member
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Photo: Volunteer Don Boehl was the recipient of the staff-nominated “People’s Choice” award at this year’s volunteer appreciation reception, “The CBMMys,” thanks to his many years of service in CBMM’s Shipyard and Rising Tide Program. Photo by CBMM volunteer George Sass.
WATERFRONT

Weddings

For more information or to schedule a private tour:

Liz Cowee
Wedding & Events Coordinator
410-745-4944 | lcowee@cbmm.org
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