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Festive lights adorn 1909 crab dredger Old Point (cover) and the stationary Thor pilot house (left) as the Chesapeake Bay Maritime Museum gets in the holiday spirit. Photos by George Sass.
YEAR AGO, I SHARED WITH YOU that 2021 would be another successful year. Even as the pandemic continues, we have indeed achieved that success, thanks to your support.

CBMM is now one of eight Maryland institutions recognized as Regional Folklife Centers. Funded by the Maryland State Arts Council, the centers support activities that identify, document, support, or present the living cultural traditions of Maryland’s diverse communities. The grants have enabled us to revitalize our oral history program and cultural traditions documentation. This past year, we have focused on interviewing boatbuilders who worked on Jim Richardson’s legendary project to build the first *Maryland Dove* reproduction—folks now scattered across the country. An exhibition based upon this fieldwork and related collecting—*Dove Tales*—will open this spring. In addition, through expanded community partnerships, CBMM will serve as a resource to empower regional groups to conduct their own oral histories by hosting workshops and providing ongoing support, and will become a repository for these collections, making them available through our online portal. Our work over this past year will lay the groundwork for expanding our folklife collection and programming for years to come.

We also recognized a milestone among our staff, with Chief Curator Pete Lesher reaching 30 years’ service to CBMM. Donning our favorite bowties, we honored the occasion with a celebratory “Pete Lesher Day” and announced that one of the exhibit walls in the new Welcome Center will be named in his honor. We are very grateful for Pete’s continued dedication and service to both CBMM and our community.

We have been touched to welcome back many old and new friends to campus at our various programs, festivals, and special events. CBMM’s campus holds a special place in our hearts, and rehosting our events this past year took on new meaning as we were finally able to spend time together in person once again.

And please don’t forget—this year will be your last opportunity to see *Maryland Dove* and experience this grand scale in boatbuilding on CBMM’s campus. Visit, to experience all we have to offer! ★
Upcoming exhibition

**Dove Tales**

April 21–Dec. 31, 2022

Steamboat Building

In 1978, Dorchester County’s Jim Richardson and a team of young workers completed Maryland Dove, a representation of the vessel that escorted colonists to the province in 1634. As the Chesapeake Bay Maritime Museum’s working Shipyard completes the new Maryland Dove in 2022, curatorial staff will draw from CBMM’s oral history archive and new interviews with the 1970s boatbuilders. Dove Tales, will explore how the various iterations of the ship have served as important interpretive tools, connecting Marylanders with the state’s early history and with boatbuilding as a living historical tradition in the Chesapeake region. In many ways, the current Maryland Dove project builds upon Richardson’s project to pay homage to the traditional work of Chesapeake boatbuilders.

While museum curators typically draw on material culture for exhibitions, conducting library research using primary sources and scholarly literature, the personal narrative approach to Dove Tales will incorporate audio, video, and personal quotations along with photographs, mementos, tools, models, and more collected during the folklife documentation. The interviews reveal the work life and practices of the men and women who built Maryland Dove in the 1970s, at a time when

**Continues on page 6**
the wooden boatbuilding trade was thought to be dying out. Nevertheless, master boatbuilders such as Jim Richardson persisted in teaching these traditional skills and techniques, and that legacy continues. Richardson-trained boatwrights came to work at the Chesapeake Bay Maritime Museum.

Even now, more than 40 years later, CBMM’s shipwrights actively preserve and interpret those skills every day. ★

upcoming exhibition

Island Life: Changing Culture, Changing Shorelines

Jan. 28—May 29, 2022
Van Lennep Auditorium

WORKS BY PHOTOGRAPHER JAY FLEMING reveal how the changing environment is affecting the cultures and shorelines of inhabited and formerly inhabited offshore islands in the Chesapeake.

Fleming has been making trips to the Chesapeake Bay’s offshore islands for more than a decade to document the ever-changing landscapes and communities. His first trip to the islands was by kayak in the spring of 2009 to photograph a nesting colony of Brown Pelicans on Shanks Island, Virginia—a small disappearing island on the lower end of the Smith Island archipelago.

Just as the landscapes and wildlife of the islands sparked his photographic interests, so did the communities on both Smith and Tangier islands—the only two inhabited offshore islands left in the Chesapeake. As a documentary photographer, he wanted to learn more about how the isolation of these communities and their dependence on the Bay’s resources had shaped them. After dozens of trips to Smith and Tangier to photograph their people, commercial fisheries, and towns, Fleming has become a familiar face. The islanders have come to accept him into their culture, acknowledging his photography as a tool to preserve and document their unique way of life. Beyond Smith and Tangier, he has documented the current states of the islands that were formerly inhabited—Holland, Bloodsworth, and Watts—to tell their story, one of erosion eating away at shorelines until whole communities are forced to flee. Fleming’s photography of the Bay’s islands is not only beautiful, it is purposeful. He describes his Island Life body of work as a time capsule of the Bay islands during the 10-plus years he has been visiting.

CBMM hosted a virtual exhibition of these works beginning in 2020 at cbmmislandlife.org and will install 15 of the works onsite to celebrate the publication of Fleming’s latest book, Island Life. An in-person book talk is planned for late winter. ★

Above: The last house on Holland Island in Dorchester County, Md., in April 2010, six months before it fell into the water. Holland Island was a thriving community in the late 1800s and was abandoned due to erosion in the early 1900s. Photograph by Jay Fleming.
THE CHESAPEAKE BAY MARITIME MUSEUM PRESENTS

THE LONG SHORE

INTERNATIONAL CULTURE COLLECTIVE
CBMM SCENES  Take a look back at some of our favorite CBMM scenes from the past year and more. Photos courtesy of CBMM staff members and volunteer George Sass.

Clockwise, from top left: A view of a marsh gut near Bishops Head in lower Dorchester County featured in Where Land and Water Meet: The Chesapeake Bay Photography of David W. Harp • CBMM shipwrights and apprentices casting metal fixtures for the new Maryland Dove • 1912 river tug Delaware sitting in CBMM’s working Shipyard as its restoration continues • A plein air painter creates his depiction of buyboat Winnie Estelle and the Hooper Strait Lighthouse • Guests admire Chris Crafts and other vintage boats during the 33rd Antique & Classic Boat Festival and the Arts at Navy Point.
Clockwise, from top left: Holiday lights on the 1879 Hooper Straight Lighthouse welcome guests to celebrate the season with CBMM • Shipwrights Spencer Sherwood and Cole Meyerhoff install the whiskey plank on Maryland Dove • An attendee places a bid at this year’s Charity Boat Auction • Students participating in a Rising Tide summer camp test the buoyancy of their boat made of cardboard and duct tape • CBMM’s on-the-water offerings were popular this summer, including an overnight kayak paddle and camping trip among the bald cypress trees in Trap Pond State Park.
Clockwise, from top left: Jaime Windon, founder & CEO of Windon Distilling, raises a glass to CBMM members during a virtual member night and history-inspired mixology lesson • A participant takes to the water during Mid-Atlantic Small Craft Festival XXXVIII • CBMM celebrates the work of its incredible volunteer corps during a reception in October 2021 • Virtual program participants get a lesson in making a rope wreath for the holidays • Attendees dressed in their island best pose for a photo at the annual Boating Party, which celebrated with a theme of Castaway at CBMM this year • Children participating in a summer camp program at CBMM beat the heat with some playtime in a sprinkler.
“CBMM gave me the opportunity to learn and experience more about the Chesapeake Bay’s history. I enjoy volunteering and sharing that knowledge with thousands of visitors each year. I’ve included CBMM in my estate plans to help ensure those efforts will continue when I am just a faint memory.”

Bill Hough
Lighthouse Legacy Society

Over the past 56 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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**Volunteer Profile**

**George Sass**

by Bethany Ziegler

If you’re a regular reader of *The Chesapeake Log* or a follower of CBMM on any of its social media channels, you’ll likely have noticed a short phrase popping up over and over again: “Photo by George Sass.” Sass’s photos have graced several covers (including this very issue), been used in advertising across the region, are plastered on the walls of the Museum Store, and even included in national articles written about CBMM’s various projects and special events.

So who is this man responsible for documenting campus in such stunning photographs? A volunteer for the past several years, Sass has actually been a member and regular docker at CBMM’s marina for about 30 years. He decided to get more involved after moving to St. Michaels post-retirement from not one, but two incredible careers.

The first career was fast paced, with Sass spending 25 years running a major advertising agency with main offices in Annapolis and New York and affiliates throughout Europe. As the agency’s creative director, he worked behind the scenes with top photographers—including Irving Penn—covering everything from high fashion to sports to yachting.

It was after a yearlong “great loop adventure” boating trip with his family—during which he shot and wrote feature stories for a few magazines—that Sass decided to start his second career. After being so happy spending time on the water, it proved impossible to go back to the ad world, so Sass instead took on full-time freelancing for boating magazines and spent the next 12 years traveling the world and documenting his journeys.

“It was the most amazing career change ever. I mean, I just had a ball,” said Sass. “I sailed from Scotland to Iceland. I sailed from Costa Rica to the Galápagos. I did Alaska a couple times. I really enjoyed that.”

When Sass retired fully, he turned his attention to fine art photography and to using the talents he’d developed throughout his impressive career to give back as a volunteer. In addition to CBMM, he’s worked with the Warrior Sailing Program out of Annapolis and has shot portraits of the elderly for Baltimore’s Little Sisters of the Poor.

“I’ve found that volunteering now is the right thing for me to do,” Sass said. “I get lots of rewards out of it … I just love doing it.”

As far as CBMM is concerned, Sass has stayed busy, covering everything from festivals to the construction of *Maryland Dove* and a new collections facility. And he’s certainly got a few favorite projects—watching Rising Tide students work together to build and sail cardboard boats during a summer camp, seeing all the types of boats on the Miles River during the Mid-Atlantic Small Craft Festival, and, most especially, documenting the transference of traditional skills and knowledge happening daily in CBMM’s working Shipyard.

“What I got a kick out of in the *Dove* project was how the young shipwrights were learning those skills and being able to document young people working with the old tools and all the sawdust flying,” said Sass. “That, to me, was really inspiring, the fact that these young people are … going to pass along those skills to the next generation. And in the meantime, my sense is that they will have a job anywhere in the world they want. And that, I think, was real special for me to see that.” ★
Shop CBMM for last-minute holiday gifts and more!

Visit the Museum Store at the Chesapeake Bay Maritime Museum and find a present for that special someone from our all-new merchandise, from clothing showcasing their favorite members of CBMM’s floating fleet of historic vessels, to one-of-a-kind pieces made by CBMM staffers and local artists. Don't forget—CBMM members get store discounts year-round!
WHAT'S IN A NAME? Chesapeake watermen have long named their vessels for women, perhaps more than any other naming convention. But oyster packer Major O. Lewis (Major was his name, not his rank) went a step further when he honored his wife, Amanda F. Lewis, by naming his new pungy—an early Chesapeake type of schooner with a keel, rather than a shallow draft centerboard, and masts raked back at a jaunty angle—after her. As on many other Chesapeake sailing craft, Amanda’s name was incised on the decorative relief-carved trailboards under the bowsprit, but in addition, her likeness was carved in relief on an elaborate stern carving, complete with a necklace with a cross pendant. On the foremast truck or masthead stood a gold-leafed ball with an anchor ornament.

Working vessels seldom changed names when sold to a new owner, and after the First World War, when legendary waterman Captain Gus Rice of the Coan River in Virginia acquired the pungy, it still carried the name Amanda F. Lewis, along with the original carvings.

Rice had gained considerable notoriety during the “Oyster Wars,” when he confronted the Maryland Oyster Police in an armed skirmish in 1888 that ended with the police steamer ramming and sinking Rice’s pungy, J.C. Mahoney. Late in his career, Rice told an artist engaged in surveying Amanda F. Lewis, “Ain’t no man ever seen me in none but a pretty boat.” He kept his pungy painted in the traditional “flesh” (pink) topsides and “bronze” green bends (the heavier sheer strake above the topside planking) until he could no longer obtain the traditional pigments.

Rice kept sailing until he was approaching 80, carrying lumber to Baltimore and fertilizer to the Eastern Shore. In those later years, he often sailed short-handed. In a story handed down through his family, the elderly Rice, sailing in a storm, could not hold the wheel, so he wedged his leg under one spoke. The force of the rudder against the wheel from a gust or a wave broke his leg.

While recuperating at home, he idled away the hours making a model of his beloved Amanda F. Lewis from wood salvaged from a spar that also broke in the storm. Though not a scale model, it carries so many interesting details that Rice admired about his vessel—carved trailboards, a stern carving, and the handy patent topsail that allowed him to quickly and safely furl his topsail without sending crew aloft. This model, handed down through the Rice family, is now in the collection of the Chesapeake Bay Maritime Museum, a continuing tribute to the woman who inspired the vessel. ★

Left: Captain Gus Rice of Coan, Va., continued to sail late in life. Amanda F. Lewis was his last command, and he built a model of his beloved vessel while recuperating from an injury. Photo by Frank A. Moorshead, Jr., collection of the Chesapeake Bay Maritime Museum, 1134-0309.

Above: The stern carving from the pungy Amanda F. Lewis was removed when the old sailing vessel was converted to power in 1939. The carving survives in the collection of the Smithsonian Institution, gift of Capt. William J. Stanford of Colonial Beach, Va. Photograph from the Smithsonian Institution.
The Making of Maryland Dove

by KATE LIVIE

For three years, the great form of Maryland Dove has been growing in the Shipyard of the Chesapeake Bay Maritime Museum. This commission for Historic St. Mary’s City marks the first tall ship project CBMM has ever taken on. And what a tall ship it will be. A uniquely Maryland icon, one of the first ships to sail to the new colony in the 17th century, Maryland Dove was overdue for a renewal that paid homage to the vast wealth of research and applied experience amassed since its last incarnation in 1978.

Renowned for its work with traditional Chesapeake wooden vessels, and fresh off the challenges of the restoration of Edna Lockwood, CBMM was ready to take this next step. Working closely with Historic St. Mary’s City, CBMM’s shipwrights and staff began tackling the project in 2018. Today, as we grow ever closer to the launch of Maryland Dove, the painstaking progress can look like a blur in the rearview. Here’s a look back at the process, in 10 easy steps, of the making of Maryland Dove—the biggest little tall ship in the Chesapeake.
The Mission

In commissioning the Chesapeake Bay Maritime Museum to build a 21st-century *Maryland Dove*, Historic St. Mary's City had three goals: this more historically accurate vessel would provide greater public access, be easier to sail, and reflect the way Historic St. Mary's City's institutional storytelling and interpretation had changed.

The new modern *Maryland Dove* would be used dockside as a more period-correct floating exhibit, easily navigable in the Chesapeake and on coastal waters, and Coast Guard inspected, allowing visitors of Historic St. Mary's City to join sails and cruises in on-the-water immersive experiences.

Research & Development

At the Chesapeake Bay Maritime Museum, it was time to begin all the necessary background work. The team worked closely with Historic St. Mary's City to glean their rigorous research and knowledge. In order to brainstorm the contemporary best practices possible in wooden boatbuilding, the two organizations teamed up in September 2019 to host a symposium that delved into the vessel’s origin story, research, design, and construction plan.

CBMM followed up by sending the lead shipwright on the project, Joe Connor, and the rigger, Sam Hilgartner, on an epic journey to Sweden intended to inform the project’s period accuracy. Connor and Hilgartner spent days exploring *Vasa*, an impeccably preserved 17th-century Swedish shipwreck, and absorbing as many details as they could about the sail design, the idiosyncratic rigging elements of true 17th-century vessels, and how the ship was constructed.

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1. Local and state officials gather at the Chesapeake Bay Maritime Museum’s St. Michaels campus to celebrate the new partnership between CBMM and the Historic St. Mary’s City Commission. 2. Joe Connor, CBMM’s lead shipwright, looks over plans with Dr. Fred Hocker, head of research at Sweden’s Vasa Museum, during a visit to *Vasa* to learn more about 17th-century ship construction.
The Plan

To design the newest iteration of the 17th-century pinnace *Maryland Dove*, CBMM tapped Iver Franzen, whose 40-year maritime career has included work as both a naval architect and a captain. Franzen had been involved with some of the largest and most prominent American designs of tall ships, including *Pride of Baltimore II*, *Kalmar Nyckel*, and *USS Constitution*, but this project would present its own challenges.

For *Maryland Dove*, Franzen would have to seamlessly meld the new (Coast Guard certifications for carrying passengers) with the old (the highest level of traditional wooden boatbuilding craftsmanship, the A1 Standard classification of Lloyd’s Register). Franzen’s design also incorporated a vast amount of CBMM’s and Historic St. Mary’s City’s new and detailed research on the sail plan, fasteners, hardware, cordage, joinery, and lumber scantlings, and what they likely would have been in 1634.

To the Source

No effort was spared in compiling materials for the build, Connor tapping local and national sources. From black locust and ash from Cecil County, Osage orange from Maryland state forests, live oak curved timbers from Georgia, and Douglas fir from Washington state, Connor traveled around the country selecting trees and timber that would add longevity and accuracy to *Maryland Dove*. Other materials required similar effort to obtain (spoiler—there is no “17th-century ship materials” store). To get it right, elements like bronze fasteners, ironwork, lines, and custom blocks would be handcrafted onsite by artisans at CBMM.

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3. Naval architect Iver Franzen gives a presentation during the first Symposium on Building the New *Maryland Dove*, which was held at CBMM in September 2019. 4. Douglas fir felled in Hama Hama, Wash., was gathered for use in the construction of the new *Maryland Dove*. 5. During summer 2019, shipwrights worked on constructing pieces of the new *Maryland Dove*’s backbone, like the sternpost, keel, and stem. 6. During the lofting stage of the build, shipwrights would draw out the ship’s frames in full size on a board set up on the floor of CBMM’s Boatshop (top) and eventually construct and attach them to its backbone outside in the Shipyard (bottom).
The news of the Maryland Dove build traveled fast through the small world of wooden boatbuilding. Drawn to the project was an assortment of seasoned professionals and fresh young bloods from all parts of the country, each motivated by an eagerness to be part of something big and challenging. As far as wooden boatbuilding goes, Maryland Dove had a formidable and skilled crew. Some were Master Shipwrights with 30 or more years of experience, others were just getting their feet wet, but all agreed that the chemistry of the greater whole was exciting.

Throughout the build, the headcount would hover at around 12 full-time Maryland Dove shipwrights. Together, they were capable not only of framing and decking the ship, but of blacksmithing fittings, casting bronze, hand-carving blocks, lofting the plans, creating a period-accurate sail plan, recycling scraps into usable timber, and spinning their own oakum.

Critical to the lofting of Maryland Dove was Master Shipwright Frank Townsend. Experienced in big restorations and big builds like Mayflower II and San Salvador, Townsend brought his unique ability to see plans in three dimensions. Working with Franzen, he checked every drawing as it came in, assessing any potential mistakes and working on the layout. As Townsend worked on the front end, progress on Maryland Dove’s “skeleton” began in earnest in CBMM’s Shipyard. Working through winter 2019 and spring 2020, the team crafted the backbone, oriented it upright, and started to add the futtocks that form the “ribs” of the vessel.
**Pandemic Intermission**

Spring of 2020 came with a pandemic pause for *Maryland Dove*’s onsite work at CBMM. But the team of shipwrights was resourceful. Stuck at home like the rest of us, they proceeded to work on all sorts of smaller projects that were doable from a couch, front porch, or backyard workshop. Researching, welding, smithing, building half-hull models, and spinning 50–70 pounds of oakum each (which was then rolled, rebagged, and stored in dry conditions), the team kept busy making individual progress until CBMM’s Shipyard opened again for business.

**Skin-Deep and Then Some**

Once the mighty bones of *Maryland Dove* were complete, it was time to tackle the next layer—wales, stringers, and planking, the “skin” of the vessel. This process was time consuming, but for the shipwrights, it required amazing ingenuity—especially for the clamping, which involved car jacks, hydraulic rams, sticks, and pulleys (basically whatever could hold the curved planks correctly in place until attached). It also demanded dexterity and a certain amount of physical flexibility, especially for the bottom planks, which shipwrights attached while lying recumbent or sprawled out on their stomachs. At this stage, the evolution from frame to finished vessel seemed rapid, and *Maryland Dove* appeared closer to completion at the end of every workday in the Shipyard.

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7. Master Shipwright Frank Townsend rolls oakum in his home workshop during CBMM’s temporary closure due to the COVID-19 pandemic. 8. A spring 2021 look at the planking stage of the build underway. 9. Blocks of various shapes, sizes, and materials have been constructed under the Corn Crib by CBMM’s rigging team. 10. Still under construction in CBMM’s working Shipyard, the new *Maryland Dove* will hit the water and eventually sail to its homeport in Historic St. Mary’s City in 2022.
Sailing Toward Launch

With the bulk of *Maryland Dove*’s structural hull finished, it was time for the team to tackle the rigging, finishing, and interior work, including the large twin diesel engines, electronics, and interior plumbing and electrical systems. Now, it was time for lead rigger Sam Hilgartner and CBMM marine mechanic Joshua Richardson to shine. Hilgartner had been part of the project since the early days and had created a new sail plan for *Maryland Dove* that would allow it to sail close to the wind while achieving deep-dive period accuracy informed by his *Vasa* research. Hilgartner and his team spent the spring and summer finalizing work on *Maryland Dove*’s running rigging, using a stockpile of beautifully hand-carved customized blocks, and added a fresh new set of sails to their stays or yards.

Meanwhile, Richardson was down below, working on the twin diesel engines and self-feathering propellers, crafting an electronic suite, and ensuring the galley head and lighting for below deck and navigation would be in good working order. The rest of the team began the finish work: tackling the ship’s interior berths, caulking (all that pandemic-spun oakum had to go somewhere), and painting.

All great projects must come to an end, and 2022 marks the official launch and sea trials of *Maryland Dove*—the ship’s last step before a shining new future as a living element of Historic St. Mary’s City hands-on historical storytelling.

The last several years have been transformative for the shipwrights of *Maryland Dove*, who rose to the challenge of building the Chesapeake Bay Maritime Museum’s first tall ship and persevered in the face of unexpected global challenges. *Maryland Dove* has also marked a sea change for CBMM itself, which stretched and expanded its staff, facilities, and infrastructure to support such a project. That power of change will follow along in *Maryland Dove*’s wake as it goes on to inform and enlighten audiences at Historic St. Mary’s City for decades to come.

You don’t start off building something as lasting and iconic as *Maryland Dove* thinking that it will be easy or straightforward. For the team of CBMM and Historic St. Mary’s City, it has been neither. But it has marked a watershed moment for both, a rising sense of the importance of history, of accessibility, and of what is possible in a partnership. It is on that tide that *Maryland Dove* embarks, 10 steps later, a product of effort and creativity that invites us all to step aboard and learn about the past. ★
“MAY GOD BLESS HER AND ALL WHO SAIL IN HER”

by KENNIS PIEPER, former CBMM intern
"AY GOD BLESS HER AND ALL WHO SAIL IN HER" is the famous line spoken by Queen Elizabeth when christening a new naval vessel. Referring to inanimate objects with feminine language is prevalent through maritime history. Everything from the smallest boat to the ocean itself has been given womanly personifications and is commonly assigned she/her pronouns. Yet the role of women in maritime culture can be contradictory, as nautical superstitions have sailors praising, then criticizing, the feminine spirit in a single breath.

In the mid-18th century, the feminine personas of ships began taking physical form in the shape of figureheads. Figureheads were nothing new to nautical culture, as the practice began during the time of the Vikings, Romans, and ancient Egyptians. These cultures brought their vessels to life by placing the faces of spiritually significant creatures at the bow of their ships. The Chesapeake Bay Maritime Museum houses two female figureheads. The figurehead fondly referred to as "Miss Freedom" is colossal and brightly painted, a loan from the United States Naval Academy Museum. The second, retrieved from a shipwreck near Baltimore, is a smaller, older figurehead of a woman's face.

The tradition of using feminine pronouns for vessels may have derived from male sailors personifying vessels with motherly attributes, seeing themselves as children protected and guided by the ship in their travels. Some believe it stems from popularly spoken languages that assign gender to objects; however, Spanish and French—two influential languages during the Age of Sail—use masculine articles when referring to ships. Sailors who speak these languages have also been known to use feminine pronouns to refer to their vessels, favoring cultural traditions over

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linguistic trends.

A plethora of nautical superstitions also manifested themselves in the use of female figures as adornment. Many early female figureheads were in various stages of undress thanks to a first-century text that described the ability of a bare-chested woman to shame unruly waters into compliance. At the same time women were being ascribed these powers, it was considered bad luck to permit them on board a vessel, as they would distract the crew and anger the sea. This meant that sole blame would be placed on a female figurehead if the ship experienced any misfortune. An example of this behavior is outlined in a letter that spoke about the schooner Irma Bentley and is an excellent illustration of the convoluted nature of nautical myth. In 1916, the captain of Irma Bentley experienced something he interpreted as bad luck while sailing. The crew claimed it was due to a “woman” being on board—their figurehead of a little girl. It was promptly removed from the vessel, one rumor stating that they cast it out to sea.

In the early 19th century, mermaids were a popular figurehead form for both warships and merchant ships like those on the Chesapeake Bay. In folklore, these mythical women used their feminine wiles to lure men toward wreckage and had the ability to bring about deadly tempests. However, the myth of women’s calming effect on the sea seems to have outweighed those negative stories. Eventually, these buxom women were replaced by more conservatively dressed figures, usually representing the captains’ mothers, wives, or daughters. Even the figurehead of Irma Bentley is believed to depict the captain’s daughter. Over time, figureheads disappeared from nautical vessels, and so did superstitions about women and the ocean. Today, more effort is being put into acknowledging gender equality and the role of women in maritime society. The International Maritime Organization (IMO) has been a driving force in these efforts worldwide. IMO chose “Empowering Women in the Maritime Community” as its 2019 World Maritime Day theme and has established Women in Maritime Associations (WIMA) in ports around the world. Yet women comprise only 1.28% of the total seafarer workforce, and the use of feminine pronouns in reference to vessels remains, including in museum settings.

In May 2019, the Scottish Maritime Museum elected to switch its language to more gender-neutral interpretations of materials after public advocacy and protest. In 2002, even Lloyd’s List, a shipping registry that holds the title as the world’s oldest continuously running journal, stopped its publication of female pronouns when referring to vessels. Lloyd’s received so much backlash from nautical traditionalists that it took four years to fully implement the change. Discussions similar to those at Lloyd’s List and the Scottish Maritime Museum are occurring here at the Chesapeake Bay Maritime Museum. Last year, CBMM created a Diversity, Equity, Accessibility, and Inclusion Committee to start the process of making real institutional efforts toward change. An essential part of creating a more inclusive environment at CBMM is acknowledging the diversity of our audience and community and ensuring that our language reflects the societal and cultural changes happening around us and in the maritime sector.

Left: The Chesapeake Bay Maritime Museum’s largest example of the ship carver’s art, this figurehead features female and eagle motifs. It was made for the 88-foot schooner yacht Freedom, used by the U.S. Naval Academy to train midshipmen. When a captain of the vessel requested a figurehead, the Academy’s patternmaker, John M. Cook, produced a very large one. It was removed from Freedom after just a few years, since it added 450 pounds to the bow and was vulnerable to damage. It has been displayed at CBMM since 1966. On loan from the United States Naval Academy, 1966.37.2.
JOE CONNOR, CBMM’s LEAD SHIPWRIGHT and construction manager on its Maryland Dove project, reports that work on the ship continues onward and upward, as its hull is now fully planked and caulked from the main deck down.

Planking on the ship tapers from 3” (7.6cm) at the garboard to 1 ¼” (3.17cm) at the top of the quarterdeck bulwarks and transitions in species from white oak to cedar for weight savings. The concentration of work is now on the decks, bulwarks, and transom, and the crew is scheduled to finish the exterior of the hull and decks—made from 2 ¼” (5.7cm)-thick of old growth clear vertical grain Douglas fir—by the new year.

Bronze castings and hardware are also being produced by CBMM for rudder fittings, chainplates, deadeye straps, and struts. Meanwhile, the rigging crew has finished fabricating all the spars and standing rigging, and is currently working on stropping the 150+ blocks for the running rigging and dressing the spars for early spring installation. Except for the large main sprit, which is a hollow birds-mouth construction, Maryland Dove’s spars are solid Douglas fir.

CBMM’s marine mechanic has also been busy laying out for electrical, thru hulls, and plumbing systems. The twin diesel engines will be installed over the winter. Visit marylanddove.org to learn more about the construction of Maryland Dove, a reproduction of the vessel that accompanied the first European settlers to Maryland in 1634 that is owned by the state of Maryland and operated by Historic St. Mary’s City.

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**MEMBER NIGHTS**

**Virtual Trivia**
**Date/Time:** Wednesday, Jan. 12, 8–9pm  
**Location:** Virtual Program  
**Cost:** Free for CBMM Members  
**Registration:** bit.ly/TriviaMemberNight

Team up with members of your household or connect with friends virtually and join the game. Rounds are themed, and questions may cover anything from Chesapeake cuisine to landmarks to knot puns and everything in between. CBMM's education team will host this casual one-hour competition. Team registration is required.

**An Evening with Marc Castelli**  
**Date/Time:** Thursday, Feb. 17, 5–7pm  
**Location:** Van Lennep Auditorium  
**Cost:** Free for CBMM Members  
**Registration:** bit.ly/CastelliMemberNight

Artist Marc Castelli returns to share his annual show of photographs taken while out on the water working alongside watermen in all the fisheries for the year August to August. You don't want to miss this! Attendance is limited.

**Behind the Scenes: The Making of The Long Shore**
**Date/Time:** Thursday, March 17, 5–6pm  
**Location:** Virtual Program  
**Cost:** Free for CBMM Members  
**Registration:** bit.ly/LongShoreMemberNight

Join us for an exclusive evening with the cast and crew of *The Long Shore*. The team at Yo Productions will share their perspective on visual storytelling and how they came to create this short film that shares the “why” behind what we do. Don't miss this unique opportunity to hear directly from the filmmakers!

**AFAD SHIPYARD PROGRAMS**

**Coffee & Wood Chips (virtual)**  
**Date/Time:** Mondays, Jan. 17, Feb. 21, and April 11, 10–11am  
**Location:** Virtual Program  
**Cost:** $10, Free for CBMM Members  
**Registration:** bit.ly/ShipyardPrograms

Join Jennifer Kuhn, CBMM’s Shipyard Education Programs Manager, for monthly Shipyard updates from the comfort of your home. Virtual updates include topics like the continued progress on the construction of the new *Maryland Dove* and work done on CBMM's floating fleet of historic vessels.

**Coffee & Wood Chips (hybrid)**  
**Date/Time:** Monday, March 21, 9:30–11:30am  
**Location:** Shipyard or Virtual Program  
**Cost:** $10, free for CBMM Members  
**Registration:** bit.ly/ShipyardPrograms

CBMM’s Jennifer Kuhn and Jay Hudson, owner and roaster of Blue Heron Coffee Roasters, will host this hybrid Coffee & Wood Chips event. Participants are invited to join virtually via Zoom or in person. In-person participants should meet under the 1879 Hooper Strait Lighthouse for a coffee tasting before heading over to CBMM’s working Shipyard for an update and a tour of the progress on *Maryland Dove*.

**Nameboard Basics**
**Date/Time:** Saturday & Sunday, March 19 & 20, 10am–4pm  
**Location:** Workshop Annex  
**Cost:** $135, with a 20% discount for CBMM Members  
**Registration:** bit.ly/NameboardBasics

Join Jennifer Kuhn to learn the basic skills necessary to carve your very own nameboard. Participants will go home with this working knowledge and a carving of their own. All materials and basic tools are included with the cost of registration. Participants must be 16 or older, unless accompanied by an adult.

**WEL 299: Special Topics—Marine Welding Processes**
**Date/Time:** Tuesdays, March 29–May 10, 6–8:30pm  
**Locations:** Chesapeake College and CBMM  
**Cost:** $675, with a 20% discount for CBMM Members  
**Registration:** bit.ly/MarineWelding

In this seven-session special topics course, participants will gain a deep understanding of the marine welding processes, understanding the environmental and process-based concerns associated with welding in a marine environment while learning the basics of GMAW (MIG) and GTAW (TIG).
processes. Through these sessions, students will explore different ferrous and non-ferrous metals, with a focus on steel, stainless steel, aluminum, and copper-based alloy, while gaining understanding of galvanic scale, different metals, and degradation above and below the waterline.

All except for session two will be held at Chesapeake College in Wye Mills, with session two to be held in CBMM’s working Shipyard. No prior welding experience necessary. All tools and materials are included with the cost of registration.

EDUCATION PROGRAMS

Volunteer Interest Meetings
Date/Time: Saturdays, Jan. 8 and March 12, noon–1pm
Location: Virtual Program
Cost: Free
Registration: bit.ly/CBMMVolunteerInterest

Learn more about how you can participate in the Chesapeake Bay’s regional communities with CBMM! Through behind-the-scenes and public-facing work, CBMM volunteers contribute their time, talents, and experience to help our guests make personal connections to the history, environment, and culture of the Chesapeake. Designed for adults and teens interested in joining the CBMM volunteer team.

Winter Speaker Series: Building Business
Date/Time: See schedule below
Locations: See below
Cost: $7.50 per session, with a 20% discount for CBMM Members
Registration: bit.ly/CBMMSpeakerSeries

Email registration@cbmm.org with questions or for tech help. Register online for the in-person and/or virtual program packages to receive an additional discount.

For generations, enterprising business people have found opportunity and inspiration on the shores of the Chesapeake Bay. This series will blend the perspectives of CEOs, industry leaders, and historical scholars for a varied look at businesses that are uniquely Chesapeake.

Route One: Styling Maryland Pride through Apparel
Date/Time: Wednesday, Jan. 26, 5pm
Location: Virtual Program

Founded in a University of Maryland dorm room in 2010, Route One Apparel has built a brand that reflects regional identity through iconic and trendy design. Founder and CEO Ali Von Paris will share her journey as an entrepreneur, taking inspiration from the local community for both product lines and corporate social responsibility initiatives.

Chesapeake Light Craft & the Business of Building Boats
Date/Time: Wednesday, Feb. 2, 1pm
Location: Van Lennep Auditorium

Since 1991, Chesapeake Light Craft has manufactured and shipped more than 40,000 kits, helping thousands of boatbuilders assemble everything from dinghies to kayaks to teardrop campers. Owner and managing director John C. Harris traces his path from building boats in his parents’ garage to leading the largest build-your-own-boat-kit business in the world. He will discuss how he designs wooden boats that are accessible to amateur builders, along with the contortions required to write assembly manuals for rank beginners—always difficult, sometimes futile, and often hilarious.

A Chicken in Every Pot: The Rise of Delmarva’s Poultry Production
Date/Time: Wednesday, Feb. 9, 1pm
Location: Virtual Program

Long, low chicken houses punctuate the landscape of rural communities across the Eastern Shore, producing more than 4 billion pounds of chicken annually. In this session, Roger Horowitz, director of the Center for the History of Business, Technology, and Society at the Hagley Museum & Library, will explore the rise of Delmarva’s poultry industry and the environmental, social, and economic impacts of this substantial agricultural production.

Oyster Aquaculture: Past, Present, & Hopes for the Future
Date/Time: Wednesday, Feb. 16, 5pm
Location: Van Lennep Auditorium

The seafood industry has grown rapidly over the past few decades, while natural seafood resources have slowly decreased. Imani Black, founder of Minorities in Aquaculture, will explore the opportunities presented by farming seafood like oysters in a sustainable way.
Burn: Finding the American Dream in the Chesapeake
Date/Time: Wednesday, March 2, 1pm
Location: Virtual Program

Drawing inspiration from the environment, entrepreneur and international businesswoman Mei Xu built Chesapeake Bay Candle into a multi-million-dollar brand that fills the home décor shelves at Bloomingdale's, Nordstrom, and Target. In this session, Xu will reflect on how her embrace of design-driven entrepreneurship and thoughtful manufacturing powered her growth and prosperity in a truly international company.

Port of Baltimore: The Wealth in our Water
Date/Time: Wednesday, March 9, 1pm
Location: Virtual Program

The Chesapeake Bay plays a critical role in national and international maritime commerce. The Port of Baltimore is closer to the Midwest than any other East Coast port and within an overnight drive of one-third of the nation's population. In this session, Dominic Scurti, deputy director of planning, will share the Maryland Port Administration's role in developing regional trade, examining the Port of Baltimore's history and current happenings as well as the Port’s preparations for the future.

Crab Industry Catalysts: Coulbourne & Jewett Seafood Packing Company
Date/Time: Wednesday, March 16, 1pm
Location: Van Lennep Auditorium

Once the largest employer in St. Michaels, the Coulbourne & Jewett Seafood Packing Company was a pioneer in the crab packing industry in the early 1900s. CBMM Chief Curator Pete Lesher will explore the successes, challenges, and legacy of this Black-owned business, which operated on Navy Point until the 1960s.

Volunteer Interest Meeting: Docent Focused
Date/Time: Tuesday, Feb. 8, 2–3pm
Location: Virtual Program
Cost: Free
Registration: bit.ly/CBMMVolunteerInterest

Calling all future CBMM docents and tour guides! Anyone interested in joining the CBMM volunteer team is welcome, but the discussion will be heavily focused on volunteers who would like to lead interactive tours and programs for guests.

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YOUTH & FAMILY PROGRAMS

Spring Lighthouse Overnight Program
Date/Time: Select Friday and Saturday evenings, Spring and Fall only, 7pm–9am
Location: Hooper Strait Lighthouse
Cost: $40 per person (12-person min/18-person max)
Includes one overnight stay, a dedicated museum facilitator, two days admission to CBMM, and a souvenir patch.
Registration: bit.ly/LighthouseOvernights

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. The program is designed for youth groups, children's organizations, and scouts ages 8–12 and their chaperones. Groups also may choose to add a scenic river cruise aboard the 1920 buyboat Winnie Estelle at a discounted rate, subject to weather and seasonal availability.

Rising Tide After-School Workshops
Date/Time: Select weekdays beginning January 2022, 3:30–5:30pm
Location: Workshop Annex
Cost: Free
Registration: risingtide@cbmm.org

This winter, Rising Tide will offer in-person, after-school programming for students in grades 6–9. Students will learn tool management and use, team collaboration, project design and development, and workshop safety through the building of unique, fun projects. Registration is required, but new students are welcome at any time during the semester. Sign up for a single class or every class. No experience necessary.

Winter STEAM Team
Date/Time: See schedule below
Location: Van Lennep Auditorium
Cost: $15 per class, with a 20% discount for CBMM Members
Register online for all four sessions for an additional discount.
Registration: bit.ly/WinterSTEAMTeam

This winter, bring your little mariner to CBMM to join our STEAM Team! Each week, STEAM Team participants will join a CBMM educator in a hands-on exploration that incorporates STEAM (Science, Technology, Engineering, Art, and Math).
STEAM TEAM SCHEDULE
Two sessions each day: 10am–noon for ages 4–6; 1–3pm for ages 7–9
Jan. 29: Sail by the Stars
Feb. 5: Art in Motion
Feb. 12: Happy Habitats
Feb. 19: Brackish Brushes
*Inclement weather date for all classes: Sunday, Feb. 26*

Hands-on Build It! Student Workshops
**Date/Time:** Available on select dates by reservation only.
*At least three weeks’ advance notice is required for all guided programs.*
**Location:** Workshop Annex
**Cost:** $20 per person for individual projects; $150 per group for team projects (2-person min/10-person max per workshop).
**Registration:** bit.ly/CBMMStudentPrograms or registration@cbmm.org

Build It! Workshops combine safety and hands-on construction techniques to provide a real-world application for mathematics skills, science concepts, and engineering design. Under the guidance of a CBMM educator, students use tools to build either individual or group projects, such as bat boxes or oyster cages. Build It! Workshops are great for Scout troops, birthday parties, homeschool lessons, and even family gatherings.

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**Not a CBMM Member?**

Make our waterfront yours!
Join today and receive free admission, docking privileges, discounts, and much more!

Call 410-745-4991 or email join@cbmm.org
Support The Annual Fund

Your gift to The Annual Fund supports everything at CBMM, from our hands-on education and boatbuilding programs to seasonal festivals that celebrate the way of life on the Bay, to restoration projects, interactive exhibitions, and more than 80,000 irreplaceable objects in our collection. In addition, your donations to The Annual Fund help keep our exhibitions, historic buildings, and waterfront grounds in beautiful and welcoming condition.

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