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On the cover: The Chesapeake Bay Maritime Museum is proud to be nearing completion on the 4,500-square-feet expansion and renovation of the Norman & Ellen Plummer Center for Museum Collections and Howard Chappelle Library. Photo by George Sass.

Left: Guests examine several of the small craft on display in the Chesapeake Bay Maritime Museum’s Small Boat Shed.
There’s a new look to CBMM on the horizon! When you visit this year, you’ll see many physical changes to your 18-acre campus. These changes are intended to further reinforce our ability to deliver to you our mission: preserving and exploring the history, environment, and culture of the entire Chesapeake Bay region and making this resource available to all; prioritizing the guest experience; and enhancing our central interpretive themes and concepts.

The 4,500-square-foot expansion and renovation of the Norman & Ellen Plummer Center for Museum Collections and Howard Chappelle Library is nearing completion, ensuring our commitment for many decades to come to increase access and ensure the preservation of our collection objects.

Construction on our new 12,000-square-foot Welcome Center—with enhanced exhibition space and a new Museum Store—is underway, immediately noticeable as you enter campus under the original Tilghman Island drawbridge. Construction is anticipated through the year, followed by exhibition installation. We hope to open the new building mid-2023.

After three amazing, transformative years for CBMM, the build of the reproduction Maryland Dove is complete, and Shipyard 2.0 is open for business! Our 1920 buyboat Winnie Estelle will be transferred from the railway to the hardstand in early September to benefit from a completely new hull and engine installation. Inside the Boatshop, our shipwrights are building a 35-foot buyboat for a client. And our Shipwright Apprentices are now refocusing their attention on completing the restoration of the 1912 tug Delaware.

Open through Dec. 21, our new exhibition, Dove Tales, explores the sources that reveal the history, construction, and cultural significance of Maryland Dove. From the tercentenary representation to the 1970s and current iterations, these vessels have served as important interpretive tools, connecting Marylanders to the far-reaching impacts of 17th-century colonization and to boatbuilding as a living history tradition in the Chesapeake region. In 1978, Dorchester County’s Jim Richardson and a team of young workers completed the first Maryland Dove, a representation of the vessel that escorted colonists to the province in 1634. CBMM’s curatorial staff drew from CBMM’s oral history archive and recent interviews with the 1970s boatbuilders for the exhibition.

Many thanks for your support this past year. Do take advantage of everything new on the horizon, at your CBMM. ★

CBMM President & CEO
Kristen L. Greenaway

The Chesapeake Bay Maritime Museum is dedicated to being a valuable community partner with a positive impact on the economy and the watershed around us. Throughout this issue, you’ll find a number of pop-ups highlighting some of our recent contributions. We hope we’ve made you proud. - KG
After three years of construction and a festive summer send-off, the Chesapeake Bay Maritime Museum is officially bidding a fond farewell to a now-complete Maryland Dove.

“I could not be prouder of the work that CBMM has achieved on the project,” said Kristen Greenaway, CBMM President and CEO. “We were absolutely honored to be awarded the build contract, and it has been an organization-wide effort, and an absolute delight, to fulfill it.”

In 2018, it was announced that CBMM had been selected to build a brand-new Maryland Dove for Historic St. Mary’s City. The ship, a representation of the late 17th-century trading ship that accompanied the first European settlers to what is now Maryland, is owned by the state and is operated and maintained by the Historic St. Mary’s City Commission (HSMCC). An earlier version of the ship, built in the 1970s by Cambridge’s Jim Richardson, was nearing the end of its useful life, and decades of new research meant that a new, more historically accurate representation of the original Maryland Dove could be designed.

Since that first announcement, construction of the iconic state ship has been the central focus of CBMM’s working Shipyard. Work over the past few years, all done in public view, has seen the new ship move from concept to reality, and Maryland Dove will finally sail to its homeport in Historic St. Mary’s City at the end of August. Staff from both organizations joined the public in May for a celebration of the ship in St. Michaels, Md., at a CBMM-hosted Dock Party.

Upon returning to HSMCC, Maryland Dove will serve as the organization’s floating ambassador, its flagship exhibition, and a key tool in its educational programming. And, thanks to key design elements and a summer of testing and certification, the new ship is authorized to carry passengers by the U.S. Coast Guard, thus allowing HSMCC to take passengers for an on-the-water experience.

“We are so looking forward to having this exhibit,” said Regina Faden, executive director of Historic St. Mary’s City, at the Dock Party celebration. We have educated about 500,000 students about early Maryland history and are looking forward to the ship helping us educate the next 500,000. We are very grateful.”

To keep up with the ship as it moves into the next stage of its life, visit marylanddove.org.
The Chesapeake Bay Maritime Museum recently broke ground on its new Welcome Center, marking the start of Phase II of its Master Plan campus upgrades.

CBMM to begin next phase of Master Plan upgrades

The Chesapeake Bay Maritime Museum is pleased to announce that it has broken ground on its new Welcome Center—a major milestone marking the start of Phase II of its ongoing Master Plan campus upgrades.

Opening in 2023, the new, fully ADA-accessible building will house CBMM’s Welcome Center, Museum Store, and two exhibition spaces.

“The new building will immensely enhance the guest experience at CBMM and provide an even warmer welcome to campus,” said Kristen Greenaway, CBMM’s president and CEO. “Our Master Plan is designed to create increased space for CBMM’s core museum offerings—including exhibitions, education, and in the Shipyard—and we can’t wait for you to see it!”

CBMM’s Master Plan also includes a Phase II focus on the use of outdoor space and an expansion of Shipyard facilities designed to showcase exhibitions, boatbuilding, and the ever-expanding range of Shipyard education.

Three phases make up the Master Plan, with the scope and timeline contingent upon funding. Funding sources will include individual donations and naming opportunities, grants, and operations. You, too, can support CBMM’s efforts to enhance campus and create better public offerings by donating to The Annual Fund. Visit cbmm.org/donate to learn how.

The Chesapeake Bay Maritime Museum is a non-profit educational organization dedicated to preserving and exploring the history, environment, and culture of the entire Chesapeake Bay region and making this resource available to all.

Every aspect of fulfilling this mission is driven by CBMM’s values of relevance, authenticity, and stewardship and its commitment to providing engaging guest experiences and transformative educational programming, all while serving as a vital community partner. For more information, visit cbmm.org or call 410-745-2916.
Hey, when will the new building open?

We currently anticipate opening the building to the public in fall 2023.

How many exhibitions are closed due to construction?

As you’ll see on campus maps (available in the Welcome Center and Museum Store), only a few of CBMM’s structures are currently unavailable, so the impact on your visit will be minimal.

Why a new Welcome Center? 😐

Our current Welcome Center has outlived its useful life, is costly to maintain, and does not support the guest orientation we have designed. The new, fully ADA accessible building will immensely enhance the guest experience at CBMM. Our Master Plan is designed to create increased space for CBMM’s core offerings—including exhibitions, education, and in the Shipyard—and we can’t wait for you to see it!

What will happen to CBMM’s existing Welcome Center & Museum Store?

CBMM’s new Welcome Center addresses needs identified in a community assessment completed by our Master Plan architects, Ann Behar Architects. The facility will also enhance wayfinding, accessibility, visibility, and our ability to deliver on our mission to preserve and explore the entire history of the Chesapeake Bay region.

Thanks! Can’t wait!

Great question! CBMM is currently examining its options and considering the possibility of repurposing use of those buildings. A decision will be announced later, as Phase III of CBMM’s Master Plan will contemplate the remainder of campus, including the current Museum Store, Welcome Center, Bay History, and Waterfowl buildings.
THE CHANGING CHESAPEAKE

A COMMUNITY RESPONSE EXHIBITION

The Chesapeake Bay Maritime Museum is seeking submissions reflective of the Chesapeake Bay region in a variety of media for this upcoming exhibition. All community members are invited to participate.

Visit bit.ly/ChangingChesapeake for more guidelines and to submit a work.
2022 FESTIVALS + SPECIAL EVENTS

Sunday, August 14
Watermen’s Appreciation Day

Saturday, August 27
Charity Boat Auction

Friday - Sunday
September 30 - October 2
Mid-Atlantic Small Craft Festival

Saturday, October 29
OysterFest

Saturday - Sunday
November 19 - 20
Eastern Shore Sea Glass & Coastal Arts Festival

Visit cbmm.org/events for more information
With the stroke of a pen, you can join CBMM’s Lighthouse Legacy Society

“CBMM holds a special place in our hearts. Serving as Board Chair is an honor. Leaving a Legacy is a privilege.”

Diane Terpeluk & Craig Fuller, Lighthouse Legacy Society

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

For 57 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
Vice President of Advancement
410-745-4956
llacorte@cbmm.org
cbmm.giftplans.org
Though Rick Shearer has been a volunteer for just a little over a year, he’s already worn a lot of hats for the Chesapeake Bay Maritime Museum. From helping to catalog and sort photography collections with the curatorial department, to being a gate monitor at festivals, to monitoring shedding tanks on Waterman’s Wharf and serving on the crew of Winnie Estelle during log canoe cruises, Shearer says it’s his intention to really learn the ins and outs of CBMM. He’s well on his way. Recent additions to his volunteer roles include photographing CBMM events and helping with its strategic planning process, and he’s got his eye on helping in the Shipyard and bartending at future festivals.

“The one thing I haven’t ... explored that much is being a host or interpreter,” Shearer says. “I can’t do that until I really understand CBMM and understand why the organization exists and why these things are important. I’d probably be OK at it, but for me, every object tells a story.”

To those who know him, the volume of roles Shearer has taken on shouldn’t be a surprise—he calls himself someone who must keep busy. Now retired after a long tenure at Penn State University, Shearer says in the more than 50 years of his professional career he almost always had at least two jobs.

“I wasn’t (a fan of downtime). When I was young, I was a figure skater, so I was always on the ice at five o’clock in the morning, and didn’t get home until 10 at night,” Shearer says.

The need to stay busy has stuck with him in retirement as well, with Shearer loading his plate with volunteer roles and alternating between a summer spent sailing on his boat and a winter in which he seeks out long-term projects like getting his captain’s license and building a wooden kayak.

Shearer and his wife now live in Cambridge, and for the self-described “water person” and longtime member, CBMM seems to be the perfect blend of his interests and his desired activity level.

“People volunteer for all kinds of different reasons, and ... people come to CBMM for all kinds of different reasons,” Shearer said. “I can only speak for myself, really, [but volunteering at CBMM is for] people that have an affinity for the water, people that have an affinity for the environment, and people that probably have a bit of a research interest, culturally, in terms of what makes the Chesapeake Bay, the Chesapeake Bay.”

The Chesapeake Bay Maritime Museum is in the process of developing its next strategic plan to help guide the organization over its next five years. The plan will serve as a roadmap for the organization, the heart of which are CBMM’s mission, values, vision, and goals. Stay tuned!
Cultivating Folklife Collections

by Jenifer Dolde

Folklore. Folk art. Folkways. Folk life. Anthropologists, ethnographers, and historians debate and differ in their interpretation and application of these terms. Early folklorists studied oral lore, customs, rituals, and beliefs, often ignoring the craft that people created and employed in their daily lives. Folk art, traditionally defined as aesthetic and symbolic works created by “untrained artists,” eventually came to encompass the design and fabrication of a wide array of objects, including utilitarian ones.

Material culture—objects that people use to define themselves and their world—is at the heart of how history museums like the Chesapeake Bay Maritime Museum strive to interpret the complexity of human existence. An artifact’s cultural context and the heritage it represents are key to understanding its significance. “Folklife” encompasses more—material culture, folk art, customs, and oral traditions—while at the same time making room for the unique knowledge, skills, tools, and cultural practices connected to occupational traditions.

In short, folklife or folkways is the study of everyday life, what we learn, practice, and pass down within communities across generations. Through that lens, diverse examples of cultural expression are opened for interpretation and collecting. CBMM draws from its current, community-sourced collection for study and exhibition and can cultivate new acquisitions resulting from our folklife documentation and outreach.

A prime example is the rich archive of images CBMM has gathered as part of the Maryland Dove oral history project: 20 new oral histories, along with select objects and documents. Many of these materials are highlighted in the current exhibition Dove Tales, with a broader sampling available under “Objects > Features” on the online collections portal at collections.cbmm.org.

As CBMM enters its third year as the Upper Shore Regional Folklife Center, supported by the Maryland Traditions program of the Maryland State Arts Council, we will continue to gather new oral histories that provide depth to our artifact interpretation, collect additional works by recognized traditional artists, and identify and acquire examples of folk traditions from underrepresented communities. This summer, we will work with a consulting folklorist to evaluate strengths and gaps in CBMM’s collection and expand our list of Chesapeake-area tradition bearers, with a goal of mounting an exhibition featuring Chesapeake folklife in the next two to three years. ★

curator’s corner

G. Carroll Thamert, Sr. (1926–2010) was a fifth-generation waterman from Neavitt in Talbot County who became well known as a self-taught wildlife artist. He created more than 3,000 oil paintings during his life, as well as hundreds of carved signs found near the entrance to homes throughout the region. Sign, "Evening View," c. 1980s. G. Carroll Thamert, Sr. Gift of Lynda T. Carlson, collection of the Chesapeake Bay Maritime Museum, 2020.0012.0001.

Smith Island waterman Waverly Evans (1926–2015) retired from a lifetime of crabbing and oystering to create figures and wooden assemblages depicting maritime life using simple materials and found objects, with details only a waterman could know. CBMM counts nearly a dozen Evans works in its collection, including an articulated fisherman, a silhouetted crabber and gunners on skiffs, and a number of buoy sculptures, such as this fisherman. Evans created his works in his fishing shanty, which he converted to a studio. Fisherman sculpture, Waverly Evans, c. 2000. Gift of Elaine Eff, collection of the Chesapeake Bay Maritime Museum, 2021.0016.0007.

June Wingo uses a mallet and chisel to carve a deadeye from osage for *Maryland Dove*, 1978. Photographs by Michael Matthews and Marsie Hawkinson and from the personal collections of Bill Slacum and John Cook have been added to CBMM’s collection, along with an original film, “Reincarnation of the Dove,” by James Craig Shearman. Photograph by Marsie Hawkinson. Gift of Dr. John A. and Marsie Hawkinson, collection of the Chesapeake Bay Maritime Museum, 1439.0050.

In its role as the Upper Eastern Shore Regional Folklife Center, CBMM is working to revitalize its oral history program and cultural traditions documentation. Through expanded community partnerships, CBMM also serves as a resource to empower other regional groups to collect their own oral histories and become a repository for those collections.

Several recently collected oral histories are featured in CBMM’s newest exhibition, *Dove Tales*, which shares the stories—in their own words—of the shipwrights who helped build the first *Maryland Dove* in the 1970s. *Dove Tales* is on view through December in CBMM’s Steamboat Building.
Small but Mighty

Small Craft Heritage Lives on at the Chesapeake Bay Maritime Museum

by Kate Livie
Celebrating small craft of all shapes, sizes, and styles, participants in the Mid-Atlantic Small Craft Festival take to the water in their small-but-mighty vessels.

Photo by George Sass.

One with a makeshift gas tank rigged from an old naval gunpowder can washed up on the tide. Others with extra deep freeboard for hauling in nets full of fish or a needle-narrow beam designed to thread the guts of tidal marshes. Boats just for fishing shad, once a year, boats made for touring places that dried up almost a century ago.

Every boat in the Chesapeake Bay Maritime Museum’s small craft collection is a unique time capsule. Each has a story to tell about the Bay’s past fisheries, environment, culture, or recreation. Almost all of them were designed for maximum utility—and many with innovative adaptations to accomplish it. Though the floating fleet may dominate these spunky little boats in size, the small-but-mighty small craft collection has an outsized importance to CBMM’s mission. Together, its 80-plus vessels chronicle the Chesapeake’s past while helping CBMM to ensure regional boatbuilding traditions and techniques live on.

Don’t ask Pete Lesher, CBMM’s chief curator, which vessel in the small craft collection is his favorite. “What are you going to ask me next? Which of my children is my favorite?” Okay, point taken. But Lesher will admit to a soft spot for the first boat CBMM ever collected, a Robert D. Lambdin log canoe acquired in 1963. Currently on exhibit in the Small Boat Shed, the Lambdin canoe
stands out for its elegant lines—and its obvious deterioration. The condition is deliberate. Unlike many of its beautifully restored counterparts, the Lambdin canoe is a sort of structural x-ray, providing visitors with a peek under the hood to the logs beneath. “It’s wonderful for seeing its construction details as it falls apart,” Lesher explains.

To Lesher, the fact that CBMM’s first-ever accessioned collection item was a small craft in unrestored condition is significant. “We’re a museum about the interaction of people and place, where we teach about the Chesapeake’s past through material culture. Boats are such an important expression of that culture, whether it’s in their design, construction, materials, or use.”

The 1893 five-log Lambdin canoe is a perfect example. One of the last extant 19th century vessels of the Tilghman style, it is a treasure trove of information about the Chesapeake’s maritime past. When Robert Lambdin built this unnamed canoe for C. Howard Lloyd of Wye House, sailing vessels were workhorses crafted from local timbers by local boatbuilders in local boatyards. Originally designed for sailing, the canoe was later retrofitted for power. The beauty of the Lambdin canoe’s condition is how much of those adaptations are laid bare, providing a clear view of the masterful techniques in the canoe’s build and the story of its life on the water.

The Lambdin canoe also illustrates another important function of the small craft collection—to serve as a library of past Chesapeake boatbuilding techniques. Thanks to their compact dimensions, many of these mini masterpieces can be displayed or archived in the same footprint as one larger vessel, making a thorough exploration of Chesapeake craftsmanship as easy as a stroll through At Play on the Bay or the Oystering building.

“Whether its use was recreational or occupational, the small craft collection conveys a range of experiences,” Lesher said. “Some boats are beautiful; others are rough and unrestored. But each shows a history of wear, repair, use, all of them exposed to the briny weather of the Bay.”

Currently on display in Chesapeake Bay Maritime Museum’s Small Boat Shed, the five-log canoe built by Robert D. Lambdin is a highlight of CBMM’s small craft collection and shows the logs that comprise the canoe as a sort of structural x-ray.
That wear and tear can expose weaknesses or strengths in the original design or materials, something that can be better understood by a simple "road test." But how do you accomplish that with a boat that may be too fragile, old, or unique to touch the water again? That’s where CBMM’s working Shipyard comes in. “In our Apprentice for a Day (AFAD) program, we can pull a design from our small craft archives, reconstruct it, and learn along the way,” Lesher said. “In AFAD, we can put it overboard, sail it, and find out how it performs. In some ways, it’s a bit like experimental archaeology.”

One such vessel from CBMM’s collection is Ghost, a 15’ deadrise bateau crabbing skiff built by Capt. Ed Leatherbury in 1920. In 2015, with the help of AFAD program participants, CBMM’s Shipyard Education Programs Manager Jennifer Kuhn re-created a modified version of Ghost based on the original lines. But to make the replica more versatile for recreational use, Kuhn decided to tweak the design a bit. “The original Ghost was built quite stoutly, so we took some liberties and made a lighter version of the skiff,”

Currently on display in Chesapeake Bay Maritime Museum’s Small Boat Shed, the five-log canoe built by Robert D. Lambdin is a highlight of CBMM’s small craft collection and shows the logs that comprise the canoe as a sort of structural x-ray.

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Ghost, a 15’ deadrise bateau crabbing skiff built by Capt. Ed Leatherbury in 1920 and part of CBMM’s small craft collection, was the inspiration for this skiff built in 2015 through its Apprentice for a Day Program.
Kuhn said. “It was a great project because Ghost had been in storage, and this was an opportunity to have it showcased ... and to bring a piece of history to the public forefront.”

CBMM plumbed its small craft archives again in 2016, when the middle schoolers in the Rising Tide After-School Program constructed a replica railbird skiff based on an original in CBMM’s collections that was built in 1900 for McIlvain Biddle of Philadelphia. The Rising Tide participants named it Cattail and promptly launched it, rowing around Fogg’s Cove and just having fun. That’s the beauty of the small craft collection, Kuhn says. “Small craft are way more accessible and easier to manage. For Rising Tide, selecting a smaller vessel meant the project was kid scaled. Once the build was complete, it was a great way to get local kids out on the water. By building small craft, we’re creating that intersection of people and place in the next generation—exposing them to boatbuilding skills and having fun on the water while they’re doing it.”

The joie de vivre inherent in small craft—think of the classic line from The Wind in the Willows: “messing about in boats”—is not limited to after-school programs. It is so central to
CBMM’s mission that every year, the fun and experimentation of small craft are celebrated during the annual Mid-Atlantic Small Craft Festival (MASCF). One of the nation’s largest gatherings of small boat enthusiasts and unique watercraft, MASCF attracts hundreds of amateur and professional boatbuilders and enthusiasts (often with their whole families along for the weekend). Many bring their one-of-a-kind kayaks, canoes, and other traditional small craft, built in home workshops and garages across the country, and happily welcome other attendees to test them out on the Miles River. It’s a generosity of spirit that is typical of the small craft world, Lesher explains.

“At MASCF, we want to build a big tent. We don’t exclude people who build out of materials other than wood, or who want to use electric or power instead of sails on their boat. MASCF is about just having fun on the water without having to spend a lot of money. It supports a community that is excited to stay close to the water in their small craft, chasing the thrill of the next puff of wind that might put you on edge.”

It’s also an opportunity for boatbuilders to share ideas and tips and to observe how other small craft feel and function out on the water. In short, it’s a test lab for small craft innovation. For Lesher, this is a mission critical moment for CBMM’s small craft heritage. “At CBMM, we document living traditions, and in this case, the small craft movement is a living tradition we nurture by hosting this festival. Over the years, we’ve welcomed small craft from the Thousand Islands as well as vessels and participants from the Florida Gulf Coast Museum, and everybody is invited to connect and collaborate over their shared passion.”

As CBMM looks to the future, the small craft collection will be a cornerstone of its planned expansion. Having recently broken ground for a new Welcome Center, CBMM will dedicate space to a new watercraft heritage exhibition. For the first time, most of the small craft collection will be on public display.

“With the largest collection of Chesapeake Bay watercraft, CBMM is responsible for the maintenance and physical preservation of these crafts,” said Lesher. “The new watercraft heritage exhibition will bring more of CBMM’s collections to the public, allowing us to tell a more authentic and complete story of Chesapeake heritage.”

And if the Small Craft Festival, Apprentice for a Day, and Rising Tide are any indication, the new exhibition will prime CBMM to tell a more fun, hands-on, and experimental story as well. After all, that’s the magic inherent in these small, idiosyncratic, people-scaled vessels of the Chesapeake’s past and present. ★
As sea levels rose over the last 10,000 years, they formed the Chesapeake Bay and left behind a small island near the Miles River on Maryland's Eastern Shore. Over the years, the island, now known as Wye Island, became the home of Native Americans until, in 1770, part of it became the property of John Beale Bordley (1727–1804), a distinguished colonial jurist and planter.

As far as is known, no depictions of the island had been created until 1781, when Matthias Bordley (1757–1818), second son of John Bordley, painted a watercolor of the Bordley plantation located on the western half of the island and facing a part of the Wye River.

When Matthias painted his picture, John Bordley had owned his plantation for 11 years, during which he had diligently developed the property as a self-contained community that consisted of all the structures needed to serve a prosperous plantation. This was vividly
described by a descendent, Elizabeth Bordley Gibson, in a sketch of the family:

[Bordley’s] little domain soon became an active scene of business and industry; the numerous buildings rising far and near around the old-fashioned mansion (whose front extended one hundred feet) had altogether the appearance of a village; indeed, was generally so considered by passing strangers. There were the carpenter’s and blacksmith’s shops, always busy. Looms and spinning-wheels in appropriate buildings: these prepared all the coarse materials for laborer’s clothing, and were supplied by fleeces from Mr. Bordley’s own flocks, and his own hemp, flax, and cotton. On another side, a ropewalk, a brickyard and kiln, constructed in 1773; a windmill, built in 1773-4, of uncommonly large dimensions and excellent proportions, substantially raised on a stone foundation, surmounted by an octagon basement on eight brick columns, with an octagon superstructure of the best timber, tapering towards its lofty summit, and there finished by a suitable cupola or head, from one side of which four gigantic arms spread themselves, revolving to catch the winds.

Thus, the Matthias Bordley painting, made from a point near the mouth of the Wye River, includes those buildings described by Gibson, plus:

On another side, a large brew-house, built of his own bricks, and with great attention to suit the purpose; a double milk-house, also of his home-made bricks, and on a new construction, one story being above ground, the other below, with two rooms in each; on each side spacious areas, over which the roof extended, supported on each side by brick columns eight feet high; a complete two-story brick warehouse, for storing wheat and other grain ready for shipping; a shepherd’s house, for an old English herdsman, who received an annuity, and made that his home as long as he lived; a spacious ice-house,
smoke-house, store-house, hen-house, pigeon-house, stables, etc.

While every rural farm needed to develop some degree of self-sufficiency, the diversity of functions and products on Bordley's plantation is extraordinary, resembling those of his acquaintance George Washington at Mount Vernon.

In addition to the numerous buildings, the painting shows a vessel that raises various questions: Where is it headed? Where did it come from? What kinds of animals are on board? Who are the people? We can surmise that the boat is headed for Wye Island on the right, where the Bordley plantation is visible. A close look indicates that the vessel, probably a skiff, is being paddled. We can suspect that the animals are farm animals such as horses, cows, or steers. We can tell nothing about the people; their work suggests that they are farm hands, but whether black or white is impossible to tell. John Beale Bordley is reported to have found slavery “in every aspect . . . a national affliction.” When he turned over his Wye Island plantation to Matthias, he freed some of his enslaved families, as he later did on his other farms.

As to where the vessel originated, it is likely that it began its voyage from the land on the left in the painting. That land, today known as Bennett Point, had for many years been owned first by Richard Bennett, Jr. (1644–c. 1667), and then the Lloyds. By 1781, the Edward Lloyd plantation was well established on land in Talbot County on the south side of the Wye River, as well as on Bennett Point. As major plantation owners, the Lloyds may well have exchanged farm animals with John Beale Bordley, a man who was constantly trying to improve his animal stock. Both Bennett and Lloyd properties lie within a mile of Bordley’s land, so the pictured vessel is unlikely to have come far.

As for Matthias Bordley himself, although his painting of Wye Island is well done, no evidence exists that he painted anything else, despite his association with prominent American artist Charles Willson Peale. This connection occurred after John Beale Bordley raised funds in 1766 to send Peale to England to study with Benjamin West. A year later, Bordley sent his young sons, Matthias and Thomas, to England for their education, and there Peale painted several images of the two boys. In a July 18, 1771, letter to Edmund Jenings, the boys' English uncle and Peale's friend and advisor, Peale wrote: “The Boys draws (sic) very cleverly. I wish their masters may teach [them] to sketch from nature, I mean landscape.” Judging from the quality of the Matthias painting of Wye Island, his master did just that.

When John Beale Bordley moved to Philadelphia around 1791, he left his plantation in the hands of Matthias, who inherited it when his father died in 1804. Matthias lived on Wye Island until his death in 1818. He married Susan Heath in 1799 and sired 15 children, one of whom, John, became a professional portrait artist.

Today, the Bordley area of Wye Island remains in private hands, while most of the remainder is undeveloped and is a Maryland-owned natural resource management area.
Visit the Museum Store at the Chesapeake Bay Maritime Museum to see a fresh batch of new merchandise, from clothing showcasing your favorite members of CBMM’s floating fleet of historic vessels, to one-of-a-kind pieces made by CBMM staffers and local artists.

Purchases made in the Museum Store directly support CBMM’s mission to preserve and explore the history, environment, and culture of the entire Chesapeake Bay region and to make this resource available to all. Don’t forget—CBMM Members get store discounts year-round!
Shipyard looks to new projects post-Dove

While work continued into late summer on the annual maintenance of CBMM’s floating fleet of historic vessels, the rest of the working Shipyard will soon spend time resetting and retooling post-Maryland Dove before turning their attention to laying the backbone for the construction of 40’ buyboat Mr. Dickey. Work on the build, commissioned by Grigg and Cindy Mullen of Rockbridge Baths, Va., will continue in full public view throughout the year, with an expected launch in August 2023.

Fall brings about change not only in the weather, but also in the Shipyard. CBMM’s longtime passenger-carrying buyboat, Winnie Estelle, will be decommissioned and dry docked while receiving a new keel, chine logs, and bottom. Winnie is out of service, its duties will be taken over by Choptank, a 1938 Virginia-built buyboat on loan to CBMM from Joe Robillard, a member of the Board of Governors. This vessel, originally named Crow Brothers 2, was salvaged by Robillard in 2011, restored by Mike Avery, and relaunched in 2018. Before putting the vessel into service, CBMM shipwrights will spend time fitting out the boat’s interior.

For those looking to get involved in the Shipyard, CBMM’s Apprentice for a Day public programming has several upcoming opportunities. From monthly virtual Shipyard updates in the Coffee and Wood Chips program (free to members), to hands-on Shipyard Workdays, to intensive workshops, there’s something for guests of every skill level to try. Visit bit.ly/ShipyardPrograms for a full list of scheduled offerings. ★
**Member Nights**

**Charity Boat Auction Preview**  
**Date/Time:** Friday, Aug. 26, 5–7pm  
**Location:** Navy Point  
**Cost:** Free for CBMM Members  
Interested in a new boat and a good deal? Members have the opportunity for an advance preview of the boats for sale at CBMM’s Annual Charity Boat Auction (scheduled for Saturday, Aug. 27).

**“Water’s Way: Thinking Like a Watershed,” A Producer’s Screening**  
**Date/Time:** Thursday, Nov. 10, 5–6pm  
**Location:** Van Lennep Auditorium  
**Cost:** Free for CBMM Members  
Join artists and producers Dave Harp and Tom Horton for a special screening followed by a Q&A about their 2021 film “Water’s Way: Thinking Like a Watershed.” This film explores how the watery world of the Chesapeake Bay region once functioned and how natural elements like beavers and trees could help clean the water again.

**Maritime Holiday Craft with Rising Tide**  
**Date/Time:** Thursday, Dec. 8, 5:30–7:30pm  
**Location:** Van Lennep Auditorium  
**Cost:** Free for CBMM Members  
**Registration:** [bit.ly/RisingTideMemberNight](http://bit.ly/RisingTideMemberNight)  
Grab a cup of hot cocoa and join Workshop Education Manager Kendall Wallace and Youth Programs Coordinator Sophie Stuart to create a maritime-inspired craft for the holiday season. Supplies will be provided for participants. Perfect for the whole family to join in!

**Apprentice for a Day Shipyard Programs**

**Shipyard Workdays**  
**Date/Time:** Saturday, Aug. 6; Saturday & Sunday, Sept. 10 & 11; and Saturday, Dec. 3; 10am–4pm  
**Location:** Shipyard  
**Cost:** $60, with a 20% discount for CBMM Members  
Join CBMM shipwrights on select weekends to hone your woodworking skills and help on upcoming construction and restoration projects. Projects will vary week to week and will include a small boat restoration and the construction of a new 40’ buyboat.

**Coffee & Wood Chips**  
**Date/Time:** Mondays, Aug. 15, Sept. 19, Oct. 17, and Nov. 21, 10–11am  
**Location:** Virtual Program  
**Cost:** $10, free for CBMM Members  
**Registration:** [bit.ly/ShipyardPrograms](http://bit.ly/ShipyardPrograms)  
Connect with CBMM from home by joining Shipyard Education Programs Manager Jenn Kuhn on Mondays each month for updates on all that is happening in CBMM’s working Shipyard. Topics may include progress on the 40’ buyboat build, the restoration of small craft, and work being done on CBMM’s floating fleet of historic vessels.

**Skin-on-Frame Kayak Build**  
**Date/Time:** Friday, Sept. 30–Thursday, Oct. 6, 8am–6pm  
**Location:** Shipyard  
**Cost:** $1,975  
In collaboration with Delmarva Paddlers Retreat, CBMM is offering a week-long intensive program to build your own skin-on-frame kayak in its working Shipyard, led by Anders Thygesen of Vestfossen, Norway. Thygesen is an accomplished expedition kayaker who builds kayaks and paddles in Norway to support his habit and his family. He is a favorite guest at the Delmarva Paddlers Retreat.

**Pour on the Shore: Sip and Scratch**  
**Date/Time:** Friday, Nov. 11, 5:30–8:30pm  
**Location:** Van Lennep Auditorium  
**Cost:** $60, with a 20% discount for CBMM Members  
**Registration:** [bit.ly/PourontheShore](http://bit.ly/PourontheShore)  
Join CBMM and Butter Pat Industries for a short presentation, beverages, and light hors d’oeuvres while carving your own unique designs into a sand mold to be cast in iron the following week. Participants will learn about the processes involved in casting iron by creating relief carvings into a resin-bonded sand mold. These carvings become the vessel in which molten iron will be poured during a live iron demonstration to be held in the Shipyard on Saturday, Nov. 19.

**Metal Casting Workshop**  
**Date/Time:** Saturday, Nov. 12, Sunday, Nov. 13, and Friday, Nov. 18, 9am–5pm; Saturday, Nov. 19, noon–7pm; and Sunday, Nov. 20, 10am–5pm  
**Location:** Shipyard  
**Cost:** $1,000, with a 20% discount for CBMM Members  
**Registration:** [bit.ly/MetalCastingWorkshop](http://bit.ly/MetalCastingWorkshop)
Participants in this intensive five-day Metal Casting Workshop will learn the art of casting iron using the traditional green sand and lost wax investment methods under the guidance of Christian Benefiel. A visiting master, sculptor, and director of welding and fabrication at Chesapeake College, Benefiel has been casting and fabricating large sculptures for more than 20 years.

Days one and two will focus on a casting demonstration, pattern, mold making, and furnace prep. On day three, participants will work on green sand and sodium silicate molding. Day four involves furnace setup and pouring metal, and students will unpack their molds and clean up the castings on day five. Materials are included in the cost of registration.

**Pour on the Shore: Live Demonstration**
**Date/Time:** Saturday, Nov. 19, noon–6:30pm  
**Location:** Shipyard  
**Cost:** Included with general admission

Visiting masters, CBMM shipwrights, and program participants will host a live iron pour demonstration in partnership with Butter Pat Industries.

From noon–4pm, guests are invited to purchase and create their own relief carving in resin-bonded sand, which will later be poured in iron. At this time, guests can also watch the setup of the cupula (a continual tap furnace in which iron is melted) and the mold line. Lighting of the furnace and iron pouring to occur between 4–7pm. Sand molds will be opened after cooling, on Sunday, Nov. 20, during regular CBMM hours.

**Holiday Workshop**
**Date/Time:** Tuesdays, Dec. 6 and 13, and Thursdays, Dec. 8 and 15, 5:30–8:30pm  
**Location:** Shipyard  
**Cost:** $120, with a 20% discount for CBMM Members  
**Registration:** bit.ly/CBMMHolidayWorkshop

Looking for unique holiday gift ideas for your loved ones? In these four session, CBMM shipwrights will guide you through constructing bandsaw reindeer and decorative light boxes. Participants have the option to focus on building one or both projects. Attendance at all four sessions is required for completion of projects. Materials are included in the cost of registration.

**Boater’s Safety Course**
**Date/Time:** Tuesday–Thursday, Aug. 23–25, and Monday–Wednesday, Sept. 26–28, 5–8pm  
**Location:** Virtual Program  
**Cost:** $25, with a 20% discount for CBMM Members  
**Registration:** bit.ly/BoaterSafetyCourses

CBMM’s 100% virtual Boater’s Safety courses teach participants the basics needed to safely and confidently operate a vessel on Maryland waterways. Maryland boaters born after July 1, 1972, are required to have a Certificate of Boating Safety Education to operate a vessel. Participants must attend all three sessions and pass the Department of Natural Resources exam to earn a certificate that is good for life.

**Volunteer Interest Meetings**
**Dates/Times:** Tuesday, Sept. 13, 2–3pm, and Saturday, Nov. 12, noon–1pm  
**Location:** Virtual Program  
**Cost:** Free  
**Registration:** bit.ly/CBMMVolunteerInterest

Learn how you can participate in the Chesapeake Bay region’s 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.

**Start Your Own Oyster Garden Workshop**
**Date/Time:** Saturday, Oct. 22, 9am–noon  
**Location:** Van Lennep Auditorium  
**Cost:** $200 per person with a 20% discount for CBMM Members  
**Registration:** bit.ly/CBMMOysterGarden

Led by CBMM staff and Dr. Lawrence Rudner, a retired statistician and master oyster gardener, this program and workshop will provide you with all the information needed to successfully grow oysters off your dock. All materials, tools, oysters, and instruction are provided, including seed oysters to start your own garden. All workshop participants will leave with at least one completed cage and materials for two more.
**Youth & Family Programs**

### Fall Lighthouse Overnight Program

**Date/Time:** Select Friday and Saturday evenings, September & October, 7pm–9am  
**Location:** Hooper Strait Lighthouse  
**Cost:** $50 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/LighthouseOvernight

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 may also choose to add on 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:** Mondays, Tuesdays, & Thursdays, September–December, 3:30–5:30pm  
**Location:** Workshop Annex  
**Cost:** Free  
**Registration:** risingtide@cbmm.org

This fall, Rising Tide will offer in-person, after-school programming for students in grades 6–9. Students will learn woodworking tool management and use, team collaboration, project design and development, and workshop safety. Registration is required, but CBMM welcomes new students at any time during the semester. Sign up for a single class, or every class. No experience necessary. Transportation is available from Easton and St. Michaels.

### Homeschool Days

**Dates/Time:** Tuesday, Sept. 13, and Wednesday, Sept. 28, 10:30am–noon or 1–2:30pm  
**Location:** CBMM  
**Cost:** $5 per person, free for children 5 and under  
**Registration:** bit.ly/CBMMHomeschool

Homeschool students and their adults are invited to CBMM’s Homeschool Day, selecting either a morning or afternoon program to focus on the history, culture, and environment of the Chesapeake Bay region. This season, homeschoolers will participate in the Bay Bounty Guided Tour, viewing the Bay through the eyes of a waterman to learn what it means to “follow the water” in every season on the Chesapeake.

### STEAM TEAM

**Date/Time:** See schedule below  
**Location:** Dorchester House  
**Cost:** $15 per class, with a 20% discount for CBMM Members. Four-session pass can be purchased at an additional discount.  
**Registration:** bit.ly/FallSTEAMTeam

This fall, bring your little mariner to CBMM to join our STEAM Team! Each week, STEAM Team participants will join an experienced educator in a hands-on exploration of CBMM displays that incorporate a variety of activities related to STEAM (Science, Technology, Engineering, Art, and Math).

**STEAM TEAM SCHEDULE**

- Two sessions each day: 10–noon for ages 4–6  
  1–3pm for ages 7–9
- **Oct. 8:** Lighthouse Life  
- **Oct. 22:** Shipwreck Scientists  
- **Nov. 5:** Simple Machines Move the Maritime World  
- **Nov. 12:** Boats of the Bay

### Rising Tide Holiday Gift-Making Workshops

**Date/Time:** See schedule below  
**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.

- **Session One:** Tuesday–Thursday, Nov. 29–Dec. 1, 3:30–5:30pm  
- **Session Two:** Tuesday–Thursday, Dec. 6–8, 3:30–5:30pm  
- **Session Three:** Monday–Thursday, Dec. 12–15, 3:30–5:30pm

### On-the-Water Programs

### Wednesday Night Racing Spectator Cruises

**Date/Time:** Wednesday, Aug. 3, 5:30–7:30pm  
**Location:** Aboard *Winnie Estelle*  
**Cost:** $30 per person, with a 20% discount for CBMM Members  
**Registration:** bit.ly/CBMMCruises

Spend an evening on the Miles River watching the Wednesday Night sailboat races from the deck of CBMM’s 1920 buyboat *Winnie Estelle*. This spectator cruise offers a great introduction to sailboat racing in a casual but competitive atmosphere.
Sunset Cruise
Date/Time: Friday, Aug. 5, 7:15–8:45pm
Location: Aboard Winnie Estelle
Cost: $45 per person, with a 20% discount for CBMM Members
Registration: bit.ly/CBMMSunsetCruise

Bring someone special for an evening aboard Winnie Estelle to watch the sun set over the beautiful Miles River. All cruises board 15–30 minutes before the start times listed.

Eco Cruise
Date/Time: Thursday, Aug. 18, 1–2:30pm
Location: Aboard Winnie Estelle
Cost: $25 per person, with a 20% discount for CBMM Members
Registration: bit.ly/CBMMCruises

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

Guided Paddle and Tasting: Oxford
Date/Time: Saturday, Aug. 27, 9:30am–1:30pm
Location: Launches from Bellevue Boat Ramp, Oxford-Bellevue Ferry, Royal Oak, Md.
Cost: $55 without kayak rental; $75 with rental; 20% discount for CBMM Members. Tasting included with registration fee.
Registration: bit.ly/PaddlePrograms

CBMM staff will lead a kayak paddle along the Tred Avon River, concluding with an ice cream tasting at the Scottish Highland Creamery. This program is good for both beginning and intermediate paddlers.

Participants are asked to bring their own PFDs if they are not renting one of CBMM’s kayaks. Participation is limited, and anyone age 16 or younger must be accompanied by an adult. Please dress for being outdoors, wear sunscreen, and bring water and any snacks you will need for the duration of the paddle.

Guided Paddle and Tasting: Greensboro
Date/Time: Saturday, Sept. 17, 9am–1pm
Location: Launches from the Greensboro Boat Ramp
Cost: $55 without kayak rental; $75 with rental; 20% discount for CBMM Members. Tasting included with registration fee.
Registration: bit.ly/PaddlePrograms

ACA-certified CBMM staff members will lead this leisurely paddle along a classic Chesapeake landscape. Paddlers will follow the Choptank River to Denton, where we will haul out to take a break for a drink and snack at the Market Street Public House before paddling back to Greensboro. Good for both the beginner and the intermediate paddler.

Paddling with the President
Date/Time: Wednesday, Sept. 21, 5:30–7:30pm
Location: Launches from CBMM’s Fogg’s Landing
Cost: $30 without kayak rental; $50 with rental; 20% discount for CBMM Members
Registration: bit.ly/GreenawayPaddle

Join CBMM President and avid paddler Kristen Greenaway in a relaxed evening paddling along the Miles River and up Long Haul Creek. Participants will have a chance to learn how to paddle using Greenaway’s preferred Greenland paddle. Participants are invited to bring their own kayak or rent one of ours. We ask paddlers to bring water, a head lamp, and a PFD if not renting one of our kayaks. Good for both the beginner and the intermediate paddler. Participation is limited, and anyone age 16 or younger must be accompanied by an adult.

Full Moon Paddle
Date/Time: Monday, Oct. 10, 5:30–7:30pm
Location: Launches from CBMM’s Fogg’s Landing
Cost: $30 without kayak rental; $50 with rental; 20% discount for CBMM members
Registration: bit.ly/PaddlePrograms

Join ACA-certified CBMM staff for an evening paddle to enjoy the evening sunset and the full moon. Participants are invited to bring their own kayak or rent one from CBMM. We ask paddlers to bring water, a head lamp, and a PFD if not renting one of our kayaks. Good for both the beginner and intermediate paddler. Participation is limited, and anyone age 16 or younger must be accompanied by an adult.
Special Events

Morning Yoga
Date/Time: Saturdays, Aug. 6 & 20, 9–10:15am
Location: Navy Point or CBMM’s Oystering building
Cost: $20 for a single session, $110 for full series; 20% discount for CBMM Members
Registration: bit.ly/MorningYogaCBMM

Join Eastern Shore Yoga for CBMM’s first-ever Saturday-morning yoga series. Certified yoga instructors will lead yogis through 75 minutes of a mixed-level flow. Classes will be held on CBMM’s Navy Point, next to the Bell Tower, or on the deck of the Oystering building. Rain location is the Small Boat Shed. Participants are required to bring their own mats, props, and water.

Exhibition Opening: The Coming Coast
Date/Time: Thursday, Sept. 15
Location: Van Lennep Auditorium & Fogg’s Landing
Cost: Included with general admission

Informed by his training as an environmentalist and inspired by his passion for the beauty and wildness of the natural world, photographer and filmmaker Michael O. Snyder’s works explore the effects of climate change on the Chesapeake Bay region and beyond. Images from Snyder’s Eroding Edges and The Coming Coast series confront the impact of environmental change on both landscape and culture and will be exhibited in a traditional gallery setting indoors and outdoors on CBMM’s campus.

Michael O. Snyder’s documentary work is funded through The Bertha Foundation, Climate Central, National Geographic, The Blue Earth Alliance, The Arctic Institute, and The National Trust for Historic Preservation.
Maryland Dove sets sail for the first time on the Miles River in June 2022, as shipwrights from the Chesapeake Bay Maritime Museum worked through their final punch list to complete the ship. Photo by George Sass.
2021–22 IMPACT REPORT

213 N. Talbot St.
St. Michaels, MD 21663
410-745-2916 | cbmm.org

Download financials at cbmm.org/about/financials
In 2021, CBMM partnered with Needle’s Eye Academy to provide a hands-on component to the organization’s mission to improve literacy among students of color in Talbot County. Working with CBMM’s staff in its Rising Tide Workshop Annex, the Needle’s Eye students learned about shipbuilding and sailmaking using tools from Albert and Downes Curtis’s former sail loft in Oxford. The Curtis brothers were prominent African-American entrepreneurs during the 20th century, and CBMM is proud to count objects from their loft among its collection.

Cover photo by James Redman.
On behalf of the Chesapeake Bay Maritime Museum’s Board of Governors, I thank you. Our success this past year is due in every way to your support, your dedication, and a mission-focused commitment from the entire CBMM community.

The support outlined in this issue of The Chesapeake Log is evidence of CBMM’s strength and wide reach throughout the region. What we do is enjoyed by tens of thousands, for the reasons behind what we do fulfill a mission to preserve, protect, and educate all who connect with us concerning the vital significance of the Chesapeake Bay in the past, present, and future.

Earlier this year, the helm passed from Dick Bodorff to me as chair of the Board of Governors. We all owe Dick a great debt of thanks. With his leadership, we weathered the pandemic and saw the completion of the reproduction of Maryland Dove, all the while leading a charge for the funding that has allowed us to break ground on a new CBMM Welcome Center. No question, Dick set a high bar during his tenure!

As always, exciting things are in store for us at CBMM with Kristen Greenaway’s leadership. She provides a preview in her message about new initiatives that she and her fine team are planning.

One thing does not change! Your support continues to remain vital for pre-K–12 and adult education programming, our Rising Tide after-school and summer program, new and relevant exhibitions, online or in-person access to our collection, on- and off-the-water experiences, preservation of our floating fleet, and the passing on of traditional boatbuilding skills through the shipwright apprentice program.

One last thought: when you say to yourself, “I really need to find a gift,” think of our revitalized CBMM store!

Let’s all enjoy the year ahead! ★
Gifts to the Collection

Through donations, purchase, and transfer, CBMM added some outstanding items to our artifact, photograph, manuscript, and library collections this fiscal year, including a Maryland Bay Pilot’s leather coat from World War II; harpoons for hunting stingrays; photographs of the 1970s build of Maryland Dove; a watercolor, “Members only, Tangier Island,” by Marc Castelli; an oil painting, “Double Battery on the Susquehanna Flats,” by Hermann Simon; a handmade outfit by Mary “Mama Girl” Onley; oral histories from both the shipwrights who worked on the 1970s build of Maryland Dove and the Chesapeake Bay Maritime Museum shipwrights who worked on its successor; a Girl Scout Mariner uniform; folk art sculptures by Waverly Evans; and a variety of books, including “Working the Waterfront: A Maritime History of Annapolis and the Chesapeake Bay” by Stephen Ritterbush, “Icy Winters on the Chesapeake Bay: A History” by James L. Foster, and “Chesapeake Bay Ducking Guns, Baltimore Made” by C. John Sullivan Jr.

Interested in donating to the CBMM collection? Please visit cbmm.org/libraryinfo and note on the research request form that you would like to make an object donation, or email collections@cbmm.org with a description and image of the donation. Thank you!

Gifts to the Collection

CBMM is grateful to the following friends who donated a variety of items to the collection over the past year:

- Academy Art Museum
- Michael Adams
- Michael Albert
- Eliza Smith Brown
- Lorraine Claggett
- Joseph Connor
- John Cook
- Heather Davidson
- Leonard Dayton Jr.
- Donna & William Dudley
- Elaine Eff
- Lisa Egeli
- Catherine & Jim Elk
- Edward J. Farley
- James L. Foster
- Philip Gootee
- Robin Gordon
- Kristen Greenaway
- Jeanne Law Hale
- David Harp
- Marsie & John Hawkins
- Paul Hawkins
- Ernest Haynes Jr.
- The Estate of Barbara & Fred Hecklinger
- Richard Henderson
- Samuel Hilgartner
- Jane & Francis Hopkinson
- Judy & Tom Howell
- Tom Howell
- Greg Ifft
- Robert V. Jones
- Susan & Neil Kaye
- Jennifer Kuhn
- Annabel & Ronald Lesher
- Mariana Lesher
- Patricia Lesnoff
- Duncan Macfarlane
- Michael Marcus
- Maryland Center for History and Culture
- Harriett & Craig McConnell
- Catherine L. Moore
- Libby Moose
- South Street Seaport Museum
- John Northeimer
- Sandra Smith Osing
- Oxford Museum
- John Pfister
- Ellen & Norman Plummer
- Jeff Reid
- Lynn & Ron Render
- Steve Ritterbush
- Bonnie Smith Robbins
- David Rogers
- Richard Scofield
- James Craig Shearman
- William Slacum
- Sharon D. Smith
- William A. Smith IV
- William A. Smith III
- Judy & Henry Stansbury
- Jean Starling
- Steamboat Era Museum
- Phil Stephenson
- Barbara Smith Sturgis
- John C. Sullivan
- John E. Swain
- Frank Townsend
- Mimi Ulsaker
- John Valliant
- Alexander Watson
- David Westergard
- June Rose Wingo
- David W. Wooddell
- Clara Zinky
STATEMENT OF FINANCIAL POSITION YEAR ENDED FEBRUARY 28, 2022

ASSETS

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LIABILITIES AND NET ASSETS

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<td>With Donor Restriction</td>
<td>$26,181,642</td>
</tr>
<tr>
<td>Total Net Assets</td>
<td>$40,982,166</td>
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<tr>
<td>Total Liabilities and Net Assets</td>
<td>$42,183,091</td>
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</tbody>
</table>

OPERATING INCOME

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual Fund</td>
<td>13%</td>
</tr>
<tr>
<td>Debt Forgiveness PPP</td>
<td>10%</td>
</tr>
<tr>
<td>Sales of Donated Boats, Net of Expenses</td>
<td>6%</td>
</tr>
<tr>
<td>Facilities Rentals &amp; Other Income</td>
<td>5%</td>
</tr>
<tr>
<td>Education &amp; Shipyard Programming</td>
<td>2%</td>
</tr>
<tr>
<td>Endowment Distribution</td>
<td>11%</td>
</tr>
<tr>
<td>Membership</td>
<td>9%</td>
</tr>
<tr>
<td>Museum Store Gross Profit</td>
<td>3%</td>
</tr>
<tr>
<td>Admissions &amp; Festivals</td>
<td>13%</td>
</tr>
<tr>
<td>Other Contributions &amp; Grants</td>
<td>28%</td>
</tr>
<tr>
<td>Total Operating Income</td>
<td>$5,512,380</td>
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</tbody>
</table>

OPERATING EXPENSES

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shipyard &amp; Apprentice Program</td>
<td>11%</td>
</tr>
<tr>
<td>Curatorial &amp; Exhibitions</td>
<td>10%</td>
</tr>
<tr>
<td>Communications &amp; Marketing</td>
<td>6%</td>
</tr>
<tr>
<td>Advancement</td>
<td>7%</td>
</tr>
<tr>
<td>Education &amp; Volunteer Programs</td>
<td>7%</td>
</tr>
<tr>
<td>Special Events &amp; Rentals</td>
<td>5%</td>
</tr>
<tr>
<td>Facilities Management</td>
<td>6%</td>
</tr>
<tr>
<td>Museum Store &amp; Guest Services</td>
<td>11%</td>
</tr>
<tr>
<td>Operations &amp; Technology</td>
<td>14%</td>
</tr>
<tr>
<td>Total Operating Expenses</td>
<td>$4,692,735</td>
</tr>
</tbody>
</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, 2021, and February 28, 2022. 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 in and passion for the Chesapeake Bay and its cultural heritage. Gifts to The Annual Fund, Endowment, Comprehensive Campaign, Collection, Sponsorships, Pre-Boating Party and Boating Party, 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 Liz LaCorte, Vice President of Advancement, at 410-745-4956 or llacorte@cbmm.org.
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