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CBMM gets into the holiday spirit with festive decorations adorning the historic Hooper Strait Lighthouse (cover) and Small Boat Shed on campus (left). Photos by George Sass.
I was extremely grateful this summer to be given a 65 day seabatical (aka sabbatical) by CBMM’s Board of Governors. I took the opportunity to take my 15-year-old son with me on our Cape Dory 32 sailing boat and sail from St. Michaels to “Down East” Maine. We made it as far as Somes Sound by Day 30 before heading back home, traveling 1,582 NM.

What an adventure! And probably the last time I may have with “the boy” (as per my daily social media posts) for such a long period of time. For me, that was the most special aspect of the trip—and we both survived living together in a far smaller space than home.

Strapped for time before school started for the new academic year, I dropped the boy off in Lewes, Del., on Day 58 with 36 hours to spare before the school bell rang, leaving me seven days to solo home.

It wasn’t until the last day—a Saturday—that I was ready to come home—as noted in the log—even shedding a tear or two as I sailed past CBMM’s waterfront to my slip. My first meeting was 0900 the next morning with one of my senior staff to help bring me up to speed. And, frankly, I could not have left campus for this length of time without CBMM’s most impressive senior leadership team.

I am extremely excited to be back in action! And there is a great deal of action happening on campus and behind the scenes. Maryland Dove has left and is fully commissioned by Historic St. Mary’s City. Summer camp programming accelerated, serving twice as many children of all ages as prior years, and our K-12 student programming is fully booked for the new academic year.

The Shipyard is now devoted to a build commission for a new 36-foot buyboat, a full restoration of Winnie Estelle—currently on the hardstand where Dove was—and completing a fit-out of our new-to-the-fleet buyboat Choptank—making us buyboat central—as well as catching up on railway season for the rest of the floating fleet. The expansion and renovation of Library and Collections is complete, and the build of the new Welcome Center is underway. By the time you read this, a building frame with walls and roof will be standing.

Behind the scenes, we’re planning for Phase III of the Master Plan that covers the rest of campus, working on a new five-year strategic plan to help guide us through to 2028, and designing and planning for the new Welcome Center with its Stories from the Shoreline and Watercraft Heritage exhibitions that will provide opportunities to showcase never-before-exhibited collection items and vessels.

Taking the time out that I did has helped develop an even deeper appreciation for everything we are working to achieve to share with you, at your CBMM. Visit, visit often, and enjoy! ★

CBMM President & CEO
Kristen L. Greenaway
After years of thoughtful planning and generous philanthropy toward the project, the Chesapeake Bay Maritime Museum officially broke ground on its new Welcome Center during the summer of 2022.

Set to open in fall 2023, the new, fully ADA accessible building will house CBMM’s Welcome Center, Museum Store, and two new exhibition spaces. Its construction marks the start of Phase II of CBMM’s ongoing Master Plan campus upgrades.

Funding for continued Master Plan improvements come from individual donations and naming opportunities, grants, and operations. Donate to The Annual Fund today to support CBMM’s efforts to enhance campus and create better public offerings.

Head to cbmm.org to see your Philanthropy at Work by following the on-going construction and learning more about this transformational next step for CBMM. ★
upcoming exhibition

The Changing Chesapeake

The Chesapeake Bay Maritime Museum’s forthcoming exhibition, The Changing Chesapeake, invites guests to explore the perspectives of a wide variety of individuals as they reflect on the past, present, and future of the Chesapeake region. Selected through a community panelist review process, the works include photography, painting, quilting, embroidery, literary art, poetry, ceramics, songwriting, mixed media, and found-object art.

Artists were asked to reflect on how climate change and the impact of humans on the environment shape their Chesapeake community, how the way they identify with and are inspired by the Chesapeake has evolved, what they would want someone 100 years from now to know about life and community traditions in the Chesapeake, and their vision for the future of life in the region.

“Our concept for The Changing Chesapeake was to break down barriers and encourage artists of all types and experience levels to find their voice, share their personal histories, passions, fears, and hopes, and to convey how the Chesapeake shapes and is shaped by individual and community identities,” said Curator and Folklife Center Manager Jen Dolde. “These artworks document how cultural traditions are evolving and transforming in an era of dynamic change. They are a human response to environmental, economic, and internal and external factors that often seem beyond our control.”

Final selections for the exhibition will be made in December, and artists will be notified by the end of the year. The Changing Chesapeake opens on Friday, Feb. 24, with public programming slated for spring 2023. CBMM Members and artists will be invited to view the exhibition and mingle during an opening event on Thursday, March 2.
Become a Chesapeake Bay Maritime Museum Volunteer Today

Help make the Chesapeake Bay accessible to people of all backgrounds and abilities as a volunteer at CBMM. Through behind-the-scenes and public-facing activities, volunteers share their time, talents, and experience to complement and enhance the work of CBMM’s professional staff.

CBMM has volunteer opportunities throughout its 18-acre campus and in every department. Join other Chesapeake-minded people from around the region and follow your interests wherever they lead!

CBMM is currently seeking storytellers and lifelong learners to join its team of volunteer docents and interpreters.

Do you love sharing stories with friends and family? Are you the kind of person who enjoys sharing the latest book chapter you’ve read? Looking to enter a career in education or teaching and want some hands-on practice? If so, this is the role for you.

CBMM docents and interpreters lead discussions that help guests from around the state, region, and world find their own personal connections to the Chesapeake. These include guided tours and interactive programs that focus on topics such as seasonal harvests and working traditions, the timeless craft of shipbuilding, environmental conservation, and more.

CBMM is also looking to add guest hosts who work together each day to provide a warm welcome and personalized visit to CBMM and the Chesapeake. It’s a chance to meet new people, engage in CBMM’s daily and annual activities, and develop customer service skills as well as a knowledge of the Bay region.

All necessary training is provided for these positions and all volunteering roles, including opportunities for mentoring, guided instruction, on-the-job shadowing, and independent learning.

Submit an application at cbmm.org/support/volunteer and attend an upcoming interest meeting session to learn more about all volunteer opportunities.
Clockwise from top left: The action was brisk at the annual Charity Boating Festival, approximately $55,000 (Photo by Craig Ligibel); Wooden and fiberglass classics, vintage racers, and other antique and Chesapeake Bay-related vessels lined CBMM’s waterfront campus on Fisherman’s Boating Festival (Photo by George Sass); CBMM’s summer camps; Chesapeake Bay’s people, animals, traditions, and environments; Wooden classic buyboat, *Winnie Estelle*, was craned and dry-docked Sept. 26 to undergo repairs (Photo by George Sass); OysterFest returned on Oct. 29, drawing more than 3,000 guests for the annual celebration of the bay, youth cardboard boat race was a highlight of Mid-Autumn Appreciation Day on Aug. 14 brought the opportunity to meet the Chesapeake Bay Maritime Museum’s leadership at a ceremony on Aug. 24; Guests explore CBMM’s historic Hooper Strait House, 2022 editions of the popular Eastern Shore Sea Glass & Coastal Arts Festival in 2022 (Photo by George Sass); The CBMM Shipyard stayed busy in 2022 putting the finishing touches on *Martha Marlene*, its 2022 home at Historic St. Mary’s City (Shipyard photos by George Sass).
At the annual Charity Boat Auction on Aug. 27, with the 68 boats sold yielding wooden and fiberglass classics, vintage racers, and other antique and front campus on Father's Day weekend for the 34th Antique & Classic camps offer youth the opportunity to explore the magic of the environment (Photo by Eliot Aust); CBMM's longtime passenger-carrying Sept. 26 to undergo routine maintenance (Photo by George Sass); 100 guests for the annual celebration of the Bay’s favorite bivalve; Atlantic Small Craft Festival XXXIX on Sept. 30-Oct. 2; Watermen’s to meet the Chesapeake’s watermen, along with a spirited boat docking photo by George Sass); Guests filled Van Lennep Auditorium on Sept. 15 for discuss his exhibition, The Coming Coast: Photographs by Michael celebrated its forthcoming new Welcome Center with a steel signing Hooper Strait Lighthouse (Photo by George Sass); CBMM hosted two Sea Glass & Coastal Arts Festival in 2022 (Photo by George Sass); The CBMM Shipyard Maryland Dove and getting the vessel ready for delivery to its permanent George Sass).
A crowd gathered at the Chesapeake Bay Maritime Museum’s dock on Aug. 3 to see Caden Lewis and *Cinnamon Girl* off on a quick sail around St. Michaels Harbor that was months in the making.

The local 16-year-old devoted his summer to fixing up the 16-foot two-sail bateau crabbing skiff, and that morning, he finally hit the water, accompanied by CBMM volunteer Don Boehl and with appropriate fanfare from an audience of CBMM Shipyard crew who’d witnessed the boat’s restoration.

"It was a feeling of relief, like, 'I did this,'" Lewis said. "I did it, some by myself and some of it with other people, and working so hard on that boat, it was really special to me to finally get it done."

The moment was a testament to Lewis’s growing passion for the trade and the skills that he’s developed in recent years at CBMM, first as a member of its Rising Tide youth program and lately as a volunteer eager to chip in around the Shipyard.

Lewis first sailed *Cinnamon Girl*, built in 1995 based on a historic design, last fall during the Mid-Atlantic Small Craft Festival (MASCF). While the boat remains a work in progress, he was excited to be able to showcase his efforts to bring it back to life at this fall’s MASCF XXXIX, where it was honored with both the John Ford People’s Choice Award and the Joe Liener Award for best traditional-designed boat with traditional construction.

"The main thing I learned through this project is that everything is not going to be done in one day or a month or even two months,” Lewis said. "You have to really take it day by day and trust in the work that you’re doing."

Lewis has been a regular around CBMM since joining Rising Tide as a sixth-grader. That first year, he helped build a pair of Smith Island skiffs as part of the afterschool program.

Since then, he’s learned a lot by watching, talking to staff and volunteers, and lending a hand at every opportunity.

"It’s a second home for me," said Lewis, now a junior at St. Michaels High School. "It’s a safe place to go, it’s somewhere to take your mind off things, and it’s somewhere you can go learn.

"I’ve learned so much there, from Rising Tide, being around for the *Maryland Dove* build, and working on the floating fleet. I go every chance I get. For me, it’s one of the best places to be."

Last summer, Shipyard Education Programs Manager Jenn Kuhn asked Lewis to be a youth volunteer at the Shipyard. He excelled in that role, and when he asked to fix up *Cinnamon Girl* in the spring, Kuhn gave the green light without hesitation.

"I’m proud of him," Kuhn said. "That he’s been so engaged and dedicated to this work is a testament to his character. He will go far because he’s very inquisitive and thoughtful and interested, and he’s not afraid to put himself out there."

Once part of CBMM’s rental livery,
Cinnamon Girl was in need of TLC when Lewis went to work.

After school let out for the summer in June, the teenager made the bike trip to CBMM every day that he could around responsibilities helping Capt. Ed Farley on the historic skipjack H.M. Krentz and a volunteer role at the St. Michaels Fire Department.

Over a period of weeks, Lewis led repairs to the stem, rub rails, and transom, among other refurbishments. While painting, he discovered a rotten plank that added to the hours.

It was a difficult job made easier by the family environment at CBMM, he said.

“It really put into perspective that I can use what I’ve learned in Rising Tide and put it into action,” Lewis said. “I’m proud of all that I was able to do by myself, and of course, I have to thank all the people that helped guide me along, too.”

A few weeks after Cinnamon Girl returned to the water, Lewis got a visit from Kevin Brennan.

Brennan built the boat nearly three decades ago using largely found wood and plans via the Smithsonian Institution from noted maritime historian Howard I. Chapelle via the Smithsonian Institute.

He’d sailed it around the region, including many visits to St. Michaels Harbor for the annual fall races, before selling it to Mike Moore, who eventually donated the boat to CBMM.

Brennan was happy to answer all Lewis’s questions about Cinnamon Girl and to see it sparkling again.

“It meant a lot to learn that not only somebody took an interest in it, but it was a 16-year-old who worked to bring it back to life,” said Brennan, who has faithfully attended MASCF since 1989. “It’s just really cool that CBMM has allowed Caden to do this and given him the tutelage that he’s needed to learn by hands-on experience. It gives hope for the future of small craft.”

Since Brennan sold the boat, its nameboards have hung above his home office in the Baltimore area. He was proud to present them to Lewis last month, and they’re now back on the boat for all CBMM guests to see.

“When I was working on the boat, in the back of my mind, I was wondering if it had nameboards to it,” Lewis said. “Now people will know, ‘That’s Cinnamon Girl. That’s the boat Kevin Brennan built. That’s the boat that Caden Lewis rebuilt.’ That’s a really good feeling.”

“It was a feeling of relief, like, ‘I did this,’” Lewis said. “I did it, some by myself and some of it with other people, and working so hard on that boat, it was really special to me to finally get it done.”

Cinnamon Girl is back on the water with its original nameboards.
With the stroke of a pen, you can join CBMM’s Lighthouse Legacy Society.

"We sailed on the Chesapeake for over 40 years before moving to California. We enjoyed many weekends at CBMM and want to provide a legacy gift that will benefit CBMM for many generations to come."

Helen & Albert Powell, 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

With the stroke of a pen, you can join CBMM’s Lighthouse Legacy Society.
A n Eastern Shore native, Terry Grieb grew up enjoying the outdoor activities the area has to offer: sailing, water skiing, crabbing, and horseback riding, to name just a few. Grieb's family history of ownership and involvement with log canoes gave him a special interest in the traditional Chesapeake Bay vessels.

As soon as he was old enough, he would hitch a ride from his home outside Chestertown, Md., to St. Michaels or Oxford or Rock Hall on race weekends and join in the fun.

"I'd go to where the boats were and say, 'Anybody need a crew?'" Grieb reminisced. "Of course, there was always some boat that needed a crew, so I'd jump on and sail with them."

Grieb's career in the computer industry eventually took him to Chicago, Boston, and New Hampshire, but he ultimately found his way back home in retirement.

Now living in Sherwood, Md., Grieb began volunteering at CBMM shortly after moving back to the area in 2017. His role as an interpreter supporting the floating fleet offered the opportunity to get back on the Miles River on log canoe race days to share his knowledge aboard Winnie Estelle.

For the past five years, it's been a joy to explain the action to a boat full of fascinated guests.

"The canoes are really interesting," Grieb said. "There's a lot of history there, there's a lot of fun there, and they are unique. People don't really know about them. It's not just another boat."

"When you have a 34-foot boat that upsets with a crew of 12 or 14 on it as a normal course of business, that's a unique situation that catches your attention."

Grieb enjoys weaving the history of log canoe racing on the Bay into his talks, including tales from his own time on the water.

As a teenager, he gained experience in each job on a racing crew, and he's especially proud of his stint skippering Marianne, a boat that is now part of CBMM's collection.

All these years later, Grieb's enthusiasm for the sport remains strong.

"There's really nothing like it," he said. "You sit out on those boards and the water's going underneath you, and it's like you're sitting on the end of a diving board, bouncing up and down. It's just a lot of fun to be a part of."

One of Grieb's other great passions has led him to take an even more active role within CBMM.

He began a career in the computer industry at now-defunct Digital Equipment Corporation before the dawn of the Internet. For more than four decades, he was on the cutting edge of the evolution of global technology.

Since retiring from Intel Corporation, Grieb has stayed connected to the industry's continuing changes. Last year, it was an easy decision to respond to CBMM's volunteer newsletter posting seeking IT help.

Since then, Grieb has worked alongside IT Lead Bryan King a few days per week, totaling more than 1,000 volunteer hours and counting in support of technology across CBMM's campus. He's proud of the work he and Bryan have done together to improve the internal network and strengthen its security.

"I like it because it keeps my brain going," Grieb said. "Every day, there are different challenges. There are any number of issues that can come up. It's always a lot of problem-solving, a lot of things to overcome."

Whether narrating log canoe races or sharing his tech know-how, Grieb is glad to be able to use his expertise to support CBMM's mission.

"I think CBMM is a great organization and steward of the Bay," he said. "I'm happy to help those efforts in whatever way I can." ★
RECOGNIZING ROCK HALL’S Waterwomen
by Jenifer Dolde

John Elburn’s Waterman in Training portrays a life-sized figure of a girl squatting with a cat and dog as two crabs try to escape.
Carved from a 500-pound log, the sculpture John Elburn unofficially calls *Waterman in Training* is a whimsical look at a way of life entrenched in his family background.

Growing up on Eastern Neck Island outside of Rock Hall in the 1950s and 1960s, Elburn was one of the last to call the island home before the federal government took over the land to make way for a National Wildlife Refuge. Son of waterman Booty Elburn, and grandson of Eddie "Red Horse" Elburn, a commercial oysterman, shrimper, and crabber who owned a tavern in Rock Hall, John Elburn spent summers going out on two-week seine hauling trips to the upper Bay or down to Eastern Bay from the time he was eight or nine years old.

The crew loaded up with provisions, then headed out on the tow boat, hauling the 28-foot seine boat, winch boat, and a couple of 16-foot bateaus behind. During the day, they fished for rockfish, sometimes pulling up a weekly catch as large as 36 tons. At night, they slept in cabin bunks, on the seine net, on the engine box, and in shanties or arks pulled up on shore.

When the crew got home from a "big dip," they would invite all the local watermen and seafood workers for a meal. "They'd all gotten invited up for rabbit dinner up in Edesville by some of the folks who had gotten the fish," Elburn remembered. "The whole crew went up there and had rabbit and biscuits. It was just one of those things."

After the impacts of Hurricane Agnes on Bay grasses devastated the rockfish and soft crab catches, local watermen turned to catfish and eels. Elburn continued to work the water on and off but took a night shift job running a printing press in Delaware.

He also found work helping to build the marina that became Haven Harbor, and then rebuilding and refitting boats, specializing in custom wood interior finishings. "The woodworking was what really caught my interest," Elburn noted. "And having access to the shop." He began salvaging large tree trunks and creating wooden horses, oversized chess pieces, and a statue of a waterman, often giving them as gifts.

Elburn also knew decoy carver Cliff Simms, and as a child spent time at his shop painting decoys, watching him carve, and learning about tools. "The thing is, everybody was making decoys back then," he said. "So, I saw that the Ward brothers had made a swan that was preening ... that looked like fun. So, I got a piece of cherry, and I made one."

When Elburn obtained a large piece of cedar in the 1990s, it seemed a shame to cut it into pieces for a decoy, so he experimented with carving a hunting dog with a duck in its mouth and finished it with wax. He entered it in a juried art show at Washington College and won a $500 prize.

From there, Elburn continued to look for unique projects, including a fireplace mantel with a figurehead on each side. "I always would rather do something that I wanted to do rather than something that somebody else asked," he said.

The inspiration for *Waterman in Training* comes from Elburn's life along the Rock Hall waterfront. "When I was down to Hubbard's Pier ... a lot of the watermen came in and they always had their daughters ... 13, 14 years old ... wearing oilskins and helping. ... Nobody paid too much attention to them," he said.

Elburn knew the girls and women who worked alongside their fathers and husbands, performing the same labor in challenging conditions, and wanted to recognize their contributions.

Working with a piece of sycamore measuring five feet by five feet, Elburn decided to portray the life-sized figure of a girl squatting with a cat and dog as two crabs tried to escape. "I wanted it to [show] the crabs were getting away from her, and she didn't know by the time you stick one in, two come out," he said.

The result is a work of art that is representational, commemorative, and, as John Elburn often says, "fun." ★
Stanley Vansant empties oyster tongs onto a culling board on his boat.

*Bernice E.* Collection of the Chesapeake Bay Maritime Museum,
Gift of Austin Walmsley, Photographer, 1395.0016.27
When Kent County boatbuilder Stanley Vansant was born in 1909, the Chesapeake was still a land where the long, winding rivers and wide-open Bay served as highways. Raised in McKinleyville on Piney Neck, just outside of Rock Hall, he recalled boat and horse being the only methods of transportation. People lived and died by the water—it didn't just get you there, it also was the source of your livelihood, your recreation, and your community. To Vansant, boats weren't for leisurely cruising—boats were practical. You used them to harvest oysters, fish, and crabs, to sell your catch, to put food on your table and a roof over your head. As a boatbuilder, he spent 50 years crafting workaday vessels with this pragmatism in mind. It matched his clientele, primarily commercial fishermen. “That's all they had in them days, was the boat. That was their livin’,” he said in a 1989 interview with oral historian Tom McHugh.

Vansant grew up and built boats in the Chesapeake’s golden era of fisheries, but from his own accounts, there was little to be nostalgic about. All the families in his small, thriving community in Piney Neck lived off the water in one way or another, fishing, crabbing, shipping, or in canneries that put up the Bay’s bounty, but nobody was flush. “The days we didn’t oyster, my father would make us go in and shuck oysters, and we got, oh, 20 cents a gallon. ... Well, it didn’t make too much difference 'cause everybody else around here was poor, too. It wasn’t no sense keeping up with the Joneses—everybody was just as poor as you were.”

At 16, he began crewing for Capt. Irving Crouch, purse seining on the bugeye Sarah. After one particularly good summer, he was able to take $150 of his earnings to purchase his own log canoe. Eventually, Vansant needed a larger boat. Rather than buying one this time, he decided to try building his own.

“... So I went and bought the lumber and I carried it home. My father ... he come out and he said, 'Who's going to build it?' I don’t have any money, I'm going to build it myself. He said, ‘It looks like a pity to waste that good lumber,’” recalled Vansant in an interview with then-CBMM curator Richard Dodds in 1987. Despite his father’s misgivings, Vansant went on to build his first 40-foot boat, powered with a Model A Ford engine. He quickly received a commission from his brother-in-law for one just like it,
then three more. From then on, Vansant became a full-time boatbuilder and left working the water for good.

In Vansant’s own estimation, he built 5,000 boats over the course of his career. He specialized in small craft and workboats, turning out several boats at a time from a shop he built himself on Long Cove off Langford Creek. In his heyday, from the 1940s through the 1960s, he employed eight or nine men, often watermen who would turn their hand to carpentry, painting, and caulking when the fishing or oystering got slow.

Vansant’s boatbuilding was by eye and was learned through repetition and trial and error. Whereas a trained boatbuilder might focus on creating a vessel that balanced graceful form with function, Vansant’s approach was informed by how each boat would be used. Different aspects of his skiffs, like a special stern design for easy towing, were informed by the practical guidance of his watermen clients and became part of his signature technique. “People would just come to him with blueprints,” his wife, Pearl, told the *Baltimore Sun* in 1995, “But he would just listen to what they had to say, put blueprints on a shelf, and go to work.”

Vansant’s shop was able to turn out such a prodigious number of vessels because, like Henry Ford, he developed one design and then worked with his assistants to recreate it over and over again. “They’d build one [boat] a day,” Vansant told McHugh. “If you had 15 or 20 boats, you’d cut ’em all out, and then you’d nail the sides and ribs and everything. All they’d have to do is put the bottom on and put the molding and stuff on. But if you change the model, of course, that...
throws them way off and then it would take ‘em two or three days.” Vansant’s ability to build in bulk, in budget-friendly pine or cedar, earned him large commissions from Pennsylvania and Delaware Bay. “We built 107 in here, 16-foot boats, for one customer,” Vansant recalled in his interview with CBMM. Eventually his son, Francis “Goldey” Vansant, would take over the construction of the smaller vessels so the elder Vansant could tackle large vessels like deadrises with the other boatbuilders in his shop.

Paradoxically, the renaissance of the Chesapeake fisheries in the 1960s and with it, commercial fishing cut into Vansant’s deadrise builds. “The water business started getting good,” he told McHugh, “and we couldn’t get enough help to keep goin’. They got to making some good money out of the water, and we couldn’t get any help. We just had to cut that right out, ya know.”

In his later years, as the Chesapeake maritime industry was dwindling due to the effects of oyster diseases, declining fisheries, and globalized seafood, Vansant became a bit of a local celebrity. He represented a different time, when waterwork was the region’s lifeblood and hardworking, skilled communities of watermen...
and boatbuilders crowded around every protected harbor. Washington College English professor and author Robert Day commissioned a boat from him and then came back again and again to shoot the breeze and glean inspiration for the pieces he wrote about Vansant and Long Cove. Oral historian and folklorist Tom McHugh also interviewed Vansant and developed a friendship with him.

Ultimately, Vansant would be memorialized in Rock Hall with a wooden statue at the town’s crossroads and a 16-foot bronze statue erected posthumously at Rock Hall Harbor, where he was captured tonging for oysters as a symbol of the town’s maritime traditions. The statues would outlive most of his boats, which were built mostly for one waterman’s lifetime and no more. But not all of them.

The Chester River still has at least two Vansant vessels regularly running its waters. Owned and operated by Echo Hill Outdoor School, they are now part of the school’s fleet of programming vessels under the care of Capt. Andrew McCown. McCown, one of the school’s associate directors, had just started working for the organization in 1977 when they purchased Spirit, a 1944 Vansant workboat. Later, in 1990, the school purchased another Vansant vessel, a Chester River bateau named Ric, after a character in Gilbert Byron’s memoir *The Lord’s Oysters* (1957).

“We started off just looking for something we could afford,” McCown said. “Wooden workboats then were a dime a dozen. But it morphed in the ‘80s, when the school decided that programs about the Bay and Bay culture and its people are more authentic on an old wooden workboat. These are the ones we’re going to use for programs and maintain at a high level. It’s a rare day when we’re doing a program on the water that we don’t mention that these are genuine, historic workboats. We’ve continued to make repairs, but it’s Stanley’s boat.”

Echo Hill Outdoor School provides Chesapeake experiential environmental programs to K-12 students and summer campers, and offers land-based lessons in addition to on-the-water classes. Spirit works primarily out of Still Pond Creek for the school’s Bay studies classes, while the versatile bateau Ric is towed behind Echo Hill’s historic buyboat, Annie D, for fieldwork trips, progging, and river adventures. Before Vansant’s death in 1990, McCown even took students to the builder’s boatyard to learn about Kent County’s maritime history from someone who lived it.

“He was a gentle soul,” McCown said. “The last time I took some kids there, the boatshop was a mess. You were just knee deep in pine shavings. The smallest, youngest boy in the group was hanging back, staring at this little dust-covered model of a boat on a shelf. We went to leave, and Mr. Stanley went over to him and asked him what he was doing, and the kid said how cool he thought it was. Stanley went over to the shelf and picked it up and just gave it to him. That’s how he was.” ★
CBMM’S OYSTERMAN

Stanley Vansant was the model for a sculpture titled *Oysterman* by Galena sculptor Kenneth Herlihy. The bronze work, which depicts Vansant lifting a pair of oyster tongs to the surface as if he were standing on the side deck of a workboat, was created in 1989 for placement on the waterfront in Rock Hall, Md. The artist and his wife gave a second casting of the work to the Academy Art Museum in Easton, which has now transferred it to CBMM. The sculpture will soon greet guests outside the new Welcome Center, which is currently under construction.

Left: Rock Hall waterman and master boatbuilder Stanley Vansant crafted an enduring legacy while building unique bateau, workboats and skipjacks in the early to mid-20th century. Collection of the Chesapeake Bay Maritime Museum, Gift of Austin Walmsley, Photographer, 1395.0012.27

Above: A pair of Vansant vessels—workboat *Spirit* and bateau *Ric*—are still in use on the Chester River as part of the Echo Hill Outdoor School’s fleet. Photographs by Kate Livie, 2022.

Top right: Waterman and master boatbuilder Stanley Vansant is memorialized in a 16-foot bronze statue that overlooks Rock Hall Harbor. Photo courtesy Kent Co. Economic and Tourism Development.
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Unpacking the Sacrifices of Maryland's Jaiberas

by Alyssa Morales
In the summer of 1999, essential workers behind Maryland’s most iconic fishery spoke with a team of CBMM folklorists, recounting their stories as they picked meat from a catch of crabs. These Hispanic migrant women—many of whom were crab pickers with years of experience—came to work on the Eastern Shore with an H-2B visa and a goal of supporting their families back home.

Fast-forward to 2022, and Latina crab pickers—known as jaiberras (pronounced hai-BEAR-uhhs)—remain indispensable to Maryland’s quintessential industry. The jaiberras of both past and present have overcome many of the same obstacles. As unforeseen challenges strike, these women prove their enduring resilience, sacrificing their comfort to keep their loved ones safe. In doing so, they have also helped to support a vital part of Maryland’s economy and identity.

Despite its prominence in the seafood industry, Dorchester County’s Hoopers Island is easily characterized as an isolated place. While local labor once was readily available, companies lost workers to opportunities in bigger cities as poor working conditions and lack of insurance became dealbreakers.

As early as 1986, the U.S. Department of Labor began offering the H-2B visa—a temporary, non-immigration visa authorizing foreign nationals to work—to solve a multiple-industry shortage of “lower-skilled” labor.

Though many seafood companies hired domestically first, they grew to recognize the advantages of the H-2B program. Since the 1990s, the small fishing villages on and around Hoopers Island have teemed with Hispanic migrant workers. Until recent years, Dorchester County hosted around 500 jaiberras—known for their speed and work ethic—each April through November.

Interested women faced a long journey from home, most often from the Mexican states of Hidalgo and San Luis Potosí. Picking crabs appealed to women from both rural and urban communities, and the promise of steady work in the United States ensured their families in Mexico were, in the words of one worker, “not suffering, that they have food to put on the table [and] the necessary medicines if they get sick.”

Prospective workers traveled to Monterrey for in-person meetings at the American consulate. Once offered the H-2B visa, women boarded a bus for a three-day ride to the Eastern Shore. After arriving in Maryland, jaiberras—a derivative of the Spanish word for crab—were introduced to their government-assigned employers and accommodations some 2,000 miles from home.

Adjusting to the new environment was jarring to the first waves of Latina crab pickers in the 1980s and 1990s. The women were given rudimentary housing with upwards of 20 women per house.

Lacking a car, jaiberras relied on management or other friendly connections for rides to and from health clinics or the grocery store. Harsh communal
conditions, no privacy, near-total dependency, and a remote location caused frustration outside of work.

“There is only one shop,” lamented employees at W.T. Ruark Seafood to interviewer Kelly Feltault. “There is no park to go to, no movies. We walk from here to the bridge and back... [If] we could only have use of the car.”

At each company, the women—most of whom had never seen a crab before—were taught how to pick crabs by mime or in broken Spanish. Shifts were from before dawn to mid-afternoon, and a certain weight of meat was required each day, or workers risked being sent home to Mexico.

When asked what the minimum weight was, jaíberas from A E Phillips Seafood reported, “Twenty-one pounds per day; three pounds per hour.”

At Rippon’s Seafood in nearby Hoopersville, Aracely Hernandez Salinas shared a stricter contractual obligation of “twenty-two and three quarters pounds after three weeks of training.”

They were paid by hour or by pound, depending on which was greater, and a piece-rate wage was as little as two dollars per pound. Most earnings were promptly wired home, and only a fraction kept for groceries or other expenses in Maryland.

“What I would make in Mexico working for one whole month, I can earn it here in one week of hard work, and I spend less...
here,” shared a jaibera from W.T. Ruark Seafood.

The tough work caused swelling and soreness in the women’s hands, backs, and feet: “I feel I render more meat if I work on my feet,” shared a seasoned jaibera.

Lack of experience or caution could result in more serious injuries, such as burns and cuts. Hesitant to seek medical care with no insurance, jaiberas often cleaned their wounds with ineffective or dangerous remedies ranging from Vaseline to bleach.

Jaiberas faced the difficult decision whether to defer treatment for injuries and more routine doctor’s visits so as not to miss a day’s work. Exhaustion was common.

“I tell [my family] it is easy work, that it is not too tiring,” said Lily Alarcon of Rippon’s Seafood, “but last year when I came home my father took my hands into his and said, ‘you’ve worked hard’.”

The physical toll was exacerbated by the mental strain of being apart from family for upwards of eight months, as the H-2B visa made no provisions for spouses or children to come to the Eastern Shore.

Communication with those left behind was emotional. Many jaiberas had young children at home who could not understand why their mother had left them in the care of their extended family.

Unable to celebrate birthdays and milestones, jaiberas had to remind themselves that their sacrifice was worth it, so long as it meant their children had a better life and would not have to make the same difficult choices when they grew up.

Surrounded by Hoopers Island residents who did not share their culture or language, jaiberas missed the connection to their homeland. Mexican festivals and holidays were unfamiliar to locals, and with no Catholic church nearby, a traveling priest sometimes held Mass in a cannery processing room after work hours.

The culture shock was distressing. “We celebrate [Mexican holidays by] sleeping all the time and [trying] not to think how they are celebrating at home,” Hernandez Salinas told Feltault. “Last year, we celebrated [Mexican Independence Day] amongst ourselves, and nobody understood why and what we were celebrating because nobody here knows anything about Mexico.”

Despite these obstacles, jaiberas established their own communities, united through a mutual origin, culture, and determination.

The women became friends, gathered to watch Univision together, and cooked comfort foods when traditional ingredients were available. When asked if she was lonely, a jaibera from W.T. Ruark replied, “No, we have each other.”

In many cases, the jaiberas had their managers, too. Several described a positive, friendly,
supportive relationship with the company.

“Work is work, and we are lucky that our bosses treat us nicely. They treat us like people, not like objects,” a jaibera shared with Feltault. “We have no complaints about our bosses.”

The connection between employee and employer was forged over the years as the women returned season after season to work at the same companies because managers, pleased with their previous work, requested them from their recruiters.

The jaiberas’ work was difficult but steady, and the women depended on the H-2B program for decades to keep their families afloat, their children in school, and living arrangements back home up to date.

Employment at the same companies remained stable for decades, until the tumult of the last few years jeopardized thousands of migrant workers and the industry in which they were a critical part.

Positive changes seemed to be on the horizon when a scathing 2010 report by a D.C.-based team of legal scholars highlighted the harsh conditions of both the jaiberas’ journey and their job, along with the risks of exploitation.

While OSHA took notice of poor working conditions, changes were unenforceable, and though the Affordable Care Act offered insurance to H-2B workers for the first time, it was not a requirement for employers to provide it. Jaiberas continued to work, making the same sacrifices as before, for the security that came with making a steady income.

The first challenges to the status quo resulted from a shortage of crabs. By the mid-2010s, Chesapeake crab populations and quality were in decline, caused in part by pollution and other environmental problems.

For the jaiberas who still worked a piece-rate wage, the result was disastrous. Fewer crabs meant fewer pounds of meat, and fewer pounds of meat meant less money to send home.

When the catch was particularly poor, women were forced to end their workdays early or overcompensate by extracting even the smallest slivers of meat, risking cuts from shell edges and sharp tools.

The Trump Administration dealt another blow in 2018, scaling back the number of H-2B visas allowed each year and instituting a lottery system.

Canneries, by now reliant on their migrant workers to keep them in business, were notified only weeks before the start of the season that around half of their regular jaiberas had been denied their visas.

Unable to find immediate replacements, many companies had to delay opening, appealing to Maryland Gov. Larry Hogan to pressure the federal government for relief.

The Trump Administration ultimately made some concessions. While it maintained the lottery system, additional visas continued to be released for companies that could “attest [to] suffering irreparable harm,” and when the Trump Administration froze the H-2B program completely in 2020, seafood workers were exempt.
The cap and the lottery combined brought chaos to the lives of the jaiberas, who were suddenly left with no guaranteed work and no idea where they would be in a matter of weeks. Even decades-long relationships between employer and employee could not influence the outcome. Jaiberas who managed to receive a visa felt the pressure to work longer hours and pick smaller pieces of meat. Those who were not chosen by lottery faced heart-wrenching decisions back home. For some, their biggest fear—that their children would have to make the same sacrifices—became reality as numerous children were pulled from school and expected to work to help support the family. Today, jaiberas still face considerable challenges, with an added weariness and frustration after years of uncertainty and confusion. With national demand exceeding 100,000 workers, and only a fraction available for Eastern Shore crab pickers, the visa cap has continued to disrupt the industry. While the Biden Administration has released extra visas according to industry needs, only former H-2B workers from the last three years are eligible. Thus, prospective jaiberas rely on sheer luck for placement. For visa holders, life on Hoopers Island remains isolated. There is still a disconnect between cultures, though St. Mary’s Star of the Sea, located nearby in Church Creek, now provides a weekly bilingual Mass and offers ESL courses. The women still rely on managers for transportation to and from grocery stores, church services, and healthcare. Under continued pressure from a dwindling crab population, the physical work remains taxing. The women still live communally, still lack privacy, and yet stick by each other as they make the Shore their home away from home. The ever-present threat of COVID-19 has endangered the jaiberas of today. Whether on the journey to the Eastern Shore, inside the house, or inside the packing room, the women are unable to practice social distancing. Outbreaks and exposures remain common despite mask protocols, and with healthcare options minimal, the risk of complications threatens the safety of everyone in the cannery. While traveling nurses and mobile clinics attempt to address these issues, the fact remains that proper care is unattainable and unaffordable to vulnerable migrant workers. Despite the many challenges, these women are willing to pay the price to provide an education for their children in Mexico, to keep food on their families’ tables, and to protect them from the elements. “Everything is worthwhile—the effort, the sacrifice, the pain involved in what we do,” a jaibera shared in 1999. Today, that statement continues to ring true for the thousands of migrant women who seek opportunity far from home on the Eastern Shore.

Alyssa Morales was the Summer 2022 Folklife Intern for CBMM’s Regional Folklife Center, funded through the Maryland Traditions Program of the Maryland State Arts Council. She is a 2021 graduate of the University of Edinburgh’s MSc in History program with an interest in Mexican folklife.
Happy Holidays from CBMM

Shop here, Support CBMM, Spread Joy

BOAT LIFE
New Year Brings New Projects to Shipyard

As CBMM’s Shipyard wrapped up the construction and delivery of Maryland Dove, our attention necessarily turned toward our next projects and how to prepare for them.

The Shipyard facility is a living organism that is adapted and tuned to fit the needs of the task at hand. So naturally, when one project ends and another begins, our first job is to reorganize, retool, restage, and lay out what we need for what comes next.

For better or worse, a shop reset is no small task, but the work is made fun by the excitement generated by the list of projects for the next year.

At the top of the project list, as always, is the ongoing annual and restorative care of CBMM’s own floating fleet. Throughout the Dove project, CBMM’s railway remained busy hauling and servicing our unique collection.

This year, our railway season for floating fleet vessels wrapped up in early November, with the vessels winterized and moved to their winter slips for safe keeping.

The close of our internal maintenance season means we can turn our attention to some out-of-town visitors in need of annual care and repair.

First on the docket is the Wm. B. Tennison, a nine-log bugeye conversion buyboat from a partner organization, Calvert Marine Museum. The balance of our floating fleet team, led by shipwright Alex Bell, will turn their attention back to the 1912 river tugboat Delaware and begin with the installation of sawn frames, additional structural timbers, and planking.

On the other side of CBMM’s Shipyard, the bulk of our shipwrights are dedicated to a number of construction and refit projects, each of which, to the educated eye, bears a striking resemblance to one another. Welcome, one and all, to the buyboat yard.

Over the next year, CBMM’s Shipyard, under the direction of foreman Jeff Reid will be dedicated to the construction, refit, and outfit of three Chesapeake buyboats.

First on the list is CBMM’s very own Winnie Estelle. In celebration of Winnie’s 102nd year in commission, our Shipyard is completing the refit of its structural timbers, with particular focus on the vessel’s keel, dead wood, and chines.

The Shipyard has also begun construction of a new 36 foot buyboat, a scaled adaptation of the well-known 1928 Virginia-built Mundy Point. This new vessel—Mr. Dickey—is a complete keel-up construction, the bulk of which will be performed inside CBMM’s primary boatshop.

Our third project is the completion and outfit of the newly restored 70-foot buyboat Choptank originally named Crow Brothers II. Choptank is slated for an interior installation, a rig installation, and USCG passenger carrying certification.
Member Nights

An Evening with Marc Castelli
Date/Time: Tuesday, Jan. 10, 5–7pm
Location: Van Lennep Auditorium
Cost: Free for CBMM Members
Registration: bit.ly/CastelliMemberNight2023

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

Member Night: The Changing Chesapeake
Date/Time: Thursday, March 2, 5–7pm
Location: Van Lennep Auditorium
Cost: Free for CBMM Members
Registration: bit.ly/ChangingChesapeakeOpening

Members are invited to the opening of CBMM’s newest exhibition, The Changing Chesapeake. The exhibition encourages artists of all types and experience levels to share their reflections on cultural and climate change, as well as how they take inspiration from the region. Artwork was submitted in a variety of media, including photography, painting, quilting, ceramics, music, and found-object art, and selected through a community panelist review process. At the opening, guests will have the opportunity to meet some of the artists whose work is featured in the exhibition while enjoying light refreshments. Registration required. Space is limited.

Apprentice for a Day Shipyard Programs

Coffee & Wood Chips
Date/Time: Mondays, Feb. 20 & March 13, 10–11am
Location: Virtual Program
Cost: $10, free for CBMM Members
Registration: bit.ly/ShipyardPrograms

Join Shipyard Education Programs Manager Jenn Kuhn in her monthly Zoom meeting to hear updates on CBMM’s historic floating fleet, the restorations of a 17-foot, 8-inch Concordia Sloop and CBMM’s 1920 historic buyboat Winnie Estelle, and the new build of a 36-foot buyboat Mr. Dickey.

Shipyard Workdays
Date/Time: Saturdays, Jan. 7, 14, 28, Feb. 1 & March 25, 10am–4pm
Location: Shipyard
Cost: $60, with a 20% discount for CBMM Members
Registration: bit.ly/ShipyardWorkdays

Join CBMM Shipwrights on select Saturdays to learn the fundamentals of boatbuilding by working on new construction and restoration projects. Projects vary week to week and will include a small boat restoration of a Pete Culler design, 17-foot 8-inch Concordia Sloop Boat and a new construction 36-foot Chesapeake Bay buyboat, Mr. Dickey. All materials are included in the cost of registration.

Paddle Making Workshop
Date/Time: Saturday, Feb. 11 & Sunday, Feb. 12, 9am–5pm
Location: Workshop Annex
Cost: $200, with a 20% discount for CBMM Members
Registration: bit.ly/PaddleMaking

In this two-day workshop, participants will make a custom Greenland kayak paddle or canoe paddle. Participants will take home their own paddle and gain a working knowledge of project layout while honing their skills using a bandsaw and shaping by using hand planes, draw knives, and spoke shaves. No previous woodworking experience required. All materials are included in the cost of registration.

Tool Sharpening Demo/Workshop
Date/Time: Thursday, March 9, 5:30–8:30pm
Location: Shipyard
Cost: $35, with a 20% discount for CBMM Members
Registration: bit.ly/ToolSharpening

If properly cared for, edge tools can last generations, making well-honed tools that can cut like new every time. Participants will learn the proper preparation for sharpening and honing hand plane irons and chisels. Bring your tools, sharpening stones, or nothing at all. Pre-registration required.
**Build Your Own Classic Sea Chest**  
**Date/Time:** Saturdays & Sundays, Feb. 25–26 & March 4–5, 9am–5pm  
**Location:** Shipyard  
**Cost:** $775, with a 20% discount for CBMM Members  

In this four-day workshop led by retired VMI professor and timber framer Grigg Mullen, participants will hone their woodworking skills while constructing their very own 19th-century sea chest. The construction of this 16-inch x 18-inch x 36-inch chest focuses heavily on using hand tools to create the beveled dovetail joined ends and sloping sides. Pre-registration and some woodworking skills required. Materials included in the cost of registration.

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**Women's Woodworking: Part I**  
**Date/Time:** Saturday, March 11 & Sunday, March 12, 9am–5pm  
**Location:** Workshop Annex  
**Cost:** $145, with a 20% discount for CBMM Members  
**Registration:** [bit.ly/MarchWomensWoodworking](http://bit.ly/MarchWomensWoodworking)

Shipyard Education Programs Manager Jenn Kuhn will host this ladies-only, two-day introduction to woodworking workshop. Participants will take home a custom-made mallet and will learn how to make a cut list, buy lumber, measure lengths and angles, and safely use a table saw, band saw, miter saw, router, drills, sanders, and a variety of hand tools, while also learning about lamination and finishes. All materials are included in the cost of registration.

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**WEL: Special Topics—Marine Welding Processes**  
**Date/Time:** Mondays, March 27–May 8, 6–8:30pm  
**Location:** Chesapeake College and CBMM Shipyard  
**Cost:** $850, with a 20% discount for CBMM Members  

In this seven-session special topics welding course, participants will gain a deep understanding of marine welding processes and the environmental and process-based concerns associated with welding in a marine environment while learning the basics of GMAW (MIG) and GTA W(TIG) processes. Students will explore different ferrous and non-ferrous metals, focused 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 sessions will be held at Chesapeake College in Wye Mills, except for session two held in CBMM’s working Shipyard. No prior welding experience necessary. All tools and materials are included with the cost of registration. Participants must be at least 18 years old.

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**From the Ground Up: An Archaeologist’s Perspective on Native Chesapeake Foods**  
**Date/Time:** Wednesday, Feb. 1, 3pm  
**Location:** Van Lennep Auditorium  
**Cost:** Suggested ticket price of $8 per participant  

Join local archaeologist, TimeChef, and food historian Henry Ward for a culinary exploration of recipes that celebrate indigenous foods and native cuisine of the Chesapeake Bay region. Ward will share his unique perspective on these food items and how his archaeological investigations inspired the development and preparation of the recipes.

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**Bear Me Into Freedom: The World and Writings of Frederick Douglass**  
**Date/Time:** Thursday, Feb. 16, 5:30pm  
**Location:** Van Lennep Auditorium  
**Cost:** Suggested ticket price of $8 per participant  

Honor the 205th birthday of Frederick Douglass with this unique program that pairs excerpts from Douglass’s writing and speeches with images from Jeff McGuiness's new book, *Bear Me Into Freedom*. 
Hurricane Agnes: Fifty Years After Catastrophe
Date/Time: Wednesday, March 8, 3:30pm
Location: Van Lennep Auditorium
Cost: Suggested ticket price of $8 per participant. Books may also be pre-purchased for $17 per copy.
Registration: bit.ly/HurricaneAgnes

2022 marked the 50th anniversary of Hurricane Agnes, a storm that brought the most rain and wreaked the worst damage in U.S. history up to its time. With impacts from Florida through southeastern Pennsylvania, Agnes saved its strongest blows for the Susquehanna River basin, catching forecasters and riverside communities by surprise in a 400-mile rampage from the Finger Lakes of upstate New York to Maryland’s Chesapeake Bay. In five days, the Agnes floods flushed more sediment and pollution into the Bay than in perhaps the previous 50 years, and the impacts are still felt 50 years later. In this session, author Gary Letcher will recount the Agnes story, sharing a compelling narrative that brings home the power of nature—and the power of ordinary people in the face of epic catastrophe.

Old Line Plate: Uncovering the Stories Behind Maryland’s Historic Recipes
Date/Time: Wednesday, March 15, 5:30pm
Location: Van Lennep Auditorium
Cost: Suggested ticket price of $8 per participant
Registration: bit.ly/OldLinePlate

For generations, cookbooks have raised money for churches and charities while also documenting regional food traditions. A recipe inside one of these books can tell the story of a meal, a cook, and even a community. In this talk, culinary blogger Kara Harris will dig deeper into the stories of the lives lived between the meals—and the culinary legacies left behind.

Volunteer Opportunities

CBMM Volunteer Interest Meetings
Dates/Times/Locations: Tuesday, Feb. 7, 2–3pm, Van Lennep Auditorium (special session)
Saturday, March 11, noon–1pm, virtual on Zoom
Cost: Free
Registration: bit.ly/Volunteer2023

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. Calling all future CBMM docents and tour guides for this in-person February special session! All interested in joining the CBMM volunteer team are welcome, but the discussion will be heavily focused on volunteers who want to lead interactive tours, programs, and discussions with guests.
Rising Tide Afterschool Workshop
**Date/Time:** Monday, Tuesday, & Thursday, 3:30–5:30pm  
**Location:** Workshop Annex  
**Cost:** Free  
**Registration:** Contact risingtide@cbmm.org

This winter, Rising Tide will offer in-person afterschool 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 we welcome new students at any time during the semester. Sign up for a single class or every class. No experience necessary.

Spring Lighthouse Overnight Program
**Date/Time:** Select Friday and Saturday evenings, spring and fall only, 7pm–9am  
**Location:** Hooper Strait Lighthouse  
**Cost:** $50 per person (12-person min, 18-person max)  
**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. Includes one overnight stay, a dedicated museum facilitator, two days’ admission to CBMM, and a souvenir patch. Space is limited, and reservations are on a first-come, first-served basis. Scenic cruise add-ons are available.

Hands-on Build It! Student Workshops
**Date/Time:** Group advance reservations only  
**Location:** Workshop Annex  
**Cost:** $20 per person for individual projects; $150 per group for team projects. (2-person min, 10-person max)  
**Registration:** Contact 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. At least three weeks’ advance notice is required for all guided programs.
Your gift to The Annual Fund allows us to remain dedicated to preserving and exploring the history, environment, and culture of the entire Chesapeake Bay region and making this resource available to all.

Your contribution immediately impacts and supports our community, from our hands-on education and boatbuilding programs, restoration projects, year-round classes, workshops, and lectures, and the more than 80,000 irreplaceable objects in our collection.

Your donation also allows us to maintain and keep our exhibitions, historic buildings, and waterfront grounds operating in beautiful condition to greet and welcome our over 75,000 guests each year.

YOUR GIFT MAKES THIS POSSIBLE.

To learn more about us, or to make a tax-deductible contribution online or over the phone, visit cbmm.org/support/donate or call 410.745.4950