THE LOG of MYSTIC SEAPORT

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CHRISTMAS GREETINGS — BY JAMES G. TYLER, 1889

Harper's Weekly, December 28, 1889

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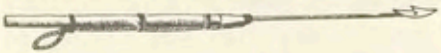
THE
LOG
of
MYSTIC SEAPORT

Volume 21, Number 4, December 1969

THE MARINE HISTORICAL ASSOCIATION

Incorporated 1929

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CONTENTS

Wood and Weather
by Edmund E. Lynch 118

The Hawk
by Henry A. Scheel 123

The Art of Giving
by Arthur C. Frantzreb 128

Mystic Seaport in the Making:
Highlights of the First Forty Years 130

DEPARTMENTS

Director's Message 151

Education Notes 152

Variable Winds 153

Special Events 154

Letters 156

Calendar of Events Inside Back Cover

EDITORIAL

December is a summing–up time as well as a time for planning, and this issue is a bit of both. The summing–up concerns the MHA's first forty years—we've tried to do it in pictures for you. It also concerns some of our trials and tribulations (as shown in *Wind and Weather*) and our desperate need for endowments to the things we have to do, for Mystic Seaport is much, much more than a beautiful place in which to while away a few hours. It is one of the great maritime museums of the world, and it's high time all you 13,500 members realized it does not run on peanuts. If you love the place, you have to help it.

Allowing for acts of God, etc., in 1970 we plan to offer you three books. In April will come Michael Mjelde's *"Glory of the Seas,"* the exciting story of Donald McKay's last clipper ship, written by an engineering draftsman "who started gathering material on *Glory* in 1957 as a hobby . . . by 1962 it was an enduring passion . . . either quit or write a book." So he wrote it: "a good half while commuting for six years on the Bremerton–Seattle ferry." John Leavitt's "Wake of the Coasters," with superb drawings and photographs, is scheduled for October. In April also comes "The Mystic Seaport Cookbook" by Lillian Langseth-Christensen. And we hope to send you a monthly Newsletter next year—would you like it?

HELEN GREY

Back cover: Sandbagger sloop *Annie* under sail

Wood and Weather

By Edmund E. Lynch, Curator

The study of a boat is a history of its design, its builder, its owner, its use and its native habitat. The small craft becomes a tool to better understand our past. It offers us the opportunity to perceive the creativity of human genius which utilizes the immediate environment for survival.

Small craft have allowed coastal and inland water communities to adapt appropriately to their respective regions. They have served both individual and common needs of many people. The collection, exhibition and interpretation of boats consume a major portion of the Museum's energies.

The Marine Historical Association takes great pride in its small craft collection and is constantly attempting to refine and research it for the benefit of the student, scholar and casual visitor. Our endeavors are complicated, however, by the lack of exhibit and storage space. We possess over 150 boats—but the North Boat Shed is capable of exhibiting only a dozen of them. The remaining displayed craft are scattered under makeshift sheds, with four open sides exposed to the weather, on the North Green or floating in and around the Museum docking facilities. The majority of the small craft is in the Bartram Small Craft Storage Shed and rented storage in the village of Mystic.

That unique contribution which makes Mystic Seaport outstanding is its ships and small craft collection. Yes, we can turn them to the weather but then there is the classic case of the sandbagger, *Annie*.

Sandbaggers were raced on the Hudson River and along the Long Island and Connecticut shores during the last half of the nineteenth century. A crew of approximately fifteen husky men was needed to heave 45-60 pound gravel-filled canvas bags from rail to rail. The sandbagger was relatively short-lived due to a combination of factors: The size of the crew, the exhausting effort involved in sailing the craft, and in 1885 shifting ballast by deadweight was ruled out.[1] Many of the craft became work boats for fishermen, particularly those in the oyster trade.

The sandbagger *Annie* was the first vessel acquired by The Marine Historical Association in 1931 and she was donated to the Museum by one of our three founders, Dr. Charles K. Stillman. Carl C. Cutler stated that her hull represented the "ultimate development of the centerboard school."[2] *Annie* is 28 feet 8½ inches L.O.A., 63 feet 4 inches from the end of the bowsprit to the end of the main boom and has a beam of 12 feet 9 inches. The total sail area is 1,313 square feet.

Annie's importance is emphasized by the fact that she was built in Mystic, Connecticut by the D. O. Richmond yard in 1880 for Mr. Henry Tift.

The original cost of the boat was between $5,000 and $5,500. She was champion of the sandbag class and they never built a sandbagger that could defeat her. She raced from Brunswick to New England and the only races she lost were when she capsized. . . . The racing boats that followed the *Annie* were much more graceful and gracious looking, but it took them a long time to develop one that was faster.

On the annual visits of the New York Yacht Club to New London, the *Annie* would escort the racing fleets out of New London harbor and frequently I have seen her outdistance boats far longer and larger than she was. . . .[3]

"According to tradition, the biblical vocabulary of her skipper was always good for two extra knots."[4]

Upon her arrival at the Museum in 1931, she was hauled up on shore and left to the mercy of the elements. By 1947 it was evident that the *Annie* had to be totally rebuilt, but by the end of November 1949 *Annie* had deteriorated so badly she was in danger of losing her shape. Forms had to be constructed against her outside hull to save her. An oak under-keel had to be installed. Oak timbers were placed on either side of the centerboard trunk to assist in strengthening the keel. Some new frames and all new deck beams and deck were installed. The cockpit was rebuilt. Twenty–five percent of the planking had to be replaced. Covering boards were made and fitted. A new rudder and tiller were built.



Before 1949-1950 restoration

The total cost for this program was $5,227.16 which was paid for by Mrs. Caroline Beebe Whitehouse, daughter of the original owner. A portion of the work was initiated at the Thomas Boat Yard and Livery, in Stonington, Connecticut between December 1949



After 1949-1950 restoration

and June 1950 and the project was completed at the Museum in November of that year.

But *Annie* was not restored to floating condition. Once again she was left to compete with sun, rain and wind and by May 1967 *Annie* once again had become a decayed hulk. Once again the rebuilding began.

The extent of the hull rebuilding is as follows:

A. Keel, deadwood, sternpost, stern, stern knee and breasthook replaced
B. New floor timbers
C. Approximately 60 percent of the frames replaced
D. New clamp and shelf
E. All planking replaced
F. New centercase and board
G. Cockpit framing, ceiling, beams, staving and decking replaced
H. Deck beams and entire deck renewed
I. All rub rails, toe rails and rail caps replaced[5]

All spars and gear were overhauled or replaced where necessary. *Annie* was restored to floating condition at a cost of about $14,000. Her natural habitat is the water, and we feel she will be more stable under these conditions until we can retire her under cover so that she will not necessitate reconstruction in the future. Mystic Seaport is in the business of preservation—not construction.

The lesson repeatedly learned is that wood and weather are not compatible. To haul a craft out of the water and place it on land where the sun bakes it, sweet water drenches it, and wind wracks it and thousands of feet stomp it into oblivion is not an intelligent approach for an institution dedicated to maritime history.

If we are committed to the preservation of small craft (and we are

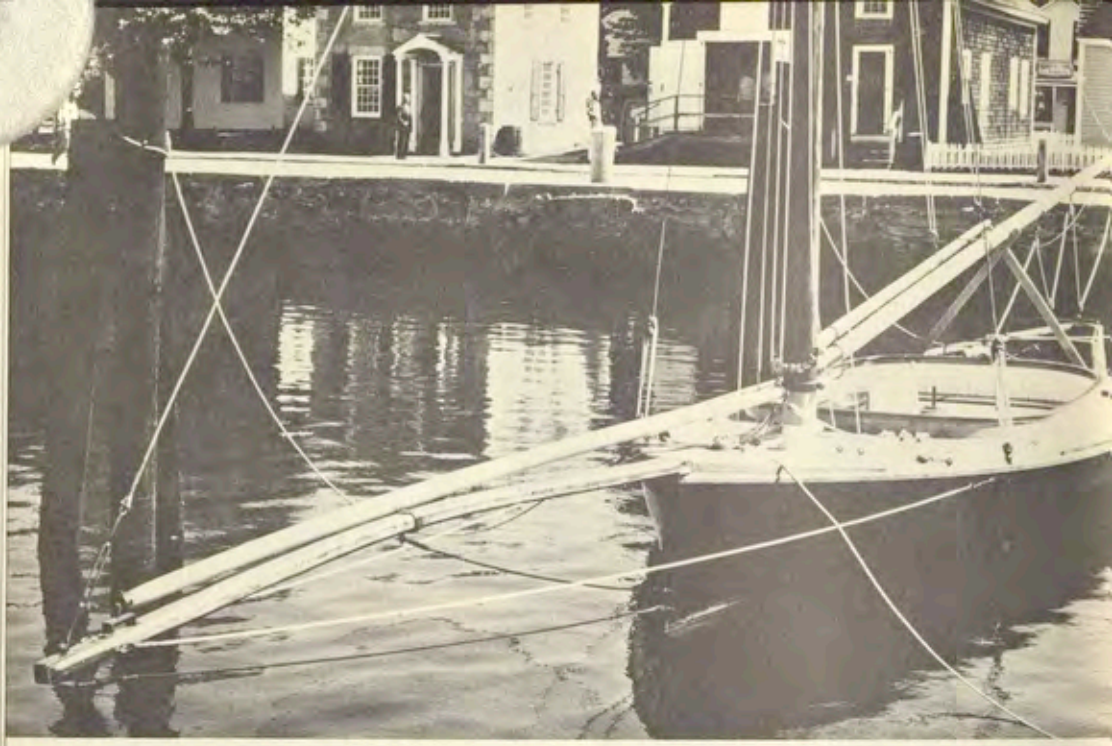
—you as members own over 150 of them and they have been collected since the founding of The Marine Historical Association) then we cannot in all conscience continue to exhibit them exposed to the weather. Once again, we are deeply indebted to the practical wisdom and quiet generosity of Mr. and Mrs. Rennselaer W. Bartram, Jr. who saw the problem and constructed a Small Craft Storage Shed. In this way we have been able to place our most prized boats under cover until this Museum designs a building worthy of housing one of the finest collections in the United States. We have proposed a structure which is needed now that is capable of exhibiting and storing 200 small craft with space for further collecting. More storage facilities in order to acquire examples that are not represented must be considered in the future. That people associate small craft with history is evidenced by the number of offers received by the Museum to take boats. We refuse approximately twenty-five to every one we consider adding to the collection.

There have been many cases like *Annie*. In various stages of reconstruction right now are the Kingston lobster boat, the Nomansland boat, the canoe yawl *Half Moon* and others. I do not wish to imply minor rebuilding. I emphasize total reconstruction due to the weather. As each of you must question, after that much tampering how much of the original do you have?

Although we attempt to exhibit small craft now (only about one-third of the total we own) there is a further dimension that I have felt is more important than their display. If the technology of boatbuilding is lost, we will begin to possess a collection of curios and oddities. With the luxury of technology and the laxity exuded by a monetarily fluid economy, the individual comes to accept himself as a purchasing agent of a finished product and not its creator. Affluence erases the inquisitiveness of the doer. Skills falter and then die.



Oliver Denison III



Oliver Denison III

Realizing that there is something to be gained with technological change, I have believed that our small craft collection could be a bridge to the future boatbuilder. With this end in mind a Small Craft Laboratory will be operative this spring at the Museum under the direction of John Gardner, research associate of the Curatorial Department.

The Laboratory will serve as a central clearinghouse for answers to the knowledgeable and not so knowledgeable small boatbuilder. Experiments will be conducted with the new materials available on the market for boat construction. Traditional boat shapes will be applied to the new techniques. Preservatives, glues and adhesives will be tested.

As a viable Museum we want to encourage small boatbuilding in the twentieth century. We would like to give the home craftsman a practical knowledge of the past and have our collection of small boats used more actively by researchers, scholars, students and builders. Everyone fears that a museum has a tendency to become a mausoleum. We have the capability of instilling life into our small craft collection. We ask only the opportunity to begin.

[1] René de Kerchove, *International Maritime Dictionary* (New York, 1948), p. 624.

[2] Carl C. Cutler, *Mystic: The Story of a Small New England Seaport* (1945; 3rd reprint ed., Mystic, Conn.: The Marine Historical Association, Inc., 1963), p. 30.

[3] Willingham, Letter to Mrs. Henry H. Whitehouse, 205 West 57th Street, New York City, December 20, 1949. (*Annie* restoration file)

[4] Cutler, op. cit., p. 30.

[5] Robert Tatro, "Curatorial Report for 1968" (Marine Maintenance Division), p. 36.

The Hawk, of Mystic, Connecticut

By Henry A. Scheel

From the afterdeck of an excursion steamer leaving the North Sea island of Helgoland late in July of this year, I was just able to catch a glimpse of part of *The Hawk's* transom, and wished the Partners who were going to have her in England better luck than six of us had had during the preceding ten days of the 1969 One Ton Cup competition in the immediate area. Then, the enormity of the entire thought brought me up standing: How come we were involved in yacht racing in Europe at all? What's this about some other partners having good luck in England? How's this about *The Hawk* anyhow?

About three years before the afternoon on the steamer, three of us met to see if it would be at all possible for us to enter competition for the One Ton Cup, said trophy representing the first row in offshore competitive racing in cruising-type sailing yachts. The yachts all rate the same under the Royal Ocean Racing Club rating rule and so race each other on a boat-for-boat basis. There are no handicaps given or received. It soon developed we had three sailing friends as a nucleus: William Blunt White of Stonington, Peter Comstock of Essex and myself. We sent for all information possible on the 1966 series. We spoke with others and before you would imagine it, were eight shipmates in all: Walter Flower of Short Hills, New Jersey, William Dodge of Mystic, George F. B. Johnson, Jr. of Greenwich, Connecticut, Donald Robinson of Noank and Daniel Bickford of Concord, Massachusetts, made up a partnership which is indeed The Ideal Partnership, and is so named!

We eight pooled funds, got William Tripp—naval architect—



Peter H. Comstock

The author, an MHA Trustee, at tiller of The Hawk *in Elbe River.*

of Port Washington, New York to design a 22–foot RORC sloop, and had her built of wood, double planked, at DeDood's yard in Bremen, Germany. She arrived in Boston without rig or sails—these were ready to be fitted late in May of 1968 at Hood's yard in Marblehead, Massachusetts. We sailed then, to Mystic, where we sailed her every possible instant to get to know her better—(better! to get to know her at all!). She was then shipped back across the North Atlantic to Bremen in late June for fix-up work at the yard, and then onward to Helgoland where we arrived at the very last minute allowed for entry qualification. Three days later we were qualified, and on the fourth we started our first go at the One Ton Cup. Ten days later we were indeed a wiser group. We finished seventh. Returning *The Hawk* to Bremen, we left her again with the builder for alterations, and next saw her in Miami, Florida where she arrived late in November.

We entered her in the Southern Ocean Racing Conference series of 1970, and manned by the partners (with help from locals when we couldn't raise a crew of six), we did fairly well and had a lot of fun. After the Nassau race, in mid-February, our yacht was returned to the Mystic area by groups of partners with families and friends. She was again refitted, prepped for the second go at the One Ton Cup and raced with considerable success in and about New York. Then, some eight days later than we had hoped, she finally left New York. We snatched her off the steamer in Hamburg—the port of call before her destination, Bremen, due to late arrival—and just as we had the previous year, arrived in Helgoland in the nick of time. The second year we also finished seventh. Although



Crew, clockwise from bottom left: George Johnston; Charles Northrup; Walter Green; Donald Robinson, MHA Operating Administrator; David Cabot, Peter Comstock

Photograph, Peter H. Comstock

we knew we were a lot better than we had been the year before, at least five of the six who beat us badly, we felt, were even better than we were by a real margin.

This year at Helgoland we had six partners and the yacht was to be picked up there by the remaining two for the voyage to Cowes. A third partner rejoined *The Hawk* at Cowes after an excursion elsewhere. *The Hawk* did very well in the British racing which followed, making her best showings in the Channel Race and the Fastnet Race —second in class each time. First in class each time was the winner of the 1969 One Ton Cup—the New Zealander *Rainbow*. *The Hawk* is now in Essex, Connecticut.

There are several ingredients for this sort of undertaking. First, eight people with each of whom the others can get along in the pully-haully of competitive sailing. Second, have someone familiar with the design of yachts to act as an expediter of all sorts of items. Three, cooperative wives are essential for this sort of activity takes an awful lot of time away from home and fireside. Four, someone familiar with the language of the country visited is helpful—particularly when lots of things have to be arranged well out of earshot of the local American Express office. Fifth, a perfect "paymaster" is essential to maintain fiduciary calm. And each must put shoulder to the wheel at all times.



The Hawk *arriving in Helgoland on July 13 for the 1969 One Ton Cup race*

Photograph, Peter H. Comstock



Norman Fortier

The rewards of such an enterprise—beyond thrilling competitive sailing—are myriad indeed. You stay at the Park Hotel in Bremen—highly to be recommended. You become familiar with European customs procedures. You learn German river navigation rules. You get spat upon by ten-year-olds from the safety of bridges in the city of Bremen—they missed but laughed as if they hadn't. A bargee showers you with his old-beer breath telling you all about his relatives in Muskegon, Michigan—while the "tide" rises in locks. You have schnapps on a cold Sunday morning at the Weser Yacht Club's "regular Sun-

day Church meeting"—I did not learn if the members had been to church or were going to go. The banks of the Weser River are fascinating until it gets dark and raining and squally, and you have been to the recommended mooring area once before only—by car. Instead of closing the restaurant, the inn keeper buys you a "scotch." Very formally greeted by the Officials of the Regatta, you are moored in a raft with two German entries, two Swedish entries and three Finnish entries—and in a few days you speak a little bit of everything they do. You see the entire island in a two-hour leisurely walk. You visit the nudist colony and are surprised when the nudists—dressed—pay a visit to the yacht. A formal visit at that. You are cheered for your successes and cheer those who beat you. Friends are made of boatbuilders, lawyers, sailmakers, jewelers, ship operators, countesses, the other One Ton Cup owners and crewmen and Race Committee personages. You marvel at the fine old Danish light vessels—all varnished wooden hulls and bright blue and red decorative paint. You wonder if it ever stops blowing. You admire mightily the ability of the boats to fly to windward in the typically steep North Sea near-gale conditions.

You eat too well and burp a bit before starts the next morning. You greet and talk with the free balloonist who is trying to travel from the Island to the Mainland—(he made it)! You eat baseballs for breakfast —German rolls. You navigate solely by RDF and get exactly where you want to be. Four boats beat eighty miles dead to windward and round the first mark (in apparent wind of thirty to thirty-five mph) within four minutes of each other! Wow—this is *some* sailing! You receive applause from all the boats in the harbour when you return from the 300-mile race—and it makes your eyes smart. You leave the first year, promising to return, and correspond during the winter. Competition is harder and better the second time 'round. Many "old" friends are on hand—it is like last year—with a different weather pattern but the same charming events taking place.

Before leaving after the second try, you take part in setting up the continuum of competition in New Zealand for early 1971—realizing in all likelihood you won't be there. The good-byes are sadder this time, as all realize that never again will there be assembled in one place all the wonder-people who, by their spirited competition and friendliness, made this experience absolutely unforgettable.

In part, this is a bit of what that fine, cradle-sore, much travelled yacht *The Hawk* has brought to pass for one of the eight who compose what is indeed The Ideal Partnership.

The Art of Giving

The following article grew out of a series of discussions held at Mystic Seaport during 1969. Its philosophy was so provocative and timely that we asked its author to write out his thoughts for The LOG so that the membership could share with us a clearer understanding of our problems and our needs. These views of an outsider looking at us objectively merit our consideration. WALDO JOHNSTON

Giving money away is easy; to do it well is most difficult. Some consider philanthropic giving an art. If so, it is an art urgently in need of generous practice.

Thomas Jefferson said that every man has two duties to charity: one, "to devote a certain portion of his income for charitable purposes"; the other, "to see it so applied as to do the most good of which it is capable."

The Marine Historical Association would be a suitable, perhaps even enthusiastic object of Thomas Jefferson's gift criteria. Any organization which attracts nearly one million visitors each year (and those mostly children) in a serious educational atmosphere contains an inherent goodness which deserves 'sustenance and maintenance aplenty.'

Yet Mystic Seaport is seldom considered an object of philanthropy. It is just there—a living monument to a rich and vibrant past. In this world racing to changes at geometric rates of motion, it stands as a tribute to rugged individualism and entrepreneurship of a most dramatic character. That world was a world where man's wit and skill were pitted against other men and against nature without the intervention of a computer. Today man's philanthropy can preserve the best that remains of that world now gone but quietly revered. The Marine Historical Association through Mystic Seaport—the *Charles W. Morgan,* the exhibits, library, educational programs and general operations —deserves philanthropic support.

Although there are admission costs and memberships, these are like tuition at schools and colleges and fees at hospitals. Members and friends of the MHA are already familiar with the year-end appeal for budget and special support gifts. The Board of Trustees has been deeply involved over the past two years in planning for the future of Mystic Seaport and the Association in terms of capital fund requirements. These requirements included physical plant changes, curatorial and exhibit projects, educational programs and substantial endowment. The MHA is most receptive also to bequest or estate gifts so important to future security and stability of operations.

As the MHA plans its future, it will be looking to its members and friends for philanthropic gift support at all levels of giving and through all the normal means. The MHA is also mindful that it will celebrate a key anniversary on December 25, 1969.

By Arthur C. Frantzreb, President, Frantzreb and Pray Associates, Inc.

To be forty years old this Christmas, having weathered depressions, wars and incomparable prosperity, Mystic Seaport has yet to receive its first single million dollar gift! A gift of confidence in its worth. A gift of appreciation for its survival to a substantial age and promise for the future. A gift of leadership for others of the sea to reach, meet, match and beat.

The *Charles W. Morgan* must be saved. It must be saved else all is lost. But there is more to be done. Curatorial budgets over the years have been negligible. Educational program costs have been rudimentary in terms of the capacity of staff and needs of the public. Endowment is vestigial. Mystic Seaport, as one of the world's leading marine museums, is a philanthropically supported institution in the public service, a public trust, supported by the independent sector of Americans and is in need of greater support.

How do people give hundreds, thousands or even millions of dollars away? It isn't easy. First, the donor must have the assets. Next, he must want to part with some of them. Then, he must decide where he will accomplish the greatest good to the greatest number, derive the greatest personal satisfaction and meet the most urgent needs. After his family, his church and his community, he should think of sharing his bounty or some portion of it for the rich cultural heritage of America as a symbol for others to follow.

To the donor of a million dollars, taxes are seldom a principal consideration, though ultimately the timing and total amount of the gift are tax advantageous.*

How are gifts given? By cash, check, transfer of securities, life insurance policies, bequest and estate plan provisions, dissolution of private foundation assets, real property, transfer of collections from estate holdings, life income agreements. A way can be found if the heart is willing.

". . . to hold to one another across the generations"†—this phrase typifies Mystic Seaport in concept and in fact. But Mystic Seaport is people—people who care enough to give enough of themselves until it helps even if it hurts a little. Mystic Seaport deals in immortality—generations now gone for generations unseen. Mystic Seaport is forty years of age this month. It is a mature museum deeply concerned for the credibility of its holdings and exhibits. It is an educational institution with a substantial staff devoted to research, teaching and writing. It is a library of maritime history. It is a living museum. It deserves great philanthropy.

* See *Tax Climate for Philanthropy*, T. Willard Hunter, American College Public Relations Association, One DuPont Circle, Washington, D. C. 20035.

† McGeorge Bundy, Phi Beta Kappa address, Harvard University, 1965.

Mystic Seaport in the Making:

Highlights of the First Forty Years



Aerial drawing by Wade Lane, 1929



~~*Aids to Navigation Building*~~, *1931*

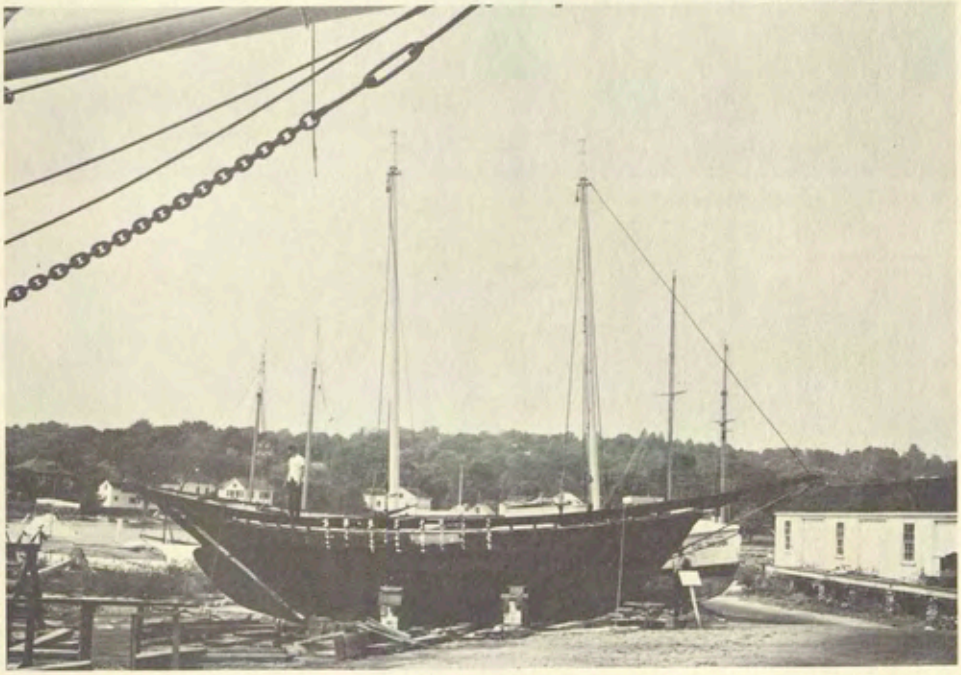
Vandell Bldg.



Louis S. Martel

Stillman Building, 1940

Regina M., *1940*



Louis S. Martel



J. McBey

Charles W. Morgan, *1941*



Louis S. Martel

Thomas A. Greenman House, 1945

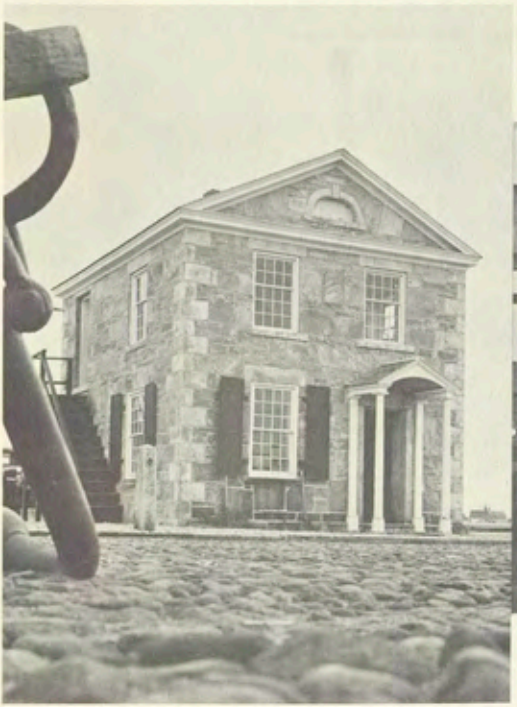


Louis S. Martel

Stillman House, 1949



New York Yacht Club Station 10, 1949



Louis S. Martel



Elihu Spicer Countinghouse, 1948



Joseph Conrad, *1947*

Louis S. Martel

Fishtown Chapel, 1949

Seaport Street, 1953



Photographs, Louis S. Martel



Sandra DeVeau

Buckingham House, 1951

Pynchon Junior Museum, 1951

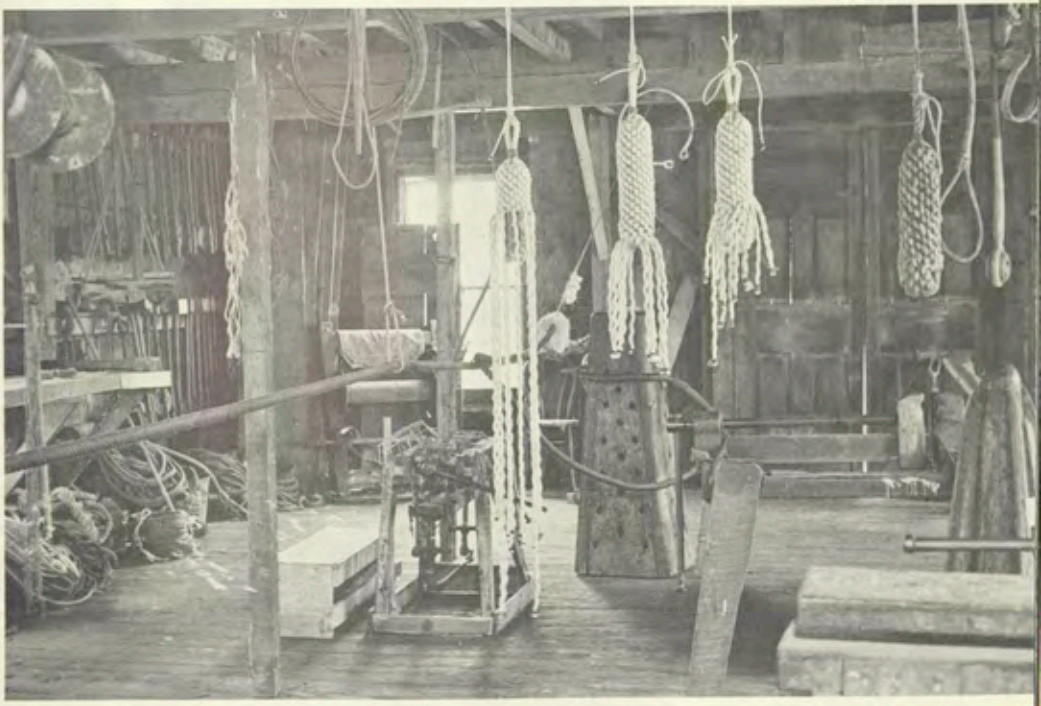


Louis S. Martel



Shipyard Point, 1954

William White Rigging Loft, 1951



Photograph, Louis S. Mariel

Aloha Meeting House, 1954

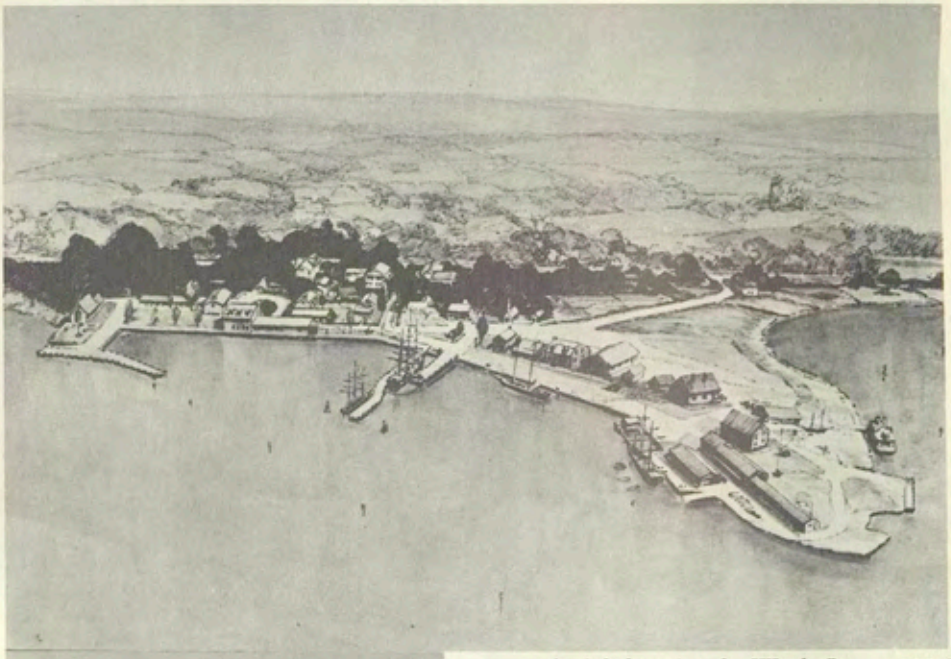


Brilliant, *1953*

George H. Stone General Store, 1954



Photograph, Louis S. Martel



Aerial drawing by Wade Lane, 1954

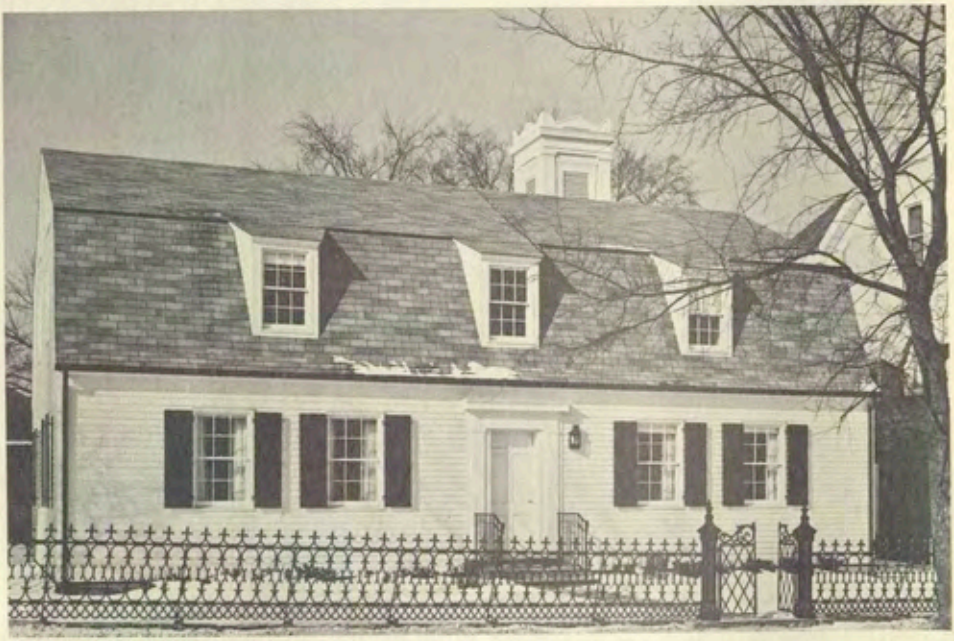


Estella A., *1957*

Captain's Garden, 1952

Louis S. Martel





Bartram Building, 1956



Peters–Driggs Shipsmith Shop, 1956

Photographs, Louis S. Martel



Seaport and Village Streets, 1958



Seaport Street, 1959



Louis S. Martel

Pugsley Clock Shop, 1958

Bandstand, 1960



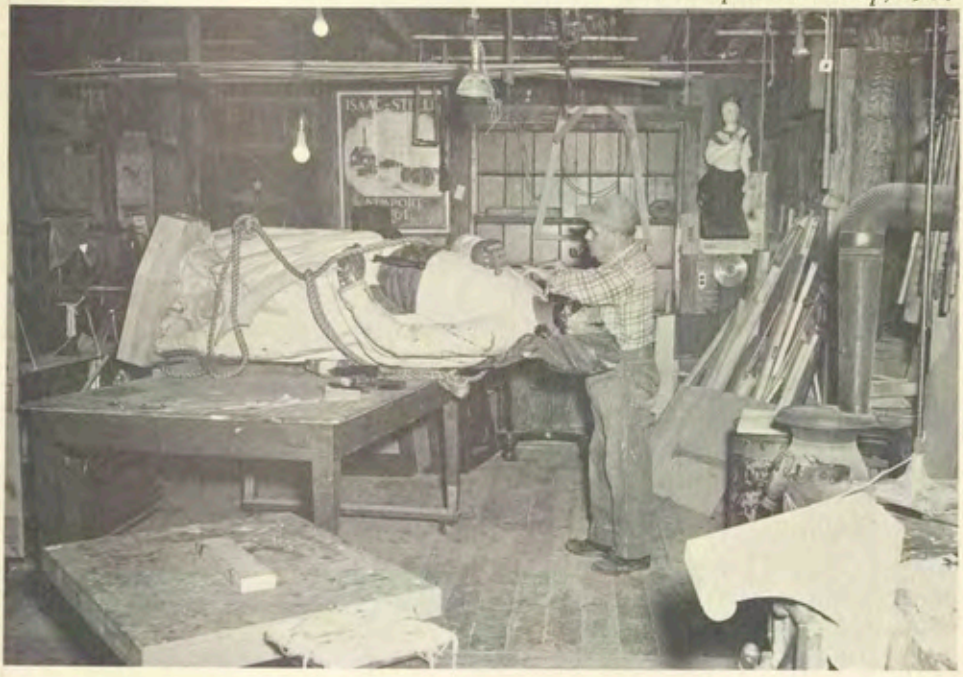
Louis S. Martel



Sandra DeVeau

Planetarium, 1960

Shipcarver's Shop, 1964



Louis S. Martel



L. A. Dunton, *1963* *Louis S. Martel*

Small Craft Exhibit



Oliver Denison III



Photograph, Louis S. Martel

Herb Garden, 1962



G. W. Blunt White Library, 1965



Louis S. Martel

Mildred C. Mallory Membership Building, 1965

Dhow Derby



Oliver Denison III



Nellie, *1964*

R. W. Woolworth



Louis S. Martel

Mallory Wing, 1969



Aerial view, 1969

DOES LIFE BEGIN AT 40?

The Marine Historical Association has baked a cake in commemoration of its fortieth birthday. To celebrate this event, The LOG is presenting a series of photographs to show, like bench marks of our children on the closet door, the growth of the Association through the years.

The MHA has come of age. It has weathered depression, wars, hurricanes. It was born of the dreams of far–sighted men, nourished by the convictions of Americans who loved their country, were proud of our heritage, developed by the ties that bind seamen to ships and the sea.

The MHA and its tangible symbol, Mystic Seaport, have reached the Age of 40. They have put away childish things, grown into complex institutions known across the seven seas.

As we pause to celebrate this Anniversary, pride in our accomplishments must be mixed with concern for our future. In reaching this stage of maturity, we have assumed staggering responsibilities. How can we maintain what we already have? How can we continue momentum? Where do we go from here? These and many other perplexing questions must be resolved as we light the birthday candles.

Do we continue moving ahead, developing better facilities to maintain our collections and our fleet, improving our programs to better serve the public interest? Or do we lose way, fall back? There is no other alternative—no way to stand still!

The work that must be done to maintain headway is sobering; the costs are staggering.

Do these challenges and the rewards they promise match the courage and faith and perseverance of those who have brought us to this fortieth anniversary of extraordinary achievement?

Does life begin at 40?

Waldo Johnston

Louis S. Martel

EDUCATION NOTES

Over 500 people attended the opening lectures of the Planetarium's program on the astronomical bases for the Jewish calendar on September 13 and 14, coinciding with the celebration of Rosh Hashanah. Donald Treworgy, director of the Planetarium and Susan Howell, Planetarium lecturer, presented the program with the counsel of Rabbi Leonard Goldstein and Rabbi Irving Spielman of Congregation Beth El in New London.

Mrs. Howell began by explaining the motions of the earth and moon and their basic relation to the civil-solar and Jewish-lunar calendars. A discussion of the early Israelite-Babylonian calendar, based on agricultural events, included the establishment of the origin of the months, length of days, methods of reckoning the year. Adding days to the Jewish calendar to make it correspond to the solar calendar was also explained.

The contemporary Jewish holidays, both nature festivals and religious celebrations, were described and, in closing, Mrs. Howell read one of the ancient Hebrew evening prayers which demonstrated the influence of astronomy in the history of the Jewish people.

Group Services frequently receives requests for greatly reduced or free admission to the Museum from deserving underprivileged or handicapped groups.

In such instances we try to find a sponsor for the group who will defray all or part of the admission fees. However, a sponsor often cannot be found and, therefore, the group is unable to come to the Museum. If you would be interested in sponsoring one or more groups, please contact John Briley, supervisor of group services.



Donald Treworgy, left, and Susan Howell discuss the shofar or ram's horn at Temple Beth El with Rabbi Spielman

Louis S. Martel

There is a minor change in the operating schedule of both the *Conrad* and the *Brilliant* Programs for 1970. They will begin at 4:00 P.M. on Sunday and end at 4:00 P.M. on Friday instead of Saturday morning.

For the first time the *Brilliant* Program will be open to individual applicants. Individual boys may apply for July 26 through 31 and individual girls for August 9 through 14. Applicants must have had training on the *Conrad*.

For the *Conrad* Program July 19 through 24 is available for individual boys; August 2 through 7 for girls.

Members interested in these programs for their sons or daughters should write the Mariner Program Supervisor at the Education Department.

VARIABLE WINDS

The Chesapeake Bay bug-eye, *Dorothy A. Parsons,* returned home in October after a nine-year stay at Mystic Seaport. Built in Maryland in 1901, the oyster boat was given to the MHA in 1960 by Captain Cedric Hagenbuckle. She is now owned by the Harry Lundeberg School of Seamanship.

The *Palawan,* owned by MHA Trustee Thomas J. Watson, placed twelfth in the fleet in the Fastnet Race running from Cowes to Plymouth, England.



Bil Lingard

John Gardner, right, research associate, MHA Curatorial Department and Small Boats editor of National Fisherman, *was a judge at the annual Antique Boat Show in Clayton, N. Y., sponsored by the Thousand Islands Museum on August 16. Other judges were, left to right: Mark Penzer,* The Rudder; *Melvin Crook,* Yachting; *Ted Mack, television personality; David Kitz,* Lakeland Boating; *Robert Cox, Show chairman; Kay Larson, WHEN–TV, Syracuse, N. Y.; Howard Chapelle, Smithsonian Institution.*

The MHA is planning a spring 1970 conference on a rowing program—to complement our sailing program. There is a current revival of interest in rowboats and rowing—an important part of our maritime past. Watch The LOG for more details.



Louis S. Martel

John Sloan, managing director, St. Marie among the Hurons, left, and Fred Boyer, executive director, Ontario Department of Tourism and Information, right, discuss museum operations with Edmund Lynch, MHA Curator

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On October 26 a combined meeting of the Publications Committee of the MHA (Critchell Rimington, chairman, Waldo Johnston, Charles Schultz, Alma Eshenfelder and Helen Grey) and the Editorial Advisory Board of the American Maritime Library (Benjamin Labaree, Marion Brewington, Robert Farlow, Willard Wallace) and Willard Lockwood, director of the Wesleyan University Press, was held at Mystic Seaport to discuss the MHA publishing program.

SPECIAL EVENTS

Twenty-five schooners started in the second annual Invitational Schooner Race, sponsored by The Marine Historical Association. Shrouded in fog and baffled by light airs the last boat finished the sixteen-mile triangular course in just under nine hours.

The boats ranged in size from the twenty-six-foot *Ocean Maid* to the seventy-three-foot *Golden Eagle*. The Association's training schooner, *Brilliant*, raced with a crew of mariners from Granite Springs, New York and several of the Seaport staff.

Ratings were determined on a modified Off Soundings Club formula. The schooners were divided into three classes: Class A, large schooners carrying only working canvas; Class B, large schooners carrying racing canvas; and Class C, small schooners carrying any combination of sail. The Class A winners were: first place—*Madrigal*, owned by John Furness and James Eastland; second place—*Adventurer*, owned by John B. Savage; third place—*Reamhar Saighe*, owned by Miss Olive Metcalf.



Russell A. Fowler

Morning Light, *Class B winner.*

Class B winners were: first place—*Morning Light*, owned by A. Gordon Hull; second place—*Talisman*, owned by Charles N. Gregory, Jr.; third place—*Lanakai*, owned by Michael Rothschild.

Class C winners were: first place—*Seaward*, owned by David M. North; second place—*Sara B.*, owned by Christian Bayreuther III; third place—*John Paul Jones*, owned by Arthur C. Montgomery.

David North's Alden-designed *Seaward* from Essex, Connecticut was winner of the Brilliant Trophy for the schooner with the best corrected time in all classes. The perpetual trophy, given by MHA Trustee Briggs S. Cunningham, was presented by Oliver May at the Seamen's Inne following the race.

Class trophies were also presented at the buffet dinner at the Inne. Magazine representatives were: Scott Hyfield, advertising manager for *Soundings;* Walter Juettner, editor emeritus of *Motor Boating;* and Diane Duryea, editorial staff member of *Yachting.*

Michael D. Sturges, director of the Education Department, headed the Race Committee. Members were Mr. and Mrs. William E. Ames, David Dunn, Russell Nickerson and Alfred Wilcox.

Thirty members of the Volunteer Corps at Mystic Seaport were awarded pins by MHA Director Waldo Johnston for their services. Approximately 175 persons gathered for the afternoon party held October 1 at the Seamen's Inne. Greeting guests were Mrs. Carl Hobbs, volunteer coordinator, Mrs. Waldo Johnston, Mrs. Charles Chugrue and Mrs. Brower Hewitt, honorary president.



R. W. Woolworth

Twenty-five dinghies sailed under blue skies and robust breezes at the nineteenth annual Dhow Derby, hosted by last year's overall winner, the American Yacht Club of Rye, New York.

The Norwalk (Connecticut) Yacht Club won the Philip R. Mallory trophy and the *Jane Dore* won the "Headroom Harry" award.

Pat Makin of Manhasset Bay Yacht Club was first in the ladies' race. Chip Robinson was first in junior racing, followed by Peter Ross, Eric Kueffner and Geoff Robinson.

LETTERS

To the Editor:

I am delighted with the excellent review of my biography, *The Sea Years of Joseph Conrad,* in the June issue of the LOG. . . . It was always my hope that readers would be drawn again to Conrad's work, there being no one like him. To some extent the book is helping to do that. It is in nine countries now, in French and German translations and soon to be in Polish.

I thought you might be interested in the enclosed copy of a letter from the French Académie de Marine. For me this is a very great honor. It is really meant for Conrad, of course, who is loved in France as he is everywhere.

Sincerely yours
(Miss) Jerry Allen

Monsieur:

J'ai la très vive satisfaction de vous informer que l'Académie de Marine, au cours de sa séance de ce jour, a attribué une medaille à votre excellent ouvrage: "Les années de mer de Joseph Conrad."

Je serai heureux de vous remettre cette medaille lors de la séance de rentrée de l'Académie, le vendredi 10 Octobre prochain.

Henri Le Masson
President de l'Académie de Marine
Paris, France

Editor's Note: The LOG regrets that Richard H. Chapell's name was misspelled in the quotation from *The Military and Civil History of Connecticut During the War of 1861-65* in our June issue. The error, however, was made when the book was published in 1868 and reprinted material is always reproduced exactly as originally printed.

Calling All Members!

By decision of the directors of Seaport Stores, Inc. members of The Marine Historical Association, Inc. are now entitled to a 10 percent discount on purchases over one dollar. This represents a 5 percent increase over the existing discount.



Russell A. Fowler

"Matelot," a bronze seagull was presented to the Seaport in July by Mrs. Harold Disco. The plaque reads: "Matelot by Beverly Bender. Commissioned and donated to the Mystic Seaport in memory of Harold D. Disco, by his wife Jo, 1969." Mr. Disco was a staff member for many years.

Calendar of Events

MEMBERS MAY WISH TO MARK THEIR CALENDARS

DEC. 14, 15, 16	"The Sea in Your Future" Owen Lee Adventure Series lecture	APR. 11	Spring Off Soundings Regatta
DEC. 21	Community Carol Sing opens Mystic Seaport holiday season	APR. 19, 20, 21	"The Magnificent Mountain" Dennis D. Gray Adventure Series lecture
DEC. 25	Christmas Day, Mystic Seaport closed	MAY 1	Opening date for weekend training program on *Joseph Conrad*
JAN. 18, 19, 20	"Australia and New Guinea" Spence Grilly Adventure Series lecture	MAY 15	Opening date for weekend training cruises on *Brilliant*
JAN. 24	Eighth annual meeting of The Catboat Association	June 7	Opening of *Conrad* and *Brilliant* summer programs
FEB. 15, 16, 17	"Bali" Chris Borden Adventure Series lecture	June 29	Frank C. Munson Memorial Institute 16th annual session opens
MAR. 8, 9, 10	"Africa's Vanishing Wilderness" Dr. Arthur C. Twomey Adventure Series lecture	AUG. 7	Munson Institute closing session

* *Adventure Series lectures by subscription only*



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