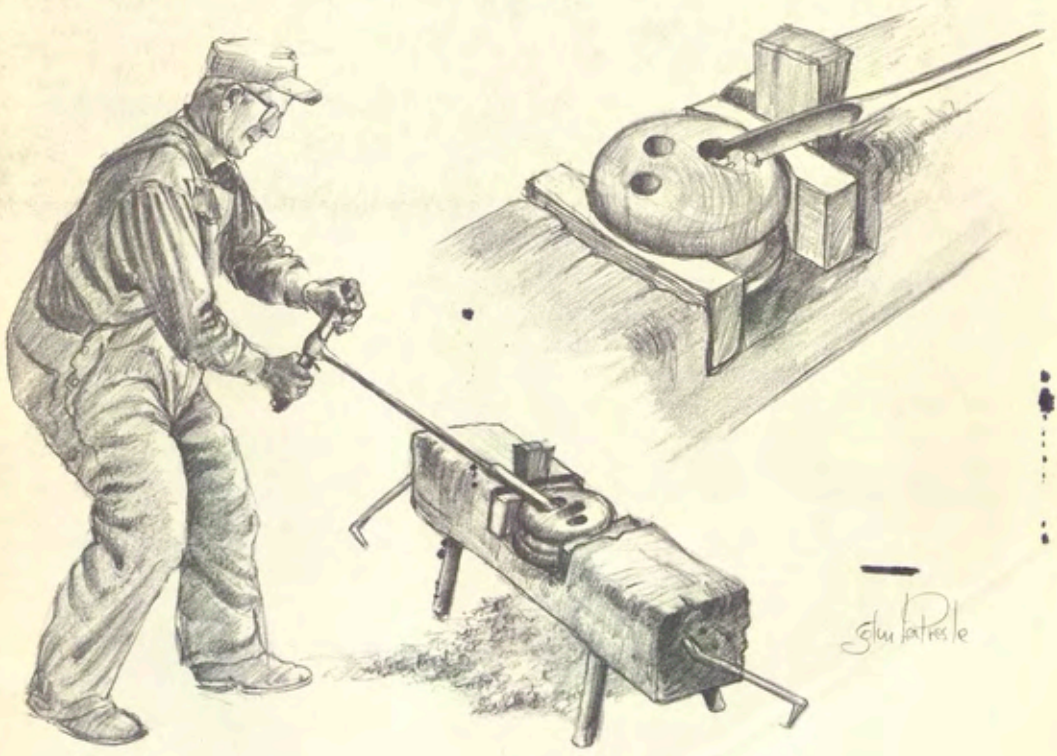
THE LOG of MYSTIC SEAPORT

Spring 1970



The Marine Historical Association, Incorporated

MYSTIC, CONNECTICUT

The LOG of Mystic Seaport is published quarterly for members of The Marine Historical Association. Letters, suggestions, photographs and ideas for stories are gratefully received and carefully considered by the Editorial Board. All articles published in The LOG are the responsibility of signed authors as they may not always express either the views of the Board or the policy of The Marine Historical Association. *© 1970, The Marine Historical Association, Incorporated, Mystic, Connecticut 06355. All rights reserved.* *Printed in the United States of America by The Vermont Printing Company.*

Glory of the Seas

by Michael J. Mjelde

is the first volume in
The American Maritime Library
published by Wesleyan University Press
for
The Marine Historical Association, Incorporated

This is the exciting story of Donald McKay's famous last clipper ship.

320 pages, 7" x 10", hardbound
48 pages of illustrations
List price $9.95

Publication date: April 23, 1970

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Editor Helen Grey

Editorial Board

Oliver Denison III, Alma Eshenfelder, Helen Grey, Waldo C. M. Johnston, Edmund E. Lynch, Donald P. Robinson, Charles R. Schultz, Michael Sturges

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both to you and to the world, is through our books. Hard cover or soft, full size or monograph, we plan to extend our publishing program more and more each year to take advantage of the wealth of material and talent here at the Seaport. (One of the problems is to harness the talent to a deadline and to find more than twenty-four hours in a day.) Both the Library and the Curatorial Department are fast accumulating material which cries out to be published, and we have several excellent old Marine Historical Association books, now out of print or removed from circulation for other reasons, which must be either rewritten or reprinted.

In this issue you will find an order card for the regular edition of *Glory of the Seas,* by Michael Mjelde – our first American Maritime Library title. With this tangible evidence, we feel that one part of our publishing program is finally on its way, and hope it will encourage naval historians to think of us as possible publishers.

HELEN GREY

For members of The Marine Historical Association *only,* two purchasing plans are offered:

Plan A—Members who subscribe to the series, agreeing to purchase *each book as published,* will be eligible for 15 percent discount on list prices.

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On both plans, postage and handling will be paid by the publisher on *prepaid orders.* On billed orders, 40 cents per volume will be added.

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Volume 22, Number 1, Spring 1970

THE MARINE HISTORICAL ASSOCIATION

Incorporated 1929

Waldo C. M. Johnston, DIRECTOR

Editor Helen Grey

Editorial Board

Oliver Denison III, Alma Eshenfelder, Helen Grey, Waldo C. M. Johnston, Edmund E. Lynch, Donald P. Robinson, Charles R. Schultz, Michael Sturges

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BOOK NOTES

These are exciting days in the Publications Department. Our Newsletter – a new membership privilege – made its debut to an enthusiastic audience in February: it's called *The Wind Rose* and its editor is Diana Whittle, publications assistant. Through it we hope to establish closer communication with all of you, so that even if you can't come to Mystic Seaport, *The Wind Rose* will help to make you feel at home here.

Another way we are communicating, both to you and to the world, is through our books. Hard cover or soft, full size or monograph, we plan to extend our publishing program more and more each year to take advantage of the wealth of material and talent here at the Seaport. (One of the problems is to harness the talent to a deadline and to find more than twenty-four hours in a day.) Both the Library and the Curatorial Department are fast accumulating material which cries out to be published, and we have several excellent old Marine Historical Association books, now out of print or removed from circulation for other reasons, which must be either rewritten or reprinted.

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HELEN GREY



Louis S. Martel

Fitting Out for Spring

Spring fitting out begins to occupy the yachtsman's mind long before the ice has faded from the river, and ship and shore people at Mystic Seaport are no different. The care and nourishment of things as well as programs take up the winter months, and with the coming of full activity in March the ships, the grounds, the exhibits and the staff make ready for another season. In the following article members of the major departments describe their preparations.

Ships

Any boat owner knows the trials and tribulations of getting his boat into the water come spring: scraping, painting, polishing and then cajoling the marina owner into launching it before July 4. But

what if he had fifty ships and small craft to get ready, and all by a certain time?

Shipyard Supervisor Maynard Bray, who has this problem to cope with, believes that an ounce of prevention is worth a pound of cure, so he protects as many boats as possible during the winter months by painting during the fall and winter and putting them in covered storage sheds awaiting spring.

In the spring those left covered up outside are uncovered, painted and rigged. (More undercover exhibition space would pay for itself as well as preserving boats from the wind and sun when we receive them.) Those used by the Mariner program or as floating exhibits or as work boats are put in commission by painting, rigging and launching and putting on their summer moorings. Summer moorings which had their buoys removed for winter and ground lines installed are raised and buoyed. Youth training floats are painted, put in and hooked up. Always there is an attempt to minimize special outfitting by as much protection as possible during the winter.

Three boats joining the exhibition fleet this summer are the *Emma C. Berry,* at present in a temporary shed for hull work, the Crosby catboat *Frances,* which is now at Eldridge's Boatyard in



R. W. Woolworth

Preparing to step the new mizzenmast on the Conrad



R. L. Christensen

Marlinspike seamanship class under Conrad *program director Howard Chapman*

Noank and the Wianno class sloop *Fantasy*, coming home from the Crosby Yacht Building and Storage Co. in Osterville, where she will have been rebuilt. *Fantasy* and *Frances* will be displayed under cover.

The big ones—the *Morgan, Conrad* and *Dunton*—could absorb the entire time of a boatyard crew the year round, as work on them goes on and on. They have shipkeepers, and heat is kept on them during the winter months and, again, this minimizes upkeep.

All three will have their rigging tarred down as soon as the weather is warm enough. Then, the *Conrad* and the *Dunton* will go over to the Thames Shipyard in New London for their routine bottom cleaning and painting—if this can be done before the Coast Guard does away with the shipyard. The *Conrad* is to get a new jibboom this spring.

The *Brilliant*, Captain "Biff" Bowker's charge, undergoes more complicated preparations for her summer Mariner sailing program. In the fall her blocks are overhauled and revarnished; main boom, foreboom, staysail boom, boat boom and foregaff are brought ashore for refinishing. Two boats

and the life raft get new paint. Rigging and engine come in for their share of attention, woodwork is refinished, heads and water pumps overhauled. The cadets' workbook is gone over and new tests devised. Groups are scheduled: the *Brilliant* is such a popular ship that the 1970 season was completely booked in December, the groups accepted being chosen from a list of the most interested and cooperative groups who participated in the 1969 *Conrad* program.

April 1 begins "the frantic season." The winter cover comes off and the *Brilliant* goes on the railway for her spring coat of paint on topsides and bottom. On rainy days the plumbing is hooked up, on sunny days she gets varnished. The bosun's chair is rigged, masts are sanded and varnished, blocks and rigging are sent aloft and finally—the sails return from winter storage and are bent.

By mid-May she is taking on stores and a crew of Mystic Mariners and heading for open water. Captain, mate, nine cadets and an adult leader make up the ship's complement. Cadets learn to steer and handle sail, stand lookout, figure simple navigational problems, clean the ship and cook. In fact, many a teenager has polished brass, used a mop (swab), peeled a potato or scrambled an egg for the first time aboard the *Brilliant*.

Interpreters

An expanded training program for Seaport interpreters started last month in preparation for full-time interpretation which begins this year on March 27 after the winter's curtailed schedule.

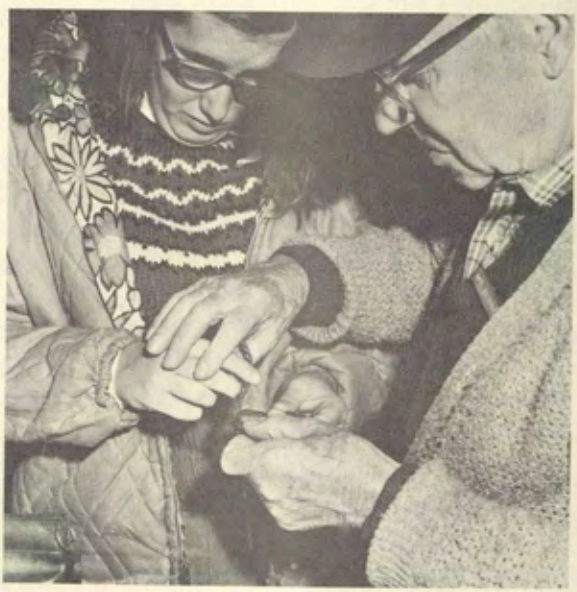
Forty-eight men and women who describe and explain to visitors the ships, the collections, and the roles played by such craftsmen as ropemakers and shipsmiths, will go back to school for twenty-one hours of lectures, films and tours directed by members of the Education Department. A special emphasis this year is on a "refresher course" in American history, with particular attention given to the nineteenth century, the history of Mystic from pre-Colonial times and of the Seaport from its inception in 1929.

Two identical three-hour classes will be given each week over a period of seven weeks. All the interpreters, some of whom have retired from the same areas as the activities they interpret, will study all subjects: in addition to investigating every Seaport exhibit in detail, sessions will deal with such diverse topics as traffic control, a major problem in the peak months especially in the smaller buildings, and the use of the G. W. Blunt White Library and its vast sources of information.



Sandra DeVeau

Interpreter Adolf Dobbertin with students from Oak Hill School, Connecticut Institute for the Blind



Sandra DeVeau

Blind student learns about sails and ropes with Mr. Dobbertin in the sail loft

Study guides will be used for classes and a handbook covering interpretation throughout the Seaport has also been prepared by the department for both new and experienced interpreters. As the accompanying photographs show, our interpreters are called upon to teach in many different situations and it is expected that this year's training program will make their jobs a little easier and at the same time broaden still further the instruction and enjoyment of visitors.

Operations

Looking forward to spring and preparations for the busy summer season, the Operations Department has progressed in such varying winter activities as interior alterations and painting in exhibit buildings, snow removal, and the first steps in gardening for the warmer days.

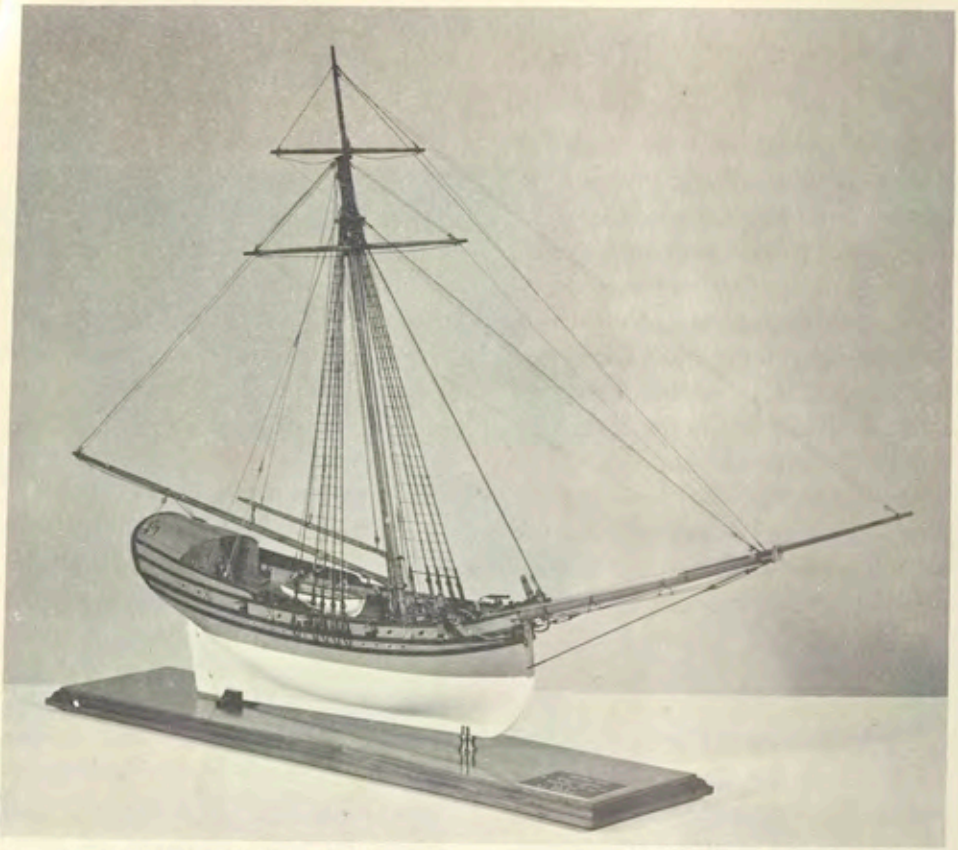
Geraniums, held dormant, have been potted for rebirth and ultimate placement in display tubs, window boxes and gardens. The tubs themselves, some battered by the elements, have been repaired and repainted. Seeds of petunias, marigolds, cockscombs and the eye-catching tithonia (torch), to name only a few, have been started in flats for transfer to cold frames and then to the gardens in May.

The gardens, made neat for the winter, will first be attractive with the early daffodil and tulip display. Then annuals will be set out to take over when the spring bloom of the bulbs is gone. Late March and early April will see the spreading of some ten tons of organic and inorganic fertilizer on lawns and flower beds, which will also receive three tons of lime. In the days of late April, grass cutting begins and the coming of May ushers in a continuous round of mowing and trimming.

The gardeners will continue plant setting until June and the summer months will bring the need for constant weeding and cultivation. This work extends not only to annual and perennial flower beds but also to shrub borders and specimen plantings. Pest control and liquid fertilizer feedings by spray methods will be frequent chores.

Spring will also bring exterior painting, readying of floats and the removal of storm windows and winter barriers in buildings for the resumption of full interpretation. Parking lots get a general cleanup and space stripes are painted again. Four thousand gallons of oil will be placed on gravel and dirt roadways for dust control.





Louis S. Martel

Rigged model of sloop Mediator *by Ray E. Pendleton, Seaport curatorial staff*

Curatorial

The Curatorial Department presides over such diverse items as paintings, fish shacks, exhibition buildings, ships both model and actual, scrimshaw and sail lofts. With a large staff and a heavy work load, it cannot be said that they experience a lull in the winter nor take a seasonal approach to exhibits.

The cold months do, however, provide more time for rearrangement and repair, such as the refurbishing of the Arctic exhibit in December. Considerable damage to the Eskimo boats on display in the Campbell Room was done by visitors over the summer. They have now been repaired and the exhibit has been redesigned in an effort to avoid future rough handling.

The winter pace at the Seaport also allows comparative quiet in which to work with authorities who have been asked to inspect certain areas. Miner J. Cooper, well-known consultant, has helped in the identification of cooper's tools and will assist the staff in the rearrangement of the Nantucket Cooperage. Another expert in his

field, Sydney Blumberg, has come to reevaluate the Bringhurst Apothecary Shop.

As for new exhibits, these are not always scheduled for spring openings. The planning and installation of a new exhibit is, ideally, a project to be approached with ample time in hand, staff to labor, and place to work. Once the embryonic idea has emerged, the exhibit space must be found, whereupon the original plan is juggled around to fit into it. Intensive research then begins. For the professional staff to be honest with itself and the public, every effort is made to locate new sources, document old sources and exhaust all sources.

When authenticated objects have been chosen which will best tell the desired story, they are cleaned and restored if necessary and the area to contain the exhibit is prepared. By this time floor plans have been made up and scale models show the final positioning. The complexities of construction, lighting, accurate and informative labelling and numerous other essential details now occupy not only the curatorial staff but also members of the different departments whose participation is needed. All the above is accomplished at the Seaport along with the other duties of the department, for the daily work cannot cease. Exhibits in the Wendell Room, C. D. Mallory Room and the P. R. Mallory Wing are currently in the planning stage and these areas have been closed to visitors.



Louis S. Martel

Setting up a new exhibit in the Mallory Wing

John S. Emery & Co., Maritime Leaders in New England

By John F. Leavitt, Associate Curator



"Emery's Yacht" – the handsome Kremlin. *Photograph courtesy Peabody Museum*

Founded in 1857, the firm of John S. Emery & Co. of Boston became "the largest ship-owning firm in New England," according to a leading Boston newspaper of the nineties. They owned outright, or in part, more sailing vessels than any other company, most of the fleet being engaged in the coastwise, West Indian or South American trades although in the seventies and eighties a number of their larger vessels were trading to Africa and the Far East.

Unfortunately, many of their records have disappeared, but The Marine Historical Association has been fortunate in obtaining on loan some surviving business and personal records from Mrs. E. J. Sawyer of South Duxbury, Massachusetts, daughter of Ralph Emery



and granddaughter of Daniel S. Emery, the original partner with his brother John when the company was established.

The brothers were born in Sullivan, Maine, two of a family of nine children born to Hiram and Rachel Emery. On their mother's side they were descended from Daniel Sullivan, the Revolutionary War hero for whom the town was named. John S. Emery learned the trades of shipsmith and stone cutter, working with another brother, Cyrus, and was later in business with George Hinman and Ambrose Simpson as well as going to sea for a time as master of coasting vessels.

In 1850 he went to Boston to become a partner in the well-known ship brokerage firm of J. H. Cheney & Co. In 1857, he severed his connection with that company and with his brother, Daniel S. Emery, established the company which was to become preeminent in the field of ship owning and chartering. John S. Emery died childless in August 1895 at his home in Sullivan, which he had kept as a summer residence, and was succeeded as president of the firm by his brother.

A preliminary investigation of the available records indicates that at one time or another the company owned and managed over 130 vessels and were agents for many more. All were sailing ships except two steamers, the *Atlantic* and *Pacific*, built for the company at the time of the First World War.

The first vessels owned by them were small half brigs and schooners. Later they had a number of barks and barkentines built, the latter rig being especially favored for the South American lumber trade. A number of barks like the *Antioch*, *Penobscot* and *Hiram Emery*

were sent out to Australia, New Zealand and the Far East.

During the Civil War, the company lost two brigs to Confederate raiders, the *Chastelaine* and the *Umpire*. The *Alabama* took the former and the *Tacony* the latter. After the war the company received some compensation following the prosecution of the Alabama Claims, and records of both cases are among the surviving papers.

The company was notable for the longevity of both vessels and ships' officers, as well as office personnel. Two members of the staff taken into business as junior partners in the earlier days were William H. Randall and John M. Crane, both of whom had started their business careers as office boys with the Emerys. In later years, Harrie Nutting of Marblehead, Massachusetts followed in their footsteps by joining the company as office boy and becoming secretary of the firm before it went out of business in the twenties.

Most masters and many mates had been with them for years, several having more than a quarter of a century of service under the Emery houseflag. When John S. Emery died, the pallbearers were all senior masters in the company vessels—Alonzo Small, Edward Wallace, Edwin H. Tracy and Oliver Bragdon. Captain H. J. Hemmingway served in the company as mate and master for over thirty years and when he retired as master of the bark *Antioch* in 1904, he turned the command over to his son, C. H. Hemmingway.

Several of their little half brigs built in the forties and fifties remained under the Emery flag to be rerigged as schooners. The 141-ton *Allston*, built in Bangor in 1846, numbered John S. and Daniel S. Emery among her first shareholders although they did not become managing owners until after 1870. Her career, however, lasted for almost fifty years, the Emery ownership increasing from a few shares to almost all of them.

Many of their vessels were replaced by later craft bearing the same name. There were two barks named *Antioch;* a barkentine and a three-masted schooner named *Geneva;* two *Hancocks*, a brig and a bark; three *Kremlins*, a bark, a brig and a barkentine, the latter a handsome Bath-built skysail-yarder known from Portland, Maine to the River Plate as "Emery's yacht" when under command of Captain John Bray. Her performance was as good as her looks, for in 1895 she made an astounding passage of twenty-nine days from Portland to Buenos Aires, bettering the previous thirty-five day record of the bark *Charles R. Lewis* by six days.

There were also two brigs named *Mecosta* and a brig and a three-masted schooner named *Nantasket.* The name *Navarino* appeared on

the sterns of a brig and a three-masted schooner. They also had a predilection at one period for naming their vessels for Boston suburbs or Boston area names—*Allston, Arlington, Auburndale, Belmont, Boylston, Cohasset, Medford, Milton, Neponset, Nantasket, Shawmut* and *Tremont*. One brig was named for their home town *Sullivan*, while a schooner named *Waukeag* took her name from an adjacent area as did the brig and bark *Hancock*.

Apparently the Emery fortunes were closely bound to the sailing ship era for the business did not survive the final decline of sail. The two steamers built during the First World War boom remained under their houseflag for only a short time and many of their vessels were tied up in the slump that followed the war. In 1923 they lost their last square rigger, the handsome barkentine *John S. Emery*, which went derelict while on a passage from a Gulf Coast port to Puerto Rico with a cargo of lumber. The crew were taken off by a Belgian steamer and a salvage tug was sent out to tow the waterlogged vessel into port. She began to break up, however, and had to be abandoned.

This was one of the firm's worst losses and it is believed was largely responsible for the decision to close out the business. The last advertisement of the company appeared in the *New York Maritime Register* of July 7, 1926. Much later a former employee opened an office under the old firm name but only as a cargo and customs house broker with no member of the family participating.

The material on loan to The Marine Historical Association will be examined in detail and copies made for the record. It is hoped that some of the material can be published in some form, for the history of John S. Emery & Co., its vessels and the men who managed and sailed them, constitutes a vivid and important segment of New England maritime history.

The *Charles W. Morgan* is now secure, safe and ready for wood technology sampling which will establish the basis for decisions about her permanent preservation status. Visits have been made between Dr. W. Merrill of Pennsylvania State University, one of the foremost wood pathologists in the country and MHA personnel Richard Palmer and Thomas Dunn, to prepare a program of sampling for analysis of deterioration which will lead to an estimation of residual strength in our ships and structures.

End of an Era

Twenty-three years ago there were five people on the MHA staff: today, according to season, there are 160–250. Twenty-three years ago the basic essentials of a print shop were installed in the Old Administration Building. Inspecting the 1250 Multigraph, folder, Varityper, cutter and other unfamiliar objects, Mrs. Lois Chesebrough, one of the five and the only full-time woman employee, inquired, "Who's going to run it?" The reply was "You are." Today, under Lois' direction, this same equipment can turn out over a million pieces of printed matter a year.

This month Lois retires, and an era comes to an end. Although a stranger to the thousands of visitors, to the staff and many members she is an integral and almost indispensable element in the life and smooth functioning of the MHA. As the Seaport has grown, Lois has not only grown with it but also kept ahead of it. Throughout the years she has seen her work load increase immeasurably, yet she has never needed more than one—always female—assistant to help her produce all our internal printing, from MHA letters, staff bulletins and annual reports to The LOG, which she printed and helped edit from its inception in 1948 to 1966, when the change in format made it necessary to have the printing done elsewhere.

All the mail is processed in the print shop as well, so Lois adds the mail supervisor's cap to those of typesetter, technical advisor, meticulous record keeper and the myriad other roles an expert printer assumes. Her response to the question "How did you become a printer overnight?" is typical. "They give you three lessons—the rest you learn over twenty-three years."

Lois' association with the Seaport goes back a long time, since her maternal grandfather was Edward Eugene Bradley, one of the MHA's three founders. Her early interest, however, was not intense. "Grandfather brought us all over one day and it was a beastly bore. I remember looking at half models in the Wendell Building and I was not impressed." When she applied for a job here as a young woman in 1947 she certainly had no thought of becoming that rare thing, a lady printer.

As virtually a one-man shop it might seem that, aside from carefully scheduled vacations, the printing operation would come to a halt when the printer was ill. In twenty-three years this situation has not occurred. "The only time I ever lost—and it wasn't really lost—was when I broke my heel," Lois recalls. "I had five days in the hospital, but two of them were on the weekend and the other three dur-

ing vacation. Came back on crutches and carried on. Didn't bother me a bit."

The shift from a full day's work to the leisure of retirement is cheerfully anticipated. Asked what she is going to do, Lois answers, "That's easy. I'm going to do what I want to." One can guess that she will not be idle. In addition to more time for square dancing, a favorite occupation; playing the organ, which she has done for years, especially at the Seaport Christmas carol sings and annual meetings; skiing; camping, and "the usual thing with boats," she will probably keep her hand in at carpentry and cabinet making. Ceilings, panelling and cupboards in her home in Stonington and a cottage at Lord's Point are evidence of another of this remarkable woman's talents.

Mr. and Mrs. Chesebrough have four children, three sons and a daughter. Their eldest son is a computer education specialist, twin sons are career service men, one an army major, the other a lieutenant commander in the navy. Their daughter Nancy is married to Oliver Denison III, treasurer of the MHA. And there are thirteen grandchildren. So with music, dancing, sports, home and hearth and children, Lois' days will probably be as full as they have been here and we wish her great joy of them.

The question remains—who could possibly replace her?



Sandra DeVeau

Lois Chesebrough, Seaport printer

THE DIRECTOR'S WISHES FOR THE NEW DECADE

January 1, 1970

As we stand on the threshold of a New Decade I would present the following wishes for Mystic Seaport:

First I would hope that American foundations and philanthropists would give proportionately to this Association to provide the establishment of adequate endowment funds to assure salaries and facilities to carry on the functions of Mystic Seaport.

Second I would hope that state and federal aid would be forthcoming to augment funds from the private sector to assure the promotion of this museum as Connecticut's greatest historic shrine, and indeed New England's.

Third I would wish that continuing effort would be made to persuade the most adventurous administrative brains and most productive museologists in the country to join Mystic's staff to move this institution from the middle to the top of the world's maritime museums.

Fourth I would wish that an unalterable policy would be established to insure that the museum would be led by those who clearly understand the difference between a true museum and a business conglomerate.

Fifth I would wish for a Board of Trustees of great diversity who could willingly offer a segment of their busy lives to learning thoroughly the problems and operations of the museum and give of their experience as active consultants to the professional management.

Sixth I would wish for the establishment of a shipyard facility adequate for our needs, a productive apprenticeship program in old shipbuilding skills, a *Morgan* restored and afloat, and a skilled staff so secure that harmony is as natural as a bottle of Schaefer's.

In the Seventies I would wish for careful planning of trustees and staff to provide walking space for more visitors, parking space for

more cars, increased exhibits to enrich the experience of all who come to Mystic, adequate facilities for the comfort of a million visitors a year, an anchorage off Station Ten, and a Munson Chair in Maritime History.

In the eighth place I would wish for reception facilities better able to welcome and indoctrinate our visitors, more modern exhibition buildings to preserve and display our collections, development of a coastal fisheries exhibit, and construction of a small craft Exhibition Hall to conserve and present our outstanding collection of small craft.

High on my priorities of hopes is the wish that Mystic Seaport will further extend its search for excellence in its collections, its research, its presentation of the best of the past as an inspiration to the future and its insistence on the historical authenticity and scholarly accuracy of everything it presents and every program it initiates as a living American cultural institution.

Tenth and last I would wish and pray that all who love the sea and our maritime heritage would combine their talents and their resources to assure the continuing growth of Mystic Seaport in the seventies into an institution of culture, learning, research and experience with something to offer every one every day in the year—a true history museum known and respected throughout the world, fulfilling the dreams of its founders and the faith of all who have labored in its behalf.

These ten points I present to you as one sailor's prayer for the New Decade.

Waldo Johnston



The Morris W. Child, *from the Edward W. Smith Collection of the MHA*

An Important Collection

Among the outstanding gifts received by The Marine Historical Association, Inc. last year, is a collection of some 186 glass plate negatives of vessels of all types sailing in the Narragansett Bay area in approximately the 1890-1900 decade. The photographer was Edward Wanton Smith, 1875-1940, a chemical engineer who was also an ardent yachtsman and amateur photographer.

With a summer home at Newport, he sailed the upper and lower reaches of the Bay, taking photographs of just about everything that entered or left the Bay under sail. Most of the vessels were either fishermen or coasters with a sprinkling of yachts and naval craft, as well as some of the interesting types of small craft.

The plates are the gift of his son, Edward Wanton Smith, Jr. of Darien, Connecticut, also an ardent yachtsman and a summer resident of Newport. Mr. Smith feels these plates will be of much interest to sailing yachtsmen, to which we agree. It is therefore proposed to reproduce some of the best photographs from time to time in The LOG, together with a brief history of each vessel.

The series begins in this issue with an excellent photograph of the three-masted schooner *Morris W. Child* of Boston. This vessel registered 487 tons and her dimensions appear in the ship registers as 144′ x 34′ x 12.3′. She was built at Camden, Maine by the famous Holly Bean and launched in 1882 for the account of J. P. Ellicott & Co. of Boston. Her first master was Judson Torrey and he was later succeeded by Captain George Beck, who was believed to have been master when the vessel came to Providence from Apalachicola, Florida on April 4, 1895.

She sailed from Baltimore December 11, 1901 for Cardenas, Cuba and on January 6, 1902 her owners received a cablegram reporting the vessel ashore on Stone Key at the entrance to Cardenas. It was later found that she had apparently hit a sunken rock and was put ashore to prevent sinking. Her cargo of 850 tons of coal was insured but there was no insurance on the hull. Some of the cargo was salvaged but by January 24 the vessel had broken in two amidships and had become a total loss.

J. F. L.

The Seaport's Landscaping

By James Fanning

It might be said that in some respects the landscape of Mystic Seaport "jest growed." This is true because the Seaport itself has grown so tremendously, and in directions that could not be foreseen twenty years ago. Southerly expansion along the river front was not even dreamed of in 1950, nor was the huge increase in numbers of visitors with the accompanying need for more and more parking space.

However, a few basic principles were adopted 'way back then and have been adhered to over the years. One of these was that no particular attempt to do "period" planting would be made. Since the Seaport buildings are of so many different styles and periods, giving each of them a planting appropriate to its time would have resulted in a jumble of different effects. So planting has been confined to shade trees of kinds that would thrive at the Seaport, shrubs—like lilacs—that have been part of the American scene since early times, and a few tough "barrier" shrubs where screening or traffic stops were called for.

Another basic rule adopted at the beginning was that there would be *no* "Keep off the Grass" signs. This has led Seaport visitors to feel at home, free to wander at will and enjoy the untrammeled outdoor atmosphere that has disappeared in so many other places. Of course it has meant that a certain amount of turf has to be dug up and replaced each year, and that a few paths have appeared where none had been planned, but these are small items, easily accommodated by each year's maintenance budget.

Also, it was decided early on that cheerfulness and gaiety should be a part of the atmosphere wherever possible, hence the practice of planting as many bright, summer-blooming flowers as space could be found for. This has helped put visitors in a holiday mood and they respond by respecting the flowers; very seldom have flower beds been trampled, flowers been picked or plants broken.

Space for visitors themselves is, of course, a prime consideration. People have to have room to move around and space to view the buildings from different angles and at different distances. So it is that pathways have been kept wide, vistas and channels for the flow of traffic kept clear and unobstructed.

Perhaps the most important consideration of all—at least from the standpoint of cost and time-saving



Sandra DeVeau

—has been the practice of design for easy maintenance. That is, types of plants requiring a lot of care have been avoided, lawn areas are unobstructed to make it as easy as possible to mow the grass, and some too small for the easy manoeuvering of a lawnmower have been paved, so eliminating lawnmowing entirely. In shrub plantings, the ground has been kept covered with a wood-chip mulch, thus avoiding the need for weeding.

Looking backward from 1970 to 1950, the growth of the Seaport seems unbelievable. In spite of all the growth and change, though, the feeling is still what it was in the beginning: open space and greenery to refresh the spirit in the atmosphere created by the nineteenth century New England buildings. Visitors enjoy and appreciate what is being offered to them here, and everyone who has had a hand in creating and maintaining this atmosphere has cause for pride.

Editor's Note: James Fanning, now Garden Consultant to *House and Garden*, came our way when he was landscape architect for the property of Mrs. Clifford D. Mallory in Redding, Connecticut and was asked to help with the layout of the Seaport's grounds at a very early stage. In between then and now, he has designed gardens for the New York Flower Shows, the Museum of Modern Art and the Intercontinental and Hilton Hotels in Curaçao. He is brother to our own Leo Fanning, plant and operations manager at the Seaport.

The Eclipse

Extracts from the *Mystic Journal*, Sept. 17, 1870

The pilot yacht, built by Hill and Grinnel for Captain J. B. Sabel of Galveston was rightly named. She totally eclipses all yachts of her size, ever launched in the Mystic river. To allow her to pass out of this port unnoticed would be an insult to the beautiful vessel, to the builders, and to her courteous captain.

The model was shaped under the direct supervision and direction of her owner. The keel was laid about the 20th of June. The frame is of oak and chestnut, planked with yellow pine, with oak bends. She has a white pine deck.

The dimensions are: length, 65 feet over all; beam, 18 feet 3 inches; depth of hold, 7 feet 1 inch; length of foremast, 60 feet; mainmast, 62 feet; topmast, 22 feet; main boom, 38 feet; gaff, 20 feet; bowsprit, 16 feet outboard. She draws seven feet of water. The bottom is covered with yellow metal, of the following weight: 20, 18, and 16 ounces.

Captain Sabel regards the cabin with a large measure of pride, and every visitor looks upon it with endless admiration. It measures 12 x 16 feet, and contains six berths, three on either side. It is finished in black walnut, with ash trimmings, the large quantity of the former wood giving it an unusually rich appearance. At the foot of the companion way are two heavy black walnut doors, glass panels in the upper part.

The interior of the cabin trunk is of pine, panelled, and painted a lavender color, with green and blue borders. The panels are trimmed with narrow gilt. A mirror is set into the centre of the head of the cabin, and under it appears the word "Eclipse" in gilt letters. The berths are furnished with cork mattresses, and green curtains of a beautiful shade. The cushions are of the same color.

The galley is large and commodious, containing eight berths, and a Richmond portable range. The ballast deck, between the galley and the cabin, is 14 x 16 feet, flanked with wood bins. The chain lockers, forward of the galley, contain 60 fathoms of ¾ inch chain, for a 390 pound anchor; and 40 fathoms of ⅝ inch chain for a 250 pound anchor.

The Eclipse was launched August 27th and was taken to Cot-

trell's dock, where the finishing touches were put upon her cabin, and the sails were bent on her spars. Special mention should be made of the fact that Captain Sabel has purchased from other places only such articles as he could not get in Mystic.

By previous invitation, a large party of ladies and gentlemen assembled on the deck of the Eclipse, last Saturday morning, to accompany Captain Sabel on the trial trip. The sails were hoisted, fitting as perfectly as a kid glove on a lady's hand, and down the river went the joyful company. The ladies brought great baskets-full of provisions, which were stored in the cabin. A head wind made a long trip down the river, but the party hurried time along by pleasant anecdote and interesting conversation. Loud shouts of merry laughter attested the prime condition of all on board.

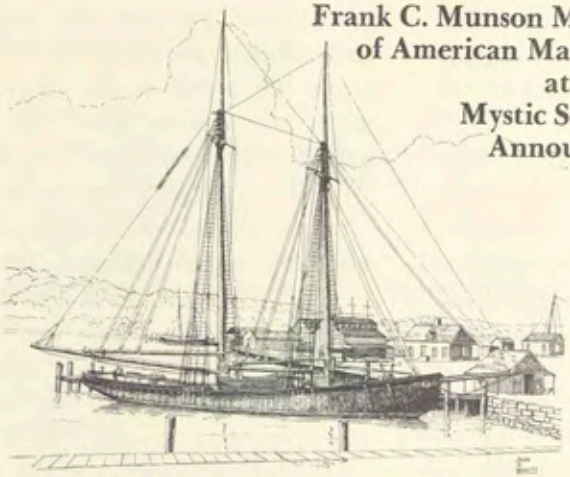
At Noank, the course was changed toward Watch Hill. The ladies were all seated upon the trunk of the cabin, and the gentlemen were scattered over the vessel, admiring her every part as she sped through the water like a bird through the air. Watch Hill was duly reached, and in a short space of time, the Eclipse was tossed on the long swell of the ocean.

Ladies seldom like swells, neither Swells of the Period, nor Swells of the Ocean. Soon one lady took out her handkerchief and gracefully elevated it to her mouth, looking earnestly and sorrowfully toward some unknown far away place; then in about two and one half minutes, she carelessly dropped from the trunk to the deck, and with her elbows upon the rail, gazed sadly upon the rolling waves. Then – oh! wasn't she awful sick?

Soon, another took out her handkerchief, gazed seaward, dropped to the deck, scowled at the laughing billows, and – she was awful sick. Then another, and another, and another, until all but two of the ladies were simultaneously paying tribute to the King of the Deep. Alas! how soon had their merriment been turned into groaning. Now sadness stole over the faces of the men, and they rested very quietly about the deck; two, however, had to look over the side.

Dinner was called at about 12 o'clock, and of that large party, but a few appeared at the table. Those of us who did, made large encroachments on the stores of food. When abreast of Block Island, the vessel's course was changed homeward. The seasick ones commenced to convalesce after passing Watch Hill, and the steward had his hands full to supply the hungry party with food. At about 7 o'clock in the evening, the yacht was laid alongside the dock and the company disembarked.

The University of Connecticut and the Frank C. Munson Memorial Institute of American Maritime History at Mystic Seaport Announce



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June 29-August 7, 1970

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AMERICAN MARITIME HISTORY. History 332, six credits. A study of the development of American merchant shipping from Colonial times and its relationship to American political, economic, and cultural history. The course includes lectures, readings, and research projects.

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University of Connecticut
Storrs, Connecticut 06268

Accommodations and scholarships may be obtained from:
Office of the Director
Frank C. Munson Institute
Mystic Seaport
Mystic, Connecticut 06355

RECOMMENDED READING

THIS ROCK WITHIN THE SEA: A HERITAGE LOST by Farley Mowat and John de Visser. *Little, Brown and Company, Boston, 1969. $12.50.*

The photography is sensitive and lavish, the text eloquent. There is wonder in this book, great beauty and a depth of tragedy. There is indignation, powerful but controlled, and a bleak warning.

For those who love the sea and seafaring ways, who cherish the values of our sea-born past and hope to see them revived and restored, this is a book to savor. But be prepared to be moved, even shaken and involved. It will get to you.

Newfoundland is a great rock jutting into the sea, a sea teeming with cod. Along its southwest coast clinging to handholds and footholds in the bare and beetling rock are thin settlements of fisher folk who have been there a long time, whose ancestry includes half the nations of western Europe.

Theirs is a hard life, but they love it. They are, or at least they were until recently, at peace with nature and themselves. Consider that there is no crime among them, nor anything like a generation gap. No one is rich, no one grimly poor. Shared festivity and labor alternate in their simple lives. Childhood is a happy, carefree time of few restrictions. Children learn by playing, watching and doing and are interested to learn. For the aged there is usefulness and an honored place until the end.

But that was yesterday. Today these people are being driven from their homes—starved out. An adverse economic policy for which the present government of Newfoundland and the fisheries monopoly are jointly responsible, so the authors submit, is too much for these fishermen. Soon the rock at the edge of the sea will be bare of their homes and their dories will have left the fishing grounds forever. The city slum awaits them, the unskilled factory job, the relief dole. What is happening is not exactly genocide, but in some ways it is as tragic and worse. J. G.

DEFENDING THE AMERICA'S CUP. Edited by Robert W. Carrick and Stanley Z. Rosenfeld. *Alfred A. Knopf, New York,* 1969. $12.50.

In view of the coming 1970 America's Cup Races, there is no doubt that *Defending the America's Cup* is a timely and important work. Rather in the nature of an autopsy of a successful defender and the dedicated group who added *Intrepid* to the long list of protectors of the New York Yacht Club's finest treasure, it gives an intimate picture of the way in which a syndicate is formed, the part of the designer, the choice of a skipper and crew, the problems of designing, building and training.

The text is comprised of tape recordings by the fifteen men most closely connected with the campaign, from conception of the syndicate to *Intrepid*'s triumph over *Dame Pattie* in the 1967 races off Newport. They describe the tensions caused by differences of opinion between designer and skipper, and hint at the need to prevent interference by syndicate members who provide the money and feel they should have something to say about the operation.

The regimentation and training of a well-chosen crew of young yachting veterans is discussed in their own words. The diplomacy of Bill Strawbridge and the unremitting insistence upon perfec-

tion by Bus Mosbacher sparked *Intrepid*'s crew to a peak of efficiency that had as much to do with her success as the engineering of her design by Olin Stephens, her construction by Minneford, her sails by Ted Hood, her masts and rigging. United in perfect harmony, a superb machine was constructed and sailed to her place on the immortal roll of successful America's Cup defenders.

Stanley Z. Rosenfeld has illustrated the work with 114 photographs, encompassing all phases of *Intrepid*'s career, from design to the winning skipper's ducking and press conference.

Any yachtsman with an interest in racing should have this book on his shelf. He may never sail such a boat or lead such a crew, but reading this book will give him the feeling of being there.

F. E. B.

THE CUTTY SARK, HER DESIGNER AND BUILDER: HERCULES LINTON 1836-1900. A Biographical Memoir by Robert E. Brettle, M.A., D.Phil. Published by W. Heffer & Sons Ltd., Cambridge, England, to commemorate the centenary of the launching of the *Cutty Sark* in 1869.

The title of this slim, paper-backed book is somewhat misleading in that it suggests additional material relating directly to the famous British tea clipper now preserved at Greenwich, England. Nevertheless it presents some interesting information on the designer and somewhat unfortunate builder of one of Britain's most famous ships. Mr. Brettle is the husband of the youngest granddaughter of Hercules Linton and had access to letters, notebooks and drawings held by the family. The publication was made possible by the *Cutty Sark* Society and apparently Mr. Brettle also had assistance from other outside sources.

It is not a book many people would read for pleasure but it has some interesting illustrations, including the original sketch of the figurehead of the witch Nannie with hair flying and clutching the tail of Tam O'Shanter's mare in her left hand. There is also a sketch of the yard at Dumbarton by Linton, showing the *Cutty Sark* on the stocks. Not many questions have been answered in the book: in fact a few more have been raised. The writer is unable to shed any new light on the question of the *Cutty Sark*'s design. There has long been a story that the tea clipper owed her design to the much larger *Tweed*, a very fast ship, also owned by John Willis. It was said that he took Linton to see the larger vessel in dry dock and insisted that her lines serve as a guide.

Apparently none of the family papers affirms or denies the story so the truth is still unknown. Mr. Brettle also makes reference to the story that some had claimed the *Cutty Sark* design to have been influenced by that of the earlier and equally famous *Thermopylae*, designed by Bernard Waymouth. He does present as fact the story that the *Cutty Sark* was built especially to beat the *Thermopylae*.

There is much information relating to the formation of the company of Scott & Linton and figures on the cost of building the famous tea clipper, as well as the account of the firm's bankruptcy before she was finished and Linton's various business connections made thereafter. The book should certainly appeal to those interested in the *Cutty Sark* and it can be recommended as an addition to the history of that famous ship and the people primarily concerned with her.

J. F. L.

LETTERS

Dear Mr. Johnston:

I am a great-granddaughter of Charles W. Morgan and live near Mystic. My children have called my constant visits to the Seaport, since the *Morgan* was brought there, a form of ancestor worship. Possibly this is true. But walking the decks of this whaler, which is a monument to my family, and wandering through the adjacent museum buildings filled with scrimshaw and marine addenda, fills me with a sense of history. I am sure it has the same effect on the thousands of other people who come there.

This is a personal thing for me but, because of this, I have become more and more interested not only in the past but in the future of this ship. She has become the "Symbol of the Seaport." She is, as far as anyone knows, the only remaining wooden whaleship. So, what is to become of her?

My sister and I went on board the *Morgan* in New Bedford just after her final voyage. In spite of the stench below decks, a combination of the smell of whale oil plus remnants of odors of men living together for a long period in very cramped quarters, we were thrilled by the fact that she had been out seeking whales in the Pacific for three long years. It was a slight disillusionment to learn recently that she had only been out for six months.

I was then thirteen years old and had often visited my grandmother Hussey, Charles W. Morgan's daughter, and two years previously had spent a winter at her house in New Bedford. That winter instilled in me a tremendous family feeling. It would have been difficult to avoid this feeling, for nearly all the houses we went to were lived in by some relative. We had tea in innumerable parlors filled with the same reminders of seafaring men now cherished at Mystic.

I attended Friends Academy which Charles W. Morgan helped to found. We lived across the street from the Knowles children, also Morgan great-grandchildren. Cousin Julia Rodman lived in a square granite house just off County Street. Cousin Josephine Rotch lived in a gothic gem just a few doors away from us. Great-aunt Clara Rotch, grandma's older sister, lived in a brown Victorian mansion with broad piazzas which was later incorporated into the Wamsutta Club.

There I was entertained by Cousin Mary Rotch, a thin, soft-spoken spinster who always dressed in rustling black silk. She, having no idea what to do with a small child, would bring out the inlaid black and gold sewing table which had been brought back on some ship from the Orient. It had innumerable compartments filled with hand-carved whale bone and ivory gadgets such as thimbles and reels. I loved it.

A few years later I was working at a Girl Scout Camp at Potomska, a farm owned, but naturally, by my father's sister. This is near Colonel Green's estate, Round Hill. One afternoon a group of us hiked down to see the *Morgan*. Colonel Green was there buzzing around in his motorized wheelchair, obviously pleased at the number of people coming to see the ship. We climbed all over her and, to my uneducated eyes, she seemed well taken care of. This appeared to be the proper final resting place for the "Old Lady."

It was with great consternation that my family heard, upon Colonel Green's death, that no provisions for the maintenance of the *Morgan* had been left in his will. New Bedford, then in the depths of the textile depression and in spite of the efforts of many people, could not raise the money to keep her. So Mystic obtained her. I admit we were upset but then we realized this was the best solution.

Much has been done over the years to preserve her and keep her in good condition. But the time has come really to look to the future. Articles have been written in recent LOGs by yourself and Mr. Lynch concerning the technicalities of preservation. There has been much deterioration and there will be a great deal more unless something is done soon to prevent it.

With no thought of preempting the authority of the Board of Trustees or of the Staff of the Seaport, I suggest that a fund drive be initiated immediately solely to save the *Morgan*. Possibly a group of interested members of the Seaport could help. This might include other great-grandchildren of Charles W. Morgan of whom, by a recent count, there were fifty. And there are innumerable "great-greats!"

I would be most interested to hear from anyone concerning this. I will also do what I can to help.

Very truly yours,
Emily Morgan Hussey Haskell
(Mrs. Henry Carvill Haskell)
Moosup, Connecticut

Editor's Note: *Another letter received by a member of the staff recalls early days on the* Morgan *and speaks of a different kind of conservation:*

I have been enchanted to read of your doings at my favorite museum. Please give the *Morgan* an extra pat for me—I used to play on her every summer when she was at Colonel Green's estate and I still mourn with the New Bedfordites that they couldn't raise $10,000 when the time came to move her.

. . . I ride several hobby horses . . . some of which involve conservation of natural resources and wildlife coupled with a passionate admiration for whales and concern about the possible extinction of the larger species. That was a good article by Roger Payne in the March LOG and I was glad to see you publish it. The slaughter will continue as long as there is demand.

The Seaport Stores add to the demand by selling whale ivory—page 2 of the catalog. I am glad to see they don't yet advertise whaleskin wallets and belts —genuine—as did several Christmas mail order outfits this year. Please tell Somebody Up There to listen and help preserve not only the past but what we have left of the present. I guess I'll never see a humpback or a sperm but I'd like to know they are still around.

Mrs. Howard P. Wood
Haverford, Pennsylvania



Louis S. Martel

Charles W. Morgan's gold signet ring given to the MHA by Mrs. Helen Morgan Rotch Buxton.

ACQUISITIONS

Water color and gouache of guano trade on Chincha Islands off Peru



Oil painting of Mystic River Road in 1800s by L. Roorbach





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THE
LOG
of
MYSTIC SEAPORT

Volume 21 **1969**

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THINGS WE NEED

that you may no longer have use for
and would donate for continued service
at Mystic Seaport

OPERATIONS

Small van truck for our
electrician – plumber
Assorted hand tools

PRINTING OFFICE

Office composing machine
Varityper model 660 or 720
or IBM Selectric composer

Multilith offset duplicator
model 1850 or equivalent

CURATORIAL DEPARTMENT

1 Typewriter – Assistant Curator of Architecture
1 Typewriter and stand (elite type) – Registrar's office
2 B-12 volt trickle charger for batteries – Supervisor of Collections
1 Van (panel truck) – Supervisor of Collections

SHIP TECHNICAL OFFICE

1 Microscope – 100-200 power
6 Folding chairs
Surgical instruments – knives and tweezers

OFFICE EQUIPMENT

Dictaphones or equivalent
Adding machines
Typewriters – electric or manual
Desks, desk chairs, steno chairs
Typewriter stands, side chairs
Tables, and bookcases
Filing cabinets – letter size
Fireproof files – all sizes
(underwriter designator c)

AND – we always need seashells for the Junior Museum

**Offers and descriptions should be forwarded
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Louis S. Martel

Carved bone model of whaling bark Massachusetts *in MHA collection. She was built as a ship in New Bedford in 1836, rerigged as a bark in 1856, and was lost in the Arctic Ocean – after having made seventeen whaling voyages – in 1871.*

Front cover: Scoring the three holes of a deadeye, at A. Dauphinee & Sons, manufacturers of marine hardware in Lunenberg, Nova Scotia. Drawing by John LaPresle.

Back cover: The Robie F. Ames salmon fishing shack (c1835) leaving its old home on the coast of Penobscot Bay, in Maine, for Mystic Seaport. Photograph: F. Davis.

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