The LOG of Mystic Seaport

Fall 1970



The Marine Historical Association, Incorporated

MYSTIC, CONNECTICUT

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The LOG of Mystic Seaport



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The Mallory shipyard in 1875, with the pilot boat Telegram *on the ways. Aloha Meeting House is at the left on its original site.*

The Evolution of a Dream

By Waldo C. M. Johnston

When Charles Mallory entered his shipyard on that fine August day in 1870, he must have been a contented man. He had come down to supervise a launching of his newest vessel, *City of Galveston.* This launching was the latest in a success story of the Mallory Yard on the Mystic River, and the aging owner could look with pride at the results of his dreams. He could look with similar equanimity at the achievements of his friends and competitors in the other teeming shipyards adjacent to his own – the busy Greenman Yard, just to the north on Adams Point, and the yard of Forsyth and Morgan on Appleman's Point to the westward across the river. American shipbuilders and ship owners had successfully survived the difficulties of the economic and political adjustments following in the aftermath of the Civil War, and the future for American ships and maritime commerce looked bright. The need for wooden ships, built by Mystic shipyards, must have appeared to the owners and

workers to be a need that would go on forever, and the future of Mystic, as a shipbuilding center, must have seemed secure indeed.

Now, a century after the launching of the *Galveston,* history has woven a different story; man's relentless search for new ways to do a job better, to develop faster and larger hulls of greater cargo capacity and man's idolatry of speed brought an end to wooden ships. Mystic shipbuilders could not cope with these changes, nor could the channel of the winding Mystic River handle the draft of twentieth-century vessels. Our fathers presided over the demise of the Age of Sail and wooden ships.

So the busy shipyards of the Mystic River withered and vanished from the scene, leaving the glories of their achievements and the skills of their artisans to the pages of history books, the realms of the scholar and the reminiscences of the octogenarians.

But the romance of tall ships and billowing sails lingers in the hearts of all men who go to sea, be they yachtsmen who sail small boats, crewmen on rusty tankers, deck officers on the bridge of modern ocean liners, fishermen, lobstermen, or even those who merely stand on the shores and look out to the endless horizon beyond which lie exotic ports, imaginative visions of Sir Francis Drake, Henry Hudson, Adriaen Block, and distant adventures of *David Crockett, Flying Cloud* and the voyager, *Spray.*

To others, the tug of the sea becomes more real and the visions more tangible as they make pilgrimages to Mystic Seaport and stand on the decks of the *Morgan,* the *Conrad,* the *Dunton* and look up at the tall masts and rigging. The adventure, the hardship, the reward and the excitement that must have accompanied the crews become a vivid reality, and the wonder about the men who fashioned these vessels out of their own skills with hand tools becomes articulate indeed.

To those of us given the responsibility of trying to save our fleet of ships and small craft for the enlightenment of future generations, the task of preservation becomes overwhelming, and the dream of establishing once again on the shores of the Mystic River a shipbuilding facility capable of bringing some kind of immortality to our ships, much more than an idle fantasy but rather an absolute necessity.

If we are to succeed, we must bring this evolution to full circle so that once again at Mystic Seaport, on the shores of the Mystic River, skilled shipwrights wise in the building of wooden ships, talented riggers knowledgeable in the skills of paying and splicing, apprentices and journeymen must again ply their trade. Skilled craftsmen and



hand tools must be the order of the day because it was these minds and hands that made possible the miracle of the transformation of wood from the forest to a thing of beauty and utility on the sea. But for many other reasons – not the least of which is the sake of economy – modern tools, facilities and equipment must also be made available to complement these skills if we are to succeed in keeping our fleet alive and intact and in good repair.

For the past four or five years all of us at Mystic Seaport – trustees, staff and members of The Marine Historical Association – have embraced the growing conviction that we must improve our skills and expand our facilities for the maintenance of our fleet or face the extinction of these treasured craft. Careful examination of our vessels disclosed over and o again that despite all our effo they were deteriorating faster th we could repair them. Harsh cisions were made to reduce size of our fleet to enable us to co centrate more effectively (or p haps I should say, to concentr less ineffectively) on those vess of highest priority.

The establishment of the Sh Committee was a great step f ward in making available to and my staff a group of experts wooden ships. Conversion of Noyes Building into a joiner's sh was another step, as was the cumulation of needed tools a equipment. Honing of the staff, couragement of maximum eff and skill, and the addition of n talent was yet another import step. While progress was made a



The beginnings of the new facility are visible on Shipyard Point at the lower right in this 1970 summer aerial view of the Seaport. Photograph: Russell A. Fowler.

improvement could be noted, the evidence remained and the conviction grew as the Ships Committee widened its studies and examinations that we were not going to win the battle of preservation unless far more ambitious steps were taken. We were plagued with questions that had to be answered before further productive momentum could be achieved.

The major question above all others was the most basic: Is it humanly possible to preserve our fleet, and especially our large vessels?

Before we could find an intelligent answer to this question, we had to find a number of answers to some corollary questions. For example, first, what is the true condition of the *Charles W. Morgan* – and how do we go about finding this out? Second, what additional skills and preservation techniques do we need to apply to the *Morgan* after we have a true indication of her condition? Third, what kind of facilities should we develop, what kind of tools and equipment do we need to make a preservation program feasible? Forth, what kind of persuasion can we bring to bear to encourage good people to join our staff and inculcate in them pride and maximum efficiency in an environment of job security?

Other very blunt questions had to be answered. For example, *can* the *Morgan* be saved? Can we develop the capability and knowledge to do the job? Can we obtain the essential manpower? Can we provide the tools and equipment? Can we raise the money?

To find the answers to these critical questions we have stalked

the counsels of experts throughout this country and abroad. In the midst of it all have been members of the Ships Committee, many trustees and members of the MHA. In the spring of 1969 I spent almost a month abroad debating the issues with experts in England and Scandinavia and studying with them methods being used on the *Cutty Sark* and *Victory* in England, the Viking ships' restoration at Roskilde in Denmark, the *Vasa* in Stockholm and the *Fram* in Oslo. As I reported in a previous issue of *The Log*, many lasting contacts were made and much important information was gathered, although this did not completely answer our questions. While we were able to eliminate several of the options open to us regarding preservation of the *Morgan*, several remained that had to be further explored. Much helpful information in the long run was of more general nature but clearly apparent in the minds and operations of every individual and installation I visited.

In the first place, every foreign museum is caring for its ships itself with its own people and facilities. This is predicated by the very nature of the work involved which requires the most highly specialized experience and skills that go beyond the normal commercial ventures. We have discovered this in other preservation programs. For example, a great painting cannot be restored or repaired by the artist who painted it but only by a highly-trained art conservator using his own specialized skills, techniques and sophisticated facilities. A museum ship offers a specialized challenge that can only be met by the museum itself. Secondly, no one knows the precise answer because all ships preservation programs and conditions vary. Ships geriatrics remains a new science and one which must be studied and resolved by each individual institution, utilizing, of course, the experience of all. Third, no one else will – or can – carry through. We must do it ourselves. We are the ones who really care, and if we don't take care of our own, no one else will. Fourth, our problems at Mystic Seaport are unique among maritime museums, largely made so by the very size of our fleet, the many differing variations in condition, age, preservation needs, etc., that they offer, and the fact some are afloat and some ashore.

We have been living with these questions for the last several years, and out of our traumas and concerns answers have begun to come through. Progress is being made – often painfully slowly – and we are developing our own skills and capabilities. Our staff has been strengthened and morale, based on evidence of progress, has improved. As we begin to see success in certain areas of our efforts – as,

for example, in the forepeak of the *Morgan* and the rebuilding of the *Emma C. Berry* – we are developing our own confidence. Through our successes and our failures we are growing in expertise, and through the acquisition of a small, but productive, collection of modern tools and equipment along with mature management, our efficiency has improved. With some hesitation I venture to say that we have reached, or are on the verge of reaching, a broader general knowledge and ability of ships preservation, skills and techniques than any other institution in the world. Experts are beginning to come to us for advice.

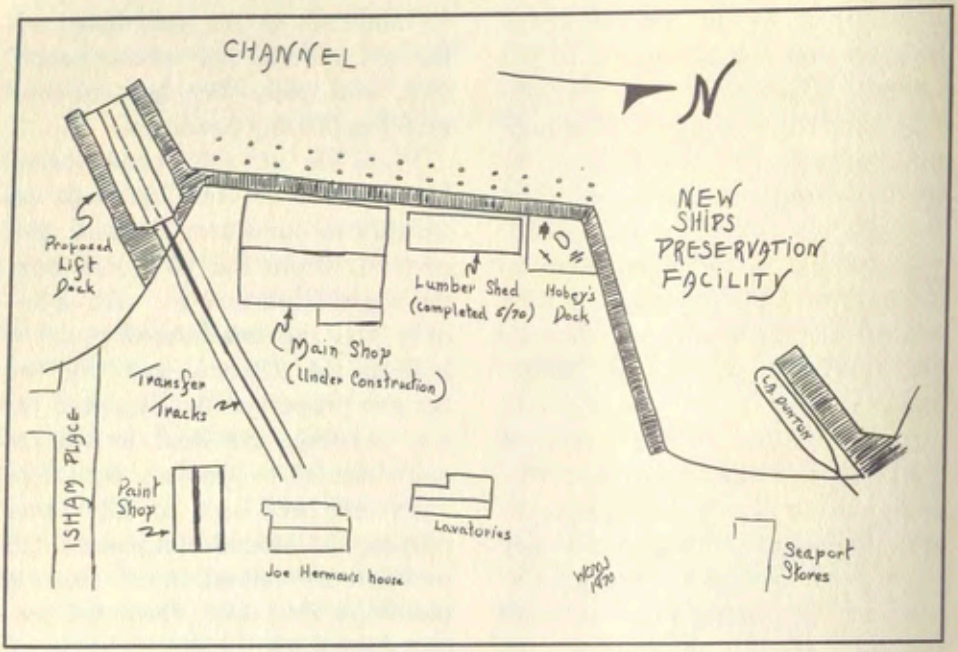
And so as our many questions have fallen into order and their answers proscribed, we have come down to one final question which has been evolved into a declaration of conviction. It is simply this:

What must we do? has become *What we must do!*

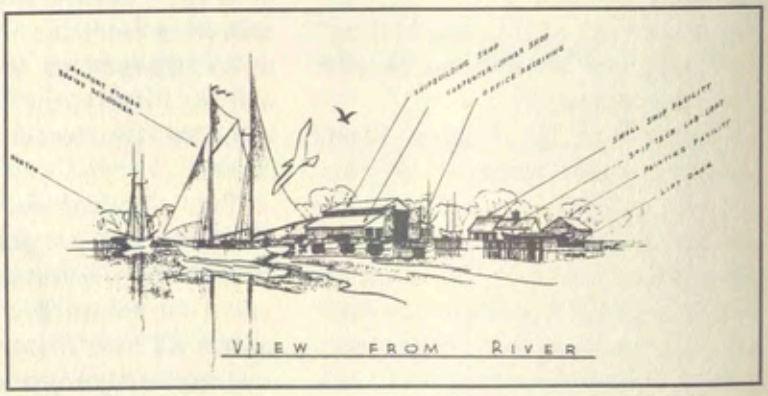
Reduced to its simplest form, this means that we must develop our own independence, our own capability, our own skill to the highest possible form by building, as soon as possible, on the museum grounds the new ship preservation facility. Having reached this conclusion and having eliminated every other possible option for the preservation of the *Charles W. Morgan,* we have reached another major conclusion. We must plan to haul her at the new shipyard facility, rebuild her where necessary, and place her back at her wharf *in floating condition.*

Plans for the ships preservation facility evolved simultaneously as answers to our questions were discovered. From the very beginning the logical location for such a facility was the unallocated piece of land at the extreme south of the Seaport property. Ideally suited for this purpose, the land would require minimum grading, and since it has not been used for any other purpose, it would not create the problem of relocation of existing buildings. It is away from the center of the museum where the use of modern tools and equipment would not be in conflict with the nineteenth-century atmosphere in the historic area. Visitors coming to view the shipyard will not find the transition from the rest of the museum grounds to the facility too abrupt. Finally, the land has ready access to the channel in the Mystic River.

The shipyard facility will for the first time provide the Seaport with a concentration of effort. For years our shipyard crews have had to run all over the grounds in pursuit of tools and vessels on which they were working. This centralized activity will bring the work to the workmen rather than the workmen to the work. By careful planning and utilization of the land, we



Director's sketch.



Architect's preliminary drawing from Lindsay, Liebig Roche.

will also be able to establish flow patterns for more efficient work, as well as eliminate our present crowded conditions and the forced location of machinery too close together for safety and efficient operation. By providing adequate buildings, the facility will allow work to progress under cover regardless of weather or the season of the year. This will break the traditional summer logjams of too much work to do in too short a time and will permit full utilization of manpower all year long. Better organization of permanent staff will thus be assured with a resulting cutback on summer temporary help that has been necessary in order to complete crash programs that can only be undertaken in good weather.

High on the list of advantages the new ships preservation facility will develop is the magnetic influence it will have on people. Skilled craftsmen take very deep personal pride in their work and their productivity. The hodgepodge of our present working conditions and inadequacies are frustrating and damaging to one's sense of accomplishment. The new facility will provide a challenging and productive working environment that will entice skilled workmen and provide the incentives they need. Completion of this facility will enable us to redevelop the area on Shipyard Point to be devoted exclusively to apprentice programs in the use of old tools and repair of small craft, and exhibits showing the framing of a ship, etc. Apprentice opportunities and the chance for permanent employment in an exciting preservation facility will have a magnetic effect. This new facility, which will be in full operation all year long and will provide, through careful planning, viewing opportunities of work in progress, will present an unusual experience for the Seaport visitors. This opportunity will be available – and perhaps even more absorbing – during the off-season periods and will add a new dimension to winter visits to Mystic Seaport. Finally, this preservation facility, providing as it will a year-round working exhibit and a unique operation unlike anything else in the world, will enhance the reputation of the museum.

There is another element that underscored almost all our deliberations and which deserves recognition here. This is the growing need at Mystic Seaport for independence in our ships preservation program. We must at Mystic reverse the trend that is leading to the extinction of crafts relating to the construction of wooden vessels. The advent of steel, fiberglass, aluminum and other new materials used in the construction of hulls has, I greatly fear, sounded the death knell for wooden boats and the yards devoted to building of vessels out of wood. One by one great

American yards are following Nevins into the history book or converting to other operations. When the Thames Shipyard in New London goes out of existence, we shall have lost our last local yard capable of hauling our large ships, and we shall face the horrendous thought of towing our tired old fleet many dangerous nautical miles over the unpredictable Atlantic to the Newport Shipyard. Our only salvation, our only hope of success, is to reverse the trend at Mystic Seaport and provide an oasis – a place where these remarkable and important old skills are nurtured and cherished, where young craftsmen can pursue and develop their talents secure in the knowledge that their trade will not perish and their job opportunities are secure. There is an urgency here – and a museum mission – that cannot be ignored.

Over the months a great many minds have been engaged in the planning of this facility. The Seaport staff has done extensive study and research and developed initial plans which have been changed and modified as our thinking progressed. The Ships Committee has been deeply immersed in the problem, and individual members like Waldo Howland have spent countless hours working with us on the grounds. Our friends at Electric Boat and the Coast Guard Academy have rendered valuable assistance. The Forest Products Laboratory in Madison, Wisconsin and the Buckhout Laboratory at Pennsylvania State University have been involved. Numerous engineering firms and shipyards have rendered invaluable advice and assistance, and I would express our particular gratitude to the Luther Blount Shipyard, J. E. Bowker Associates, Crandall Dry Dock Engineers, Engineered Building, Inc., Lindsay, Liebig Roche, and Raymond International, Inc.

The Visiting Committee has heartily endorsed the plan in its formal report last October. The trustees have worked closely with us in the formulation of the plans and have given us their interest and support: both the Development and the Planning Committees have recommended to the Board that the plans be implemented as soon as possible. The Ships Committee has thrown its unanimous endorsement behind the plan. The Executive Committee has authorized stage one (building of the lumber storage shed and paint shop) to proceed, and approved immediate construction of the main shop for the facility. And at the Annual Meeting on August 14 the Board approved the final stages of the Henry B. duPont Ships Preservation Facility.

Every effort is being made to construct a facility that will be completely in keeping with its



The new lumber storage shed, stage one of the Shipyard Preservation Facility. Photograph: Les Olin.

times and the purpose it fulfills. The buildings and shops will be constructed much as they would have in the nineteenth century – of wood, wherever possible. Most of the buildings, like the lumber storage shed already constructed, we will build ourselves. They will be simple, utilitarian, designed to fit into the landscape and atmosphere of the Seaport as they would have a century ago. The lift dock will, of course, be of modern construction; yet, except for electric motors in place of hand-turned winches, it will follow very closely the concept used in the first lift dock in America built over 125 years ago. Throughout the entire facility careful plans for visitor participation and orientation will be incorporated.

Completion of this facility will enable us to take care of every ship and small craft now in our collections and provide us with a capability not dreamed possible even three years ago. Its impact on our work will be immeasurable, its affect on our reputation will be great, and its usefulness as a working exhibit unique in the world will add greatly to the museum's stature.

And so, perhaps, there was a reason for Charles Mallory to be contented on that August morning one hundred years ago. Perhaps the dreams he held, and those of the Greenman Brothers, the Forsyths, the Grinnells, were not idle dreams at all. Quite probably, the sight of a tall ship on the ways will appear again on the shores of the Mystic River and the sounds of an active shipyard will again echo across it. There will be a new dimension, though, undreamed by Mr. Mallory, for the sounds this time will be heard around the world and the sights will be viewed by hundreds of thousands of people as this museum advances into the twenty-first century and restores to the Mystic community its rightful heritage.



Herreshoff
Pulling Boat

Stars of the Show



Java



Seal



St. Lawrence Skiff



Donaghue



Dancing Feather



Rosencrantz Pulling Boat

Vital Statistics

HERRESHOFF PULLING BOAT: 17′, owned and built by Alan Vaitses, Mattapoisett, Mass.; designed by L. Francis Herreshoff and shown in his *Common Sense of Yacht Design.*

JAVA: Designed and built in 1958 by R. D. Culler for Waldo Howland, shown here with his family, this 15′ 9″ double-ended lapstrake beach boat has a centerboard sailing rig used for rowing, sailing and as yawl boat for Mr. Howland's packet boat *Integrity* (see June 1969 *Log*).

SEAL: Built about three years ago by Shew & Burnham, South Bristol, Maine to plans of Boston Ship Chandler's Whitehall in Chappelle's *American Small Sailing Craft.* Owner, David Montgomery. Traditional in all respects with gratings, rudder and yoke, outrigger oarlocks. Cecil Burnham rowing.

ST. LAWRENCE SKIFF: 22′ L.O.A., beam 42″. Built by Bain & Colon, Clayton, N. Y. about 1890. Owned by Thousand Islands Museum, Clayton. Captain "Biff" Bowker of *Brilliant* and mate Richard DeWick at oars.

DONAGHUE: Round bottom fancy Whitehall, cedar on bent oak frames with oak sheer plants. L.O.A. 18′, beam 3′ 9″, depth amidships 1′ 4¾″. Built about 1870 in Clinton, Conn. as gentleman's pulling boat. Recently restored by owner Robert H. Baker, Warren, R. I., shown here with young crew.

DANCING FEATHER: 17′ 4″ round-sided Swampscott dory built about ten years ago in Friendship, Maine; owned by Captain H. D. Culler, who added sailing rig. Fully equipped to the early 1900 period including tanned sails, a tallow horn. Captain Culler in stern; Hudson H. Baxter manning oars.

ROSENCRANTZ PULLING BOAT: 16′ L.O.A., beam 37″; designed and built by Don Rosencrantz in 1952 for use on Connecticut River. White oak and cherry frame: planking, sheer moldings, etc., of Honduras mahogany.

All workshop photographs by Les Olin.

The First Rowing Workshop

By John Gardner, Research Associate

Not so long ago an elder craftsman, one of that vanishing breed of "old fashioned mechanics," in discussing the younger generation was heard to observe: "If they can't do it with gasoline, they don't do it." This is a shrewd comment. It comes close to being true for large numbers of people. While the economic benefits of modern mechanization are vast and undeniable, machines do control, order and limit our lives to an extent not generally realized.

It is still possible to get away from it all, for limited periods at least, in a rowboat. But rowing, like walking, is an ancient practice which has lately come under eclipse. Along this coast at one time rowing was nearly as common and as universal as walking. People took rowing and rowboats for granted, and nearly everyone rowed.

The decline of rowing can by no means be blamed solely on the gasoline engine. Other factors have contributed and indeed, the reasons are quite complex. Of course rowing is no longer economically competitive in industry and transportation. Yet it had seemed that recreational rowing might also be finished as well.

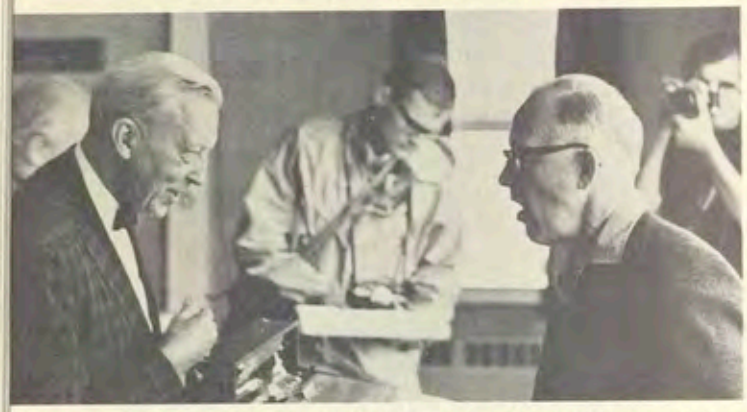
When the MHA sent out invitations this past spring for the Rowing Workshop to be held on the weekend of June 6 and 7, we had no means of knowing what the response would be. We could not be sure there would be any response, and some doubted that there would be. We hoped enough would come for a respectable discussion, and as for boats, we considered using Seaport boats, if necessary, to set up a rowing demonstration.

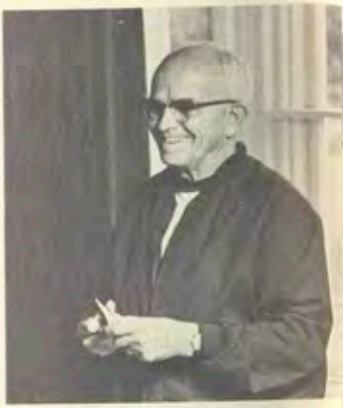
What happened was entirely unforeseen. When the first 100 registrations were returned, we were elated. This was more than we had at first counted on, and it seemed certain that the meeting was going to be a success. But by the time the second 100 arrived we began to wonder how we should ever handle all these people. And when the number had crept up nearly to the 300 mark, with some fifty boats promised as well, the Curatorial staff went into emergency session.

The weekend arrived rainy and cold. For this and other reasons only about 200 showed, bringing some forty boats. Perhaps it was just as well. With a larger crowd, things might not have gone as smoothly as they did. This was our first attempt; it was all new; and

we had about as much as we could handle. Next time it will be different. With this experience under our belts, we shall better know what to do.

One conclusion above all stands out: interest in rowing, in amateur





Rowing enthusiasts Bulkeley Smith and John Gardner, left, argue a point. Atwood Manley, right, author of Rushton and His Times in American Canoeing, *speaking to an appreciative audience. Photographs: Les Olin.*

construction of small craft, and in their recreational use, is indeed far from dead or dying. On the contrary, it is obvious that a healthy positive trend is working here. The pendulum seems to have started to swing the other way with a possible return to a more wholesome style of living.

Worth consideration, if only briefly, is why a museum devoted to the preservation and exhibition of large historic vessels should concern itself with mere rowboats. The Association's historical focus centers upon maritime New England as it was during the nineteenth century. It hardly needs saying that our primary exhibits are the *Charles W. Morgan,* last of the wooden whaling ships, and the *L. A. Dunton,* one of the few remaining Gloucester fishing schooners. Both in their working careers depended on rowboats, the one on whale boats, the other on Banks dories. The shore fisheries of New England during the nineteenth century were carried on to a large extent in rowboats, or boats which were rowed as well as sailed: wherries, peapods, Swampscott and Cape Cod dories, Rhode Island hoop boats, Connecticut sharpies and many others. Of the more than 120 smaller craft at Mystic Seaport, half at least are for oars or oars and sail.

But more than this, during the first three-quarters of the nineteenth century, rowing was the principal American sport, before baseball, football, golf or yachting,

even. *The Annual Illustrated Catalogue and Oarsman's Manual for 1871* lists 226 organized boating clubs in the United States with the greater number located in the Northeast. These were primarily rowing clubs. Seventeen clubs were located in what is now greater Boston, fifteen in metropolitan New York.

To ignore rowing in any consideration of nineteenth century maritime New England is to leave out one of its major aspects. Moreover, while large vessels make inspiring and informative exhibits, they cannot be reproduced for widespread recreational use and enjoyment as can the best of traditional small craft. The museum's small craft collection constitutes a cultural resource which it is obligated to make available for public use. Merely to preserve and to exhibit our traditional small craft is not enough. That museums have a positive and active social function in meeting present-day cultural needs which extends beyond the mere custodianship of historic artifacts is now all but universally accepted by museum professionals.

But this is nothing new at Mystic Seaport. More than forty years ago in a "Statement of Plan and Purposes" the founders of The Marine Historical Association asserted that its collection should be made "the nucleus of a vital growing force . . . capable of playing a worthy part in a living America with a future to face." To bring our small craft resources to public attention and to make them available for widest public use, now, is certainly in line with what has been a guiding principle here from the beginning.

Although logically and directly an outgrowth of the museum's undertaking to develop a Small Craft Laboratory, the June Rowing Workshop got its detonating spark from Bulkeley Smith, a long-time rowing enthusiast who for years has been carrying the torch for a better rowboat than those currently available for youngsters to learn in. Thousands of young people each summer in camps and various youth training programs continue to receive rowing instruction in clumsy, ill-shaped craft designed for outboard motors and quite unsuited for rowing. Their resulting frustration conditions many of these beginners against rowing for the rest of their lives.

A discussion of this problem at the opening session of the workshop produced the consensus that an optimum boat for elementary rowing instruction for youngsters had probably not yet been designed, that experimental craft for this purpose would need to be built and tested, and that while suitable lines might best be adapted from traditional models, the construction would probably need to be of molded plastic or other modern

material in order to be competitive with the low-cost, easily-maintained, mass-produced outboard boats now on the market.

Considerable attention was paid to the 14-foot rowing skiff exhibited in process of construction in the Small Craft Laboratory. The lines of this experimental boat adapted from several classic models produced a shape easy to duplicate in molded plastic for mass production purposes. However, the construction of this prototype, copper-fastened clinker cedar planking on laminated oak frames, is too costly of time and materials for commercial production and in this day is recommended only for skilled amateur craftsmen.

Attendance at the Rowing Workshop comprised a considerable proportion of amateur builders, as well as rowing buffs, and in fact these two interests are frequently found in the same individual. Perhaps the most lively, and certainly the most lengthy, session was the two-hour-plus discussion on the afternoon of the last day in which the whole gamut of problems confronting amateur builders came up for consideration.

Amateur builders are motivated in various ways. Building at home in leisure time is both recreation and a creative experience. Many derive as much excitement and satisfaction from building a boat as they do from using it afterwards. Authentic lines and reliable building details are often hard to come by. Quality materials for traditional types are scarce and not easily located. Several participating in the discussion suggested that the formation of a cooperative association of amateur builders for mutual assistance would be desirable, and might be the next step. Here the Small Craft Laboratory is in a position to perform a needed service by supplying lines and construction details from the museum's small craft collection, and by acting as a center and clearing house for building and design information.

As a start in this direction a *Preliminary Bibliography of Rowing and Small Craft Building* of fifteen mimeographed pages compiled by the museum library and Curatorial Department was distributed. On display in addition was an exhibit of books and boating literature arranged on tables in the rear of the Youth Training Building by Roger C. Taylor, president of the International Marine Publishing Company of Camden, Maine. Taylor addressed the Sunday morning session as did Harold E. Herrick, Jr., acting curator of the Thousand Islands Museum at Clayton, New York. Herrick, who had brought with him a 90-year-old, 22-foot St. Lawrence River skiff, told about the Antique Boat Show held by the town of Clayton for the past five summers, which this year, due to a

revival of interest in small craft, will include an extra day devoted to St. Lawrence River skiffs, Adirondack guide-boats and canoes.

Eugene L. Swan, Jr., director of Pine Island Camps, Belgrade Lakes, Maine, described the pioneer rowing program developed by this camp using a fleet of Bolger-designed and Payson-built "Gloucester Gull" dories. Jim Chapman, the counselor directly in charge of this rowing program, who had driven the camp truck to Maine and back to bring one of the dories to the Workshop, announced that they had set up headquarters for an organization called O.A.R. (Organization for the Advancement of Rowing) and that those interested should contact him at Pine Island Camp.

Because of rain the parade of boats set for Saturday afternoon was put over to Sunday morning, and the session scheduled for Saturday evening was moved up to the afternoon. Atwood Manley of Canton, New York, author of the recent book, *Rushton and His Times in American Canoeing*, recounted episodes from the career of this leading nineteenth-century builder of American small craft, and Curator Edmund Lynch outlined the need for an apprentice program to perpetuate shipbuilding skills as a vital part of the maritime heritage and essential to the continued preservation of museum ships. In addition the program included two movies, one a Norwegian documentary of the construction of the 19-foot four-oared, open fishing boat little changed since the days of the Vikings, the other a visual record of pirogue construction.

In spite of frequent downpours on Saturday and continued cold on Sunday, activity on the waterfront never let up. Oilskins and rubber boots were much in evidence. Forty-five boats all told were launched. Not often have so many diverse types been brought together at the same float, and everyone, seemingly, was trying everyone else's boat, especially such types as they had never before had an opportunity to row. It was an agreeable, definitely friendly crowd, nor did the rain seem to dampen its enthusiasm in the slightest.

The two oldest boats, and among the handsomest, were the *Donaghue* and the *Willow*, the former an 18-foot fancy Whitehall built in Clinton, Connecticut about 1870 and beautifully restored by the present owner, Robert H. Baker, of Warren, Rhode Island; the latter, a 16-foot Adirondack guide boat, Saranac type, also built about 1870 and owned by C. Arthur Smith, Huntington, Long Island. Nearly as old was the 22-foot Bain-Colon St. Lawrence River skiff loaned by the Thousand Islands Park Commission.

The boat coming the greatest distance was the 16-foot varnished, clinker-built, modified Whitehall built at White Bear Lake, Minnesota, and picked up and brought along on top of his Porsche by J. R. Benford, N. A., who drove all the way from Seattle.

Another distance record was set by Richard Shew, boatbuilder from South Bristol, Maine, who drove approximately 2,000 miles up and down the coast picking up and returning boats for the Workshop. One of these was the *Seal*, a distinctively handsome 16-foot Whitehall built several years ago by Shew for David Montgomery of Huntington, Long Island after the lines and details of the Boston Ship Chandlers Whitehall, circa 1876, as shown by H. I. Chapelle in his *American Small Sailing Craft*.

A varied selection of dories included the *Independent*, an 18-foot double-ended gunning dory from Marblehead, built on lines redrawn from Chamberlain molds by owner and builder Walter M. Wales, N. A., and *Dancing Feather*, Capt. R. D. Culler's lovely 17-foot, late nineteenth-century, spritsail-rigged Swampscott dory. Also of Culler's design was the unique and colorful *Java*, a sturdy 15-foot 9-inch rowing and sailing double-ender with cross-planked V'd bottom, staved Chesapeake fashion and built by Culler for the Howland family.

Smaller boats included a nice 10-foot varnished clinker pram, first boat by William Southworth of Egypt, Massachusetts, and built on Herreshoff lines. Also *Sweet Pea*, a dainty 12-foot double ender of molded fiberglass partaking both of peapod and Swampscott dory characteristics, and designed by the owner, Peter D. van Dine of Annapolis, Maryland.

Unquestionably the fastest boat has to be the pulling boat designed and built by Don Rosencrantz of Essex, Connecticut. Equipped for two to row with sliding seats, outrigger oarlock and spoon oars, this sleek, lean, varnished 16-footer cut through the water like a knife.

Five peapods included two by Jim Steele, the Brooklin, Maine builder; a 45-year-old lobsterman's working pod from Rockport, Maine, and one of the 16-foot fiberglass *Sailoar* pods designed and marketed by John Lindsay of Manchester, Massachusetts.

Other boats might be mentioned, but these are sufficient to indicate the diversity and quality of those assembled, as well as the spread from whence they came. After all, it was the presence of these boats, more than anything else, which made Mystic Seaport's first Rowing Workshop a success.



WHAT IS PAST IS PROLOGUE

Remarks by Vermont Royster
Editor, The Wall Street Journal
At the Forty-First Annual Meeting of The Marine Historical Association, Incorporated

It hardly seems necessary for me to say how pleased I am to be here on this lovely afternoon, or how flattered I am to be asked to say a few words to the friends of Mystic Seaport.

My own association with the Seaport goes back a good many years to the time when my older daughter sailed from here on the *Yankee* under Captain Johnson. That was a dusty afternoon with the rain coming down in buckets. Before the *Yankee* had cleared the harbor, Captain Johnson had the girls up the masts unfurling sails. My wife, I think, felt sorry for our teenage daughter thus thrust so suddenly into elements. I envied her.

For I confess to a touch of Walter Mitty, that dreamer of derring-do, and perhaps even a touch of Miniver Cheevy, he who rued the day that he was born and wished

that it had been in the long ago. I suspect there is a touch of them in all of us who go about in small boats. Anyway, it is so with me. As a teenage crewman on a working schooner, the North Carolina outer banks were, in imagination, far distant shores. Later a Navy destroyer changed itself for me into a ship-of-the-line at Trafalgar. And even today when I get beyond the rim of the land, the near-Atlantic might well be the Indian Ocean; Cape May plays surrogate for Cape Horn.

I have a suspicion, then, that part of the charm of Mystic Seaport lies in what we bring to it. Of course, in reality it is an artificial place. It is no such village as ever existed anywhere, and just beyond the enclave, a brief walk away, lies the concrete roadway, the parking lot and the polluted world we really live in. But in here who thinks of that? For a nonce we can shut away that work-a-day world. We can step off of our little boats and easily imagine ourselves returning seamen of Old Mystic, or Sag Harbor or New Bedford. As we tour the *Charles W. Morgan* we can as easily ignore our fellow-gawkers and think how exciting it would be to be a topmast man.

So we come to the first thing that makes Mystic Seaport a thing of value, worthy of our interest, our affection and our help. It offers us a touch of romance, daydreams for the spirit. And that is no small thing in this grubby world.

But were that all, it would be a rather private place for those of us who still venture upon the waters, or those of us who wish we could. Its charm would be special, as that of an embroidery museum, say, to those who delight in crewel work or needlepoint.

But the appeal here is something broader, as witnessed by the thousands who have come here having no particular interest in the sea. They come from plains and mountains, and many of them would not know a bowsprit from a water sprite. Yet when they come, they are fascinated; and when they leave, they carry away something they had not before – a new nostalgia for the past, an awakened sense of how it was in the long ago.

In that sense a visit to the Seaport charms as does a visit to the Tower of London or refurbished Williamsburg. None of us would like to lodge in the Tower, and few of us really would like to live in those original Williamsburg houses



Trustee Rudolph J. Schaefer's America *tied up at the* Morgan *dock. Photograph: Russell A. Fowler.*

with their wood cookstoves, their outhouses and mosquito nettings. As for the sea, rare is the sailor today who doesn't have a kicker in his sloop, and perhaps a radio-telephone to hail the Coast Guard when trouble brews. For most of us, nostalgia has its limits.

Nonetheless, nostalgia has its merits. It comes from the Greek word *nostos,* which means a return, and all of us like to return to the scenes of our childhood or to other places that have had some special meaning in our lives. Those places never look the same. The old house is smaller than we remember it. Those haunts of our youthful days seem drabber than they were. Yet for all the changes the years have wrought, we do find a renewal of the spirit in these returns to yesterday. If we learn that we can't go home again, we are also reminded that we are the sum of those yesterdays. The return to the past helps us not only to understand today but to face it better.

It is so, or so I think, with a more primeval nostalgia. We have a hankering to glimpse how it was in the olden days, the days of our forefathers. So we trek to Sturbridge Village, to Williamsburg or here to Mystic Seaport. Half unawares, we shift into a slower pace, we relax in reverie and we leave refreshed. So much, surely, makes it worthwhile for us to preserve what we can of those things which will satisfy both our nostalgia and give us a touch of romance, to create special places like this one where we can recreate not merely our own youth but the youth of our country. No other justification is needed.

Yet the times have, I think, given all such places an extra importance. For it so happens that we live in a time when change itself is so rapid, sometimes so overwhelming, that there is a temptation – a temptation especially strong for the younger generation – to cut loose entirely from the past, to deny its meaning for our spirits or its relevance to the problems of today. I hardly need to labor the point. We have heard and seen enough of the turbulence on college campuses. With our own children we have brushed against it enough to know how infectious the new spirit has become. Perhaps we ourselves, we of middle age, are not totally unaffected by it, albeit sometimes unconsciously.

When I think back to the mere physical and technological changes wrought in my own lifetime, I mar-

vel. From the automobile to jet planes to television to, finally, the atomic bomb and space ships on the moon – in a single generation there has been a technological revolution unmatched in any prior century.

It is hardly surprising if that revolution has been accompanied by a revolution in manners and morals. Too swift change exerts intolerable pressures on the human psyche. Our grandfathers could live from youth to age in almost the same world they were born in. For us – you and I – the world of our childhood is ancient history.

Many aspects of these changes are beyond our province this afternoon. What is relevant is that aspect of our times embodied in the thought that the past has become irrelevant. Quaint and curious, yes. Interesting to examine, perhaps, as a sort of oddity. But meaningful or pertinent, no.

I think that wrong, and therefore, sad. Please understand I do not mean to echo the lament in Ecclesiastes, "What is the cause that the former days were better than these?" Certainly I don't want to be classified, as in *The Mikado,* with "The idiot who praises with enthusiastic tone / All centuries but this and every country but his own." The past is not to be worshipped, or even longed for. I have always thought it a bit of silly sentimentality to pretend that Columbus forewent a diesel engine and Loran as a matter of choice. I think it equally foolish – or maybe it's just ignorance – to claim that the morals or customs of the past were always superior to our own. Man's inhumanity to man has been pretty constant. But I do believe that what's past is prologue; or as Carlyle put it, that the present is the living sum-total of the whole past. And I think we forget it at our peril.

Those astronauts headed for the moon, with all their electronic navigation system, are the lineal descendants of the seafarers with their astrolabes. Without the one, there would never have been the other. For the stars in their courses have not changed; they are only used in a different way.

There is a sort of arrogance in this attitude that we can cut away the past, that just because our times are different we owe no debts to our forebears and can learn nothing from them. It was Newton, whose vision opened up modern physics, who remarked that if he saw further than most men, it was only be-

cause he stood on the shoulders of giants. We would do better to remember on whose shoulders we stand.

And not only in matters of great scientific moment. One of the problems of living is – quite simply – to learn how to live. How to create a family, a community, a town, a nation. Here, too, we are the spiritual descendants of those who peopled Plymouth or Old Mystic. We are what we are not only because we are their descendants, but because they built and left us something we could build on.

Here is an antidote for arrogance. We are reminded that we cannot take credit for the crossing of the seas, the conquering of a continent, the building of a nation.

Here in Mystic, for example, we see not only the lore of the sea but the handiwork of all manner of artisans and craftsmen, plainly the work of men who took pride in their labors. If we have become a great technological nation, surely its beginnings are here in the ingenuity of an old rope walk, in the skill of ironmongers and carpenters.

Perhaps we can avoid another

The Head Table at Annual Meeting. From left to right: Donald P. Robinson, William Morris, Clifford D. Mallory, Jr., William Ridgway, Philip R. Mallory, Francis Day Rogers, speaking, Vermont Royster, Waldo Johnston, the Reverend Luther Tucker, Oliver Denison III, Atwood C. Ely. Photograph: Les Olin.





kind of arrogance, too. The kind that shows itself in lamentation that never had people such problems as we. Our political problems are mild compared with those met by the people of Williamsburg. Our social and economic problems – whether dealing with labor or youth or education – are different only in detail from those faced by these forebears. They, too, knew wars, depressions, greenback inflation, technological unemployment, rebellions, civil wars and, sometimes, despair. We agonize over our sons dying in Southeast Asia. In personal terms, I wonder if that is so different really from the agony over sons dying on the far distant Barbary Coast. Or, even, over sons lost in the relentless struggle against the sea.

It is in such places as this that our heritage lives and it is a heritage worthy of remembering.

In this task of preserving and learning from the past, I suppose I must concede that a museum for the public may not rank in importance with the great libraries wherein are preserved the memories of mankind and where scholars labor. Even here in Mystic the most important work is done by the experts and scholars of old sea lore, and their work would make a contribution to knowledge even if it were not put on display. But we here, we of all people, should not underestimate the importance of opening windows on the past for people to peer through. Not all of us are gifted with scholarly talents, but when we go to Mount Vernon or Monticello, to the mission at San Luis Obispo or the old mining camps of Colorado, we can see with our own eyes how it was.

This gives the past a reality it cannot otherwise have. The tangible piques our curiosity, stirs our nostalgia and sparks that romantic streak that lies in us all. It also serves, or so I hope, to remind people of how deep are our roots and of what soil they grew in.

The contribution of Mystic Seaport to all this does have, of course, a particular interest for us here this afternoon. In part because of our fascination with boats and the lore of the sea. But in part, too, because Mystic Seaport is unique. Though our Seaport is, like Williamsburg, a partly artificial place in which whole houses, shops, tools and artifacts have been rescued from oblivion and refurbished, there is a major difference – and I think an important one.



President Rogers presents a special award to Joseph Herman, Superintendent of Maintenance for Grounds and Buildings, to mark his twenty-five years at Mystic Seaport. Mr. Herman joined Carl Cutler and Don Steers in 1945, bringing the total number of staff members then to three. The staff today numbers 290. Photograph: Les Olin.



William Blunt White and Jakob Isbrandtsen with Mrs. White and Mrs. Isbrandtsen at the Annual Meeting reception. Photograph: Les Olin.



Another visitor was Stormsvala, *alongside the North Parade Dock, with the Stillman Building in the background. Photograph: Les Olin.*

Mystic is not the single-minded creation carefully blueprinted in advance and amply supplied with Rockefeller money. It started in 1929 as simply an idea of three local citizens for a small place to save from destruction the irreplaceable relics of our early sailing ships. Thereafter it grew a bit like Topsy – sprawling, undisciplined and changing. Today, I hardly recognize it as that place I came to years ago to put a daughter aboard the *Yankee*. Yet I have a fondness for that early sprawl and even today Mystic seems to me more real in many ways than its Virginia counterpart, for it remains a living port as in the days of yore.

On any summer's day, its quays are lined with visiting boats of all sizes, shapes and kinds, moored today just as they would have been in the past hard by the towering

masts of the *Morgan*. Today you will have noticed that many of the new boats, as well as the old, are dressed for the occasion – that is, with flags and pennants spread in the wind in the traditional way of ships on festive days.

It is then, if you please to call it so, simply a museum in which one part of our past is preserved. But it has also kept its character – at least up to now – as a living port, so that those who come from inland places with children all in hand can see that it is still alive. From morning to night its harbor bustles with comings and goings to the delight, and I suspect the envy, of the landbound visitors.

That envy is justified. If Mystic is fascinating by day, by night it is a sheer delight to the lucky boatmen. With evening, the day tourists depart. Then those afloat have the place to themselves. You can stroll the cobbled streets and, in your mind's eye, put yourself back into that past.

Yes, it is all an illusion. It is, even, a fragile illusion. Yet I, for one old friend, hope the illusion will be as lovingly kept as the physical parts of the Seaport. I would feel a personal loss if someday the pressure for more space, or the demands of the budget, should force the visiting boats away from the wharfs. What would be left would be just a museum. Interesting still. But bereft of life.

And it is the aliveness of the place that makes it unique, setting it apart from the other maritime museums that have begun to dot old seafaring places. That is why, too, it holds such a unique place in the hearts of those who love boats and the sea. That it does hold such a place in our hearts is witnessed today by this gathering and by our surroundings. Over its forty-one years, the Seaport has been fortunate to have a few large contributors, but there has been no Rockefeller to do it all. Mainly it has been supported by its more than 13,000 members, by the entrance fees of nearly half-a-million annual visitors and by untold donors who from attic, loft and wharf have given boats, gear, instruments or whatever they found that fit the time and place of a sailing seaport.

Our Mystic Seaport is, then, a cherished place. I hope it will continue to be, because it is a place that needs to be cherished and supported, more perhaps in these days than any other. The more turbu-

lent the times, the more need for quiet places where the people can come to renew their heritage.

And I look forward to many more visits to Mystic. Here for a space of hours you can leave the frettings of the day and step into a bygone time. Not, to be sure, as it really was, when the men worried about the hazards of their livelihood and the women mourned for those who never came home. No matter; it's better for being as it might have been.

Let us help those here to keep it so.



In the newly opened Mallory Building, Mrs. Clifford D. Mallory, Sr. poses with her son, Clifford D. Mallory, Jr., and Waldo Johnston beneath the portrait of her late husband. Photograph: Les Olin.

Acquisitions

The G. W. Blunt White Library has recently received an important addition to its *Charles W. Morgan* material: a small collection of Captain Benjamin D. Cleveland's papers including his journal of the 1916-1917 voyage of the *Morgan,* as well as his purchase and outfitting costs for this voyage. Apparently he bought the vessel for $5,000 and outfitted her for around $10,000; then by selling old copper and sheathing he recouped some of his investment.

Other papers include Cleveland's journals for the brig *Daisy* in 1905-1906 and 1906-1907, brief outfitting costs for the *Daisy* and very detailed outfitting accounts for the schooner *R. S. Graham* in 1899 and the brig *Lenora* in 1901.

The papers were given to the Library by Ross F. Batchelder, Captain Cleveland's nephew.

Another important Library acquisition is a journal containing records of two early voyages in steam whalers out of New Bedford. Irving H. Reynolds, the journalist, served as assistant engineer on board the *Mary & Helen,* America's first steam whaler, 1879-1880, and as chief engineer in the *Lucretia,* the third American steamer to sail on a whaling voyage, 1881-1882.

The *Mary & Helen* was a bark-rigged steamer built in Bath, Maine in 1879 for a group of New Bedford owners headed by William Lewis. She weighed 420 tons and measured 138.2 x 30.8 x 16.75. Her first and only whaling voyage under the command of Martin Van Buren Millard began on September 9, 1879 and ended October 10, 1880. After lying idle for several months, she was sold to the United States Government for $100,000, renamed *Rogers* and sent in search of the *Jeanette* which had been sent exploring by James Gordon Bennett in 1878. The *Rogers,* ex-*Mary & Helen,* returned to St. Lawrence Bay after a fruitless search for the *Jeanette.* While there she caught fire, burned to the waterline and sank.

The *Lucretia* was built as a bark in Bath in 1877 for a group of New Bedford owners also headed by William Lewis. After a single voyage she was converted to a steam bark in 1881 and sailed from New Bedford on October 1 under the command of Thomas Mellen. On October 22 she encountered a hurricane off the coast of Africa and became almost totally dismasted. For the next six weeks she slowly worked her way back home where she arrived on December 2. Twelve days later she sailed again. Once again adversity struck; she was unable to round Cape Horn in spite of a struggle of ten days. Consequently, the captain decided to go around the Cape of Good Hope instead. The *Lucretia* finally arrived in Albany, West Australia on July 9, 1882 – 207 days out of New Bedford. After a season in the Pacific she returned to San Francisco on November 24, 1882 and eventually was wrecked in the Arctic on September 4, 1889.

Mr. Reynolds' journal came to us as a gift from Mrs. Walter H. Stiemke of Milwaukee, Wisconsin.

MUSEUM COMMITTEES AT WORK

A museum lives and works with committees. Hard thinking, experts in their fields, they give freely of their knowledge and apply it to Mystic Seaport's problems. They are a bit hard to catch when they are here, however, and difficult to photograph but the photography department has finally succeeded in trapping three of them as they brood.



The Advisory Board of the American Maritime Library and the Publications Committee of The Marine Historical Association at a joint meeting in the Munson Room of the library. Clockwise from head of table: Critchell Rimington, chairman of publications committee and publisher of Yachting; *William H. Ewen, steamboat expert and conservationist; Robert E. Farlow, senior vice-president, W. W. Norton Company, Inc.; Helen Grey, coordinator of publications; Diana Whittle, publications assistant; Dr. Benjamin W. Labaree, professor of history at Williams College and author; Alma Eshenfelder, publicity director; Marion V. Brewington, director, Kendall Whaling Museum, Sharon, Mass. and author; Charles R. Schultz, MHA librarian; Waldo Johnston; Willard A. Lockwood, director, Wesleyan University Press, Middletown, Conn. Not in the camera's eye: Willard M. Wallace, professor of history, Wesleyan University, and author.*



The Ships Committee was especially active this spring and summer on restoration problems and shipyard operations. Inspecting work on the Morgan, *above, are left to right: Donald Robinson, MHA associate director for administration; Captain Henry S. Morgan, Jr., office of the Chief of Naval Operations, Washington, D. C.; Olin J. Stephens, II, president and chief designer of Sparkman & Stephens, Inc.* (Dorade, Constellation, Columbia, Intrepid); *Henry R. Palmer, Jr., owner of Stonington Boat Works (Conn.) from 1938-1965, former advisor to the Taiwan Boat Industries in Taipei; Alexander Orr Vietor, chairman of the MHA curatorial committee and curator of maps at Yale University. Other committee members are seen in the small boat shop (below): Donald Robinson; John Leavitt, associate curator; Edmund Lynch, curator; Waldo Johnston; Major William Smythe of the Mystic Shipyard, West Mystic, Conn.; Waldo Howland, former owner and operator of the Concordia Boat Yard in South Dartmouth, Mass.; Henry A. Scheel, naval architect and design associate of the Morgan Yacht Corporation* (Heritage); *Lawrence A. Chappell, Jr., owner for many years of the Thames Shipyard in New London where the Seaport's vessels went for hull maintenance.*

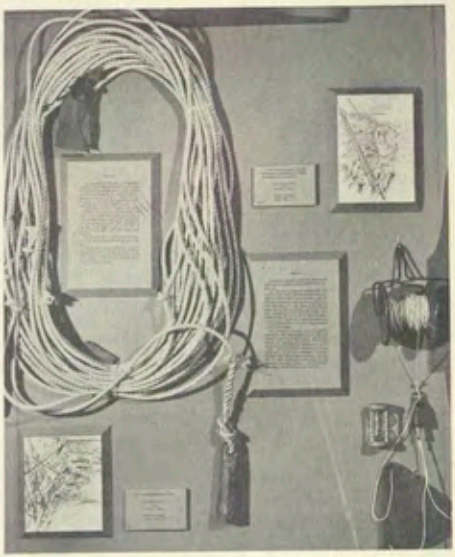




Members of the Visiting Committee, distinguished leaders in museum administration, art conservation and education, who come twice yearly to the Seaport, viewing plans for the new shipyard. Left to right: Waldo C. M. Johnston; George Heard Hamilton, director of the Sterling and Francine Clark Art Institute, Williamstown, Mass.; Thomas R. Adams, librarian of The John Carter Brown Library, Brown University; Walter J. Heacock, general director of Eleutherian Mills-Hagley Foundation, Greenville-Wilmington, Del.; Dr. Louis C. Jones, director of the New York State Historical Association and The Farmers' Museum, Cooperstown, N. Y. Absent members were Sheldon Keck, professor, Conservation of Historical and Artistic Works, New York State Historical Association and Richard B. Sewall, master, Ezra Stiles College, Yale University.

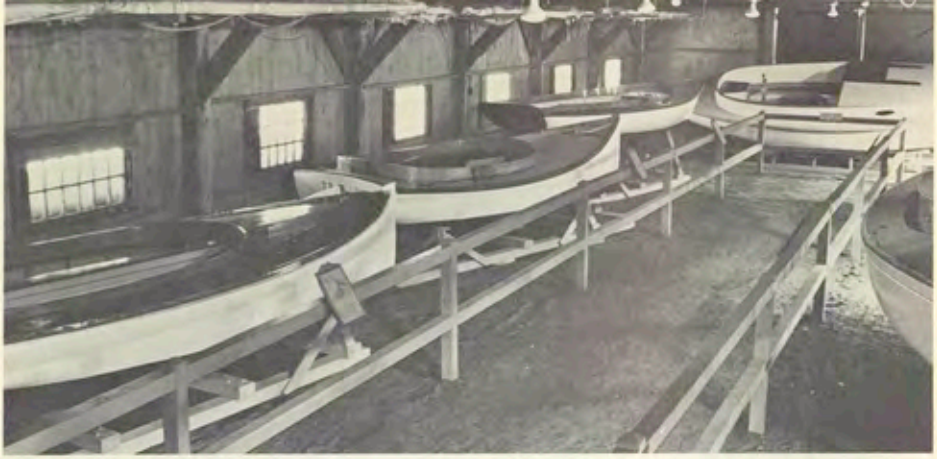
Navigation Exhibit in the Campbell Room

On July 20 a new exhibit on navigation – prepared jointly by the Curatorial and Education Departments – was opened in the Campbell Room in the lower level of the Planetarium. Of the seven display panels included, three are devoted to the evolution of the marine sextant, one to the use of the sextant, one to the chip log and hand lead, one to determining longitude by chronometer, and the seventh to the navigation on the maiden voyage of the whaleship *Charles W. Morgan.* To supplement the formal exhibit, members of the Planetarium staff during the summer gave a brief illustrated talk on navigation and answered visitors' questions.









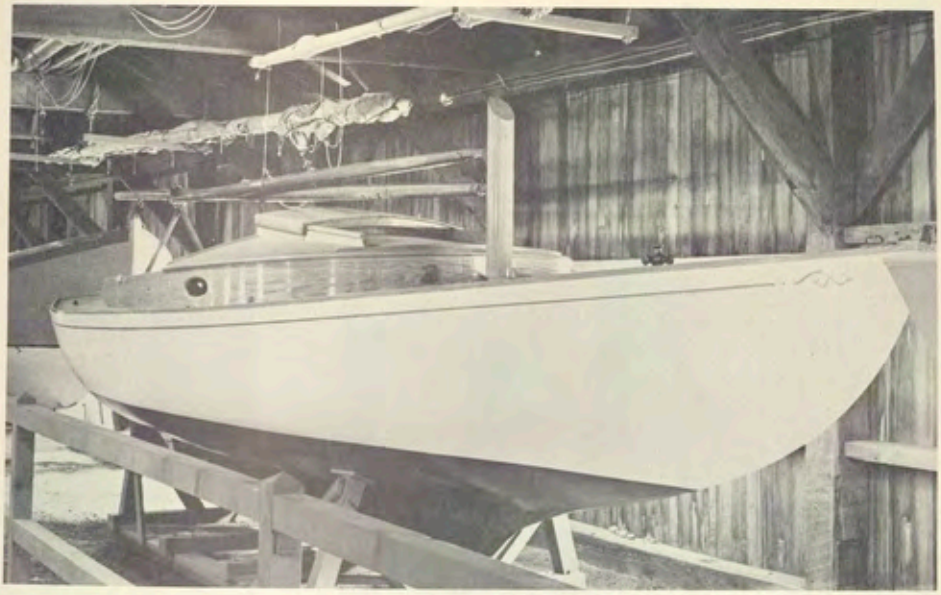
NEW EXHIBITS

Historic Sailing Craft in the Spar Shed

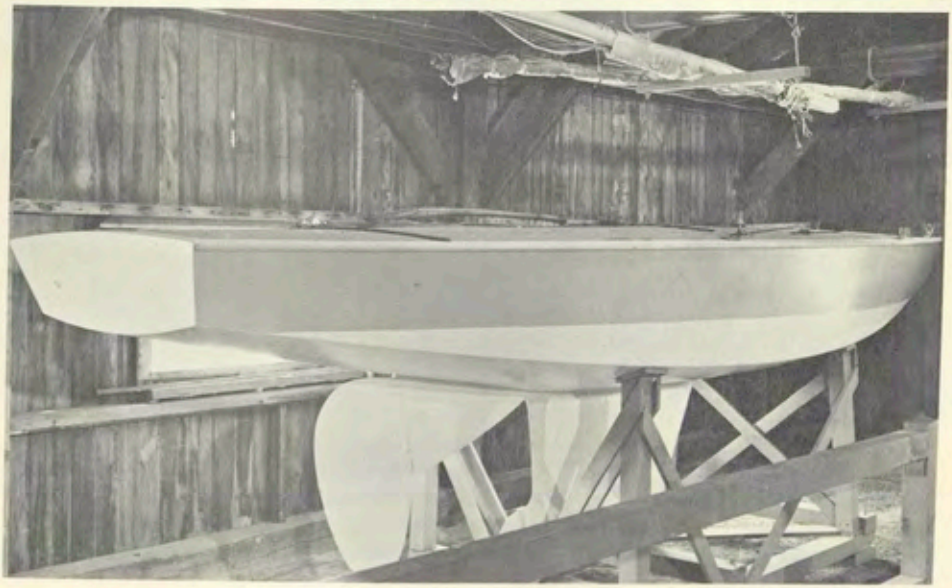
Great South Bay Catboat, on left, designed and built by Gilbert Smith, Patchogue, Long Island in 1875. Intended for use in sheltered waters and lighter winds, her lines are finer than those of the Cape Cod catboat. Trio, *next right, is a gaff-rigged Cape Cod catboat designed and built by Wilton Crosby of Osterville, Mass. in 1880. Typical of type used both as fishing craft and yachts.* Nettle, *next, a Bullseye sloop designed by Nathaniel Herreshoff and built by his company in Bristol, R. I. in 1914, is considered the most successful Herreshoff design. The Crosby catboat* Frances, *at far end, built in Osterville, Mass. in 1900, has been completely restored by Fred Cousins of Eldridge's Boatyard in Noank: reframed, refastened with bronze screws and completely refinished. Original wood was retained wherever possible: for example, the cabin joiner work (bunks, lockers, trim, etc.) was removed and a seventy-year accumulation of paint stripped off, then the wood was replaced. This took more time than making new pieces, but from an historical and aesthetic viewpoint is worth the extra cost.*

Alerion III, *below. Fittings have been taken off to be restored by dechroming; varnish work is being wooded. Captain Herreshoff's favorite personal sailboat (see Sept. 1969* Log).





Fantasy, *above, the Wianno Senior Class knockabout sloop, was designed by H. Manley Crosby and built by the Crosby Boat Company in 1914. This class was one of the most successful ever developed on Cape Cod.* Ace, *below, a Star Class sloop was built by the Purdy Boat Company at Port Washington, N. Y. in 1925 for Adrian Iselin, who won numerous national and international trophies with her, including world championships in 1925 and 1936. Not shown,* Good News III *International Snipe class sloop built in California by Louis Varalay in 1947. All photographs by Les Olin.*





The Maud B. Krum, *from the Edward W. Smith Collection of the MHA. This is the second in a series to be reproduced in* The Log *from the collection of 186 glass plate negatives given us last year by the photographer's son, Edward W. Smith, Jr. Built as the three-masted bark* Amy *by Goss, Sawyer and Packard, she was launched at Bath, Maine in 1883. In 1905 she changed hands, was re-rigged as a four-masted schooner, and ten years later went missing with all hands on the way to Buenos Aires from Florida.*

Recommended Reading

CORNMARKET PRESS REPRINTS OF NAVAL AND MARITIME BOOKS.

Cornmarket Press of London has undertaken an ambitious program of reprinting in facsimile editions fifty titles from the Library of the National Maritime Museum in Greenwich. The books were selected by the Museum's Librarian, Michael Sanderson, to illustrate the wide range of materials included in the subject of maritime and naval history and to provide a readily available series of readable books which will be useful to scholars and general readers alike.

Five centuries of history are encompassed by the fifty titles. While the major emphasis is on the British Navy, there are also selections pertaining to America and France. The books are conveniently grouped into the following subject areas: Naval History (23 titles), Naval Strategy (3 titles), Mercantile Naval History (4 titles), Biography (12 titles), Voyages and Hydrography (3 titles) and Wrecks and Piracy (5 titles).

American members of the Association will probably be most interested in the following ten titles, although they may obtain a catalog of the entire series by requesting one from Cornmarket Press, Ltd., 43 Conduit Street, London, WIR ONL, England.

Barnes, James. *Naval Actions of the War of 1812.* Originally published 1897. Contains detailed accounts of actions from the point of view of American vessels such as the *Constitution, Wasp, United States, Hornet, Chesapeake, Enterprise, Essex, Peacock* and *President,* as well as vessels on Lake Erie and Champlain and the privateers *Comet* and *General Armstrong.*

Coates, W. H. *The Old 'Country Trade' of the East Indies and The Good Old Days of Shipping.* Originally published 1911 and 1900. Both books deal with trade in the Indian Ocean and contain chapters on numerous shipping companies, both sail and steam; shipbuilding in India and some of the individuals involved.

Colomb, Philip Howard. *Slave-Catching in the Indian Ocean: A Record of Naval Experiences.* Originally published 1873. Records the author's experiences as commander of H.M.S. *Dryad* on the East India station 1868-1870.

Cornewall-Jones, R. J. *The British Merchant Service.* Originally published 1898. Covers the subject from about 55 B.C. to the date of publication but deals mostly with the nineteenth century. Has chapters on many of the shipping lines such as Cunard, Peninsular and Oriental, Royal Mail and Orient, as well as subjects such as lighthouses, means of illumination, flags, safety devices and Lloyd's.

Forbes, Frederick Edwin. *Six Months' Service in the African Blockade from April to October, 1848, in Command of the H.M.S. Bonetta.* Originally published 1849. Recounts actions off the coast of Sierra Leone in a 3-gun sloop.

Fry, Henry. *The History of North Atlantic Steam Navigation. With Some Account of Early Ships and Shipowners.* Originally published 1896. Has separate chapters on twenty-one early steamship lines and a single chapter mentioning twenty-eight others, as well as several chapters of general historical development.

Lord, William R. *Reminiscences of a Sailor.* Originally published 1894. De-

scribes life in the British Merchant Marine during the 1870s and 1880s.

Pyle, Howard. *The Buccaneers and Marooners of America. Being An Account of the Famous Adventures and Daring Deeds of Certain Notorious Freebooters of the Spanish Main.* Originally published 1891. Consists of excerpts from earlier works of John Esquemeling and Charles Johnson dealing with Lolonois, Morgan, Teach, Kidd, Avery and Bartholomew Roberts.

Snider, Charles H. J. *In the Wake of the Eighteen-Twelvers. Fights and Flights of Frigates and Fore-n'-Afters in the War of 1812-1815 on the Great Lakes.* Originally published 1913.

CHARLES R. SCHULTZ
MHA Librarian

MARINE PROPULSION by Robert Taggart. *Gulf Publishing Company, Houston, Texas, 1969.* $11.95.

While I do not know the statistics in regard to propeller inventions, they probably rank high in numbers and have been something of an open house for inventors, yet real improvements have been in detail design, better understanding of theory and improved design methods for cavitating and vibrating conditions. The various devices which Taggart describes are extremely interesting and range from the ones which are farsighted and practical to the ridiculous.

The development of suitable power plant and transmissions to make the various systems work is given due credit in the book and it is, after all, this machinery which has been a parallel reason for success. Also the development of testing techniques is discussed to a considerable extent.

To me, the paddle wheels represent a fascinating era and some of the big, sidewheel excursion vessels both on the Hudson River and Great Lakes, not to mention similar vessels in Europe, were fast and very maneuverable with interesting power plants. A number of these are described.

Supercavitating screw propellers are given considerable coverage. These can be a good solution for very limited conditions, but off-design performance is apt to be very poor. Nearly every conceivable device used today is included and elaborated on, including vertical axis propellers, Kort nozzle, air cushion vehicles and surface effect craft.

The use of water jets for marine propulsion is by no means new and inventions for their use in operating ships dates three hundred years or so. Jets have very poor efficiencies at low speed but do have merits at fairly high speeds. Except for mention of the Fletner Rotor Ship, sail, which was the main method of marine propulsion until the middle nineteenth century, receives little mention.

Studies which have been made in regard to the efficiency of swimming, both fish and human, are discussed. These represent the root of some of the latest thinking to improve propulsion methods and efficiencies.

Certain portions of the book should be extremely interesting to the lay reader, but it is my feeling that there is so much technical discourse and mathematics that it definitely requires an engineering background to be fully appreciated.

G. GILBERT WYLAND
Chief Naval Architect and Engineer
Sparkman & Stephens, Inc.

Letters

These three letters to John Gardner reflect the enthusiastic response to the Rowing Workshop on June 6 and 7.

Dear John:

I was amazed at what I found on the Seaport's campus, its size, the richness and depth of quality of its artifacts, models, ships, et cetera. I had no idea, not the slightest, of what lay in store.

When I got to the Stillman Building I simply lost track of time. Stephens' canoe fascinated me, its half-round ribs, strakes and all so nearly like Rushton's work. These two men apparently began boat building the same year, 1873. One can but wonder if they were in early communication, shared ideas, methods of construction, design, etc. Rushton indicated such in one of his catalogues, but there was a sharp difference of opinion between them when they served on that first ACA Committee on Time Allowances and Handicaps.

Stephens preferred going along with the British setup, their rules and regulations. Rushton said the ACA was an American organization and should formulate its own rules and regulations without leaning on the British. I rather surmise that Lucien Wulsin, the other member of this committee, became the moderator and mediator.

I am intrigued by that new boat you have designed and have so nearly brought to completion. What name-type will you give it? You said you had incorporated a bit of the St. Lawrence Skiff in its design. I marvelled at your workmanship and now appreciate why you are what you are and where you are. It was a privilege to talk with you even so briefly. . . .

My experience in talking to that audience Saturday is something I'll never forget. Never in the many times I have spoken have I had such a responsive and seemingly enthusiastic reception. It was my first experience with being televised in such a manner, those glaring lights really had me staggering but the audience just loved my predicament. They were wonderful.

Atwood Manley
Canton, N. Y.

Dear Mr. Gardner:

Thank you so much for the invitation to the Rowing Workshop.

Due to the problem of obtaining a temporary caretaker, a good deal of the program was missed much to my regret. I did however take off at midnight Saturday after four hours' sleep, arrived at Mystic 5:30 A.M. and had to leave again at 10:30 A.M.

Even this brief visit was more than worthwhile and most enjoyable.

It was a pleasure to inspect your fine boat and the great variety of boats on the water was astonishing.

I do hope this event will be repeated next year, if so, one way or another I'll be there for the works.

Charlie Napier
Boyertown, Penn.

Dear John:

We all appreciated your invitation to the Rowing Workshop. The whole family had a fine time rowing as many of the craft as time and rain (in spite of our order for much sun) would allow. The participation was a pleasant surprise; the varied craft an otherwise impossible education; the people interesting and enjoyable company, not the least of which were the men you had giving us all a hand at the launching site. We con-

sidered ourselves fortunate to be on hand . . . and all thank you for a memorable weekend.

Wm. B. Southworth
Egypt, Mass.

To the Editor:

The article on the Lunenburg Craftsman in the summer 1970 *Log* calls to mind a personal experience involving our little schooner, *Florence Oakland*, displayed, we are advised, in the Members' Yacht Collection.

Over a period of years we considered ideas for what we hoped to be an interesting little craft for family sailing. We finally determined that we wanted a small gaff schooner and called on John Atkin for the design. John put us in touch with builder Maynard Lowery at Tilghman, Maryland, and we then undertook the task of obtaining appropriate fittings during the winter of 1967-1968.

From a reference in the file of data we had collected over the years, we contacted A. Daughinee and Sons, and although it was all by correspondence, our association with the firm was thoroughly pleasant.

All in keeping with the general concept of our schooner, the firm furnished us deadeyes, ash blocks, parrel beads, cleats, mast, bands, chain plates, mast hoops, belaying pins, and a specially cast staysail gooseneck fitting and, all this was of excellent quality at a surprisingly modest cost.

Our experience is certainly not unique but thanks to John Atkin, Maynard Lowery, and A. Dauphinee and Sons, we have a delightful ship that is not from the same cookie cutter as that of the fellow at the next mooring.

Jacob F. Hess, Jr.
Canton, Ohio

To the Editor:

For many years, when my family spent summers in Jamestown, R. I., I traveled on the Fall River Line, and I remember well the *Pilgrim*, the *Puritan*, the *Priscilla*, the *Providence* and the *Commonwealth*.

I was born in 1894, the year the *Priscilla* was built, and my first trip was on the Fall River Line in the summer of that same year. I would say it was on the *Priscilla* because her lovely and distinctive whistle is one of the earliest things I remember. I also remember the red fire which was burned on the "Dumplings" in honor of departing friends and guests and how the steamboats would always give three whistles in recognition of the salute.

So you can see I am an old Fall River Line buff and hence thoroughly enjoyed Mr. Ewen's article in the latest (summer) issue of *The Log*. Many other steamboats of the era are also fresh in my mind, including especially the sidewheeler *Mount Hope* which took excursionists from Newport and Providence to Block Island; also the Jamestown and Newport ferryboat *Conanicut* whose walking beam fascinated me for years.

So I feel impelled to call attention to a (typographical?) error in the article. On page 41 it states "From that time (the 1890s) until the end of service in 1947 the Fall River Line was a satellite to the rail service."

The year "1947" should be "1937."

Hugh L. M. Cole
Mystic, Connecticut

Memo from Membership

The Marine Historical Association would like to express its appreciation to the many members who con-

Please enter my order for the following books at a 10 percent discount to members of The Marine Historical Association:

____ *Glory of the Seas* at $8.95 ($9.95 list price).

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____ Enter my subscription to the entire series, beginning with Volume I. I will purchase *each book* as published and will receive a 15 percent discount off list prices.

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Front cover: Catboat *Sanshee*, ex-*Kim*, on the Mystic River.

Back cover: One of the *Morgan's* whaleboats. Photographs: Les Olin.

sidered ourselves fortunate to be on hand . . . and all thank you for a memorable weekend.

Wm. B. Southworth
Egypt, Mass.

[illegible]or:

[illegible] on the Lunenburg Crafts-[illegible]

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[illegible] hoops, belaying pins, and a specially cast staysail gooseneck fitting and, all this was of excellent quality at a surprisingly modest cost.

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The year "1947" should be "1937."

Hugh L. M. Cole
Mystic, Connecticut

Memo from Membership

The Marine Historical Association would like to express its appreciation to the many members who continue to support the museum by their membership despite the essential changes in dues announced January 1. The discouraging state of the economy has had its effect, and to those of you who do not feel you can renew at this time, may we say, first, thank you for your past support and, second, that we look forward to having you on board again when the outlook brightens.

It need hardly be said that the museum faces the same kind of pressures that its members do. However, we continue to grow and to develop – and in exciting ways, as you will have discovered in this issue of *The Log*. And we are always encouraged and stimulated by the thousands of year-round visitors who come, some of them time after time, to explore the Seaport's widening presentation of their remarkable maritime past.

We ask both old members and new to share their enthusiasm with others who may well care to become a part of ". . . a vital growing force . . . in a living America with a future to face." Send us the names and addresses of like-minded friends and acquaintances on the recommendation slip which will accompany your renewal notices. The Membership Office will be happy to do the rest.

FLORA FAIRCHILD,
Executive Secretary, Membership

Front cover: Catboat *Sanshee*, ex-*Kim*, on the Mystic River.

Back cover: One of the *Morgan's* whaleboats. Photographs: Les Olin.



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LOG
of
MYSTIC SEAPORT
THE MARINE HISTORICAL ASSOCIATION
INCORPORATED
Mystic, Connecticut 06355

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