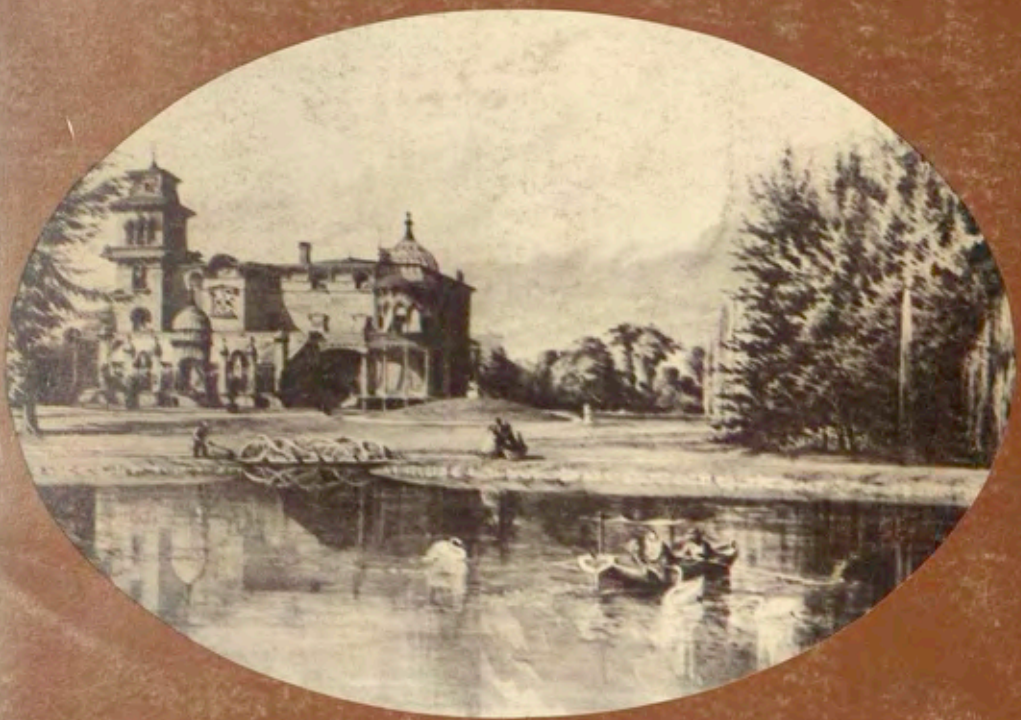
The LOG of Mystic Seaport

SUMMER 1973



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The LOG of Mystic Seaport®

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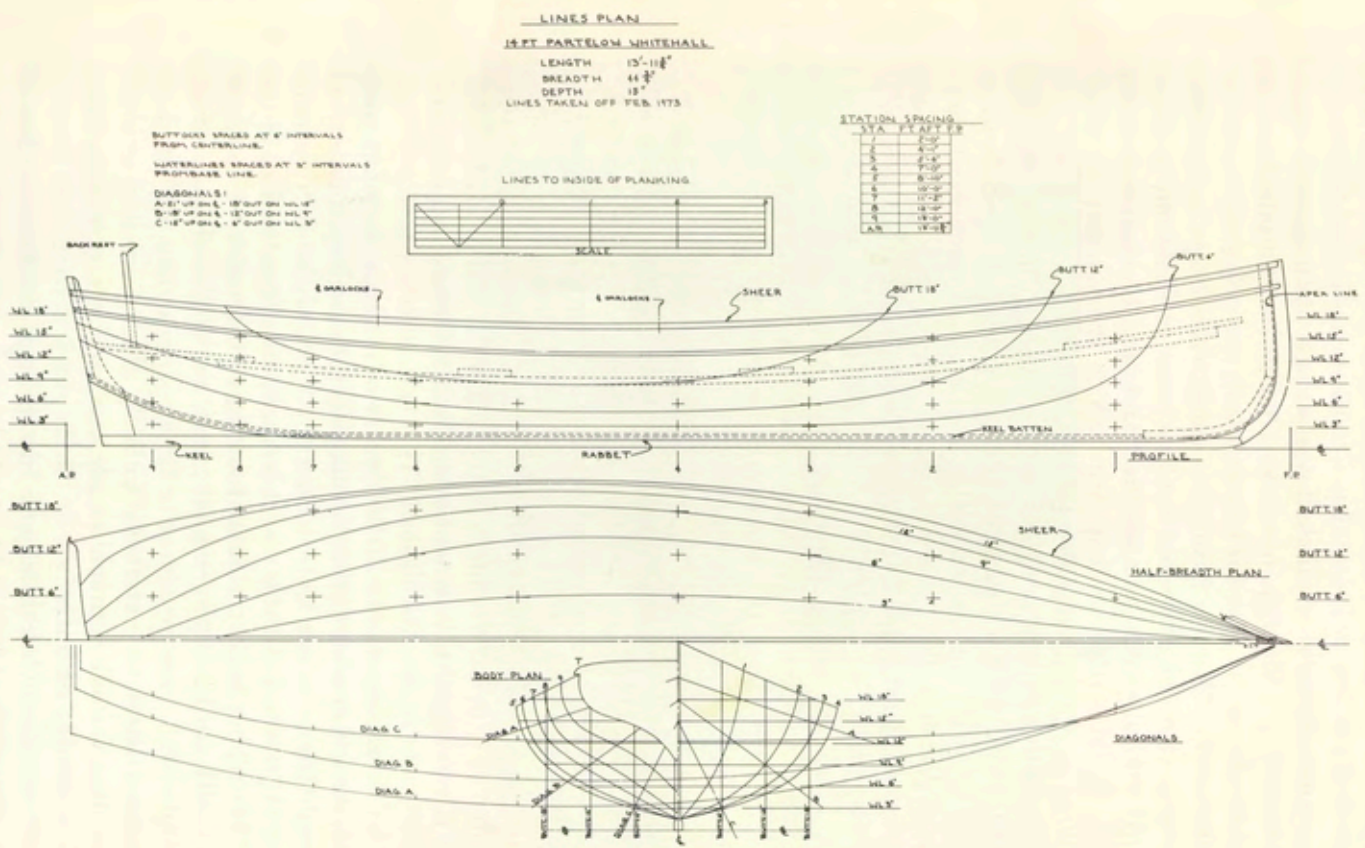
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WHITEHALL AND CANOE: AN ERA ENDS

BY JOHN GARDNER,
Assistant Curator for Small Craft Studies

It was really only yesterday. Barely one short lifetime removed, the America of 1900—add or subtract ten years—yet for many today this is a far country. So far away, and yet so close at hand that history has hardly got to work on it, although much has already passed beyond recovery and recall. The artifacts which remain are frequently less numerous than might be supposed, and often go unrecognized for what they are.

So it was that some time ago we heard from a man who had acquired an old boat with the idea of restoring it for use. It was in bad shape, very bad, in fact, for he had rescued it from a pine grove by Lake Winnepesaukee where it had lain collecting pine needles for a dozen years or more, and before that it had been patched and crudely repatched. But there was no rot in it, and the weathered cedar planking from which all traces of paint had long since departed still lined fair and true. A pretty little craft – could it be a Whitehall? From the description we felt it must be, but what confirmed it was the unusual nameplate capping the brass stem band and screwed to the stem head. Its cast lettering read H.V. Partelow & Co., Atlantic Ave., Boston. Partelow had once been famed for Whitehalls, and we had been looking for a Partelow Whitehall for years but had almost given up hope of ever finding one. Old boats no longer used do not survive for long. Abandoned, left in the open and exposed to the weather, they soon go to pieces. In modern parlance, they are highly bio-degradable. Surviving examples of eighty-year-old small craft are



Lines and details by Robert Pittaway.

rarely found, yet this boat had to be close to eighty, for H.V. Partelow & Co. failed and went out of business in the mid-1890s.

The owner of the old Whitehall was pleased and interested when we were able to identify his boat. On further consideration he decided it was too far gone for him to repair, and offered the remains to us for study. That we have since done, recording the lines and details with care for any who may yet want to build one of these boats. At the same time we searched back into the past to recover more of the historical context from which this ancient Whitehall came. What we found follows.

H.V. Partelow makes its first appearance in the Boston Directory for 1889, along with a listing of twenty-eight other boat shops or boatbuilding firms for the city, although some of these might have been boat liveries. Two years later H.V. Partelow & Co. issued a catalogue, at least one copy of which has survived. Whether subsequent issues were published before the firm failed in 1895, we do not know. It is not likely. As it happens, this is the only boatbuilding catalogue for a Boston boatbuilding company of this period that we know of. There may have been others, but old catalogues like old boats, are scarce.

Partelow's catalogue for 1891 is a substantial booklet of sixty 7 x 10 illustrated pages printed by Alfred Mudge & Son, 24 Franklin Street. From it we learn that H.V. Partelow & Co. were "manufacturers and dealers in coal burning, kerosene, and naptha launches, sailing, rowing, and pleasure boats, oars, canoes, dories, boat hardware, varnishes, etc.," and that they had offices and warehouses at 418 to 424 Atlantic Avenue, a canoe factory at Auburndale on the Charles River, a yacht, boat and steam launch factory and yard with a marine railway at Marblehead. The Introduction states: "... having an actual experience of fifty years in the boat manufacturing business, we feel confident that we manufacture the largest variety of Boats and Canoes in the United States ..." All of this fifty years of building experience, if there was this much, did not take place in the United States, but in part in Saint John, New Brunswick. However, if they actually did build all the kinds, sizes, and grades of boats listed, they might well have produced a larger variety than any of their competitors, but it is extremely unlikely that more than a small selection was carried in stock at any one time, the rest being built only as ordered in advance.

It will be worthwhile briefly to run through the Partelow list, if only to show how different boats and boating were then than they

are now. Steam and naptha power launches. Dories and skiffs. Four-oared and eight-oared barges, three grades, $7 to $5 per foot of length. Outrigged open working boats, double and single sculls, three grades. Sailing and cruising canoes, two lengths. St. Lawrence River skiffs, four lengths and three grades. Canvas canoes. Clinker cedar paddling canoes, four lengths and two grades. Smooth-seam cedar paddling canoes, three lengths and three grades. Clinker, square-stern Adirondacks, the "Lenox," three lengths, three grades. London



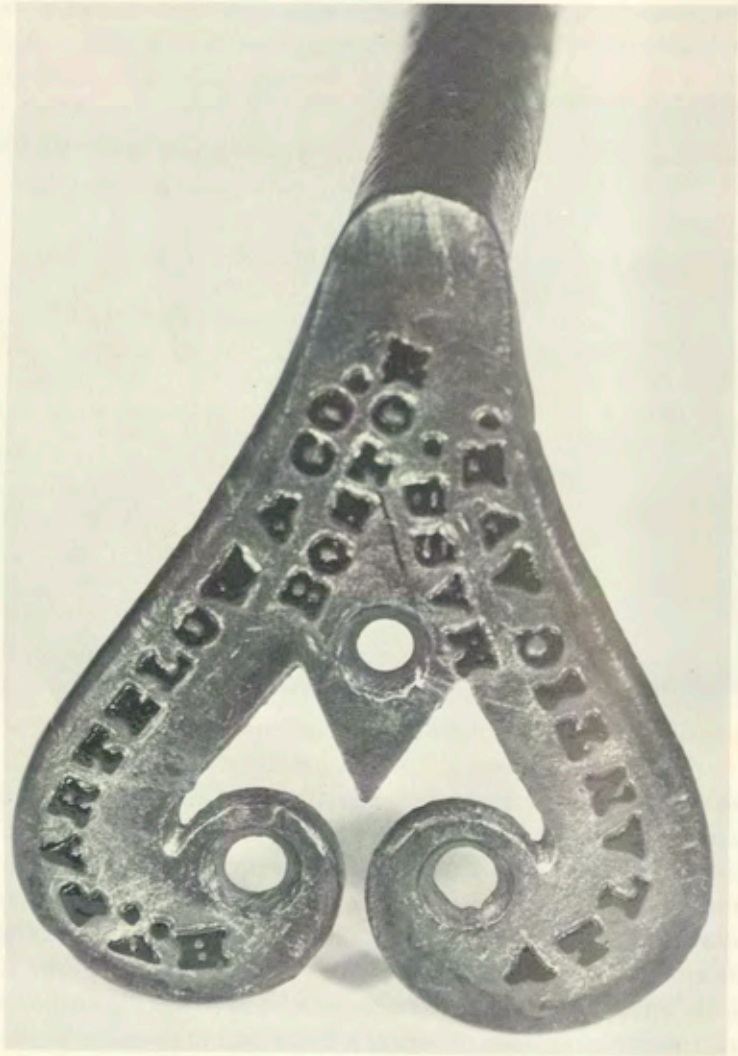
Partelow Whitehall, 14', in museum's study collection.

wherries or Randans, three lengths. Clinker double-ended Adirondacks, five lengths and three grades. Smooth-seam Adirondacks, five lengths and three grades. Yacht tenders, five grades from $6 to $3.75 per foot. Wash strake yacht tenders in three grades from $10 to $5 per foot. And listed first in the catalogue: "Fancy Whitehall Row and Pleasure Boats" in six grades ranging in price from $6 to $3.75 per foot. Specifications for Grade A are as follows: "Selected clear Cypress or cedar plank, White Oak frame, mahogany seats and benches, gratings and backboards, rudder of oak or cherry, copper fastened and burred. Finished in oil shellack, and varnish. Polished Brass Rowlocks and Stem Band." For Grade D: "Good sound Cedar planking. White Oak frame, Ash seats, Cedar or Cypress benches,

back-board, grating and rudder, galvanized clinched fastening. Price $4 per foot.

"We also build two cheaper grades of Whitehall Boats. Copper fastened $4.50 per foot. Galvanized fastened $3.75 per foot."

Prices for Whitehalls as well as for yacht tenders and barges are



Nameplate terminal on stern board of Mystic's 14' Partelow Whitehall.

quoted per foot of length, indicating these boats were built in the old way in different lengths as ordered, but using the same molds, set further apart or closer together, as required.

The length of the boat studied is only 14′, which is about as short as these Whitehalls were made, and too short for a grating behind the



View of shop at Truscott Boat Manufacturing Co., St. Joseph, Michigan, about 1900.

backrest. The latter was missing, as well as the stern sheets, and also the rudder, if it ever had one. Plank fastenings were galvanized chisel point nails indicating a boat of cheaper grade, although fitted with a brass stem-band and name plate, whether or not polished when new. Oak frame and ribs, northern white cedar planking and ash thwarts conform to the specifications for the utility models. These were standard materials for such boats at the time, and in the case of the surviving boat studied, they certainly lasted well. Further confirmation that this Whitehall was one of the less expensive utility grades is had from the number of strokes, limited to six to save lumber and labor. A more expensive grade would probably have had seven. As far as the hull shape, this was the same for all grades, all being built on the same molds.

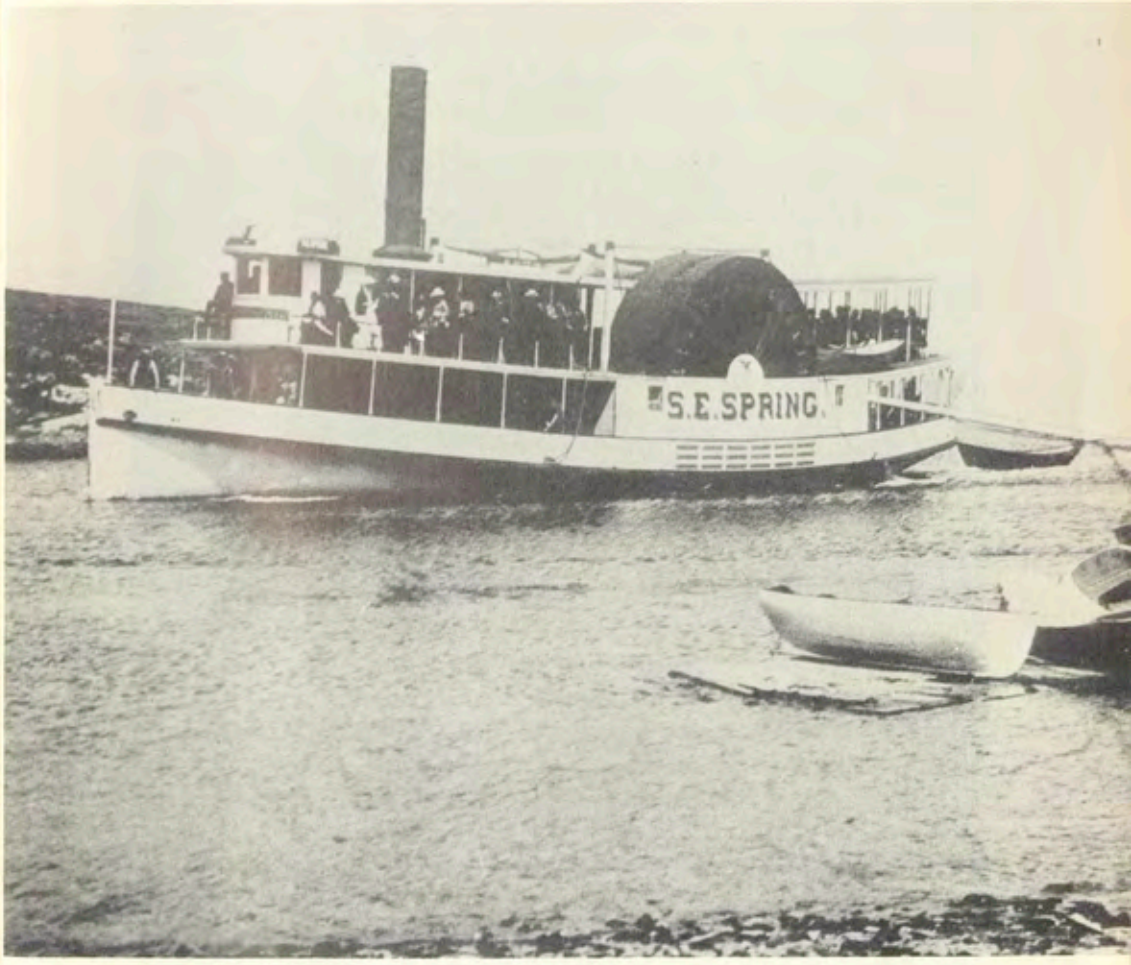
The American Whitehall boat first comes to view at the beginning

of the nineteenth century in the waters around lower Manhattan. Under twenty feet as a rule, and pulled by two pairs of sculls, these fast, trim working boats, obviously of gig derivation, became the indispensable means of harbor transportation and communication long before the arrival of wireless and the motor launch. Rivalry sprang up among the Whitehall watermen culminating in keenly contested races for which special racing Whitehalls were built. From one of these, the *American Star*, presented to General Lafayette in 1826 and still preserved in France, it appears that these early New York Whitehalls were lightly framed keel boats, clinker planked, with moderate sheer, a sharp, hollow entrance, and a small, high-tucked transom.



"The Dump," New York waterfront, showing two Whitehalls. From Harper's Weekly, *November 24, 1877.*

Manhattan watermen waiting in their boats for fares used to congregate in the basin under the Battery wall at the foot of Whitehall Street, whence the name seems to have derived. Because of its superior qualities, the working Whitehall was not long in spreading to other ports along the eastern seaboard and, as the century moved on, it became the prototype for a large group of more or less similar rowboats developed to meet demands for pleasure craft which grew rapidly for a period following the Civil War. From about 1850, according to W.P. Stephens,[1] boat clubs were found on inland and



S.E. Spring *coming to her wharf at Biddeford Pool, Maine, in early 1800s. Whitehall boat on end of foreground float.*

coastal waters throughout New York State, and "every private estate along the Hudson and on the shores of the Sound and New Jersey had its private boathouse with a lightly built and handsomely finished wherry for pleasure rowing." More often such so-called "wherries" would actually have been fancy Whitehalls. *The New York Tribune Book Of Open Air Sports*, edited in 1886 by Henry Hall, who previously had prepared the now classic *U.S. 10th Census Report on the American Shipbuilding Industry*, provides directions for building an 18′ pleasure Whitehall, commenting as follows: "To

build one of these graceful clinker-built keel craft known as Whitehall boats which constitute the pleasure rowing craft par excellance of of the harbors, inland lakes and rivers of the United States, is entirely within the powers of any young man who is fond of tools."

In *Scientific American*, Supplement No. 37 for September 9, 1876, dimensions and specifications are given under the pseudonym of "Paddlefast" for building a "fifteen-dollar Whitehall row-boat – length sixteen feet." Paddlefast then goes on to explain that "Whitehall boats are excellently adapted for rowing, yet safer and more convenient and commodious than shells." This was at a time when rowing shells, in use everywhere, were at the zenith of popularity.

The extent to which rowing, and particularly competitive rowing flourished at this time as a popular sport is hard to grasp now. *The Rowing Manual* for 1871[2] lists fifteen rowing clubs situated in the area now included in Metropolitan Boston, seven of them on the Charles River. Total membership, 2,110. Total number of boats, 240, including shells of several lengths, outrigged and inrigged gigs, cutters, barges, wherries, working boats, skiffs and a few Rob Roy canoes. Strangely, no Whitehalls are mentioned, although they may have been included under wherries and skiffs, for these names were sometimes used interchangeably.

Only fourteen boatbuilding concerns are listed in the Boston Directory for 1870. Ten years later this number had increased by one-half. By 1890 it had doubled.

Captain Charlton L. Smith of Marblehead, who was born in East Boston about 1870, wrote a brief sketch of the history of the Boston Whitehall boat which *Rudder* printed in 1943. Much of it was set down from personal knowledge and recollection. "About seventy years ago," he wrote, "Charles M. Partelow was building the first ones at his shop on Commercial Street, Boston. He was soon followed by Joseph Richie and Hiram Davis at Carlton's Wharf, East Boston; also by Houghton Bros., at Jeffries' Point. Richard Sullivan, assisted by Thomas Richie built many on Atlantic Avenue, near Union Wharf." This is probably correct in all particulars except one. Any Whitehalls Partelow may have built at this time were certainly not the first ones in any sense of the word.

Both Charles M. Partelow and Richard Sullivan were natives of Saint John, New Brunswick, who had learned the boatbuilding trade in that city before coming to Boston. Nor were they the only



Rochester Canoe Club, Irondequirt Bay, N.Y., about 1900.

boatbuilders who immigrated from Saint John to Boston in the latter half of the nineteenth century, when Saint John led the Canadian Maritimes in shipbuilding, and Boston claimed to be the "hub of the universe." Is it not likely that these "Blue Nose" boatbuilders brought with them to the States building methods and styles of boat design developed in Saint John? Might this account, perhaps, for the differences between New York and Boston Whitehalls, between the clinker planking of the former and the carvel planking and heavier clinker sheer strake of the latter? But going back farther, to what extent did boatbuilding practice and design in Saint John derive from the skills and methods brought here by eighteenth-century tradesmen from New England and the Middle Atlantic States who came to Saint John in the 1780s as Loyalist refugees after the American Revolution?

In 1882 Charles A. Lawton, a young boatbuilder of twenty-three and a native of Saint John, went to work for H.V. Partelow & Co. in their new canoe factory near the Auburndale end of the bridge across the Charles from Weston. Norumbega Amusement Park, situated on what some supposed to be the site of the first Viking settlement in North America, was close by. The Partelow company also maintained

a boat livery for boat and canoe rental in Auburndale near the Riverside station, directly across the Charles from the shop and livery of an arch rival, J.R. Robertson, the canoe builder from Peterboro, Ontario, who later attained signal success constructing canvas-covered canoes.

Lawton's specialties were lightly built Adirondacks, both clinker and carvel, and St. Lawrence River skiffs whose gunwales—laminated from strips of mahogany, white pine, and purplish black walnut—assumed a then-popular, patriotic red-white-and-blue appearance when varnished. The young boatbuilder from Saint John was a hustler and shortly was turning out one completed skiff ready for the painters in a week of fifty-six hours, ten hours a day through Friday and six on Saturday.

In his old age, after his retirement from the boatbuilding trade at the age of ninety, Lawton set down his recollections of those early years with the Partelows.[3] "At the end of each week," he recalled, "we were always in doubt if we would get any pay or not, so you can imagine how we had to plan to pay our board, but as we were all young men, and having a very lenient boarding mistress, we got by." Clearly the Partelow firm even then must have been skating on thin ice financially, nor were workingmen then protected by the legislation taken for granted today.

Dick Sullivan, builder of high-grade Whitehalls, according to Lawton, had his shop on Commercial Street in the early eighties, although Captain Smith remembered the location to have been Atlantic Avenue near Union Street. Before he came to Boston, Sullivan had worked at his trade for Lawton's father and for his Uncle Benjamin. The Lawton line of shipwrights and boatbuilders in Saint John extended back to the Loyalist refugee, John Lawton, born in Philadelphia in 1758. In 1800 John Lawton launched the 77-ton *Susanna*, one of the first vessels built in Saint John.[4] An earlier Charles Lawton, either a son or a grandson of John, built the *Nonpareil*, winner of the first regatta held in Saint John back in the mid-1830s.[5] The *American Star*, rowed to victory by the Whitehallers of New York some twelve years earlier, was also gig derived, and is considered to have influenced the development of the New York Whitehall as a pleasure craft. Is it too farfetched to suggest a similar connection between the *Nonpareil* and the Boston Whitehall?

Charles M. Partelow left his native city of Saint John about 1860, so far as Lawton could determine, to settle in Boston with his four sons, C.M. Partelow, Jr., H.V., Arthur and Albert, who were then

children. Evidently Partelow's departure was a few years later than Lawton put it, for the 1862 Business Directory for Saint John and Fredericton, New Brunswick has Charles Partelow listed as a boatbuilder at 49 Main Street. The "old man," as Lawton puts it, was "a pretty good boatbuilder of the old school who gained a lot of notice by building the Swan Boats for the pond in the Boston Public Gardens."

At first Charles M. went to work for George Lawley & Son, then located in South Boston near the Dorchester Yacht Club. After a few years he branched out in a small way on his own, renting a floor in a building on Commercial Street. In the course of time his family grew up and he took C.M., Jr. into business with him. "The next oldest

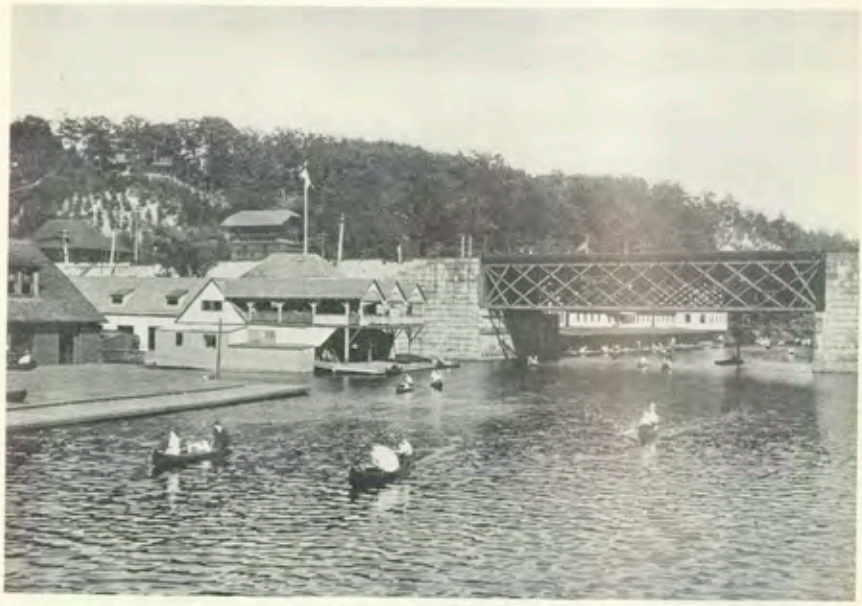


Boston Athletic Association Boat House. From "Souvenir of the Charles River," 1904.

son, H.V. Partelow," Lawton goes on, "having no capital to speak of but a head for business, formed H.V. Partelow & Co. and built the boat factory in Auburndale. After that got running, they rather revolutionized the building of Whitehall boats by planking them on molds and bending in the ribs afterwards instead of planking the old way on pre-bent timbers beveled and tapered at the bench and riveted to natural-crook floors. Quality suffered somewhat, but

building costs were cut nearly in half." The Partelow Whitehall studied at Mystic is so built.

"Along about 1882 or thereabouts, when I went to work for them," Lawton continues, "they were doing a whale of a business, and had built a fine boathouse for the livery rental of boats and canoes, which were all wood, as it was some years before the canvas-covered canoes arrived on the scene. At that time they were thriving, and apparently being very much carried away with the idea of becoming millionaires, they hired two big adjoining store fronts



Public boat houses at Riverside. From "Souvenir of the Charles River," 1904.

on Atlantic Avenue for offices and display rooms. Evidently they had too many irons in the fire. In 1888 the factory in Auburndale burned to the ground, a total loss, after which they moved to Marblehead, hiring the yard on Front Street subsequently taken over by Sterns & McKay and later occupied by the James E. Graves Co. They put in a marine railway and made quite a stir in town. Everyone was pleased that so wealthy and prosperous a firm had taken over. But they did not do as well as expected, for after a few years everything went to smash and they failed for $65,000. The firm then removed to Charlestown and tried to carry on, but with poor success."

If fire destroyed the Auburndale canoe factory in 1888, how is it that the Partelow catalogue for 1891 mentions the canoe factory as if it were still in operation? One possible explanation is that they were still maintaining their Auburndale boat livery and were building canoes there.

In 1894, according to the Boston City Directory, the Partelows had relocated on Medford Street in Charlestown, but still retained their Atlantic Avenue address. The new move was soon to fail, for in the 1896 Directory and thereafter the Partelow name does not appear. Apparently they had over-expanded and had over-extended their credit to such an extent that they were unable to recover after the business panic of 1893. Yet there is a hint that all was not well, and that the firm had got into serious difficulties several years earlier. Is Lawton's comment that the Auburndale fire must have been extraordinarily hot, as no trace of the steam engine and steel shafting were found in the ashes, a roundabout suggestion that the fire may have been purposely set with part of the contents of the shop removed beforehand? Lawton never forgave the Partelows. He had accepted their overblown promotion at face value, had given his all in the shop, and had counted on riding to success on their wagon. After the crash he experienced the ups and downs of irregular employment in Boston for a time before removing to Swampscott in 1900 to go to work building cedar canoes and St. Lawrence River skiffs for E. Gerry Emmons, another sharp promoter then engaged in putting the Swampscott dory on the map.

Of the fifteen rowing clubs active in and around Boston in 1871, seven had been formed the previous year. It was the same throughout the northeast. Interest in competitive rowing zoomed, and then almost as quickly ebbed. With the introduction of the Rob Roy canoe from England about this time, popular interest soon turned to cruising and sailing canoes of varnished cedar, frequently trimmed with mahogany, walnut, or cherry, beautiful to look at, superior in performance, but relatively expensive and requiring careful maintenance. The golden age of the wooden sailing and cruising canoe did not last long either, beginning with the introduction of canoe racing in 1871 by the New York Canoe Club, and peaking in 1886 at the American Canoe Association meet at Grindstone Island, where American sailing canoes won decisively over the British contenders.

After that it was downhill. J. Henry Ruston of Canton, New York, possibly the leading American canoe builder at the time, felt his business slipping, and gambled with a costly and lavish exhibit at the

World's Columbian Exhibition at Chicago in 1893.[6] Like Partelow, he failed to anticipate the impending financial panic, and nearly went under. Rushton did not recover from debt for years afterwards, and saved his business only by adding a line of the canvas-covered canoes which had suddenly come into popular demand but which he personally had little liking for.

The rise of the canvas-covered canoe was phenomenal, but nowhere more so than in Boston on the Charles River. It must have started as early as 1897, for in that year the Boston Directory carried an advertisement by F. Brodbeck, West Roxbury, "Builder of High Grade Canvas Canoes." Four years later on May 11, 1901, the second issue of a new weekly publication, *The Charles River Canoeist,*[7] printed the following ad: "Wanted: Five or Six A1 canvas canoe builders. Steady job. Apply to Mather Launch & Canoe Co., Atlantic, Mass." The first issue had mentioned that "all canoe builders along the river report an unprecedented demand for canoes, and are obliged to work overtime to fill orders." In June, after venturing that the Charles River was the most popular canoeing resort in the country, the editor put the number of canoes at close to 4,000. In 1904 it was estimated that nearly 5,000 canoes belonged to clubs



EMMONS BOATS — FOR
COMFORT AND SAFETY





Canoe Eclipse, *built by Captain George W. Ruggles, Rochester, N.Y., won the Challenge Cup, American Canoe's Association meet, 1888.*

and canoe rentals within a distance of a little less than four miles, with thousands more above the Falls at Newton and extending as far as South Natick.

The canvas canoe was cheaper and easier to maintain than the wooden boats and varnished canoes which it replaced, and at the same time it was ideally suited to sheltered waters, and to the recreational and social needs of the urban middle class of that period. The leisured and the wealthy left the city in the summer to vacation at the shore or in the mountains, but large numbers of young business and professional people who had not yet made it were trapped in the sweltering city. Close at hand, the cool, placid river, easily accessible by trolley, offered relaxation, solitude if one wished, or the companionship of friends. As one contemporary account has it: "Every summer afternoon many young people may be seen on every train going to Riverside—packages of lunch, books, fans, perhaps a travelling rug to spread on some green bank where a halt is made for refreshments."

A "Souvenir of the Charles River" published in 1904[8] asks us to "Imagine hundreds of beautifully shaded, graceful canoes, with their bright cushions and gay flags, in groups, couples or singly, floating down stream, amid picturesque banks, beautiful groves, and green meadows . . . . If you are fortunate enough to be canoeing at sunset—and the sunsets over the Weston hills are always beautiful when seen from the river—and to spend an evening on the river during a concert or an illumination, to see the canoes appearing one by one, tastefully decorated with Japanese lanterns, to hear the sweet tones of a passing guitar or the strains of some glee club floating down stream, you can easily imagine yourself in another world."

Indeed, it was another world, and one that did not last for long. The coming of the automobile and the motor boat made possible by the epochal invention of the internal combustion engine was soon to change all this, and soon to alter irreversibly the course and tenor of American life. These myriad canoes like a swarm of May flies soon passed in their turn from the river as had the Whitehalls and the St. Lawrence skiffs they previously had replaced. And outside the city the Whitehalls and the rest also were soon replaced by the Swampscott dories, both for sail and power, which rose to dominant popularity in the East prior to the First World War.

It may have started in Nahant in the late 1890s. One observer at the time reported, "Nahant is dory mad, the epidemic struck the place three summers ago. Excitement is tremendous. Every fisherman's wife has had to give up her duties to go sewing sails."[9] Fishermen's open dories raced every Saturday afternoon around the town's triangular course, with no restrictions as to sails or length. In the intense local rivalry which prevailed the natives took the lead, with the summer people like the Lodges and the Tudors playing a lesser part.

Nearby in Swampscott, where they had been fishing off the beaches in dories for generations, C.D. Mower in 1898 designed the 21'X-dory for the newly formed Swampscott Club. E. Gerry Emmons built them in his dory factory, and the same year produced a class of sailing dories for the Riverside Yacht Club on Long Island Sound. *Rudder* published a story on the Emmons dory,[10] and Emmons dories both for sail and power were soon in demand throughout the east. With Swampscott dories in the ascendant, that town offered little promise for the future of a builder of Whitehalls

and St. Lawrence skiffs. Lawton moved to Marblehead where he found things much the same, and was soon building dories himself, and fancy yacht tenders.

NOTES

1. W.P. Stephens. "Old-time Boat Building in New York," typescript, G.W. Blunt White Library, Mystic, Connecticut.

2. Waters, Balch & Co. *The Annual Illustrated Catalogue and Oarsman's Manual for 1871,* Troy, New York.

3. Letters: Charles A. Lawton to John Gardner, G.W. Blunt White Library, Mystic, Connecticut.

4. Raymond Foster. *Shipbuilding in New Brunswick,* typescript, Archives, New Brunswick Museum, Saint John, New Brunswick.

5. *The Evening Times and Star,* Saint John, N.B. August 21, 1915. Ganong Collection, New Brunswick Archives.

6. Atwood Manley. *Rushton and His Times in American Canoeing,* Adirondack Museum/Syracuse University Press, 1968.

7. *The Charles River Canoeist,* published weekly, May to November, 1901. Collection Boston Athenaeum.

8. Boston Public Library collection.

9. Fred A. Wilson. *Some Annals of Nahant,* Boston, 1928.

10. *Rudder,* 1898, January, p. 9; March, pp. 78, 79, 82.

Attention all Members

ANNUAL MEETING

of

The Marine Historical Association, Incorporated

Friday, July 20, 1973

SHIPYARD JOURNAL:

January 22 – February 1, 1973

BY JODY HALE

Editor's Note: *Jody (Joanne) Hale was one of the sixteen Williams College students who spent January at the Seaport on a project called "Man and the Sea."*

Barometer: 29/6 fall
wind: S-SE 5 mph

The first day. It felt so different from being a "student." In a sense we are apprentices, and should therefore be learning from other people and other mediums. But there are no actual class times and assignments; written work is lacking. Physical labor plays a much larger role, and we are surrounded by adults of all different ages and backgrounds. We still take orders from the foreman (so to speak), Charlie, and these orders are not to be taken lightly, as we were warned by our fellow shipwrights. Working outside in the cold, fresh air is even more fun in the winter. The *L.A. Dunton* is being restored; she must be entirely planked and a new foredeck installed by springtime. This is the fishing vessel I'll be working on for the next two weeks.

The stem of the *Dunton* was fitted today. First the joints must be covered with white lead to help ease the rabbet into place. Ropes are pulled from the foredeck above us to swing her into place (we stand below on a float which is just forward of the bow). With a little pounding with the "26'er"–hammer, Charlie had the scarf fit quite



Dr. Benjamin W. Labaree, standing left, with his group of Williams College students in the reading room of the G.W. Blunt White Library. The "Journal's" author is in center of group on the sofa. Photograph: Les Olin.

close to perfect. We used metal drifts to hold her in place: four up and down the stem. There should have been five holding, but the original builders chose the best places, and we were left to settle for second best. It took both Stan and me a lot of muscle and pushing and pulling to wind up with four deep-cut holes. There is the beginning of my stiffness. All four metal drifts were driven in, and she was set just as snug as could be. A good morning job.

Then lunch and a brief chat with Charlie Andersen, master rigger. A complete rigging of the *Conrad* could be finished in a month. And ever more Cape Horn stories. Where will we find such men again? They are indeed a dying breed, and so interesting. What amazes me is the amount of vitality, love of life, and that spark which they all seem to retain. I hope some day I can be as content.

Afternoon was puttering around: clearing the deck, untying knots, sweeping up from the morning job of fitting the stem. Work finished at 4:15 P.M. and raining hard.

29.5 fall
S-SW
10 mph

Cloudy and warm this morning. Finished removing rotten planks on starboard side. Then, with chisel, hammer and a lot of patience, cut a square butt on the forward end of three remaining planks.

Charlie turned Stan and me over to Barry after coffee break. We were to learn how to "take off" a plank and cut one in the shop. To take off a plank means to literally take off all the measurements of the plank needed, and to transfer them onto a batten.

This particular plank is port side and must fit into the stem rabbet. A special pattern must be made on which the angle of the rabbet and its bevel must be scribed. These then are cut out on the fore butt of the plank. Tomorrow our first plank goes on the *Dunton*. It is up to the clamps and wedges to bend her into shape: there is no steaming for these planks. Williams College's first plank finished, squared and ready to be hung.

29.65 stad
SW
9 mph

Worked inside all day after taking off plank with Barry. I measured and beveled entirely. Red oak again for the plank, this one being the longest yet for the *Dunton*. There was a huge knot on the top of the plank which had to be drilled out and filled with epoxy glue; it hardens in twelve hours or so and we will have to leave it till morning. The hole was a worm hole, and according to Barry, the worm is still in there somewhere!

The plank which we drew up yesterday was hung on the *Dunton*. She fitted beautifully, although squeezing her tight into the rabbet was a tricky job. With treenails, clamps and a small bit of planing, the plank was laid on quite soundly. Just seeing our plank there made me feel proud inside—and we were all smiling smugly when Cal announced "she's in!" The plank should last for a good fifty years—and there will always be a part of my hard work and concentration in that first plank.

Although the following may not sound very "salt-like," this impression remained with me for the entire day: the shop reminds me a lot of a dentist's office. Especially the drilling of the worm holes—cavities and fillings, having to carve them out just so. The sounds of all the tools remind me of the whirrings, buzzings and hummings of the drills coming at you—and the huge x ray facing you in your green chair. Of course, Charlie laughed a little when I told him, but he could see a small resemblance.

People around the shop are easing up now—more smiles, more friendly hellos. There are little jokes to laugh about, private ones which you know (quite snobbishly) are confined to the shipyard. In

a way it seems a private club in which people are very relaxed after you get to know them; and also where people are full of their own philosophies on life, work, etc. It's a neat feeling, and it makes me smile to think of when Maynard walked by and told me I was holding the planer backwards, and that would give his shipyard a bad reputation. Little things, but a neat feeling of security with people.

29.9 Ris
NW
10 mph

Finished the two planks we started yesterday, quick work. Out to Cal and Chris for hanging on the *Dunton*. Outside, measured and lifted the bevels for two more planks and had them ready—all planed and cut—before lunch. One belongs on starboard side, the other is portside sheer strake which gives the vessel her shape and must be curved just so.

It was sunny today, which attracted a lot of visitors. It seemed as though we were animals in a zoo, and Barry and David mentioned that during the summer they put on a show for the spectators. But they wouldn't do it today, just a little jig and that was all. We were written up in the Seaport newspaper and also had our photographs taken while working ("in action" as Charlie put it). I made a big batch of chocolate chip cookies for coffee break today and everyone appreciated them. (This time I followed a recipe, though.)

The shipyard is a microcosm in itself—a world of tools and boats, filled with families and dogs and cars. I could easily live on the *Conrad*, work every day and hardly glance at a paper. It seems almost a step back in time. A secure, secluded place such as Mystic provides the perfect setting. I am not saying that I have any misgivings about being here. I love it more than I ever could have imagined, and every day I grow more fond of it. And that is what startles me: that I could be so content in such an isolated place. Perhaps I need such a change, and I know I am absorbing from everyone, every little thing they say. It is important to listen hard, and taste every sentence—from Maynard, from Charlie, from Leon, from each one. So that is my own personal assignment—and it is being followed every day.

I have mentioned earlier in my journal that we are attempting to plank the *Dunton* the way they used to. Well, according to Charlie, the earlier builders used to go around the ship twice in one day. They were, in actuality, an assembly line. You would be assigned *one* job—say, just dubbing or beveling, and that would be your job for the entire planking operation. We can't work that way, although we work hard. Teams of two are put to line out a plank, cut, plane, bevel, and another team hangs the planks. It works all right, but we have a long way to twice around.

We finished beveling two planks this morning—good work and fast. Charlie complimented us, too, and that was a neat feeling. Afternoon was filled with small clean-up jobs, sweeping the floats, returning equipment to the storeroom. Then the new planks and timbers had to be oiled with linseed oil, so we brushed that on with paintbrushes.

On Fridays the shipyard closes at 3:00 P.M. so that the workers can go to the Library. They really enjoy it, and all of them take advantage of the extra hour-and-a-half.



Stan Sneath and Jody Hale getting out a plank for the Dunton. *Photograph: Les Olin.*

Charlie's boat was tied up to the starboard floats today, and he offered to let me take it out for a while. I only rowed because the rudder was broken, and no sail, but it was gorgeous rowing. Even though Charlie had two different sized oars, the boat pulled really smoothly; she was steady and quite tight—a nice little boat. I rowed all the way under the drawbridge, then turned around, rowed back to the *Conrad* and then back to the *Dunton*. Oh yes, it's the same kind of boat that Williams built last year (skiff).

So, today was beautiful and sunny, the week has gone way too fast and has been a great learning period, from actual planking to personal philosophy. Next week I'll be working outside, hammering and the like. Planking will be stepped up, or so Charlie has ordered. I really do want Monday to come; I feel as though I have to stuff every

single little tidbit inside me so that I can remember everything. Soon enough I'll be able to paint (verbally) the characters in the shipyard—their language, walk, smile, and that is important, too.

28.8 fall
NE, 15 mph
gusts 30

A nor'easter was whipping up the water all day today, and it was snowing very hard when Stan and I took off the next plank on the port (and windward) side. I actually taught Chris how to take off and line a plank. He was totally lost until I explained all the steps and now he understands the process. It was a fine feeling to be left the responsibility to teach someone. Today I really felt as though I was an important part of the shipyard, and Charlie even mentioned the same thing!

29.9 stad
NW,
0-5 mph

Beautiful, clear and freezing cold outside. Luckily in the morning I worked inside the shop, finished off the long starboard plank. During second coffee break Charlie took us down aft in the *Dunton*. There is the original pot-bellied stove and a nice fire to boot. He pulled out some books for us to look at: Story, *The Building of a Wooden Ship*, Church, *American Fishermen* and a few more. They were fantastic books—photographs of boats in the making. I wish we had read them before starting in the shipyard, but we will take them back with us tonight and can read them then. Story also wrote *Frame-Up,* which is supposed to be another excellent book on shipbuilding.

Tomorrow night we are planning dinner for the shipyard people. As it stands now (we got a little carried away) we have approximately twenty-five people coming.

Our last full day of work. In the morning Charlie told Chris and me to finish lining our plank, and then calmly informed us that we would be hanging her all by ourselves. That is the best thing that could happen. Here was all their faith put into us, and we were totally responsible for this part of the *Dunton*. We would try our hardest, we had been waiting.

But even before we got her outside another neat thing happened. Maynard assigned Chris and me to teach Leon and Jim how to take off and line up planks. And these were men who had been working here for months! We were being trusted with passing our knowledge on to such already knowledgeable men. And Leon and Jim responded to us as fellow shipwrights, listening carefully, asking questions, with no doubt that we knew what we were talking about. What a neat feeling! We were out and ready to hang our plank at 9:30 A.M. This aspect of planking was totally new to me, so it was Chris's turn to be teacher once again; he was considered to be quite

able to pass on his knowledge clearly and concisely. And here it was even more important, since we were entrusted with a full plank to take off, line out and hang. Finally, after two days of working on her, she was in, and I'll never forget which one she is, or where I hammered her in. Next year when I come back I'll point it out to all my friends. It was a fulfilling experience to see my work actually take shape, and fit right into the *Dunton*.

These past two weeks have been an experience which will never be compared or forgotten. We, in turn, changed the shipyard a bit, too. Maynard said that the atmosphere was friendlier, and it was a welcomed change. He admitted in the beginning to being scared that he was over his head, but it has turned out to be two weeks which he wishes could be lived over again. That is quite a compliment.

The two weeks for me were a completely new learning technique; and one which I hope can be put to use again. I worked from 8–4:15 every day, cooking breakfast for Chris, making lunch, and learning to set my inside alarm for 7 A.M. I was not bored once–since there was always something to do, or someone to listen to. Sometimes Stan would monopolize the lining out, but I would finally ask to use the plane, and he would step back for me. The two weeks were not just puttering around getting in people's way and trying to learn something, we were actually a help (according to Charlie, and Maynard). And when we were getting out two to three planks per day, I felt as though I were someone important.

The isolation didn't bother me. I was surrounded with more than enough new ideas and machines to absorb; and I was surrounded by the Seaport itself–the gulls and creaking ice–this fitted in perfectly. Leaving today was awfully hard. Charlie and Keith presented me with a toolbox for my tools–it says: Jody's Box. And they made a little speech, while shuffling around. I will miss all their smiles, Calvin's "Pa'don me," Barry's "far out, man," and all their songs on the *Dunton*. Maynard has invited us back next year; and Mr. Sturges is seeming to take it for granted that we will be back. I know now that I *will* go back and work in the yard. And I know that all of us will be welcomed. I learned one more thing in the shipyard, though, and that is that I'll never fit in *all* the way. To do that you must first grow a moustache, or a beard, or (preferably) both. Maynard did, and the shipwrights all followed suit.

EXPERIMENT IN EDUCATION

BY LYNN ANDERSON PETERSON
Supervisor, Group Services Division



"Two mattresses, José? You're supposed to be roughing it. This is the *Joseph Conrad,* not the *Conrad Hilton.*"
Judy Meyers, Group Services Aide

Thank goodness the archaic concepts of dull, dusty museums are dying. Fascinating things are emerging from the formidable old "don't touch me" glass cases behind the long Latin labels and someone, bless 'em, has dusted the stuffed birds.

It is difficult to say which came first—the public's discovery of museums or the museum's discovery of the public. No matter, here we are, nose to glass case, as it were, and school children are in the

"Because music is a universal language, among sailors as among all men, and because chanteys in particular lend themselves to participation and to understanding of the work of the square-rig sailor, we find that they provide a worthwhile learning experience for visitors of all ages."
Stuart Frank, Interpretation, Research, Chanteyman.



front row. Teachers are not only searching for new, interesting material to take into the classroom, they are snatching every chance to extend their student's interest outside the school. Museums provide ideal environments for youngsters and their teachers to sharpen their wits, exercise natural inquisitiveness and enjoy discovery. What better way to show society how to make use of its museums than to introduce them as an exciting and integral part of early education.

It is surprising how many interesting experiences offered at a museum can relate to subjects taught in the classroom. At the Seaport, for instance, students can be seen examining implements used in the halibut fishery as part of a study of technological progress. The pay system for the crew aboard whaling vessels becomes an intriguing series of mathematical problems. And cooking fish chowder in a fireplace is the last step in the study of fish—from ocean to dinner plate.

Though education has always been an aim of the Seaport, we are now sensing and helping to evolve new relationships between the museum and the educational systems of our society. Those who founded our museum believed it could provide valuable experiences for youngsters that school alone could not. Today, the Education Department oversees the activities of the large Interpretation Division, Mariner Programs, Munson Institute, Group Services, Planetarium, Visitor Reception, Photography and Audiovisual and Research.



"By asking them to point out all the important members of the boat, such as keel, frames, planking, etc., the children begin to associate words that they may have heard in the classroom and vaguely understood into meaningful terms."
Syl Costelloe, Small Craft Specialist

It is the Group Services Division that deals most closely with today's students and teachers. Eighty thousand youngsters came in groups during 1972. A new staff of three works full time with students and teachers developing programs and guiding research and museum activities. A part-time staff of twenty-three trained Group Services Aides makes their execution possible by conducting special programs geared to specific needs. We have begun several new programs and expanded old ones during the past year: we see these as flexible and experimental in nature. By working closely with schools, teachers and students, encouraging preliminary visits here and visiting the schools ourselves, when possible, we hope to avoid the infamous "ivory tower" malady and help the teachers who come to us for aid. More specifically, the following are some of the new and intriguing programs that have evolved and expanded during the past year.

The Dickerman Resource Center is our answer to unending requests for information relating to the many subjects treated here. We feel the Center will help make our resources more accessible. Since January of this year we have been gathering, reviewing, editing and developing materials of many types in forms easily used by teachers and students. Books and articles are in great demand, since most school libraries have little in the maritime history field. Slides, illustrations and movies on specific areas of study are used faster than we can make them available. Objects, implements and tools have already made their first trips to and from schools, and we

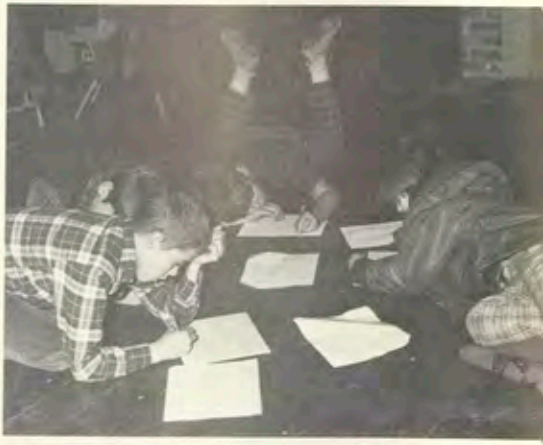
predict a good response to kits made up to illustrate such maritime industries and pastimes as rope making, sail making, net making, fancy ropework, rigging, shipbuilding and many more. All materials are available to teachers and students on a loan basis and we keep close track of their use and the results. At this time we have more requests for materials than we can supply and more ideas than we have time or staff to develop. The Resource Center in the Dickerman House welcomes interested visitors from 9 to 5 Monday through Friday and other times by arrangement.

Inside the museum and open to visitors is the Campbell Room Activities Center. The traditional "Whaling Orientation" given to each group at the Aloha Meeting House Classroom has given way to a similar but expanded program in the new building, shifting from a large group lecture experience to several smaller discussion groups led by Group Services Aides. The objects within each area emphasize different aspects of New England maritime history—the fishing industries, whaling, shipbuilding and deepwater trade. Each is illustrated by drawings, charts, tools, implements and movie footage. The objects are used in discussions of their importance to the society that so employed them and the role of the museum in preserving them. During the spring, only school and youth groups are invited to join the activities in the Campbell Room. As school ends and summer visitors arrive, anyone is welcome. A glassed area near the door makes it convenient for observers to drop in and watch any time.

For some teachers, day trips to the Seaport have evolved into a special overnight program. Available to school groups between



A caulker in the making.



Learning signal code flags.



Concentrated carpentry.



Preparing codfish hash in the Buckingham House kitchen. All photographs: Mary Anne Stets.

October and March, it has attracted more requests this past season than we could accommodate and we are now making arrangements for next fall and winter. Since the group can bunk aboard the *Joseph Conrad*—a square-rigged sailing vessel moored at the wharf—they can live in the museum for most of two days and one night. There is time for active participation in many of the crafts and industries at the Seaport, usually with the blacksmith, sailmaker, cooper, boatbuilder and shipcarver. Living and working together outside the traditional school environment provides a unique atmosphere in which to further explore chosen areas of concentration. Some of the subject areas students worked on while engaged in the program this season were:

Study of Handcraftsmanship—11th grade—Dana Hall, Wellesley
Technology and Man—5th grade—Charles River School, Boston
Eighteenth- and Nineteenth-Century Life—4th grade—Gaudineer School, New Jersey
The New York Port—5th grade—Ethical Culture School, New York
The Development of Industry—5th grade—Oswegatchie Elementary, Waterford

Groups choose from a variety of other activities planned to correlate with their studies: whaleboat rowing, chanty singing, chart reading, signal flag codes, cleaning and preparing fish to cook over an open hearth. Evenings provide a chance to view a movie of the areas

studied. One example, the old classic *Captains Courageous*, contains lively and accurate footage of fishermen at work in dories and fishing schooners and shows a dimension of life at sea. Many of the groups make a Planetarium show about the stars and navigation an integral part of their studies.

In conjunction with materials available at the Resource Center, our staff has developed a series of short participation visits using the museum to add depth and firsthand experience to areas investigated at school. These Study Tours emphasize one or several short experiences within the museum and have been developed especially for local classes that can visit for a part of a school day. Students, teachers and our staff have become enthusiastically involved in these programs and we are eager to plan with other local teachers for next season.

Though many groups come on class trips and day visits during the spring season, there is a small but welcome trend away from visits with no educational purpose. Since we are filled to capacity early in the year for spring, we can run none of the special off-season programs during April, May and June. However, we do provide an increasing array of previsit material geared to the age level of each group so that teachers can properly prepare their classes. This material is sent to the class with our confirmation of their reservation. Group Services Aides meet each group as it enters the museum to help them orient themselves and learn the ground rules. Groups are invited to join lecture-demonstrations at the Campbell Room Activities Center during the day to learn, discuss and ask questions about boating, whaling, fishing, shipbuilding and museums.

A hard look at youth group visits produces mixed reactions. No one who has worked with the groups would say that every one of the 80,000 youngsters who visited Mystic Seaport last year enjoyed the kind of worthwhile experiences mentioned—many are poorly supervised, inadequately prepared and badly behaved. Yet other groups made wise use of this museum last year and, with further interest and cooperation between museums and schools it is probable that many more will each year. The success of these programs cannot be measured by the increasing numbers of groups that are attracted to the Seaport, but by the quality of each person's experience here.

Director's Message

June 24, 1973 will mark an important anniversary for Mystic Seaport, for it was on that date in 1949 that a group of Sea Scouts from New Britain came to the Seaport to inaugurate our youth training program. It is fitting to meditate a moment on the significance of the youth training program on the eve of its twenth-fifth anniversary year, because from its inception this museum dedicated itself to the training of young people and the building of an educational program that has few, if any, peers in the museum world.

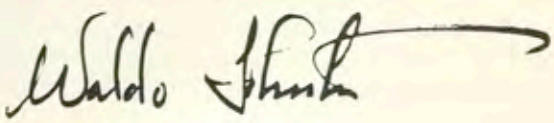
I suppose it all started in 1947 when, by Act of Congress, the *Joseph Conrad* was given to Mystic Seaport by our country. The arrival of the old training vessel sparked the genius of Marion Dickerman and Philip R. Mallory, who saw in this tall ship opportunities that were to become virtually unlimited in bringing the sea, its traditions and its history to the youth of America. Their leadership and enthusiasm inspired others, and in 1950 Bob Rimington inaugurated our fleet of Dyer dhows by persuading six yacht clubs each to donate a little vessel to us – a miniscule fleet that was to grow to its present size of thirty of these sturdy little boats that have become a familiar sight on the Mystic River. In 1953 Briggs Cunningham gave us *Brilliant,* and over the years she has become well known in New England harbors and on the high seas, sailing countless miles with her youthful crew.

In 1961 the Youth Training Building was completed, adding a new dimension to our program, and in 1970 the *Conrad* was winterized, thus expanding the program into a year-round operation.

During this quarter of a century, Mystic Seaport has fed, berthed, taught and inspired almost 19,000 youngsters, 2,000 of whom have gone to sea on the *Brilliant.* The hills around us have seen them capsize and have heard them sing, and so successful has the program become that its schedule is filled months before the start of each summer season.

Last year the first of the second generation of *Conrad* "graduates" came to the Seaport to participate in the program and a new era begins.

So it is well to ponder a moment on the eve of this anniversary and extend, again, our gratitude to Marion Dickerman and Philip Mallory for their vision and contagious enthusiasm which has brought enrichment to thousands of youngsters and a new dimension of public service to this museum. We also salute the *Conrad* leaders and the many members of the Seaport staff who have worked over the years so diligently to develop and perfect our training of youth. It is a most happy anniversary!



BOOK REVIEWS

A CRUSING GUIDE TO THE NEW ENGLAND COAST by Roger F. Duncan and John P. Ware. *Dodd, Mead & Company, New York, 1972.* $15.

For those who cruise and like to know where to go and what to see beforehand, this book is as necessary as a chart and compass. There is no other single volume which even comes close to guiding the cruising man and answering his many questions about sailing conditions, harbors, coastal folklore and history of New England. And those delightfully unplanned cruises can be made ever better by reading about the harbors and coves in which one might find himself anchored.

This seventh edition, like those before it, is not only an updating. Its authors encourage contributions and corrections from readers and by such means each new edition improves. Aerial photographs of most major harbors located near the pages which describe them is a welcome change, too. Some of the best writing is in the often neglected earlier chapters entitled "Introduction to the Coast" and "General Conditions, Suggestions and Advice to the Eastward-bound Mariner," both of which have been changed for the better with this edition. Reflecting the current thinking of many, there are sections on ecology and conservation.

The *Cruising Guide* was started nearly forty years ago as a low-budget edition limited to 1,500 copies. In late years it has been written by the son and son-in-law respectively of its original authors, Robert F. Duncan and the late Fessenden S. Blanchard. The same relaxed, knowledgeable and empathetic approach still prevails—but it is best illustrated first hand:

> We are strongly in favor of the people who live in coastal communities the year round. The towns are theirs. They pay the taxes, provide the facilities, do the work. Yachtsmen are at best uninvited guests and should behave themselves accordingly.

Farther on:

> Across Penobscot Bay we catch a brisk northwester. The Camden Hills stand sharply behind us. The water is cold and a bright blue-green, whitecaps and dark puffs rushing across it. A lobster fisherman hauling a trap waves as we rush by, our lee rail awash. In Deer Island Thorofare we thread our way among islands wooded to the water's edge and fragrant with sun on raspberry, sweetfern, wild rose, and spruce. Crossing Jericho Bay we meet the three-masted schooner *Victory Chimes* close hauled and leaning to the puffs.

And finally:

> The astute reader will note that a few harbors of a remote and secluded nature have been omitted, in the spirit of Descartes, who wrote in the introduction to his *Geometry*: "I hope that posterity will judge me kindly, not only for those things which I have included; but also for those which I have purposely omitted that others may share in the joy of discovery."

MAYNARD BRAY
Shipyard Supervisor

THE HAND OF GOD: WHALING IN THE AZORES by Trevor Housby. *Abelard-Schuman, New York, 1971.* 81 illustrations. $5.95.

In 1840-50 whaling was a major industry in the United States. Its center was located on Nantucket where the inhabitants told their children while pointing at the sea, "Yonder lie the green pastures where you and your children's children will go for your bread." Today no one whales in Nantucket and an international congress has outlawed most whaling enterprises.

There are, however, three places in the world where whaling is still carried out in the tradition made famous and romantic by Herman Melville's *Moby-Dick.* One of these is in the Faroe Islands, but this is an activity involving small whales killed in harbor. Another spot is in Bequia in the West Indies where they hunt the humpback whale, and the third is in the Azores where the sperm whale is taken.

All three of these activities are declining in popularity and profit and will soon vanish entirely. Yet very little is known about them. The present little book is a picture story with a few pages of text recording the taking of whales in the Azores in 1968-69.

The best part of the book is the illustrations that cover the salient parts of the enterprise and give us glimpses of peripheral activities such as making scrimshaw on whale teeth, harpooning porpoise and so on. Unfortunately, I think, the texture of the illustrations makes them look as if they were taken early in the century rather than in a sophisticated photographic age.

If the illustrations are adequate, the accompanying text is rather lacking. In a very abbreviated way it traces the history of whaling, tells how it came to the Azores and proceeds to give a superficial account of the present-day activities in the Portuguese Islands. Its best part is the account of taking a whale.

Unfortunately, the other parts of the text leave something to be desired. Either through scanty research or too easy writing the reader is left with many wrong impressions. For example, the author says "The war of [American] Independence put an end to this first attempt at deep sea whaling . . . however, new ships were built and . . . by 1738 sperm whaling was a well consolidated industry . . ." The American Revolution did not begin until the 1770s and whaling did not reach its peak until the mid-nineteenth century. It was destroyed by the Civil War and the discovery of petroleum. Further, American whalers were too catholic in their tastes to hunt only sperm whales.

In another place we are given an unsatisfactory account of why Azorians hunt only sperm whales, one reason being that dead sperm whales float while other species sink "unless pumped full of air." This is not correct. In the West Indies we sew up the mouths of dead humpbacks and tow them for miles.

The book could be better. Still, half a loaf is better than none and at the moment it looms large as one of a very limited number of accounts of whaling in the Azores.

HORACE BECK
Department of American Literature
Middlebury College
Middlebury, Vermont

Editor's Note: *Horace Beck is the author of our next AML book* —Folklore and the Sea—*to be published in November 1973.*

THIRTY YEARS OF THE AMERICAN NEPTUNE edited by Ernest S. Dodge. *Harvard University Press, Cambridge, Massachusetts, 1972.* 300 pp.; illustrated. $10.

The American Neptune, a quarterly journal of maritime history, was established in 1941 by a group closely associated with the Peabody Museum of Salem as a result of a suggestion put forth by Lincoln Colcord in October 1939. Walter Whitehill was the first managing editor, being succeeded in 1951 by Ernest S. Dodge and in 1969 by Philip C. F. Smith. The separate corporation was dissolved in 1966 and since that time the journal has been published by the Peabody Museum.

As the U.S. counterpart of the British *Mariner's Mirror* the *Neptune* also received its name from a collection of charts, in this case the eighteenth-century *Atlantic Neptune* of the British Admiralty. The infant journal was cradled during World War II at the Office of Naval Records and Library, although it has had much less to do with purely naval matters than the *Mirror*. Probably the pleasant custom that the Admiralty followed for many years of placing a subscription to the *Mariner's Mirror* in the wardroom of each vessel of the Royal Navy is the explanation for the difference in emphasis.

Over the years *Neptune* has shown few changes. Book reviews were converted from signed to anonymous, then dropped altogether, and finally resumed in the original pattern. An early attempt at maintaining a question-and-answer section failed to survive. A less noticeable change has been a gradual shift from accounts of personal experience with marine affairs to the copiously annotated products of academic history departments. Fortunately, the current managing editor has recognized this trend and is taking active steps to restore the original balance.

Meanwhile, in the book now at hand we have a carefully chosen sample of the best material in the first thirty volumes of *The American Neptune*. Students of nautical literature who lack ready access to the originals will find in these pages a delightful anthology. It ranges in topical scope from housekeeping in square-riggers through mutiny and murder at sea to life on the Civil War blockaders. In geography it extends from St. John woodboats through red snapper fishing on the Campeche Banks to fur seal hunting in the South Atlantic and a tidal wave at Huanillos.

Buy it, read it and enjoy it, and may it inspire you to send in an account of your own maritime experience for possible inclusion in the Sixty Year volume.

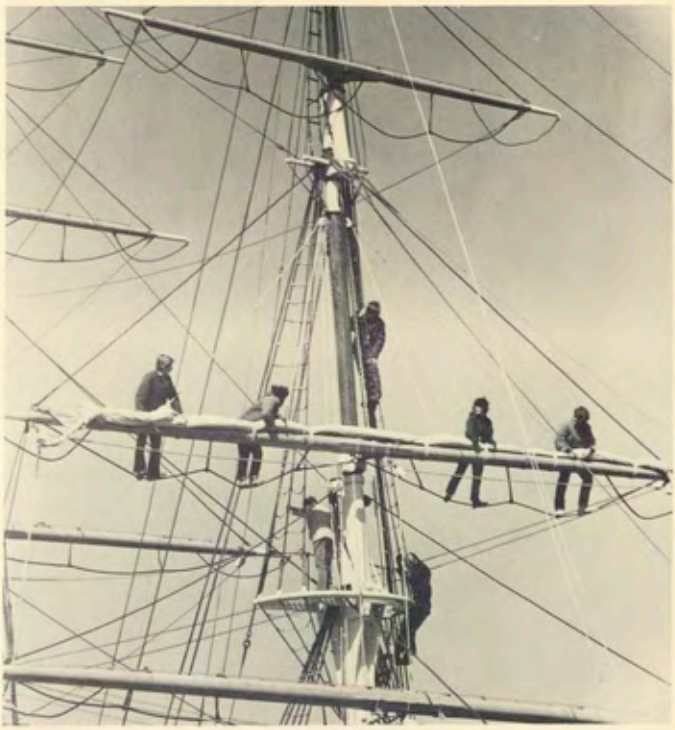
JOHN LYMAN
Marine Science Program
University of North Carolina

LETTERS

Dear Miss Grey:

I am researching the nineteenth-century marine painter James E. Butterworth and developing an Index of all his known paintings. When completed, I plan to publish my work in book form. It would be very helpful to me if any MHA members owning paintings by this artist would communicate with me about their collection. I would be very grateful if you could publish this appeal in *The LOG*.

R.J. SCHAEFER
485 Madison Avenue
New York, New York 10022



Above, *students from the State University of New York, Binghamton, studying maritime history at first hand in the yards of the* Conrad. *Their subject, "The Voyaging Self in American Literature and Art," is credited in both English and Art Departments at Binghamton. Photograph: Mary Anne Stets.* Front cover, *Whitehall pleasure boat on Hartford, Connecticut estate about 1870. Painted by Harvey Fenn, 1845-1911.* Back Cover, *a recent gift from Cameron Cutler is this painting of the* Gov. Goodwin *(oil on canvas, 25¼ x 39) signed by John F. Loos, Antwerp, 1886, a nineteenth-century Belgian ship painter. The* Gov. Goodwin, *1414 tons, 212 x 40 x 24, was built in East Boston in 1877 by Campbell & Brooks, and wrecked on Princess Island about August 26, 1896, while en route from New York to Chefoo (yen-t'ai), China. The painting was formerly in the collection of Carl C. Cutler, one of the museum's founders and its first curator.*



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