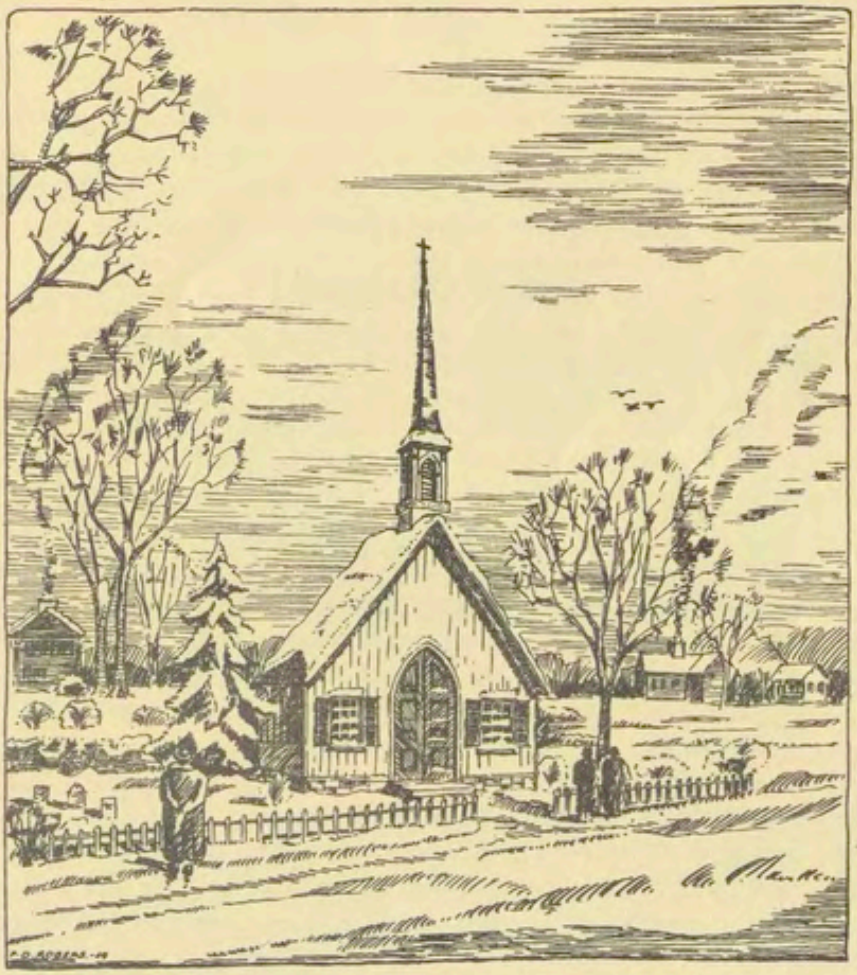
The Log



OF MYSTIC SEAPORT



Fishtown Chapel

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Marine Historical Association, Inc.

Mystic . . . . Connecticut

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The Log



OF MYSTIC SEAPORT

Published regularly and distributed to members of
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Short articles of 300 words or less on subjects of museum-maritime interest are invited. Send all editorial material to the Editor

Printed at Mystic Seaport, Mystic, Connecticut.

Our Cover

Architect Francis Day Rogers has placed Mystic Seaport's Fishtown Chapel into an imaginary winter setting.

The diminutive and charming little chapel stood for seventy years on New London Road a few miles out of Mystic. Many a local resident attended services there. Dating from the 1880's its period is a little later than that intended to be recreated on the old-time waterfront street, but its nostalgic appeal to many a local resident, its smallish proportions, and its unusual under-size board-and-batten exterior were irresistible and are entirely in keeping with the atmosphere of the street.

The glass for its window-panes was specially made in Virginia. Its steeple is the design of Francis D. Rogers. Its removal to Mystic Seaport and its eventual refurbishment, from graceful spire to simple interior, are owing to the generosity of Mr. and Mrs. Charles W. Williams of Shaker Heights, Ohio. Its pulpit and half of its twelve benches are original; the remaining benches, equally authentic, having come from the Seventh Day Baptist Church of Waterford, Conn. Its Moravian, painted tin, whale-oil chandelier adds a foreign note quite appropriate to any seamen's bethel.

Non-sectarian from the beginning, it will continue that role at Mystic. It will serve the spiritual needs of hundreds of Boy and Girl Scouts and other youth groups who will visit Mystic Seaport in the years to come. It may become a popular scene for christenings, weddings and that occasional refreshment of soul which every true American desires.

New England Conference

From one of the beams in the big South Wing, workmen were hanging a 16th Century tapestry. Through the back door others were heaving three sections of platform to be placed beneath the tapestry and covered with a rug. Exhibition cases, which had formerly filled the center of the gallery, were hidden behind the tapestry and the space filled with serried ranks of chairs. A table was moved onto the platform and a microphone onto that, while nearby, half hidden behind a figurehead, a recording machine was secreted.

There was activity in the other rooms also. The Mallory Building had been filled with chairs, as had the Wendell Building also, and out across the parking space, in old New York Yacht Club Station No. 10, Mrs. Jack Findlay was festooning the century old posts with bittersweet. At home in Toggle Hollow and down on Main Street in her husband's insurance office, Mrs. Richard Grover had put everybody to work making lapel badges, dinner and luncheon tickets, and envelopes bearing hotel reservations. At the main desk Registrar Douglas McKay was busily thumbing through a stack of registration cards, looking smug but harrassed.

The New England Conference of the American Association of Museums was opening next day at Mystic Seaport, with panel discussions scheduled for every room and one of the largest delegations ever assembled for that yearly convocation. The Registrar's worried look came from the almost superhuman task of fitting all these visiting museum bigwigs into overnight accommodations at small inns, tourist homes and cabins. The area had no large hotels, except one, and that had been closed by the sheriff just in time to throw the whole two-day conference plans into a dither.

The delegates began arriving by 9:00 o'clock on the 4th. Two had already come in the night before – a man from Washington and a lady from Schenectady, both cities outside the Conference area. By 12:00 o'clock, when they began serving luncheon at the old yacht club building, 140 museum workers had crowded in, or were due to arrive any minute. Not since 1932 had Northeastern Connecticut held the Conference, and for the first time in history had the Marine Museum and its fellow sponsors held it. The prospering Pequot-sepos Wildlife Sanctuary was but three years old, and the Denison Society had only recently rejuvenated and completely furnished its 232 years old homestead. The picturesque lighthouse home of the Stonington Historical Society had but months before rearranged and relabeled all its exhibits

and had taken on new life with the Stonington Tri-Centennial celebration that summer. Alone of the five sponsors, the Mystic Art Association had been caught short. Its summer show had been dismantled. It had just leased its gallery for the winter to the local Community Center and the building was topsy turvy with plumbers, heating contractors, carpenters and painters. But it had decided to carry through anyhow, to bear its share of the expense and to take what part it could in the program.

The theme chosen for the Conference was "The Museum as a Social Institution", with the accent on education. The keynote of all panel discussions, all speeches was to be awareness. Francis Henry Taylor of the august Metropolitan Museum in New York, in a general session the first day at 2:00 p.m., scored the communists and sounded a solemn warning against their use of art as a propaganda medium.

At 3:00 o'clock the session broke into two parts, one following the lead of Mrs. Lewis P. Cheney, top notch children's museum director of Hartford, who, with Miss Eleanor E. Randall of the Boston Museum of Art on "Using Sound", and Bartlett Hendricks of the Berkshire Museum on "Motion from Living Creatures", led a discussion of "Children in Museums." Mrs. Cheney herself, demonstrated the use of "living color" with an array of potted plants, and "living creatures" by handling, in the most unfeminine way, a hamster and a live rat.

The other half of the delegates listened while Dudley M. Blakely of the Boston Museum of Science, Kester D. Jewell of the Worcester Art Museum, and young Raymond de Lucia of the American Museum of Natural History told the tricks of their trade – how to make inexpensive show-cases and dioramas out of salvageable materials – and brought samples with them, from simple table-top models to a huge electrically lighted three-dimensional representation of the western plains, complete with bison, sage and rattlesnake.

Mr. and Mrs. Clarence A. Wimpfheimer opened their country home, "Manatuck", for cocktails to the whole crowd, and dinner followed at a nearby restaurant overlooking placid Quiambaug Cove. Dr. Walter Muir Whitehill of the Boston Atheneum addressed the 111 who came to dinner.

Next morning, bright and early, the panel discussions began again. Miss Louisa Dresser of Worcester, Frederick B. Robinson of Springfield, and Gordon M. Smith of the Currier Gallery, conducted the panel on Art, using the big South Wing for their gathering. Across the way in the Wendell Building, Dr. Whitehill again took the floor, this time in behalf of the history museums assisted by William Henry Harrison of the Fruitlands and Wayside

Museums at Harvard, Mass. and Bertram K. Little of the Society for the Preservation of New England Antiquities. In the next room Bradford Washburn, Director, and Charles A. Federer Jr. of the Boston Museum of Science, Frank D. Korkosz of the Springfield, Mass. planetarium, and Ernest T. Ludhe of the Stamford Museum of Natural History stressed the uses of small portable planetariums as teaching aids and popularizers of all modern museums, of science museums in particular.

Perhaps the most novel feature of the two day Conference was the "Town Meeting" which followed, with experienced Robert Fulton Logan of Connecticut College's Department of Art acting as maestro. Each of the five panel leaders mounted the platform and gave a resume of what had transpired in his own section, for the benefit of all, and there was lively discussion from the floor.

At one o'clock, a cavalcade of cars took 103 hungry, but enlightened, delegates 7 miles into the back country for a chicken pie luncheon at Lantern Hill Homestead. Bartlett H. Hayes, Jr. director of the Addison Gallery of American Art at Phillips Academy, Andover, topped off the luncheon and impressed the workers, with a scholarly summation of the central theme. A picture was taken, the delegates entrained again in its cavalcade



Dr. Francis H. Taylor of the Metropolitan Museum, New York, opens the two-day New England Conference of the American Association of Museums in the South Wing of the Stillman Building.

for a tour of the other four sponsoring institutions' museums, and the party broke up.

Those who were attending the Conference for the first time were impressed with the youthfulness of the workers. They realized that museums are no longer simply repositories for dinosaur bones, fusty costumes and ancient relics. The modern museum must take a dynamic part in community and national life. Museums trade, lend and borrow; they use their material; they are no longer stuffed shirt.

Only casualty of the two days: two gentlemen who had skipped the chicken pie so as to be back at their posts on time, missed their Boston train and had to eat luncheon alone, in a Westerly restaurant. They might as well have had their pie and eaten it, too. Reason: driver of their car became so absorbed in the "Town Meeting" that he just forgot!



One famous director looks at another famous director...Dr. Francis H. Taylor inspects the rudder of the Yacht *America* in front of the old New York Yacht Club Station No. 10.

Plastic Surgeon

Plastic surgery in wood is the specialty of Henry M. Guilloz, part-time worker for Mystic Seaport. It all came about by accident. Guilloz, a dealer in antiques and artist in his own right, came to Mystic Seaport slightly in advance of the 1949 Annual Meeting to make ready the dozens of signs that are always required at that time of year. He asked Carl Cutler for an opportunity to work on a figurehead which had come over from England, sight unseen, and appeared hopeless. It had once been the glory of the ship *Hannah*, but when it arrived at Mystic was riddled with rot, its nose and other pieces of anatomy completely gone.

"Jack" (because his name is Henry) Guilloz went to work. He began by removing the rotten wood. When he had finished he had but 20% of the original figure left to work with, and *Hannah* was but a shell.

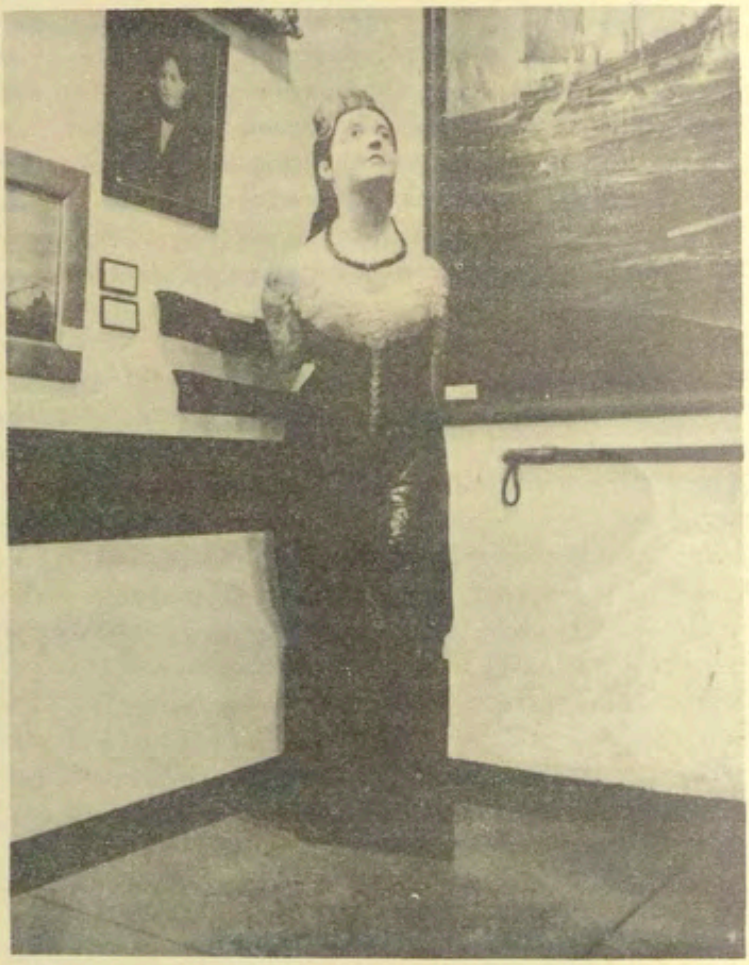
Using ordinary plaster wire as a base, Guilloz built her up from the inside, attaching a new nose and partial shoulder. The deepest depressions were built up first with plaster, leaving a rough surface, and continuing the surface molding with a water putty, which sets slowly and can be carved if done quickly, before completely dry. All Guilloz' figureheads are left hollow, to permit air to circulate and hold down progressive rotting.

When ready for final painting, M. Guilloz carefully removed, coat by coat, a section of the paint on each particular part, as the garment, skin, head-dress, etc. Most of these figureheads have been painted and repainted until the final result scarcely ever resembles the original color scheme. When the lowest layer of paint is disclosed, M. Guilloz knows what color he must use. Red, white and blue, he says, were the popular colors for American figureheads.

M. Guilloz has restored four or five figureheads, from simple busts to seven-foot Amazons; has done a number of trailboards and gangway decorations. He considers the figurehead and trailboards of Jay Gould's yacht *Atalanta* his masterpiece. In this case only the starboard side remained, and part of that was gone. Guilloz began by building out the starboard side with fresh wood, and continuing the design, which, incidentally, required considerable skill in woodcarving, then duplicated the whole on the port side from entirely new material.

All of this would have been close to impossible had not Gladys Bates, the sculptress, stepped in with an offer of her own wood-carving tools, a complete set of them. Such tools are

hard to buy these days, because the wood-carver's art has declined. But Jack Guilloz would be the last to admit it; at least until he has tried to carve a figurehead of his own design, from scratch.



'Asia'' goes visiting

Those in the Metropolitan area, hungry for a glimpse of their Museum at Mystic, may assuage their nostalgia by a visit to the Brooklyn Museum. Currently on exhibit there until January eighth are two pieces from Mystic – the colorful figurehead from the ship *Asia*, built at Bath in 1855, and the large gilt stern decoration of an eagle, from the South Wing, Stillman Building. The special exhibition gives a cross section of 'American Folk Sculpture". Over 130 other pieces cover such odd items as gravestones, decoys, stove plates, toys, cookie cutters and butter molds.

Stories With Pictures

The theories of the experts are sometimes knocked into a cocked hat. The cardinal principle of advertising is constant repetition; yet, with a small boy, we wonder. Irving Johnson's lecture at Buell Hall, New London, on the round-the-world cruise on the brigantine *Yankee*, was arranged to appeal to the younger element, to awaken interest in the Conrad Youth Educational Program and to meet its expenses for the coming season. Posters and tickets were placed in all the high schools, students were offered admission at half price, and every possible medium was used to publicize the lecture through school papers, public address systems, and the like.

It was only natural, then, that when your Editor, a week before the lecture, picked up a hitch-hiker with an armful of books, he inquired:

"What school do you come from, sonny?"

The youngster replied with the name of his school.

"Have you heard anything about the Irving Johnson lecture next Monday, called *Yankee's Wander World?*

"Oh, yes," said the youngster brightly, "I heard a lot. They're plugging that pretty good."

There was a moment of silence, then he turned to his driver, "What's it about, Mister, the NEW YORK YANKEES?"

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By the time this reaches you, the results, if any, will be history, and other lectures have been arranged where other theories may be applied.

January 27--Charles Wellington Furlong--Illustrated Lecture:
With Old Ironsides in the Mediterranean.

Actions against the Barbary pirates, the fight for our right to freedom of the Mediterranean, capture of the *Philadelphia*, and enslavement of her crew; his discovery of her wreck beneath the waters of Tripoli Harbor just one hundred years after she was burned and sunk by Decatur.

February 24--F. J. Pohl--Illustrated Lecture:
Exploring Vinland--On the Trail of Leif Ericson

Author of the biography *Amerigo Vespucci*, Columbia University Press, 1944. In his search for Vinland, the camp site of Leif Ericson, Mr. Pohl found ancient Norse mooring holes in three places exactly where he expected to find them, where the Norseman spent a year in North America.

Cubs Visit Museum

From a Deep River (Conn.) paper, comes the following report by Donald Barr Chidsey, Cub-Master and author:

Twenty-three members of Cub Scout Pack 23 of Lyme, and their friends, herded by four harrassed parents, made their annual descent upon the Marine Museum at Mystic Saturday afternoon.

Always moving at the double, when they weren't moving at the triple, they fanned all the showcases and exhibits in all the buildings, missing never a figurehead, capstan, piece of scrimshaw, harpoon, model, half-model, engraving, stern post, or anchor. Then they proceeded boisterously outside and galloped along the new seawall to the last of the whaling ships, the *Morgan*, which they boarded, shivering her timbers as these had never been shivered before. From there they went to the square rigged ship *Joseph Conrad*, and took her over the same way. The *Joseph Conrad*, now owned by the Marine Historical Association, as the *Georg Stage* was originally owned by the Danish Navy and later owned by Alan Villiers, the writer-sailor.

Last Saturday afternoon, she was owned by the Cub Scouts of Lyme, who, taking turns at the wheel, sailed her clear through the Atlantic, Pacific, Indian, Arctic and Antarctic oceans, not to mention the Mediterranean, Red, Arafura, Coral, China and Carribean seas, also, and as an afterthought, most of the Great Lakes, a fact the more amazing when it is realized that the grown-ups present insist that the ship was tied up to the dock all the while. But then the grown-ups – they were Mr. and Mrs. Peter Fish, Clark Voorhees, and the cub-master, Donald Barr Chidsey – don't know much about such things.

Anyway, everybody had a swell time and nobody got hurt.

"Avast there"! is the way most of the kids greeted their Mas and Pas when they finally got home. It was reported yesterday that most of them are quietly practicing the hornpipe.

Which one, Bing?

Tully Crosby, an ancestor of Bing Crosby, was master of the clipper ship *Kingfisher*. In the Spring of 1854, she and the *Bald Eagle* sailed a thrilling race around the Horn to San Francisco, for 17,000 miles, and entered the Golden Gate almost within hailing distance of each other. Another Crosby, Freeman, was master of the clipper *Gem of the Ocean*. One of these gentlemen was grandfather of the crooner, but which is not known by your editor.



(L. to R.)--Miss Eleanor E. Randall, Boston Museum of Fine Arts; Bartlett Hendricks, Berkshire Museum; and Mrs. Lewis P. Cheney, Children's Museum, of Hartford.



Speakers' table at Conference luncheon. (L. to R.)--Mrs. Lydia B. Powel, Metropolitan Museum; Prof. Bartlett H. Hayes, Jr., speaker; Carl C. Cutler; State's Attorney Robert P. Anderson; Prof. Robert F. Logan; Mrs. Cutler; Frederick L. Rath, Jr., Washington, D. C.; and Dr. Walter Muir Whitehill.

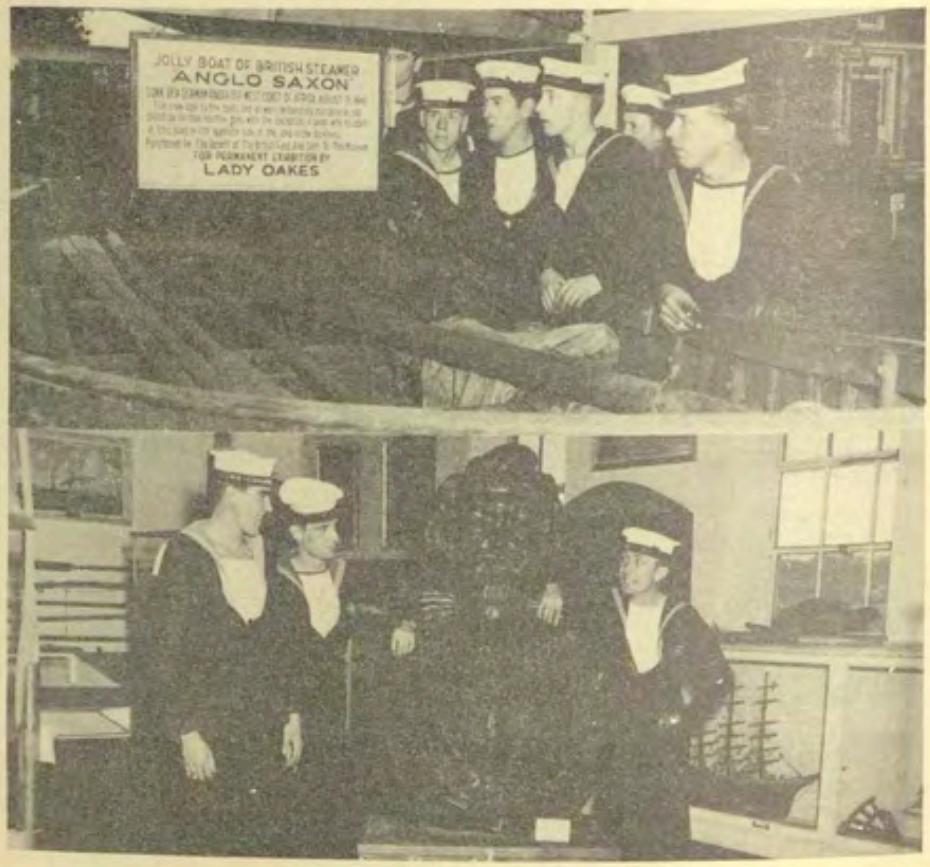
British Tars Visit Mystic Seaport

Mystic Seaport played host, the latter part of October, to members of the crew of *H.M.S. Tally Ho*, one of Great Britain's newest submarines, which had tied up at the U.S. Submarine Base at New London after an uneventful routine training cruise across the Atlantic.

The British Tars came in two groups under the sponsorship of U.S. naval personnel from the base, and were greatly impressed with the wealth of maritime exhibits here at the Museum, particularly those of English origin.

In honor of their visit, Business Manager Charles A. Brooks ordered the Union Jack broken out, and it was duly hoisted aloft on the flagpole in front of the New York Yacht Club Station No. 10 by two of the visitors.

Perhaps one of the most impressive sights to the across-the-seas submariners was the jolly boat of the British steamer *Anglo Saxon* which is exhibited in the Yard. They also expressed keen interest in the *Morgan* and the *Conrad*, and to a man decided that life on the *Tally Ho* was much preferable to what it might have been in the old days on the *Morgan*.



Variable Winds

The bell now hanging in the spire of Fishtown Chapel is the gift of the Board of Education of the Town of Groton, Conn. It rang for many years from the old Mystic Academy.

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If you have thought the ships were gay with their colorful flags on Annual Meeting days, you will appreciate this belated acknowledgment of the gift of Mr. and Mrs. Walter Hillsgrove of Mystic–113 signal flags–to last summer's August 1st gaiety.

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The growth of Mystic Seaport, upriver from the town, is best estimated by the poor bridge-tender who has to raise or lower his Main Street Bridge for every incoming or departing yacht. At the end of a weary summer, he made the following statement to a reporter: 'The bridge opens so many times during a day that men from the state department come and grease the working parts every week, instead of once a month as in former times.''

***

Marine Museum and Mystic Seaport were featured by displays in the 200 libraries of the State of Connecticut on the anniversary of the *Morgan*'s coming to Mystic, Nov. 8. News releases went to 27 dailies, 42 weeklies, 24 radio stations. Special broadcast interviews were made by Ransom L. Richardson, State President; Alexander O. Vietor of Yale University; Francis Vivian Drake, roving editor for Reader's Digest; Curtis A. Owens at Norwalk; and by Marion Dickerman and Messrs. Brooks and Steers of the Staff, over WERI, WDRC, WAVL, WNLC, WNLK, WSTC.

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An editorial in the Quincy (Mass.) *Patriot Ledger*, Sept 1, says "An excellent example of how a community is able to develop an historic site may be seen at Mystic, Conn., where the Marine Historical Association is re-creating an old New England waterfront scene...Mystic has benefited to some extent by private benefaction but its principal ingredient has been the enthusiasm of those connected with the project...."

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With this issue of *The Log*, you receive your attractive MYSTIC SEAPORT decalcomania seal identifying you as a MEMBER. Let your car wear it. It is a mark of distinction. It won't get you any discount on gas and oil, but it will provoke an inquiry from your service station attendant and there is no better publicity man for your museum. And of course it will pass you through the gates of Mystic Seaport any time.

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Lectures in behalf of the Association's work have been made recently by Mrs. Carl C. Cutler before the Jewett City Women's Club and Putnam, Conn. D.A.R.; by MacDonald Steers and Douglas McKay at Hartford Power Squadron, United Congregational Church, New Haven, Westerly Historical Society, Westerly, R. I., and Center Groton P.T.A.; by Marion Dickerman at Fessenden School, Newton, Mass., Dexter School, Brookline, Mass., and Stonington High School; and by Miss

Dickerman and Curtis A. Owens, Sr. jointly at the Latter Day Saints Church, Norwalk, Conn.

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Alexander O. Vietor of the Yale University Library represented the Association at the 150th Anniversary of the founding of the Peabody Museum at Salem, Mass.

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Walt Disney was an early November visitor. He is (so he informed us) a model-maker; but of trains, not ships. Remember that exciting ride of Mr. Toad in a stolen locomotive? Mr. Disney had just returned from England where he had been making the Disney version of Robert Louis Stevenson's *Treasure Island.*

***

October's bright blue weather brought an influx of groups to Mystic Seaport. Three largest were some 125 from Long Island who call themselves, very originally, A Historically Minded Group of People (on October 1); Society of Founders and Patriots (on October 8); and Connecticut Society, Children of the American Revolution (on October 22).

***

The Association has no clipping service; therefore any list of publicity received must be a partial list. The New England Conference, held at Mystic Seaport Nov. 4-5 received widespread notice. Some 60 papers received through Herb Corey, public relations man for the Association, items concerning the 21 speakers who had spots on the program. One of these indicates the far reaching effect. *Turner's Public Spirit*, of Ayer, Mass., carried a notice that William Henry Harrison, director of Fruitlands and Wayside Museums of Harvard, Mass., directed a panel discussion on History. The big Metropolitan New York papers covered the event. Charles Messer Stow of the *New York Sun*, Nov. 11, carried a full story, 2 columns wide, half a page deep. Both Mr. and Mrs. Stow attended the two-day conference. Mrs. Stow is writer for the *Sun's* Antiques page and a very active book reviewer.

***

Mystic Seaport, keeping pace with progress, and partially inspired to make the overworked clerks of the local postoffice happy, has installed a postage meter. Henceforth all mail, except that done after hours, will be metered. In its first trial the new machine sealed and stamped a 300 piece mailing in less than a half hour. It is anticipated that mail in 1950 will reach 50,000 pieces. The machine is a gift from Mr. Walter H. Wheeler, Jr. president of the Pitney-Bowes Co. of Stamford, Conn.

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Named for the daughter of the last king of Hawaii, the last full-rigged sailing vessel to carry a pay-load around Cape Horn was the *Kaiulani* or *Star of Heaven*. She passed Cape Horn 115 miles south, at 6 p.m. on Dec. 17, 1941, with 1,100,000 feet of lumber, 83 days out of Aberdeen, bound for Durban South Africa. 'When last heard of", said Captain H. G. Wigsten, 'she had been taken to Japan, and there I presume she is today, a coal hulk". Captain Wigsten made the trip up from Baltimore to see the square rigged ships of Mystic Seaport

* * *

DID YOU KNOW, that in the twenty years of the existence of THE MARINE HISTORICAL ASSOCIATION, INC., it has never rained on Annual Meeting Day?

things

WE NEED

We don't want much! But Santa Claus forgot--

A heavy duty floor polisher.
Snow plow: 6 ft. long by 20 in. high--the type that fits on the front of a 3-ton truck.
A heavy duty lathe and a drill press, for our woodworking shop.
An electric forge blower, for the old Shipsmith Shop.
An enlarger for the Photographic Department. 4 in. x 5 in., or 5 in. x 7 in.
A typewriter for the public relations office.

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1950

will see more work undertaken on the last whaleship. To do it ourselves, we need to buy modern tools; i.e., a 26 in. x 10 in. planer, a 42 in. band saw, and a 10 h.p. and a 15 h.p. motor to run them. Sea dog Carl C. Cutler, put it this way:

"F'rinstance, greatgranpop sweat it out twelve hours a day on the *Morgan* with the old broadaxe. To keep up with the old man we gotta have rockin' chairs – specially a band saw, $350, an' a planer, $650. An' here they be, an' rugged. What they can't do! And twenty-five cents on the dollar. We o'ny need two bits to make up the quarter."

New Masthead Design

The attractive new masthead which appears on this issue of THE LOG is the creation of Harve Stein, Noank artist.

The Log, described below, was the old-time means of recording the speed of a vessel. THE LOG OF MYSTIC SEAPORT *is the new time means of recording your Association's progress. The new masthead illustrates the simple, yet ingenious instrument, from which this magazine derives its name.*

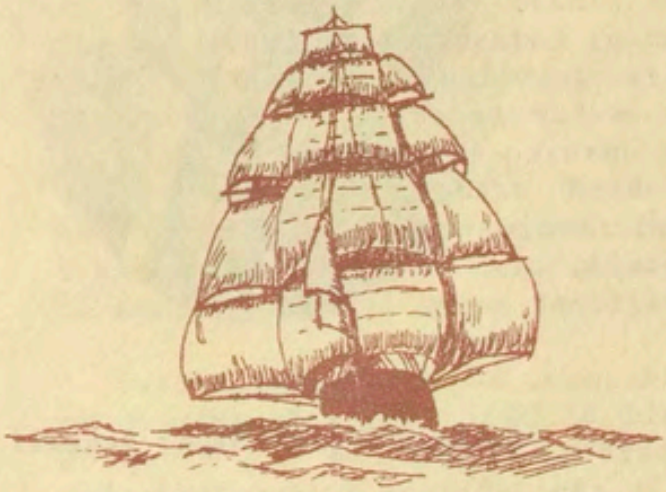
The speed of a vessel was first obtained by throwing overboard a floating object at the bow and noting the time elapsed when it passed an observer at the stern. From this the log-line with "knots" was derived, with the fourteen and twenty-eight seconds sand glass to record speed. A "knot" indicates a geographical or sea mile which has been standardized at 6,080 feet; the land or statute mile is 5,280 feet. Therefore, if a vessel is said to be sailing at the rate of thirteen knots, a railroad train going at the same speed would be running at the rate of fifteen miles an hour. The term "knot" is used solely to indicate rate of speed; the distance covered is always stated in nautical or sea miles. "Heaving the log" meant throwing out from the stern of a vessel, a small float attached to a line running from a reel held clear of the rail, the float remaining stationary in the water. At the instant the log is "heaved" a sand glass is turned. On the line are knots (hence the term), pieces of marline or rags tied through the strands and spaced the same fraction of a mile apart, – about forty-six feet and six inches, – which twenty-eight seconds is the fraction of an hour, – about one one-hundred and twenty-eighth. Therefore, using a twenty-eight seconds glass and checking the line the instant the sand runs out, the knots and fractions paid out on the line will at once indicate the number of sea miles per hour which the vessel is going. This, of course, is doubled if the fourteen-seconds glass is used, which is done when the vessel is going very fast.

—*The Sailing Ships of New England 1607-1907 by John Robinson and George Francis Dow. Marine Research Society, Salem, Mass. 1922.*

Announcing:

GEORGE BLUNT WENDELL

Clipper Ship Master



A Publication of

Marine Historical Association, Inc.

Mystic . . . . Connecticut



Captain George Blunt Wendell

The latest publication of the Association: *George Blunt Wendell-Clipper Ship Master*, will be ready for distribution to members in a few days. This is a paper bound book of 200 pages, with fifteen illustrations, and end papers showing Captain Wendell's Cape Horn Sailing Tracks. It tells the story of the making of a clipper ship master in the words of Captain Wendell and his family and associates, as set down in letters and log books. Those interested in the study of character building will find it of exceptional value--a value which is further pointed up by the fact that Captain Wendell was the scion of a prominent New England family and closely related to many other well known families.

Extra copies will be furnished on request at a cost of $2.50, plus 25 cents for mailing. Libraries and other public institutions will receive the usual 25% discount.