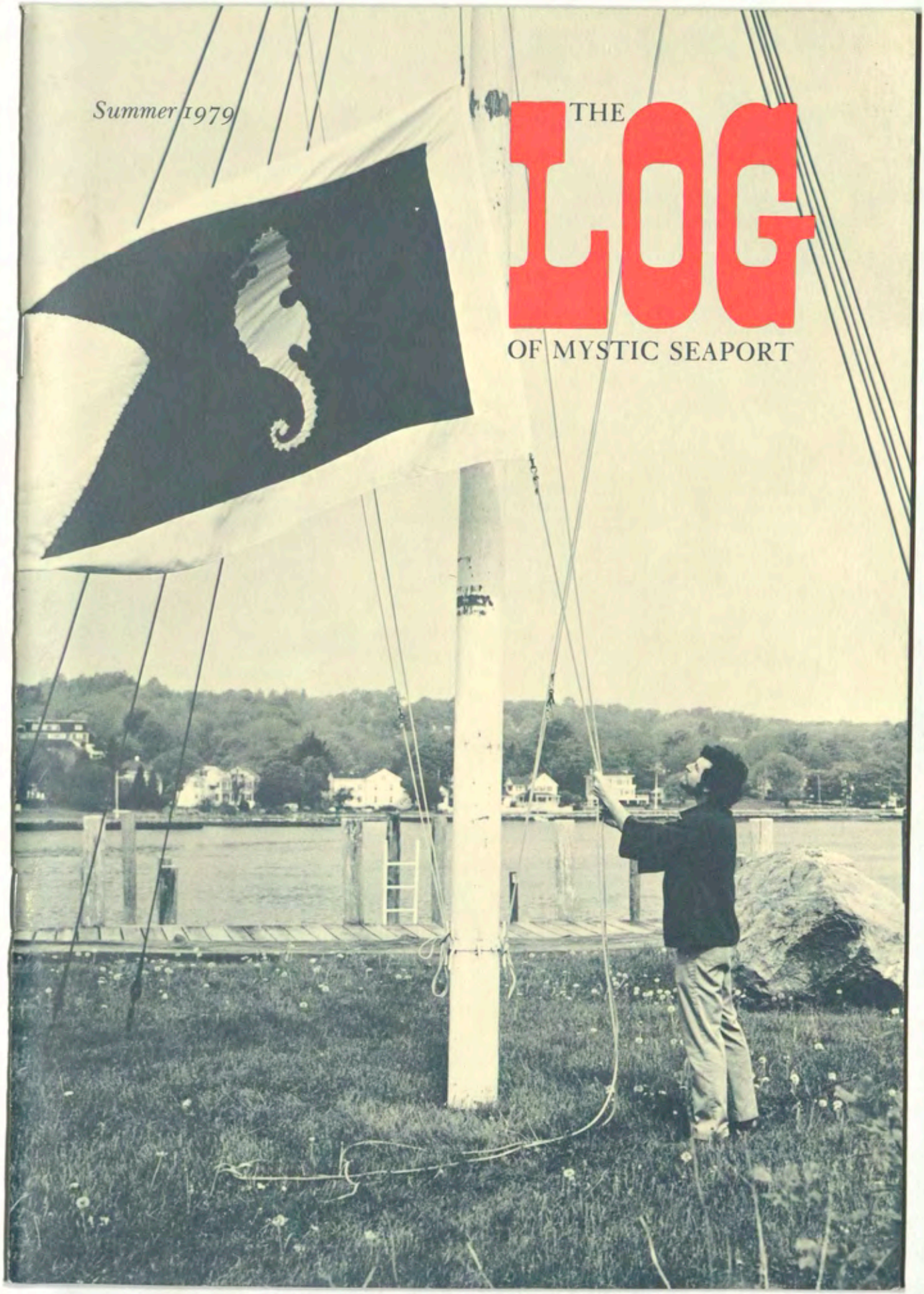
Summer 1979

THE LOG OF MYSTIC SEAPORT



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The Log *of Mystic Seaport* is published quarterly by Mystic Seaport Museum, Mystic, Connecticut 06355. Subscriptions are by membership only. Contributions of previously unpublished articles and pictures are welcome. Editorial guidelines for prospective authors are available from the Publications Department. © 1979 Mystic Seaport Museum, Inc.

FRONT COVER: *The flag of the ICMM, with its seahorse logo, flew over Mystic Seaport for a week in September, 1978. Photograph by Claire White-Peterson.*

FACING PAGE: *The logo of the International Congress of Maritime Museums.*

BACK COVER: *The General Store exhibit, newly refurbished as "Geo. H. Stone & Co., dealers in Hardware and Groceries." Photograph by Claire White-Peterson.*

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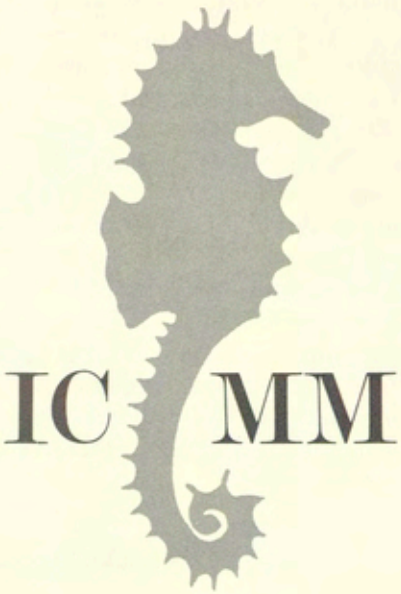
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SIGHTINGS



One fascinating aspect of maritime history is the way it ignores national boundaries and flows like ocean currents around the globe. The contacts that were established through maritime trade created the opportunity for exchange of ideas, skills, and cultural values. The seas, the ships, and the men and women who crossed the oceans not only made maritime history but also produced a complex relationship between the nations of the world.

A scholar cannot study American maritime history without a working knowledge of our nation's relationship with Europe in the early nineteenth century or China in the clipper ship era. The visitor to Mystic Seaport today cannot obtain a proper perspective on our nation's history without exhibit references to the international need for whale oil or the impact of immigration in the 1800s. It has become clear that the International Congress of Maritime Museums can serve this need for the sharing of information and exchange of ideas on our history as well as the need to discuss immediate museum problems.

As preparations for the Third Conference of the International Congress of Maritime Museums were being made, the international committee which established the program felt it would be appropriate if the first Congress to be held in the United States focused on American museum techniques. With this in mind, all eleven of the principal papers were presented by delegates from the United States or Canada, while formal comments and views were given by delegates from the other fifteen countries represented at the Congress. Topics ranged from wooden ship preservation to artifact conservation, museum security to visitor analysis, and the use of ship models to museum education. We have included in this issue of the *Log* the paper delivered by Mystic Seaport's John Gardner, exemplifying the exposure to American traditions which was sought. A publication covering the full proceedings of the conference, including all the major papers and discussions, is in preparation. We will notify you, the Mystic Seaport members, when these proceedings are available.

Since the week-long conference was planned to expose our foreign delegates to a wide range of American maritime museum questions and positions, we began to think of ways in which more of the delegates could visit maritime museums other than Mystic Seaport during their time here. A trip was organized for the period before the Congress in New England and another trip was arranged to head south after the Congress. Mrs. Flora Fairchild led these tours and has briefly described them in this issue.

We were fortunate to be able to have Waldo Johnston and Basil Greenhill share with us their thoughts on the organization they founded. Waldo refers to ICMM as being ten years old, taking the date of its conception as the beginning, while Basil sees it as having functioned for six years since the 1972 conference in Greenwich, England. Both Waldo and Basil have made numerous contributions in the maritime museum field, but it is clear that the International Congress of Maritime Museums should be recognized as one of their most significant accomplishments. Mystic Seaport Museum was honored to host the first American meeting of this organization, and we hope that this issue of the *Log* will give some sense of the purpose and scope of this Congress.

J. Revell Carr

The International Congress of Maritime Museums: Its First Decade

WALDO C. M. JOHNSTON

On a warm August evening in 1969 the International Congress of Maritime Museums was born. Like many conceptions, its beginning was pleasant and unpremeditated, although the general idea of bringing into being a means of closer communication among maritime museums throughout the world had been broached several times in discussions between Basil Greenhill, Director of the world renowned National Maritime Museum at Greenwich, England, and myself. It was partly because of these discussions that I invited Basil to come to Mystic Seaport to address our members on the occasion of our Fortieth Annual Meeting of the Marine Historical Association.

On this occasion, the Greenhills were staying with us in Old Lyme. Following dinner, the evening before Annual Meeting, we repaired to the terrace to watch the last rays of sunset disappear across the Connecticut River. A spot of brandy and a gentle southwest breeze strolling across Long Island Sound provided a pleasant temperature, and as the lighthouse on the Saybrook breakwater began to flash and the stars crept into sight, our thoughts turned to our mutual love–the sea, maritime history, and our museums.

It was inevitable that Basil should bring up the thought of an international gathering of maritime museum directors, and it was inevitable that I would respond with enthusiasm. We both realized that maritime museums faced diverse problems–many of which were atypical, requiring different skills and solutions than those associated with the usual history or science museum or art gallery. In his varied travels to maritime museums in Western Europe and Canada, Basil had become sensitive to the vacuum in which many maritime museums were operating, the duplication of research and effort, the total lack of communication, knowledge, and understanding that existed between museums, directors, and staffs.

I, too, had become aware of this void between American museums, a void that became even vaster between American museums and our sister institutions in the world.

Thus we talked far into the night, and the concept of the International Congress of Maritime Museums came into being. We faced problems of organization and finance; we were not concerned about winning acceptance among our colleagues in other museums who, we were certain, shared our worries about our isolation from each other, the need to join forces, etc. But we *were* concerned about ways and means to organize the first meeting. No single museum could carry it off–and from this basic premise came the thought that if the National Maritime Museum in England and Mystic Seaport in the U.S.A. were to jointly sponsor such an effort, it would be successful.

Other Preliminary decisions were made

Waldo C. M. Johnston, Director of Mystic Seaport Museum 1965-1978, was instrumental in the development of the ship restoration program at the Seaport. He is presently Director Emeritus of the Seaport and Headmaster of Berkshire School, Sheffield, Massachusetts.

that night. We decided that it would take at least three years to develop strategies and plans for the first meeting. We agreed that Greenwich, England would be the ideal location and that the experienced staff at the National Maritime Museum was fully capable of undertaking the myriad of details and arrangements. A wise and experienced administrator, Basil was the ideal choice to head the undertaking, and we were confident that the staffs of both museums could arrange the program, prepare papers, and provide a nucleus of speakers.

We agreed that Basil's address at the Annual Meeting the next day provided the perfect time and place to announce our plan. This he did, and so effectively that the trustees of both Mystic Seaport and the National Maritime Museum gave their enthusiastic approval shortly thereafter.

Thus it was that the First International Congress of Maritime Museums was held at Greenwich in September, 1972. Delegates from Western Europe, The United States, Scandinavia, Southern Europe, and Israel met together for the first time and spent a highly productive week identifying and exploring mutual interests and problems. So successful was this conference that the delegates enthusiastically and unanimously decreed that the Congress should be permanently established. Basil was elected President, an *ad hoc* Executive Committee was elected, on which I was to serve as one of two American representatives. Other acting committees were elected, arrangements were made to draw up a Statement of Purpose and By-laws, and an invitation from Norway to hold the Second Congress in Oslo in 1975 was accepted.

With all the pomp and splendor of royalty, the Second Congress in Oslo was officially opened by King Olaf who welcomed us in person to Norway. A great sailor and beloved monarch, His Majesty greeted us with easy grace and warmth and opened the Congress on a high note. By the time of the Second Congress, museum directors and curators had come to know each other well, and many enduring friendships were formed. Through official communiqués and newsletters, as well as informal correspondence between member museums, a new era of cooperation and exchange of ideas and knowledge had developed.

At Oslo, our foreign friends made it clear that they would like to see the Third International Congress held in the United States, and they looked upon Mystic Seaport as the leading American maritime museum. Hastily I obtained from my trustees approval to offer an invitation; it was accepted at the business meeting of the Congress in Oslo with such spontaneous enthusiasm that I was stunned. Michael Sturges was elected Secretary General of the Congress, and I returned home from Oslo in a sober mood. We had three years to prepare for the Third Congress, a very difficult task to perform if we were to uphold the tradition of excellent conferences already established and the momentum that had been achieved.

We did not have at Mystic the ambience, nor Lords of the realm that met us in England, nor the royalty and splendor that greeted us in Norway. But we had something else that is totally New England, and the breadth and uniqueness that is Mystic Seaport. We also had the complete and enthusiastic cooperation offered so generously by the Council of American Maritime Museums. CAMM's willingness to cooperate and participate in all phases of planning and organizing the Third Congress, and in taking leading roles in the program itself, made eventual success a foregone conclusion. Our foreign members on the Planning Committee were of vital assistance. Director Revell Carr and his staff at Mystic Seaport, and Michael Sturges, the Secretary General, did an outstanding job in arranging the Third Congress.

In his words of welcome, telegraphed from the White House, President Carter paid tribute to the work of the Congress as an international organization bonded to-



Waldo C. M. Johnston welcomes delegates to the 1978 ICMM Conference at Mystic Seaport.

gether in a common cause, and keynoter Walter Cronkite called upon the delegates to "flood the past with light."

It was with these aspirations that the Third International Congress of Maritime Museums opened its conference at Mystic Seaport on 24 September 1978. During the week that followed, delegates from museums all over the western world, the United States, and Canada, working in friendship and harmony, carried forward the hopes and ideals envisioned ten years ago at Mystic and Greenwich. I am sure that all the delegates shared the belief of Basil Greenhill and me that, in this decade, the Congress has passed its infancy and has become a well established international organization dedicated to the universal preservation of man's maritime heritage throughout the world and on the Seven Seas, and to the mutual sharing of experience and knowledge among the world's great maritime museums.

The Congress has come of age. Its future is bright. Its ties among those of us who are devoted to a common purpose are strong.

The Mystic Conference of 1978

BASIL GREENHILL

The aims of the International Congress of Maritime Museums are to encourage, promote, and maintain close liaison between museums and other permanent institutions concerned with matters of maritime history. The need for a recognized, official international body to fulfill such aims and generally to represent the specialized and wide ranging interests of maritime museums had been felt for some years prior to the foundation of ICMM in 1972.

During the first six years of its life, the Congress has made a mark for itself as the representative international body for maritime museums, with members drawn from all parts of the world. Its foundation has been well justified, not only in terms of the friendly relationships which have been built and extended between maritime museums and their staffs, but by considerable exchange of information which has taken place on such subjects as ship preservation, nautical archaeology, and the preservation and study of our common maritime heritage.

Interest in the preservation of full-size vessels of historic importance has increased steadily during the six year life of the Congress. In some cases, museums have taken on the role of preserving vessels. In others, this work has been taken on by trusts or other organizations that work jointly with the museums. Much time, energy, and money has been spent and, in consequence, the world is much more richly endowed with preserved vessels than ever before. These range from giant battleships to pleasure boats and working craft. Whilst documentary and photographic evidence will assist with this kind of work, it is always far more satisfactory to be able to study the original, provided that all conservation and repair work is properly recorded.

There has also been a development in the use of old craft for educational purposes. Some museums provide sail training courses, using old as well as modern dinghies or small boats. Others organize cruises in old working vessels of several hundred tons or more. In some cases, regular classes of instruction are given on board ships that are permanently moored or dry docked. Even in the case where the vessel is not actually moving, young people often find the experience valuable and stimulating.

Rapid development in the field of nautical archaeology has posed many pertinent and searching questions for maritime history curators. Where it has not been possible for museum personnel to take an active part in excavations, they have at the very least wished to ensure the proper handling, preservation, and documentation of excavated material. There have also been complicated ancillary questions of legal right to access to sites, vessels, and their cargoes to be decided. The solution to these problems, and the urgent need to establish official committees to license excavation and to list officially designated sites, have enlarged the task of maritime museums. Problems have been met with varying degrees of success at national levels. The Council of Europe has also turned its international eye on these problems. In some museums it has been

Basil Greenhill is Director of the National Maritime Museum in Greenwich, England, and President of the International Congress of Maritime Museums. A historian and prolific author, his vision of international maritime museum cooperation was realized in the ICMM.

possible to establish archaeological centers with qualified staff; in others, where resources are minimal, capable volunteer help has been recruited and progress has been made with informing the public and with the completion of essential tasks. The lure of "treasure" is still very appealing to many and so the need to regulate the work of the enthusiastic amateur, to ensure proper methods of surveying and recovery as well as preservation, will be present for a long time.

Rapid development in sophisticated methods of forgery, theft, and of international transport of precious original material poses a very real threat to museums. In this light, it has become more important than ever before to make the very best use of the latest methods of prevention and detection. The International Council of Museums survey of security methods has formed a significant basis for reviewing our security systems; but the maritime museum, especially one with full-size craft moored alongside or in the open water, has special problems, which were tackled at the Mystic conference. Unquestionably, security is a fundamental and continuing part of our professional business, to which we must pay close attention in order to preserve the actual material of our history. To achieve this, a continuous, coordinated, and positive effort is needed internationally and this has been founded through the extremely helpful and cooperative relationships that have been built amongst individual members of the staffs of our museums. Opportunities for travel and study have become available, not only on the occasion of conferences but during the intervening years. This has allowed staff to become much more fully acquainted with collections, an acquaintanceship which has helped both with questions of security and with study and scholarship. There is nothing like knowing the original for oneself.

Maritime museums have a dual role, however, and it is not sufficient simply to



Basil Greenhill, President of the ICMM, in a light moment at the Mystic Conference.

Mystic Seaport Director J. Revell Carr at the final ICMM gathering.





Michael Sturges, Secretary General of the ICMM, chats with Ann Greenhill, wife of ICMM President Basil Greenhill.

collect and preserve. It is also vital to inform and educate the public and to provide facilities for research by scholars and all those with an informed interest in maritime history. Acceptance of this role has led to expansion in the educational work of maritime museums. Many museums have realized plans to modernize displays and to provide information and sound publications. In most museums there has been an increase in the number of specialized publications for educational purposes, such as worksheets, puzzle books, audiovisual programs, and so forth. Museum education centers have also been created to provide specialized services for schools, students, and lay adult visitors who wish to make the best of museum visits or seek help with work projects. Provision for creative activities has taken the shape not only of studios for art work, but also workshops for the actual building of boats, using traditional materials and skills. These workshops have been valuable, both for the encouragement of interest in old crafts and building methods, and for the general education of those who have become attracted to this kind of activity. In addition, most museums now have regular programs of film shows, lectures, and seminars for specialists in the museum field and for the interested adult public. Many of these meetings generate publications, which widen interests and knowledge, and which provide scholarship at a reasonable price for many people.

The role of the design consultant, for displays and for publications, has also received increased attention in recent years. Maritime museums wish to be in the forefront of developments in design, so their galleries and publications will be up to the best standards. This has provided another opportunity for mutual collaboration, which has largely been successfully taken. Modern methods of lithographic printing and of photographic work have been of considerable assistance in the production of reasonably priced and soundly informative booklets, catalogs and other items, as well as of labels for gallery displays. Another development in display techniques has been the use of replica material and of "replica" people–staff and guides dressed in costume–carrying out activities appropriate to the museum. This subject engendered a stimulating discussion at the Mystic conference, without any firm policy decisions being taken. Each museum has to make up its own mind on the subject, depending on local circumstances.

Museums have also been taking a critical look at their own internal methods of management and administration. It has been most helpful to be able to compare ways of funding work and publication programs, or of establishing clubs, volunteer programs, or circles of friends. The need to be acquainted with and make the best use of modern, usually computer oriented,



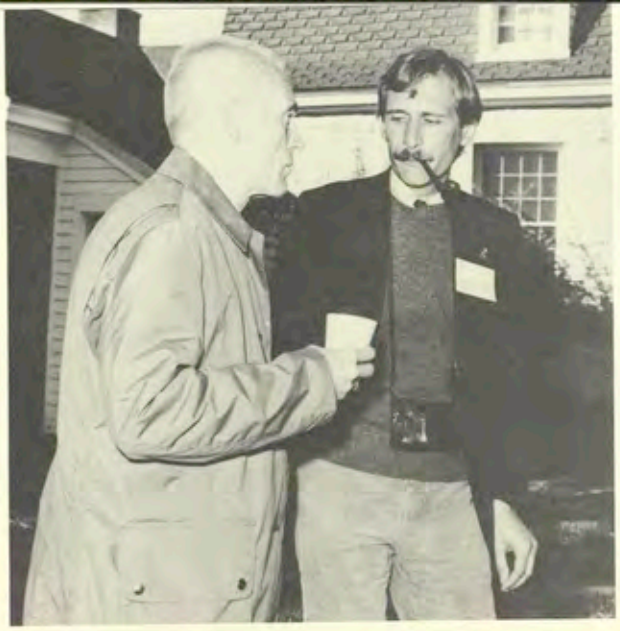
Roger Hambidge, Basil Tuplin, and Arnold Crossman of the Henry B. duPont Preservation Shipyard staff discuss a display on San Diego Maritime Museum's *Star of India* with Maynard Bray, who spoke to the ICMM on wooden ship preservation.



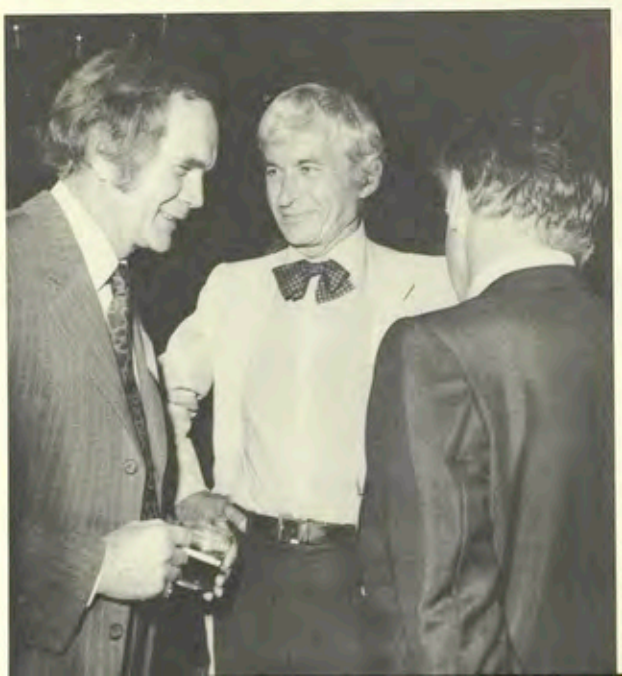
Gösta Webe, Curator of the Statens Sjøhistoriska Museum, Stockholm, Sweden, Niels Jannasch, Director of the Maritime Museum, Halifax, Nova Scotia, and Robert D. Scott, Mystic Seaport Pilot and a local host for the ICMM visitors, in animated conference.



The ICMM conference included tours of the facilities at the Seaport. In the Curatorial Storage and Restoration building two delegates, including Thomas McGrath, Historical Architect for the National Park Service, inspect the reserve collections.







Top: Jules Van Beylen, Director of the National Scheepvaartsmuseum, Belgium, confers with Mörzer Bruyns, head of conservation at the Scheepvaart Museum, the Netherlands.

Center: Michael D. McCaughan, Assistant Keeper of the Ulster Folk Museum, Ireland, gets some help with a traditional New England dinner.

Bottom: Enjoying the international spirit, David Proctor of the National Maritime Museum in Greenwich, England, talks with Luc Marie Bayle, Director of Musee de la Marine, in France. The ICMM will next meet in Paris in 1981.

methods of accounting as well as of documenting the collections has also been met. There is still room for more exchange of staff between museums to help with understanding of these developments and their associated problems. Financial stringencies may have slowed an exchange program down, but it is hoped that chances for encouraging it will be seized as more money becomes available.

The conference at Mystic was marked by a singularly friendly, active, and rewarding participation by all. The generous hospitality provided by the staff, friends, and trustees of the Seaport was deeply appreciated. A very full program, including visits to other museums and institutions, and cruises aboard steam and sailing craft was completed without a hitch. It was an occasion of rich fulfillment of the hopes expressed and plans made by those who had met there in 1969. Assuredly, these will be further developed and our interests and knowledge widened by the next conference, which will take place in France in 1981. Meanwhile, we shall not neglect the need to be self-critical and to pursue the highest standards of our profession. The need to keep a watch on the preservation of our common sea heritage is ever present in a period of turbulent international political change and of challenge to our assessment of history and our cultural values.

Small Craft Tradition in North American Maritime Museums

JOHN GARDNER

Marine museums, that is to say museums predominantly involved with maritime history and affairs, are a relatively recent development in North America. With two remarkable exceptions, one dating from the end of the eighteenth century, the other from the latter part of the nineteenth, museums concerned to any notable extent with our maritime heritage did not begin to appear in North America until the third decade was ending in the twentieth century. Indeed, most such maritime museums are considerably more recent than this. And even more recent is the current involvement of some of them with classic small craft, and the expanding adaptation of such heritage craft for recreational use.

The same social forces and cultural ferments which have given rise to the modern marine museum, have brought about a parallel revival of interest in traditional small craft. In both cases, it is a popular movement based upon a rising standard of living and increased leisure time for the working public at large. Between these two developments there is vigorous interaction. Museums are contributing materially to the contemporary revival, which, in turn, is making itself felt in museum programs and practice.

Probably the first American boat to find its way into a museum was the four-oared gig, *Knickerbocker,* winner over the *Invincible* in a famous race in New York Harbor in 1811. After retirement from racing, *Knickerbocker* was exhibited in John Scudder's Broadway collection of curiosities, which in time was absorbed by Barnum's American Museum, later completely destroyed by fire.

Roughly contemporary with *Knickerbocker* are the two aboriginal bark canoes in the Peabody Museum at Salem, Massachusetts, one of them a birch canoe from the Penobscot River, which was given to the East India Marine Society in 1826. But these are mainly of ethnological significance, and do not fall within the scope of the term "traditional small craft" as it is now generally understood.

Dating back to the latter part of the nineteenth century are the numerous models of small native fishing craft in the Watercraft Collection of the U.S. National Museum. For the most part, these are models which were exhibited at the International Fisheries Exhibitions at Berlin in 1880, London in 1883, Bergen in 1898, and at the world expositions at New Orleans in 1884-85, and Chicago in 1892. But these are models rather than the boats themselves. And it has to be said that this collection of models has so far contributed very little to the current small craft revival.

Beyond this meager showing, we do not find any museum involvement with small craft until 1932, nor any concern with small craft history until much more recently than this. In fact it was not until after interest in

John Gardner is the acknowledged dean of the traditional small craft revival. He has long been a prolific researcher, writer, teacher, and builder of small craft. He is currently Associate Curator of Small Craft at Mystic Seaport Museum.

small craft history was flourishing outside museums, and independent of them, that museums began to pay attention to our heritage watercraft. The idea of a precious small craft heritage that required preservation, because it had value and utility for the future, did not begin to take hold in public consciousness to any extent until about the mid-point of the present century. The concept embodied in the phrase "traditional small craft" was a long time taking shape.

Indeed, the history of large American waterborne vessels, as well, received only scant attention prior to the early years of the present century. And at first it was only the larger vessels that came under historical scrutiny and research; a preoccupaton with ships to the neglect of boats that still persists with some maritime historians to this day.

Although boatbuilding had been carried on throughout the world since prehistoric times, boatbuilding did not begin to become a literate trade until a few generations ago. As late as the eighteenth century, treatises on naval architecture passed over boats and boatbuilding almost completely, as did most nineteenth century writers on this subject; Dixon Kemp being one of the few exceptions. The first North American book in which boat lines are printed is the *Annual Illustrated Catalogue and Oarsman's Manual* published in 1871 by Waters, Balch & Co., Troy, New York, manufacturers of paper boats, including most of the winning rowing shells of that day. That was the same year that the newly-formed New York Canoe Club, following the example of the British Royal Canoe Club, introduced cruising and racing in sailing canoes similar to those in use in England. Because it fulfilled recreational needs of the newly affluent in the Northeast's expanding economy which followed the Civil War, the new sport achieved instant and widespread popularity.

Two years later, in 1873, the first issue of *Forest and Stream* appeared. This weekly, which soon became the leading American sporting publication, opened its pages early on to small craft news and descriptive reporting. The sailing canoe was at the height of its popularity when, in 1883, William P. Stephens came to *Forest and Stream* as its canoeing editor. Perhaps the first college-trained practicing boatbuilder in North America, Stephens, after graduating from Rutgers in 1873, had opened up a boatshop in Rahway, New Jersey, successfully specializing in sailing canoes. When the American Canoe Association was organized in 1880, Stephens was one of its twenty-three founding members.

In 1884, Forest and Stream Publishing Co. brought out the first edition of Stephens' *Canoe and Boat Building, a Complete Manual for Amateurs.* In addition to the text there were twenty-four separately packaged plates of lines and construction drawings, later increased to fifty plates when the fourth edition came out in 1889. Although this manual, the first boatbuilding manual to be published in North America, dealt primarily with cedar-planked sailing and cruising canoes of that day, it did take up, in addition, various other small craft then in use, including punts, scows, skiffs or bateaux, a fisherman's dory, a small dinghy, and a Barnegat sneak box. Origins or derivation are not considered. Historical background is lacking. Furthermore, the building information furnished is limited, not to say rudimentary, in comparison with modern boatbuilding manuals.

Despite its limitations, the Stephens manual, unique in its day, sold out one edition after another over the next several decades. It is safe to say that only one other small craft work has surpassed it in circulation and influence, namely Howard I. Chapelle's *American Small Sailing Craft*, published in 1951.

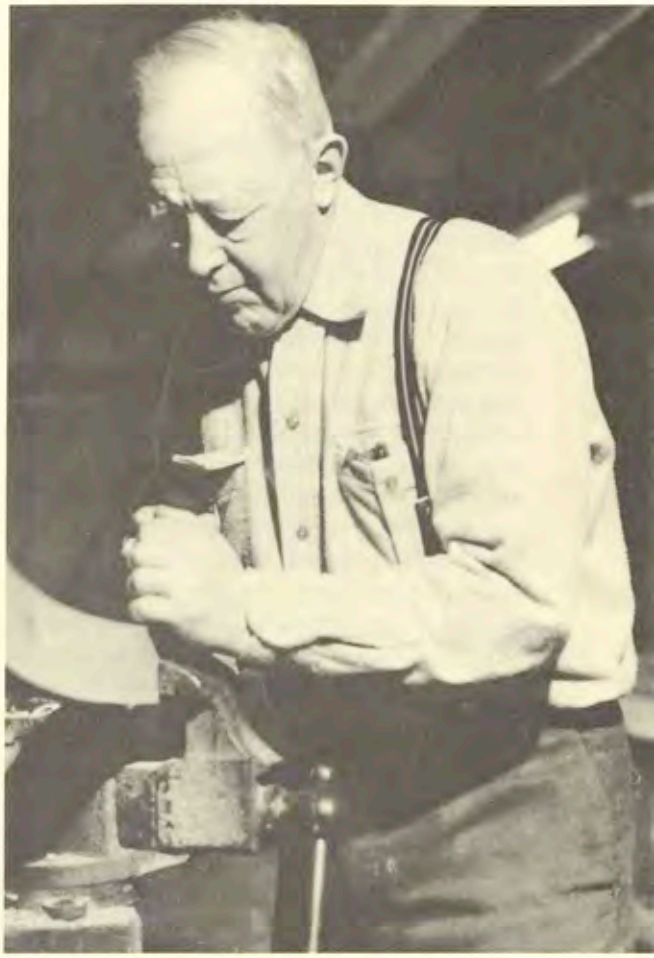
In 1885, following the Stephens manual by only one year, Charles P. Kunhardt's *Small Yachts, Their Design and Construction* was printed by Forest and Stream Publishing Co., with a second edition in 1891, and a supplement in which Stephens had a hand,

in 1896. This work, directed to a much more limited audience, never achieved the circulation or popularity of *Canoe and Boat Building for Amateurs.* It dealt heavily with cutters, the popular yachting type of the time, although it also included adaptations of three working types in use by fishermen and market hunters, the sharpie, catboat, and sneak box. Lines and sail plans were given, but not enough construction detail to build from without prior boatbuilding experience.

Even more meager is the detail found in George Brown Goode's *The Fisheries and Fishery Industries of the United States,* published by the U.S. government in 1887, which mentions various working small craft then in use in the fisheries. A somewhat fuller account of small fishing workboats is supplied by Henry Hall's Tenth Census *Report on the Ship-Building Industry of the United States,* published in 1884. The whaleboat, Bank dory, sharpie, catboat, Chesapeake log canoe, and others are described with some attention to derivation and historical background. This was something new and a foretaste of what was to come, but not for some considerable time. As for specific building detail, Hall is also deficient.

Perhaps the first how-to instructions in basic boatbuilding that an amateur could follow easily and with good chance of success can be credited to Charles G. Davis, in *Rudder* when he became design editor in 1895. Davis was followed in *Rudder* by Charles D. Mower, Edson B. Schock, and Frederick W. Goeller with how-to designs for catboats, Swampscott dories, and other small craft until, by 1910, *Rudder's* How-To Series had grown to include sixteen boats for amateur construction.

The early years of the present century saw rapid and far-reaching change for waterborne craft, both large and small. For large vessels the age of sail was already over and done with except for a few anachronistic and temporary survivors. And on smaller craft of inherited design the impact of the new gasoline engine fell with shattering and irreversible devastation.



A tireless teacher and researcher, John Gardner still occasionally finds time to build boats.

Throughout all of American life in the aftermath of the First World War, winds of change were sweeping away the past. Only with the imminence of loss did people begin to become conscious of what they were losing. Out of this sprang an activation of interest in the past, in antiques, in history, including maritime history. One early manifestation was the formation of The Marine Research Society in Salem, Massachusetts, which published as its first book in 1922 *The Sailing Ships of New England, 1807-1907* by John Robinson, Curator of the Marine Room, Peabody Museum of Salem, and George Francis Dow, Curator of the Society

for the Preservation of New England Antiquities. The preface stated that because "until recent times the sailing ship [had] been so vital a factor in the life and development of New England, The Marine Research Society had been organized... for the purpose of collecting and publishing worthwhile material relating to the ship, its construction, rig, and navigation; to the ways of the sailor and his adventures in uncharted seas, to the days of the pirates and merchant adventurers; and to any other matter of general interest that pertains to the commercial maritime." Out of this newly enlarged concern for the preservation of our maritime past issued a publishing effort of unusual extent and influence, in fact a whole shelf of notable books, of which *Ship Models, How to Build Them* by Charles G. Davis, 1925, was No. 11; *Slave Ships and Slaving,* George Francis Dow, 1927, No 15; *The Baltimore Clipper,* H. I. Chapelle, 1930, No. 22; and *Sailing Days on the Penobscot,* George S. Wasson, 1934, No. 24.

These authors broke new ground, and this was a seminal period in American maritime history, a seed time for much that later would grow tall. *Sailing Days On The Penobscot* endures as a classic of permanent power and charm. Davis, who earlier had pioneered as *Rudder's* first design editor, was to make further notable contributions in connection with ship models. Chapelle followed *The Baltimore Clipper,* his first published effort, with one influential work after another to become in time our most widely read maritime historian and the acknowledged leader of the traditional small craft movement. In 1927, the year Dow's *Slave Ships and Slaving* was published, Riverside Press brought out Dow's *Arts and Crafts in New England,* 1704-1775. And that same year *Old Time New England,* the Bulletin of The Society for the Preservation of New England Antiquities, of which Dow was managing editor, published serially Dr. Henry C. Mercer's *Ancient Carpenters' Tools* which was to become the bible of the antique tools and trades movement, and through this channel to influence the recent revival of traditional wooden ship and boat building.

Also in 1927, Yale University Press brought out Prof. Edward P. Morris's *The Fore-and-Aft-Rig in America.* The author, in addition to being an eminent classical scholar, was a sailor and an amateur boatbuilder of some experience. Although modestly designated as a "sketch" by its author, this work stands alone on a pinnacle of excellence, unmatched to this day by similar studies for its substance and scholarship. Considering the time it appeared, it is notable that this work deals at length with small craft. In part it is a continuation of the small craft studies begun by Martin C. Erismann and left unfinished at his death. Morris' influence on Chapelle is a matter of record, for in his preface to *The Baltimore Clipper,* 1930, Chapelle states: "To Prof. E. P. Morris of Saybrook, Conn. belongs much of the credit for this volume." Erismann, Morris, Chapelle, in this order, nurtured and carried along an early interest in our traditional small craft.

Two years after Morris published and a year before Chapelle's first book saw print, a small group of individuals drawn together by a common interest in their country's maritime past was incorporated at Mystic,

The joy of a wooden boat. Mystic Seaport staff sail a Culler design seventeen-foot Clipper Wherry.



Connecticut as The Marine Historical Association. Their statement of plan and purposes set forth on that occasion spells out in clear, unmistakable language what seems to have been implied, but not as explicitly expressed, in earlier statements by The Marine Research Society of Salem.

After a vivid description of the alarming rate at which records and relics of America's illustrious maritime past were being discarded and destroyed, followed by an account of efforts taken by Association members to avert such wholesale destruction and to salvage and preserve what remained, there followed a ringing declaration of intent.

> It is one thing to have a fine collection and exhibit it to the public in an interesting manner. It is wholly another matter to make that collection the nucleus of a vital, growing force which shall be the rallying point of an organization capable of playing a worthy part in a living America, with a future to face. America once stood first on the sea. It is becoming daily more obvious that, whether she will or not, she must regain, in a measure, her former position.
>
> This is something which calls for unlimited preparation, sacrifice, cooperation, stimulus and education. Old ideals, lost three-quarters of a century ago, must be revived; ancient knowledge recovered–for principles do not change though methods and instruments do. Above all, the youth of America must be imbued with the spirit of the sea and all for which it stands.... More than an institute; more than a museum; more than an historical association; more even than a perpetual memorial–although combining the essentials of all–we may look forward to playing some small part, ultimately in the recreation of a powerful maritime civilization.

This is a stirring manifesto, an affirmation of faith and a commitment to constructive social action. It was 1929, the year of the Great Depression and the stock market crash, when it seemed to many that the country was falling apart; not so to the founders of The Marine Historical Association. They found reassurance and strength in our maritime heritage, and looked to the restoration of its past virtues as the remedy for modern social ills.

Their attention, however, was focused on the larger, more prestigious scenes of commerce, exploration, adventure, and war, and hence on large vessels almost exclusively. The common small working types of the fishermen and of everyday waterfront life were ignored at the outset. During the first ten years, which is to say, during the 1930s, only three small craft were accessioned: a pulling gig, an Eskimo kayak, and a sandbagger, an obsolete yachting type. It took thirty years and twenty-six museum publications before anything related to small craft broke into print at Mystic, and it was forty years before Mystic Seaport began to develop a well-rounded small craft program in line with the basic principles originally laid down for the museum by its founders.

Barely six months after incorporation of The Marine Historical Association at Mystic, the Virginia State Legislature on 2 June 1930 chartered The Mariners Museum at Newport News as a nonprofit educational institution. The intention of the founder, philanthropist Archer M. Huntington, was "to help make America sea-minded." Within two years The Mariners Museum had begun to bring together a collection of striking and exotic small craft drawn from all over the world. To these were added by 1935 several small native fishing craft, a Chesapeake log canoe, a Chesapeake pound jack, a Beetle whaleboat from New Bedford (fully equipped), and a Hiram Lowell Grand Banks dory with fishing gear, trawls, sail, and anchor. For the first time in North America a collection of full-size small craft, not models, some completely equipped and rigged, had been placed on public exhibit by a museum. But no further utilization of the small craft in this collection beyond their exhibition was undertaken at this time, nor in fact for many years hence. The realization that museums have educational opportunities and obligations ex-

tending far beyond the mere exhibition of their collections has not everywhere fully caught on, even now.

In addition to being the year when the collection for exhibit of full-size small craft was first undertaken by a North American museum, 1932 was the year when *Yachting* magazine published an extraordinary series of articles on native American work boats, a series which continued into 1933. Of the fifteen articles published, ten by Howard I. Chapelle dealt with New Haven sharpies, skipjacks, Friendship sloops, Bahama sharpshooters, pinkies, Cape Cod catboats, Gloucester sloop boats, and Bermuda sloops and dinghies. Also treated at this time, but not by Chapelle, were a Maine peapod, a Quincy skiff, Noman's Land double-enders, and Hudson River sloops.

Reader response was enthusiastic. The combination of historical background with abundant technical information, including lines and construction details, proved to be precisely what many readers had been waiting for. Chapelle's work, in particular, got wide attention. His exceptional abilities, including his facility as a draftsman, had not, as yet, received their deserved recognition. In these *Yachting* studies he found that he had hit upon a successful formula, and accordingly he lost no time in bringing out his *American Sailing Craft* in 1935. The opening paragraphs of the Preface are worth attention; herein is presented for the first time the germ of the rationale underlying what has since become the traditional small craft movement. Chapelle did not use the term, traditional small craft, although its current meaning would have fitted his thinking precisely. The expression appeared of necessity later as a convenient way of designating our heritage of native work boat types for oar and sail in their final stages of improvement prior to the advent of a new order of engine-powered craft.

Chapelle stated:

> There were over a hundred types of American sailing craft employed in the fisheries and in commerce between 1800 and 1900. A few scattered pictures, half-models and plans are all that remain of many of these types–some have left only their names. A few types now 'alive' are gradually disappearing. It seems important, therefore, that records be made of every type possible before it is too late.
>
> The late Martin Erismann began the work of recording vanishing American sailing craft early in the present century, but, unfortunately, his untimely death put a period to his labors before he had succeeded in describing more than a few scattered types. This book is intended to carry on the work he so ably began.
>
> Aside from the recording of these old types, I have the desire to show the possibilities of building yachts to meet the special requirements of employment and local geographical conditions as compared to the limitations imposed by the conventional yacht types now in use.

Why was it "important" to record these obsolete and vanishing workboat types before it was "too late"? They could be converted to "yachts," Chapelle reasoned, better suited to recreational needs than the conventional yachts of that day. His intuition was well founded. Indeed, it was to some extent a self-fulfilling prophesy, which Chapelle himself helped measurably to bring to pass. Yet, neither he nor anyone else had any idea then of the extent to which our traditional small craft, and some of the smallest of them, would come in time to be adapted for recreational use.

At the same time Chapelle was bringing out his *American Sailing Craft*, Marion and Dorothy Brewington, friends and contemporaries of Chapelle, were at work on a study of the Chesapeake Bay log canoe. Previously, in the summer of 1931, the young couple had spent their honeymoon on Martha's Vineyard researching the Noman's Land boat, for their study of that all-but-vanished traditional fishing craft which they published in *The Mariner* for July, 1932. Brewington's full-length study of Chesapeake Bay log canoes, published in



The Small Craft Workshop has been an annual event at Mystic Seaport since 1970, bringing together craft varying from skiffs to peapods, Whitehalls, and sailing canoes.

1937 by The Mariners Museum as Museum Publication No. 3, is a model of resourceful and painstaking historical research, but what is particularly noteworthy is that it was the first full-length book published by a North American museum dealing with a single traditional small craft type.

In 1941 Chapelle's *Boatbuilding* became available to amateur builders. This compendious manual recorded in print for the first time a vast store of boatbuilding knowledge and technique which otherwise might have been lost and forgotten as older generations of wooden boatbuilders passed from the scene. For those wishing to reproduce traditional watercraft, and to adapt them for contemporary recreational use, such information was all but indispensable.

A brief, final flurry of wooden boatbuilding in professional yards was occasioned by war needs in the early 1940s, bringing old timers out of retirement for a last go-round. Large numbers of wooden craft of various types and sizes were built, and in the process experience was gained by the younger participants in the war effort which was to figure heavily later on in the development of the traditional small craft movement.

At about the same time, in 1941, *The American Neptune,* a new quarterly journal devoted to "the many aspects of marine research," was incorporated at Salem, Massachusetts with its editorial offices at the Peabody Museum. Its Editorial Advisory Board included representation of the principal North American marine museums then in existence and, in addition, read like a roster of distinguished North American maritime scholars. But in spite of the fact that two of the four announced editors were M. V. Brewington and H. I. Chapelle, no mention of traditional small craft, as such, is to be found in the eleven detailed fields of interest listed and described in the original statement of editorial policy. It should be added, nevertheless, that some material involving traditional small craft did find its way quite early into the pages of *The Ameri-*



The Washington County Vocational-Technical Institute has sponsored this boatbuilding program at Lubec, Maine since 1971.

can Neptune, in particular Alfred A. Brooks' account of "The Boats of Ash Point, Maine" in the October, 1942 issue.

While maritime scholarship continued for the most part to ignore traditional small craft in the years which immediately followed awareness and appreciation of heritage boats were ripening in the wider circles of the boating public. This is clear from the instant and immense success of L. Francis Herreshoff's contributions to *Rudder* after the Second World War. Herreshoff did not have to win his audience. They were already waiting and eager for his wooden boat gospel. The kind of yachting celebrated by Herreshoff was yachting deeply rooted in traditional nineteenth-century wooden boatbuilding. What his *Common Sense of Yacht Design* in essence advocated was the sensible adaptation of the best in our watercraft heritage to present-day recreational use. Herreshoff was a traditionalist of the strictest sort.

The ground was well prepared for Chapelle's *American Small Sailing Craft.* Its arrival on the scene in 1951 found legions of amateur builders and would-be builders ready and eager to start. Of course those who actually built were few in comparison with those who dreamed about building, but they all read the book like a bible, and today, after twenty-seven years and several editions and reprintings, this book is still in active demand. Thousands of copies are in use and hundreds of boats have been built from it. As has been clearly demonstrated, no other North American work of maritime scholarship can come close to this book in the impact that it has had, and still has, on popular culture. Its educational effect has been tremendous.

Also in 1951 the *Maine Coast Fisherman* began to carry how-to articles for building small fishing workboats, Swampscott dories, peapods, wherries, Whitehalls, and others. The favorable response immediately received from amateur builders is but an additional indication of rising popular interest and demand at the time.

The Mariners Museum, 1930-1950, A History and Guide, compiled by Alexander C. Brown, was issued as Museum Publication

No. 20 by The Mariners Museum in 1950. Chapter IV on the Small Craft Collection opens with an explanation of the significance of the collection.

It was early recognized by Mr. Huntington that The Mariners Museum would be preeminently suited for full-sized examples of small boats and canoes. The availability of the lake on which to place some of these craft together with the expanse of grounds surrounding the buildings provided a unique opportunity for displaying such a collection. With that in mind, he arranged for the acquisition of a number of boats peculiar to the Iberian Peninsula. This served as a nucleus of a collection, not duplicated or even attempted elsewhere, which now numbers some eighty-five examples, the assembling of which from the four corners of the globe has been a difficult but rewarding task.

An advantage afforded to the student of actual boats is that the necessary spars and sails, paddles, oars, bailers, fishing apparatus, and other gear (including in some instances cooking utensils) belonging to them are displayed in the boats themselves, thus illustrating their method of employment by the best possible means. . . .

Eighty-five full-size small craft in 1950 gave The Mariners Museum, by far and away, the largest small craft collection in a North American museum at that time. It was almost the only collection worthy to be called such. Mystic Seaport, coming next with barely fourteen small craft in 1950, was hardly in contention at the time. To exhibit small craft fully equipped, and in some cases afloat, marked a real advance in the development and utilization of the small craft collection. But it stopped short at that point by being merely an exhibit. All that was offered to visitors, students of boats, and amateur builders was a visual experience, only what they could take in through their eyes from a safe distance. For lines, measured dimensions, building instructions, and so forth, they had to turn elsewhere, to books by Chapelle, Herreshoff, and how-to articles in publications like *Rudder* and the *Maine Coast Fisherman*. Nor was there any opportunity for them to use desirable small craft types in the water, to try them out, to see how they rowed, or sailed, or handled under various conditions of wind and water. Consciousness of the larger educational potential inherent in the traditional small craft collection had not then penetrated the thinking of even the most progressive museologists. Furthermore, the collection at The Mariners Museum in large measure was not composed of traditional small craft in the special sense in which that term is defined and used here; in the sense of superior, useful working types for oar and sail at the peak of their development in the nineteenth century before the effects of modern degenerative influences had begun to take hold. Not a few were exotics, collected primarily, it would appear, to make eye-catching exhibits, with but little useful potential for practical adaptation to recreational use. Entertainment of the casual museum visitor is of course a legitimate museum function, but it should not become the principal, or only, museum function, as sometimes seems to be the case. Historic preservation has more important ends than to provide props for show business, although a certain amount of show business may be necessary to support historic preservation.

The Marine Historical Association at Mystic was still a long way from catching up with The Mariners Museum in numbers of small craft, even as the 1950s drew to a close. Still, the Mystic collection had grown from fourteen to fifty-three during that decade, not an insignificant achievement. But it was something else that put Mystic in the forefront of the spreading small craft revival. In 1959 The Marine Historical Association brought out a descriptive catalog of its small craft collection, containing some lines, numerous photographs, and considerable historical information. Marred, it is true, by some unfortunate errors, this was still a useful and attractive volume, and the first small craft catalog to be published in North America. For the first time ever, a collection

of small craft had been considered important enough to warrant a book-length publication describing it in detail. While it is true that Mitman had printed a catalog of the Watercraft Collection at the U.S. National Museum in 1923, his was a catalog of models, not of boats.

Viewed from where we now stand, this first small craft catalog does not seem to be such an outstanding achievement. In 1959 it was a bold step forward, marking a new turn for American marine museums. In 1959 there were only three American museums with small craft collections, the third, in addition to Mystic and Newport News, was the Adirondack Museum of Blue Mountain Lake, New York, founded as recently as 1951. Other museums which now have important small craft collections and programs were not then in existence. The Bath Marine Museum in Bath, Maine, dates from 1963; the Thousand Islands Museum at Clayton, New York, from 1964; and the Chesapeake Bay Maritime Museum of St. Michaels, Maryland from 1965.

At the present time there are roughly ten or a dozen American museums with small craft collections, ranging in size from large to quite small. An exact count of traditional small craft now held by these museums is not available, but the number in aggregate must be climbing close to one thousand. Mystic Seaport's collection, alone, comes to a quarter of that total. The Adirondack Museum and the Thousand Islands Museum and Shipyard Museum both have collections numbering over one hundred, with Bath Marine Museum, Chesapeake Bay Maritime Museum, and The Mariners Museum not far behind.

The utilization of these collections and the programs and activities that are based on them, or that draw on them in one way or another, extend far beyond what was once thought to be the museum's function, namely, the collection and preservation of artifacts in order to exhibit them.

The preservation of representative examples of traditional small boats has been enlarged to include the preservation and transmission of traditional boatbuilding skills and knowledge. Specifically, this means teaching the interested public how to build boats by actually building them in the museum. How to use such traditional boats both safely and to best advantage can be taught adequately only by using actual boats. This some museums are now doing. Not only must the lines and construction details of the boats in the museum's collection be taken off and transcribed for the permanent record, but it is obligatory as well to make the plans available to interested students and builders, who themselves cannot be permitted, for obvious reasons, to measure unique and fragile watercraft specimens in the museum's collection. The small craft collection is to be viewed as a cultural resource held and administered in trust for the public benefit.

Less than ten years ago in this country, no one rowed for recreation, and it seemed that no one would ever row again, leaving aside college shells. Today, thousands are rowing, as well as sailing, for the most part in recently built replicas of small traditional wooden workboats: Whitehalls, dories, skiffs, guide-boats, peapods, wherries, and many more. Canoes, of course, are an integral part of our small craft heritage, although canoeing never suffered the nearly total blight that fell upon traditional wooden boats for a time. In the current revival, canoeing is prospering mightily, and many thousands of canoes of traditional design are in use, with canoeists participating in scores of meets, races, and special canoeing events.

The return of the traditional wooden boat, the classic revival as it is also called, has swept across the country in the last few years with something of the force and speed of an explosion. Marine museums have had a part in it, have influenced it, have been influenced by it, but have not created it. Basically it is the expression of cultural



The west coast enthusiastically welcomes the return of traditional small craft, as illustrated by Seattle's popular three-day wooden boat show.

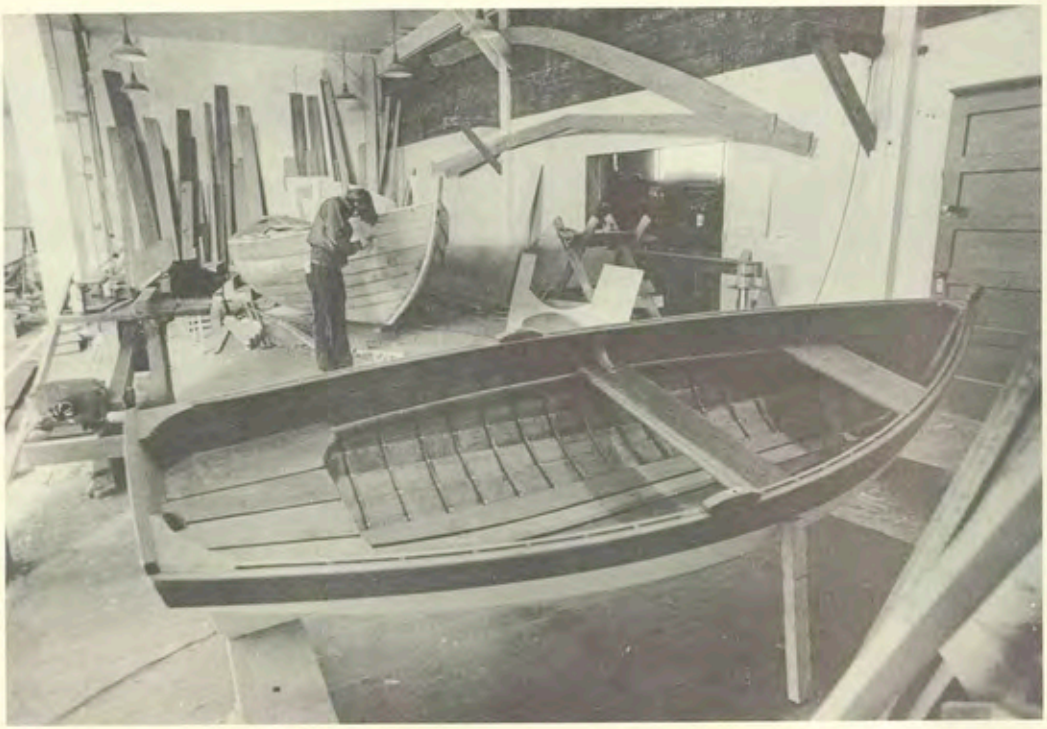
and economic forces deeply rooted in the changing social structure.

First off, it is a revolt against commercialism in boating and against boats too expensive for those with low and moderate incomes to afford. Included also is a rejection of artificial styling and designs ill adapted to a simple, wholesome, relaxed life style. On the positive side, it affords the satisfactions of craftsmanship to the many who build and maintain their own boats. The great variety of traditional types provides a scope for individual choice and expression elsewhere so often lacking in modern regimented consumption. Admittedly, heritage boats do have a nostalgic appeal for some who think they see in the past meaning and order that is lacking now. But above all, heritage workboats are better boats, and do better what boats are meant to do.

To get an adequate picture of the part being played by museums, and the part they have yet to play, it is essential to have some idea of the extent of the classic revival and the manifold forms it is taking. A complete survey is out of the question here. But a shorter, selective account of reasonable length will suffice.

From the results of his unpublished nation-wide survey completed in 1978, Paul Lipke estimates roughly ten thousand to fifteen thousand traditional wooden boats are under construction in the United States. Also, fifteen hundred professionals building either plank-on-frame or plywood-on-frame in wood. As for the number of amateur builders, he has this to say: "Interest in wooden boats and their construction is simply beyond estimation. Individuals are going to great lengths to restore, rebuild and duplicate classic craft, particularly in the eight to twenty foot range known commonly as traditional small craft."

Fifteen years ago a few friends met in the Thousand Islands to celebrate the restoration of an old power boat. Every summer since, the Thousand Islands Museum has held its Antique Boat Show, to which a second day was added in 1970, devoted to the



Interest in traditional small craft has encouraged the establishment of many new boat shops, including Sam Connor's in Port Townsend, Washington, site of the Port Townsend Wooden Boat Festival.

St. Lawrence River skiff and other traditional small boats of that region. That was the first. Last year, according to a listing by the National Association of Engine & Boat Manufacturers, twenty or more antique boat shows were scheduled in various parts of the country.

Another first was the small craft workshop held at Mystic Seaport in 1970 for owners, builders, and users of traditional wooden boats for oar and sail. Attendance at the ninth workshop, in 1978, was over five hundred, with nearly one hundred boats. Similar and related meets for traditional wooden boats on both the East and West Coasts in 1978 numbered more than a score, ranging from small rowing regattas of a dozen or two competitors, to the Port Townsend Wooden Boat Festival, whose estimated attendance in 1977 was several thousand people with two hundred boats; or Seattle's three-day wooden boat show held for the first time in July 1977 with over five thousand visitors. On the East Coast, classic small craft meets were held in six states.

Instruction in traditional wooden boatbuilding was offered to the public for the first time at Mystic Seaport during the winter of 1970-71. Shortly thereafter, such instruction became available at the Washington County Vocational-Technical Institute at Calais and Lubec, Maine, and at the newly-founded Apprenticeshop at the Bath Marine Museum. In addition, at this time there are two small cooperative boatbuilding schools on Cape Cod; a program in wooden boatbuilding sponsored by the University of Rhode Island; another recently set up in New York City, and a new

boatbuilding school at Norfolk, Virginia sponsored by the National Trust for Historic Preservation. Instruction in traditional wooden boatbuilding has also been recently introduced in a number of public secondary schools, extending from Kennebunk, Maine to Taylor Falls, Minnesota, to Santa Cruz, California.

In 1978, conferences involved with traditional small craft included the Fourth Annual Conference of Marine Museum Curators at Bath Marine Museum's Apprenticeshop, St. Lawrence University's Eighth Annual Adirondack Conference at Saranac Lake, New York and the National Trust's Traditional Maritime Skills Preservation Seminar at the Norfolk School of Boatbuilding.

Books on traditional small craft are in demand, and have recently been issued, or are now in preparation by the Adirondack Museum, Mystic Seaport Museum, and various commercial publishers, especially the International Marine Publishing Co. with many new titles. *WoodenBoat,* a bi-monthly magazine founded in 1974 and devoted to the cause of classic boats, reports paid subscriptions numbering more than twenty thousand and growing rapidly.

Finally, there are three membership organizations of classic small craft enthusiasts: the Traditional Small Craft Association which is national in scope, the Traditional Wooden Boat Society of Seattle and environs, and the Cleveland Amateur Boatbuilding and Boating Society; all three publish and circulate newsletters. Aggregate membership totals well over a thousand.

This is far from being a full account. There is much more. All, or nearly all, has happened in the past ten years. A great deal in the past five. The movement is expanding with no end in sight. The potential is there for fulfilling recreational needs for much larger numbers of people. The considerable part marine museums have already had in this movement provides a foretaste of the educational opportunities opening ahead. The museum with its collection of traditional boats is strategically situated at the center of things, for it is the boats that are the prime repository of our heritage of small craft design and boatbuilding skills. And because of its essential structure and make-up, the maritime museum is ideally suited to make the most of this heritage, and to coordinate and carry out the multiple activities that are indicated.

Merely to display a fine collection of heritage small craft in static exhibits, however ingeniously contrived and lavishly laid out, is to miss the boat entirely. Exhibits in and out of the water, and there should be both kinds, are merely the bait. The aim is to excite desire in the viewer to have such a boat for himself. Once he is caught, the museum stands ready to provide plans for

Many traditional boat designs have been resurrected and some classic types have never died. This thirty-two-foot replica of the ever popular Cornish pilot gig was the star of the 1978 Traditional Small Craft Association meet at Santa Cruz, California. Builder, Paul Schweiss of Clinker Boat Works, Tacoma, Washington, stands at the tiller lines.





The Apprenticeshop of the Bath Marine Museum, both a museum exhibit and a training facility for volunteer apprentices, has produced several traditional designs, including this thirty-five-foot Tancook Whaler. It was constructed as part of a project to study the milieu in which a particular boat type was built and used.

building, information about materials, and tools, and instruction in boatbuilding if he requires it. In addition, the museum will teach him how to use his boat safely and joyfully, how to maintain and cherish it, and will introduce him, if he desires, into the select company of others like himself.

To perform the necessary work and to fulfill the indicated program, the museum will train and support a corps of boat-builder-historians, of scholar-mechanics, who will serve as the living link between the past and the future. What is done with boats and boatbuilding will serve as a model for what is done, where possible, with other historic artifacts in other areas of historic preservation. History, thus activated, is transformed from an inert subject of scholarly contemplation to a socially constructive force. In drawing upon the resources of the past to fulfill current needs to enrich life in the present, whether it be with historic watercraft or whatever, we prepare for the future and take a hand in determining future cultural norms and social values to the extent that this is possible. This is the museum's function. This is historic preservation. There is no other way.

Tours de Force

FLORA H. FAIRCHILD

In the early fall of 1976, the first planning session for the third International Congress of Maritime Museums triennial conference was held in London. Among those present were Waldo C. M. Johnston (then Director of Mystic Seaport) and Michael D. Sturges, Secretary General of ICMM (and, at that time, education director at Mystic Seaport). They may rightfully claim to have hatched, in tandem, the idea of offering delegates to the 1978 conference the opportunity to visit East Coast museums as an adjunct to the meeting itself. We set about devising an itinerary and soon discovered that prior to the conference it was logistically possible to acquaint our European friends with several important New England maritime museums in a four-day trip and, once the five-day conference was over, we could train our sights on similar institutions between New York and Williamsburg in a journey lasting thirteen days. A fortunate few were able to be away from home long enough to join both tours.

Then began the serious business of talks between Mystic and sister institutions. From the very outset we experienced the extraordinary phenomenon of total cooperation with every museum we contacted. A glad outpouring of institutional pride and eagerness to share characterized all our negotiations, and if at times the logistical planning for the operation closely resembled a cross between the evacuation from Dunkirk and the Allied assault on the Normandy beachhead, not one of us will ever admit to a single harrassment or flagging enthusiasm. It is not at all beside the point to emphasize here the thought and careful planning which each host museum put into arrangements for the visits of ICMM delegates. Each city, each museum, each host contributed a special flavor which made every visit unique and utterly different from the others; even the meals were geared to feature outstanding regional specialties.

Thus it was that Wednesday, 20 September 1978 found thirty-eight ICMM conferees, including spouses, gathered at Boston's Copley Plaza Hotel from many points of the compass ready to sally forth for a look at U.S.S. *Constitution* and the former Charlestown Navy Yard. The present commanding officer of the *Constitution* had arranged for a tour of the recently restored ship. After a look at the early nineteenth-century dry dock, the group repaired to the museum to view the collections which contain memorabilia illustrating the origins and development of the U.S. Navy and the career of the U.S.S. *Constitution*.

At Salem, the Peabody Museum's Director Ernest Dodge, his nonpareil helpmeet Betsy, his indefatigable Curator Philip C. F. (Chad) Smith, and a pride of trustees and staff unrolled a welcome mat of prodigious proportions. First on the schedule was a guided tour of the exhibits of the maritime history of Salem and Essex county, the East India Marine Society collections, and the ethnologic exhibits, and behind-the-scenes chats about mutual museum problems. That evening, cocktails, served in the impressive East India Marine Hall, preceded a classic New England feast in the exquisitely appointed surroundings of the Crownin-

Flora H. Fairchild, who has been a vigorous member of the staff of Mystic Seaport Museum since 1967, is currently Assistant Director of Development. Twice a year, she orchestrates work weekends for the special Seaport members known as Pilots.

shield suite. The unveiling of a new, handsomely designed exhibit of works by members of the Roux family followed dinner.

Thursday we arrived at the Winter Street Center of the Bath Marine Museum in Bath, Maine and were welcomed by Director Ralph (Lin) Snow. In that church-turned-museum are exhibits on Bath shipbuilders and the history of Bath's marine commerce. It was only a short walk down Winter Street to the lovely old Sewall House where emphasis is laid primarily on shipbuilding and the history of the Kennebec region with paintings, dioramas, ship models, and artifacts telling the story. Last stop on the afternoon agenda was the Apprenticeshop, where Lance Lee and his staff kept our European friends engrossed on the theory and practice of reproducing heritage small craft. A tour of the former Percy and Small Shipyard, now a part of the Bath Marine Museum, and a visit to the giant Bath Iron Works shipbuilding operation consumed most of the next morning, after which the group set forth for New Bedford, Massachusetts.

New Bedford and the Whaling Museum were of great interest to our European friends, as most had never visited it before. Director Richard Kugler proved a gracious host both at dinner that night and next morning when he arranged for a waterfront walking tour of the remains of the preeminent whaling port following a tour of the museum proper. Although a large part of the Whaling Museum collection deals with local and regional history through displays of artifacts, there can be no doubt that this is the definitive museum devoted to the whaling industry.

From New Bedford it was but a short jaunt to Mystic. The ensuing five days of the conference passed quickly but fruitfully amidst the wisdom and companionship of the most distinguished practitioners of maritime museology from Europe and North America. Then it was time for the Southern Tour.

Blessed with glorious weather to date, the second and longer tour began on Saturday, 30 September, when the group set forth for New York. The cast of characters was somewhat different, being smaller in size (only thirty in all); however seventeen had been on the New England tour and had quickly become seasoned experts. The group included five of the special Mystic Seaport members known as Pilots. Once in New York City, the group quickly dispersed in all directions since no specific plans had been made for the balance of that day. A leisurely start on Sunday morning found the group headed for South Street Seaport for a visit to the huge German steel bark *Peking*, the British iron ship *Wavertree*, under restoration, and *Ambrose* lightship. Repairing to the Seamen's Church Institute, Development Director Zelda Muller took us around that aged institution, which is devoted to the educational and recreational "well-being and special interests of active merchant seamen."

On Monday, 2 October, we were off to Philadelphia and its Maritime Museum. There we found Director Richard Page, Board Chairman Welles Henderson, and a knowledgeable staff waiting to greet us. The Philadelphia Maritime Museum depicts the development of the city as a major U.S. port from its founding in 1682 by William Penn to the present. The role the Delaware River played in maritime trade is demonstrated through its fine collections. Following an elegant luncheon, tour members were free to look about on their own and talk "shop" with the staff until it was time to walk the short distance to Penn's Landing where the Heritage Ship Guild is gathering, restoring, and maintaining an oyster schooner, a lightship, and a local steamer with the aid of an entirely volunteer crew. Mystic Seaport Pilot Bill Combs, who heads up this effort, serves also as a trustee of the Philadelphia Maritime Museum which maintains the Portuguese fishing vessel *Gazela Primera*. Penn's Landing

also provides a berth for the 1892 naval cruiser *Olympia*.

The next morning, after a tour of the American Wing of the Philadelphia Museum of Art, we left for Wilmington and the Hagley Foundation Museum, to browse throughout the grounds and the museum which illustrates the development of industrial communities along the Brandywine River. Although Hagley cannot be classified as a maritime institution, members of our group were uniformly impressed by the exhibit techniques employed here and by the cordiality with which Director Walter Heacock and Mrs. Henry B. duPont (a Mystic Seaport trustee) greeted us.

The only really soaking rain developed the following day, 4 October, as the coach took us to St. Michael's, Maryland and the Chesapeake Bay Maritime Museum situated on the famed Eastern Shore. The best of Maryland's regional small craft are exhibited here in two large structures, while the formal collections are on view in a charming old house. Of special interest were the Hooper's Strait hexagonal lighthouse and the new waterfowling exhibit, which contains boats and tools of the market gunners. The working boatyard, in which a Chesapeake Bay bugeye is being restored, is also an unusual feature of this museum in which much imaginative and creative thought is guiding the expansion and refinement of the collections. Not even the soaking rain could drown the spirits of Director Jim Holt, his staff, and trustees as they conversed at length with the group at lunch on a second-story porch overlooking the harbor.

A three-night stay in Williamsburg was a welcome respite from the brisk pace of the trip. William Wilkinson, director of the Mariners Museum at Newport News, Virginia, orchestrated a deceptively straightforward tour of his bailiwick. The Mariners Museum is much closer to the European concept of maritime museums than such American museums as Mystic Seaport. It contains a very broad collection, with notable galleries of marine painting; ship models, including the Crabtree Collection of small models; marine carvings; watercraft; Chesapeake Bay history; and Newport News shipbuilding. Viewing the Mariners Museum, one ICMM delegate stated, "If we had the means to accomplish what they have here, we'd be the best maritime museum in Europe!" Director Wilkinson also arranged a tour of busy and historic Norfolk Harbor for the ICMM travelers.

Friday was devoted to a leisurely visit to Colonial Williamsburg and a memorable late afternoon reception at Carter's Grove Plantation, offered by Colonial Williamsburg Board Chairman Carlisle Humelsine and his wife. Saturday morning found us heading for the Victory Center at Yorktown and on to an early evening arrival in Washington.

Sunday morning was a lazy affair, and early in the afternoon we were off to the Navy Memorial Museum at the Washington Navy Yard. Commander Tad Damon (who had recently succeeded Captain Roger Pineau as director) had several of his staff on hand to greet and guide us. It was an excellent way for our friends from afar to see how the Navy depicts American naval history.

Monday, 9 October, we awoke to brilliant sunshine and Indian summer temperatures–perfect conditions for a visit to Annapolis and the U.S. Naval Academy Museum with Curator James Cheevers deftly steering us about. The tomb of John Paul Jones and the collections of Admiralty models and naval art were impressive.

Tuesday was an exceptionally full day as we tried to do justice to the Smithsonian Institution. Special focus was on the new Hall of American Maritime Enterprise in the Museum of History and Technology. The group also received a demonstration of museum security, and a talk on maritime preservation by Captain Harry Allendorfer

of the National Trust for Historic Preservation. Later that day the good captain was among our hosts at a reception held at the National Trust headquarters in Decatur House.

The last day in Washington was free for individual sightseeing and museums. Thursday was the final day, and the morning was given over to visiting Baltimore's Radcliffe Maritime Museum, part of the Maryland Historical Society, which contains models and memorabilia, including the Brewington Collection, on the maritime affairs of Baltimore and Chesapeake Bay. Host for the visit was Randolph Chalfont, the curator, who also arranged for the group to lunch atop the World Trade Center overlooking U.S.S. *Constellation* in Baltimore Harbor.

From Baltimore, ICMM delegates proceeded to New York for their return flights. The tour had been a rousing success. All parted with a wealth of new friendships and new appreciation for American maritime museums.

Months have now passed, and the delegates are all once again involved, each in his or her separate corner of the earth, in their own lives. But the friendships formed during those busy weeks of the conference and tours will continue to flourish, and sometimes, if one listens very carefully, one can almost hear a Dutch, Belgian, Norwegian, Swedish, Spanish, Danish, Portuguese, or British ICMM voice calling from afar, "See you in Paris in 1981!"

Mystic Seaport took on an international flavor during the ICMM conference in September, 1978.



A Report on the Readers' Survey

1979 marks the thirtieth year of consecutive publication for the *Log of Mystic Seaport*. As one might expect, its format and character have changed gradually over three decades. During its early years, the *Log* was much more informal in style, one might almost say folksy. Home-produced on a small press, right here at Mystic Seaport, it was quite literally a "log," chronicling the progress of the Marine Historical Association for a membership of 2,000, largely local.

Created as the principal means of communication with members, the *Log* served in this capacity for twenty years before publication of the *Wind Rose* commenced. By that time, a sizable backlog of articles on maritime history had accumulated and there were many more events and activities to report about a greatly expanded museum. A reasonable solution seemed to be the creation of a separate newsletter which could carry dated announcements and stories to members, freeing space in the *Log* for more durable contributions in the broad field of American maritime history, to fulfill one of the fundamental aims of the Association, encouraging the study and investigation of our maritime heritage by publishing the results.

In 1978, there was a change in the composition of the *Log* board, a new editor had come aboard, and there was also a new director at the helm of Mystic Seaport. Clearly, it was a good point at which to re-examine both the function of the *Log* and *Wind Rose* and our editorial policies. Were we in fact providing our membership, now national in scope, numbering over 16,000, with the kinds of material they wanted and required? Should we economize by dropping the *Log of Mystic Seaport* altogether, placing greater emphasis on the *Wind Rose*, and delegating responsibility for serious contributions to such journals as the *American Neptune* or *Mariners Mirror*? Did our members really read the *Log*? Did they find its contents interesting or consider it a worthwhile benefit of membership? Was there sufficient variety over the course of a year? Which topics did most members find of greatest interest?

As these obvious questions were discussed by the *Log* board, we found that we were relying upon hunches we had acquired over the years, based upon nothing more solid than informal chats with members of Mystic Seaport. It became evident that a systematic readers' survey was essential. This led to the carefully constructed Reader's Survey Card which members found bound in with their July, 1978 issue of the *Log*.

We felt that we would be lucky to receive a response of 200. Another one of our hunches crumpled when we received 853 cards from thirty-two states, Canada, and one from a member in Saudi Arabia. Our tally of those who marked their forms showed that 815 members read the *Log* regularly, 30 occasionally, and one rarely (who also stated that he was not renewing his membership).

We were pleased to find in members' comments ample evidence to indicate that many consider the *Log* and *Wind Rose* an important link to the museum: "Living in Michigan these two publications are the only way we can keep track of your good work except for all too infrequent visits to the museum." "The July *Log* is a good example of what I like and gets me thinking of breaking away for a day with you all."

"Our family considers these publications our link to the Seaport when we cannot be there . . ." "I think your publications are the most important aspect of my membership on a continuing basis."

These and many similar comments were especially pleasing to the *Log* board since we are determined to continue to serve the needs of the members of Mystic Seaport; which, as we have seen, was the reason for starting publication in the first place.

Our fears (particularly those of the editor) that we were not providing our readers with a sufficient variety of subjects was dispelled by a majority of comments: "I read at least one article each time. I enjoy the mix." "I read the *Log* as a well-balanced expression of a well-balanced museum, which serves a wide variety of readers and visitors." "We responded as a family–you have something for each of us!" "I feel your balance has been excellent and should not be changed."

Of great interest to the *Log* board was the subject preference rating portions of the survey card. Many vexed members simply gave up and claimed interest in all subject areas. Others generously tormented themselves trying to rank their favorites. As survey cards started coming in, the ascendancy of one subject over another changed almost daily, not unlike the Neilsen ratings. Finally, towards November, a more solid picture began to emerge as the numerical separation between subjects consistently widened.

At the top of the preference list stood "Maritime History," the first choice of 555 members. No jolting surprise here; however, not far behind, nudging maritime history, was "Maritime Crafts and Technology" with 501 votes. One wonders if this would have been the case ten years ago, before the upsurge of interest in small craft, the Museum's strong programs in that field, and the interest stimulated in ship preservation by the building of the Henry B. duPont Preservation Shipyard. "Mystic Seaport Museum Collections and Programs" ranked a distant third with 388 votes. (Another one of the editor's hunches was demolished; he was confident that this category would rank first or second.) Fourth, and not very far numerically from third rank came "Logs and Journals" with a tally of 341. Down the scale again by more than 100 points was "Maritime Art," 226 votes, followed very closely by "Biography" with 216 votes. This rather surprised several of us on the *Log* board since we had always felt that biography and maritime art provided two of the more attractive, painless approaches to the whole subject of maritime history. Ranking seventh was "Marine Ecology" with 149 votes. Some of our members had rather strong feelings about the subject's ever appearing in the pages of the *Log*: "Marine Ecology has no place in a maritime museum. Leave it to the aquariums." "Let's stay out of the Ecology business. Not our department!"

But peace, scientists, observe what ended up at the bottom of the heap, ranking last with a mere 125 votes, the queen of the humanities, "Literature!" Devisers of the survey probably misled readers in this subject category. What was meant, but meagerly conveyed, was articles *about* maritime literature and its authors as opposed to the publication of actual poetry or fiction.

All of us on the *Log* board and Publications staff would like to take this opportunity to thank members for generously taking the time to answer the survey. You have renewed our sense of direction, and warmed us with many pleasant messages: "Both publications have improved nicely over the years." "A good book is very hard to improve." "Keep going as you are. Don't reduce size, quality, content or circulation. Tell the budget hawks to look elsewhere!"

But please do not allow our dialogue to end. We always welcome and value your comments of praise and criticism about each issue. The *Log* and the *Wind Rose* are, after all, your publications.

BOOK REVIEWS

A Panorama of Gaff Rig. By John Leather and Roger Smith. (Naval Institute Press, 1977. 112 pp. Illustrations, index. $9.95.)

I believe it is fair to say that of the two popular fore-and-aft sail rigs, Marconi and gaff, the gaff rig is considered the more beautiful. An attractive gaff-rigged vessel, with all sails set properly, running slightly off the wind, brings back memories of sailing days long past.

In *A Panorama of Gaff Rig,* John Leather has brought together a collection of 130 photographs of gaff-rigged vessels taken between 1890 and the present. The majority of the vessels are yachts; less than five percent of the photographs show working craft. There are vessels from several countries: Great Britain, Germany, Holland, and the United States; but the overwhelming majority of the craft are British. This preponderance of European vessels may affect the book's acceptance in the American market.

To properly read and enjoy this book, the reader should first obtain a copy of Leather's first book on the subject, *Gaff Rig,* which offers more detailed information on the evolution, individual differences, and subtle characteristics of the gaff rig. *A Panorama of Gaff Rig* pretends to be nothing more than a picture book with carefully written captions. The captions on the photographs offer information about the age, size, ownership, builders, and other pertinent points. An old expression says "we see, but we do not observe." In his captions, the author also calls our attention to seemingly endless details about the on-deck activities and subtle variations of rig or hull. For example, speaking of *Edie II* reaching (p. 42), he writes: "there are no battens in the leach which is flapping. The peak halyard and gaff span arrangements are unusual but effective. A topsail could be set from the pole masthead." In another caption (p. 40), Leather perhaps goes too far in assuming some of the activity on deck. Of the group aboard *Britannia* he writes: "ladies with long skirts and parasols and smartly dressed yachtsmen guests discuss the day with their royal hosts amidship." Such points the casual viewer of these rare photographs would miss, but really, can you tell from a picture what they are discussing? Despite such stretches of the imagination, the author's obvious knowledge of the gaff rig makes the reader confident that his technical information is correct.

The design of the book is excellent. The pictures and captions are nicely laid out and the variation of photo sizes makes each page visually interesting. Strangely enough, the book's major feature, the photographs themselves, are my major complaint. I found almost all of the photos to be printed too dark, therefore looking grey and lacking contrast. Whether the photos were printed too dark from the negatives, or whether the printing company reproduced them to gain as much detail as possible, at the expense of contrast, I feel this problem is a great drawback to the book. Also on the subject of picture quality, (and this can be the fault of no one but the printer of the photographs) the photos show white specks caused by dust on the negatives. Not a light oversight, this indicates that the prints coming from the darkroom were not "spotted." A proud photographer, especially one printing a photo for a book, should not let the photo leave the darkroon without attempting to color in these specks.

A final complaint regarding the pictures–and this is a pet peeve of mine–is the absence of credit lines for the historic photos. In his introduction, the author takes great pains in telling of the amount of work involved in taking the historic photographs. A photographer who used 8" x 10" glass plate negatives, a camera weighing ten to fifteen pounds, and spent a great deal of time in setting up these shots certainly deserves a short credit line. A detailed caption containing such information as "*Westward* becalmed, 4 August 1925," simply has to include the name of the photographer. I also feel that the recent shots, likely taken with 35 mm equipment by Roger Smith, should be set apart or labeled as recent views. To mix historic photos with contemporary views is not proper without a disclaimer.

Aside from the drawbacks to the book, I do find it a fascinating collection of photographs. One of my favorite vessels, the schooner *Westward,* built by Nathanael G. Herreshoff, is included with three pictures I have never seen before. Forgive me for being such a snob, but I do wish John Leather, or someone with his knowledge of gaff rig and keenness of observation, would produce a book with a majority of

American yachts. A book like this showing the products of American designers and yards would be a thrilling experience! Now that I have made my comments, which will probably bring upon me the indignation of the European gaff-rig community, I feel a little relieved and will relax tonight with Rosenfeld's *Story of American Yachting.*

Kenneth E. Mahler

In Praise of Sailors: A Nautical Anthology of Art, Poetry and Prose. Compiled and edited by Herbert W. Warden, III. (New York: Harry N. Abrams, 1978. 299 pp. 186 illustrations including 44 color plates, list of sources, glossary, index. $45.00.)

This dazzling collection, served up with the characteristic Abrams flair for quality printing and binding, is more impressive in execution than concept. Each two-page spread combines an evocative literary passage, well set in fine typeface, with an appropriate painting, drawing, or print, flawlessly reproduced. But while each component jewel is well worth perusing, the work as a whole fails to achieve any sustaining unity. It is neither a comprehensive, definitive survey of the finest marine art and literature, nor a truly cohesive personal anthology that brings fresh insights (and perhaps a few unfamiliar pieces) to light. Dana, Melville, Whitman, Marryat, Conrad, and Masefield are among the American and British writers excerpted; but many of the best (Smollett, Cooper, Stevenson, Bullen, London, O'Neill) are supplanted by lesser lights. Omissions among the painters are more conspicuous. Such retrospective 'history painters' as Stobart and Leavitt (whose carefully detailed work here is the product of twentieth-century materials) overshadow the richer original material, most of which has been overlooked entirely. Warden's latter-day chronological focus has understandably removed from consideration the British and European marine painters of the seventeenth and eighteenth centuries; but neither is the great nineteenth-century British school represented–not even Turner, the acknowledged master.

Among the Americans, Frederic Church alone represents the Hudson River School, which was weaned hand-in-hand with the Golden Age of sail; of major painters in the later era, only Homer and Hopper are included. The flower of the Yankee genius–Allston, Bellows, Bierstadt, Bradford, Buttersworth, Eakins, Gifford, Kensett, Lane, Ryder, Salmon–is strangely absent. Clearly, Warden's anthology is uninformed by Thomas Philbrick's landmark analysis of American sea fiction, or by recent progress in art history which has imparted shape and new interpretive dimension to American seascape–Barbara Novak's fine treatment of nineteenth-century painting; exhibits by Roger Stein at the Whitney (1975) and John Wilmerding at the Virginia Museum and Mariners Museum (1976-77), which remain accessible through excellent catalogs; and recent permanent exhibits at the New Bedford Whaling Museum. Instead of so much Gordon Grant, whose otherwise fine work (now in the public domain) suffers from overexposure, the editor might have substituted the equally interesting but less familiar work of Stan Hugill and Charles Rosner; or that of William Bradford, who carried both brush and camera on whaling voyages to the Arctic (see the *Log*, 26:4, Winter 1974). The anthology also suffers from an inadequate sense of ethnic heterogeneity in the nautical character which, for Melville, Conrad, and O'Neill, at least, was the quintessence of forecastle life; and from the complete absence of the feminine eye–for which much excellent material survives, not the least of which are the journals of seafaring wives and the poems of Emily Dickinson.

Perhaps the most damning sense in which the anthology is out of touch with the salient issues of modernity, is that the book itself was manufactured in Japan, one of the few nations which has refused to participate in the international moratorium on industrial whaling. It is particularly disturbing that such a tome, while extolling the virtues of the love of sea-things, should have so blatant a disregard for the serious preservation efforts of sea-conscious individuals (Warden's potential readership), many of whom have been moved to boycott Japanese goods entirely so long as that nation persists in the systematic exploitation of endangered whale species.

The Reader certainly receives a money's worth of enjoyment here; and the book should be a pleasant addition to any coffee table. But he/she will find none of the depth and sensitivity of treatment, nor the broad, comprehensive scope, that we have come to expect of so distinguished a publisher.

Stuart M. Frank

Instant Boats. By Harold H. Payson. (Camden, Me.: International Marine Publishing Company, 1979. 136 pp. Plans, photographs, index. $12.50.)

In assessing this book in a world of how-to-do-it books, I have asked several questions: how good are the boats in it after they are finished? How useful is the book in getting them built? Is the total result better than an equivalent amount of time and money spent elsewhere? And, can the builder generalize what he has learned beyond the relatively narrow area of instant boats?

First, let us look at the boats: an eight-foot pram, a twelve-foot dinghy, a sixteen-foot crabbing skiff (all sharing the same sail, spars, leeboard, and rudder), a twelve-foot kayak, a twenty-one-foot lateener, and a thirty-one-foot folding schooner, all Philip Bolger designs. I have seen them all except for the lateener, some after hard use, and they look to me to be light, tough, simple but sophisticated combinations of tradition and modernity. I have watched the folding schooner in action and covet her. We have two of the sixteen footers; *Surf,* the prototype, is holding up very well under my abuse and neglect. A friend of mine, having built two of these, is now producing one to his own design, but on the same principle. I also know a teenage boy who has built one and it is a nice job, too.

Unlike many stock boats, they are lots of fun to sail and fine for exploring, beaching, picnicking, and other endangered activities of small boating. They are also exceptionally easy and cheap to maintain. Only the schooner needs a trailer; the others can be cartopped or tossed in a truck. Clearly these boats are well worth having.

They can be built reasonably easily, requiring no lofting, no jigs, just step-by-step directions based on numbered, scaled, predimensioned drawings. Bolger had Payson build each boat before releasing the drawings, "to make sure they'd go together as designed and check the plans for any inaccuracies." Materials are available anywhere. I don't think there are any special fittings.

The book itself grows out of Payson's considerable experience, both as a builder and boat plan seller. His view is realistic rather than romantic, as the following quotations suggest. "I don't think it's possible for a designer to develop... plans that the ingenuity of the novice builder can't screw up. . . . I can help foil this devilish ingenuity if I explain some of the really simple things . . . so simple to [designers and builders] that they assume everyone else must know. . . . This book is dedicated to the proposition that building a boat, while difficult, can be made *reasonably* easy. . . . You cannot just whomp her together, get in, and sail away. You can never cheat on your boat."

In the various sections, he talks clearly and comfortingly of some of the qualities of wood, of the glorious mistakes builders can make–and recover from–with telling case histories. He writes in some detail of the use and care of hand and power tools, and how to tell whether they are working right or not. He also has a fine, no-nonsense chapter on when to insist on the best materials and when to go cheap, and one on the pleasures of a simple rig. His chapter on the step-by-step building of a real boat by a tyro should save any novice hours of nail biting and probably some disasters. This chapter is then related to the building of each of the other instant boats, and a final few pages tell a bit about using them.

All in all, I think the author takes a sympathetic, confidence-building approach and does, for the novice, a remarkably clear job. While nobody can be fully clear, I believe that Payson's book greatly increases the probability that the builder will carry the project through.

How do I judge the result of going Payson's route? Many a novice has been permanently turned away by a half-built, half-ruined incubus, probably far beyond his capabilities, lurking heavily on his conscience. Having fewer pieces to fit, less material to ruin or be afraid of ruining, lighter weight, easier handled stuff, with clear directions on how to handle it: all of this must lead to a greater chance of the builder finishing and enjoying his work. "I think sailing in even one of these simple craft is a helluva lot better than sitting on a bank on a warm summer's day... with a head full of theory."

And finally, the successful completion of simple projects may provide the courage, and a start on the experience, to tackle more complex creations later–except that Bolger's boats are such fun to sail that some might not bother.

Bulkeley Smith, Jr.



Shown above is an illustration from Willits D. Ansel's book showing the J. C. Beetle shop in Alameda, California. J. C. Beetle was a brother of Charles, who remained to build boats in New Bedford. (Photo: W. H. Tripp Collection at Mystic Seaport Museum. 73.899.406)

Mystic Seaport Museum Publications

We are pleased to announce publication of a new title in the museum's continuing series of monographs

The Whaleboat: A Study of Design Contruction and Use from 1850 to 1970

By Willits D. Ansel

Willits D. Ansel, master shipwright at Mystic Seaport Museum, has written the definitive study of the whaleboat as a result of his project of constructing whaleboats for the *Charles W. Morgan*. Well illustrated with photographs, drawings, and authentic lines from boats, Ansel explores the technological development of the whaleboat in this 148 page book. The author has written articles concerning boat restoration for the *Log of Mystic Seaport* and for *National Fisherman*. He was involved in the restoration of the Noank smack *Emma C. Berry* which resulted in a book documenting the project, published by Mystic Seaport in 1973.

The Whaleboat: A Study of Design, Construction and Use is available in both paperback for $7.50 and cloth at $12.50. All Mystic Seaport Publications, including the American Maritime Library Series, and books reviewed in the Log are available at 10% discount for Members only at the Mystic Seaport Museum Stores. (Add $1.00 for shipping and handling. For Connecticut delivery, add 7% sales tax.)

ACQUISITION

The Seaport has recently purchased another watercolor by the American marine artist and illustrator Milton Jewett Burns (1853-1933.) [See *The Log of Mystic Seaport,* January 1976.] The unsigned sketch is painted on watercolor board, showing two views of a man in oilskins. Painted on the reverse side of the board is a landscape watercolor which is neither of the quality nor style of Burns and might have been painted by someone else. Burns's education as a marine artist was launched in 1869 when he was a passenger on the whaling steamer *Panther,* chartered by the artist William Bradford (1832-1892) and bound for Greenland. [See *The Log of Mystic Seaport,* Winter 1974.] Burns later studied at the Art Students League and the National Academy of Design. He was a charter member and incorporator of the Salmagundi Club in New York City and was awarded the Royal Institute Gold Medal by Queen Victoria. During his lifetime his paintings were exhibited in the United States and England, and his yachting and fishing illustrations appeared in popular magazines of the day: *Century, Scribner's,* and *Harper's.* He was a friend of Winslow Homer (1836-1910), whose style was not unlike Burns's own. Burns's eye for detail and his light touch with a pencil and brush give his pictures a realism and spontaneity which surpasses mere illustration. Dim: 13½" x 10" [79.39]

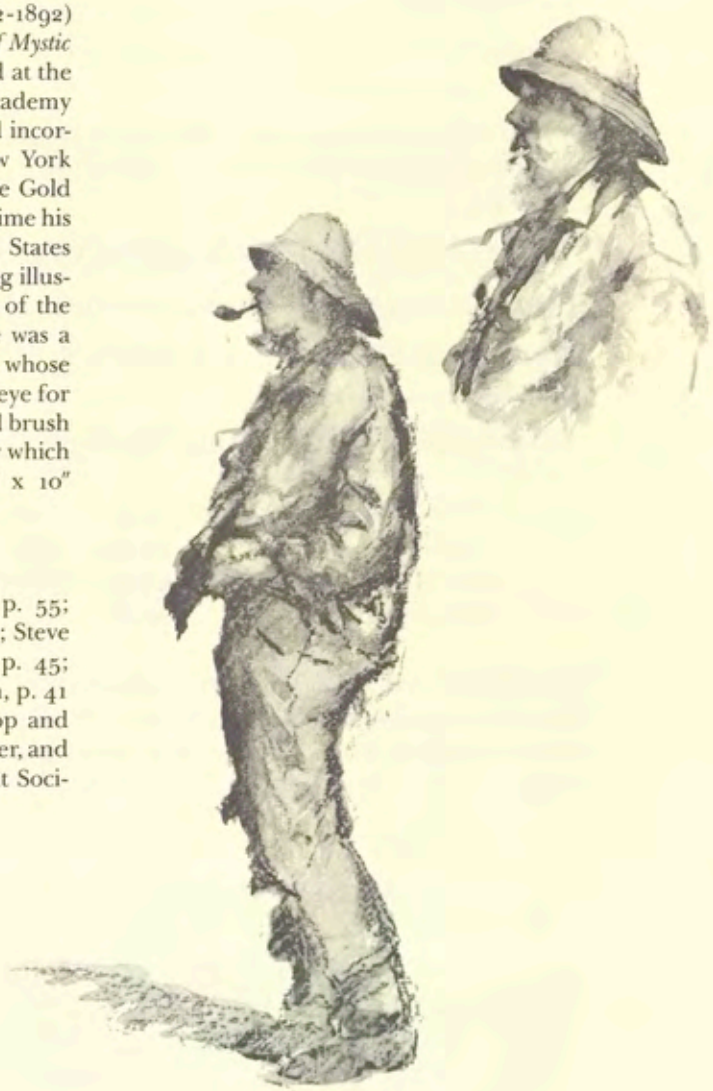


PHOTO CREDITS: Keith R. Bauer, p. 55; John T. Bischof, p. 49; Marj Loper, p. 50; Steve McAllister, p. 56; Kenneth E. Mahler, p. 45; Dana Olsen, p. 54; Claire White-Peterson, p. 41 bottom; Mary Anne Stets, pp. 37, 39 top and bottom, 40, 41 top and center, 42 top, center, and bottom, 46, 60; Traditional Wooden Boat Society, p. 53.

AN INVITATION
TO JOIN MYSTIC SEAPORT MUSEUM

We should like to extend a cordial invitation to like-minded individuals to join with us in programs dedicated to the preservation of our national maritime heritage. Annual dues materially strengthen Mystic Seaport Museum. At the same time, a member receives tangible benefits and privileges:

Unlimited Free Admission to Mystic Seaport Museum during regular hours. (In all classifications above Individual, this applies to the immediate family: husband, wife and their children through the age of eighteen).

Receipt of THE LOG *of Mystic Seaport,* a quarterly magazine devoted to articles on maritime subjects.

Receipt of the WIND ROSE, the Seaport's newsletter, reporting on current museum activities and personnel.

A Ten Percent Discount on boat dockage for Individual, Family, and Participating Members. Sustaining Members and above are accorded free dockage for the length of their stay.

A Ten Percent Discount on purchases at the Mystic Seaport Museum Stores, Inc.

Purchase of Guest Ticket Books at substantial savings.

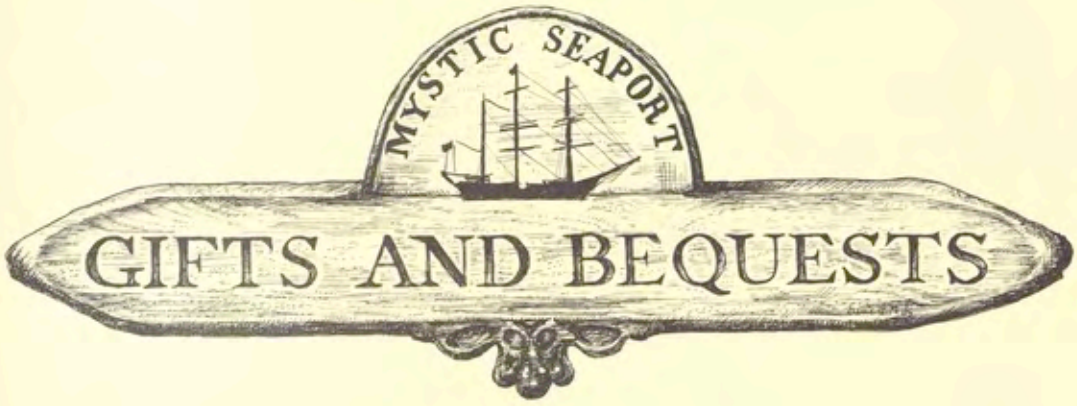
Eligibility for Subscriptions to the Adventure Series, illustrated lectures for armchair travelers.

Memberships are available in the following categories:

Individual	$ 15.00	Associate	$ 250.00
Family	25.00	Life	1000.00
Participating	50.00	Benefactor	5000.00
Sustaining	100.00		

Contributions to Mystic Seaport Museum are deductible within legal limits for U.S. income tax purposes. Please make your check payable to Mystic Seaport Museum, Inc. and send to: Membership Office, Mystic Seaport Museum, Mystic, Connecticut 06355





GIFTS AND BEQUESTS

The development of the museum–the buildings, ships and wharves, the exhibits, books and manuscripts–give eloquent testimony to the generosity of members and other friends of Mystic Seaport Museum. There are continuing opportunities for gifts and bequests which will help assure its future strength and development.

Members of the Seaport who have not already done so are urged to perpetuate their interest in the work of the museum through a bequest. Some members will want to make a specific bequest while others may want to designate Mystic Seaport Museum as a residuary or contingent beneficiary of all or a portion of their estate.

Mystic Seaport Museum is a privately supported nonprofit institution. Contributions are deductible within legal limits for Federal income tax purposes. Inquiries regarding gifts and bequests are encouraged and may be directed to the Director of Resource Development.

SUGGESTED FORMS FOR BEQUESTS

General

I give and bequeath to Mystic Seaport Museum, Inc., a corporation existing under and by virtue of a charter granted by the State of Connecticut, and located in Mystic (Town of Stonington) in said State, $ . . . . . , to be used (or the net income to be used) at the discretion of the Trustees of said Corporation.

Residuary

All the rest, residue, and remainder of my real and personal estate I devise and bequeath to Mystic Seaport Museum, Inc., a corporation existing under and by virtue of a charter granted by the State of Connecticut, and located in Mystic (Town of Stonington) in said State, said estate to be used (or the net income to be used) at the discretion of the Trustees of said Corporation.



THE LOG
OF MYSTIC SEAPORT

Mystic, Connecticut 06355

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