Summer 1980

THE LOG OF MYSTIC SEAPORT



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COVER: Charles W. Morgan *on the lift dock, April 1974. Built by Shipyard staff, the lift dock was demonstrated at the second meeting of Seaport* PILOTS *in October 1973.* Sabino, *which arrived in May 1973 on a one-year charter, was the first vessel hauled on the lift dock. The* Morgan *went on the lift dock in January 1974. (Photo: Leon Miller)*

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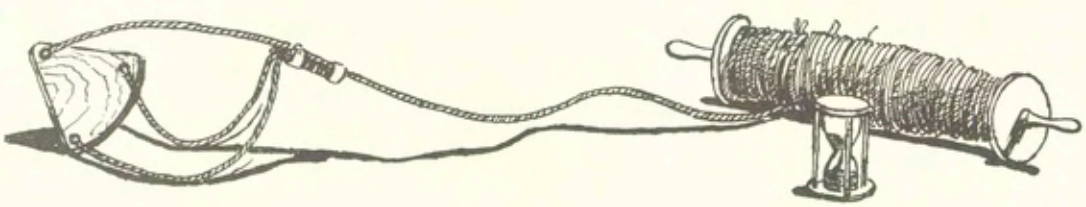
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SIGHTINGS



In the chronology found in this last retrospective issue of *The Log* during our fiftieth year, the final events which shaped the Seaport are listed. A diverse and complicated Mystic Seaport has come into being, and this diversity is reflected in the articles which have been selected for this issue.

The Museum's strong interest in its premier vessel, the *Charles W. Morgan,* and the authenticity of her setting is conveyed in Waldo Howland's article on Chubb's Wharf. The breadth of our maritime interest is reflected in Bill Ewen's steamboat article. Our basic concern for collecting the finest examples of the maritime arts is demonstrated in the article on the Law collection of miniature ship models written by our resident maritime artist, the late John F. Leavitt.

As the staff and Board of Trustees deal with the operation of this complex museum, we are aware that it is a business–one that requires sound management, yet one that is very different from other businesses. Mystic Seaport Museum, with its two subsidiary corporations, the Store and the Inne, seems at times to be a small conglomerate. We are in the preservation and restoration business, and of course, we are involved in education at all levels, from preschool through graduate school. We are engaged in publishing and exhibit work. But looking more deeply into the operation, other aspects become apparent. We are involved in boat manufacturing, in photographic processing, in advertising and public relations, in security services, dining and banquets, adult education, bulkhead construction, printing, mail order, and public services for our Mystic Seaport community.

The clients we serve have a wide variety of interests and needs, making our task more of a challenge. Some come to the Museum with no maritime knowledge, and need to be addressed on a basic level. At the other end of the spectrum, we are frequently visited by scholars who are properly demanding in their quest for information. In the Store the needs range from the desire for an inexpensive souvenir to the wish to acquire a work of maritime art, and from browsers to those many miles away who can only purchase through the mail. In food services the extremes go from the family wanting a fast, light lunch, to the group that wants a banquet for several hundred people.

But Mystic Seaport is set apart from a conventional business by its product and its marketing. Our product is something we do not control. It is the past, "manufactured" by generations of American seafarers. We have a responsibility to them and to generations to come, and this, again, adds challenge to our work. When a conventional business finds a piece of its inventory has deteriorated, they write off its depreciation and scrap the item. We, in contrast, must begin painstaking restoration of the deteriorated artifact. In the packaging and marketing of our product, we are constrained to present an accurate view of the past.

In analyzing our work, we continue to question whether we should try to serve so many people in so many ways. Through the Seaport chronology however, seeing how the Museum has developed, we are motivated to continue our efforts in all areas.

Vermont Royster's words of a decade ago are reprinted in this *Log,* and are applicable today. "What is past is prologue," and the responsibility of Mystic Seaport is to the future.

J. Revell Carr

Steamboats to New England

WILLIAM H. EWEN

Somewhat past midnight on 13 July 1937 two of the big Fall River Line steamers passed just west of the Race and, as was their custom, blinked their bow lights in salute. The famous *Priscilla* was heading west to New York; the *Commonwealth*, flagship of the fleet, was on her way to Newport and Fall River. To the passengers who may have been on deck at that hour the incident probably seemed of minor consequence. After all, it had taken place thousands of times in the past as the Fall River liners made their runs, met, and passed. Presumably it would occur the next night, and the next. As it turned out, this was the last time that any of the great white side-wheelers of the Sound would be seen under way.

When the *Priscilla* arrived in New York that morning, and the *Commonwealth* in Fall River, they were boarded by union representatives who announced a strike. The crews of both vessels responded by staging a sit-in which appeared likely to last indefinitely. Four days later the company announced that it was suspending service – for good. The action caused a shock throughout all New England, and it brought to an end one of the most famous steamboat services in the world. The Fall River Line was ninety years old when it died and it left a record of service and safety that has hardly been equaled by any other common carrier. Its big side-wheelers, *Commonwealth, Priscilla, Providence,* and *Plymouth,* were among the finest examples of the steamboat builder's art. Their like will never be seen again.

William H. Ewen, former Seaport Trustee, was an incorporator and past president of the Steamship Historical Society of America. An authority on the subject, he has written a book and numerous articles on steam navigation.

At the time the Fall River Line commenced operations as the Bay State Line in 1847, there had been steamboats on the Sound for more that thirty years. Pushing outward from the Hudson River and New York Harbor, they soon made great inroads into the trade of the sloops and schooners which served every town and hamlet along the coast. The steamboats were aggressively resisted by the sailormen of that time, and they were sneered at by others who considered them ungainly mechanical contrivances. Robert Fulton's first steamboat on the Hudson, the *North River,* was designed with long, narrow straight-sided hull, a flat bottom, and a wedge-shaped bow. She had almost no sheer, and with her tall black smokestack and grinding machinery was an ugly duckling among the other craft of her day. Fulton's later vessels showed considerable improvement, however, and with the work of Robert L. Stevens, and others, the steamboat emerged as a unique, often handsome craft by the mid-1830s.

The first steamboat built expressly for service on the Sound was the *Fulton* of 1813. Although staunchly built and faster than most of the sailing vessels, her owners chose to keep her out of the clutches of British warships by running her on the Hudson until the War of 1812 came to an end. She did not venture onto the Sound until 1814, and did not enter regular service to New Haven until the following year. She was probably the first vessel of any kind to go through Hell Gate on the East River against the tide. The newspapers ran lurid stories the first time this exciting feat was performed.

The *Fulton* was quickly joined by a number of other steamboats, each new one

being an improvement on its predecessors. Until 1824 the monopoly enjoyed by the Fulton-Livingston company in New York State acted as a brake on steamboat development, but when it was swept away in that year by decision of the Supreme Court of the United States, the steamboat business boomed. Operators hard put to make money in the highly competitive Hudson River service turned their vessels eastward. Some of these, like the little *Fire Fly*, were structurally unsuited to the heavy weather of the Sound, and they did not last long. Partly because of the fear of gales, most travelers between New York and Boston used the stagecoaches. The sailing vessels, with limited accommodations, derived most of their income from cargo. It was a truly venturesome landlubber who would be willing to sail around Cape Cod or Point Judith in any but fair weather.

The first steamboats, being slow, were used on relatively short runs. Bridgeport, New Haven, and Hartford were among the first cities to have regular connections with New York. Gradually, however, as the steamers became bigger and faster, their runs were extended to New London, Norwich, Stonington, and even to Providence. Stagecoaches then began taking their passengers from the interior to the various steamboat landings rather than hauling them all the way through to New York. In the 1840s railroad lines began to appear in the New England countryside, and at first these followed the routes of the stagecoaches–to the waterside landings and the steamboat lines. A continuing battle for control of favorable routes began, and it continued well into the twentieth century.

The Connecticut River route to Hartford became popular very early. One of the first steamboats in this service was the *Oliver Ellsworth*, built in 1824. Named for a Chief Justice of the United States, she was said to have been the first steamboat with a cast-iron boiler. This was considered a great improvement over earlier copper boilers, but it was not explosion-proof as the passengers learned with great shock on 22 March 1827. The steamboat had just passed Saybrook on her way to New York when she was rocked by a blast. Two died and many were scalded in the accident.

Accidents of one kind or another were fairly common in the early steamboat days. Each one as it occurred produced brief flurries of excitement, then was forgotten. The

East River, New York City, looking down South Street from the Brooklyn Bridge in the 1880s. Steamboat in the foreground is the New Haven Line's *C. H. Northam*, 1,436.82 tons, 312 x 44 x 10, built at Brooklyn in 1873. (Courtesy: the author)





Two steamboats await passengers at the steamboat dock in Norwich, Connecticut. *Block Island*, 757.20 tons, 187.2 x 33 x 11.6, was built at Noank, Connecticut, in 1882. Iron-hulled *City of Lawrence* (right), 1,678 tons, 243 x 62.5 x 11.9, with 1,000 nominal horsepower, was built at Wilmington, Delaware, in 1867. (Courtesy: the author)

fear of fire or of boiler explosion was not strong enough to deter the ever-increasing numbers of travelers from patronizing the steamboats. By 1840 the business was thriving as never before. From New York each evening a procession of steamers headed up the East River and into the Sound, bound for their various destinations.

Great and bitter rivalries developed among operators and this led to racing and other dangerous practices. Commodore Vanderbilt became a leading figure in Sound steamboating, as he had been on the Hudson. His steamers *Cleopatra* and *Champion* were involved in many a test of speed, as was his later *C. Vanderbilt*. The Commodore also had an interest in the *Lexington*, a fast vessel which came to a fiery end on the night of 13 January 1840. The blaze started about seven o'clock in the evening when the steamboat was off Eatons's Neck and in a very short time she was afire from stem to stern. The four lifeboats were launched while the vessel was still under way and they were all swamped. When the *Lexington*'s engine finally stopped, passengers threw furniture and cotton bales overboard in an attempt to stay afloat. However, the night and the water were both bitter cold and most perished. Of 150 passengers and crew on board, only four were saved. The loss of the *Lexington* was the worst of the many disasters on the Sound, and it brought a great public outcry for greater safety on steamboats.

With the lengthening of steamboat routes in the 1850s, the eastern Connecticut ports of New London, Norwich, and Stonington came into favor as steamboat-railroad connection points. Some of the Sound's finest steamers were built for this service, including the first *Commonwealth* of 1854. This vessel was staunchly built and had unusually graceful lines. Her interior was so richly decorated that she might well be classed as one of the first of the floating palaces of Long Island Sound.

Two other noted steamboats of the Norwich Line, the *City of Boston* and the *City of New York*, were placed in service in 1861 and



One of the giants of the Stonington Line, the *Connecticut*, 3,399.67 tons, 345.5 x 48.8 x 18, built at Noank, Connecticut, in 1889. Photograph by Loeffler. (Courtesy: the author)

1862 respectively. Handsome and well-built, these fine vessels provided exceptional service to Norwich and New London until replaced by newer steamers.

Stonington was about the farthest point that one could travel by steamboat from New York without going into the open sea. For this reason it became popular as one of the many rail connection points between Boston and New York. In the early days Stonington was served by many steamboats brought on from other routes. It was not until the '70s and '80s that Stonington came into its own as a steamboat port, with the building of great side-wheelers like the *Connecticut* and *Rhode Island*. Postcards showing these vessels at the dock near the lighthouse can still be found in and around the village. The once-busy waterfront area where the railroad met the steamers is now the Stonington Town Dock. It is used mostly by fishing boats today.

Despite the proliferation of routes, and the large number of steamboats operating in the Long Island Sound service, the Fall River Line moved up steadily in the esteem of travelers until its preeminence was not challenged successfully by any other company. Although its vessels had to round Point Judith on each trip, the line's eastern terminus was closer to Boston than that of any other company.

The initial steamboat service from Fall River to New York was with a small propeller steamboat, the *Eudora*, in 1842. She was not a part of the company that later became known as the Fall River Line, and she was a failure in the service. The first steamer built expressly for the run was the *Bay State*, which commenced operations in 1847, alternating with the *Massachusetts* chartered from the Providence Line. A year later the *Bay State* had as her consort another fine new vessel, the *Empire State*. These two steamers, with the *State of Maine* as a "spare" boat, comprised the line until the mighty *Metropolis* came fresh from the builders in 1854.

This steamboat was more solidly built than any that had preceded her. With a heavily timbered hull, thoroughly cross-braced and tied together with iron bands and rods, she was able to support the weight of her four huge boilers and powerful engine without the usual wooden "hog frame" which was a familiar part of steamboat construction until the advent of iron and steel vessels. The single cylinder of the *Metropolis* was 105 inches in diameter, big enough to drive a horse and cart through. It was said that this actually was done before the engine was assembled, to the amazement of all those present in the shipyard at the time.

The *Metropolis* was followed in 1865 by two big side-wheelers even finer in accommodations, the *Newport* and *Old Colony*. The

former created a sensation when she first appeared because of her four big smokestacks. The *Old Colony* had two, the usual number for most of the large Sound steamboats.

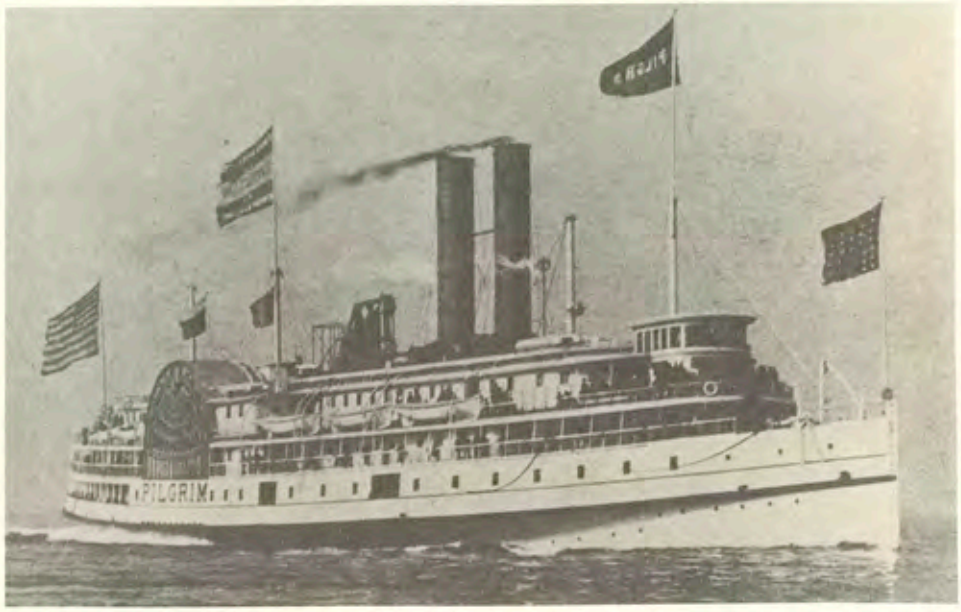
In 1867 serious competition threatened with the appearance of two magnificent new steamers, the *Bristol* and *Providence*, built to run from New York to Bristol under the newly-formed Narragansett Steamship Company. One of the owners of this line was the flamboyant James Fisk, Jr., erstwhile partner of Jay Gould and Daniel Drew in Erie Railroad manipulation and in other wild stock speculations. Always a showman, Jim Fisk celebrated his entry into big-time steamboating by appearing aboard the *Bristol* and *Providence* in a full admiral's uniform. As passengers came aboard the steamer he would stand at the gangway, a resplendent figure for all to behold. Later, as the vessel cast off he would appear in the pilothouse, seemingly very much in command of the situation.

In 1869 the Narragansett Steamship Company merged with the old line, then called the Boston, Newport & New York Steamboat Company, and the new combine formed the basis for the latter-day Fall River Line. The steamers *Bristol* and *Providence* served the line well until superseded by later vessels. The *Pilgrim*, known as the "Iron Monarch of Long Island Sound," appeared in 1883, and she was followed by the *Puritan* in 1889, the *Plymouth* in 1890, and the famous *Priscilla* in 1894. The two-stacker *Providence* went into service in 1905, and the *Commonwealth*, last of the Sound's giant side-wheelers, joined the fleet in 1908. The *Commonwealth* was 456 feet long and her paddle wheels were turned by a 10,000 horsepower double-inclined compound engine. Her top speed was 23 miles per hour. (Steamboat men never talk in terms of knots.)

The New York, New Haven & Hartford Railroad in the 1890s gained control of the Old Colony Railroad and its steamboats. From that time until the end of service in 1937 the Fall River Line was a satellite to the rail service. It has been said that if the steamboat line had been independent it would have lasted longer, but this is highly doubtful. To the railroad's credit it must be pointed out that three of the great steamboats were built under their ownership, and that the Fall River Line vessels were all maintained in tip-top condition right to the last.

Actually, the Fall River Line was only one

The Fall River Line's first iron steamboat, the *Pilgrim*, 3,483.66 tons, 372 x 50 x 15.6, built at Chester, Pennsylvania, in 1882. (Courtesy: the author)



of a number of companies acquired by the railroad at various times. Others included the Hartford Line, the New Haven Line, the New London Line, the New Bedford Line, and the New Bedford, Martha's Vineyard & Nantucket Steamboat Company. For a long period they were all part of the railroad-created combine known as the New England Steamship Company. The only part of this once-prospering business still in operation is the Nantucket-Martha's Vineyard line, and this is now run by the State of Massachusetts.

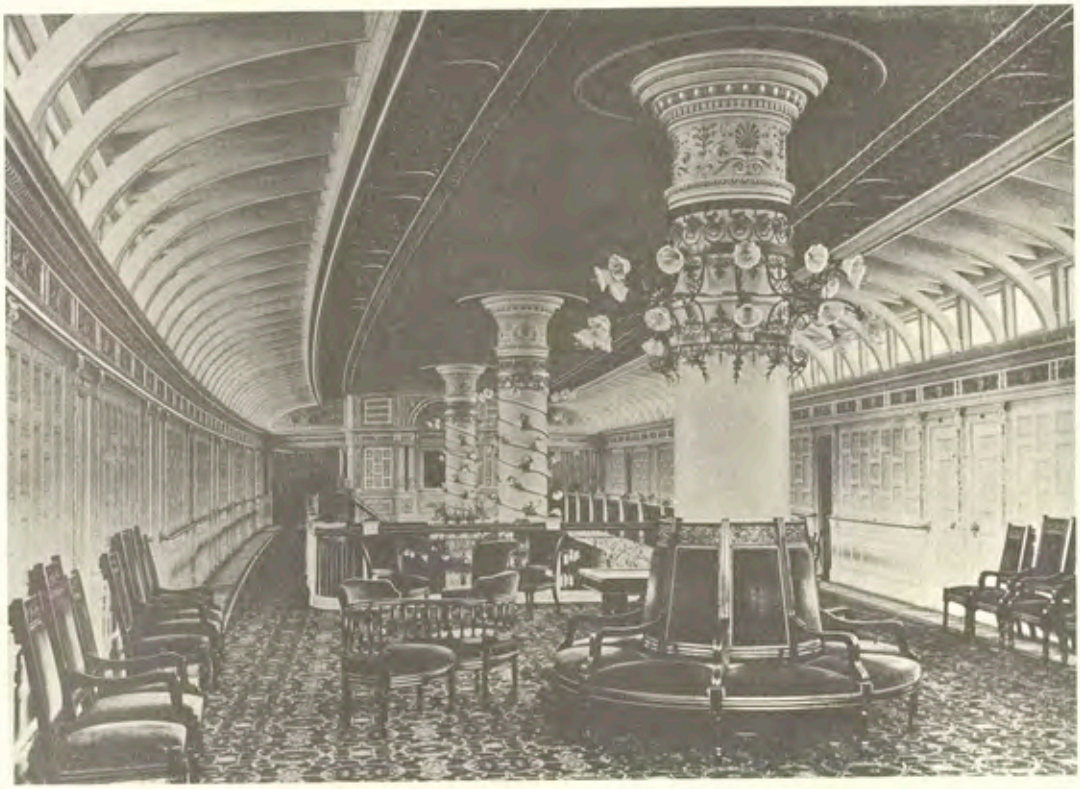
From the earliest days of steamboating on the Sound, the important vessels were all night boats. Passengers for the most part were bound for a destination and were not just out for the sail. They preferred to sleep as they traveled, thus saving a day. Most were used to rising early and they did not mind being dumped off on a cold dock at five or six o'clock in the morning to continue their trips by train or stage.

Prior to the 1850s, steamboat sleeping quarters were no more than barracks halls, with tiers of berths lining both sides. The ladies' cabin usually was more comfortable than the one occupied by the "gents," but neither gave the privacy which most Americans came to cherish later on. Meals were usually served at a single large table set up in the men's cabin, and everyone helped himself from the large platters of food, boardinghouse style. On many of the boats decanters of whiskey or wine were set out on the table, and these were enthusiastically patronized by the men passengers.

After 1850 an era of steamboat magnificence began, and the old system of communal sleep-ins was abandoned for private

Advertisement for the Norwich Line. The iron-hulled *City of Worcester*, 2,489.85 tons, 328 x 46 x 14.5, was built at Wilmington, Delaware, in 1881. (Courtesy: the author)





Gallery Saloon (third deck) of the Fall River liner *Puritan*, built at Chester, Pennsylvania, in 1889. (Courtesy: the author)

staterooms and dining rooms with individual or family tables. Genteel waiter service replaced the old "come and get it" mode of the backwoods past.

Actually, the age of the so-called "floating palace" began on the Hudson River with the conversion of former day boats like the *New World* and *Isaac Newton*. The Sound lines soon followed the trend and, if anything, surpassed the Hudson steamers in the magnificence of their grand saloons, private parlors, and staterooms.

Thus far we have given almost complete attention to the side-wheel steamboats, since there were far more of these than propellers–at least to the turn of the century. However, we cannot overlook some of the fine screw-propelled vessels of more recent years–steamboats like the *Richard Peck, City of Lowell, Chester W. Chapin,* and the racy freight steamers of the Old Colony Railroad Line. The great twin flyers of the Metropolitan Line, the *Yale* and *Harvard,* which operated on the outside line to Boston will be long remembered for their service on the Sound, and on the California coast between San Francisco and Los Angeles.

There were never any stern-wheelers operating on the Sound, but a few of these craft, usually associated with western rivers, were to be seen on the Connecticut River above Hartford, on the Merrimack, the Kennebec River in Maine, and in New Brunswick, Canada. They were useful in the very narrow, winding rivers, but were no match for the side-wheelers in open water.

No review of steamboating in New England would be complete without paying tribute to the hundreds of little vessels which brought so much pleasure over the

years to excursionists in their home waters. Throughout every summer season, for example, the waters of Narragansett Bay, Block Island Sound, and the Thames River were churned into creamy foam by the beating paddles of these smaller steamboats as they sailed gracefully on their way to pleasant places of amusement with banners flying in the breeze, their decks crowded with happy passengers. Even the Pawcatuck River had its own fleet of handsome little side-wheelers sailing to Watch Hill, Stonington, and other nearby points. In the late nineteenth century there was hardly a bay, lake, or river throughout all New England that did not have its local steamboats.

The American steamboat was a truly unique craft. It became a commercial reality with Fulton's first steamboat *North River,* usually referred to mistakenly as the *Clermont,* and it flourished with the growth and expansion of our country. It provided reliable service from point to point, and it introduced mass transportation, something that had been unheard-of before its appearance.

Some of the best minds in the field of marine architecture and shipbuilding were applied to the constant improvement of these vessels, and the results were spectacular. On the Hudson River, for example, the great Day Liners were developed to a point where a 400-foot steamboat could carry 5,000 or more passengers in reasonable comfort at a speed of 23 miles per hour, and with an engine performance factor of about one horsepower per person when loaded to capacity. In the work of the great designers like George Pierce of the Fall River Line, interiors of the big night boats reached monumental proportions. There is many a building in America today being preserved as a landmark which could not possibly match any one of the Fall River liners as an example of American constructive artistry. The steamboats of the past were not mass-produced as are many of today's commercial vessels. Each vessel became almost a living thing, a reflection of the hearts and minds of the men who designed and built her.

The steamboat is often referred to mistakenly as a ship. While it might qualify for that definition on the basis of size, its special characteristics made it as different from the sea-going steamship as night is from day. The true steamboat had all decks above the hull, and extending outward from it. In the case of some of the side-wheelers the width of the hull might represent only one-third of the overall breadth.

The long racy hulls of the eastern steamboats allowed for speed, while the side-wheels provided a certain degree of stability when under way. The familiar pilothouse placed well forward, the gleaming white superstructure topped by tall black smokestacks and most often by a "walking beam," big ornate paddlewheel boxes on the older vessels, a conspicuous amount of gold leaf and large flags all made the steamboat an impressive sight.

The last regular overnight steamboat service on the Sound was operated by the Colonial Line from New York to Providence. Their trim, triple-screw turbine steamers, *Comet* and *Arrow,* were the former *Camden* and *Belfast* of the Eastern Steamship Lines. This excellent service ended when the government took the Line's vessels for war service in 1942.

New Wharf for an Old Ship

WALDO HOWLAND

The wonderful decision has now [1973] been made to float the *Charles W. Morgan* from her thirty-year berth of stone and sand, and to put her in shipshape condition so that once again she can live and move in her natural, intended element. Much has already been done to implement this decision. Our Henry B. duPont Restoration Shipyard has been created and is in operation. An impressive amount of first-class rebuilding and repair work has been done and is being done on the *Morgan*, so that each day she becomes stronger and more ready for her new life afloat. The shipyard lift dock is substantially completed, so that when the time is right and when other pressing priorities have been accomplished, the *Morgan* can be hauled and her bottom recaulked and repaired as needed.

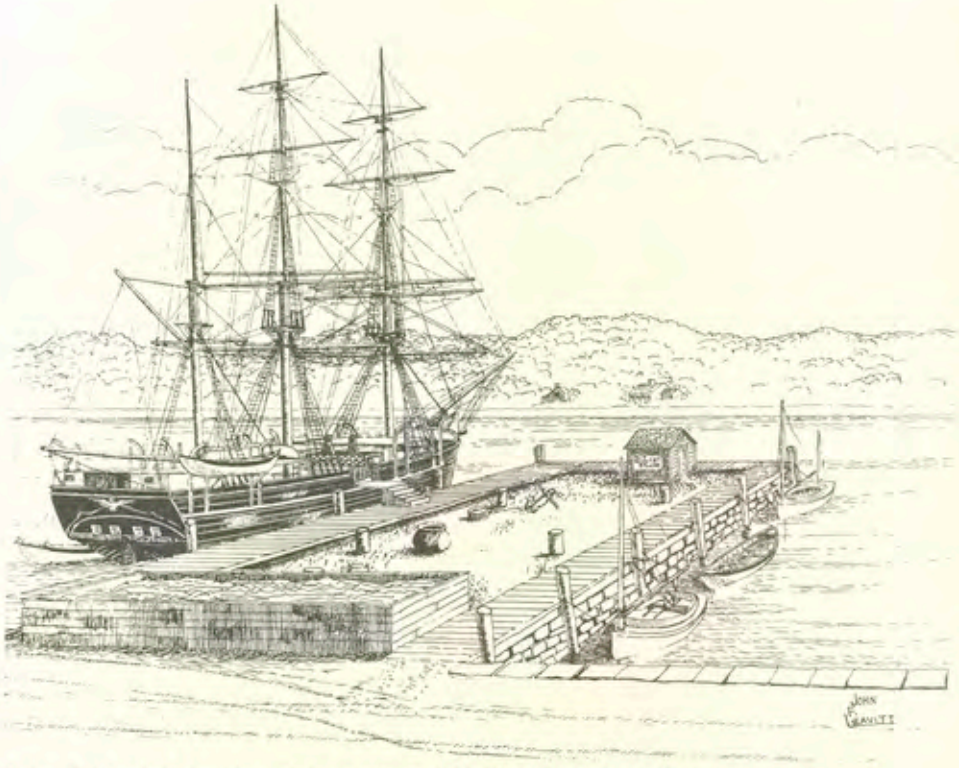
The next major step in the overall project is to plan and then build a fitting and suitable wharf for the *Morgan*. Only then can she be safe, and only in this way can she really look her part and do her job in forming a tangible link between us and the old whaling days. To build this wharf at this time is most exciting, as well as essential. How best to do it, however, does require a bit of thought and a bit of money—quite a bit!

First for the thought. It is strange that very little seems to be generally known or recorded about wharves, docks, piers, etc. In fact, the terms themselves are a bit hazy, at least in my mind. The structure which I bought in Padanaram Harbor from Colonel Green, a former owner of the *Morgan*, has been known for many years as Old South *Wharf*. Originally it consisted of a stone pier built on a ledge out toward the channel and connected to the shore by wooden piles and wooden decking. Later this wooden connection was replaced by stone walls with earth fill. Just to the south is what we call the Yacht Club *Dock* which consists of a wooden walkway on oak piles, with *finger piers* extending out on each side. Years ago when we could go to Europe by ship we used to board a liner at *pier* so-and-so, where she was *docked*.

Just to try to clarify at least some of the terms, I searched through an old encyclopedia only to find that *wharf* was not even indexed. *Pier* was a name given to a solid support of masonry or brick, which carries an arch or other similar structure, or the mole or jetty used to shelter a harbor. *Pier* also applied to a structure built out into the water with piles for use as a landing place. *Dock* was a term commonly used as synonymous with *wharves* or *piers* for the loading or discharging of vessels, cargoes, or passengers, and in a more restricted sense applied to floating or stationary constructions for the building or repair of ships. *Dock* is also, and perhaps more correctly, the slip or waterway extending between two piers for the reception of ships. Hence developed the verb to *dock* a vessel.

Regardless of the original or accurate meanings of the terms mentioned above, the structures that were used by the whaleships in New Bedford were known as *wharves*. So a wharf it is that will be built for the *Morgan*. Although I have not as yet been able to uncover much helpful literature about local wharves, my friend John Leavitt did locate for me a most interesting book in

Waldo Howland, Seaport Trustee, is a former Concordia Shipyard owner-manager. He has lent his guidance to the Seaport Ships Committee since 1970. He is a descendant of New Bedford whaleship owners.



John F. Leavitt's drawing of the proposed Chubb's Wharf. (74.61)

the Blunt White Library. It is a general dock engineering book and in many places well over my head, but it does make me more aware than ever of the many factors that have to be considered in planning a wharf, and also of the great amount of work that has to go into the construction of a useful and permanent one.

Wharves have a charm for almost everybody. We have all gone down to the wharf to see our ship off or wait for her arrival. We instinctively know of their importance and the fact that they form the main link between sea and land. Why then have they received so little attention in written or pictorial records, and why have ships received so much? I suppose that ships are more romantic and impressive in their motion and their beauty. Like the foundations of our houses, and perhaps of our own lives, we seem to take wharves for granted.

All over the world, harbors have unquestionably been an important factor in the growth of the surrounding countryside. It is not always the best natural harbors, however, that have become the most important shipping centers, but more generally the ports with the best wharves and docking facilities. To be sure, many factors are involved, but it is interesting to consider a few well-known harbors. For instance, Newport, Rhode Island, is one of the great natural harbors, but it has never become a big shipping port. Boston has never developed its dock facilities to their possible potential. New York has a big natural harbor and has also developed its facilities to accommodate a huge fleet. Baltimore would not seem to have a great natural harbor, but it is a big shipping center. I guess the point I am trying to make is that our Mystic waterfront, as well as our ships, must continue to receive thoughtful consideration if our whole image is to have true meaning.

All this brings me to wondering just why New Bedford should have become the great whaling port it did. Unquestionably there was a good deepwater harbor, well located for small sailing ships. And certainly it

either had, or developed, suitable wharves from which to carry on the whaling industry. This would seem to make a knowledge of the old wharves in New Bedford of some importance before starting to plan the wharf for the *Morgan*. So as a starter I went down to the New Bedford waterfront and there I found, as I had expected, that many of the old whaling wharves, in whole or in part, are still in existence. Although modified for new industries, a few continue in active use. This to me is a great tribute to the men who planned and built them 150 years ago. So how did they do it?

The old wharves are all basically stone. The walls for the most part are rough stone with two or three good faces, carefully fitted and placed to form an even, strong, outer surface. The upper areas, especially the caps, are often hand-split and of a more rectangular shape. The stone itself is granite and unquestionably acquired locally. Present wooden extensions and fender piles are obviously new, and surfaces of the wharf fill must have changed from time to time to suit the current need. This is about all that I could see with my own eyes. So, not finding any detailed literature on the subject and not being able to locate any living 150-year-old men, I have had to piece together a few comments. These are based on bits of conversation and a few general articles as well as some firsthand experience.

Certainly it must have been desirable to locate a wharf where it was near deep water and where the land approach was practical for traffic on wheels. Protection in bad weather most surely was a factor. And in those days of sailing ships without power, the direction and force of the tidal current must have been considered. Prevailing winds could make a real difference in planning the angles and location of a wharf. The length and depth of the vessel to be berthed must have helped to determine the size of the wharf. Likewise the cargo to be un-

A New Bedford wharf, *ca.* 1885. It is an earth-filled stone wharf with wooden caplogs. A downrigged whaling bark lies alongside. At the next wharf, the whaleship *Niger* dries her sails. William H. Tripp Collection. (73.899.153)



loaded and perhaps temporarily stored must have affected its area. Routine maintenance of the vessels as well as extensive overhauls had to be accomplished at the wharves. Building materials must have depended on availability and cost as well as an assessment of the need for permanency.

With wood very available and cheap, the earliest wharves used this material in many forms. For some, piles were driven close together to form a retaining wall or three-sided bin, the shore side of which was filled with small stones or gravel. Such wharves were subject to the washing action of waves and tide. The pilings were subject to worms and rot. Another form of wood structure was a crib arrangement where logs were built up horizontally, much like a log cabin but with more open seams. These were floated into place and filled with beach or field stones and rocks to sink and hold them in place. Wharves built in this manner were quite durable and not so much subject to wave action, but the wood was still vulnerable to worms and, above water, to rot. Such wharves or piers can still be seen in Maine, along the St. Lawrence River, and in other areas where wood and stone are plentiful.

A more expensive but usually more permanent type of wharf was one made of stone walls with earth fill. The walls were made in different ways. Some were just laid-up rocks with a wide base, especially on the inside, and a narrow top. Others had more elaborate fitted stone walls made of split stone with two or more flat faces. When tools were developed for shaping stone more economically, more regular blocks were used, especially for the upper cap stones.

I am told that many of the big stone wharves in New Bedford (and elsewhere) were built on huge mats of timber shaped to the size of the wharf wanted, then floated into place and held in position with wooden piles. The stone walls were built on top of

Central Wharf, New Bedford, was earth-filled with wooden extensions. From the left are an unidentified whaler, bark *Platina*, *Commodore Morris*, and *Eliza Adams*. The seaweed covered bin in the foreground holds casks of whale oil. The long, low drays at left are designed for carrying the heavy casks of oil. William H. Tripp Collection. (73.899.168)



these mats and this weight plus the fill gradually sank the mat as construction progressed. The fact that it took considerable time to build the walls allowed the mat to become well settled in the mud before the wharf was completed and leveled at the top. This type of wharf building is to me a fascinating project, and one that I would very much like to have seen in progress. I know there must have been all sorts of factors and special situations involved in designing and fastening together the great mat. And many a time the mat must have slipped out of position, resulting in a permanent modification of the original design. Apparently, when completely covered with mud the timber foundation for a wharf will last indefinitely. During recent changes in the Nantucket waterfront a number of huge pine logs were brought to the surface in good condition, after being buried for 100 years or more.

My friend Mr. Linberg at Fairhaven Marine has had many years of experience in wharf and bridge work and he told me of the removal of one of the railroad bridge piers, I think in New London, which supplied several surprises. At some stage, when enough of the stone had been removed, a huge wooden structure came to the surface. It was some 30′ x 80′ x 20′ high of solid wood—12″ x 12″ timbers drifted together. The wood was all in good condition and turned out to be a real extra dividend for the contractor. It is important to realize, however, that once old submerged timber gets back in the air again it is more subject to deterioration than new seasoned wood. This is just what happens to an old wood skiff if left in the water. It will stand many kinds of abuse for a long time, but if hauled out and left to the mercy of quick temperature changes, air, sun, and fresh water, it will not last long.

The whaleship *Charles W. Morgan* is not a skiff, but she is a wood vessel, and it is a happy fact that her bottom, which has always been under water, even though in sand, still appears to be in sound condition. Now that she is to be floated again, and is also to receive a daily wetting down with salt water, deck and topsides, she will be much less subject to opening seams and rot. Daily care is better and cheaper than expensive repair.

I have been rambling on about wharves in general, but the important point is that the *Morgan* is now to have a new and traditional stone wharf of her own, one that is to be similar in concept to the old wharves of New Bedford, but which is being worked out specifically to fit into our Seaport at Mystic. Plans are not as yet complete but considerable preliminary work has been done. The location is to be approximately where the *Morgan* now is, so that at her new wharf she will continue to be the focus, center, and heart of the Seaport fleet. The length of the wharf is to be such that the vessel can lie to either side and face shore or channel, with the width of sufficient dimension so that she can lie across the end. Thus, she can be berthed to take advantage of prevailing summer winds or gain protection from winter gales. In case of a hurricane she will be grateful that she can heel a bit and move slightly with the gusts, thus reducing sudden extra strains to her rigging and hull. She can also look forward to presenting her port side to the sun once in a while and this will be good for her.

The new wharf is not to be exactly rectangular, but rather the end will in general run parallel to the channel. The planned dimensions are approximately 150′ long x 100′ wide. There is only a two-and-one-half-foot rise and fall of tide at Mystic, so a high wall would not be practical for loading or off-loading cargo. The cap will be about seven feet above mean low water. The construction will be of rough stone, and similar in appearance to many of the old whaleship wharves. This means that the stones will vary in size and shape. They usually have several good faces so that they can be fitted in a locked position and also present a



Chubb's Wharf under construction, spring 1974. It was dedicated by the Chubb family in memory of Hendon Chubb at Annual Meeting 1974. (Photo: Kenneth E. Mahler)

somewhat even wall on the outside. There will be oak fender piles on the two sides and, as often was the case in New Bedford, a wooden brow on the offshore end to form an extension. The center will be earth filled and the surface will vary in different areas to fit the need: some wood, some paving block, some bare or with grass or gravel. Correctly designed and placed bollards, a "dead man" for heaving down, a small utility shed, pens for oil casks, and other essentials will all tend to make the *Morgan* feel more at home and will give her admirers a more realistic impression of whaling days.

So much for the general thinking and planning. The new *Morgan* wharf might, for lack of funds, have had to stop or wait right here for many years to come, except for the generosity and thoughtfulness of the Chubb family. Thomas Caldecot Chubb was born in London at about the same time the *Morgan* was built in New Bedford. He and his son, Percy I, were the original founders of the well-known and respected insurance managing firm of Chubb & Son of New York. Hendon Chubb, often called the "dean of American insurance," was Percy's younger brother and a man of outstanding ability and charm. It is in memory of this great man that the surviving members of the family wish to donate a wharf for the *Morgan*. Hendon's wife, now some ninety-six years young, his son Percy II and his wife and six children, and the wife and children of Thomas Caldecot, his other son (now deceased), have all joined together to make this a family memorial.

To have the *Charles W. Morgan* in shipshape condition, tied up as a living vessel to Chubb Wharf, will be an inspiration for all of us now and for others in years to come.

The Alexander G. Law Collection

JOHN F. LEAVITT

What is probably the finest single collection of miniature ship models in the world has been acquired [1966] by The Marine Historical Association through the generosity of Rensselaer W. Bartram, Jr., a Trustee. The collection consists of twenty models of famous vessels, each in its own case, the base of which has a velvet-lined drawer, to contain books or written material pertinent to each model. The scale varies with each model; but all are about the same size – under 10″ in overall length, including bowsprits and booms. On the average, the cases are about 14″ long, 9¼″ deep, and 11½″ high. The designer and builder of this unique collection was Alexander G. Law of Englewood, New Jersey, a former commercial artist who turned to this type of model-making in 1933.

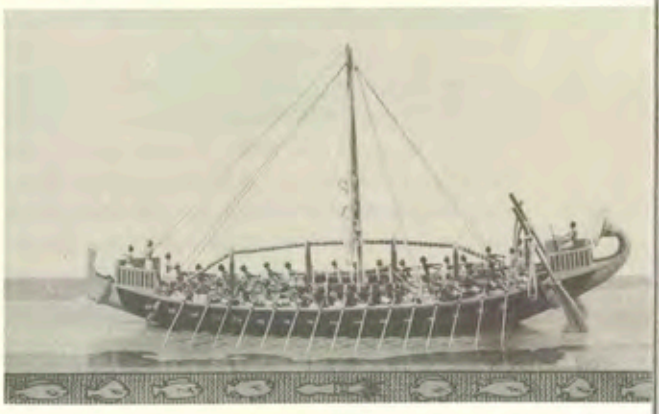
Mr. Law has always been interested in old maps and charts as well as the history of ships; so when deciding upon the type of base to be used, he hit upon the idea of mounting the vessel at waterline level in the center of a decorated chart of the area where the vessel became famous. Following through on the historical angle, he placed a book or other pertinent material in most of the drawers.

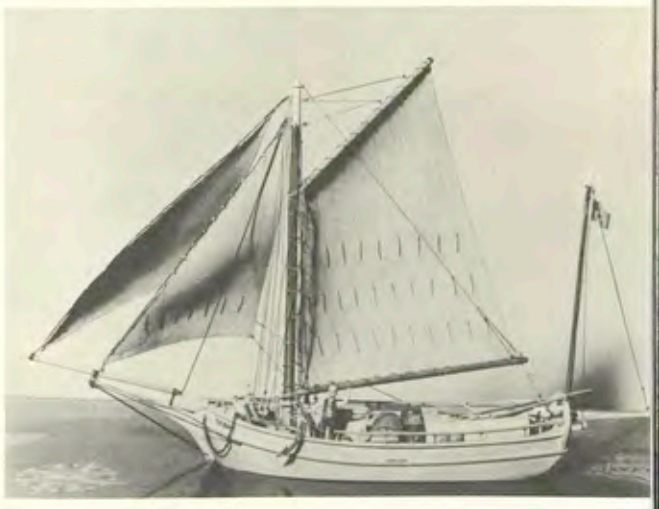
Only a model-maker could fully appreciate the many difficulties encountered and conquered in the long process of building these miniature ships. The very thickness of paint or vanish becomes a factor to be reckoned with, and so does the minuteness of surfaces that have to be glued. For the smallest-size rigging, Mr. Law resorted to the use of human hair.

John F. Leavitt, (1905-1974) was Assistant Curator at the Seaport from 1966 to 1974.

Several of the models are of very old vessels, such as the *Ark Royal*, one of the famous British ships that met and defeated the Spanish Armada in 1588. An even older type is a fifteenth-century carrack, while the oldest of the lot is an Egyptian galley of 1493 B.C. On this model is a full crew of rowers and soldiers, figures which are per-

Below: Egyptian Nile boat, *ca.* 1493 B.C. Thirty oarsmen propel this craft back from the "land of Punt." Mr. Law built this model in 1953 and placed a copy of Gibson's *The Story of the Ship* in the drawer of the case. (66.309). *Bottom: Spray,* which Capt. Joshua Slocum sailed single-handedly around the world in the 1890s. Mr Law placed Slocum aboard and set the model on a chart of the New Bedford–Fairhaven waterfront. (66.328)







Mr. and Mrs. Alexander Law (right) pose with Rensselaer W. Bartram, Jr., in front of several of the Law models. Mr. Bartram was a strong supporter of the Museum. Beside the Law models, he was responsible for the Bartram Building which houses the curatorial offices, the Curatorial Storage and Restoration Building, and the Small Craft Storage Shed. (Seaport Photo Archives)

fect in execution but which have to be viewed through a magnifiying glass to be really studied. Another ancient craft is a Viking long ship, which is also manned by a crew. A Roman trireme, with figures, completes the fleet of very early vessels.

Among the models of ships noteworthy for some special reason are the miniature of H.M.S. *Bounty* of 1789, which conjures up recollections of the most famous mutiny in the annals of the sea, and that of the early British research vessel *Beagle*, in which Charles Darwin was a passenger; the *Beagle* is shown as she lay in the harbor of Buenos Aires in 1832. The most famous ship of the American navy—the frigate *Constitution*—is positioned on a decorative water-color chart along the margins of which are the names of her commanding officers and her most famous victories. Also included in this fleet are the ill-fated Nantucket whaler *Essex*, rammed and sunk by a whale with tragic consequences for most of her crew, and the half-brig *Mary Celeste*, fully as well known. The chart on which the *Mary Celeste* is mounted pinpoints the location near the Azores where she was found abandoned; the model, which reproduces exactly the conditions reported by those who boarded the "mystery ship," is outstanding.

Brig *Mary Celeste*, the mystery vessel found abandoned in December 1872. From descriptions, Mr. Law modeled her just as she was when found, and placed her on a chart of the area in the Atlantic where she was discovered. (66.325)



Mr. Law modeled steamboats as well as sailing vessels. Oldest in this group is Fulton's *Clermont* of 1807; the *Savannah*, the first transatlantic steamer, is included too. Shown steaming through an ice-field, the famous old revenue cutter *Bear* appears as she did at the time she rescued Lt. A. W. Greely and his men, during the polar expedition of 1881. Of particular interest also is a model of the Mississippi River steamboat in which young Samuel L. Clemens, later to become the renowned Mark Twain, served his time as a cub pilot; the names of many famous river pilots are listed on the beveled edge of the base.

Other ships modeled by Mr. Law are the *St. Mary's*, originally a man-of-war in 1847 but best known as the New York school ship; a colorful Foochow pole junk, clumsy in appearance but reputed to be one of the fastest of all Asiatic craft; and Joshua Slocum's globe-girdling *Spray*. The model of the *Spray* is especially interesting, for the figure waving from the deck is actually recognizable as Slocum. Clipper models include a Baltimore clipper and two of the most famous Cape Horn ships, *Flying Cloud* and *Sea Witch*.

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The Law models will be on display when the new ship model exhibit opens on the third floor of the Stillman Building.—*Editor*

What is Past is Prologue

VERMONT ROYSTER

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

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

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

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

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

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

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

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

Vermont Royster, a noted journalist, was editor of the *Wall Street Journal* when he presented this address.

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

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

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

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

When I think back to the mere physical and technological changes wrought in my own lifetime, I marvel. From the automobile to jet planes to television to, finally, the atomic bomb and space ships on the moon – in a single generation there has been a technological revolution unmatched in any prior century.

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

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

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

And I think we forget it at our peril.

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

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

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

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

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

Perhaps we can avoid another kind of arrogance, too. The kind that shows itself in lamentation that never had people such problems as we. Our political problems are mild compared with those met by the people of Williamsburg. Our social and economic problems–whether dealing with



Vermont Royster addresses members at the Forty-Third Annual Meeting, August 1970. (Seaport Photo Archives)

labor or youth or education–are different only in detail from those faced by these forebears. They, too, knew wars, depressions, greenback inflation, technological unemployment, rebellions, civil wars and, sometimes, despair. We agonize over our sons dying in Southeast Asia. In personal terms, I wonder if that is so different really from the agony over sons dying on the far distant Barbary Coast. Or, even, over sons lost in the relentless struggle against the sea.

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

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

Luis Obispo or the old mining camps of Colorado, we can see with our own eyes how it was.

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

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

In the newly opened Mallory Building, Mrs. Clifford D. Mallory, Sr., poses with her son, Clifford D. Mallory, Jr., and Waldo C. M. Johnston beneath the portrait of her late husband. (Photo: Lester D. Olin)



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

On any summer's day, its quays are lined with visiting boats of all sizes, shapes and kinds, moored today just as they would have been in the past, hard by the towering masts of the *Morgan*. Today you will have noticed that many of the new boats, as well as the old, are dressed for the occasion–that is, with flags and pennants spread in the wind in the traditional way of ships on festive days.

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

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

Yes, it is all an illusion. It is, even, a fragile illusion. Yet I, for one old friend, hope the illusion will be as lovingly kept as the physical parts of the Seaport. I would feel a per-



The head table at Annual Meeting, 1970. From left to right: Donald P. Robinson, William Morris, Clifford D. Mallory, Jr., William C. Ridgway, Jr., Philip R. Mallory, Francis Day Rogers speaking, Vermont Royster, Waldo C. M. Johnston, the Reverend Luther Tucker, Oliver Denison III, and Atwood C. Ely. (Photo: Lester D. Olin)

sonal loss if someday the pressure for more space, or the demand of the budget, should force the visiting boats away from the wharfs. What would be left would be just a museum. Interesting still. But bereft of life.

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

Our Mystic Seaport is, then, a cherished place. I hope it will continue to be, because it is a place that needs to be cherished and supported, more perhaps in these days than any other. The more turbulent the times, the more need for quiet places where the people can come to renew their heritage.

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

Let us help those here to keep it so.

MYSTIC SEAPORT MUSEUM: YEARS OF REFINEMENT

1966 "Year of Reassessment."
February–Edouard A. Stackpole resigns as Curator.
20 February–Carl C. Cutler dies.
June–Robert Damm resigns as Education Director, replaced by Michael D. Sturges.
June–Samuel Thompson's Nephew & Co. shipping office exhibit opens.
July–Dr. Charles W. David retires as Librarian, replaced by Gerald E. Morris.
Charles W. Morgan becomes a Registered National Historic Landmark. Plaque placed on board, Annual Meeting 1967.
September–Edmund E. Lynch named Curator.
October–Charles A. Brooks resigns after nineteen years at the Museum.
Fall–Completion of Curatorial Storage and Restoration Building, donated by Rensselaer W. Bartram, Jr.
Ships Committee formed to assess the condition and restoration needs of the Museum's vessels.
December–Franklin Cole resigns as President of the MHA, succeeded by Francis Day Rogers.
Increases since 1961: operating expenses up 94.7%, attendance up 80.3%, membership up 63.5%
300 volunteers give 7,500 hours this year.
Attendance: 444,815.
Membership: 11,461.

1967 31 August–Dedication of Lighthouse.
Ames Fish House and equipment acquired in Lincolnville, Maine.
Attendance: 437,798.
Membership: 12,050.

1968 Spring–New exhibit in North Boat Shed.
19 April–As result of increasing concern over condition of vessels, *Bowdoin* transferred to Schooner Bowdoin Associates, Inc., of Camden, Maine.
21 July–New Shoreham Life-Saving Station arrives by barge from Block Island.
American Maritime Library series joint publishing agreement with Wesleyan University Press announced.
September–First Annual Mystic Seaport Schooner Race.
October–Half-way House arrives from Cape Cod.
Library now has 22,000 books, 145,000 manuscripts.
231 volunteers give 9,300 hours this year.
3,000 yachts during the year.
5 watercraft acquired 1966-68.
Attendance: 548,139.
Membership: 12,556.

1969 "Year of search and refinement."
Spring–Waldo Johnston travels to Europe and Scandinavia to observe ship preservation techniques.
April–Maynard Bray joins staff as Shipyard Supervisor.
June–*Emma C. Berry* presented by F. Slade Dale.
18 July–Annual Meeting. P. R. Mallory Wing dedicated. Basil Greenhill, Director of the National Maritime Museum at Greenwich, England, announces plans for an International Congress of Maritime Museums.
Spar Shed becomes small craft exhibit.
Fall–*Emma C. Berry* restoration begins.
Completion of Small Craft Storage Shed, a gift of Mr. and Mrs. Rensselaer W. Bartram, Jr.
December–Ames Fish House arrives from Maine.
244 volunteers give 10,641 hours this year.
7 watercraft acquired this year; Museum now has 160.
Attendance: 555,164.
Membership: 12,872.

1970 "Year of Decision."
January–George Greenman House purchased from Mrs. Eleanor Walker, daughter of Mrs. Mary Greenman Davis and great-granddaughter of George Greenman.
February–First issue of the *Wind Rose*.

Spring–Executive Committee of Trustees approves concept of a shipyard facility with a lift dock, as a memorial to Trustee Henry B. duPont.

23 April–Publication of *Glory of the Seas*, first book in the American Maritime Library series.

Spring–Small Craft Laboratory begins to function.

6-7 June–First rowing workshop.

14 August–Annual Meeting. Board of Trustees votes to refloat the *Morgan*.

1 September–Edmund E. Lynch resigns as Curator.

Fall–Thomas Oyster Co., Inc., Culling House arrives by barge from New Haven.

Fall–Shipyard Main Shop construction begins.

Boatbuilding classes first offered by John Gardner at the Museum.

December–J. Revell Carr named Curator.

11 watercraft acquired this year.

Attendance: 531,871.

Membership: 11,103.

1971 7 May–*Emma C. Berry* relaunched.

China Trade Exhibit opens in Wendell Building.

1 July–Franklin Kneedler assumes new position of Director for Development.

6 August–Annual Meeting. William C. Ridgway, Jr., elected President of MHA.

December–Keel of whaleship *Thames* presented to the Museum.

10 watercraft acquired this year.

Attendance: 507,101.

Membership: 11,110.

1972 Spring–Model Restoration Shop exhibit opens in Clift Block.

Spring–Fireplace cooking demonstrations begin in Buckingham House.

Spring–Fisheries exhibit opens in Noyes Building.

Summer–Beginning of live demonstrations of maritime skills at the Museum with activities performed by Special Demonstration Squad and chanteyman.

21 July–Annual Meeting. Executive Board votes to purchase Rossie Mill property.

15 August–Museum receives accreditation from the American Association of Museums.

Fall–Restoration begins on bow of *L. A. Dunton*.

291 volunteers give 14,690 hours this year.

13 watercraft acquired this year.

Attendance: 513,685.

Membership: 11,450.

1973 5-6 May–First PILOTS weekend.

May–*Sabino* arrives for one-year trial charter; purchased April 1974.

October–Lift dock completed.

November–Dredging begins for refloating *Morgan*.

6 December–*Morgan* floats free for the first time in thirty-two years. Moves to duPont Preservation Shipyard for bottom restoration.

276 volunteers give 16,420 hours this year.

20 watercraft acquired this year.

Attendance: 569,454.

Membership: 12,294.

1974 Museum now officially called Mystic Seaport, Inc.

Spring–Construction of new wharf for *Morgan*.

June–*Morgan* moves to her new wharf. Connecticut celebrates Maritime Heritage Week in her honor.

9 August–Annual Meeting. Percy Chubb II, donor of *Morgan*'s new wharf, dedicates it in memory of Hendon Chubb.

November–Benjamin W. Labaree named Director of Munson Institute of American Maritime Studies. Robert G. Albion becomes Director Emeritus after twenty years as Director.

7 December–Dedication of New Shoreham Life-Saving Station.

22 watercraft acquired this year.

Attendance: 536,103.

Membership: 12,764.

1975 Spring–Maynard Bray resigns as Shipyard Supervisor.

June–Dedication of R. J. Schaefer Building.

Summer–Oystering exhibit opens.

August–Bringhurst Drug Store renovated.

Fall–Restoration of after end of *L. A. Dunton* begins.

19 October–Dedication of pulling boat

General Lafayette begins Seaport observance of U.S. bicentennial.

303 volunteers give 22,000 hours this year.

21 watercraft acquired this year.

Attendance: 525,993.

Membership: 13,675.

1976 March–*Thames* Keel shipbuilding exhibit opens.

May–Challenge of Independence exhibit opens in Stillman Building.

June–*Benj. F. Packard* Cabin exhibit fully open. First part opened in 1973.

27 July–Dedication of Wimpfheimer Terrace of Sea Sculpture.

31 July-1 August–First annual Antique and Classic Boat Rendezvous at the Museum.

6 August–Annual Meeting. Clifford D. Mallory, Jr., elected President.

15 watercraft acquired this year.

Attendance: 577,978.

Membership: 15,082.

1977 27 May–Figurehead exhibit opens in Wendell Building.

Spring–*L. A. Dunton* returns to her berth after full restoration.

Australia coasting schooner exhibit finished.

September–Williams College-Mystic Seaport Program in American Maritime Studies for undergraduate students begins.

Fall–Sabino enters Shipyard Main Shop for major restoration.

Fall–*Joseph Conrad* hauled on lift dock for the first time to undergo major bottom work.

1 November–duPont Preservation Shipyard becomes department separate from Curatorial Department.

Donald P. Robinson named Director for Ships Preservation and Curator of Ships.

Attendance: 520,059.

Membership: 15,690.

1978 1 January–Waldo C. M. Johnston becomes Director Emeritus. J. Revell Carr becomes Director. Franklin Kneedler becomes Deputy Director.

April–Benjamin A. G. Fuller named Curator. Assumes duties in August.

22 April–New England and the Sea exhibit opens in Stillman Building.

Spring–Training program for apprentices in boatbuilding begins in Small Boat Shop.

24-29 September–Third triennial meeting of International Congress of Maritime Museums held at Seaport.

December–Ames Fish House exhibit open.

Attendance: 517,068.

Membership: 16,645.

1979 1 May–Tugboat *Kingston II* presented to the Seaport by the Electric Boat Division of General Dynamics.

Spring–General Store exhibit overhauled and reopened as "Geo. H. Stone & Co., Groceries and Hardware."

Summer–New Shoreham Life-Saving Station exhibit completed and opened.

22 September–Annual Meeting. Official name changed to Mystic Seaport Museum, Inc.

25 December–Mystic Seaport in existence for fifty years, having increased from two acres in 1931 to seventeen acres of exhibits, forty-four acres total in 1979.

257 volunteers give 24,274 hours this year.

Attendance: 434,059.

Membership: 16,458.



Left: Francis Day Rogers, architect, was an early member of the Marine Historical Association, joining in September 1931. A Director (Trustee) since 1939, he served as Vice President and then as President of the MHA 1966-71. (Photo: Mary Anne Stets). *Below, left:* William C. Ridgway, Jr., an insurance executive, joined the Marine Historical Association in 1941, becoming a Life member in 1947. He served briefly as a Director (Trustee) 1941-42, before entering military service, and was reappointed in 1962. He served as President 1971-76, and has been Chairman of the Board of Trustees since 1976. *Below, right:* Clifford D. Mallory, Jr., associated with his father in the ship brokerage field, joined the Marine Historical Association in 1939 and became a Life member in 1945. He has been a Trustee since 1940. Named Vice President in 1967, he was elected President in 1976. (Photo: Mary Anne Stets)

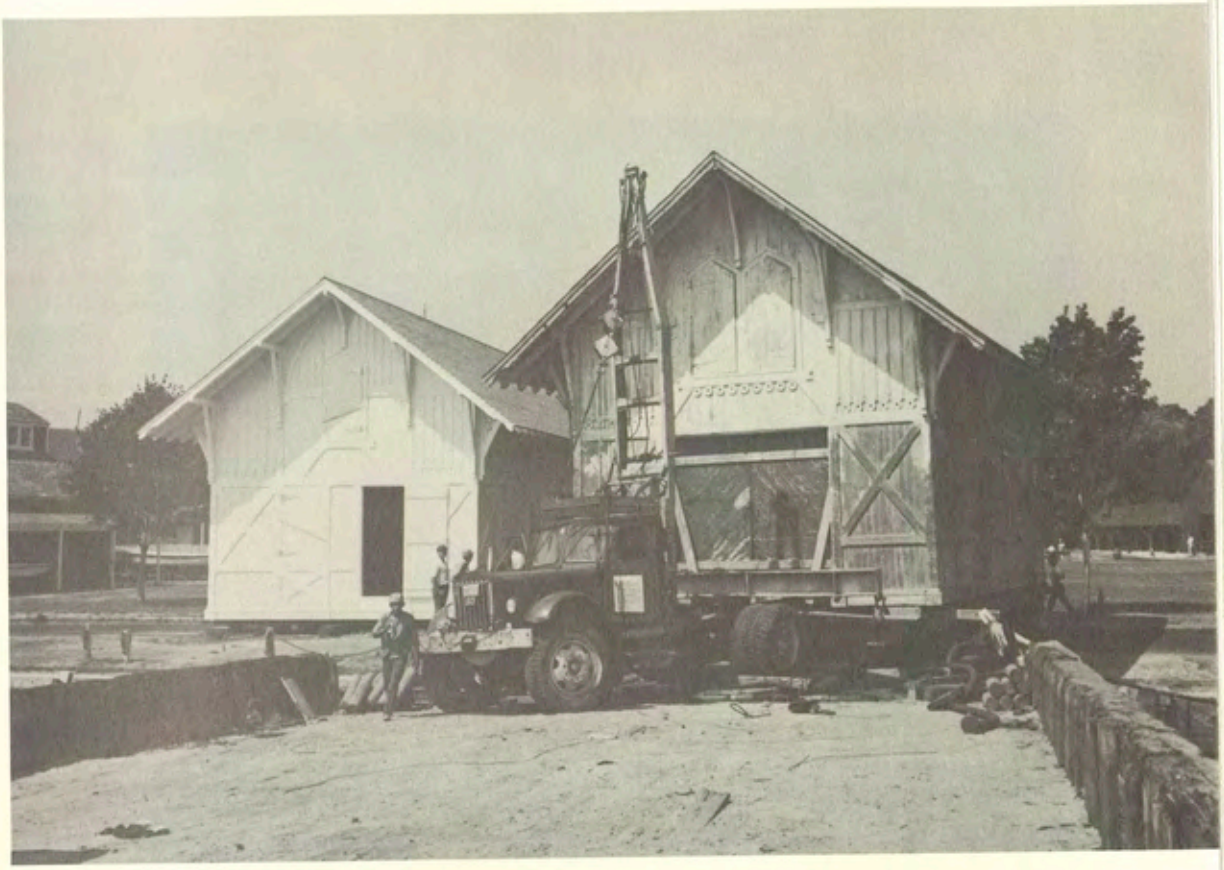








Above: With a background in education, Waldo C. M. Johnston came to the Seaport as Director and Chief Executive Officer in September 1965. Under his direction the Museum began a refinement process which featured major restoration work on the Seaport vessels, highlighted by the refloating of the *Morgan* in 1973. Since retiring as Director in 1978, he has been on the Board of Trustees. (Photo: Mary Anne Stets). *Left:* J. Revell Carr joined the Seaport staff in 1969 as research associate, with expertise in American maritime and art history. Following the departure of Edmund Lynch in 1970, he was named Curator. He was selected to succeed Waldo Johnston as Director and assumed the position 1 January 1978. (Photo: Mary Anne Stets)



Above: New Shoreham Life-Saving Station arrives by barge from Block Island, July 1968. On the left is a replica, built by Seaport staff and presented to the Block Island Club in exchange for the original, which had been built in 1874 and served as a life-saving station until 1890. Restoration of the building took place in stages. Dedicated as a memorial to former Trustee William Brewster in 1974, it was moved to its present location in 1976 and opened fully in the summer of 1979. (Photo: R. L. Christensen).
Right: To complete the Life-Saving Service exhibits, the half-way house, a meeting point for life-saving patrols from adjacent stations, was acquired from the National Park Service Cape Cod National Seashore in Wellfleet, Massachusetts. In the summer of 1968, a Marine helicopter lifted the building from its sandy location and placed it on a trailer for the trip to Mystic. (Photo: Louis S. Martel)



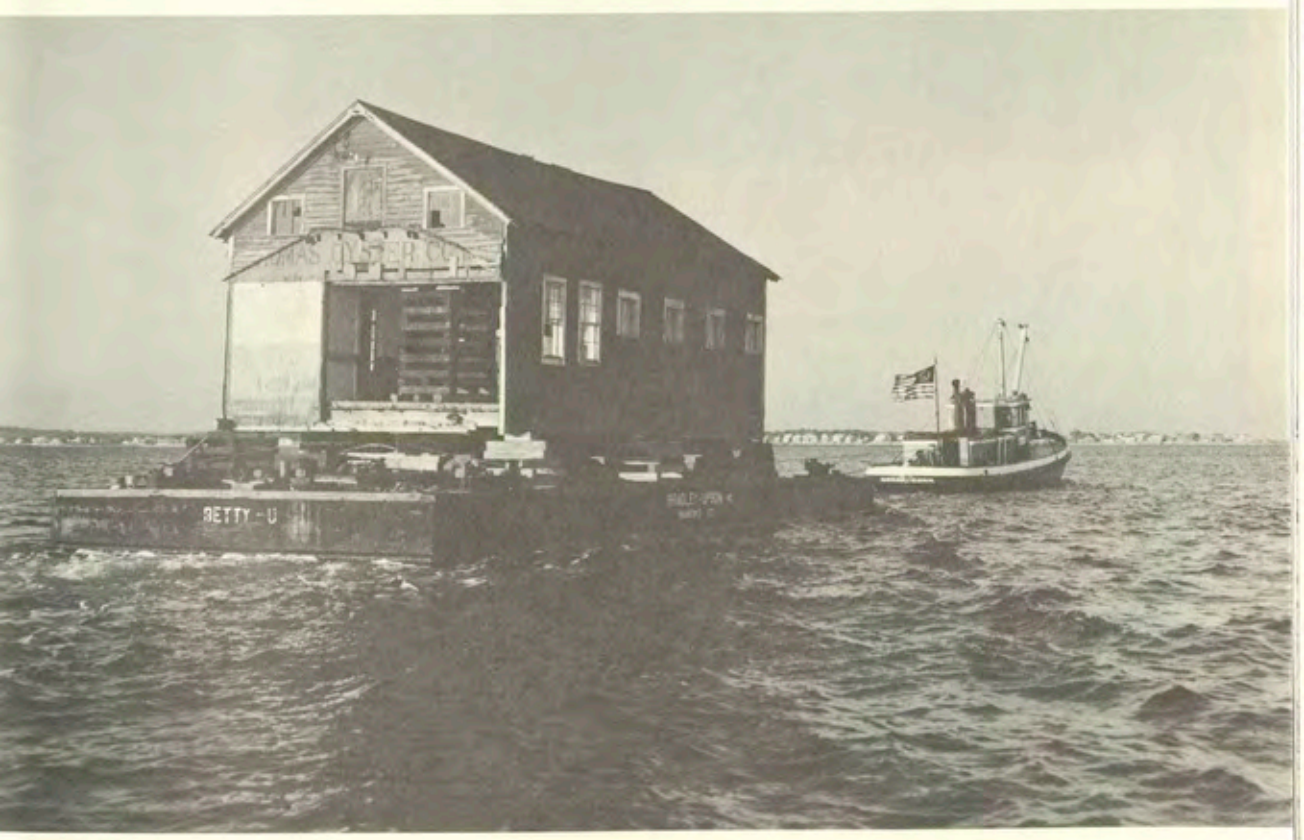




Facing Page, top: The urgent need for protected storage of the rapidly growing small craft collection was met by the Small Craft Storage Shed, presented by Mr. and Mrs. Rensselaer W. Bartram, Jr. Completed in 1969, it was soon filled with such boats as the Connecticut River drag boat, Kingston lobster boat, and double-ended Hampton boat, among others seen here. While not open to the public, access to the storage shed is available to researchers by appointment. (Photo: Lester D. Olin). *Facing page, bottom:* The first Rowing Workshop brought 200 rowing enthusiasts and 40 boats together on a rainy weekend in June 1970. Since the explosion of interest in traditional small craft, largely fostered by John Gardner, Associate Curator of Small Craft, the annual Small Craft Weekend attracts 500 participants and 100 boats each June. (Photo: Lester D. Olin). *Below:* Thomas Oyster Co. Culling House, the most recent building brought by barge to the Seaport, 17 September 1970. Built *ca.* 1874 at City Point, New Haven, Connecticut, it was a culling shop for oysters until 1918. As it was condemned and facing demolition, the owner donated it to the Museum, moving costs being covered by late Trustee Merrill Stubbs. The oyster house is currently undergoing restoration. (Photo: Russell A. Fowler)

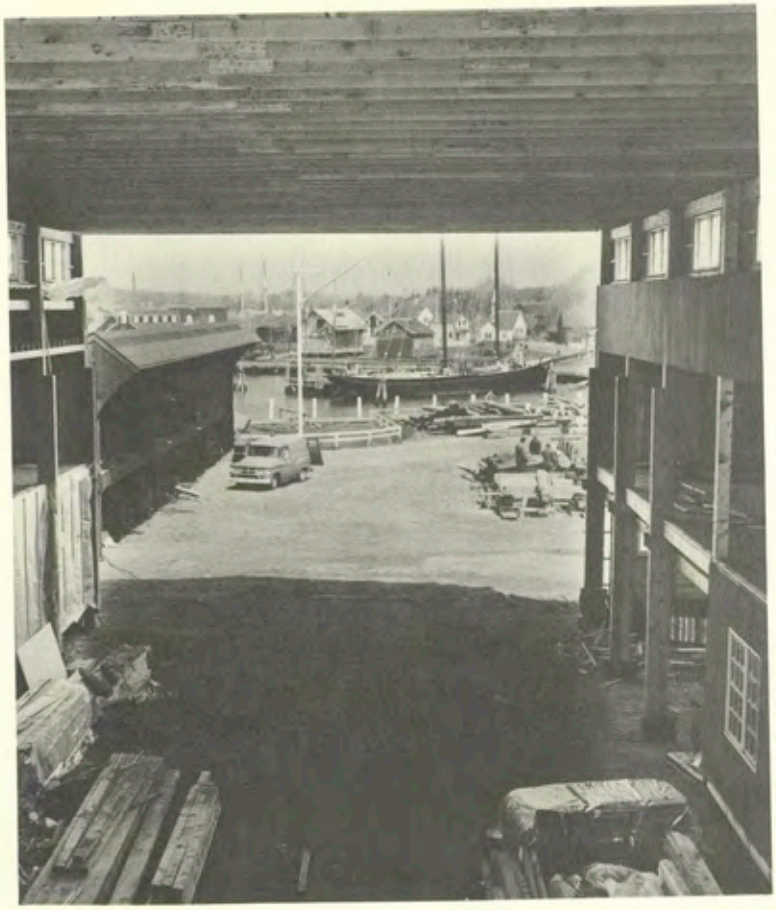


1971 (Photo: Claire White-Peterson)





Curator J. Revell Carr introduces wives of department heads and Trustees to the new China Trade Exhibit in the Wendell Building. The exhibit, stressing Capt. Wendell's participation in the China trade, opened in 1971 and was replaced by the Figurehead Exhibit in 1977. (Photo: Lester D. Olin)

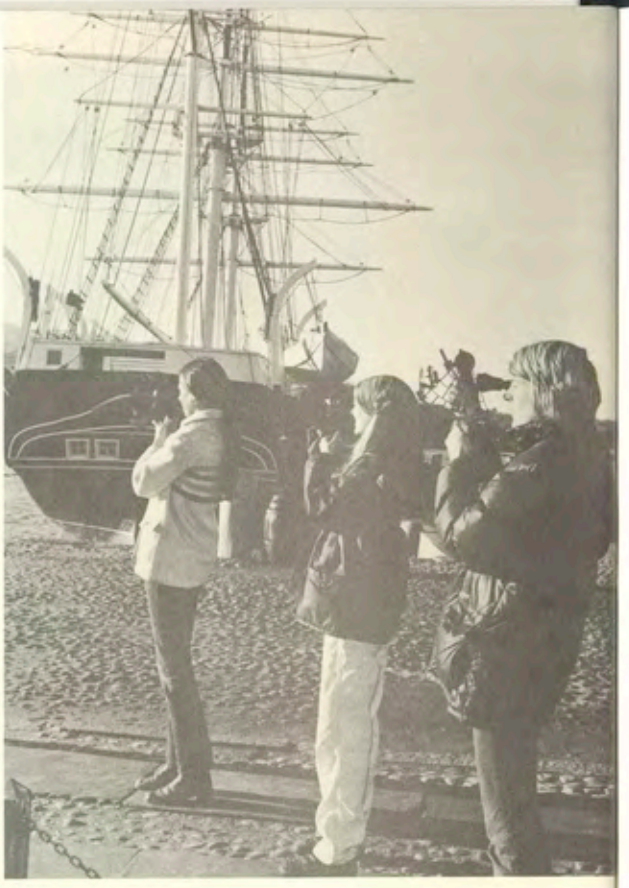


The Henry B. duPont Preservation Shipyard was constructed almost entirely by Seaport staff between 1970 and 1974. The Main Shop was designed to hold a 100-foot hull, and can be modified to include a sail loft floor below the upper windows. Facilities, tools, and skilled and apprentice shipwrights were acquired through 1973 in preparation for the *Morgan* restoration project. (Photo: Russell A. Fowler)





Above: To the tune of "John Kanaka" or another halyard chantey sung by Stuart Frank, first Seaport chanteyman, the "Mod Squad" hoists the *Joseph Conrad*'s foretopsail. To enliven the Museum grounds, the roving Special Demonstration Squad was formed in 1972. Their repertoire has expanded to include whaling, fishing, lifesaving, sailors' arts, and sail setting demonstrations. (Photo: Mary Anne Stets). *Left:* Through the years, the Seaport has been used as the backdrop for several films and documentaries. In the fall of 1972 much of the television documentary "The Man Without a Country" was shot aboard the much disguised *Charles W. Morgan*. (Photo: John M. Kochiss)



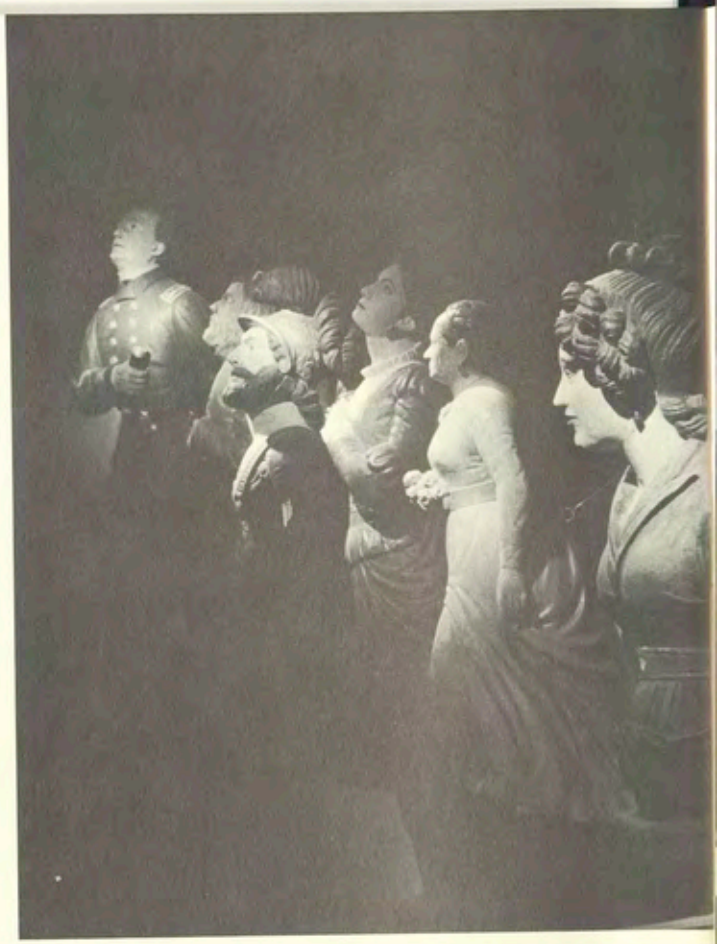
Right: The 1970s saw an increase in the number of college-level programs carried out at Mystic Seaport. The summer Munson Institute dates from 1955, but January programs were organized by several colleges to make use of Seaport facilities, beginning in 1972. The Williams College-Mystic Seaport Program in American Maritime Studies has provided year-round undergraduate study at the Museum since 1977. (Photo: Mary Anne Stets). *Below:* It took a month of dredging and tugging, and a favorable tide, to free the *Morgan* from her sand berth. But the disappointments of November were forgotten when she floated free before dawn on 6 December 1973. (Photo: Lester D. Olin)







Above: Dedication of the R. J. Schaefer Building by Mr. Schaefer and his family, 7 June 1975. Construction of a gallery was considered in 1968 but it was in 1973 that the Schaefer family undertook to finance the project. The Schaefer Building, begun in July 1974, opened in June 1975 with an exhibit of works by marine artist James E. Buttersworth. Publication of Mr. Schaefer's book on the artist coincided with the opening. (Photo: Mary Anne Stets). *Left: Sabino* emerged from the Shipyard Main Shop in the spring of 1978 after having her hull restored through the winter. One of very few surviving coal-fired steamboats, she was brought to the Museum on a trial charter in 1973 and purchased for the Seaport in 1974, through the support of Trustee John Deupree. In 1973 she was the first large vessel on the lift dock and in 1977 the first large vessel inside the Main Shop. Her hull, superstructure, and top deck were restored in three stages during the last three winters. (Photo: Mary Anne Stets)



Right: The latest of many changes in the Wendell Building since 1931 took place in 1977, with the installation of the Figurehead Exhibit. (Photo: Oliver Denison III). *Below:* "New England and the Sea" was partially funded with a grant from the National Endowment for the Humanities. First conceived in 1972, the exhibit was planned in 1975 and 1976, constructed through 1977, and opened to the public in April 1978. (Photo: Mary Anne Stets)



BOOK REVIEWS

Lapstrake Boatbuilding. By Walter J. Simmons. (Camden, Maine: International Marine Publishing Company, 1978. xi + 172 pp. Illustrations, glossary, index. $10.95.)

During the past few years, writing about wood boatbuilding seems to have become more popular than boatbuilding itself. Indeed, the "revival of the wooden boat" has probably caused more trees to fall for pulpwood than for boat lumber. Now, yet another boatbuilding book, *Lapstrake Boatbuilding* by Walt Simmons. Another; yet a bit different from the usual fare in that the author makes his living principally from the building of boats. As a working boatbuilder Mr. Simmons runs practically alone in the recent stampede of boatbuilding authors, the majority of whom have no professional experience.

This book is a collection of observations and opinions about the process of boatbuilding, loosely organized to correspond with the author's sequence of construction. The scope is limited to the building of small lapstrake rowing and sailing boats, although many of the techniques discussed have much wider applications.

The introductory chapters deal with the logistics and organization of boatbuilding, including lumber procurement and use, tools, and shop layout. As in the rest of the book, coverage of this subject matter is rather spotty: the reader will learn a lot about the author's chisel collection, but nothing about his power machinery. Preparatory operations, such as moldmaking and setting up the backbone are presented next, discussion of the actual practice of lofting having wisely been avoided. The description of the setting up of molds for boats with baselines and keels not parallel to the waterline is very confusing due to an error in the text.

The central and most important section is that on planking. Mr. Simmons covers this subject quite extensively; his recommendations about clamps and clamping methods are particularly worthwhile reading. Framing and finishing round out the discussion of hull construction, and the last chapter is devoted to sailing rigs, including suggestions on the making of spars, oars, and mast hoops.

It is difficult to make a technical book easy to read, but the author has done just that by combining a comfortable writing style with clear explanations of his methods, aided by simple but well done drawings (there could have been more), and by good photographs.

Compared to many other boatbuilding authors, Mr. Simmons is very short-winded. His book is neither a basic manual of boatbuilding nor a compendium of techniques; rather, this is a description of one man's methods for building one particular type of boat.

Unfortunately, the presentation seems to be somewhat inconsistent. Some parts of the book are written for the beginner (the glossary defines such terms as "breasthook," "lap," and "spiling"), while other sections require some degree of experience to be appreciated. Sprinkled throughout the text and concentrated in the appendix are references to the business aspect of professional boatbuilding. This information seems quite unnecessary considering the very small demand for additional professional builders of small custom lapstrake boats. (If Mr. Simmons, who is one of the best, must supplement his boatbuilding income by writing books and by selling tools and fastenings, then how many more boatbuilders do we need?)

If you've never built a boat, or if you're a professional or a seasoned amateur builder, most of this book really isn't for you. If, however, you've built a boat or two, and are interested in the type of construction practiced by the author, there's a lot of valuable information here, with an emphasis on practicality and efficiency that can only come from one who treats boatbuilding as an honest trade.

Edward F. McClave
Carpenter, M.S.M.

Best of Uffa: Fifty Great Yacht Designs from the Uffa Fox Books. By Uffa Fox. Edited by Guy Cole. (Camden, Maine: International Marine Publishing Company, 1978. 159 pp. Illustrations. $15.00.)

Anyone who has stepped into a modern sailing dinghy owes a debt of gratitude to Uffa Fox–boat designer, builder, sailor, writer, and critic. His work, trimming weight from the International 14-foot Dinghy Class and redesigning their sections in the early 1930s, revolutionized

small sailing boats, making the planing dinghy possible, and ultimately today's lightweight ocean racers. His fourteens and sailing canoes were unbeatable. And so were his books. For Uffa Fox produced a remarkable series of five volumes from 1934 through 1938; books that drew attention to and criticized yachts–from sailing canoes to "J" Boats. This was a remarkable period–the pinnacle of wooden yacht building–and the series documents the time. These books are long out of print, and International Marine Publishing has done boat fanciers a great service by printing the *Best of Uffa*, edited by Fox's good friend Guy Cole.

The fifty boats included in the reprint read like a who's who of classic boats: Mystic Seaport's *Brilliant, Dorade, Brittania,* the famous schooner *Bluenose, Vamarie, Nina,* Clifford Mallory's *Bonnie Dundee, Stormy Weather,* 12, 8, and 6 meters, 30 and 22-square meters, and Dragons. Other interesting but less well-known boats selected include a Thames sailing barge, a Falmouth Quay Punt, a Bristol Channel pilot cutter, the 'J"-Boat *Whirlwind,* and the first Vertue cutter. Cole's commentary puts these boats into perspective for today's readers, and his introduction summarizes well the remarkable career of the brilliant and irascible Fox.

Included also are some classic Fox stories: sailing 10-square-meter canoes in America, when he lifted the International Canoe Trophy and in the process developed the world's fastest single hull singlehanded boat–the modern sliding-seat canoe; and his cruise from Cowes to France in *Brynhild*, a double sliding-seat canoe. But left out were the tales of sailing his 22-square-meter *Vigilant* to Sweden, and his trip from Cowes to LeHavre and back in his International 14 *Avenger,* just for a race.

Reproductions of the drawings and photographs miss the clarity of the originals but are remarkably good considering that the original plates and drawings have long since disappeared. Nevertheless, go out and buy this book. And plague the publishers for a second, a third . . . until the whole series is reprinted.

Benjamin A. G. Fuller
Curator, M.S.M.

Draggermen Fishing on Georges Bank. By George Matteson. (New York: Four Winds Press, 1979. 138 pp. Illustrations, $7.95.)

The author has produced a very useful volume for youngsters who wonder about life at sea today, or about where the fish on the dinner table came from. With solid, simple language he describes a trip on the dragger *Elsie G.* as she hunts for cod, haddock, and yellowtail flounder on Georges Bank. He describes the whole process, from engine room to otter trawl, and adds revealing chapters on yellowtail flounder; navigation; winter fishing; codfish; the handling of fish once it gets ashore; haddock; wrecks on Georges Bank; the foreign fleets and the 200-mile limit; and the anglerfish. The text is accompanied by excellent photographs and diagrams. This is a good book. While it is aimed for the juvenile reader, adults will benefit from it as well.

Victorian and Edwardian Merchant Steamships from Old Photographs. By Basil Greenhill and Ann Giffard. (Annapolis: Naval Institute Press, 1979. 120 pp. Illustrations, introduction. $10.95.)

We often forget that the nineteenth century was the age of steam and that in less than 100 years the steamship literally drove the sailing ship from the seas in all but a few areas of trade. If the steamship has not been given its due in all the nostalgia for the age of sail, this book, which accompanies *Victorian and Edwardian Sailing Ships* by the same authors, goes a long way toward setting the record straight. After a clear, concise summary introduction on the rise of steam power, the authors present 102 photographs, mostly taken between about 1845 and 1914. They divide the photos into chapters on Passenger Steamers, Cargo Steamers, Steam Tugs, Steam Coasters, Paddle Passenger Steamers, and Special Service Vessels, with a short, informative legend for each photograph. That virtually all of the vessels are British is fitting since Great Britain pioneered so many of the technical advances which resulted in the development of these vessels. There are some memorable views here, especially five views of the incredible *Great Eastern*; lush interiors of transoceanic liners; and two reminders of the tremendous physical exertion demanded by steam power: coolies carrying baskets of coal aboard the *Ophir* at Port Said, and a proud crew of stokers who had, as the authors note, ". . . one of the worst jobs in the history of industry."

Mystic Seaport Museum Publications

Albion, Robert G.

Naval & Maritime History: An Annotated Bibliography. (Fourth edition, revised and expanded). 1972. 370 pp. The only comprehensive bibliography in its field. Cloth $10.00. Paper $5.00.

Ansel, Willits D.

Restoration of the Smack Emma C. Berry at Mystic Seaport, 1969-1971. 1973. 94 pp. Illustrated. 3 foldout plans. Paper $7.00.

Ansel, Willits D.

The Whaleboat: A Study of Design, Construction and Use from 1850 to 1970. 1978. 147 pp. Illustrated, 8 foldout plans. Cloth $12.50. Paper $7.50.

Bray, Maynard

Mystic Seaport Museum Watercraft. 1979. 282 pp. Illustrated. A catalog of 220 craft in the Seaport collection. Cloth $25.00. Paper $18.00.

Cutler, Carl C.

Mystic: The Story of a Small New England Seaport. Second edition 1980. 56 pp. Illustrated. Paper $7.00.

Dickerman, Marion

The Three Founders: Charles K. Stillman, Carl C. Cutler, Edward E. Bradley. 1965. 44 pp. Illustrated. The founders of Mystic Seaport Museum. Paper $3.00.

International Congress of Maritime Museums: Third Conference Proceedings, 1978. 1979. 284 pp. Papers and commentaries delivered during the ICMM Conference at Mystic Seaport. Paper $15.75 North America, $18.00 elsewhere. Order direct from University Microfilms International Monographs, Box 1467, Ann Arbor, Michigan 48106.

Leavitt, John F.

The Charles W. Morgan. 1973. 131 pp. Illustrated. Comprehensive history of the last surviving whaler preserved at Mystic Seaport. Cloth $14.00. Paper $8.00.

Sargent, Daniel, editor

The Captain of the Phantom: The Story of Henry Jackson Sargent, Jr., 1834-1862, As Revealed in Family Letters. 1967. 72 pp. Illustrated. Cloth. $5.00.

Schaefer, Rudolph J.

J. E. Buttersworth: 19th-Century Marine Painter. 1975. 274 pp. 221 plates, 24 in color. Life and works of James Edward Buttersworth. Designed and composed by the Anthoensen Press and printed by the Meriden Gravure Company. Cloth $75.00.

An E. A. Scholfield photo of the steamer *Aurora*, launched by Charles Mallory in 1874. This view of the Mystic River is featured in Carl C. Cutler's *Mystic: The Story of A Small New England Seaport*, which has been revised and reissued to commemorate the fiftieth anniversary of Mystic Seaport Museum.



Stackpole, Renny A.

American Whaling in Hudson Bay, 1861-1919. 1969. 68 pp. Illustrated. Examination of the American whaling industry in Hudson Bay after the American Civil War. Paper $3.00.

Thomas, Barry

Building the Herreshoff Dinghy: The Manufacturer's Method. 1977. 50 pp. Illustrated. 4 foldout plans. Paper $4.00.

Untapped Sources and Research Opportunities in the Field of American Maritime History: A Symposium.

1968. 131 pp. Research opportunities from the colonial period to the present. Paper $3.00.

American Maritime Library Series

(Some books in this series are also available in a special limited edition, slipcased, numbered, and signed by the authors. Information regarding these beautiful collector's items are available by writing to the Publications Office at Mystic Seaport)

Albion, Robert G., William A. Baker, and Benjamin W. Labaree

New England and the Sea. 1972. 303 pp. Frontispiece. 124 illustrations. Index. Story of New Englanders and their involvement with the sea from earliest colonial times to the present. Cloth $15.95.

Baughman, James P.

The Mallorys of Mystic. 1972. 496 pp. Frontispiece. 53 illustrations. Notes. Tables and Figures. Appendix. Bibliography. Index. A story of six generations of Mallorys and their role in America's maritime history. Cloth $22.50.

Beck, Horace

Folklore and the Sea. 1973. 463 pp. Frontispiece. 20 illustrations. Notes. Bibliography. Index. Legends, stories, and tales of the sea. Special $40.00.

Ely, Ben-Ezra Stiles, Curtis Dahl, editor

There She Blows. 1971. 208 pp. 25 illustrations. Appendices. Notes. The author's story of his whaling experiences in the mid-nineteenth century. $10.00.

Fuller, Capt. Joseph J., Briton Cooper Busch, editor

Master of Desolation: The Reminiscences of Capt. Joseph J. Fuller. Fall 1980. 349 pp. Editor's introduction. Notes. Appendices. Bibliography. Index. Reminiscences of the elephant seal fishery at Kerguelen (Desolation) Island in the Indian Ocean during the latter nineteenth century. Cloth $24.00.

Garitee, Jerome R.

The Republic's Private Navy. 1977. 416 pp. Illustrations. Index. Appendices. Notes. Bibliography. A documented study of all aspects of Baltimore's extensive privateering operations on both land and sea. Cloth $17.50.

Kochiss, John

Oystering from New York to Boston. 1974. 251 pp. 87 illustrations. Charts. Line Plans. Appendix. Bibliography. Records the development of the oyster fisheries from the colonial period to the twentieth century. Cloth $14.95.

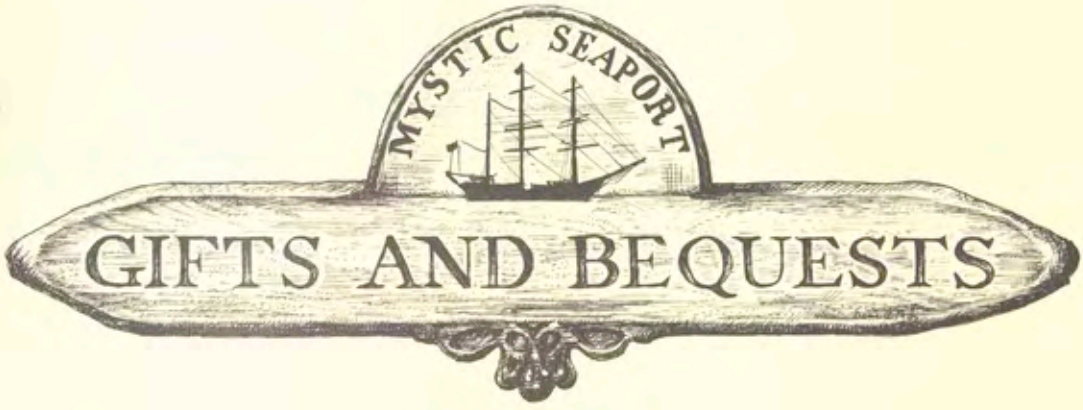
Leavitt, John F.

Wake of the Coasters. 1970. 201 pp. 104 illustrations. An informal history of New England's coasting vessels. Cloth $14.95.

Mjelde, Michael Jay

Glory of the Seas. 1970. 303 pp. 54 illustrations. Notes. Bibliography. Index. The story of a great clipper ship and the men who built and sailed her. Cloth $14.95.

All Mystic Seaport Publications, 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.



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 nonprofit institution publicly supported by gifts and grants. 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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