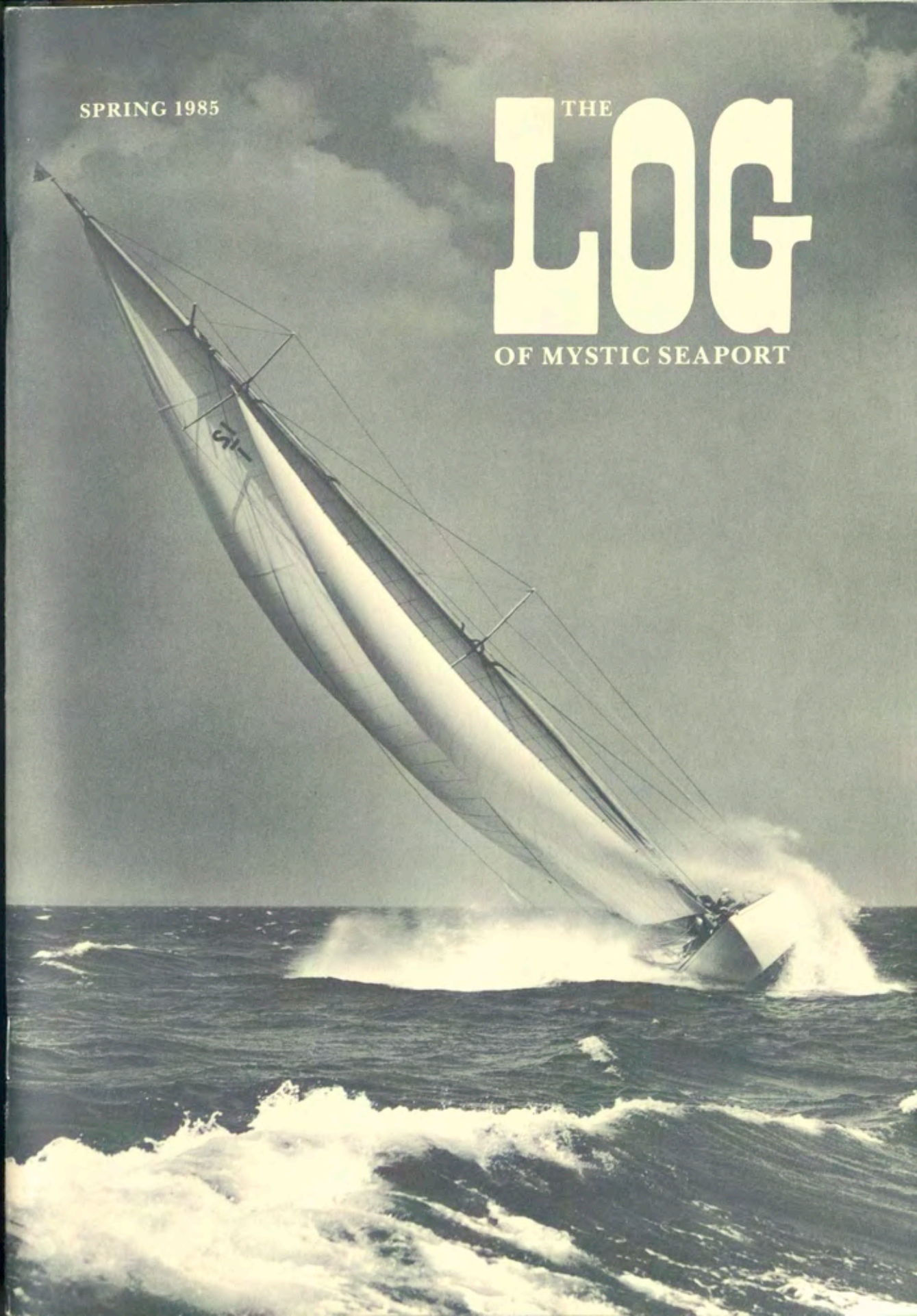
SPRING 1985

THE LOG OF MYSTIC SEAPORT



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FRONT COVER: *Beating to windward, the Twelve Meter sloop* Cotton Blossom II *showers her crew with spray. This is typical of the exceptional yachting photographs in the recently acquired Rosenfeld Collection.*

BACK COVER: *The ship* Joseph Conrad *departs New York for her round-the-world voyage, January 1935. Photo by Stanley Rosenfeld in the Rosenfeld Collection.*

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THE LOG OF MYSTIC SEAPORT

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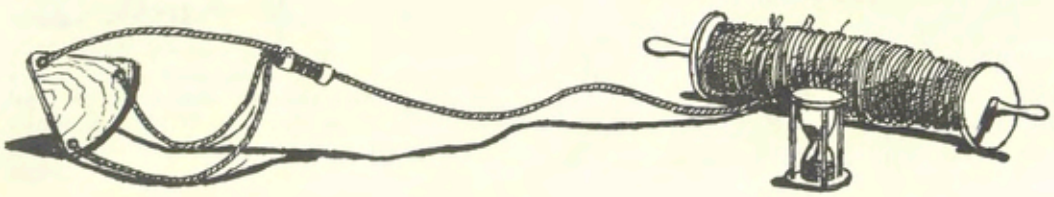
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SIGHTINGS



It has been a fascinating experience to watch Mystic Seaport Museum mature during the last two decades. Solid collections, exhibits, and programs developed in the early years of the Seaport have been refined as our awareness and ability increased. Changes have touched every aspect of the Museum, and this issue of *The Log* presents some of those changes as reflected in our historic photographs collection.

For many years, this institution has been collecting photographs. In addition to our obvious interest in the primary subjects in the photographs–a historic event or a famous vessel–we were also aware that photos of seemingly mundane subjects and everyday life gave us visual "time capsules" or windows into the past. Fortunately, early staff members wisely accepted, in addition to photographic prints, collections of negatives, realizing their historic potential. Until the mid-1960s, it was still the image that was paramount, with little thought given to the photographic print or negative as an object to be conserved and preserved. A serious effort toward this preservation objective has taken place in the last twelve years. Realizing the importance of what we already had, the Conservation Division began administering aid to the negatives and prints in the collection. They developed special storage boxes for glass-plate negatives and treated vintage prints as they would other works of art on paper.

With this interest and awareness, the photographic holdings grew, with new and important collections being added almost every year. This growth included historic motion picture footage, as well as still pictures.

Although the storage situation had been greatly improved by the late 1970s, tens of thousands of the photographs had been neither printed nor cataloged. Through a grant from the Andrew W. Mellon Foundation, a three-year cataloging program commenced in 1981. At the same time, our understanding of what information could be gleaned from these newly-cataloged photographs was demonstrated by the Museum's publication of Andrew German's *Down On T Wharf*, with its careful analysis of photographs in one of our prime collections.

For years, historic photographs have been used in exhibits throughout the Museum; in recent years, there have been two exhibits devoted exclusively to photographs. The first displayed the work of a nineteenth-century Mystic photographer Everett Scholfield, while more recently the full scope of our collection was illustrated in the survey exhibit entitled "A Look Back."

During 1984, two significant changes occurred relating to our photographic collections. A Film and Video Division was established to be responsible for the care and distribution of our Film Archives. This added a new dimension to our offerings, and brought us into the field of video publishing. And as the year closed, we increased our photographic collections enormously with the acquisition of the one-million-image Rosenfeld Collection.

Without doubt, the historic photograph has come to be fully recognized for its importance, and in the pages of this *Log*, the scope of this aspect of our work will be revealed.

J. Revell Carr

A Look Backward

Maritime Photographs from the Museum's Archives

WILLIAM N. PETERSON

On an early spring day in 1930, photographer George E. Tingley of Mystic walked into the study of Dr. Charles Stillman's home. After exchanging brief civilities, Tingley presented Dr. Stillman with two of his own original photographs: handsome platinum prints depicting the battleship *U.S.S. Kentucky* coaling in Fishers Island Sound and the towboat *Sarah J. Weed* in the Mystic River.

This seemingly uneventful exchange can be seen fifty-five years later as a significant occurrence. Dr. Stillman was one of the founders of Mystic Seaport Museum and his house is today the Museum's administration building. The images Tingley presented were, in fact, the first photographs donated to the fledgling Marine Historical Association, now known as Mystic Seaport Museum.

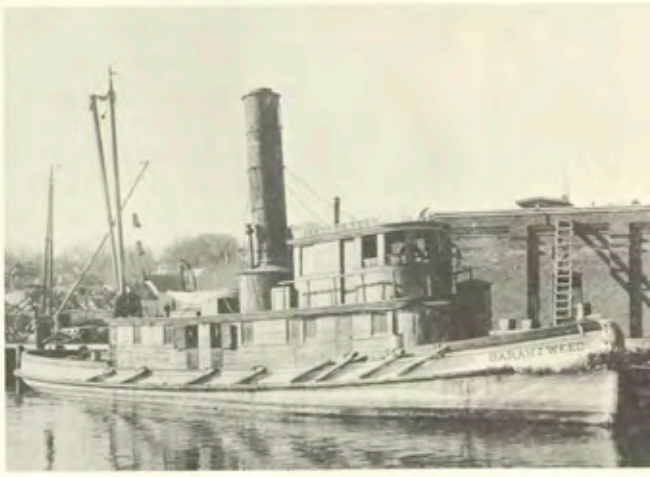
Tingley was a native of Mystic who had learned the photographer's trade as an apprentice to Everett A. Scholfield, beginning in 1884. By 1930, at age sixty-seven, he was an internationally recognized photographer who had won awards in the United States, Great Britain, Germany, Italy, and Russia. He had also won praise from no less a critic than the obstreperous editor of the British magazine *Photograms,* Peter Henry Emerson.

The two photographs Tingley presented

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The Museum's first photographs: the U.S.S. *Kentucky*, ca. 1910 (30.16); and the towboat *Sarah J. Weed*, ca. 1915 (30.17). Both are platinum prints by George E. Tingley.



on that spring day represented more than the first photographs in the Seaport's collection. Since his work and opinions were highly regarded in Mystic, his gift accorded the stamp of approval from this respected citizen toward the aims of the new "marine museum." These images can also be seen as Mr. Tingley's subtle reminder to the Museum's founders that photographs, as well as paintings, prints, and ship models, were worthy of their attention. Perhaps even more subtle was the inference that ordinary working craft such as towboats were as much a part of the maritime story as clipper ships, whaleships, and racing yachts.

The seed planted by George Tingley is now coming into full cultivation, primarily through the efforts of the Museum's Curatorial Department. Between 1974 and 1984 the photograph collection has more than doubled in size. Like Tingley's images, many photographs have come to the Museum as single donations, but most have arrived as part of large collections. The Merritt, Chapman & Scott Marine Salvage and Wrecking Company Collection, which contains over 5,000 negatives and an equal number of original prints, and the Everett A. Scholfield Collection, containing close to 8,000 negatives and 4,000 prints, are examples. The recent acquisition of the Rosenfeld Collection adds a whole new dimension to the photo archives. Containing well over a million images of one kind or another, the Rosenfeld Collection increases the Museum's photographic holdings tenfold.

The Museum's collection covers the full range of photographic processes. Represented are the earliest forms of photographic images such as calotypes, daguerreotypes, ambrotypes, ferrotypes (tintypes), as well as albumen and the various types of gelatin paper prints. Many original negatives are preserved, including early collodion (wet plate) glass negatives as well as the more familiar gelatin (dry-plate) negatives.

In recent years the curatorial staff has actively sought stereographic images. A stereograph has two nearly identical photographs mounted on a card, creating a three-dimensional effect when placed in a stereoscopic viewer. These views were so popular that national distributors such as E. & H. T. Anthony and Underwood & Underwood of New York, the Kilburn Brothers of Littleton, New Hampshire, and many local photographers produced hundreds of thousands annually between 1859 and 1930. Views of maritime interest are well represented within this vast output, but until recently the stereograph was not properly appreciated as an important source for a visual understanding of maritime trades and industries.

While images of early vessels make up the bulk of the photograph collection, many other subjects of maritime interest are recorded. Among these are images of lighthouses, life-saving stations, marine construction, seaside resorts, and portraits of ship captains, their wives, and other people of maritime note. Also included are rare arctic views of whaling and native life, vessel interiors, wrecks, marine salvage, and various harbor scenes.

As the collection has grown, particularly within the last few years, the staff has redefined its collecting goals. Nearly all forms of American maritime endeavors are sought; however, the period of prime interest is between 1839 (the year the daguerreotype was introduced) and 1920. Naval images are no longer actively sought since archives such as at the United States Naval Academy and the National Archives are better able to handle this important area. We have instead begun to focus on American commercial and social maritime history, concentrating on the Atlantic Coast, particularly the area from the Gulf of Maine to Cape May, New Jersey. Photographs depicting yachting, from the nineteenth century to the present, have also become an area of great interest to the Museum. Since yachts

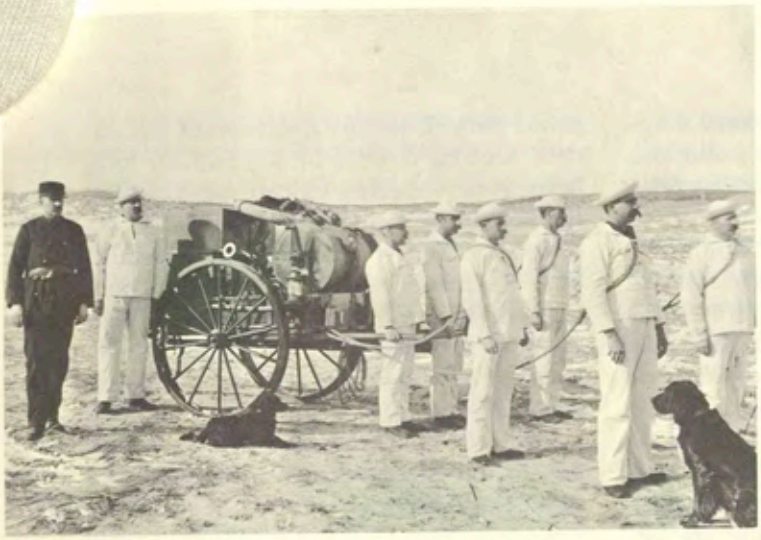
and other pleasure craft have become a significant link between Americans and the sea, it seems proper to document this relationship.

Increasingly, and particularly within the last ten years, requests for copies of historic photographic images from the Museum's collection have nearly tripled. In 1984 nearly 200 outside orders were received, compared to only about 75 in 1974. These requests come from sister institutions or local historical societies, historians, book and magazine publishers, and newspaper reporters. Individuals contacting us for prints range from the shipmaster's descendent seeking a view of his ship, to local homeowners seeking vintage views of their houses. These outside requests alone account for nearly 1,000 prints annually. They are turned out by the Museum's photography laboratory, which is also kept busy on many in-house needs, including publicity, curatorial accessioning, and museum work progress photography.

The following images represent examples of the rich diversity in the Museum's photograph archives.

Several photographers accompanied artist William Bradford to the Arctic aboard the *Panther* in 1869. In this rare print the *Panther* is dwarfed by a 275-foot-high iceberg. Albumen print by Dunmore & Critcherson. (54.1458)



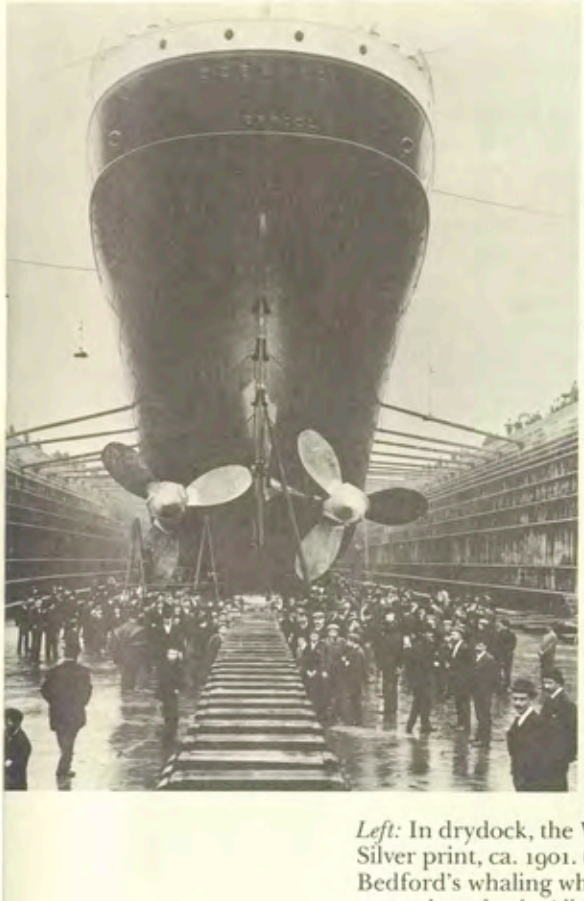




The crew of the High Head (Cape Cod) Life-Saving Station demonstrate hauling their beach cart with breeches buoy lifesaving apparatus (78.72.1), and launching their surfboat (79.58.2). The wreck was drawn in by the photographer, C. N. Taylor of Provincetown. Albumen print cabinet photos, ca. 1897.

Below: In New York Harbor, a floating grain elevator loads grain from two canal boats aboard an ocean steamship. Albumen print, ca. 1888. (60.624.33)



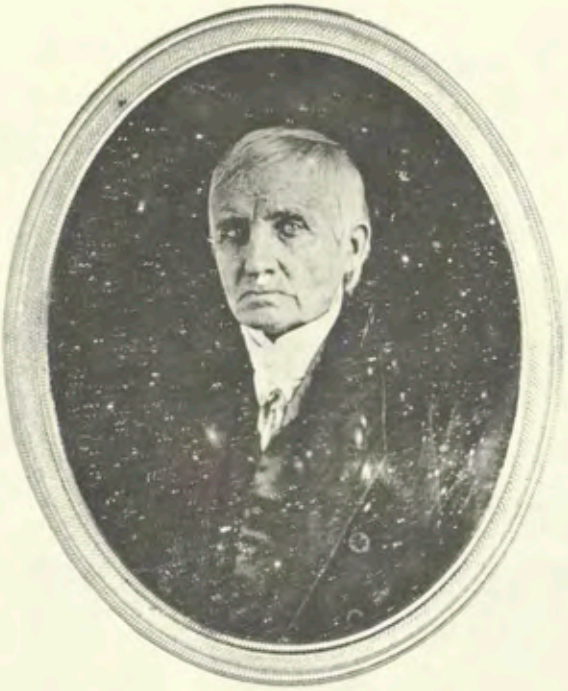




Left: In drydock, the White Star liner *Oceanic* of 1899 towers above a crowd. Silver print, ca. 1901. (50.2603) *Right:* Whale oil casks line one of New Bedford's whaling wharves. Laid-up whaleships are at left; at center is a merchant bark. Albumen stereograph print, ca. 1875. (83.81)

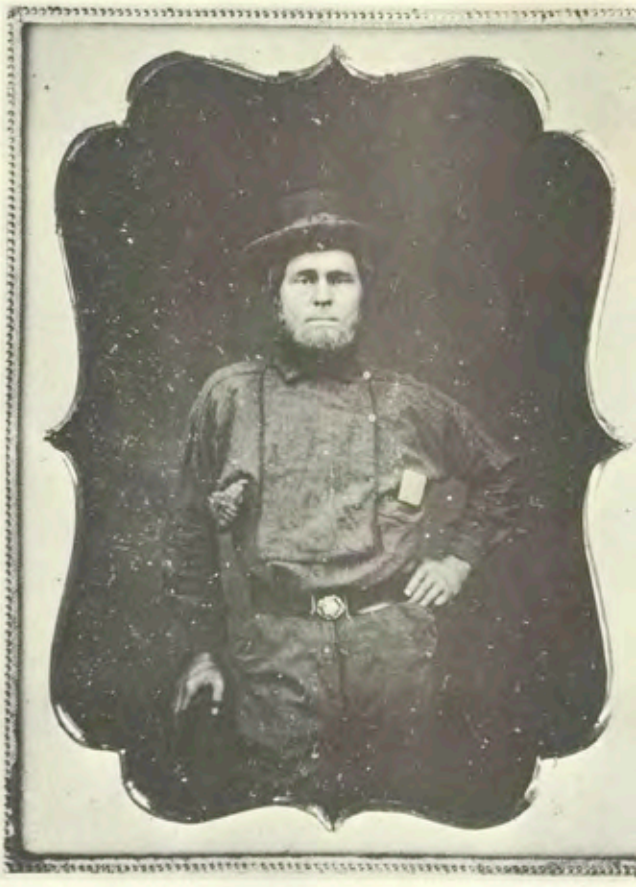
Captain James Waterman Buddington (1839-1928), seated with arms folded, poses with his crew on board the schooner *Margarett* which, in 1909, made the last whaling voyage from New London. Gelatin print, 1908. (39.1305.2)





Left: New Haven merchant Joel Root (1770-1847) began his career as supercargo of the sealing vessel *Huron*. This quarter plate Daguerreotype, ca. 1844, is perhaps the oldest photograph in the Museum's collection. (55.1157) *Below, left:* Emma C. Berry, daughter of Captain John Berry of Noank, Connecticut, and namesake of the Museum's Noank smack, was photographed in 1866, the year the sloop was launched. Albumen print, probably by E. A. Scholfield. (76.99) *Below, right:* James Russell Swift (1823-1863) is believed to have served as an officer aboard the tern schooner *Forest King* of New Bedford in the late 1850s. Quarter plate Daguerreotype, ca. 1861. (79.30.1) *Opposite top:* Somehow, an unidentified photographer convinced New York's Fulton Fish Market employees and South Street draymen to pose for the many seconds it took to expose this rare view, ca. 1868. At right is the cast-iron Fulton Ferry terminal, built in 1863. Albumen print. (64.47) *Opposite bottom:* The corner of South Street and Maiden Lane was at the heart of the maritime commerce of New York and the world. Albumen print by Aligyre & Jenkins, ca. 1868. (40.246)







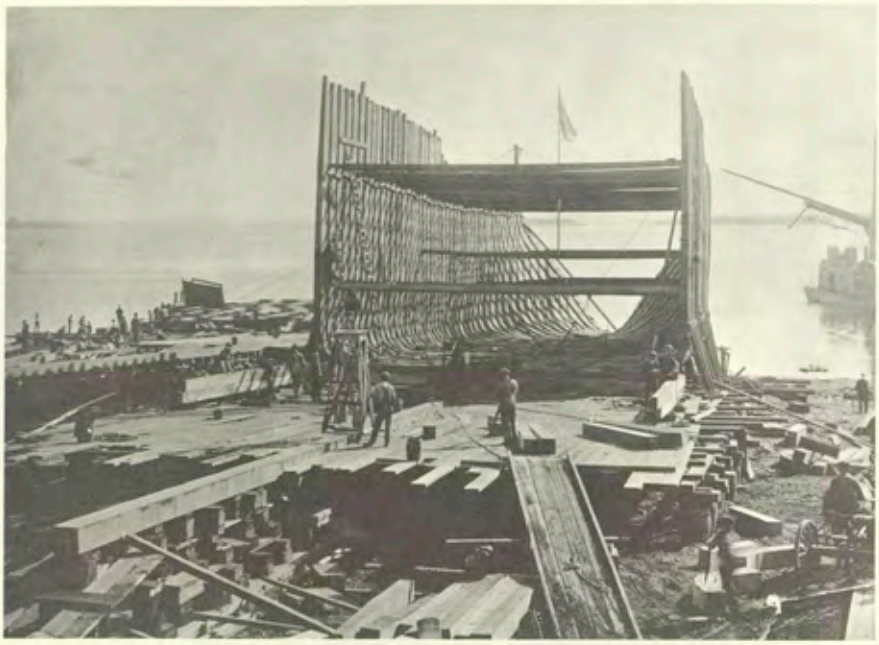


DAVID R. ALLEN'S SON,

SHIP STORES & GROCERIES,

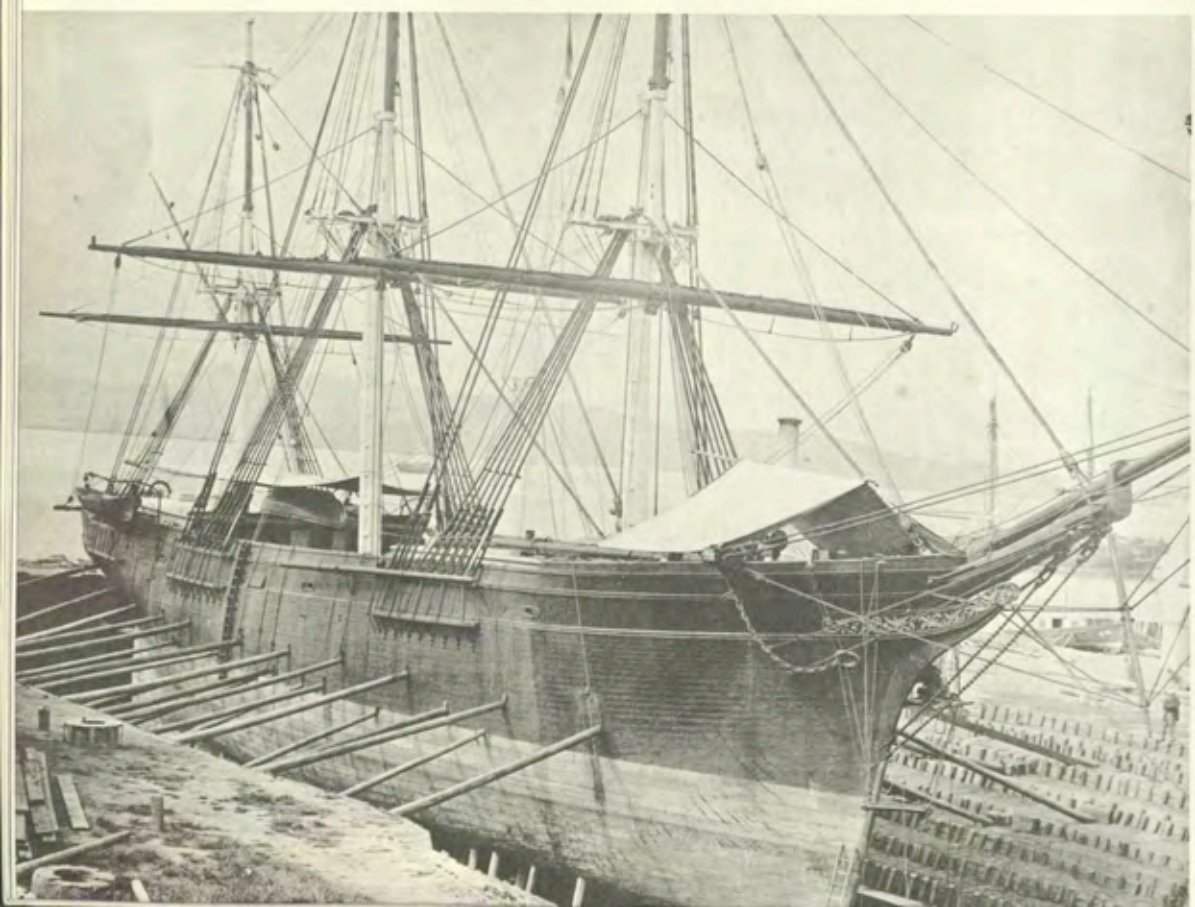
76 SOUTH STREET, corner of Maiden Lane,

New York.



Shipwrights at the Groton Iron Works yard at Noank survey the frames of what may be the four-masted schooner *Francis J. McDonald,* 20 October 1917. Platinum print by George E. Tingley. (74.1037.4)

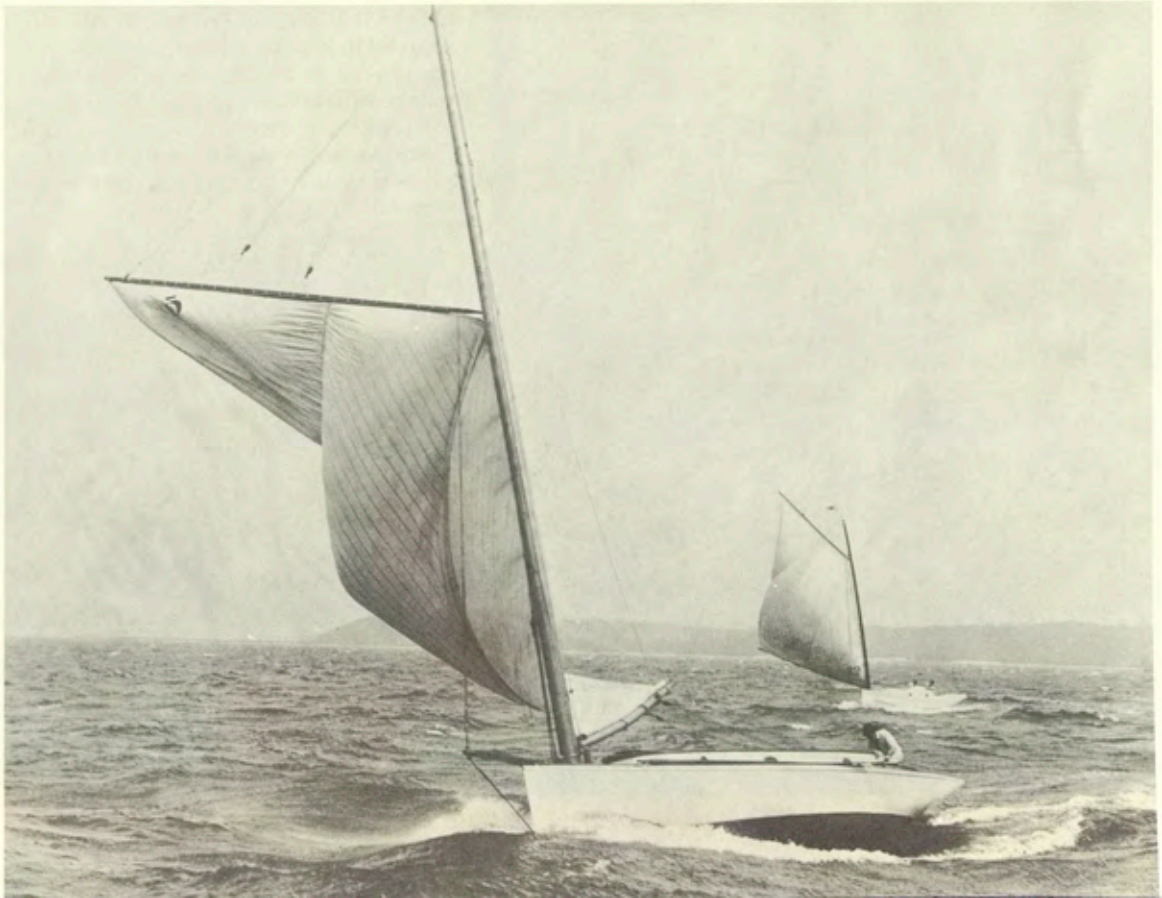
In this unique view, the clipper ship *Archer* undergoes repairs in drydock at Foochow, China, after going aground in the Min River, 1865. The *Archer* was built at Somerset, Massachusetts, in 1852. Albumen print. (84.141.2)





At the Ratsey & Lapthorne sail loft, City Island, New York, "Larson" fits the boltrope onto the head of a J Boat mainsail, 1930. The huge J Boats raced for the America's Cup in the 1930s. Gelatin print by Edwin Levick. (82.17.238)

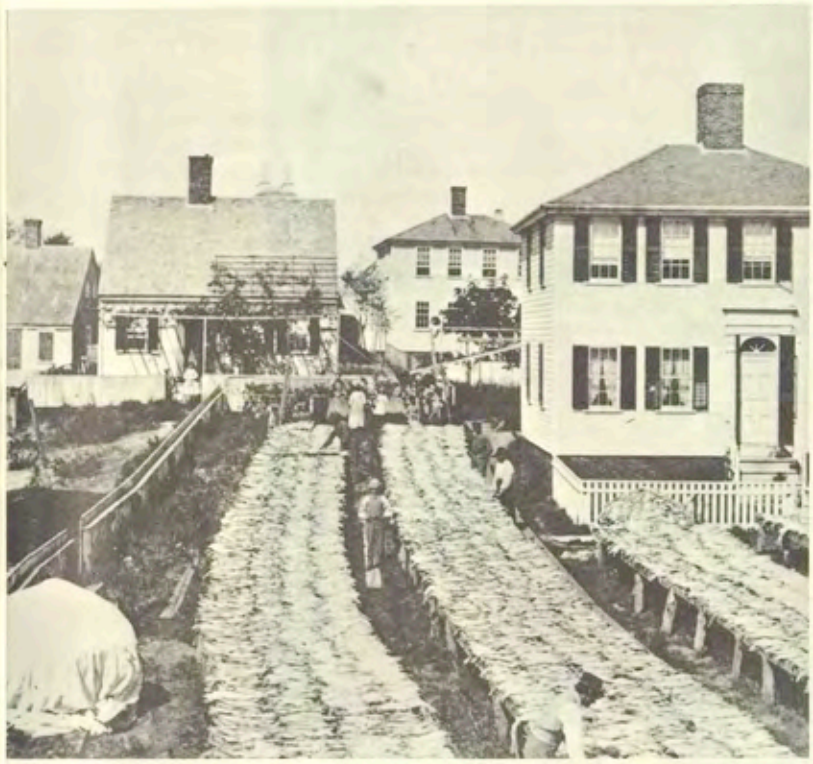
With mainsail scandalized, the racing catboat *Mary* competes in squally weather. Albumen print, probably by N. L. Stebbins, ca. 1884. (80.120.22)



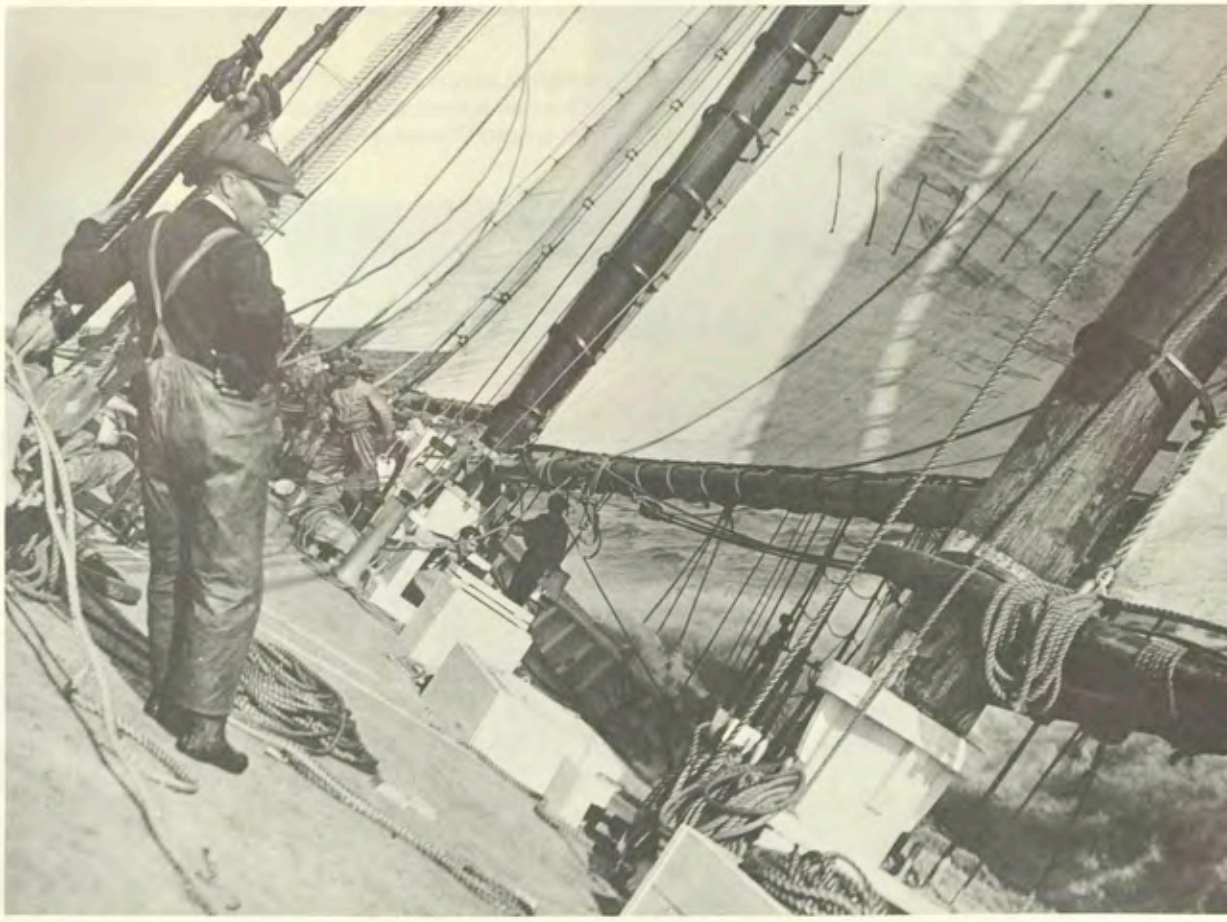


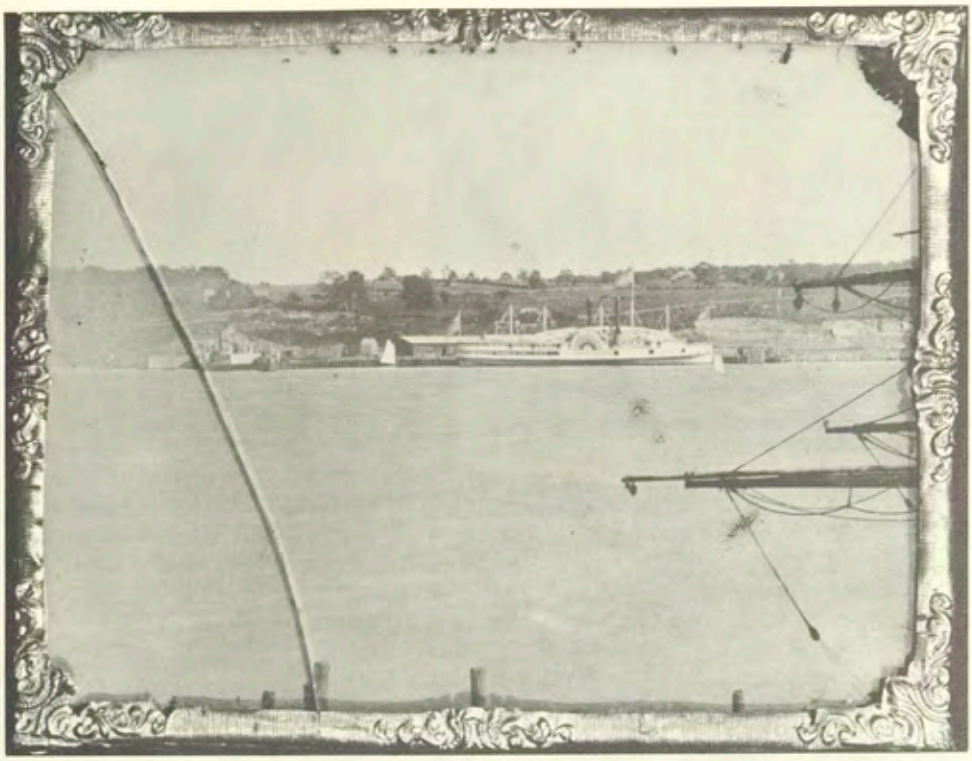


Above: Fishermen of Biddeford Pool, Maine, display techniques of catching, splitting, and drying codfish, while those in the background construct lobster pots. The man kneeling at right holds a stone killick for anchoring a trawl line. Albumen print by Baldwin Coolidge, ca. 1884 (79.18.1) *Left:* Hauled out at Philadelphia's William Cramp & Son shipyard in 1884 to be lengthened by twenty feet, Jay Gould's year-old steam yacht *Atalanta* displays her fine finish. Gelatin (dry plate) negative. (70.78)



Left: Provincetown's important role in the cod fishery is represented in this view of fish flakes for drying salt cod, laid out among the homes. Albumen stereograph print by H. D. White, ca. 1874. (79.176.1) *Below:* White water comes aboard as the fishing schooner *Henry Ford* drives to windward during the 1922 International Fishermen's Races. Gelatin print by Edwin Levick. (56.796)



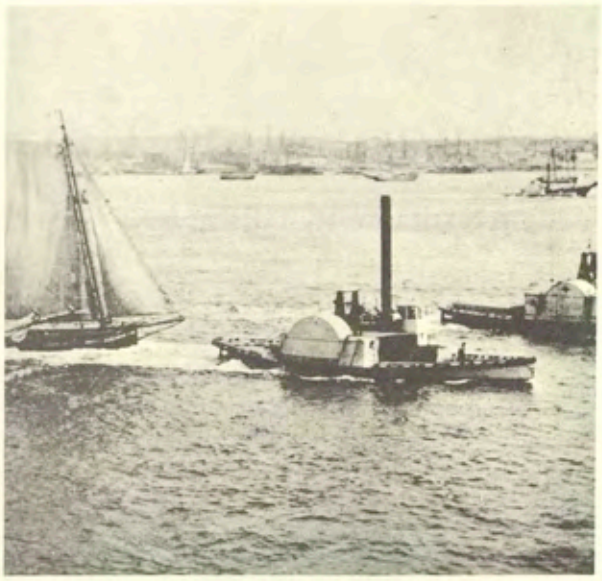


The Merchants Line side-wheel steamer *Commonwealth*, "pride of the Sound," stops at the steamboat wharf in Groton, Connecticut. Built in 1855, the *Commonwealth* burned at this site in 1865. Quarter plate ambrotype, probably by F. P. Kenyon, ca. 1862. (49.1342)

In a backwater of New York Harbor, the derelict passenger steamers *Princeton*, *Naiad*, and *Newark* lie at the wrecker's yard, February 1912. This view is from the Museum's large collection commissioned by the Merritt, Chapman & Scott Wrecking Corporation. Gelatin (dry plate) negative. (64.660.824)



In New York Harbor, two early side-wheel towboats with crosshead engines leave a sloop-rigged lighter slatting in their wakes. This very early albumen stereograph print was made by E. Anthony in 1859. (79.108.33)



The opulence of the large coastal steamboats is displayed in this view of the grand saloon of the Hudson River side-wheeler *Daniel Drew* built in 1860. Albumen stereograph print by E. & H. T. Anthony, ca. 1870. (79.209.4)



Her decks jammed with commuters, the Delaware, Lackawanna & Western Railroad ferry *Elmira* enters her slip on the Hoboken-to-New York run, ca. 1925. Gelatin stereograph print by the Keystone View Company, ca. 1944. (79.209.5)



Interpreting Maritime Photographs

ANDREW W. GERMAN

One picture is worth more than ten thousand words states the Chinese proverb, and for our visually oriented society moving pictures have nearly superseded written words as sources of information. Yet, in the visual barrage we receive each day we rarely give more than a cursory glance to any individual image; nor do we look beyond the surface effect.

The same is true of historic photographs. We expect to see them illustrating history texts, we are often amused by their quaintness, but we rarely study them carefully enough to learn all that we can from them.

A photograph represents an exact moment permanently preserved – sometimes a significant moment, sometimes an artificially posed moment, sometimes a routine moment spontaneously captured. In each case the moment existed within a context that we can attempt to identify and study.

Many of these moments remain most significant for their aesthetic appeal. In such cases the context is principally the aesthetic sense that is represented: either a timeless sense such as is found in a Stieglitz photograph, or a popular sense representing the aesthetic value of a specific period.[1]

For the maritime researcher, photographic landscapes and seascapes, vessel portraits and crew portraits are the equivalent of historic documents, which can provide both aesthetic appeal and documentary evidence. They can be used in a strictly illustrative way, showing what a particular vessel looked like; but good photographs call out to be investigated with the instincts and skills of a good journalist, a good detective, or a good historian. Only then can the context of the view be reconstructed.[2]

To interpret a historic photograph, internal clues must first be collected from the photograph itself. What is going on within the image? What is the subject of the photograph? If there are people in the view, are they working? How are they dressed? (This can help date the photo as well as provide evidence on work clothing.) Are there identifiable vessels? Lacking vessel names, are there details of hull design or rig that could be compared with other photos or newspaper listings of ship movements to establish probable identities? What is going on in the background and at the edges of the image? Since photographers often record the unusual rather than the routine, the margins of photographs sometimes give us the best clues about everyday activities. Is the waterfront bustling or nearly deserted? What sorts of cargo containers are visible? What kinds of signs and posters can be seen? What vehicles are in use? This sort of analysis, obvious as it seems, allows detailed interpretation of a photograph.

Then external evidence is sought. What additional information about the time, place, and activity depicted in the photograph can be found? This process means spending long hours in the library reading period newspapers, maritime journals, government reports, and personal reminiscences for external evidence. Then the information discovered must be sifted to create an interpretive text weighted to match the significance of the photograph.

Look at the photograph entitled "Four-masted bark in Delaware River, 4:40 P.M., 30 March 1907." With that title the picture is

Andrew W. German is Associate Editor at Mystic Seaport. A 1972 graduate of Yale University, he is the author of *Down on T Wharf*, published by the Museum in 1982.



Four-masted bark in Delaware River, 4:40 P.M., 30 March 1907.
3¼ x 5½ in. nitrate negative by Henry D. Fisher. (76.208.116)

worth a few seconds' glance. If we enlarge the view enough the vessel's name can be made out: *Arthur Sewall*. A trip to the American Bureau of Shipping *Record* for 1907 reveals her to be a 3,209-gross-ton steel vessel, 328.6′ x 45′ x 25.6′, launched by Arthur Sewall & Company at Bath, Maine, early in 1899. We are fortunate to find in a good maritime research library that Mark Hennessy wrote an extensive history of the Sewall fleet entitled *Sewall Ships of Steel*. Hennessy reports that the *Sewall* was at Philadelphia to load coal, and quotes a letter Captain Gaffrey wrote to the ship's owners on this very day:

> We finished loading at 3 P.M. yesterday, having on board 4,900 tons on a fresh water draft of 23 feet 1 inch aft and 22 feet 7 inches forward. Was obliged to haul off in the stream immediately as the coal people were in a hurry for the berth. Will you kindly send my wife $1,000 and let her have $100 a month out of my wages. I am buying a house and would like to pay for it.
>
> As the wind is N.E. and our courses are not yet bent we will anchor off Cape Henlopen. Hoping the wind may soon change and let us to sea.[3]

Looking back at the photograph we note that the ship's lower yards are still braced sharp from being at the coal pier, and stay tackles are still suspended from the main and mizzen stays where they were placed to help hoist coal. On her topgallant forecastle deck five or six sailors prepare to bend on one of the rolled sails lying on deck. The stack of a tug on the starboard side suggests that they will soon get underway for the trip down the Delaware.

Turning back to the book we read that the *Sewall* passed the Delaware Breakwater on 2 April, bound for Seattle. She was never seen again.

Now the picture becomes fascinating. We



Baiting trawls at T Wharf, Winter 1912-13.
1-9/16 x 2-7/16 in. nitrate negative by Henry D. Fisher. (76.208.78)

look at a routine situation and know what those tiny men on the deck do not know: they are preparing to sail to their deaths. After pondering this for some time, practical questions come to mind. An American steel sailing ship? I thought American sailing ships were wooden. Carrying coal to Seattle? What else would she carry? What was it like to sail a 300-foot ship like this? What began as a mildly interesting snapshot of a sailing vessel can now be made the focus of a human interest story, a vessel history, and an explication of the early-twentieth-century uses of the sailing ship.[4]

But this photograph has been deceptively easy to interpret. The following entries from *Down on T Wharf: The Boston Fisheries as Seen Through the Photographs of Henry D. Fisher* (Mystic, 1982) illustrate some of the approaches to interpreting historic photographs.

With a photograph that can be dated only approximately, internal evidence can still direct research, and research can often extract factual as well as emotive documentation. In this case the photograph also offers documentary evidence on the decoration of trawl tubs.

Baiting Trawls at T Wharf, Winter 1912-13

The white spars and freshly painted cabin top suggest that this is a Portuguese market boat, owned in either Boston or Provincetown. Portuguese vessels had a reputation for being well kept. Some of the fishermen seem to identify their trawl tubs with symbols–crosses or a ball and stripe pattern–or differing color schemes instead of the numbers of their dories.

Bait was a precious commodity, and fishermen were often hard-pressed to buy or catch the nearly five tons needed by a schooner for an offshore trip. Because they are baiting in port, these fishermen are probably bound for one of the ledges in Massachusetts Bay, the South Channel east of Nantucket, Georges Bank, or the Nova Scotia coast in search of haddock. Cod and halibut were particular about biting only on fresh bait, whereas haddock accepted salted bait such as herring or clams. For haddock, the fishermen could bait their trawls a day or two before making their first set.

Baiting on the fishing grounds in winter was much less pleasant than in port. An observer who made a trip on the *Evelyn M. Thompson* in 1912 reported watching the "men standing about the cabin till after darkness had fallen and huge oil torches smudged their features and gave the only light, paddling bare-handed in boxes of slippery herring and baiting two thousand hooks strung on separate ganges [sic] linked to the most obstinate and cumbersome of lines."

One fisherman stated, "'It's a poor job baitin', you, even with a south wind blowin,' but, says I, it's hard, I'm tellin' you, when the snow's flyin' and your fingers bleedin' with the cold, squidjiggin' them hooks.'"[5]

Sometimes available documentation allows a photograph to be interpreted with an immediacy that helps the reader step into the view.

South Side of T Wharf, 1:00 P.M., 9 November 1908

A sturdy, blanketed dray horse lunches as a fisherman mends a sail aboard the nearest schooner and wharf workers stroll, enjoying what appears to be a warm late-fall afternoon. About twelve schooners are in the south dock; by the end of the day, fourteen schooners will have landed 146,800 pounds of fish, mostly hake, and almost 250 fishermen with money in their pockets.[6]

Coming ashore, all of Boston spread out before the fishermen. Charlie York remembered arriving at T Wharf.

No matter what time of day or night we got in, the first thing we done was to send one of the men to pick up our mail and they was always a clerk on hand to serve us. Our girls and wives and friends had our address, Reading Room, T. Wharf, Schooner *Eva and Mildred*. For three weeks or more we hadn't heard from a soul; they might have been fog for days, with nothing to do but take your turn at grinding out a blast on the fog-horn every three to five minutes. Maybe we'd been beaten by a storm, or had hard luck fishin'. Them letters was a godsend.[7]

Besides the reading room for fishermen, there was burlesque at the Old Howard Theater in Scollay Square; and Austin & Stone's Museum, with acrobatics, vaudeville, movies, and such diversions as "Elnora the picturesque tatooed lady; Solella, the harmonica king; and

South side of T Wharf, 1:00 P.M., 9 November 1908.
3¼ x 5½ in. nitrate negative by Henry D. Fisher. (76.208.490)



versatile Franks and his broom factory." Many watering holes, such as the Atlantic Cafe on Atlantic Avenue at the head of the wharf, also served the fishermen. And there were occasional amusements on the wharf, such as the "laughing haddock," a fish that made a laughing sound when squeezed, sold by a Portuguese fisherman in 1913.[8]

As was the case in every seaport, numerous ways were devised to separate seamen from their money. One writer lamented: "The wharf attracts the bummer, the beat, and the homeless. For here are rich pickings. There are men who exist on the bounty of the fisherman who, with perhaps a hundred dollars in his pocket, seeks some convenient barroom and in generous mood invites all present to partake." There were other activities, particularly for fishermen with money. Stall 19 on T Wharf served as an illicit gambling parlor, with pool and billiards, until being closed by a police raid in June 1912.[9]

Straightforward vessel portraits can be interpreted with a history of the vessel. Sometimes they also allow reference to fine points of vessel design, rigging, sail handling, or shipboard routine.

Leonora Silveira *in Massachusetts Bay, 17 August 1912*

It is Saturday, 17 August 1912, and the photographer is aboard the Boston-to-Provincetown steamer. Outward bound from Gloucester, the *Leonora Silveira* passes the steamer, displaying the power and grace for which New England fishing schooners of the early twentieth century have become famous. The *Silveira* came into Boston on the thirteenth with 50,000 pounds of haddock, 31,000 of cod, 800 pounds of halibut, and three swordfish. Finding the Boston market glutted with fish, her skipper took her on to Gloucester to deliver her fish to the splitters to be salted or processed.[10]

Many details of a schooner under sail are visible here. The topmasts are intentionally sprung forward to keep the forestays tight. The ballooner (jib topsail) sheet to weather loops slackly across the jib and jumbo (forestaysail) and passes through a bullseye on a becket seized to the shrouds. The ballooner downhaul is slack, as is the sail itself. The fisherman staysail between the masts exerts great pressure on the maintopmast, especially when the main gaff topsail is not set, so a preventer backstay has been set up to take the strain off the maintopmast. The main gaff topsail sheet is visible, running from the

Leonora Silveira in Massachusetts Bay, 17 August 1912.
3¼ x 5½ in. nitrate negative by Henry D. Fisher. (76.208.216A)





Isinglass factory, Rockport, Massachusetts, Summer 1912.
3¼ x 5½ in. nitrate negative by Henry D. Fisher. (76.208.221)

furled sail to a sheave at the outer end of the gaff, from which it passes to the deck on the starboard side. The line descending from the outer end of the gaff to the boom is the main gaff downhaul, which is also used as the flag halyard.

The *Silveira,* less than four months old, is departing on her fifth trip to the fishing grounds, but already she shows signs of wear, especially where her dories have scraped her topsides and worn her white boot-top line. One of her dories has a leg-o-mutton sail set, and beneath it two fishermen lean against the dories, watching the Provincetown boat go by. More fishermen are gathered around the trunk cabin, working on their trawls. Note the swordfishing pulpit on her bowsprit.

The semi-knockabout *Leonora Silveira* was launched by A. D. Story at Essex, 5 April 1912, and departed on her first trip on 7 May 1912. She was named for the daughter of her captain and part owner, John Silveira, a native of Pico, the Azores. Her agent was L. J. Costa, Jr., a grocer who represented the largest Portuguese schooner-owning syndicate in Boston, managing seven vessels in 1912. Captain Silveira used his vessel haddocking and shacking out of Boston.

The *Silveira* had a long and fortunate thirty-nine-year career under three names. In 1921 she stranded on Peaked Hill Bars, near Provincetown. Salvaged, she sailed until 1934 as the *Pilgrim* of Gloucester. Stranded in 1934 on Cape Breton, she was abandoned by her owners but salvaged by Canadians and put into service as the *Shirley C.* of Twillingate, Newfoundland. In 1951, soon after being used in the film *The World in his Arms,* she was lost near St. Pierre, loaded with coal.[11]

Finally, some photographs allow broader explication of the context of the view: perhaps an outline history of a seaport or an industry represented in the view.

Isinglass Factory, Rockport, Massachusetts, Summer 1912

Several men lay out wire screens covered with fish sounds (swim bladders), like those in the foreground. Note the booby hatch from some vessel being used as a support for the homemade drying screens in the immediate foreground.

In the name of profit and the spirit of conservation, several parts of edible fish were saved beyond the flesh; for example, cod livers were often saved for their oil, which was used by the tanning industry. Fish sounds or swim bladders, which regulate the specific gravity of fish, allowing them to rise or sink in water, also had com-

mercial uses. The industry was a small adjunct of both the Gloucester and Boston fisheries. Gloucester salt bankers removed the sounds as the fish were cleaned, and they traditionally became a perquisite of the cook. In 1908, Suffolk County (Boston) contributed 87 percent of the 73,000 pounds of sounds recorded, for a total value of $3,100. Large hake caught in the deep waters off Nova Scotia provided the most suitable sounds.[12]

At the isinglass factories, raw sounds were air dried. The dried sounds were chopped and rolled into sheets, then cut into ribbons and dried again. These ribbons of isinglass were used to clarify beer and wine, and as an ingredient in gelatin.[13]

(This photo of an isinglass factory also serves to emphasize the need for breadth of research. The question "what are they doing here?" went unanswered until a similar view was discovered in a book on fishery products published in the 1920s.)

Italian fishermen in the South Dock,
late April 1913. 1-9/16 x 2-7/16 in. nitrate negative
by Henry D. Fisher. (76.208.140)



Italian Fishermen in the South Dock, late April 1913

Three fishermen straighten up their boats as their compatriots sell their catch along the string-piece. The boats are Swampscott dories, used by the Italians before they adopted powerboats, and power craft that bear a resemblance to the "Boston fishing cutter" hulls introduced by the Irish boat fishermen who preceded the Italians.[14] The small tubs hold flounder trawls, which were often baited by the fishermen's families at home.

In the background is the brick building at the inner end of T Wharf, built about 1875. The bay window announces the Master Mariners Tow Boat Company.

The fishermen are straightening up their boats, but they are not cleaning fish at T Wharf. A 1908 ordinance prohibited fish cleaning near the wharf because decaying refuse in the water was a health hazard and made T Wharf a noxious place to visit.[15]

All fish commonly caught alongshore were found displayed in the Italian fishermen's baskets on T Wharf. Flounder was caught in the warmer months; cod, haddock, and hake were taken in winter; and in fall herring were caught by torching at night. The light of a torch on a pole attracted herring to the surface where they could be taken with a dip net, in centuries-old style. When this form of fishing was prohibited in 1911, some Italian fishermen began to use gill nets. They also caught a variety of fish in traps, weirs, or pound nets.[16]

In 1912, Italian fishermen taught Boston consumers a lesson. They suggested that albacore–horse mackerel or what we call tuna–was a good substitute for high-priced beef.[17] Before this time, albacore had not been a popular fish. In 1908, only forty-five tons, worth $5,400, were landed. All of it was brought in by boat fishermen tending traps or weirs.[18] The Italians also pioneered the use of other neglected species, including whiting, skate, shark, and dogfish.[19]

The organization of *Down on T Wharf* itself reflects lessons learned from interpreting the photos contained within. After discovering my grandfather's photographic negatives and sorting out a variety of maritime views, I visualized a publication

featuring the sailing vessel images. When it became clear that the views of fishing vessels offered the greatest variety and depth, I planned to concentrate on the sailing fishermen. The result would have been a handsome book that reinforced numerous stereotypes and false assumptions. As I read further and looked over the images of large and small powered fishing vessels that I had earlier ignored, I realized that the collection's value lay in these very images, which displayed the diversification of vessel types and the transformation of the industry. So rather than glorify the all-sail fishing schooner, I tried to let the photographs and interpretive text emphasize the coincident apex of the fishing schooner and rise of competing technologies.

Fortunately, the photographer had been more objective in his choice of subjects than I originally intended to be. But it is dangerous to assume such objectivity on the part of photographers in the past. Camera and film mechanics hampered an amateur photographer's spontaneity, and the professional was further limited by the marketability of views. Only research and a healthy skepticism can help separate the posed from the spontaneous, the exceptional (unreal) from the ordinary (real).

Visually, a picture is worth more than ten thousand words. But clearly the full value of many historic photographs comes out only when we invest nearly that many words in them.

NOTES

[1]See Beaumont Newhall's *The History of Photography: From 1830 to the Present Day*, 5th rev. ed., (New York: New York Graphic Society, 1982). A selection of stunning maritime photographs treated more for aesthetic than documentary value is Robert A. Weinstein's *Tall Ships on Puget Sound: The Marine Photographs of Wilhelm Hester* (Seattle: University of Washington Press, 1978).

[2]In the maritime field, the best examples of the use of photographs as historic documents that both instruct and provide a foundation for further research are two books by William H. Bunting: *Portrait of a Port: Boston, 1852-1914* (Cambridge: The Belknap Press of Harvard University Press, 1971) and *Steamers, Schooners, Cutters and Sloops* (Boston: Society for the Preservation of New England Antiquities, 1974). Other works that treat maritime photos as historic documents are Edward W. Smith, Jr., *Workaday Schooners* (Camden: International Marine Publishing Company, 1975) and Harry Johnson and Frederick S. Lightfoot, *Maritime New York in Nineteenth-Century Photographs* (New York: Dover Publications, 1980). For uses of photographs see also Robert A. Weinstein and Larry Booth, *Collection, Use, and Care of Historical Photographs* (Nashville: American Association for State and Local History, 1977). William N. Peterson discusses identifying and dating historic photos in "Early Mystic Photograph Identification," *The Log of Mystic Seaport* 25 (Winter 1973): 129-39.

[3]Mark Hennessy, *Sewall Ships of Steel* (Augusta: Kennebec Journal Press, 1937), p. 478.

[4]These questions can be answered by reference to Hennessy's *Sewall Ships of Steel;* John G. B. Hutchins's *The American Maritime Industries and Public Policy, 1789-1914* (Cambridge: Harvard University Press, 1941); and Charles R. Page's "An Account of a Voyage Aboard the Square-Rigged Sailing Ship *Arthur Sewall* from New York to Yokohama," *The Log of Mystic Seaport* 27 (August 1975): 51-60.

[5]"Fifteen Days Aboard a Fishing Schooner," *The Outlook* 103 (1913): 138.

[6]*Gloucester Daily Times*, 9 November 1908. Note the fish cart. These photographs of T Wharf, which provide clear evidence of fish cart design, were used for reference when the Seaport had two fish cart replicas built in 1984.

[7]Harold B. Clifford, ed., *Charlie York: Maine Coast Fisherman* (Camden: International Marine Publishing Company, 1974), p. 37.

[8]*Ibid.*, p. 63; *Boston Post*, 6 September 1908, p. 17; *Fishing Gazette*, 4 October 1913, p. 1273.

[9]James Thomson, "The Fishing Fleet at Boston," *Harper's Weekly*, 6 December 1913, p. 22; *Fishing Gazette*, 8 June 1912, p. 723.

[10]*Gloucester Daily Times*, 13, 14, 17 August 1912.

[11]Gordon W. Thomas, *Fast & Able* (Gloucester: Gloucester 350th Anniversary Celebration, Inc., 1973), pp. 170-72.

[12]Donald Tressler, *Marine Products of Commerce* (New York: Chemical Catalog Company, 1923), pp. 488-89. U.S. Bureau of the Census, *Fisheries of the United States, 1908* (Washington, D.C.: Government Printing Office, 1911), p. 160.

[13]Tressler, *Marine Products of Commerce*, pp. 488-89.

[14]See Bunting, *Portrait of a Port: Boston, 1852-1914*, pp. 214-15; Howard I. Chapelle, *The National Watercraft Collection*, 2nd. ed., (Washington, D.C.: Smithsonian Institution Press, 1976), pp. 261-62.

[15]*Boston Post*, 6 September 1908, p. 7.

[16]*Fishing Gazette*, 5 December 1908, pp. 1358-59; *Gloucester Daily Times*, 14 February 1914.

[17]*Boston Post*, 28 July 1912, p. 18.

[18]U.S. Bureau of the Census, *Fisheries of the United States, 1908*, p. 162.

[19]*Fishing Gazette*, 1 May 1915, p. 548.

Photographic Preservation at Mystic Seaport

BENJAMIN A. G. FULLER

Maritime museums and historians whose main interest lies in the last century have a terrific resource: the photograph. While photography dates from the first daguerreotypes in 1839, marine photographs other than harbor views are rare before the Civil War. But with an expanding market and improved techniques, beginning in the 1870s, the photographic maritime record becomes quite good. Through the means of the camera, we can visualize accurately the scene in the last days of commercial sail, the heyday of the steamship, the advent of pleasure boating, and the transformation of the waterfront wrought by marine gasoline and diesel engines.

Like all records, the photographic record must be used with care. Photographers, especially in the early days, were highly selective in choosing their subjects. Commercial photographers dominated the early photographic scene, and they took pictures of subjects that would sell. Amateurs were conditioned by cultural standards that valued a carefully composed scenic over a candid shot, a posed photograph of a captain and crew over sailors at work. Equipment limited subject matter. Photographers, hampered by tripod-mounted cameras and slow film, became skilled at choosing moments with little motion. If they went to sea at all, it had to be aboard a relatively large craft on a calm day. By the turn of the century, flexible films and shutter lenses freed the photographer from the discipline of the tripod; cameras were becoming more portable. For marine photographers, this meant that it became increasingly possible to shoot their subjects in action.

For historians of yachting, the photograph provides an especially valuable record. The medium's popularity and portability grew at about the same pace as did people's interest in taking to the water for pleasure in sailboats, rowboats, canoes, and motorboats. Indeed, photographic printing was well understood by the 1907-1910 period, when *Yachting*, *Motor Boat*, and *MotorBoating* joined the well-established *Rudder* in recording the pleasure boating scene and in providing a commercial outlet for marine photography.

Historical photographs have an Achilles heel: their creators, like the makers of most artifacts, did not make them to last. Photographs only needed to be permanent enough to serve immediate needs; a future historian or museum was not the audience the photographer had in mind.

Perhaps the major responsibility of a museum towards the future is the preservation of its collections: making artifacts last longer than their makers intended, the goal being an indefinite life span. With historical photographs this is especially difficult. To begin with, photographs often arrive in large quantities, and their condition can be deplorable. Besides being dirty, torn, and insect infested, photographs may be victims of their chemical composition. Stability is a direct result of processing care, materials used, materials for mounting or storage, exposure to light, climate, air pollution, and

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knowing or unknowing abuse. Changing and correcting these problems, once photographs get to a museum, is an expensive and tedious task.

In the case of historical photographs, more so than for most other artifacts, demand for accessibility and reproduction raises additional problems. As usual, the best conditions to preserve artifacts, run counter to those needed to carry out the museum's educational mission of using its collections as a window to the past. In today's visually oriented culture, photographs are in demand to help interpret and understand other artifacts in museum displays and to illustrate books and articles. Our reliance on visual media has created a demand to know what the past looked like. Thus historical photographs, each a frozen visual moment in time, need to be retrievable and reproducible. This is no easy task, for something as humble as an attic shoebox can contain a hundred or more unique images, each needing catalog cards and some way of visual retrieval.

From its beginnings, Mystic Seaport has collected photographs. In the 1970s, with the increasing realization of their value, the Museum's collections grew greatly, and the Museum began a serious photographic preservation program.

Each type of photograph has its own preservation problem, which depends on its composition. Nitrate-based film is highly flammable and can decompose in high temperature and humidity environments. Glass negatives are heavy, fragile, and often have peeling emulsions. Photo prints are frequently found permanently mounted on highly acidic paper backings, which are sometimes historically important themselves. Other photographs may have been mounted to protect them from handling before the danger from acidic backing materials was well understood. Color prints, negatives, and slides are especially sensitive to light and can be chemically very impermanent. Indeed, with today's heavy reliance on color and instant pictures, it is not improbable that tomorrow's historian will have a poorer photographic record than we now have. Processing, too, can have an impact on a photo's longevity. Chemicals left in prints or negatives insure their gradual deterioration. Finally, readily available protective envelopes, mounts, and albums in which photos are often found virtually always need to be changed due to their acidic nature. With all of the things that can destroy photographs, it is often surprising that so many have survived!

The top priority, and the basis for all photographic preservation, is proper climate control. No matter what type of photo, its life is vastly increased if it lives in a lightless, stable environment, with filtered air, humidity in the 40 percent range, and temperatures running between 65 and 70 degrees Fahrenheit. If the temperature can be kept lower, and the humidity between 25 and 30 percent, so much the better, but those conditions are a bit difficult for those who need to work on the collection. Color materials and nitrate films can be kept for long periods only by freezing in a low humidity atmosphere.

The second priority is proper storage materials and methods. Containers, whether negative envelopes, transparent print sleeves, or boxes, need to be non-acidic, and put together with inert glues or without glue at all. Photographs and negatives need to be transferred to these, with any information on their original storage envelope being transferred at the same time. By the late 1970s both of these steps had been carried out for the majority of the Museum's photographic collections.

Accessibility was the collection's major weakness. Only small parts of it had been cataloged and had copy prints available. To use it generally involved long searches through boxes of original material. This was both time consuming and harmful to the original items.

In 1979, the Museum began to seek funds

to catalog the entire photographic collection, by then numbering about 18,000 flexible and glass-plate negatives, and what was estimated to be about 11,000 original prints. In October of 1980, funding for the project was received as part of a larger grant from the Andrew W. Mellon Foundation, the overall purpose of which was to make the Museum's collections more accessible to scholars and to the public. Work began in the spring of 1981, with the hiring of a photographic cataloger and a darkroom technician, working under the direction of Associate Curator William N. Peterson.

For each negative, a direct duplicate negative and two contact prints were made. Each contact print was mounted on a catalog card upon which appropriate information was typed. Considerable care in transport was needed, since at Mystic the storage areas, photo lab, and cataloging office are widely separated. If items were not returned to their proper envelopes after processing, future location was exceedingly difficult. It took almost two and one-half years to complete the work on the negative collection, about 20,000 pieces.

With time and funds running short, work on the print collection began. This proved to be slower, as it took more time to make high quality copy negatives of each print, for the two needed contacts. There also proved to be far more historic prints than originally thought, since in the early years of the Museum many prints had gone into a visual reference file carefully mounted onto cards. When records were checked, a large proportion of this collection proved to be original historic photographs, not copies obtained from other museum collections. By the end of the project, only about 3,500 had been processed: about a tenth of the estimated collection. Work continues, but at a much slower pace: 200 items or so a month instead of several hundred a week. This is enough to keep up with the collecting rate and nibble at the backlog, but additional funding will be needed to complete the job.

The Museum began looking into ways to accelerate the rate of progress shortly after the Mellon-funded project was completed. Acquisition of a small computer speeded up considerably the creation of catalog cards. The potential of xerography was being investigated, to make prints visually retrievable, albeit without the ease of a contact print mounted on a catalog card.

The acquisition of the Rosenfeld Collection, however, will mean a major shift in our photographic collection emphasis. From a significant, but not overwhelming, curatorial collection, the Museum's photographic collection has grown to be a major museum responsibility. With more than a million images in the Rosenfeld Collection – black-and-white negative boxes alone occupy thirteen pallets stacked four feet high – accelerated cataloging methods will need to be devised. Preservation of a collection of

The J Boat *Ranger* glides past the four-masted schooner *Herbert L. Rawding* off New London, 1937, in this photo from the Rosenfeld Collection.





This 3¼ x 4¼ in. glass plate negative in the Rosenfeld Collection depicts the potential America's Cup defenders *Jubilee* and *Colonia* hauled out at Erie Basin, Brooklyn, 1893.

this size is a major undertaking, one for which there will probably be no shortcuts.

The initial objective will be to get the collection arranged the way it was when last used actively by the Rosenfeld studios. This will take place in a newly renovated climate-controlled storage area, with an adjacent work area. Decisions will then be made about breaking down the immense task of storage and retrieval improvement into manageable bits in order to make the most useful parts of the collection available the soonest.

The improvement of cataloging and storage conditions for the entire collection will take years. Each negative, whether glass or flexible, will need to be placed into a new envelope of stable materials. Information on the outside of old envelopes will need to be recorded, and each group will need a new box. The large color-slide collection (estimated at a quarter of a million pieces), with images dating to the early days of color photography, will need to be stored in freezers to arrest fading of their colors.

An improved catalog will undoubtedly be computerized, as will image retrieval, since the conventional catalog card and contact print route will be too bulky, not to mention too costly and time consuming. In this, the Museum will be in the technological forefront, since there are only a handful of photographic cataloging projects now using these techniques. The most likely technique will be the use of laser videodiscs, where each disc can hold some 54,000 images per side. It will eventually be possible to make these available to museums and the general public.

Experience in cataloging the Museum's photographic holdings, funded by the Andrew W. Mellon Foundation grant, has given us the experience and confidence to tackle a far larger job. We have graduated from restoration work on the Seaport's smaller watercraft to tackle tasks like the *Morgan* and the *Conrad*, with our own workforce and tools, learning as we go. We will be doing the same as we begin to work on the Rosenfeld Collection. It will not be fast, it will not be easy, but it will be interesting and exciting.

Collecting A Collection

The Acquisition of the Rosenfeld Photographs

J. REVELL CARR

It is tempting to use the expression "everyone knows that..." when referring to the work of Morris and Stanley Rosenfeld. Everyone interested in yachting knows about the Rosenfeld photographs; or if they don't, they should, and will, if we at Mystic Seaport do our job properly.

This collection of more than a million photographic images is a unique document of maritime history. It has a heavy emphasis on yachting, but contains images relating to commercial maritime activities and seaports as well. This mammoth collection of superb photographs covers over 100 years, beginning when the camera was just fast and portable enough to be used on the moving sea. Earliest in the Rosenfeld Collection are nearly twelve-thousand glass-plate negatives taken by New York maritime photographers J. R. Burton and C. E. Bolles in the 1880s and '90s. In the 1890s Morris Rosenfeld began his career, and was succeeded by his son Stanley. From the beginning their base of operations was New York, so the preponderance of the photographs capture activities in the Northeast.

The first suggestion that the Rosenfeld Collection might come to the Mystic Seaport Museum was made in a letter from Seaport trustee Maynard Bray to Stanley Rosenfeld in 1979. A few years later, Stanley did indeed make the collection available for sale. Mystic Seaport's first concern was that it not be sold to commercial hands, where it might be broken up. We felt it most important that the collection remain together and available to the public in a museum. Moreover, we felt that Mystic Seaport was the most appropriate place for it. With excellent corroborative collections of yachting-related artifacts and research materials, with the recent work we have been doing with our photographic collection, and considering that our primary focus covers the "Rosenfeld territory"–the Northeast–Mystic was the logical repository.

When the collection first became available, the Museum was in the early months of a major capital campaign, and while we would like to have made an early commitment to acquire the collection, we could do nothing to divert our efforts from the campaign, with its critical dual objectives of increasing our endowment and rebuilding our bulkheads.

During this time, the staff and trustees were also involved in long-range planning. One plan recommended the acquisition and preservation of the Rosenfeld Collection as one of our highest priorities. But we could not move forward, since we were still working to reach our campaign goal, although we were taking the large gamble that, at any moment, the Rosenfeld Collection might be purchased by another institution or individual.

On 29 September 1984, Mystic Seaport Members' Day, we joyously celebrated the

J. Revell Carr has been the Seaport's Director since 1978. He joined the staff in 1969 as Research Associate, and was Curator from 1970 to 1978.

successful completion of our capital campaign. That same day, the Board of Trustees approved the acquisition of the collection, and on the following day we contacted Stanley Rosenfeld and began discussions in earnest. Two weeks later, on Columbus Day (an appropriate day honoring the intrepid Italian mariner), in Rome, an initial agreement was reached that would bring the collection to the Seaport. In the following months, the formal documents covering the sale of the collection and the rights to it were developed. On 12 December 1984, in a ceremony at the New York Yacht Club, the official announcement of the transfer of ownership was made.

The task is just beginning for the Seaport. We are preparing a special area within the Museum to house the collection, and the work areas and administrative offices needed to service it. The staggering job of conservation will begin to ensure that the collection does not deteriorate. A thorough catalog and cross-indexing system must be developed, based upon data in the Morris Rosenfeld & Sons index and Stanley Rosenfeld's remarkable memory. We will develop the systems and procedures to meet the needs of researchers, publishers, and individuals who want to share in the maritime past and experience it through the lenses of the Rosenfelds.

As we look to the future, it is our hope that we, Mystic Seaport Museum, and Stanley Rosenfeld, have achieved something very important to maritime yachting history. The Rosenfelds have done so by creating the collection; and Mystic Seaport has done so by committing itself to its long-term preservation.

A stunning view of a sandbagger sloop underway, 1893. 8 x 10 in. glass plate negative, probably by Charles E. Bolles, in the Rosenfeld Collection. Morris Rosenfeld acquired Bolles's work around 1910.





Foto III, a thirty-three-foot power launch designed by Frederick Lord and built in 1929, was used by Stanley Rosenfeld until 1977. Beginning in 1920, four boats named *Foto* have allowed the Rosenfelds to take their cameras into the midst of yachting activity. Photo ca. 1933, in the Rosenfeld Collection.

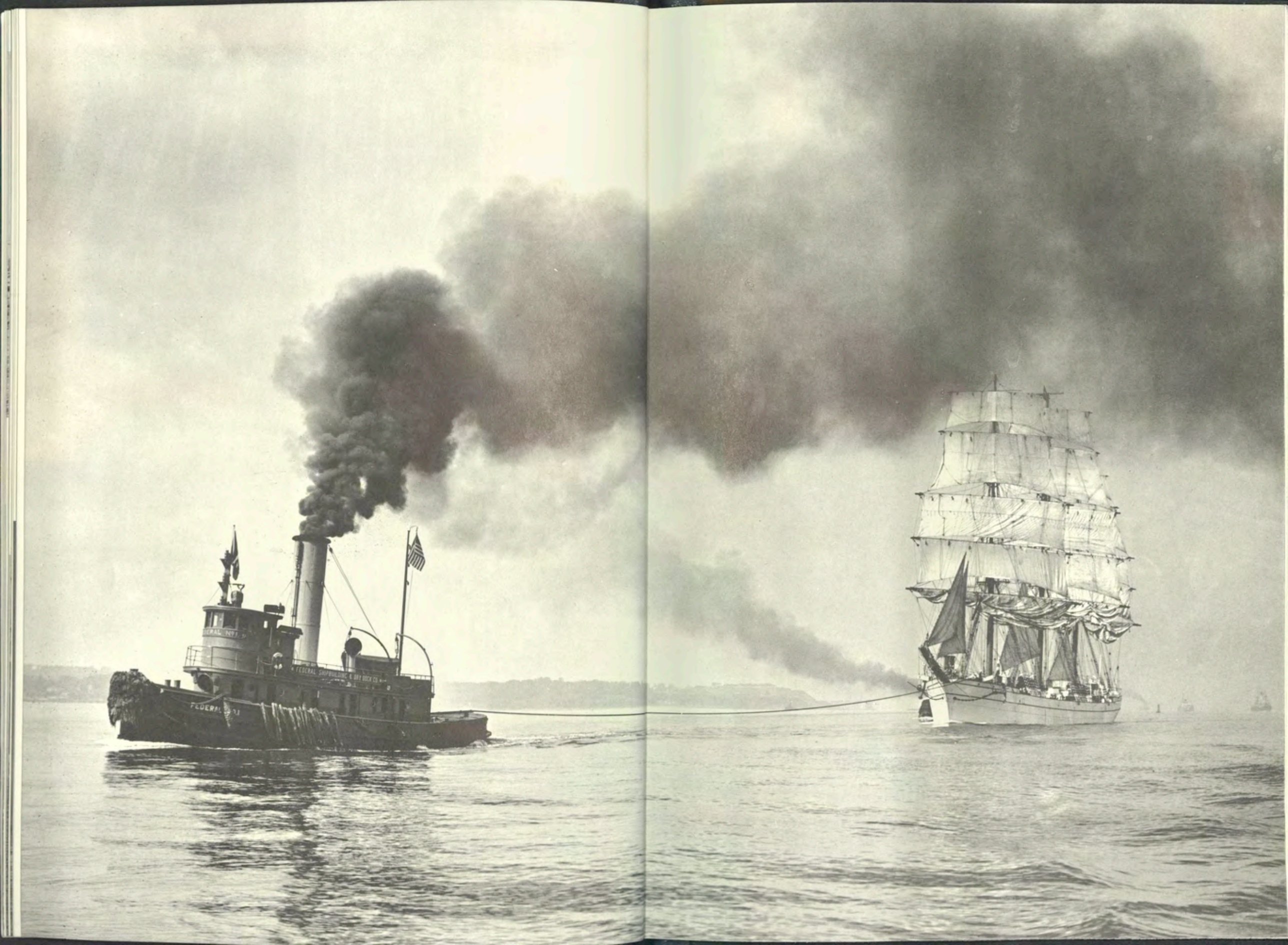


Morris Rosenfeld (center) and sons: David (left), Stanley, and William (right). A freelance photographer since 1903, Morris Rosenfeld (1885-1968) opened his studio about 1910, specializing in industrial, architectural, advertising, news, and yachting photography (which was his personal passion). David worked in the studio until the 1930s and William until the 1960s. Stanley (born 1913) who had his first assignment in 1928, has carried the business on to the present day.



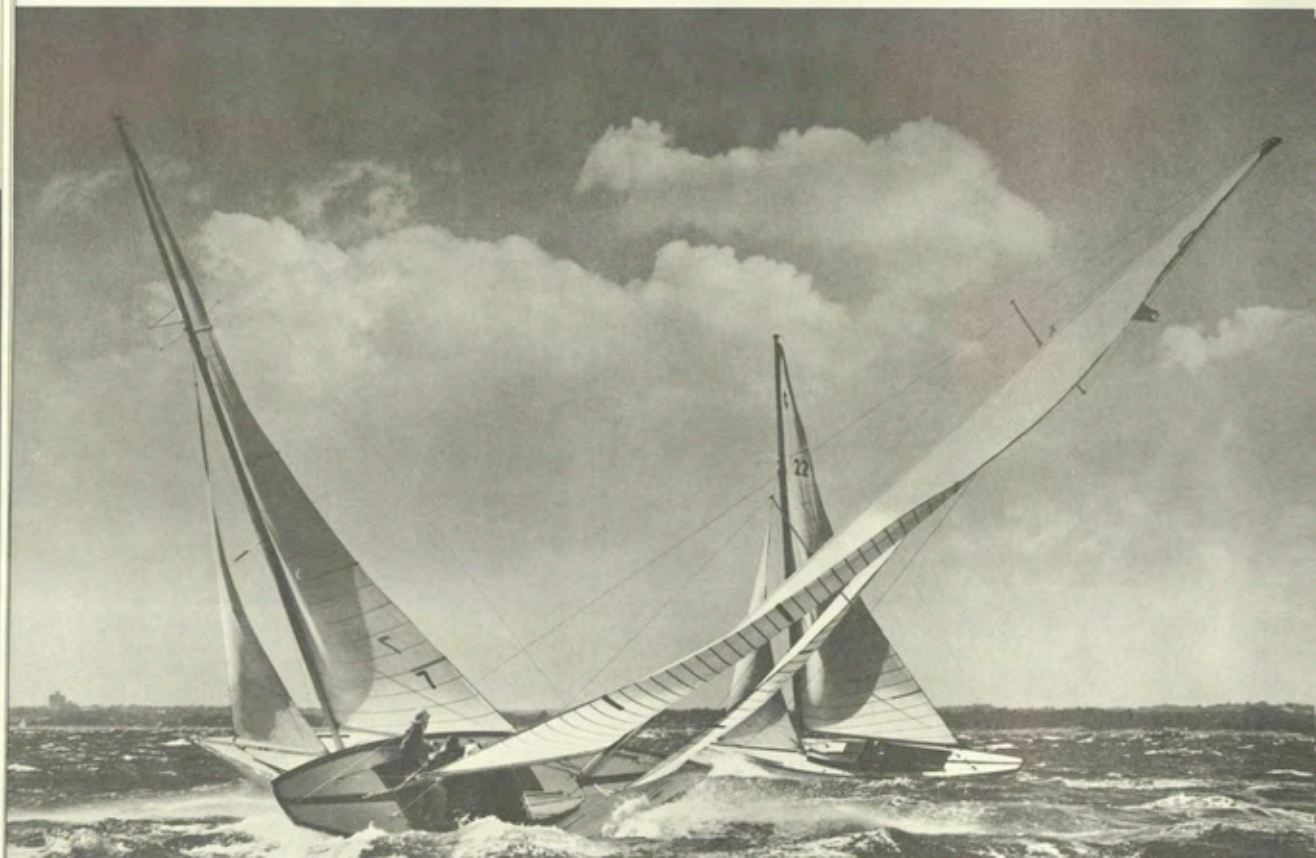
Sir Thomas Lipton entertains guests, including Rose and Joseph Kennedy (second and third from the right), aboard his steam yacht *Erin* during his 1920 challenge for the America's Cup. 5 x 7 in. glass plate negative by Morris Rosenfeld.

Morton Plant's *Ingomar* leads Frederick Brewster's *Elmina* (II) in a New York Yacht Club B-class race off Larchmont, 1907. These eighty-seven-foot waterline schooners were built of steel: *Ingomar* by Herreshoff in 1903 and *Elmina* by Lawley in 1905. Note the masthead man tending *Ingomar's* foretopsail. 8 x 10 in. glass plate negative, by James Burton, in the Rosenfeld Collection. Morris Rosenfeld acquired Burton's work about 1910.



Preceding pages: The tug *Federal No. 1* tows James Farrell's ship *Tusitala* through The Narrows into New York Bay, 1925. Built as the British ship *Inveruglas* in 1883, the *Tusitala* was the last American-registered full-rigged ship to carry cargo. 5 x 7 in. glass plate negative by Morris Rosenfeld.

Three International One Designs cross tacks on a gusty day on Long Island Sound, sometime after the class was introduced in 1937. The Rosenfelds' yachting subjects ranged from sailing dinghies to the great steam yachts.





Above: During the 1923 American trials for the International Fishermen's Races Morris Rosenfeld photographed the schooner *Elizabeth Howard* (the "white ghost") from beneath the foresail of the *Henry Ford*. 5 x 7 in. glass plate negative.

Right: With her owner T.O.M. Sopwith at the helm, the 1934 America's Cup challenger *Endeavour* sails easily off Newport. Note the triangular "Park Avenue" boom. Photo by Morris Rosenfeld.



Leeches – a procession of mainsails and genoa jibs photographed by Stanley Rosenfeld with a telephoto lens on a 35mm camera – displays the artistry of the Rosenfelds' yachting photography.



BOOK REVIEWS

W. G. Winslow. *The Ghost That Died at Sunda Strait.* Annapolis: Naval Institute Press, 1984. 264 pp., illustrations, appendices, index. $21.95.

The months following Pearl Harbor saw the Japanese Empire expand rapidly in East Asia and the Pacific. The U.S. Asiatic Fleet, in effect only a small squadron, found itself pushed steadily southward from the Philippines. This fleet's weak surface force, later joined by a smattering of British, Dutch, and Australian vessels, was built around the heavy cruiser U.S.S. *Houston.*

The author, then a young scout plane pilot assigned to the *Houston,* relates in amazing detail everyday life aboard a vessel daily menaced by hostile naval and air forces. This is the story of a tidy little world rapidly falling apart, and Winslow manages to convey the air of unreality that characterized life in these uncertain days. As such it is reminiscent of W. L. White's 1942 classic, *They Were Expendable,* though the primary setting is not the Philippines but the Netherlands East Indies. It was here that the *Houston,* claimed sunk by the enemy at least four times, won the nickname "The Galloping Ghost of the Java Coast." It was here, too, that her luck ran out on the last day of February 1942 when she was sunk in Sunda Strait, between Java and Sumatra.

Winslow's luck held and, while a POW for the duration, he interviewed many fellow *Houston* survivors, using these notes as a basis for this work. His efforts and foresight have paid off handsomely in this, a sailor's thoughtful tribute to the memory of his ship and comrades.

Richard C. Malley
Assistant Registrar, M.S.M.

Stanley Rosenfeld. *A Century Under Sail: Selected Photographs by Morris and Stanley Rosenfeld.* Reading, Massachusetts: Addison-Wesley, 1984. 288 pp., 215 photographs. $45.00.

This stunning book demonstrates the range and unquestionable quality of the photographs in the Rosenfeld Collection, 1883-1983. After an introduction describing the workings of the Rosenfeld operation, Stanley Rosenfeld takes the reader on something of a private tour of the collection. Beginning with the work of photographers Charles Bolles and James Burton (ca. 1880-1910), he pulls out select views, offering brief commentaries on each. The 215 photos are arranged chronologically, reflecting developments in yachting and in the cameras used to capture these uniformly exquisite views.

Marcus Whiffen. *The Eighteenth-Century Houses of Williamsburg: A Study of Architecture and Building in the Colonial Capital of Virginia.* Revised edition. Williamsburg: The Colonial Williamsburg Foundation, 1984. 311 pp., illustrations, notes, appendices, index. $19.95.

Those interested in the Seaport's buildings as much as its watercraft will wish to note this recent publication of Colonial Williamsburg. Originally published in 1960, it has been updated and enlarged. Thirty-six original eighteenth-century structures are illustrated and discussed. A new chapter on Carter's Grove plantation has been added. Of particular interest are the preliminary chapters on building materials, crafts and craftsmen, and tools.

Clement A. Griscom. *Fort Mansfield, Napatree Point, Watch Hill, Rhode Island.* Westerly: Westerly Historical Society, 1984. 43 pp., illustrations. $5.50 paper.

Local members, and those who sail Fishers Island Sound in summer, will be interested in this booklet, which documents the history of a nearby landmark. Fort Mansfield, built in 1902 as a component of the sea defenses of New York City, was a model coastal defense installation for five years, until war games revealed a fatal flaw in the fort's location. Today, Fort Mansfield is but a concrete ruin hidden in the brush at the end of the long sweep of Napatree Point. As one who has climbed among the ruins and heard tales about their history, I was fascinated by Clement Griscom's compilation of written and visual evidence on the fort.

Andrew Lambert. *Battleships in Transition: The Creation of the Steam Battlefleet, 1815-1860.* Annapolis: Naval Institute Press, 1985. 200 pp., illustrations, appendices, notes, bibliography, index. $18.95.

Students of naval history and policy will wish to investigate this study of the transitional stage

between the wooden sailing ship of the line and the steam-powered iron warship. The author breaks new ground in his analysis of what has generally been considered a short-lived and poorly conceived aberration: the full-rigged wooden battleship equipped with steam-powered screw propeller and shell-firing guns. Lambert points out that the type proved itself during the Crimean War, nearly ten years before the ironclad emerged as artillery improved. Readers should note that this type was predominately European, and very little on the American navy is included.

The Wherry Oarsman

LETTERS

In December 1919 and January 1920 I was in Gulfport, Mississippi, as an A.B. aboard a Danish bark *Holdana* loading lumber for Montevideo, Uruguay, and just ahead of us was the concrete steamer *Faith* also loading lumber for Montevideo.

I am not sure of the exact date, but it must have been in the latter part of January when we both left, the *Faith* one day ahead of us. It was a little rough in the Gulf and when on our second day out we observed quite a bit of new lumber floating around we surmised that *Faith* had lost some of her deckload, which later, much later, turned out to be correct.

We had a good passage and to the best of my recollection it took us 55 days to Montevideo and we were there a month discharging our cargo and were wondering what had happened to *Faith*. She finally came limping in a month after us.

Maybe *Faith* was in good condition in 1920 so far as concrete construction was concerned, but below in the engineroom it couldn't have been so, because they had a lot of engine trouble, some of which may have been caused by an inexperienced crew as they had to call in at several ports for fresh water because some engineer always managed to pump their fresh water over the side. There certainly must have been something wrong for a steamer to take three months from Gulfport, Mississippi, to Montevideo, Uruguay, by whatever route they chose.

A few days after *Faith*'s arrival we left, being towed up the Parana River to Sante Fe, Argentina, to load hardwood logs for New York, New York and left her there with her troubles. We didn't have too much faith in concrete ships.

Captain L. I. Petersen
Long Beach, California

Further information on concrete ships can be found in Jean Haviland's "American Concrete Steamers of the First and Second World Wars," *The American Neptune* 22:3 (July 1962): 157-83. Mrs. Haviland traces the history of each of the concrete ships mentioned in Arthur Nilson's "Reinforced Concrete for Ships" (fall 1984 *Log*). She indicates that the *Atlantus* was the first of the ships launched, going overboard on 4 December 1918. During the Second World War, twenty-four concrete ships were launched, all from the same shipyard at Tampa, Florida, in 1943 and '44.

–Editor

Gulfport, Mississippi, January 1920: right to left, stern of concrete steamship *Faith*, launched 1918; *Holdana*, built as the British bark *Edor* in 1885; American five-masted schooner *Singleton Palmer*, built in 1904; and *Fiskjo*, built as the British ship *Hiawatha* in 1891. (Courtesy Captain L. I. Petersen)



HISTORIC SHIPS AFLOAT

The *Peking* and *Passat*

The square-rigged sailing ship reached the height of development around 1900. Adapted for efficient long-distance bulk cargo transport, the ultimate square-rigger was a steel four-masted bark over 300 feet long, with a raised midship deck and steel spars. The *Peking* and *Passat*, two of the "flying P liners" operated by F. Laeisz Company, are among the surviving representatives of the type.

Established in the 1860s, the Laeisz Company of Hamburg, Germany, traded regularly with the west coast of South America, carrying out manufactured goods and returning with nitrates to fertilize the fields of Europe. The company continued to build and operate large square-riggers successfully long after most owners had given up on sail. (In 1902 Laeisz had built the super sailing ship *Preussen*, the only five-masted full-rigged ship ever built.)

The sister ships *Peking* and *Passat* were built by the famous Hamburg shipyard Blohm & Voss in 1911. These 321-foot-long (347 feet overall) vessels had a net tonnage of 2,880 and could hold nearly 40,000 sacks of saltpeter. They made about two voyages a year. The *Peking*'s best passage was 59 days from the English Channel to Valparaiso.

At the beginning of World War I much of the fleet was in Chile. For seven years the *Peking* lay at Valparaiso and the *Passat* at Iquique until, in 1921, they were given away as war reparations. The *Passat* went to France and the *Peking* to Italy.

With the reestablishment of the Laeisz fleet they were bought back, and continued in the nitrate trade through the 1920s. They were modified to carry cadets for merchant marine training in 1926. Captain Irving Johnson shot his memorable Cape Horn film footage aboard the *Peking* in 1930.

As the nitrate trade began to decline in the face of synthetic fertilizer, the Laeisz fleet was dispersed. In 1932 the *Passat* went to Gustav Erikson of Finland, who maintained the world's last fleet of large square-riggers through the 1940s. Participating in the "grain races" from Australia to Europe between 1933 and 1939, the *Passat*'s 99-day averaga passage from Australia to England was the best of the Erikson fleet. Laid up at Mariehamn during the war, she was refitted and in 1949 made the second-to-last rounding of Cape Horn by a cargo-carrying square-rigger. Sold in 1951, she was equipped with auxiliary power and operated as a German training vessel until 1957. Since then she has been on display at Travemunde, near Lubeck, West Germany.

The *Peking* was sold to the British Shaftsbury House and Arethusa Training Ship organization in 1932, refitted as a stationary schoolship, and rechristened *Arethusa*. Except for service as the Royal Navy berthing ship H.M.S. *Peking* during the war, she remained a schoolship until 1974. Put up for sale, she was purchased by the J. Aron Charitable Foundation for the South Street Seaport Museum. After hull work, she was towed across the Atlantic, entering New York Harbor in November 1975. She has been open as an exhibit ship at South Street Seaport Museum in lower Manhattan since 1976. The admission fee helps support this nonprofit institution.



The *Peking* in 1929. (83.12.11)

PLANNED GIVING TO MYSTIC SEAPORT

The Seaport continues to benefit from the generosity of many members who included the Museum in their estate plans. Their gifts have established memorials, funded specific projects, and supported the general purposes of the Museum. The importance of these gifts to the maritime education and preservation programs at Mystic Seaport can hardly be overemphasized.

A will is the foundation of any well-planned estate; the bequest, therefore, is the method most often used to make a planned gift to the Seaport. A bequest may be for a specific dollar amount, a percentage of an estate, the residue of an estate, or may name the Museum final contingent beneficiary. In addition to financial support, gifts such as boats, real estate, collections, and artifacts have come to the Museum by bequest. With careful planning, your bequest can perpetuate your support of the Museum while deriving maximum benefits from estate and inheritance taxes.

Ways to include Mystic Seaport Museum in your will

Specific Sum or Specific Property: I give 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, the sum of $_____, or the property herein described.

Percentage of Estate: I give 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, _____% of my estate for its general purposes.

Residue of Estate: All the rest, residue, and remainder of my estate, both real and personal, I give 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, for its general purposes.

We hope these sample provisions are helpful to you as you consider supporting the Seaport through your will. If you have questions, we would be pleased to provide additional information. Please write or telephone the Museum's Development Office (203-572-0711).

Prize Article Contest

The Fellows of the G. W. Blunt White Library and the Editorial Board of *The Log of Mystic Seaport* are pleased to announce the fifth annual prize article contest.

Purpose To encourage the study of American maritime subjects, and to promote the publication of original research in the field.

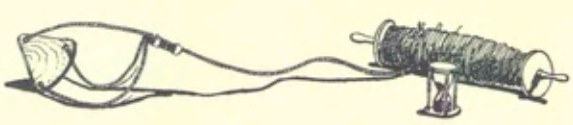
Criteria Accurate scholarship demonstrating original research and, when appropriate, the use of primary source material. Articles can take the form of biography or studies on economic, political, social, literary, artistic, or musical aspects of the American maritime traditions. However, strictly naval topics and works of fiction are excluded.

Eligibility Ineligible are Trustees of Mystic Seaport Museum and members of the Editorial Board of *The Log of Mystic Seaport.*

Manuscripts No more than 6,000 words in length (excluding footnotes and bibliography). Entries must not have been previously published. Editorial Guidelines and Contest Entry Forms are available from: The Editor, *The Log of Mystic Seaport,* Mystic Seaport Museum, Mystic, Connecticut 06355.

Deadline Manuscripts must be submitted prior to 1 December 1985.

Award Five hundred dollars and publication in *The Log of Mystic Seaport.*





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