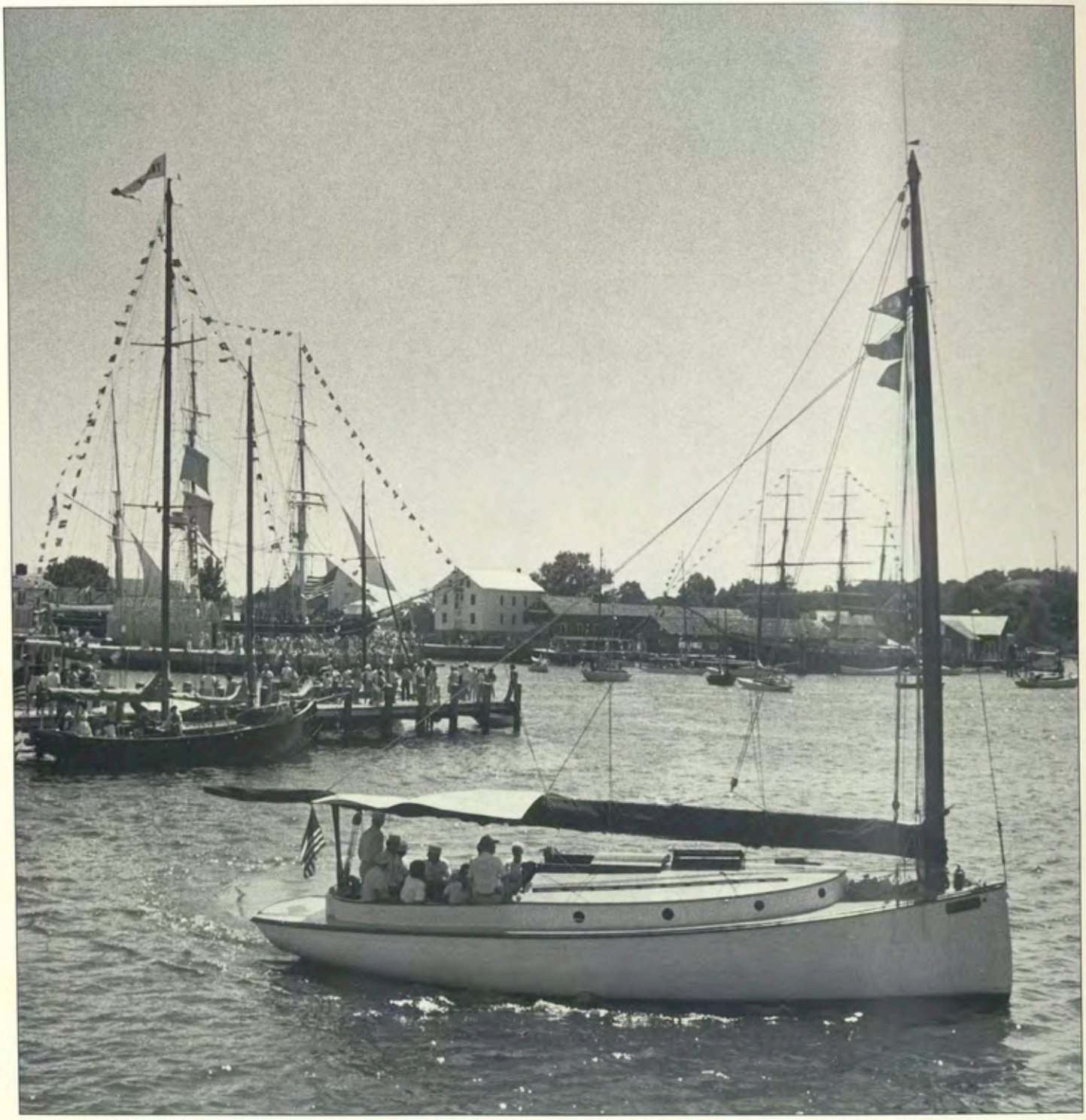
SPRING 1990 THE LOG OF Vol. 42, No. 1

MYSTIC SEAPORT®



The Antique and Classic Boat Rendezvous brings some of the region's finest pre-1950 vessels to the Seaport. This year's Rendezvous, scheduled for 28 July, will be preceded by the Museum's Diamond Anniversary Gala, the night of 27 July. For details see the Events section (center spread), page A.
(Photo by Claire White-Peterson)

Spring 1990 Vol 42, No. 1

THE
LOG
OF
MYSTIC SEAPORT®

Published quarterly
for its 18,800 members

Editorial Board • John Gardner, Jan Larson, Gerald E. Morris, Paul O'Pecko, Barry Thomas

Advisory Committee • J. Revell Carr, Christopher Cox, Jane Keener, Sheila Murphy, Stuart Parnes, Mary Anne Stets

Editor • Andrew W. German

Associate Editor • John Matthiessen

Editorial Assistant • Sandra Paden

Photography Staff • Mary Anne Stets, Claire White-Peterson, Judy Beisler, Peggy Tate Smith, Elizabeth French

Associate Director of Development for Membership • Sheila Murphy

Design • Marie-Louise Scull

Composition • Mim-G Studios, Inc., West Mystic, Connecticut

Printing and Binding • The Nimrod Press, Boston, Massachusetts

The Log of Mystic Seaport (ISSN 0024-5828) is published quarterly by Mystic Seaport Museum, Inc., Mystic, Connecticut 06355-0990. Subscriptions are by membership only, beginning at $30.00.

Submissions of previously unpublished articles and illustrations concerning non-naval aspects of the American maritime experience are welcome. Editorial guidelines are available from the Publications Department.

The Log of Mystic Seaport is abstracted in *America: History and Life* and *Historical Abstracts*. It is also available in microform edition from University Microfilms International, Ann Arbor, Michigan 48106.

Cover Photo by Mary Anne Stets

CONTENTS

SIGHTINGS

Florence "Granny" Butten.
(Photo by Mary Anne Stets and Claire White-Peterson)

In early March, we were honored to receive a letter from Connecticut Governor William A. O'Neill congratulating the Museum on employing one of the state's oldest workers. The Governor expressed his appreciation of the fact that we value our older employees. In fact, the praise should go to the senior employees themselves, because it is through their commitment and tenacity that they continue to share their skills and knowledge with others.

The person referred to in the Governor's letter is Florence "Granny" Butten, whose image graced the cover of the Seaport's 1988–89 Annual Report. Granny, now ninety-six, today works as a substitute interpreter after twenty years as a regular interpreter.

A museum has the opportunity to link visitors of today to another era through artifacts preserved from the earlier time. At Mystic Seaport we frequently witness that link being forged by people like Granny Butten, who share their firsthand knowledge with both visitors and staff. Visitors are transported back in time when Granny talks about knowing the outlaw Frank James. Old fashioned objects she describes in the Museum's Stone's Store exhibit were the everyday tools and implements of her youth. Visitors instantly recognize the credibility that comes from this firsthand experience.

For many years, Charlie Zuccardy fascinated Seaport visitors young and old with his colorful stories. Charlie stands out as the most vivid memory from my own first visit to the Seaport. Years later, as Director, I received a letter from a Boy Scout troop that had been enthralled by Charlie during their visit. They urged that "when Mr. Zuccardy reaches retirement age, you should do all you can to keep him on." Charlie was ninety-four at the time.

When I became the Seaport's Curator twenty years ago, I had the benefit of moving into an office next to John Leavitt's. John had spent his youth in coasting schooners. He possessed that special firsthand knowledge gained at sea, which he augmented through a lifetime study of vessels and maritime history. He was demanding of those around him, but generous with his time. I was privileged to be able to learn from John.

Many of the skills of the shipwright are being perpetuated today because of craftsmen like Henry Jarvis, who worked at the Seaport into his eighties. Henry's knowledge was passed on to him by his father and grandfather, whose work as shipwrights extended back into the early decades of the nineteenth century. He was an invaluable resource to both the Museum and his fellow staff members.

Today, staff members and small boat enthusiasts continue to learn from John Gardner, the nation's leading small craft authority. Now in his mid-eighties, John keeps up his tradition of walking to work from his home on a hill in Mystic. He continues to counsel and guide us while assisting researchers and writing another major book.

The Seaport's tradition of passing knowledge from one generation to another was symbolized for me in December 1988 by a vivid, unforgettable image. As I drove away from the Seaport toward downtown Mystic at lunchtime, I saw John Gardner leaning against a stone wall. John is wise enough to pause and rest during his long walks. But on this day, Sharon Brown, a young Seaport staff member, was sitting on the wall and conversing with John. Sharon, who holds a Ph.D. herself, realized that there was much she could learn from John, and John saw in Sharon an interested and able person eager to learn. The vision of the two of them there in the winter sun is an indelible reminder for me of the special opportunity that exists at the Seaport to transfer knowledge and skills.

In Japan the government is enlightened enough to designate certain craftsmen, artists, and artisans as national treasures. Obviously, in our country many people warrant that recognition, though it may never come from the government. During its sixty years, the Seaport has had the service of more than its share of exceptionally talented people from whom our staff and our visitors could learn. I have mentioned just a few individuals here, but all of them are, indeed, Mystic Seaport's treasures. ■

J. Revell Carr

Contrary Dependencies

Whaling Agents and Whalemen's Families 1830–1870

LISA NORLING

"I expect I may have affronted your sister a little," wrote George Richmond, an owner of the New Bedford whaleship *Hope*, to Captain Leonard Gifford in 1854. "She sent over for two Hundred Dollars to buy a pianoforte . . . . I sent the money gently hinting it would be cheaper to hire than to buy. I dont know but that I done wrong, but I done it for your interest."

"If you and my spunkey sister are not in good terms you had better make your peace as soon as possible," Gifford advised the agent in his reply, adding, "when I write to the old folks I shall tell them to turn her over to you every time she calls and should you be unfortunate enough to be out of funds when she is expected you had better get [Ezra?] or some of the Boys to lock you up in the fire proof safe and I canot insure your safety even then unless you stop up the key hole. for gass lamps and old maids are develish dangerous things when they explode."[1]

A few weeks later, Captain Gifford wrote again to Wilcox & Richmond and reiterated his determination to assist his mother with advances against his earnings from the voyage. "I see by your letters and account current that you had had to advance my mother more money than I expected they would nead when I left home . . . I will now assure you if I have not before done so, that it gives me more sattisfaction to know they have had all they wanted from you than any other course you could have taken for . . . I alwais intend that my mother shall enjoy all the comforts of life, and you cannot please better than by continueing to advance her any reasonable amount."[2]

Captain Gifford's correspondence points to one of the least studied, least understood aspects of the American whaling industry in its mid-nineteenth-century heyday: the relationship between the whaling agents and the families of the men aboard their ships. While historians have made much of the often brutally exploitative relationship of agents to the sailors themselves, virtually no attention has been paid to the connections between the industry and the seamen's kin and dependents.[3] Given the predominantly young age of sailors, of course, most of them were relatively free of such responsibilities, being poised between their parents' households and the ones they might eventually head themselves.[4] A closer look at the records of whaling agencies, however, reveals that the agents themselves were well aware that seamen had parents and siblings, wives and children. The exchanges between Gifford and his agent, Wilcox & Richmond, suggest the dimensions of a three-way relationship between the men at sea, the agents in their countinghouses, and the whalers' primarily female dependents at home. By exploring this triangle, we can begin to flesh out our rather two-dimensional perspective of employment patterns and labor relations in the industry and further deepen our understanding of the nature of maritime communities.

The romantic imagery of "The Sailor's Adieu" did not represent reality in the whaling industry.

Lithograph by J. Baillie, New York, and J. Sowle, New Bedford. (Courtesy The Whaling Museum, New Bedford, Massachusetts)

Family life was difficult enough in all of the deep-sea trades, but the whale fishery had perhaps the most devastating impact. As overfishing depleted the closer grounds and forced whalemen further afield, whalers' voyages increased in length from an average of eighteen months in 1800 to forty-two months in 1855.[5]

Worse still, the duration of voyages was unpredictable. Lack of success could prolong a voyage a year or more as pride and the pressure for profit mandated a captain stay out until his ship was full. Captain Gifford's sentiments were entirely typical when he wrote to his fiancée in 1853, "if I am not fortunate I shall be shure to take another year for if I live to reach home no man shall be able to say by me thear goes a fellow that brought home a broken voyage."[6] He meant it, too; his voyage lasted for nearly six years.

At the captain's decision to stay out, from the dirty and dangerous work itself, or from the unpleasant conditions aboard a whaler, many a sailor asked for his discharge or simply took it by jumping ship. And discharge or desertion half a world away from home drove the wedge even deeper between sailors and their families. With the erratic nature of sea mail, families and friends might not learn of events for months or years, sometimes losing touch entirely.[7] Separation, prolonged and repeated, was the central fact of life for whalemen's families, accompanied by a silence that was only intermittently broken.

The second element that affected whalemen's dependents especially was the way in which the men were paid. Whalers' wages consisted of fractional shares of the proceeds of the voyage, ranging from 1/8 for the most favored captains to 1/200 or 1/250 for greenhands and cabin boys. The "lays" were determined out of the net value of a cargo at the end of a voyage, figured at current market prices when the vessel returned.

All except the captain were assessed for a share in the risks and costs of the voyage as well as its profits: subtracted from their lays were a variety of charges for fitting out the ship and discharging the cargo, outfitters' bills and other costs incurred in port, their "slops" (supplies purchased onboard ship), and cash advances for themselves and occasionally for family members, on which were tacked one-time interest charges of up to 40 percent. In sum, most whalemen walked away with pitifully small earnings. If oil or bone were shipped home and sold before the end of the voyage, members of the crew or their dependents might receive some of their proportionate share, but in general everyone aboard the vessel had to wait years to get paid. In the interim, any seamen's dependents had to scrape by as best they could.[8]

Overseeing the whole enterprise were the whaling agents, usually prominent local merchants who owned the major share of the vessels they managed. The agents supervised the initial fitting out of each vessel, hired the officers and crew, and oversaw (as best they could from shore) the voyages through correspondence with their captains and representatives in foreign ports. At the end of each voyage they calculated the current market value of the returned oils and bone and distributed the net proceeds to the investors and the crew.[9] When prices were low the agents might hold oil and bone itself in anticipation of better profits on a rising market.

Over the course of each voyage, a variety of records were accumulated: crew lists, ledgers and cashbooks, receipts and orders, letters received and copies of letters sent, contracts and insurance policies. This study is based primarily upon the records of nine whaling agencies in southeastern New England, the American industry's center: five from New Bedford and one each from Nantucket, Westport, Mattapoisett, and New London. These nine firms span the period from the industry's vigorous growth early in the century to the beginning of its decline after the Civil War, and represent both small and large ports and a wide range in scale and style of operation.[10]

The records demonstrate that the relationship of the agents to the seamen's families was structured by their relationship to the seamen themselves, which was in turn a function of the sailors' backgrounds, positions in the crew, and potential future in the industry. Once American whalers had been freed from the shore by technological advances and took to the open sea in the mid-eighteenth century, whaling became a much more sophisticated and costly enterprise. In a careful study of the colonial whale fishery on Nantucket, Daniel Vickers has proposed that in the eighteenth century the highly responsible, skilled, and lucrative positions of captain and mate were reserved exclusively for white Nantucketers, drawn from a pool of local boys who had gone to sea in their mid-teens to learn the trade and quickly worked their way up. This homogeneous cadre of professional mariners—captains, mates, and young men essentially in officer training—formed a stable core of the industrial work force on which the agents and investors wholly depended. The rest of the crew was filled out by less well-connected boys who had few other employment options.[11]

. . . in general everyone aboard the vessel had to wait years to get paid. In the interim, any seamen's dependents had to scrape by as best they could.

Although recent historians have not devoted as much attention to employment patterns in other colonial whaling communities, or in the industry overall after 1775, the evidence suggests that the two-tier pattern identified by Vickers was repeated on the mainland and persisted throughout the nineteenth century. In particular, around 1830, as voyages grew longer and whaling more arduous (at the same time as opportunities increased on land in manufacturing, commerce, and westward expansion) the forecastle was filled with men marked by their diversity, nonlocal origins, youth, and inexperience.[12] Chronic and extremely high rates of desertion became the norm.

The agents felt little dependence upon or obligation to foremast hands as a rule. With shrinking profit margins, agents appear to have preferred paying small shares to inexperienced hands with the expectation of rapid turnover, rather than developing a pool of reliable, skilled foremast hands who would command higher pay. But constantly changing crews with little in common and no allegiance to the masters or the fishery contributed to anarchy within the industry and further increased the agents' dependence on the officer cadre. The divergence in the employers' relationships with the two groups onboard their ships was reflected in the forms of paternalism extended to whalers' families by the industry. The frequently close connection between the agents and officers' families contrasted strongly with the minimal contact between the owners and the foremast families.

The distinctions between the two groups of whalemen, and the differing relationships of the agents with their families, were apparent even before they first set foot onboard. Whalemen typically began their careers in their teens, but the legal restrictions involved in employing minors appear to have been honored more often in the breach than in the observance. Josiah Holmes, Jr. & Brother, Mattapoisett shipbuilders who served as agents for four of the whalers they built, carefully preserved parental permissions with the other records of each voyage. "This certifies that I am wiling that my Son can go a voige a whailing in the ship Oscar from Mattipoiset," read one such agreement in the idiosyncratic spelling of the day.[13] But the scrupulousness with which the Holmeses, quite small-scale operators, preserved these and similar agreements only serves to accentuate the general absence of such permissions in the records of the larger agencies based in the bigger ports, such as Swift & Allen and J. & W. R. Wing of New Bedford.

It is possible that the recruiting agents, upon whom many whaling agents relied for most of their crews during the industry's peak years, obtained the agreements rather than the whaling agents themselves. It is more likely, though, that with the worsening shortage of labor in the industry and the rise of various unscrupulous methods of recruitment, the formalities were most often ignored. As whaling became a less attractive form of employment, agents preferred to hire more tractable greenhands and men with few complicating connections.[14]

Significantly, the few surviving parental permissions are all for relatively local boys, perhaps on route to a future command and, more immediately, whose parents were close at hand. The most distant parents from whom Josiah Holmes, Jr. & Brother obtained permissions were from Fall River, about twelve miles from Mattapoisett. Jonathan W. Ketcham, Superintendent of the New York House of Refuge, suggested agents' concerns about parental permissions when inquiring of Swift & Allen in 1849 about the possibility of finding berths onboard their whalers for some of the boys under his care. "If you take the 3 young men," he wrote, "I will give you such as have no parents. and if they have I will obtain their written consent so that you shall have no trouble with law suits from them."[15]

Court records have not yet been canvassed to determine the frequency of parental lawsuits against agents. However, agents' ledgers do show that, while it became less common after the 1830s for parents to receive the balance due their sons at the end of a voyage, it was not uncommon for the balance to be paid to a lawyer. This was occasionally the case with amounts due the heirs of men who died at sea. One father from Hoboken, New Jersey, having learned that after all the various deductions his deceased son's share came to just $20, wrote bitterly to the owners, "I think it is rather a small sum for 18 months hard laibor." He threatened to "hier a loyer" if the matter weren't settled in a more satisfactory manner.[16] In general, it appears that the recovery of the earnings and effects of deceased seamen by parents, widows, and other heirs, from as far away as the Azores, was made possible only through the intercession of attorneys, public administrators, U.S. and foreign consular representatives, and even the pastor of the New Bedford Seamen's Bethel. All of these individuals (except perhaps the pastor) occasionally advanced heirs' claims against agents in return for a cut of the proceeds.[17]

For parents and other relatives from Hoboken or other places far from the whaling ports, often the only contact with agents, if any, took the form of anxious requests for information about their seafaring sons. A letter from upstate New York to Nantucket agents Charles and Henry Coffin is typical, even in its pathos:

To C & H Coffin- owners of Ship Constitution of nantucket

Jentlemen I have A Son A Bord of your Ship . . . I Sould like to here from you wether you have herd from the Ship And wen you Expect her We have had no word of our Son Sence he Sailed from your Port And if you have hurd from the Ship I Should like to here from you where & what She was A Doing If my Son Should return I Sould Like to here from you And Advise him to Com and Se us for the time Appears very Long

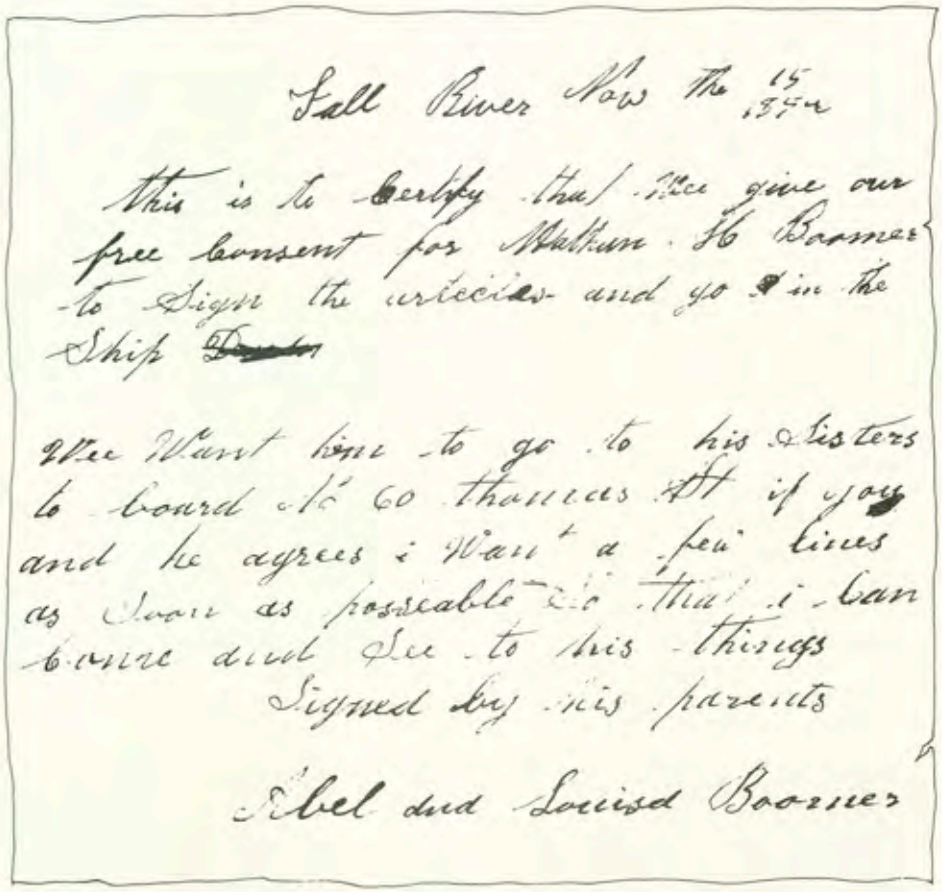
. . . Dear Isaac Van Hagen remember that you have A father & Mother Brother & Sisters And they All think of you and the time you went Away . . .

Jentlemen wright as son as Convenient
Yours with Respect
John J. Van Hagen[18]

Nearly all such inquiries were from parents or siblings, indicating that whether a boy was pulled to the sea by its romance and adventure or pushed by economic necessity, his going to sea represented a break from his childhood family – a rite of passage if not a positive bid for independence.[19] Indeed, remarkably few letters of inquiry were addressed to the agents from wives. Perhaps the seamen who had established conjugal relationships were more punctilious in trying to maintain those ties than were adolescent boys with their parents. It also seems likely that, given the industry's employment structure, if there were older, married seamen they were mainly local men. Their wives were probably within reach of the various channels of communication through which sea-related information flowed: marine intelligence columns in local newspapers and particularly the industry organ, the *Whalemen's Shipping List*.[20] And when letters reached home from other members of the crew, or other vessels arrived after meeting

The offices of New Bedford whaling agents Swift & Allen, ca. 1895. Ledger and journal entries were made at the stand-up desk at left; on the counter at right is a letter press for making copies of correspondence. Among the business records stored on the chest in back is the ship's record box for the whaleship Hiawatha.

Photo by Albert Cook Church. (Courtesy The Whaling Museum, New Bedford, Massachusetts)



Fall River Nov the 15 1854

This is to Certify that I Give our free Consent for Nathan H Boomer to Sign the articles and go in the Ship [redacted]

We Want him to go to his Sisters to board & go thances if you and he agrees I Want a few lines as Soon as possible to this that I can know and See to his things

Signed by his parents

Abel and Louisa Boomer

Abel and Louisa Boomer of Fall River, Massachusetts, gave formal permission to whaling agents Josiah Holmes, Jr. & Brother for their son Nathan to sign aboard the Mattapoisett whaleship Oscar in 1854.
(Coll. 46, G.W. Blunt White Library)

with or hearing of ships at sea, the news was eagerly passed from household to household through neighborhood grapevines.

Less frequently, letters preserved among agents' records represent parental attempts to intervene on behalf of their sons. One anxious couple wrote directly to the captain about their son who had jumped ship: "in regard to the two hundred dollars [the sailor owed] if he is on any of those islands and you can have him brought home we will cheerfully pay you the two hundred dollars . . . . if he is in Callifornia perhaps he would not want to come home but I think the poor Boy will be glad to get back. I hope he will be dealt with fair and honest – dont try to take him back whaleing for that would be cruel and you must see that it would be his ruin."[21] It appears that agents and captains received far fewer of these kinds of requests and inquiries than did the bethel pastors, who often took on the task of tracking down seamen's whereabouts and acting as their advocates. The families of foremast hands seem, then, to have turned less to the industry itself than to government and private charitable agencies for such assistance.

Even as their contact with the families of foremast hands declined as the industry changed, agents developed a closer relationship with the families of the officers commanding the ships. The exchange of information gleaned from any possible source was a major element in their relationship. Mrs. Mary A. Thomas asked her husband's employers, "will you please to let me know if you have heard from the vessel lattly and if you can tell me where I had better write to [i.e., at what port her husband's ship was likely to call for mail and supplies]."[22]

For their part, agents, owners, and investors were as anxious to hear about the progress of a voyage as the kin and connections were for information about specific loved ones. With the unpredictability of the catch and wildly variable prices, agents needed as much information about their vessels as possible in order to make vital decisions about where and when to sell cargo, how much insurance to procure, and how much capital they could invest in other voyages or ventures.[23] To add to their sources of information, agents often called upon the mariners' connections. In response to Wilcox & Richmond's 1855 inquiry, Zimri Cleveland of Nantucket, mother of the *Hope*'s first mate, replied:

> *Sirs I received your kind letter yesterday and hasten to answer it. I will give you all that may interest you . . . in Mr Clevelands last letter to his sister he writes thus ["]On Japan Sept 2–55 we are now in company with the [ship] Martha of Fair Haven Capt Meader . . . We are cruising here at present looking eagerly for another large whale Our shipes company are in good health we have taken 550 bbls sperm [oil] since we left Honolulu last fall . . . I expect to be at the Isl of Ascension by the 20th of next month to [provision] for A passage South . . . We shall probably be at home by the middle of next summer.["][24]*

Wilcox & Richmond's desire to hear news of the *Hope* was matched by the captain's to hear from home; due to the vagaries of sea mail, both sides had apparently lost touch. In 1856, Gifford found himself in the uncomfortable position of having to make expensive repairs to the *Hope* though he had not heard from the owners in nearly two years. Gifford instructed his mother "to write me as soon as possible and give me all the news you can." Concerned about the large repair bills, Gifford asked her specifically to "let me know if my employers ever find fault about my proceedings for I may not hear from them." But he warned her not to contact the agents directly, at least not right away: "you had best not get too close to Wilcox & Richmond unless you hear from them, for about the time this reaches you, they will receave my compliments in the shape of about seventy-two hundred dollars worth of drafts to pay for the good ship Hope, that being business they are not fond of, it will doutless make them feal a little qualmish for a while. But they wil soon get over it," he concluded optimistically.[25]

To guard against just such a breakdown in communication between the shipowners and the ship, Captain William Loring Taber of Mattapoisett regularly enclosed news for the agent in letters to Mrs. Taber. In one he instructed his wife to "please write Mr. Thomas giving him the date, & Lattitude, & Longitude, health, & quantity of Oil, & bound South . . . I havent time to write [him]"; in another he asked that she "write to Mr. Thomas evry time that I write to you . . . for he might not get his [letter]."[26]

Wives and mothers could be more than simply conduits for information – sometimes they included their own, differing perspective on the situation. After requesting an advance from the Coffins in 1849, Mrs. Charles G. Clarke of Pawtucket added a crisp postscript conveying news with a bit of humor: "I have heard from my husband and the glittering prospects of obtaining Gold has induced them to stop to Pannama and take a Cargo of 2 legged Whales to Sanfrancisco." Mrs. J. E. Chase took the opportunity to express her own discontent when she wrote, with emphatic underlining, to New Bedford agents Swift & Allen in 1862: "my long *patient* waiting has been rewarded by two long letters from *Capt Chase* . . . He has taken no oil since August and has seen whales but twenty eight times this voyage about half as many as on former voyages. He keeps from five to twelve men on the lookout from daylight to dark. *He is discouraged.* I am sure I am. He will *never* come *home at this rate.* He received *no letters* from you."[27]

If, in the exchange of information, mariners' families and agents operated as relative equals, in all other respects the kin and connections were cast as dependents. Agents routinely granted advances in cash, extended credit, or paid bills – amounts all later charged at hefty interest rates against seamen's earnings – to the parents and wives of the officers and other local whalemen. Though they may often have neglected to obtain parental permissions, agents accepted parents' interest in and dependence upon their children's labor and rarely quibbled over the assertion of a parent's right to his or her minor child's wages. Wives' rights to support by their husbands' wages was unquestioned. Although their conditions distinguished seafaring, and whaling in particular, from land-based industries, assumptions about familial rights and relations common to nineteenth-century America still prevailed there.

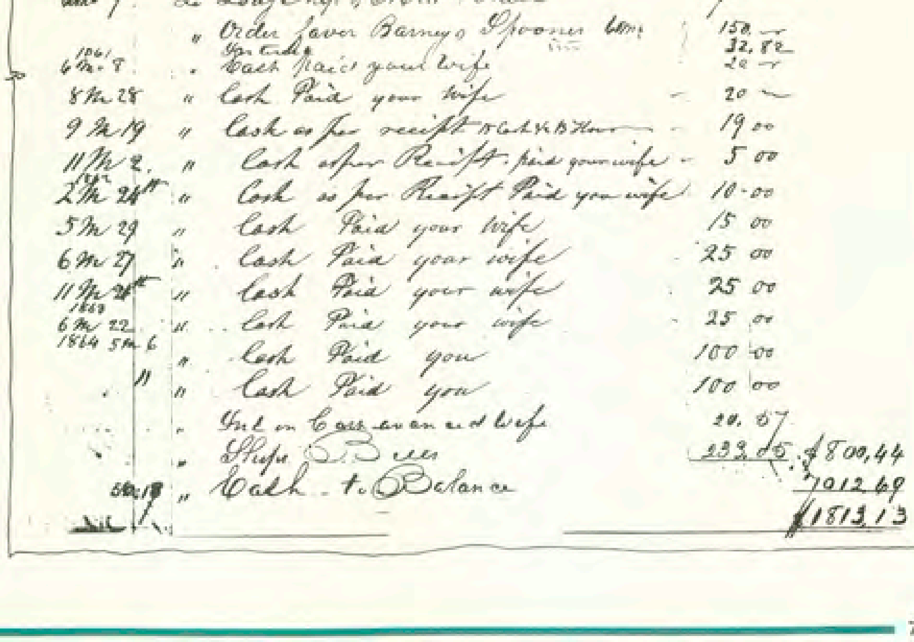
In maritime industries where seamen were paid regular (usually monthly) wages rather than in shares at the end of the voyage, arrangements could be made for the payment of regular installments of money to dependents. In the U.S. Navy, for example, seamen who married could leave draw bills with the Navy agent that allotted one-half their pay to their wives in an arrangement historian Christopher McKee refers to as "standard procedure."[28]

Draw bills gave institutionalized form to payments made to seamen's families, but, as McKee points out, the amounts involved were seldom sufficient to support a family. There were no formal arrangements for draw bills in the whaling industry, but a similar system was sometimes negotiated on an individual basis, usually with families living near the agent's port. Here too the amounts were rarely adequate to meet a family's needs.

A preliminary survey of agents' accounts for fourteen randomly selected voyages from the New Bedford customs district suggests the dimensions and distribution of financial assistance to whalemen's families. Including the men taken on in foreign ports, the fourteen voyages employed 409 seamen: 60 officers (captains and mates); 94 petty officers in the steerage (boatsteerers, coopers, carpenters, shipkeepers, cooks, stewards); and 255 foremast hands. While agents made payments to families of whalemen on twelve of the fourteen voyages, the total number was only 27, an insignificant 6.6 percent of the 409 men involved. By contrast, 80 percent of the crew members were assessed for payments made to third parties such as outfitters and boardinghouse keepers.[29]

The breakdown by rank, though, is highly suggestive. Fully 25 percent of the officers were charged for advances made to wives, and 7 percent for advances to parents. In the lower ranking steerage positions, only 3 percent were assessed for assistance to wives and 1 percent to parents. Among the foremast hands, no wives and just four parents (1.6 percent) received advances. A quick look at eight additional voyages with less complete records reveals that advances were made to five officers' wives and two officers' parents, two steerage wives and two steerage parents, no foremast wives but six foremast parents.

This preliminary quantitative analysis supports evidence suggested by other more impressionistic sources on agents' financial relationships with whalemen's families. The agents' financial involvement with the foremast families was negligible, restricted solely to those of the few remaining local boys in



Joseph Kennedy was cooper aboard the New Bedford whaleship John Coggeshall *during her 1860–64 voyage. The agent was Quaker merchant Benjamin B. Howard (who, in Quaker fashion, designated months with numerals rather than names). Kennedy's share for the forty-seven-month voyage totaled $1813.13, or an average of $463 per year. While Kennedy did not have to contribute to the costs of loading the ship or outfitting the medicine chest, he was assessed for $233 of the ship's expenses during the voyage. Against his $150 bill to outfitter Barney Spooner he was charged 22 percent interest. Kennedy's wife received nine advances totaling $164 during her husband's absence, for which Howard deducted 12.5 percent interest.*
(Misc. Vol. 118, G.W. Blunt White Library)

the whaling fleet. The owners did, however, offer assistance in the form of advances, as meager as they might be, to the families of the men on whom they depended, the officers.

As in the early Navy, some whaling officers did set up regularly scheduled payments to wives before they left. In 1852, the agent of the ship *Saratoga* agreed "to pay the Wife of Thomas R. Oakman as order Fifty dollars at the expiration of six months from the sailing of ship Saratoga and also every succeeding term of six months that the said Oakman shall remain on board said ship." The 1864 diary of Hannah Ashley, the wife of the first mate of the *Governor Troup* on its 1862-67 voyage, shows that she picked up $30 every two months from the New Bedford agent E. C. Jones.[30]

Such scheduled arrangements, however, were allowed only to the wives and mothers of the most trusted officers. With the wild fluctuations in prices of whale products and the uneven success of the fishery itself, agents could not predict their profits or the eventual amount of a seaman's lay, so they may have been reluctant to make regular payments. The climbing desertion rate undoubtedly discouraged them too; the ledgers show that advances were occasionally paid to relatives of men who later deserted, which may (depending on at what point during the voyage the sailor jumped ship) have meant a loss to be absorbed by the agents and other creditors.

The weighing of these kinds of concerns against the employers' dependence upon their crews was reflected in Captain Orrick Smalley's assessment of his second mate when Smalley forwarded the mate's request to the owners: "if his Parents call upon you for money [Mr Freeman asks] that you will advance them what you can of his share of the oil (when sold) . . . I think it is a safe thing to advance his due . . . Mr. Freeman is a good man & whaleman and I hope will continue the voyage . . . he has some 60 or 80 dollars due him, which I hope you will advance should his parents need it."[31] Apparently, due to the risks involved, agents usually made advances to families in response to direct requests.

The applications for assistance that were addressed to agents provide graphic testimony to the difficulties faced by families trying to make ends meet while their men were at sea. Many of the requests are awkward scrawls on small scraps of paper that contrast markedly to the formal correspondence in copperplate penmanship from the agents' business connections. Some of the appeals are unadorned and straight to the point: "Sir please let me have the amount of twenty Dollars on the Credit of my Husbands Thomas Wheldens voiage and Charge the same to Thomas Whelden yours with Respect Nancy B. Whelden"; or, "Mr. Knowels you will oblidge me much by Excepting an order for one month of groceries on Mr. Brownell . . . it will not Be much he will Present it to day i expect." For some families, these improvised arrangements worked fine. "The owners are very kind to me i have no troble in getting my money," one wife assured her absent husband in 1855.[32]

Other letters, however, reveal tensions between agents and seamen's relatives. In 1846, when John Codd was whaling in the Pacific aboard the Nantucket ship *Columbia* his pregnant wife wrote to the owners, "Sir will please advance me 50 dollars and charge the same to my Husband act [account] John told me you would advance me two hundred pr year during his absence." A year later, with the infant undoubtedly on her mind if not her lap, Mrs. Codd wrote, "I am obliged to call on you again for money, and must say I do not feel that you have treated me well; My Husband did not think you would let his family suffer for the necessries of life, when he shipp'd in your employ. I am out of Food and Fuel, and unless you can do something for me must write by every Ship for him to return and take care of his family."[33]

> *". . . My Husband did not think you would let his family suffer for the necessries of life, when he shipp'd in your employ. I am out of Food and Fuel, and unless you can do something for me must write by every Ship for him to return and take care of his family."*

Phebe Cottle felt compelled to apologize and justify her requests in terms of extreme need and hardship when she wrote in 1844, "I am sorry to be obliged to again call for assistance but my rent has become due and my wood is out and I am in need of manny articles for my family that I cannot do without I have tried to get along as sparingly as possible but mother is very sick and I am obliged to give up my work in some measure . . . I want you should let me have 30 or 40 dollars and hope not have to call again it is no pleasure to me I will assure you but my family is truly in need."[34]

Sophia Brown, the wife of one seaman and mother of another, seemed especially resentful of the upper hand her son's employers held over the men at sea and their dependents ashore. "Mr Coffin sir," she began her request, "I hope you good men will Excuse me for looking upon you at this time for a litle asistance." She knew that "Moses his outfit bill was veary hy and [I] do not expect [his share of] the Oil that has Come will meat it. still," she pointed out, they had already made money on the venture: "their is enough on board to pay you all." Having implied that they could afford to be generous, she added, "I have Labord veary hard to git a Longe sins my husband sail . . . my health has fail me now and i am not able to work as i have dun theirfore if you Could let me have 15 or 20 dollar it would enable to git a Long till i am better able to work agane . . . I should feal veary gratefull to you for so doing."[35]

Some time later, she learned that her son, a minor, had left the ship. She was now due his wages, as the Coffins' clerk informed another claimant: "Moses H Brown was . . . discharged . . . and an order given for his voyage as evidence that he . . . would be entitled to his [share] of the voyage after deducting the Captain & owners bills, but he was a minor at the time . . . and therefore had no power to [transfer the money order] . . . it being the property of his parents." Although the agents thus fully acknowledged the parents' legal right to Moses' earnings, they were evidently as reluctant to pay Sophia as they were the third party. She wrote: "if it is in your power to setle with me now it would be a great relief for I am sick and suffering for want of means to make me comfortable. it is veary hard to have what belongs to me by law and certainly in justice witheld from me so long when I am in need of it so much. you that have a plenty little know the feelings of those that are in want of every comfort of life."[36]

In both financial and less tangible ways, the managing owners were most involved with and responsive to the families of their captains and mates, the men on whom they

depended entirely for the protection of their floating investments and the success of their ventures. In return, the men in charge at sea often relied upon the agents at home to assist in sustaining their families during the prolonged separations, communication lapses, and fiscal uncertainties that were the personal price of a career in the whale fishery. A clear awareness of their mutual interdependence is evident in much of the correspondence between the officers and agents. In 1854, George Richmond tried to persuade Captain Gifford to prolong his voyage in part by assuring him that the agents would look after his affairs in love as well as finance: "That *Young Lady* up to the Corner [Gifford's fiancée] looks hearty and well . . . but she will be all the better for waiting another year . . . . If you will agree to stay another year and take another cruise on Japan next year, Ezra & myself will see that no young fellows are allowed to trespass upon your grounds or pluck the *blooming Flower* but will keep everything 'all right' until you arrive."[37]

Referring to a more concrete exchange, Second Mate Henry Swain wrote to his employers, Knowles & Co., in 1862, "I have just received a letter from my wife wherein she states to me that the party that I left my affairs with to attend to have not done as he should do by me for he has seen my Wife sick and in want of the common nessaries of life . . . therefore I have wrote to my Wife to call on you to receive from you what she may require to make herself comfortable wich I hope is not asking you too great a favour as we have now over 1150 bbls of Sperm [oil] and hope with good fortune to be soon Home."[38] Captain Orrick Smalley provided the most explicit expression of the sense of reciprocity when he wrote to Knowles & Co., just after receiving news of the Civil War: "Possessing as you do, the events of the *war* as they occur, I shall expect that you will advise my wife in regard to the safety of her money invested – the same as I shall endeavor to care for yours out here."[39]

Emergencies, whether personal or national, accentuated a captain's or mate's inability to care for his family at such distances and called forth the fullest extent of paternalism in the industry. Josiah Holmes, Jr. & Brother of Mattapoisett informed their Captain Franklin Cross of his wife's condition and how they had stepped in: "her main difficulty seems to be canker in the throat & Stomach – which at times has been so bad that she could not eat much except something very soft or in the liquid state – A few weeks since we carried her up to Seth Bradfords at the head of the River to see if the change would not benefit her, we have called several times to see her and every time she thinks she is better & she does look much improved."[40]

Even the most well-connected, affluent captain's family might encounter difficulties during the master mariner's absences. "It is very possible thee will hear of a robbery committed about 2 weeks since at Cook's house where thy wife & family have resided since thy absence," agent Matthew Howland wrote Captain Philip Howland, his distant relation who was then commanding a Howland whaleship in the Indian Ocean. He explained:

Matthew Howland (1814–1884) managed the business affairs for G.&M. Howland, well-known Quaker whaling agents of New Bedford. His older brother and partner George served as New Bedford mayor in the 1860s.

Silhouette by Hugh Edouart, Philadelphia, 1842. (Courtesy The Whaling Museum, New Bedford, Massachusetts)

It seems that Rebecca Howland from California is boarding with thy wife and had 250 to 270 doll[ar]s of money in her trunk . . . A Girl named Tripp living in thy family in the night-time stole the money and then set fire . . . upon questioning the Girl told that thy Wife was involved in it and really persisted – but of course it is not beleived . . . . thy Wife has very properly decided to leave the house and move . . . thy friends and thy wife's will take care that she nor thy children suffer in any way . . . Brother George is Mayor of the City and the Head of the Police and consequently the whole matter will be managed with all due discretion.

Matthew further assured Philip that "in this and all other things that may occur during thy absence thy Wife & family will be just *as well cared for* by us and thy friends as thee could do."[41]

Yet, even for officers' families, the assistance extended by the industry was shaped and limited by market imperatives; paternalism came at a steep price. An account book kept by C. R. Tucker, agent of the ship *Benjamin Tucker*, shows that he made at least seven cash advances to the wife of First Mate James Archer in 1840 and 1841. Then, on 1 October 1842, Tucker supplied $25 "for the use of said Archer's family since his wife's death." Six months later, another $20 was granted "for the support of said Archer's children." Archer himself did not arrive home until 4 September 1843, three years and nine months after he had left, and a full year after his wife had died; in the interim, the agent had paid his children's expenses. The tragic circumstances notwithstanding, the agent also charged Archer interest on all the advances made.[42]

Mrs. Walter Church, wife of the second mate of the Knowles & Co. bark *Wave*, was well aware of the costs attached and so turned down the offer of an advance. Her husband had written to the owners in 1868, "as my wife has been sick for some time since I sailed it becomes necessary for me to ask you to be so kind as to let her have some money on credit of my voyage." But Mrs. Church decided she could make do without, as she informed the agents: "I don't think I shall wish for any [money] before Oct. 1 appreciate your kindness in writing to me so soon after hearing from husband. I do not like to draw on his voyage any more than is necessary."[43]

Even with interest charges that ranged up to 40 percent, advances were available to relatives of whalemen only so long as the men were actually onboard the ship – even in the case of men lost in the line of duty. O.S. Cleveland, first mate of the ship *Hope*, informed Wilcox & Richmond in 1856: "I have written to my Father to apply to you for the sum of two hundred dollars, to enable him to provide for my widowed sister, who lately lost her Husband in the Barque Undine."[44] The *Undine*, owned by Thomas Knowles & Co., had left New Bedford on 28 October 1852. By 1856, the bark was presumed lost with all hands.[45] Knowles & Co., though, were not expected to provide for the families of the men lost; they had themselves suffered a tremendous financial loss (though the vessel was probably at least partially

covered by marine insurance). Instead, the bereaved widows and other relatives turned to their own families for support; in this case, Cleveland requested from his own employers, another whaling agency, an advance with which to assist his sister. The episode vividly illustrates the tightly interdependent nature of the whaling community and further locates the boundaries built into the relationship between the managing owners and the whalers' families. It also suggests who bore most directly the risks inherent in the industry – the men at sea – and who suffered most directly the consequences of those risks – the families at home.

The costs and limits of paternalism in the industry were clearly stated and understood when it came to financial assistance. Less clear, and open to misunderstanding, was the extent of the agents' responsibilities in their less tangible forms. Accustomed to the careful attention to his family and affairs provided by his former employer, Matthew Howland, Captain Philip Howland felt aggrieved by the apparent neglect of Knowles & Co. when he was commanding their bark *Mary & Susan*. In September 1866, over two years out, he wrote bitterly, "I see by your letter . . . that you complain of my not writing. The fault is all your own. My family are only nine miles from you and the Mail Stage runs by the door every day, it would be very easy for you to ascertain the state of their health and mention it to me when you write. Capt. Cash, Capt. Coffin, and others of my acquaintance are in the frequent receipt of news from their families by letters from their owners." Stressing the link between the sea and the land, Howland continued, "it seemed to me that you cared little about us and that being the case I felt that I cared as little for you."[46]

Captain Howland's discontent was sharpened by his disappointment in not being able to fulfill the wish he had held for several years, for his wife to accompany him to sea. The agreement he had signed with Knowles & Co. in July 1864 specified that his wife, Patience, was "to receive one hundred dollars, and to be allowed to join him at the end of two years if the Ship has one thousand Barrels of Sperm Oil in that time." Not having met his end of the bargain as stipulated, Howland could see only the lonely months ahead. But the aptly named Patience had many more of those lonely months ahead, for Philip died at sea in November 1866, just two months after he had vented his frustration. Patience outlived him by twenty-seven years.[47]

Seafaring by captains' wives had become fairly common by mid-century; the *Whalemen's Shipping List* estimated in 1853 that one in five captains was accompanied by his spouse. The editor added an enthusiastic endorsement: "The enterprising ladies not only preserve unbroken the ties of domestic life . . . [they] not only cheer by their presence the monotony and discomforts of long and perilous voyages; . . . they make capital correspondents, and through the female love of letter-writing, keep us well posted up in the catch and prospects of the season."[48] As the price to pay to please a good captain, and as another source of the information vital to the commercial end of the industry, then, wives at sea were tolerated – but many agents did so only with deep reluc-

tance. Captain John Tatch referred to the agents' opposition to wives at sea when he wrote to Swift & Allen: "I do not (as a certain Capt. did) ask you to send my wife out for friend Howland might pass the same judgement on me that he passed on him."[49]

Wives who accompanied their captain husbands to sea represented one of the most obvious ways in which family ties could potentially disrupt the business of whaling and, as such, tested the outer limits of the whaling agents' paternalism. While a few owners felt the benefits outweighed the disadvantages, others worried that women and children onboard would upset the discipline of the ship and interfere with the fishery itself. Some captains' wives were known for trying to enforce a ban on Sabbath whaling, for instance, as well as bans on other immoral activities sailors were reputed to enjoy.[50] More critical from the agents' point of view was the possibility that the presence of his wife would cause a captain to avoid some of the risks inherent in successful whaling: he might give up participating in the chase, preferring to oversee the action from the ship's deck, or he might refuse to lower the boats to pursue whales in inclement weather. Swift & Allen apparently blamed Captain Reuben Crapo's lack of success on his wife, prompting another captain, Peter Gartland, to protest: "You speak of the [bark] Louisa doing nothing because he had his Wife how can that be when a ship sees Whales 9 or 11 times in a season and does not get some Oil I dont think it should be lade to the Woman."[51]

Even more distressing, the captain might be persuaded to spend too much time in port or "gamming" in company with other whaleships at his wife's behest, if she were lonely for a livelier social life than the sea usually afforded, or particularly if she were pregnant or sick. Matthew Howland's letter to a captain whose seagoing wife had recently died suggests that the owner's sympathy for the captain, while sincere, was equalled if not bettered by his concern for the effect of the unhappy event on the voyage:

> *Respected Friend . . . . the death of Mrs. Green . . . was sad news indeed and we all feel the loss much, as she was an estimable woman, but we hope that thee will look on the bright side and believe that this sore bereavement . . . was the ordering of Divine Providence . . . . we are in hopes after arriving in Port and becoming somewhat reconciled to thy great loss, thee will take a calm and dispassionate view of thy situation and responsibility in having a large amount of Property confided to thy charge, and decide at once to pursue the voyage without any unnecessary delay and bring it to a favorable termination . . . believing this course will be most satisfactory to thy friends and relatives of thy Wife and all concerned.*

Howland had confided earlier to his contact in Payta, Peru, from whom he had received the news of Mrs. Green's death, "we hope [Captain Green] will have no idea, and we can hardly imagine he will, of abandoning the voyage or delaying the ship in Port longer than is really necessary for him to arrange matters to his satisfaction, as considerable time & money have already been expended (perhaps necessarily) on account of his wife's illness."[52]

Matthew Howland's ambivalence and anxiety suggest the bottom-line limits of paternalism in the whaling industry even while expressing its necessity. At the height of the industry, the agents' relationships with the seamen's families reflected the sharp distinction between the two groups onboard the whalers. The minimal contact with the kin and connections of the foremast hands, whom the owners found dispensable,

contrasted strongly with the agents' more significant interactions with the officers' families. Howland and the other whaling agents depended entirely on a small, stable core of officers to counteract the anarchic tendencies of the industry itself, anarchic in its inherent risk, in its global geographic dispersal, in the severely limited communications available between agents and their ships at sea, and in the heterogeneity, inexperience, and rapid turnover that characterized the foremast hands. To assure the allegiance and best efforts of the professional mariners, the agents stepped in during the men's absences and assumed responsibility to provide and protect their dependents at home.

But the paternalism only went so far. In practice, business imperatives both structured and set limits upon the relationship between the agents and the whalemen's kin and connections. Recognition, whether implicit or explicit, of the mutual dependence shared by managing owners and mariners did not soften the impact of the whaling industry on family life. The concerns and tensions expressed on all sides – from countinghouse, shipboard, and home – suggest that the agents' attempts to ameliorate the personal consequences of this stressful occupation were imperfect at best.

The irony was that the conditions within the industry, as it expanded and developed in range and sophistication, made it ever more difficult to sustain the families and communities on which the stability of the industry itself depended. But families persevered even as the industry began to falter. When Captain Leonard Gifford brought the *Hope* home from her prolonged voyage in the spring of 1857, he did indeed marry his intended, Lucy Ann Roberts, just two weeks after his arrival. Five months later he left once more in command of the ship *Hope*, and Wilcox & Richmond allowed Lucy to accompany him. Their six-year voyage was marred by poor whaling and personal tragedy. Lucy bore four children, but lost the two eldest to disease. Then the *Hope* was wrecked on a shoal off the northeast coast of Australia in October 1863. When the Giffords finally made it home, Lucy settled for good in New Bedford and Leonard gave up whaling, turning to the merchant marine for its shorter voyages and lesser risks. The firm of Wilcox & Richmond appears to have given up the business and dissolved shortly thereafter.[53] ■

NOTES

1. George Richmond to Leonard S. Gifford, 19 June 1854, Leonard S. and Lucy Gifford Papers, Mss. B85-29, Old Dartmouth Historical Society, Whaling Museum Library, New Bedford, Massachusetts, hereafter cited as ODHS; and Leonard S. Gifford to George Richmond, 14 October 1854, Papers of the New Bedford Ship *Hope*, 1851–1857, VFM 1066, G.W. Blunt White Library, Mystic Seaport Museum, hereafter cited as MSM.
2. Leonard S. Gifford to George Richmond, 19 October 1854, Papers of the New Bedford Ship *Hope*, 1851–1857, VFM 1066, MSM.
3. See Elmo Hohman, *The American Whaleman* (New York: Longmans, Green, and Co., 1928), especially chapter 6, "The Whaleman Ashore." Hohman, the foremost chronicler of the whaleman's life, devotes only 3½ pages to families – those of the officers in smaller ports only – while spending 23 pages detailing the exploitation and abuses by the industry's "landsharks," the managing owners, recruiting agents, outfitters, boardinghouse and tavern keepers, and so forth.
4. Ibid., 57–58; Daniel Vickers, "Maritime Labor in Colonial Massachusetts: A Case Study of the Essex County Cod Fishery and the Whaling Industry of Nantucket, 1630–1775" (Ph.D. Diss., Princeton University, 1981), 279–93; Ira Dye, "Early American Merchant Seafarers," *Proceedings of the American Philosophical Society* 120, no. 5 (October 1976): 335–38; John F. Battick, "A Study of the Demographic History of the Seafaring Population of Belfast and Searsport, Maine, 1850–1900," in *Working Men Who Got Wet*, ed. Rosemary Ommer and Gerald Panting (St. John's, Newfoundland: Memorial University, 1980); and Marcus Rediker, *Between the Devil and the Deep Blue Sea: Merchant Seamen, Pirates and the Anglo-American Maritime World, 1700–1750* (Cambridge; New York: Cambridge University Press, 1987), 12–13.
5. Figures computed for voyages of whaleships from Nantucket and New Bedford, as listed in Alexander Starbuck, *History of the American Whale Fishery . . . to the Year 1876*, 2 vols. (1878; reprint, New York: Argosy-Antiquarian Ltd., 1964).
6. Leonard S. Gifford to Lucy Roberts, 15 November 1853, Leonard S. and Lucy Gifford Papers, Mss. B85-29, ODHS.
7. Communication between a vessel at sea and its home port was a random and risky thing; according to Hohman, *The American Whaleman*, 87, "a large percentage of all letters were hopelessly delayed or went astray entirely." Families, friends, employers, and other business associates would send letters by every ship setting sail for the part of the world where the intended recipient was believed to be. Later, correspondence was forwarded by steam packet to specific ports at which the whalers were likely to put in. Men at sea sent letters by every ship they met, in port or in passing on the ocean, that seemed likely to reach home before they would. See Hohman, *The American Whaleman*, 86–88.
8. Hohman, *The American Whaleman*, chapter 10, "Earnings and the Lay," 217–43; and chapter 11, "Debits and Credits," 244–71. See also David Moment, "The Business of Whaling in America in the 1850s," *Business History Review* 31, no. 3 (Autumn 1957): 261–91.
9. Moment, "The Business of Whaling," *passim*. Moment, 280, describes the whaling agents as both "mercantile capitalists" and "diversified industrial capitalists."
10. The nine agencies are: George Howland & Sons, continued as W. & M. Howland (New Bedford, 1813–ca.1879); Isaac Cory & Son (Westport, 1815–1841); William Tallman Russell (New Bedford, 1819–ca.1841); Noyes & William Williams Billings (New London, 1823–1851); Charles G. & Henry Coffin (Nantucket, 1828–1862); Thomas Knowles & Co. (New Bedford, 1844–1894); Swift & Allen (New Bedford, 1842–1891); J. & W.R. Wing (New Bedford, 1852–ca.1910); and Josiah Holmes, Jr. & Brother (Mattapoisett, 1854–1863). I am indebted to Arlene Miles for her assistance in going through the 500-plus page daybook of N. & W.W. Billings (ca. Oct 1828–May 1830), Misc. Vol. 227, MSM.
11. Vickers, "Maritime Labor," 284–93.
12. The typical foremast hands were described in 1876 by Alexander Starbuck as "Portuguese shipped at the Azores, a mongrel set shipped anywhere along the western coast of South America, and Kanakas [Polynesians] shipped at the Pacific Islands," Starbuck, *The American Whale Fishery*, 112. In 1926, Elmo Hohman called them "alien, inexperienced, reckless or dissipated," Hohman, *The American Whaleman*, 62.
13. Agreement with Roger McGrow, 22 November 1854, Holmes Shipyard Papers, Coll. 46, box 9, folder 5, MSM.
14. See Hohman, *The American Whaleman*, 89–105, for a detailed enumeration of the deceits and coercions practiced by the recruiting agents, especially in the mid-century period.
15. Jno. W. Ketcham to Swift & Allen, 12 June 1849, Swift & Allen Papers, Mss. 5, subgroup 3, series F, subseries 1, folder 8, ODHS.
16. Charles Wallich to Thomas Knowles & Co., n.d., Knowles Family Business Records, Mss. 55, subgroup 2, series Q, subseries 7, folder 1, ODHS.
17. See, for example, the correspondence between New York attorneys Beebe & Donahue and agents Charles G. & Henry Coffin regarding the claims of a seaman's father to his son's estate, July 1850 (ship *Columbia*, 1846–1850 papers); and the letters of Moses Denico of East Vassalboro, Maine, to the Coffins, June-September 1853 (ship *Zenas Coffin*, 1848–1853 papers); both in Charles G. & Henry Coffin Papers, Mss. 152, folders 187 and 174 respectively, Nantucket Historical Association, hereafter cited as NHA. See also, e.g., the correspondence between New Bedford public administrator William W. Crapo and Uriah Miller, June-August 1856; and Crapo and J.E. Parker, January and June 1861; all in the records of Swift & Allen, Mss. 5, subgroup 3, series F, subseries 1, folders 49, 51, 57, 60, ODHS. Also in the Swift & Allen records are powers of attorney certified by the U.S. Vice Consul for Fayal, John P. Dabney, enabling the heirs of deceased Azorean whalemen to settle their accounts with New Bedford agents, Mss. 5, subgroup 3, series E, subseries 9, folder 1, ODHS. See also the records of the New Bedford Port Society regarding Moses How, pastor of the Seamen's Bethel, on deposit at ODHS; and finally see the copies of the letters of John F. Tucker, Vice Consul of Portugal in New Bedford, to the Acting Consul of Portugal in New York, April and May 1867, in the back of the logbook for the ship *Hibernia* (ca. 1865–1869), New Bedford Free Public Library, hereafter cited as NBFPL.

18. John J. Van Hagen to Charles G. & Henry Coffin, 1 March 1845, Charles G. & Henry Coffin Papers, Mss. 152, folder 187, NHA.
19. Representing the romantic view is Samuel Eliot Morison, *Maritime History of Massachusetts* (1921; reprint, Boston: Northeastern University Press, 1979), 109–11; the more pragmatic view is expressed by, among others, Jesse Lemisch, "Jack Tar in the Streets: Merchant Seamen in the Politics of Revolutionary America," *William & Mary Quarterly* 3d ser. 25 (July 1968): 371–77.
20. *The Whalemen's Shipping List and Merchants' Transcript* was published weekly in New Bedford from 1843 to 1914 and distributed internationally; Moment, "The Business of Whaling," 270.
21. Mr. and Mrs. H. Slatey to Captain Winslow, ca. 1864, Howland Family Papers, Mss. 7, subgroup 1, series B, subseries 8, ODHS.
22. Mary A. Thomas to Thomas Knowles, 30 August 1869, Knowles Family Business Records, Mss. 55, subgroup 2, series N, subseries 1, folder 1, ODHS. Similarly, Mrs. Daniel Swift requested that the agents "pleas forward this letter & [news]paper which I have sent to Mr. Swift in your bark send them by some outward bound ship or by the Steamer," adding "PS if you have heard from the [bark] Minerva recentely pleas drop me a line." Mrs. Daniel Swift to Thomas Knowles, 27 May 1861, Knowles Family Business Records, Mss. 55, subgroup 2, series L, subseries 5, folder 1, ODHS.
23. For the best description of the administrative and managerial activities in the industry, see Moment, "The Business of Whaling."
24. Zimri Cleveland to Wilcox & Richmond, 26 December 1855, Papers of the New Bedford Ship *Hope*, 1851–1857, VFM 1066, MSM. Mrs. Eliza Lewis, wife of another member of the *Hope*'s crew, also passed along information, writing: "Sir I have Recieved the money you cent . . . you Rote to Me to know About they ship and how they git a long he Rites me word . . . to Give my self no uneasiness for all Things look promising for a prospours Voyge and a Lucky one. You may expect News when I git my letter from cros land . . . they ware a doing well 5 month a gow," Mrs. Eliza Lewis to Wilcox & Richmond, (1854), Papers of the New Bedford Ship *Hope*, 1851–1857, VFM 1066, MSM.
25. Leonard S. Gifford to "Mother," 15 June 1856, Papers of the New Bedford Ship *Hope*, 1851–1857, VFM 1066, MSM.
26. William Loring Taber to Susan Taber, 9 December 1852 and 25 February 1853, William Loring Taber Correspondence, Mattapoisett Historical Society, Mattapoisett, Massachusetts.
27. Mrs. Charles G. Clarke to Charles G. & Henry Coffin, 30 May 1849, Charles G. & Henry Coffin Papers, Letters In, Mss. 152, folder 59, NHA; and Mrs. J. E. Chase to Swift & Allen, 12 June 1862, Swift & Allen Papers, Mss. 5, subgroup 3, series F, subseries 1, folder 65, ODHS.
28. Christopher McKee, "Fantasies of Mutiny and Murder: A Suggested Psycho-History of the Seaman in the United States Navy, 1798–1815," *Armed Forces and Society* 4 (February 1978): 297.
29. The fourteen voyages used in the computations, by agent and date, are:
    – George Howland & Sons, New Bedford: bark *Golconda*, 1827–1829; *Golconda*, 1829–1832; *Golconda*, 1836–1839, Mss. 7, subgroup 1, series B, subseries 8, vol. 2, ODHS;
    – Swift & Allen, New Bedford: ship *Tacitus*, 1844-lost 1845; ship *Gratitude*, 1845–1848; bark *Harvest*, 1847–1850; ship *Jireh Swift*, 1853–1857, Mss. 5, series C, subseries 1, vol. 1–2, ODHS;
    – William Tallman Russell, New Bedford: ship *Braganza*, 1834–1837, Mss. 6, series C, vol. 3, ODHS;
    – C.R. Tucker, Dartmouth: ship *Benjamin Tucker*, 1839–1843, NBFPL;
    – Davis & Cory, Westport: ship *Harbinger*, 1842–44, Mss. 80, subgroup 3, series F, subseries 1, vol. 1, ODHS;
    – Tucker & Cummings, Dartmouth: bark *A. R. Tucker*, 1857–1861, NBFPL;
    – Thomas Knowles & Co., New Bedford: bark *Edward*, 1860–1864, Mss. 55, subgroup 2, series C, subseries 5, folder 2, ODHS;
    – C. A. Church, Westport: brig *Leonidas*, 1860–1863, NBFPL;
    – Benjamin B. Howard, New Bedford: ship *John Coggeshall*, 1860–1864, Misc. Vol. 118, MSM.
30. Oakman draw bill quoted in letter, Israel Hatch to Mrs. Rebecca R. Oakman, 10 April 1853, Thomas R. Oakman Correspondence, Mss. 56, series O, subseries 2, ODHS; Hannah Ashley, 1864 diary, entries for 3 February, 2 June, 3 August, 5 October, and list of payments in back, private collection, Acushnet, Massachusetts. See also, for a further example, the account for William Troy, second mate of the bark *Harvest*, in Swift & Allen's ledger book, which indicates that before he left New Bedford in 1847, Troy arranged for the agents to pay $8 per month to a local merchant, to cover his wife's bills; William Troy's account with the bark *Harvest*, 1847–1850, Swift & Allen Papers, Mss. 5, subgroup 3, series C, subseries 1, vol. 1, ODHS.
31. Orrick Smalley to Thomas Knowles & Co., 30 April 1862, Knowles Family Business Records, Mss. 55, subgroup 2, series C, subseries 5, folder 1, ODHS.
32. Nancy B. Whelden to Charles G. & Henry Coffin, 14 November 1845, Ship *Citizen* Papers, 1844–1849, Charles G. & Henry Coffin Papers, Mss. 152, folder 158, NHA; Mrs. John H. Cole to Thomas Knowles, 9 April 1855, Knowles Family Business Records, Records of the Bark *Edward* 1856–1860, Mss. 55, subgroup 2, series C, subseries 4, folder 3, ODHS; Mrs. Orlando H. Houston to Orlando H. Houston, 21 October 1855, Cory Family Papers, Mss. 80, subgroup 3, series K, subseries 4, ODHS.
33. Eliza Ann Codd to Charles G. & Henry Coffin, October 1846, November 1847, Charles G. & Henry Coffin Papers, Mss. 152, folder 174, NHA; information on birth of child from Nantucket Vital Records to the Year 1850: Mary Eliza Codd born to Eliza Ann and John 10 March 1847.
34. Phebe B. Cottle to Charles G. & Henry Coffin, 9 April 1844, Charles G. & Henry Coffin Papers, Letters In, Mss. 152, folder 174, NHA. Mary F. Barnard wrote in a similar vein: "Mr Coffin will you be so kind as to accomadate mee this month with 20 dollars in stead of ten if you will it would oblige mee much as I am all most dredfully put to it to make out at all – and now my flour is out and my rent is due I have not been able to earn as much this fall as I have done previous . . . ," Mary F. Barnard to Charles G. & Henry Coffin, December 1849, Charles G. & Henry Coffin Papers, Letters In, Mss. 152, folder 7, NHA.
35. Sophia Brown to Charles G. and Henry Coffin, ca. 1854, Charles G. & Henry Coffin Papers, Mss. 152, Ship *Columbia* Papers, folder 59, NHA.
36. James Macy (the Coffins' clerk) to H. A. Patterson, 22 July 1854, and Sophia Brown to James Macy, 21 November 1854, Charles G. & Henry Coffin Papers, Mss. 152, Ship *Columbia* Papers and Letters Out, folders 177, 178, NHA.
37. George Richmond to Leonard S. Gifford, 19 June 1854, Leonard S. and Lucy Gifford Papers, Mss. B85–29, ODHS.
38. Henry Swain to Thomas Knowles & Co., 2 August 1862, Knowles Family Business Records, Bark *Minerva* Correspondence, 1859–1864, Mss. 55, subgroup 2, series L, subseries 5, folder 1, ODHS.
39. Orrick Smalley to Thomas Knowles & Co., 18 June 1861, Knowles Family Business Records, Mss. 55, subgroup 2, series C, subseries 5, folder 1, ODHS.
40. J. Holmes, Jr. & Brother to Franklin Cross, 10 August 1855, Holmes Shipyard Papers, papers relating to the bark *Oscar*, Coll. 46, box 9, folder 10, MSM.
41. Matthew Howland to Philip Howland, 18 March 1856, Philip Howland Papers, Kendall Whaling Museum, Sharon, Massachusetts.
42. James Archer account with the ship *Benjamin Tucker*, 1839–1843, C.R. Tucker Crew Accounts, NBFPL.
43. Walter S. Church to Thomas Knowles & Co., 28 May 1868; and Sarah E. Church to Thomas Knowles & Co., 8 July 1868; both in Knowles Family Business Records, Mss. 55, subgroup 2, series Q, subseries 7, folder 1, ODHS.
44. O. S. Cleveland to Wilcox & Richmond, 6 September 1856, Papers of the New Bedford Ship *Hope*, 1851–1857, VFM 1066, MSM.
45. Starbuck, *History of the American Whale Fishery*, 2:494.
46. Philip Howland to Thomas Knowles & Co., 29 September 1866, Knowles Family Business Records, Mss. 55, ODHS.
47. Thomas Knowles & Co. agreement with Captain Philip Howland to command the bark *Mary & Susan*, July 1864, Knowles Family Business Records, Mss. 55, ODHS. According to the Dartmouth, Massachusetts, vital records, Patience Howland died in 1893.
48. "Lady Whalers," *Whalemen's Shipping List and Merchants' Transcript*, 1 February 1853.
49. John Tatch to Swift & Allen, 20 December 1849, Swift & Allen Papers, Mss. 5, subgroup 3, series F, subseries 1, folder 7, ODHS. Tatch's reference was in preface to his requesting the agents' protection for his wife left at home; he continued, "but I *do* ask of you to feel as interested for her as you can, see her as often as you can, and finally if she should ever be afflicted again as she has been which God forbid – I *do not* wish her carried to the Hospital again if you can prevent it."
50. Joan Druett, "More Decency and Order: Women and Whalemen in the Pacific," *The Log of Mystic Seaport* 39 (Summer 1987): 67,72. See also Joan Druett, "Those Female Journals," *The Log of Mystic Seaport* 40 (Winter 1989): 115–25; and Julia C. Bonham, "Feminist and Victorian: The Paradox of the American Seafaring Women of the Nineteenth Century," *The American Neptune* 37 (1977): 203–18.
51. Peter Gartland to Swift & Allen, 7 July 1866, Swift & Allen Papers, Mss. 5, subgroup 3, series F, subseries 1, folder 81, ODHS.
52. Matthew Howland to Captain Joseph Green, 8 August 1860, and Matthew Howland to Grafton Hillman, 7 August 1860, Matthew Howland Letterbook 1858–1879, Mss. 252, H864, Baker Library, Graduate School of Business Administration, Harvard University, Boston, Massachusetts.
53. Information compiled from the family papers of Leonard S. and Lucy Gifford, Mss. B85–29, ODHS; *Whalemen's Shipping List and Merchants' Transcript*, 8 March 1864; the account by their descendant, David Blair Littlefield, "Memoirs of a Whaling Wife," (unpublished typescript, ca. 1980), also Mss. B85–29, ODHS; Papers of the New Bedford Ship *Hope*, 1851–1857, VFM 1066, MSM; Starbuck, *History of the American Whale Fishery*, 2: 548–49; and the New Bedford city directories for 1856 and 1865. ■

Sallie Smith's Whortleberry Pot Pie

SANDRA L. OLIVER

Sara G. "Sallie" Smith.
Ambrotype, ca. 1865. (M.S.M. 41.294)

After 276 days at sea, the bark *Ohio* was cruising on the Western Islands (Azores) whaling grounds. It was the ninth day of April 1876, and the crew had taken two whales within the previous week. There was reason to celebrate. In her journal, Sallie Smith, wife of Captain Fred Smith, reported:

> *Thick smoky weather most of the day. finished boiling got all cleared up after it. had 138 bbls. both Whales. can take care of some more now. Fred's birthday today 36 years old had whortleberrie pot pie for supper.*

Sallie Smith, or probably the *Ohio*'s steward, invented a whortleberry pot pie that would have had a dumpling type crust, which most pot pies of the period had. The Smiths must have considered it a success because they had it again two weeks later, on the evening before Sallie's thirty-sixth birthday. I have not yet found a printed or manuscript recipe for a fruit-filled pot pie; usually they were made of meat or poultry. Today we would call this dessert a "cobbler" or a "grunt."

Whortleberry pie appears in several nineteenth-century cookbooks. Eunice Beecher, wife of the well-known reformer and minister Henry Ward Beecher, recommended this recipe:

Whortleberry-Pie. Pick over the berries, and, if bought of berry-boys, or in the market, wash and dry them; but if you can trust the hands that gathered them, rubbing them gently in a coarse cloth is the best way, as you lose none of the flavor. Fill a deep plate, after having rolled the berries in sugar, and cover quite thick with sugar after they are put on the plate. *No spice*. Bake with upper and under crust. Some add a few currants to whortleberries, or a little juice of lemon, but we think nothing can improve natural flavor.

(Eunice Beecher, *All Around the House* (New York, 1878), pp. 425–26)

A slightly earlier cookbook disagrees with Mrs. Beecher about the matter of spice: Elizabeth Hall, in her *Practical American Cookery and Domestic Economy* (New York, 1860), says (p. 160) to grate in nutmeg, and also dredge in flour to thicken it. There is no doubt a slice of Mrs. Beecher's pie, as the recipe stands, would have run out all over the plate.

Whortleberries are not hard to find in the stores these days. The term was used in New England in the nineteenth century for what we call blueberries, and, if you buy them fresh, you are still well advised to wash them, though not for the same reason mentioned by Mrs. Beecher.

Here is a slightly revised recipe for Fred and Sallie's favorite dessert.

2 cups blueberries
sugar to taste, about 2 teaspoons
nutmeg to taste
your choice of dumpling recipe

1. Mix the blueberries, sugar, and nutmeg together and put in a deep baking dish.
2. Make a batch of dumpling dough, sweetening it with the addition of a couple of tablespoons of sugar, if you wish.
3. Drop bits of dough on top of the blueberries and set the dish into a pot with enough boiling water in it to come to within an inch of the top of the dish.
4. Steam for forty-five minutes to an hour, adding more water as needed from a hot kettle full. Serve with whipped cream, which the Smiths probably could not have done.

Yields 4 servings.

Sailing SMALL

Model Yachting in America

BENJAMIN A.G. FULLER

"Believe me, my young friend, there is nothing – absolutely nothing – half so much worth doing as simply messing about in boats."

The Wind in the Willows
by Kenneth Grahame

"Ratty's Boat," artist Lois Darling's rendition of the Water Rat's boat from Kenneth Grahame's The Wind in the Willows. *This model Thames River single, ca. 1906, does not sail, but it captures the essence of both full-scale and model pleasure boating.*
(M.S.M. 89.107.1)

For several years, Mystic Seaport has considered putting on an exhibit featuring models that float. The opportunity to borrow the Forbes traveling exhibit of toy boats last year allowed us at last to assemble our Toy Boat Exhibit, which was displayed in the R.J. Schaefer Building from December 1989 through March 1990.

Besides allowing us to feature the intriguing Forbes Collection of toy boats, the exhibit gave us the chance to investigate more seriously the world of model yachting, and to take a close look at the sailing models in the Museum's collection, about which we generally knew very little. Our study also allowed us to demonstrate what is now happening on the miniature yachting scene.

Many authors have written of the ageless appeal of going afloat. Kenneth Grahame's character Ratty, in *The Wind in the Willows*, said it best.

"Believe me, my young friend, there is nothing–absolutely nothing–half so much worth doing as simply messing about in boats." Even though Ratty's boat, splendidly modeled by the late artist Lois Darling for this exhibit, was not built to float, her creation captures the boating spirit in craft large and small.

Messing about can happen in very very small boats: ones sized for E.B. White's heroic mouse, Stuart Little, but much too small for a human crew. Modeling ships and boats is just as old as building full-size vessels. While most are for display, some are indeed miniatures, designed and built to get wet.

Many sailing or working models are not, strictly speaking, models at all, because they are not entirely accurate copies of larger boats. Size can be scaled, but not the effects of wind and sea. To sail their best, miniature yachts need relatively deeper keels than do full-size boats, and they need to be unsinkable. Since their skippers are not aboard, they need to be designed to sail a straight line with no one at the helm. Even today's radio-controlled models have to be designed for minimum steering.

Racing model yachts probably began in England in the 1850s, and has been a serious sport in America for over a century. Miniature racing craft require all the skills needed for their larger manned cousins. Design is unforgiving. Steering by sails or vanes controlling rudders – or, since the 1970s, by radio – is far less tolerant of error than having a crew aboard. Racing is difficult. Racing rules, once specially adapted to suit models, are now identical to those used for crewed craft, although the model yachtsman does not have the advantage of being able to judge distance and speed by being aboard the boat.

EVENTS

Music, History, and Fun

A Seaport musical tradition continues this year with the eleventh Annual Sea Music Festival, 8–10 June. This festival is the longest running event of its kind in the western hemisphere, and offers a unique and entertaining way to learn about maritime history.

This year's festival is dedicated to William Doerflinger, a collector and scholar of traditional music. The world of folk music is indebted to Doerflinger for writing *Songs of the Sailor and Lumberman*, a scholarly analysis of the subject.

The festival will include concerts on Thursday, Friday, and Saturday nights, a scholarly symposium on Saturday morning, and mini-concerts, workshops, and special events all around the Seaport during the weekend.

Among the participants in this year's festival are The Boarding Party, a New York-based folk group; British folk singer Tony Davis; and folk legend Tommy Makem, who has played with such famous names as Joan Baez and the Clanceys. Makem and Forebitter, the Seaport chanteymen, will start the festival off with a special concert for members on Thursday night.

A sixty-minute cassette recording of the 1988 Sea Music Festival is available for $10.75 including tax, postage, and handling (non members $12.90) by writing to Sea Music Tape at the Seaport address, or calling ext. 337. ■

The Seaport chanteymen, Forebitter, are (clockwise from left) *Geoff Kaufman, Rick Spenser, Craig Edwards, and David Littlefield.*
(Photo by Mary Anne Stets)

Adopt a Musician

Once again, volunteer housing is needed for some of the performers at the Sea Music Festival. Two complimentary weekend passes for all events will be given to each household providing lodging. Anyone with a spare bedroom during the weekend of the Festival is encouraged to contact Geoff Kaufman or Craig Edwards at ext. 337. ■

• Seaport Celebrates Diamond Anniversary •

Imagine the perfect summer evening. As the sun sets beyond the Mystic River, music plays across the Seaport grounds, and the aroma of exotic food floats in the air. Dozens of the world's most exquisite antique boats are tied at the North Parade Dock, lit by strings of white lights. Now imagine that this isn't just another summer spree, but an investment in the future of maritime preservation, through engaging and inspiring young people.

As part of Mystic Seaport's sixtieth anniversary celebration, such a perfect evening is going to take place. On Friday, 27 July, the eve of the Fifteenth Annual Antique and Classic Boat Rendezvous, the Museum will host a gala fund-raising event, proceeds from which will go to support Seaport youth and education programs.

The evening begins at 7:00 P.M. just outside the north gate, where guests will be welcomed with Dixieland jazz. Under the marquee behind the Seamen's Inne, traditional jazz will play for dancing and a sumptuous buffet will be served. Island music will vibrate the granite blocks of Chubb's Wharf, as spicy Caribbean food sizzles on open grills.

In honor of the anniversary, a sixty-year pictorial history of the Seaport will be on display in the New York Yacht Club's Station 10. Antique and classic wooden boats participating in Saturday's rendezvous will be on display at the Seaport's docks, providing a resplendent backdrop for the shoreside festivities.

So step into your summer finery or saltiest costume and come to the Seaport for an evening of dancing, dining, and fun – rain or shine. Tickets include music, dancing, food, and two beverage tickets, with additional beverage tickets available for purchase that evening.

This is the first of several exciting events planned in celebration of the Museum's sixtieth anniversary. Watch for notice of other events in future Seaport publications. For more information, please call ext. 125. ■

CALENDAR OF EVENTS

MAY

Spring hours continue. Outdoor demonstrations of maritime activities, including whaleboat demonstrations, sail handling, fish splitting and smoking. Full schedule available at the gates. Seaport open from 9 a.m. to 5 p.m.

Horse and Carriage Rides around the Seaport Village continue seven days a week from Chubb's Wharf.

The Art of Reynolds Beal in the R.J. Schaefer Building through Labor Day. Paintings, drawings, and prints by the American impressionist, a retrospective constituting the largest exhibition of the artist's work to date.

First Annual Mystic 100 continues at the Mystic Maritime Gallery, Seaport Stores, through June 17. This is a display of new work by 100 artists specially selected by the Gallery for their outstanding contributions to the field of contemporary marine art. For more information or a color catalog, call the Gallery at 1-800-344-0675.

5 & 12 ***Time, Longitude and Latitude, 19th-Century Style.*** Course on 19th-century navigation techniques. Two Saturdays, 11:30 a.m. to 2:30 p.m. $36. (nonmembers $40.). Call ext. 397.

11 to 13 ***Lines Taking Workshop.*** Intermediate-level workshop in measuring and drafting boat lines given by the Museum Small Craft Association in cooperation with the Seaport. Begins at 1 p.m. Friday. Cost of $150 includes bunk on *Joseph Conrad*. For more information call Peter Vermilya, ext. 319.

12 & 13 ***Pilot Weekend.*** A working weekend for Pilot members.

15 ***Wood, Water and Light.*** Photographs of classic wooden boats by famous marine photographer Benjamin Mendlowitz in the P.R. Mallory Building. Through Labor Day Weekend.

18 ***Schooner* Brilliant *weekend cruises for adults begin.*** For information on these and other adult weekend cruises in the fall, call the Education Department, ext. 323.

18 ***S.S.* Sabino *continues 1990 season.*** Half-hour trips daily on the hour, 11 a.m. to 4 p.m. through Oct. 8, adults $3, children (5 to 12) $2, plus Seaport admission. A 90-minute excursion 5 p.m. nightly: adults $7.50, children $6. No Seaport admission for after-hours cruises. A 7 p.m. nightly cruise will be added from June 23 through Sept. 4.

Tickets go on sale May 18 for Dixieland Jazz Cruises aboard *Sabino*. Cruises leave at 5 p.m. and 7 p.m. on Sundays from June 24 through Sept. 2. All tickets $11.

Individual tickets for all cruises are available at the *Sabino* booth. Group reservations and charters can be made through the Seaport's Travel Development Office, ext. 331.

19 ***The Boathouse opens.*** See page D.

21 ***19th-Century Garden Tours begin.*** Thirty-minute tour contrasting an early 19th-century kitchen garden of a coastal farming family with the decorative flower garden of the later Victorian period. From the Buckingham House, 11 a.m. and 3 p.m. daily through Oct. 15.

24 ***End of Spring Semester*** for Williams College-Mystic Seaport Program in American Maritime Studies.

26 to 28 ***Lobster Festival.*** Memorial Day Weekend. Lobster dinners prepared by the Mystic Rotary sold 11 a.m. to 3 p.m. daily along the waterfront, accompanied by sea music.

28 ***Decoration Day.*** Authentic 19th-century observances including parade and wreath ceremony by costumed staff.

JUNE

2 & 3 ***Twenty-first Annual Small Craft Workshop.*** See page D.

7 ***Member's Concert.*** The Sea Music Festival begins early for members when folk music great Tommy Makem and Forebitter, the Seaport chanteymen, perform on Lighthouse Point at 7:30 p.m. The Galley will be open for business. Tickets are $7 (nonmembers $10; under 12 free). Send a check to the Membership Office to secure your reservation.

8 to 10 ***Eleventh Annual Sea Music Festival.*** See preceding page.

24 ***Joseph Conrad Sail Education Program begins.*** Beginner, intermediate, and advanced sessions are available for ages 12 to 17. Participants stay aboard *Joseph Conrad* and learn basic sailing, rowing, and seamanship. For more information call the Education Department, ext. 323.

24 ***American Marine Artists 1990*** at the Mystic Maritime Gallery, Seaport Stores, through Sept. 24. New work by selected members of the American Society of Marine Artists representing the vitality of today's American marine art. For more information or a color catalog, please call 1-800-344-0675.

24 ***"Just for Kids" begins.*** Children's activities offered on the green and in the Children's Museum on a drop-in basis. 19th-century games and special tours and activities for children and family groups. No preregistration required. Daily through Labor Day.

25 ***Summer schedule begins;*** full activity and demonstration schedule seven days a week.

26 ***Munson Institute graduate-level program in American Maritime Studies begins.*** Contact the Munson Institute at ext. 359.

JULY

2 ***Summer Day Camp*** begins. Three two-week sessions of this entertaining and educational program for boys and girls ages 10 to 12 take place July 2 through 13; July 16 through 27; and July 30 through Aug. 10. A special one-week session for eight- and nine-year-olds has been added this year Aug. 13 to 17. For more information please call the Education Department, ext. 332.

4 ***Independence Day.*** A celebration in traditional 1870s style. Picnicking, parade by costumed staff, patriotic ceremony with music, and games for children.

6 to 8 ***Catboat "Operation 1990."*** More than 125 boats belonging to members of the Catboat Association rendezvous for the weekend. For more information call Peter Vermilya, ext. 319.

6 to 8 ***Wood Carving Demonstration*** at the Mystic Maritime Gallery, Seaport Stores. Master woodcarver Rune Martin returns to share the secrets that have won his sensitive sculptures of marine mammals and waterfowl national acclaim. From noon to 4 p.m., free of charge.

14 & 15 ***Horse and Carriage Weekend.*** Fifth annual gathering of horses and antique carriages. Rally and demonstration on the south green. Rides for visitors at an extra charge.

Costumed Seaport staff participate in a procession and wreath ceremony as part of the Museum's observance of Decoration Day (Memorial Day), which will be held on Monday, 28 May. The Lobster Festival will be held all weekend. (Photo by Mary Anne Stets)

18 ***Sky Watcher's Guide*** begins. Wednesdays at 8:30 p.m. through Aug. 29. Secrets of the summer sky are revealed in this 45-minute program suitable for family groups, followed by outdoor telescope observations of planets and stars. $2. Call the Planetarium, ext 397.

27 ***Mystic Seaport's Diamond Anniversary Gala.*** See page A.

28 ***Antique and Classic Boat Rendezvous.*** Fifteenth annual rendezvous of classic wooden power and sail boats. Yawls, schooners, sloops, cabin cruisers, steam launches, and many other pre-1950 vessels can be seen from the Seaport. River parade in the afternoon. For more information please call Public Affairs, ext. 318.

28 ***Half Hull Modeling Demonstration*** at the Mystic Maritime Gallery, Seaport Stores. Master modeler Ben Bryon will discuss and demonstrate the techniques of translating a designer's plans into half model form. From noon to 4 p.m., free of charge.

31 ***Marathon Reading of "Moby Dick."*** The 24-hour continuous reading of the classic whaling saga takes place in the forecastle of the whaleship *Charles W. Morgan* beginning at noon and continuing until noon of Aug. 1, author Herman Melville's 171st birthday.

AUGUST

4 ***U.S. Coast Guard Birthday*** observed at 10 a.m., including a flag presentation on the Seaport green to the U.S. Coast Guard Academy Class of 1994.

11 ***Scrimshaw Demonstration*** at the Mystic Maritime Gallery, Seaport Stores. Award-winning scrimshander Robert Weiss will demonstrate contemporary forms of the ancient sailor's art. From noon to 4 p.m., free of charge.

SEPTEMBER

1 to 3 ***Labor Day Weekend Fish Fry.*** The Mystic Lions serve platters of fresh fried fish and other items along the river's edge from 11 a.m. to 3 p.m., accompanied by sea music.

4 ***Fall schedule begins.*** Outdoor demonstrations continue on weekends until Oct. 29.

4 ***Williams College-Mystic Seaport Program in American Maritime Studies*** begins fall semester. For more information and applications for the 1991–1992 year, call ext. 359.

7 ***Schooner* Brilliant *Fall Weekend Sails for Adults Begin.*** For more information call the Education Department, ext. 323.

8 ***Photo Day.*** Roleplayers in 19th-century dress pose with the Seaport ships and buildings as a backdrop from sunrise to sunset. Amateur and professional photographers welcome. Photo Day contest. For more information call Marketing, ext. 318.

8 ***23rd Annual Invitational Schooner Race.*** Traditional and modern schooners from throughout the Northeast rendezvous at the Seaport on Friday, Sept. 7, and leave at 8 a.m. for the starting line of the race on Fishers Island Sound. Members may view the schooners at dockside on Saturday afternoon. Call the Education Department, ext. 323.

11 ***Basic Celestial Navigation.*** Twelve Tuesdays from 7:30 p.m. to 9:30 p.m. at the Planetarium. Topics covered include use of the sextant, star identification, plotting, timekeeping, and use of the *Nautical Almanac*. $130 (nonmembers $144). For more information call the Planetarium, ext. 397.

12 ***Piloting and Dead Reckoning.*** Twelve Wednesdays, 7:30 p.m. to 9:30 p.m. at the Planetarium. Topics include reading a compass and charts, plotting, taking bearings and soundings, understanding tides and currents, and introduction to LORAN. $130 (nonmembers $144). Same class offered on same dates, times and prices at the Loomis Chaffee School in Windsor. For more information call the Planetarium, ext. 397.

15 ***Fall Sailing Classes and Racing Series*** begin. Weekly three-hour, eight-week classes on weekends and weekdays. Junior and senior classes offered for beginner, intermediate, advanced, racing, and adult master. For more information call the Education Department, ext. 323.

22 ***Members' Day.*** Special events for adults and children. Annual Meeting for members.

22 ***60 Years of Collecting*** opens in the R.J. Schaefer Building. A celebration of the Museum's 60th anniversary from a curatorial standpoint. Highlights of the Seaport's finest acquisitions on display.

23 ***Eleventh Annual Mystic International*** opens at the Mystic Maritime Gallery, Seaport Stores. The largest juried exhibit of marine art in the world, featuring more than 100 works by new and established marine artists from around the globe. On display through Nov. 11. For more information or a color catalog, call 1-800-344-0675.

OCTOBER

6 to 8 ***Columbus Day Weekend Chowderfest.*** 11 a.m. to 3 p.m. daily. Many varieties of chowder cooked by local civic groups sold to visitors under a tent on Lighthouse Point, accompanied by sea chantey music.

13 & 14 ***Pilot Weekend.*** A working weekend for Pilot members.

19 & 26 ***Fireplace Cooking Class.*** Two one-session classes offered in the evening from 6 p.m. to 10 p.m. Each class, held in the Buckingham House kitchen, features hands-on instruction in open hearth cooking techniques. Participation is limited to eight people per class. Minimum age is 14. Early reservations suggested.

20 ***42nd Annual Dyer Dhow Derby.*** Representatives of the many East Coast yacht clubs that donated the Seaport's fleet of sailing dinghies race on the Mystic River. All day races for adults and juniors, followed by award ceremony.

29 ***Winter Hours Begin.*** All exhibits open from 9 a.m. to 4 p.m. through Jan. 2, 1991.

Small Craft Workshop Dedicated to John Gardner

This year's Small Craft Workshop, scheduled for the weekend of 2–3 June, will focus on "The Boats and Designs of John Gardner," who is among the most influential figures in the field of boatbuilding and one of the fathers of the small craft revival of the past two decades.

The weekend will celebrate the work of the famous boatbuilder with a special focus on the dory and its variants, the craft most associated with Gardner's career.

"We'd like to cover the water with Gardner boats; the challenge is to gather as many boats John designed or worked on as we can," said Ben Fuller. Although Fuller resigned as Seaport Curator in February, to be effective at the end of April, he plans to stay involved with the Seaport's small craft program, and will be running this year's workshop.

Now in its twenty-first year, the workshop is "coming of age." This is not just a time to look back, however, but also a time to look to the future of small craft and boatbuilding. The workshop will therefore include a presentation by representatives of Riverfront Recapture, Inc. of Hartford and the Sound School of New Haven on youth and environmental programs, areas Gardner has dedicated himself to in recent years.

Also during the weekend, a representative from Jim O'Dell's Lowell Dory Shop, the country's oldest continuously operating boatbuilding business, will make a presentation on dory building in today's market. The weekend will include discussion of materials for boats, tales of journeys in boats designed by John Gardner, opportunities to try out rare watercraft, tours of the boat collection, and the annual Sunday morning cruise down the Mystic River.

Participation for the entire weekend is $20 for adult members, $30 for non-members, and $10 for all children under twelve. For more information please write to Small Craft Workshop at the Seaport address, or call Helen Packer at ext. 328. ■

Small craft enthusiasts young and old meet for the Small Craft Workshop, 1989. This year's twenty-first annual Small Craft Workshop, scheduled for 2–3 June, will be dedicated to "The Boats and Designs of John Gardner."
(Photos by Claire White-Peterson)

Classic Small Craft for Rent

The Boathouse, a boat livery program originally introduced in 1987, opens again on 19 May from the floating docks in front of the south end of the Noyes Building, on Lighthouse Point. In the past two years, the program has put hundreds of people at the helm of traditional boats, and aboard the Crosby catboat *Breck Marshall.*

Members may rent small row and sail boats such as dory skiffs, sharpies, Whitehalls, and Beetle cats, as well as take a half-hour cruise aboard *Breck Marshall.*

The Boathouse will be open during Seaport hours on weekends from 19 May to 3 June, and seven days a week from 9 June through Labor Day weekend, then weekends only again in the fall.

For more information write The Boathouse at the Seaport address, or call ext. 328. ■

Beginning with New York's Central Park, the park movement in the United States provided many with a place to go model yachting. Small ponds or park basins provided sailing opportunities for those who dreamed of boats at a time when going to sea for pleasure was confined to the wealthy or to the coastal dweller.

In Central Park, today's model boat pond appeared on Frederick Law Olmsted's plan of 1858 as Conservatory Pond, named for a never built conservatory. In reality, the pond soon became a popular spot for New Yorkers of all ages, giving them a place to sail without leaving their island. The pond and its miniature fleet was a popular subject for painters and photographers. Olmsted's Prospect Park in Brooklyn, designed in 1866, also included a miniature sailing pond, as did San Francisco's 1871 Golden Gate Park.

Phantom is a model of this era of early sailing models. She was probably built in the 1870s, when the 1865 yacht that she represents in small scale was the flagship of the New York Yacht Club fleet. The model came to the Museum with sails in tatters. The owner's private signal allowed us to date her, and her working steering gear and weighted keel showed that she was meant to sail.

To help dreamers turn their dreams to practice, by the 1890s, in England, experienced model yacht builders began to write books to teach novices how to build and sail model boats. Like other British yachting writings, these spread to this country.

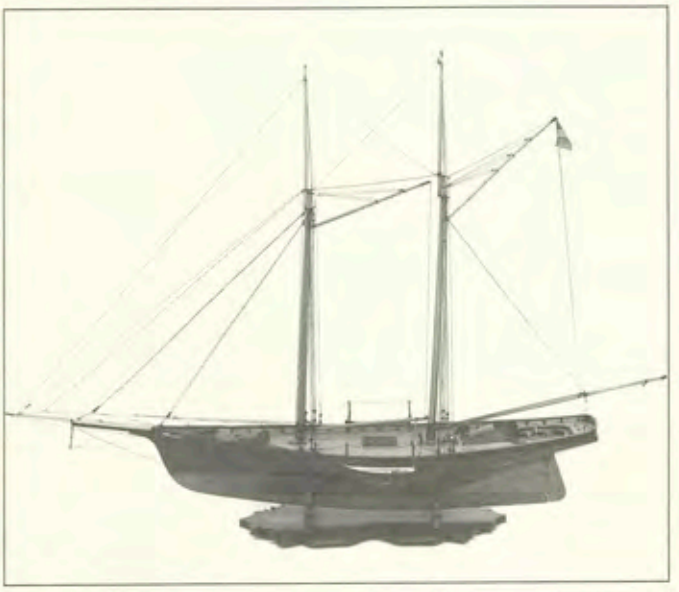
Professional model makers also began to appear and often developed a proprietary interest in a local club fleet. Manning's *American Yacht Register* of 1875 featured a prominent advertisement by C.W. Fitch, promoting "Models and Model Yachts of Every Description, Made to Order," with offices at 700 Broadway in New York and 94 Washington Street in Brooklyn. Likely not by coincidence, the enterprising Mr. Fitch was the Prospect Park Model Yacht Club official measurer. He had built all but three of the club's twenty-one five-foot sloops.

The first model yacht club in the United States seems to have been organized in 1852 as the American Model Yacht Club. In 1875, it was known as the American Model Yacht Association, with headquarters in Brooklyn. Its members owned sixteen sailing model sloops and schooners, ranging between three and five feet long, and all built in the 1870-75 period. Manning's *Yachting Annual* of 1875 also lists the Prospect Park Club, organized in 1872, and the Long Island Model Yacht Club, all with proper identifying burgees.

Unfortunately 1874 and 1875 seem to be the only years model yacht clubs were included in the yacht registers. Other sources indicate that there was an 1867 Columbia Model Yacht Club (possibly based in Central Park), and in 1874 there was a club in San Francisco. The oldest still extant is the Mill Pond Model Yacht Club, founded in 1898. Its home is a boat house in Port Washington, New York, where an old mill pond provides an ideal site.

Models in these early clubs were square-riggers, schooners, and sloops, built without regard to rules, or only to a club rule. Since there was no coordination of model rating rules, and because it was often extremely difficult to unrig and transport these models, there was little competition between clubs in this period. Racing itself was difficult. As downwind control was impossible, races were to windward or on close reaches.

Model yacht racing received a boost when New York's Central Park Model Yacht Club was founded on 17 December 1916. A half



This model of the schooner yacht Phantom *was probably built in the 1870s, when the full-scale* Phantom *was flagship of the New York Yacht Club and sailing models were beginning to become popular. She flies the private signal of H.G. Stebbins, Commodore of the New York Yacht Club 1867–70. Except for her lead keel and working rudder, one would mistake her for a display model. Her lack of draft probably restricted her sailing to very light airs. Length overall, 47 inches.*
(M.S.M. 79.200)

This classic pond model probably dates to the 1880s or '90s, judging from details of her rig. The model may have belonged to a member of the New York Yacht Club. Length overall, 90¼ inches.
(M.S.M. 148.1185, courtesy New York Yacht Club)

Top, *members of an unidentified model yacht club pose, ca. 1900. In the background is the large sailing model pictured below. Its owner stands, with hat removed, in the middle of the back row.*
Photo by naval architect Frederick K. Lord. (M.S.M. 87.57.34)

Right, *not all sailing models were small. This sleek racer had a hull nearly six feet long and a rig that dwarfed its proud owner.*
Photo by naval architect Frederick K. Lord, ca. 1900. (M.S.M. 87.57.2)

dozen Central Park sailors united for "the benefit of those interested in designing, building and sailing model yachts." Since racing was their primary interest, they established three classes, with waterlines of twenty-four, thirty-six, and forty-two inches. By the spring of 1917 they had begun both intermember and interclub competition, and this tradition has been carried on to the present day.

The model yacht club has become one of Central Park's focal points due to its boat house, given to the City of New York by Jeanne E. Kerbs in 1954. The boat house solidified the club, giving it a home where club members can keep their boats during the April-to-November sailing season.

Racing was not the only purpose for model yacht clubs. They also encouraged their members to build working models of large vessels merely for the pleasure of seeing them on the water. These models often are elaborately detailed. As demonstrated by the *Phantom* model, a weighted keel and working steering gear are often the elements that distinguish a good working model from one built to live in a glass case. Today, most sailing models have removable keels, which permit better performance than can be obtained by trying to weight a scale keel. Owning and operating a model tug, square-rigger, schooner, or warship brings all of the pleasures of seeing a handsome craft underway without full-size bills. The choice of type is limited only by the imagination of the builder.

By the 1870s, toy manufacturers had begun to take advantage of the public's desire to go afloat in small scale by building toy versions of real ships. Generally powered by clockwork, these toys were expressly designed for children. These are best represented by the fleet of the Forbes Collection.

Larger versions were built by and for larger children. The Boucher company advertised itself as "America's Ship Model Yard since 1905" in their catalogs until they went out of business in the 1960s. Known for their scale-model kits and their high-quality custom models of yachts and steamers of their day, they also built a floating fleet.

The Boucher slogan of the 1920s and '30s was "Get Your Boy One (for Yourself)." In 1922 the Boucher line included two catboats, a thirty-inch sloop, a forty-two-inch sloop to measure to the Model Yacht Racing Association rule, a sharpie, a Star, both fin-keel and full-bodied sloops in the thirty- to thirty-six-inch range, and a schooner *Albatross*. In addition, they made a full range of live-steam- and clockwork-powered motorboats.

The Great Depression gave impetus to model yachting. People had lots of time and little money. Many could no longer afford full-scale boating. Parks became public works projects, which sometimes included model boat basins. The boat pond in Berkeley, California, and Detroit's 1038-by-210-foot basin date from this period.

The Boucher catalogs reflected the growing interest in model boating. In 1933, besides the catboats and more sloops and schooners, Boucher offered kits for the 1930 America's Cup contenders *Enterprise* and *Shamrock*. The Museum's *Enterprise* sailing model is likely one of these. Boucher also provided plans, parts, and steam and clockwork engines for working models.

For the serious sport of model yacht racing, the first miniature yachting class to spread beyond local club classes was the Ten Rater. This class was built to a handicapping rule invented by England's pioneering yacht designer and yachting writer, Dixon Kemp, in 1887. Called the length-and-sail-area rule, it was quite simple. The waterline length of a yacht was multiplied by the sail area and divided by the constant 6000 to give the rating. If the rating was ten, the vessel was a Ten Rater. This rule was scaled so that one inch equaled one foot to produce a rule for miniature yachts.

Many early successful Ten Rater racing model designs were direct copies of full-size vessels. Nathanael G. Herreshoff's turn of the century *Wee Winn* and *Independence* were still popular in England in the 1920s. However, the class was never popular in the United States; not until 1970, with the founding of the American Model Yachting Association, did it become recognized here. In their modern form, with boats like Jon Elmaleh's *Saba*, they are the fastest miniature racing yachts.

Right, *whether on mill pond or park basin, young boys have long sought a seagoing adventure with their model boats.*
Albumen stereograph photo, ca. 1898. (M.S.M. 89.90)

Bottom, *Boucher models were particularly popular in the 1930s. These boys sail a fleet of them on Casey's Pond in Saunderstown, Rhode Island, ca. 1932.*
(Courtesy Stephen H. Clark)

International miniature yacht racing began in 1912 at Enghien-les-Bains near Paris, with Belgium, France, and Great Britain participating, using a Continental rule. World War I interfered severely with international racing, and not until the 1920s did it begin again.

To organize miniature yacht racing, national model yacht racing associations were created, like Britain's prewar Model Yacht Racing Association, superseded in 1923 by the Model Yacht Sailing Association. Following the British model, to foster interclub competition in the United States, the model yacht clubs of Central Park, Prospect Park, Boston, and Lynn collaborated to establish the Model Yacht Racing Association of America on 19 July 1921. Today's American Model Yachting Association, organized in 1970, is its direct descendant.

The rules adopted by the Model Yacht Racing Association of America incorporated some of those used by the organizing clubs: a B and C Class rule, a length-and-sail-area rule, and an R Class that produced a seventy-inch-length-overall model. They also set up a modified B Class rule for models of 100-pounds displacement with thirteen-foot masts, producing models larger than many small boats. Unfortunately, sources in the Seaport's G.W. Blunt White Library provide little information on these rules, and indeed on the early days of American model yachting; contributions of information would be welcome.

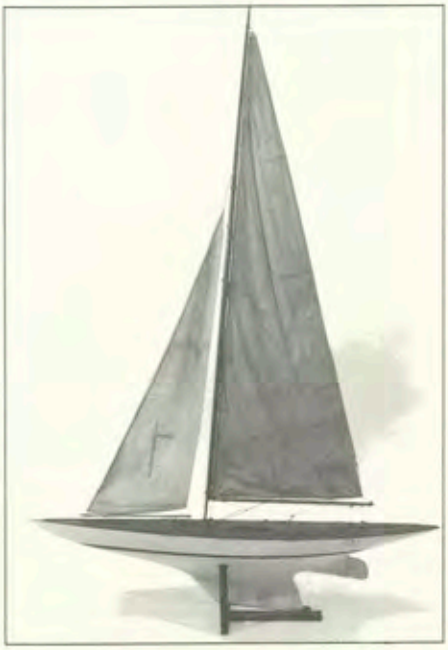
The year 1922 saw the first international racing in America. The British winner of the 1912 races, W.J. Daniels, challenged the Model Yacht Racing Association of America, and built a special B Class boat, *Endeavor*, for the occasion. In a series of open-water races sailed near Flushing, Long Island, the American boat *Polka Dot*, owned by Ernest Bull, won.

After Daniels returned to England, the British magazine *Yachting Monthly*, whose editor Major M. Heckstall-Smith was an avid supporter, put up a "hundred guinea cup" for international racing. Heckstall-Smith created the International Class A rule for this competition. It produced a boat seventy-four to eighty inches length overall, weighing forty to fifty pounds.

In 1927, the International Model Yacht Racing Union was organized, with the A Class used for international racing. The first members were Belgium, France, Germany, Great Britain, Latvia, Norway, Sweden, and the United States. By 1932, International Yacht Racing Union rules for Twelve Meter, Ten Meter, and Six Meter classes had been added to the mix, in addition to the old Ten Rater.

The second class adopted for international racing had its beginnings on Red's Pond near the entrance to Marblehead Harbor in Massachusetts. The area's first club, called the Midget Model Yacht Club, was organized in 1894 and sponsored boats whose only measurement rule was a length limit of twenty-four inches.

In 1925, the Marblehead Model Yacht Club was formed, with a class limited to thirty-inch length and 600 square inches of sail. Sail area grew to 750 inches, with no other restrictions, under a rule created by L. Francis Herreshoff. This produced boats up to forty-five inches long, similar in shape to the Scandinavian Twenty-two Square Meters and Thirty Square Meters that were then beginning to be popular around the Boston area.



Club members wanted still more sail area, so in 1930 Roy F. Clough originated a class limited to fifty inches overall with 800 square inches of sail. This proved to be an ideal size. It was fast, yet just small enough to be carried easily in an automobile, trolley car, or bus. In 1932, the Model Yacht Racing Association adopted this class as its M Class. It spread quickly around the country, then to Canada, Britain, and into the rest of Europe. In 1937, the International Model Yacht Racing Union adopted the M Class as its second international class.

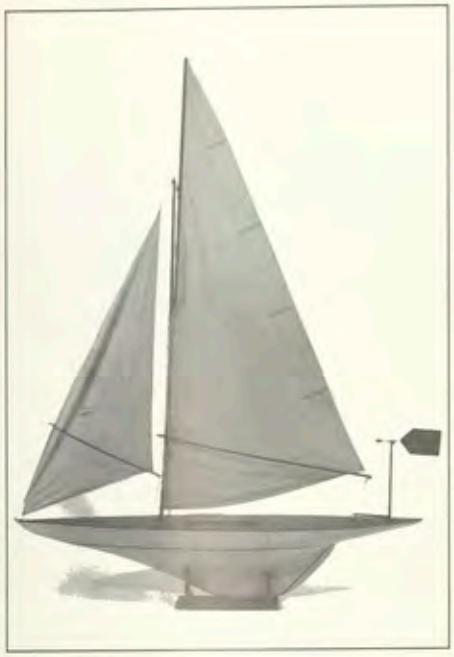
Three generations of Marblehead Class boats were part of the Seaport's exhibit. They showed clearly the evolution in hull, rig, materials, and controls. The earliest boat on display, which is in the Museum's collection, dates to about 1935. It features a stable, easily driven hull controlled by the then ubiquitous Braine steering gear. The second model, dating to the 1950s, also from the Museum's collection, shows less wetted surface, a deeper fin keel, more ballast in proportion to sail area, sails made of a clear sheet material, and vane steering. The third model we exhibited was designed and built by Jon Elmaleh in 1987, and has all of the features of modern state-of-the-art yachts: extremely light, carbon-fiber hull, mylar sails, and a very deep, stiff, heavily ballasted keel. The boat is controlled by radio, which encourages very maneuverable hulls. It won the European M-Class championship in 1987.

Controlling miniature sailing yachts was the sport's main technical problem. The simplest system was locking or setting the rudder, adjusting the sheets, and setting the model afloat, which is how *Phantom* would have been sailed.

Top, *fifty years of the M (Marblehead) Class are represented in these three boats. Limited to boats with 800 square inches of sail and a length under 50 inches, the M Class was conceived by Roy F. Clough of the Marblehead Model Yacht Club in 1930. This boat, ca. 1935, strongly resembles full-scale racing yachts of the period. She is controlled with a Braine steering gear. Length overall, 52 inches.* (M.S.M. 62.1254)

Left, Estelle *is an M Class racer, ca. 1955. With her fin keel, adjustable rig, clear sails, and vane steering, she displays the advanced principles of her day. Length overall, 50 inches.* (M.S.M. 60.592)

Right, Archer, *the M Class European and National Champion of 1987, was built by Jon Elmaleh with state-of-the-art carbon fiber hull and keel. With her high aspect rig and extremely deep keel, she will sail within 18 degrees of the wind and race in 30 knots of wind. Length overall, 50 inches.* (Courtesy Jon Elmaleh)



Nathanael G. Herreshoff invented the steering vane for sailboats in the 1870s. He built this double-ended sloop model, equipped with a steering vane, while experimenting with the wishbone rig in the 1930s. Length overall, 65¼ inches. (M.S.M. 85.127.2)

A slightly more sophisticated system was called in Britain the Clyde, or in this country the Marblehead, gear. The tiller was limited in its travel and had an elastic to keep it straight, while the mainsheet was attached to the tiller, to balance the pull of the elastic. This worked fine for sailing to windward or on a close reach, but not at all for downwind sailing.

In 1906, George Braine of Kensington, England, invented a steering gear for downwind sailing. The angle of the rudder varied according to the wind pressure trying to force the boat to turn upwind. This was achieved with a set of running lines attached to a quadrant on the rudder head, set up so that the greater the pull on the one in use, the more the boat turned to minimize the pull. The Braine gear made it across the Atlantic shortly after it was invented and dominated model yacht racing until the late 1930s.

The other main system was the steering vane, a wind vane connected to the rudder and set so that when a boat went off course, pressure from the wind on the vane brought it back on course. The steering vane was invented by N. G. Herreshoff about 1875, to help control the sailing models he used to test his designs. It worked well in the steady winds of Narragansett Bay, but had difficulties responding quickly to the shifty winds found on a pond. There, wind at the top of the sail does not necessarily come from the same direction as that hitting the vane.

In model yacht racing, the vane was found useful in Sweden and Norway, and in 1935, Sam O. Berge of Norway won the *Yachting Monthly* Cup with a vane on his A Class boat, *Prince Charming*. He lost in shifty winds on a pond the following year, but won again with a vane in 1937. These vane victories led to further use, and in the United States steering vanes were used in the national championship of the Marblehead Class in 1938. The regatta was held on the new pond in Berkeley, California, where fresh, steady breezes from the Golden Gate provide a steady, strong power source.

After World War II, the vane was developed to be more sensitive with double articulation, and in fact, became self tacking. If the wind shifted quickly to favor the opposite tack, the vane automatically tacked the boat through the wind. Thus, a boat properly set up could sail upwind, tacking on every shift, as if a miniature captain was aboard.

Racing in those days was an athletic event. If sailing on a pond, skippers and a helper followed their craft down the edge, putting the boats about when they reached shore. When the boats reached the windward end of the pond, the boats were retrimmed, spinnakers might be set, and then the boats were sent back down the pond. On a windy day, with large boats capable of three-knot speeds or better, brisk walking or running was needed. In open water, a rowing skiff or two provided the platforms for the skippers to redirect their boats, but again vigorous rowing might be needed.

Radio control for miniature yachts has made their sailing much less athletic. Their shore-bound captains have as precise control as if they were aboard, limited only by their depth perception as they maneuver in close quarters or by a gust of wind that takes charge on a squally day.

The electronic miniaturization that began to be possible in the 1960s, with the adoption of the transistor, made radio control possible, but it was not until the mid-1970s that radio-control circuitry became small and light enough for racing boats. Griffin's 1973 *Model Racing Yacht Construction* details the fabrication of vane gear; his 1979 revision contains a chapter on the new radio control!

Model yachting could be an athletic pastime, as these men demonstrate while chasing their boats in skiffs.
Photo by naval architect Frederick K. Lord, ca. 1900. (M.S.M. 87.57.33)

Radio control, and the adoption of the same racing rules used by full-size watercraft, led in turn to changes in hull design in development classes. Formerly, the slow response of control systems led to hulls that sailed readily in a straight line. Models, like *Estelle*, were rigged so that their balance could be changed quickly to match changes in wind strength.

Modern miniature yachts are designed for maximum maneuverability, and use narrow, deep fin keels, like *Archer's*. Weight of the hulls has dropped, and that of keels has gone up. A modern Marblehead Class hull may weigh no more than two pounds, with all of the additional allowable weight concentrated in the keel, where it counterbalances wind pressure on the sails.

Fiberglass has also revolutionized construction methods. While many custom designs are still built of wood (usually using an epoxy glue for a light, stiff shell), builders often make plugs and molds so that the whole hull can be fiberglass. Since the boats are so small, even custom designs can be built this way. This also opens up the full range of composite construction building materials: carbon fiber, kevlar, and specialized glass weaves.

Fiberglass has also made fabrication of operating scale models far easier. Models can be custom built from kits or sold ready to run. Motorized craft are especially popular. Equipped with radio control and electric motors, they range from high-speed copies of "Cigarette" boats to fully operational tugs and warships. Radio control allows the builders of the latter to have operating lights, tape decks with sound effects, swivelling turrets, and operating guns. Some builders have even made working submarines.

The model tug boat Virginia Park *was built in 1960 from plans published by Boucher, the model boat manufacturers. Modeled on a scale of 1/4 inch to the foot, she was powered by a live steam engine. Her steering, horn, and lights were controlled electrically through a cable, a system that has since been superseded by radio control. Length overall, 53 inches.* (M.S.M. 81.176.1)

Today's American Model Yacht Racing Association recognizes some thirteen classes. For the Seaport's exhibit, sailors from around New England provided examples of the classes popular in the Northeast. The One Meter Class is the smallest of the full development classes – classes which allow the designer/builder maximum flexibility. Ideal for home building is the Star 45, with an easily built hull shape, but tight rules to keep the resulting boats to one design. The East Coast Twelve Meter is an example of both a scaled-down version of a full-size boat and a class whose hulls are fiberglass, and all built by one manufacturer. They have spread internationally, and sail for a Mini-America's Cup. In Central Park, Muscongus sloop racing provides a counterpoint to modern trends. Taking a kit designed to produce a display model, sailors have added only a detachable deep keel and radio control. Many of these miniature traditional Maine sloops are crewed by small stuffed sailors, complete with picnic gear.

The American Model Yacht Racing Association also provides a way for sailors of model and miniature yachts, both power and sail, to find out about meets and events, and to get information on boatbuilding and control methods. This information is also available in several commercial magazines about the sport.

Radio control and fiberglass have made miniature yachting easier than ever before. To update Boucher's slogan: "Get Your Girl or Boy One (for Yourself)." ■

Even a homemade sailing model could provide fun and inspiration. This is thought to be the marine historian Marion V. Brewington as a boy, ca. 1910.
(M.S.M. 89.105.119)

BIBLIOGRAPHY

Black, John. *Yachting With Models, How to Build a Champion M Class Model Yacht.* New York: Whittlesey House, 1939.

"Central Park Model Yacht Club, Model Sailing in a Big City." *Model Ships and Boats* (March/April 1977): 51, 58.

D.H.C.B. "The Development of Model Yachting in the U.S.A." *Marine Modeling* (November 1937); reprint, *Masthead: The Newsletter of the Central Park Model Yacht Club* 1:1 (February 1990): 9.

Daniels, W.J., and H.B. Tucker. *Model Sailing Craft.* 1932; 3d ed., London: Chapman and Hall Ltd., 1952.

Griffin, C.R. *Model Racing Yacht Construction.* 1973; rev. ed., Watford, England: Argus Books Ltd., 1979.

Grosvenor, J.D. *Model Yachts and Boats, Their Designing, Making and Sailing.* London, 1891.

Hobbs, Edward W. *Model Sailing Boats, Their Design, Building and Sailing.* 1923; rev. ed., London: Cassel and Co. Ltd., 1929.

Soto, Frank. "10 Rater, The AMYA Speedboat." *American Model Yachting Association News letter* 57 (Fall 1984): 9-10.

BOOK REVIEWS

Herreshoff of Bristol: A Photographic History of America's Greatest Yacht and Boat Builders

Maynard Bray and Carlton Pinheiro

Brooklin, Maine: WoodenBoat Publications, 1989.
256 pp., illustrations, bibliography, index. $45.00.

Considering the gap between the present and the period of the Herreshoff Manufacturing Company's existence – a gap which is much more than just time – it is perhaps necessary to reestablish the impact of the Herreshoff name. The family boatbuilding business was started in the 1860s by John Brown Herreshoff. He was joined in 1878 by his younger brother Nathanael Greene Herreshoff, and they established the Herreshoff Manufacturing Company to design and build steam vessels. In the 1890s the Herreshoffs made the shift to building sailing yachts, and N. G. Herreshoff soon became the greatest yacht designer of his time, perhaps of all time. Nathanael designed everything, from the hulls of power and sailing craft to revolutionary new construction methods in bronze, iron, and wood, to steam engines and boilers, to anchors, to all the necessary fittings for his boats. Not only did he revolutionize the construction of boats, he engineered their fittings to such a high degree that many remain unsurpassed to this day.

The Herreshoff company of craftsmen made all these things, including even sails and boat trailers. In general, it may be said that Herreshoff boats were the fastest and best built of their time. Quality was the hallmark, and the men who worked there knew it and were proud of it. None were better. Although the Herreshoff Manufacturing Company was not the largest yacht builder, it was the Mercedes of yacht yards. It was nearly an unbelievable endeavor considering the varied productions, inventiveness, and quality.

The book, *Herreshoff of Bristol*, is testimony to all of this. It contains over 250 photographs, drawn from the collections of the Herreshoff Museum. Arranged chronologically to depict the Herreshoffs and their business from the 1860s to the late-1930s (N.G. Herreshoff died in 1938), the photographs are of the Herreshoff family, the interiors of the shops with the boats a-building, and the boats in the water, from the smallest dinghy to the staggeringly beautiful 160-foot schooner *Katoura*. The photographs are both visually appealing and full of interesting details.

But this would simply be an elegant picture book were it not for the informed contributions of the authors, both of whom are experts on the Herreshoff operation (Pinheiro is Curator of the Herreshoff Museum). They have provided captions in essay form that discuss the background of, and many details in, the photographs. The excellent essays make the images live and bring forth much that would otherwise be unnoticed or misunderstood in the photos.

In short, this very-well written and marvelously illustrated book is without peer for anyone interested in the Herreshoffs, in boat and yacht construction and design during its greatest era, or in fine photographs of classic boats themselves. It is *the* book on the Herreshoffs and I highly recommended it.

Barry Thomas
Supervisor, Small Boat Shop, M.S.M.

Traditions and Memories of American Yachting: The 50th Anniversary Edition

William P. Stephens

With a publisher's preface by Jonathan Wilson. Brooklin, Maine: WoodenBoat Publications, 1989.
467 pp., illustrations, plans, index. $49.95.

This lavish labor of love will serve to enshrine W. P. Stephens's unique contribution to the history of yachting for all time. The only thing which could possibly top this fiftieth anniversary edition would be a fully annotated text (which, perchance, is already bashing about in somebody's computer?).

In addition to being a designer and a builder of boats, William Picard Stephens was a journalist who recorded the history of yachting in a lengthy series of articles published in *Motor Boating* magazine, beginning in 1939 and terminating with his death in 1946. The series is absolutely crucial to an understanding of the subject. It was not until 1981 that all eighty-three articles were brought together under one cover by Roger C. Taylor, whose International Marine Publishing Co. of Camden, Maine, produced a facsimile edition. This also marked the first time that the text was provided with a comprehensive index.

For WoodenBoat's sumptuous anniversary edition, all type has been reset (fearfully expensive) and the opportunity taken to smooth out some of the more bothersome textual redundancies. Further, Jon Wilson and his crew have tracked down some of the more important original photographs for high quality reproduction, and when this was not possible they enhanced or reworked the screened magazine prints, achieving startling improvements over the originals. Voids in the line drawings were faithfully restored and smudges removed. Thus, the fiftieth edition has attained a quality of production never approached by the original. Designer Sherry Streeter's layouts are consistently elegant and highly intelligent; however, here I must confess that, upon occasion, some of the rugged, even coarse, magazine layouts of the original held a compelling charm for me. Obviously there will always be some interest in seeing just how W. P. Stephens's great work first appeared.

Although this user would have preferred a separate boat index, small matter; WoodenBoat provides an excellent consolidated index, a critical feature frequently ignored by saltwater publishers.

There is no substitute for this yachting classic, nor is there an equal to this magnificent edition. Do not allow the sun to set again before you have a copy for your very own!

Plum Gut

North America's Maritime Museums: An Annotated Guide

Hartley Edward Howe

New York: Facts on File, 1987. 370 pp., illustrations, bibliographical essays, index. $35.00.

Britain's Maritime Heritage: A Guide to Historic Vessels, Museums and Maritime Collections

Veryan Heal

London: Conway Maritime Press, 1988. 126 pp. Paper, £4.95.

Howe's *North America's Maritime Museums* is a guidebook containing profiles of 261 maritime sites in the United States and Canada. The only negative aspect of this guide can be stated once and then forgotten, considering the worthiness and quality of the remainder of the book. The problem lies with the heading that identifies each museum or vessel. Although each name is printed in bold type, which serves its purpose by drawing the eye to it, this signpost, which also includes directions to the museum, entrance fees, hours of operation, etc., is placed at the end of each description, divorced from the body of the profile and floating in limbo between one museum sketch and the next. If the book is not read in a linear manner from beginning to end, the reader will constantly be looking for the heading and then working his way back to the beginning paragraph of each entry. The confusion this causes in matching the correct museum with its description is an annoyance that could easily have been avoided by placing this essential visitor information at the beginning of each entry.

With that out of the way, the praises for this long overdue work can be sung. Other lists of American maritime museums have been generated over the years, but none is as complete or informative as this. The arrangement of this book is unusual, but quite effective. The author has taken the view that his guidebook should be convenient for the tourist traveling by automobile and has structured the book accordingly. Although the sequence of entries is somewhat arbitrary, as Howe states in the introduction, nonetheless he has constructed a logical progression from the Atlantic Coast to the Gulf; up the Mississippi to the Lakes; westward to California and the Pacific Northwest, and finally stretching across the Pacific to Hawaii.

This is a guidebook in the true sense of the word. The author does not abandon the reader on the doorstep of each museum, but rather acts as a tour guide through each geographical section of America and the maritime collections found there. His thumbnail histories of each locality are succinct and readable and blend in well with his introduction to each museum. Packed with facts and sprinkled liberally with anecdotes and photographs, this work exceeds expectations by including a bibliography and a very thorough index, unlike most books of its type. In writing about the purpose of the guide, the author states that he wants the entries to "try to tell enough about each place so the traveler can decide whether he or she would like to visit it." He has accomplished his purpose and more.

Heal's *Britain's Maritime Heritage* is a good companion volume to Howe's guide to North American museums if the traveler wishes to extend his sojourns into England, Scotland, and a few towns in Ireland. The arrangement of this guidebook is less inventive than Howe's. Entries are broken down alphabetically by name of town, from Aberdeen to Yeovilton, and then alphabetically by institutions within each town. Thus the book is essentially a directory of museums, although the author does supply a good deal of information about most of the collections. Missing is a discussion about the long history of Great Britain's maritime past, but that is to be expected in a more traditional museum directory.

Several useful elements are included, such as indices to vessels and institutions, and a list of a few maritime societies that do not fall into the category of museums. Most entries include the museum's address, hours of operation, admission charges, collections information, and a statement as to the availability of restaurants, parking, and other visitor conveniences. A very helpful feature is the inclusion of a note about handicap access, or lack of it, for each museum. The black-and-white photographs are of a better quality in this paperbound edition than in Howe's hardback one, though it is the information, and not the illustrations, that make both of these works valuable.

Paul O'Pecko
Reader Services Librarian, M.S.M.

In the Wake of Whales: The Whaling Journals of Capt. Edwin Peter Brown, 1841-1847

Edited by Constance J. Terry

Orient, New York: Old Orient Press, 1988. 408 pp., illustrations, glossary, index, bibliography. $57.50.

This rather large and handsome book is essentially a transcription of a journal kept by Edwin Brown as master of the bark *Noble*, bark *Washington*, and ship *Lucy Ann* during several whaling voyages from Greenport, Long Island, between 1841 and 1847. The original journal is part of the collections at the Oysterponds Historical Society in Orient, New York.

Every effort was made to transcribe the journal entries as accurately as possible. In fact, the preface state that "no corrections of spelling or punctuation have been made in the text, and, where indecipherable, the words have been omitted." Numerous illustrations contained in the original are also reproduced. These are primarily whale stamps and crude drawings of landfalls and vessels sighted, which are so often found in volumes like this.

Historical perspective is offered through a biographical sketch of Edwin Peter Brown, combined with some details on the development of eastern Long Island, especially Oysterponds (now Orient), New York, that fills thirty pages. Here we learn that Captain Brown (1813–1892), a farmer's son, first went to sea aboard a coasting schooner in 1832, and the next year shipped as a boatsteerer on the bark *Franklin* of Sag Harbor. Later he married Martha Brewer, and she accompanied her husband on a voyage aboard the *Lucy Ann*, shortly before he retired in the early 1850s to a life of farming in Oysterponds. A glossary of nautical and whaling terms, an index, and a list of eight museums having "significant whaling exhibits" complete the book.

Brown's journals are typical of hundreds of other whaling journals, yet they are more informative than the usual logbook, providing good accounts of whaling activity and events during the peak years of the industry. Occasionally they even offer insight into Brown's personality and private thoughts. The publisher has taken a useful research source and made it more accessible to anyone interested in studying the whaling industry of eastern Long Island. It is a worthy effort, but the price is sure to limit circulation of this book.

Douglas L. Stein
Curator of Manuscripts, M.S.M.

Biographical Dictionary of Scrimshaw Artists in the Kendall Whaling Museum

Stuart M. Frank

Kendall Whaling Museum Monograph Series No. 4. Sharon, Massachusetts: Kendall Whaling Museum, 1989. 34 pp., illustrations. Paper, $6.50.

If you admire or collect scrimshaw, you may recognize a name or two from the ranks of the whaleman-artists. Frederick Myrick, who produced no fewer than a dozen scrimshawed whale's teeth depicting the ship *Susan* on which he cruised during 1826–29, is probably the best known. But there were many other men and women whose work, once regarded as anonymous folk art, is now recognized as an occupational art form with distinctive styles and an aesthetic all its own. With this modest volume, the fourth in the recently-launched Kendall Whaling Museum monograph series, Dr. Stuart M. Frank begins the process of recognizing these artists. The result is an important scholarly contribution to the ever-popular subject of scrimshaw.

Frank's introduction begins, appropriately, with a succinct definition of scrimshaw as "the whalemen's indigenous art of etching and carving whale ivory, bone, and other by-products of the whale hunt." His review of the available literature sketches the development of standards for the scholarly anlysis of scrimshaw, providing a valuable context for the body of the work. The biographical sketches of almost seventy-five known scrimshanders whose work is represented in the Kendall collection (at 2,500 pieces, the largest and most comprehensive in the world) are deftly shaped with evidence from journals, drawings, plans, and of course, the scrimshaw itself. The American, British, Eskimo, and French scrimshanders – whether whalemen, professional artists, or whaling masters – emerge as artists in their own right.

This monograph, which moves from appreciation to analysis of scrimshaw as an art form, is outstanding on two counts. First, a growing movement among scrimshaw collectors, scholars, and museum caretakers has set a new standard for the systematic study of this formerly-anonymous "folk art," and biographical information on the artists is a crucial first step. The *Biographical Dictionary* (slated for expansion beyond the Kendall collection) provides an essential reference for the documentation process. Eight pages of captioned photographs from the Kendall collection, a glossary of specialized terms, bibliography, and references to manuscript sources cited add to the work's considerable value as a reference work.

Secondly, good art history goes beyond aesthetic appreciation to elucidate the human story behind the objects: their creation, meaning, and use. Frank's monograph provides an excellent example of how museum collections can help us interpret the human realities of our past, as, in compelling thumbnail biographies, he helps the reader make the connections between scrimshaw pieces and their creators. This dictionary should be of great interest to collectors, as well as to all those intrigued by the ways of the whalemen.

Anne Witty
Associate Curator for Collections Research, M.S.M.

Always a Distant Anchorage

Hal Roth

New York: W.W. Norton & Company, 1988.
348 pp., maps, photographs. $25.00.

For a vicarious sailing trip around the world, Hal Roth and his wife, Margaret, are a good choice for shipmates. Although the author's name is familiar to some readers as a contributor to boating magazines, he makes no claims about being an expert sailor. He apparently considers himself no more competent than countless others who have made long ocean passages. In fact, he is not hesitant about describing his own errors and oversights. This humility enables the reader easily to identify with situations during the voyage and imagine being part of the crew.

As a sailor, Margaret is no superwoman either, although her proficiency becomes increasingly apparent as the journal proceeds. Their boat, *Whisper*, is an unnoteworthy thirty-five-foot cutter made of fiberglass. In fact, nothing appeared to be remarkable at all as the Roths departed Somes Sound, Maine, for a round-trip voyage of 30,786 miles.

They sailed south to the Caribbean, then through the Panama Canal to the Pacific Ocean. Roth says, "I think it's impossible to grasp the true size of the Pacific until you sail across it in a small vessel. If you take a world atlas and a pair of scissors and snip out the North Atlantic and superimpose it on the map of the Pacific, you will find that four North Atlantics will fit in the Pacific quite easily."

His descriptions of coaxing *Whisper* through light air or shortening sail in heavy weather are interesting, realistic, and, fortunately, held to a minimum. What sets this book apart from many sailing adventures are the thoughts and daily activities of the couple. Particularly engaging are "Notes from Margaret's journal":

"October 14th, 150 miles. The Captain is in a bad temper and I am staying out of the way. He has been working on the mainsheet traveler whose aluminum parts have corroded and frozen up. I don't know why men have to swear so when they fix things."

Another entry tells about the problems of having too many large bananas, all ripe. "Today for breakfast we had banana French toast. For lunch we had fried bananas. For supper we ate curry with banana garnish. Tomorrow I plan banana crepes for breakfast," and so on, all in good humor.

In addition to Margaret's duties in the galley, she helped with celestial navigation, sail handling, steering, and the constant boat maintenance. She and Hal stood equal watches.

As they proceeded westward they called at the storybook islands. In spite of the notorious impact of tourism, the Roths seemed delighted with Tahiti, and fascinated with the international cruising set and its astonishing variety of yachts and well-developed social program. Some of the sailors they met would turn up again in other ports as they continued their way around the world.

From Papeete to Tonga, Fiji to Vanuatu, Roth is an enthusiastic narrator of native cultures and customs. His experience with Pidgin English is enjoyable. When he was shopping for a fire extinguisher on Vanuatu, the store clerks couldn't understand what he wanted. Resorting to Pidgin, he tried "put-em-out-fire," "fire-stop-em," and "smash-em-flame." A trip to the library provided the key: "killem-fire." In Pidgin the right word is critical, and it earned Roth the nickname "Killem-fire man" whenever he returned to the store.

Idyllic island hopping doesn't last forever, and between the Pacific and Indian Oceans *Whisper* suddenly struck a reef with tremendous force. Momentum carried her several boat lengths onto unforgiving coral. Being stranded there without fresh water could have been fatal. After a horrible night waiting for high tide, the Roths managed to kedge off using three anchors. Although the boat was badly damaged, she was seaworthy. Setting sail again, Roth reflected, "sometimes life was too exciting to be believed."

Repairs were made and monumental bureaucracy experienced in Australia; then a course was set for Indonesia. There the Roths saw dancing, costumes, painting, woodcarving, batik, stenciling, and other skilled crafts in Bali that made it seem like the center of the artistic world. The Roths were enchanted.

From there the Indian Ocean runs 4,500 miles to the east coast of Africa. On they went, making good daily runs of 150 to 160 miles. Then up through the Red Sea, Suez Canal, and Mediterranean Sea, with memorable stops and interesting people along the way. The Roths seemed to attract local characters, and the reader experiences the enjoyment, or sometimes frustration, of these encounters.

The final, long leg of the voyage was across the Atlantic. Roth dropped *Whisper*'s anchor at Somesville, Maine, in the same spot he had left forty-six months earlier. He and his mate had visited many islands, twenty countries, and anchored 269 times. They had made innumerable friends and seen exciting lands. Some of their ports of call were still as we like to imagine them, Gauguin's Tahiti, for example. These places may not remain the same much longer. Fortunately, Hal Roth has seen them through the eyes of a sailor and shared them with us.

Roger H. Dickinson
Stonington, Connecticut

Sixty Years Yields an Unparalleled Collection

Although it is a commonly used term, it is difficult to define what a "small craft" really is.

"Nobody's ever said 'This is what a small craft is,' in terms of length or tonnage," said Peter Vermilya, associate curator of the Seaport's yachting and small craft collection. "A fifty-foot racing shell would be a small craft, but a fifty-foot yacht would not."

Among the 415 vessels in the Seaport's collection of watercraft, the majority are small craft, making it the largest general collection of small craft in the world. There are larger collections of a single type of small craft, Vermilya said, but the Seaport's is the largest containing many kinds of craft.

The collection contains a remarkable variety of watercraft, from canoes, wherries, and duck boats to racing sloops like the Herreshoff Buzzards Bay 15-foot class *Fiddler*. About two thirds of the boats are either yachts or pleasure craft derived from working craft designs, and the other third are working craft. Almost the entire collection is made of wood, with a few significant fiberglass, metal, and skin boats that are exceptions.

Peter Vermilya (right) *and Bill Kramer discuss a boat in the Museum's boat storage area in the Rossie Mill.*
(Photo by Kenneth E. Mahler)

The collection began in the early days of the Seaport when the sandbagger sloop *Annie* was given in 1931. The Seaport is still building its small craft collection today, using a simple set of criteria. Among them are:

1. The relevance of the boat to the Museum's defined collecting areas, including geography, time period, and use.
2. The boat's condition; is it essentially "as built," converted to other use, or restored?
3. The boat type's existence in other museums' collections.

The size of the boat is also a consideration, since the Museum operates under space and staffing constraints.

These criteria, combined with the judgment of Museum staff and trustees, influence whether or not the Seaport pursues a boat. In addition, the acquisition of any boat longer than thirty feet must go before specific trustee-level committees.

Disposing of boats in the collection, which is done both to save room and to upgrade the collection, is as deliberate a process as acquisition.

Besides the size and diversity of the Seaport's collection, a factor that sets it apart from others is its condition. Staff of the Henry B. duPont Preservation Shipyard are constantly at work defending these boats from the damage time, water, and weather can do. *Annie*, for example, has been rebuilt twice by the Museum, and the second rebuilding, in 1967 and 1968, restored her to floating condition.

The Seaport collection is also one of the few with its own catalog, that being *Mystic Seaport Watercraft* by Maynard Bray, former supervisor of the Shipyard. This book, which was published by the Seaport, profiles all of the watercraft in the Museum's collection, not just small craft.

Computerization of the collection's records is an ongoing project that serves as a finding, research, and collecting tool, Vermilya said. High technology is the best way to keep track of a collection that is constantly growing and changing, despite the fact that many of the boats in it are more than a century old. ■

Small Boats, Big Heart

Few things happen at Mystic Seaport having to do with small craft that can't be traced in some way to the work of John Gardner.

Since Gardner came to the Seaport in 1969, education, preservation, restoration, and collection of small craft have gone from virtually no organized program at all to a central focus of activity at the Museum. Today the small craft program involves several departments and a large number of staff in a variety of ways, and is of interest to many members. Much of this activity is the result of projects Gardner initiated.

Gardner opened the Seaport's first boatbuilding shop, setting up a work bench in an unoccupied corner of a storage shed. He started the Seaport's first boatbuilding classes, in which carpentry novices helped build seaworthy boats. The small boat shop, where visitors today can see a boat under construction, was Gardner's idea. Gardner has also contributed his expertise as a small boat historian to the Museum's collecting efforts, and it is partially thanks to him that the Seaport today has one of the world's largest and most diverse collections of small craft.

Born in 1905 in Calais, Maine, Gardner has included a variety of vocations in his industrious life: boatbuilder, designer, teacher, and author among

Top left, *John Gardner, 1990.*
(Photo by Mary Anne Stets)

Bottom left, *John Gardner* (sixth from left) *with the Riverfront Rangers, 1989.*
(Photo by Claire White-Peterson)

Above, John Gardner designed these batteaus, which were built by Hartford's Riverfront Rangers in six weeks during the summer of 1989. Shown here on launching day, they were sponsored by Aetna Life and Casualty Foundation, the CIGNA Corporation, the Hartford Steam Boiler Inspection and Insurance Company, the Stanley Works, and the Travelers Companies Foundation, with support from the Old State House.
(Courtesy Riverfront Recapture, Inc.)

them. Today he continues to serve as the Seaport's Associate Curator for Small Craft Studies and is working on his fourth book.

Although he is a famous small craft designer, builder, and historian, a conversation with John Gardner doesn't always focus on boats; it often focuses on people: people who use boats, people who build them, people whose work he admires or who have influenced him, people from all over the world who have used his designs and contacted him.

A committed activist with experience as a union organizer, Gardner continues to work with the Traditional Small Craft Association as a political watchdog wary of new laws that could limit small craft use. Gardner's work over the past two summers with Riverfront Recapture, Inc. of Hartford was an opportunity he welcomed to use his expertise in small craft for long-term social and ecological benefit.

Gardner provided designs for boats that were built by the Riverfront Rangers, which are made up of teenagers from the urban Hartford area. The Rangers are one of the projects of Riverfront Recapture, a nonprofit organization working to reclaim the Connecticut River from pollution and neglect. The idea of the program is both to provide these inner city youths a valuable experience and the self esteem that comes with it, and to give them an appreciation of the river itself.

The teenagers of the Riverfront Rangers are among the latest people affected by John Gardner. "I've worked with all kinds of people, from all walks of life," Gardner said. "Senior citizens, high school students, doctors, woodcarvers, lawyers, machinists. I hear from people from all over the world who have built boats from my books; right now I'm answering a letter from someone from New Guinea."

Wit and modesty are two of Gardner's salient traits, and he can bring both to bear with quiet understatement. How do you like seeing someone enjoying a boat you designed? Gardner looks away, considering the question. After a pause, the quiet fellow smiles, brings his steady gaze back around, and says only, "It's agreeable." ■

Whaling Journals Donated

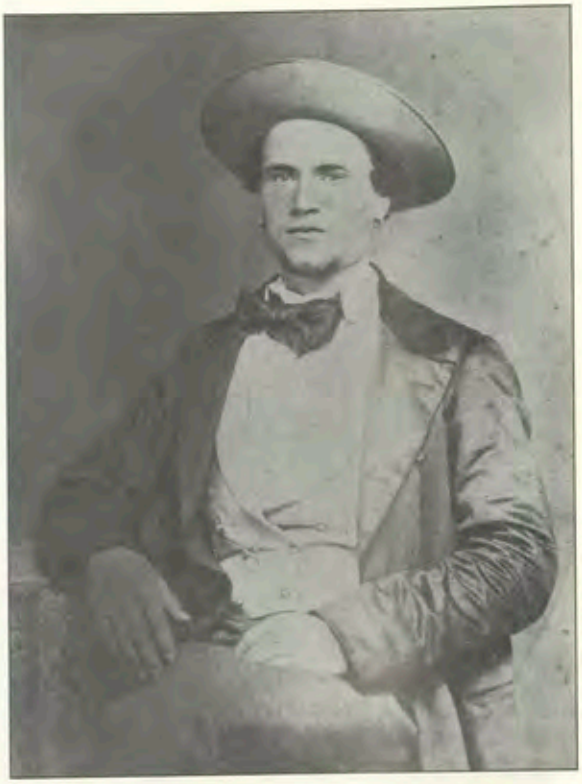
Whaling journals kept by Robert B. Strout, which tell the story of the first American whalemen to spend the winter in the Western Arctic, are now available in the G.W. Blunt White Library in both original manuscript and typescript form.

The three volumes were donated last year by the late Mel Strout of Narragansett, Rhode Island, a lifelong fisherman who was himself interviewed by Seaport Oral Historian Fred Calabretta. He was the grandson of Robert Strout, who sailed on the whaling Bark *Cleone*.

The second and most important volume of the three contains information on the first of more than 100 winter voyages of American whaleships in the Western Arctic. The volume gives details on the Eskimos of the region and their association with the whalemen, an association which brought profound changes to Eskimo, or Inuit, culture. The hardships of these first voyages cost some whalemen their lives, and help from the natives of the Arctic contributed to the success and survival of the whalers.

The second volume also provides many details on Arctic whaling and shipboard life, and on conflict aboard ship between Strout, Captain John E. Simmons, and the first mate.

The first volume provides a formal account of the same voyage. The third volume contains vessel accounts for the Brig *Camille* and miscellaneous domestic accounts. Copies of obituaries and other Strout family information are also available. [MC89.38]



Robert B. Strout (1833–1881), ca. 1860.
(M.S.M. 89.93)

Happy Birthday Mystic Seaport

from

Capt'n Misty & Irving

Boat *A general term for any small craft; also used until recently by submariners for their craft. The word comes from Old Norse, from two possible sourcewords,* beit *and* bato. *Similar words appear today in all the Nordic languages and in French.*

Landsmen often ask, "when do you say boat and when ship?" A captain I knew used to tell his passengers, "think in terms of fleas and their dog."

From Origins of Sea Terms *by John Rogers*
A Mystic Seaport Museum Publication

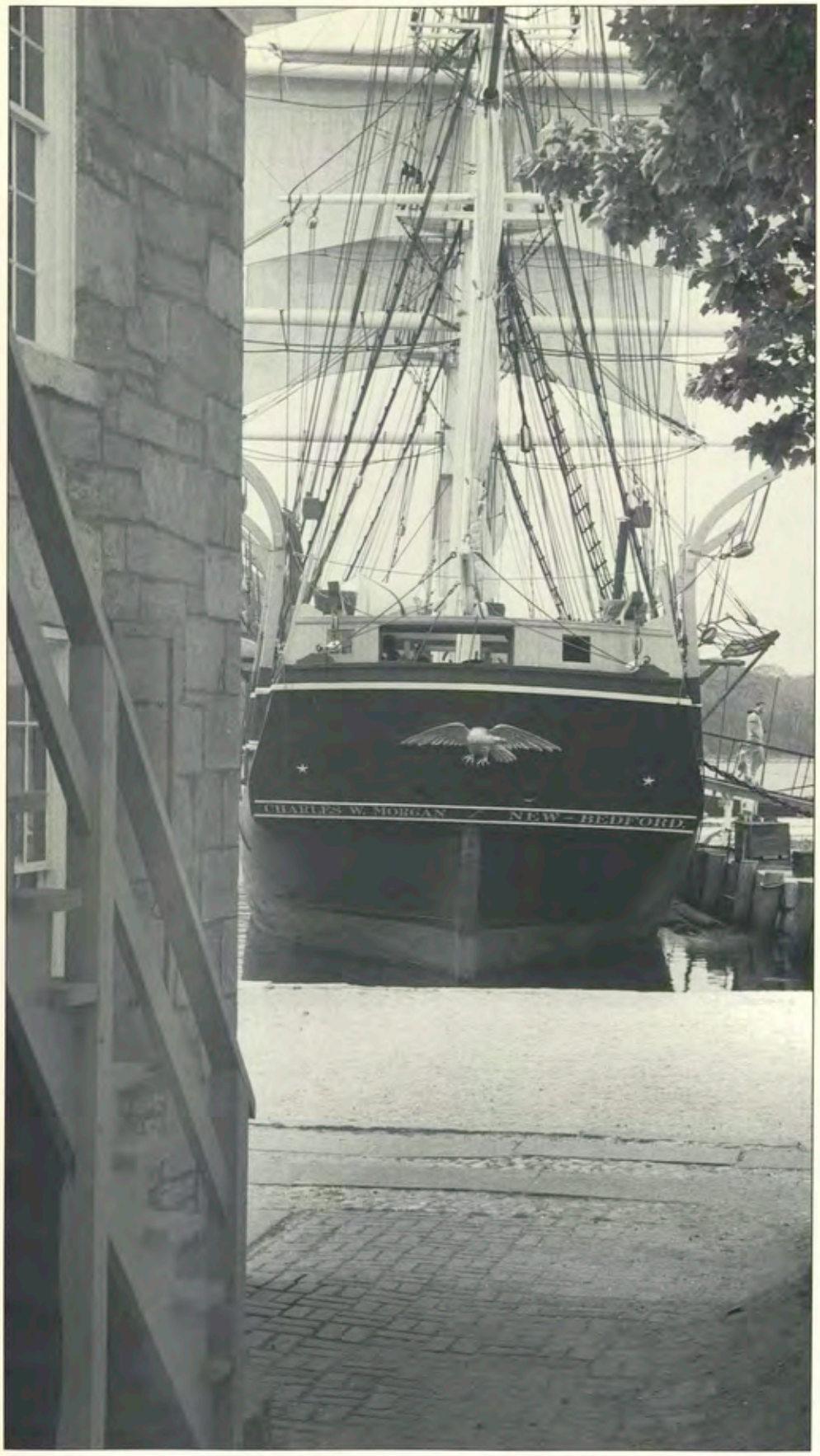
ABOUT THE AUTHORS

Lisa Norling is a graduate student at Rutgers University in New Brunswick, New Jersey. This article is based on a paper she prepared during the 1989 session of the Seaport's Munson Institute of American Maritime Studies.

A panel of judges, containing two members of the ***Log*** Editorial Board and three Fellows of the G.W. Blunt White Library, selected this from among the seven excellent essays submitted for the 1989 Log Prize Article Contest. The Library Fellows, a support group for the Museum's Library, also sponsor the $500 award for the ***Log*** Prize Article.

Benjamin A.G. Fuller has recently resigned his post as the Seaport's Curator. A graduate of Princeton University, with an M.A. from the University of Pennsylvania, he was Curator of the Chesapeake Bay Maritime Museum, 1976–78. During his twelve years at the Seaport, he was instrumental in upgrading the Museum's small craft collection and in introducing modern computerized record-keeping to the Curatorial Department. Sailing models appeal to his strong interests in small craft and technology.

Sandra L. Oliver, formerly of the Seaport's Education Department, is a foodways historian and consultant living in Maine.



Planned Giving Program at

MYSTIC SEAPORT MUSEUM

The development of the Museum – the buildings, ships, and wharves, the exhibits, books, and manuscripts – gives eloquent testimony to the generosity of countless contributors. This personal and generous commitment on the part of our donors fulfills and sustains the legacy and vision handed down by the Museum's founders.

Many of the Seaport's members and friends have chosen to perpetuate the Museum's purpose by taking advantage of the Planned Giving Program.

Several types of Planned Gifts are available. They are designed to benefit the donor as well as the Seaport.

Members and friends of Mystic Seaport are urged to consider the opportunities of Planned Giving as a way of assisting the Museum in a meaningful and tax-wise manner.

For further information about how Planned Giving can help you assure the future of Mystic Seaport Museum, please call

Christopher Cox
Director of Development
(203) 572-0711

Photo by Claire White-Peterson

The purpose of Mystic Seaport Museum, Inc., is to preserve materials, artifacts, vessels, and skills relating to commercial and recreational maritime history in order to enhance man's knowledge and understanding of the sea's influence on American life.

The Museum fulfills its purpose in the following ways:

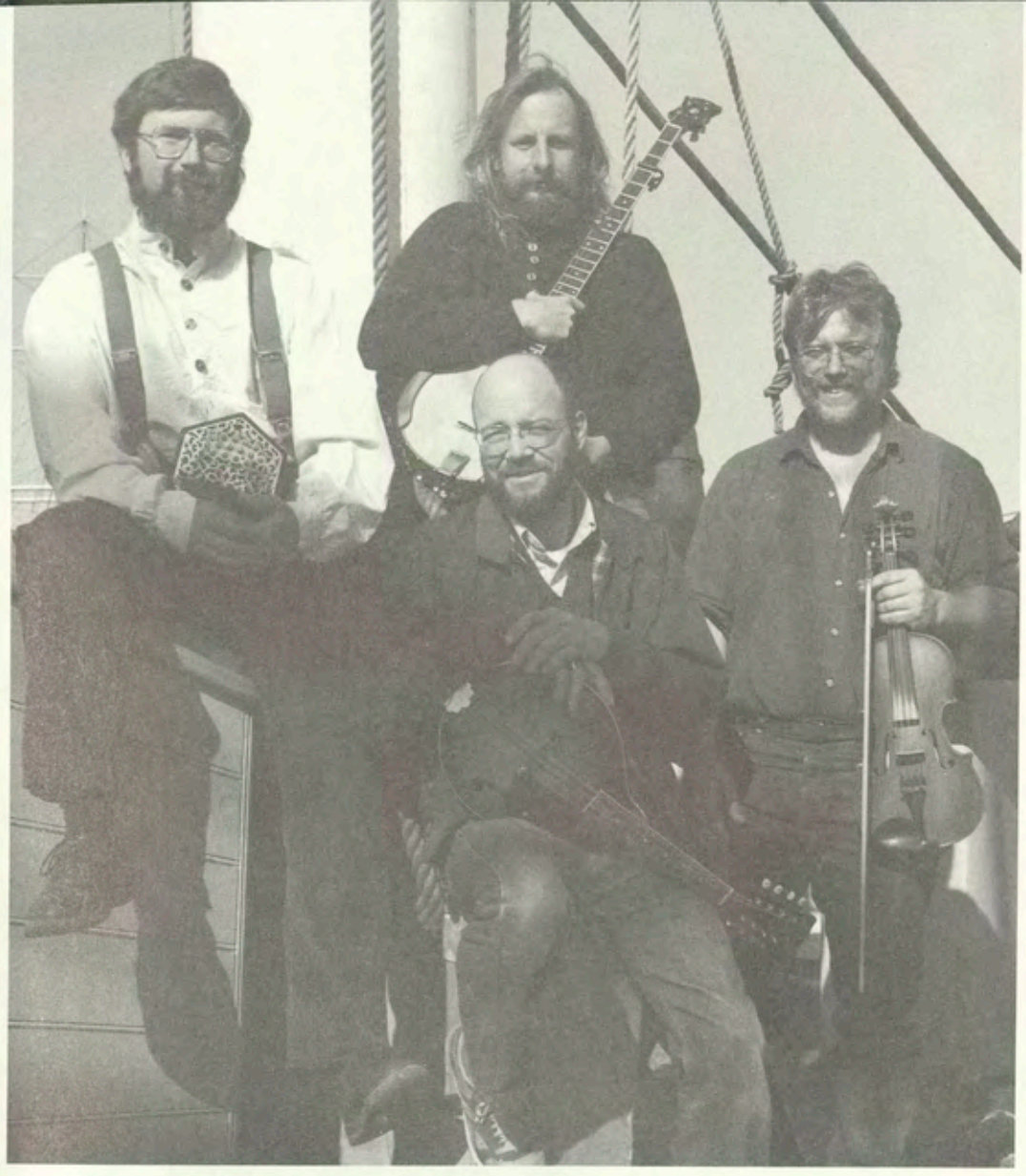
- ★ Its collection of ships and small craft focuses on the nineteenth and early-twentieth centuries
- ★ Its preservation shipyard maintains the historical integrity of these vessels emphasizing the use of traditional materials and skills
- ★ The outdoor exhibits interpret representative elements of nineteenth-century maritime communities
- ★ In addition, the Museum's exhibit galleries, educational programs, library, research facilities, and publications document and convey broader aspects of American maritime studies.

Since its founding in 1929, the Museum has grown to encompass seventeen acres, with four major vessels and forty-six exhibit buildings.

Please join us in this important preservation effort. Memberships are available, beginning at $30 for individuals and $50 for families, from the Membership Department.

MYSTIC SEAPORT MUSEUM®

50 Greenmanville Avenue ▪ Mystic, Connecticut 06355-0990 ▪ (203) 572-0711



Eleventh Annual Sea Music Festival

June 8–10, 1990

See Events page A

The Seaport chanteymen, Forebitter, are (clockwise from left) *Geoff Kaufman, Rick Spenser, Craig Edwards, and David Littlefield.*
(Photo by Mary Anne Stets)

Sea Music Festival Reservation Form

A Festival Weekend ticket includes:

- ► Concerts (Friday 8 p.m. & Saturday, 7 p.m. at the Seaport)
- ► Symposium (Saturday, 9:30 a.m., Aloha Meeting House)
- ► Admission to all afternoon programs, Saturday and Sunday
- ► Country Dance (Saturday, 8:30 p.m. at the German Club, 30 Greenmanville Ave., across from the Visitor Reception Center)

Please send to:

Name: _____

Address _____

City _____ State _____ Zip _____

_____ Festival Weekend Tickets for all events:
$23 each set (nonmembers $33) $ _____

_____ Friday night concert only:
$7 (nonmembers $8) $ _____

_____ Saturday night concert only:
$7 (nonmembers $8) $ _____

_____ Saturday night country dance only:
$4 (nonmembers $5) $ _____

_____ Symposium only: $5

$ _____

Please make checks payable to: **Mystic Seaport Museum**
Mail to: **Festival, Mystic Seaport Museum, 50 Greenmanville Ave., Mystic, CT 06355-0990**
or call (203) 572-0711, ext. 337 for more information.

TOTAL $ _____

SPRING 1990 THE LOG OF Vol. 42, No. 1

MYSTIC SEAPORT.

The Log of
MYSTIC SEAPORT
Mystic, Connecticut 06355-0990

DATED MATERIAL
Do Not Hold

Non-Profit Organization
U.S. POSTAGE
PAID
Mystic Seaport, Inc.

You're invited to help celebrate our 60th Anniversary . . .