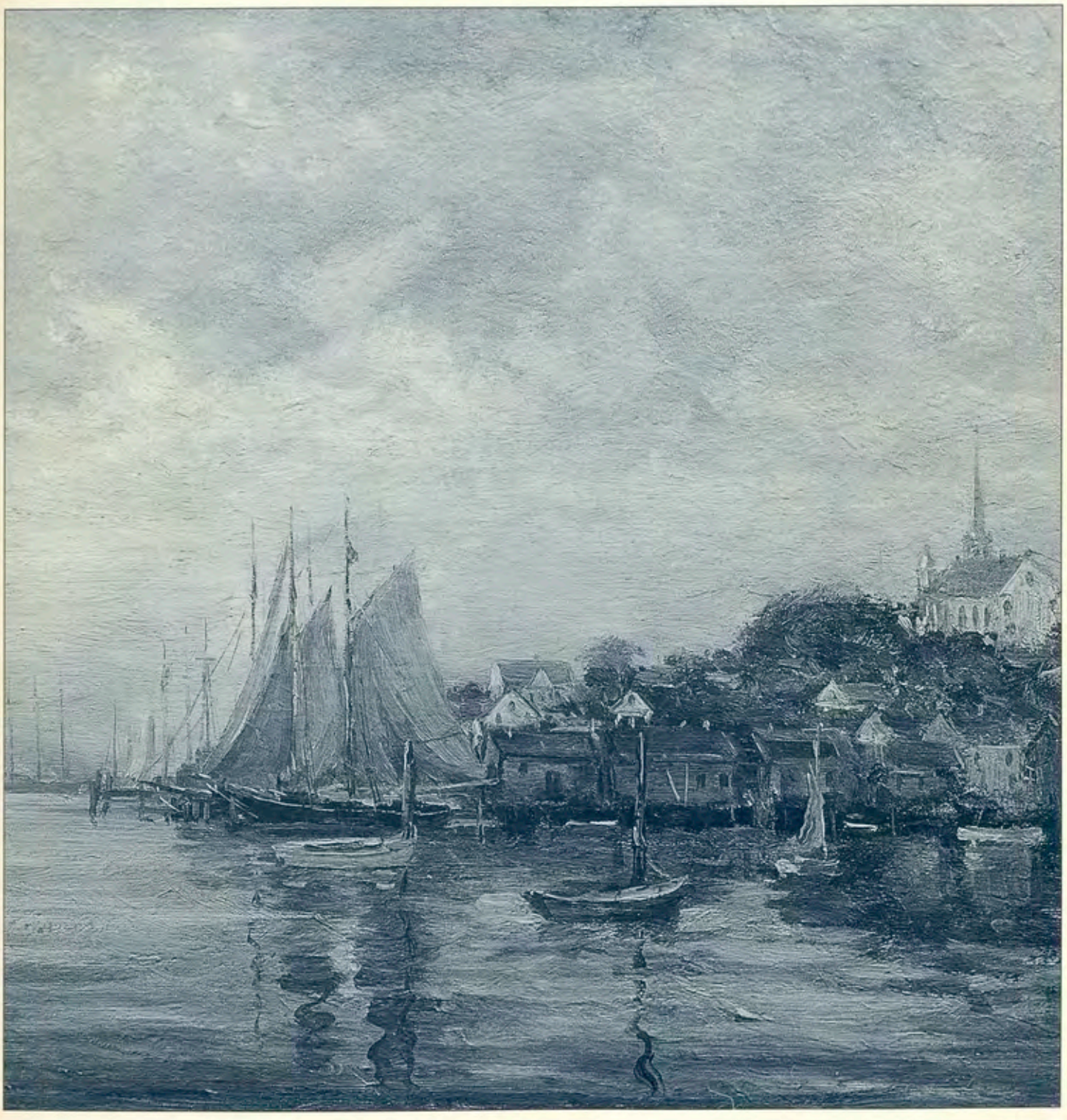
SUMMER 1990 THE LOG OF Vol. 42, No. 2

MYSTIC SEAPORT®





Peeling Apples, *by Josephine DiMauro, won the Grand Prize and First Place in the Black-and-White Division at Mystic Seaport's 1989 Photo Day sponsored by Eastman Kodak Company. The 1990 Photo Day will be held on Saturday, 8 September, from dawn to dusk. For details see the Calendar of Events (center spread), Page B.*

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Cover, detail from "Ella May" in Noank Harbor, *1903, by Reynolds Beal. Beal's Noank studio was above the old Chester Store on the waterfront, where views out into the fog were common. Here he depicts the schooner smack* Ella May *drying her sails at a fishing wharf beneath the tall spire of the Noank Baptist Church. Built by D.O. Richmond at Mystic in 1877, the* Ella May *was a striking example of the local fishing smacks and was one of Beal's favorite Noank subjects.* *(For a view of the* Ella May *in her last years see page 40.)*
Oil on canvas, 24⅛" x 36¼". (M.S.M. 40.406, photo Mary Anne Stets)

SIGHTINGS

From its very beginning, on Christmas Day 1929, this museum has been fortunate to attract a broad base of interest and participation. This support has been critical to its success in the past and is of increasing importance as we move into the future. A great many people have been involved in the Seaport's development over the years, and many families have been associated with the Museum for generations.

Among the families that have been prominent in Mystic Seaport's development are the Mallorys of Mystic. Their maritime roots in the community date back to 1816, when itinerant sailmaker Charles Mallory arrived in town. Although a Mallory was not among the three original founders of the Marine Historical Association in 1929, Clifford D. Mallory was listed among the nine members at the first annual meeting in September 1930, as was his friend Reynolds Beal, whose paintings are featured in this issue of *The Log*. Clifford Mallory was elected President of the Association in 1937, and after his untimely death in 1941 his brother Philip R. Mallory succeeded him as President and served the Museum for twenty years.

Another member of this distinguished family has contributed an unequalled five decades of service to Mystic Seaport. In July 1940, Clifford D. Mallory, Jr., was elected to the Board of Trustees. As the Seaport celebrates its sixtieth anniversary, we also celebrate and recognize Clifford Mallory's unprecedented fifty years as a Trustee. During the last *half century*, Cliff Mallory has served on most Board committees and numerous ad-hoc committees. He has held the key offices of President, Chairman, and now Chairman Emeritus. In all of these positions he has contributed his creativity, enthusiasm, and wise counsel; but perhaps the greatest gift Cliff has given the Museum is the vast group of loyal friends he has made for the Seaport. It is difficult to walk with him for one block in Manhattan without encountering at least one of his friends. He has been, for the last five decades, an extraordinary ambassador for Mystic Seaport, and he continues to be the source of much of the cohesion that gives the Museum its strength.

During World War II, while serving as a naval officer in the South Pacific, Cliff met his bride-to-be, Pauline, in New Zealand. From that time on she, too, has been an important part of Mystic Seaport, contributing her own steady, positive influence on the Museum.

Nonprofit organizations commonly retire their trustees after six or nine years in an effort to keep their boards active and engaged. Had the Seaport followed such a policy, and had Clifford Mallory been removed from the Board in 1949, this institution would be a far different, and probably much less vital place today. Even after fifty years of service, Clifford Mallory remains robust, energetic, and actively dedicated to Mystic Seaport. His keen interest continues as he helps plan for the Museum's future.

All of us associated with the Seaport benefit from our associations with this extraordinary gentleman. I am certain that I speak for the Trustees, employees, volunteers, and members when I extend our thanks and congratulations to Clifford D. Mallory, Jr., for his half century of service to Mystic Seaport Museum. ■



The Art of REYNOLDS BEAL *in Mystic at Last . . .*

STUART L. PARNES

Finding connections between the past and present, and building bridges between the people of another era and ourselves, lies at the heart of historical museums like Mystic Seaport. The stronger the connections, the clearer we perceive the differences (and the similarities) between *then* and *now*, and the more fully we appreciate the art or artifacts of the past. Sometimes this is slow, difficult work. This time, the connections have been made for us.

Visitors to Mystic Seaport this summer are being treated to a stunning exhibition of marine art. It is the most complete retrospective ever mounted of the works of artist Reynolds Beal (1866–1951), and for most visitors it is a dazzling introduction to an exceptional talent. In a year when Monet and Impressionism have taken New Englanders by storm, the Museum offers a show filled with brilliant color, dramatic light effects, and virtuoso brushwork.

But what lifts this show above the level of other art exhibitions is its historical context – the connections that have formed, dissolved, and reformed between the career of Reynolds Beal and the sixty-year history of Mystic Seaport. This is a very belated homecoming for the artist, and the fulfillment of a long-held dream for the Museum.

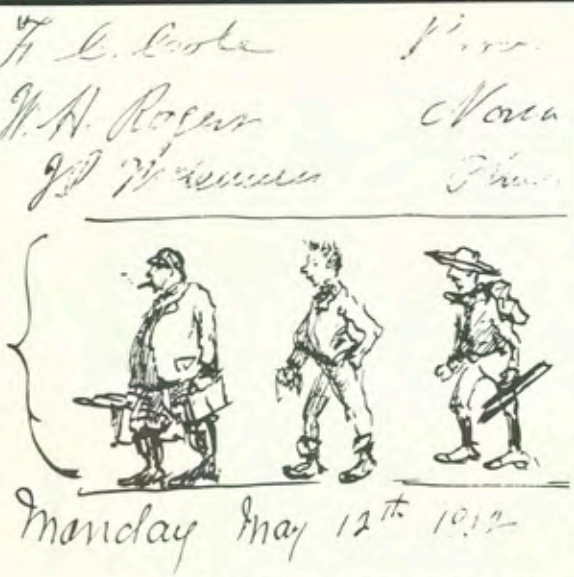
The story really begins in the late 1890s. Reynolds Beal was heading in from Fishers Island Sound toward the mouth of the Mystic River aboard the thirty-foot sharpie yawl that he had designed to serve as his "floating studio." He was very comfortable at the helm, having learned to sail as a boy – one of the many advantages that he had enjoyed as the eldest son of wealthy businessman William Beal of Port Morris, New York.[1] He had cruised often with his parents, from New York along the New England coast, and he had probably sailed into Noank, Connecticut, before. It was a short sail along the coast, nothing compared to the voyage he and his brother Albert had taken in 1891 aboard the *Portia* from Nantucket to the Gulf of St. Lawrence and back.[2] Yet he would remember this trip into Noank his whole life, how he "sailed yawl over alone and really began a long series of happy years."[3]

Noank seemed to Beal a good place for an artist to be, and he had decided, at last, that he would be an artist. His earlier studies in Marine Engineering at Cornell had not gone well. He once said, "I look back on school and college days as a sort of nightmare. Always found it difficult to learn anything – no good at passing examinations."[4] He had left Cornell without graduating in 1888, and his first job, as a draftsman with the Morgan Iron Works, had seemed even worse than college: "My health broke down and other people (including my father) insisted that I give up marine engineering and take up art."[5] His father had always been protective of his eldest son and was willing to support Reynolds both spiritually and financially.

In 1891 the twenty-five-year-old would-be artist tried classes at the Art Student's League in New York. The formal classroom approach was not to Beal's liking, but it did reinforce his "habit of taking notes, making sketches, etc. . . at all times and all places, to train my memory."[6] At the League, he was introduced to important figures in the New York art establishment, including William Merritt Chase (1849–1916). Reynolds followed Chase to his summer art school at



Brooklyn Bridge, ca. 1900. As a student in New York around the turn of the century, Beal painted views of the city's maritime activity that are generally muted and calm. Here, he treats the motif of sailing ships giving way to the more modern steam vessels without undue drama or melancholy. In style, this piece is most reminiscent of the work of James McNeill Whistler.
Oil on board, 12" x 16". (Private collection, photo Mary Anne Stets)





Shinnecock Hills, Long Island, and, as a student there in 1892, he felt for the first time that he was really learning to be a painter. Working outdoors, along the coast, Chase encouraged his students to free themselves from academic techniques and to experiment with the effects of light and color. Beal would take these principles to heart during a year-long sojourn in Paris, with trips through Europe, 1895–96, and then back in the States. The Beal family had just moved from Port Morris up the Hudson River to Newburgh, providing Reynolds with another artistic base of operations.

But in summer, Noank seemed the perfect place to spend a few weeks sketching and painting. The little village offered the picturesque views that Beal loved to paint, and it teemed with the maritime activities that would interest him throughout his life. He set up his small studio over the old Chester Store, panelling it with the doors of broken-up steamships.[7] The studio faced out to the east over Noank Harbor toward the woodlands of Mason's Island. Just a short walk away was Deacon Robert Palmer's Shipyard, one of the busiest yards on the Connecticut coast, which was still launching wooden vessels much as the local yards had until shortly after the Civil War. And from docks and moorings along the harbor the local fishermen and lobstermen headed out in their smacks for the grounds off Montauk and Block Island.

Top left, *when Henry Ward Ranger, Reynolds Beal, and H.H. Spooner left Noank after a sketching trip in May 1902, Ranger drew this caricature of himself* (left), *Beal* (center), *and Spooner in the Palmer House hotel register.*
(Courtesy Noank Historical Society)

Top right, New York Yacht Club Rendezvous at New London. *New London had been a stop on the New York Yacht Club's annual summer cruise for decades when Beal first visited the area. Like many artists before him, Beal found the sight of the club's large sail and steam yachts anchored in the Thames River worthy of sketch after sketch. Beal's particular attention to detail is shown here by his inclusion of the gaff-rigged waterboat sailing into the scene from the left.*
Pen and ink on paper, 11½" x 16⅝". (M.S.M. 90.58.1, photo Claire White-Peterson)



Left, Deacon Palmer's Shipyard – Noank/Launch of steam lighter "Manager," *1903. Beal attended the launch of the* Manager *in August 1903, but this oil was not painted at the scene. As was his method, Beal completed several careful pencil sketches first, working the scene out with a grid, and making notation of colors and light effects, all before picking up a brush.*
Oil on board, 12" x 16". (M.S.M. 40.407, photo Mary Anne Stets)

Opposite bottom left, Noank, Conn., *ca. 1903. Reynolds Beal was nearly as prolific a cigar smoker as he was an artist. A side benefit of his habit was a steady supply of cedar cigar boxes, the tops of which made handy panels for small oil sketches like this. Quickly painted, with broad strokes, these impressionistic scenes belie the artist's passion for accuracy and detail.*
Oil on board, 3" x 5⅜". (M.S.M. 40.407A, photo Claire White-Peterson)

Beal found a home in Noank, staying usually at the Palmer House, a large summer hotel. He would return there every summer between 1902 and 1907. Hundreds of sketches and scores of paintings document these productive years – paintings of the Noank waterfront, the quiet landscape of Mason's Island, detailed studies of the ships being launched from the local yards, and sketches of Captain Jimmie Sistaire and the other Noank fishermen, complete with personal notes on their bait, their gear, and their stories.

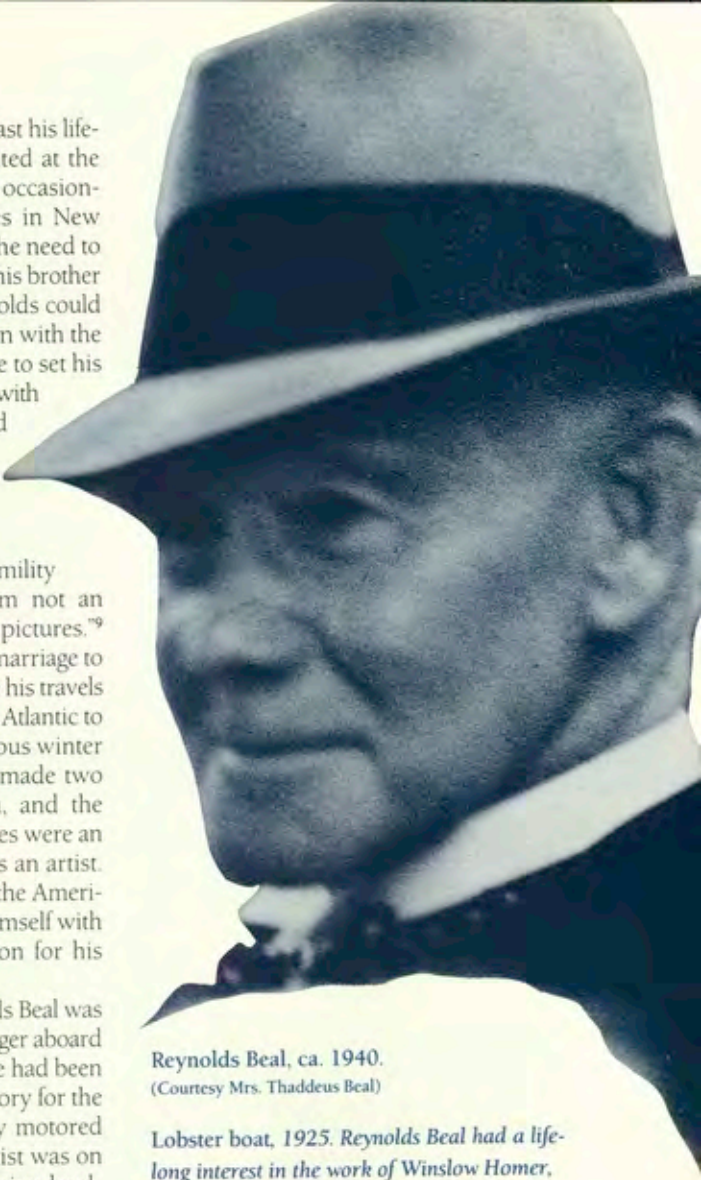
Noank attracted a number of artists in those years, including Reynolds's younger brother Gifford (1879–1956). But Beal's steadiest companion in those years was artist Henry Ward Ranger (1858–1916), who had recently left the Old Lyme colony of American Impressionists to set up a studio of his own in Noank. Ranger was an experienced and well-established painter, known for his moody, atmospheric landscapes. The two artists had markedly different styles, but they became friends and eventually colleagues, traveling together on sketching and painting expeditions. Many a sketching trip took them up to the marshes at the head of the Mystic River. As they came and went, they drifted right by the old Greenman Shipyard site that would, decades later, become Mystic Seaport.

In 1911, Beal shifted his focus away from Noank, making his third extended study tour of Europe. By 1915, he was spending his summers at the artists' colony in Provincetown, Massachusetts, and the work he did along the Mystic River was set aside as he explored new subjects and techniques. The artist's ties to Mystic would remain broken for almost thirty years.

His father's death in 1912 provided Beal with financial security that would last his lifetime. Though he regularly exhibited at the National Academy of Design, and occasionally showed his work at galleries in New York and Boston, he did not feel the need to show and sell his art as actively as his brother Gifford did so successfully.[8] Reynolds could afford to maintain a loose affiliation with the commercial art world. He was free to set his own artistic course, experimenting with various styles and techniques and blending them to gain new effects in his work. But the price he paid for his independence was a lack of public acclaim and a loss of personal confidence. Humility masked his disappointment: "I'm not an artist; I just paint a devil of a lot of pictures."[9]

But he was free, even after his marriage to Helen Higgins in 1924, to continue his travels by sea. He had steamed across the Atlantic to Europe three times, made numerous winter trips to the Caribbean, and had made two long cruises to Africa, Australia, and the Orient in 1934–35.[10] These voyages were an important part of Beal's growth as an artist. By periodically sailing away from the American art scene, he could provide himself with new subjects and fresh inspiration for his painting.

In 1936, at age seventy, Reynolds Beal was again at sea – this time as a passenger aboard the motor yacht *Bonnie Dundee*. He had been invited along by Clifford Day Mallory for the annual winter trip south. As they motored along the coast of Georgia, the artist was on deck as usual, sketching the passing landscape. By this time Beal had been an artist for forty years, working in New York City, Newburgh, Provincetown, and Rockport, Massachusetts, since leaving Noank.



Reynolds Beal, ca. 1940.
(Courtesy Mrs. Thaddeus Beal)



Lobster boat, *1925. Reynolds Beal had a lifelong interest in the work of Winslow Homer, and Homer's style is evident in many of his watercolors. Here, the strong contrast of light and dark energizes the composition, while the curving wake of the power dory defines the depth of space in the scene.*
Watercolor on paper, 15" x 22". (Private collection, photo Claire White-Peterson)





Left, American Yacht Club, Milton Point, Rye, New York, *1908. This view out to Long Island Sound is a strikingly abstract composition – a pattern of light and shadow in the most modern style of the time. Throughout his career, Beal studied the techniques of the most prominent American and European artists of the day. He freely borrowed elements of the Impressionist and Post-Impressionist style, keeping his work* au courant.
Oil on board, 12" x 16". (Private collection, photo Mary Anne Stets)

Bottom left, Swordfishing, *1929. Beal studied printmaking in Provincetown in the teens, but produced only occasional etchings then. A decade or so later, he became a member of the Society of American Etchers, and began to exhibit there regularly. His prints sold for around $18 each. During the late 1920s, he printed a large number of etchings in small editions, including a series of fishing scenes.*
Etching, 11⅜" x 16¼". (M.S.M. 49.1424, photo Mary Anne Stets)

Below, Younge Island, S.C., Dec. 2, 1936. *Reynolds Beal was a frequent guest aboard Clifford D. Mallory's* Bonnie Dundee *for cruises south to Florida and the Bahamas. After the 1936 cruise, Beal presented Mallory with albums of watercolor sketches he had done along the way. Preserved in the family as mementos of those happy days, these watercolors are wonderful examples of Beal's ceaseless sketching of the world around him.*
Watercolor on paper, 9¼" x 14¼". (C.D. Mallory, Jr., Collection, photo Claire White-Peterson)

This was not his first cruise with Clifford Mallory. They had met years before, when Mallory had been Gifford Beal's schoolmate. Because Reynolds shared Clifford's love of sailing, he soon became a regular guest aboard Mr. Mallory's yachts. "What really interests me more than anything else is sailing yachts, especially racing yachts," Beal remarked.[11] Mallory and Beal had watched together as *Endeavour* and *Rainbow* raced for the America's Cup in 1934, and in return for the hospitality Beal had presented Mallory with paintings of the contest.

On the quiet cruise south, Beal enjoyed a relaxed regimen of sketching and painting from the deck, and many hours discussing another shared interest, Mystic. As head of the century-old shipping business that had been founded in Mystic by his great-grandfather, Clifford Mallory felt deep ties to the area. Beal's years in Noank had left him not only with clear, detailed recollections of the community, but with a special vision of New England's seaports and their maritime importance. This was of keen interest to Mr. Mallory. In 1930, Clifford and his brother,





Philip R. Mallory, had helped to establish the Marine Historical Association in Mystic to keep those maritime traditions alive. As the organization grew, Clifford drew on Beal's wide knowledge of coastal fishing and sailing craft and the architecture of New England's coastal villages. Mallory had also received for the Museum several Beal paintings of the Mystic-Noank area, and had commissioned a few for himself.

But the discussions on this trip were shifting Beal's involvement with the Museum to a new course. Mallory was aware of the extent of Beal's painting collection, and he appreciated its importance in both artistic and historical terms. He also realized that the artist was looking for a way to preserve his life's work, especially since a recent fire at his Rockport studio damaged "Most of what I regard as important to me."[12] Mallory wrote later, "I recall vividly our conversation relative to the works of art that you may wish to have placed somewhere so they can be preserved. . . . As far as the Museum at Mystic is concerned, I can assure you that anything you may send there will be given our very best attention. . . . I would like a corner, room, or whole building devoted to Reynolds Beal's works."[13]

And what works they were. Hundreds of sketchbooks documented his travels around the world. Whole editions of etchings focused on New England fishing vessels and the last of the wooden whaleships. In countless unsold watercolors and oil paintings Beal interpreted landscapes, seascapes, and maritime subjects from New York Harbor to the Bay of Fundy to the Sea of Japan. His art captured the beach ponies at Atlantic City, the traveling circuses of the Hudson Valley, copies of Japanese ukiyo-e woodcuts, and the interiors of Puerto Rican cabarets. All these works remained with him as he moved his studio from New York to Noank to Provincetown and finally to Rockport, Massachusetts. A building would indeed be needed if a substantial portion of his work were to be

Fishing Boats, Saint Vincent, 1932. ***Painted with thin strokes of bright color, this is a striking contrast to the artist's smooth watercolor style. A composition of strong contrasts – sails against water, mountains against sky – this painting captures the vivid color and brilliant light of the Caribbean.*** Oil on canvas, 24" x 30". (Private collection, photo Mary Anne Stets)





Rockport, Massachusetts, *1946. Early in his career, Beal wrote, "what really interests me more than anything else is sailing yachts." Until the very end of his life, yachts would remain his favorite artistic subject. At age 80, Reynolds Beal still had a keen sense of color and a fine control of his brush. And to the last, how does Beal look at the coast? From the vantage point of the sailor, coming into a safe harbor from the sea.*
Oil on canvas, 24" x 30". (Private collection, photo Mary Anne Stets)

deposited at the Museum. It was a heady prospect.

And it might have happened, had Clifford Mallory not died prematurely in 1941. He had served four years as president of the Marine Historical Association, and his leadership helped shape the future of the Museum. But his successors had their own priorities, and Beal's work was evidently not one of them. Although the artist donated a number of etchings to the Museum that year, there were no further discussions as to the final disposition of his collected works.

When Reynolds Beal died in 1951, the contents of his studio were left to his wife Helen and, upon her death a decade later, very nearly lost. According to her will, the artist's lifework was to be turned over to the probate court and sold, with the proceeds going to her two favorite charities. The court wisely appointed a trustee to oversee the sale, and, at the last moment, the collection was saved from total dispersion. Only a small number of items came from her estate to Mystic Seaport – not even enough to mount a limited exhibit.

Sidney Bressler, the antiques dealer who purchased the Beal collection from the estate, was dazzled by the paintings and drawings. He was astonished that in the years since the artist's death his accomplishments had received so little attention. A few paintings by Reynolds Beal were appearing sporadically at those commercial galleries that had showed his work during his lifetime, but Beal's diverse talents were still not widely known in the art community. Public art museums held many examples of Gifford Beal's work but paid almost no attention to his prolific older brother.

Sidney Bressler set out to change all that by compiling and publishing as complete a catalog of Beal's works as he possibly could. He commissioned research that would provide the first comprehensive biographical and artistic histories of the artist, and he began searching museums and private collections for Beal's works.

One of Bressler's first calls was to Mystic Seaport. Aware of the artist's connection to the Mallory family, he hoped to find useful information here. He did find one of the largest institutional collections of Beal's work in the country (still a mere three dozen items), but his inquiry accomplished more than that. He reestablished the connection between Beal and Mystic that had faded twice before. The Museum's long-held desire to fill a gallery with the works of Reynolds Beal might at last be realized.

The publication of Sidney Bressler's catalog, *Reynolds Beal: Impressionist Landscapes and Seascapes*, in 1989 provided the guidance for the exhibition. Through Bressler's efforts, a spectacular variety of Beal's work was located in public and private collections and loaned to the Museum.

The entire span of his career can now be appreciated for the first time: over 100 examples of Beal's art, spanning sixty years and ranging from precisely drafted naval architectural drawings to paintings of the Hudson River, reminiscent of Van Gogh. Reynolds Beal and Mystic Seaport have at last come together. What a pity it took nearly a century. ■

NOTES

1. William R. Beal, president of the Central Union Gas Company of Port Morris, New York, and Eleanor Louise Bell had six children – Alonzo Reynolds Beal (he never allowed himself to be called Alonzo), Alice, Mary, Thaddeus, Albert, and Gifford. Sidney Bressler, *Reynolds Beal: Impressionist Landscapes and Seascapes* (Rutherford, New Jersey: Fairleigh Dickinson University Press, 1989), 11.
2. Ibid., 15.
3. From notes, assembled by Reynolds Beal (hereafter cited as RB) for the preparation of an autobiography, now in possession of Royal Galleries, Englewood, New Jersey.
4. RB to Frank Jerome Tone, n.d., Royal Galleries, quoted in Bressler, *Reynolds Beal*.
5. Notes attached to *Songs of the Sea* (New York: Frederick Stokes & Company, 1891), illustrated by RB.
6. Autobiographical notes, Royal Galleries, quoted in Bressler, *Reynolds Beal*.
7. Ibid.
8. William Claussen Gallery, Vose Galleries, Kraushaar Gallery, and others.
9. "I Just Paint a Lot of Pictures-Reynolds Beal," *Boston Globe*, July 1944.
10. RB made this trip with close friend Bob Davis, foreign correspondent for the *New York Sun*. Some of the watercolors done on the trip were shown at Kraushaar Galleries in April 1934. This was the last major show of Beal's work during his lifetime.
11. RB's information form, National Academy of Design, 1935.
12. RB to Frank Jerome Tone, n.d., Royal Galleries, quoted in Bressler, *Reynolds Beal*.
13. RB to Clifford Mallory, 2 October 1940, Mystic Seaport Museum Archives, Coll. 5, Box 9, Folder 2.

Reconsidering the *Emma C. Berry*

NANCY d'ESTANG

What are the characteristic New England fishing vessels of the age of sail? Certainly the most widely recognized is the "Gloucester" schooner in its different forms, one of which is represented by the Seaport's *L.A. Dunton*. In inshore waters, Maine's turn-of-the-century Friendship sloop, like the Seaport's *Estella A.*, is best known. Southern New England had its well-known working catboats, and the oyster dredge sloops of western Long Island Sound, like the Museum's *Nellie*.

Less well known, but no less significant, are the handsome, seaworthy sloop and schooner smacks of southeastern Connecticut. Taking advantage of government bounties for fishing vessels, Connecticut shipowners engaged their small vessels in the cod and mackerel fisheries from the first years of the nineteenth century. These vessels fished the local waters, and even ventured as far east as the Grand Bank of Newfoundland in summer. By the 1820s, many of them had begun to migrate south to the Carolinas, Key West, Florida, and even Havana, Cuba, for the winter fisheries.

By the early-nineteenth century the increasing demand for fresh fish in urban areas led to the depletion of local stocks. In the search for more productive grounds, fishermen had to travel farther and farther, and their "fresh" catches suffered during the long passage back to market.

In the 1820s, some New England fishermen began to use a technique the British had been using for a hundred years and the Dutch for three hundred. Building a watertight compartment in the hold of a fishing vessel, with holes bored through the bottom to admit seawater, allowed fishermen to store their fish alive in water until the vessel returned to port.

By the late 1840s fishermen had accepted the use of ice to preserve "fresh" fish. An ice-filled hold had greater capacity than a wet well, so icing became the primary method of preserving fresh fish for market; yet, smacks with wet wells continued to be built through the 1860s and beyond. Smacks could also be used to freight live lobsters in their water-filled holds.

The southeastern Connecticut vessels that served local ports and New York's Fulton Fish Market became a distinctive type. By 1860 they had evolved into a very seaworthy form, with relatively deep draft for stability, rather sharp clipper bows, and a good deal of sheer (fore-and-aft curvature) to their decks. "Our fishermen are turning their attention to the looks of their vessels as well as their utility," the New London *Daily Star* commented on 9 June 1866. "The vessels that have been built here [Noank] for the past five or six years look more like small yachts, or pleasure boats than fishing smacks, and just now this port boasts of some very fine looking vessels."



Two unidentified smacks lie off Mallory's Wharf in the Mystic River, ca. 1874. With their sloop rigs, they are similar to the Emma C. Berry *in her original form. The Seaport shipwrights and riggers studied and measured details in this photo and others like it to produce a typical rig and deck layout for the* Berry.

Photo by E.A. Scholfield. (M.S.M. ~~59.828.13~~) 1965.828 detail



The handsome schooner smack Mary E. Hoxie *was built at Noank by R.&J. Palmer for the* Emma C. Berry*'s owner, John H. Berry, in 1868.*
Photo by E.A. Scholfield, 1868. (M.S.M. 77.92.372)

The *Emma C. Berry* was one of these handsome, seaworthy clipper-bowed sloops. James A. Latham built her for Captain John Henry Berry at Noank's R. & J. Palmer yard in 1866. Named for Berry's young daughter Emma, and equipped with a wet well, the *Berry* was first licensed in the mackerel fisheries.

In 1886 the *Berry* was rerigged as a schooner, making her easier to handle by dividing her large sloop mainsail into the smaller fore and main of a schooner. During the period from 1885 to 1894 she was most frequently employed as a codfishing vessel, although occasional references in local newspapers report her catches of bluefish and haddock. At least twice, in the summers of 1888 and 1890, she was outfitted as a swordfisherman, landing her catches at the docks of G.M. Long & Co. in New London.

In 1894 she was sold to owners in Maine, who employed her as a fishing schooner and lobster carrier. After her wet well was removed in 1926, she carried cargo out of Jonesport, Maine. Hers was a typical story of the long decline of a sailing fisherman into increasingly menial service until she was discovered by F. Slade Dale of Bay Head, New Jersey.

An admirer of traditional working watercraft, Dale recognized the historical significance of the *Berry*, purchased her, and took her to New Jersey, detailing his efforts in *Yachting*, June-July 1933. He took off her lines and in 1934-35 rebuilt her extensively. Photographs he took before the rebuilding verify that he was careful to retain her original lines, even though he dressed her up with more yacht-like appurtenances, such as a stern gallows, skylights, fife rails, and a quarterdeck rail with turned stanchions. For thirty years she served as his yacht.

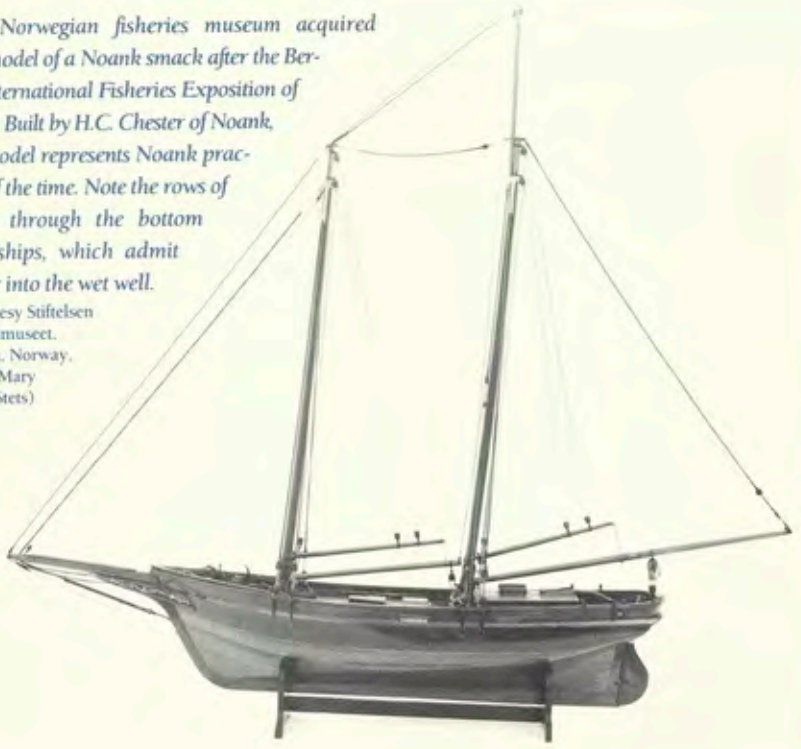
To commemorate her one-hundredth anniversary, Captain Dayton O. Newton sailed the *Berry* to the Mystic River in 1966. Three years later F. Slade Dale donated her to Mystic Seaport for preservation. Surveys showed that serious rot had developed in the *Berry*'s deck framing and topsides. Although the Museum's duPont Preservation Shipyard had not yet been built, Seaport shipwrights, headed by Arnold Crossman of Noank, set up a temporary yard near the Museum's marine railway and hauled the *Berry* for restoration.

Having studied the Deacon Palmer documents and local newspaper clippings, the shipwrights knew that the *Berry* originally carried a sloop rig. The Museum had period photos of similar sloops, but no early photo of the *Berry* has ever been found. Using period photographs, lines from other Noank sloops, advice from Noank natives and former owners, and good shipbuilding practice, the crew set to work.

The shipyard staff decided to put a wet well back into the *Berry*. The well is an integral part of the vessel rather than a tank fitted into the hull. It is a four-sided compartment with watertight bulkheads built into the hold of the vessel amidships. Holes bored through the bottom planking allow circulation of seawater in the well. The new well configuration was established with advice from Howard I. Chapelle and study of the



The Emma C. Berry, *hauled out in New Jersey after her purchase by F. Slade Dale in 1931. Seaport shipwrights studied the photo thoroughly, as it is the earliest extant view of her hull, transom, and rudder.*
(Courtesy Van Horn Collection)



The Norwegian fisheries museum acquired this model of a Noank smack after the Berlin International Fisheries Exposition of 1880. Built by H.C. Chester of Noank, the model represents Noank practice of the time. Note the rows of holes through the bottom amidships, which admit water into the wet well.
(Courtesy Stiftelsen Fisherimuseet, Bergen, Norway, photo Mary Anne Stets)

U.S. Fish Commission reports on the construction of the research schooner *Grampus* (built at Noank in 1886).

The *Berry*'s deck was not replaced during the 1969-71 rebuilding because little was known of the original deck framing and configuration. Thus the forecastle companionway and aft trunk cabin were kept, though they were not original to the vessel.

To rerig her as a sloop, the shipyard staff scaled an early photograph of a Noank sloop to determine the proper spar lengths. The diameters and tapers were derived from Laughlan McKay's *Practical Ship Builder* of 1839.

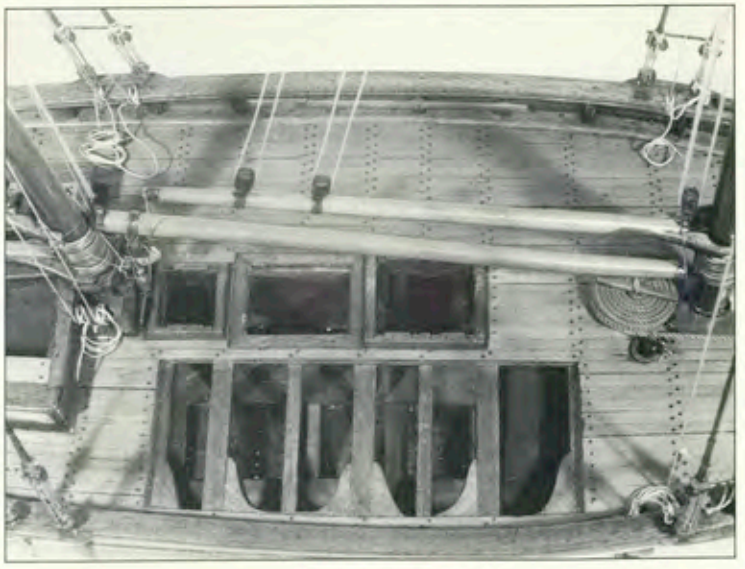
Sixteen years later the Museum's shipyard staff began an intensive research effort for the second phase of the *Berry* restoration. A year of research along the East Coast, from Jonesport, Maine, to Key West, turned up more of the history of these Noank smacks; fishing boats in Key West and the Bahamas that were modeled after the Connecticut smacks; dozens of photographs of similar fishing smacks in Noank; an indispensable series of photographs documenting the *Berry*'s New Jersey period; an eager and generous group of Noank historians and boatbuilders; and even a spectacular period model of a welled Noank smack; but no early photographs of the *Berry* herself.

As head of the 1987-88 restoration project, Kevin Dwyer received the assignment to replace the *Berry*'s 1934–35 topsides and deck planking, restore the deck framing and deck layout appropriate for an 1866 Noank smack, and build a proper rudder box.

The shipwrights first had to solve an important structural mystery. The original deck framing was gone, so they did not know how heavily built these Connecticut smacks had been. Had there been lodging knees at the end of each deck beam; was there simply blocking between the beam ends; or was there just a longitudinal shelf or clamp for the beam ends to rest on? As a thirty-eight-foot vessel, the *Berry* is of an intermediate size, so she could have been built with the lodging knees typical of a larger fishing schooner or with the shelf/clamp arrangement of a smaller workboat.

The question was partially settled by a remarkable model. When Seaport staff discovered that the Stiftelsen Fisherimuseet in Bergen, Norway, had a plank-on-frame model of a "Gloucester" schooner smack, the Norwegian museum graciously shipped the model overseas for study. Inquiries by the Museum's shipyard staff revealed that the model actually represented a fifty-four-foot Noank schooner smack. It had been built by H.C. Chester of Noank and exhibited at the 1880 Berlin International Fisheries Exhibition before its purchase by the Norwegian fisheries museum. Chester's model provided an intimate look at Noank smack construction and detailing, because it has removable deck and hull sections that reveal the structural framing as well as the bunks, lockers, ice hold, bulkheads, and wet well. The model indicated that it was Noank practice to place lodging knees on every deck beam. With this evidence, plus photographs of similar vessels, advice from various sources, and observation of a derelict Noank smack in Norwalk, Connecticut, the shipwrights decided to secure the *Berry*'s deck beams with knees.

To determine an appropriate deck layout for the *Berry*, the shipwrights studied photographs and portraits of numerous local smacks. Through study and comparison, they designed for the *Berry* a typical tiller,



This detail shot of the Chester smack model shows construction details in the hold. Horizontal lodging knees brace the deck beams. The wet well is beneath the middle of the three hatches.
(Courtesy Stiftelsen Fisherimuseet, Bergen, Norway, photo Mary Anne Stets)



cabin trunk, cargo hatch, wet-well hatch, fo'c'sle hatch, and windlass, as well as mooring bitts, cleats, spars, and rigging details.

An invaluable set of photographs that documented the *Berry*'s 1934–35 rebuilding was loaned to the Museum by John Van Horn, Jr., of Bay Head, New Jersey. Several 1931 photos among the group show details of, for example, the early forefoot/stem assembly, rudder, quarters, rails, transom, rudder post, plank widths and butts, wear marks and indicators of the iron work, bobstay fittings, bitts, fastenings, chainplates, and repairs known to have been made during her service in Maine.

With the evidence assembled and evaluated, the shipwrights went to work. They replaced early or original material only where deterioration made it essential to do so. A small section at the heel of the keel, a section of the keelson, four natural-crook floor timbers (the lowest sections of frames, sandwiched between the keel and keelson), a piece of deadwood at the stern, the stern post, and the horn timber (which supports the stern abaft the stern post) required replacement. The shipwrights also replaced the 1930s forefoot, deck, deck framing, deckhouses, and rudder.

In 1988, head rigger Gary Adair designed a new rig and modified the spars in light of new evidence. Each early photograph of a Noank smack was scrutinized, and such details as beckets, eyesplices, fairleads, eyebolts, cleats, chocks, and chafe gear were measured and scaled to full size. Appropriate blocks—both rope stropped and iron stropped—were made. The riggers and shipyard blacksmith analyzed the existing iron work for the rig, reusing some and designing appropriate pieces to replace others. The standing rigging was redesigned with hemp, and the running rigging was rove with manila.

When it comes to the paint scheme for an early vessel, historic photos are of little help. One cannot tell black from green, white from buff, or distinguish shadings. Paints found on other vessels and oil paintings of the period and locale were the primary sources for the *Berry*'s new color scheme. We have become accustomed to seeing dark green hulls on fishing vessels, but all of the hulls in the paintings analyzed were black with red bottoms. Notations in the sketchbooks of artist Reynolds Beal indicate black hulls for Noank sloops, and further confirmation was found in Edward E. Knapp's unpublished manuscript on Noank smacks in the Seaport's manuscript collection: "*Rattler* was the first smack painted black. Up to her day all were painted bottle green. The *Rattler* set the style and all eventually followed." The fifty-five-foot sloop *Rattler* was built by R. & J. Palmer at Noank in 1855. With this evidence, the Shipyard staff chose for the *Berry* a black hull with buff and paler cream/grays for the bulwarks, cabin top, spars, and hatch covers.

The *Berry* was refinished with appropriate decorative elements. The early trail boards, billet head, and head rails were replicated and painted with imitation gold. The eliptical stern decoration was documented in early photographs of smacks in Noank harbor and in a U.S. Fish Commission photograph of "New York and Connecticut Smacks" at the Fulton Fish Market, ca. 1885.

With her brand new, old appearance, the *Emma C. Berry* was relaunched in 1988. During our two-stage restoration, we have learned much about her, but there is still more information needed to complete the record and to further detail the color scheme, windlass, interior accommodations, and appropriate sail cloth. This work will continue.

At the same time, as we searched to document the *Berry* and her type, all of us involved in the restoration developed a new appreciation of the *Emma C. Berry*, not just as a sturdy, graceful product of a local shipyard, but as an important example of an often neglected New England fishing vessel type. Now afloat within sight of one another, the *Berry* and her larger and better-known cousin, the *L.A. Dunton*, represent the two essential traditions that took New Englanders offshore under sail to harvest the bounty of the sea.■



Top, *when framing the* Emma C. Berry's *new deck, Seaport shipwrights installed lodging (horizontal) knees for the deck beams. At right (forward), above the paint can, are the mast partners. At center is the coaming for the fore hatch. At left is the wet well. Lying across the deck beams in the foreground is the pawl post for the windlass.*
(Photo by Nancy d'Estang)

Left, *the 35-foot smack* Ella May *was built at Mystic by D.O. Richmond in 1877. This view, taken after she was abandoned at Noank in 1925, shows details of her construction.*
Photo by Moses Rathbun.
(Courtesy Bates Collection)



In her new, more accurate configuration, the 46-foot Emma C. Berry *lies along the Seaport waterfront in 1988. Her windlass has not yet been replicated.*
(Photo by Mary Anne Stets)

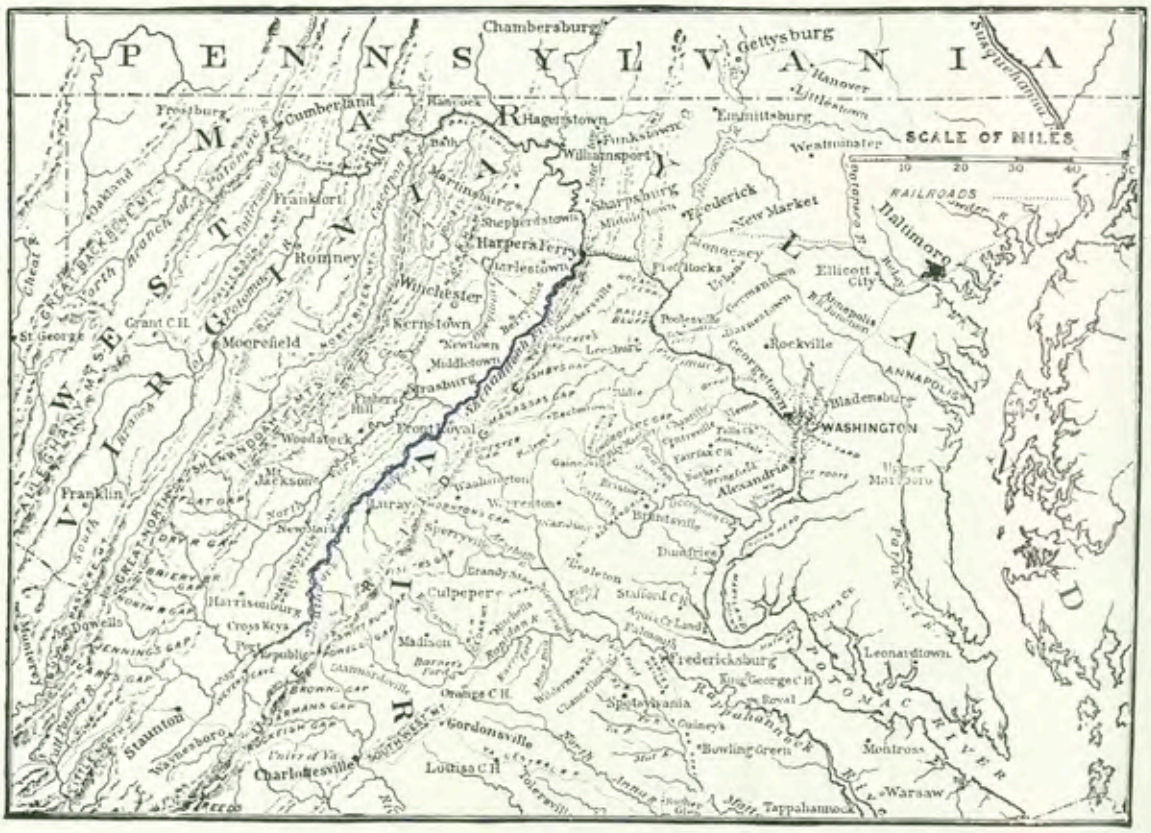
ACKNOWLEDGMENTS

Mystic Seaport wishes to acknowledge these sources, which have contributed directly to the restoration of the *Emma C. Berry*: Robert Palmer, Erik A.R. Ronnberg, Jr., Paul Stubing, Captain "Jack" Wilbur, Adrian Lane, Robert Morse, Robert Allyn, Sam Manning, Dana Story, John Van Horn, Jr., Joe Van Horn, Floyd Ayers, Paul Bates, Debby Bates, Lachlan Beaton, Tom Beaton, Milton Beal, Howard I. Chapelle, Albert M. Barnes, Charles Sayle, Nicholas Benton, Robert Jahn, Oystein Froiland of Stiftelsen Fisherimuseet, David Taylor of the Northeast Folklore Society, Lance Lee of the Rockport Apprenticeshop, Nathan Lipfert of the Maine Maritime Museum, George Utter of the *Westerly Sun*, South Street Seaport, the Society for the Preservation of New England Antiquities, the Peabody Museum of Salem, the Toms River Seaport Society, Richard Dodds of the Chesapeake Bay Maritime Museum, John Stine of the Smithsonian Institution, the Shrimp Box Restaurant photo collection, the Noank Historical Society, the Key West Historical Society, and the Historic Pensacola Preservation Board.

Important printed sources include George Brown Goode's *Fisheries and Fishery Industries of the U.S.* (Washington, D.C.: Government Printing Office, 1887) and the annual reports of the U.S. Commissioner of Fisheries. Visual sources include the paintings of Elisha Taylor Baker and Reynolds Beal, photographs by Everett A. Scholfield, Edward H. Newbury, Moses Rathbun (Bates Collection), and F. Slade Dale (Van Horn Collection).

NAVIGATION AND COMMERCE ON THE SHENANDOAH RIVER OF VIRGINIA

ANTHONY GREINER



My grandmother took me to see the boats come through the shoot. We saw the first boat go through, strike a great rock and split in twain, and the whole cargo of pig iron went to the bottom." So did Gabriel, an old man by 1900, recount an incident from his boyhood to remind people of the days of commercial boating on the Shenandoah River of Virginia. Although it is a shallow stream, the navigation of the Shenandoah was heralded by Thomas Jefferson, forwarded by George Washington, and supported by James Madison, James Monroe, and John Marshall.[1]

Boats on the Shenandoah would carry the produce of the Shenandoah Valley to the markets of the Potomac, and the wood of the boats themselves would become the frames and walls of houses and stores of towns from Harpers Ferry to the nation's capital. Mechanics attracted by commerce along the river helped develop machinery that would revolutionize agriculture.

Draining Virginia's fertile Shenandoah Valley, the Shenandoah River runs north to enter the Potomac at Harpers Ferry. The more navigable South Fork meanders north from Port Republic between the Blue Ridge and Massanutten Mountain to join the North Fork near Front Royal.
(*Battles and Leaders of the Civil War*, 1888, 2:450)

Today, the river's value is limited to agriculture and tourism for, with the coming of the railroad, boating on the Shenandoah gradually disappeared. There was a time, however, when trade along such rivers held the interest of the nation. Although the trade is gone, the commercial boost of river transportation made a contribution to the nation. In retrospect, American maritime history extends far beyond the seacoast as river and canal boatmen and their craft formed the link between inland producers and tidewater transportation. The history of the Shenandoah's trade illustrates this well.

The Shenandoah flows northward through the western part of Virginia. It has carved a valley between the Blue Ridge and Appalachian Mountains that is exceptionally fertile and scenic. The grandeur of its junction with the Potomac at Harpers Ferry led Jefferson to write that the view was "worth a voyage across the Atlantic."[2]

About fifty-five miles upstream from Harpers Ferry, the river's two principal branches join at Front Royal. The South Branch (on the eastern side of the valley) was the focus of most efforts at improvement. About ninety-five miles above Front Royal, the meandering South Branch is born of the Middle, South, and North Rivers. The confluence of the North and South Rivers, which became known as "The Point," was generally regarded as the highest point to which navigation was possible. The Point was connected to the piedmont east of the Blue Ridge by roads and trails through Swift Run Gap and Brown's Gap, each about 10 miles

EVENTS

Learning Their Lines

David Dillion *(center)* shows Rob Barker *(left)* and M.J. Aschman how to set up a station, a preliminary step in drawing a section of a boat, during the lines-taking workshop held 11 through 13 May at the Seaport. Twelve people took the workshop, which covered the techniques involved in taking lines from vessels and plotting them on a small scale. The workshop was offered by the Museum Small Craft Association, and followed MSCA's publication *Boats: A Field Manual for the Documentation of Small Craft*, which Dillion co-authored.

A similar workshop will be offered 19 through 20 October. Those interested should call Peter Vermilya at ext. 319, or write to him at the Seaport address. ■



CALENDAR OF EVENTS

AUGUST

Summer schedule continues. Full activity and demonstration schedule seven days a week. Evening hours continue through 26 Aug. Music, entertainment, and lobster dinners from 5 P.M. until dusk.

Family Sky Watcher's Guide continues Wednesdays at 8:30 P.M. through 22 Aug. Planetarium program followed by outside viewing with telescopes, weather permitting. $2 per person. Call the Planetarium at ext. 397.

The Boathouse, a chance to row and sail classic wooden boats, continues through Labor Day, then weekends only in the Fall.

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.

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.

S.S. Sabino *continues 1990 season.* Half-hour trips daily on the hour, 11 A.M. to 4 P.M. through 8 Oct., adults $3, children (5 to 12) $2, plus Seaport admission. A 90-minute excursion 5 P.M. nightly: adults $7.50, children $6. Seaport admission charged for evening cruises until 26 Aug. A 7 P.M. nightly cruise offered through 4 Sept.

Tickets available for Dixieland Jazz Cruises aboard *Sabino* at 5 P.M. and 7 P.M. on Sundays through 2 Sept. 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.

19th-Century Garden Tours continue. 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 15 Oct.

American Marine Artists 1990 at the Mystic Maritime Gallery, Seaport Stores, through 24 Sept. 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, or in Connecticut, 572-8524.

"Just for Kids" continues. 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.

1 ***Marathon Reading of Moby Dick*** concludes. The 24-hour continuous reading of Herman Melville's classic whaling saga in the forecastle of the whaleship *Charles W. Morgan* begins at noon on 31 July and ends on the date of the author's 171st birthday. Representatives of the National Theater for the Deaf will perform a chapter at around 6:30 P.M. 31 July.

4 ***U.S. Coast Guard Birthday*** observed at 9:30 A.M., including a flag presentation on the Seaport green to the U.S. Coast Guard Academy Class of 1994.

18 ***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 29 Oct.

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 Public Affairs, ext. 315.

8 ***23rd Annual Invitational Schooner Race.*** Traditional and modern schooners from throughout the Northeast rendezvous at the Seaport on Friday, 7 Sept., 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 at the Loomis Chaffee School in Windsor. For more information call the Planetarium, ext. 397.

Fall Sailing Classes and Racing Series beginning mid-September. Ten 2½-hour classes meet weekly, with classes offered weekends anad weekdays. Junior and senior classes offered for beginner, intermediate, advanced, racing, and adult master, which includes racing instruction. For more information call the Education Department, ext. 323.

22 ***Members' Day.*** Special events for adults and children. Annual meeting for members. Look for your invitation in the mail.

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 11 Nov. For more information or a color catalog, call 1-800-344-0675, or in Connecticut 572-8524.

OCTOBER

1 ***Lantern Light Tour Tickets*** on sale by telephone *only*. See page D.

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. Classes are $35 (nonmembers $40). Minimum age is 14. Early reservations suggested. For more information call ext. 256.

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 2 Jan. 1991.

NOVEMBER

2 ***Dutch Book Auction.*** 10 A.M. to 5 P.M. at the G. W. Blunt White Library. Hundreds of books from which to choose in this annual event sponsored by the Fellows of the Library. Prices for all books decreased hourly.

2 & 3 ***Tenth Annual Symposium on Southern New England Maritime History.*** See page D.

9 to 11 ***Historical Society Days at Seaport Stores.*** The Stores donate a percentage of sales to the Mystic River Historical Society. 10 A.M. to 5 P.M.

17&18 ***Four Distinguished Artists*** members' opening at the Mystic Maritime Gallery, Seaport Stores. A collection of 60 new works by John Atwater, William Davis, Richard Loud, and ship modeller Lloyd McCaffery. The artists will be in the Gallery to meet members. Show exhibited through 31 Dec. For more information call the Gallery at 1-800-344-0675, or in Connecticut, 572-8524.

22 ***Thanksgiving Day.*** Seaport open on a limited basis – three staffed and 20 unstaffed exhibits open. Traditional 19th-century Thanksgiving dinner is prepared on an open hearth in the Buckingham House. Reduced admission in effect.

24 ***Children's Field Day.*** Hoop rolling, stilt walking, relay races, and other games for children ages 4 to 12 on the Village Green, 11 A.M. to 2 P.M., indoor activities in case of rain. Supervised by Seaport staff. No charge above Seaport admission. Please register at the Children's Museum on that day.

26 ***"Celebration of Winter Stars and Light" Planetarium Program.*** The splendor of the winter skies and the holiday season unfold as science, mythology, religious observances, winter traditions, and music merge against a backdrop of stars. Program times will be listed in the Today schedule available at the gates. $1 for adults, $.50 for children under 12. Group showings may be arranged through the Planetarium, ext. 397. Through 31 Dec., no shows 24 or 25 Dec.

29 ***Daytime Yuletide Tours begin.*** One-hour tour of the Seaport with a costumed guide, leaving every 15 minutes 9:30 A.M. to 2:30 P.M. Wednesday through Sunday from the Visitor Reception Center. Tickets are $8 for adults (nonmembers $10) and $4.50 for children (nonmembers $5.75). Through 20 Dec. For more information or reservations call ext. 331.

DECEMBER

1 ***Members' Shopping Day at Seaport Stores.*** Extra discounts for members. From 10 A.M. to 7 P.M. Refreshments served.

6 to 22 ***Lantern Light Tours.*** See page D.

8 & 9 ***Christmas Ornament Contest*** for children at Seaport Stores. For more information call (203) 572-8551.

23 ***Community Carol Sing.*** An hour of caroling in Anchor Circle, 3:30 P.M. The Seaport Carolers sing in the Aloha Meeting House at 2:30 P.M. Free admission.

24 ***Christmas Eve Day.*** Limited opening – three staffed and 20 unstaffed exhibits open. Reduced admission.

25 ***Christmas Day.*** Seaport closed all day.

27 to 30 ***Plum Pudding Voyages for Children.*** Special vacation activities including tours, stories, and crafts. Call the Education Department, ext. 322.

JANUARY

1 ***New Year's Day.*** Limited opening – three staffed and 20 unstaffed exhibits open. Reduced admission.

2 ***Winter hours begin.*** All exhibits open 10 A.M. to 4 P.M. until 9 April.

2 ***Selections from the Inventory,*** an exhibition at the Mystic Maritime Gallery, Seaport Stores. More than 100 paintings, sculptures, scrimshaw, and models of a variety of maritime subjects by leading artists from around the world, all from the inventory of Seaport Stores' marine art gallery. Special commissions of a painting or model of one's yacht are also possible. For more information, call the Gallery at 1-800-344-0675.

2 ***Basic Celestial Navigation.*** Twelve Wednesdays from 7:30 P.M. to 9:30 P.M. at the Loomis Chafee School in Windsor. 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.

18 to 20 ***Williams-Mystic Program*** open house weekend for prospective students. Tours and interviews for this one-semester undergraduate program can be arranged. For more information call ext. 359.

21 ***Shipsmithing and Carving Classes*** begin. Look for more information in the next issue of *The Log*, or call ext. 256 for more information.

Tenth Annual Maritime History Symposium

The Seaport will host the tenth annual Symposium on Southern New England Maritime History from 8:45 A.M. to 4:30 P.M. on Saturday, 3 November at the Seamen's Inne. A punch bowl reception will be held on Friday, 2 November from 7:30 P.M. to 10:30 P.M. in the R.J. Schaefer Building.

Speakers at this year's Symposium include:

- Glenn Gordinier, a research associate at the Seaport, on New London during the embargo from 1807 to 1809, just before the war of 1812.
- Scholar John Van Sorosin on the Bayles Shipyard of Port Jefferson, Long Island.
- Admiral Harold Shear of Groton Long Point on the once prominent local menhaden fishery in which he worked as a young man.
- Historian Harold Lister of Parrsboro, Nova Scotia, on 19th-century trade between the Bay of Fundy and New England.
- Dr. Irving King of the U.S. Coast Guard Academy on the Coast Guard's role in combatting rum-running during Prohibition.

Registration is $38 (nonmembers $44), which includes reception, buffet lunch, and refreshments. For more information, please call the Curatorial Department at ext. 313 or 349.

Roleplayers Jan Bell (left) *and Betty Noyes at Stone's Store, one of the stops on the 1989 Lantern Light Tour.*
(Photo by Mary Anne Stets)





Can You Help Us?

Peanut Roaster

The Seaport needs a 19th-century peanut roaster similar to the one pictured above for its vending program. If you have any information on where to obtain such a roaster please contact Charles LaFoe at ext. 299.

Computer Hardware

The Seaport needs computer hardware that can be used to enter the lines of a boat into a computer system for its small craft documentation program. Equipment needed includes digitizing tablets and arms, mice, and plotters. If anyone would be willing to donate any of these items, please call Peter Vermilya at ext. 319.

Seashells

The Children's Museum, which changed its location this summer to the Edmondson House, always needs more seashells of all sizes, shapes, and varieties to give to children. Anyone willing to donate shells can mail them to the Children's Museum at the Seaport address or leave them at the Dickerman House.

Lantern Light Tour Tickets: Don't Wait!

Members will have their first chance to buy Lantern Light Tour tickets on Members' Day, 22 September. These very popular tours take visitors on an evening journey through a Seaport populated by observers of Christmas more than a century ago. The tickets sell out shortly after going on sale.

Tickets will be sold *to members in person only* from 9 A.M. to 3 P.M. on Members' Day in a tent in front of the Greenman House. In case of bad weather, ticket sales will take place in the Visitor Reception Center. Tickets are $12 for adults, $6.50 for children, aged 5 to 12.

Starting 1 October, tickets will be available by telephone *only* to members and the public. Long delays should be expected; to save time, please have ready the dates and times you prefer.

Tours leave every fifteen minutes between 5 P.M. and 9 P.M. from 6 through 22 December, except Tuesdays.



Harpers Ferry is situated in the gap where the Potomac River cuts through the Blue Ridge. This 1854 view, looking down the Potomac from the heights above the town, depicts the mouth of the Shenandoah River just to the right of the town. On the Maryland side of the Potomac, beneath the crags of Maryland Heights, the Chesapeake & Ohio Canal and the Baltimore & Ohio Railroad flank the river.
(Gleason's Pictorial, 29 July 1854)

away. To take advantage of its potential as a trading center, the town of Port Republic was established at The Point in 1802.[3]

The history of major white exploration and settlement of the Shenandoah Valley begins with the arrival of Virginia Governor Alexander Spotswood and his "Knights of the Golden Horseshoe" in 1716. The "Knights" were a group of the governor's friends who joined him in a combination picnic and exploring party to what was then the far frontiers of Virginia. Upon crossing the Blue Ridge at Swift Run Gap, Spotswood began offering numerous toasts to King George II, the Old Dominion, and each member of the party. Then the governor looked down into the valley and dubbed the distant, shining river below the "Euphrates." This name never caught on, and Shenandoah – the Algonquian word for "Daughter of the Stars" – remains.[4]

With a generally even width and a fall of only 455 feet from The Point to Harpers Ferry, the river was exceptionally suited for navigation by shallow-draft boats. George Washington was among the first to recognize this. His journal records that in 1784 he visited lawyer Thomas Lewis's home near The Point and discussed opening the river to navigation in the near future. The Potomac Company, dedicated to opening that river, and Washington, its president, soon took action. In 1788 Washington wrote to Thomas Jefferson, then in Paris, that, "notwithstanding the real scarcity of money, and the difficulty of collecting it, the laborers employed by the Potomac Company have made great progress in removing the obstructions in the Shenandoah."[5]

Perhaps because of the financial problems of the Potomac Company, the Virginia Assembly chartered a new enterprise known as the Shenandoah Company in 1798. The Assembly hoped this company would "cut such canals and erect such locks, and perform such other works, as they judge necessary, for opening, improving and extending the navigation of said river to the highest point of the north and south branches that navigation can be extended." The charter called on the company to make the river passable from Harpers Ferry to The Point for boats drawing twelve inches of water.[6]

Virginia had not yet adopted the policy of state aid for such projects, and the company was unable to raise sufficient capital on its own. It was absorbed by the Potomac Company in 1802. For a time the Potomac Company continued efforts at opening the Shenandoah. By 1806 it had raised $15,060 of the $20,000 it believed necessary to open the river to Front Royal. Construction of two locks had also been finished.[7]

Two years later, in its report to Secretary of the Treasury Gallatin, the company claimed that boats could then travel from Port Republic to Harpers Ferry. If this was so, it must have been a very rough trip. Five short canals and some locks had been completed, but the farthest was only eight miles upstream from Harpers Ferry and the Potomac. The report also said that work had been done for only "60 miles on the Shenandoah" and that "it is proper to say that in many places where much labor has already been expended to improve the bed of the river, considerable work remains to be done to make it well capable of navigation in time of low water."[8]

Part of the trouble lay with the settlers of the valley. "Navigation might have gone higher if the residents had been more interested and generous," reported the company. "Business was hampered by the lack of sufficient boats to carry produce, only 65 of the best class being employed. Few were provided with tarpaulins and hand-pumps. Neither was the flour of the best quality nor the barrels what they should be."[9]

This blame-laying reflects the Potomac Company's concern about its viability, as it was already in financial trouble. Its problem, at least as far as the Shenandoah was concerned, was that it was trying to build a full-fledged canal, capable of navigation in both directions. Even with the use of lumber instead of granite to construct the locks at Little's Falls, and the efforts to use open stretches of river water whenever possible, the company was running out of cash. In 1809 the company had to resort to a lottery because it no longer had sufficient capital to do its work.[10]

Discontent with the progress of the Potomac Company had long been brewing in the Shenandoah Valley. A petition to the General Assembly of 1802 asked that a new company be chartered to clear the river. No new company was founded at that time, and by 1813 discontent had risen to such a height that the president of the company, Charles Simms, along with two directors (including William Marbury of *Marbury v. Madison* fame) met in New Market, Virginia, with local people interested in the further

opening of the river. After heated discussion, the Potomac Company agreed in principal to relinquish all rights to Shenandoah navigation to a Virginia company, provided that they would be reimbursed for the work they had already done.[11]

The new company was not long in coming, as the New Shenandoah Company received its charter the next year. This challenge evidently brought a change of heart to the Potomac Company, which applied to the Virginia legislature for a law protecting its water rights. Negotiations between the two companies concluded with an agreement to transfer $15,000 of New Shenandoah Company shares to the Potomac Company for the work already done and for the navigation rights.[12]

The new company took a more pragmatic approach to developing navigation on the river. Citing the Potomac Company as an example of the delays and indecision caused by reliance on a professional engineer to direct operations, the New Shenandoah Company officers decided to forego the earlier canal approach. Instead, they chose to open the river for downstream navigation only, as this could be done quickly and cheaply by constructing sluices. In sluice navigation, partial dams and channels in the river pool the water to a suitable depth for boats, or channel the flow to provide a safer route when rocks are present. The increased current also helps propel the boats forward. Although inexpensive and efficient for downstream travel, sluice navigation makes upstream travel almost impossible.[13]

Charles Lewis and David Galladay undertook the clearing of the river, borrowing $85,000 for the job. They went on to build a series of 360 small dams and other works between Port Republic and Harpers Ferry. In some places they shored up the riverbanks, in others they cleared obstructions, and they even dug some short canals.[14]

By 1823 the river was open. Tolls from Port Republic to Harpers Ferry included the following: barrel of beef, 15 cents; cask of rum, 28 cents; ton of iron ore, 20 cents; bushel of wheat, 2 cents; 100 cubic feet of lumber, 22 cents.[15]

Since the river was only passable when going downstream, proper canal boats were not practical. Instead, crude flatboats, called "gundalows," were used. These were made of rough planks of lumber, and they were surprisingly large, being 4 feet high, 9½ feet wide, and 76 to 90 feet long. To meet navigation specifications for the river, they drew only a foot of water. For control of the boats as the river looped its way northward, gundalows had a rudder on each end, and they were poled downstream by a crew of four to six men.[16]

These flatboats could carry eight to ten tons of iron, eight to twelve thousand feet of lumber, and 100 to 110 barrels of flour, depending on the size of the boat and the depth of the river. As these unwieldy platforms were poled around the bends of the river, one of the boatmen would sound an eight-foot-long tin horn as a warning to gundalows up ahead.[17]

Gundalows were built by a number of men, including Michael Crawford and Adam and James May, who launched their craft from The Point at Port Republic. In 1848, May charged $33 for building "a boat and appurtenances" for the New Shenandoah Company. This survey boat, with all of its fittings, was certainly more expensive than the usual rough gundalow, which was intended to survive a trip downstream with a heavy load and then be converted to a pile of lumber.[18]

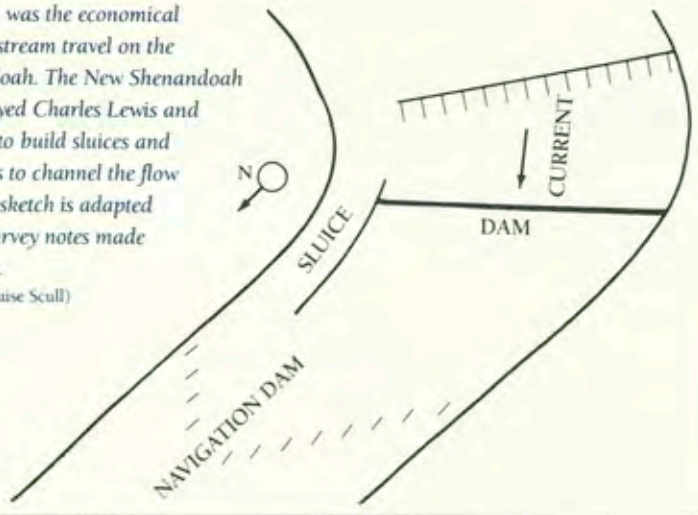
The loaded boats would go downstream in a convoy through the dams and sluices of the Shenandoah to Harpers Ferry, which was on the opposite bank of the Potomac from the busy Chesapeake & Ohio Canal, begun by the Potomac Company and later completed between 1828 and 1850. Before that canal and the Baltimore & Ohio Railroad reached Harpers Ferry in 1834, the gundalows themselves entered the Potomac and drifted downstream to Georgetown, where the goods would be disposed of and the gundalows broken up and sold as lumber. The selling price for most boats varied between $18.00 and $25.00. With their temporary boats sold out from under them, the crews would return home on foot.[19]

One convoy leader was Jacob Sipe, who in 1840 took 5,623 barrels of flour down the river. At 110 barrels per gundalow, that means he took fifty-two boats just for the flour trade. "Commodore" Zachariah Raines took 110 tons of pig iron down to Harpers Ferry in 4½ days in the spring of 1867. Flour, which sold for $8.00 a barrel, would be transported for $1.20 to Georgetown and slightly less to other points.[20]

Because it was the head of navigation, Port Republic was, indeed, a small, inland river port, which dominated other valley towns along the river. It was incorporated in 1802 as plans for Shenandoah River navigation developed. The boating industry on the one hand made Port Republic an entrepôt, a focal point for the gathering and transshipment of valley produce. At the same time, the demands of the shipping industry created in this small rural community a greater than expected range of support industries. Sawmills, blacksmiths, coopers, carpenters, and farmers who grew flax for caulking all prospered because of the boats on the river.

The quality of Port Republic mechanics is reflected in the fact that in 1842, about two years after beginning commercial production of his revolutionary agricultural reaper, Cyrus McCormick traveled more than forty miles to Port Republic to have the "notched sickles" for his reapers manufactured at the tilt-hammer foundry of Selah Holbrook. This became necessary after the original sickle-maker developed a fondness for strong drink.[21]

In 1835 the town had thirty houses, a church, a school, a "house of entertainment," two stores, a flour mill, three sawmills, two tanneries, a foundry, two blacksmiths, a



Sluice navigation was the economical solution to downstream travel on the shallow Shenandoah. The New Shenandoah Company employed Charles Lewis and David Galladay to build sluices and 360 partial dams to channel the flow of the river. This sketch is adapted from the 1832 survey notes made by James Herron.
(Drawn by Marie-Louise Scull)

tinsmith, two tailors, a saddler, a leather worker, and a cabinetmaker. With all this, the town's population was only 160. Although it was small in population, Port Republic's stores were well stocked to cater to both local residents and those who delivered their produce to market there, as suggested by businessman B.F. Kemper's bill to the New Shenandoah Company for items charged by engineer C.F. Fisk on 12 August 1848: cotton, a bowie knife, forks, tablecloths, thread, a sugar bowl, a tea pot, a cream mug, spoons, a coffee mill, dishes, candlesticks, soap, a broom, sugar, coffee, pepper, baskets, rice, vinegar, pork, salt, "sperm candles" (at $7.20 for only eighteen), flannel, socks, a length of chain, "table diapers," screws, tea, horse feed, meals, and lodging.[22]

In addition to its stores and shops, Port Republic had an active church life, particularly with the Methodist congregation. The great bishop Francis Asbury preached there in 1802 and again in 1809. The 1857 church roster listed a membership of 242 whites and 35 blacks, with 349 enrolled in Sunday School. As the town's population was always around 200, many people from outlying areas must have been coming in for services.[23]

The other end of the human spectrum is the tavern, and numerous writers referred to Port Republic as a wild town. A popular watering hole was Lee's Tavern, which provided food and lodging as well as drink. The boatmen must have been particularly pleased with the charge for beer, which was only 10 cents a gallon. Taverns had their opposition in the temperance movement, which built a lodge in 1849. A certain lawlessness remained for some time, however, as is testified to by the hanging of the "celebrated outlaw Jeff Reynolds" in 1854. The scaffolding built for this unfortunate was left standing for several years to serve as a reminder to other miscreants.[24]

The growing wealth and population of the valley led to a renewed desire to make the Shenandoah navigable upstream as well as down. Perhaps spurred by New York's success with the Erie Canal, which opened in 1825, Virginia called an Internal Improvements Convention at Charlottesville in 1828. James Madison was elected president, and a committee that included John Marshall and James Monroe drew up the report. After the acceptance of the report, Marshall moved, and the convention carried the motion, that "the improvement of the navigation of the Shenandoah . . . is an object of vital interest to the inhabitants of that country, and is entitled to a share of the public patronage."[25]



John Marshall (1755–1835) is best known as Chief Justice of the U.S. Supreme Court, 1801–35, but he was also interested in the commerce of his home state. As a member of Virginia's 1828 Internal Improvements Convention Marshall proposed public support for developing Shenandoah River navigation.
Engraving by E. Kearny, ca. 1817, from a portrait by J. Wood. (Justin Winsor, *Narrative and Critical History of America*, 1888, 7:300)

Following this report, the legislature subscribed to some of the New Shenandoah Company's stock and the Board of Public Works hired an engineer to survey the river and make suggestions on the most suitable type of locks and canals for the river's improvement. James Herron was appointed to this task, and his beautiful survey notes of 1832 reveal much of the work of Lewis and Galladay and document the continued operation of the old Potomac Company locks. Money was raised, and by 1837 over $123,000 had been spent on the canal.[26]

The lingering effects of the Panic of 1837 must have halted this renewed effort before improvements were completed. In 1848 the Board of Public Works ordered a new survey of the river. C.F. Fisk, chief engineer of the Chesapeake & Ohio Canal, and his aides undertook a gundalow journey down the river, noting sites for improvement. They estimated the cost of a two-way canal at $2 million.[27]

This must have settled the issue, as there is no mention of any more work being done, nor of any flatboats ever going far upriver. But downstream sluice navigation continued successfully, and the river would be used for transportation until late in the century. The end of the river as a highway finally came sixty-six years after its opening, a victim of railroads, nature, and perhaps, war.

In the spring of 1864 Union General David Hunter burned all the businesses of Port Republic as his troops marched up the Shenandoah Valley. Because the war destroyed southern banking as well as property, rebuilding of industry and commerce was sometimes slow. Still, as an economical method of transporting produce, the Shenandoah River remained a part of the Valley transportation network after the war. In one week of February 1868, forty-one gundalows passed Columbia Mills on their way downstream.[28]

The real end of the river trade came with the spread of the more efficient and reliable railroad, which had reached over much of the Valley by 1868. Floods in 1870 and 1877, which were severe enough to sweep bridges off their footings, also did considerable damage to the old navigational channels. With the railroads present and operating, there was little incentive to rebuild the works. River traffic declined, and the last three boats to run down the river were lumber-carriers that made a short trip in 1889.[29]

When compared with the Erie Canal, or other major but less successful ventures on the Susquehanna, Potomac, and James rivers, the navigation of the Shenandoah was a minor effort. Still, the story of Shenandoah navigation is the story of people's determination to use water to improve their lives. The involvement of both normal citizens and such national figures as Washington and Marshall in the Shenandoah's navigation reveals the essential nature of waterborne transportation in the years before railroads and paved roads. Although largely superseded by the railroad, even small and unsuccessful canals played a role in the development of the young nation.

Traces of the works along the river remain to be seen by those who take a canoe to its waters. The towns of Harpers Ferry and Port Republic (both federally recognized) can be enjoyed by visitors who appreciate their architecture, history, and remarkable preservation. The canal companies are gone, but they provided the nation with the transportation and access to markets that allowed the United States to grow toward the later heights of commerce and trade that accompanied the growth of the railroads. ■



Cakes & CLAMBAKES

SANDRA L. OLIVER

An authentic New England clambake among the rocks on a beach, probably in Massachusetts.
Stereograph by Kilburn Brothers, ca. 1880. (M.S.M. 87.1.2)

With tongue in cheek, Ernest Ingersoll wrote, in the clam fisheries section of Goode's *Fisheries and Fishery Industries of the U.S.* (1887), "It is related that a Sunday-school teacher in Rhode Island told the pupils that there were poor children in Illinois who had never experienced the supreme delight of a clam-bake, and the last penny in the juvenile pocket was dropped in the plate in aid of the benighted sufferers."[1]

All along the coast from Connecticut to Maine, clambakes and shore dinners have been a "supreme delight" of summertime for well over a century. They ranged in size from a "Monster Clam Bake" reported in the 3 September 1864 *Mystic Pioneer*, attended by "a *thousand* of the youth and mature of this and surrounding villages," to a quiet family picnic clambake enjoyed by young Willard Sperry's family, summering on the Maine coast during the late 1800s.[2]

The "monster" clambake, assured the article, was a "*genuine* Rhode Island clam-bake" overseen by genuine Rhode Islanders. The reporter was appropriately impressed: "To say [the clams] were good would be a poor compliment from us, this being our first taste of clams prepared in the pristine simplicity of aboriginal culinary skill."[3]

By contrast, the Sperrys dug their own clams, and baked them in a circular "family size" pit, about a yard across and a foot and half deep," to accommodate a couple of pecks of clams and feed five persons."[4]

A family-sized bake is easy to do. Sperry explained: "Ideally, the pit should be built on an outcropping ledge which provides a stone floor. Otherwise, it must have a cobblestone pavement built of small flat rocks. Its circular wall will rise a foot or eighteen inches from

NOTES – SHENANDOAH RIVER

1. John W. Wayland, *A History of Rockingham County Virginia* (Harrisonburg, Virginia: C.J. Carrier Co., 1980), 420.
2. Thomas Jefferson, *Notes on the State of Virginia* [1787], ed. William Peden, (New York: Norton, 1982), 7, 19.
3. William B. Brent, *Geology and Mineral Resources of Rockingham County*, Virginia Division of Mineral Resources, Bulletin 76 (Charlottesville, Virginia: Virginia Division of Mineral Resources, 1960), 6.
4. John H. Gwathmey, *Twelve Virginia Counties* (1937; Baltimore: Genealogical Publishing Co., Inc., 1979), 401.
5. Potomac Company, "Report to Treasury Secretary Gallatin, 1808," in Corra Bacon-Foster, *Early Chapters in the Development of the Potomac Route to the West* (Washington, D.C.: Columbia Historical Society, 1912), 173–74; information from Washington's journal, found in Society of Port Republic Preservationists, *Port Republic Community Receipts* (n.p., 1983), 136; Washington to Jefferson, 31 August 1788, in Bacon-Foster, *Early Chapters*, note 6, 166–67.
6. Samuel Shepherd, *Statutes at Large of Virginia from October Session 1792 to December Session 1806 Inclusive* (1835; New York: AMS, 1970), 99; C.E. May, *Life Under Four Flags in North River Basin of Virginia* (Verona, Virginia: McClure Press, 1976), 295.
7. Robert Davis Mitchell, *The Upper Shenandoah Valley of Virginia during the Eighteenth Century: A Study in Historical Geography* (diss.; Ann Arbor: University Microfilms International, 1969), 415; Bacon-Foster, *Early Chapters*, 106–07.
8. Bacon Foster, *Early Chapters*, 172–73.
9. Ibid., 107.
10. Ibid., 108–110.
11. Shenandoah County, Legislative Petition, 1802, Virginia State Archives, Richmond, hereafter cited as VSA; Bacon-Foster, *Early Chapters*, 114–15.
12. Rockingham County, Legislative Petition, 1814, VSA; Bacon-Foster, *Early Chapters*, 114–15.
13. Charles Stuart to Governor Nicolas, 16 August 1816, Stephen Harnsbarger to Board of Public Works, Board of Public Works, New Shenandoah Company, VSA.
14. Eric Nielsen, "Importance of the Shenandoah River," *Selected Rockingham County Petitions* (Harrisonburg, Virginia: Harrisonburg City Schools, 1983), 187; James Herron, "Shenandoah Survey, 1832", surveying notes, Board of Public Works, New Shenandoah Company, VSA.
15. Wayland, *History of Rockingham County*, 420.
16. Ibid. 17; John W. Wayland, *A History of Shenandoah County, Virginia* (Strasburg, Virginia: Shenandoah Publishing House, 1927), 192.
18. New Shenandoah Company, receipts, Board of Public Works, VSA.
19. Wayland, *History of Rockingham County*, 420.
20. Noah D. Showalter, *Atlas of Rockingham County* (Harrisonburg, Virginia: Noah D. Showalter, 1939), 51; Wayland, *History of Rockingham County*, 418–19.
21. William T. Hutchinson, *Cyrus Hall McCormick* (1930; New York: Da Capo, 1968), 301.
22. Joseph Martin, *A New and Comprehensive Gazetteer of Virginia and the District of Columbia* (Charlottesville, Virginia, 1835), 434; vouchers for the 1848 survey submitted to the New Shenandoah Company by C.F. Fisk, New Shenandoah Company, Board of Public Works, VSA.
23. Rembert D. McNeer, *Port Republic United Methodist Church* (Harrisonburg, Virginia: Garrison Press, 1943), 5.
24. George E. May, *History of Port Republic*, typescript in possession of the Harrisonburg-Rockingham Historical Society, Harrisonburg, Virginia, 2. 115; "Port Republic," *Rockingham Register*, 6 February 1879.
25. *Proceedings of the Convention*, Virginia House Journal, Richmond: 1828–29, Appendix, 35.
26. *Acts of the Assembly of Virginia* (Richmond, 1830), 164.
27. Herron, survey books, New Shenandoah Company, Harnsbarger to Board of Public Works, C.F. Fisk, Report to Board of Public Works, New Shenandoah Company, Board of Public Works, VSA.
28. May, *Life Under Four Flags*, 15; Wayland, *History of Shenandoah County*, 349.
29. "Port Republic," *Rockingham Register*, 6 February 1879; Wayland, *History of Shenandoah County*, 193.

the base." Then, keep a brisk fire of driftwood burning fiercely for an hour. Working quickly, clean out the embers and line the pit with "the familiar olive brown rockweed"—the kind with the little bladders—deeply enough that the clams are kept safely off the hot stone floor. Turn the clams, plus anything else you wish to bake, onto the seaweed, and cover "with another thick layer of seaweed, piled high and wide so its fringes [hang] well over the whole stone circle." Some people lay a piece of canvas or tarpaulin over that. According to Sperry, after a good half hour of a "gentle, constant sizzling sound," the bake should be done.[5]

Willard Sperry wrote, "The whole point of a clambake is to eat all the clams you can and stop there."[6] But even the Sperrys took along other picnic foods like sandwiches, little dessert tarts, and a watermelon if they could find one to buy. Mystic's "monster" clambake was further embellished with "the ladies" donations of "excellent cakes, pies, and jellies, etc."[7] Imagine cakes, pies, and jellies for a thousand!

Given that this clambake was an early September one, apple and peach probably predominated among the pies; and in this period, dessert jellies usually meant a molded gelatin item. But it is the cakes that intrigue me.

Cake recipe development reached new dimensions in the mid-nineteenth century, and it is anybody's guess which of the dozens of possible cakes, from an experimental cornstarch cake to a more traditional one-two-three-four cake, the *Mystic Pioneer* reporter ate for his dessert.

The following recipe for Lemon Cake is certainly as good a candidate as any, and is interesting in itself for three particular reasons. First, the recipe, from a mid-nineteenth-century manuscript recipe notebook, is remarkable for its specificity. At a time when many recorded cake recipes were merely a list of ingredients, this recipe provides complete instructions. Also interesting is that in the original manuscript, the word "soda" was written in above "saleratus," which had been crossed out. Soda was the newer term for saleratus, though for a while both were used, and both refer to sodium bicarbonate. The third item of interest is that in the first section of the recipe book the writer used the old style "s" (ſ) when double "s" appears. These three things lead me to believe that the recipe notebook, which has an early date of 1848, was assembled by an older, experienced cook for a younger person, possibly as a gift. Recipes were added in other hands right up into the early twentieth century.

I believe that when the writer says "Bake it as quick as possible & bake immediately," she is not being redundant, but rather by "quick" she means a hot oven (but after trying what we consider a hot oven, it is apparent that a moderate oven is needed.) The recipe yields a large, moist cake, too big for the Sperrys' clambake, but still several dozen of these cakes would be needed for a monster clambake crowd.

Lemon Cake – 5 cups of flour, 3 of sugar, 1 of Butter, 1 of milk, 1 lemon, peal grated, & juice put in, 5 eggs, 1 teaspoonful of soda dissolved in the milk, mix the Butter & sugar well together, then the eggs, then the soda & milk, then the flour, & lastly the Lemon. Bake it as quick as possible & bake immediately. (From an anonymous manuscript recipe notebook in the collections of the Essex, Connecticut, Historical Society.)

Preheat oven to 350°. Grease and flour a large tube pan.

1 lemon
3 cups sugar
1 cup butter
5 medium eggs, beaten
1 teaspoon baking soda
1 cup milk
5 cups flour

1. Grate the peel from the lemon; squeeze out the juice and set aside.
2. Cream together butter and sugar thoroughly, then beat in eggs.
3. Stir baking soda into the milk, and mix into batter.
4. Add the flour a cup at a time, beating continuously to achieve a smooth batter.
5. Mix in the lemon peel and juice.
6. Pour batter into the pan and bake for 1 hour or until a straw inserted comes out clean. (A deeper pan may require longer baking.) Let cool before turning out.
7. Ice or not as you please. It is just fine with confectionery sugar sprinkled on.

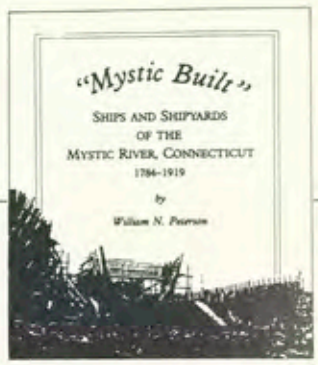
NOTES

1. George Brown Goode, ed., *The Fisheries and Fishery Industries of the United States*, 5 vols., (Washington, D.C.: Government Printing Office, 1887), 2:601.
2. "A Monster Clam Bake," *Mystic Pioneer*, 3 Sept. 1864.
3. Ibid.
4. Willard Sperry, *Summer Yesterdays in Maine* (New York: Harper and Brothers, 1941), 74.
5. Ibid. 74, 76.
6. Ibid. 76.
7. *Mystic Pioneer*, 3 Sept. 1864.



A well-dressed and well-fed group poses after devouring a shoreside meal that included clams and corn on the cob. The man in the back row may be George F. Lawley, the noted yacht builder. (M.S.M. 82.8.55)

BOOK REVIEWS



William N. Peterson, the Seaport's Curator of Collections, won the 1989 John Lyman Book Award in American Maritime History, which is presented by the North American Society for Oceanic History, for *Mystic Built: Ships and Shipyards of the Mystic River, Connecticut, 1784–1919.*

Mystic Built: Ships and Shipyards of the Mystic River, Connecticut, 1784-1919.

William N. Peterson

Mystic: Mystic Seaport Museum, 1989.
270 pp., illustrations, notes, appendices, bibliography, index. $45.00.

Not since Carl Cutler has a work of this scholarly depth and diligent research been produced by a Mystic historian. In the course of a research effort extending over more than a dozen years, William Peterson has taken what was begun by his predecessors, examined it, refined it, corrected it in some cases, and greatly extended it with new material heretofore overlooked or ignored. As a result, there is very little of interest or importance pertaining to Mystic's shipbuilding past that has not been considered or touched upon.

The book is a composite of several mutually reinforcing parts. The first, which will be the portion of widest general interest, is a discursive account of wooden shipbuilding at Mystic from 1784 to 1919. Accompanying this account, and adding immeasurably to its impact, is an informed selection of historic photographs. These have been drawn from Mystic's bountiful collections, from the collection of the Mystic River Historical Society (of which Peterson is curator), and from photographs in private hands (including the author's). No one is better qualified to make this selection and to interpret it than the author, who is the Seaport's Curator of Collections and has been collecting and studying such photographs for the past twenty years. What is different and distinctive about the way these photographs are handled is the descriptive commentary that accompanies them – tightly packed paragraphs sometimes running to half the length of the page. Instead of conventional abbreviated cutlines that hardly attract more than a cursory glance, Peterson's legends invite the reader to study the photographs in detail and in depth and thus to learn much that one would not be likely to obtain from the text alone. The illustrations themselves invite such study, as they are exceptionally clear and sharp, largely due to the crispness of the printing.

Following the illustrated text are the author's notes for each of the chapters, in turn followed by three appendices, including a listing of vessels built at Mystic from 1784 to 1919 arranged by builder, a separate tabulation of the twenty-one clipper ships built at Mystic from 1851 to 1859, and a chronological list of the vessels built from 1784 to 1919 at the separate village of Noank at the mouth of the Mystic River. According to the author, more than 1,400 wooden vessels of every description were launched from shipbuilding sites at Mystic and Noank. The lengthy bibliography of sources that concludes Part I contains an exhaustive list of manuscript and published sources bearing on Mystic and its shipyards.

In Part II, Peterson sketches and summarizes in succinct paragraphs what is known of the careers of 563 vessels built at Mystic. Organized alphabetically for ready reference, this section should prove especially useful to researchers. However, there is also much of general interest to be gleaned from reading it.

Directed to a much wider audience of readers, Part I succeeds in capturing much of the essential quality of life in this small Connecticut coastal town, which, for a short period during the first half of the nineteenth century, attained a special prominence in New England shipbuilding. Moreover, this first section provides something of an overview of what took place in New England shipbuilding during the transitional period in the region's socio-economic development, when the old-time economy, based largely on agriculture and fishing since earliest colonial times, began to experience the seismic shock of the industrial revolution and to respond to the surge of industrial activity that ensued.

In 1784, when Eldredge Packer launched the sloop *Polly* (the first officially registered vessel built on the Mystic River) for the West Indies trade, this was no unique or unusual occurrence for that time. Builders along the southeastern Connecticut shore had been launching similar sloops for fishing, transportation, and the West Indies trade at least since the beginning of the eighteenth century. For years sloops from the area had been transporting horses, swine, sheep, poultry, lumber, and a variety of agricultural products to the West Indies to bring back molasses, rum, and cash payment in specie much in demand in the northern colonies. Familiarity with southern coastal waters was acquired in this trade, and in time Connecticut vessels stayed on during the winter to develop highly profitable southern fisheries. It was from

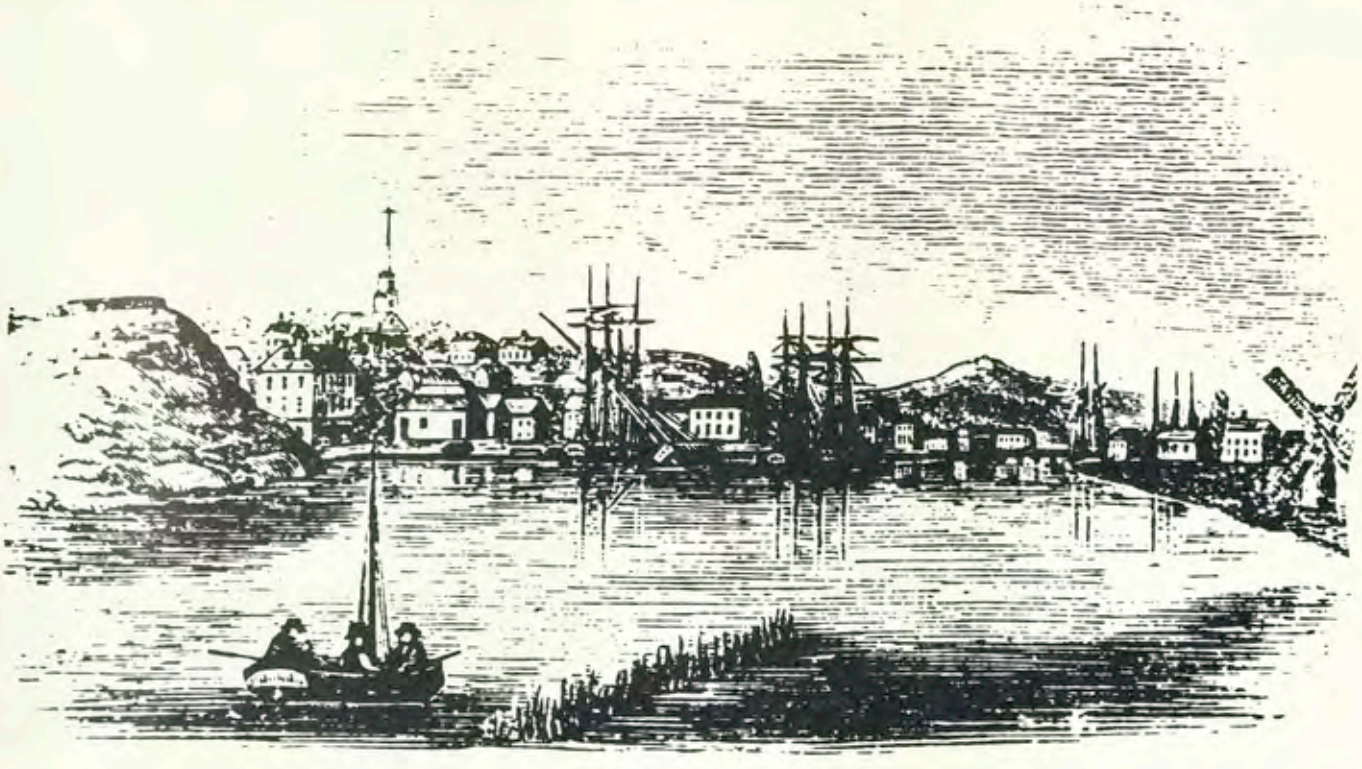
such sources that capital came back to Mystic, helping to lay the foundation for its future ascendency in the shipbuilding industry.

Even more prolific than Eldredge Packer among the early Mystic shipbuilders were the three Leeds brothers. Christopher Leeds produced forty-six sloops, brigs, and schooners for the fisheries or the West Indies trade between 1807 and 1840. By 1849, Mystic was already entering upon its final and comparatively short-lived period of shipbuilding preeminence, culminating in the production during the 1850s of twenty-one magnificent medium clippers. This was the high point.

The decline that followed, hardly perceptible at first, was never reversed. But there was no immediate decline in profits, which swelled to bonanza proportions during the Civil War. Four Mystic shipyards, responding to war needs, launched fifty-six wooden steamers and gunboats, more than any comparable New England port. Within a few years of the end of the Civil War, it became clear that wooden-hulled vessels of the type built at Mystic were obsolete. Wood's marginal use for fishermen and a variety of small coastal craft hung on tenaciously for a long time, but for steamships and deep-water sailing ships wood was being replaced by iron and then steel. Unlike yards in Bath, Maine, which made the transition in the 1890s, Mystic shipyards never converted to iron and steel. Only one iron vessel – the forty-nine-foot screw towboat *Montaines* of 1863 – was built on the Mystic River, and she was an experiment that evidently proved too costly to repeat.

The rapid conversion, during a few brief decades, of a small coastal village of barely 2,000 inhabitants into a shipbuilding center of some importance can only be understood by considering this transformation within the context of the time. Prior to the first decades of the nineteenth century, life for the scattering of farmers, fishermen, and sailors along the New England shore had changed but little in 150 years. Then abruptly the old-time economic somnolence at the edge of the still unbroken interior wilderness was shattered by a breakthrough of technical developments that followed rapidly, one upon another. The many applications of steam power, the organization of factory production, the proliferation of textile mills, the adoption of coal in place of locally produced wood and charcoal for fuel – all such innovations were aspects of an on-rushing economic growth that put ever-increasing demands on transportation. Until the mid-point of the century, when the newly built railroads were able to assume some of the load, the weight of these increasing demands for transportation fell entirely on waterborne vessels.

The need for more and more new vessels was all but unlimited. The profits from shipping and shipbuilding were large, and wooden shipbuilding was not a hard business to break into for young, experienced shipwrights with ability and ambition. No great amount of capital was required, no large investment at the start in buildings and machinery. Construction was carried on in the open on a simple building site: a strip of land large enough to set up a vessel, leading down to water deep enough to launch it. Wooden shipbuilding was labor intensive. Work was largely handwork done with hand tools owned by the workmen themselves. Up to the end, wooden shipbuilding here was carried on in the old-time way in operations of limited size in which the owners were generally master builders who, themselves, took a direct and active part in the building process.



This, the earliest known view of Mystic, suggests the extent of maritime commerce in the village, ca. 1830.
(John Warner Barber, *Connecticut Historical Collections*, 1836)



George Greenman (1805–1891), ca. 1872.
(M.S.M. 72.928)

In 1837 the three Greenman brothers, George, Clark, and Thomas – the oldest, George, thirty-two years of age – acquired twelve acres of land for a shipyard on the Mystic River (where Mystic Seaport is today), and during the ensuing forty-one years George Greenman & Co. launched ninety-seven vessels, some of them the largest and finest to be built in Connecticut, undoubtedly the most renowned of which was the medium-clipper *David Crockett*. There had never been a better time to get into shipbuilding. That Same year, twenty-two cotton mills in Lowell, Massachusetts, with 141,334 cotton spindles, were processing 16,053,000 pounds of cotton to produce 48,434,000 yards of manufactured cotton goods. To supply the new factories and take away the finished goods, wooden vessels, as the only major means of transportation then available, could hardly be built fast enough.

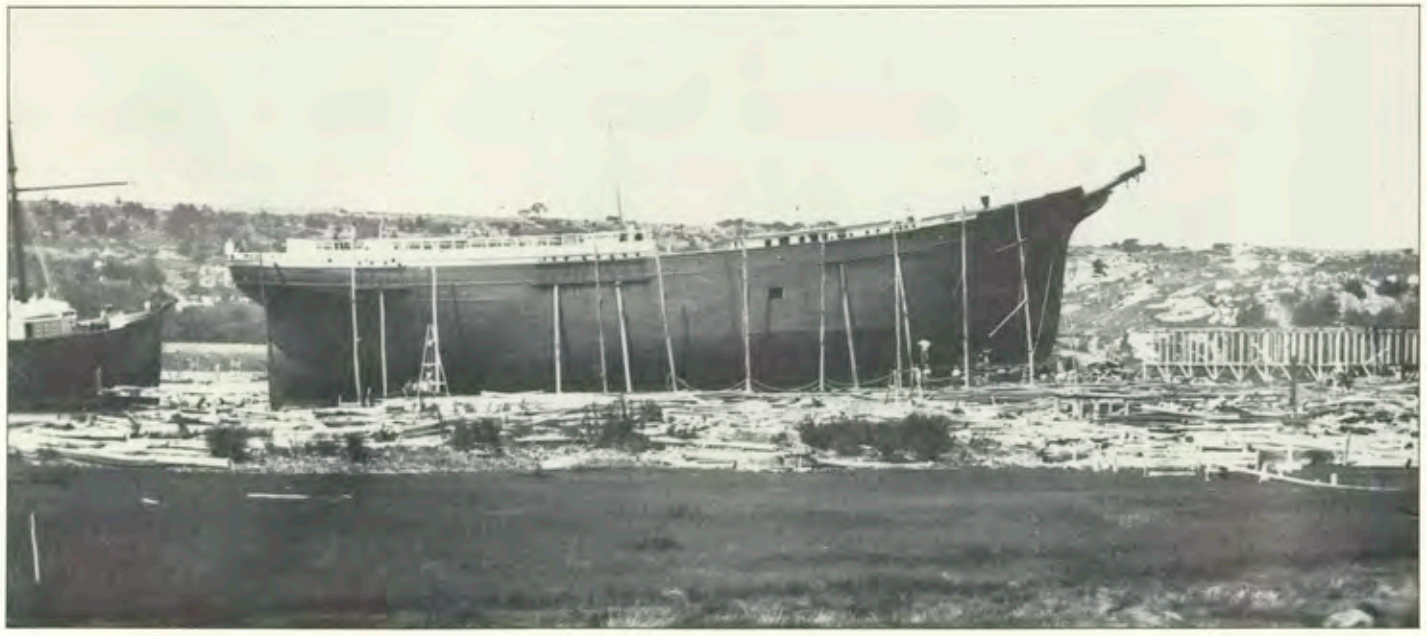
George Greenman & Co. was a success from the start. The Greenmans soon distinguished themselves by the size and quality of their vessels. As early as 1845, the yard launched the ship *Niagara* for the Liverpool trade. One hundred and fifty feet on deck and 729 tons burthen, she was the largest Mystic-built vessel up to that time, and unexcelled in beauty and structural strength. In 1853, when the Greenmans launched the medium-clipper *David Crockett*, she likewise was the largest Mystic vessel that had then been built. In service for forty-six years and immensely profitable, she has been said to have been one of the most successful ships to have come out of an American shipyard.

The 1850s, as comes across so clearly in Peterson's account, was a period of intense activity, during which the Greenman yard launched five clippers, two full-rigged ships, five barks, seven schooners, one sloop, and one yacht. Nor was there any let-up at the Greenman yard during the profitable war years that followed. The brothers heeded the shift to steam propulsion and built eighteen steam vessels – troop and supply transports – and converted two steamers to gunboats.

The end of the war brought abrupt decline. During the thirteen years from 1866 to 1878, when the yard closed permanently, only eleven vessels were launched and only four of these were square-riggers. No vessels of any kind were launched in 1868, 1870, or 1875. The Greenman brothers in their later years moved away from shipbuilding, directing their interest and their capital elsewhere: to the Greenmanville Manufacturing Co., a woolen mill with hundreds of employees, and the Standard Machine Works that manufactured presses and other machines for the printing industry. It is probable that the shipyard was losing money toward the end; yet the Greenmans might have kept it going for a time, partly because they were reluctant to turn out old employees who, like themselves, were Seventh Day Baptists and members of the little Seventh Day Baptist Church built by the Greenmans at Greenmanville in Mystic.

Although the Greenman shipyard may be the most acclaimed, may have built the most vessels, and may have remained in business longest, the output of other Mystic yards was much greater in aggregate, and of the same superior quality. We should not lose sight of the fact that of the twenty-one clippers built at Mystic, only five came out of the Greenman yard. Irons & Grinnell, from 1840 to 1857, launched forty-one vessels, five of which were clippers. One of these, the 1,679-ton medium-clipper *Andrew Jackson*, perhaps Mystic's most famous vessel, in 1859 equalled the commercial record passage from New York to San Francisco of eighty-nine days.

Topping the output of clippers, Charles Mallory & Sons (established in 1851) built seven before converting to the more lucrative war work, building steam-powered vessels in 1861, launching during the next five years no less than



The bark Coldstream, *on the ways at the Greenman yard, 1866. This is now the site of Mystic Seaport.*
(M.S.M. 65.859.12)



The clipper ship **Andrew Jackson** *of 1855 was notable for her 89-day passage to San Francisco in 1859–60.* (M.S.M. 41.662)

twenty screw steamers and two side-wheelers. After the war, the Mallory yard continued to turn out steamers, but at a reduced rate, until it closed in 1875.

Of all the individuals involved in Mystic's shipbuilding ascendency none was more prominent than Charles Mallory. As it appears from Peterson's account, fortune smiled on Charles Mallory from the start. The story unfolds like fiction. On Christmas day, 1816, a young journeyman sailmaker of twenty with $1.25 in his pocket arrived in Mystic on foot, heading for Boston. He had served his time in his brother-in-law's sail loft in New London, and was striking out on his own. At Mystic a job offered mending a sail for a fisherman. More temporary jobs of the same sort followed, and he stayed on. Time passed and he settled down, eventually managing to secure a virtual monopoly on sailmaking in Mystic. Over the years canny investments in whaling, the coastal packet trade, shipbuilding, and railroads yielded a rich harvest. When he died at age eighty-six in 1882, he was a very wealthy man, the president of two Mystic banks, one of which he owned. It was his fond boast that he had never attended a picnic nor had a lawsuit. "God, family, and business were his whole life" was how one of his sons summed up his career.

While the Greenmans and the Mallorys receive their just due, Peterson brings into the overall picture the achievements of builders of lesser renown, such as Mason Crary Hill, whose contributions as a designer had much to do with Mystic's shipbuilding prominence. Hill was generally acknowledged to be Mystic's most gifted and influential ship designer in a day when ship design was akin to an art form and master builders depended upon their informed experience and their inspiration in producing a design without recourse to mathematical calculation and scientific formulas.

A Mystic native whose stepfather started him off in the shipwright's trade at an early age, Hill broadened his experience in yards as far distant as Hoboken, New Jersey, returning to work for Irons & Grinnell and Charles Mallory & Sons early in the 1850s. He was responsible for refinements in clipper design that produced such magnificent ships as the *Andrew Jackson*.

The shipyard that Hill & Grinnell took over in 1860 was closed during the war years when both Hill and Grinnell served as inspectors of ship construction for the Navy. After the war they reopened their yard, despite the depressed condition of the shipbuilding industry and the declining demand for large wooden vessels. The 917-ton, 172-foot bark *George Moon*, built by Hill & Grinnell in 1874, was the last square-rigged vessel launched in Mystic, the last of the "tall ships" for which Mystic is justly famed. After Grinnell withdrew two years later, Hill continued to carry on, building seven steamers before the yard burned and closed for good in 1883. From then until his retirement in 1895 at age seventy-six, Hill ran a hardware store, a clear indication of the low estate to which Mystic shipbuilding had fallen.

The glory days of Mystic shipbuilding were over so soon. In the space of hardly more than two short decades Mystic attained the pinnacle of achievement with its splendid clippers, then entered upon a descending spiral of decline uninterrupted to the end, all in the working lifetime of builders like Mason Crary Hill, who hung on longer than most.



These shipwrights, working on the schooner Quinnebaug *in 1903, symbolize the immense amount of hand labor required to build a wooden ship.* (Mystic Seaport Museum collections)

Of course shipbuilding did not come to a complete stop. Smaller, less imposing wooden craft continued to come off the ways in limited numbers for fishermen, yachtsmen, and others. During several attempted building revivals, some as late as the early 1900s, other builders, notably M.B. McDonald, launched a few large schooners, but failed to continue for long. By then Mystic builders could not compete with Down East shipyards, which had the advantage of plentiful labor, low wages, and cheap local lumber.

Not a few readers of this study will be surprised, if not a little amazed, to learn how heavily Mystic was involved with whaling during the thirty-year period from 1832 to 1862, the same period in which shipbuilding at Mystic prospered and reached its pinnacle. As the author puts it, "it is clear that for a time the whaling industry equaled that of shipbuilding as a major factor in the village's economy, particularly between 1838 and 1848."

Strangely enough, of the thirty-one whalers that were owned at and that sailed out of Mystic, making a total of 105 voyages altogether, only one of these vessels was Mystic built. The other thirty were purchased secondhand and refitted by their Mystic owners, including such shipyard owners as Charles Mallory, George Greenman, Dexter Irons, Amos Grinnell, and Nathan G. Fish, who may well have drawn on their whaling profits to finance their shipbuilding ventures. Profits realized from whaling were considerable. According to the author, Mystic owners received from their whaling ventures a total gross profit of more than $2,700,000, or an average gross profit of approximately $25,714 for each of the 105 voyages sailed. These amounts converted to 1990 dollars make imposing sums, indeed.

It would be interesting to compare these whaling profits with those realized from shipbuilding, especially during the war years, but we do not have the numbers; except that enough for an indication is given for *Independent*, a 200-foot side-wheel steamer of 580 tons built by George Greenman & Co. in 1863, one of five steamers launched by the Greenman yard that year. Built at a cost of $78,726.01, *Independent* sold for $107,000, realizing a profit of $10,602.72 for Greenman's three-eighth share in an owning syndicate, presumably. Normally, George Greenman & Co. as the builders would already have taken the usual builder's profit out of the building cost. In any case, the Greenmans did not do badly, and considering that the yard built five steamers that year, George Greenman & Co. must have done very well throughout the war years, as the author observes. Nor is it likely that Charles Mallory & Sons did badly either with the twenty-two steamers that yard turned out from 1861 through 1865.

In comparison with these handsome returns, skilled shipwrights during the war years received a meager $2.50 to $2.75 for a ten-hour day, Peterson tells us, and did not always get a full six-day work week either. And these war wages were higher than what had previously been paid. How wage workers ever managed to save enough to accumulate the capital needed to go into business on their own account is an unexplained mystery, but apparently a few did.

In that thirty-year period of growth, when whaling flourished and shipbuilding expanded, Mystic must have been a bustling, even frenetic place at times. Independent tradesmen of every sort provided their specialized services for the two major industries from their own shops, lofts, yards, and stores. Sailmakers, riggers, spar makers, shipsmiths, block and pump makers, coopers, boatbuilders, shipcarvers, all were present, looking for, and getting a piece of the action.

What was it really like at Mystic 150 years ago? There is much we can never know, yet intriguing indications do come through to us in the pages of *Mystic Built*: the hustle and bustle on the wharves and in the streets along the river, the rattle of the teamsters' carts, the sound of hammers from daylight to dark, the ring of the caulker's mallet, the thud of the shipwright's topmaul, the clang on the shipsmith's anvil, the river full of boats, sailors lounging about, cargo being discharged, the stench of whaleships rotten with oil and gurry, boardinghouses crowded with lonesome journeymen, eleven grog shops in one small town, a dead man floating in the river, the faint melody of Saturday hymns rising from the Greenmanville meetinghouse.

William Peterson set out to compile a complete and meticulous record of Mystic-built vessels. That he has done, and done surpassingly well. Yet more, much more than this, is to be found on the pages of this book.

John Gardner, *M.S.M.*

NEWS & NOTES

Anitra *Has Her Day*



Left to right: *Karin, Ulla, and Christina Hansen, family of the late Sven Hansen, christen* Anitra. Below, Anitra *after her launching.*
(Photos by Mary Anne Stets)



Two years of research and construction took to the water on 12 May when *Anitra*, a Great South Bay Catboat built in the Small Boat Shop, was launched.

Funds donated in memory of yachtsman Sven Hansen paid for and endowed the boat. *Anitra* was named in honor of Hansen, who owned a yacht of that name.

This catboat is a replica of those raced on Great South Bay, on the south coast of Long Island. Her lines were taken from *Pauline*, a Great South Bay catboat now in the Suffolk Marine Museum in West Sayville, New York.

From the beginning of work on *Anitra* in the Boat Shop, she has served as an educational tool; thousands of visitors have seen her in various stages of construction. Now that she is on the water, *Anitra* will provide another waterborne example of classic boat design and construction for the Seaport's waterfront. ■

Hoyne Models Join Seaport Collection

The Seaport has received nine fishing vessel models; eight schooners and one sloop, representing typical commercial fishing schooners up to and including the beginning of the age of steam. The models came from the collection of the late Thomas M. Hoyne III of Long Grove, Illinois. A renowned painter of realistic sea scenes, including "Heading Home," which features the Seaport's fishing schooner *L.A.Dunton*, Hoyne used the models as guides for his works. These 3/8-inch scale models by Erik A.R. Ronnberg, Jr., of Rockport, Massachusetts, are among the most detailed and accurate New England fishing vessel models in existence. They were brought to the Seaport in November 1989, and are being be displayed this summer on the first floor of the Stillman Building.

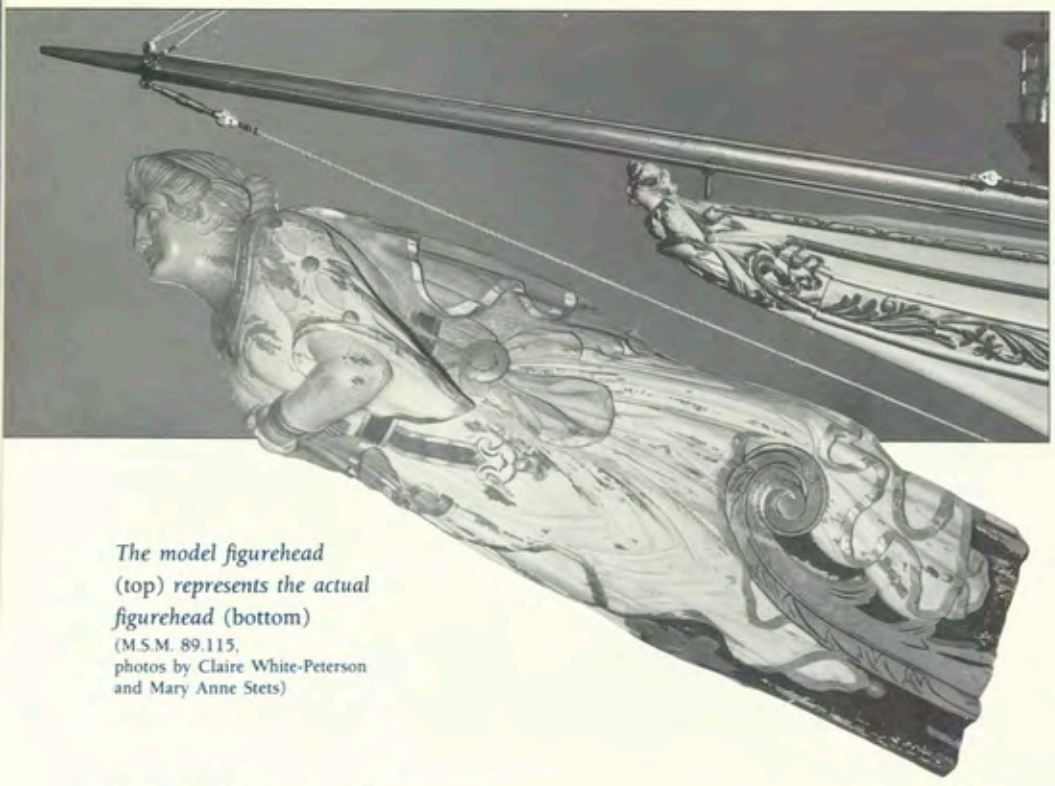
The Seaport would like to thank the family of Rudolph J. Schaefer III, one of the Seaport Board of Trustees' Chairmen Emeriti, for making this important acquisition possible.

Shown here is a rigged model of the clipper-bowed 1890 schooner *Senator Lodge* of Gloucester, which includes three sets of dories.

(M.S.M. 89.100.8, photo Claire White-Peterson)



Iolanda *Model Reunited with Figurehead*



The model figurehead (top) *represents the actual figurehead* (bottom)
(M.S.M. 89.115,
photos by Claire White-Peterson
and Mary Anne Stets)

A six-foot seven-inch model of the steam yacht *Iolanda* returned to the Seaport last December, and is now visible among the figureheads in the Wendell Building. *Iolanda* will soon be joined by the second figurehead she had in her four-decade career, which has been part of the Seaport collection since 1954 and is currently being cleaned and prepared for exhibition.

The *Iolanda* model originally visited the Seaport from 1954 to 1958, on loan from the New York Yacht Club. It is now part of the Seaport's permanent collection, a gift by the family of the late Robert D. Huntington, Jr.

Iolanda was a 318-foot, twin-screw steam yacht built in 1908. Yachtsman Morton F. Plant, whose mansion at Avery Point in Groton is not far from the Seaport, owned her from 1909 to 1911. Plant once took *Iolanda* on a 33,000-mile voyage through the Mediterranean Sea to Japan and back. She later served in the British Navy as a survey ship during World War II, and was used commercially after the war until she was retired in 1947.

ESPN Renews Agreement with Seaport Videos

A new agreement between the Seaport and the nation's largest cable network gives ESPN Inc. access to the Museum's incomparable collection of footage on the history of the America's Cup.

A new contract signed in April extends the long relationship between ESPN and Seaport Videos, the Museum's Film and Video Archives. This relationship gives ESPN exclusive rights to provide the Seaport's award-winning America's Cup programs to its viewers.

"ESPN is a dominant force in bringing the sport of yachting to our viewers, and the America's Cup has been a crown jewel in our program lineup," says Marty Ehrlich, ESPN's Program Manager, Acquisitions. "The Seaport's America's Cup historicals serve to embellish that."

Seaport Videos owns the world's largest and most complete collection of videotape and film on the history of the America's Cup, which was donated by Thomas J. Lipton, Inc.

Seaport Videos owns one of the world's largest collections of maritime video and film material, covering yacht racing and cruising, and adventures at sea. For more information call ext. 279 or 289, or from out of state, 1-800-445-9236.

Richard Kendall Loud

Richard Kendall Loud was born in Quincy, Massachusetts, in 1945. He spent his youth on Adams Shore, where his father, the late Frank Loud, a master shipwright, built wooden yachts for more than fifty years. Loud began sailing and sketching boats at an early age.

While attending Northeastern University in Boston, Loud worked as a draftsman for the Penn Central Railroad. Upon graduation he took a job as deckhand on the 114-foot motor vessel *Speculator*. His interest then turned to designing and building yachts with his father, the last of which was his 36-foot sloop *Cady*.

Inspired by his sailing experiences and with the help of his father as technical adviser, Loud began painting. Today he concentrates on oil paintings of traditional sailing yachts, often using photographs to research his work.

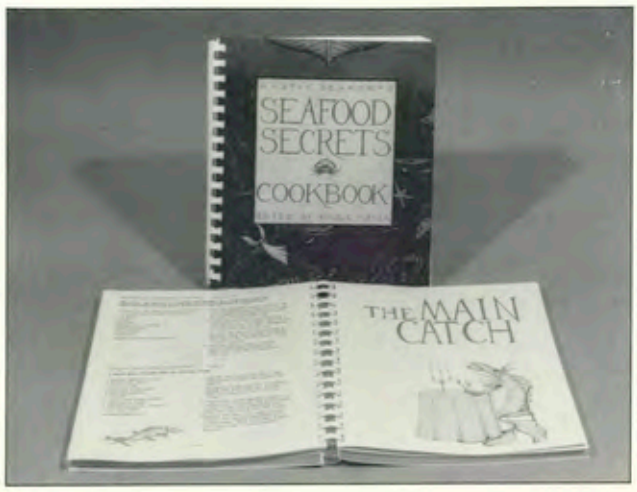
Loud is a member of the American Society of Marine Artists and the Copley Society of Boston.

"Mixed Class of Cats and Sloops" *(below)* is a 22" x 14" oil painting. In the early 1870s, small boat racing became very popular on the waters between Cape Cod and Cape Ann. During this period, boats were commonly raced in mixed classes, generally according to overall length. This painting depicts a mixed class of catboats and others in Boston Harbor off Hull during the 1880s. The majority of the catboats sailed in this area were Herreshoff boats.

This painting will be displayed as part of the "Four Distinguished Artists" show opening 19 November in the Mystic Maritime Gallery of the Seaport Stores.



Photo by Mary Anne Stets



Seafood Secrets Unveiled!

Mystic Seaport's Seafood Secrets, the newest cookbook from Mystic Seaport Museum Stores, is now available in the Bookstore. Edited by Ainslie Turner and illustrated by Sally Caldwell Fisher, this is a collection of more than 400 delicious seafood recipes, from Martini Bait to Six Can Gumbo, contributed by Seaport members and staff. *Seafood Secrets* includes dishes for all occasions, simple and elegant, including cocktail parties, luncheons, dinners, picnics, and even cooking on board.

Add this book to your collection, or give it to your favorite chef! *Mystic Seaport's Seafood Secrets* as well as the Seaport's popular *Christmas Memories Cookbook* and *All Seasons Cookbook* can be ordered from the Bookstore at 1-800-331-BOOK, or in Connecticut, 572-8551.

Anchor Watch



Capt'n Misty and Irving © Marie-Louise Scull

Anchor *A device for mooring a floating object to the bottom. Here's one for you! Clearly traceable from the Greek – agkura – possibly from the X century B.C., it is believed to have come to that language from the Phoenicians at least 500 years before. From the Greek, it can be traced, through Latin and the older European languages, to Middle and Modern English. The word can be recognized in virtually all European languages, including Russian (yakor'). One scholar suggests that the word is related to* ankh, *the Egyptian cross, but this is very doubtful as most anchors in those days were simply weights or in the form of a simple hook.*

Anchor Watch *Crew members standing watch while a vessel is moored. (XVII p.e.) Captain John Smith wrote, "lest some miscreants from ye shippes about should steal ye anchors or other gear whilste they, the crew, sleepeth."*

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

ABOUT THE AUTHORS

Stuart L. Parnes is the Seaport's Curator of Exhibitions. A graduate of Middlebury College with a B.A. in Art History, he received a Thomas J. Watson Foundation Fellowship in 1970 and joined the Seaport staff in 1974.

Anthony Greiner attended James Madison University and Virginia Commonwealth University and pursued his interest in the Shenandoah River while teaching in Richmond, Virginia. He is now a musician and history teacher in St. Petersburg, Florida.

Nancy d'Estang heads the research and documentation shop of the Seaport's restoration shipyard. She came to this position through a love of objects made for everyday use and an admiration for the craftsmen who make them. d'Estang travels with a camera, photographing the work boats of China, Thailand, Brittany, and New England.

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 Mary Anne Stets



For six decades, Mystic Seaport has worked to preserve vessels, artifacts, and skills relating to every aspect of maritime history.

Today, the Seaport comprises seventeen waterfront acres, forty-six exhibit buildings, four major vessels, and a collection of more than 400 small craft. The Henry B. duPont Preservation Shipyard maintains the historical integrity of these vessels, emphasizing the use of traditional materials and skills. A recreated waterfront village provides representative elements of a nineteenth-century maritime community. The Museum's exhibit galleries, educational programs, and other facilities preserve and display many aspects of the American maritime experience.

The mission of the Seaport calls for extraordinary commitment from our staff and supporters. The Seaport always welcomes new members interested in maritime history and the challenge of the sea.

The Seaport invites you to be a part of this important preservation effort. Memberships begin at $30 for individuals and $50 for families. Gift memberships are also available. Please call the Membership Department at ext. 339, or write to Membership, Mystic Seaport, 50 Greenmanville Ave., P.O. Box 6000, Mystic, CT 06355-0990.

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