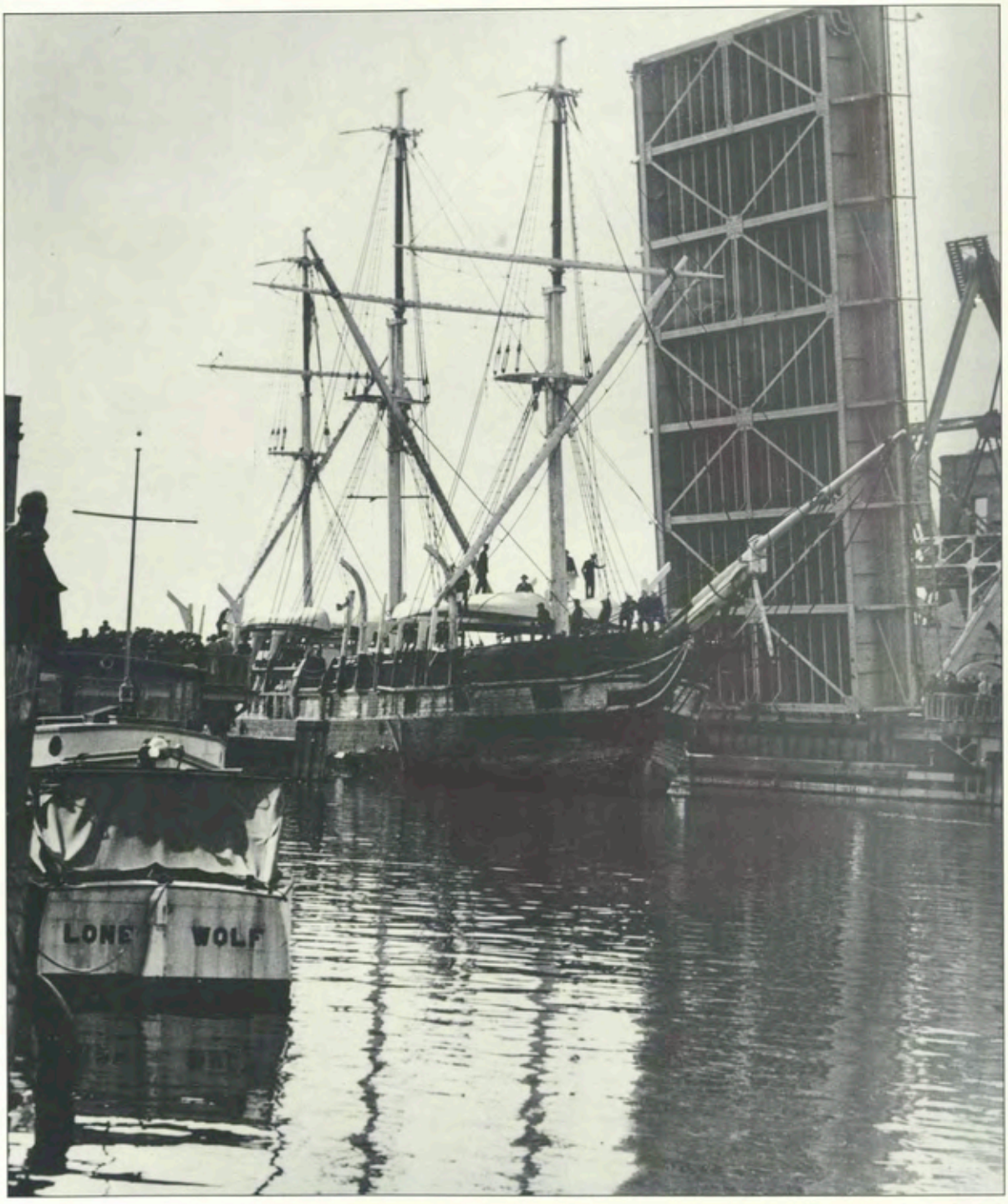
FALL 1991 THE LOG OF Vol. 43, No. 3

MYSTIC SEAPORT®





Fifty years ago, on 8 November 1941, the Charles W. Morgan *arrived at Mystic. Here she passes through the U.S. Route 1 bascule bridge in Mystic, watched by a large crowd on either side of the Mystic River.*
(Seaport Photo Archives)

Fall 1991 Vol. 43, No. 3

THE
LOG
OF
MYSTIC SEAPORT®

Published quarterly
for its members
Circulation 21,640

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Composition • Mim-G Studios, Inc., West Mystic, CT
Printing and Binding
Thames Printing Co., Norwich, CT

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

Submissions of previously unpublished articles and illustrations concerning non-naval aspects of the American maritime experience are welcome.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

The Log of Mystic Seaport is abstracted in *America: History and Life* and *Historical Abstracts*.

CONTENTS

58 **SIGHTINGS**

59 *A Seaport Profile: Long-Distance Volunteer Brings Sailmaking to The Seaport*
LESLIE GIFFORD

62 *Sailors' Folk Art Under Glass*
LOUIS ARTHUR NORTON

66 *Scenes in Honolulu – No. 9: Sad Accident*
MARK TWAIN

70 *Life Aboard the* Charles W. Morgan *1841–1921*

A **SEAPORT CALENDAR OF EVENTS**
November 1991–April 1992
(Center-spread calendar can be extracted for convenient reference)

74 *The* Herrick *Recipes*
SANDRA L. OLIVER

76 **BOOK REVIEWS**

78 **MYSTIC SEAPORT NEWS AND NOTES**
- ☐ *Reflecting the American Way*
- ☐ *Summer Music at the Seaport*
- ☐ *Of Service, Enthusiasm, and Dedication*
- ☐ *Where Kids Come First*

83 **ABOUT THE AUTHORS**

Cover: *The* Charles W. Morgan *in a snowstorm, painted by Harry Neyland (1877–1958), the man most responsible for saving the* Morgan *after her whaling career ended.*
Oil on canvas, 19½"x17½". (M.S.M. 78.238, photo by Mary Anne Stets)

SIGHTINGS

This museum's Statement of Purpose mandates that "The staff, trustees, and members . . . must educate the public by the accurate presentation and interpretation of America's maritime past. They must preserve the artifacts and perpetuate the skills associated with that past to insure their survival for future generations." These lines clearly identify us as an institution with commitments to both education and preservation. For more than 60 years we have been collecting and preserving maritime artifacts, but in recent years it has become clear that we must also collect the vanishing skills and knowledge that produced and operated our vessels and artifacts.

Obviously less tangible than artifacts, the skills associated with our maritime past challenge our ability to preserve and perpetuate them. We have many skilled craftsmen, artisans, and artists working on the Seaport staff. Some apply their talents in such present-day skills as exhibit production, artifact conservation, photography, and film and video production. In other areas, more traditional skills are being preserved. We find such skills in the Shipyard, the Boatshop, the Maintenance Department, the Education Department, and occasionally in other areas of the Seaport's operations.

The most obvious way to preserve traditional skills is to have a skilled craftsperson on the staff, practicing the craft, sharing knowledge with the visitors, and perpetuating the skill by training others in the speciality. We have achieved this in a few areas, and we will look for future opportunities to do so. We must, however, take advantage of other methods of preserving and documenting skills as opportunities permit. We have done this over the years with, for example, taped oral history interviews with craftsmen. We have also used film to document the bending of eight-inch-square oak davits for the *Charles W. Morgan*'s whaleboats and John Gardner's building of the New York Harbor race-boat replica *General Lafayette*. A number of projects have been recorded in books published by the Seaport, such as Barry Thomas's *Building the Herreshoff Dinghy* and *Building the Crosby Catboat*, both of which document techniques used by men who had actually worked building Herreshoff dinghies and Crosby catboats.

A key element motivates our efforts and adds urgency to the documentation of these skills: the "trade secrets" master craftsmen used to insure their future work through their special skills and knowledge. In many instances these special techniques or tricks of the trade were never written down and were guarded and only passed cautiously from master to a trusted journeyman. Unless these techniques are documented they will die as the trade withers.

Recently, Mystic Seaport has had a unique opportunity to document the trade secrets of sailmaking through the generosity of Australian master sailmaker Don Lucas. As you will see in this issue of *The Log*, we have benefitted from two extended visits by Lucas and his wife Myra. During the months that Don was here he worked in our sail loft, sewing sails for the *Morgan* and other vessels at the Seaport, using techniques passed on to him by his sailmaker father. Don shared these "trade secrets" with the staff—particularly head rigger Gary Adair—while Peter Fix recorded the information using audio- and videotape and photography. Don is keenly aware of the need for this kind of documentation and is a strong advocate of an active craft program to keep these skills alive at the Seaport.

The Museum has had an exceptional experience with Don Lucas. Here is a man who at his own expense came halfway around the world on two occasions to share his knowledge and create a record of a highly skilled trade that is rapidly disappearing from the earth. His commitment to this effort to document the skills of past generations has produced a gift for future generations.

As we build the strength of the Seaport through our capital campaign we will continue our commitment to preserve such maritime skills. It must be done, as the name of our campaign asserts, "Now, for the future." ■

J. Revell Carr

A Seaport Profile:



Long-Distance Volunteer Brings Sailmaking to The Seaport

LESLIE GIFFORD

With his holey board across his knees and fid in hand, Don Lucas makes up rope grommets for the Morgan *foresail. With a fid inserted through the holey board, a sailmaker would stretch his grommets to size.*
(Photo by Peter Fix)

Don Lucas might have scoffed thirty years ago had anyone suggested he would someday be sharing the well-kept secrets of sailmaking with a maritime museum intent on documenting and preserving this information.

Yet that is precisely what Lucas has done, in the course of two four-month tours as a volunteer at Mystic Seaport. Having laid the groundwork for sailmaking two years ago – with Vice President for Watercraft Preservation and Programs Dana Hewson, head rigger Gary Adair, and researcher Peter Fix – Lucas returned here in May.

The team has accomplished a lot: they have sewn new sails for much of the Seaport's fleet, they have transformed the Charles Mallory Sail Loft into a working exhibit, and they have augmented the Seaport's research archives with careful documentation of their efforts.

"This experience has been rewarding," says Adair, "not just for the interpretation of the trade to the visitors, or for the sake of the sails built, but for the documentation, which will be valuable for the Seaport's archives."

The Seaport's newly acquired ability to make and repair its own sails is a vital asset. After careful research, sails appropriate to the period can now be reproduced quite accurately.

The Shipyard is noted for its dedication to researching all available historical information on a vessel – including her construction and outfit – and then putting that information to use through restoration, using traditional skills and materials when possible.

The sailmaking project not only adds considerably to the library of information available to researchers, it in turn results in more accurately replicated sails for the Seaport's many vessels.

And the Charles Mallory Sail Loft has come to life. It is now a working exhibit, and one well worth the walk upstairs.

"The interest we've created in this exhibit has been proof that what we're doing is valuable," says Lucas. "Just hammer on the floor or start up the sewing machine, and people start coming to the top of the stairs to see what's going on.

"We've turned this into a working exhibit. We had a little girl up here the other day who said, 'Hey, they're really working up here,'" he said.

The project was slow getting started. It was first arranged in 1988, when Dana Hewson was attending the International Maritime Museum Conference in Sydney, Australia. Lucas offered to share his considerable expertise with the Seaport, and – as an added bonus – his wife Myra agreed to volunteer her services as well.

In the two summers she has spent here, Myra has become a valuable asset to the volunteer staff, having worked in the Publications Department the first year, the Photo Lab the second.

Lucas had his first exposure to museum work doing sailmaking and rigging on the ketch *Active II* at the South Australian Museum, shortly before he met up with Hewson.

He moved to the museum after having sold his sailmaking business – William Russell Pty. Ltd. – in Port Adelaide. The fourth-generation sailmaker first began his career in 1955, learning the trade from his father, who logged 52 years in the business.

When he and Myra arrived at the Seaport in May 1989, Don began setting things in place.

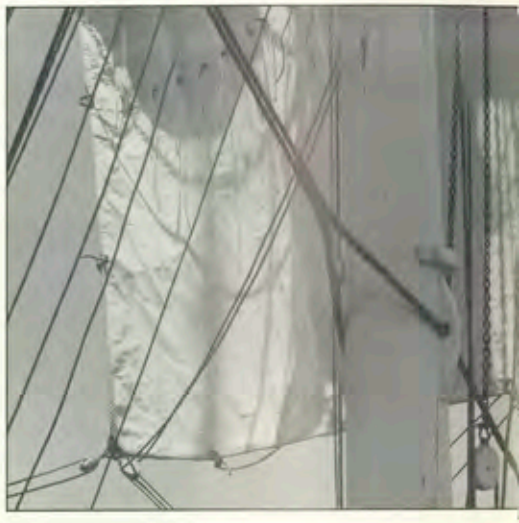
With considerable help from Fix and Shipyard Stock Supervisor Ted Kaye, the loft obtained a bulky black Singer 6–11 sewing machine, nearly 100 years old. It is virtually the same model Lucas used in Australia. Adair built a set of tables for the machine, Lucas built a sailmaker's bench and turned a set of wooden fids, and the blacksmith shop manufactured three specialized "stitch keys." The loft was ready for production.

The team spent many hours in the Seaport's G.W. Blunt White Library and in the archives in research supervisor Nancy d'Estang's Shipyard Research Office. By gathering information about individual vessels, sailmaking practices of the period, and materials used, the men would be able to re-create, as much as possible, the actual sails worn.

Materials – again, as true as possible – had to be procured. The canvas, produced by Westpoint Pepperell Inc. in Alabama, was purchased in East Providence, Rhode Island. The rope was already on hand.

The Seaport had purchased several coils of manila rope – produced in 1934 by the Plymouth Cordage Company – from a ship chandler in Seattle, Washington. The beauty of the 57-year-old rope is its fine grade of fiber and the hard and constant lay of the rope.

With materials on hand and the research for their first project behind them, the team was ready to cut, seam, and rope. Of course, by this time it was July, and the Lucases' September return to Australia loomed ever closer.



Sailmaking now began in earnest with sails for the *Charles W. Morgan*: a forestaysail, a fore-topmast staysail, a spanker, a mizzen staysail, and a main royal were all started. In addition, a major repair – the replacement of the starboard clew – was made on the *Joseph Conrad*'s fore-topsail. A suit of sails for the Block Island cowhorn *Glory Anna* was also completed by the time the Lucases headed for home.

"So having achieved all that, it has been easier this time around," says Lucas. He and Adair kept in close contact between tours, and the two were fast at work in the loft the day after the Lucases touched down this past May.

One of this summer's first projects had a dual purpose: to make a new foresail for the *Morgan* and to conduct the job with something of the traditional sailmaking work ethic.

"Gary and I decided that, to the greatest extent possible, we would concentrate all our efforts to the *Morgan*'s foresail project," Lucas recalls. As much as they could, they worked on that job exclusively. It took them a long week and a day, logging about 150 man-hours for the project.

"That's how I learned to make sails," Lucas says. "You didn't knock off because you heard the whistle blow. You knocked off when you finished a certain part of the project, whether that was at 4:30 or at 9:00 that night."

After that early experiment, the two worked a more conventional schedule, and



On the floor of the Mallory Sail Loft, Don Lucas (left) *and Gary Adair pause while lofting the new* Morgan *foresail.*
(Photo by Judy Beisler)

Left, *the new* Morgan *foresail displays the geometric ability and varied manual skills of the sailmaker: numerous lengths of canvas sewn together in vertical panels; a boltrope stitched round the perimeter of the sail; eye splices and iron clew rings at the clews (lower corners) to attach blocks for sheet (leading aft), tack (leading forward), and clew line (leading upward for furling); cringles (grommets) for reef tackles; grommets for leech lines (on the leech or side) and buntlines (on the foot) used in furling; and numerous stamped brass eylets for reef points and for robands to lash the head of the sail to the yard.*
(Photo by Peter Fix)

Right, *practicing the skills of his father before him, Don Lucas sits on a traditional sailmaker's bench, with a sailmaker's palm on his right hand.*
(Photo by Judy Beisler)



had several projects "on the go" at one time. This method offered the loft more continuity, and ensured that loft visitors had some work to observe. Still, the two men started their day between 6:00 and 7:00 A.M., and it is rare that either of them "knocked off" on time.

"As a volunteer, my time is my own," says Lucas. "I think I've surprised [Supervisor of Volunteer Services] Jean Sullivan a few times with the number of hours I've logged."

The results have been phenomenal. This summer alone the team completed a remarkable number of projects: in addition to finishing the sails they had started two years ago, they interpreted the sail loft, sewed new sails, and repaired old ones.

The *Morgan* now has a new mainmast boot, the painted canvas skirt sewn around the mast just above the wedges. She also has a new set of windsails, the canvas funnels used before the days of electric fans to gather air and circulate it below deck. Lucas made this set, following the pattern he used in his loft in Australia.

At the same time, Adair made windsails for the *Joseph Conrad*. He fashioned them after the Danish Royal Navy style she carried in a photograph in the Seaport's archives, showing her in the South Pacific during her circumnavigation in 1935–36. Though made from the same cotton canvas and used to the same end, the two windsails are very different in design.

The team was just finishing a new suit of sails for the Noank smack *Emma C. Berry* as they prepared for a two-week holiday in Nova Scotia at the end of August.

With the month left to them after their return, the two—with Peter Fix—planned to devote all their time to one last undertaking: outfitting the *Morgan* with a new jib and flying jib. For this project they used 20-inch-wide cloth, much narrower than the three- or four-foot widths they had been handling.

By working the narrower cloth—and using the traditional sailmaking techniques—the men had "a window into how sailmaking was done," Adair says, in the nineteenth century, when sailmaking cloth came in a standard 24-inch width.

The project took about two weeks, once the loft floor had been cleared of all other projects. The three men devoted the remaining time to documenting their work.

This has been ongoing, as Adair and Lucas would pull up in front of the tape recorder at day's end to talk about what they had achieved, and how. Adair was left with the tapes to transcribe into a written manuscript, which will be added to the Seaports Oral History Archives.

A video recorder—manned by Peter Fix—lent a visual dimension to the documentation.

All this documentation is the antithesis of Lucas's upbringing. And it is a treasure for the Seaport.

"The majority of the published material on traditional sailmaking would make it extremely difficult for a novice to make sails," said Lucas, "because traditional sailmakers, as any other skilled tradesmen, closely guarded the secrets of their trade.

"Having learned the skill from my father, I know that it's a proprietary skill that no one wanted documented," says Lucas. At the same time, though, sailmaking has become an international trade.

"Sails are made pretty much the same all around the world," he says. "If anyone comes up with a new idea, they make it and then they sail it. If someone else sees it and likes it, he will fiddle around with it for a while and ultimately replicate the design. Once you're familiar with the concepts, the rules of thumb, the details of construction come with trial and error.

"This, then, is a big change, my coming to the Seaport for the sole purpose of telling people how to do it and to have it documented.

"Fortunately, I was teamed up with Gary, who came into it halfway there before we started, in terms of his skills with canvas and rope. An outsider would—like I did myself—have taken five to six years to learn the skill from scratch."

Thanks to Lucas's willingness to teach, to his skills and Adair's, and to the rapport between the two men, the Seaport is now equipped to perpetuate yet another facet of maritime history. ■

Sailors' Folk Art Under Glass

Coiled up like a huge snake entering his retreat. . . . [the Baron] looked not unlike that ingenious puzzle, called a Reel In A Bottle, the marvel of children (and of some grown people, too, myself for one), who can neither comprehend the mystery how it got in, or how it is to be taken out.

–Sir Walter Scott, Waverly

LOUIS ARTHUR NORTON

Folk art–skillful and fanciful representations by amateur artisans–often displays a freedom of expression, simplicity, honesty, and inventiveness not found in more formal art forms. Among the most distinctive examples of maritime folk art is the ship in a bottle, which took the elements of the formal genre sea scene painting, incorporated them in a complex mechanical contrivance, and transformed it into a work of beauty within a naive design.

Sailors aboard the French ship Turgot *show off their folk art skills, displaying a full-rigged model, two shadow-box models, and a ship in a bottle* (back row, right center)
Photo by Wilhelm Hester, Seattle, 1903. (Courtesy Special Collections Division, University of Washington Libraries, Negative #UW13648)

It is likely that the original folk art pieces in bottles were whimsies–ingenious puzzles, mostly of wood and yarn–such as that referred to by Sir Walter Scott in his 1805 novel, *Waverly*. The most frequently seen device was a model reel similar to that used for holding yarn in the households of the day. The earliest piece seen by the author was a reel in a miniature hand-blown decanter inscribed "Mr. Cato, Banker of Newport, His decanter and reel, April 16, 1805." Such pieces continued





Left, *this early whimsy in a 9½-inch tall, blown glass bottle combines a wood and yarn reel and two carved and painted balls, impaled on the reel, which are too large to fit through the bottleneck.*
(Courtesy author, photo by author)



Right, *to construct this man-on-a-trapeze whimsy, the artist had to piece the figure together inside the bottle and install the cross arm of the stopper before suspending the figure in his delicate pose. The bottle is 6¾ inches tall.*
(Courtesy author, photo by author)

to be made through the nineteenth century, becoming more elaborate by mid-century as decorative styles in Europe and America became more ornate. Although such pieces cannot be linked specifically to sailors, they are similar to the small puzzles, whirligigs, toys, scrimshaw, and other intricate carvings done both at sea and ashore in Europe and America.

Whimsies were carved in pieces to be assembled and glued inside the bottle. Some were constructed of tongue-and-groove sections or had modified mortise-and-tenon joints. Others were whole pieces of wood, carefully carved and split, which were opened like a fan once they were inside the bottle. The top of the whimsy frequently interacted with the stopper and closure device to make the whole piece relatively rigid. The wooden stoppers were often carved. The closure—the inner portion of the stopper—was a complex cross arm inside the bottle. The closure would be one or more horizontal crosspieces maneuvered into place with strings. The fascination of the whimsy lay in the planning and execution of an intricate wooden structure under strict physical limitations to create an object with aesthetic appeal.

The ship in a bottle variation on the whimsy appears to have come into fashion in the 1870s or 1880s. The few American examples that can be dated by inscription or detail date to the 1880s and the early 1900s. Like whimsies in bottles, ships in bottles are generally the products of anonymous craftsmen like the young French sailor photographed aboard the ship *Turgot* in 1903. A few signed examples do exist, and retired Danish sailor Peter Jacobsen (1873–1960) became so proficient at the craft that he was nicknamed "Bottle Peter." Originally taught by a Finnish sailor, Jacobsen continued to work until 1957, producing about 1,700 ships in bottles. Many of his creations are displayed in the Ship in Bottle Museum at Aeroskobing on the island of Aero, Denmark.



Above, *two examples of bottled whimsies include* (left) *a wooden fan, carved and split outside the bottle, then opened after placement in the bottle; and* (right) *an ax, bucksaw, and sawhorse, which were put together with mortise-and-tenon joints inside the bottle. The ax is marked "thatcher, Nov. 25, 1880." The flask at right has a carved wooden stopper with cross-arm closure. The bottles measure 6¾ and 8 inches tall.*
(Courtesy author, photo by author)



Above, *this bottle contains a large loom, constructed with mortise-and-tenon joints, complete with china doll weavers. The bottle is 10½ inches tall.*
(Courtesy author, photo by author)



Left, *this 11-inch flask in the Seaport's collection contains a rare combination of a whimsy—an ax, bucksaw, and sawhorse—and a ship. The four-masted schooner rig dates this piece after 1880, the year the first four-master was launched.*
(M.S.M. 36.119, photo by Claire White-Peterson)



Right, *some bottled whimsies include religious images. Some of these were produced as curiosities or souvenirs at religious shrines, making them commercial rather than folk art pieces. While no spiritual whimsies have been documented to sailors, such pieces could have been made by devout sailors, particularly aboard European vessels. An unusual example is this Jewish Sabbath table, with wine bottle and cups, place settings, candelabra, and three fish, bearing a Yiddish inscription giving the date and the name of the maker.*
(Courtesy author, photo by author)



Few ships or whimsies in bottles are signed, and even fewer are dated. The label in this broken bottleneck reads "made by Andrew Blackm[an] scr. B.A. Van Brunt. 2–6–09." Built in 1891, the four-master Benj. A. Van Brunt *had a home port of Perth Amboy, New Jersey, in 1909.*
(Courtesy author, photo by author)



Joseph Mandal (who signed this piece) had to break the neck of a 9½-inch, quart bottle to insert his handsome diorama and Norwegian-flag vessel. The plaster stand bears the date 1909.
(Courtesy author, photo by author)

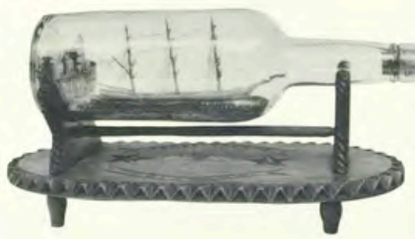


This four-masted bark flying the American flag is set against a tropical scene painted on the inside of an 11½-inch bottle. The vessel resembles the few big American iron and steel four-masted barks used in the Pacific sugar and case-oil (kerosene) trade during the two decades before World War I. The piece is marked "R. Repetto Salazar/B. Aires."
(M.S.M 70.835, photo by Claire White-Peterson)

How were such models constructed? First, the artist found a suitable, clear glass bottle. With rapid changes in glass manufacturing techniques in the first part of the nineteenth century, reusable, unique, hand-blown glass bottles were superceded by disposable, mass-produced, molded bottles. Thus, liquor bottles, patent medicine bottles, and spice and seasoning bottles (from a ship's galley) were readily available for sailors and other folk artists. Incidentally, the details of bottle shape and construction, as well as molded inscriptions on medicine bottles, can help museums and collectors date such folk-art pieces (unless, of course, new art was put in old bottles).

Frequently, a ship in a bottle included a nautical diorama to place the ship in context. This might be as simple as a putty sea or as complex as a three-dimensional scene depicting an actual or fanciful port of call with a waterfront and several scale vessels. Worked in putty with a long spatula and then painted with a small brush, these scenes required great dexterity and patience to complete. The simplest backgrounds were painted on the outside of the bottle in the reverse painting on glass style seen in some ship portraiture.

Like sailor-made ship models, which may be crude in scale yet accurate in detail and precise in rig, sailor-made ships in bottles were accurate in these aspects. The ship, which was designed to fit through the bottleneck, was constructed and painted outside the bottle. The masts were designed to pivot up into position after the model passed through the bottleneck. They were completely rigged outside the bottle, with long thread stays left to manipulate and anchor the rig once the model was in position. For a square-rigged model, the yards were suspended by lifts, which allowed the yards to lie parallel to the masts as they were inserted through the bottleneck. Once the model was in place, the model maker used long forceps or a contrived instrument to step the masts, rake them properly, and secure them with the headstays to the bowsprit. European and American models were usually positioned in the bottle with the bow toward the neck for ease in construction, but both steamship models and Asian examples frequently have the stern toward the neck.



This fine model has a diorama at the back of the bottle, a well-proportioned ship model, and an elaborately carved stand that includes the name of the vessel: "Perseverance of Glasgow." The 1,766-ton, 267-foot Perseverance *was built at Dumbarton, Scotland, in 1896 and sailed out of Glasgow until 1900. The bottle is 12 inches long.*
(Courtesy of author, photo by author)



A turks head and fine macrame cap over the stopper complete this bottle diorama of a Danish four-masted bark in port made by the famous "Bottle Peter" Jacobsen of Aeroskobing, Denmark. The bottle is 12⅜ inches long.
(Courtesy author, photo by author)

The most challenging method of constructing a ship in a bottle is a Scandinavian variation perfected by "Bottle Peter." In these works, the bottle is displayed neck down, and the diorama covers and blocks the bottleneck. The ship was inserted through a hole in the putty sea and erected, after which the hole was sealed with additional putty.

The closure—the sealing device for the bottle—was often a minor work of art itself. Often, a carved and painted wooden plug with cross arms, like those that sealed whimsies in bottles, was used. Some French examples incorporate ivory or bone stoppers. Fine examples of the art form were finished off with knotted or macrame sleeves on the bottlenecks and caps encasing the stoppers. The completed bottle might then be placed on a carved wooden cradle or stand.

As ingeniously crafted folk art encased in a form of industrial art, these bottle models have great appeal. All of them make use of commonplace materials—wood, putty, paint, shellac, thread, and glue—that could be worked with simple instruments—knives, sandpaper or sharkskin, needles, improvised paintbrushes, and manipulating implements of metal or wire—which could be found both on shipboard and ashore.

The one ingredient that was the sailor's special province was time. Like prisoners of war (who often produced folk art during their incarceration—French prisoner-of-war ship models, or Civil War whimsies, for example), sailors were confined for long periods by the nature of their occupation. A well designed and built whimsy or ship in a bottle required many hours to construct, and such intricate work could relieve the tedium of long passages at sea while fulfilling a man's creative urges and perhaps linking him to a beloved recipient at home.

While ships in bottles, and probably whimsies, were fashioned by sailors during the leisure of their late afternoon dog watches at sea, it is likely that they also were made by sailors ashore, either between voyages or, like "Bottle Peter," in retirement. Most of the identifiable ships in bottles date from the last decades of the age of sail and reflect the international nature of seafaring. In later years, as sailors and their way of life became romanticized, their innocent folk art form would be turned into a commercial craft to capitalize on the curiosity value of these whimsical models. Yet, the pieces that have survived are true examples of sailors' folk art under glass, like beautiful pebbles left by the ebbing of the tide of time.

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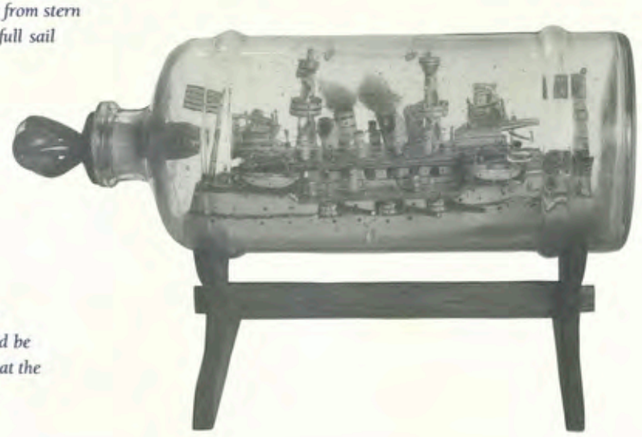
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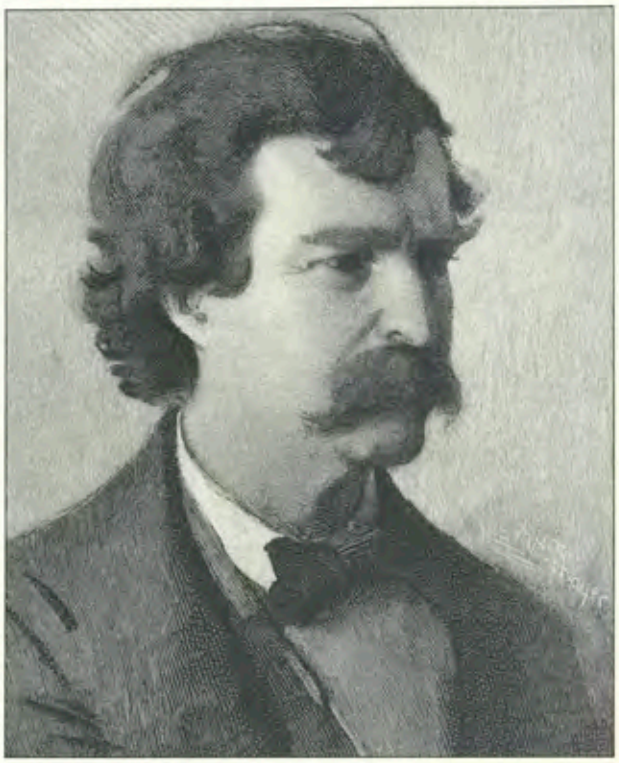
Some nautical folk artists took the trouble to set sails on their models. Made of paper, fabric, wood, or even sheet metal, the sails might be glued or affixed before the model was put into the bottle; otherwise they were glued on after the rig was erected in the bottle, working from stern to bow. This four-masted British bark under almost full sail rests in a 12¼-inch bottle with a fine macrame cap cover that incorporates a button with the seal of Liverpool, England.
(Courtesy author, photo by author)



This four-masted bark, flying the French flag, is enclosed in a 10¾-inch wine bottle with a carved ivory stopper.
(Courtesy author, photo by author)



This 10-inch bottle contains a fanciful American warship that roughly resembles American naval vessels of the Spanish-American War period. A lift model like this would be built layer by layer inside the bottle. Since there was no rig to raise into position, this model could be built with the stern toward the bottleneck. Note the stick sailor figures at the rails and the cotton smoke. This bottle has a very fine carved stopper.
(M.S.M. 51.3237, photo by Claire White-Peterson)



Scenes in Honolulu – No. 9 Sad Accident

MARK TWAIN

". . . it warn't no use; he'd everything drawing and I had considerable sternway, and he just struck me a little abaft the beam, and down I went head on, and skunned my elbow!"

Mark Twain (1835–1910), ca 1882. Engraving by T. Cole from a portrait by Abbott Thayer.
(*The Century Magazine*, September 1882)

In March 1866, Samuel Langhorne Clemens arrived in Honolulu aboard the steamship *Ajax*. At age 31, Clemens had already had a varied career, and was now embarked on a new one under the pen name Mark Twain.

Born in Missouri, the son of an eternally optimistic land speculator, Clemens spent most of his childhood in Hannibal, Missouri, along the Mississippi River. Apprenticed to a printer, he became a voracious reader and began to contribute pieces to the newspaper edited by his older brother. He also traveled through the East, supporting himself as a journeyman printer. Although he had little formal education, he became a student of the Mississippi River and its people, and apprenticed himself to a steamboat pilot in 1857. The Civil War ended his river career.

After sampling military life, Clemens went west to Nevada as his brother's secretary. He settled at Virginia City in the Washoe mining district, where he failed as a miner but succeeded as a reporter for the local newspaper. Styling himself Mark Twain (two fathoms to the river pilot), he wrote with a broad, biting, and topical wit that appealed to frontier readers. In 1864 he moved on to California where, influenced by the style of Artemus Ward and Bret Harte, he continued to write. When his "Celebrated Jumping Frog of Calaveras County" was published in newspapers throughout the country in 1865, he became a local celebrity.

The urbane *Sacramento Daily Union* added him to its flock of roving correspondents and sent him to the Sandwich Islands in 1866. One of his missions was to determine why Honolulu was more successful than San Francisco as a whaling port. Among his fellow passengers aboard the *Ajax* were three New London whaling captains, James Smith, William H. Phillips, and Asa W. Fish, whose gruff humor and distinctive language fascinated Twain. In his second letter, published in the 17 April 1866 issue of the *Daily Union*, Twain recorded Captain Phillips's upbraiding of him when he made a bad play at euchre: "Ger-reat Scotland! what in the nation you dumpin' that blubber at such a time as this for? Rip! I knowed it! took with a nine spot! royals, stuns'ls – everything, gone to smash, and nobody euchred!"

In an attempt to capture the whalers' characteristic style of speaking, as well as to delineate the rampant exploitation in the whaling industry, Twain composed the following letter, which was published in the *Daily Union* on 22 May 1866. As well as being an only slightly exaggerated parody and indictment of the whaling industry, it is an early example of the style that Twain would perfect in his later works, which have since become classics of American literature. – *ed.*

Honolulu, April 1866

I have just met an estimable lady – Mrs. Captain Jollopson, whose husband (with her assistance) commands the whaling bark *Lucretia Wilkerson* – and she said:

"Oh, I've never *had* such a time of it! I'm clean out of luck, I do believe. The wind's been dead ahead with me all this day. It appears to me that I can't do no way but that it comes out wrong. First, I turned out this morning and says I, 'Here's a go – eight bells and no duff yet! I just know it's going to blow great guns for *me* to-day.' And so it's come out. Start fair, sail fair; otherwise, just the reverse. Well, I hove on my dress and cleared for the market, and took the big basket, which I don't do when I'm alone, because I'm on the short lay when it comes to eating; but when the old man's in port, it's different, you know, and I go fixed when I recruit for him – never come back in ballast then, because he's on the long lay, and it's expensive too; you can depend on it, his leakage and shrinkage shows up on his home bills when he goes out of port, and it's all on account of recruiting, too – though he says it's on account of toggery for me, which is a likely yarn, when I can't even buy a set of new halliards for my bonnet but he growls, and what few slops I do have I've got to smuggle 'em; and yet, bless you, if we were to ship 'em the freight on mine wouldn't pay

primage on his – but where was I? Oh, yes – I hove on my dress and hove down toward the market, and while I was laying off and on before the Post Office, here comes a ship-keeper round the corner three sheets in the wind and his dead-lights stove in, and I see by the way he was bulling that if he didn't sheer off and shorten sail he'd foul my larboard stuns'l-boom, which I had my basket on – because, you see, he'd been among his friends having a bit of a gam, and had got about one fid too much aboard, and his judgment had fetched away in the meantime, and so he steered bad, and was making latitude all the time when he ought to been making longitude, and here he was to wind'ard of me, but making so much leeway that – well, you see how it was. I backed off fast as I could, and sung out to him to port his helm, but it warn't no use; he'd everything drawing and I had considerable sternway, and he just struck me a little abaft the beam, and down I went, head on, and skunned my elbow!"

I said, "Bless my life!"

And she said, "Well you may say it! My! such a jolt! It started everything. It's worse'n being pulled! I shouldn't wonder if I'd have to be hove down – " and then she spread her hand alongside of her mouth and sung out, "Susy, ahoy!" to another woman, who rounded to to wait for her, and the two fell off before the wind and sailed away together.

Translation:

Eight bells stands for the closing of a watch – two to an hour, four hours to a watch, six watches in a day – on board ship.

Duff is Jack Tar's dessert – a sort of dough, with dried apples or something of the kind in it on extra occasions.

Cleared for the market – A ship "clears" for her voyage when she takes out her papers at the Custom-house.

Short lay and ***long lay*** – These phrases are confined to the whaling interest. Neither the officers nor men get any wages on a whaleship, but receive, instead, a proportion of all the bone and oil taken; Jack usually gets about the one-hundred-and-twentieth part of all the "catch" (or profits of the voyage), for his share, and this is called a "long lay"; the Captain generally gets a tenth, twelfth or fourteenth, which is a "short lay," and the other officers in proportion. Some Captains also have perquisites besides their "lay" – a dollar or more on every barrel of the "catch," over a certain number. The luckiest Captain of the lot made $50,000 last season. Very good for a few months work. When a ship is ready to sail and must suddenly supply the place of some seaman who has fallen sick, candidates will take advantage of the circumstances and demand as short a "lay" as a second mate's to ship as the last man and complete the crew. I am informed (but I do not believe it), that this is termed the "Lay of the Last Minstrel."

Recruit – The whaling voyage to the North Seas occupies about seven months; then the vessel returns to Honolulu, transhipps her oil to the States, refits and goes over to the coast of California about November or December, to put in her idle time catching hump-back whales or devil-fish [California grey whales], returning here along in March and April to "recruit" – that is, procure vegetables, and especially potatoes, which are a protective against scurvy, and give the men a few days run on shore, and then off for the north again as early in the Spring as possible. Those vessels which do not consider the coast fishing profitable, because of the "stoving" of boats by the savage hump-backs and the consequent loss of men and material, go to "west'ard," as they term going down to the line after sperm whales; and when they have finished this "between season," they go over and "recruit" at Japan, and from thence proceed directly north.

"Captain West" of Holmes's Hole (Vineyard Haven), Martha's Vineyard, a seafaring type sketched by David H. Strother.
(*Harper's New Monthly Magazine*, September 1860)



Leakage and Shrinkage – When a whaler returns here with her cargo, the United States Consul estimates its probable value in the East, and buys the interests of the officers and men on behalf of the owners of the ship, and pays for the same in gold. To secure the ship-owner against loss, a bill of contingencies is brought against poor Jack by the Consul (leakage and shrinkage being among the items), which reduces the profits of his long voyage about one-half or two-thirds. For instance, take the case of the whaling bark _____ last year. The Consul considered oil to be worth between one dollar and seventy-five cents and two dollars a gallon (in greenbacks) in the States; he put it down at one dollar and seventy-five cents to be on the safe side, and then reduced as follows:

First – Premium to be paid for money, and difference between gold and paper – so much. (Jack must be paid in gold.)

Second – An allowance of eight per cent. for probable leakage and shrinkage of the oil on its homeward voyage.

Third – Freight on the homeward voyage – paid by Jack.

Fourth – Interest and insurance on the cargo hence to the States – paid by Jack.

Fifth – Commission of the owner at home (2½ per cent.) for selling the cargo – paid by Jack.

And after all these reductions, what do you suppose the Consul paid Jack for his one hundred and twentieth "lay" in a cargo of oil worth over $1.75 a gallon at home? He paid him seventy-four cents a gallon. As a general thing, the ship-owner at home makes a princely profit out of this "gouging" of the sailor-man; but instances have occurred – rarely, however – where the price set by the Consul here was so much above the real value of the oil at home, that all the gouging was not sufficient to save the ship-owner from loss.

Home Bills – It makes no difference how much money a sailor brings into port, he is soon head over heels in debt. In order to secure his services on a voyage, the ship is obliged to assume this indebtedness. The item is entered against Jack on the ship's books at the home port in the East as his "home bill." If the voyage proves lucky, the ship gets even on Jack's home bill by subtracting it from his "lay"; but if she takes no oil she must pay the bill anyhow, and is "out and injured," of course. These "home bills" are first assumed by one of the professional "sharks" in New Bedford and New London

who furnish crews to ships; say Jack owes fifty dollars; the shark enters his name for a voyage, assumes his debt, advances him a dollar or so for a farewell spree, and takes his note for $150; and the ship-owner agrees to cash it at the end of six months. Ships have left port responsible for $5,000 home bills, lost four or five men by desertion, been to great trouble and expense to supply other men, and then had no luck and failed to catch a single whale.

Slops–Improvident Jack is apt to leave port short of jackets, trowsers, shirts, tobacco, pipes, letter-paper, and so forth and so on. The ship takes a large quantity of these things along, and supplies them to him at extremely healthy prices, so that sometimes, after a long, unlucky voyage, no wages and heavy home bills and bills for "slops," Jack will return to port very considerably in debt to the ship, and the ship must stand the loss, for an unprofitable voyage squares all such accounts. In squaring up a voyage before the Consul, the ship Captain piles up the slop bills as high as he can get them, though it does not put a single cent in his own pocket; he forgets, in his enthusiasm for his owner's interest, that while he is gouging Jack for the benefit of "the firm," the firm are gouging himself, and Jack too, by the system of Consular assessment I have mentioned above. The captain says to the Consul:

"Put down three pair of boots on this man's slop bill."

Jack–"But I didn't have but one pair, sir."

Captain–"Belay! Don't talk back; you might have had 'em if you'd a' wanted 'em. And put him down for eleven pair of socks."

Jack–"But I only had two pair, sir."

Captain–"Well, _____ it, is that any o'my fault? Warn't they there for anybody that wanted 'em? And set him down for two ream of letter paper."

Jack–"Why, I never writ a letter whilst I was gone, sir."

Captain–"Hold your yop! Do you cal'late for me to be responsible for all your dam foolishness? You might have had four ream, if you'd wanted it. And set on ten per cent. for other truck, which I don't recollect what it was."

And so Jack is gouged by the Captain, for the owner's exclusive benefit, and both are



"Returning in tow," David H. Strother's caricature of a Martha's Vineyard couple, could represent a seagoing pair.
(*Harper's New Monthly Magazine*, September 1860)

fleeced by that same owner with strict impartiality. Perhaps the Captain's "lay" will go East to be sold, and "the firm" will sell at a dollar and a half and then report to him that the market had fallen and they only got a dollar for it. Thus ungrateful are they to the Captain who gouged the seaman on his "slops" for their sole benefit.

Primage–This term obtains in most seaports. No man can tell now what gave it birth, for it is very ancient, and its origin is long ago forgotten. It is a tax of five per cent. on a ship's freight bills, and in old times went to her captain. In our day, however, it goes to the ship-owner with the other freight money (although it forms a separate item in the freight bill), or is turned over to the agent who procured a cargo for a vessel, as his commission. When you engage for the shipment of a lot of freight, you make no mention of this five per cent. primage, but you perfectly understand that it will be added, and you must pay it; therefore, when you are ostensibly shipping at twenty cents, you are really shipping at twenty-one.

Laying off and on–A sailor phrase sufficiently well understood by landsmen to need no explanation.

Ship-keeper–A man who stands guard on a whaler and takes care of the ship when the boats and the crew are off after whales.

Bulling–A term usually applied to the chafing of vessels together when riding at anchor in harbors subject to chopping swells. Some whalers say that one reason why they avoid San Francisco is that this "bulling" process in our Bay is more damaging to their vessels, frequently, than a long voyage.

Gam–The whaleman's phrase for gossip–very common here.

Fid–The whaleman's term for our "smile"–drink. A fid is an instrument which the sailor uses when he splices the main brace on board ship.

Fetched away–A nautical phrase signifying to break loose from fastenings in a storm–such as the fetching away of furniture, rigging, etc.

Skunned–After examining various authors I have discovered that this is a provincial distortion of our word "skinned."

Pulled–A term signifying the arraigning of a ship's officers before the Courts by the crew to answer for alleged cruelties practiced upon them on the high seas–such as the "pulling" of captains and mates by the crews of the *Mercury*, the *White Swallow*, the *Great Republic*, etc., in the San Francisco Courts. Here is another reason why, out of the eighty-seven American whaleships that will fish in the North seas this Summer [1866], only about sixteen will venture to touch at San Francisco either going or coming: they find it safer and cheaper to rendezvous and procure supplies here, and save 4,200 miles extra sailing, than to start from, and return to, San Francisco and run the chance of getting "pulled." Honolulu would not amount to anything at all without her whaling trade, and so Jack cannot "pull" his Captain here–no matter what his grievance was, he could not easily get it before these Courts; the lawyer who ventured to take his case would stand a fair chance of being run out of town by the

enraged community. But the whaler-man says, "You drop into 'Frisco and great Neptune! your men'll pull you before you get your anchor down—and there you are for three months, on expenses, waiting on them Courts; and they'll go in and swear to the infernalest pack of lies, and the jury'll believe every word of it, and the judge'll read you a sermon that'll take the hair off your head, and then he'll take and jam you into a jail. Oh, no; it don't pay a whaleship to stop at San Francisco."

Hove down—In ports where there are no docks, damaged vessels are hauled out and "hove down" on their sides when repairs to their bottoms are required.

By this time, if you will go back and read the first paragraphs of this letter you may be able to understand them.

Every section of our western hemisphere seems supplied with a system of technicalities, etiquette, and slang, peculiar to itself. The above chapter is intended to give you a somewhat exaggerated idea of the technicalities of conversation in Honolulu—bred from the great whaling interest which centers here, and naturally infused into the vocabulary of the place. Your favorite California similes were bred from the technicalities of surface mining; those of Washoe come from the profound depths of the "main lead," and those of the Honoluluian were born of whalebone, blubber, and the traffic of the seas. Perhaps no single individual would use more than two or three of the nautical and whaling phrases I have quoted, in any one conversation, but you might hear all of them in the course of a week, if you talked with a good many people.

And etiquette varies according to one's surroundings. In the mining camps of California, when a friend tenders you a "smile" or invites you to take a "blister," it is etiquette to say, "Here's hoping your dirt'll pan out gay." In Washoe, when you are requested to "put in a blast," or invited to take "your regular pison," etiquette admonishes you to touch glasses and say, "Here's hoping you'll strike it rich in the lower level." And in Honolulu, when your friend the whaler asks you to take a "fid" with him, it is simple etiquette to say, "Here's eighteen hundred barrels, old salt!" But, "Drink hearty!" is universal. That is the orthodox reply, the world over.

In San Francisco sometimes, if you offend a man, he proposes to take his coat off, and inquires, "Are you on it?" If you are, you can take your coat off, too. In Virginia City, in former times, the insulted party, if he were a true man, would lay his hand gently on his six-shooter and say, "Are you heeled?" But in Honolulu, if Smith offends Jones, Jones asks (with a rising inflection on the last word, which is excessively aggravating), "How much do you weigh?" Smith replies, "Sixteen hundred and forty pound—and you?" "Two ton to a dot, at a quarter past eleven this forenoon – peel yourself; you're my blubber!". . . . ■

"The wharf – gauging oil", by David H. Strother, depicts a New Bedford whaling wharf covered with casks of whale oil. The men in the foreground gauge the size of casks and measure the quantity of oil within – from which the agents could calculate "leakage and shrinkage" to their advantage.
(Harper's New Monthly Magazine, June 1860)



LIFE ABOARD THE *Charles W. Morgan* 1841–1921

The *Charles W. Morgan*'s 80-year seagoing career began in September 1841.

Friday, 3 September 1841

A fine warm day. The CW Morgan left the wharf and gone below but will not sail till Monday waiting to have a race with new ship Adaline Gibbs.

Monday 6 September 1841

Rose early—a cloudy day North East wind—went on board the CW Morgan & proceeded to sea in her. left her at 9 at the mouth of the Bay she with a fair wind & we to beat back against a heavy sea & North east wind—Two other ships sailed in co[mpan]y. got back at 1/2 past two tired wet and hungry.

(Diary of Charles W. Morgan, 1841, Coll. 27, vol. 2, G.W. Blunt White Library)

Second Mate James C. Osborn did not mention a race in his journal, so either it did not take place or else the *Morgan* fared poorly. Nevertheless, she was capable of moderate speed: Osborn reported her sailing at nine knots on one occasion.

Three months after her departure, off Cape Horn, the *Morgan* took her first whale.

Monday, Dec 13th [1841]

Begins with moderate breezes from N.W. about 6 oclock raised a shoal of whales of [from] Deck. Lowered the quarter Boats. the Bow & Waist Boats were over head [stowed on the boat skids aft to protect them], put them out and lowered in chase. the Starboard Boat Struck a small [17 barrel] Cow Whale the Larboard Boat struck & drawed his iron. took the whale to the ship. Middle finished Cutting. Last part a gale from the N.E. and rainy. Caught a Porpoise. Course N.W. by W. Lat 51.20 S Long by ac 78.50

During the 1,182-day voyage, the *Morgan*'s crew sighted sperm whales 51 times, and 59 sperm whales were killed and cut in. Even with periodic stops at Pacific islands, the *Morgan*'s crew spent hundreds of days in relative idleness aboard ship, doing ship's duty and waiting and watching for whales. Second Mate Osborn improved his time by reading. He recorded in the back of his journal that he read nearly 100 books during this voyage, including the 22 volumes of Captain Frederick Marryat's works of fiction, 12 volumes of Edward Bulwer-Lytton's novels, Captain Benjamin Morrell's *Narrative of Four Voyages*, James Fenimore Cooper's *Pathfinder*, Samuel Richardson's *Pamela*, Samuel Warren's *Ten Thousand a Year*, *Napoleon's Anecdotes*, *The Female Horse Thief*, *Husband's Duty to Wife*, and *Ladyes Medical Guide*. He also composed a poem or ballad, perhaps during the time he was laid up with an injury.

Isle of Beauty Fare Thee Well
Shades of Evening close not o're us,
Leave our lonely Bark awhile,
Morne alas; will not restore us,
Yonder dim and distant Isle;
So fare thee well.
Still my fancy can discover,
Sunny spots where Friends may dwell,
Darker shaddows round us hover,
Isle of Beauty, fare thee well.

Tis the hour when happy faces,
Smile around the taper's light;
Who will fill our vacant places?
Who will sing our songs to night:
Like a voice from those who love us,
Breathing fondly, fare thee well:

When the waves are round me breaking,
As I pace the deck alone
And my Eye in vain is seeking
Some green leaf to rest upon:
What would I not give to wander,
Where my old Companions dwell
Absence makes the heart grow fonder,
Isle of Beauty fare thee Well, Well.

(Log of the *Morgan*'s first voyage, 1841–45, kept by Second Mate James C. Osborn, Log 143, G.W. Blunt White Library)



Samuel F. Davis (1833–93) and his wife Salome posed ca. 1866. A native of Falmouth, Massachusetts, Davis served aboard the* Morgan *as boatsteerer, 1853–56, and second mate, 1856–59. He married Salome after his return in 1859. Davis later commanded the barks* George & Susan *1865–68, and* Desdemona, *1869–72. Davis's younger brother Alvin, who accompanied him on the* Morgan's *1853–56 voyage, returned to the* Morgan *as first mate for the 1867–71 voyage. When he died of heart disease aboard in 1871, his body was put in a coffin under a spare boat on the hurricane house until the ship reached land.
(M.S.M. 87.66.3)

EVENTS

Mark 1992 with a Rosenfeld Calendar

The Rosenfeld Collection of photographs is proud to offer its 1992 *Classic Sailing Yachts* calendar, just in time for holiday gift giving. This handsome wall hanging marks each new month with a striking black-and-white image, hand-picked from the more than one million marine photographs that make up the renowned collection. Seaport Research Associate Jack MacFadyen offers a snapshot biography of each vessel, as well as a quick take on the image itself. This marks the third year the Rosenfeld Collection has teamed with Zephyr Press to produce this stunning calendar.

Calendars are $8.95 each (nonmembers $9.95), plus $2 shipping and handling. For more information please call the Rosenfeld Collection Office at (203) 572-5370.

Can You Help Us?

• The Maintenance Department needs old-fashioned door knob parts: knobs, shafts, and rosettes. Knobs can be metal, glass or porcelain, to fit square or thread shafts. If you can help, please call Ron Lemar or Wayne Russell, at ext. 4381.

• The Education Department seeks individuals with acting experience to play various roles in our Christmas Lantern Light Tours. A firm commitment of two nights per week, from 25 November to 22 December, is required. Please call Ann Peabody at ext. 5284 for information and to schedule an audition/interview.

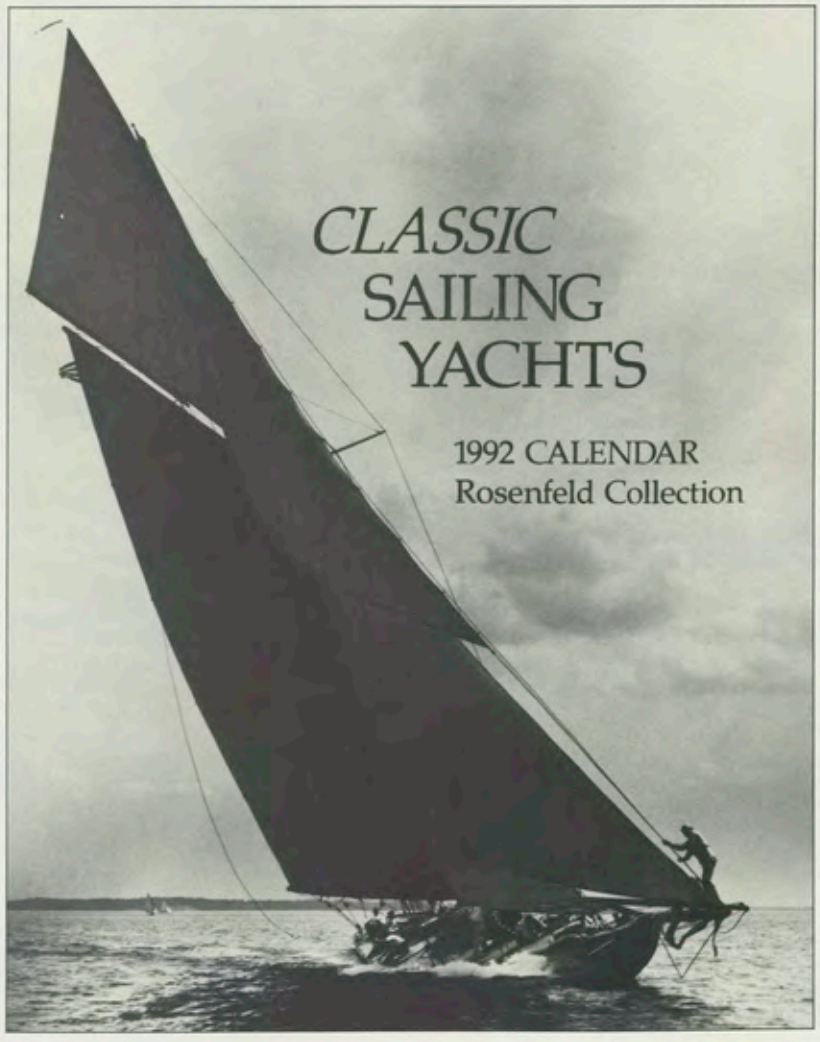
• Museum researchers reconstructing the crew's quarters of the *Charles W. Morgan* need interior shots taken between 1924 and 1941, when the ship was on display at the estate of Col. Edward H.R. Green in South Dartmouth, Massachusetts.

Photographs have played a key role in documenting the *Morgan*'s original construction. Historic photographs taken during the 1920s of the captain's stateroom, for example, show the velvet settee and gimballed bed – the furnishings. But it is the position of the carved wall panels that told shipyard researchers where the original companionway had been.

Nail holes and paint lines – clues to the location of a ship's partition in the steerage area – have either been replaced with new pieces of wood, or covered up with coats of paint. This is the area that most concerns the staff right now.

Seaport shipwright Roger Hambidge and shipyard researcher Nancy d'Estang need the photographs to reconstruct the crew's quarters and especially the ship's lower hold.

(Photo by Judy Beisler)



CALENDAR OF EVENTS

NOVEMBER

Winter schedule continues. Exhibits open from 9 A.M. to 4 P.M. until 2 January 1992.

8 to 10 ***Historical Society Days*** at Seaport Stores, which donate a percentage of sales to the Mystic River Historical Society. 10 A.M. to 5 P.M.

17 ***Four Distinguished Artists Exhibition.*** Opening reception for members and exhibiting artists, 2 to 5 P.M., at the Mystic Maritime Gallery, Seaport Stores. Through 31 December. Call (800) 344-0675.

21 ***Adventure Series.*** First in a series of four travelogues. See page D.

23 **Titanic** exhibit opens in the R.J. Schaefer Building. Mystic Seaport hosts the exhibition, designed by the Ulster Folk and Transport Museum in Belfast, Ireland, through 19 April 1992.

28 ***Thanksgiving Day.*** Limited opening – three staffed and 20 unstaffed exhibits open 9 A.M. to 4 P.M. Traditional Thanksgiving dinner prepared on an open hearth in Buckingham House. Reduced admission. For more information call ext. 4315.

DECEMBER

1 ***Log Prize Article Contest*** deadline. Please call ext. 4044 for information.

2 ***The Star of Bethlehem.*** The mystery of the Christmas star and its basis in science, history, and legend are examined in this half-hour program shown daily at 2:45 P.M. Cost is $1 for adults, $.50 for children under 12. Through 31 December.

4 ***Yuletide Tours*** begin. One-hour tours of the Seaport with costumed guides. Tours leave every 15 minutes 9:30 A.M. to 2:30 P.M. Wednesday through Sunday from the Visitor Reception Center. Through 21 December. Cost is $14 for adults, $8.75 for children. Please call ext. 4331.

6 ***Lantern Light Tours*** begin. These one-hour walking tours are famous for their authenticity in recreating the sights, sounds, and smells that conjure up the magical essence of a New England Christmas in the nineteenth century. Tours leave the Visitor Reception Center every 15 minutes each evening from 5 to 9 P.M. Some tickets may still be available. No tours Tuesdays, 10 and 17 December. Please call (800) 522-1841.

7 ***Members' Shopping Day*** at Mystic Seaport Stores. Extra discounts for members, 10 A.M. to 7 P.M.

7&8 ***Christmas Ornament Contest*** at Seaport Stores. Please call 572-8551.

22 ***Community Carol Sing.*** An hour of caroling in Anchor Circle, 3:30 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.

26 to 31 ***Kids After Christmas.*** Working under the premise that everyone is a kid after Christmas, the Seaport has planned many special vacation activities for children of all ages. Please call ext. 4315.

26 to 31 ***Plum Pudding Voyages.*** Special one-hour tours for children and their families. $2 per person. No preregistration required.

JANUARY

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

2 ***Winter hours*** begin. Exhibits staffed from 10:00 A.M. to 4:00 P.M.

2 ***Selections from the Inventory,*** an exhibition at the Mystic Maritime Gallery, Seaport Stores. More than 100 paintings, sculptures, scrimshaw and models, all from Gallery inventory. Through April. Call (800) 344-0675, or (203) 572-8524.

2 ***Maritime Mystic Insight Tours*** take visitors behind the scenes and back to a time when Mystic was a major shipbuilding port. Tours are free with admission. Weekdays at 11 A.M., 1 P.M., and 3 P.M. Weekend tours begin at 10:30 A.M. and run every 15 minutes until 3 P.M. Please call ext. 4315.

8 ***Basic Celestial Navigation.*** Use of the sextant, star identification, plotting, timekeeping, and use of the *Nautical Almanac*. Twelve Wednesday evenings at the Loomis Chaffee School. Please call the Planetarium at 572-5355.

20 ***Introductory Smithing Class*** begins. Eight sessions, Monday and Wednesday evenings. Cost is $205 (nonmembers $225). Please call ext. 5256.

21 ***Advanced Carving Class*** begins. Eight sessions Tuesday and Thursday evenings. Cost is $205 (nonmembers $225). Please call ext. 5256.

22 ***Piloting and Dead Reckoning*** at the Seaport Planetarium. A practical introduction to coastal navigation. Participants will learn how to use charts, the compass, and coastal tables to guide their passage. Class will meet twelve Wednesday evenings from 7:30 to 9:30 P.M. Cost is $130 (nonmembers $144). For more information, please call the Planetarium at 572-5355.

30 ***Adventure Series.*** Second in a series of four travelogues. See page D.

FEBRUARY

1 ***Fabulous February Frame Sale*** in the Print Shop, Seaport Stores. Savings on selected frames in stock and custom framing packages. For more information call (800) 344-0675.

5 ***Introduction to Coastal Navigation.*** Basic chart work, understanding tides and currents, and aids to navigation. Five Wednesday evenings at the Planetarium. Cost is $54 (nonmembers $60). Please call the Planetarium at 572-5355.



(Photo by Claire White-Peterson)

10 to 25 ***Presidents' Birthday Party and Seaport Search.*** Special festivities planned. For details, please call ext. 4315.

17 to 21 ***Star Tech,*** an astronomy workshop featuring experiments, models, arts and crafts, and telescope viewing, is offered during school vacation to kids ages 9 to 13. 9:00 A.M. to 1 P.M. Please call the Planetarium at 572-5355.

17 to 21 ***Liberty Days.*** Two-and-a-half-hour vacation program for children ages 7 to 11. Cost is $10 (nonmembers $11). Please call ext. 5022 for information.

18 ***Basic Celestial Navigation.*** Use of the sextant, star identification, plotting, timekeeping, and use of the *Nautical Almanac*. Twelve Tuesday evenings at the Planetarium. Cost is $130 (nonmembers $144). Please call 572-5355.

24 ***Advanced Smithing Class*** begins. Eight sessions, Mondays and Wednesdays. Cost is $205 (nonmembers $225). Please call ext. 5256.

27 ***Adventure Series.*** Third in series of four travelogues. See page D.

MARCH

2 ***Introduction to Loran-C, North Star 800.*** An introduction to basic theory and use, with hands-on instruction using student's own North Star 800. Classes will be held three consecutive Mondays from 7:30 to 9:30 P.M. at the Planetarium. Please call 572-5355 for information and registration.

3 ***Morning Fun for Kids*** begins. This members-only program invites preschoolers and their parents to the Children's Museum to have fun and learn about many sea-related topics. Tuesday mornings from 9 to 10 A.M. Series cost is $30, and a second child can attend for $12 more. For information and enrollment, call 572-5339.

3 ***Boatbuilding Classes*** begin. Tuesdays or Thursdays 7:30 to 9:30 P.M., through 7 May. Students may also attend a day-long lofting class on 6 or 7 March. Registration begins 15 January. For information call ext. 5028.

7 ***Introduction to Radar.*** Basic theory and use, including antenna operation and radar navigation. One Saturday afternoon seminar from 1 to 5 P.M. at the Planetarium. For more information please call 572-5355.

13 & 20 ***Fireplace Cooking Class.*** One class each evening at 6:00 P.M. in the Buckingham House kitchen. Hands-on instruction in open hearth cooking techniques. Participation is limited to eight people per class. Minimum age is 14. Reservations begin 15 January. Cost is $45 (nonmembers $50). For more information please call ext. 5272.

14 ***Tenth Annual Victorian Yankee Symposium.*** This year's program – "Images of the Victorian Yankee Exposed" – highlights the jewelry of the period, and looks at the people from several perspectives. Seamen's Inne. Cost is $38 (nonmembers $43). See outside wrapper for details.

14 ***America's Cup Exhibition*** opens in the P.R. Mallory Building.

14 ***Spring Sailing Classes*** begin. Instruction for adults and juniors, geared to beginner, intermediate, advanced and racing levels. For more information please call ext. 5323.

21 & 22 ***Yachting History Symposium.*** See outside wrapper.

26 ***Adventure Series.*** Final in series of four travelogues. See page D.

APRIL

4 ***Seaport Seniors Weekends*** begin. Reduced admission for visitors ages 50 and above, every weekend throughout the month.

6 ***Spring schedule*** begins. Museum hours 9:00 A.M. to 5 P.M., with outdoor demonstrations.

8 ***Navigation from the First Voyage of the*** **Charles W. Morgan.** Five sessions, Wednesday evenings, at the Planetarium. Cost is $60 (nonmembers $66). Please call 572-5355.

25 ***Mystic Maritime Gallery,*** opening reception and dinner for Gallery patrons and exhibiting artists from the Mystic One Hundred show. Please call (800) 344-0675 for more information.

26 ***Third Annual Mystic One Hundred*** show begins, at the Mystic Maritime Gallery. Please call (800) 344-0675 for information.

Families, Friends, and Fun

Family Friendship Weekends have begun! Be sure to bring your family to at least one of these special November weekends. Each is packed with games, crafts, and special activities that symbolize the spirit and unity of family and friends. After all, isn't that what Thanksgiving is all about?

The Log doesn't want to spoil all the surprises the Seaport has in store, but just to give you an idea of the exciting things happening:

★ **Punch & Judy** and other puppet shows will be staged in the Aloha Meeting House at 1:00 and 3:00 P.M. each day.

★ A **Nautical Craft Workshop** – with activities for big and little hands alike – will take place in the Howell Class room at the Planetarium. Learn to use sisal, rope, or line to make a miniature Family Friendship Wreath that you can take home to hang on your Christmas tree. Or spin an angel ornament from oakum. Workshops will be held from 10:00 A.M. to 12:00 noon, and from 1:00 to 4:00 P.M. each day.

★ Look for more **Games on the Green**, from 11:00 A.M. to 3:00 P.M.

Whatever you do, don't forget to stop in at the Children's Museum in its new home in the Edmondson House. There's always something fun going on there, and on Family Friendship Weekends you can join a puppet workshop, which will run from 2:00 to 4:00 P.M. each day.

(Photo Mary-Anne Stets)



Members-Only Yuletide Tours – A Step Beyond the Ordinary

The holidays are fast approaching, and that means the beginning of the popular Daytime Yuletide Tours. This year, the Seaport has something extra planned for its members: a members-only Yuletide Tour, complete with refreshments in the Membership Building.

Take this one-hour walking tour of the Seaport with a costumed guide. Feel yourself slip into the enchantment of Christmas in nineteenth-century New England. Then relax and warm up with hot cider, breads, and cookies in the Membership Building.

Tours begin 4 December and run Wednesdays through Sundays, through 21 December. The last tour of each day – slated to leave the Visitor Reception Center at 2:30 P.M. – is reserved exclusively for members.

There is no charge, but space is limited to 15 members per tour, so make your reservations early, by calling 572-5339.

Adventure Series Returns!

Mystic Seaport Adventure Series is back, by popular demand.

This year's series of four travelogues will take members and visitors on adventures all around the world:

★ **November 21, 1991.** Circumnavigate South America and round Cape Horn with Scott and Marybeth Teas and their children on a high-seas adventure.

★ **January 30, 1992.** Visit the islands of the Pacific with Patience Wales, editor of SAIL magazine, who traced the path of World War II and explored the various island cultures.

★ **February 27, 1992.** Listen to voyager Norman Baker, world renowned navigator for Thor Heyerdahl, as he tells how he and his family restored the *Anne Kristinen* in the beautiful Virgin Islands and prepared to sail around the world.

★ **March 26, 1992.** Travel across France with Philip Walker – the first American to cross the Alps in a hydrogen balloon – as he visits colorful bistros and views the Bayeux Tapestry.

Performances will begin at 7:30 P.M. in the River Room of the Seamen's Inne. Enjoy dinner and a complimentary glass of wine before the show.

The cost of the series is $20 (nonmembers $28). Individual tickets may be purchased for $6 (nonmembers $8). Additional single-performance tickets may be purchased at the door or reserved through the Membership Office. Reservations will be taken by mail only. To secure a space, send your name, address, and a check covering the number of series tickets you desire to Membership Reservations, at the Seaport address. For further information call 572-5339.



Captain Benjamin D. Cleveland (1844–1925) posed with his pet for a photographer in the Morgan's *after cabin, the evening before the* Morgan *departed on her thirty-fourth voyage in September 1916. Captain Cleveland was a whaleman of long experience, having been a captain since commanding the* Bertha *in 1883. He commanded numerous whalers from New Bedford, San Francisco, and Boston, finally retiring in 1922.*
(M.S.M. 63.536.6)

Captain James A. Hamilton, aged 32, took command of the *Morgan* in October 1859 for her sixth voyage. Hamilton had recently completed a voyage as master of the Greenport whaler *Prudent*, during which he thought constantly of two women – Augusta and Cady – back in Windsor Locks and pined for "her who is to be my wife whoever she is." During his five months between voyages, he married Augusta before setting out for 3½-years aboard the *Morgan*.

Tues. Dec. 20 [1859]

This day fresh winds from North [set] in and thick fog. employeed boiling [oil]. saw nothing. wish this fog would clear off so I could get 400 bbls of oil here. I soon would see my wife and no two ways about it. I have no[w] abo[u]t 650 [bbls.] @ 2-1/2 months out.

Captain Hamilton was required to serve as ship's surgeon more frequently than many of the *Morgan*'s masters. Having already amputated a finger and set a broken thigh earlier in the voyage, he was well prepared when two men were injured while the *Morgan* was bound across the North Pacific from the Sea of Okhotsk to Hawaii in 1862. It was, nevertheless, a primitive form of medicine, in which lead and mercury were thought to have medicinal value, and bleeding was considered essential to relieve inflammation and the effects of violent injuries.

Tuesday Oct 28 1862

Commences gale. ship under double reefed topsails. at 7 A.M. A. Brealy a boatsteer[er] fell from the main top over board. Lowered a boat. got him and whilst taking up the boat broke it [?] found the mans jaw to be broken in two places. set it and bandaged it to the best of my ability. also bruised about the breast and one leg and side of his head. bad case. see out of neither eye. bathed them with proper remidies. whilst lowering the boat mate got his arm and breast hurt some. tried to bleed him. got no blood. bathed the parts with sa[l]ve and sugar of lead &c [?] squalls dark and bad looking weather. So ends this day of casualties. No observation this day.

(Log of the *Morgan*'s sixth voyage, 1859–63, kept by Captain James A. Hamilton, Log 16, G.W. Blunt White Library)

The *Morgan* returned to New Bedford in the middle of the American Civil War, two months before the Battle of Gettysburg, with what proved to be the most valuable cargo she ever took. War had increased the price of oil and whalebone substantially, and the *Morgan*'s 135 barrels of sperm whale oil, 4,080 of whale oil, and 23,834 pounds of whalebone were worth $165,407.35.

Fifty-three years later, as Europe counted up the 600,000 casualties of the Battle of Verdun during World War I, Captain Benjamin D. Cleveland took the *Morgan* out of New Bedford for her thirty-fourth voyage. J. & W.R. Wing, her owners since 1863, had laid her up in port in 1913, and they were happy to sell her to Cleveland for a voyage to Desolation (Kerguelen) Island in the Indian Ocean after whales and elephant seals. Cleveland made a few repairs to the *Morgan*, chartered her for use in the film *Miss Petticoats*, and then set sail on 5 September 1916 for the Cape Verde Islands.

11 November 1916

This day ship laying at anchor in St. Vincent [Sao Vincente, Cape Verde Islands]. at 12.30 PM Capt came on board to sail and the men refused to work and went to see the consul. they was afraid to sail in the ship as she leaks so bad. Consul came on board & told the men that they must go in the ship as she was all sea worthy and requested the Capt to get a tow boat and go to sea. the Capt did so and all the men went to work all right.

Friday, 29 Dec. 1916

This day begins with fine weather. ship steering S by East. at 11.30 AM sighted a breach & at 1.30 See sperm whales. lowred 3 three boats and chased. all three boats struck about 40 bbls Bulls. second & first mate killed there whales and brought the whales to the ship. the 3 third mate whale towed him around until the whale got tired then he up and stoved the whole bottom *out of* the boat *so they cut the line and off went the whale. got the remains of the boat alongside. took the things out of her. she the[n] broke in t[w]o. So think the 3 third mate [who had lost a boat in September] had better remain on the cranes [not lower for whales] after this as I am not loaded with spare boats. Lat 33.00 South, Long 21.50 West.*



These whalemen were photographed on the Morgan's foredeck on 23 October 1917, the day she returned from her thirty-fourth voyage. (M.S.M. 63.536.4)

The *Morgan* lost four men at Desolation Island when the third mate's boat capsized in the surf, then headed home in May by way of St. Helena and the West Indies, to avoid German U-boats.

Tuesday, 9 Oct. 1917

This day begins with squally weather. during the night the third mate had a lot of trouble in his wach by the upper topsail sheet parting. So before his usless wach could secure the sail it blew all to ribons. also split the foresail clear across from foot to the head. Also bursed a hole in the senter of the upper foretopsail and tore the mainsail. Some great work take it all in all. *Lat. 31.43, Long. 69.57 W.*

(Log of the *Morgan*'s thirty-fourth voyage, 1916–17, kept by Captain Benjamin D. Cleveland. Coll. 93, vol. 1, G.W. Blunt White Library)

The *Morgan* returned home on 23 October 1917, and Captain Cleveland soon sold his shares of the ship to Captain John A. Cook of Provincetown. Although she continued to sail from New Bedford, Provincetown was her port of hail during her last three voyages.

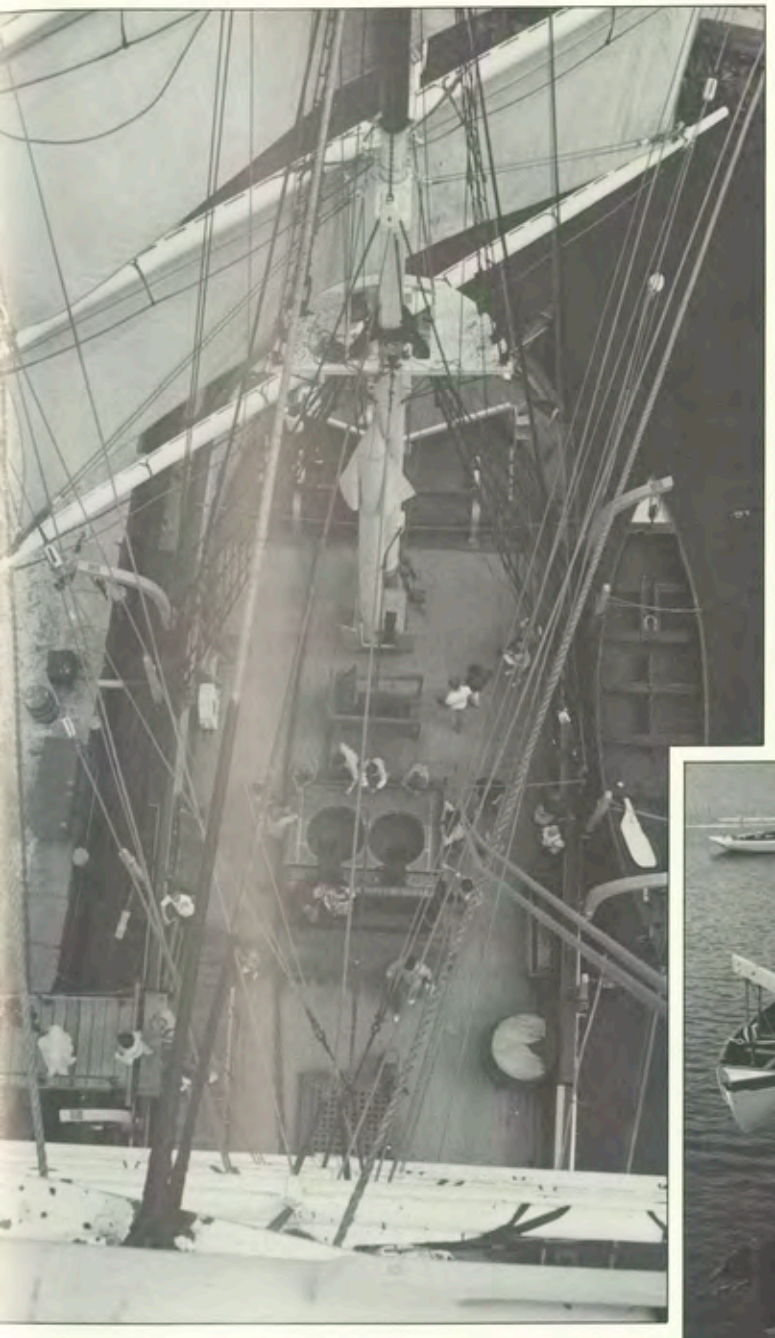
When the *Morgan* returned from her thirty-seventh voyage, Warren G. Harding was president of a sprawling nation that comprised 48 states and 106 million people. During the *Morgan*'s 80 years of seagoing, 19 presidents had served, 22 states had joined the Union, and the population had increased 700 percent. The nation had changed in nearly every possible way and was now an industrial giant; yet the *Morgan*'s career ended as it had begun, during an economic recession. Oil and bone prices were less than 40 cents, and there was little incentive to continue whaling. Only 18 traditional whalers remained active after the *Morgan* was retired, and only 41 voyages were undertaken after the *Morgan*'s last departure in 1920. The *John R. Manta* would make New Bedford's last successful voyage in 1925, and the industry would come to an end at San Francisco in 1928.

The *Morgan*'s whaling career ended on 28 May 1921, but life aboard the *Morgan* did not. She had a brief movie career, appearing as a whaleship in *Down to the Sea in Ships* and as an East Indiaman in *Java Head* (1924). Next, marine artist Harry Neyland became her savior, establishing Whaling Enshrined, Inc., to preserve her. He could get neither municipal nor state support for the ship, but he did persuade Col. Edward H.R. Green, grandson of the *Morgan*'s 1849–59 owner and son of multimillionairess Hetty Green, to finance her preservation. The *Morgan* became a popular exhibit at Col. Green's Round Hill estate from 1925 until funding ran out after Green's death in 1935.

The ship was damaged during the 1938 hurricane, leaving Whaling Enshrined with few prospects for her survival. However, Carl C. Cutler, Managing Director of the Marine Historical Association, now Mystic Seaport, was determined to have a ship to exhibit at the growing museum in Mystic. He assured Whaling Enshrined that the *Morgan* would be preserved if she were brought to Mystic. Neyland hesitated to allow the *Morgan* to leave, but in those depressed times it was impossible to raise money in New Bedford. Hauled from her sand berth, the *Morgan* made her last open-water passage under tow, arriving at Mystic on 8 November 1941.

Seventy years have passed since the end of the *Morgan*'s seagoing career, yet she is more vital now than she was then. Restored to floating condition, and outfitted as she would have been about 1906, the *Charles W. Morgan* is the oldest American square-rigged merchant vessel in existence. In the fifty years since she came to Mystic, at least 15 million visitors have walked her decks, gazed into her rigging, stood at her wheel, and peered into her cramped living quarters. Without leaving the wharf, she now sails on countless voyages of imagination into the American maritime experience. ■

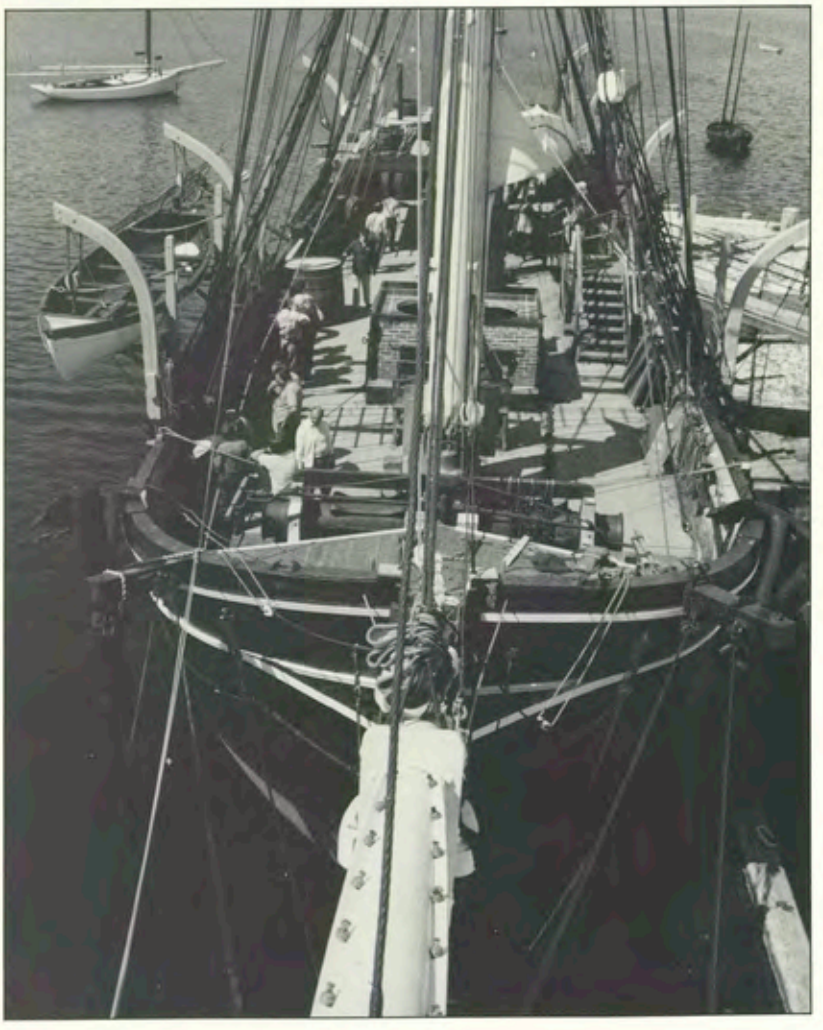




What is it?



Have you noticed this object while touring the Charles W. Morgan? *The first five Seaport members to identify this object correctly will win a special* Morgan *anniversary gift. Send your answer to the Editor at the Seaport address.*
(Photo by Nancy d'Estang)



Above and right, *sailors' eye views of the* Morgan *at Mystic Seaport:* above, *looking down to the deck from the main topgallant yard;* below, *looking aft along the deck from the bowsprit.*
(Photos by Gary Adair)

Left, *marine artist Harry Neyland was the individual most responsible for the* Morgan's *preservation after her whaling career ended. Neyland depicted her laid up at a wharf in Fairhaven, Massachusetts, 22 August 1925, before she was moved to Col. Green's estate in South Dartmouth.*
Oil on canvas. (M.S.M. 74.7)

The Herrick *Recipes*

SANDRA L. OLIVER



The three-masted schooner William B. Herrick, *475 tons (146x24x19), probably photographed at New York, ca. 1910. Built by G.E. Currier at Newburyport, Massachusetts, in 1874, the* Herrick *was owned for her entire career by Captain E.K. Crowell of Dennis, Massachusetts, and his associates. Her long, three-quarter poop and double deck hold gave her a generous amount of cargo space under deck. After 40 years of coastal and transatlantic service the* William B. Herrick *foundered off the Bahamas, 6 March 1916.*
(Courtesy Captain W.J.L. Parker)

Between 1874 and 1876, the newly built schooner *William B. Herrick* sailed coastwise and transatlantic carrying cargoes that included staves, coal, lemons, filberts, and brimstone, and, if recipes recorded in the log are any indication, serving the crew simple home-style fare that included Indian pudding, soft gingerbread, and Boston brown bread.

Built in Newburyport in 1874 and owned in Dennis, Massachusetts, the *Herrick* was commanded by one of the owners, E.K. Crowell. Captain Crowell chose for his log a book preprinted with spaces for all the pertinent information. Entries for various voyages during the vessel's first two years are scattered through the book, interrupted by glued-in clippings from newspapers and magazines. This logbook is now #713 in the collection of the G.W. Blunt White Library at Mystic Seaport Museum.

The *Herrick*'s passages recorded in this log include ones between Boston and Baltimore, Philadelphia and Gibraltar, and Palermo and Boston. Logbooks are usually abstract records of daily events: navigational and weather information, course headings and speed of the vessel, and possibly the employment of the crew and any out of the ordinary occurences. Once in a while, we are treated to a glimpse of life on board and the character of a crew member. The recipes provide one such glimpse. So do the choice of magazine clippings, though we cannot be sure that they were inserted on board. This log contains articles including one entitled "A Tough Job: The Boxer That Was Hired as a Bouncer," another "The Wonders of the Microscope," and a Horatio Alger story called "The Test of Character."

There are several jokes and anecdotes, including "Helping Yourself: 'Can't you help me a little?' said a tramp, poking his head into a country shop. 'Why don't you help yourself?' said the proprietor angrily. 'Thank you, I will,' said the tramp as he picked up a bottle of whiskey, two loaves of bread, and disappeared like a lightning streak, followed by half-a-dozen lumps of coal."

Right in the middle of Log 713 are seven recipes written with dark ink in a strong, clear hand. All are basic Yankee recipes for common desserts and breads: Genuine Boston Brown Bread, Rolly Polly, Indian Pudding, Cottage Pudding, Gingerbread Pudding, Soft Gingerbread, and Wheat Muffins. There is no name associated with the recipes, but the handwriting is different from the official entries.

While the recipes for the muffins, soft gingerbread, and gingerbread pudding are brief, in the nineteenth century the designation "soft" for gingerbread meant a cake-like gingerbread instead of the hard cookie-like item called "hard gingerbread." The gingerbread pudding is a rich, moist, steamed gingerbread.

Wording for some of the other recipes is conversational, as if the author anticipated questions or problems the shipboard cook might have. For example, for the Rolly Polly, which is a steamed apple dumpling, the instructions say, "Make a crust like soda biscuit, that is just a piece of butter the size of an egg, one quart of flour, 2 teaspoons of cream of tartar and one even full teaspoon soda."

In the instructions for the Boston Brown Bread is the caution "Bake it five or six hours in a moderate oven which will not burn the crust to a cinder." Because this brown bread is yeasted, it must set to rise for a while, and the writer gives the cook clues about how it should look after it has risen: "till it cracks over the top (which should be smoothed over with wet hands before it is placed to rise.)"

Allowances are made for shipboard substitutions of ingredients. For example, "If condensed milk is used do not put in quite as much molasses." Presumably the sweetened

canned milk, often carried on vessels, would make the dish too sweet if the cook used the same measure of molasses as required ashore with fresh milk.

A shortening substitution in the soft gingerbread recipe recommends the use of lard or pork fat or even "pot skimmings," which could be used in lieu of butter. Pot skimmings were whatever congealed fat the thrifty cook could skim off the top of boiling water from shipboard boiled dinners.

In the series of official entries begun 19 March 1876 and entitled "Harbor Journal Lying in Baltimore," the shipkeeper signed off "very truly yours, Frank Thacher." On 20 March, Mr. Thacher noted "Steward left today so I am mate, cook, and all hands," a situation he remedied the next day: "Shipped cook this afternoon," he wrote on 21 March. We'll never know if on his one day of being cook, Mr. Thacher tried one of the recipes.

I'll bet he didn't, but I hope he got to taste the results at some point. All the *Herrick* recipes are good. My two favorites are the Gingerbread Pudding and the Cottage Pudding, which some readers will recognize is really cake with a sauce on it. This recipe yields something very similar in texture to snacking cakes. Don't omit the sauce; the pudding is an excuse for the sauce.

In the recipe that follows, I have provided instructions for a lemon sauce, although the original provides for either wine or lemon sauce. Despite sometimes having lemons in the hold as cargo, chances are good that the *Herrick*'s cook used lemon extract. Bottles of it often appear on provisioning lists. *You* can use real lemon juice, if you want. ■

Cottage Pudding

One cup sugar, one cup milk, two eggs, one pint flour, two teaspoon cream of tartar, one teaspoon soda, butter the size of an egg, little salt. Make and serve with wine Sauce.

Sauce half a cup of sugar piece of butter size of an egg and little wine or nutmeg and extract lemon.

Cottage Pudding

2 cups flour
2 teaspoons cream of tartar
1 teaspoon baking soda
1 cup sugar
1 cup milk
2 eggs
2 Tablespoons melted butter

Preheat oven to 400°.

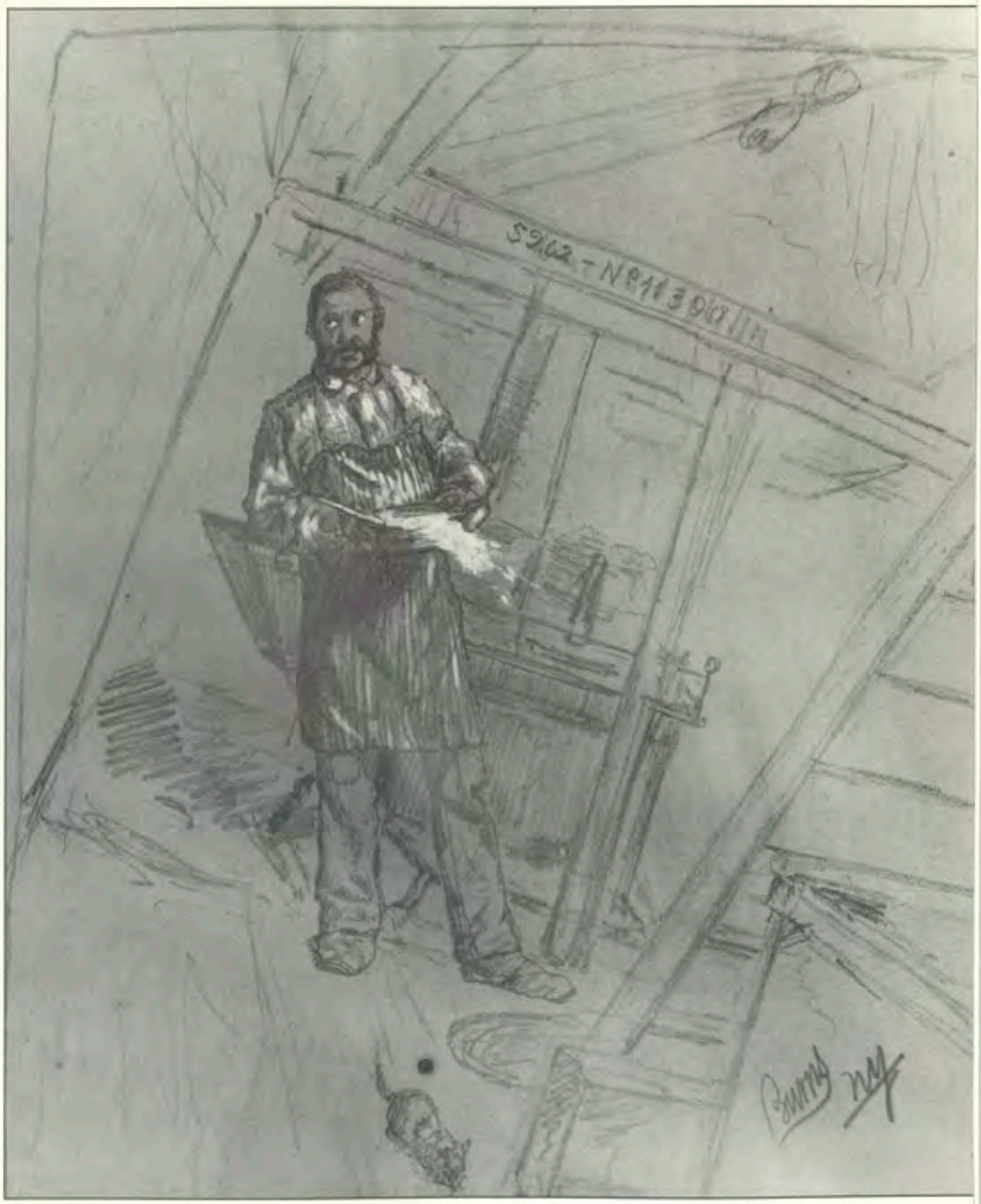
1. Sift together dry ingredients, including sugar.
2. Mix together milk, eggs, and butter.
3. Stir wet ingredients into the dry ingredients and stir to blend.
4. Pour into a greased 8"x8" pan, and bake for 30 minutes, or until a toothpick inserted comes out clean.

Lemon Sauce

1/2 cup sugar
2 Tablespoons butter
nutmeg to taste
1/2 teaspoon lemon extract, and/or lemon juice to taste and grated rind of one lemon.

1. While the pudding is baking, melt the butter and add the sugar to it, cooking over a low flame until it is translucent.
2. Remove from heat and add the nutmeg and extract or juice and rind and mix. Serve over the warm pudding.

Yields 6–8 servings.



A schooner cook had to be both quick witted and quick on his feet. Here is the cook of the 81-foot New York pilot schooner* Hope, *braced against the heel of the vessel.
Pencil sketch by Milton J. Burns, ca. 1881. (M.S.M. 75.33)

BOOK REVIEWS

Kindly Lights: A History of the Lighthouses of Southern New England

Sarah C. Gleason

Boston: Beacon Press, 1991. 175 pp., illustrations, notes, bibliography. $19.95.

Lighthouse books never seem to go out of style, and there have been many additions to the species within the past few years. Most of the recent books are surveys of lighthouses accenting photography at the expense of text and/or information. Sarah C. Gleason's *Kindly Lights: A History of the Lighthouses of Southern New England* is a refreshing departure from the emerging pattern.

Featuring a wealth of new research, *Kindly Lights* is an account of Southern New England's contributions to early lighthouse technology. Title notwithstanding, the book focuses on the period prior to the establishment of the Lighthouse Board in 1852, an era when America's lighthouses were likely to be anything but kindly. This was a time of trials and tribulations, when inferior technology and governmental leadership yielded poorly built and dimly lit lighthouses that occasionally failed during the night. The quest for the ideal lighting apparatus and illuminant, and the influence of the whale oil industry are all discussed in detail. Gleason chronicles the activities of Winslow Lewis (essentially a racketeer who built and maintained many lighthouses) and Stephen Pleasonton (Fifth Auditor of the Treasury – the man responsible for all United States lighthouses, 1820–1852) in a way that should please all fans of government contract shenanigans. The movement for reform occupies the final chapter of general history, and brings the reader up to the current system administered by the U.S. Coast Guard. The chapter "Keepers and their Families" closes out the text and features many intriguing firsthand accounts of lighthouse life.

Despite the excellent research and wide use of original source material, there are a few shortcomings and a few minor errors. The book is very good as far as it goes, but does not seem to go far enough. Early experiments with hydrogen gas as an illuminant at Beavertail Light (near Newport, Rhode Island) are discussed in some detail, but nothing is said about the extensive fog signal testing carried out there as well. Fog signals as a whole are dismissed, although they were essential substitutes for lighthouse lights when fog blinded the mariner. Finally, the book's chronological coverage is somewhat uneven. The bulk of the historical text covers the pre–1852 era, but most of the information about the keepers themselves is from the twentieth century, leaving the reader wondering what happened in the second half of the nineteenth century.

Following the text is a "Catalog of Lights." Readers seeking additional information on their favorite lighthouses will be disappointed to find that this is, in fact, just a summary listing of all lighthouses built in Southern New England. This is the weakest part of the book, and it contains a few minor errors: Latimer Reef Light is included, which is located off Stonington (not North Stonington), Connecticut, but is in New York waters; Watch Hill Light was not decommissioned in 1987, it is still a functioning, albeit automated, light. Perhaps this section should have been treated in more detail or else sacrificed for an enlarged text.

On balance, however, the strengths of *Kindly Lights* far outshine these weaknesses. *Kindly Lights* is a welcome scholarly addition to lighthouse literature, and should be in maritime libraries everywhere.

John Wilbur
M.S.M.

Beacon *A shoreside marker, to indicate a channel or a hazard. Its origin is an Old English word,* beacn, *of about the XIIth century, and of this same meaning.*

Cairn *A type of shore beacon, earlier (and still) of rocks or stones, now of any material, in a pyramidal shape. The term probably dates from Viking days. In English, it comes from the Celtic word* carn, *a pile of stone.*

Fresnel Lens *The multiple-facet lens of many uses, such as for lighthouses, light buoys, and a ship's running lights, to control focus and amplify light beams. It was named after Augustin Jean Fresnel, a noted French physicist (1788–1827).*

Range *(1) The distance to another ship, a target, or a point ashore, etc. (XVI century). (2) The range of a lighthouse, lightship, or a light buoy is the distance at which the light is visible (XVII century). (3) Two or more objects, such as beacons or lights, arranged in a line, called a range, by which to steer a safe course, as through a channel (XVI century). The word in all these senses is believed to have come from the Old French,* reange, *range.*

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

A Passage In Time: Along The Coast Of Maine By Schooner

Peter H. Spectre and Benjamin Mendlowitz

New York: W.W. Norton & Company, Inc. 1991. 210 pp., illustrations, bibliography. $45.00.

At first sight, *A Passage in Time* would appear to be just another beautifully illustrated "coffee-table book." To one who will take the time to open the pages, the beautiful marine photography of Benjamin Mendlowitz, showing the fleet of passenger-carrying schooners of Penobscot Bay in all their graceful and wholesome phases, is a delight.

Peter Spectre has brought the history of these small vessels together in an interesting manner. In a day when the commercial schooner was rapidly becoming extinct, a man named Frank Swift had an idea that summer visitors could be interested in sails aboard an old coaster. With a chartered vessel he entered trade and began building his business. The schooners were fitted out in the roughest manner, but the passengers seemed to like a few days living in cramped conditions, with no electricity, running water, or customary toilet facilities. These craft could be bought for a song, and when they showed signs that they needed extensive repairs they were scrapped.

After World War II Captain Swift began to buy more schooners and soon competition arose. Camden, Rockport, and Rockland became centers for the trade. Before long, the U.S. Coast Guard got into the act, and the vessels became safer as they put aboard better facilities for passenger safety and comfort.

The usual cruise is five days, and all the islands of Penobscot Bay provide wonderful sailing during the days and interesting anchorages at night. Lobsters and clams are cooked in uninhabited coves, where there are opportunities for swimming, singing, and exploring.

Not only does Peter Spectre tell about the modern fleet in the appealing style of a rambling journal, but he also gives a brief retrospective of the days of granite, hay, lumber, and ice cargoes and some of the people who sailed the working schooners that carried them.

This reviewer spent several years sailing in larger schooners during the last days of commercial sail and saw many of the small coasters still earning a living along the coast. Several years ago I sailed aboard the *Heritage* (which is lovingly detailed in these pages) and refreshed my memories with Captains Doug and Linda Lee.

The author and illustrator of *A Passage in Time* have produced a book to please any schooner lover. I only regret the lack of a vessel index.

Captain Francis E. Bowker
Research Assistant, M.S.M.

William Partridge Burpee, American Marine Impressionist (1846–1940)

D. Roger Howlett

Boston: Copley Square Press, 1991, 96 pp., illustrations, chronology, bibliography, index. Distributed by Northeastern University Press. $29.95.

The Harcourt Studio Building fire of 1904 in Boston was indeed a tragic event even though no lives were lost. That conflagration claimed the life work of such artists as Joseph DeCamp and William M. Paxton. The bulk of the works of William Partridge Burpee was also lost in the flames that November. Burpee was a bit luckier than either Paxton or DeCamp, but if the quality of his paintings lost that night were comparable to those illustrated in this book, the value of the loss is incalculable.

D. Roger Howlett has done a fine job guiding us through more than seven decades of Burpee's evolvement into one of the finest American marine artists. Tracing Burpee's stylistic changes from the 1860s through the 1930s, Howlett is able to give an overview of many major movements in the development of American art. Although the book is subtitled *American Marine Impressionist*, all phases of Burpee's progression are chronicled, from his early objective recording of a specific event through his subjective analyses of the effects of light on a seascape. A well-balanced blend of scholarship, artistic sense, and sensitivity towards the reader went into the making of this work. Although it is well researched and heavily footnoted, the book is not pedantic in nature; rather it is quite readable. Anyone truly interested in Burpee or his contemporaries will find that the chronology, bibliography, and index make this a valuable research tool as well as a straightforward biography of a previously little-known artist. The majority of the many illustrations are printed in color, which enhances the thoughtful design of this book.

One quibbling point: the book could have benefitted from the inclusion of a few paintings by William Trost Richards, Frederick Church, Alfred T. Bricher, Winslow Homer, or, especially, William Bradford, to whom Burpee's work is compared in text. Seeing their work side by side with Burpee's would have made for a more forceful argument regarding his obvious talent. Still, Burpee's work stands up exceedingly well on its own, and any collection that touches on marine art, impressionism, or almost any other style of the nineteenth and early twentieth centuries will want to acquire this account.

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

NEWS & NOTES

Reflecting the American Way

A major exhibition in the Stillman Building, "A Reflection of America: 150 Years of the *Charles W. Morgan,*" raises the level of Mystic Seaport sophistication to a new plane.

The exhibition, inspired and created by the pooled expertise of many individuals and departments within the Seaport, is an important one. Made possible through sponsorship of the Chubb Group of Insurance Companies, this exhibit retraces the *Morgan*'s voyage through the past 150 years, and it parallels that passage to the nation's own development.

The ship bears the hallmarks of the American experience over the past century and a half: expansionism, industrialization, ethnic diversity, exploitation, and self-reliance.

The variety of media the exhibit employs ensures that every visitor will understand the correlation between the *Morgan* and the American experience. Young people excel at a computer game based on the *Morgan*. Their parents home in on the eye-catching and clearly worded labeling seen throughout.

Visitors are encouraged to sit and listen. In one small room representing the *Morgan*'s fo'c'sle, actors speak of life on a whaling ship. In the other listening room—a sunny spot overlooking the *Morgan* and Chubb's Wharf—visitors hear real Mystic residents recalling their first impressions of the *Morgan*, as she limped into this port 50 years ago.



"A Reflection of America: The Charles W. Morgan*" celebrates the* Morgan *and her place in the American experience.*
(Photo by Claire White-Peterson)

The two audio programs, directed and produced by public radio producer Phyllis Jaffe, will be made available to public radio stations throughout the country.

Video is used throughout the exhibit. A 20-minute film depicts life aboard a whaling vessel. The original footage of a whaling voyage was dubbed by Seaport staff with narrative taken from Herman Melville's *Moby Dick*. The words match the images perfectly.

Crisp, provocative labeling tells the tale of the *Morgan* and clearly relates her evolution to the sweeping changes taking place throughout America.

The exhibit takes visitors through the vessel's launching in 1841, and through her youth as a whaling ship. A remarkable collection of artifacts represents the history of whaling, the rigors of life aboard a whaleship, and whaling technology.

But whaling was not the whole American story. And this exhibit pulls together the variety of artifacts needed to tell the rest of that story. It is the way of the future for the Seaport, as it explores new ways to teach the important role of America's maritime heritage in its development.

Few visitors would expect to see a plow in a Seaport exhibition celebrating the *Charles W. Morgan*. This exhibit uses a plow, and explains its relevance: while some men were using harpoons to hunt whales, others were guiding plows as they pushed further west, laying their claim to the land. Life aboard a whaling ship offered challenges similar to those faced by the plains settlers, who also were isolated in a vast and unforgiving frontier.

It is in this way—and so many others—that the *Charles W. Morgan* really is a reflection of America.

By the time the *Morgan* was launched in 1841, New England men seeking work were turning to the mills, railroads, and the expanding West. Other racial and ethnic groups increasingly took their place on the whaling ships. The exhibit's collection of photographs, labeling, audio, and video tell the stories of these men.

By the turn of the century, America's western frontier had been conquered, but U.S. expansionism continued on a global scale. Immigrants from all around the world were drawn to the "land of opportunity." More and more, Americans were flocking to the cities, where industrialization promised work. It is at this time that the *Morgan*'s home port of New Bedford saw many of her Cape Verde population arrive. The link between the old whaling city and the islands thrives today.

The *Morgan*'s purpose later in her life—as icon—is also depicted carefully in the exhibit. It is a role rarely explored in a museum setting.

Post-World War II America had experienced an unexpected economic surge fueled by the baby boom, industrialization, and the escalating cold war. The country's prosperity meant more money in everyone's pockets, and Americans began taking longer vacations. Patriotism was a strong suit, and the Seaport flourished.

The *Morgan* is the Seaport's centerpiece, and she has been celebrated as such since she arrived in Mystic 50 years ago.



Adding a contemporary touch: Bill Wood stands by as (left to right) *Stuart Parnes, Bill Peterson, and Jonathan Shay install one of the televisions used in the* "Morgan *as Icon" section of the exhibit.* (Photo by Judy Beisler)

She has been pictured on billboards, on postcards, on coffee mugs, wallpaper, hats, banners, and ashtrays. A sizeable collection of *Morgan* memorabilia—scavenged by the Seaport staff—plays an important role in the Reflection of America exhibit.

A final portion of the tour through the exhibit addresses the preservation of the *Morgan*: photographs of the preservation work by the Seaport Shipyard staff, *Morgan* artifacts, and plans.

"A Reflection of America" expresses the importance of these efforts by likening them to similar—and well-publicized—preservation efforts elsewhere. The poster urging preservation of the rain forests, for example, is something with which most of today's visitors will identify.

The exhibit's conscience extends finally to the whales, as it explores current worldwide efforts to save those victims of the industry that is portrayed in this and other presentations.

At tour's end, visitors are encouraged to test their newly garnered knowledge at a simple computer game. The clever graphics and easy-to-follow instructions make for an enjoyable—and popular—"tour" through the *Morgan*. Players are rewarded with a personalized certificate of passage on the *Morgan*.

The scale of this exhibit, its ambitious use of media, and the important story it tells, is a compelling tribute to the interdepartmental cooperation and communication that created it.

Whaling was both an element in the industrialization of America and a frontier experience. Whaling voyages took men (and captains' wives) to the farthest reaches of the oceans and to the edges of the Arctic ice in search of oil for illumination and lubrication, as well as pliable whalebone (baleen) for manufacturing.
(Photo by Mary Anne Stets and Claire White-Peterson)

By the last quarter of the nineteenth century, the whaling fleet had been decimated by civil war and Arctic disasters, and petroleum had largely replaced whale oil. Yet, whaleships like the Morgan *continued to stalk baleen whales to supply the demands of an American society craving fashion and convenience. Whalebone corset stays, umbrella ribs, buggy whips, and other "plastic" items required a steady supply of baleen.*
(Photo by Mary Anne Stets and Claire White-Peterson)

Summer Music at The Seaport



Wickford Express regaled Seaport visitors Saturday and Sunday evenings this summer with traditional folk music of the sea and shore. The group's performances were funded in part by a grant from the New England Foundation for the Arts, with additional support from the Xerox Foundation, the Connecticut Commission on the Arts, and the National Endowment for the Arts.

The group was an integral part of the Seaport's successful Summer Evening Programs, which served up live music and entertainment every night of the week.

(Photo by Judy Beisler)

Of Service, Enthusiasm, and Dedication

The Seaport volunteers have outdone themselves again.

The commitment of the Seaport volunteers is remarkable. Well over 100 volunteers donated more than 100 hours to the Museum during the fiscal year 1990–1991. More than 50 served in excess of 200 hours.

It is hard to imagine the Seaport functioning without its volunteers. Many of their projects have become an ongoing part of the work performed here. And the Seaport has come to rely on their continued involvement.

Volunteers are regulars in several areas, including the G.W. Blunt White Library, Interpretation, Ships Plans, the Photo Lab, the Shipyard, and the Planetarium. The Mail Team and the Gung-Ho Squad consistently provide vital service.

Many volunteers serve the Seaport through the Education Department's Special Programs. By dressing up for the Fourth of July parade, or modeling on Photo Day, volunteers have fun and enhance visitors' appreciation of the Seaport at the same time.

Two extraordinary celebrations this past year were enhanced by the tremendous efforts extended by Seaport volunteers: the 60th Anniversary of Mystic Seaport; and the 150th Anniversary of the *Charles W. Morgan*.

New projects added this year include textile maintenance for Curatorial, historic building maintenance, and a special month-long telephone assignment for the Sea Music Festival.

The "Greenhouse Gang"—in addition to maintaining the gardens—now prepares and makes dried flower arrangements, it helped run our first organized plant sale, and it produced historically accurate decorations and ornaments for the Seaport Christmas season. Some of the Gang's work is for sale, the proceeds of which go into the Greenhouse Replacement Fund.

On-call volunteers continue to offer excellent and much-needed help in data processing, telephone answering, and clerical jobs. This crew helped out tremendously when Hurricane Bob blew through in August.

Volunteer Coordinator Jean Sullivan was armed with several awards at this year's Volunteer Reception, an annual tribute to the outstanding dedication of this group.

With so many dedicated workers, it is impossible to single out each individually. The Seaport is grateful for their devoted service, good humor, enthusiasm, and dedication.



Sally Ostlund and visiting children make an indoor garden in the Children's Museum. (Photo by Judy Beisler)

Where Kids Come First

The Children's Museum is an enchanting stop along the Seaport tour. Its magic enthralls kids of all ages, and lures them back to Edmondson House again and again.

The Museum—which in May 1990 moved to Edmondson House—is all about play. It, perhaps more than any other exhibit in the Seaport, is made more for doing than for seeing. Supervisor of School Services Jan Larson and her staff are always working on fun new ways to get kids involved in learning about the sea and its important role in our heritage.

This is a self-guided learning center, a place children and their parents can explore together. Exhibits, graphics, labelled artifacts, and a variety of hands-on activities provide something for every visitor to enjoy.

A museum teacher is always on hand to answer questions and help out when needed, but she's careful not to get in the way. Visitors are encouraged to select their own activities and learn at their own pace.

The Museum wants to help kids explore every aspect of their interaction with the ocean. It wants to help them understand that they share the sea with the children living in other parts of the world, and in other places in time.

"I want the Museum to center on children and the sea, then and now," says Larson. "Some children might have lived at sea with their captain father. Some might have come by sea from another country. Some might have used the sea for play. Some might have worked on a fishing schooner.

"I want the Museum to represent children from all different parts of the world," Larson says.

And she has so many plans to make the Museum relay that message. Many of the learning resources are already in place, but Larson and her team want to do much more.

Already, kids can play with any of the replicated nineteenth-century toys and games in the collection. They can assemble hulls, masts, and sails, or raise a signal flag.

They can climb aboard *Little Lou,* the Children's Museum dory, and take an imaginary voyage. They might take along a stuffed animal for companionship, or one of the wonderful children's books.

A special area set aside for children under 7 and their parents, is a place where kids can try on nineteenth-century-style clothes and play with period toys. Members will notice some exciting changes taking place this fall. Larson plans to set up a number of "centers," or theme-based units, where children can try out specific hands-on activities designed to help them learn about a particular aspect of maritime life. Because all directions will be written in both words and pictures, readers and nonreaders alike can play. And learn.

These learning centers are the building blocks of early childhood education today. Gone are the days when young children sat at desks or tables, waiting to be told what they were expected to do and know.

Today, they are encouraged to find out for themselves, to try different ways of doing things. There are no right or wrong answers. It is the approach that counts. The role of the teacher has become one of facilitator.

The Children's Museum – and each Museum teacher – has assumed that role of facilitator. By creating these centers, the Museum will encourage its visitors to try out many new things, including things that nineteenth-century sailors might have done.

One center theme might be, "What did sailors eat?" Here the young visitor might find a miniature galley, with food and utensils that would have been found in a nineteenth-century ship's galley space. Children might be directed to assemble a chowder, or prepare a dried cod for eating.

Other centers could build on the themes, "What did sailors wear?" featuring traditional sailor clothes rather than children's clothing; "What did sailors do for fun?" with music and rhythm instruments, drawing implements, and books; and, "What did sailors do for work?" with activities that teach seamanship skills like knot tying, ropework, raising the sails, swabbing the deck, and steering the ship.

Everything in the center will be kid-sized, and changeable. Parents will be encouraged to stay with their kids and be the teachers, or – better yet – let the kids teach them.

The new Children's Museum will not be museum-like, in the traditional sense of the word. But by making these changes, the Seaport joins a growing number of institutions that are successfully transforming their children's museums into places that really are for kids.

"It's going to be messy and noisy and hectic," Larson says excitedly. And this supervised chaos – witnessed in many of today's top school classrooms – is a good sign that the kids are enjoying themselves, and are excited about learning.

The Children's Museum makes it easy for kids to join in the fun.
(Photos by Judy Beisler)





ABOUT THE AUTHORS

Louis A. Norton, a native of Gloucester, Massachusetts, is Professor of Orthodontics at the University of Connecticut School of Dental Medicine. A graduate of Bowdoin College, with a D.M.D. degree from Harvard University, he has taught, lectured, and published widely in the field of orthodontics. He has long been a collector of folk art in bottles.

Sandra L. Oliver, formerly of the Seaport's Education Department, is a foodways historian and consultant living in Maine. She publishes the quarterly *Food History News.*

Leslie Gifford is associate editor of *The Log.*



William C. Ridgway III (right), *Vice Chairman of Mystic Seaport's Board of Trustees, presents the proclamation naming the* Brilliant *Dock for Robert and Ellen Scott, at the Annual Dinner, held on 20 September 1991 at the Seamen's Inne.*
(Photo by Claire White-Peterson)

SCOTT'S WHARF
Home of Mystic Seaport's Schooner *Brilliant*
is named in honor of
ELLEN AND ROBERT SCOTT
in recognition of their leadership and generosity
to the *Brilliant* endowment
and for their long and devoted service to the Seaport

Bob and Ellen first joined the Museum in 1962. They moved to their Masons Island home permanently in 1972 after Bob retired as Vice President of I-T-E Imperial Corporation in Philadelphia, and since then they have been actively involved in the Museum as volunteers, Gung-Ho squad members, and Charter Pilots. When not cruising on *Able Slave*, their trawler-type power yacht, they might be seen sailing on *Brilliant*. Bob was a member of the Committee that inspired and provided the leadership for the campaign that created the *Brilliant* Fund. It was in recognition of their extraordinary support of the Museum in general and the *Brilliant* Endowment in particular that the citation was presented. It is with pride and gratitude that Mystic Seaport honors these two very special friends of the Museum.

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.

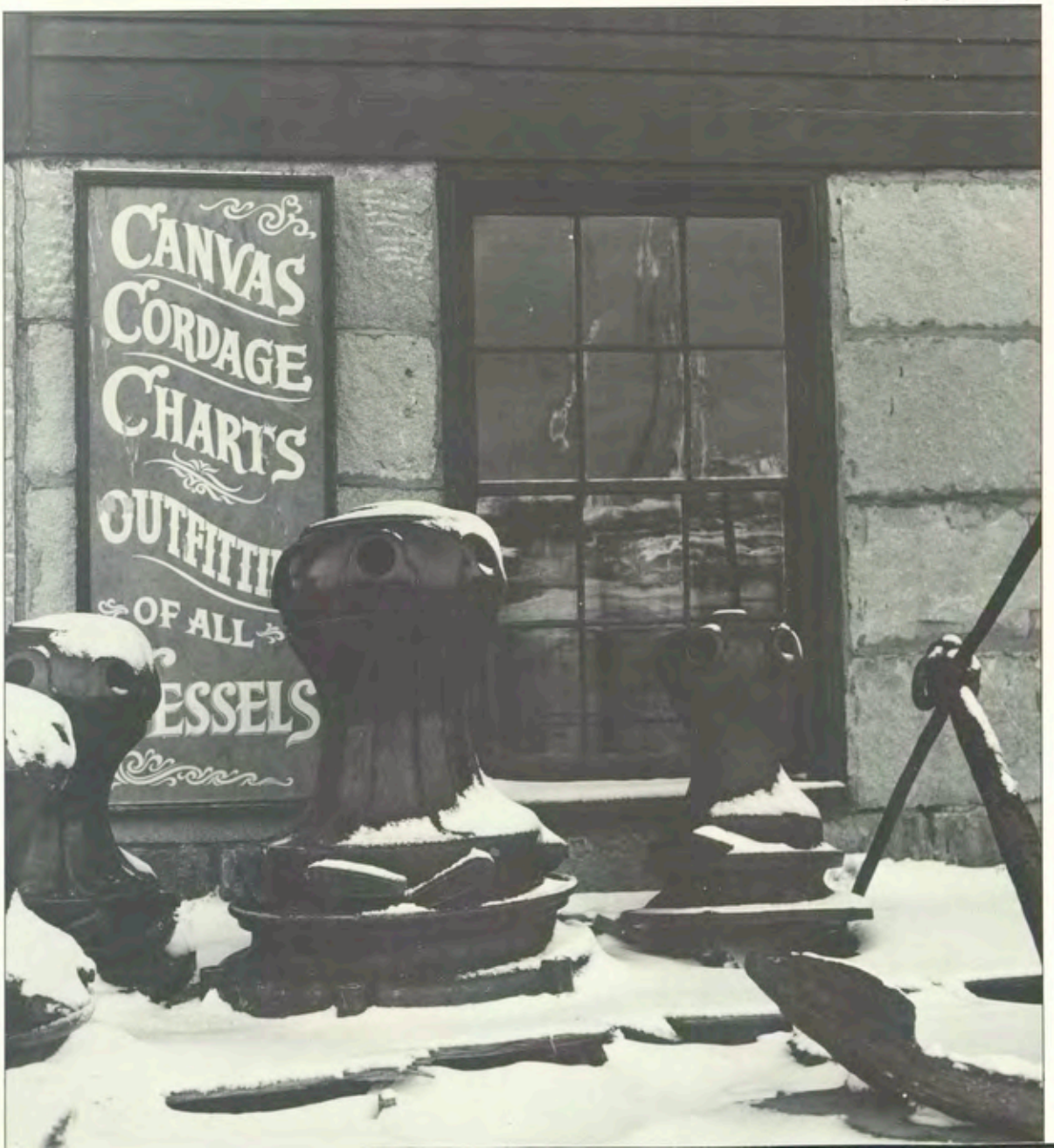
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Members and friends of Mystic Seaport are urged to consider the opportunities of Planned Giving as a way of assisting the Museum in a meaningful and tax-wise manner.

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)





Your membership supports the work of Mystic Seaport, including the restoration of wooden watercraft, the perpetuation of maritime skills, the preservation of historic artifacts, and research on all aspects of American maritime history.

These activities deepen our understanding and appreciation of our collective heritage. With a keen sense of our past and where we came from, we can set a course for the future.

Members of Mystic Seaport not only have the satisfaction of supporting a great institution's important work, but can also join in educational activities for the whole family. The gates of the Seaport are open to members year round, so you can watch the progress of work in the Shipyard and Boat Shop, examine new exhibits, and board America's oldest existing wooden whaleship time and again.

We encourage you to share your Mystic Seaport experience with others. Tell your friends and family what you like about the Museum, invite them along the next time you plan to visit, or give them the gift of a year's membership, so they can enjoy learning about our seafaring past themselves.

Memberships begin at $30 for individuals and $50 for families. Please call the Membership Office at (203) 572-5339, or write Membership.

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