The Log *of* Mystic Seaport

Autumn
1996

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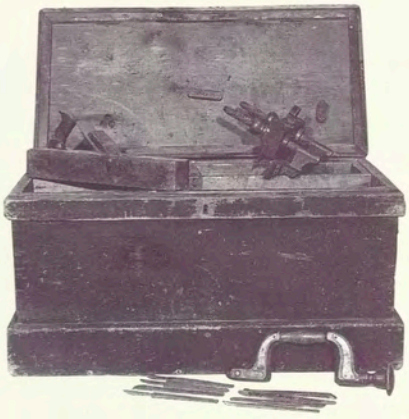
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The Log of Mystic Seaport

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On the cover: Although they doubled as blue-collar racing sloops on the Delaware River, Delaware duckers were designed for gunning in the marshes, as depicted in this painting by Herman Simon, which appeared on the cover of *Outing Magazine* just 100 years ago, in September 1896.

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Sightings

This year marks the hundredth anniversary of the birth of Robert G. Albion, a man who would devote his life to maritime history. He witnessed the last days of commercial sail, the rise and decline of transatlantic ocean liners, two world wars that emphasized the significant importance of protecting sea lanes in wartime, and numerous other maritime changes during his life. His meticulous research and solid interpretation of historical events while a professor at Harvard University, and as director of Mystic Seaport's Frank C. Munson Memorial Institute of American Maritime History, earned respect for him and the institutions with which he was associated. Although Bob Albion passed away in 1983, the Munson Institute continues to flourish, 42 years after its founding. On this anniversary of his birth, it is appropriate to reflect on his continuing impact on the field of maritime scholarship.

Since its inception, the Munson Institute has welcomed university students, other scholars, and museum staff members from Mystic Seaport and numerous maritime museums around the country. They have pursued a rigorous program of American maritime history and returned to their studies with maritime knowledge that was unavailable from course offerings on their home campuses. Students were able to share their new information with others in later course discussions, but unfortunately it was seldom integrated into the curricula of their colleges and universities.

This year, the Munson Institute departed from its normal mode of operation. Professor Benjamin W. Labaree, who succeeded Bob Albion as director of the Munson Institute, managed to obtain a very important grant from the National Endowment



for the Humanities for a "special edition" of the Munson Institute which he would co-direct with long time colleague Professor Edward Sloan. Through this grant we were able to offer fellowships to 25 active college and university teachers; the grant enabled the participants to spend six weeks immersed (for the most part figuratively) in the history of America and the Sea. Conversations with the students and faculty made it clear that the program was a resounding success. These teachers will take this unique experience back to their campuses throughout the country. Year after year, their students will have the opportunity to gain an in-depth awareness of maritime history.

The other departure this year is that of Ben Labaree himself as director of the Munson Institute. Ben has been the enthusiastic leader of this program for 22 years, but he has decided that this is the appropriate time to turn over the helm. His involvement with "higher education" at Mystic Seaport goes farther than the Munson Institute. Inspired by Bob Albion, Ben was not content simply to direct the summer Munson Institute from his secure position as the Ephram Williams Professor of History at Williams College. Demonstrating exceptional courage and commitment, Ben gave up his chair at Williams nearly 20 years ago to found and lead the Williams College/Mystic Seaport Program in American Maritime Studies. During the 12 years that Ben directed the Williams/Mystic Program he firmly established it as the most academically rigorous undergraduate maritime program in the country, with a superb reputation and an alumni body that is extraordinarily faithful and enthusiastic.

Fortunately, there will be a new, tangible representation of Ben's scholarship with Mystic Seaport's publication next year of *America and the Sea: A Maritime History,* a comprehensive survey that will be of interest to a broad audience. This substantial book has been authored by Ben Labaree and the current Munson Institute faculty members, Edward Sloan from Trinity College, William Fowler from Northeastern University, John Hattendorf from the Naval War College, and Jeffrey Safford from Montana State University, with Mystic Seaport staff member Andy German as editor and picture editor.

Ben's commitment to a greater understanding of the maritime aspects of our history through his gifted teaching, learned writing, and his inspired leadership of both the Munson Institute and the Williams/Mystic Program have enriched the knowledge of all of those who have had the opportunity to study or work with him.

As we remember Bob Albion it is appropriate to express our appreciation and gratitude to the person to whom he wisely passed the torch, Ben Labaree.

J. Revell Carr

DIRECTOR

Blue-Collar Boat Sailing

BENJAMIN A.G. FULLER



With her long bowsprit and an outrigger aft, the sloop David M. Lyle *looks at first like a sandbagger, but the rack on which her crew is hiked out marks her as a racing boat of the Delaware River that relied on human ballast, not sandbags, for speed. A similar "jib and mainsail boat" sails off the wind at right, while another, capsized, is visible under the* Lyle's *bowsprit. These boats were among the early, unconventional craft that gave blue-collar workers a chance to compete under sail. Lithograph by Francis H. Schell, printed by W. H. Rease, ca. 1860. (M.S.M. 50.95)*

At the center of Mystic Seaport Museum's Archives of American Yachting and Boating logotype is the sandbagger *Annie*. As a radical recreational racing boat and the first boat in the Museum's watercraft collection, her choice was logical. Her solid blue-collar roots, however, are not obvious, and certainly not what most people would connect with "yachting." Her selection insured that the Museum's interpretation of recreation on the water would include all forms of going to sea for pleasure.

Functionally, a Wall Street tycoon's high-speed commuter is the same thing as a carefully maintained Old Town canoe owned by a store clerk. They represent nicely the range from yachting to boating spanned in what John Rousmaniere calls "The Golden Pastime." Yacht, originally a Dutch word for a fast chase boat, entered English with the gift of a "jacht" by the Dutch to England's James II in 1660. According to William Falconer's 1771 *Marine Dictionary*, a yacht was "a vessel of state, usually employed to convey princes, ambassadors, or other great personages from one kingdom to another." And despite the increasing democratization of recreation on the water, the term has continued to have an upper-class, exclusive connotation. Boating, on the other hand, has always been an activity concerned with technical performance and an activity in which the practitioner was physically involved.[1]

Recreational boating, like most sporting activities, is about performance. Yachting leans toward the theatrical side of performance - performance as entertainment - while boating is primarily about engineering or purpose-driven performance. Yachting, in the high sense, was (and often still is)

theater, with those who could afford to do so performing for each other and for those who could only watch. Boating was something done by those with limited means, who had to wring efficiency and speed out of hard-won dollars, pounds, and francs. Yachting assumed that seafaring would be pleasant, have little risk, and involve minor physical exertion; paid professionals made it so.

Boating, on the other hand, was something done by people who actually handled a boat. It assumed physical exertion, high skill, some possibility of danger and getting wet. It was not always pleasant. A boatman rowed, paddled, or sailed; a yachtsman was carried.[2]

Given that distinction, it can be argued that the forms of yachts and boats used in recreation are creatures of social or cultural forces more than results of technical pressures. "History is not merely what happened; it is what happened in the context of what might have happened" is a maxim in technological history borne out in yachting and boating history.[3] The paths of recreational boating in the United States could have resulted in different craft. But the results of the American sailing culture were boats that, until the last twenty years or so, were largely slow displacement boats, with a maximum speed limited to about 1.34 times the square root of the waterline length. Indeed, they are slow enough that *Sail* has Garry Hoyt writing of the "Need For Speed."

Most recent technically innovative designs have come from nontraditional sailing circles and from other countries, such as France and Australia. In this country, as we shall see, the direction away from blue-collar boating that recreational sailing took means that today most of us who race sailboats spend time with our legs outside lifelines in an ineffective attempt to keep an uncapsizable boat from heeling. We are progressing slowly from 1946, when designer and boating commentator L. Francis Herreshoff (son of the great Nathanael) complained that "the present tendency toward one-design lead mines" (boats with heavy keels) "is only retarding the art of sailing."[4]

But popular designs are not enough. To participate in boating, people need access to water, access to knowledge, access to boats, and time to use them. As those who examine consumer behavior show, for an activity to become popular it must be available, affordable, and desirable.[5] But an otherwise desirable activity, like sailboat racing, restricted by cost, access, or design limitations, can become both more static, without dramatic changes, with participation limited to the few. This cycle, from wide-open, developmental participation to an elite, regulated sport, is exemplified by the history of American sailboat racing.

Of course the main limits were access and time. By the mid-nineteenth century in New York and in Philadelphia, the necessary conditions began to be available to some working-class Americans. A large population of artisans with a regular, if moderate, income and easy access to their cities' extensive waterfronts and relatively sheltered waters set the scene. Regular, if long, hours meant an increasing differentiation of work time and leisure time than was found in the then largely agrarian American population.

Participatory games like baseball were becoming popular, as were spectator sports in cities large and small. Clubs and other voluntary associations provided relief from often crowded housing.[6]

Rowing became popular well before the Civil War, but it boomed afterwards. In 1870, the survey taken by the Waters Paper Boat Company showed 237 clubs, 11,076 members, and 1,676 boats.[7] Clubs were found wherever there was water and access. Most were formed in the five years after the Civil War. Possibly the outdoor life, adventure, and camaraderie that many men found in army life had something to do with this.

Rowing was gradually taken over by the amateur university establishment-it was, indeed, the first intercollegiate sport - and by the century's end, it was difficult for a non-university athlete to participate competitively. Rowing had become gentrified.

Other forms of competitive boating became popular at the same time. In New York, the sporting press reported on the results of "model yacht clubs," along with reports of New York Yacht Club activity: in 1856, the Hoboken Model Yacht Club and the Harlem Model Yacht Club; in 1857, the Brooklyn Model Yacht Club; and in 1858, the Jersey City Model Yacht Club. These clubs sailed "small beauties called 'model yachts'."[8]

Evidence of recreational sailboat racing before the Civil War is slim, but a few sources provide tantalizing references. The sporting newspaper, *Spirit of the Times,* reported inconsistently on boat racing in communities ranging from San Francisco - where a 23-foot boat built in Mystic won a race in 1857 - to New Orleans, Gloucester, Boston, and New York.[9]

Philadelphia had an almost ideal situation for working-class boating: a city strung along the river, with easy neighborhood access to water, and a vigorous, sophisticated boatbuilding community. Boating action dates to before the Civil War, judging from a once misinterpreted print of the "sandbagger" sloop *David M. Lyle* in Mystic Seaport's collection. The print was dedicated to house painter David M. Lyle by the members of the David M. Lyle Yacht Club, an offshoot of the United States Hose Company, a volunteer fire company. Lyle's fellow members of the club included bricklayers, boatmen, carpenters, and salesmen. The club was organized on 1 May 1858, and it was disbanded on 2 August 1863, probably due to the Civil War.[10]

Looking closely at the *David M. Lyle* print, we can see that it is a well-developed, high-performance racing



The cat-rigged tuckup Thomas W. Seeds *speeds toward the camera, sometime in the 1930s. These 15-foot tuckups were especially popular race boats on the Delaware in the 1870s and 1880s. Built by Thomas Ledyard in 1878, the* Seeds *had a long and active career before being preserved at the Mariners' Museum in Newport News, Virginia. (M.S.M. 79.163.41)*

sloop. The boat has frames or racks for getting the crew's weight to windward. Outriggers for the shrouds increased the support for the mast. In the background, a capsized boat tells us these boats were sailed hard. A crew of nine to 12 men per boat and a bottle being passed around on the *Lyle* suggests that boat racing provided a group an excuse for a rollicking good time. These prewar boats may have been common, for the Independence Seaport Museum in Philadelphia has recently turned up a print of a similar racked boat, the *Geo. M. Hill*. The live-ballast system shown in both prints is now, 130 years later, just becoming fashionable again.

Along the Delaware, blue-collar boating increased after the Civil War. Two Philadelphia neighborhoods were the focus of small-boat sailing: Kensington - also called Fishtown - site of the Cramp shipyard, upriver from the central waterfront; and Southwark or Smoky Hollow, downriver around the Philadelphia Navy Yard (before it was relocated on League Island). Tucked around shipping piers were boat launching slips. Clubs also owned piers lined with boathouses, with launching ramps at their ends. These houses were little more than ten-by-fifteen-foot lockers facing on a common alleyway. Boats were stored three high on ground-floor racks; a second-floor room provided a spot to relax.

Formal racing clubs were established in Kensington, as the Philadelphia Yacht Club in 1872; in Smoky Hollow as the Southwark "Double Ended" Yacht Club in 1875; and in Philadelphia as the Pennsylvania Yacht Club in 1880. These and other clubs up and down both sides of the river organized racing. The primary activity was in small boats: fifteen-footers called duckers, tuckups, and hikers. The fleet was sizable. In the two decades after the Civil War, some 300 to 400 different boats have been identified from newspaper reports and other records of races on the river.[11] There were also larger, broad-beamed "skimming dishes," some of which have been misidentified as sandbaggers. Many of these boats were built as a sideline by professional boatbuilders who earned their livelihood at the Cramp yard or the navy yard.

The basic boat was the ducker, a 15-foot double-ender originally built as a gunning boat. In the fall, boat owners hunted railbirds, and then ducks, down in the "Ma'sh," which ran downriver to Chester on the Pennsylvania side and from Gloucester to the sea on the New Jersey side. One of the best surviving examples is the "fancy" boat purchased by the York family about 1880, which is now in the collections of Mystic Seaport. The Yorks kept their ducker in a private boathouse at Bridesburg, a center for small-boat sailing upriver from Philadelphia, and used her as a recreational boat for fishing, camping, hunting, and cruising. Duckers raced under sail with up to three men balancing 115-square-foot rigs.

Despite the popularity of the double-ended duckers, most racing took place in hikers and tuckups. These were 15-foot, lapstrake-planked, square-sterned boats. Racing rigs could be immense. The largest class carried over 400 square feet on a 27-foot mast and 24-foot boom, a huge rig for a 15-foot boat with a beam of just six feet. Tuckup racing rules were codified in 1880 when the Pennsylvania Yacht Club was founded. These boats could be no more that four feet wide and carry a sail with no more than a 56-foot bolt rope (circumference of the sail) - about 170 square feet. They were raced with crews of three to four.

To keep the boats upright, the crew acted as live ballast and hung on toggle ropes, or used planks to "hike" their weight outboard. Sandbags were rare, probably because they took too long to shift. Just as on the *Lyle*, outriggers improved the staying base for the shrouds on the larger hikers. Considering the immense strains on these boats, it is not surprising that none of the large boats have survived.

Racing hikers probably dates to before the Civil War, the years of "model" yacht clubs and the *David M. Lyle*. The earliest example found to date,

however, is a record of a champion Fishtown hiker built in 1866, named for saloon keeper Albert Dager. Whatever the exact date of their development, hikers seem to be the origin for the generic sailing term "to hike," meaning to get weight beyond the windward rail in a live-ballast boat.

Gambling and spectators were part of this sport. Steamboats with bands and bars followed the fleets on the usual 15-mile downriver or upriver courses. For Philadelphians, this could be a way of skirting the blue laws that forbade Sunday liquor sales, although with unformalized "weekends," most boat races were held on Monday. Judges followed the boats, looking for fouls or "Fishtown Tricks" like paddling with pie plates if the wind dropped, something also seen in New York's sandbagger fleet.

Racing was exciting for both participants and spectators. Boats sailed swiftly and were pushed hard, with capsizes as a penalty for inattention. With weight to windward, a boat might drop its rail under water upwind in a lull between gusts. Running downwind a boat might begin to roll and tip the boom into the drink and swamp. In light air, boats "dispatched crew" or "dispensed with one or two men," dropping them overboard to lighten the load.

The Philadelphia Club's founders were men of modest means. Occupations represented included engraver, butcher, jeweler, cooper, stone cutter, machinist, plasterer, auditor, molder in an iron foundry, salesman, and hatter. Annual earnings for these men were probably about $400 to $800. Since boating represented a significant outlay, several individuals often clubbed together to buy and maintain a boat. Two tuckups still exist: the *Spider*, built for $160 in 1876, now at the Independence Seaport Museum, and the *Thomas W. Seeds*, built for $200 in 1878, in the Mariners' Museum's collection.

Builders of these two boats were self-employed artisans. Raw data for the 1880 federal census included an economic profile of 54-year-old Jesse Deputy, builder of the *Spider*. Deputy worked alone six days a week throughout the year, spending $400 on materials, and took $500 for his labor, producing five or six boats a year. Thomas Ledyard, builder of the *Seeds*, had a larger business, with four employees, including a boy paid 66 cents per day. Ledyard's shop averaged 10 hours per day, with a top wage of $3 per day and an annual materials bill of $3,000. The value of boats built totaled $7,540. Even larger shops included those of the Albertson Brothers, builders of cabin yachts, and James Burcher, each shop building $10,000 worth of boats annually.[12]

Popularity of 15-foot boat racing appears to have dwindled in the 1880s. Some have blamed the bicycle for supplanting boat racing, but the cycle boom did not really start until the 1890s. The Quaker City Yacht Club, founded in 1876 for upper-middle-class yachtsmen, men who wanted to stay out of the hurly burly of the artisanal Philadelphia, took over the Philadelphia Yacht Club name in 1896.

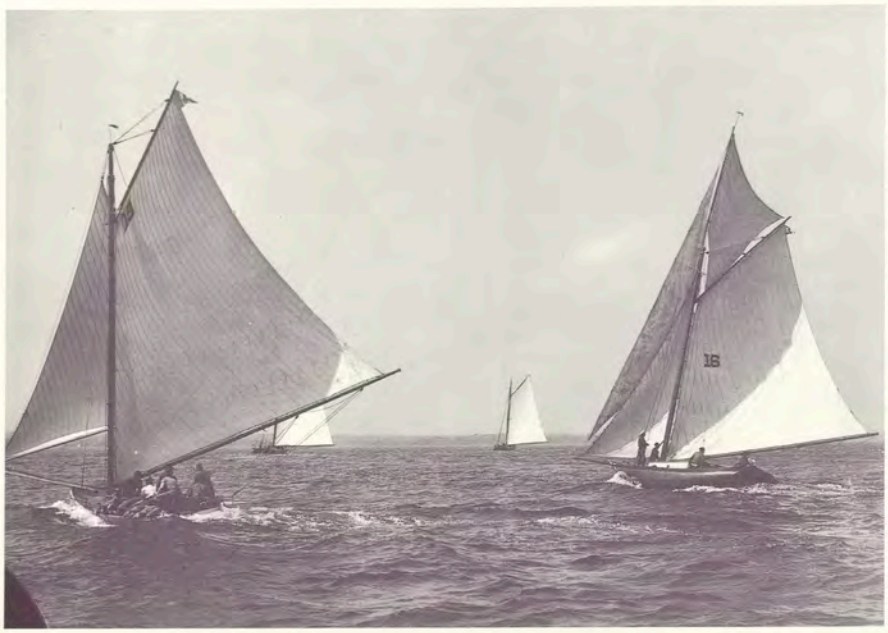
Increasing industrialization along the Philadelphia waterfront cut off much access to water. In 1889, the Southwark Club was forced to relocate by the Globe Oil Company. In the 1890s the first big pier renovation boom hit Philadelphia, disrupting access by the boat clubs, and the Philadelphia Electric Company put in a major plant about 1900 over the site of the Kensington piers.

New York also lost much of its waterfront access late in the nineteenth century. The New York Yacht Club moved from its clubhouse in Hoboken to a new one down the bay on Staten Island in 1868. The next year the Hoboken "model" Yacht Club complained of "growth impeded by commerce" in the harbor. By the 1880s sailing was in full flight to western Long Island Sound. The Larchmont Yacht Club's establishment in 1880 led the way, followed by the American and New Rochelle Yacht Clubs in 1885. As William Simmons put it, "the rapid increase in steam traffic in the harbor eventually spoiled it for yachting and drove pleasure craft to Long Island Sound."[13]

In New York, blue-collar boats had evolved from the shoal-draft sloops that worked the oyster grounds off Staten Island in the shallows of New York Bay, into the shoal-draft, broad-beamed, heavily sparred sandbagger sloops. Racing rules did not specify the sail area, and only the skill of a boat's crew limited the size of its rig. Fifty-pound bags of sand ballast, shifted from side to side by an active, agile crew, made these huge rigs possible. Besides Philadelphia, similar boats were found in places like Seattle and New Orleans, in each location providing simple, cheap, exciting boats for boatmen. The classic "bag-wagon" had a bowsprit two-thirds the boat's length and a ladder-like stern outrigger aft, creating a low, long rig measuring some 70 feet from tack of jib to clew of mainsail for a 27-foot boat. The sandbaggers of New York Bay raced in four classes ranging from 20-feet and under to the largest class of 26-to-30-foot boats.[14]

Most builders were men with little formal training who modeled their craft by eye and half model, as did most yacht and ship builders of their era. They worked in small shops around the Brooklyn and New Jersey waterfronts, selling their boats for between $1,000 and $5,000.

Sandbagger owners and crews came from all classes. A wealthy yachtsman might own and sponsor a sandbagger as a sporting proposition, manning it with a professional crew. Or a group could get together and put up shares for a boat. Often both amateur yachtsmen and professional watermen owned and sailed their own boats. Many professional yacht captains started in sandbaggers, as did yachtsmen like C. Oliver Iselin. While a



During the Larchmont Yacht Club's 1883 Fourth of July regatta, Edwin H. Lincoln photographed a sandbagger on a broad reach, outpacing a larger cabin sloop. The sandbagger appears to have a crew of six, and at least 16 sandbags are piled to windward. (Lincoln 277, Courtesy Peabody Essex Museum, Salem, Massachusetts)

student at Columbia in 1873, Iselin bought the 23-foot sandbagger *Mary Emma* and raced her until 1877. He replaced her with the 27-foot *Dare Devil*. As a New York banker, Iselin went on to become one of America's most prominent yachtsmen, successfully managing four the America's Cup defenses between 1893 and 1903.

Born in an era without racing rules, sandbagger racing was killed by rules. Sandbaggers were the first fleet of the Seawanhaka Corinthian Yacht Club in 1871. But the club eliminated extremes by prohibiting shifting ballast in its races. The rules also required that either the owner or a club member steer the boat. By 1878, club regulations required that boats be exclusively crewed by amateurs, and entrants had to furnish crew lists with occupations and addresses. This hit sandbagger racing hard because Corinthian (amateur) yachtsmen, professional watermen, and hired captains and crews had always mixed it up merrily on the race course.[15]

The Seawanhaka club also required that the hulls of all prize-winning yachts be measured. In 1882, it began to measure sail area as well. (This effort to record designs left us a wealth of data on these early racing boats.) The Seawanhaka rules were the basis of the 1896 Yacht Racing Association of Long Island Sound (YRALIS) rules adopted by its member clubs.

The shift of sandbagger racing from New York Bay to Long Island Sound meant that, by the 1880s, working-class New Yorkers who had developed sandbagger racing could no longer participate easily. New sandbaggers like Mystic Seaport's *Annie* and boats out of Bridgeport and New Rochelle made up the fleet.

The only event for which we have real photos of sandbaggers racing is Larchmont's 1883 Fourth of July regatta, shot by E.H. Lincoln and reported by the canoeing editor for *Forest and Stream*, William P. Stephens. Out of 20 boats, seven were sandbaggers. *Forest and Stream* reported on the conventional cabin boats in detail, and "for the rest, the classes filled with shifting ballast boats and the best we can say of them is that all but one kept right side up for the day." Sandbaggers were called the "athletic division," and Larchmont was considered old-fashioned because it was still was using a simple length rule.

Prohibitions against shifting ballast, which initially applied to cabin yachts, spread to all boats in 1896 as part of the YRALIS rules. Clubs such as Larchmont and Indian Harbor, whose sailing regulations had allowed shifting ballast in open boats until then, followed the rest of the clubs. After 1896 sandbagger racing was virtually dead.

W.P. Stephens did not bemoan their demise. Reporting on the meeting that banned sandbaggers in interclub races, he wrote: "The least we can say by way of epitaph is to quote the words of the 'noble High Executioner': 'It never will be missed.'" An era ended in American boating, an era that bred the yachtsmen who voted to dump the sandbags. W.P. showed no regrets:

> *Granted that it at one time was a necessity, and that those who survived to graduate from its severe curriculum have been a credit to it as a teacher of sailor men, the harm that has been done to American yachting by the long and close adherence to sandbag models and methods, to say nothing of the direct loss of life, is even yet felt in yachting.*[16]

Not all the yachting press agreed with Stephens about sandbaggers and their sailors. Thomas Fleming Day, editor of *Rudder*, bemoaned the loss of skill and of the professionals who competed on an equal footing with amateurs in the open jib-and-mainsail boats and catboats in the free-wheeling days from the 1860s to the 1880s.

Day's gospel was "A tax on sail is a tax on skill." While he supported the amateur movement in yachting and boating, he decried the extent to which it had become gentrified and safety conscious. The 1896 rules prevented anyone who made a living with their hands around or on the water (except naval officers) from competing in amateur races. Day

called this "a humbug, and we all know it is a humbug. We have barred out these men not because they are riggers, sailmakers or boatbuilders, but because we are afraid to sail against them." It was a resort to a subterfuge, hypocrisy. Day called on the YRA to get rid of this rule.[17]

The most pernicious result of the 1896 YRALIS rule was the codification of a gradual split in boating. Those who had moved into pleasure boating as natural recreation from their work on the water or in the various trades of the day could no longer sail with or against the upper-middle-class "Corinthian" boaters who wanted to sail themselves, untainted by professionals. These sailors wanted safe and easily sailed craft: in effect, smaller editions of the large yachts of the wealthy, which were actually sailed by professional crews. The same split was seen in other sports, and is only now becoming relaxed as the distinction between professional and amateur has become meaningless at the top end of all sports.

Racing in capsizable boats developed skill. In answer to his readers who were opposed to *Rudder*'s stand that a tax on sail was a tax on skill, Day wrote:

> *The man brought up in the uncapsizable boat is not the helmsman that the skimming dish man is....The finest helmsmanship ever seen was that practiced on the sandbagger. On this type for hours at a time, this vessel was kept on her feet solely by the skillful handling of the helm. She was driven along just on the edge of her stability, and the least uncertainty of movement, the slightest hesitation, meant a capsize. In the modern craft that owners demand from the builders, with an accident policy and a guarantee not to capsize under any pressure, there is no finesse needed to keep them up - it is merely a question of nursing spars - and if they and the rigging hold, why it is brute force will do the rest. This is a good thing for the sport, but it is certainly not the kind of practice that makes the best of helmsmen.*[18]

To those who touted the safety of the uncapsizable boat and worried that accidents gave the sport a bad name, Day replied: "There is no question but what boats are upset because they carry too much sail, but it is not the boat's fault or the sail's fault - it is the man's fault. In the first place if he don't know his trade he has no business to be in a boat that can upset: if he does know his business he will not carry too much sail."[19] Today we might say "It's not the boat, it's the tiller nut."

Hard words these might be, but they were from a man who lived them. Day's philosophy stemmed from his personal interest in seafaring skills and universal boating. "What we want is every man a boat, and a boat for every man," he wrote.[20]

To that end, in 1898 he had the small sailing scow *Lark* created and published a how-to-build article on it in *Rudder*. Hundreds of home builders of modest means built *Larks* for themselves. *Rudder* promoted *Lark* clubs and published *Lark* notes. Day followed the *Lark* with the larger sloop *Swallow*. These boats were easy to build and, judging from their lines and sail area, would be fully capable of planing performance. Day, of course, practiced what he preached. A skilled sailor, he had the 26-foot, V-bottom *Sea Bird* designed and built in 1901. She was perhaps the first small ocean-capable cruiser. Day then proved that amateurs could be skilled seafarers by sailing the *Sea Bird* across the Atlantic in 1911, when he was 51.[21]

This was not something that was universally approved. W.P. Stephens in his monumental *Traditions and Memories of American Yachting* confessed prejudice against V-bottom boats. He did not mention Day's 1911 *Sea Bird* trip in his short section on cruising in small craft. Indeed, the only time Day appears in *Traditions and Memories*, it is as someone who criticized Stephens's Seawanhaka Cup design *Ethelwyn* and was proven



The Bridgeport, Connecticut, sandbagger E.Z. Sloat *demonstrates the extreme rig of these popular flyers. She has a crew of at least nine, most of whom were there to shift the 20 or more sandbags carried by a boat of this size. One of the later sandbaggers, the 21-foot* Sloat *was photographed by Charles E. Bolles, possibly during a race in 1897. (Negative Y593, © Rosenfeld Collection, Mystic Seaport Museum, Inc.)*

wrong.[22] Nowhere to be found is mention of the early Bermuda races that Day promoted for amateur ocean racers, beginning in 1906.

Interestingly, when the Cruising Club of America was founded in 1922, both Stephens and Day were elected honorary members. But it was Day, not Stephens, who had already done what the club was set up to do.

Day and Stephens did agree on the merits of amateurs sailing and maintaining one's own craft. But Stephens became a convert to the "cutter-crank" school, sailing uncapsizable yachts as his own deep-draft cutter *Snarlyow* (now in Mystic Seaport's collections) certainly was. Both Day and Stephens were interested in skill, but for Day it was the skill to keep a radical machine sailing or in making long voyages. It was not sailing safe boats on a summer afternoon, or easy alongshore cruises. Day would have agreed with William Washburn Nutting, one of the founders of the Cruising Club of America, that what was needed was "sports that are big and raw and - yes, dangerous."[23] Stephens probably would not have agreed.

For Stephens, yachting came to be concerned with racing, with the doings of the great yachts, and he chronicled this. Yachting, like opera of which he was a lifelong fan, was a performance in a limited arena, a safe stylish one.

L.Francis Herreshoff characterized Day as "a boatsman at heart and not a yachtsman or racer." He felt that while the *Sea Bird* appealed to the *Rudder* reader of 1901, "it is doubtful if [it would] have appeal for the experienced yachtsman." Writing later, he praised *Sea Bird* as a wholesome small yacht. While L. Francis was not enamored of high-speed boats with lots of sail, requiring a great amount of athletic energy, he was fond of the efficiency to be gained by shifting ballast and multihulls.[24]

Back in the 1870s, while sandbaggers were being fought around courses, a



Thomas Fleming Day (1861-1927), the son of a British scientist, came to New York as a child and worked for a marine hardware firm and as a boat salesman based in Watertown, New York, before becoming the founding editor of Rudder *in 1890. An avid boatman despite his frail health, he was passionate about all things maritime. A poet and great companion, Day was above all a philosopher of the sea who believed in making boating accessible to everyone that they might learn "presence of mind" at the helm of a boat. Charles G. Davis photographed Day on the beach at Oyster Bay, Long Island, during a sailing passage in 1898. (*Rudder, *May 1930)*

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separate movement toward amateur sailing began, one that was to split gentleman amateur sailing from the working amateur ranks. Corinthianism was the norm in the misnamed "poor man's yachts" or sailing canoes that William P. Stephens had begun his career building in the 1870s. These delicate craft were as least as expensive as a tuckup but, being small and portable, were seen as excellent boats for those who could afford them. Single-handers meant single owners who could afford $150 to $200 on a boat. In the 1870s and 1880s these were typically college-educated professionals, several economic and social rungs above the artisan owners of sandbaggers and hikers. Some of these early canoeists were among the Seawanhaka Corinthian Yacht Club founders.

In the 1880s the popularity of sailing canoes spread widely, with professional builders shipping them all over the country. International competition in sailing canoes began in 1886, when Baden Powell and Walter Stewart came from Britain to sail for a cup put up by the New York Canoe Club - a cup that is still in competition. The American Canoe Association's constitution is telling of the social structure of canoeing. As originally written in 1880, any man interested in canoeing could be a member. Several years later, the ACA constitution read any "gentleman."

Canoe sailing became more athletic after Paul Butler, son of yacht *America* owner, Benjamin Butler, introduced the sliding seat in 1886. The sliding seat allowed the canoeist to move his weight outboard on a movable hiking board. By the 1890s the seats had gotten longer, the sport had gotten more athletic, and fewer people sailed canoes. To be competitive they required increasingly light construction and highly engineered seven-foot truss-supported slides.[25] These elite boats required too much money and too much skill, and they lost their appeal to a wide range of sailors.

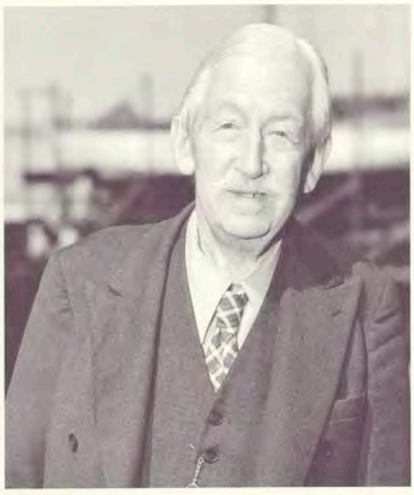
Pleasure boating moved from a two level system in the 1870s - the very wealthy and everybody else - to three levels by the century's turn. Everybody else had split into the upper middle class - summer vacationers and suburb dwellers - and the lower class, with the latter not actively participating again until after World War II. Amateur yachting in 1900 meant amateurs who could often afford to pay others to work on their boats but who chose not to, not amateurs who had to work on their boats or not go boating (a criticism leveled at early Seawanhaka club members).[26] The gentrification of yachting into a "suburban" club-oriented system, where clubs were located at the summer residences of those who lived in cities - or at least near their suburban homes - meant bypassing many who had been on the water for pleasure in the 1870s. It meant bourgeois boating.

Blue-collar boating hung on in a few places where boats were inexpensive and shore access had not disappeared. One spot was the North Shore of Massachusetts Bay, reachable from the mill towns of Lynn, Salem, and Lowell. Workers in the mills could club together to purchase a racing dory - an adaptation of local fishing craft that worked off the beach - complete and ready to go for under $100. Dory-racing clubs sprang up in Nahant, Marblehead, Salem, and other North Shore towns in the 1890s. For 40 years, until the Great Depression closed many of the mills, the Beachcomber Club of Marblehead and the Alpha Club of Salem, in particular, organized highly competitive, if not high-performance, dory-racing series.[27]

Elsewhere, other workboats, such as catboats, were adopted for high-performance racing. Perhaps the most extreme were the log canoes of Chesapeake Bay, which began as pure workboats, far from organized yachting circuits. But the competitive spirit of watermen and their neighbors during the past 70 years have turned the log canoes into highly evolved racing machines, with large rigs, large crews, and long planks for hiking.

Even if they were squeezed out of urban small-boat racing, the lower middle class did not give up. Engine-powered boats provided a new outlet. Tom Day, facing the fact of the inexpensive gasoline engine becoming readily available in the years after 1900, began to devote much of *Rudder*'s space to power. Following his *Sea Bird* trip, Day took the motorboat *Detroit* across the Atlantic in 1912. More boating magazines sprang up: *MotorBoating* in 1904 and *Motor Boat* in 1907. Both aimed at a large audience of people who did not necessarily want to spend time in yacht clubs and who wanted and needed to build their own boats. These magazines eventually took over the *Rudder* how-to-build traditions.[28]

After about 1905, the wood-canvas canoe began to be produced in the thousands. These could be carried on top of the newly popular automobile, which provided many people with access to previously out-of-reach waters. Canoe liveries introduced many to the water. Canoes could also be powered by the small outboard motors that became widely available after 1908. Even in urban Brooklyn, one could put sails on a canoe and sail it in Sheepshead Bay.



William Picard Stephens (1854-1946) was born in Philadelphia, attended Rutgers, and worked at the John Roach shipyard before setting up a boatbuilding shop on Staten Island in 1881. He began writing for Forest and Stream *in 1883 and later edited* Lloyd's Register of American Yachts. *A prolific author and opinionated historian of American yachting, he is best known for the assemblage of articles published as* Traditions and Memories of American Yachting. *He is shown here in 1945. (Negative 112898F, © Rosenfeld Collection, Mystic Seaport Museum, Inc.)*

These wood-canvas canoes encouraged a new generation of canoe sailors in the 1920s and 1930s. In 1933 Roger de Quincy, representing the Royal Canoe Club, and Uffa Fox, for the Humber Yawl Club, came to America to win the New York Canoe Club Cup that the English gentlemen could not win in 1886. Uffa Fox, a tradesman who had not attended a university, and who learned design by apprenticing in a powerboat building company, was definitely not a gentleman, and because of that he could only have an honorary membership in the Royal Canoe Club.

Fox brought his powerboat-design skills to sailing. These included an extreme aversion to weight (somewhere he said that the only place that extra weight was good was in a steam roller). He took the open 14-foot dinghies being sailed in Canada and England and, in 1927, gave them a planing hull. He then created dinghies that really would go fast and sail in the same weather with keel boats, as long as you could keep them upright. For their time these were costly boats, but they were not expensive compared with the average keel club racer.[29]

At about the same time, in 1931, William F. Crosby designed and published plans for the Snipe, as a trailerable boat suitable for the home builder. But years of sailing safe boats influenced his design. While the Snipe is a pleasant boat to sail, no one can claim it is especially exciting. In fact it is probably slower than the *Lark* that Crosby's predecessor at *Rudder*'s helm promoted 35 years earlier.

The American scene, with rules that promoted safe boats, owned by relatively wealthy people (by other sailing nations' standards), meant basically slow, wholesome boats. By the 1960s, heavy centerboard boats or small keel boats were the norm. "The great majority of small boat sailors have never sailed anything remotely resembling....a real racing boat and continue to trundle happily about thinking that sailing has nothing better to offer."[30]

Not so "down under" in the Antipodes. Tom Day reported on Australian activity as early as 1900; in 1929 the Australian skiffs were written up in the American yachting press as something very strange. Yet these craft came from the same solid blue-collar roots as the American sandbagger and hiker. Australian skiff sailing meant minimum rules: the hulls are classed by length only; the race starts at a certain time; and the first boat across the line is the winner. Today, modern right-of-way rules have been added. In Sydney, the skiff sailors never lost access to the water,



Uffa Fox (1898-1972) brought practical experience in powerboat design and construction to the design of sailing canoes and racing dinghies. A skilled canoe and dinghy racer, a prolific author, and an all-around boatman, he was fascinated by all kinds of boat design and construction. Here he sails his decked canoe East Anglia *in preparation for the 1933 New York Canoe Club Cup races. (Negative 65588F, © Rosenfeld Collection, Mystic Seaport Museum, Inc.)*



Beginning in the 1850s at Sydney, Australian sailors built increasingly radical racing sloops, varying from six to 22 feet in length. A 22-foot sloop might have an 11-foot beam, a 34-foot mast, and carry an unbelievable 3,400 square feet of sail. With many miles of shoreline access and few rules to fetter them, these Australian sailors took sailing to the extreme, as suggested in this newsreel image, ca. 1935. (Courtesy Kenneth E. Mahler)



Louis Whitman (1907-1991) was an athletic Brooklyn native who learned to sail in the early 1930s. Inspired by Uffa Fox, he built himself a decked sailing canoe in 1939, and in 1948 he first competed for the New York Canoe Club Cup. As the best American canoe sailor of the postwar decade, he won the trophy in 1952 and successfully defended it in 1955. Here he displays the agility and strength necessary to compete in these light craft with their long hiking boards. (M.S.M. 92.36.20)

and they actively fought attempts by the upper-class yachting community to make rules. This uniquely unrestricted atmosphere led to sailboats that routinely sail faster than the wind, and which have pioneered sails like the asymmetrical "shy" spinnaker, planing to windward, and an emphasis on low-weight boats. One-designs based on the Australian 18-foot skiffs are now in the running to become the next Olympic double-handed dinghy.[31]

On some fringes of sailing, American designs kept going fast. By the 1940s, canoe sailing had become solidly blue-collar. Louis Whitman, a Jewish plumber from City Island, New York, was the class champion, designing and building his own boats. He could sail level against English Royal Canoe Club members, and won back the old New York Canoe Club Cup. He would show up regularly at one-of-a-kind regattas, sail around the course at speeds almost double that of other single-handers, and then be virtually ignored until a few years later when he did it again. Of course, his heavy Brooklyn accent, his occupation, and his religion were a bit out of the ordinary for the yachting circles of the time. And the boats were odd. Sailing canoes required agility and skills that we now consider routine, but were then considered exceptional.[32]

Blue-collar sailing was not limited to the seacoast. In the Midwest, sailors took the shallow, spoon-bowed scow design, which enjoyed short popularity in Massachusetts Bay around the turn of the century, and produced very fast racing boats, in sizes from 16 to over 30 feet.

Fiberglass, good roads, and trailers democratized boating by removing the barrier of access and lowering the barrier of affordability. After World War II an influx of European-designed small boats gradually started to create a dinghy sailing population, making inroads on "desirability."

More recently, American sailing has had to accept inputs from nonconventional sources. It began with the boardboats created in a Waterbury, Connecticut, garage by Al Bryan and Cort Heyniger, shortly after World

A HARVEST OF AUTUMN MEMBERS' PROGRAMS!

For information about the following members' programs, please call the Membership Office at (860) 572-5339. For other programs, call as noted. Please use the attached Members' Programs coupon where applicable..

Traveler's Fare: Tastes and Tales From Around the World

September 27, October 11, October 18, November 1

Dinner Seatings at 6 P.M. and 8 P.M.



NEW Travel around the world and back in time in one evening at Mystic Seaport's Spouter Tavern! Set sail from San Francisco (sourdough or French breads), stop for provisions in China and the South Sea Islands (salad), follow your course to Calcutta and Liverpool (choice of chicken curry or English roast beef), then head home to New England (traditional desserts such as apple pie or Indian pudding)! Coffee and cider



accompany the meal; Mystic Seaport Pale Ale and Sodas, or wine are available for purchase. After supper, you'll be joined by a special visitor—a Mystic Seaport role-player from the year 1876 who is eager to share tantalizing personal experiences from port towns around the globe! Each evening features a different role-player. This two-hour program costs $25 per person ($30 for nonmembers). Seatings are limited to 20 people. Please use the attached Members' Program coupon.

Historical Archaeology at Mystic Seaport

Wednesday, October 16, 7:30 P.M.

In recognition of Connecticut Archaeology Awareness Week, Professor Harold Juli from Connecticut College presents an illustrated talk in the Museum's Meeting House on the findings from this summer's archeological excavations at Mystic Seaport. Admission is free, but due to limited space, members must register by using the attached Members' Program Coupon.

Members' Day

Saturday, September 28

Join us for a day full of special programs, behind-the-scenes tours, and more! Watch the mail for your Members' Day invitation and reservation form.

Boo! Ghost Tales for All Ages!

October 24, 25, 26, 27

Spooky delights for the whole family! All ages will enjoy these special evening tours that put you in the mood for Halloween! Watch out for the shadows as a tour guide leads you on a stroll through Mystic Seaport's grounds and exhibits. Listen to tales of New England specters, visit some favorite "haunts," and meet ghostly friends! These hour-long tours depart at 6:00, 6:30, 7:00, 7:30, 8:00, and 8:30 P.M. Please list your first and second choice for tour times. Ticket prices are $12 ($14 for nonmembers) for adults and $6 ($8 for nonmembers) for youths ages 6-18. Not recommended for children 5 and under. Please use the attached Members' Program coupon.

Open Hearth Cooking Classes

Saturday, October 19 or November 2

NEW *Children with adult(s): Saturday, October 26*

5-10 P.M.

This hands-on evening in the Buckingham-Hall House emphasizes 19th-century cooking methods and recipes. When the meal is completed, we'll sit down and partake of our efforts by fireside. Plus, this year, we've added a new class for children (with an adult)! Cost for the evening is $40 for adult members ($45 for nonmembers) and $20 for youth members ($25 for nonmembers). To register, please call the Interpretation Division at (860) 572-0711, x 5272.

NEW Explore Brooklyn Bus Trip

Tuesday, October 22

We're Brooklyn bound for a day of learning! We'll depart from Mystic Seaport's North Lot at 7 A.M. and meet our tour guides at 10 A.M. in front of City Hall in Brooklyn. Our walking tour starts at Brooklyn Bridge, where we'll learn the history of that structure, then on to Brooklyn Heights to explore the rich architectural, social, and literary history of the area; stops include the A.A. Low Mansion, Plymouth Church, and the homes of famous authors. After lunch we'll take a guided tour of the Brooklyn Historical Society—a National Historic Landmark, where we'll learn about the history of that fabled county. We'll see the original kitchen from the famed T.V. show, the "Honeymooners," and a wheel used to spin the cables of the Brooklyn Bridge! At 4 P.M. we will depart for Mystic, returning to the North Lot at 7 P.M. Trip costs $45 ($55 for nonmembers) and includes bus fees and gratuities, all museum admissions, and tours. Limited to 44 people on a first-come, first served basis. Please use the attached Members' Program Coupon.

A HARVEST OF AUTUMN MEMBERS' PROGRAMS!

Celebrate the 50th Anniversary of the Adventure Series in Grand Style!

1996/97 ADVENTURE SERIES

Each program begins at 7:30 P.M. in the River Room of the Seamen's Inne, except for our Coast Guard Reception. Subscription tickets cost $35 ($50 for nonmembers).

Reflections on the *Eagle*: Reception at the Coast Guard Academy

Thursday, November 21

Join us for a thought-provoking evening that spans seas, time, and nations. 1996 marks the 50th anniversary of Mystic Seaport's Adventure Series, and the arrival of the Coast Guard's barque *Eagle* in New London. The celebration begins with a wine and cheese reception in honor of our Adventure Series audience, and a private tour of the *Eagle.* An officer assigned to the *Eagle* will give us a presentation about life aboard the *Eagle*. Then, former German navy officer, Tido H. Holtkamp, reveals his experiences aboard the *Horst Wessel* (present-day *Eagle*) when he served on the German training ship during World War II.

Please note—this evening is available only to Series ticketholders. We will send information regarding time and directions with your tickets.

Around the World at 16

Wednesday, December 11

Dr. Mary K Bercaw-Edwards, Melville scholar and Mystic Seaport's Squad Foreman, sailed around the world at 16 with her parents and two siblings in a 38-foot ketch. Tonight, we'll hear the unique story of this daring family's 3 1/2 year, 38,000-mile sail around the world.

The Floating Palaces of Art Deco: A History of the Early Transatlantic Ocean Liners

Friday, January 10

Stephen Lash, Executive Vice President of Christie's, enthralls us with the splendor of the golden age of ocean liners. We'll discover how it felt to cross the Atlantic in the luxury of a floating palace full of celebrity passengers. Next, we'll have an up-close look at the interior decoration of the ships—each representing distinctive national styles!

The Mighty Volga: A Russian Riverboat Adventure

Thursday, February 27

Raphael and Jocelyn Green have made a career of visiting fascinating places! This evening, we'll learn of their experiences aboard the motor ship *Rus* for a 2,300-mile cruise up the Volga River to Moscow. We'll visit cities and towns along the river that are rich in Russian tradition, history and cultural diversity.

Roof of the Americas

Thursday, March 27

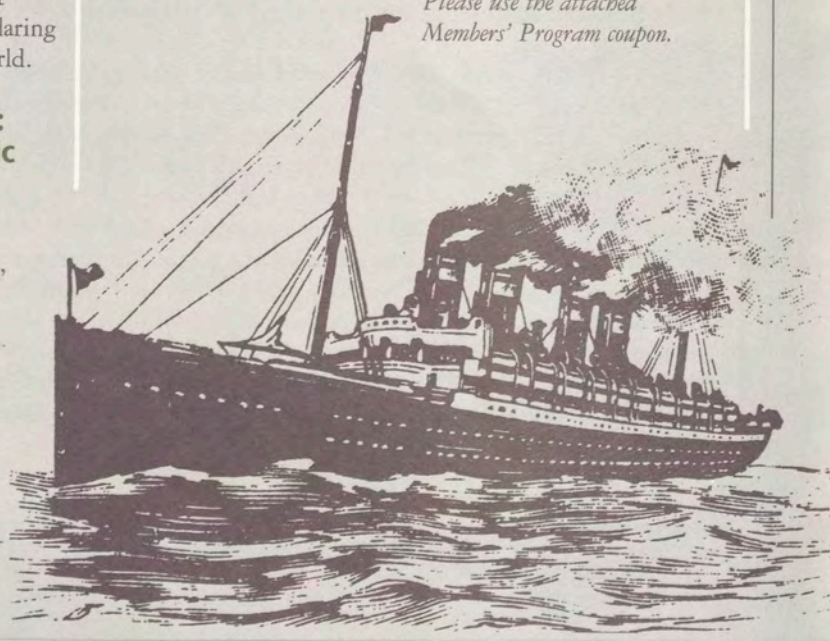
Soldier, explorer, and author John Warburton-Lee relates the story of his 15-month expedition to the outermost extremes of North and South America. Warburton-Lee guides us through a series of harrowing escapades from traveling by dog sled on the northern tip of Alaska to arriving at Cape Horn aboard a cargo boat in a Force 9 storm.

The Wildlife of East Africa

Thursday, April 10

Back by popular demand, Julia Crossley inspires us with her daring adventures into the heart of East Africa during one of her safaris. Crossley offers a rare glimpse of the continent with her stunning photography, capturing the majesty of wild life and the lushness of the landscape.

Please use the attached Members' Program coupon.



A HARVEST OF AUTUMN MEMBERS' PROGRAMS!

JUST FOR KIDS

Weaving for Children

Saturdays, September 21-October 19, 9 A.M.-12 noon

NEW Our new workshop in the Buckingham-Hall House introduces children (grades 4 through 6) to the basics of weaving traditional textiles from natural fibers. Youths complete their own project and participate in other weaving methods currently in use at Mystic Seaport. Cost for the four sessions is $65 for members ($75 for nonmembers). To register, call the Interpretation Division at (860) 572-0711, x5272. *No class on September 28.*

Sea Squirts

Wednesdays, October 9-November 13, 9-10 A.M.

Sea Squirts is a program for 2 and 3 year olds and their grownups in the Children's Museum, and includes stories, songs, toys, science, a craft and, weather permitting, a "field trip" to a Museum exhibit. Cost is $40 for the first child ($45 for nonmembers) and $25 for each additional child. To register, call the Museum Education Department at (860) 572-5322.

Open Hearth Cooking Classes for Children

NEW *Saturday, October 26, 5-10 P.M.*

Please refer to the entry on page A.

LANTERN LIGHT TOURS

Members-Only Ticket Sales Begin

September 23



Mystic Seaport's popular evening tours take you back in time to Christmas Eve in the 1870s as the village locals prepare for the coming festivities. A horse and carriage ride and Christmas carols add the perfect touch to this recreation of a Victorian Christmas! Each year has a brand-new storyline. Lantern Light Tours run from December 6-22, departing every 15 minutes from 5-9 P.M. at the Visitor Reception Center; tours will not run on December 10 and 17. Ticket prices are $18 for adults and $10 for youth 4-15 years old. Children under 3 are free, but must be able to sit on an adult's lap. Reservations are by phone only, at 1-800-522-1841, Monday through Friday, from 8 A.M. to 4 P.M. Non-members may purchase tickets beginning October 7.

ON THE WATER

The Boathouse

Through October 14

Boat rentals and rides aboard catboat *Breck Marshall* and 1917 launch *Resolute*. Weekends only, 10 A.M.-5 P.M. (860) 572-0711, ext. 4233 (out-of-season ext. 5094).

Steamboat *Sabino*

Through October 14

Daily 1/2 hour trips leave on the hour from 10 A.M-4 P.M.; 1 1/2 hour cruise down the Mystic River at 5 P.M. (through September 29). *Sabino* Booth: (860) 572-5351

CLIP & MAIL

Use this coupon to register for Traveler's Fare, Ghost Tales, the Adventure Series, and the Historical Archaeology Talk.

Reservations must include payment; tickets will be mailed as ordered up to 5 days before any event. A list of ticket holders will be compiled. Sorry, no refunds.

Name _____

Address _____

City _____

State _____ Zip _____

Tel. ( ) _____

Check payable to Mystic Seaport. Send to: Membership Reservations, Mystic Seaport, 75 Greenmanville Ave., Box 6000, Mystic, CT 06355-0990. **Or charge to:**

VISA, MC, AMEX# _____

Signature _____

Exp. _____

MYSTIC SEAPORT®

ENJOY MEMBERS' PROGRAMS

MUSEUM INFORMATION

PLANETARIUM

Please call the Planetarium at (860) 572-5355 for information and reservations, unless otherwise noted.

Basic Celestial Navigation

September 11-November 20

Wednesday evenings, 7:30-9:30 P.M.

Topics include plotting, the *Nautical Almanac*, sight reduction by tables and programmable calculator, and star identification. Practical sight taking with the sextant is done at Stonington Point on a weekend day. Cost is $135 ($150 for nonmembers). *Class does not meet on October 2.*

Introduction to Coastal Navigation

October 10-November 1, Thursday evenings, 7:30-9:30 P.M.

Topics include basic plotting, aids to navigation and chartwork. Cost is $72 ($80 for nonmembers).

Brilliant Adult Sail: Navigation from Columbus to Today

October 11-14

Sail aboard Mystic Seaport's 61-ft classic schooner with Planetarium Director Don Treworgy! Learn and practice navigational skills that are essential to safety at sea. Traditional techniques and modern electronic methods are discussed. Don is director of Mystic Seaport's Planetarium and an expert at celestial navigation. Cost is $495 ($530 for nonmembers includes an individual membership). Please call (860) 572-5323 for reservations.

SPECIAL EVENTS

Chowderfest Weekend

October 12-14, 11 A.M.-3 P.M.

Local civic groups serve a variety of chowders and other fare—from clam cakes to hot dogs. (860) 572-5315.

G. W. Blunt White Library Book Sale

November 1, 10 A.M.-5 P.M.

The annual used book sale also includes a "Dutch Auction." (860) 572-5367.

Maritime History Symposium

November 1, 2

Sixteenth annual program explores diverse aspects of regional maritime history through lectures and discussion.To register, call (860) 572-5313.

Mystic River Historical Society Days

November 15-17, 10 A.M.-5 P.M.

Special discounts and events at the Mystic Seaport Museum Stores to celebrate the history of the region. (860) 572-5385

MYSTIC MARITIME GALLERY

For more information, please call (860) 572-5388.

Mystic Master, Y. E. Soderberg

Through September 22

Watercolors and etchings by the late artist.

17th Annual Mystic International

September 28-November 10

This year's International features work by artists new to the show, as well as old friends.

Small Works

November 16-December 31

Small works of art for the holidays!

UPCOMING EVENTS

Lantern Light Tours - Dec. 6-22
Members' Shopping Day - Dec. 7
Community Carol Sing - Dec. 22

Please indicate ticket quantity:

TRAVELER'S FARE:
____@ $25 for members, ____@ $30 for nonmembers
DATE: ____ Sept. 27 ____Oct. 11 ____Oct. 18 ____Nov. 1
Seatings at 6 P.M. and 8 P.M.—please indicate your 1st choice __ P.M
subtotal _____

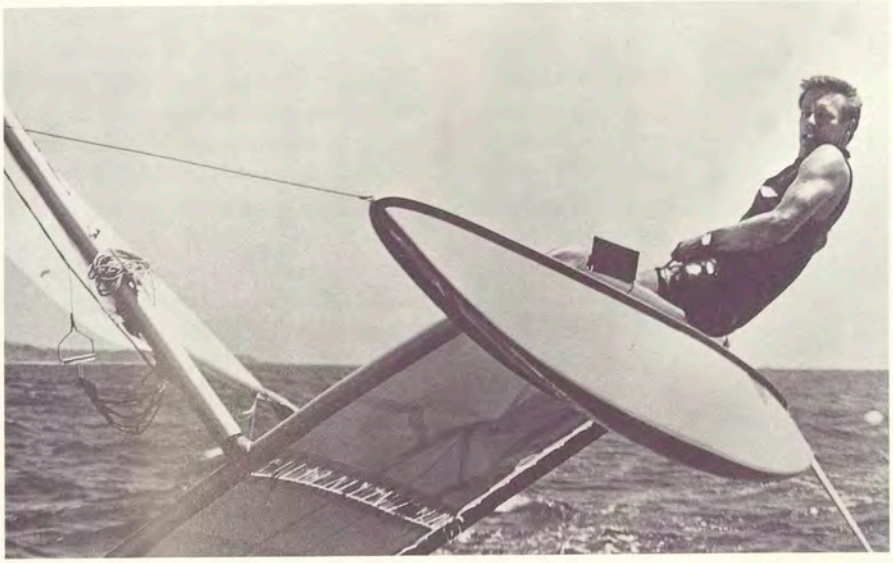
EXPLORE BROOKLYN BUS TRIP:
____ @ $45 for members ____@ $55 for nonmembers
subtotal _____

ADVENTURE SERIES—SERIES TICKETS ONLY:
_____ @ $35 for members _____@ $50 for nonmembers
subtotal _____

GHOST TALES:
_____ @ $12 for adult members,
_____ @ $6 for youth members
_____ @ $14 for adult nonmembers,
_____ @ $8 for youth nonmembers
DATE: ____ Oct. 24 ____Oct. 25 ____Oct. 26 ____Oct. 27
Tours depart at 6, 6:30, 7, 7:30, 8, and 8:30 P.M.—please indicate your 1st choice ____ P.M. AND 2nd choice ____ P.M.
subtotal _____

HISTORICAL ARCHAEOLOGY AT MYSTIC SEAPORT: Please send _____ free tickets.

TOTAL _____



Hobart "Hobie" Alter demonstrates the excitement of heeling one of his 14-foot Hobie Cats for a wild ride in the surf. Alter brought experience as a surfer and a fascination with outrigger canoes to the design of the Hobie Cat, which he introduced in 1968. With its rockered fiberglass hulls, aluminum frame, trampoline deck, and fully battened sail, the Hobie Cat was light, fast, and immediately attractive to many beachgoers who had never before been interested in sailing. (Courtesy Yachting *Magazine)*

Off Execution Rock, one of Thomas Fearon's catamarans keeps pace with cutter-rigged racing yachts. Fearon was best known for building rowing shells at his shop in Yonkers, which prepared him for building such an unconventional sailing craft. (M.S.M. 61.416)



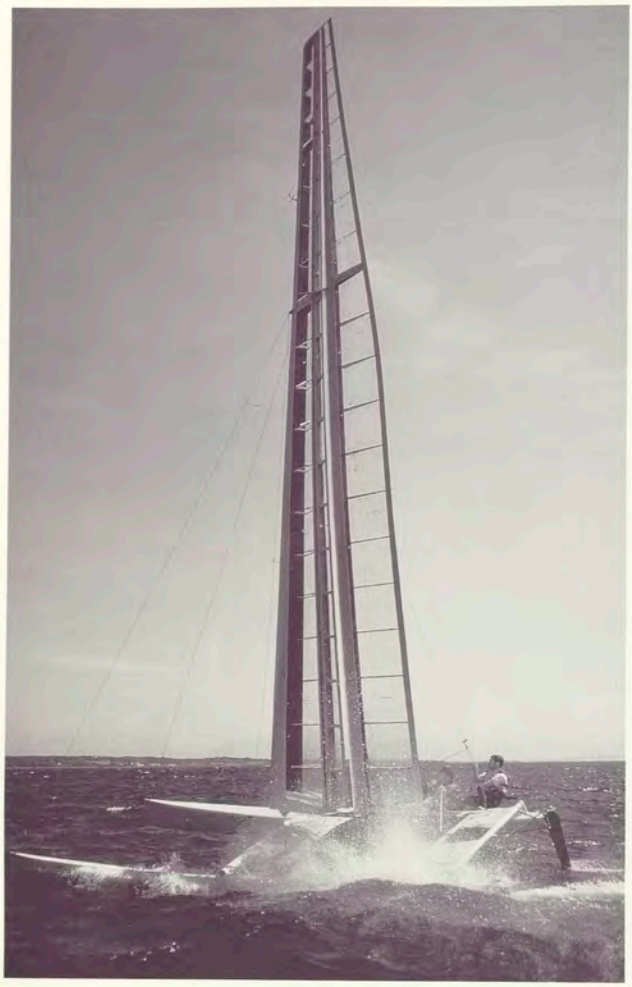
War II, the Sailfish and larger Sunfish. In 1970, at the America's Teapot Regatta at the Playboy Club on Lake Geneva, Wisconsin, the Canadian International 14 sailors Bruce Kirby and Ian Bruce introduced the Weekender, named *TGIF*, which tied with the Banshee for best performance in boats under $1,000. The Weekender, "built from scratch in the week before the event," was afterwards put into production as the Laser and vigorously promoted. In the 25 years since its introduction, the Laser has made high-performance single-handers affordable for almost anyone.[33]

A couple of new boats representing West Coast beach traditions also showed up at Lake Geneva. One designed in 1968 by Californian Hoyle Schweitzer combined a modern airfoil wishbone-rig sail with a surfboard hull. Called a Windsurfer, it has fostered a whole new area of high-performance sailing, which for the most technically proficient can include acrobatics and becoming airborne in the surf. The yachting establishment was forced to take notice.[34]

In 1968, some other Southern Californians, who had been fooling with outrigger canoes and surfboards, designed a small fiberglass and aluminum catamaran that could be sailed right off the beach. Named the Hobie Cat for its designer, Hobart "Hobie" Alter, it showed up at the same 1970 Lake Geneva regatta. The Hobie Cat was fast, exciting, and pretty easy to handle. It caught the sailing establishment flat, as it proved to have huge popular appeal, which put desirability and choice back into the mix.[35]

Of course the popularity of multihull sailing might have happened a century earlier, when Nathanael Herreshoff sailed his newly designed catamaran from Narragansett Bay down to New York in 1876. After Herreshoff's catamaran beat the sandbaggers, the local sailing establishment outlawed double-hulls. Herreshoff went on to a notable career designing and building highly engineered conventional racing boats, and drafting formulae for measuring them. Thomas Fearon kept building catamarans into the 1880s and 1890s, but between the reduction of access to New York waterfronts and the sheer unconventional nature of the catamaran the type in America virtually disappeared.[36]

Catamaran sailing had to be reintroduced into this country from Europe in the years after World War II. The Seacliff Yacht Club helped in 1961 by sponsoring a trophy for the International Catamaran Challenge, an event that has produced the world's fastest limited-sail-area boats, the C-Class catamarans. Competition has been held regularly, but with little publicity. In 1988, it did get national media attention when America's Cup defender Dennis Conner turned to the American C-Class catamaran designers and sailors when faced with the New Zealand challenge. The 60-foot American catamaran *Stars & Stripes*, with its rigid wing sail, easily out-



Limited only by a 25-foot length, 14-foot beam, and 300-square-foot sail area, C-Class catamarans are considered the fastest racing sailboats around a set of marks, capable of sailing twice as fast as the wind. Steve Clark and his crew built the C-Class racer Cogito *in his Rhode Island barn in 1995. Weighing just 380 pounds, this highly engineered carbon-fiber craft, with an adjustable camber, twisting wing "sail," won the "Little America's Cup" from its Australian defenders in 1996. (© by Billy Black—For Sail)*

sailed the 120-foot *New Zealand*, a sloop with wings for hiking. Although the boats were mismatched, the series was a magnificent theatrical performance, and this time each boat displayed the kind of unconventional high-performance features that had been the essence of blue-collar racing.

Where are we today? In 1996 an American crew, Steve Clark's Cogito Project, a C-Class catamaran, took the "Little America's Cup" back from Australia. These boats are still considered extreme. They represent the most advanced areas in technology. But they can be and are built by sophisticated amateur builders in simple state-of-the-art facilities, much the way that a pair of bicycle-building brothers produced the first aircraft. *Cogito* emerged from Clark's barn, a 25-foot, high-performance, carbon-fiber creation weighing just 380 pounds, wing and all. Its construction teaches something that is too often forgotten in today's mass-production boating market: you can build something better than you can buy. This is boating that requires the highest level of technical and sailing skills, something Tom Day would have appreciated.[37]

In the last twenty years, the sailboat-racing establishment has worked hard to make the sport accessible to all classes by establishing board sailing and multihull divisions and finally by changing its name from the U.S. Yacht Racing Union to the U.S. Sailing Association. The ban on professionals has been lifted so that the great racing yachts can be crewed like the ones of a century ago, by professional sailors, the folks whose names were not recorded in the America's Cup histories. Amateurs hone their skills competing against professionals, and some aspire to become professional sailors, one of the only ways left to earn a living at sea.

"Fringe" boating has become leadership boating, and most of the interesting technologies no longer mean dragging around a heavy lead keel. Unfortunately, with the easy availability of mass-produced fiberglass boats, amateur building of modern small boats is less frequent than it was 30 years ago. Most of that is left to traditional boat enthusiasts.

We will let Tom Day have the last word on why we sail for pleasure. In closing out the nineteenth century this philosopher, poet, adventurer, and preacher of technical excellence wrote that in the great scheme of things the role of recreation was minor. "We are here to amuse the more useful workers, and to teach them to seek recreation and to find health and to renew their strength upon the waters." Day believed that what was valuable about seafaring was the lessons of self-reliance, forethought, endurance, and honesty taught by venturing to sea. Day was not interested in the color of your collar, but he wanted to see you with your hand on the tiller, learning "presence of mind," perhaps the ultimate reason to educate people about the sea.[38]

Notes

1. John Rousmaniere, *The Golden Pastime: A New History of Yachting* (New York: W.W. Norton, 1986), 3, considers that "yachtsmen and yachtswomen have been trying to impress other people, or have been searching for meaning in life, or have been caught ambivalently between the two"; William Falconer, *An Universal Dictionary of the Marine* (London, 1776); the contrast is clear in the 1886 British Badminton Library of Sports and Pastimes series, whose *Boating* title refers to rowing and plants its origins firmly in the professional ranks, while the *Yachting* title virtually assumes the presence of a paid hand. Note also that in today's mass-market recreational boating press the term "yachting" is avoided, and people who recreate in boats are called "boaters."

2. Robert C. Post's *High Performance: The Culture and Technology of Drag Racing, 1950-1990* (Baltimore: Johns Hopkins University Press, 1994) helped me sharpen this concept.

3. John M. Staudenmaier, "What SHOT Hath Wrought and SHOT Hath Not: Reflections of Twenty-Five Years of the History of Technology," *Technology and Culture* 25 (October 1984): 711. Much of the thinking behind this paper is informed by

readings in the history of technology, especially that of the social construction of technology approach as exemplified in works such as Wiebe E. Bijker, *Of Bicycles, Bakelites, and Bulbs: Toward a Theory of Sociotechnical Change* (Boston: Massachusetts Institute of Technology Press, 1995).

4. L. Francis Herreshoff, *The Common Sense of Yacht Design*, 2 vols., (1946-48; reprint, New York: Caravan, 1975), 2:125.

5. Ann Smart Martin, "Makers, Buyers, and Users: Consumerism as a Material Culture Framework," *Winterthur Portfolio* 28:2/3 (Summer/Autumn 1993): 156.

6. See Foster Rhea Dulles, *A History of Recreation: America Learns to Play*, 2nd. ed. (New York: Appleton-Century-Crofts, 1965); Stephen Hardy, *How Boston Played: Sports, Recreation and Community* (Boston: Northeastern University Press, 1982); Donna R. Braden, *Leisure and Entertainment in America* (Dearborn, Michigan: Henry Ford Museum & Greenfield Village, 1988).

7. Waters, Balch & Co., *The Annual Illustrated Catalogue and Oarsman's Manual for 1871* (Troy, New York: Waters, Balch & Co., 1871); Thomas C. Mendenhall, *A Short History of American Rowing* (Boston: Charles River Books, 1980).

8. *Spirit of the Times*, 4 June 1859.

9. Ibid., 28 September 1857.

10. *David M. Lyle* lithograph, M.S.M. 50.95. Information from print and Philadelphia city directories. Members of the club were: F. Frank McQuaid, president; James F. Glenn, secretary; George A. Hicks, treasurer; Frank G. Fow, Henry F. Garlinger, Edwin F. Williams, Washington A. Garlinger, Edwin A. Probasco, Thomas J. Schett (Schill), George W. Haverstock, William Bozarth, Edwin F. Yeager.

11. The *Philadelphia Press*, *Forest and Stream*, and other sources have been examined for the 1865-95 period, and just over 1,000 boats and events have been found and set up in a database. Names found include boat, captain, owner, and sometimes crew. These have been randomly traced in the Philadelphia city directories and census records. My article, "Delaware Duckers," *WoodenBoat* 48 (September/October 1982): 78-85, further details the story of these craft.

12. This information is drawn from census records, Philadelphia city directories, newspaper accounts in *Forest and Stream* and the *Philadelphia Press*, and manuscript materials collected by Marion V. Brewington now in the collections of Mystic Seaport Museum and the Mariners' Museum.

13. *Spirit of the Times*, 9 May 1869; William E. Simmons, "When New York Bay Was a Yachting Center," *Yachting* (March 1915): 143.

14. Benjamin A.G. Fuller, "Sandbaggers: Shifting Ballast and Side Bets," *WoodenBoat* 118 (June 1994): 88-96, has a longer history of sandbaggers.

15. John Parkinson, *The Seawanhaka Corinthian Yacht Club; the Early Twentieth Century, 1897-1940* (New York: Seawanhaka Corinthian Yacht Club, 1965). Note also the problems that working watermen had when confronted with yachtsmen's rules, as detailed in Michael W. Santos, "The Real Captains Courageous: Romanticism and Reality in the Last Days of Fishing Under Sail," *The Log of Mystic Seaport* 48:1 (Summer 1996): 2-11.

16. William P. Stephens, *Forest and Stream*, 26 December 1896.

17. Thomas F. Day, "Professionalism vs. Corinthianism, *Rudder* 7:6 (June 1896): 175.

18. Thomas F. Day, Editorial, *Rudder* 9:4 (April 1898): 151.

19. Thomas F. Day, Editorial, *Rudder* 9:2 (February 1898): 41.

20. *Rudder* 11:1 (January 1900): 24.

21. C.G. Davis, "How to Build a Racer for $50," *Rudder* 9:8 (August 1898): 312-16 and continued; C.D. Mower, "How to Build a Racer for One Hundred Dollars: *Swallow*," *Rudder* 10:11 (November 1899): 423-27 and continued; C.D. Mower, "How to Build *Sea Bird*," *Rudder* 12:11 (November 1901): 429-35 and continued.

22. William P. Stephens, *Traditions and Memories of American Yachting, the Fiftieth Anniversary Edition* (Brooklin, Maine: WoodenBoat Publications, 1989), 321, 178.

23. See discussions of "cutter-cranks" and "skimming dishes" in Stephens, *Traditions and Memories*; William Washburn Nutting, *The Track of the Typhoon* (New York: Motor Boat Publishing Company, 1921), x.

24. L. Francis Herreshoff, *An Introduction to Yachting* (New York: Sheridan House, 1963), 145; see L. Francis Herreshoff, *The Common Sense of Yacht Design* (New York: Rudder Publishing Company, 1946-48), ch. 18, "The Sailing Machine."

25. Atwood Manley, *Rushton and His Times in American Canoeing* (New York: Adirondack Museum and Syracuse University Press, 1968), and Hallie E. Bond, *Boats and Boating in the Adirondacks* (New York: Adirondack Museum and Syracuse University Press, 1995) are the most accessible accounts of the early days of canoeing.

26. Stephens, *Traditions and Memories*, 351.

27. John Carter, "Swampscott Dories, Work or Pleasure: On the North Shore One Boat Filled the Bill," *WoodenBoat* 36 (September/October 1980): 78-81.

28. Benjamin A.G. Fuller, "The Coming of the Explosive Engine, 1885-1910." *The Log of Mystic Seaport* 45:2 (Autumn 1993): 34-42, discusses the rapid rise of recreational powerboating.

29. Uffa Fox, *Sailing, Seamanship and Yacht Construction* (New York: Scribners, 1934).

30. George Moffatt, "The American Scene," in Richard Creagh-Osborne, *The Dinghy Year Book* (Southampton, England: Adlard Coles, 1962), 40.

31. Charles MacLaurin, "Yachting in Sydney, N.S.W.," *Rudder* 11:2 (February 1900): 33-37; "Yachting in the Antipodes," *Yachting* (April 1929): 73; Bruce Stannard, *The Blue-Water Bushmen: The Colourful Story of Australia's Best and Boldest Boatmen* (Sydney, Australia: Angus & Robertson, 1981); Frank Bethwaite, *High Performance Sailing* (Camden, Maine: International Marine, 1993).

32. Mystic Seaport Museum has two of Whitman's boats; the accounts of his achievements are still in various source materials, such as the American Canoe Association yearbooks. One-of-a-kind races were held frequently in the years from 1959 to the mid-1960s, coinciding with the rapid growth of plywood, laminated, and fiberglass small sailing craft in those years.

33. Bill Robinson, "Yachting's 1959 One-of-a-Kind Regatta," *Yachting* 105:4 (April 1959): 58-63; Bruce Kirby, "America's Teacup," *One Design & Offshore Yachtsman* 9:12 (December 1970): 18-34.

34. Kirby, "America's Teacup."

35. See for example Fred Miller, "The New Look in One-Design," *Yachting* 127:4 (April 1970): 68-69, 138-40, and Don and Pat McNair, "The Excitement of Sailing Catamarans," *Sail* 70:2 (April 1970): 44-46.

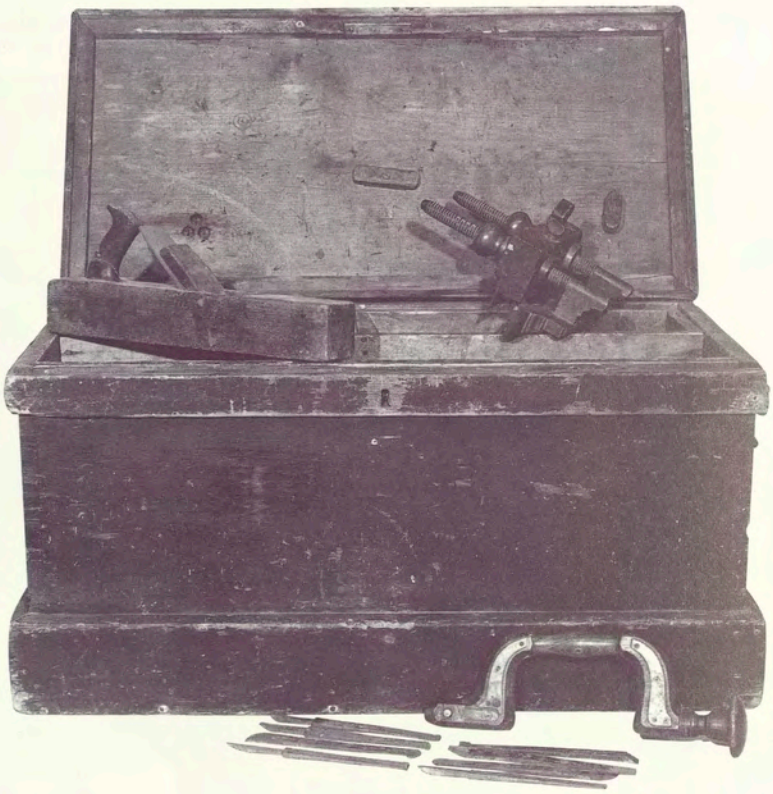
36. Stephens, *Traditions and Memories*, 221; L.F. Herreshoff, *Common Sense of Yacht Design*, 2:122-24.

37. Garry Hoyt, "Garry Hoyt on...The Need for Speed," *Sail* 27:5 (May 1996): 44-52; Guy Le Roux, "The Ambush Down Under," *Sailing World* 35:5 (May 1996): 42-45; Henry Elliot, "Advanced Composites in a Simple Shop," *Professional Boatbuilder* (February/March 1996): 30-42.

38. Thomas F. Day, Editorial, *Rudder* 11:12 (December 1900): 452; Thomas F. Day, *On Yachts and Yacht Handling* (New York: Rudder Publishing Company, 1901).

Building the America and the Sea Collection: Levi Watrous's Tool Chest

MARIFRANCES TRIVELLI



Frequent visitors to Mystic Seaport are always sure to find an exciting combination of the familiar and the new. This summer, for example, an archaeological dig began around the George Greenman and David Langworthy houses on the Museum grounds. George Greenman and his two brothers were nineteenth-century shipbuilders on the site of Mystic Seaport, and ship joiner David Langworthy operated a boardinghouse as well as working for the Greenmans. Led by Professor Harold Juli of Connecticut College, a group of volunteers uncovered evidence of landscape features, previous structures, and the trash of everyday life in the Greenman and Langworthy yards. Their findings will help to provide further insight into the lives of the Greenmans and their employees. But underground artifacts are only one way we add to our historical knowledge of life and work in the Greenman shipyard. One of the newest additions to the Museum's collection, a set of tools belonging to Mystic ship joiner Levi Watrous, provides an important link with the Greenmans, testifying to a time when Mystic was a thriving shipbuilding town.

Levi Watrous was born to Martha Morse Watrous, shortly after the death of his father, on 9 March 1832 in the Rogerine Quaker community of Quakertown, Connecticut. Quakertown, in southeast Ledyard, close to the head of the Mystic River, was settled late in the seventeenth century by John Rogers, a charismatic Quaker. Rogers preached Sabbatarianism (recognizing Saturday as the Sabbath day), temperance, equality of the sexes, abolition of slavery, and separation of church and state. In the 1700s, when the Congregational Church was the "state" church in Connecticut, the Rogerines were a closely-knit group, surviving in spite of frequent persecution for their controversial beliefs.

Levi Watrous's tool chest, with his plow plane and interchangeable irons, jack plane, and bit brace. (M.S.M. 75.135.7 A)

Because much of their land was unsuitable for farming, Rogerine Quakers supported themselves through such trades as stone masonry and cabinetmaking. It was no coincidence, then, that by the age of 17, Levi had learned the trade of ship joining well enough to support himself. Ship joiners were responsible for the finish woodwork on a vessel, which included everything from smoothing the outside of the hull ("outside" joinerwork), to fashioning rails, skylights, deckhouses, ships wheels, and accommodations ("inside" joinerwork).

After a formal or informal apprenticeship, it was common for a young shipwright to travel and gain experience as a journeyman. Levi Watrous moved west, practicing his trade in Memphis, Tennessee, on the Mississippi River. It is likely that he found work producing the elaborate woodwork that adorned the western river steamboats. By the mid-1850s he had moved to Kansas Territory, where, according to family accounts, he spent two years in Lawrence, farming a claim with Mystic resident Hiram Appelman.

By 1859, Levi Watrous had returned to Mystic. In December 1859 he married Adeline Gallup of Suffield, Connecticut. Back home, Watrous continued to participate in politics, supporting the new Republican party. In September of 1860 he was elected sergeant of the Mystic Wide-Awakes. The Wide-Awakes were a Republican young men's "marching club," which originated in Hartford Connecticut.

The advent of the Civil War caused Mystic shipyards to produce new vessels at an almost frenetic rate. The George Greenman & Company shipyard, and the Mallory shipyard located just downriver from it, on the site of the Museum's preservation shipyard, were especially busy building wooden coastal steamships, many of which were leased by the United States government. Between 1861 and 1865, Mystic shipyards produced more than 70 vessels. Beyond family traditions, we cannot confirm Levi Watrous's work in the Greenman and Mallory yards because the Mallory shipyard accounts have been lost and the Greenmans commonly subcontracted joinerwork to local firms. It is likely that Levi Watrous worked for these subcontractors, who moved from yard to yard as work became available. Watrous would have worked a ten-hour day, Monday through Saturday, (though the Greenman brothers, as Seventh-Day Baptists, would work their crews Sunday through Friday).



Levi Watrous (1832-1908) and one of his children posed for this Daguerreotype, ca. 1860. (M.S.M. 95.135.1)

A review of the contents of Watrous's tool chest hints at the flexibility and industriousness required of an employee of a busy shipyard. The trunk itself is handmade, possibly by Watrous himself, with dovetailed corners, and the hinge marks on the lid face the "open side." Evidently, when the original wood tore free from its hinges, Watrous simply reversed the lid, reattaching it with the hinges on the opposite edge, insuring further years of use. The chest, with a removable wooden compartment, was filled with most of the tools of his trade. The plow plane, a specialized tool used by joiners, held irons of varying thicknesses to create grooves parallel with the edges of the wood. Levi's plow plane was made of dense boxwood by John Denison of Saybrook, Connecticut. The irons bear the stamps of several different makers, reminding us that shipwrights built their collection of tools over time. The tool chest contains a mix of both manufactured tools and handmade tools, which were created or adapted according to the job at hand. A handmade circular plane is fashioned to enable the user to work on curved surfaces. Many of the chisel handles were repaired, rather than discarded. A hacksaw, try squares, bit brace, and deck scrapers are manufactured, as are a jointer plane made by the Ohio Tool Company in Sandusky Ohio, and a spirit level from the Stanley Rule & Level Company of New Britain, Connecticut.

Unfortunately for Mystic and other maritime communities, the end of the Civil War meant a slow-down in shipbuilding activity. The high cost of materials and disruption of trade made the cost of large-scale shipbuilding prohibitive, while shipyards were faced with a glut of vessels which had been built specifically for wartime service.

As fewer vessels under construction meant less work for the local ship joiners, Watrous eventually accepted a position with a Boston company and traveled throughout the reconstruction-era South, selling cotton gins. He later worked for the Standard Machine Company of Mystic, which manufactured cotton gins and bookbinding machinery. In 1874 he built a home near the factory on the Groton side of the Mystic River. Levi Watrous also maintained a life-long interest in politics, serving as the Groton tax assessor for many years. When he died in 1908, at age 76, the flag at the post office flew at half staff in his honor.

His set of joiner's tools and personal photographs remained in family hands until 1995, when his great-grandson donated them to Mystic Seaport. As we reflect upon Levi Watrous's career and community interests, we can appreciate the changing nature of life and work in nineteenth-century America and the mix of social concerns and technical abilities that characterized the George Greenman & Company shipyard.

Salty Speech and Scuttlebutt Saws

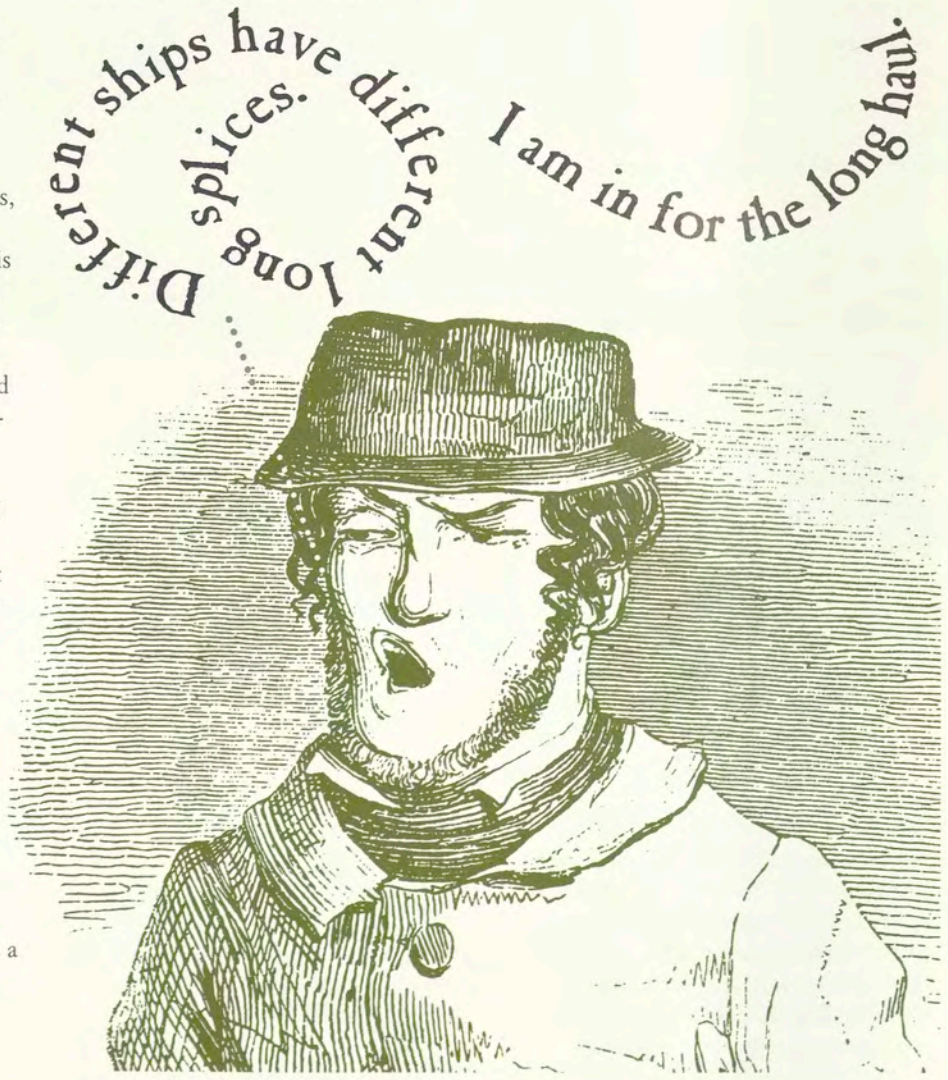
LOUIS ARTHUR NORTON

Growing up in the old fishing port of Gloucester on Cape Ann, the sea-slanted idiom was the common phrase I heard to describe my youthful encounters with life. It was the vernacular of play, pleasantries, power, pathos, and philosophy. It shaped my mode of expression and, to some degree, my sense of humor. Remarkably, many of these sayings and similes from the days of sail and salted cod have taken root in the mainstream of our language. Some colorful examples, however, are on the verge of passing into the maelstrom of oblivion. This essay is a voyage of reminiscence; an attempt at recapturing some verbal pearls.

The life of a sailor had many focuses, but his work and his relationship with shipmates occupied most of his thoughts. He used stock sayings to make the many hardships of his lot tolerable. When disciplined he would utter "tough ships make hard seamen." If he had difficulty "learning the ropes" on a new vessel he might note that "different ships have different long splices," but if I "go to sea long enough, something will happen." The latter meant that experience was the best teacher. He wanted to impress and would do anything that was offered aboard, or "take any port in a storm." Obviously he would try not to agitate or "make waves" with his captain. This led to the amusing phrase "captain's (commodore's) privilege" that meant it was not advisable to point out that he had left his pants fly unbuttoned. Uttered to a friend, however, it was a courteous signal to save him from embarrassment.

Regardless of social custom, the sailor certainly planned to be "in for the long haul" on this ship. He knew that there was financial reward for loyalty and "his ship would come in" as long as he stayed healthy and was not "laid up."

Work at sea was often arduous, and occasionally the seaman found that he had a difficult task assigned. He would say that he had "the devil to pay and no pitch hot." Its origin came from the devil, the name for the longest and most difficult garboard seam to caulk with oakum and tar. Actually this expression was a minor verbal redundancy because the word "pay" came from the French poix meaning pitch. Before he started a complex job he might repeat the nautical equivalent of "think" by saying "brains aft make light work for'rd." (An alternate interpretation of this saw was that intelligent skipper could make your work or voyage easier.) As he approached a tangle of line or net he would ask



the object if it would yield to his efforts by saying "are we going to be shipmates again?" If not, the mess might be heaved overboard or consigned to "Davy Jones' locker." This was the bottom of the ocean or the nether world. The origin of the term may be steeped in the superstitions of the West Indies. It is a transliteration of "Duffy Jonah (Devil Jonah)," a quasi-biblical reference.

While working in the dangers aloft, the sayings were "I'll watch you, you watch me" or "one hand for myself, the other for the ship."

The sailor who evaded work was singled out for special salty disparagements. He was said to be "in everybody's mess but on no one's watch" but did just enough to "keep the bread from molding." The man spent his time "laying on his oars." When asked to do a specific task he would make a "Tom Cox traverse" or, stated more fully, do "three times around the long boat and take a drag at the scuttlebutt." The scuttlebutt was the drinking water cask and the place to hear the latest rumor. A seaman who avoided being on deck during nasty weather was called a "flying fish sailor." He sought the easy job, thus gaining the reputation as a "blunt furler and yard arm reefer." He would "slack off," loosening the tension on a taut line. Finally he might earn the title of "soger" or someone who did a lot of "soggering." This term was bastardized from the word soldier, a person held in low esteem by most seafaring men.

The men who lived in the fo'c'sle described people and their perceived character in marvelously graphic terms. A good buddy was "the finest kind" or "a wicked (right) good" mate. This was and still is the superlative for anything in many New England seaport towns. When he put on his best clothes to go ashore for a Saturday night he would be "dressed to the nines" or similarly he might be very generous to a lady-friend, going the "whole nine yards" to impress her. These expressions were neither from the fashion nor civil engineering industries. Both refer to the dressing with ceremonial flags of a ship-rigged vessel that usually had nine yards. (A yard is a spar suspended from a mast for the purpose of extending a sail.) He might even "cut a dido." This term came from the British ship HMS *Dido*, known for her spit and polish as well as her captain's habit of showing her off to the other ships of the fleet before dropping anchor. If he felt the need to take leave of his lady he might say that it is time "to hoist the blue peter." This is the popular name for the blue signal flag with a white square at its center that stands for the letter P. At sea it was known as a blue repeater, a signal to another vessel to repeat the last flag sequence. This became the portmanteau blue peter. When hoisted at anchor or at dockside it meant "all ashore, we depart imminently."

If a shipmate worked hard to become an able-bodied seaman, mate and perhaps a captain he was said to have "come up through the hawse pipe." This was particularly fine praise—the hawse pipe is a short iron tube at the bow of a ship through which pass the anchor chain or mooring lines.

A young skinny (bean pole) apprentice was "all spars." If he was overly active and too eager to please, he would be "carrying too much sail." An old and wise shellback might suggest that they "take a luff out of him." If the lad was a braggart, they would say that he was "running under bare poles." Occasionally a young sailor would be so afraid of making a mistake that he was said to be "navigating with one leg on the bottom." With experience and confidence this will change and he might "color his water." This euphemism came from the change in the color of sea water as one encounters warmer or cooler ocean currents. This is a nineteenth-century example of the Shakespearean term "sea change," a transformation wrought by the sea. Also one might hear that he has put "water on the ropes," meaning he has tightened his bond to his mates or, in a work context, given an extra effort. A "loose cannon," then as now, was a trouble-maker, but a "foul anchor" was a careless and potentially dangerous sailor. A "Jonah" was one who perpetually had bad luck and seemed to pass it on to his shipmates, similar to the biblical character. The commonly heard term "son of a gun" obviously had a naval origin. In the early British navy, regulations allowed wives to sleep aboard while they were in port. Because of crowding and the need for privacy, cohabitation took place in relatively secure places such as the galley or next to the gun carriages. It follows that occasional births occurred in the same locations. A charming saying suggests the destiny of this "son of a gun" born on board. He was "begotten in the galley and born under a gun. Every hair a rope yarn, every tooth a marlinspike, every finger a fish hook and in his blood right good Stockholm tar."

Weather was a concern and constant topic of conversation on most voyages. Descriptions of weather and sailing in its ever-changing moods was a fertile place for the invention of language. A ship was said to have "struck some hard (tall, crooked) water" in a heavy sea. A squall could be as "black as the Earl of Hell's riding boots." The clouds may break showing a tiny patch of blue known as "Dutchman's breeches." The wind that was your friend at sea could be "as cold as whale manure" and be called a "capful," "a 'slant o'wind [from a quarter]," and a "full-sail breeze." When becalmed, they used a derogatory ethnic term "locked in a paddy's [Irish] hurricane." The crew would show their concern by saying we had "better make way before we ground on our own beef bones." Finally, favorable sailing conditions would eventually occur and the ship would run as if "a Boston girl has hold of the tow line." If accompanied by a favorable ocean swell, it was said that "the dog was running before her master," and, if the ship made a large bow wave,

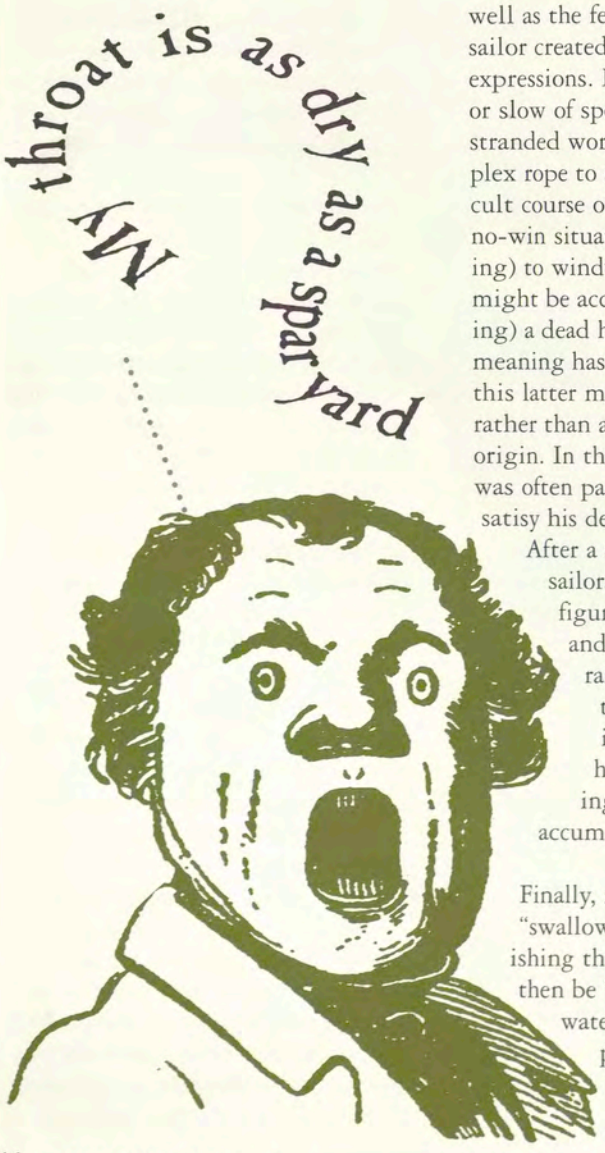
she "had a bone in her teeth."

The most pleasurable daily diversion at sea came at the end of a watch. At these times, food and drink were available and fo'c'sle food was hardy if not gourmet. The captain ate just a little better than the crew; this lead to the old saw "place the raisin end toward the skipper" or rank has its privilege. Its origin was from the preparation of plum duff, a shipboard treat. The dried fruit added to the batter would sink to the bottom and, if baked during a long heel, end up on one end of the cake.

Coffee on a fishing vessel was a "mug up," a true word picture, that the landlubber called a coffee break. The term "java" for coffee had a naval origin. The U.S. Navy discontinued the grog ration (watered down rum) as of 1 September 1862. Because of discontent, Congress passed a bill in 1872 authorizing coffee, commonly imported from Java at the time, as a stimulatory substitute for the men at sea.

The salty invitation for a drink of hard liquor generated its own language. Word pictures such as "my throat is as dry as a spar yard," "the sun is over the fore yard (yard arm)," "let's splice the main brace for old time sake," and "down the hatch" are but a few. Drunkenness had colorful metaphors as well, including "half seas over," "three sheets to the wind," "he's keeled over," and "he is as tight as a stunsail boom in a squall."

The difficulties and frustrations as well as the few pleasures of being a sailor created a subset of unique expressions. If one were inarticulate or slow of speech one used "four stranded words" from the most complex rope to splice. Selecting a difficult course of action or engaging in a no-win situation was "spitting (p---ing) to windward." Similarly, he might be accused of "beating (drawing) a dead horse." Although the meaning has been modified a bit, this latter metaphor had a nautical rather than an assumed agricultural origin. In the last century a sailor was often paid a month's advance to satisy his debts before shipping out. After a month at sea had passed, sailors might fashion a horse figure out of canvas, straw, and oakum. It was then raised aloft to a yardarm to be burned or beaten in the traditional dead horse ceremony celebrating the start of the accumulation of wages.



Finally, retirement from sea was "swallowing the anchor" or "finishing the long cruise." He could then be "happy as a clam at high water." At his retirement party a departure toast or variations, was "may you anchor in Liverpool (Boston, South Street, Frisco) and be among mates as familiar as pea soup."

The colloquialisms of sailors have enriched the language of those of us who have listened on the shore. Their origins come from vivid imaginations, portmanteau words, and keen powers of observation. Many have found their way into our common speech. It is well to revisit and perhaps restore those word pictures that are fading like antique photographs in our attic.

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Museum Notes

New John Mecray Print Commemorates the L.A.Dunton*'s 75th Anniversary*



Mary Anne Stets

"In 1921, the schooner L.A. Dunton *was launched and the liner* Leviathan *began an extensive refit after seeing service as a troopship in W.W.I. I have portrayed the* L.A. Dunton *on a misty day on the Grand Banks as she lifts to an ocean swell and shudders in* Leviathan*'s wind shadow. The liner is gone now but thanks to Mystic Seaport, the* L.A. Dunton *lives on."*—John Mecray

World-renowned marine artist John Mecray captures the style, grace, and traditional beauty of the *L.A. Dunton* with his 1996 *L.A. Dunton* print, available in a limited edition of 950 signed and numbered copies.

Mr. Mecray's prints are artwork at its finest, and a sound investment as well; the artist's distinctive *L.A. Dunton* published by Mystic Seaport in 1978 is currently valued above $2,000 on the secondary market.

Plus, we have a special opportunity just for Mystic Seaport members! Place your advance order before Members' Day, September 28, 1996, and we will double your members' discount! This offer reduces the cost of your investment to $160— a 20% discount off the retail price of $200. Additionally, as a Members' Day special event, John Mecray will hold a print signing at the Mystic Seaport Museum Stores from 2:30-3:30 P.M. Call the Department of Prints and Framing at 1-800-272-4498 to place your advance order.

Visit the Mystic Maritime Gallery's 17th Annual Mystic International!



Gay Head, Martha's Vineyard *(oil, 20 x 24)* by Foster Caddell

Art aficionados of all interests will appreciate the diversity of the 1996 Mystic International. This year's entries represent a broad range of styles and subjects—creating a dynamic exhibit with art for every taste. The show opens on September 28 and runs through November 10, 1996. Please call (860) 572-5388 for further information.



America Sailing the Chesapeake *(oil, 25 x 45)* by Dahl Taylor

Mystic Seaport Members Explore New York's Lower East Side



Sara Leone

American Urban and Ethnic Historian Seth Kamil leads members through the Lower East Side.

On a bright June day, 40 adventurous members enjoyed the first in a series of bus trips sponsored by the Membership Office! We set off on a walking tour of the Lower East Side, visiting the streets and landmarks associated with millions of immigrants who had made the area their home over the past three centuries. During our visit to The Lower East Side Tenement Museum, we experienced the dark, cramped living quarters of a 19th-century tenement house that had served as a residence for immigrants of over 20 nations. After lunch, we were given a special tour of South Street Seaport's acclaimed exhibit "Immigration in the Age of Sail."

Don't miss the bus! Refer to the Members' Program section in this issue of *The Log* to learn about our October trip to Brooklyn.

Museum Notes

Ahoy! Tough Boris Pirate Parties are a Swashbuckling Success!



Judy Beisler

One little pirate shows off his loot!

This summer, 30 daring little mates fashioned their own pirate gear and set off on a series of swashbuckling adventures around the Museum grounds. The children heard stories, had a few snacks, learned pirate lore, and headed for the beach to dig for buried treasure!



Judy Beisler

Our pirate crew takes a break between adventures!

A Special Family Learning Adventure aboard the Stella Oceanis

June 29-July 12, 1997

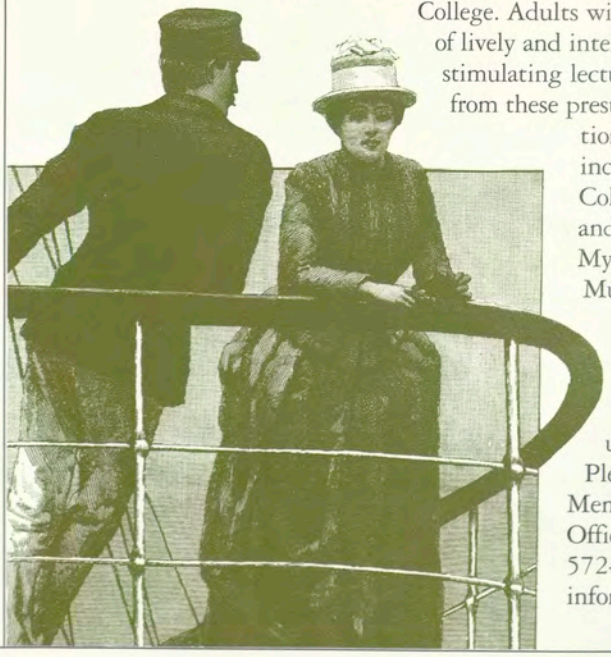
The Mystic Seaport Membership Office is pleased to offer a unique family travel opportunity that promises to provide the memories of a lifetime.

Our itinerary includes the world's most legendary destinations: Athens, the historic Greek Islands of Rhodes and Santorini, Ephesus and Istanbul in Turkey, plus Malta, Sicily, and the archaeological treasures of Pompeii, Herculaneum, and Rome.

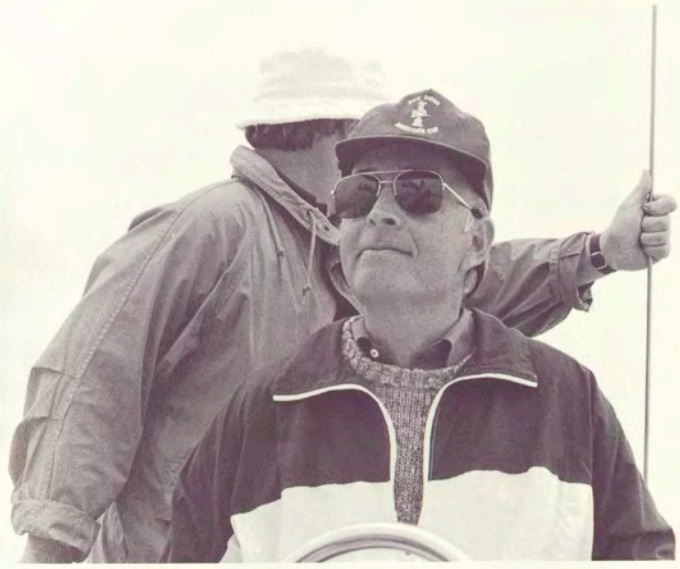
Do you treasure special moments shared with your child or grandchild that were possible only because you had escaped from your hectic day-to-day routine? Imagine sharing just such magical moments at an archaeological dig, at a magnificent mosque in Istanbul, or on a tranquil beach at Rhodes. We have taken care of all the details so that your entire family can enjoy the wonders of the world.

Experienced counselors and youth education experts lead groups of similarly-aged children in the Young Explorers Program, a series of educational and recreational activities developed to enhance their appreciation of the sites we visit. At night, they'll go on deck to stargaze and hear ancient tales of how the constellations were formed. They'll learn to tie nautical knots, discover how sailors navigated by the stars, and keep their own ship's log.

We are proud to present this trip in collaboration with the Association of Yale Alumni, the Society of Alumni of Williams College, and the Alumnae Association of Smith College. Adults will enjoy a series of lively and intellectually stimulating lectures by faculty from these prestigious institutions of learning, including Williams College Professor and Director of Mystic Seaport's Munson Institute, Ben Labaree.



We hope you will join us next summer! Please call the Membership Office at (860) 572-5339 for more information.



Mystic Seaport Salutes!

Robert C. Kyle

Mystic Seaport attracts visitors and members from all over the world. Few, however, come as frequently or from as far away as Robert C. Kyle.

Mr. Kyle, from Winnetka, Illinois, and La Jolla, California, has been a member of Mystic Seaport since 1976. He is also a charter member of the Gallery Patrons, a Fellow of the G. W. Blunt White Library, a member of the Board of Trustees, and the chair of the Publications Committee. With such faithful attendance at the meetings and participation in so many Museum activities, one would think there was no time left in this busy man's life, but he is the chairman of Dearborn Publishing Group, formerly Longman USA, one of the country's largest publishing firms; the author of a nationally acclaimed real estate textbook; an avid collector of maritime art; and a skilled and experienced sailor, as well.

Mystic Seaport is fortunate to have a man of Mr. Kyle's caliber serving on its Board of Trustees. Since becoming a Trustee in 1989, Bob Kyle has shared his business and publishing acumen with both the Museum's Publications Department and the Mystic Seaport Museum Stores. He is an entrepreneur in the finest sense of the word. The publication of *Modern Real Estate Practice* brought him national recognition, enabling him to found the Real Estate Education Corporation and Development Systems Corporation. The Chicago-based publishing and training organization was sold in 1982 to Longman Group, Ltd., a subsidiary of Pearson Plc., the publisher of London's *Financial Times* and Penguin Books. Mr. Kyle became Chairman and CEO of Longman Group USA, Inc. and the first American in Longman's 263-year history to sit on its board.

Mr. Kyle's involvement with Mystic Seaport grew with his participation as a charter member of the Gallery Patrons, a dedicated group of maritime art collectors who enjoy special access to the Mystic Maritime Gallery's newest exhibitions and artists. This avocation combines two of his greatest loves—the art world and the sailor's world. He has been sailing since he was 11. His family enjoys the same interests; Bob's wife Barbara, a writer, and their three children all share his enthusiasm for cruising and racing on board *Chapter VII.*

Bob Kyle is a superb ambassador for Mystic Seaport. He represents the Museum in the Midwest and on the west coast, advocates Museum publishing interests nationwide, and actively supports the Gallery Patron program. In addition, he has made known his intention of benefiting the Museum's financial future through a generous planned gift. This is a man much admired in a multitude of circles. Mystic Seaport is proud and honored to include him in ours.

Join Us On Members' Day!

September 28, 1996

Members' Day is our annual celebration of Mystic Seaport members—a day full of members-only activities and programs for all ages and interests!

Begin the day with a visit to the Members' Registration Tent at the North Gate from 8:30 A.M. to 2:00 P.M. for complimentary refreshments, information on the day's events, registration for special tours, and our new memberwear.

MEMBERS' DAY HIGHLIGHTS

- make fresh ice cream and butter
- learn about World Wide Web Weather
- visit with a sailmaker
- sail or row a classic small craft at the Boathouse
- view a diesel engine demonstration
- learn about herb lore and uses
- visit our new Greenhouse
- tour our archeological site
- get an insider's look at our new exhibit "WaterWorks"
- enjoy our flowers on a Garden Tour
- take a "Kids–Eye View of the *Morgan* Tour"
- join the popular "Maritime Walking Tour of Elm Grove Cemetery"
- participate in a children's craft workshop



- Listen to a Dixieland jazz band aboard the *Sabino* on a 5:00–6:30 P.M. cruise. Tickets available only on Members' Day

- Meet David Cordingly, author of *Under the Black Flag: The Romance and Reality of Life Among the Pirates*
- row whaleboats on the Mystic River
- run a printing press and take home a souvenir
- sing at a children's sea music workshop
- take part in a carving demonstration
- board our tugboat *Kingston II*
- view the Museum's latest videos
- pull the bellows in the Shipsmith Shop
- try the skills of a sailor
- watch a demonstration of our spar lathe
- take an exciting 3-day sail aboard the schooner *Brilliant*! Reservations required.

Attend the 67th Annual Business Meeting, held from 11:30 A.M. to 12:15 P.M., and hear a report on the status of the Museum and Membership, a memorial to deceased members of Mystic Seaport, and a tribute to our long-time members!

Lobster Bake! Native New England lobster dinners will be served from 12:30 to 2 P.M. This Mystic tradition includes corn on the cob, breads, and cole slaw. For shoreside appetites, try our ditty box lunch containing a turkey deli sandwich, potato chips, and a cookie. A special children's menu (peanut butter and jelly sandwich, chips, cookie and lemonade) is also available. Reservations required.

Don't miss our limited edition 1996 Members' Day mug, commemorating the 75th anniversary of the *L.A. Dunton*'s launching.

Are you in town on Friday, September 27? Sign up for **Traveler's Fare** - a dining experience that takes you around the world and back in time in one evening. Check our Members' Program Section inside for details.

Watch your mail for the 1996 Members' Day invitation and reservation form in early September!