The Log *of* Mystic Seaport

Spring
1997

Volume 48, No. 4



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The Log of Mystic Seaport
Spring 1997, Vol. 48, No. 4
Published quarterly for members
Circulation 21,456

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Printing and Binding:
Fox Press, Windsor, CT

On the cover: Cuban boaters enjoy their American Elco "Cruisette" off Havana's Morro Castle, March 1924. (Detail from negative 11775F, © Rosenfeld Collection, Mystic Seaport Museum, Inc.)

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The Log of Mystic Seaport (ISSN 0024-5828) is published quarterly by Mystic Seaport Museum, Inc., 75 Greenmanville Avenue, P.O. Box 6000, Mystic, CT 06355-0990. Subscriptions are by membership only, beginning at $35.00.

Submissions of previously unpublished articles and illustrations concerning non-naval aspects of the American maritime experience are welcome. Editorial guidelines are available from the Publications Department. *The Log of Mystic Seaport* is abstracted in *American History and Life* and *Historical Abstracts.*

Sightings

The range of subjects being addressed in this issue of *The Log* reminds one of the remarkable range of this museum and its great strengths. We can easily inventory the assets of Mystic Seaport and heighten our awareness of the importance of these collections as we fulfill our mission of creating a broad public understanding of the relationship of America and the Sea.

Our library with its holdings of book, periodicals, manuscripts and ship's plans; our photograph, film, and video collections; our paintings, prints, models, and scrimshaw, all contribute to our ability to create that understanding. Our village exhibitions convey aspects of seaport community life, while our broad range of educational programs–from the preschool "Sea Squirts," to our Sail Education programs on the *Conrad* and *Brilliant,* through to the undergraduate Williams/Mystic Program and the graduate-level Munson Institute–all contribute significantly to carrying out our mission. And, of course, there is the Watercraft Collection which is unparalleled, since no museum in the world has a comparable collection of its nation's watercraft. As we focus on these resources, we become aware of how well they support our efforts and how they highlight the three ingredients of maritime activity.

A fundamental element is the water. From earliest time water has been a medium for communication, transportation, and exploration. We most often think of ocean navigation, but clearly the access to the country's interior provided by navigable rivers, and the activities on major lakes, are important parts of the maritime story.

One thread that runs through much of this *Log,* and through virtually all of our collections and programs, points to the second basic aspect: maritime endeavor. This is the centrality of vessels in maritime history. Ships and boats are the vehicles, literally and



figuratively, through which people interact with the seas, lakes, and rivers of the world. Our collections reflect this importance. Most of the library's holdings relate in one way or another to ships and boats; and the majority of our photographic collections focus on vessels, as do our paintings, prints, and much of our scrimshaw. Certainly, community life in seaports revolved around ships and boats as they were designed, built, launched, outfitted, crewed, made voyages, made discoveries, created economic success or failure, and returned home or were lost at sea. Logically, our educational programs also sustain the centrality of watercraft to our mission, whether in sail education, or the Williams /Mystic students spending two weeks at sea, or through the subject matter of the various programs, which naturally involve vessels in the course of the studies.

The three-dimensional representation of vessels through our model collection gives us an opportunity to exhibit a broad range of vessels representing various vessel types and periods. However, with the critical role played by the vessel in the maritime story of this nation, our watercraft collection takes on added importance. These are not depictions of boats, or lines of ships, or descriptions of vessels, they are the actual vessels themselves. They are the primary documents of maritime endeavor.

As you progress through this issue of *The Log*, you will be confronted by vessels as a basic element in maritime history and present-day maritime activity. It is evident in Eric Roorda's article on Cuba, in the Saunders family as collectors, in the steam engine from the tug *Pegasus*, in our participation in "Floating the Apple," in the newest book from Mystic Seaport, which was the last work of the late John Gardner, and in numerous other elements.

Each of our vessels has stories to tell about the people who designed it, configuring it in a particular way; those who built it, using certain materials or methods in construction; the people who ventured onto the water in the vessel and their trials and triumphs. The obvious point that emerges here is the third key element basic to maritime study. While the water– whether ocean, river, or lake– is the basic medium, and the vessels are the vehicles, it is men and women using these ships and boats that actually create our on-going maritime saga– the stories of America and the Sea.

The rich collections of Mystic Seaport provide great resources, but they only take on meaning when the human aspect is fully explored and the objects are interpreted through this human dimension. It is the stories of Americans and the Sea, gleaned from the objects and documents we preserve, that will intrigue, interest, and inform our visitors and the users of our collections. And through those stories we can create the broad understanding of the sea's importance to the history of our nation and to our way of life.

J. Revell Carr

DIRECTOR



Cuba, America, and the Sea:

Part I, "The Strong Tap-Root of Interest"

ERIC ROORDA

Nations are always influenced by their closest neighbors, their leading trading partners, and the originating countries of their largest immigrant groups. The relationship between Cuba and the United States fits all three of these descriptions. Separated only by the Straits of Florida, their histories are intertwined by geographic proximity, active commerce, and mutual immigration. Trade and travel between them have usually taken place on the seas, causing heavy ship traffic in the Gulf of Mexico and along the East Coast, and closely linking the cities of New Orleans, Havana, New York, and Boston. These maritime ties between the largest of the Caribbean islands and the mainland of North America originated with the earliest European colonization, and remained strong until the early 1960s, when the Cold War came to Cuba. Since then, movement between the estranged countries has been confined mostly to sporadic Cuban immigration in small boats. Cuban immigrants comprise the most recent wave in almost four centuries of seaborne immigration to America, and will be the subject of the second half of this article. The first half will examine what Richard Henry Dana called "the strong tap-root of interest" from which grew the centuries-old relationship between Cuba, America, and the sea.

Christopher Columbus sailed much of the 900-mile coast of Cuba on his first voyage in 1492. La Habana, or Havana, was one of the first Spanish cities in the hemisphere, founded in 1515 on a large harbor on the island's north coast, conveniently located near the Gulf Stream. Havana became the home port of the *flota* system, in which galleons carrying the exports of the Spanish American empire, especially silver, convened to form convoys for the

A mix of local fishing and coasting vessels, American schooners and brigs, and an international variety of square-rigged freighters on the Havana waterfront, ca. 1850, reflected the maritime importance of this sprawling Caribbean city. By convention, vessels moored bow-to along the quay. (Gleason's Pictorial, *17 December 1853*)

return trip across the Atlantic. Staying together for protection, the *flotas* rode the Gulf Stream from fortified Havana past fortified St. Augustine, Florida, which was established by the Spanish in 1565 to guard the route. St. Augustine was the first permanent European settlement in the United States, predating the English Jamestown colony by nearly a half century. But beginning with the first three ships to Virginia in 1607, an increasing number of British colonies sprang up on the mainland coast north of Florida.

Spanish colonial policy toward the North American colonies was inconsistent, sometimes cracking down on illicit trade with them, and sometimes permitting the colonists of the two New World empires to serve each other's commercial needs. Ties between the mainland and Cuba increased greatly after 1762, when the British captured Havana during the Seven Years' or French and Indian War. Though the occupation only lasted ten months, the presence of thousands of North American soldiers among the invaders, and the British declaration of free trade, brought an unprecedented flow of goods to the previously sheltered colony. Trade between Cuban and North American merchants boomed again during the American Revolution, when Spain sided with the U.S. and threw its colonial ports open to the new nation. Maritime traffic to Havana surged from four vessels in 1776 to 368 in 1782. But Spain reasserted its imperial restrictions against foreign commerce when the war ended, expelling American agents and barring U.S. ships.[1]

Cuba prospered during the last part of the eighteenth century and the beginning of the nineteenth century, as the Bourbon monarchy of Spain carried out colonial reforms that increased the island's maritime links with the world. Havana was opened to the international slave trade in 1789, and a royal decree permitted the city to become a shipbuilding center. "Neutral trade" between Cuba and the United States was again permitted during the Napoleonic Wars, when Spain was at war with France. The number of American ships calling at the island increased from 150 in 1796 to more than 600 in 1800.[2] The rise in U.S. trade with Cuba came about in part because of the simultaneous slave revolt in the French colony of Saint-Domingue, soon to be renamed Haiti, which had been the principal source of tropical produce for the United States. Thereafter, Cuba would be the leading destination for American ships in the Caribbean. Spain opened the colony to world trade in 1818, then formalized the commercial relationship with the United States with a treaty the following year. Partly as a result of this easing of imperial restrictions, Cuba did not take part in the revolutions that swept the rest of the Spanish empire between 1810 and 1825, remaining a colony until the Spanish-American War in 1898.[3]

When Spain lost the balance of its American empire, however, it tightened its control of the two remaining colonies, Cuba and Puerto Rico. By 1827 Spain was shipping as much merchandise to these islands as the entire hemispheric empire had absorbed before independence. Cuba experienced pervasive militarization, including a large build-up in the Spanish naval presence in its coastal waters, that was further stimulated by a wave of invasion attempts from the United States in the 1840s and 1850s. The colonial authorities imposed strict press censorship, which even affected Americans coming to Cuba. Visitors were warned not to carry sensitive publications with them into the colony, to avoid the fate of the captain of the *Crescent City,* who was refused a landing permit in Havana for having published "gross lies" in New York about Spanish rule in Cuba.[4]

Despite repressive Spanish colonialism, American shipowners and captains found a variety of ways to make money in the expanding Cuba trade. Examples of this entrepreneurial vigor can be found in the Manuscripts Collection of Mystic Seaport Museum. For instance, George Washington Lee of Norwich, Connecticut, employed his brig *Jerome* in an active trade between Havana and Marseilles, France, in 1824. The vessel carried Cuban sugar, coffee, and cocoa to the Mediterranean, returning with garlic, hats, and wine for the burgeoning Havana market.[5] Silas Beebe of Groton, Connecticut, commanded the schooner *LaGrange* in a network of trade linking the ports of New York, Havana, New Orleans, and Vera Cruz, Mexico. In December, 1826, he cleared New York with a cargo of flour, apples, cider, beef, pork, and cod, exchanging them in Havana for 400 boxes of raisins, which he took to New Orleans, along with a multinational group of passengers: four of them French, two "Creole" Cubans (including "Yago, Color Boy"), one "Connecticut mariner," and an Irishman. After a side trip to Vera Cruz with candles and more passengers, Beebe took on cotton for New York. Soon he was outbound again, this time with barrel staves, candles, soap, and four barrels of delicious tripe for Cuban gourmets. Loading with coffee, citrus, pineapples, and bananas, he again made the New Orleans-Vera Cruz-New Orleans circuit before clearing once more for New York.[6]

Fishing smacks from New London County, Connecticut, established another connection with Cuba. As early as 1825, at least nine Connecticut smacks were spending the winter in the Florida Keys, catching fish, storing them live in their wet wells, and delivering them weekly to the market in Havana. The journal of the smack *Gallant* indicates that they supplemented this lucrative business by "wrecking"; that is, salvaging vessels that stranded on the treacherous reefs along the Keys. Some of these Connecticut fishermen were among the first settlers of Key West.[7]

Around the time vessels like the *Jerome* and *LaGrange* sailed their routes to Cuba, piracy revived in the Caribbean. Pirates preyed on shipping in the waters around Cuba in the seventeenth century, but were suppressed by an international effort



Even during the Ten Years' War, 1868-78, Cuban-American commerce remained strong, and hundreds of American vessels called at Havana. (Harper's New Monthly Magazine, *1871*)

for a century preceding the Latin American wars for independence in the 1820s. Then both the rebellious republics fighting Spain, and the royalists defending her, sanctioned privateers to attack each other's commerce, and the privateers decided to attack whatever vessels they encountered near Cuba and Puerto Rico, the remaining bastions of Spanish control. When their prey began to include American vessels, the U.S. Navy responded with the formation of the West India Squadron in 1822, the first of its many squadrons to be deployed around the world. Based in Key West, the "mosquito fleet" commanded by David Porter penetrated the inlets of the Cuban coast in shallow-draft sloops and schooners to pursue and destroy pirate vessels. Porter also employed the first steamship in naval action, the converted New York ferry *Sea Gull*. Porter's violation of Spanish sovereignty in Puerto Rico led to his court-martial, but his tactics curtailed piracy, allowing the further proliferation of American trading vessels like the *Jerome* and *LaGrange* voyaging to Cuba.[8]

During these years, Cuba came increasingly under United States influence through maritime means. The voyage to Havana from New Orleans took two or three days, and that from New York four to six, whereas the transatlantic trip from Spain required two or three weeks. This geographic advantage over the distant "mother country" gave the United States a dominant role in Cuban trade, with food, wood, and manufactured goods flowing south, and sugar, tobacco, and coffee flowing north.[9] Mississippi and Ohio River port cities also took an active part in the relationship, especially in supplying flour. For three decades before the Civil War, Cuba ranked third and fourth among American trading partners in imports and exports, respectively, and the U.S. ranked first among Cuba's.[10]

High tariffs and shipping fees cut into this growing trade, especially after the outbreak of a trade war between the U.S. and Spain in the 1830s. Exorbitant duties on flour pushed the price of bread beyond the means of most Cubans, reduced the trade of the Mississippi and Ohio River valleys, and fueled the movement in the United States to annex the island. Spain also tried to exclude American rice from Cuba, reducing its connection with the southern states, though nearly three-quarters of the Cuban rice market was still supplied by the U.S. The U.S. retaliated by raising duties on Cuban coffee and restricting trade in Spanish–mainly Cuban–vessels to U.S. ports. This navigation act, passed in 1834, weakened the maritime links between Cuba and southern ports in the U.S., destroying both the nascent Cuban merchant marine and the Cuban shipbuilding industry, which relied on the carrying trade to its northern neighbor.[11]

Sugar was of greatest importance in the trade linking the mainland with Cuba, especially after hurricanes destroyed most of the mature coffee trees on the island in the mid-1840s.[12] Fast-growing sugarcane found a ready market in the United States, where it became a prominent part of the national diet. Sugar consumption soared before the Civil War, reaching the level of nearly thirty pounds per person annually; most of this came from the proliferating plantations of Cuba. In contrast, the average Spanish citizen ate less than two pounds of sugar each year. When new U.S. tariff rates discriminated against refined white sugar in favor of unrefined brown sugar, the American refining industry boomed. There were four domestic sugar refineries in 1848; in 1856 there were twenty-seven, most in the Northeast.[13]

The tremendous boom in Cuban sugar production multiplied and diversified maritime connections to the United States. The grinding machinery and steam plants required by the factory system of the nineteenth-century sugar industry came from the north, as did everything required for the railroad construction that supported the spread of sugarcane cultivation: steel rails, ties, cars, and locomotives. More importantly, the institution of slavery expanded to meet the demand for sugar, and so did the slave trade. Though Spain agreed to cut off the slave trade in 1820, the illicit traffic in African captives continued with the tacit and well-paid permission of the colonial authority. Slaves accounted for 40 percent of the Cuban population, with more arriving all the time, despite pressure from Great Britain to end the abuses of the Middle Passage. The slave trade became a salient issue between the U.S. and Cuba, as many vessels involved in the smuggling were constructed for that

purpose in Baltimore, and such prominent firms as G.G. and S. Howland of New York openly cooperated with Cuban slave traders.[14] A high percentage of the crews who manned these disreputable vessels came from the U.S., as well.[15]

The *Amistad* incident of 1839-41 highlighted the major points of this controversy. The Cuban schooner *Amistad*–a sleek vessel clearly influenced by the design of Chesapeake Bay schooners–was making a coastal passage with 53 Africans recently brought from Africa in violation of the 1820 Spanish prohibition of the slave trade. Fearing that they were going to be killed, the Africans seized control of the vessel, killed most of her crew, then tried to make the two survivors (one of them a sugar planter who had purchased them at the Havana slave market) sail them back across the Atlantic. Instead they ended up as the "prize" of a U.S. revenue cutter off Montauk, Long Island, and their case entered a labyrinth of U.S. courts of justice, finally reaching the Supreme Court. The case gave expression to the diametrically opposed perspectives on Cuba, slavery, and the slave trade held by Americans before the Civil War. The Cuban owners sued to have the Africans returned as property, which international law would have required if they had been born as legal slaves in Cuba. John Quincy Adams, who represented the Africans in the last round of the legal contest for their freedom, articulated the abolitionist sentiment that Cuban collusion in the slave trade was illegal and immoral, slavery on sugar plantations was brutal, and the unwilling *Amistad* passengers were victims of kidnapping who should be allowed to return home. The opposing, mainly Southern view, held that the Africans were the legal property of the planter who bought them, and furthermore, such difficulties as those posed by the *Amistad* case could be avoided by annexing Cuba and reopening the U.S. slave trade, illegal since 1808. The Supreme Court ruled in favor of the Africans, most of whom eventually returned to Africa, but the judgment did not impede slave smuggling to Cuba.[16] In the years of the secession crisis in the United States, 1859-61, the Mixed Commission for the Suppression of the Slave Trade in Havana counted 58,705 kidnapped Africans and 94 Middle Passage voyages.[17]

The development of the sugar industry, port facilities, and railroads led to the colony being "overrun by Americans," who resided in the cities and on the growing plantations.[18] The vice president of the United States in the Franklin Pierce administration, William King, was sworn in at his plantation near the port of Matanzas in 1853. Although the U.S. absorbed most Cuban commerce, Spain still controlled its politics, resulting in a kind of "dual colonialism" that kindled conflict between the two nations over the fate of the island.[19] Many Americans advocated annexation of Cuba from Spain, especially those in the South who favored the extension of slavery, and those in New York who emphasized the importance of Cuban trade and investment to the prosperity of that city. Cuban trade was preeminent in the most active port in America: 967 vessels arrived there from Cuba in 1857, more than 400 more than second-place England.[20] A great number of Cuban slaveholders agreed that annexation would extend the life of slavery, and they conspired to detach the colony from Spain and apply for acceptance into the Union, as slaveholders in Texas had done after their revolt against Mexico in 1836.

The constant threat of invasion from the United States during the 1840s and 1850s kept Cuba and the waters around it in a state of intrigue and tension. On several occasions, private seaborne armies comprised mainly of American mercenaries, called filibusters, descended on the Cuban coast in steamships that came from New Orleans via Key West. The conspiracies led by Narciso López, a Cuban exile, and John Quitman, a Mississippi planter and politician, complicated navigation and diplomacy in the region. In 1854, the Havana port authorities detained the steamer *Black Warrior* of the New



Restrictions on the African slave trade slowed the flow of slaves to Cuba, but the trade did not end until 1867, and slavery was not abolished in Cuba until 1886. After 1850, Asian contract laborers, hired for a specified number of years, helped meet the demand for labor on the island. Frederic Remington drew these Chinese "coolies" preparing to load coal on a steamship at Havana. (Harper's Weekly, *7 November 1891*)



Santiago de Cuba, on the southeast side of the island, also participated in Cuba's sugar commerce. This 1891 painting, signed Densmore, depicts an American bark along the quiet Santiago waterfront. (M.S.M. 83.119.1)

York and Atlantic Steamship Company on a technicality, interrupting her regular run between the Gulf port of Mobile, Alabama, and New York, and inciting a fresh war scare.[21] Julia Ward Howe captured the prevailing air of suspicion in her 1860 account of entering the port of Havana on the British mail steamer *Karnak*.

And here is the Morro Castle, which guards the entrance of the harbor,–here go the signals, answering our own. Here comes the man with the speaking-trumpet, who, understanding no English, yells to our captain, who understands no Spanish. The following is a free rendering of their conversation:

"Any Americans on board?"
"Yes, thank Heaven, plenty."
"How many are Filibusteros?"
"All of them."
"Bad luck to them, then!"
"The same to you!"
"Caramba," *says the Spaniard.*
"——— ———," *says the Englishman.*
And so the forms of diplomacy are fulfilled.[22]

Havana was the eighth busiest port in the world in the 1850s, with nearly 1,000 U.S. vessels arriving annually. It was the foreign port most frequently visited by U.S. vessels, with an influence such that Anthony Trollope commented in 1859 that the city would "soon become as much American as New Orleans."[23] Passengers wanting to travel between the Cuban metropolis and the principal American cities could book passage on the side-wheelers, or more modern propellor-driven ships, of the New York and Atlantic Steamship Company, the Atlantic Mail Steamship Company (Philadelphia), the Baltimore-Havana Steamship Company, and the French Imperial Mail Steamship Co. (New Orleans), or, after 1867, the Mallory Line (New York).[24] On the busy riverfront of Louisville, Kentucky, travelers could buy their tickets direct to Havana, merely moving from riverboat to ocean steamship in New Orleans.[25]

Though steamships took the lead in carrying people, bulk cargoes mainly went under sail until late in the century, experiencing the vagaries of weather and the marketplace. One voyage of the brig *New Era* of Providence, Rhode Island, is representative of this business. The trip south in December 1857 was uneventful for Captain William Walker, "the best passage...this year," but once in the port of Cienfuegos, he found there was "little sugar on the island" to purchase because of heavy rain during the growing season. On the way back north the brig encountered "gale after gale," and seawater damaged some of the sugar Walker had been able to obtain.[26] American ships and masters also dominated Cuban coastwise shipping; the first U.S. steamship in service outside the country ran between Havana and Matanzas, beginning in 1819.[27]

A vivid description of travel to Cuba was left by one of the greatest chroniclers of American maritime history, Richard Henry Dana, whose *Two Years Before the Mast* (1840) is a classic account of both the culture of American seamen and the maritime expansionism of the antebellum United States. In his earlier book, Dana portrayed California as a region ripe for U.S. influence and acquisition; in *To Cuba and Back: A Vacation Voyage* (1859), Dana portrayed Cuba as a society corrupted by slavery, and warned against U.S. involvement there. Dana began his narrative with the voyage from New York to Havana aboard the U.S. Mail Steamer *Cahawba*. The "motley group [of] passengers," included: "shivering Cubans...Yankee shipmasters going out to join their 'cotton wagons' at New Orleans and Mobile; merchants pursuing a commerce that knows no rest and no locality;...invalids wisely enough avoiding our March winds; and here and there a mere vacation-maker, like myself."[28]

Dana found the *Cahawba* to be "an excellent sea boat, and under the best of discipline," on which "the rule of quietness prevails, almost to the point of an English dinner party. No order is given unless it be necessary, and none louder than is necessary for it to be heard." Steaming south "down the outer edge of the Gulf Stream," Dana observed a parade of

vessels "as in a dioramic show," including a "heavy cotton droger," a "saucy little Baltimore brig" (like the *Amistad*; was it a slaver?), and a bark on the horizon identified by its "pile of white canvas."

Arriving at Havana, with its "houses running down to the coral edge of the ocean," the *Cahawba* passed the Morro Castle at the narrow entrance to the port, and came into view of "the spreading harbor and the innumerable masts," which formed a "dense forest along the edge of the city." The scene, wrote Dana, was a "magnificent spectacle," with vessels from Spain, France, Great Britain, the U.S., Holland, Portugal, Italy, Brazil, Colombia, and Venezuela. "What a world of shipping!," he exclaimed.

Dana encountered the resident Americans, who were "chiefly engaged in commerce, banking, or trade," but who viewed themselves as "sojourners," not "citizens," in Cuba. This "class of persons," he wrote, impeded the growth of "patriotism and philanthropy" in Cuban society, because they were faithful only to "the strong tap-root of interest."[29] This might be said of the subsequent generations of American shippers, investors, and developers who shaped the history of Cuba for a century after Dana's 1859 visit. After sampling plantation life and witnessing a slave auction, Dana was eager to leave Cuba behind, but not without partaking of the fruits of slave-based agriculture: he took home a barrel of oranges and several boxes of cigars.[30]

The Civil War disrupted the routine of commerce between Cuba and America on the sea, as the Union built up a naval blockade of every port in the Confederacy, and gradually captured them all. Between 1861 and early 1865, however, the business of running the Union blockade generated huge profits for those willing to take the risk. The main destination of the fast steam side-wheelers called "blockade runners" that left Havana changed from New Orleans, to Mobile, to Galveston, Texas, while both the likelihood of capture and the profits to be made increased as the war went on. Confederates, Europeans, and unscrupulous Northerners conducted a brisk trade in guns, cotton, and sugar, which brought fantastically inflated wartime prices in their respective markets. Sugar that sold for three cents in Havana sold for eleven dollars in the Confederate capital of Richmond, Virginia. The U.S. consul in Havana reported that blockade runners departed the port at an average of one a day during 1863; in the late stages of the conflict, virtually all trade to the South came via Havana. The Confederate Navy responded to the Union blockade by raiding Northern commerce. Confederate commerce raiders captured or destroyed many vessels bound to Northern cities with Cuban sugar, and found shelter and repair facilities in Cuban harbors. The CSS *Florida* visited Cuba twice during her destructive wartime voyages, refitting the first time, and the second time burning the Boston-bound sugar brig *Estelle*, melting her cargo into salty caramel before calling at Havana.[31] Navigation from Havana to Matamoros, Mexico, a neutral port close to the Texas border, also increased during the war. After Appomattox, steamers from Mexico contributed to the stream of Confederate war refugees (planters, politicians, and military officers) to Havana.[32]

Heavy maritime traffic between Cuba and the United States resumed soon after the end of the Civil War. When a submarine cable was laid between Key West and Havana in 1867, up-to-date information on Cuban markets became available to merchants in New Orleans or New York by telegraph.

Despite the violence of the Ten Years' War (1868-78) against Spanish colonial rule, when rebels burned Cuban sugar plantations and cane harvests declined, the sea-lanes to Cuba remained busy. The war increased



Besides sugar, Cuban and Puerto Rican coffee flowed north through Havana. These Havana longshoremen unload Puerto Rican coffee destined for the U.S., ca. 1910. (M.S.M. 94.45.5)



Between 1880 and 1941 the Ward Line provided regular freight and passenger service between New York and Havana. This Ward Line steamer (possibly the Mexico*) passes below Morro Castle on her way out of Havana Harbor, ca. 1920. (M.S.M. 52.2262)*

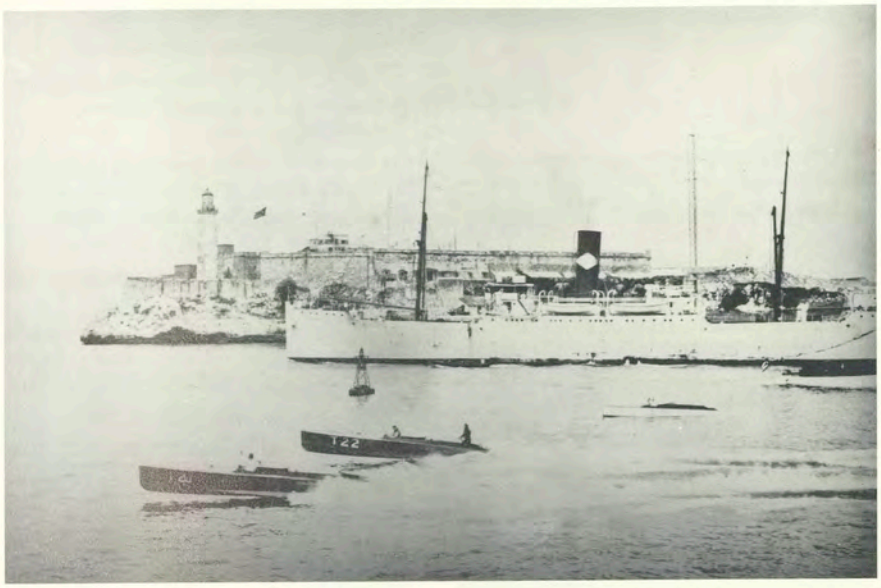
business for shipbuilders in Mystic, Connecticut, who built 15 gunboats for Spain in 1869 to be used in the conflict.[33] The U.S. merchant marine declined during the second half of the nineteenth century, but vessels of many flags served the American ports' strong connections to Cuba. Cuba provided 12 percent of all U.S. imports in 1870, mainly sugar, which arrived in nearly 500 U.S. sailing vessels and 101 U.S. steamers. There was little competition from foreign carriers at that point, but 20 years later, when 7 percent of U.S. imports originated in Cuba, foreign sailing ships and steamers entering U.S. ports outnumbered American bottoms in both categories.[34] During the sugar depression of the 1880s, U.S. bankers and investors acquired vast tracts of bankrupted Cuban sugar land, holdings that were soon threatened by the outbreak of another destructive war, the Cuban Revolution (1895-98).

Anti-Spanish sentiment ran high in the United States as the war for *Cuba Libre* intensified, fueled in part by the publicized abuse of American travelers by Spanish colonial authorities, who were accused of strip-searching American women upon arrival. President William McKinley dispatched the battleship *Maine* to Havana harbor in early 1898, and when it exploded there in April, he called for war against Spain. The naval war ended with one battle off Santiago de Cuba, where a new generation of U.S. battleships destroyed the Spanish fleet. Gaining control of the island after a brief military campaign, U.S. forces occupied it until 1902, when the Republic of Cuba gained *de jure* independence.

Several factors strengthened the "ties of singular intimacy" called for by William McKinley in his state of the union message of December 1899: military occupation (renewed in 1906-09), U.S. companies' continued acquisition of Cuban sugar lands, the Cuban Reciprocity Treaty of 1903, the retention of Guantánamo Bay on the southeast coast of Cuba for a naval base, and increased U.S. investment in utilities, railroads, and sugar-producing machinery. Also important in Cuban-American propinquity was the more frequent and convenient steamship service of the turn of the century.[35] *Norton's Complete Handbook of Havana and Cuba* listed the lines operating there in 1900: Ward Steamship Company, Munson Line, Peninsular and Occidental Steamship Company, Morgan Line/Southern Pacific, South Coast Line, "Spanish Line," Herrera Line, and assorted coasting steamers serving Havana's periphery.[36] During the 1920s, when North American tourism boomed, 20 steamers and 20 ferries a week connected Havana with New York, New Orleans, Key West, and Jacksonville, Florida.[37]

The era of Prohibition in the United States helped to swell the flood of tourists to Cuba, who went south to indulge their taste for rum. Havana became a playground for bleary visitors and travel writers like Basil Woon, author of *When It's Cocktail Time in Cuba* (1928), who detailed the social whirl of the "'high' season" between the start of horse racing in early December and closing night at the Spanish Casino in March. Several prestigious yacht clubs patronized by wealthy Cubans and North Americans sprang up on the coast west of Havana, and did "not yield to any similar places in the world for fashionable *chic* or gaiety."[38] The American Colony resident in the environs of Havana grew to about 3,500 in the 1930s, and to 5,000 in the late 1950s.[39] The number of Cubans in the United States also increased, beginning with the migration of cigar-makers to Florida late in the nineteenth century. The population of Key West increased from 2,800 to 18,000 during that period, and Tampa expanded from 2,000 to 23,000 inhabitants, largely as a result of the Cuban influx.[40]

The "Dance of the Millions" in Cuba in 1920 also stimulated trade, as the post-Great War world went on a collective sugar binge and prices hit historic highs. During that memorable and lucrative year, Cuba supplied 14 percent of all U.S. imports.[41] The United Fruit Company benefited greatly from this surge in sugar sales. United Fruit operated its "Great White Fleet" in service to Cuban sugar plantations and banana plantations in Jamaica and Central



In this March 1924 view, the United Fruit Company steamship San Gil *drops off a harbor pilot as she heads out under the ramparts of Morro Castle. In the foreground, the American speedboats* Mary *and* Baby Cub *compete during a winter race series that attracted 50,000 spectators. (Negative 11792F, © Rosenfeld Collection, Mystic Seaport Museum, Inc.)*

America, but it depended on visits to Havana for virtually all of its southbound freight business.[42] Steamship connections to Havana endured despite the onset of the Great Depression in 1929, now allowing passengers to bring their own automobiles with them. In a chapter of his 1931 book *Cuba Today* entitled "Take Your Car to Cuba," travel writer Hyatt Verrill recommended this strategy to potential visitors, noting that the Havana Automobile Club had lobbied to permit entry of foreign-owned cars without "one cent of expense" from Cuban taxes or fees. Steamship companies made it easy:

If sailing from New York, it is only necessary to drive the car to the Ward Line pier, check it as excess baggage, and pay the charges, and the car will accompany the owner to Havana, where it will be discharged on the dock by the time the passengers' baggage has been passed by customs. If preferred, one may drive southward to Miami or even Key West and there embark one's car on any of the Havana boats. Moreover, if the motorist plans to visit Europe with his car, he can embark the machine on a Pacific Steam Navigation Company's ship at Havana and sail with it direct to England or the Continent.[43]

Competitors in the steamship business vied for passengers among themselves and with the rapidly expanding air service provided by Pan American Airways, which linked Havana and Key West with its first flight in 1927. Steamship advertisements in the Havana press celebrated the ease and convenience of travel on the sea between Cuba and the United States. The Munson Line service from New York via Miami and Nassau featured "excursions on the handsome and popular steamship *Munargo*," which offered "the most advanced modernities for the comfort of passengers" for $110 round-trip to New York, and $25 to Miami.[44] The Ward Line countered that its ships were "Faster! Safer! More efficient!"[45] Claims of safety were of poignant concern in the wake of the *Morro Castle* disaster of 1934, when a steamship on the Havana-New York route caught fire and burned off New Jersey.

The waters around Cuba were also very dangerous during the Second World War, when German submarines attacked shipping and reprovisioned by "surfacing alongside a Cuban fishing smack [to] buy all the water and food on board." Ernest



By the 1930s, Cuba had become part of both the American social scene and the yacht-racing circuit. The Habana Yacht Club, with 1,200 members, built a fleet of Star-class boats in the mid-1920s, and thereafter hosted mid-winter racing. Here, members of the International Star Class celebrate at the Habana Yacht Club following the 1941 series for the Bacardi Cup and Cup of Cuba. Kiko y Funcasta photo. (M.S.M. 90.155.108)

Hemingway, one of Cuba's most famous foreign residents, became involved in the war against the submarines. In about 1943, Hemingway outfitted his own fishing boat, *Pilar*, to act as an armed decoy to attract submarines to the surface, but he did not succeed in sinking one. Hemingway later wrote *The Old Man and the Sea* (1952) about a Cuban fisherman in the coastal village of Cohimar, near Havana, which won the Nobel Prize for literature, and his novel *Islands in the Stream* (1956) presented a portrait of his life in Cuba, including a fishing boat based on his "old and dirty" *Pilar*.[46]

Even after the Cuban Revolution of 1959, which brought Fidel Castro to power, American steamship companies continued to operate out of Havana. The 1960 edition of the *Anglo-American Directory of Cuba* listed agencies for Lykes Brothers, United Fruit Company, Ward Line, Moore-McCormack Line, United States Lines, and the Havana Car Ferry Operating Company, which operated the "super ferry" *City of Havana* to Key West.[47] The ferry transported many of the resident Americans out of the country in 1961, when relations between the nations broke down. Two hundred years of close maritime links between them ended with an economic embargo declared by the United States, which still prevents most interaction with Cuba.

The past half century has brought sweeping changes to the relationship between Cuba, America, and the sea. After two centuries of active exchange and mutual influence, an artificial distance now separates these close neighbors, and the sea-lanes connecting them are mainly empty. Political antagonism prevents the two nations from exchanging goods, but immigrants from Cuba continue to attempt the crossing to Florida when the opportunity arises. In the next issue, the second half of this view of Cuba, America, and the sea will look at the period since World War II, focusing on Cuban immigration by sea and the story of *Analuisa*, the first immigrant vessel in Mystic Seaport Museum's watercraft collection.

Notes

1. Louis A. Pérez, Jr., *Cuba and the United States: Ties of Singular Intimacy* (Athens: University of Georgia Press, 1990), 4, 6.

2. Ibid., 13.

3. Luis Martínez-Fernández, *Torn between Empires: Economy, Society, and Patterns of Political Thought in the Hispanic Caribbean, 1840-1878* (Athens: University of Georgia Press, 1994), 58-88.

4. Ibid., 60-64.

5. George Washington Lee Collection, Coll. 23, box 1/19, G.W. Blunt White Library, Mystic Seaport Museum (hereafter cited as GWBWL).

6. Silas Beebe Collection, Coll. 40, box 1/6 and 7, GWBWL.

7. Hiram Clift, journal of the sloop *Gallant*, 1824-25, Clift Family Papers, Coll. 65, vol. 11, GWBWL.

8. David Long, *Gold Braid and Foreign Relations: Diplomatic Activities of U.S. Naval Officers, 1798-1883* (Annapolis: Naval Institute Press, 1988).

9. Martínez-Fernández, *Torn between Empires*, 67.

10. Figures compiled by Benjamin W. Labaree; Pérez, *Cuba and the United States*, 14-15.

11. Martínez-Fernández, *Torn between Empires*, 76-78; Pérez, *Cuba and the United States*, 44.

12. Robert G. Albion, *The Rise of New York Port* (1939; reprint, Boston: Northeastern University Press, 1984), 184.

13. Martínez-Fernández, *Torn between Empires*, 70, 72, 87.

14. See George Coggeshall, *Voyages to Various Parts of the World Made between the Years 1802 and 1841* (New York, 1852), 170-85, which describes the delivery of the schooner *Swan* to Havana; cited in Pérez, *Cuba and the United States*, 35.

15. One historian's estimate of 90 percent American crews on Cuban slavers is cited by Pérez, *Cuba and the United States*, 35.

16. Howard Jones, *Mutiny on the Amistad: The Saga of a Slave Revolt and Its Impact on American Abolition, Law, and Diplomacy* (New York: Oxford University Press, 1987); "The *Amistad* Incident: Four Perspectives," *The Connecticut Scholar*, No. 10 (Middletown, Connecticut: Connecticut Humanities Council, 1992).

17. Martínez-Fernández, *Torn between Empires*, 102.

18. Pérez, *Cuba and the United States*, 25.

19. Martínez-Fernández, *Torn between Empires*, 58-88.

20. Samuel Eliot Morison, *The Maritime History of Massachusetts* (1921; reprint, Boston: Northeastern University Press, 1979), 396.

21. Robert May, *The Southern Dream of a Caribbean Empire, 1854-61* (Athens: University of Georgia Press, 1989), 43-44.

22. Julia Ward Howe, *A Trip to Cuba* (Boston: Ticknor and Fields, 1860), 28-29.

23. Martínez-Fernández, *Torn between Empires*, 81; Pérez, *Cuba and the United States*, 14.

24. Pérez, *Cuba and the United States*, 26.

25. George R. Leighton, "Louisville, Kentucky: An American Museum Piece," *Harper's* (September 1937): 400.

26. William Earle Collection, Coll. 28, box 1/1, GWBWL. Captain William Walker should not be confused with filibuster William Walker, frequent invader of Nicaragua in the 1850s.

27. Pérez, *Cuba and the United States*, 19.

28. Richard Henry Dana, Jr., *To Cuba and Back: A Vacation Voyage* (Boston: Ticknor and Fields, 1860), 10-11.

29. Ibid., 227-28.

30. Ibid., 20-30, 217-19, 276.

31. Martínez-Fernández, *Torn between Empires*, 170-77.

32. Eliza McHatton-Ripley, *From Flag to Flag: A Woman's Adventures and Experiences in the South During the War, in Mexico, and in Cuba* (New York: D. Appleton and Company, 1889), 104-33.

33. Carol W. Kimball, "The Spanish Gunboats," *The Log of Mystic Seaport* (Winter 1980): 117-22.

34. Statistics compiled from U.S. Register of the Treasury, *Bureau of the Census, Foreign Commerce and Navigation*, annual volumes, 1870 and 1890.

35. Pérez, *Cuba and the United States*, frontispiece, 113-48.

36. Albert J. Norton, *Norton's Complete Hand-Book of Havana and Cuba* (Chicago and New York: Rand, McNally and Company, 1900), 182-85.

37. Pérez, *Cuba and the United States*, 140-41.

38. Basil Woon, *When It's Cocktail Time in Cuba* (New York: Horace Liveright, 1928), 27.

39. The American community in Havana was described by Nathaniel P. Davis, Foreign Service Inspection Report, Embassy at Havana, 23 April 1935, Record Group 59, National Archives, Washington, D.C.

40. Pérez, *Cuba and the United States*, 66.

41. Statistics compiled from *Foreign Commerce and Navigation*, 1890.

42. Rene De La Pedraja, *The Rise and Decline of Merchant Shipping in the Twentieth Century* (New York: Twayne Publishers, 1992), 38-41.

43. A. Hyatt Verrill, *Cuba Today* (New York: Dodd, Mead and Company, 1931), 62-63.

44. Advertisements from *Havanity* magazine, 1941, Biblioteca Nacional José Martí, Havana, Cuba.

45. *Anglo-American Directory of Cuba 1956-57* (Mirianao, Cuba: Imprenta Aldina, 1956).

46. Spruille Braden, *Diplomats and Demagogues: The Memoirs of Spruille Braden* (New Rochelle, New York: Arlington House, 1971), 283-86.

47. *Anglo-American Directory of Cuba 1960* (Mirianao, Cuba: Imprenta Aldina, 1960).

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The Tenth Anniversary of Forebitter— a Retrospective

GEOFF KAUFMAN

I arrived at Mystic Seaport in June of 1984, when former Museum chanteymen Bob Walser and Bob Crowley were deciding to move on. By the end of the summer Dan Lanier (Cohen) was the only remaining veteran chanteyman, when Craig Edwards answered a call for musicians that was posted at Wesleyan University where he had graduated with a B.A. in Ethnomusicology in 1983.

Shortly afterwards, Dan left, and Craig and I quickly learned that two chanteymen were not enough to carry out all of the responsibilities of Mystic Seaport's chantey program—so the search began. David Littlefield had worked at the Museum as a substitute chanteyman in the summer of 1980, and by the end of Sea Music Festival 1986 he was hired on a part-time basis. That same year, Rick Spencer responded to another call, and our chantey staff was back up to four.

Soon after Craig arrived, we began to work together to answer the demands for "Mystic Seaport chanteymen" that came through our office phone or from other departments at the Museum. It was natural enough for us to experiment with trios, and as a quartet when Rick and David came on board. What took us by surprise is that it worked so well! Still, in the spring of 1987, we were simply the four Mystic Seaport Chanteymen—we didn't yet have the name *Forebitter.* Our first official gig together was at the Sea Music Festival 1988, and Rick puts it this way:

'Who would have thought that it could have lasted at all? We put it together when we were the only chanteymen at Mystic Seaport. As the Sea Music Festival approached that year we decided to throw a set together to represent Mystic Seaport's music program. I don't think any of us imagined that we'd ever work together beyond that weekend; but the set of songs went together so quickly and sounded so good, I think it surprised us all. Then there was the audience response. Listening to the recordings years later, I realized that it wasn't well polished, but there was an energy and drive that sustained much more than just the sound. We were encouraged by so many people and enjoyed singing and playing together so much that we just never stopped.



Forebitter is (left to right) *Rick Spencer* (standing), *Craig Edwards, Geoff Kaufman, David Littlefield.* Mary Anne Stets photo.

And so we played for Mystic Seaport's Pilot Program in November 1988, and the Members' Preview Concert for the 1989 Sea Music Festival, and indeed, we have not stopped since.

Throughout the years we have sung at many of Mystic Seaport's special events, such as The Whaleboat Challenge, a Catboat Association annual meeting, and the *Charles W. Morgan*'s 150th Birthday Celebration. During the summers of 1990 and 1991 we sang every week on the Museum's village green as part of an

evening concert series. In addition, we have appeared regularly in the Members' Preview concerts for the Sea Music Festival, as well as on Members' Day in the fall.

We've done a fair bit of traveling around New England for a variety of venues from coffeehouses to music festivals. On occasion we've done special performances for other institutions and organizations, such as the Connecticut River Museum, the New Bedford Whaling Museum, the Melville Society, and the Peabody Essex Museum in Salem, Massachusetts.

Expanding our musical pursuits even further, we researched and scripted "The Passage"—our drama with music production, in the late winter and spring of 1994, We presented an edited version to members in the fall of that year, and the full production in May 1995 at the New York Military Academy in Cornwall-on-Hudson.

Rounding out our local adventures, we have had some diverse experiences, such as singing for a big anniversary bash at the Cold Spring Harbor Labs on Long Island and last spring's "Music for Montauk" concert, where we built our selections around readings that dealt with local maritime history.

When we travel further afield, to California and abroad, we go as a trio; David opts to stay home, picking up extra chantey duties while pursuing special projects at Mystic Seaport and working on his song writing. Foreign travels for the trio began in August of 1991 with a trip to a marvelous festival in Paimpol in Brittany, France. The following year, we spent a curious week at the Meridien Hotel in Lisbon, Portugal, playing for a New England food festival! The best part of that trip was the opportunity to hear traditional Portuguese fado music in local clubs. In July of the same year, we spent two weeks in France—again in Brittany, playing festivals in Rennes, Brest, and Douarnenez.

From the fall of 1992 to the spring of 1994, we stayed a bit more domestic, with just two trips to California, but in July of 1994 we returned to Douarnenez as instructors of American chanteys for a two-week workshop. Meanwhile, in February of 1993, I had gone solo to Krakow, Poland, to experience the incredible phenomenon of chantey frenzy that exists in that country. By February of 1995, Rick joined me for a ten-day tour to seven cities across the length and breadth of Poland, and we returned in June for festivals in Gdansk and Gdynia.



Forebitter takes a bow at a concert in Brest, France

In the fall of 1995, the trio returned to California for a very successful tour up the coast from San Diego to San Francisco, managed by Dawn Indermeuhle. Finally, last spring we traveled to England for a short visit to Port Isaac in Cornwall (where we sang a benefit concert for the local life-saving crew), before performing at the tall ships and music festival in Bristol, and returning in July to Brest for the biggest maritime festival ever—1.5 million visitors over four days!

Soon, we will be off again with invitations to another festival in Paimpol in August 1997, Workum in the Netherlands in October 1997, and the Loire valley in July of 1998.

What makes Forebitter work? The diversity of our backgrounds plays an important role.

Craig has the strongest grounding in traditional music, with his thesis, "A Study of Four Musicians of Central West Virginia," based on fieldwork with fiddlers, and a thesis concert, "The Roots of Southern American String Band Music" in which he performed traditional British ballads, Irish and Scottish dance tunes, early American hymnody, West African drumming, blues, square dance tunes, gospel, and bluegrass. Aside from pursuing sea music at Mystic Seaport and as part of Forebitter, Craig has maintained his other interests by performing with the Little City String Band and forming the Swampcats (a traditional Cajun/Zydeco band now called The Mystic Playboys), as well as performing solo. He has recorded albums with both bands, and has produced a solo tape titled *The Ghostly Fishermen*.

I came to the group with nearly twenty years of solo and ensemble experience in the folk music scene. I grew up in the heyday of the sixties folk boom, and I'd sung my share of Dylan and Peter, Paul and Mary. I always had several interests: the intriguing power of traditional songs

(Isla Cameron, Joan Baez), strong but pure vocal style (Baez, Odetta, Belafonte), and social commentary (Tom Paxton, Dylan, Phil Ochs, Pete Seeger). The first of these led me to write and produce *The Ballad Tradition*, a film strip series for schools. It also paved the way for the formation of my quartet in New York City called Stout, which started out singing Irish material, but turned to sailors' songs for Op Sail '76. Stout came to Mystic Seaport for the first Sea Music Festival in 1980, and my fate was sealed! Meanwhile, my third interest had drawn me to the Sloop *Clearwater* and the Hudson River Sloop Singers with whom I have performed now for twenty years. To date, I have produced two solo recordings, *Fair Stood The Wind* (traditional and contemporary sea songs) and *Tree of Life* (environmental songs), with plans for another album by Christmas 1997.

Rick Spencer had been making at least part of his living from music—mostly rock and roll, for more than ten years before coming to the Museum. Along the way he developed an interest in folk music, including sea songs. When I first met him, he was playing in a duo called Thread City, doing school programs and club dates, and hosting a radio show including live folk music performances in Willimantic, Connecticut. At that time, he had already produced a couple of tapes of his own songs. Since joining our ranks, Rick has continued to do solo work in schools, libraries, museums, historical societies, and other organizations, while finding the time to produce two more albums of his own compositions, the most recent CD entitled *Contentment*. Several of Rick's songs are now standards in our repertoire, and two appear on our recordings. He has also written the music for a television documentary on the New England textile industry, as well as the music and lyrics for three theatrical productions.

David Littlefield also had a rock and roll background, but in 1979 he was introduced to chanteys and forebitters by Cliff Haslam at the Griswold Inn in Essex, Connecticut. He had come across the music of Stan Rogers, too, which later became a major influence upon his music. David's arrival as a Mystic Seaport chanteyman inspired his songwriting talent, and by 1989 when we recorded our first album, his "Winds Away Johnny" was included. Two more of his songs, "Luce Bros." and "Whalebone Cutter," appear on our most recent CD, and we've just gotten news that a German group,

....there was an energy and drive that sustained much more than just the sound. We were encouraged by so many people and enjoyed singing and playing together so much that we just never stopped.

Black Bush, will be recording "Whalebone Cutter" this year. David has been busy at the Museum with a number of projects, such as narrating the video, *On Board the* Charles W. Morgan, getting oral histories from fishermen, and securing a set of ebony "bones" that had been on the *Morgan*. In addition, he is a member of the Editorial Board for *The Log of Mystic Seaport*. Regarding his future music projects, David is working on a solo recording of his own compositions that should be out by summer.

In many ways, it has been an amazing voyage so far. Between the four of us, we have been able to maintain harmony and the ease with which we resolve the disagreements that always arise in a band. We don't have any leader, which creates its own set of problems, but our democratic approach may well be why we're still together. Mainly, we always find excitement in the blend of music we achieve, and we keep getting the right message from audiences. Now, with new invitations to travel and record abroad, and the development of Mystic Seaport's America and The Sea project at home, we all feel that there's plenty to keep us going for a number of years to come!

Forebitter Discography

Mystic Seaport's Forebitter, Unmooring, Mystic Seaport 1001, 1995

Chants des Clippers, (a three-part collaboration of songs from the clipper-ship era with one-third from Forebitter), Le Chasse Maree, 1993

Brest 92 - Les Musiques De La Fete (a collection from the biggest event of its kind ever, with one cut from Forebitter), Le Chasse Maree, 1992

Chants des Marins D'Europe (a collection from festivals in Douarnenez and Paimpol, France with three cuts from Forebitter), Le Chasse Maree, 1991

Forebitter: On the Ran Tan, Windward Music, 1989.

Forebitter, the acclaimed singing quartet composed of Mystic Seaport chanteymen, has been entertaining audiences around the world since 1988. In celebration of Forebitter's tenth anniversary, Geoff Kaufman—Mystic Seaport's Music Program Coordinator and one quarter of Forebitter has written a narrative of the group's first ten years.



An Internship in Ships Plans:

The W.P. Stephens Collection

CHERYL BARSZCZ CHAPUT

William Picard Stephens (1854-1946) was an author, editor, naval architect, mechanical engineer, boatbuilder, historian, and collector. He was a recognized authority as a builder of canoes and small boats, and his *Canoe and Boat Building, A Complete Manual for Amateurs*, originally published in 1885, is still a valuable and comprehensive resource. He was one of the founding members of the American Canoe Association in 1880, and an organizer of the Society of Naval Architects and Marine Engineers in 1893.

Stephens served as yachting editor for *Forest and Stream* magazine for nearly 20 years (1883-1901) and editor of *Lloyd's Register of American Yachts* for 29 years (1903-1932). He was affectionately known as the "Dean of American Yachting." In his "Traditions and Memories of AmericanYachting" (originally published as a series of articles in *Motor Boating* magazine from 1939 to 1946, and most recently in book form by *WoodenBoat* in 1989), Stephens chronicled recreational boating from its earliest beginnings, concentrating on the 1850s to the early 1900s. In this monumental and opinionated work, he gave full coverage to the famous large racers–such as the 1851 schooner *America*, for which Mystic Seaport has the earliest known lines plan, from measurements taken off the vessel in 1859 at Northfleet (England) Dockyard–and later vessels, including the America's Cup defender *Mayflower* by Edward Burgess, the revolutionary 1891 sloop *Gloriana* by Nathanael G. Herreshoff, and the British cutter *Clara* by William Fife, Jr.

But, as a former professional canoe-builder himself, Stephens was particularly interested in small recreational craft for the man of average means, and these boats also appear in "Traditions and Memories." Stephens felt strongly that our waterways

W.P. Stephens in 1945. (Negative 112898F, © Rosenfeld Collection, Mystic Seaport Museum, Inc.)

For more information about the following members' activities, please call the Membership Office at (860) 572-5339. ***Reservations for members' programs are guaranteed with payment. Please use the attached reservations reply coupon for Stew and Stories, the Boston "DUCK" Tour, and the World Music Concert. For other programs, call as noted.***

Please note: Listed prices are at the members' rate, followed by the nonmember rate in parentheses, unless otherwise noted.

Stew and Stories

February 28, March 7, March 14, March 21

Enjoy a hearty New England stew in the cozy Spouter Tavern. The menu includes your choice of beef or fish stew, salad, a traditional New England bread, dessert, and coffee or hot apple cider. Beer and wine are available for sale. After dinner relax by the stove and listen to a roleplayer weave tales of New England legend and lore. Each seating is limited to 20 people. Space is available at 8 P.M. on February 28, March 7, and March 21; and at 6 P.M. on March 14. This traditional New England evening costs $20 ($25).

Members' World Music Concert and Picnic

June 5

Mystic Seaport's riverfront is the perfect setting to experience the vitality of folksingers from around the globe. Beginning at 7 P.M. under the Boat Shed at Lighthouse Point, members of the Makah tribe from Neah Bay, Washington, Bill Johnson and his sister Doris Johnson sing whaling prayer songs. The tribe has a whaling history of over 1,500 years, and Bill is the last fully initiated whaling chief of that tradition. Roy Harris from Nottingham is hailed as "a phenomenon almost beyond description." He encourages the audience to participate in his wide-ranging repertoire of traditional songs! Roy is joined by folk singer and chanteyman Michael O'Leary-Johns from South Wales, who has collected songs, ranging from the music of workmates to the traditional songs of old British and Irish singers. Celebrating their 10th anniversary, Forebitter rounds out the evening! These talented Mystic Seaport chanteymen have been introducing American sea songs to audiences around the world! The concert costs $11 ($14) for adults and $6 ($8) for youth ages 6-18. During the concert, treat yourself to a relaxing picnic by the river with a turkey deli sandwich, pasta salad, fruit salad, Mystic chips, cookies, and bottled spring water. Cost for the picnic supper is $10 (includes tax)! Suppers must be preordered on the Members' Programs coupon.

Boston "DUCK" Tour

Saturday, April 19

Get ready for the ride of your life! The fun begins as soon as you board your "duck"—an authentic, renovated, World War II amphibious landing vehicle—at the Prudential Center in Boston's Historic Back Bay for a 1 1/2 hour trip. We will cruise by all the places that make Boston the birthplace of freedom and a city of firsts, as our con"duck"tor relates little known facts and interesting insights on this unique and wonderful city. Then, it's time for "Splashdown!" as your duck splashes right into the Charles River for a breathtaking waterside view of Boston—the kind of view you would not get anywhere else. We'll be dropped off at Faneuil Hall/Quincy Market, where the history, art, food, and people of "Beantown" are well-represented in an easily walkable area. You're on you own to choose from a wide variety of cuisines for lunch, then explore the diverse shops in this world-famous marketplace. The bus departs from Mystic Seaport at 8 A.M. for our 11 A.M. duck tour; following our afternoon of exploring, we'll depart Boston at 4 P.M. Cost is $45 ($55) for adults and $30 ($40) for youths under 18 years old.





Sea Music Festival

June 6-8

The 18th Annual Sea Music Festival features 20 acts, including Roy Harris & Michael O'Leary-Johns, Tom Lewis, Louis Killen, Ellen Cohn, Stuart Frank & Mary Malloy, Daisy Nell, Lynn Noel, Bob Walser, and Bob Webb. We are excited to be joined by 2 members of the Makah tribe from Neah Bay, Washington, who are versed in the songs of their whaling tradition. New treats also include Rick Fielding from Toronto, and Dan Milner—one of the finest traditional singers of our time.

Schedule

- Fri., 7:30 P.M.- "All Hands In" concert—$10 ($12);
- Sat., 9:30 A.M- "Music of the Sea" Symposium, $5;
- Sat., 7 P.M.- Concert features Makah tribe singers, Roy Harris & Michael O'Leary -Johns, and The Rum Soaked Crooks, $11 ($14);
- Sat. and Sun.- Children's performances and workshops;
- Sunday, 3:30 P.M.- "All Hands On Deck" concert.
- Weekend Pass: $20 ($40; $32 for nonmember youth ages 6-15).

Reservations by mail until May 30 to "Sea Music Festival Tickets" at the Museum address; phone orders processed after May 15 at (860) 572-5315. Ticket orders received after June 2 will be held at the Visitor Reception Center. All other tickets will be mailed.

MEMBERS' PROGRAMS

Open Hearth Cooking Class

March 8 or 22

All participants help prepare an entire meal, then sit down to a sumptuous dinner by candlelight in the Buckingham-Hall House! Relax before the open-hearth fire with the wonderful smells of baking bread and roasting meats. 6-10 P.M. Cost is $40 ($45). To register, call Holly Malloy at (860) 572-0711, ext. 5272.



Victorian Yankee Symposium: "Victorian Yankee Goes West"

March 22

Five speakers present an engaging look at the history, art, and music of the West. Held in the River Room of the Seamen's Inne. In the morning, pastries and beverages are served; at noon, a buffet lunch, with dessert, coffee, and tea. Cost is $40 ($45). To register, call (860) 572-5323.

The Yachting History Symposium: Forward Motion

April 5

This year's theme is Propulsion—the many ways in which yachts are made to move. Speakers discuss propellers, the evolution of marine engines, sailmaking, rowing, speed under sail, speed under power, and more. Day-long session includes lunch. For further information, call (860) 572-0711, x4051.

Adult Community Sailing Classes

Join us on the Mystic River—from basic sailing to racing, we have classes for all ages and abilities. Participants sail in Mystic Seaport's collection of nine-foot Dyer Dhows. To register, call (860) 572-5322.

Beginner—Session I: Sat., March 15 - May 17 OR Session II: Sun., March 16 - May 18; 8:30-11:30 A.M. $180 ($200)

Learn to Race—Sat., March 15 - May 17; 12 -2:30 P.M. $170 ($200)

Racing Series—Sat., March 22 - May 10; 2:30-5:30 P.M. $130 ($155)

Intermediate—Sun., March 16 - May 18; 12 - 2:30 P.M. $170 ($200)

Advanced—Sun., March 16 - May 18; 12- 2:30 P.M. $170 ($200)

Racing Seminar—Wed., March 19 - May 14; 9-11:30 A.M. $130 ($155)

Junior Community Sailing Classes

Afterschool classes for juniors, ages 10-17; cost is $65 ($75). Hours for all the classes are 3:30-5:30 P.M. To register, call (860) 572-5322.

Level 1—Wed., April 2 - May 14;
Level 2—Thurs., April 3 - May 15;
Advanced—Fri., April 4 - May 16

"Brilliant" Adult Sails

Mystic Seaport's 61-foot auxiliary schooner introduces participants to the arts of seamanship. Cost per trip for the voyages listed below is $525 ($560 for nonmembers includes a one-year individual membership to Mystic Seaport). *Brilliant*: (860) 572-5322.

The Birds and Wildlife of Block Island

May 30-June 2

Join Maggie Philbrick, Director of Denison Pequotsepos Nature Center in Mystic, for a sail to Block Island where she will guide us through the many nature trails and shore scenes on the island. Two days on Block Island, followed by a return sail to Mystic.



Twenties and Thirties Together

June 6-9

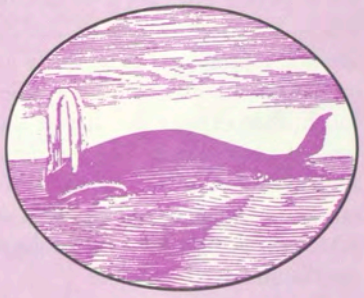
NEW! By popular request, we are offering young adult programs restricted to the age range of 20-39 years old. (We may make a few exceptions for those who have just turned 40!).

Children's Programs

Sea Squirts

March 12-April 16, Wednesdays, 9-10 A.M.

Sea Squirts is a program with a nautical theme for two and three year olds and their grownups in the Sailors' Reading Room, and includes stories, songs, science, a craft and, weather permitting, a "field trip" to a Museum exhibit. Cost is $42 for the first child ($47) and $15 for each additional child. To register, call the Education Department at (860) 572-5322.



PLANETARIUM PROGRAMS

For information and reservations on the following programs, please call the Planetarium at (860) 572-5355. Classes are held in the Planetarium unless otherwise noted.

Introduction to Radar

March 1 or March 15

One Sat. afternoon, 1-5 P.M. Basic theory, installation procedures, user adjustments for peak performance. Hands-on use of radars is encouraged. Held at Dockside Electronics, Noank, CT. Cost is $45 ($50).

Electronic Charting Techniques

March 10

Mon. evening, 7:30-9:30 P.M Learn the latest in electronic charting and plotting equipment interfaced with other marine electronics, including GPS and radar. Cost is $36 ($40).

The Moon & Stars at Mystic River Park

March 15

Sat. evening, 7:30-9 P.M. Learn about the spring constellations, and view craters and mountains on the moon with our telescopes, weather permitting. Mystic River Park, just south of the bascule bridge in downtown Mystic. **FREE!**

Celestial Navigation Seminar

April 11-13

Fri. and Sat., 9:30 A.M.-10 P.M.; Sun., 9:30 A.M.-4 P.M. This intensive seminar covers material normally covered by our ten-week celestial navigation course. Class is limited to 15 students. Snacks and beverages are provided throughout the weekend. Cost is $297 ($330).

History of Astronomy

April 23-May 14

Wed. evenings, 7-9 P.M. This adult beginner's course discusses humankind's changing view of the universe. The Planetarium sky and outside viewing with telescopes is incorporated into the course. Cost is $36 ($40).

Celestial Navigation—Nineteenth-Century Style

May 6, 13, & 20

Tues. evenings, 7-9 P.M. plus one Sat. for sights (the first Sat. with clear skies—May 10, 17, or 24). Lesson one includes use and adjustment of the sextant and altitude corrections; lesson two inludes prediction of local noon and latitude by meridian passage of the sun; lesson three covers determination of local time with the sextant and "longitude by chronometer"; lesson four on a Sat. is sight taking with the sextant and computation of latitude and longitude. Cost is $45 ($50).



CLIP & MAIL

Use this coupon to register for Stew & Stories, Boston Duck Trip, and the World Music Concert and Picnic.

Reservations must include payment; tickets will be mailed as ordered up to 5 days before any event. To find out if dinner is canceled due to poor weather, call (860) 572-5339 after 2 P.M. Sorry, no refunds.

Name _____

Address _____

City _____

State _____ Zip _____

Tel. ( ) _____

Charge to:

VISA, MC, AMEX# _____

Signature _____

Exp. _____

Or check payable to Mystic Seaport; send to:
Membership Reservations, 75 Greenmanville Ave., Box 6000, Mystic, CT 06355-0990

MUSEUM INFORMATION

SPECIAL EVENTS

Lobsterfest

May 24-26

Start your summer with a traditional lobster feast served by the Mystic Rotary Club under the Boat Shed at Lighthouse Point from 11:30 A.M.-3:30 P.M.



Small Craft Weekend

May 31, June 1

Small craft enthusiasts gather with their boats for workshops, an evening program, and an early Sunday morning excursion down the Mystic River. Visitors can see traditional small craft on display or at work on the river. Reservations are required for small boat owners. Small Craft Office: (860) 572-0711, ext. 5028.

ON THE WATER

Steamboat *Sabino*

begins 1997 season, *May 16*

Daily half-hour trips on the hour, from 11 A.M. to 4 P.M.; 90-minute downriver cruise at 5 P.M. Beginning July 1, an additional downriver cruise at 7 P.M. *Sabino*: (860) 572-5351; (860) 572-5375 (chartering information).

The Boathouse

opens, *May 17*

Weekends only, 10 A.M.-5 P.M., through June 27. Half-hour sailboat rides aboard *Breck Marshall* cost $4; 20-minute launch rides aboard *Resolute* cost $2. Members receive a discount on rowboat rentals $5.25/half hr. or $8/hr. ($7/half hr. or $10.50/hr. for nonmembers) and sailboat rentals $10.50/hr. ($14 for nonmembers). On opening day, members receive a special half-price on rowboat rentals and sailboat rides aboard *Breck Marshall*. Boathouse: (860) 572-5341 (out of season); (860) 572-0711, ext. 4233 (in season).

NEW EXHIBITS

The Sailing Circle: 19th-Century Seafaring Women from New York

Special Exhibit in the Mallory Building

The personal possessions of captains' wives who led an isolated existance while accompanying their husbands to sea.

Mark Your Calendar For These Upcoming Events!

The WoodenBoat Show,
June 27, 28, 29

Independence Day Celebration,
July 4

Project Oceanology,
July 2, August 6

Gunkholing Tours,
Begins July 11

Sabino Dixieland Cruises,
July 13, July 24, August 10, August 21

CLIP & MAIL

Please indicate ticket quantity:

Stew and Stories
$20 per member ($25 for nonmembers)
8 P.M:____ Feb. 28 ____March 7 ____March 21
6 P.M:____March 14

subtotal _____

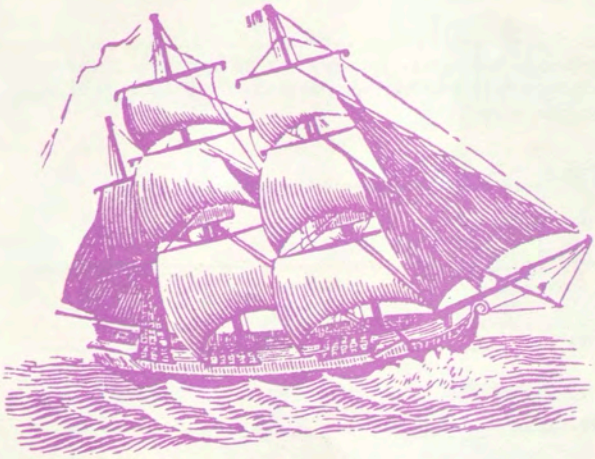
Members' World Music Concert and Picnic
Concert:
Adult ____ at $11 each ($14 for nonmembers _____
Youth____ at $6 ($8 for nonmembers) _____
Picnic: ____ Deli Sandwiches at $10 each

subtotal _____

Boston "DUCK" Tour
Adult____at $45 ($55 for nonmembers)
Youth____at $30 ($40 for nonmembers)

subtotal _____

TOTAL _____



should not be restricted to the wealthy, and throughout his life he remained an influential proponent of small yachts. He corresponded with, and his plans collection includes the works of, people such as canoe-builders Henry J. Rushton and Frederic A. Fenger, British designers George Holmes and Albert Strange, the famous Crosby family of Cape Cod catboat builders, and John Hyslop, official measurer for several yacht clubs in the New York area.

It seems that "W.P.," as he was called, knew everyone connected with recreational boating, and they sent him information, lines drawings, construction plans, sail plans, and letters of opinion debating every detail. Best of all, he saved this mass of correspondence, as well as the research and illustrations featured in his own books and countless magazine articles. We are indebted to Mr. Stephens's daughter, Eleanor Stephens, who was the librarian at Mystic Seaport in the 1950s, for donating much of her father's collection in 1956.

The W.P. Stephens Papers are stored in the Manuscripts Archives in the G.W. Blunt White Library, and contains papers, correspondence, drawings, and photographs related to Mr. Stephens's activities. The W.P. Stephens vessel plans, held in the Ships Plans Division, are a collection of 2,168 sheets representing 1,144 vessels, which trace the history of recreational boating from the mid-nineteenth to the early-twentieth century.

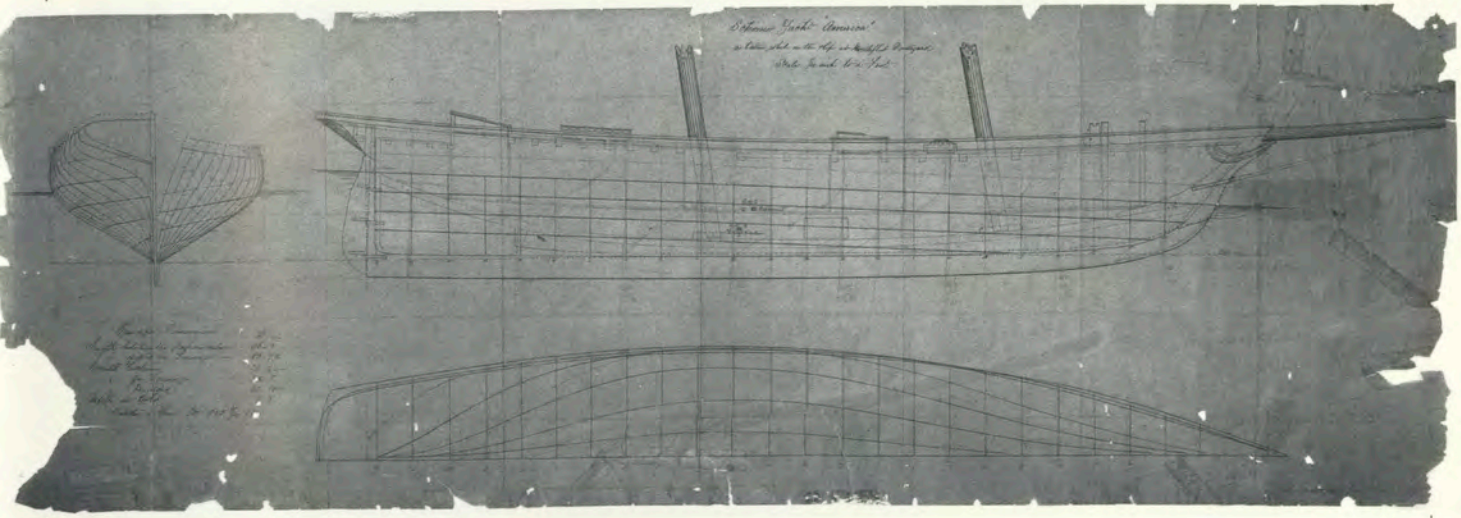
To preserve these important collections, Mystic Seaport obtained a grant from the National Endowment for the Humanities. In order to make these valuable research materials available while preserving them for future generations, the papers were microfilmed by the Northeast Document Conservation Center in Andover, Massachusetts. The plans were filmed in the Ships Plans Division.

As part of the N.E.H. grant-funded project to preserve this collection, I spent 10 months as an intern in the Museum's Ships Plans Division cataloging and microfilming the W.P. Stephens Collection of Ships Plans. My main task was "retro-cataloging" the collection, gathering information garnered through research and from the plans themselves, to provide a more complete catalog description of the vessels for users of the collection. When the American Maritime Education and Research Center is open and operable and the data is entered into the computer system, both staff and outside researchers will have this information readily and easily accessible.

Microfilming the plans was an important part of this project. Late-nineteenth-century paper is acidic, and it tends to disintegrate over time—even under the best conditions. Microfilm, however, if stored under exacting environmental conditions, is predicted to last 500 years, and is an accurate and inexpensive method to preserve the images. Furthermore, using a copy of the microfilm to view and to print research copies saves on the handling and wear-and-tear of the originals. And who knows what preservation technology will be developed in the next 500 years.

However, you don't have to wait that long to visit Ships Plans. Located across the street from the Mystic Seaport grounds, Ships Plans is in the back of Rossie Mill—future home of the American Maritime Education and Research Center; it is the only door in back and has a sign with the Mystic Seaport logo! Ships Plans is open Monday through Friday from 9:00 A.M. to 5:00 P.M., or call (860) 572-5360. The W.P. Stephens Collection is one of many collections just waiting there to be enjoyed again.

Former Mystic Seaport interpreter Cheryl Chaput worked as an intern in the Ships Plans Division under a grant from the National Endowment for the Humanities in 1995-1996. At present, she manages the schooner Mystic Whaler *in Mystic, Connecticut.*



The 1859 "Northfleet" drawing of the schooner yacht America *is the earliest known drawing of the vessel. (Ships Plans 1.190)*

The Saunders Shipyard Collection

MARIFRANCES TRIVELLI

An essential part of Mystic Seaport's mission is to acquire and preserve materials relating to American maritime history, in order to create a broad public understanding of the relationship of America and the Sea. Rarely has a collection arrived at the Museum so thoroughly researched to achieve these ends as the Saunders family's collection of boatbuilding half models, tools, and manuscript materials. This recent acquisition reflects both the volume and the variety of nineteenth-century Rhode Island watercraft, as well as a tireless research effort on the part of the donors.

Donors John A. Saunders IV and his wife Laura Smith Saunders spent decades researching John's family history. John was the great-great grandson of John A. Saunders I (1787-1832), a carpenter and boatbuilder who was born near Pawcatuck Bridge (now Westerly), Rhode Island. Unlike his neighbors the Greenmans, who moved west from Westerly to build ships in Mystic, Connecticut, John Saunders I moved east, first practicing his trade in Newport, then eventually settling in South Kingstown, Rhode Island.

According to family records, John A. Saunders I designed and built at least 21 sailing vessels. Two of his most famous designs were the 1813 sloop *Dolphin* and the 1823 schooner *Nonsuch*. The *Dolphin* sported a centerboard, an innovation mostly unknown in southern Rhode Island at that time, while the three-masted schooner *Nonsuch* was apparently the first example of this new rig built in Rhode Island. Newspaper clippings recalling the launch of the *Nonsuch* describe how surprised and impressed the townspeople were at her seaworthiness.



Shipbuilders at Saunderstown, ca. 1895. Though Mystic Seaport's photography collection includes several images of shipyard crews, this view is especially valuable because all of the subjects have been identified. Left to right, back row: *Ed Logan, Captain C. Garlick, Albert E. Saunders, Sr., Captain Martin L. Saunders, Alonzo Gardner, Ed Caswell, Redmond Carroll, Tom Crandall, Tom Artist.* Left to right: front row: *Ned Caswell, John Brown, John Gill, John A. Saunders III, Win Arnold, Stillman Saunders. (M.S.M. 96.59.50)*

After John Saunders's death at age 45, his son John Jr. continued the family shipbuilding activity in South Kingstown. In the summer of 1855, local textile merchants James H. and Powell H. Carpenter invited John and his brothers Daniel, Elias, and Stephen to establish a shipyard and build their homes in a section of North Kingstown known as "Willettville." Located across Narragansett Bay from Jamestown, Willettville was soon populated by so many members of the Saunders family that the name of the village was eventually changed to "Saunderstown."

While the four brothers are credited with the founding of Saunderstown, it would be through the efforts of their sons at the turn of the century that the shipyard would enjoy its highest productivity. Most of the tools and half models in the collection date from this period, including 27 builder's half models reflecting the work of John's sons John Gould Saunders, William Gould Saunders, Martin Luther Saunders, and Thomas Stillman Saunders. Most of the half models represent sail- and gasoline-powered commercial craft, but several are yachts. With the busy social scene of nineteenth-century Newport just across the bay, recreational craft were an important part of the shipyard's output. William, John, and Martin Saunders were the more prolific designers, with William and John moving three miles north to operate a shipyard in Wickford. Stillman Saunders was a designer with a keen business sense. Capitalizing upon the large numbers of summer visitors seeking a quick passage to Newport, Stillman Saunders organized the Narragansett Transportation Company. Soon the Saunders-built steam ferryboats *West Side*, *J.A. Saunders*, *Narragansett*, and *Newport* were a familiar sight transporting vacationers across the bay. By 1899,

the enterprising Stillman Saunders had constructed a hotel, known as Saunders House, on the shipyard site, as well as 10 rental cottages and later a post office. A civic-minded citizen, Stillman Saunders was the founder of the Circle for Mutual Improvement Society, a group of Saunderstown residents that founded the Willett Free Library. Eventually Saunderstown became a popular summer destination in its own right, hosting writers, artists, and such famous visitors as Admiral George Dewey, author Edith Wharton, and President Theodore Roosevelt.

Though stiff competition from the Jamestown-Newport Ferry Company forced Stillman Saunders to sell his ferry business, the village of Saunderstown continued to flourish, and the shipyard remained active after Stillman's death in 1911. The Saunders shipyard at Wickford operated continuously until the 1960s, when it was sold to Wickford Cove Marina. The sale marked the end of Saunders family shipbuilding in Rhode Island.

In most circumstances, the story of the Saunders yard would end here also. All too often, when a shipyard or other business venture is forced to close, the history of that business disappears as well, as paperwork and materials are lost or discarded. We are fortunate that John and Laura



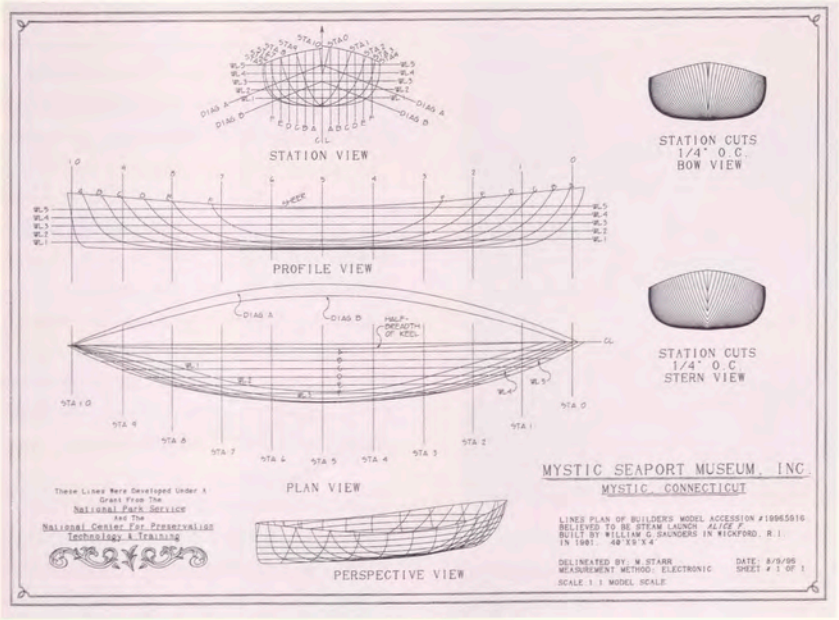
Here are two ways to study the typical Rhode Island catboat Bertha, *designed and built by Martin L. Saunders, ca. 1900: in the design stage, as a builder's half model, and in the photograph of her underway, with her owner Reverend Yardley, who renamed her* Turvey. *(Half model, M.S.M. 96.59.22; photo M.S.M. 96.59.51)*



Saunders did not allow this to be the case with Saunderstown. Building their collection of artifacts, Mr. and Mrs. Saunders interviewed relatives and local residents, tracking down and researching the extant builders' half models. With John's dedication to his family's history, and Laura's skills as a librarian, they scoured shipping documents, books, newspaper articles, and customhouse records. The half-model collection grew to represent the Saunders boatbuilding efforts from 1820 to about 1915. Each model is now accompanied by a typewritten index card, including details of rig, use, place, and date of construction, and often a brief bibliography.

The Saunders' research also reflects the expertise of the late maritime historians Robert Baker and Howard Chapelle. Baker, former curator of the Hart Nautical Collection at the Massachusetts Institute of Technology, examined several of the half models and added his observations to John and Laura's research files. Chapelle, the Smithsonian's former curator of transportation, used one of Alfred E. Saunders's half models to illustrate a typical New England oyster sloop in his first edition of *American Small Sailing Craft.*

Through the years, John and Laura Saunders have shared their findings with the public through numerous articles and presentations, including an appearance at Mystic Seaport's annual Symposium on Southern New England Maritime History. Shortly before John's death in October of 1996, Mr. and Mrs. Saunders generously donated the bulk of their collection and research materials to the Museum. In the nineteenth century, Saunders shipyards linked the east and west sides of Narragansett Bay, while the goods their vessels carried helped to strengthen the trade patterns linking New England, Florida, and the West Indies. Today, the Saunders Shipyard Collection offers us an unusually rich connection to the lives and work of successive generations of boatbuilders.



This half model from the William G. Saunders yard probably represents the 40-foot steam launch Alice F., *built in 1901. These lines were taken off the model at Mystic Seaport with the Coordinate Measuring Machine. (M.S.M. 96.59.16)*

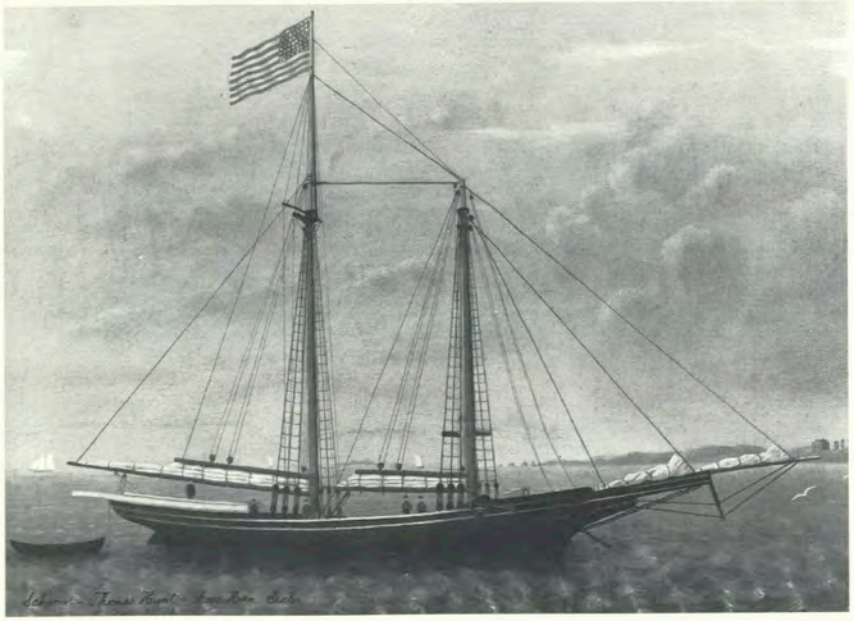
Two Connecticut Fishing Views by Notable Artists

WILLIAM N. PETERSON

In February 1877, two small schooners hailing from Stonington, Connecticut, parted company off the barren Diego Ramirez Islands near Cape Horn. In their quest to revive the trade in fur-seal pelts, which had been such a lucrative fishery for Stonington fifty years earlier, these and several other small schooners were venturing into this desolate region of frequent gales, turbulent seas, and stony shores in search of seal rookeries (breeding grounds), as well as any whales that might cross their paths. While Captain William H. Appelman of Mystic took the *Charles Shearer* in one direction, Captain Andrew J. Eldred of Stonington headed the *Thomas Hunt* home for Stonington. The *Charles Shearer* was never seen again.

For the 73-foot *Thomas Hunt*, however, this was another successful two-year voyage in a sealing career that lasted from 1872 to 1890. Originally built at Kennebunk, Maine, in 1866, the *Hunt* had spent six years as a fishing schooner out of Swan's Island, Maine, before a consortium of Stonington men purchased her for sealing.

Recently, Mystic Seaport acquired a portrait of the *Thomas Hunt*. We felt it was important to have this painting of a local working vessel in the Museum's collection, but we were equally compelled by the identity of the artist, Henry Allen Ross. Ross was frequently referred to as the "colored artist" when mentioned in the local press of the day. Actually, he represented a regionally common amalgamation of Native American and African ancestry. His grandfather, Gerant Ross, born a slave in Charlestown, Rhode Island, was known to be of mixed Narragansett and African descent. Gerant Ross's son Horace married Elizabeth Niles, "an Indian," in North Stonington. From this union, Henry Allen Ross was born in 1847 or 1848. From 1873 to 1893 Henry Allen Ross operated a studio in Potter's Block in Stonington Borough, where he gained a reputation as a talented artist, frequently advertising "freehand crayon portraits a specialty."



This oil painting, signed "A. Ross" at lower right, is inscribed "Schooner – Thomas Hunt – Cape Horn Sealer – Capt Lynch" at lower left. (M.S.M. 96.86.1; Claire White-Peterson photo)

On 2 May 1885 the *Stonington Mirror* reported that the *Thomas Hunt* had been photographed "as she lies at her mooring" in the harbor, preparing to depart on another sealing voyage. She sailed on 16 May, and a month later, on 13 June 1885, the *Mirror* reported, "the sketch of the sealing schooner Thomas Hunt lately made by artist Allan [*sic*] Ross, is spoken of as a fine piece of work...." In light of the dates, it is likely that Ross's sketch was made from the photograph, and the Museum's painting, which shows the *Hunt* anchored in Stonington Harbor, with Wamphassuc Point in the background, was presumably painted from that sketch. Whatever the sequence, it was the last time Stonington saw the *Thomas Hunt*. In 1890 she was reported lost near the Cape Verde Islands, still pursuing Stonington's dream of a revived fur-seal fishery.

About the time that the *Thomas Hunt* last left Stonington, the nearby Mystic River area was discovered as a picturesque and convenient location for impressionist artists. As a distinct "school" from the 1890s to 1910, Mystic was second only in prominence to the nearby "Lyme Colony," which shared many of the same artists.

The renowned artists Charles Harold Davis, Reynolds Beal, and Henry Ward Ranger have usually been considered the founding spirits behind



This pencil sketch of a fishing station near the mouth of the Connecticut River bears the monogram of G. Selden Roorbach. (M.S.M. 95.10.1; Judy Beisler photo)

the "Mystic School." While these artists deserve much credit in this regard, others had already discovered the Mystic region and taken up residence nearly a decade before Charles Davis moved to Mystic in 1895. Among this group were J.O. Roorbach and his sons Albert S. Roorbach and George Selden Roorbach, from Brooklyn, New York.

The two brothers became the most prolific of the trio, although their father may have been painting in Mystic as early as the spring of 1887. He apparently returned to Brooklyn soon after his sons established themselves in the Mystic area. To help support themselves while practicing their art, the brothers established an art school at Mystic in 1888, attracting a small but affluent group of students, including Ella Eloise Jenkins, the daughter of a Chicago businessman. After falling "deliriously in love" with her instructor, she and G. Selden Roorbach were married at Mystic in 1889, despite the threat of disinheritance by Eloise's father and the fierce and public objections of her mother, who raced east from Chicago in an attempt to stop the marriage.

For the next decade Albert, G. Selden, and Eloise frequently made artistic expeditions along the Mystic River, in the lower Connecticut River valley, at Watch Hill, Rhode Island, and around Fishers Island, New York. The artists sometimes traveled on the newly popular bicycles, but their chief means of transportation was the little sloop yacht *Zelva* (formerly known as *Favorita*). Reportedly, one summer her mainsail had an artist's palette painted prominently in it's center. Working alongside her husband and brother-in-law, Eloise became an accomplished artist in her own right. All three artists sketched and painted many subjects, but shoreline scenes and watery places became a specialty.

The local work of G. Selden and Eloise Roorbach came to an abrupt end after Albert died unexpectedly in 1899 at his home in the Quakertown section of Ledyard. We are still investigating the later careers of G. Selden and Eloise, but we believe they may have moved to the Midwest after Albert's death.

Mystic Seaport recently acquired three examples of the Roorbachs' work: an oil painting, a watercolor, and the pencil sketch illustrated here. Drawn by G. Selden Roorbach at Saybrook Point near the mouth of the Connecticut River around 1896, it depicts a shad-fishing station complete with fishing skiffs, fish house, and a net drying reel. In the Connecticut River, shad were caught during their spring migration from mid-April to 20 June. Although much of the fishing took place upriver around Essex, even at the river mouth fishermen set their gill nets to drift downstream at night and ensnare the shad as they swam upstream to spawn. During the day, the nets were dried on reels like the one at right. In 1896, Connecticut fishermen took 55,000 shad out of the Connecticut in this way. One hundred years later, the boats are powered by motors rather than oars, and the gill nets are made of synthetic materials, but otherwise the Connecticut River shad fishery has changed little since G. Selden Roorbach sketched this scene.

In the distance, the Lynde Point Light stands guard at the mouth of the river. Established in 1803, the light was rebuilt as a stone tower in 1838. On the horizon stands its companion Saybrook Breakwater Light, built in the 1880s.

As Mystic Seaport continues to expand and refine its collections, we actively seek works like these, which both depict America's maritime activities and represent the great variety of artists who found creative inspiration in such scenes.

Time Changes Neither Sea Nor Heart

FRANCES BRENNAN

In the quiet atmosphere of the Manuscripts Division of the G.W. Blunt White Library at Mystic Seaport, researchers read aged papers never knowing what will be presented by the unique handwriting of the nineteenth century—from the characteristics of letter formations, to the author's grammar and spelling—and these are just the rudimentary beginnings. The journey back in time really begins when the words cause the mind to race at the prospect of the treasures that are becoming known.

While researching the William Goddard Papers, I found a few passages that give pause to the unchanging workings of the heart. In the year 1814, no one could have known that Edward Shirley Erving's personal writings would be shared by readers nearly two centuries later. This genteel young man, who was a descendant of the colonial governor, William Shirley, and the son of a prominent Boston physician, Dr. Shirley Erving, compiled selective thoughts as a gift to his fiancée, Miss Harriot Miller. Two small volumes, whose pages are bound by hand-tied string, contain both rhyming and narrative poetry, and prose.

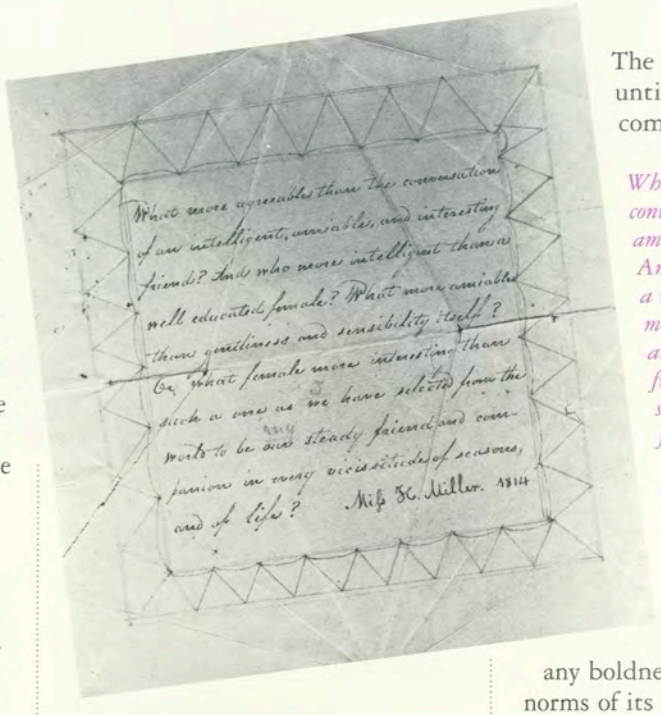
One of the first poems in his writings expresses his awareness of the sea and its strength in correlation to man:

A Reflection at Sea

See how beneath the moonbeams smile,
You little billow heaves its breast,
And foames and sparkles for a while,
And murmuring then subsides to rest.

Thus man the sport of bliss and care,
Rises on times eventful sea.
And having swell'd a moment there,
Thus melts into Eternity.

...1814



Friendship

Friendship's the balm and the sweetness of life,
The partner of love, the composer of strife,
Without her, alas! what are riches and power?
They are empty delusions - the joys of an hour.

Oh! much to be prised and esteemed is
the friend
On whom we may always with safety depend;
Our joys are extended; ..a continual increase,
Our griefs are united and brushed into peace.

E.

The Surrender of the Heart

The surrender of the heart to the beloved object of choice is one of the most delectable sensations of which human nature is susceptible. No gift we can make of fortune is equal to this noble and generous boon. This is indeed the mine *which contains the richest treasures. When made by a noble nature, its sources are inexhaustible; and none but a noble nature is capable of making such a gift. Not where the sun breaks forth in all its radiance does its light and heat cheer the material mortal with greater glory and genial warmth, than does the beam of noble enthusiasm illumines that sphere of intellect and transport the heart, when we have given our whole soul, with all its vital powers, to a loving and beloved object.*

The last entry, although untitled, is a masterpiece of commitment:

What more agreeable than the conversation of an intelligent, amiable & interesting friend? And who more intelligent than a well educated female? What more amiable than gentleness and sensibility itself? Or what friend more interesting than such a one as we have selected from the world to be our steady companion, in every vicissitude of seasons and of life.

For, although the manner of writing has its own eloquence and any boldness is tempered by the norms of its time, these words speak well enough across the centuries to be understood and admired. In addition, to have found such writings in one of Mystic Seaport's extensive collections proves "we are not only seaworthy, but human." [1]

Photo Above: Edward Shirley Erving expresses his commitment in prose to his fiancée, Miss Harriot Miller. This loose-leaf poem was folded in a decorative manner, as evidenced by the creases on the paper. (William Goddard Papers, Coll.238, Box 4/10, G.W. Blunt White Library)

Notes

1. William Goddard Papers, Coll. 238, Box 4/10, G.W. Blunt White Library.

Frances Brennan is a volunteer researcher in the Museum's G.W. Blunt White Library, having previously volunteered for the Membership Office. She has attended the Bread Loaf Writers Conference at Middlebury, Vermont, the Suffield (Connecticut) Writers Conference, and the Munson Institute at Mystic Seaport.

Aspiring to a Change of Taste:

Recipe Clippings

SANDRA L. OLIVER

Surely somewhere in your kitchen there is a box, notebook, or envelope crammed with recipes that you tore or copied from a magazine or newspaper when you thought, "Oh that sounds good, I'd like to try that." Or perhaps you ate dinner at a friend's house, and dessert was so delicious you asked for the recipe, certain that you would add it to your repertoire. Clipped and shared recipes reveal "local knowledge" about working with new ingredients and coping with changing technology. They reveal food and meal-planning problems cooks sought to solve. Sometimes we can also glimpse the recipe collector's social aspirations.

Cooks have copied recipes for centuries. A great many of the earliest American manuscript recipe notebooks contain nearly word-for-word transcriptions–including occasionally even punctuation–of recipes from popular English printed works. Moving to an isolated new land, the early colonists took their favorite recipes with them. Even then, these were generally directions for the gentry's more complicated dishes. The great majority of common cooks worked from practical experience or intuition for their routine meals from day to day. However, for dishes they made infrequently, cooks often needed at least a list of ingredients to jog their memory.

Along with increased printed material in the eighteenth and nineteenth centuries, came more printed recipes in cookbooks, regularly featured in magazines, *and* tucked into odd corners of almanacs and newspapers. Accordingly, recipes were clipped. While we find that many early printed cookbooks were all-purpose references of recipes for nearly any sort of dish or occasion, assemblages of clipped and/or handwritten recipes show us an individual's choice and selection at work.

Some cooks pinned clippings into little notebooks to accompany handwritten recipes; others literally stitched them into place with needle and thread–was it easier to grab an already-threaded needle than hunt for the glue pot? Any old notebooks, or apparently never-to-be-used-again account books, ledgers, or–as Mystic Seaport's collection attests–even old logbooks, were converted by the frugal into scrapbooks for recipes, stain-removal or insect-repellent concoctions and, usually, remedies for miscellaneous ailments.

We should not be too surprised, then, to find a patch of recipes glued into the gore book of Captain William Gould Saunders (1842-1919), a third-generation Rhode Island boatbuilder. Captain Saunders began his seafaring career at age 16, sailing on vessels built by his family. After naval service in the Pacific during the Civil War, he returned home, and by the 1880s was building and designing his own vessels in the Wickford, Rhode Island, boatyard he established. Between 1884 and 1907, Saunders recorded his sail plans for a variety of small fishing and recreational catboats, sloops, and skiffs in a leather-bound volume, called a gore book. Possibly his wife Ellen, or one of their three daughters, converted the gore book into a general scrapbook, for among the clippings are recipes similar to the other newspaper pieces dated between 1888 and 1911.

This collection of recipes shows familiar patterns of clipped collections: recipes for the tried-and-true, fashionable new dishes, innovations that never caught on, new ingredients, and problem-solvers. The cook clipped three anonymously written columns from the paper, two with similar artwork that appear to be from two editions of the same paper, carrying the heading "Take Your Choice," and "Hints on Spring Cooking" and "Fish Suggestions." A third column is entitled "With Womankind," with the subheadings "My Favorite Recipes," "Some Maple Sugar Ways," and "More of Grandma's Recipes."

All columns have tried-and-true recipes from baked beans to chicken pot pie. "Grandma's" recipes included grilled salt pork to be served with johnnycakes and baked potatoes and a salt-fish chowder that was unusual even in grandma's time.

Among the fashionable new dishes is a recipe for a ham omelet and one for "Mountain" cake. The omelet is hardly innovative by our standards, and while late-nineteenth-century cookbooks often suggested more adventuresome omelet combinations, the familiar pairing of eggs and ham probably seemed like the best idea to the column's editor.

The late 1800s saw quite a bit of cake innovation. Cheap flour and sugar, and relatively quick-to-heat stove ovens, combined with a bit of female leisure time to produce a blossoming of fancy pastries. Mountain cake, a variant of the widely publicized White Mountain cake, appealed to many. The recipe appeared in cookbooks printed across the country between 1870 and 1910. Julia Gates, wife of Mystic ship captain George Gates, included five different Mountain or White Mountain cake recipes in her manuscript notebook. The Mountain cake in the Saunders



The center of the Saunders family operation was this home next to the shipyard in Saunderstown, seen here ca. 1890. William G. Saunders grew up here, later establishing his own shipyard a few miles north in Wickford. Photo by W. Davidson. (M.S.M. 96.59.52)

collection may have appealed to frugal Rhode Island Yankees: it used whole eggs, while the *White* mountain cake often used only beaten whites to leaven the cake, which was baked in layers, filled with frosting, or sometimes jelly or coconut, and frosted with a white icing.

Newspapers and cookbooks tried problem-solving and introducing innovations, with encouraging words of the "try-it-you'll-like-it" ilk or with reference to familiar recipes. In this collection, we see rice pie, a dessert that seems never to have gotten off the ground. It was essentially a rice pudding in a pie shell to "bake as you would custard pie." "Hints on Spring Cooking" offers an interesting glimpse into the late-nineteenth-century diet: "Before the spring days are here," wrote the author, "we have grown tired of winter vegetables and dried fruits cooked in the usual ways, and the appetite often needs a little coaxing." For modern people accustomed to eating any vegetable in any season, ways to perk up potatoes or prunes hardly seem like improvements in any menu. Here the author gives instructions for a cream sauce to pour over potatoes, turnips, and cabbage, and provides a vinegary boiled dressing for cabbage. Well before the Civil War, tomatoes had become one of the first out-of-season vegetables to appear canned in the market; accordingly, we find suggestions for scalloping and stewing them to improve late-winter meals.

"Fish Suggestions" includes the customary cautions about fish freshness and propensity to spoil, as well as instructions for fish chowder and "potted" fish, essentially a way of deviling it, to be served for tea. The clippings reveal other culinary problems: what to do when there are no eggs is answered by "Eggless Cookies" and "Eggless Layer Cake," and how to make-do for mince meat in the absence of meat or suet is solved with "Mock Mince Pie."

At least one new ingredient was introduced in one column: peanuts. "Peanuts have come of late to be raised in many northern gardens, and it may be desirable for the housewife and cook to learn how her southern sister prepares them." Well, *perhaps* they were raised in some northern gardens, but the greater likelihood is that they were appearing in the market with no obvious precedence in northern cookery for preparing them. It would be another decade or two before the woman who clipped this column would taste peanut butter, or try using roasted nuts in baking.

An old but not generally used ingredient–maple sugar–is introduced together with some appealing recipes. Through trade with the Caribbean and the South, as well as their proximity to the port of New York, coastal New Englanders had ready access to molasses and brown sugar, the cheaper alternatives to refined and expensive white sugar. Inlanders living in the South and many parts of the Midwest used sorghum, and in northern states across the country, in western Pennsylvania mountains–anywhere maple trees thrived in hardwood forests–they turned to maple sugaring. The syrup stage of the product is so valuable today that we forget that the purpose of sap boiling was to produce a substitute for cane sugar. Once refined white sugar was available nationally in the last half of the nineteenth century, maple sugar producers needed alternative markets for their product. The recipes given here for maple almond taffy, maple tutti-frutti, maple cake, and maple mousse sound delicious, and they fit into the blossoming of recreational home candy-making in the late 1800s and early 1900s.

What might we conclude about Saunders family dinners from this set of clipped recipes? Imagine a long cold winter, and a housewife cook exasperated at figuring out meals with a limited selection of ingredients. Reading the cooking columns thoughtfully provided in her local newspaper, she might feel reassured by the familiar dishes, perhaps a little nostalgic about old recipes that reminded her of childhood, and maybe a little curious about something new. Recognizing a popular cake, she resolves to cut these out and put them where she can look them up again on a day when she is at her wits end about what to fix for dinner.

The project got as far as getting the recipes glued into a scrapbook. Chances are they were never used–the pages show no characteristic drips or stains from kitchen use. Then and now, cooks get into a rut with cooking, and when preparation time rolls around, old habits reassert themselves. Clipped recipes, however, probably describe family food preferences and a cook's optimistic aspirations for change.

Mystic Seaport Crew Takes Second Place in Hudson River Race

Something remarkable is taking place in the old McGraw-Hill Building on 42nd Street next to the Port Authority Bus Terminal in Times Square: people are building wooden boats of traditional designs for use on New York waters. The organization that calls this location home, Floating the Apple, is a volunteer group composed of people from all walks of life, who are dedicated to the common goal of keeping the skills and spirit of wooden boats alive.

Last December, Floating the Apple sponsored the 2nd Annual *American Star* Invitational Hudson River Race. On a brisk, windy day, enthusiastic crews competed in Adult and High School divisions.

Mystic Seaport's eager crew, composed of staff and volunteers, relied upon energetic determination and cheerfulness to bolster their competitive spirit, while the folks from Neried, a crew from East Rutherford, New Jersey, sported matching monogrammed rowing Anoraks, a cellular telephone, and one Viking hat. Attempts to intimidate them by pointing out that "Neried" may be Greek for a sea nymph, but is also the name given to a genus of marine polychaete worms inhabiting mud were unsuccessful!









Top left: *Protected from the fresh north wind by the imposing hull of the aircraft carrier museum* Intrepid, *the Mystic Seaport crew pauses during warm up sprints.* (left to right) *Russ Smith, Ben Lathrop, Lynn Marie Barker, Sally Ostlund, Hillary Smith, and Kim Bigger.* Top right: *With the cox yelling stroke, the* John Gardner *surges ahead against the current, struggling to maintain course and hit the open Hudson River where favorable wind and tide will provide welcome assistance.* Bottom left: *The triumphant Mystic Seaport team crosses the finish line in the* John Gardner, *taking second place.* Bottom right: *A fireboat salute to the participants. The Neried Rowing Club, racing on New York waters since 1868, took first place in the adult division.*

Sharon Brown photos

Museum Notes

Brilliant *Congratulations! Sail Training Ship of the Year*



Mary Anne Stets Photo

Mystic Seaport's schooner, *Brilliant*, has been named Sail Training Ship of the Year by the American Sail Training Association (ASTA), recognizing her 43 years of taking young people to sea. Bart Dunbar, ASTA's Chairman of the Board of Directors, presented the award to *Brilliant* Captain George Moffett at the annual gathering, held this year in Baltimore. In addition, Captain Moffett was elected to ASTA's Board of Directors; previously he has held the positions of Chairman of the Sail Training and Education Committee and Chairman of the Regulation Advisory Committee.

Brilliant, a 61-foot wooden schooner, was designed by Olin J. Stephens II, and built in 1932 at the Henry B. Nevins yard in City Island, New York. Since she was donated to the Museum in 1953, *Brilliant* has taken almost 8,000 people through her educational program and sailed, in miles, the equivalent of more than four times around the globe.

ASTA was founded in 1973 by the late Barclay Warburton, owner of the brigantine, *Black Pearl*—now berthed in Stonington. Warburton had returned from a trip to Europe in 1972, and was very enthusiastic about the sail training he had witnessed in tall ships gatherings organized by the Sail Training Association, a well-established British organization devoted to taking young people to sea.

Warburton was convinced that the U.S. should have a similar organization and consulted with a number of people, including Captain Biff Bowker, then skipper of the *Brilliant*. At that time, *Brilliant*'s sail training program was almost twenty years old, and was one of the few American sail training opportunities other than professional merchant marine and military programs. Throughout ASTA's history, the *Brilliant* has participated in a variety of sail-training events, and her captains have served on various committees to assist in the organization's growth. Former Museum staff member, the late Susan Howell, was chairman of ASTA's Sail Training and Education Committee when she went down with her students in the training vessel *Marques* eleven years ago.

When you stop to think of the thousands of miles sailed with thousands of people at the helm since the *Brilliant* joined the Museum in 1953, the numbers have added up to a noteworthy combined human experience of the sea. In this case, we can also say that Mystic Seaport is the Museum of Americans at Sea.

Congratulations to Captain Moffett, Mate Amy Hagberg, and Ship's Cook Lauren Hart!

Mystic Seaport Members' Celebrate Adventure Series 50th Anniversary!

Last November, Mystic Seaport members ushered in the fiftieth year of the Adventure Series with an evening of history, music, and socializing at the U.S. Coast Guard Academy in New London, Connecticut.

More than 300 members enjoyed a wine and cheese reception before listening to thought-provoking presentations by former German Navy Officer's Candidate Tito H. Holtkamp, and Captain Robert J. Papp—current Commanding Officer on the U.S. Coast Guard bark, *Eagle*. Holtkamp charmed the audience with wartime stories, a sing-along of old tunes, and slides of the *Horst Wessel* (present-day *Eagle*). Captain Papp's presention emphasized the crucial role of sail training aboard the *Eagle* as part of the Coast Guard's educational curriculum. In appreciation, Mystic Seaport Director J. Revell Carr presented both men with replicas of a *Charles W. Morgan* deck prism.



Mary Anne Stets Photo

(Left to right) *Tito Holtkamp, Mystic Seaport Director, J. Revell Carr, USCG Captain Robert Papp at the Coast Guard Academy.*

Children's Events at the Sea Music Festival

June 7 & 8 1997

We've planned two days of sea music fun just for you! Hear stories of children in shipwreck and disaster, and sing along with musicians, too! Make your own paper hat and instrument for the musical Children's Parade, then bring them home as keepsakes of your day. All of these exciting events and more are scheduled for the Sea Music Festival at Mystic Seaport.

Start both days singing at the Dead Horse Ceremony; sailors took part in this fun celebration when they were no longer in debt to the ship. Enjoy the Breeches Buoy Rescue Demonstration on the Village Green, then participate in the Semaphore Sing-Along.

Children of all ages are invited to the Instrument Making and Paper Hats Workshop, followed by the Children's Parade.

At mid-afternoon on Sunday, everyone is invited to Lighthouse Point for the "All Hands On Deck" final concert to hear the musicians who have been performing throughout the weekend—a rich sampler to send you home singing of the seas!

The Big Engine that Could: Mystic Seaport Volunteers Run Tug Engine on Steam

Last summer, 43 men and women dedicated more than 3,500 hours of volunteer labor to restore an 850-horsepower compound steam engine from the tug *Pegasus* to operating condition at Mystic Seaport.

The engine was built at Staten Island Ship building in 1927 to power the Standard Oil Company's 101-foot tug *SOCONY 5*. In 1951, the Portsmouth Navigation Company purchased the tug and changed the name to *Pegasus*. For the next 16 years she plied the Piscataqua River and adjacent New Hampshire coastal waters.

In 1968, the aging tug was retired from commercial service and purchased by the Lannan family of Westwood, Massachusetts. She was subsequently sold to noted marine architect Alfred F. Sanford III, who converted her for use as a houseboat; the *Pegasus* was a familiar sight in Nantucket Harbor for nearly a decade. In 1986, the *Pegasus* returned to Portsmouth to become a floating restaurant.

When longtime steamboat aficionado, Dr. Albert Hickey of Gloucester, learned of the owner's plan to scrap the engine, he had it removed from the tug and, in 1993, donated it to Mystic Seaport. It has been set up in the Museum's Shipyard.

The Museum's engine collection manager, George King III, gathered a cadre of engine volunteers—the "Steam Team"— and established the goal of running the engine at Mystic Seaport's 1996 Antique Marine Engine Exposition. Veteran Museum volunteer Rich Voss of Staten Island supervised the crew during the next 32 months. All of the moving parts, except the 7,280-pound crankshaft, were removed and reconditioned. Volunteers experienced a few exciting moments — such as when the piston rods broke free of the crossheads under 80 tons of hydraulic pressure— but the restoration crew accomplished their goal without injury to crew or machine: the pistons were removed and reconditioned for proper fit; rust was buffed from the steel rods and cranks; and bearings were cleaned, scraped, and adjusted to operating specifications.

On Thursday, August 15, the sleeping giant rolled to life under the force of 80 pounds per square inch of steam, supplied from a 100-horsepower portable boiler provided by Connecticut Boiler Repair. A plume of condensate shot skyward, prompting a concerned neighbor to call the fire department. The trucks quietly returned to quarters, but only after curious firefighters had analyzed the oscillating linkages of the 14-foot-high engine!

Two days later, the first public run met with resounding success as the huge compound engine lumbered hesitantly, then gained momentum, reaching an imposing 60 revolutions per minute. Two-and-one-half years of steady work had resulted in the ultimate success— they had run the engine on steam!

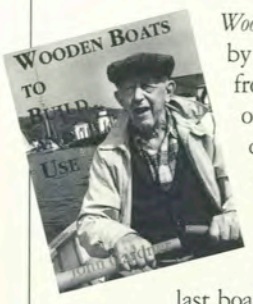


The Pegasus *engine.*

Claire White-Peterson Photo

Wooden Boats to Build and Use, by John Gardner

NEW TITLE FROM MYSTIC SEAPORT'S PUBLICATIONS DEPARTMENT



Wooden Boats to Build and Use was completed by John Gardner shortly before he resigned from Mystic Seaport in June 1995, at the age of 90. This 261-page, paperbound book contains 20 chapters on traditional small craft with photographs and detailed plans. The topics range from the mystery of the old Hampton boat's design, and Alfred Johnson's nineteenth-century dory, to the last boat for which Gardner drew the lines—a 13'7" Swampscott sailing dory that he carefully created, laying down construction details and ten sheets of drawings in the last years of his life.

The book includes boats from Gardner's days in the boatyards, such as the 11'10" Dion tender; the Chamberlain and Jonesporter launches; and the 37' V-bottom lobsterboat that he designed and helped to build while working at Dion's Yacht Yard in Salem, Massachusetts; as well as lines and construction details for garveys, power-driven work skiffs, and a 32' traditional New England commercial fishing vessel. Also, for the first time the complete drawings and construction measurements are presented for the oldest documented, American-built small boat, the four-oared gig *American Star of 1820*, and the fine replica Gardner built in 1974-75: the stunning *General Lafayette*.

These craft are all carefully interpreted and presented with the independent builder—the so-called amateur builder—in mind, and Gardner includes clear instructions on taking off boat lines, carving builder's half models, and offer many helpful construction suggestions.

There are further essays on the maritime museum's role in the study of American traditional small craft, and John Gardner's strongly held conviction that the future of wooden boats lies in their use.

This book will be enjoyed by those who admired John Gardner, whether or not they build a boat. He touched a chord in thousands of people through his writing and boatbuilding classes. He leaves his family, friends, and colleagues—and a series of books culminating in this one—to spread the word about the pleasures of traditional small craft.

Special Members' Discount

Wooden Boats to Build and Use is available to members who order by phone or letter for the special discount price of $20 (regular price: $29.95); Connecticut residents must add 6% sales tax. Phone (860) 572-5347, or write to the publications Department at the Mystic Seaport address.

The Sailing Circle: Nineteen-Century Seafaring Women From New York

NEW EXHIBIT HIGHLIGHTS WOMEN WHO WENT TO SEA

"The vessel is rolling too much for Comfort and Convenience thus we take our meals from the Table Cloth spread upon the floor and all kneel around..."
Mary Rowland, 1855

"This is not my home and I do not know of one here that I can call my friend"
Martha Brown, 1848

Mystic Seaport's newest exhibit in the Mallory Building features the personal possessions of women who forsook land for the vigorous life of the sea.

After 1850, hundreds of American women left the comfort and familiarity of their life ashore and stepped into the realm of the sea. They created homes amid an intensely male workplace and longed for the community, friendship, and domesticity that they left on shore.

Captains' wives at sea, isolated socially and physically, were not free to roam over the ship. In fact, on whalers, they were limited to just three cabins: the stateroom, the after cabin, and the forward cabin or saloon, and one of these—the forward cabin—had to be shared with three or four mates or officers; the rest of the ship below decks was strictly male territory.

When women at sea met a "sister sailor," either in a distant port or even mid-ocean, they formed a "sailing circle" akin to the "sewing circle" they had left on shore. The "sailing circle" offered a customary female network to an otherwise isolated existence on board ship.

In 1828, on her way around the Cape of Good Hope aboard the whaleship *Dawn*, 28-year-old Polly Gardiner stitched a sampler as a memento of her voyage. This sampler, on display in The Sailing Circle: 19th Century Seafaring Women From New York, is the earliest memoir on record of an American woman a-whaling.

This collaborative exhibit, produced by the Cold Spring Harbor Whaling Museum and Three Village Historical Society on Long Island, New York, also features oil paintings, tintypes, a scrimshaw sewing box, a stereoscope, a bird cage, diaries, and other personal possessions belonging to these courageous women. The exhibit runs through the fall of 1997.

Sharon Brown Photo

Rivers, Canals, and Seas

Exclusive Journeys for Mystic Seaport Members

The Mystic Seaport Membership Office is pleased to offer three unique travel opportunities for all interests and ages! Each trip highlights the regional history of the area and features a trip on the water—from a World War II amphibious landing vehicle to a Mediterranean cruise ship.

Boston "DUCK" Tour

Saturday, April 19

Get ready for the ride of your life! The fun begins as soon as you board your "duck"—an authentic, renovated, World War II amphibious landing vehicle —at the Prudential Center in Boston's Historic Back Bay for a 1 1/2 hour trip. We will cruise by all the places that make Boston the birthplace of freedom and a city of firsts, as our con "duck"tor relates little-known facts and interesting insights on this unique and wonderful city. Then, it's time for "Splashdown!" as your duck splashes right into the Charles River for a breathtaking waterside view of Boston—the kind of view you would not get anywhere else. We'll be dropped off at Faneuil Hall/Quincy Market, where the history, art, food, and people of "Beantown" are well-represented in an easily walkable area. You're on you own to choose from a wide variety of cuisines for lunch, then explore the diverse shops in this world-famous marketplace. The bus departs from Mystic Seaport at 8 A.M. for our 11 A.M. Duck tour; following our afternoon of exploring, we'll depart Boston at 4 P.M. Cost is $45 for adults ($55 for nonmembers) and $30 for youths under 18 years old ($40 for nonmembers). To sign up, please refer to the Members' Program pages in this issue of *The Log*.



Voyage to the Lands of Gods and Heroes

A Special Family Learning Adventure Aboard the Stella Oceanis

June 29-July 12

We are pleased to offer a unique family travel opportunity that will provide the memories of a lifetime for parents, grandparents, and children ages 8-17. 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. Mystic Seaport members join alumni from Yale, Williams College, and Smith College, and will enjoy a series of lively and intellectually stimulating lectures by faculty from these prestigious institutions of learning, including Williams College Professor and former Director of Mystic Seaport's Munson Institute, Ben Labaree. Children will participate in the Young Explorers Program, a series of recreational activities developed to enhance their appreciation of the sites we visit. We hope you will join us next summer! Please call the Membership Office at (860) 572-5339 for more information.

Erie Canal Cruise and Finger Lakes Tour

October 2-5

Travel with Mystic Seaport educators as you experience three centuries of history along the Erie Canal. Your bus departs from Mystic Seaport for Rochester, New York, near the shores of Lake Ontario. After a restful evening, begin your full day of sightseeing with a tour of the George Eastman estate, and a visit to the Strong Museum, which features over a half million objects from the 1800s to the present. In the afternoon, enjoy a narrated cruise aboard an authentic canal boat on the Erie Canal! The next day, we'll visit Genesee Country Village, with more than 50 historic buildings, crafts of nineteen-century American life, and costumed interpreters. Later, we'll drive through Finger Lakes country to visit a winery. Cost is $399 per person ($420 for nonmembers) based upon double occupancy; gratuity is not included. Please call the Membership Office at (860) 572-5339 for further information.



Members' Spring Special at the Boathouse—10th Anniversary Extravaganza!

The Boathouse kicks off its 10th season of operation on Saturday, May 17 with **half price** boat rentals exclusively for Mystic Seaport members. Bring the family and set off for an adventure on the Mystic River.

Since its inception, 60,918 people (and family pets!) have enjoyed traditional small boats at the Boathouse. The Boathouse has something for everyone, from experienced sailor to landlubber looking for a first-time on-the-water experience! Rent a classic small wooden boat to row or sail; take a sail with a licensed skipper on the 20-foot Crosby catboat *Breck Marshall*; or step back into the halcyon days of American yachting on the 26-foot diesel-powered launch *Resolute*.

This year, the Boathouse is open for Small Craft Weekend on May 31 and June 1, and during the WoodenBoat Show from June 27-29.

NEW! Throughout the summer, the Boathouse will offer two new special programs just for members!

KIDS' WEDNESDAYS: Adult members (over 18 years of age) who bring along a child may row or take a sail on *Breck Marshall* for **half price**.

MEMBERS' LOG-IN BOOK: After each boat rental, sign up in the new Members' Log-in Book and earn credit towards a free rental!

SPRING HOURS: The Boathouse is open from 10 A.M. to 5 P.M. on weekends only from May 17 to June 26. Please refer to the Members' Programs section in this issue of *The Log* for prices.



Sharon Brown Photo

"Boats to use and boats to enjoy, not just to look at." John Gardner

New Dyer Dhow Graces the Mystic River

We are delighted to announce a new addition to the Dyer Dhow fleet used for sail training by Mystic Seaport's Sail Education Program. The Friends of Hal "Leif Ericson" Meredith have presented us with a sailing dinghy built to Museum specifications, and sails donated by Thurston Sails—with panels displaying Hal's favorite colors. The following people were instrumental in making this gift a reality via their donations as a showing of appreciation for Hal's generosity and kindness to others:

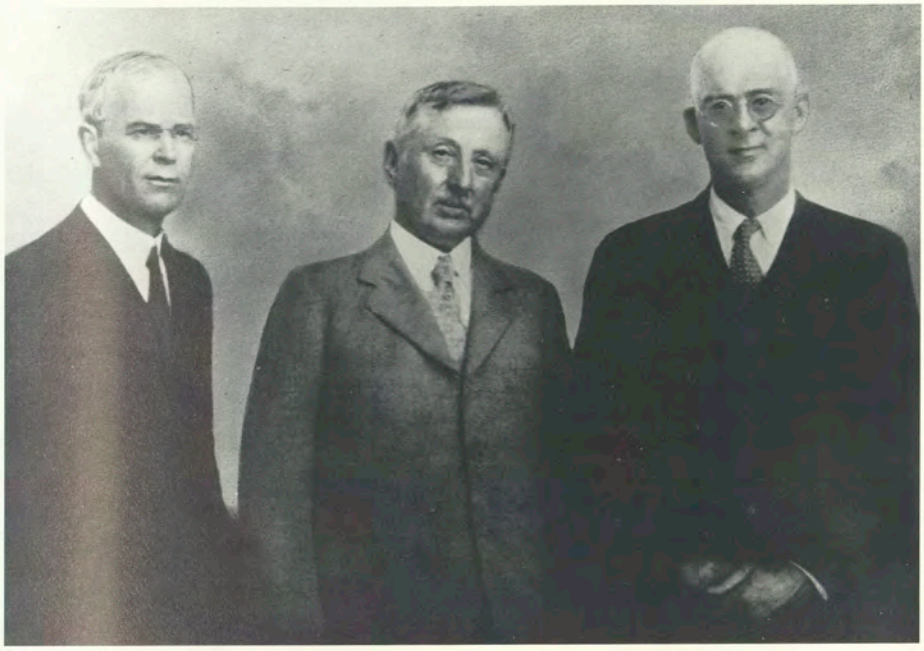
Charles & Nancy McAdams
Bernard & Nancy Teubert
Noel Wagner
Jon & Shelly St. Coeur
Matt & Tami Trask
Gil & Joy Smith
Tom & Nancy Sheriden
Max Sandler
Frank & Jackie Durrschmidt
Fred & Pat Brodka
Jeff & Jennifer Marshall
Bob Helbig
Rick & Anne Black
Steve & Debbie Thurston
Frank Pascucci
Peter Pappas
Gerry & Karen Migliaccio
Jeff & Linda Lennox
Jim & Diana Duryea
Mark & Lynn Fidler
Bruce & Pam King
Bud & Vilma Cook
Jim Donkin
Herb & Elaine Bessen
Don & Karen Kohlmann
Joe & Lisa Musumeci
Soll & Anne Goldenthal
Joanne Bourgeois

These generous individuals are continuing a tradition that began in 1950, when nine enthusiastic yacht clubs donated the first group of Dyer Dhows to the Sail Education Program. Since that time, over 30,000 participants from our *Joseph Conrad* Program, Fall and Spring Sailing Classes, Williams College/Mystic Seaport Maritime Studies Program, and a variety of derbies and regattas, have used the sturdy fleet of boats to learn, fine-tune, race, and—most importantly—enjoy the wind, water, and waves of the Mystic River.

Shark (Tooth) Alert!

If the beach in front of your vacation get-away is littered with sharks' teeth or shells, please consider scooping some up for the Children's Museum. We will really appreciate them!





Mystic Seaport Salutes!

THE STILLMAN SOCIETY

GENEROSITY BUILT MYSTIC SEAPORT

The Stillman Society was founded in 1991 to recognize the generosity of those donors who have made known their intention of providing for Mystic Seaport through their wills or estate plans.

Named for Dr. Charles K. Stillman, one of the Museum's three founders and donor of its first bequest, The Stillman Society recognizes these special donors during their lifetime, not only to acknowledge their donations personally, but to celebrate the role donors of planned gifts and bequests play in the growth and development of the Museum. Mystic Seaport is proud to salute these donors who are following in the tradition of Dr. Stillman and the many others over the years whose generosity and foresight have helped to build and sustain this Museum.

Of the 40 members of The Stillman Society, approximately half have fulfilled their philanthropic intent with a gift that pays them income for life.

Life Income Gifts not only benefit Mystic Seaport; they provide significant tax and economic benefits for the donor, such as an immediate income-tax charitable deduction, possible avoidance of the capital gains tax, and income payments to the donor for his or her lifetime, and of a successor beneficiary, if desired. Funding the Gift with low-yielding securities may also provide the donor with a higher rate of income.

Just this past December, Mystic Seaport's Board of Trustees approved the Charitable Gift Annuity, an agreement between a donor and the Museum in which, in return for an irrevocable gift of cash or marketable securities, Mystic Seaport agrees to pay the donor a specific amount of income each year for the rest of the donor's life. The rate is determined by the donor's age at the time the gift is made, and we are proud to report that one of our most loyal Life Members has recently created the Museum's first Charitable Gift Annuity. This is a financial relationship that is very good for the donor *and* the Museum.

Mystic Seaport is pleased to recognize the members of The Stillman Society. If you believe that you qualify for membership, or if you would like information on how you can make a gift to your Museum *and* a gift for you, please call Vice President for Development and Communications, Christopher M. Cox, at (860) 572–5365.

(Left to right) *The three founders, Carl C. Cutler, Edward E. Bradley, and Dr. Charles K. Stillman.*

The 1997 WoodenBoat Show



(Negative 114207F, © Rosenfeld Collection, Mystic Seaport Museum, Inc.)

Don't miss your last chance to see the WoodenBoat Show at Mystic Seaport!

NEW for 1997
Explore Mystic Seaport "Behind-the-Scenes"!

- Special displays of Ships Plans and the Rosenfeld Collection.
- Screenings from our Film/Video Archives
- Shipyard Open House with demonstrations, a mini-engine show, and boats on display
- The Boathouse is open! View the show from the water in a traditional wooden rowboat or sailboat

Explore over 100 booths with the latest products for boating enthusiasts, including

- Wooden boat builders, designers, owners
- Demonstrations, regattas, children's toy boatbuilding
- Clothing, hats, totebags, and mugs for all ages and interests
- Nautical books and magazines
- Ship models, marine antiques, and cabin fittings
- Wooden boat tools, hardware, paint, sails, and ropework
- More than 150 wooden boats of all sizes, types, and ages docked along Mystic Seaport's waterfront!

June 27 - 29 • Open From 9 A.M. to 6 P.M. Each Day

THREE-DAY PASS	DAILY ADMISSION AT THE GATE
Advance purchase only (on sale through June 12)	Adult: $7.50 ($17.50 for nonmembers)
Call WoodenBoat at 1-800-273-7447	Youth (6-18): $5 ($10 for nonmembers)
Adult: $10 ($25 for nonmembers)	Member Guest: $13.50
Youth (6-18): $7 ($15 for nonmembers)	

Mystic Seaport information: (860) 572-5315 • Exhibitor information, call WoodenBoat at (207) 359-4651

Tourist information, call the Chamber of Commerce at (860) 572-9578

• The Museum and Show are combined this weekend. Due to special financial arrangements with the sponsors of the WoodenBoat Show, Mystic Seaport is charged a fee for each visitor to the Museum and Show. Because of this policy, members will be charged a special admission rate of $7.50 per adult, and $5 per child. This is the **ONLY** special event weekend for which members are charged an admission.