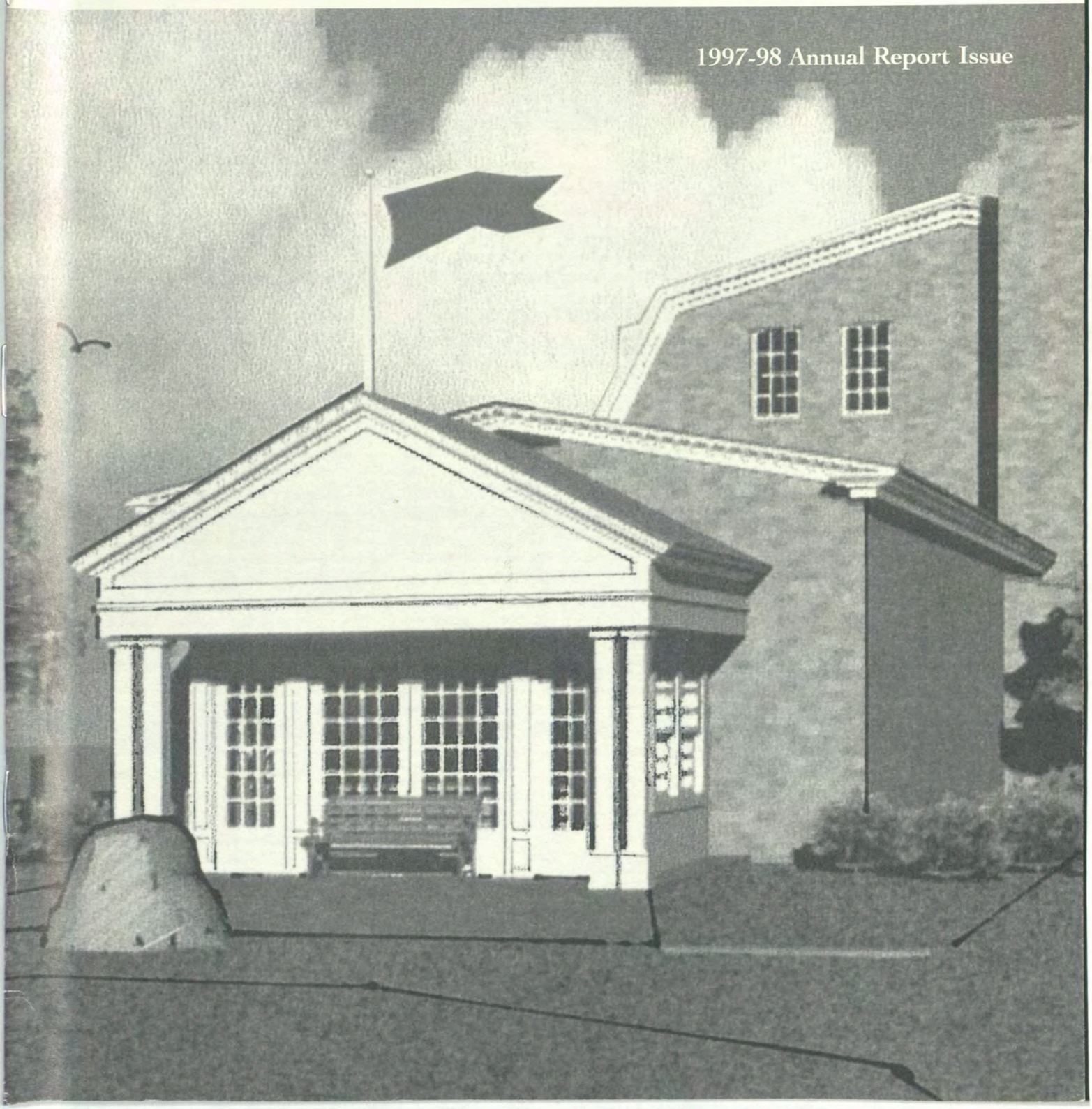
The Log *of* Mystic Seaport®

Winter
1998

Volume 50, No. 3

1997-98 Annual Report Issue



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On the cover: As a major part of its America and the Sea initiative, Mystic Seaport is renovating the Stillman Building to house *America and the Sea*, a comprehensive, long-term exhibit. This architect's rendering suggests the new entrance to be added to the building's South Wing. (© Lindsay Liebig Roche Architects, 1997)

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Mystic Seaport Salutes Institutional Sponsor Mystic Color Lab

Sightings

Arrayed around the lobby of Mystic Seaport's Administration Building are aerial photographs that chronicle the physical development of the Museum. They tell a remarkable story of more than six decades of well-considered growth and evolution. If they had all been taken from the same point, they could be overlaid to show the blossoming of this institution much the way time-lapse photography shows us the blooming of a flower.

While the time-lapse option is not available, a careful examination of these images quickly reveals the changes. The first photograph, taken in 1942, shows the *Charles W. Morgan* soon after its arrival on 7 November 1941. The peninsula where our village exhibits are now stands empty in this view. By the end of the 1940s the *Morgan* has been joined by the *Joseph Conrad*, and in the early 1950s the village streets and exhibits are beginning to take shape. Later in the 1950s the basics of the village are in place, but the Museum's parking lot is in the middle of our current Village Green. The image from 1962 shows the Museum on the verge of two years of very significant growth, during which the institution added the Seamen's Inne Restaurant, G.W. Blunt White Library, Maintenance Building, Members Building, and the present Mystic Seaport Museum Stores building! The next phase of improvement is revealed in the early 1970s, with the construction of the Henry B. duPont Preservation Shipyard at the south end and the acquisition of the 150,000-square-foot Rossie Mill building at the north end. In a view from the 1980s the *Morgan* floats proudly at Chubb's Wharf, and other village and exhibit refinements, such as the R.J. Schaefer Building for changing exhibitions, have appeared. The photograph from the early 1990s shows the Sanger Visitor Reception Center positioned across from the R.J. Schaefer Gallery addition to the Museum Stores at the newly redesigned south entrance. Also visible is the Thomas Clagett Boat Shed and the 2,000 lineal feet of granite seawalls that the special Pilot group of member volunteers helped make possible. Of course, close inspection of each of these photographs would reveal innumerable other physical improvements to the Museum's site over the years.

As I passed these photographs the other day, it occurred to me that it was almost time for another image, and I began to realize that the next photograph in the series will also record significant changes, reflecting the extensive work undertaken in recent years. At the north end, the Rossie Mill complex will show the new roof of the renovated 40,000-square-foot American Maritime Education and Research Center. All along Greenmanville Avenue, which bisects the Museum's property, the enhancements of the Greenmanville Streetscape Project will be visible. The two parking lots will be shown in their completely remodeled, repaved, and landscaped configuration, with the two ponds displaying their attractive natural landscaping. The Stillman Building, with it new entrance on the south end, will have been renovated to accommodate the America and the Sea Exhibit. If the photograph is taken from the right angle, we will be able to see the enclosure on the north end of the Stillman Building for the new elevator that provides access to all levels.

Careful examination will show the completely new Galley Restaurant, whose construction will begin soon. On the waterfront, our most recently acquired large vessel, the eastern-rig dragger *Roann*, will be seen at the wharf. And in the Shipyard, the schooner *Amistad* will be seen alongside the lift dock as she is fitted out for her educational duties under sail.

As impressive as is the progress documented in these photographs, they can only show the physical aspects of the growth of our institution. The truly remarkable things are happening under these roofs, inside these buildings, and out on the Museum grounds. We are making advances in educational programming, interpretation, exhibitions, library and archival work, computerization, store services, collections care, publications, food service, financial management, resource development, and communications.

We are in the midst of a major transformation of Mystic Seaport. Through decades of creative effort from the staff, volunteers, and Trustees, and with the support of our members and friends, we have witnessed Mystic Seaport evolving physically, intellectually, and programatically into the Museum of America and the Sea.

J. Revell Carr

DIRECTOR



The Greenmanville Streetscape Project

JANE KEENER

If you visited Mystic Seaport this summer, you may have noticed changes to the entrance to the North Parking Lot and work in progress on the ponds along Greenmanville Avenue (Route 27). Or you might even have been delayed in traffic as the contractor worked to install granite curbing and new sidewalks along the street. This work is the realization of the hard work of many individuals and the successful collaboration of Mystic Seaport, the State of Connecticut, and the Town of Stonington.

Mystic Seaport has for many years wanted to improve the appearance of the streetscape along Greenmanville Avenue from Velvet Lane to Isham Street and to improve the Museum's North and South Parking Lots. When funding was received from the State of Connecticut Department of Economic and Community Development in 1994, a portion of the grant was set aside for both of these important projects.

We outlined objectives for our improvement program:

- Create a stronger identity that supports the character of Mystic Seaport;
- Create a sense of arrival and anticipation;
- Integrate the area into the visitor experience;
- Enhance and develop the evidence of historic Greenmanville;
- Create clear directions for Mystic Seaport visitors as well as passing motorists;
- Improve pedestrian areas for residents and visitors;
- Consider Americans With Disabilities Act (ADA) regulations in our planning.

With these objectives in mind we interviewed landscape architects,

A schematic view of the streetscape and parking lot improvements along Mystic Seaport's frontage on Greenmanville Avenue. (Jennifer M. Stich photo)

looking particularly for experience in the interpretation of historic landscapes. We selected LANDSCAPES, a small firm with offices in Westport, Connecticut, and Charlotte, Vermont, to work with us on the overall planning and design of the streetscape and parking lots.

As our planning for the streetscape progressed, we discussed the desirability of burying the utilities along Greenmanville Avenue and sought ways to secure additional funding for this work. One possible source was the Enhancement Program of the 1991 Intermodal Surface Transportation Efficiency Act (ISTEA). Some of this money was available through the State of Connecticut, and we learned of several projects the state had funded that included relocation of utilities.

Since these grants were only given to municipalities, we approached the Town of Stonington to see if they would be willing to join with us as a partner. Mystic Seaport offered to provide the required local share of 20 percent of the funding (using the funds we had allocated for streetscape improvements). Stonington officials were interested, and so we began work on our application and expanded the project to include improvements along more than a mile of Route 27 from the area just north of I-95 to downtown Mystic. This would connect three major districts along the Mystic River–the Exit 90 area (Golden Triangle), Mystic Seaport (Greenmanville) at the center of the project, and downtown Mystic–in a unified manner to enhance the area's historic character. As a result, we hoped to encourage more residents and visitors alike to walk rather than drive and to make that walk a safe, pleasant experience. Our application, requesting more than $3,000,000. for the project, was submitted in January 1995.

In April 1995 we learned that we had received a $1,139,000 grant to fund the streetscape work. Unfortunately, the Department of Transportation did not fund the costs associated with underground utilities, a key portion of the project, due to limited resources. Until we find alternative funding for underground electric lines, the utility poles will have to remain.

To speed the project along, and because we had already done some preliminary planning on the streetscape with LANDSCAPES, the state permitted us to continue working with the firm and to contribute the design and engineering for the project as part of the Museum's share. This meant that the total amount of the grant could be applied to the construction phase of the project. We also added CLA Engineers of Norwich, Connecticut, to the team.

With all of the required reviews,

Between the expanded parking lot and the redesigned sidewalks lining Greenmanville Avenue, the enlarged freshwater pond, with new stone wall, is a prominent feature of the streetscape at the Museum's north entrance. (Jennifer M. Stich photo)





The tidal pond opposite the Museum Stores at the south entrance has been replanted with a mixture of wetlands submergent, emergent, and bank species native to this area. (Jennifer M. Stich photo)

agency approvals, public information meetings, and revisions necessary to obtain final approval, the design and engineering phase took much longer than any of us expected. The project's complex and unique elements include improving the drainage functions and ecology of a freshwater pond by the North Parking Lot and a tidal, saltwater pond near the South Lot; repairing and replacing or constructing sidewalks along the entire route; securing disabled access along this continuous pedestrian corridor; improving sight lines, side street access, and crosswalks for greater safety and improved traffic flow; providing four layby areas with a modest shelter and directional map to encourage use of the seasonal shuttle service; and upgrading the overall appearance and cohesion of the streetscape for pedestrians and motorists alike with trees and other plantings, improved signage, historic iron and wooden fencing, and stonewall repair and replacement.

Early this year we received final approval and authorization to go to bid. The contract was awarded to Pettini Contracting Corporation of Mystic. On 12 May 1998, Connecticut, Stonington, and Mystic Seaport officials gathered at a ground-breaking ceremony to celebrate this example of a successful public-private partnership and the long-awaited start of construction. Since then there has been considerable activity along Greenmanville Avenue in the Mystic Seaport area as the work progresses from Velvet Lane south.

We also have completed plans for improving our two large parking lots. The ponds are an integral part of the drainage systems in both lots. Once work on the ponds was completed and the summer visitation season ended, construction began on the North Lot. Work on other portions of the parking lots will be scheduled to accommodate seasonal visitation patterns and other needs.

When you visit Mystic Seaport next summer, take a stroll along Greenmanville Avenue. Notice the wetlands plantings around the ponds, the restored iron fences originally installed in front of the three Greenman houses in the 1860s, the new wooden fences, and the enhanced landscaping, and enjoy this special part of the Mystic Seaport experience.

The enlarged freshwater pond is designed to foster native plants and aquatic wildlife as it improves drainage in the Museum's North Parking Lot area. This view toward the Seamen's Inne depicts the scenic walk way and the low stone wall that invites sitting. (Jennifer M. Stitch photo)



America and the Sea, Making it Real:

The Genesis of an Exhibition

STUART L. PARNES

It's eerie, really, to walk through the Stillman Building today, and to see it completely empty of collections, furniture, and people for the first time since the space became part of the Marine Historical Association in 1938. Next week, the contractors will arrive and construction will begin on the new elevator enclosure on the north end of the building, and the new main visitor entrance where the bay window now faces south toward the Village. By March, we will begin to transform these bare galleries into a spectacular new exhibition, *America and the Sea*. This is a moment of both excitement and trepidation, filled with possibility.

Museum Director Revell Carr drafted the first outline of his vision to "Strengthen Mystic Seaport's position as a great museum by conveying the story of America and the Sea" in June 1991. Revell's vision became the focus for almost two years of strategic planning by Trustees and senior staff, who worked together to redefine this institution's role as we approached the millennium. Flesh was put on the bones, and a revised mission statement was approved: "The mission of Mystic Seaport is to create a broad public understanding of the relationship of America and the Sea."

Why "America and the Sea" after so many years of focusing on nineteenth-century New England maritime history? Revell explained it this way in his Sightings page of the Spring 1996 issue of *The Log:*

For decades we have been perceived as a museum of New England history, and having the Charles W. Morgan *and* L.A. Dunton *afloat on the Museum's waterfront has contributed to that perception. . . . But as strategic planning committees looked at our strengths and weaknesses, and then examined our place among this nation's museums, we searched for the unique role and focus. . . . We saw that no other institution was bringing the whole American maritime story together, and we recognized that Mystic Seaport was well prepared to assume that role.*

How would we accomplish this? Revell recognized that our library, publications, educational programs, fellowships, and research efforts were already meeting our new mission. Yet, while numerous temporary exhibits at the Museum explored aspects of this wider story, there was as yet "no single exhibit that carries the title *America and the Sea*." So the challenge was given: Plan and produce a major long-term exhibition that will introduce the new Mystic Seaport to our constellation of friends, colleagues, and visitors, and present the main elements of the grand story of America and the Sea. Staff from several Museum divisions, supported from time to time by outside scholars, gathered to take this concept from idea to reality.

These were heady days. We were inventing our future, and before long we made two key decisions. First, we agreed that this exhibition could not be limited to the nineteenth century. Seventy years ago, the Marine Historical Association was founded to preserve the legacy and spirit of the nation's maritime heritage, which appeared to be vanishing. The Museum's village



In this architect's rendering, the South Wing of the Stillman Building has been transformed into the entrance to the Museum's new America and the Sea *Exhibit, which is scheduled to open in July 1999. (© Lindsay Liebig Roche Architects, 1997)*

and ships exhibits, which grew out of the Museum's origins, were set up to convey the nineteenth-century community context of America's maritime past. But a lot of "history" has happened since 1929, let alone the 1870s. This new exhibition needs to emphasize that the maritime story has not ended.

Maritime affairs are still part of our lives today, but they are a little harder to recognize. A vigorous U.S. merchant marine with American-built ships, busy downtown waterfronts, and steamship travel are already two generations past. Behind today's headlines of foreign trade deficits, huge foreign-flag ships are streaming into America's new container ports, far from the traditional waterfronts, where acres of parking allow the transfer of sealed containers loaded with the consumer goods we have come to rely on. The U.S. Navy reigns supreme at sea, but with the end of the Cold War reduced defense appropriations have forced reductions and threaten many of the surviving American shipbuilders. Fresh seafood is available in grocery stores and restaurants all across the country, but more and more of it is coming from fish farms, because the ocean fishing grounds have been decimated by the world's fleets. And while Americans flock to movie theaters to experience maritime disasters, they ship out in record numbers on luxury cruises and pay record amounts for waterfront property. A critical goal of this new exhibition project must be to connect the elements of America's maritime history to the lives of Americans *today*. *America and the Sea* could not just be about America *back then*.

Second, we agreed that an important goal of this new exhibition must be to extend our maritime stories out beyond the geographic limits of New England. Much of the "action" in the maritime America these days is not happening in New England. Michigan has more recreational watercraft than any other state in the country. Three of the top four U.S. ports (in tonnage of cargo) are in Louisiana! And the most lucrative fishing grounds are off Alaska. The maritime story today is truly an all-American story, and *America and the Sea* would have to be more inclusive, drawing together maritime objects, personalities, events, and cultural traditions from all around America, not just from the Northeast. We would also enlarge the very definition of "maritime." Our nation's "seafaring" traditions stretch far inland, carried there by natural and man-made waterways. For this exhibition, the lakes and river systems of America would rightfully take their place as part of America's maritime heritage.



What does your hat say about your life and work? Richard Henry Dana, Jr., wore this hat at sea during the voyage he memorialized in Two Years Before the Mast. *(Mystic Seaport 54.555)*

So, in two easy steps we threw the doors wide open. We began gathering the content of this exhibition at the same time that we were planning the comprehensive book *America and the Sea: A Maritime History*. As in the book, we really wanted to try to tell the *whole* story. Wave after wave of America and the Sea stories came rushing in, and eventually they swamped us.

Until this time, we had been working and thinking like historians, which is not an unreasonable thing for historians to do. But we were not planning the book, or a semester of history lessons for the classroom. We were planning a public exhibition that might, under the best of circumstances, hold our visitors' attention for an hour. Our goals for *America and the Sea* needed to be very different.

Exhibition planners should start by asking themselves two critical questions. First: "Why are we doing this?" Yes, we had the new mission "to create a broad public understanding," but what did that really mean in the context of an exhibition? We heard many possible answers to this question, ranging from institutional positioning to marketing strategy, from educational theory to philosophies of public service. In the end, we distilled all the rhetoric into a deceptively simple idea: This exhibition would be about making connections. Our essential goal would be to help our visitors connect with America's maritime heritage and see their own place in it. Put in other words, we were determined to make the *America and the Sea* exhibit relevant to the lives of people today.

So we were ready for the second question: "For whom are we planning this exhibition?" Museums in America today proudly recognize their role as institutions of public education. Mystic Seaport has known this for a long time. We can no longer care only about *things*; we must care about people, too, which is why the words "broad public understanding" are so important to our mission.

Obviously we are developing *America and the Sea* for our visitors, those 450,000 adults and children who come to spend time with us each year. But who are they? Some are school groups in the springtime, thrilled to have a day out of the classroom; some are families who come in the summer to find wholesome and enjoyable ways to spend time together; some are retired adults who are wise enough to seek us out in the off-season, when they can just relax and enjoy the peace and beauty of our site; and some are serious students of history who come seeking new ways of thinking about America's maritime past.

Of course many of them are our 24,000 members, who are anxious to experience something new at Mystic Seaport, or are coming back to their museum in the hope of finding their favorite exhibits or programs just the way they remember them, unchanged. And what about those who are not coming to Mystic Seaport? Surely *America and the Sea* needs to attract *new* visitors as well.

This didn't seem to be helping. Our visitors come is all ages, sizes, colors, and moods. Some are experienced sailors, others are afraid of the water. Some have graduate degrees, others are still in kindergarten. Some can spend the whole day on their feet, others rely on canes or wheelchairs to help them get around. Some are avid readers, others are TV junkies, still others are hooked on the Internet. How can we design this exhibition for all of these audiences when they are such a varied lot? Surely they must have something in common?

Actually, they do. For one thing, they have all chosen to come to Mystic Seaport, instead of going camping, or bowling, or to a movie or the mall. Our visitors value museums, cultural places, history places enough to find time and money to visit them. They don't come here to study, but they don't come here for frivolous entertainment either. They are looking for personal satisfaction or an enjoyable social experience. They come here hoping to find some meaning in what we offer, and the authenticity of our environment and our collections are powerfully attractive. Our visitors are searching for something to expand or enrich their lives here, and with *America and the Sea*, we can provide just what they are looking for.

With this in mind we redefined our goals and our themes for this exhibition in terms of what our visitor would get out of it, rather than what we might put into it. Our challenge would be to find ways to help our visitors enrich their lives by discovering their connections to "the sea" through a carefully constructed environment of artifacts and interpretive techniques in *America and the Sea* that would make the search for those connections both rewarding and fun.

Back at the drawing board, we were now ready to be very clear about our goals for the exhibition:

• *Help our visitors connect the past to the present.* This is the basic job of all history museums. To make clear the historical continuum, *America and the Sea* should be about today as much as it is about yesterday, and the techniques by which we present the stories need to be contemporary, too.

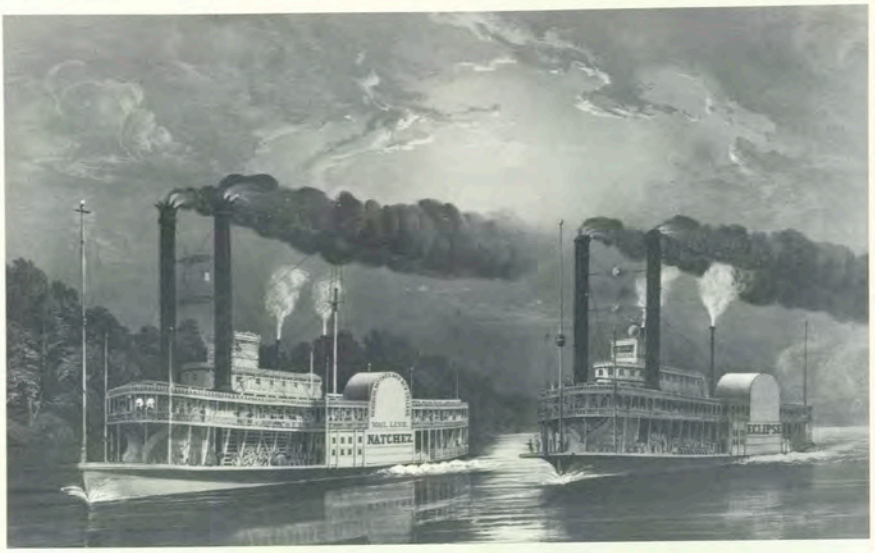
• *Help our visitors appreciate how important the sea has been and still is to the shaping of American culture.* We want *America and the Sea* to help both adults and children begin to understand that, no matter where we live, all of our lives are shaped by America's relationships with the sea.

• *Develop an artifact-rich exhibition, but employ a wide range of interpretive techniques appropriate to visitors with varying interests, knowledge, experience, and learning style.* The unique power museums possess to tell our stories comes from the presentation of wonderful, evocative, *real* objects. But objects cannot speak directly to all our visitors, and so we must develop our interpretive staff, object labels, graphics, audio and video programs, and other elements to help make those connections happen.

Which brings us, at last, back to the Stillman Building and the exhibition that we are about to install. *America and the Sea* will fill all three floors of the Stillman Building, and is organized into seven thematic sections. Each section focuses on an area of maritime activity that has clearly shaped America's history and culture. In each section we present at least two contrasting "voyages" or stories, one from the past and one from the present. We chose these stories for both their

The 20-foot Cuban fishing boat Analuisa *became a modern immigration vessel during the 1994 Mariel "boat lift." (Mystic Seaport 94.130.1; Judy Beisler photo)*





This classic image portrays the maritime significance of the western rivers as "streams of progress." (Mystic Seaport 96.126)

historical significance and their human interest, so they might connect most immediately with our visitors. If this sounds complicated, let me take you on a quick "walk-through"–without revealing too many of the surprises you will find in the exhibit. Remember, we will be entering through the south end of the South Wing.

Coming to America

Do you know how your ancestors came to America? Unless they were Native Americans, the answer is most likely "on a ship." The voyage to America is one of our nation's great shared cultural experiences. Some travelers were brutally forced to these shores as slaves. A fortunate few crossed in comfortable staterooms. Most huddled together in overcrowded sailing vessels or steamships. All faced the unpredictable challenges of the sea crossing, and some did not survive. Step aboard, and join the generations of people who came by sea to become Americans.

Enter an environment suggesting the steerage space of a nineteenth-century vessel, and listen to a dramatic audio program of timeless,



Clara Benson (1870-1940), who viewed China from the deck of her father's ship, was painted by a Chinese artist, ca. 1880. (Mystic Seaport 85.103.4)

first-person accounts of leaving home, crossing the oceans, and arriving in a new land. Turn the corner and you are part of a full-scale diorama, evoking the recent voyage of desperate Cuban refugees who fled to America in a tiny fishing boat named *Analuisa*. Before you head on, share your family's stories of immigration with us and the visitors who will follow you.

Streams of Progress: America's Rivers

Since the days of the earliest Native settlements, coastal and inland waterways have connected Americans to one another, forming our earliest interstate transportation system. On board countless canoes, boats, and ships we loaded our possessions, traditions, families, and dreams. Rivers, lakes, canals, and coastal waters carried them all from harbor to harbor and deep into the nation's heartland.

America's "car culture" seems to dominate all of our lives today, but the network of coastal and inland waterways are still main arteries of American commerce, transportation, and communication. Sail along the coast with us, then follow the mighty Mississippi River to St. Louis, where the Missouri River joins the Mississippi, providing a pathway to the west. Board the steamboat *Bertrand* in 1865, and see how America's western frontier was opened by river boats as well as prairie schooners, then take a video "flight" back down this superhighway of water, following the produce of our nation's heartland as it flows to America's busiest port, New Orleans.

Connecting America to the World

The high seas were America's first avenues to the world, and they remain our most important links today. Take a look at your shoes, your clothes, your camera. . . . Do you know where they came from, and how they got to America? The idea of a "world economy" is not new. Even though America is blessed with rich natural resources, our nation's well-being has always depended on the ships and sailors who traveled our sea-lanes to and from the world's markets, carrying both goods and cultural influences.

Enter this section of the exhibit and "sail" the nineteenth-century routes to Asia with a New England captain and his family aboard the bark *Martha Davis*. Standing at the deckhouse, visitors will be able to "eavesdrop" on Captain Benson through taped recordings of his cor-

respondence, or listen to his daughter Clara (again through audio transcription of her writings) share her observations of strange lands and customs. Then step into an actual ocean shipping container to discover America's current dependence on Pacific Ocean trade and the life of a modern captain aboard a huge containership of the American President Lines. The contrasts in maritime technology, international relations, quality of sailors' lives, and the pace of life in general could not be more dramatic.

In War and Peace

No Americans have been shaped by the sea more powerfully than the millions of sailors who have served in the United States Navy. In wartime the navy has defended our coasts and protected America's interests at sea. In peacetime, navy personnel have served as scientists, explorers, diplomats, and humanitarians. Since the first sea battles of the Revolutionary War, the traditions of the U.S. Navy and the image of a navy sailor in uniform have become some of America's most enduring patriotic symbols. Although the sailor's experience has changed greatly over the years, the men and women of today's navy continue to uphold traditions of the past as they serve their country at sea.

Between the heroic wooden figurehead of Admiral Farragut that introduces this section and the huge scale model of the U.S. Navy's next aircraft carrier, *Ronald Reagan,* that closes it, this section of *America and the Sea* remains a story of people. You will see and hear stories of heroism and sacrifice of sailors during the Civil War era, of men and women in service during World War II, of today's submariners, and of families who share navy life.

For the Fun of It

Oceans, lakes, and rivers have become arenas of sport, and America's favorite destinations for relaxation and fun. In the last century and a half, millions of men, women, and children have taken to boating, sailing, heading to the beach, or shipping out on a cruise. What's your idea of fun on the water? Come aboard now and see how strong these maritime traditions remain, and how many different ways Americans have found to enjoy themselves on our lakes, rivers, and at sea.

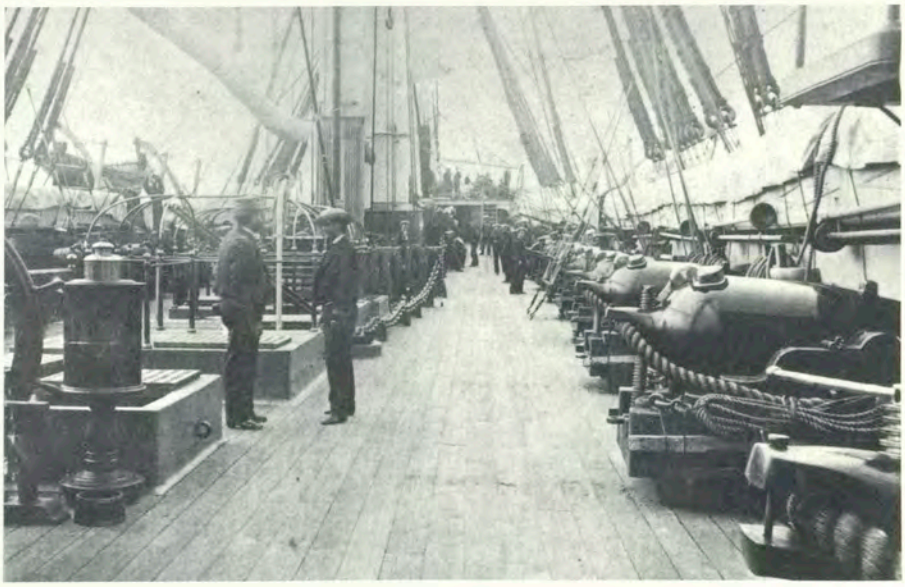


American popular music has long reflected the general appeal of finding fun on the water. (Mystic Seaport 91.97.6)

Relax for a while in the reproduced cockpit of the schooner yacht *Dauntless*, built here in Mystic in 1866, and let the collection of paintings, models, and photographs take you back to an era of huge yachts and waterfront resorts. Then return to the present, the era of personal watercraft, mass-produced recreation, and luxury cruises to nowhere. You will agree that the draw of the sea to renew us and bring us joy is perhaps stronger now than it ever was.

Gathering the Resources of the Sea

For thousands of years the inhabitants of North America have ventured onto the water to hunt fish, whales, and seals; to gather shellfish and plants; to cultivate marine life; to recover salt, minerals, and petroleum; and even to harness the power of moving water. Americans today still depend on the sea's many essential resources. The range of American "fishermen" represents the breadth of American culture: Native-American "first people," descendants of Europeans, Africans, and Asians, male and female. Their work, pursued largely beyond our sight and often at great risk, has



Admiral David G. Farragut's flagship, the USS Hartford, *played a prominent role in Civil War naval actions on the Mississippi River and at Mobile Bay. (Mystic Seaport 97.155.12)*



Stonington, Connecticut, fisherman Arthur Medeiros maintains the traditions of New England fishing. (Mary Anne Stets photo)

shaped their lives in fundamental ways, just as it nourishes ours.

The entire second floor of the Stillman Building will be devoted to America's earliest and still most difficult relationship with the sea. This section will connect historical fishing traditions–especially the New England traditions of whaling and off-shore fishing that are so well represented at Mystic Seaport by the *Charles W. Morgan* and *L.A. Dunton*–to the more far-flung but important fisheries in America today, including Native-American salmon fishermen, still following centuries-old traditions in the Pacific Northwest, an Alaskan off-shore fisherwoman, and a catfish "farmer" from inland Mississippi, who may represent the future of the fishing industry.

The Sea as Inspiration

The sea has shaped America's culture just as it has shaped our coastline. Maritime images have filled our lives for so long that many of us take them for granted. Our fine and decorative arts, our music and literature–even our language itself–all reflect the influence of the sea and seafaring on our lives. Just as the sea's awesome grandeur has nourished our artists, writers, musicians, and dreamers, its power has inspired feats of bravery and heroism that have become part of our national mythology. When Americans really want to test themselves, they still go to sea.

The final section of *America and the Sea,* installed on a completely redesigned third floor, is a gallery to lift your spirits. Here we present works of fine and decorative art, paintings, photographs, silver trophies, ship models, even stained glass windows, all created by American artists who were inspired by the sea. You can also explore the sounds of poetry and music that have their roots firmly in America's maritime experience, or sit down and browse through some images of today's popular culture. You will be amazed how deeply the sea still runs through our television, movies, advertising campaigns, and even clothing styles.

And finally, explore the new Family Resource Center and Inspiration Studio located here, high above the rest of the Museum. In this area for family programs and hands-on arts activities, you can try your hand at creating a sea-inspired masterpiece, or participate in some of our new theater and music programs in the specially designed performance space. When you're ready to go, head back down the stairs, or take the elevator to exit out onto the Museum grounds.

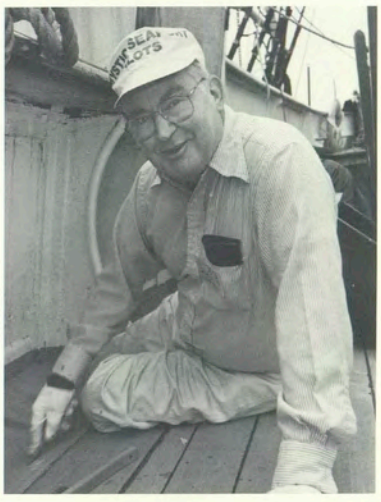
Have we whetted your appetite? Have we touched upon elements of America's maritime heritage that connect to your life? Have we surprised you by describing experiences that don't sound like the Mystic Seaport you know? Just wait until you experience the real thing. We look forward to welcoming you to the Stillman Building upon its opening next summer.

Still, the new *America and the Sea* exhibition is merely another step toward our mission goals. We look forward to engaging all our visitors with new workshops, concerts, performances, and family programs, as well as new outreach efforts, including teacher training curricula, printed books and guides, on-line Worldwide Web resources, public television programming, and even future *Log* articles, all based on America and the Sea. And over the next several years, we will present special Schaefer Building exhibitions that explore in more depth each of the main themes introduced here. There are very exciting times ahead for you at Mystic Seaport, The Museum of America and the Sea.



The north end of the Stillman Building will feature a new elevator for full access to the America and the Sea *Exhibit by those with disabilities. (© Lindsay Liebig Roche Architects, 1997)*





Mystic Seaport Salutes!

CHARLOTTE DEAN APPLETON AND FRANK W. APPLETON, JR.

App and Char Appleton have been members of Mystic Seaport since 1961. They were already committed to the Museum when the Pilot Program was introduced in 1973, and were among the first to sign on as members of this fledgling band of energetic volunteers. Following the group's first meeting, App wrote to then Museum Director Waldo Johnston, reflecting the enthusiasm felt by both the Pilots and the Museum staff, who "deserve a lot of credit for organizing and carrying out the program so well." Since then, App and Char have rarely missed a Pilot gathering, and each has served a term on the Pilot Steering Committee.

Those few Pilot weekends they have missed were generally due to their travels, with destinations as varied as Europe and Japan. Not surprisingly, they were lively participants in the 1977 Pilots' trip to Europe. As armchair travelers, they have regularly and faithfully attended the Museum's Adventure Series, sponsored by the Membership Office.

The Appletons see the greatest value of the Pilot Program as providing a tangible service to Mystic Seaport, and over the years the jobs they have enjoyed have included everything from painting to preservation. Small wonder then, that their generosity to Mystic Seaport has included Leadership support for the effort to rebuild the waterfront bulkheads, taken on as a Pilot Project in the Preservation Fund, which was the Museum's 1979-84 campaign to endow the *Charles W. Morgan*, rebuild the seawall, and honor Museum Trustee Waldo Howland.

When Mystic Seaport first introduced the Pooled Income Fund in 1986, the Appletons immediately saw the wisdom of benefiting the Museum in a tax-wise fashion. As early participants in this fund, they have regularly and consistently added to their original donation, even extending the benefits to their two adult children. Prudent and knowledgeable about charitable giving, the Appletons have been generous with both their resources and their expertise, encouraging Mystic Seaport to offer a wider variety of giving instruments and investment objectives. App was helpful in the development of the Museum's new Gift Annuity Program and, just this past spring, he signed a letter to the Pilots endorsing Mystic Seaport's Planned Giving Program.

App and Char are to be commended for their generosity and for leading by their good example. Mystic Seaport is grateful for their loyalty and pleased to salute this very special pair of Charter Pilots.

(Claire White Peterson (left) and Mary Anne Stets photos)

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