The Log *of* Mystic Seaport®

Autumn/
Winter
2001

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On the cover: Sailing "downwind" from the Canary Islands to Antigua in November 2000, the Museum's schooner *Brilliant* continues her transatlantic voyage after winning the Halifax-England sail training race and representing Mystic Seaport in England, Ireland, France, Spain, the Netherlands, and Portugal. For other photos and descriptions of this voyage, see the fall 2001 issue of the Williams College-Mystic Seaport Maritime Studies Program's alumni magazine, *The Gam,* or Mystic Seaport's forthcoming publication of the *Brilliant's Log.* (Rich King photo)

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Submissions of previously unpublished articles and illustrations concerning the American maritime experience are welcome. Editorial guidelines, and information on the annual Gerald E. Morris Prize Article Contest, are available from the Editor. *The Log of Mystic Seaport* is abstracted in *American History and Life* and *Historical Abstracts.*

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Life is our life's work.

Sightings

This Annual Report Issue covers the progress of Mystic Seaport—the Museum of America and the Sea—in fiscal year 2000-01: progress that was achieved in happier times for America. We publish it with profound feelings, still very raw, over the insidious and despicable attacks on both the people of this country and the very freedoms for which we stand as a nation.

In the face of these horrific new threats to national security and individual pursuits of happiness, the achievements and prospects of the Museum take on added value and new importance. This is so not only because history, as always, informs the future. Mystic Seaport is particularly valuable and important because maritime history, so little known these days, has been such an enormous force in shaping today's America, and thus the America of tomorrow. It has long been observed that there are few landmarks to sea battles. I would add there are far too many of America's sea stories that are too little told.

Reflect for a moment on John Adams's founding achievements, and then consider the role the sea played in those accomplishments. Adams set forth bravely, in great secrecy, bound for France in December—December!—of 1777, aboard a frigate out of Boston. He was on the first of a series of patient and persistent ambassadorial missions, which would ultimately secure the early course of American history. With him was his son John Quincy, then a promising lad not yet in his teens, and with a presidential future of his own (and who would in his later years play the key role in freeing the *Amistad* Africans). On the stormy Atlantic crossing, his first time at sea, John Adams, seacoast farmer from Massachusetts, thought through and wrote out the beginnings of the case for creating the United States Navy: A Navy that would go on in his own lifetime to guarantee free passage for sea commerce, and defend the new nation against seaborne attackers.

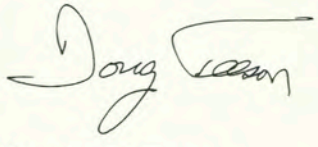
Reflect for another moment on the rescue, very early in the Revolution, of General George Washington's still-green Continental Army, pinned with their backs to the East River and greatly outnumbered, facing almost certain annihilation in what we now refer to as the Battle of Long Island. Yet the colonials were successfully, stealthily, miraculously evacuated, overnight, by a hastily assembled fleet of small craft crewed and commanded by. . . soldiers. And the sea connection? Only months earlier, those soldiers had been fishermen and seafarers out of Marblehead, Massachusetts.

These are but two, and far from the earliest, of America's sea stories.

Somehow too, in the troubled and troubling context after September 11, 2001, it helps to recall that Mystic Seaport was founded on Christmas Day 1929. It helps to know that the wooden whaleship *Charles W. Morgan,* derelict and in need of enormous investment, was brought to berth here in 1941. Above all, it helps to remember that the Museum's founders believed fervently that the freedoms so important to the nation had their origins in seafaring traditions. What inspiration that is for redoubling the pursuit of Mystic Seaport's mission: to create a broad public understanding of the relationship of America and the Sea!

So, as the captains of those vessels that carried three future presidents safely forward toward their destinies might have said to their helmsmen, "Steady as she goes." In looking ahead as citizens, we can draw fresh resolve and deep renewal from the national sea stories like those of Adams and Washington. Though lives and fortunes were threatened from far abroad, they and the men and women of those times persevered and prevailed for a set of ideals—ideals that were indeed shaped in their own turn by sea history.

For the national treasure known as Mystic Seaport, we can draw new purpose, even daring, from the vision and boldness of those who founded the Museum and expanded its collections in the face of economic depression and world war. In these troubling times, I know I can count on your continuing support in keeping Mystic Seaport "Steady as she goes" as a well-spring of renewal and inspiration drawn from the relationship of America and the sea.



Douglas H. Teeson
President

Connecticut History Online

KATHLEEN FOULKE

Although it's ten o'clock at night, you would like to know whether there are any photographs depicting the railroad terminal in Stonington and steamers that connected to the trains. Or, you would like to see a series of nineteenth-century images of shipyards along the Mystic River. One option is to wait until the next day and make a visit to the Curatorial Department at Mystic Seaport, where the staff will be happy to help you track down the relevant photographs. A brand-new option is to get on the Internet and do your own search on the Connecticut History Online (CHO) site. Through CHO, researchers of all ages—from schoolchildren engaged in class assignments to scholars seeking primary source information for their projects—can now use the World Wide Web to retrieve images that illuminate Connecticut's past. Students looking for images of New London whalers to illustrate a presentation, a researcher seeking a bird's-eye view of Norwich or photograph of a Connecticut-built America's Cup contender, and family historians hoping to find a long-lost image of a relative from Connecticut: all now have an anywhere, anytime resource to which to turn.

As of August 2001, a CHO search for images in the Mystic Seaport collection depicting Mystic's River Road in the years 1800-1900 would yield 10 "hits"—images and descriptive information that can be used to order an actual photographic copy or viewed and used for individual research. This expanded access to more than 4,500 photographs, postcards, and engravings from the Museum's collections will be just one of the benefits of the Connecticut History Online project.

For there's more: CHO draws from the resources of three institutions. In addition to having access to thousands of Mystic Seaport images, researchers can also retrieve images from the collections of the Connecticut Historical Society in Hartford and the Thomas J. Dodd Research Center at the University of Connecticut. In all, this collaborative project will provide access to more than 13,000 digital images of Connecticut-related photographs, postcards, and engravings.

As one of the CHO catalogers—there are three of us, one from each of the project partners—I've had the opportunity to spend a great deal of time with these images during the selection, research, and preparation for cataloging processes. Levels of meaning and connection have unfolded and continue to unfold as possible sequences and relationships reveal themselves. Not only is each image a key to unlocking information about the past; many connections can be discerned between individual images and groups of images dispersed in different areas of the collections. For example, take the changing face of Mystic. As a newcomer to southeastern Connecticut, it seemed to me that the downtown area and the adjacent waterfront retain much of their nineteenth-century character. But a search on "West Main Street" and "Mystic" reveals many subtle and not-so-subtle changes over time that mirror overall changes in society and technology from the nineteenth to the mid-twentieth centuries. Through the CHO images, we become witnesses to the coming and going of drawbridges, trolleys, and a variety of maritime enterprises, commercial buildings, and the ways and means of everyday life they supported.

Connecticut History Online (http://www.cthistoryonline.org) joins other digital image repositories on the Internet, of which the Library of Congress American Memory site (http://memory.loc.gov/ammem) is probably the best known. It provides access to millions of images from a number of collections, including Civil War photographs from the Brady studio and others. Though some of its collections have a regional focus, American Memory seeks to encompass the national experience. Other World Wide Web projects launched in the last few years provide access to images relevant to the history of specific states. One example is the Colorado Digitization Project (http://coloradodigital.coalliance.org), an ongoing effort to draw from the resources of that state's archives, historical societies, libraries, and museums in building an online repository of primary source materials and additional information related to Colorado's history and culture. The Colorado project was one of the models for Connecticut History Online and provided a frame of reference in terms of both process and product.

In 1998 several Connecticut institutions with collections of historic photographs began discussing a collaborative project to digitize Connecticut-related images and other documents from their holdings and mount them

on a website. Institutional goals connected to this endeavor included the identification and cataloging of previously uncataloged photographs and the creation of digital images that could be used in local catalogs. A goal shared by all was providing easier access to historical photographs and other primary-source documents for existing and potential audiences. The site was envisioned as a shared database of images related to Connecticut's past that would be available on the Internet wherever and whenever site visitors chose to do their searches. No longer would proximity to a particular institution or familiarity with its procedures limit the ability to identify and view these photographs. In addition, site users would be able to retrieve in one search all the related images regardless of their physical locations in a specific collection or institution.

By 1999, three institutions had agreed to make this project a reality: the Connecticut Historical Society, the Thomas J. Dodd Center at the University of Connecticut, and Mystic Seaport. Mary Anne Stets, Curator of Photography and Director of Intellectual Property, took on the management and coordination of Mystic Seaport's participation in Connecticut History Online. The potential partners decided to limit the scope of the digitization to photographs, drawings, and engravings; they also expanded the project goals to include an educational component aimed at teachers and students in geades 7 through 12. The American Memory Project provided a model for developing this aspect of Connecticut History Online, and Bill Tally, director of the American Memory Project Fellows, was enlisted to help define the CHO site's educational content. Tally facilitated a meeting with project team members and a focus group of teachers from eight communities in March 1999. The teacher group was excited about the prospect of having Connecticut-related images—which were previously





Two views of West Main Street in Mystic reveal subtle and not-so-subtle changes in the built environment. The Mystic National Bank building depicted in the photo by Everett A. Scholfield, ca. 1868, could be confused with the structure that replaced it in the 1920s, which appears prominently in the photo showing the effects of the 1938 Hurricane. That view offers plainer indicators of change as well as continuity, as evidenced by the gas station, utility poles, and automobile in view. The Connecticut History Online catalog makes it possible to retrieve all available images of a particular place in one search to make such comparisons, or to search on such themes as weather events. (Mystic Seaport, 1981.5.3; 1987.58.510)

difficult or impossible for teachers and students to find—available online. The teaching and learning benefits of such a resource were clear, given the power of images to engage, stimulate curiosity, and make the past come to life as a window on the lives of ordinary people. The group brainstormed ways of using representative photographs from each of the institutions and suggested a thematic framework as one way of viewing and working with the images. Several category possibilities emerged from this discussion, all



File Edit View Favorites

View Image:	Photo of Launching of the schooner Perry Setzer.
Title:	Launching of the Schooner ***Perry Setzer,*** Bridgeport.
Date:	1902.
Description:	The four-masted schooner ***Perry Setzer*** is resting partly in and partly out of the water just after an attempted launch. Collapsed ways lie under her bow. A number of people can be seen on board and on the ground to the right and left of the vessel. A number of boats containing spectators can be seen in the water on either side of the schooner. Lettering on the bow and cabin of the boat in the foreground reads "CLIMAX". The ***Perry Setzer*** has flags flying on her rigging; the lettering on her stem reads: "PERRY ***SETZER/BRIDGEPORT*** CONN." Several structures can be seen along the waterfront.
Format of Original:	1 photograph 19 x 14 3/8 in.
Notes:	Title supplied by cataloger. The ***Perry Setzer*** was the largest vessel built in Bridgeport. The collapse of the ways at launching led to financial difficulties for the Greene Brothers and the eventual demise of the Bridgeport business. The yard was acquired by Simon Lake of Lake Torpedo Boat Company which later built a number of submarines and wooden boats.
Subject(s):	*Perry Setzer* (Schooner) Greene Brothers. Schooners. Sailing ships. Ships. Launchings.
Place Name:	Bridgeport.
Rights:	Copyright restrictions applying to use or reproduction of this image are available from Mystic Seaport.
Institution:	Mystic Seaport.
File Format:	image/jpeg
Identifiers:	Accession number: 2000.135 Photo CD Number: IMG0043-2334.PCD
View Image:	Photo of Launching of the schooner Perry Setzer.
Location:	Mystic Seaport

In the Connecticut History Online Web site, this catalog record describes the photograph above. (Mystic Seaport, 2000.135) Another chapter in this vessel's story from Connecticut History Online is illustrated on page 36.

being viewed through the lens of "change." For example, changes in transportation can be seen as part of the theme of infrastructure development, and changes in clothing as part of the lifestyle theme. The group agreed that historical developments would be more meaningful to schoolchildren when viewed through images depicting their own communities and other familiar places. For the use of CHO images in the classroom, the teachers favored inquiry activities that would involve students in observation and interpretation to discover the historical information the images convey.

Representatives of each institution worked on the management, educational, technical, and staffing needs of the project and applied for a grant from the Institute for Museum and Library Services (IMLS). A National Leadership Grant was awarded to Connecticut History Online for the period October 1999 through September 2001 to begin the creation of a "comprehensive, Web-based virtual collection of graphic images that document the Connecticut community." The IMLS-funded phase was conceived as the start of a long-term collaborative effort on the part of educational institutions, museums, and libraries, with additional partners joining in future phases and the virtual collection expanding to include other technologies as well as primary source materials such as diaries, letters, artifacts, moving images and oral histories. As IMLS Deputy Director Beverly Sheppard explained, "IMLS wants to find new ways for Museums and libraries to collaborate and extend themselves as learning institutions. We want to work toward broadening this collaborative approach toward lifelong learning. What you are doing with Connecticut History Online is right there."

Organizational and technical conversations, selection of photographs from each institution, and hiring were the focus of the first several months. Initial work groups, organized as committees, were Management, Technical, Education and Selection. In addition to Mary Anne Stets, Jim Blackaby, Director of Information Services and Internet Strategies, Paul O'Pecko, Director of the G.W. Blunt White Library, and Leah Prescott, Manuscripts and Archives Librarian, represented Mystic Seaport. The Curatorial Department also supported the selection process, with Registrar Rodi York helping to identify appropriate images for Connecticut History Online, along with Amy German of the Photography Department. The Connecticut Historical Society took the lead role in collaborative CHO project management, with Curator of Graphics Nancy Finlay serving as project director. A project coordinator, Allison Zhang, was hired to oversee the digitizing,

cataloging, and website design and implementation processes. Each of the partner institutions hired a cataloger to create the catalog records for its image and also to participate in the selection and digitizing processes. The project team established two websites: a demonstration site based at the University of Connecticut, and an IMLS Connecticut History Grant Discussion site for project participants based at Mystic Seaport. The first site provided informational pages about the project and also a representative sampling of images from each institution, together with captions. The second site, still active, provides an online forum for questions and information exchange, organized by committee. These discussions, as well as face-to-face meetings of committees and the whole group, have been the means of sharing information, perspectives, and expertise through which consensus has been built and decisions made. One of the most rewarding aspects of the project is the spirit of cooperation and collaboration that has grown among the project team members as their work has moved forward.

The CHO team's focus has shifted during the life of the project to reflect the different phases involved in making a digital image library a reality. In addition to selecting the photographs, drawings, and engravings that would be a part of Connecticut History Online, the group addressed a number of technical questions in the spring and summer months of 2000. For example, how should the digital images be created; or what type of database for storing and retrieving them should we use? The Project Coordinator helped to gather the information and facilitate the conversations about the digitization process and database choices. The three institutions decided to contract with Boston Photo Imaging to photograph their images using 35 mm slide film, create photo compact disks (CDs) of the slides through a scanning process, and then convert the Photo CD (.pcd) image files to .jpg files that could be viewed on the Internet. This route ensured uniform image quality and a procedure similar enough among the three institutions to allow for efficient trouble-shooting and mutual support. Once made, these decisions were implemented with deliberate speed. The filming phase was intense, but went quickly and smoothly. From July through early November, a Boston Photo Imaging photographer spent several weeks at each site shooting the institution's CHO images while staff created a log to identify each in the filming sequence. At Mystic Seaport, Curatorial Department staff pitched in to help with the retrieval and filming effort. Elizabeth Parker Rafferty and Cheryl Chaput, with the help of summer intern Karen France, brought thousands of selected photographs and other visual items out of storage so that they could be filmed and their images digitized, and Elizabeth Krenicky ran the DeBabelizer program that converted these images to .jpg format. Curatorial and Photography Department staff also helped log the filming process, so that each image would be correctly identified and cataloged.

The database decision was resolved in favor of the catalog system (Endeavor Systems' Voyager) used by the libraries of Mystic Seaport and the University of Connecticut. Several factors governed the decision about a mechanism for storing and retrieving the images and related information. One consideration was the ability to link images to their "metadata"—basic information such as photographer, format, size, and date. Another was the ability to allow for searching in a variety of ways, including subject, keyword, geographic location, and holding institution. A final consideration was long-term maintenance. Since the University of Connecticut would be hosting the site, it made sense to choose a database the university's information technology staff could support.

A number of virtual libraries follow the consortium model of interinstitutional collaboration and a shared database embodied by Connecticut History Online. However, several components in addition to its regional focus are unique to CHO. These helped qualify CHO as a leadership grant project. One is the involvement of middle- and high-school teachers in the content and design of the site. The aim of this collaboration is the integration of CHO into the educational program for grades 7-12 through lesson plans and activities available on the site as well as tools and resources that teachers can use to develop their own lessons and activities. The second unique feature of the site is the GeoLocator, which will allow site visitors to search a particular area of Connecticut graphically, by clicking on a town, river, or other feature on a map to retrieve images and records relevant to that place. The work of map librarians at the University of Connecticut, the GeoLocator employs GIS technology and is a pioneering and dynamic aspect of the CHO site.

Currently, the educational component includes activities that involve students in creating timelines or interpreting primary-source images. Three lesson plans focus on such topics as childhood and family life in Connecticut over time. Students and teachers will also find pages that explain and illustrate how to cite Internet sources and how to use images as evidence in gaining and demonstrating understanding of the past. Upcoming conference presentations and workshops offered by museum educators at the partner institutions will help teachers become familiar with the site and how it can be integrated into their curricula. These presentations and work-

shops will also be used to solicit feedback for future site development, including additional activities and lesson plans.

One of the many exciting things about the Connecticut History Online project is the additional information it will bring back to our institutions about items in the collections. Site visitors can ask questions and make comments that provide valuable feedback for future CHO development, and also add to our knowledge base. One site visitor found a long-lost image of a great-great-grandparent in the database and corrected a misspelling of a name that occurred in the process of transcribing a handwritten note on the back of a photograph. The visitor's E-mail response emphasized the value of the site:

I was AMAZED to discover this photo. The resource CHO represents is extremely valuable as a view into the past of Connecticut, both in terms of the history of daily life in our state and country, and in terms of the power of a resource which allowed me to discover a previously forgotten photograph of my great-great-grandfather, simply by typing in "Ellington" [as a place name].

Images have the power to draw us into the past moments they capture and pique our curiosity. They also illustrate experiences that can be hard to imagine and understand when described in words alone. Some images in Connecticut History Online are immediately engaging and intriguing and can be used to draw students in to explore lives lived long ago. What did children do for entertainment in the past? How does this compare with what they do today? What clues to family life and material circumstances can we discern in a photograph or a series of related photographs? Strung together, the images in Mystic Seaport's Grinnell Collection suggest a record of courtship, marriage, and parenthood that can help students



Holding a book in her right hand, Isabel Grinnell stands on the steps of her family's East Main Street home, ready for the first day of school. Prominent in Mystic's maritime history, the Grinnell family is represented by many images in the CHO collection, showing Isabel, her parents and friends, and their surroundings from the 1890s to the 1920s. The depictions of clothing, household furnishings, cultural activities, and play invite us to explore and gain understanding of the lives these people led. (Mystic Seaport, 1983.57.128)

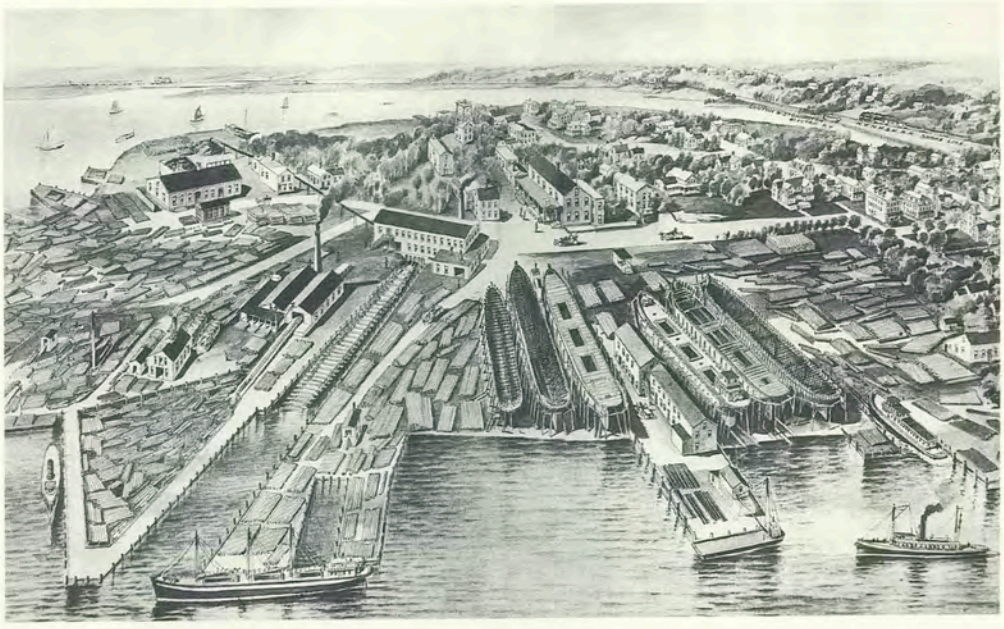
gain a better understanding of domestic life and childhood at the turn of the century through the unique lens of that family's experience. The Newbury and Scholfield Collections provide additional lenses, as do comparable holdings of the partner institutions. This is only one among many possible ways the CHO images serve as primary sources that can be used to learn about and reconstruct the past, one of the goals identified by the teachers who helped in CHO site development. They envisioned a site that would provide students with the resources to take on the role of historians. A librarian reported that the site is already serving this function:

I had occasion to use the Connecticut History Online database while working at the reference desk last night, when a student asked me where she would be able to locate old photographs of the Pope Manufacturing Company and the Park River before it was encased in cement and buried over. She was very pleased and excited that the CHO collection yielded many images she could use in her class project. Please extend my congratulations to everyone who's made Connecticut History Online a success!

Making sure that students and others do find the images is the work of the cataloger. Providing "access points" that enable information retrieval is at the core of what we do. In the days before electronic databases these access points were mainly author, title, and subject headings that could be located in alphabetically arranged card catalogs. While many electronic catalogs, including CHO's, still provide alphabetical "Browse" lists of subject, title, and author/creator headings, they also allow for many more routes to information resources. A particular value of electronic databases is the ability to type in terms that might not correspond to a heading, but can be found as the second or third word of a title or subject heading, or somewhere in the description of the item. Working with the available visual and other information, the cataloger tries to determine the access points that will enable researchers to find the particular image and its record among the many thousands of available items. This process involves choosing relevant subject headings and, when writing the descriptions and related notes, including terms that searchers might use.

Subject headings must be limited, standardized, and representative of

the image so that searchers retrieve what is really relevant to their interest or need. For example, one of the Mystic Seaport images is a bird's-eye view of the Palmer shipyard in Noank in the early 1900s. This is a particularly rich image that includes the railroad and trolley lines as well as vessels under construction. My job as cataloger was to identify the essential content of the image and choose the appropriate Library of Congress (LC) subject terms—in this case (in my judgment) "shipbuilding industry," "shipyards," "railroads," "street-railroads," and "marine railways." I did not provide subject headings for barges, trolley cars, or company stores, even though all these are visible in the view. If I had included them, searchers looking for an image of those things might have been disappointed to find them not really prominent. We catalogers must try to view the images from the perspective of different types of searchers, considering how they might look for images and what their need or interest may be. The same judgment was exercised by all of us in assigning subject headings for places, individuals, and corporate entities. Working from a core list to which we added as the database grew, we kept conferring through meetings and E-mails to ensure that we were being consistent in assigning headings so that searchers could find the same sorts of images in all three institutions. Considering our diverse audiences, we agreed to try to provide more general terms that nonscholars could recognize, and to be judicious about using very specific or abstruse headings so that the browsable subject headings lists would not become too long or too cluttered to be useful.



Connecticut History Online is not limited to photography. This bird's-eye view of the Palmer Shipyard in Noank, ca. 1910, is a print based on ground-level sketches of Noank. Not only is this a primary source yielding a wealth of historical information, it also illustrates many of the cataloging opportunities and challenges encountered in the CHO project. Providing sufficient and appropriate "access points" through subject headings and keywords, as well as contextual information, is the key to helping researchers retrieve this image and appreciate its informational content. (Mystic Seaport, 1970.35)

On the other hand, we all had to allow for someone looking for any or every instance in which a particular thing of interest can be seen. For me, this meant including in the image description for the bird's-eye view of the Palmer shipyard the words "barges," and "company store" so that someone looking for information about these things could find them in a keyword search. And, as did the other catalogers, I included words in the description that searchers might use as alternatives to Library of Congress and other standardized subject headings, "street-railroads" being one example of a nonintuitive heading. Using "trolley" in the description provided another way for searchers to get to the image and record. Within the project's time constraints, all the CHO catalogers worked to make the descriptions as full as possible to allow for keyword access. Since most searches result in an alphabetically arranged list of titles assigned to each image and record, we also tried to supply unique titles that were as descriptive as possible to help searchers identify the closest match to their interest or need.

Teacher feedback encouraged us to use the "notes" area of the catalog record to provide background information for many images. For example, in the case of the Palmer shipyard, I included a brief overview of the company (derived from Mystic Seaport Senior Curator William Peterson's book *Mystic Built*) in the notes. Teachers had told us that such information would give students—and themselves—a context and starting point for using the images to understand the past that they represent.

The stories that images reflect are not always easy to discern or reconstruct. Each image captures only a moment in the past, recording an event, person, or place that someone thought worth documenting. More often than not,



"Schooner Perry Setzer *under tow after stranding" is how this 1924 photograph is cataloged in Connecticut History Online. Images acquired by the Museum at different times document episodes in the existence of this vessel (see page 32). This Merritt, Chapman & Scott wrecking company photo depicts her salvage on the coast of Long Island and provides a good view of the schooner's deck layout. (Mystic Seaport, 1964.660.244)*

photographs and other visual material come into our collections without much explanation of the moments for which they provides evidence, or the historical context they represent. The cataloger creates a record of the image that is as descriptive and informed as possible, but he or she cannot supply missing information such as names, dates and places; nor can the cataloger move into the realm of interpretation. This "item level" record and the image itself are the raw material with which expert researchers work in reconstructing the past. Referring to what is already known and documented in reliable sources, researchers use clues such as clothing style, boat type and materials, storefront signs, architectural features, and vehicles to distill the historical information contained in images. The images can then become part of a narrative, illustrating a synthesis. Teachers excited at the prospect of having their students take on the role of historians hoped that Connecticut History Online would provide not only activities to develop the relevant skills, but also some models of final products that might result from using images as primary sources. In response to this need a photo essay component called Journeys was added to the site.

Written by staff and interns at the three institutions, the CHO Journeys include "We Are All Connecticut Yankees," a photo essay that underscores the state's diverse ethnic makeup and contributions made by various groups. Another, written by Mystic Seaport intern Jeffery Gougeon, documents changes in transportation over time. Still others chronicle rural life in Connecticut and natural disasters such as the Blizzard of 1888 and Hurricane of 1938. A "Maritime Trades" essay includes a number of images from Mystic Seaport's collections and also relevant images from our CHO partners. Organized in the thematic categories suggested by the original teacher focus group, the Journeys provide a historical context for selected images and suggest ways in which the thousands of item-level records can be used to reconstruct the past and tell a story.

Connecticut History Online demonstrates how well collaboration can work within and among institutions to serve the needs of researchers. One user commented: "I love this new site! Having these images available for amateur history buffs like me is wonderful. I knew the internet was good for something." IMLS Deputy Director Beverly Sheppard noted the institute's satisfaction with Connecticut History Online: "I have been enormously impressed. This is a very thoughtfully constructed and progressive project."

At Mystic Seaport, the Library, Photography, Information Services/ Internet Strategies, Curatorial, and Education Departments have all contributed to this effort. In many ways the CHO project foreshadows the benefits that researchers will garner from the new Collections Research Center. A myriad of talents and the tools to cast a wide net to retrieve information—in this case in visual form—will provide a diverse audience with the resources they need to gain understanding of who we are and how we got here.

Kathleen Foulke is Mystic Seaport's cataloger for the Connecticut History Online project. She has a B.A. in History from Boston University, an M.A.T. from Harvard University, and an MLIS from the University of Rhode Island. She has worked in kindergarten-grade 12 public and private schools for over 20 years as a history teacher and school library media specialist.

Maritime Westward Expansion and Other Digital Projects from the G.W. Blunt White Library

PAUL O'PECKO



This sailing card for the clipper ship Eagle Wing, *ca. 1863, combines the patriotic spirit of the Civil War era with the American spirit of enterprise that characterized maritime westward expansion. (Coll. 112, G.W. Blunt White Library, Mystic Seaport)*

The mission of Mystic Seaport, to "create a broad, public understanding of the relationship of America and the sea," has become the beacon followed by the G.W. Blunt White Library in making our collections available to the world. Even before Mystic Seaport named its first librarian in 1947 and opened its first, small library in 1952, the Museum had been collecting and preserving a wide range of library materials, including rare books, manuscripts, logbooks and journals, ships plans, magazines, catalogs, charts, and maps. Since 1952, and especially since the opening of the G.W. Blunt White Library in 1965, the library has continued to collect and preserve, even expanding into areas such as oral histories. Equally importantly, the library has made special efforts to allow free access to its collections for all those interested in maritime history—scholars, students, artists, genealogists, staff members, and the host of other patrons alike—often more than 5,000 per year. Yet, free access to library materials poses a dilemma, for even the gentlest use of a book or manuscript contributes to its eventual destruction. And beyond that, our materials have been available only to those who can visit here at Mystic Seaport.

Using the digital technology of computers, we can better preserve our collections by creating digital copies of many of the most requested items to save wear on the originals. But the greatest opportunity of digital technology is to help us attain the Museum's goal to create that broad public understanding of America's relationship to the sea. With digital imaging and the World Wide Web, for the first time we can let our global community of users take advantage of a wealth of research material that was not available to them before unless they came to Mystic Seaport. This revolution of the 1990s, which is now so common in homes throughout the world, means that the audience for our maritime-related collections has become immensely bigger than before.

Many individuals, organizations, and foundations have participated in planning and funding our efforts to bring our collections to the world via the Internet. Groups such as the Museum's own library support group, The Fellows of the G.W. Blunt White Library, provided dollars as well as volunteer time in getting our library card catalog converted to an electronic one which is now available on the World Wide Web (http://www.schooner.mystic seaport.org) and through the huge online library consortium OCLC. The Library's corps of volunteers, and the Museum's special active members' group, the Pilots, continue to contribute time transcribing logbooks and diaries



Maria Christenson, digital imaging supervisor of the Maritime Westward Expansion project, operates the scanner to digitize a journal in the Museum's collection. (Paul O'Pecko photo)

into readable text for the use of researchers accessing them online. In addition to making all of our catalog records and occasional transcripts available, we are also giving electronic access to indexes and exclusive databases of information, as well as many images of selected materials that delve into particular subject areas.

At the G.W. Blunt White Library, we have engaged in four major electronic projects over the last four years, not including the conversion of our library catalog to an online version. Funding for these projects came from some extraordinary sources that believe in assisting libraries and museums. The Gladys Brooks Foundation has been a major contributor towards our goal of getting our catalog online, and that foundation also helped us to get some of our manuscript collections scanned and cataloged. With their financial help we have been able to wire the library for digital transmission, buy library collections management software, get our catalog on the World Wide Web, and even hire very capable technicians to scan such yachting-related material as the L. Francis Herreshoff Papers and the early America's Cup-related Charles Oliver Iselin Papers. This last is extremely important because nearly half of our manuscript collection consists of papers dealing with American boating and yachting. These projects will be available through our online catalog and on the library's website in the near future. An example of the work can be seen at: http://www.mystic seaport.org/library/manuscripts/coll/coll085/coll085.html

Another major project in which we are engaged has to do with America's early push into western lands and waters. The Library of Congress and Ameritech Corp. sponsored a competition over three years "to enable public, research, and academic libraries, museums, historical societies, and archival institutions to create digital collections of primary resources." Mystic Seaport's G.W. Blunt White Library was one of six institutions selected to participate in the competition's last year, 1999, and it was the only museum library to win a grant that year. The theme we chose was westward expansion in the U.S. We could have selected a number of other themes, but our manuscripts librarian, Leah Prescott, had recently commented on the fact that few children are taught in school that people made their way west by sea as well as by land, so we took that as a challenge to meet.

Westward expansion is a central theme in the study of American history and culture. The rapid westward movement of the U.S. population during the nineteenth century, spurred as it was by economic and social factors, profoundly affected the national psyche. To this day, the images of wagon trains crossing the prairies in search of a new life are compelling and romantic, but the story of westward expansion is a maritime story as well, a fact often overlooked. While travel to California could be accomplished on a completely overland route or entirely by sea, there was also a third option. Passengers could travel by both land and sea, traveling to Panama by water and disembarking to cross the Isthmus of Panama, then boarding another ship on the Pacific side for the final leg of the trip. Also, many of the pioneers departing from the "Gateway to the West," St. Louis, arrived there by the river-borne steamboat network, which extended from Pittsburgh in the east and New Orleans to the south, before making their way overland.

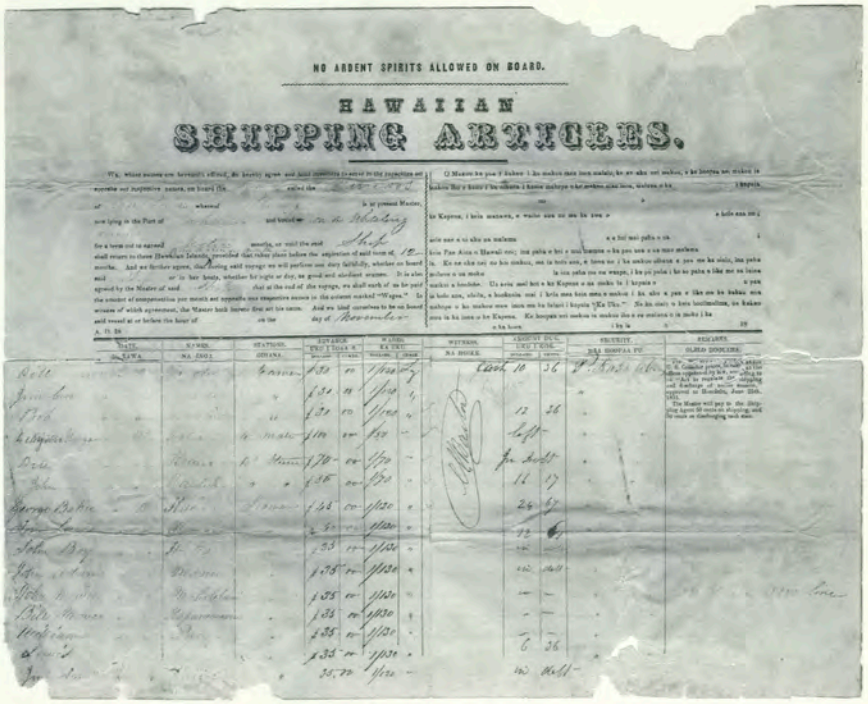
From the days of Lewis and Clark, part of whose mission was to discover an all-water route to the Pacific Ocean, maritime endeavors were critical to the progress of westward expansion. Already, the search for commodities to trade with China had brought Americans to the Northwest Coast to obtain furs before 1800. Trade with Russian Alaska, and Russia's eventual abandonment of further settlement in North America, led to American dominance in the northern regions, both in whaling and commerce. Whaleships brought non-native Americans to Hawaii and Alaska; many of the whalemen who jumped ship were the first settlers of these new

territories. Farther east, hides, cotton, and adventure lured Americans to Texas by way of New York or New Orleans. Shippers of tallow and hides were attracted to the Pacific by California's chief product of the early nineteenth century, cattle, as described in Richard Henry Dana's classic *Two Years Before the Mast.* Sailing ships brought a majority of the gold rush migrants to California in 1849, along with the goods and materials that built and supplied San Francisco and the mining boomtowns. The lucrative interconnected trades between the East Coast, Asia, and Europe for furs, fish, timber, and grain, in exchange for manufactured goods and luxury items, encouraged settlement of Washington and Oregon.

The materials chosen for inclusion in this project have been selected because they relate to major themes in the history of westward expansion, including the California Gold Rush, the roles of women, and the immigrant experience. For example, a collection of papers belonging to Thomas Boyd of Boston, who made a voyage to San Francisco aboard the clipper ship *Golden Fleece* in 1852, provide a fascinating first-person account of the trip and his fellow passengers. Mr. Boyd sent letters to his daughters back home, kept a map of his route, and made two sketches of Cape Horn. Another letter from 12-year-old Maud Maxson to her mother offers a rare child's view of the same voyage, in contrast to Mr. Boyd's experience. Another child, William Douglas Goldsmith, wrote a series of letters to his younger sister Mary that document his experiences and coming of age in New Orleans, Galveston, and the California goldfields from 1838 to 1849. An anonymous woman's diary describes life at sea while the details of her new home in Santa Barbara include clippings of recipes and household hints. You can get a sneak preview of the 10,000 pages comprising this digital collection on Mystic Seaport's Web site (http://www.mystic seaport.org/library/lcmwe/LCFrontPage.html) and at the Library of Congress American Memory Web site (http://www.memory.loc.gov/). It is an honor for Mystic Seaport's G.W. Blunt White Library to be working directly with the Library of Congress, and we are proud to be participating.

As with most of our digital projects, the next one supports multiple parts of our mission, specifically preservation and access. The Andrew W. Mellon Foundation funded this project, grandly titled The Nineteenth-Century Merchant Marine Digital Library. When all is said and done with this project, we will have scanned over 100,000 pages of material and made them available online. The project centers on merchant vessels of the nineteenth century, the people who owned and sailed them, and the records pertaining to them. Merchant vessels were the backbone of the American economy and culture in the nineteenth century. They carried supplies, building materials, trade goods, and luxury items to and from ports throughout the country and the globe, and they brought millions of immigrants to this country. America's contact with the rest of the world, prior to transoceanic cable, was primarily maintained via the merchant marine. Merchant traders established cities, opened frontiers, negotiated alliances, and distributed ideas, culture, and technology.

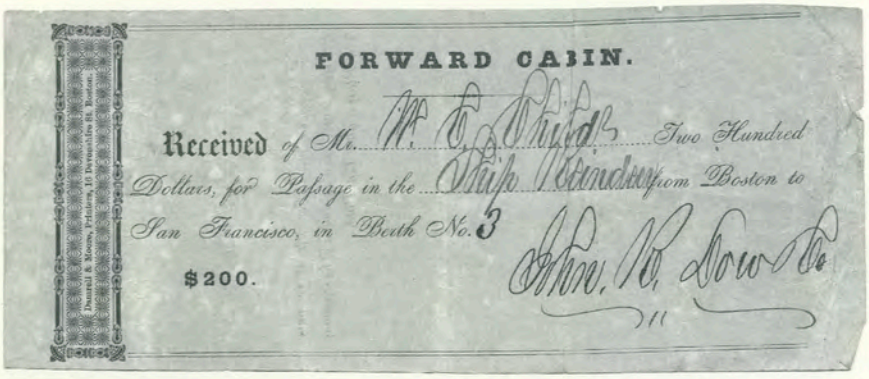
Given the merchant marine's important role, it is not surprising that the majority of the Museum's research requests relate to merchant vessels in some way, and involve the use of such specialized materials as ship registers, ships' plans, and archival collections. Of these, the ship registers are the most heavily utilized by the staff and the public. Produced for shipping companies and insurance firms, merchant ship registers document vessels' names, size, captains' and owners' names, home ports, type, date and place of construction, materials used in building, and other vital information needed in studying their history. In


NO ARDENT SPIRITS ALLOWED ON BOARD.

HAWAIIAN

SHIPPING ARTICLES.

These 1838 shipping articles for Hawaiians signing aboard the New London whaling bark Tenedos, *printed in both English and Hawaiian, represent the ongoing role of American mariners in Hawaiian history. (HFM 3, G.W. Blunt White Library, Mystic Seaport)*



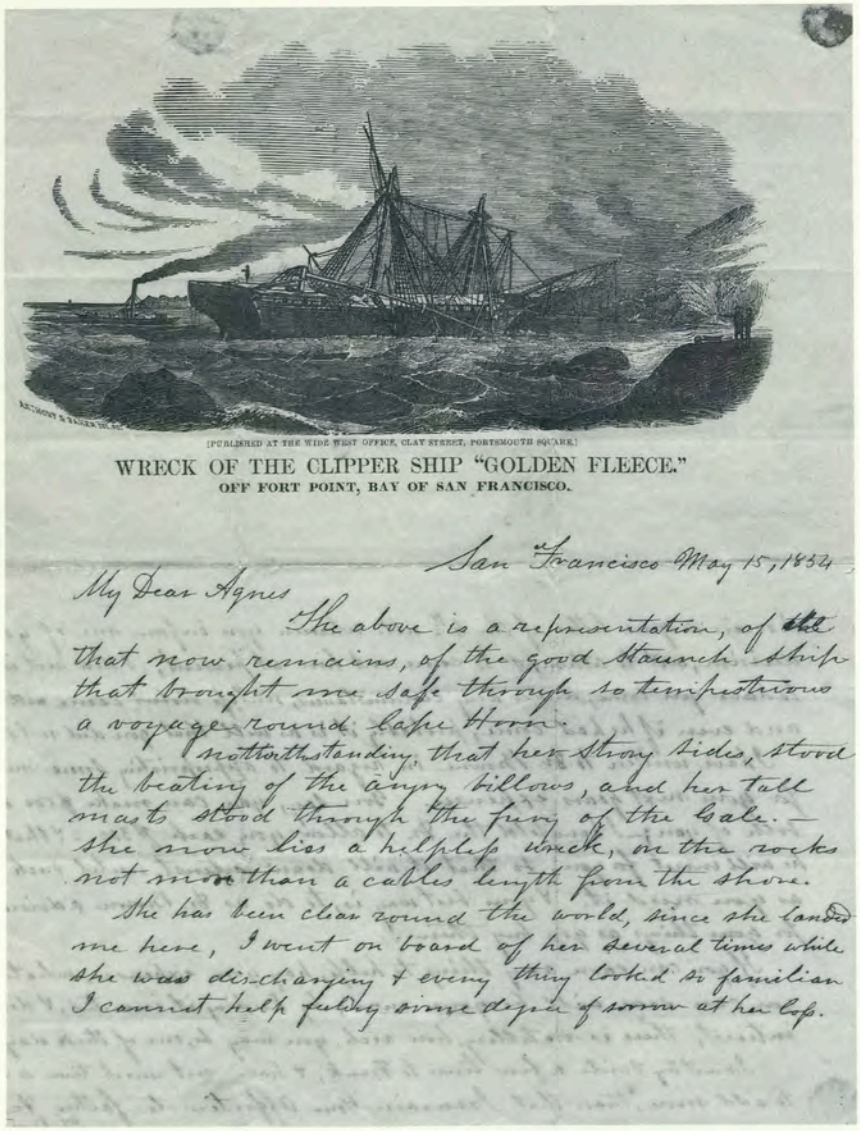
FORWARD CABIN.

Received of Mr. W. C. Childs Two Hundred Dollars, for Passage in the Ship Reindeer from Boston to San Francisco, in Berth No. 3

$200.

John R. Low & Co

Willard Childs paid $200 for passage from Boston to San Francisco on the clipper ship Reindeer *in 1849. The back of his ticket informed him that he was required to supply his own eating utensils. (HFM 85, G.W. Blunt White Library, Mystic Seaport)*



[PUBLISHED AT THE WIDE WEST OFFICE, CLAY STREET, PORTSMOUTH SQUARE.]

WRECK OF THE CLIPPER SHIP "GOLDEN FLEECE."
OFF FORT POINT, BAY OF SAN FRANCISCO.

San Francisco May 15, 1854

My Dear Agnes

The above is a representation, of the that now remains, of the good Staunch Ship that brought me safe through so tempestuous a voyage round Cape Horn.

notwithstanding that her Strong Sides, stood the beating of the angry billows, and her tall masts stood through the fury of the Gale.— she now lies a helpless wreck, on the rocks not more than a cables length from the shore.

She has been clear round the world, since she landed me here, I went on board of her several times while she was discharging & every thing looked so familiar I cannot help feeling some degree of sorrow at her loss.

Thomas Boyd's informative letters home include this one, with a letterhead depicting the fate of the clipper ship Golden Fleece, *"the good staunch ship that brought me safe through so tempestuous a voyage round Cape Horn." (HFM 72, G.W. Blunt White Library, Mystic Seaport)*

many cases, these registers represent the only record of a particular vessel's existence. Of the literally tens of thousands of American vessels which once plied our waterways, only a tiny number have survived, most having been broken up or otherwise lost to history when they reached the end of their useful life. Their builders, many of them anonymous, have died or gone out of business, and their models and plans, if any existed, have disappeared as well.

Much of the research done at the G.W. Blunt White Library and other maritime research libraries involves ship genealogy: verification of a ship's identity and some salient facts about it. As a consequence, most books and articles written on maritime subjects (nautical archaeology, shipbuilding, marine commerce, etc.) cite ship registers, such as *Lloyd's Register of Ships* or the American Bureau of Shipping *Register*, to verify the facts about the ships involved. While no book or article is based solely on the registers of ships, the registers hold critical information that simply cannot be found elsewhere, and which in turn unlocks other sources, such as logbooks, manuscripts, ships' plans, maps and charts, and photographs and paintings.

Aside from their usefulness in scholarly and artistic endeavors, ship registers are currently in great demand because of the growing interest that the general public is showing in the research of personal family history. Prior to the mid-twentieth century, the only way that emigrants from most countries could make their way to America was by ship. As people delve into their past, they not only want to know from where their ancestors came, but how they eventually reached their destination. Once a person determines the identity of the vessel that brought their ancestors to this country, we can tell him something about it. Published ship registers are always a critical piece in establishing the identity of the

vessel being researched. Once this information is known, the researcher can begin exploring primary and secondary sources associated with the vessel in question. The information in the registers, in fact, helps to "link" a vessel to other primary sources such as marine insurance records, logbooks, and business papers. Knowing how to use the registers to get to the information contained in the manuscript collections is an essential part of maritime research.

Unfortunately, many of the registers are rare due to the original use for which they were created. They were not meant to be historical documents but, rather, annual records of the vessels that were in existence at that point in time. Once the registers were out of date, they were usually discarded. Luckily, some individuals retained copies year after year, but most did not. One of the great drawbacks in maritime research today is the fact that no institution holds a complete set of American ship registers for the nineteenth century. With the help of such institutions as The Mariners' Museum, the Maine Maritime Museum, the Peabody Essex Museum, and the Library of Congress, we have gathered up volumes missing from our collection. Through digital technology and cooperation with our sister institutions, we hope to prevent the loss of vital information, and simultaneously create a complete "virtual" run of nineteenth-century ships registers, beginning with the initial published register in 1857 and continuing through 1900, and make the approximately 50,000 pages of registers available to all. The great advantage of creating the complete run of registers digitally and delivering them via the World Wide Web is that they would be simultaneously available to all of these institutions, as well as to the general public, something not possible in paper or microfilm formats. Researchers and scholars using these collections and registers do employ secondary sources to help put the material in the context of the time. However, the primary documents form the basis of new scholarship. Mystic Seaport's collections relating to the nineteenth-century American merchant marine have tremendous significance and depth in terms of subject matter, document types, and stories. They span the maritime worlds of shipbuilding, China trade, slave trade, whaling, European trade, port embargoes, etc., and contain all types of shipping documents, legal documents, ships' logbooks, letters to agents and captains, and personal papers of all sorts. These collections tell thousands of stories and provide abundant raw information for anyone willing to examine them and work with them. These materials have been thoroughly cataloged and in digital form could be put to use immediately. Many secondary sources that are required to fill out the necessary background might be found elsewhere in other libraries. The raw material —the primary documents, registers, and rare books from our collection— cannot be found elsewhere and will make up the final 50,000 pages of images in this digital library. We expect this project to be completed and online within the next year.



Receipts and billheads depict the importance of the maritime link between San Francisco and east-coast ports during and after the gold rush. (Coll. 47, box 3, G.W. Blunt White Library, Mystic Seaport)

In all, we have raised nearly $750,000 for the library to work on these digital projects. While the next undertaking contributed $25,000 of that total, the records that it is making available are unique and worth their weight in gold to those that require the information hidden within. The National Parks Service contributed the funds through its Maritime Heritage Grant program. The G.W. Blunt White Library was the only Connecticut institution to receive such a grant.

The United States Customs Service, established by Congress



Fifty years after the California gold rush, the discovery of gold along the Klondike River brought a rush of prospectors to the Alaska Territory. The caption for this 1898 stereoview, "We go to do or die," captured the spirit of many of the fortune-seekers who flocked to Seattle to book passage on vessels like the coastal steamer Rosalie, *shown here preparing to depart. (Mystic Seaport, 1989.43.2)*

in 1789, is an agency within the U.S. Department of the Treasury and is charged with the enforcement of tariff acts and other laws relating to the importation and exportation of goods. Records kept by the Customs Service often prove invaluable for vessel research. As part of the Work Progress Administration during the Great Depression, the registration data from many customs districts was compiled and transcribed onto worksheets for posterity and ease of use. Compiled data from some customs districts, such as New Orleans, New Bedford, and Providence, were published in the 1930s, but other districts, including those in Connecticut, never made it to the publication stage. Many years ago, those Connecticut records, in ten filing cabinets, made their way to the library at Mystic Seaport.

The 1935-40 vintage WPA work was recorded on extremely acidic, brittle paper. The information was in danger of being lost when, beginning in 1999, we began the creation of a database of vessel register information from the Connecticut customs districts of New London/Stonington, New Haven, Bridgeport/Fairfield, and Hartford/Middletown. The records that have been input cover the period from 1789 to 1939, and they represent approximately 15,000 vessels as well as their associated captains, builders, and owners. This has proven to be a gold mine for genealogy buffs as well as maritime researchers, allowing people to track their ancestors in Connecticut's maritime trades. While the database is still incomplete, we intend to continue the work until all the personal names from the records are added and then to continue enriching the database with associated information and materials. The records currently contain such information as vessel name, vessel type, when, where, and by whom the vessel was built; the size of the vessel in feet and tons; the rig and other pertinent details, as well as the names of owners and masters. This pilot version of the database can be found on the Web by visiting the Museum's Web site (http://www.mystic seaport.org) and following the links to the G.W. Blunt White Library under the Collections and Research heading.

Prior to the beginning of the projects, a number of things needed to occur. First, we had to justify why we needed to create databases or digital images of all this material. It was not difficult to make the case. Most of what the G.W. Blunt White Library holds, unlike public or academic libraries, is unique or rare. Much of it is also deteriorating at a regular pace, no matter how carefully we nurture the collections. Unfortunately, in these days of tight budgets those reasons would not guarantee a chance at pushing the projects forward. We needed to take care of some other practical matters first. Where was the money going to come from for these great ideas? Would the products of our labor be able to bring in some income to support their care and feeding? Were there funders out there who thought the projects worthwhile enough to bankroll our efforts? Luckily, we found organizations that believed as we did that our collections should be shared with the world; that the information should be preserved in a different format for future use; and that saving wear and tear on the originals would allow us to preserve them much longer into the future.

We also needed to realize who our audience was going to be for each project, because that would determine our choice of materials and how we would present them. We had to know who the actual

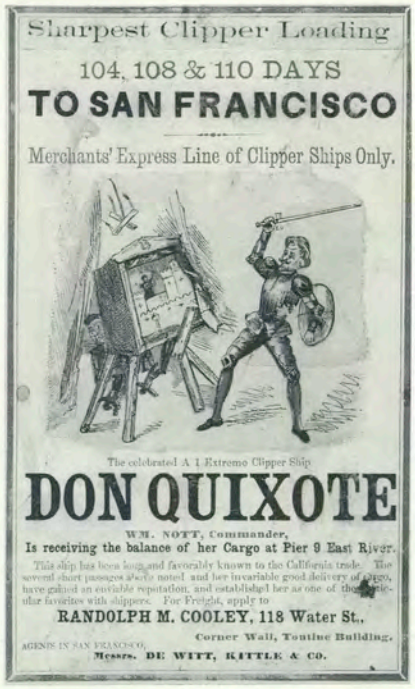
owners of the materials were. Did we need to be concerned about copyright, property rights, intellectual property rights?

We had to come up with solid budget numbers. Were we going to use a vendor to do the work or do the projects in house? How many records or images were we talking about? How many new staff would we need to hire? What hardware and software would we need to purchase? How long would each project take and what would be the maintenance costs of supporting each as time went by? All of these questions, and more, needed to be considered before we could move forward.

Once we decided on the direction we were headed, we began hiring a specialized staff to work on the projects. Their duties would include creating databases, scanning, manipulating scanned images, transcribing original documents, using optical character recognition software on published books, and properly storing files once they were created. One of the greatest challenges was the transcription of nineteenth-century handwriting. Not only were some of the writing styles unusual, but the materials that were used to write with and on were sometimes just as strange. Colored pencils on purple paper made for challenging reading, even if the author had not written in microscopic script up and down the margins as well as in the main body of the document. Interesting passages were often chanced upon and then related to the other team members or the entire Museum staff. Sometimes they were profound; other times, as in a journal kept by one Humphrey Hill in 1849 on his way to California, not. One of his observations in October of that year read, "At daylight this morning we knew not where we was"; not an optimistic admission for a traveling man.

A good description of the thought process in putting the projects together is illustrated in the library section (http://www.mysticseaport.org) under the Collections and Research heading. Look for the "Scanning Project Resources" link.

In addition to the regular library staff and the six grant-funded library positions, members from other departments have been



The sailing card for the California clipper Don Quixote *makes humorous reference to Cervantes's tale of the idealistic Spanish knight. A consistent performer on the San Francisco run between 1853 and 1863, the* Don Quixote *did not emulate the quixotic nature of her namesake. (Coll. 112, G.W. Blunt White Library, Mystic Seaport)*

critical in the success of these projects. From Finance and Development to Photography, Curatorial, and Information Services, it has been a team effort in getting the projects from the drawing board to the Web. The Spring 1999 issue of *The Log* contained an article by Jennifer Eifrig on the idea of coordinated access to collections information at Mystic Seaport. Our current projects are a direct by-product of the efforts of the Collections Committee (CollComm) group mentioned in that piece.

Once again, our goal is to make our unique materials available to a worldwide audience and at the same time preserve the original materials for future generations. With that in mind we have created a database of tens of thousands of Connecticut Customhouse records that are now available online (see link above). We have scanned more than a hundred thousand pages of original documents and published books pertaining to American maritime history. Not only are the images of the original pages being put on the World Wide Web, but also in many cases a typed transcript of the original that makes for easier reading and, more importantly, allows the user to do a keyword search across all the documents. Basically, we have created a word-by-word index of thousands of pages of material. This is a boon to researchers in the field and to educators as well. Our association with the Library of Congress will give schoolchildren around the country the chance to use our digital products in the classroom. Millions of people interested in the study of history have no contact with our brand of maritime history. These digital projects will help introduce some of them to a subject that we know is an important one. Keep visiting our website for regular updates as the G.W. Blunt White Library navigates the World Wide Web, providing digital access to its collections, part of Mystic Seaport's mission to create that broad public understanding of the relationship of America and the sea.

Paul O'Pecko is director of the G.W. Blunt White Library.



Report of the Chairman of the Board of Trustees, 2000–2001

WILLIAM E. COOK

The principal challenge for the Trustees of Mystic Seaport over the past two years has been the transition to a new president. We were extremely fortunate to find Doug Teeson to succeed Revell Carr, who spent 23 distinguished years on the job. We were hardly less fortunate to have Trustee Jim English step in to fill the unavoidable gap between them. With Revell scheduled to retire on 31 December 2000, and Doug not due to leave his position as superintendent of the U.S. Coast Guard Academy until 1 July 2001, Jim kindly agreed to the Executive Committee's request that he serve in the interim. For these six months, the Museum was guided by Jim's wise and soft-spoken leadership, and the institution is greatly indebted to him.

Holding the Museum in trust for the benefit of the public, the Trustees' primary ongoing responsibility is to ensure the institution's financial future. For the past decade, we have continued to build an endowment that will be the Museum's foundation for the future. Of equal importance, we have begun to build relationships that will further contribute to this foundation.

The Museum had a number of major accomplishments in the past few years, including the completion of a $40 million capital campaign, the construction of the *Amistad*, the completion of the Collections Research Center, and the opening of the *Voyages* exhibit. Looking back, I find the reproduction of the *Amistad* particularly significant in the way the Museum's staff responded to the new ways of thinking this project required. The vessel's construction depended on the same skills that continue to preserve and showcase our own distinctive watercraft collection, and yet our shipyard had not previously built a ship from the keel up. The process provided an unprecedented exhibit (both in size and historical significance) for our visitors, and the *Amistad*'s unique role in American history attracted thousands who previously had little awareness of this Museum. And it engaged the Museum in a novel (for us) collaboration with the state of Connecticut as well as an independent national foundation set up expressly to own and operate the *Amistad*.

At the Annual Meeting in September 2001, I turned the chairman's gavel over to Bill Forster. Although I will miss the intense involvement that I have had with the Museum during the past six years, I couldn't be happier about the prospect of Bill's leadership of the Board of Trustees. With Bill Forster and Doug Teeson, the Museum's leadership is in exceptionally good hands.

Passing the gavel, Chairman Bill Cook introduces Bill Forster as the Museum's new Chairman of the Board of Trustees in September 2001. (Kathleen Ramey-Gilman photo)

Annual Report of Mystic Seaport

The Museum of America and the Sea

A Year of Transition, 2000-2001

DOUGLAS HUNTER TEESON

J. Revell Carr completed his brilliant 31-year career with Mystic Seaport, including 23 years as Chief Executive, at the end of calendar year 2000. Revell's enduring vision and inspiring leadership are reflected at every turn, especially in the strengths and new possibilities of the Museum. This is nowhere better exemplified than in the major accomplishments this report summarizes: the *Voyages* Exhibit, the *Amistad*, and the Collections Research Center.

Trustee emeritus Jim English served with great distinction as Interim President, from January through June 2001. Jim's keen mind, gentle wit, and excellent business sense won instant respect and admiration from a loyal and dedicated staff, which went on to achieve, under Jim's brief and very vigorous tenure, a significant number of the successes that are reflected in this year's report.

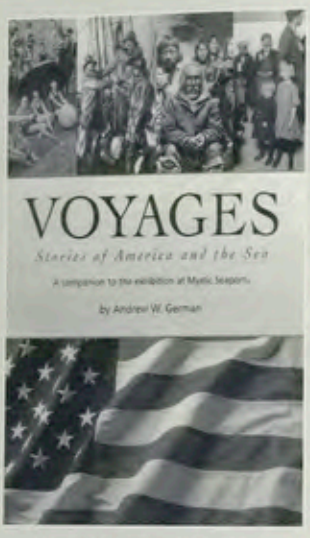
It takes many hands on the helm to stay the course of a successful voyage. I am greatly honored to follow such superb talent. These two leaders, as well as Chairman Bill Cook, the Board of Trustees, and the many others whose commitment over the years has been so abundant and effective, have given the Museum unprecedented potential, enabling it to move forward from a position of strength.

I am also extremely privileged to lead the intensely dedicated and multitalented people who make up today's Mystic Seaport. In the months leading up to the beginning of my tenure, I became increasingly aware and appreciative of the caliber of the people whose selfless service, as paid and volunteer staff as well as Trustees, Pilots, Advisors, and donors, has won worldwide admiration and respect for Mystic Seaport as The Museum of America and the Sea. Since many of their achievements are the result of teamwork across the organization, this report departs a little from the department-by-department form of earlier Annual Reports, and though I name several names deserving of special recognition, it is important to remember that *all* at the Museum are doing their utmost to build "a broad public understanding of the relationship of America and the sea."



The three presidents of Mystic Seaport: J. Revell Carr (left), *Doug Teeson, and Jim English* (right). *(Kathleen Ramey-Gilman photo)*

Sadly, in the fall of this year of transition in Mystic Seaport leadership, with the passing of Clifford D. Mallory, Jr., the Museum lost one of its dearest and most loyal leaders. In a packed memorial service at the Greenmanville Church, Clifford Mallory's abundant generosity and decades of service to the Museum were recalled in poignant terms by Revell Carr:



In 2000 the Museum published Voyages: Stories of America and the Sea *as a companion to the exhibit.*

Outside this building is what is called Anchor Circle. Last week the Board heartily endorsed the designation of this site as Clifford D. Mallory, Jr. Circle. It is at the core of the exhibitions of paintings, figureheads, and models, the things that were so much a part of his life and with which he surrounded himself throughout his life. The circle is of course in front of the Mallory buildings where the family's maritime story is told and, for me, that enormous bold anchor is the perfect symbol for this extraordinary character, Cliff Mallory, who has been our anchor through so many decades and our link to the Museum's earliest days.

Achieving the Mission

Under Vice President for Curatorial and Educational Programs Jane Keener's experienced leadership, and after years of intense teamwork and preparation, the Curatorial, Exhibitions, Interpretation, Museum Education, and Facilities Departments completed *Voyages: Stories of America and the Sea.* This major exhibit, which opened on 17 June 2000 in the completely renovated Stillman Building, was the product of a Museum-wide effort, as well as a hallmark achievement for Stuart Parnes, who, after years of distinguished service to this Museum, has since become the director of the nearby Connecticut River Museum. Without corporate partner Northeast Utilities and the sponsorship of the Connecticut Humanities Council, the *Voyages* project could not have succeeded. To serve as a companion to *Voyages,* Mystic Seaport published a book by the same title, authored by America and the Sea Research Fellow Andrew German. Since its opening, over 217,000 people have visited *Voyages. Voyages* not only brings the Museum to a new pinnacle of excellence in line with our mission; the exhibit breaks new ground by connecting the present with the past, thus adding a sense of depth and continuity to our already excellent representations of the American maritime experience.



The Inspiration Station in the new Voyages *Exhibit engages the creative spirit of all ages. (Kathleen Ramey-Gilman photo)*

The *Voyages* exhibit presented great opportunities to promote the Museum's rare objects and artifacts, interactive computer stations with access to digitized collections material, dramatic performances, hands-on art activities, and audio and video programs: in sum, experiential dimensions that transcend culture, race, gender, and age. The seven themes of America and the sea introduced in the *Voyages* exhibition also extend throughout the grounds. For example, the immigration theme is encountered in new programs and activities in village exhibits such as the School House and Printing Office, in the art and theatrical presentations in the Inspiration Station, and in the immigrant role-playing characters who share personal perspective on coming to America in the nineteenth century. Immigration topics are also included in thematic tour and outreach programs for school groups, where students take a closer look at the sea voyage that brought immigrants to this nation and the process of becoming an American. The related advertising and publicity generated widespread excitement and media attention for the exhibit, and the press kit developed for the opening by the Museum's Communications Department, under Peter Glankoff's direction, won a prestigious communications industry Mercury Award.



In the spring of 2001, Mystic Seaport staff completed planning for the Navigation Station to help orient visitors to the Museum's layout and activities once they have entered through the Visitor Reception Center. (Kathleen Ramey-Gilman photo)

Our intrepid Senior Curator, Bill Peterson, oversaw significant

additions to the Museum's collections, including a very early nineteenth-century sailor's embroidered seabag (recently featured on the *Antiques Road Show*); a cutaway representation model of America's earliest submarine, the 1776 *Turtle*; four very fine models of sailing ships made by sailor and author Frederick Pease Harlow; and a painting of the Mystic-built bark *Montauk* by James Guy Evans. Bill was also a contributing writer and historical advisor for the Connecticut Public Television documentary, *Connecticut and the Sea*, which subsequently was presented the Wilbur Cross Award—the highest honor bestowed by the Connecticut Humanities Council—by Governor John Rowland.

Added to the collections of the G.W. Blunt White Library were over 1,200 books donated by member Anita Chapman from Cleveland, Ohio, in memory of gallery at the company's corporate headquarters in New York City and to Messe Dusseldorf trade show in Germany. The Carleton Mitchell Collection was featured in *Sailing World*, earning cover exposure. Our Mystic Seaport video production, *Remembering Yankee*, won the Crystal Award of Distinction in The Communicator Awards 1999 Video Competition, museum category.

Real Voyages

On the Fourth of July 2000, in New York Harbor, millions thrilled to the Parade of Tall Ships and International Naval Review of OPSAIL 2000. Prominently featured was the *Amistad*, proudly launched only three months earlier at Mystic Seaport—and delivered on time and on budget—in a successful joint venture with Amistad America. A week later in nearby New London, the *Amistad* and her crew, captained by Mystic Seaport Trustee Bill Pinkney, followed their triumphal New York debut with a starring role in Connecticut's own millennial event, OPSAIL Connecticut 2000. Thanks to the leadership and initiative of Senator Chris Dodd and Governor John Rowland, and backed up by a terrific team of local, state, federal, and private leaders, New London successfully hosted a large fleet of tall ships and nearly a million visitors for its first-ever OPSAIL. During four days of flawless weather on the historic port city's brilliantly revitalized waterfront, huge numbers of people saw plenty of the *Amistad*, the proud product of the Museum's Henry B. duPont Preservation Shipyard. And, Mystic Seaport established a major presence on the State Pier, in the middle of the crowd flow, with a large tent, artifacts, and representations of the Museum experience. The *Amistad*, in her turn, went on to complete her first season successfully, including visits to seven Connecticut ports, where over 60,000 visitors experienced the Mystic Seaport-built vessel and the important stories she conveys about America and the Sea.



Young "actors" from the audience are invited to perform during the Museum's popular outdoor theatrical event, A Tale of a Whaler. *(Kathleen Ramey-Gilman photo)*

Late in the spring of 2001, the schooner *Brilliant* returned home



During OPSAIL Connecticut 2000, Connecticut's millennial event at New London, spectators watched the Freedom Schooner Amistad *make a proud entrance during the parade of ships. (Bill Grant photo)*

from a highly successful, nearly year-long sail-training voyage, with a succession of crews who will long remember their experiences. Her activities for the year 2000-01 were nothing short of spectacular. The latest adventure of this beautifully designed and lovingly maintained jewel of a schooner yacht, designed by Sparkman & Stephens 70 years ago, began in 2000 with her participation in the New London OPSAIL. From there, the *Brilliant* went on to place first in class, on corrected time, in the prestigious American and International Sail Training Associations races from Boston to Halifax, and first, on corrected time, in class and in fleet in the Halifax to Europe Race! After showing the Mystic Seaport flag in various ports in Great Britain and down the coast of Europe to the Canary Islands, she recrossed the Atlantic to the Caribbean, where she again took first place in her class, on corrected time, and best elapsed time for schooners, in the Antigua 2001 Classic Yacht Regatta. The *Brilliant*'s voyage was a triumph for Captain George Moffett, whose running account of the voyage was followed via e-mail and the World Wide Web by thousands. The Museum will publish this journal, together with a number of the stunning photographs of the trip, in the spring of 2002, when the *Brilliant* turns 70. George was honored as the Sail Trainer of the Year by the American Sail Training Association (ASTA) at its annual conference in November 2000 for his contributions to sail training through the *Brilliant* and his involvement with ASTA.

The Museum's on-the-water programs, including Small Craft Workshop, Community Sailing Programs, Coastweeks Row, Antique and Classic Boat Rendezvous, the Boathouse boat livery, the *Conrad* Program, the steamboat *Sabino*, the catboat *Breck Marshall*, and the launch *Resolute* all continued to attract growing numbers of participants, as well as adding realism and enlivening the Museum's priceless setting on the picturesque, historic Mystic River.



As the L.A. Dunton *was restored, shipwright Walter Ansel prepared to install the starboard bawsepipe after the bow was partially reframed and replanked. (Kane Borden photo)*

Stewardship: Plank and Frame

No sooner was the high drama of launching and fitting out the *Amistad* completed than a number of important projects were undertaken for the preservation and care of our beloved and unique Watercraft Collection, which includes no fewer than four vessels that are National Historic Landmarks (*Charles W. Morgan*, *L.A. Dunton*, *Sabino*, and *Emma C. Berry*).

Our shipwrights and riggers fitted the fishing schooner *L.A. Dunton* with a new bowsprit and boom, rerigged her topmasts, and replaced some of her topside planking. This made the *Dunton* shipshape in plenty of time for special visitors: the schooner's eightieth birthday was celebrated later in 2001 with the assistance of several Newfoundlanders who actually sailed in the *Dunton* on the fishing grounds during her working years in Canada!

The 1891 oyster sloop *Nellie* was brought into the Shipyard main shop for a major restoration in January 2001. Work, completed in July 2001, included restoring her more accurately to her pre-1914 sailing configuration by replacing her keel, stem, sternpost, and centerboard trunk, reframing and replanking part of her bottom, and fitting a more authentic rudder.

The *Joseph Conrad* was hauled for routine hull maintenance. The *Amistad* herself was back in the winter and spring for routine work, as part of a standing agreement with Amistad America that Mystic Seaport will be the provider of choice for the vessel's maintenance needs. And the venerable *Annie*, the 1880 sandbagger sloop that became the first vessel in the Museum's collection when acquired in 1931,

was brought into the Shipyard main shop for a major rebuild. Looking ahead into the near future, the *Charles W. Morgan* will at long last need some attention to her still-sturdy hull at and below the turn of the bilge. There, much of the framing and planking has been up against the elements for most, if not all, of the vessel's 160-year life. Anticipating this need for renewal, Vice President for Watercraft Preservation Dana Hewson and the skilled craftspeople of the Henry B. duPont Preservation Shipyard have been quietly stockpiling choice material, including live oak that was collected in cooperation with the South Carolina Department of Transportation and private landowners, the best of which will be put aside for the *Charles W. Morgan*. Research and preparation for work have been underway for some time.

Building for the Future: Brick and Mortar

In strong and swift response to the exciting challenge grant from the Kresge Foundation of Troy, Michigan, a long list of generous donors virtually assured the successful completion of the Collections Research Center (CRC) in the American Maritime Education and Research Center. Facilities Director John Rutchick was more and more in demand as a tour guide, as it became clear the CRC was to be a triumph, not only for those who dreamed of it for so long, but for those who made the dream a reality. Sharing in this pivotal success is the Development Department, led by J. Michael Smiles under Vice President for Development and Communications Chris Cox. Winning the Kresge Foundation grant is a testament to the competence of the Museum planners and doers alike. In the fall of 2001, as section after section of the CRC is completed, staff and collections will move out of the cellars and attics of other buildings to take up first-rate space in a building specifically designed for museum professionals and the collections they care for.

With the success of the CRC in sight, it was time to turn to other facilities in need of attention. Topping the list are the Williams College-Mystic Seaport Maritime Studies Program's Marine Science Center, the Museum's G.W. Blunt White Library, and the Watercraft Collection. As the fiscal year drew to a close, preliminary plans were being drawn up for future progress on each of these major fronts. To coincide with the twenty-fifth anniversary year of the Williams-Mystic Program, a capital campaign is planned, which will be aimed at constructing a new marine science building for this prestigious college-level program in maritime studies. The numerous and very loyal alumni of this total-immersion program, which has the Museum grounds for its campus, have already indicated their strong support for this important project.

People and Positions

Susan Funk was promoted in the spring of 2001 to become Vice President for Education and Public Programs. Susan, who is an alumna of the Williams-Mystic Program, stepped up from her previous role as Director of the Interpretation Department. Her 14 years of experience at Mystic Seaport have prepared her well for her new role in which she will focus on new program development and other key initiatives to continually refresh and enliven the visitor experience. Look for Susan to strengthen the Museum's ability to meet growing and changing program needs, creating more interactive and thematic aspects to the Mystic Seaport experience. Working in concert with the many other departments that connect directly with visitors, members, and other key audiences, Susan is also charged to improve the Museum's signage, welcome, and wayfinding, as well as to find new ways to enhance our educational programs for preschoolers, students, and seniors alike.



The entrance to the new Collections Research Center, a doorway to the future at Mystic Seaport. (Dennis Murphy photo)

In December 2000, Quentin Snediker, whose work was instrumental in the successful completion of the *Amistad*, was promoted to become Department Director of the Henry B. duPont Preservation Shipyard, reporting to Dana Hewson, Vice President for Watercraft Preservation and Programs. Meanwhile, a new Watercraft Programs department was formed, with Dana as its director, to include the Boathouse, John Gardner Boat Shop, Schooner *Brilliant* Programs, the *Conrad* and Community Sailing Programs, *Sabino* operations, dock operations, and all programs and events produced by the Watercraft Preservation and Programs area.

Becoming More Businesslike

An efficient business model is increasingly the goal of not-for-profit enterprises, and Mystic Seaport is no exception. The Museum undertook a significant management study, with strong participation from a wide spectrum



Near the end of the fiscal year, Wood Associates took over the Museum's food service operations, including the clambakes and special events held in the Clagett Boat Shed. (Mystic Seaport photo)

of the staff. The findings of this study will inform efforts to plan more strategically in light of a very dynamic environment for outdoor history museums nationwide, and especially in New England.

Under the able leadership of Jacques Brunswick, Vice President for Administration and Finance, great strides were made in the year of transition. The Internet Strategies and Information Systems Department continued its efforts to develop a new website for the Museum, and to migrate the Museum's computer resources to a Windows 2000 PC framework. New software was selected, for installation later in 2001, for the operations of the Mystic Seaport Museum Stores and the Membership and Development Departments. The ISIS Department also completed the Making Connections project, funded by the National Endowment for the Humanities, and a major project to make the resources of the Museum's new *Voyages* Exhibit accessible and searchable on the Internet, with Institute for Museum and Library Services funding.

The Museum Store began implementing a new point-of-sale system in January 2001. The Finance staff worked hard to transfer over 30,000 items of inventory and 4,000 wholesale customer lists into the new system. The system went live at the very end of the fiscal year.

In March 2001, after carefully reviewing proposals from several highly recommended companies, all of the Museum's food service operations were turned over to an outside vendor, Wood Associates, of Allentown, Pennsylvania. In conjunction with this change, the Finance Department was restructured to better serve the Museum's growing electronic business, gift accounting, and regulatory compliance. A number of our dedicated Trustees assisted immeasurably in making this important decision.

Publishing at Mystic Seaport is now a collaborative effort with Publications, Licensing, Product Development, and Wholesale all participating in the development, production, and marketing of a wide range of Mystic Seaport titles, from popular cookbooks and gift books, to CDs, and books detailing the Museum's collections, skills, and American maritime history themes. This combined effort resulted in sales of over $670,000 during the fiscal year. Income from all production and licensing was up 18 percent from the prior year.

Sources of Support

Support for all of the above comes from a myriad of efforts, including the work of nearly 700 volunteers who, under the able direction of Maria Bag, donated a total of 51,783 work hours. Volunteers served in 926 different positions, with hours equivalent to 30 full-time employees. The Volunteer of the Year award went to Steve Lee for his work in many areas of the Museum over the past 23 years.

The Mystic Seaport Pilots are a very special group of members who, twice each year, visit the Museum to roll up their sleeves and work on a variety of important projects while sharing their enthusiasm and learning about their museum in detail. The program is now in its twenty-seventh year, and more than 150 Pilots continue to be very active in their support.

Established under the leadership of Board of Trustees Chairman William E. Cook, the National Council of Advisors, ably chaired by Don McGraw, provides valuable advice to both the Board of Trustees and the Museum's professional staff. In addition, members serve as ambassadors and regional representatives of the Museum. Advisors are especially well positioned to provide opinions and perspectives on the Museum's strengths and opportunities.

The Museum's Board of Trustees continues to provide excellent governance, guidance, and generosity. The makeup of the Board continues to become more diverse. As it becomes clearer that the economy of the 1990s will not continue, it becomes equally clear that the Board's success in building the unrestricted endowment will be the key to sustaining the Museum's operations at the present level.

Under the energetic and creative leadership of Membership Director Lisa Reed, membership hit an

all-time high of 27,536 during the 2000-01 fiscal year. Offsite membership promotions at OPSAIL and later at the Hartford Boat Show contributed to the acquisition of new members. A new Library membership category was created, and we now have eleven participating libraries. In return for their $500 annual dues, libraries receive passes that their cardholders can sign out to visit Mystic Seaport for free. This year a new winter lunchtime lecture series was introduced, together with the popular ongoing winter evening tavern dinner programs, summer cruises, and member bus tours. Both the bus tours and the evening Adventure Series continue to sell out to capacity crowds.

Of great importance to the Museum's ongoing operations is the financial support that comes from so many generous and public-spirited sources. During the 2000-01 year, the Development Department, ably led by J. Michael Smiles, celebrated a number of major milestones. The Museum received donations to its Annual Fund of $773,043 from 2,548 donors, including $41,082 in corporate matching contributions. These gifts provided vital operating support to the Museum's many education and preservation programs, helping to sustain the excellence of our program offerings.

With the help of 830 special donors, as well as the challenge incentive of the Kresge Foundation, Mystic Seaport completed a $3.8 million Kresge Challenge four months ahead of goal. Special thanks go to Chairman Bill Cook, former Chairman Bob Stone, and our Trustees and Pilots for our early success. The Museum completed the Kresge Foundation Challenge and received the $950,000 grant award in March 2001. The total project of $15.6 million for the Collections Research Center included a $3 million endowment and a $1 million collections access initiative.

The Museum is very proud to announce the creation of new endowments that were fully funded to perpetuate program excellence at the Museum. The endowments include the Clifford Day Mallory, Jr. Memorial Endowment Fund, and funding for the staff positions of Clark Curator for Watercraft and J. Revell Carr Associate Curator for the Small Craft Collection.

Planned and estate contributions remain an important part of the Museum's long-range viability. These important gifts contribute to new endowment funds, perpetuating the donor's legacy and care for the Museum for generations to come. Toward this end, the Museum received two new charitable remainder trusts and one estate distribution. Additionally, five new members joined the Stillman Society, which recognizes donors who have made plans to include Mystic Seaport in their wills.

During the year, members of the Cruising Club of America joined together to honor Olin J. Stephens II by naming a room for him in the G.W. Blunt White Library expansion, proposed as a $3.6 million construction and renovation project.

Concluding a Year of Transition

I want to extend my personal thanks to the thousands of members and donors, and the hundreds of foundations and corporations whose support in fiscal year 2000-01 did so much to ensure the Museum's steady progress in a mission that has never been more important. In particular, these thanks are due on behalf of the many youngsters who will visit Mystic Seaport in the years ahead. As we remind ourselves often, although the children are about 25 percent of our visitors, they are 100 percent of our future! Maritime history informs not only the maritime aspects of that future, it has much to teach us about character-building and strength in the face of adversity. Mystic Seaport, The Museum of America and the Sea, has never been more important as a national treasure. I invite your continued support as we press ahead with our mission to build "a broad public understanding of the relationship of America and the Sea."



The legendary yacht designer and long-time Mystic Seaport Trustee Olin J. Stephens II was honored when the Cruising Club of America endowed a room at the Museum's G.W. Blunt White Library in his name. He is shown here signing a copy of his memoir, All This and Sailing, Too, *published by Mystic Seaport, more than 70 years after the establishment of the design firm of Sparkman & Stephens. (Dennis Murphy photo)*

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In 1938, Mystic Seaport (then the Marine Historical Association) received a generous bequest from the estate of Dr. Charles K. Stillman, one of the Museum's three founders. As the first bequest to the Museum, this significant gesture helped to establish an endowment for the Museum's programs and future operations. It also began what has become a tradition of Planned Giving at Mystic Seaport. Since then, a great many individuals have made generous gifts to the Museum in their wills or estate plans.

In order to recognize their generosity, Mystic Seaport has established The Stillman Society, named in honor of the Museum's early benefactor. Mystic Seaport is pleased to recognize these special donors during their lifetime, not only to acknowledge their generosity personally, but to celebrate the role The Stillman Society plays in the growth and development of the Museum.

If you believe that you qualify for membership and would like to add your name to our list, please call our Vice President for Development and Communications, Christopher M. Cox, at 860.572.5365.

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Mystic Seaport welcomes donations made in memory or honor of members, staff, families or friends of the Museum. Unless directed toward a special fund or program, these gifts are added to the Museum's Endowment, and the income is used in support of Museum collections, programs, and activities.

Donors of Memorial and In Honor Gifts, and those remembered, are listed in the Annual Report issue of *The Log of Mystic Seaport* and thus become part of the permanent archive of the Museum.

Memorials

Each year on Members Day, those in whose name a Memorial Gift has been made, and members and friends who have died, are remembered during the Annual meeting. In addition, a book is purchased in their name for the G.W. Blunt White Library and marked with a bookplate bearing their name. The book remains in the Library as a permanent remembrance. Names so honored are recorded on an index so that families and friends who visit the Library may find the corresponding book.

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Named Funds at Mystic Seaport

Mystic Seaport encourages the establishment of named funds, both restricted and unrestricted. Funds may be created to support different programs of the Museum or may be established for unrestricted use. The funds appear permanently on the books of Mystic Seaport in recognition of their ongoing support of the Museum's work. Named funds are established with a gift of $100,000 or more and, once established, additions may be made at any time. Currently, the following funds support Mystic Seaport:

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Mystic Seaport also has a universal endowment that generates income to support the operating budget, which benefits all departments. Contributions to this fund are most welcome.

In keeping with the recommendation of the Finance Committee of the Board of Trustees of Mystic Seaport, the endowment draw for fiscal year 2000-01 was 5.25 percent of a 12-quarter rolling average.

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Robert C. Kyle
Timothea S. Lurr
Robert G. Leary
Stanley Livingston, Jr.°
C.S. Lovelace°
James M. Lyon°
Charles Mallory
Michael C. McMenemy
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William L. Munier, Jr.°
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Alfred T. Ogden II
Harris B. Parsons°
Richard W. Pendleton, Jr.
Hugh M. Pierce°
Jason Pilalas
William Pinkney
William C. Ridgway III
John E. Riegel
Charles A. Robertson
Rudolph J. Schaefer III°
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Membership Benefits and Dues

Membership is our bedrock of support, and we are deeply grateful to all who have made a commitment to Mystic Seaport through your membership dues. Members join at the different levels listed below, and receive a variety of different benefits, depending on the level of their participation.

Basic Membership benefits include Museum admission for a full year; discounts on the following: guest admissions, dockage, classes, programs, Mystic Seaport Store purchases, Seamen's Inne Restaurant, Rosenfeld decorative prints, ships plans, and videos from the Film and Video Department; subscriptions to the *Wind Rose* and *The Log of Mystic Seaport*; admission discounts at reciprocal outdoor history museums; and members-only events such as Members' Day in September.

Membership Categories

Individual $35 ($30 at renewal)
Tax-deductible portion: $20.

Dual $45 ($40 at renewal)
Tax-deductible portion: $20.

Family $55 ($50 at renewal)
Tax-deductible portion: $20.

Participating $100 ($90 at renewal)
Tax-deductible portion: $29.

Sustaining $175 ($160 at renewal)
Tax-deductible portion: $93.

Associate $250
Tax-deductible portion: $169.

Benefactor $500
Tax-deductible portion: $419.

Life $3,000 (Single Payment)
Tax-deductible portion: $2,000.

Total Membership Enrollment

Fiscal year 1999-00: 25,469
Fiscal year 2000-01: 26,186

Total Membership Income

Fiscal year 1999-00: $1,268,700
Fiscal year 2000-01: $1,307,663

Total Membership by Category

Individual	4,136
Dual	6,422
Family	13,329
Participating	897
Sustaining	366
Associate	99
Benefactor	46
Corporate	16
Honorary	151
State Official	187
Life	537

New Life Members, 2000-01

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Miss Caroline Doering
Miss Margot Doering
Mr. and Mrs. Matthew H. Doering
Mr. and Mrs. John E. Echlin, Jr.
Mr. and Mrs. James F. English, Jr.
Mr. and Mrs. David R. Hinkle
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Mr. Carleton Mitchell
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Mrs. Robert L. Newell
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Mr. William T. Okie, Jr., and Ms. Deborah Sherman
Mr. and Mrs. George Racine
Mr. and Mrs. Jay R. Rhoads, Jr.
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Mr. William H. White
Mr. Stuart S. Wright

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Mr. and Mrs. Daniel Barbiero
Mr. Harold E. Bigler, Jr.
Cmdr. John F. Brooks, USCG (Ret.)
and Dr. Jeanne Brooks
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Library Members

Case Memorial Library, Orange, CT

The condensed consolidated financial statements presented below have been derived from the Museum's audited financial statements, copies of which are available upon request.

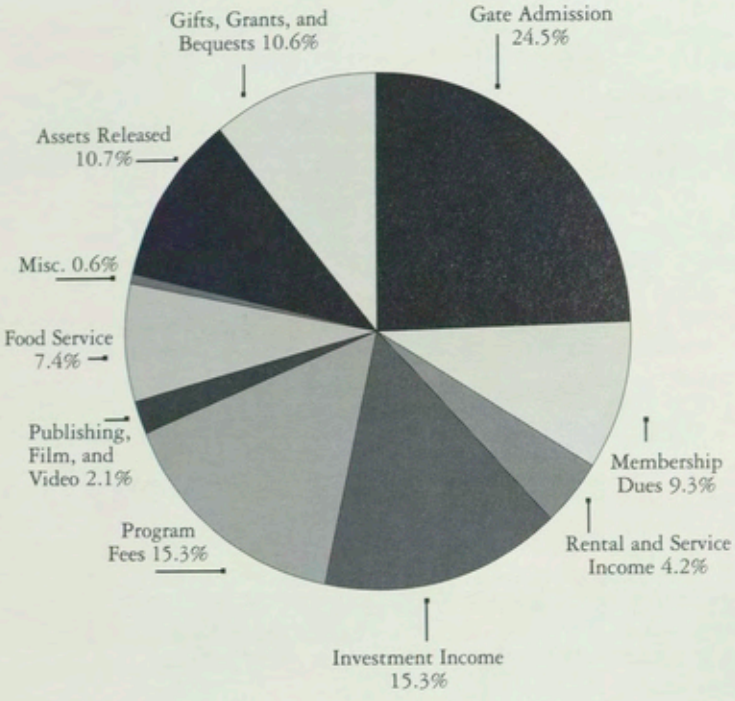
Condensed Consolidated Balance Sheet

	April 27, 2001	April 28, 2000
Assets		
Current		
Cash	$234,700	$882,600
Accounts, Grants and Interest Receivable	1,575,500	1,418,900
Promises to Give - Current	804,600	1,200,600
Merchandise and Other Inventories	2,785,500	2,424,800
Prepaid Expenses	461,300	544,300
Total Current Assets	5,861,600	6,471,200
Non-Current		
Promises to Give - Noncurrent	3,905,400	749,300
Investments	45,888,900	47,993,600
Other Inventories	115,400	2,335,600
Goodwill	256,800	328,500
Fixed Assets - Net	23,460,000	20,524,600
Total Assets	$79,488,100	$78,402,800
Liabilities and Net Assets		
Current Liabilities		
Notes Payable	$2,671,900	$3,978,300
Accounts Payable and Accrued Expenses	1,643,900	1,722,600
Deferred Revenue	225,300	211,500
Other Current Liabilities	154,500	132,100
Total Current Liabilities	4,695,600	6,044,500
Non-Current Liabilities		
Notes Payable	57,600	118,500
Deferred Support and Revenue	618,200	628,000
Other Liabilities	211,000	2,288,400
Total Liabilities	5,582,400	9,079,400
Net Assets		
Unrestricted		
Management Designated	22,791,700	24,986,800
Net Equity in Fixed Assets	22,030,300	19,705,900
Total Unrestricted Net Assets	44,822,000	44,692,700
Restricted		
Temporarily Restricted	5,791,800	5,384,500
Permanently Restricted	23,292,300	19,246,200
Total Net Assets	73,906,100	69,323,400
Total Liabilities and Fund Balances	$79,488,500	$78,402,800

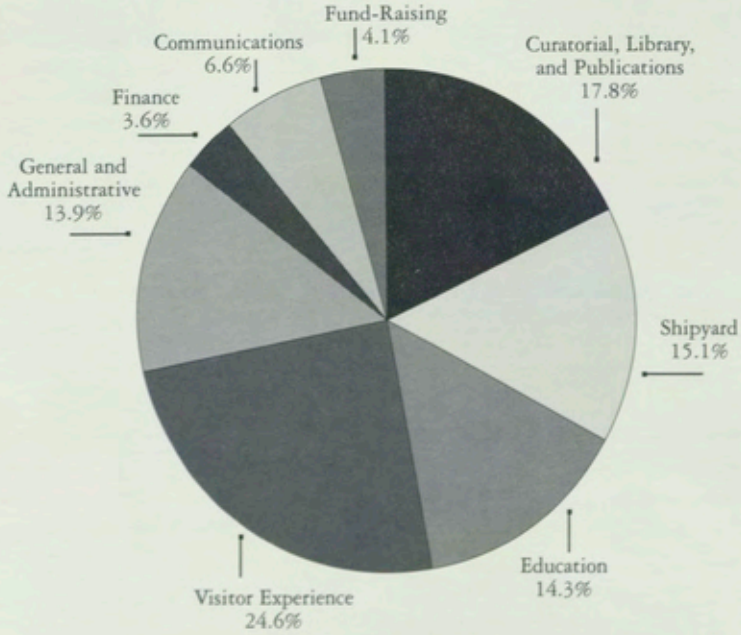
Condensed Consolidated Statement of Operating Activity

	April 27, 2001	April 28, 2000
Operating Fund		
Revenue and Support		
Revenue		
Gate Admissions	$3,516,600	$3,643,800
Membership Dues	1,330,100	1,268,700
Rental & Service Income	600,600	597,400
Investment Income	2,200,800	1,986,700
Program Fees	2,194,900	1,915,000
Publishing, Film and Video	305,100	290,200
Food Services	1,063,500	970,200
Miscellaneous	91,300	118,300
Assets Released from Restriction	1,538,100	1,282,600
Total Revenue	12,841,000	12,072,900
Support		
Gifts, Grants and Bequests	1,514,700	1,207,000
Total Revenue and Support Before Auxiliary Operations	14,355,700	13,279,900
Revenue from Store Operations	6,967,300	6,653,900
Revenue from Seamen's Inne Operations	3,864,900	3,881,200
Total Revenue and Support	$25,187,900	$23,815,000
Expenses		
Program Expenses		
Curatorial, Library & Publications	$2,544,400	$2,595,100
Shipyard	2,159,800	1,677,000
Education	2,048,300	1,862,900
Visitor Experience	3,517,100	3,175,200
Total Program Expenses	10,269,600	9,310,200
Supporting Expenses		
General and Administrative	1,986,500	1,750,200
Finance	519,200	488,700
Communications	940,300	873,400
Fund-Raising	591,500	553,500
Total Supporting Expenses	4,037,500	3,665,800
Total Expenses Before Auxiliary Operations	14,307,100	12,976,000
Expense of Store Operations	6,778,700	6,347,200
Expense of Seamen's Inne	3,973,200	3,951,900
Total Expenses	25,059,000	23,275,100
Excess of Support and Revenue Over Expenses	$128,900	$539,900

Museum Income
(excludes Store & Inne)



Museum Expense
(excludes Store & Inne)



Mystic Seaport Salutes!

James Fairfield English, Jr.

If you had tuned in to Connecticut Public Radio any day this past summer, you might have heard the voice of James F. English, Jr., discussing Mystic Seaport's little Alden knockabout sloop *Vireo*. While serving as Mystic Seaport's Interim President, between the departure of Revell Carr in December 2000 and the arrival of the Museum's new president, Doug Teeson, in July 2001, Jim became intrigued with *Vireo*'s story: built by George Shiverick in 1912, purchased by then Assistant Secretary of the Navy Franklin Delano Roosevelt in 1920; transported to Campobello Island, New Brunswick, on board the U.S. Navy destroyer *Hatfield*, for the use of the Roosevelt children; and sailed by FDR himself the day before he came down with polio in 1921. The boat was donated to Mystic Seaport in 1959 and, except for a brief period during the 1960s, it has been in storage ever since. Jim had long admired the boat, was enthralled by the story, and saw the boat as an excellent educational tool for the hundreds of school children who visit the Museum each year. In Jim's words, "*Vireo* seems to me to be a way to connect the story we tell of America and the sea with the broader history the children are learning in school."

This one story gives the measure of the man. Jim English has been a Life Member of Mystic Seaport since 1979, and was elected to the Board of Trustees in 1989. In 1999 he served on the search committee charged with finding a replacement for retiring President and Director J. Revell Carr. When then candidate Douglas H. Teeson was introduced to the committee, the feeling was unanimous that he should be named the Museum's new leader, and Trustee Jim English agreed to serve as Interim President until Admiral Teeson completed his tour as Superintendent of the U.S. Coast Guard Academy and was able to take up Mystic Seaport's helm. In the words of Board Chairman Bill Cook, Jim's term was characterized by his "skillful blend of a gentle manner with a firm hand."

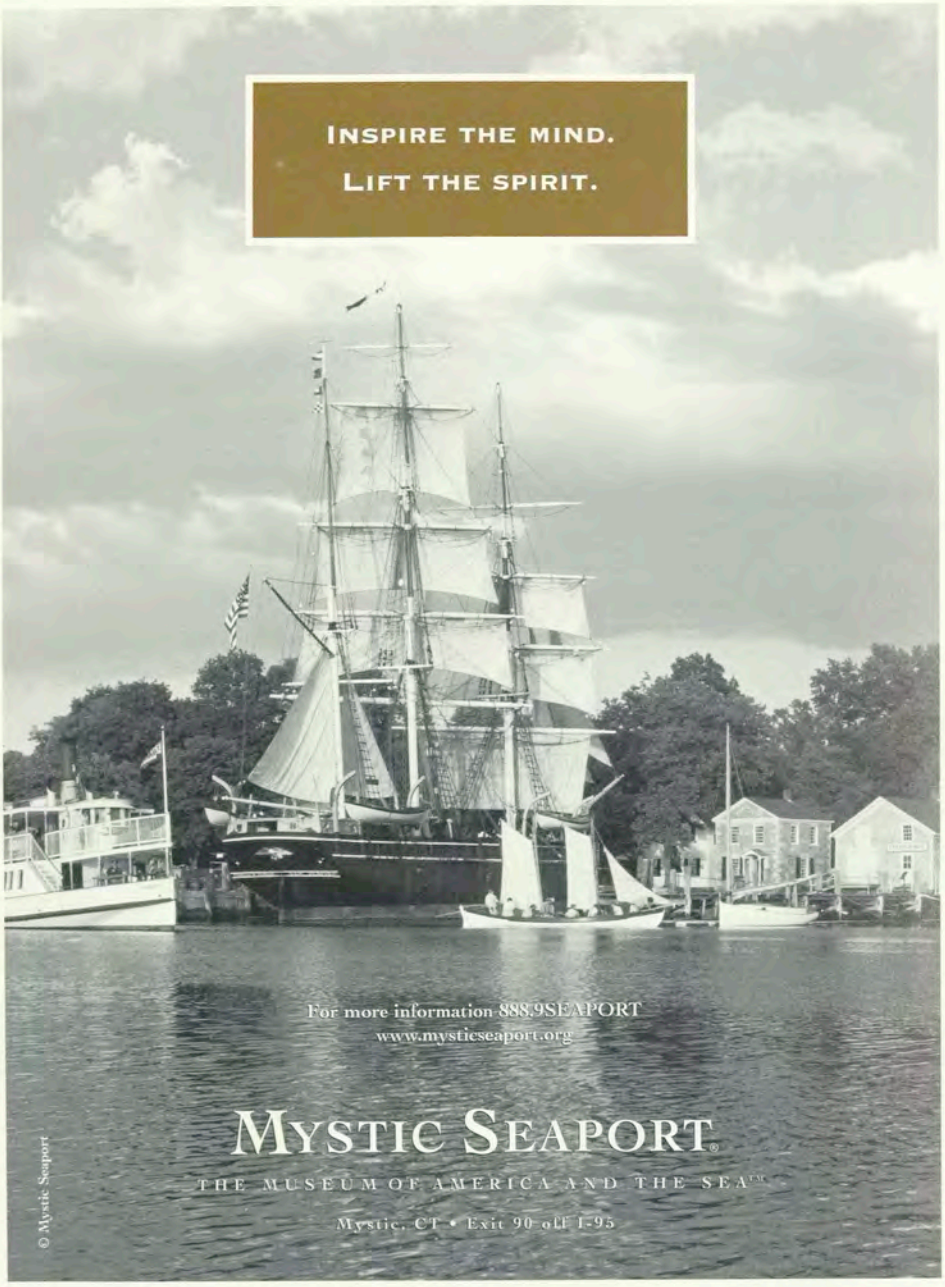


Jim English and Vireo. (Dennis Murphy photo)

Mystic Seaport is not the only place to have benefited from Jim's skill. Armed with a B.A. from Yale, an M.A. from Cambridge (England), a J.D. from the University of Connecticut, and several other degrees, Jim joined Hartford's Connecticut Bank and Trust in 1951, rising rapidly through the ranks to become Chairman of the Board in 1980. Following his banking career, he became president of Trinity College in Hartford, serving from 1981 to 1989. In addition, Jim has long been involved in the Hartford Foundation for Public Giving. Serving as Mystic Seaport's Interim President was an opportunity for Jim to take advantage of a unique blend of skills, financial acuity from his banking days, a dedication to education from his college president days, and a firm belief in the good that comes from philanthropy that he employed throughout his life.

Add to that Jim's exceptional generosity and ability to assimilate all sides of an issue and come to an effective and appropriate decision, quickly and diplomatically, with precision of language, wit, good humor, and kindness of heart, it is clear that Jim English is indeed a unique individual. Mystic Seaport is fortunate to have had benefited from his wisdom and gentlemanly manner.

Thank you, Jim. Mystic Seaport salutes you.



The Log *of* Mystic Seaport

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