The Log *of* Mystic Seaport®

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2002-03

Volume 54, No. 2,3



Annual Report Issue 2001-02

Celebrating the Maritime Studies Program of Williams College and Mystic Seaport and the Henry B. duPont Preservation Shipyard

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President and Director: Douglas H. Teeson
Vice President for Development and Communications: Christopher M. Cox
Director of Communications: Peter Glankoff
Director of Membership: Lisa Reed
Editor: Andrew W. German (andy@mysticseaport.org)
Editorial Assistant: Connie Stein
Editorial Committee: Karen Belmore, James Blackaby, James Carlton, William Cogar, Christopher Cox, Susan Funk, Peter Glankoff, Dana Hewson, Paul O'Pecko, William Peterson, Lisa Reed, Mary Anne Stets
Photography Staff: Mary Anne Stets, Claire White-Peterson, Judy Beisler, Dennis A. Murphy, Amy German
Design and Composition: Trish Sinsigalli LaPointe
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On the cover: With the *Charles W. Morgan* perched on the Museum's lift dock, Williams-Mystic students use her as a laboratory, inspecting marine growths on the ship's rudder. In its efforts to enhance the Williams-Mystic program, upgrade the Henry B. duPont Preservation Shipyard facility, and restore the *Charles W. Morgan*, Mystic Seaport aims to strengthen the bonds between education and preservation in ways accessible to a broad public. (Williams-Mystic photo)

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Mystic Seaport Gratefully Acknowledges its Sponsors

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ROLEX

Sightings

Terrorism. Threats of war. Accounting scandals. Down economy. Soaring costs. Layoffs. Like many sectors of the for-profit world, educational and cultural institutions face severe challenges in these difficult times. Mystic Seaport is no exception. Although we continue to do better than many museums, expenses have risen faster than income, despite severe cuts in spending. This is reflected in the enclosed Annual Report for last fiscal year. And the pressures on our bottom line continue in the current fiscal year, which ends in April 2003.

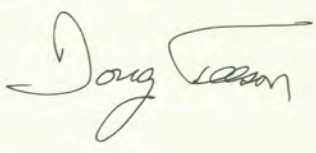
Your Museum's leaders—Trustees and administrators alike—know we can't simply economize our way out of this tight spot. Like any well-run business, we must innovate in order to truly thrive. Innovate to bring forth new exhibits, programs, and events; to employ new technology in support of our mission. Innovate in order to continually inspire our audiences, inform our virtual visitors, and leave *all* those we serve more enthusiastic than ever about Mystic Seaport.

Most people think of Mystic Seaport as an outdoor, living history museum, so it's no big surprise that attendance drops off when it's too hot, cold, or humid for most people's comfort. But, unbeknownst to many, we have a host of wonderful indoor exhibits, plus fascinating and unforgettable hands-on activities. The Inspiration Station is a leading example. It's on the third floor of the Stillman Building above the new, year-round *Voyages* exhibit. It is designed to guide youngsters in creative learning experiences relating to the nearby exhibits. We're busily innovating an expanding variety of these so-called "discovery learning centers," indoors and out, throughout the Museum. They will enhance an already rich variety of exhibits relating to the history, science, and technology, the commerce and the culture, the terrors and the delights of the American maritime story. Innovating in this way, we intend to become even more of a year-round, cultural and educational jewel of a place to visit—in any weather.

In November 2002, we hosted a grand opening for one of the biggest innovations in Mystic Seaport's history. The brand-new Collections Research Center fills an entire acre of fully renovated space in the old Rossie Velvet Mill, across from the Seamen's Inne. The CRC is big in more than size. It is a "collection of collections": ships' plans, photographs, and reserve collections of paintings, models, scrimshaw, and other artifacts. The twin ingredients of Mystic Seaport's enduring magic—our stunning collections and the professionals who work with them—are now under the same roof. The Collections Research Center is already proving to be an engine of further innovation. As we envision the Museum's exhibits, events, and programs of the next decade, the CRC will serve the staff as a fusion center of maritime knowledge, while serving scholars and enthusiasts in new ways as well.

Any mention of innovation in these times calls to mind high-tech ways to convey knowledge. As you'd expect in this context, your Museum has greatly enriched the content of its website, *www.mysticseaport.org*. (The Museum Store, too, has upgraded its site, so members can now use their discounts without leaving home.) But we haven't stopped there! Mystic Seaport is particularly keen on assisting learners and teachers, near and far, to become fascinated with America's sea stories. Here's just one example: An enthusiastic cadre of "virtual volunteers" from as far away as Brazil and Australia is helping to create a searchable database of 19th-century U.S. commercial ship registers. We first pulled together a complete set of the registers, borrowing in a few cases from others' collections. Then, thanks to the generosity of the Mellon Foundation, we scanned many thousands of pages and put them up on our website. This made it possible for those who wanted to help—using their home computers!—with the meticulous work of transcribing the entries into searchable formats. Voila! An innovation that has resulted after 13 months and 3,100 volunteer hours in digitizing over 320,000 vessel and master names. You can check out the progress of this innovation at *www.mysticseaport.org/library/initiative/VMSearch.cfm*.

These are but a few of your Museum's innovations, in steady and strong pursuit of our mission to create a broad public understanding of the relationship of America and the sea. Are these times tough for Mystic Seaport? Undeniably. The numbers in the Annual Report are not what we want them to be. This Museum, like others, has been forced to cut its budget and concentrate on only the most crucially important priorities. One of those priorities is to set the stage for recovery in ways that will be as inspiring and delightful for today's audiences as when the *Charles W. Morgan* was refloated—at 133 years of age—in 1974. Watch for further word of our audience-centered innovations in exhibits, events, and programs.



Williams-Mystic!

Twenty-Five Years of Education and Adventure with the Maritime Studies Program of Williams College and Mystic Seaport

JIM CARLTON AND JENNY DOAK



Susan Beegel leads a discussion of maritime literature during a field trip on the Oregon Coast. (Williams-Mystic photo)

Most of us sew together a knowledge of the world's oceans and seas—a knowledge about most of the world—from scattered bits and pieces accumulated haphazardly over a lifetime. A trip to Coney Island in the summer. An afternoon sail on a Sunfish. A general biology class in college. A visit to the local aquarium. Watching *Jaws*.

How many people in the world have had the opportunity to pause in their lives and devote one-third of a year to study—all at once—the history, science, policy, and literature of the sea?

One thousand and ninety-nine people.

In 1977, 21 undergraduate students from 13 different colleges stepped onto the grounds of Mystic Seaport to begin an experiment conceived by Williams College Professor Benjamin Labaree. The experiment was to suspend oneself above the obligatory requirements to "major" in one particular subject, and bathe in the rare waters of the interdisciplinary maritime scholar to study the profound influence and role of the sea in human society—to learn how the ocean has touched and changed our lives.

Do we turn to the historian, the policymaker, or the scientist to understand the fate of the great fisheries of the ocean? Do we turn to the historian, the scientist—or to the literary world—to appreciate what life is like when sailing on the high seas? Global human migration, for example, is largely taught as the flow of peoples between continents, with only passing mention as to how they actually managed to get from one continent to another! How did people move from land mass to land mass; what did they bring with them; what did they experience and encounter physically and mentally during their migration?

In 2002, "Williams-Mystic," the Maritime Studies Program of Williams College and Mystic Seaport, celebrated 25 years of examining these and many other questions with over 1,000 students. It is unparalleled: the only semester-long undergraduate program situated at a maritime museum and addressing the full range of maritime science and humanities. That it is unique is all the more remarkable considering the importance of the sea to human societies all over the world: most people live within 100 miles of a coastline, and ships today carry 90 percent of the world's products between these people. But most people know very little about their coastlines—in any sense!—and most people, no longer seeing the ships arrive at major piers in the middle of Boston, New York City, or San Francisco, do not know how the "made in Italy" or "made in Japan" products actually arrive in their stores.

What *is* Williams-Mystic? What do the students *do* at Mystic Seaport, or at the places to which they travel?

Students come together for 17 weeks to live and learn at Mystic Seaport. A typical class includes students from 15 different colleges across New England and the rest of the United States, and from as many different majors. They live cooperatively and coeducationally in five nearby homes owned by Mystic Seaport, where they make their own meals (and for some learn to cook!) and sometimes clean their houses. They learn in the magnificent Munson classroom of the G. W. Blunt White Library, in the Craig Cottage Marine Science Laboratory, and on the grounds of the Museum itself, taking advantage of the Museum's vast collection of exhibits and archival material and an expert staff of interpreters and educators. They study on the deck of the *Charles W. Morgan*, on the Village Green, in the scholar's reference room in the Library, and in their houses.

Students take four core courses: maritime history, literature of the sea, marine policy, and marine science (divided into a choice of two classes, marine ecology or oceanography). Their transcript will come from Williams College. The classes have all of the academic aspects one expects: lectures, textbooks, readings, and discussions; oral presentations on material culture using the Museum's artifacts and exhibits; numerous local field trips to historic sites; science expeditions to the marshes, rocky shore tidepools, and many of the other rich and diverse habitats near Mystic Seaport; and the usual round of quizzes, midterms, and final exams.

But Williams-Mystic adds to this menu in a unique way: in all of these courses students undertake original primary research and writing, rather than focusing primarily on any one discipline.



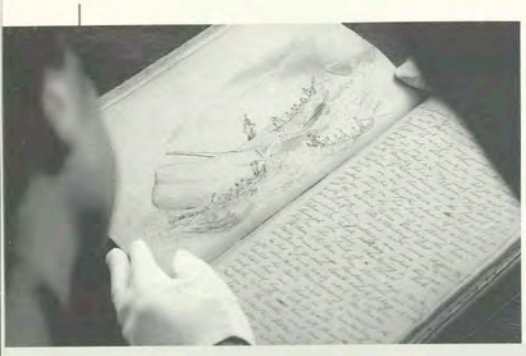


Thorough research papers are required, and these papers depart from the classic model of the "term paper" that students have become used to writing prior to coming to Williams-Mystic. Students must use manuscript materials to address their history topic, just as a professional historian would. They must interview the antagonists and protagonists involved in "hot" marine policy issues, just as a policy scholar would. They must collect and analyze data from the natural world—dipping their sampling gear into the local waters of the Mystic River or Long Island Sound—exactly as a professional scientist would. And they do all of this whether they are English, Theater Arts, History, Physics, Economics, Mathematics, American Studies, or Biology majors.

In addition to the rigorous academic course work and research, students

Joe Brown S88 / Middlebury College / Co-President Hartzell Propeller

"The intimate connection I felt to my professors, my peers, and my studies triggered a commitment to my education that I had never felt before. My subsequent college semesters were much the richer for this, as is my professional life today. Few things make me want to wind back the clock—Williams-Mystic is one of them."



bioluminescence of the waves striking the hull. When not handling sails or navigating, they are conducting scientific research with a steady regimen of sea-floor sampling, plankton counting, marine life identification, and data analysis. They are constantly being reminded that the ship, the sea, and the weather never sleep. Midway through the semester the entire group—students, faculty, and many of the staff—departs again for a nine-day field seminar to the Pacific Coast. We fly in the fall to San Francisco and board five vans to explore the central California coast, and in the spring we fly to Seattle to explore the shores of the Pacific Northwest. The purposes of the trips are to think comparatively and in a cross-disciplinary sense about the Pacific and Atlantic coasts of North America, in terms of their human maritime history, their marine natural history, marine policy issues, and the literature that has reflected those who have toiled, and explored, and settled along these shores. Students see, and touch, and smell, and hear, in addition to reading, taking notes, and participating in class discussions.

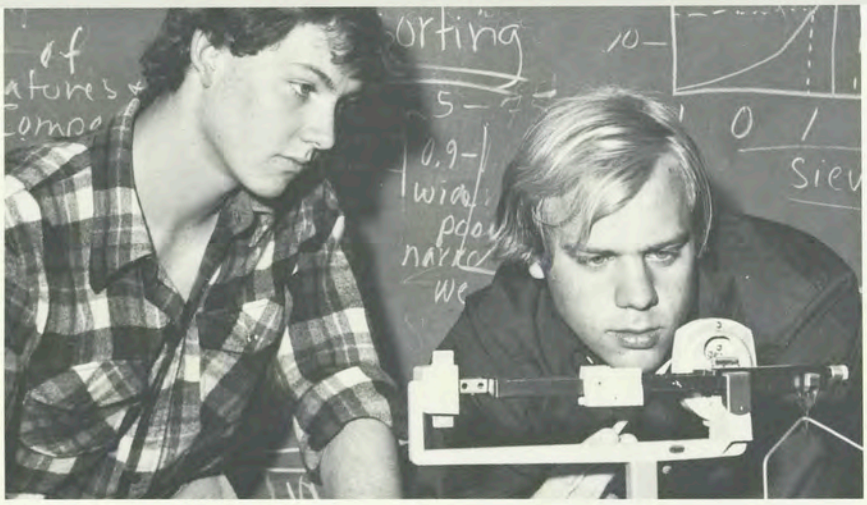
The fall West Coast field seminar explores the coast from south of Monterey Bay to north of San Francisco. Our southernmost stop is Point Lobos, where the *Charles W. Morgan* anchored in 1844. We turn north to the remarkable Elkhorn Slough, a National Estuarine Research Reserve, and from there thoroughly explore San Francisco's maritime waterfront and San Francisco Bay, rich with marine life (including many species from all over the world, introduced on ship hulls and ballast water) and rich with pressing policy issues.

Also on the itinerary are the oyster farms of Tomales Bay, and the magnificent Point Reyes and Drakes Beach, where Sir Francis Drake is thought to have come ashore in 1577. To the further north we visit and study Bodega Bay and Fort Ross, where Spanish and Russian interests met up in the 1820s. We stay at motels, youth hostels, aboard the historic ship *Balclutha* at the San Francisco National Historical Park, and at the University of California Bodega Marine Laboratory. We explore species-rich tidepools, containership facilities, 19th-century Chinese shrimp fishing camps, and we discuss John Steinbeck's *Cannery Row* on Cannery Row at the former site of the famous Hovden sardine cannery.

In the spring the caravan travels

Carrie Selberg F95 / Connecticut College / Habitat Specialist, Atlantic States Marine Fisheries Commission

"Through my Williams-Mystic research projects, field seminars, speakers, and professors, I was exposed to amazing people making a career out of their passion for the sea. Inspired by their example, I did my graduate work in coastal environmental management at Duke and now I work in fisheries management."



leave Mystic for three intensive field seminars at sea and on land.

Students go down to the sea for a 10-day offshore sailing voyage on a 130-foot schooner. This sailing experience often comes at the very beginning of the semester so that students have an immediate, intimate "sense of the sea" in all that they subsequently do, and think about, and read for the remainder of the term. The students become the crew of the schooner. They stand watch, navigate, and handle sails at all hours of the day and night, cook and clean, and even get a chance to sleep every once in a while. They spend hours alone at the bow, watching for other ships and obstructions, and occasionally looking down to see the midnight

from Seattle to the southern Oregon coast. The first morning finds us on a vessel on the waters of Puget Sound with the environmental planner of the Port of Seattle. From there we visit the vast containership terminals of the Port of Tacoma, and thence to the mighty Columbia River, where we first go *east* upriver to the Bonneville Dam before heading *west* to the River's mouth at Astoria, and Fort Clatsop, where Lewis and Clark came to rest during the quest for a better trading route by sea to Asia. Our mission for this field seminar is again to take students out of the classroom and put them directly into the environment. From Astoria we travel along the Oregon coast, ending up in the fishing village of Charleston at the University of Oregon Institute of Marine Biology on the shores of Coos Bay. Here they sit in an old-growth cedar forest and discuss *Snow Falling on Cedars* and the Japanese internment camps of World War II. They head out to the tide pools of one of the great intertidal reefs of the Pacific Coasts—Cape Arago—to see the incredible diversity of marine life that inhabits the Pacific Northwest.

We see Seattle from the top of the Space Needle—and tourists passing by our group at the top of the tower hear phrases such as "comparative geomorphology" and "glacial forcing." We visit the salmon net pens in Astoria, the salmon-counting windows of Bonneville Dam, and the incomparable South Slough National Estuarine Research Reserve in Coos Bay. We explore the open ocean off the Oregon coast, looking back from the sea and thinking about what the earliest 16th-century explorers must have thought when they first saw this rockbound coast.

Throughout both field seminars, numerous local experts, and Williams-Mystic alumni living out

Crowley Maritime Supports Williams-Mystic

THE CROWLEY MARITIME CORPORATION, a world leader in marine transportation and logistic services on both the Atlantic and the Pacific coasts, has announced several exciting opportunities in support of Williams-Mystic and its students. Thanks to the efforts of Thomas B. Crowley Jr., a member of the Museum's National Council of Advisors and president of Crowley Maritime Corporation, an annual scholarship, a summer internship, and a professional corporate training opportunity will be offered to qualified students.

The Thomas B. Crowley Sr. scholarship will provide $10,000 annually to offset tuition for students participating in a semester at Williams-Mystic. Highlights of the Pacific Coast field seminar are a discussion with Tom Crowley Jr. at the Crowley facilities in Oakland, California, during the fall semester and an excursion on one of Crowley Maritime's modern tractor tugs in Seattle during the spring semester. This exposure to present-day shipping is a memorable experience for all involved.

Crowley Maritime is also offering two generous opportunities for select alumni to pursue professional interests in maritime affairs through the summer internship and corporate training program. The summer internship at the Crowley Maritime headquarters in Jacksonville, Florida, will allow a student to gain valuable insight at one of the world's most influential shipping companies, which is involved in tug and barge operation, petroleum and chemical transport, containership operation, marine salvage, and pollution control. For a student interested in pursuing a maritime career, the corporate training program is an exceptional opportunity.

Mystic Seaport expresses its deepest thanks to Tom Crowley and Crowley Maritime for so generously supporting the educational aims of Williams-Mystic and for strengthening the bond between Crowley Maritime and Mystic Seaport.



The Spring 2002 Williams-Mystic students, faculty, and alumni aboard a Crowley tug at Seattle. (Williams-Mystic photo)

west who have become intimately involved with local issues and knowledgeable about local history and science and policy, act as our hosts and guest lecturers. Students get to meet many incredible people in the "real world" who would, often as not, do what they do whether they were paid for it or not.

Finally, later in each semester, we spend four days devoted to a Nantucket Island seminar, seeing the island as most tourists (and many residents!) never do. Here we also explore the history, literature, policy, and science of one of America's oldest island communities. The American whaling industry was born here in the 18th century, and the legacy of that industry shaped much of today's island. But today's island is a smaller shadow of the island that existed when the whaling industry began: the climate is warming, the glaciers are melting, and the sea is rising, inexorably nibbling away at the great pile of sand that is Nantucket. Williams-Mystic began measuring erosion at Tom Nevers Head on the island's south shore in the fall of 1995: here alone 130 feet of land has disappeared since then, just as (here come the policy issues!) new homes are built 50 feet or closer to the cliff!

And then we return to Mystic Seaport, to resume squeezing 14 days of activities into every 7 days for 17 weeks.

At Mystic students also get involved with the unique staff of the Museum through a "maritime skills" component. Students choose from a diversity of activities available in only one place in the world, Mystic Seaport. They can take music of the sea, celestial navigation, boatbuilding, shipsmithing, small-boat handling, and others, as both a break from their academic work and a way to immerse themselves in other critical aspects of maritime culture and traditions. Two afternoons a week (or one long evening for celestial navigation) are devoted to the skills curriculum. In addition — somehow squeezed into the week — about two-thirds of the students hold down work-study jobs from four to eight hours a week, working in the Library, the science lab, the offices, the duPont Preservation Shipyard, or elsewhere on their 17-acre campus, Mystic Seaport.

The classes, the field seminars, the skills — all are woven together to



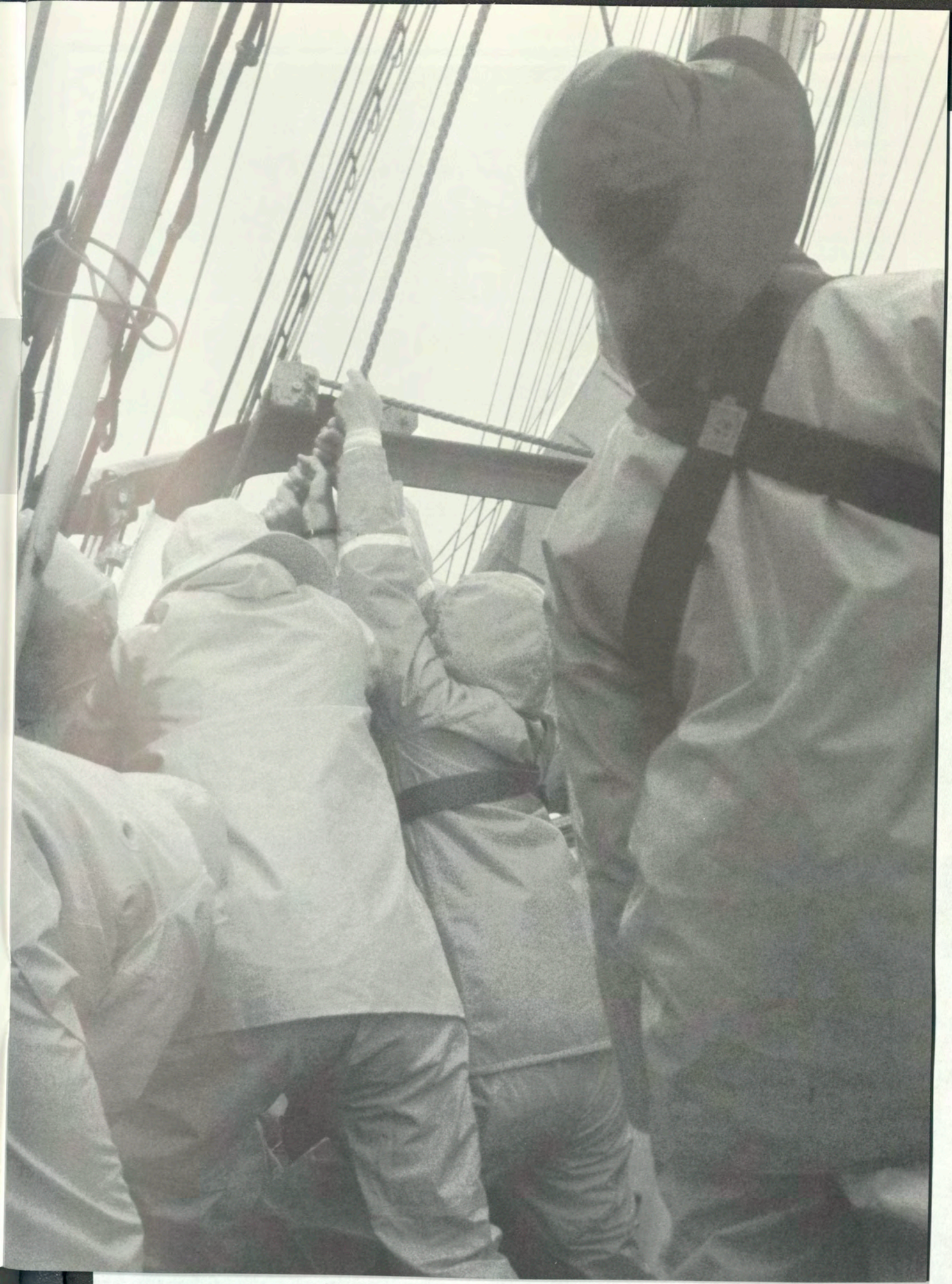
Ben Evans S95 / Williams College /
Hydrographic Systems and Technologies Programs Field Support Liaison-Pacific, NOAA
"Williams-Mystic offered me an incredible opportunity to immerse myself in the history, science, culture, and management of America's coasts and oceans, background which I draw on every day."



Above: *Director Jim Carlton congratulates his predecessor and program founder Ben Labaree. (Williams-Mystic photo)*

Left: *As marine scientist Jim Carlton (left) helps, Williams-Mystic students haul an otter trawl loaded with specimens on board the research vessel* Westward, *spring 1983. (Williams-Mystic photo)*

Right: *Sail-handling in heavy weather. (Williams-Mystic photo)*



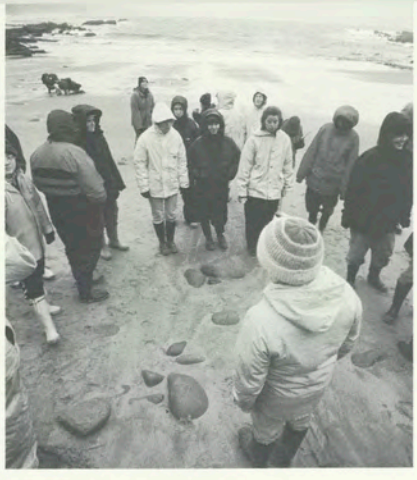
create a whole greater than the sum of the individual parts. Much of this is also permitted by the small class size, which is part of the unique nature of Williams-Mystic. The number of participants per semester is typically 22 students (and never more than 24), making for a small, tightly knit group where faculty, staff, and students work closely together. Anonymity, common (and a haven for some) in large college classes, is unknown at Williams-Mystic. Faculty have no office hours: they are available around the clock, seven days a week. Not surprisingly, students



Katy Robinson Hall S84 / University of Rhode Island / Environmental Lawyer and Policy Professor for Williams-Mystic

"My experiences at Williams-Mystic brought me unparalleled clarity of thought and a vision of the big picture which I never could have attained back on campus."





At sea and ashore, Williams-Mystic Students get hands-on experience. (Williams-Mystic photos)

report that faculty at Williams-Mystic come to know them and their academic abilities better than anyone else at their home campuses, where they spend their remaining seven semesters.

With 44 students per year, rather than the hundreds or thousands who pass through other programs and through their colleges and universities, lifelong bonds are made not only with each other, but between students, faculty, and staff.

After their semester at Mystic Seaport, students go on to a variety of career paths. Many students draw a direct link between their experience at Williams-Mystic and the lives and career paths they follow. They live in China, Chile, Boston, New York, Montana and Seattle. They are educators, policy-makers, and fishers. They are ship captains, writers, historians, scientists, attorneys, and even a few financial planners. Students have come to Williams-Mystic on a track for medical school and left college as marine ecologists, much to their parents' dismay. While Williams-Mystic does not turn every student into a marine scientist, maritime historian, policy-maker, or literature professor, it has touched students' lives in a profound and meaningful way. They think differently about the earth and the sea, and they become better stewards of the planet.

They have new eyes as they walk with their children and friends along the beach, and point out a seashell ("that's *Mercenaria mercenaria !*"), a rock ("dropped by the glaciers that towered 2,000 feet above us"), a fence ("you can walk right past it—this beach really isn't private"), a tree ("Herman Melville wrote of this site").

When Ben Labaree founded Williams-Mystic he could little dream that, in September 2002, no fewer than representatives of 45 of 50 semesters would gather back together at Mystic Seaport to celebrate the first quarter-century of profound success and achievement. Ben's own words are movingly prophetic as we consider the next 25 years of Williams-Mystic:

Let a group of able students come together to study a single subject, the sea, and humankind's relationship to it. Have them all approach this subject through the same four disciplines: history, science, literature and policy, taught by the same three or four faculty members. Let them live together at a museum that is itself dedicated to maritime study and is located at the edge of the sea, away from the distractions of their home campuses so that they can learn together. Take them on field trips, near and far, to learn of other marine habitats. Have them go to sea as he crew of a sailing vessel offshore, out of sight of land, for ten days or so to experience life at sea. Then let them return to the classroom, where these experiences will bring new meanings to their academic study. Do all this and you will have provided them with the best teachers possible: themselves.



Susan Beegel / Spring Literature of the Sea Professor S96- S02

"Perhaps the lofty maintop of experiential learning in Literature of the Sea is the students' own dramatic production of *Moby-Dick* on the *Charles W. Morgan*. Nowhere else in the world can students stride the decks of an actual wooden whaling vessel, harpoons in hand, as they reenact scenes from the acknowledged masterpiece of American literature."

Beyond all this, of course, and difficult to describe, are the singular moments of inspiration and exultation when one encounters something for the first time: the view of miles of rocky headland against an endless sea, the eight-inch red and green sea anemone, the knowledge of an expert with the sand and soil of the environment under his or her fingernails, the moment when 22 people stand still and completely silent for two long, long minutes in a salt marsh. We know these moments will continue to occur thousands of more times in the years ahead as Williams-Mystic sails into the 21st century.

Formerly the program's marine scientist, Jim Carlton has been director of Williams-Mystic since 1989. He continues to teach marine ecology and is a Pew Fellow specializing in introduced species.

Jenny Doak is assistant director of Alumni Relations and Development for Williams-Mystic

Mystic Seaport's Henry B. duPont Preservation Shipyard

A Retrospective of Thirty Years

QUENTIN SNEDIKER



On the site of the George Greenman & Company shipyard, Mystic Seaport located its first small vessel maintenance facility. In this 1957 photograph, the cutter Galena *is hauled on the new marine railway, Firefly, for repainting. Forty-five years later, Firefly is still used for such small vessel work. (James Kleinschmidt photo)*

The year 2002 marks the 30th anniversary of the establishment of the Henry B. duPont Preservation Shipyard at Mystic Seaport, the first shipyard built specifically for preservation in the United States, and possibly the world. With the opening of the yard a new era in maritime preservation began.

Preservation and maintenance of our watercraft collection began with the acquisition of our first vessel, the sandbagger *Annie*, in 1931. In the Museum's first decade the watercraft collection grew very slowly. Most of the preservation work for this small fleet was contracted to local boatbuilders and craftsmen. With the acquisition of the *Charles W. Morgan* in 1941, the Museum took on a tremendous maintenance responsibility. But the *Morgan* was immobilized in a sand berth, so she could be maintained more as a land structure, by local Boy Scout and Sea Scout groups, led by Museum staff. This was the beginning of a legacy of volunteer participation in the cause of vessel preservation and maintenance that continues to this today.



By February of 1971 the Henry B. duPont Preservation Shipyard had begun to take shape, with the lumber storage shed completed at right and the Main Shop under construction. (Lester Olin photo)

In the 1950s the vessel collection began to grow more rapidly, with 27 vessels added between 1955 and 1960. The Museum's commitment to vessel stewardship grew also with the hiring of professional staff dedicated to their preservation. During these years, vessel preservation work took place in the area known as Shipyard Point—now Lighthouse Point—site of the former George Greenman & Company Shipyard. For maintenance and repair, small vessels like the *Regina M.* were skidded up the sloping beach that had served as the Greenman launching ways. In 1957 bulkhead improvements and a small marine railway, know as Firefly, were built in this area. Firefly is still in use today for smaller vessels such as the oyster sloop *Nellie* and the catboat *Breck Marshall*. By 1958 there were four full time individuals employed in vessel preservation. Large vessels— the *Australia, Joseph Conrad,* and later *L.A. Dunton*— were taken to outside shipyards, such as New London's Thames Shipyard, for haul-out and repair.

The 1960s was a pivotal decade in developing attitudes towards historic preservation, not only here at Mystic Seaport but for the nation as a whole. Already strong in Europe, this growing preservation consciousness was reflected in the U.S. by the National Historic Preservation Act of 1966, which provides the basis of the modern historic preservation movement.

The need for Mystic Seaport to establish its own shipyard dedicated solely to preservation of historic watercraft also became apparent in this decade. Our collection of watercraft had grown to over 100 vessels by the mid-1960s, and the preservation needs demanded by this fleet were far beyond the ability of our small but dedicated crew of five or six skilled craftsmen and the limited infrastructure available on Shipyard Point. The issue of vessel maintenance became a crisis soon after Waldo C.M. Johnston took over as director in 1965. The Museum had made great improvements in its land facilities, with the Planetarium, Seamen's Inne, Mildred C. Mallory Memorial Membership Building, and G.W. Blunt White Library all built in the previous few years. Now it was time to attend to the small craft displayed on the grounds and the larger vessels in the water.

Growing concern for the long-term preservation of the watercraft became a focus for staff and Trustees. As Curator Edmund Lynch would write in the pages of *The Log* in June 1969, "No matter how difficult the decision or how restricted the choice, we must never compromise the one reality—Maritime History is ships." Instigated by the effort of new Trustee Waldo Howland, a practical Yankee sailor and founder of the Concordia Company shipyard, and Associate Curator John Leavitt (formerly the *Morgan*'s shipkeeper, and a sailor, artist, and author as well), among others, the Museum's Board of Trustees created the Ships Committee in 1966, with naval architect Henry Scheel as chairman. The committee's mandate was to determine how best to tackle the daunting task of properly caring for this collection. It was not long before the Ships Committee recommended that the Museum establish its own shipyard. The challenge before the committee





With its concrete piles poured in 1971, the Museum's new lift dock was ready for testing in September 1973. (Russell Fowler and Lester Olin photos)

was then to convince the rest of the board of this urgent but costly need.

The Ships Committee argued passionately for the case at every opportunity. Ships and boats in service receive constant care from their crew, the committee reminded the Museum's Trustees. They are routinely painted, cleaned, pumped, and aired; and they receive repairs as necessary for continued service. The watercraft in the growing static collection had no less need if they were to be preserved for the future. As the momentum continued, the Ships Committee grew with the addition of such notable figures as yacht designer Olin J. Stephens II, round-the-world sailor Captain Irving Johnson, and sailor and small craft specialist Captain R.D. "Pete" Culler. On 19 December 1966, Waldo Johnston sent a memo to all Museum staff quoting a resolution passed unanimously by the Trustees: "the Board of Trustees of the Marine Historical Association hereby gives full support to the program of ship restoration at Mystic Seaport."

In 1967, ship preservation staff positions were increased, and the Museum developed a shipyard master plan, which included all of the element that are now part of this complex: main shop, paint shop, sawmill, lumber storage, and ship haul-out capability. The growing influence of the Ships Committee and the Museum's increasing commitment to vessel stewardship resulted in the opening of a new exhibit in the North Boat Shed and the building of a metal storage building to house small craft out of the weather. But the Museum also made some drastic decisions about its fleet. Admiral Donald MacMillan's Arctic exploration schooner *Bowdoin,* which had come to the Museum in 1959, was sold in 1968, and the Chesapeake bugeye *Dorothy A. Parsons* and Baltic ketch *Gundel* were also deaccessioned. Hard choices were also made about the coasting schooner *Australia,* which had been an exhibit and berthing vessel for the Mariner Training Program from 1952 to 1961. Hauled for bottom work in 1961, she was discovered to be so far deteriorated that she required an entire rebuilding to float again, so she was left in skeletal form as an exhibit.

When the condition of the *Charles W. Morgan* became a particular concern in 1969, Director Waldo Johnston traveled to Europe, investigating the latest in European preservation of historic vessels. He concluded, and the Ships Committee agreed, that she should be restored to float again on her own bottom. As Curator Lynch made clear to the Museum's membership in *The Log,* restoration of the *Morgan* would require a shipyard at the Museum, and a shipyard would require a skills training program much like a traditional apprenticeship. As a beginning, the Museum hired Maynard Bray, a marine engineer and innovative advocate of wooden vessel preservation, as superintendent of the growing vessel maintenance work force.

The watercraft collection now numbered 160 vessels. As the collection grew, the disparity between the watercraft needs and our ability to meet those needs was widening. Already, wooden vessels for both commercial and recreational use were rapidly passing from the scene. Steel, the principle material for large commercial craft, became the rule for smaller commercial and fishing craft. Fiberglass-reinforced plastic was rapidly replacing wood in nearly all forms of recreational craft. With these rapid changes in the ship- and boatbuilding industries, the knowledge and skills for building and maintaining wooden vessels were passing rapidly as well.

With Maynard Bray leading the

Shipyard, progress toward achieving the vision began in earnest. Vessel preservation standards and practices begun under his leadership are still the guiding principles followed today, not only here at Mystic Seaport but throughout the maritime preservation community. The revival and renaissance of wooden craft with which we are now so familiar was a product of the 1970s, spurred in large measure by the pioneering efforts of Mystic Seaport.

Improvements at the south end of the Museum grounds had begun in 1963 with bulkheading and filling to create more land and valuable dock space for visiting yachts, but the land had not been designated for any specific use. This site had a number of advantages over Shipyard Point, including access to deep water for a lift dock and large vessel berthing, a relatively flat grade, vehicle access without passing through the Museum's exhibit areas, and separation from the rest of the Museum so modern tools would not intrude on the period atmosphere of the Village exhibits. Additionally, placing the shipyard there would continue a long tradition of shipbuilding at the site, beginning in the 1850s with the Charles Mallory Shipyard. Nearly all concerned agreed this was the best location for the new facility.

In April 1970 the Board of Trustees formally recognized the necessity for a full-service shipyard at Mystic Seaport. All that remained was to find the funds to fulfill the vision. That spring, the Executive Committee approved the concept, including a lift dock capable of hauling even our largest craft. The project was to be funded by a generous gift from the family of late Trustee Henry B. duPont, Chair of the Planning Committee during the planning process. The facility would be named in his honor. On 22 June 1970 the Zoning Commission of the Town of Stonington issued a permit for construction of a "Ship Preservation Facility" at Mystic Seaport.



Shipyard Supervisor Maynard Bray (in hat), Director Waldo Johnston (second from right), and Curator Edmund Lynch (far right) discuss the Shipyard plans with the Museum's Ships Committee in 1970. (Lester Olin photo)

The first permanent structure erected in the duPont Preservation Shipyard was the lumber storage shed along the riverfront. The Museum accomplished two things by beginning with this structure. First, it provided proper storage for the valuable and increasingly rare materials of the Shipyard's work—ship timber for future projects. Second, and perhaps more important to the culture of Mystic Seaport, it demonstrated the staff's ability to "do it yourself" or, in the phrase that became part of the Museum's lexicon, the "Mystic Way."

Advocated by Waldo Howland, Maynard Bray, and many serving on the Ships Committee, this philosophy was to become the principle that guided the development of the Shipyard and most of the waterfront projects falling within its area of responsibility. By doing it the "Mystic Way" we were better able to control costs and to phase the work as funds were available. Perhaps more importantly, this approach allowed better functional and aesthetic control of projects. We simply could not maintain historic integrity by restoring our vessels with outside contractors; nor could we rely on outside experts to dictate how we would perform our specialized work. This philosophy built the Henry B. duPont Preservation Shipyard successfully, and it is still very much in evidence at the Museum today.

With the Museum as its own general contractor, Shipyard staff next built the Main Shop, beginning in the fall of 1970, and that was followed by the Paint Shop.





The refloating of the Charles W. Morgan *in December 1973 was a major step in Mystic Seaport's vessel preservation efforts. (Lester Olin photo) Since that time, much of the vessel's topsides have been replaced. At right, long-time Museum shipwright Roger Hambidge shapes a live-oak knee for the* Morgan *during 1996 restoration work. (Nancy d'Estang photo)*

Construction of the lift dock took place simultaneously with construction of these other structures. Actually the first structure built was an eight-by-ten-foot temporary shed for construction tools, which still serves as storage for waterfront gear. It is familiarly known to Shipyard staff as "Hewson's Hilton" because it served as now-Vice President for Watercraft Preservation and Programs Dana Hewson's base of operation when he first joined the staff in 1978. The last structure to join the assemblage of permanent buildings was the Weld Shop. It began life as a temporary shed to house the *Emma C. Berry* during her 1969-70 restoration at Shipyard Point. Later the structure was floated downriver to its present position. Over the next few years, other sheds, lean-tos, and temporary structures were added to house gear and boats as the work expanded. And a spar lathe was installed in the Main Shop to allow the Museum to turn its own masts, yards, and other spars.

Even while the Preservation Shipyard was under construction, vessel work continued. As noted above, the first restoration of the *Emma C. Berry* took place on Shipyard Point soon after her arrival at the Museum in 1969.

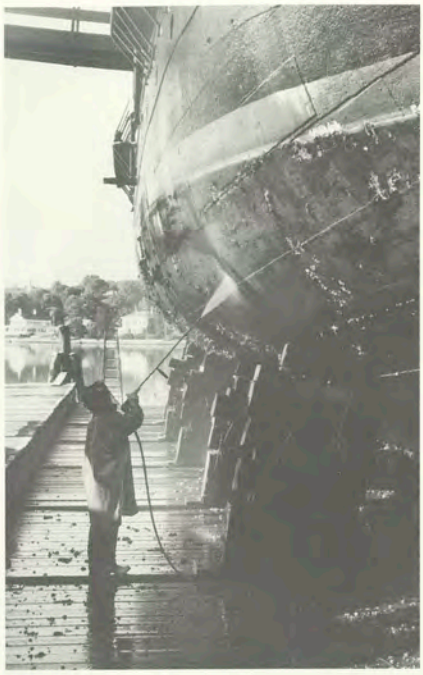
It is hard to decide exactly what milestone marks the anniversary of the long process to produce what we now informally refer to as "the Shipyard," but for our purposes of celebration we decided to call 2002 the 30th anniversary. Howard Davis, first employed at Mystic Seaport for vessel preservation in 1958, recalls 2 January 1972 as the day he moved his toolbox from the Shipyard Point facility to the carpenter shop of what is now referred to as the Main Shop. To commemorate this anniversary, Members' Day, 21 September 2002, focused heavily on the accomplishments, activities, and skills that are the core of our vessel preservation programs.

The goal of hauling even the largest of our vessels was fundamental to the concept of our own shipyard. As shipyard planning developed, marine railways, floating dry docks, various types of lift docks, and even a graving dock (a large basin with watertight doors) were all considered for initial cost, simplicity of operation, and maintenance costs. The impact each would have on the aesthetic appearance, not only of the Museum but also of the overall riverscape, was also part of the evaluation.

The lift-dock concept won out on all accounts as the most efficient means of hauling vessels in the tonnage range represented in our collection. The model chosen was of a type developed by Luther Blount and his engineering staff at his shipyard in Warren, Rhode Island. Blount's lift dock had been built with simple construction equipment by his own yard crew and had already provided several years of simple and reliable service. Detailed plans for the lift dock were purchased from Blount for $1,500, and J.E. Bowker Associates of Boston, Massachusetts, was hired to review the engineering and serve as supervising engineers during construction. Al Bates of Bowker had been at Blount during the design and construction of their lift dock so was very familiar with this type of construction. The first piles for the lift dock were driven in 1971, and construction was completed in October 1973. The first vessel hauled as a test of the equipment was a Whaling City Dock and Dredge Company barge used during construction of the dock. The story

is told among staff who were employed on the project that the dock groaned and shook so much as the barge began to rise that it was quickly lowered and additional stiffening and supports were added to the lift-dock structure. The next test proved satisfactory, and nearly 30 years of trouble-free service was to follow.

With a functioning lift dock, the vision to refloat the *Charles W. Morgan*, approved as a goal by the Board of Trustees in 1970, could now become a reality. In 1969 a thorough examination of the *Morgan*'s structure was conducted to assess her condition and determine how best to assure her long-term preservation. The topside structure was known to be weak despite several efforts at stabilization over previous decades, but it had been 28 years since her lower structure and underwater areas had been visible for inspection. To allow inspection to proceed, about 300 tons of rock and sand were removed—in the process it was discovered that in this lightened condition the vessel would actually float in her sand berth at times of extremely high tide. Examination of the underwater structure showed that it was in much better condition than expected. This finding fueled ongoing debate among staff and Trustees over how best to provide for her in the long term. A vessel afloat can be moved to a shipyard for periodic maintenance and repair and can be fully inspected on a regular schedule. Afloat, the *Morgan* could gently yield within the confines of her mooring system to the forces of wind, tide, and storm, actually lessening the strain on her aged timbers compared to the strain when fixed in sand. Perhaps most important, afloat she would regain the integrity of her true nature as a ship—the largest and most dynamic work of mankind. For visitors, even the slightest motion at her wharf would better convey her meaning as an artifact and help connect history to the present and future.



The Museum's shipwrights have performed considerable restoration work on the Joseph Conrad, *including redecking her and replacing some bottom plating. Here, during a regular haul-out, her bottom is cleaned on the lift dock. (Nancy d'Estang photo)*

After a good deal of careful excavation and gentle tugging, the *Morgan* was refloated and moved to the Shipyard from her sand berth on 6 December 1973. When she was hauled on the lift dock in January 1974, the Museum's shipwrights found that surprisingly little work was required to stabilize her for life afloat. The false keel and wormshoe were replaced, her bottom was recaulked, and her bottom sheathing was renewed, and then she was ready. By June of 1974 the *Charles W. Morgan* had returned to her newly built berth at Chubb's Wharf, an accurate representation of the type of wharf at which she had lain in New Bedford, Massachusetts, during her whaling career.

The completion of the Shipyard complex and the refloating of the *Morgan* were the events that made Mystic Seaport's ship preservation efforts a reality. In the 30 years since, Museum shipwrights have performed major restoration on the *L.A. Dunton* (retopping from the waterline up and redecking); the *Joseph Conrad* (redecking and bottom plating); the *Sabino* (retopping and partial replanking, as well as engine overhaul); the *Emma C. Berry, Florence, Resolute,* and *Regina M.* (rebuilding); and the *Morgan* (partial retopping and redecking). New whaleboats, dories, lifeboats, and other craft to support our collections have been built as well.

One notable recent accomplishment was the building of the Freedom Schooner *Amistad*. This gave the Shipyard crew—augmented with enthusiastic volunteers, students, and sponsors—an opportunity to showcase their accumulated skills and talents in new heavy-timber construction for the first time. Built in the Main Shop from March 1998 to March 2000 and delivered on time and on budget, the *Amistad* now carries a message of history, leadership, and cooperation to international audiences. If opportunities permit, the Shipyard will be ready to undertake other such nonprofit projects in the future.

Even with the regular maintenance and saltwater wash-downs they receive, like any working vessel our museum ships will require cyclic major restoration to guarantee their future preservation. Projects now being planned for the future include partial restoration of the Noank lobster boat *Star* and Friendship sloop *Estella A.*, a major restoration for the dragger *Roann*, and another major phase of restoration for the *Charles W. Morgan*. In this next phase of work, the *Morgan* will receive new framing, planking, and ceiling from near the wind-and-water line to below the turn of her bilge. The project is estimated to take three years.

The impact of Mystic Seaport's commitment to ship preservation has ranged far beyond our own fleet. In the mid-1970s, as the



During replacement of the Sabino*'s starboard sponson in 2001, Sean Kelly removes some of the vessel's deteriorated planking. (Kane Borden photo)*

nation prepared for its bicentennial, the public became increasingly aware of our maritime heritage. The National Trust for Historic Preservation recognized the need to encourage preservation of maritime resources by establishing its Committee on Maritime Preservation in 1975. As chair for the Committee, the Trust chose the Museum's Director Waldo Johnston, who was already fully experienced in watercraft preservation issues.

In the 1980s the National Trust for Historic Preservation instigated the National Maritime Heritage Task Force in conjunction with the National Park Service. This task force was formed as a partnership of public- and private-sector interests to further the cause of maritime preservation. The task force noted that the nation's maritime resources had not benefited from the influence of the Historic Preservation Act of 1966 enjoyed by other fields of preservation. The National Park Service responded by creating the National Maritime Initiative. One of the Initiative's projects was the revitalization of the Historic American Buildings Survey/ Historic American Engineering Record (HABS/HAER) Division of the National Park Service. To assist nationwide efforts at least to preserve technical information on maritime resources, HABS/HAER published *Guidelines for Recording Historic Ships*, by Richard K. Anderson. The practices and procedures developed at Mystic Seaport's Preservation Shipyard were drawn on heavily in establishing these national standards for marine documentation. In this publication, the *Emma C. Berry* history compiled by shipyard staff serves as a model of best practices for similar efforts.

In the 1990s, the National Maritime Initiative developed "The Secretary of the Interior's Standards and Guidelines for Historic Vessel Preservation Projects, with Guidelines for Applying the Standards," which was the maritime equivalent of a longstanding counterpart publication for other preservation projects. Mystic Seaport's preservation practices, procedures, and staff expertise again contributed heavily to these national standards.

The Museum's successful preservation and excellent stewardship of the *Charles W. Morgan* was recognized in the year 2000 by the World Ship Trust when it presented Mystic Seaport with its Maritime Heritage Award. The award states simply but completely: "in recognition of the outstanding restoration and preservation of this ship. *Charles W. Morgan* is an inspiration to all who seek to restore and preserve the maritime heritage of the world."

Since the establishment of the Henry B. duPont Preservation Shipyard, nearly every traditional vessel preservation or replica project in the nation has included a visit to the Henry B. duPont



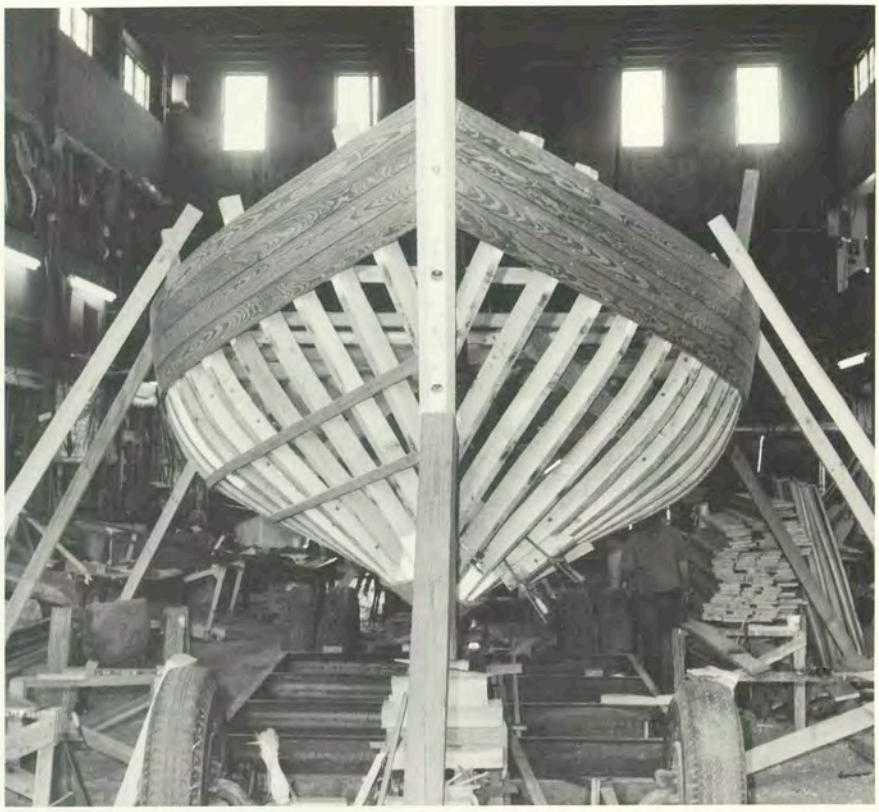
The spars for the Freedom Schooner Amistad *were turned on the shipyard spar lathe. (Bill Grant photo)*

Preservation Shipyard in their research and planning, and many strive to emulate our successes. Almost daily, the owner of some traditional boat calls to inquire after sources of material or skilled crafts people to perform work, or to seek a recommendation for the best preservation treatment for a particular problem. It has long been our custom and practice to share our knowledge and experience freely and openly. Our staff are often called on to serve in advisory capacities to large-scale projects from coast to coast, and our people frequently present papers or lectures to a wide range of audience.

Throughout the years as many as 300 individuals have worked as staff, interns, or in some professional capacity contributing to the preservation work at the Shipyard. Some retired after long working careers doing what they have loved best, working with wooden ships and boats. Others have taken their experience and gone on to work for themselves, achieving success and satisfaction within their chosen field. Still others have risen to notable positions at other museums or in other related historic preservation professions.

Hundreds of volunteers have contributed countless hours of work through the Shipyard, continuing the traditions begun when the *Charles W. Morgan* first arrived at Mystic Seaport. Each has been influenced in a fulfilling way through their contribution of time to our Museum's mission and by the personal knowledge, experience, and satisfaction gained in the process.

Today several major capital and infrastructure projects are necessary to insure the continued success and exemplary standards of Mystic Seaport's vessel preservation program. Our lift dock is now 30 years old and in need of major rehabilitation. If we are to continue the cycles of routine maintenance so necessary to our fleet during the *Morgan*'s restoration, we will need to be able to move her ashore from the lift dock to keep it available for other work. Our Main Shop, Paint Shop, and other structures are beginning to show their age, and the yard itself needs infrastructure improvements in order to maintain the highest possible level of environmental compliance.



A picture of graceful symmetry, the Regina M. *is rebuilt in the Main Shop in 1993. (Nancy d'Estang photo)*

With these challenges ahead we are poised to address them as significant opportunities to continue our preeminent role as a center for innovation and knowledge for watercraft preservation. These restoration projects fit perfectly within the Strategic Vision for Mystic Seaport that is now nearing completion, and the Shipyard site will be more seamlessly integrated into the visitor experience through our developing Campus Master Plan. Since 1972 more than 12 million visitors have come to Mystic Seaport. Each has experienced some level of the influence of the Shipyard. It may be as simple as walking the restored deck of one of our larger craft or catching a whiff of fresh pine tar from the rigging loft, but their lives are enriched and their knowledge of history is deepened by the experience. Today, anyone who enjoys the aesthetic beauty and authenticity of our watercraft on campus or off, if only visually on the Internet or by actual hands-on sailing a livery boat, are in some positive way influenced by the collected effort of those who first dreamed of our own preservation shipyard and all who have labored for more than three decades in fulfillment of that vision.

Quentin Snediker is director of the Henry B. duPont Preservation Shipyard.

Vessels and Visitors

The Future of the Henry B. duPont Preservation Shipyard

MICHAEL O'FARRELL

Built 30 years ago, the Shipyard has what its director, Quentin Snediker, calls a design that provides for a good flow of work. According to Snediker, it also has one of the most important elements of the Shipyard's future: visitor interaction. Today, as was the case when the Shipyard's main shop opened, visitors can watch from above as skilled craftspeople restore, preserve, and maintain the Museum's watercraft collection.



A student tries her hands at caulking. (Bill Grant photo)

Linking the work of the Shipyard to educational programs and to the visitor experience is essential to the mission of the Museum. "The Shipyard provides for more collaboration of educational programs," said Susan Funk, vice president for education and public programs. "That's why the critical success of the yard was the genius of the original design – bringing visitors in from the start. Educationally, the Shipyard provides Museum visitors with real access to real work," Funk continued. "They see what we do, how we do it, and why it's relevant. All of this plays into the understanding of the stewardship necessary to maintain our watercraft collection." "Our ability to engage multiple projects is more prominent to our on-campus and online visitors," President and Director Doug Teeson said. "It elevates the Shipyard in the visitor experience while helping to achieve our overall mission."

An example is the *Charles W. Morgan*, a National Historic Landmark as the last American wooden whaleship in the world, and the oldest American merchant ship afloat. She is slated for a major restoration project in the next few years. The *Morgan* was last hauled for major work in the 1980s when most of her topsides were replaced. That process could be viewed by the public, said Vice President for Watercraft Preservation and Programs Dana Hewson. Giving visitors that type of access is important. "During the time the *Morgan* was out of the water," Hewson said, "there were only three or four days when conditions prevented visitors from seeing the process firsthand."

If all goes according to plan, the same will happen when she is hauled again. The focus of this work will be the *Morgan*'s "wind-and-water line," from about the turn of the bilge to just above the waterline, where the elements are hardest on a wooden ship. Snediker said the goal of this, and any other restoration project, is to "keep historic perspective through responsible preservation. We want the vessels to speak of age while minimally replacing material." The *Morgan*, he said, currently contains about 30 percent of her original material. After the restoration, Snediker estimates she'll maintain approximately 15 percent. "Think, in the future, of the ways the *Charles W. Morgan*

can not only teach people during the restoration process, but think of how she can teach people afterwards, when she returns to Chubb's Wharf."

"The *Morgan* is the icon of our collection and we owe it to ourselves to restore her famously," said Teeson. "That is our priority." But what does that mean, *restore it famously*? To Teeson, and others, it's about more than just "fixing" the *Morgan*. It's about using her as a teaching tool to enhance the visitor experience—on and off campus.

"Think for a minute," Teeson said, "about the educational opportunities that can be drawn from her. And not just for visitors, but students in classrooms all over the world." The *Morgan*, he says, can teach geography, history, biology, and science. "Imagine some of the original timbers. What kind of tree did it come from, where did it grow, what was going on in this country at the time? The possibilities are endless."

While the work on the *Morgan* holds numerous educational, promotional, and story-telling opportunities, the hope is that it will be just one major project underway in the Shipyard. The need for improved infrastructure goes beyond fixing the lift dock. Under the current design and flow of work, the Shipyard can focus on just two things: hauling and working on a vessel on the lift dock, and working on a project inside the main shop—all of which currently afford visitor viewership.

However, the ability to haul a vessel ashore adds a third element of work. "In the not-so-distant future," Teeson said, "we hope to have three projects running simultaneously. We'll be working on a project in the main shop, on the lift dock, and on a vessel hauled to somewhere in the yard."

In addition to more projects being



Visitors in the Shipyard observation gallery admire the completed hull of the Freedom Schooner Amistad. *(Bill Grant photo)*



In the Shipyard observation gallery, Quentin Snediker discusses the Amistad *project with a group of students. (Bill Grant photo)*



In the fall of 2002, shipwrights and volunteers built a whaleboat for the Charles W. Morgan *as an active exhibit in the shipyard. (Dennis A. Murphy photo)*

worked on, the ability to do three things instead of two opens the door for more educational opportunities, too. Improving the infrastructure will allow, says Snediker, for a variety of educational opportunities. These range from simply allowing visitors a chance to see more work underway to establishing a program offering "hands-on vacations" for people who want to learn about restoration, preservation, and maintenance firsthand. "Perhaps," he said, "someone could come here and help plank the *Morgan*." Hewson agreed. "Apprenticeships, internships, interactive learning: that's where we're headed," he said. "The Shipyard ought to be a hub of activity that supports more boats in use, creating better use of the collection."

While for 30 years the primary focus of the Shipyard has been restoration, preservation, and maintenance, its ability to build a vessel was verified with the construction of the Freedom Schooner *Amistad*, launched in March 2000. "We knew we could build a vessel such as *Amistad*," Hewson said. "Doing it, however, proved to others what we already knew—that we had the skill level and the desire to make this happen."

The opportunities afforded the Museum by *Amistad*, are what future Shipyard projects can emulate. "More than 225 people helped build *Amistad*," Snediker said. "People now can tell the story about how they helped build the Freedom Schooner *Amistad*, telling the story that touches lives everywhere she goes."

That story-telling ability is what excites Teeson about finding another project. "Wooden ships tell stories," he said. "Our collection is threefold: It's real, it's rare, and it's relevant. *Amistad* continues to tell firsthand a story rich in American heritage and culture. *Amistad* was the right project for us, not just for the skills and accomplishments of our staff, but for the story it told—and continues to tell. The ship tells a story no television show and no book can teach."

And, in terms of the next *Amistad* project, that's what the Museum is looking for—the right partner and the right project to make a story work. "We're searching for a vessel that is important to the story of America and the sea," Teeson said. "A story that will continue to teach long after it is told at Mystic Seaport. The overarching desire goes beyond stewardship," Teeson said. "It's about having as many deliverables for as many audiences as possible.



Wayne Bartow wedges trunnel on the Amistad. *(Bill Grant photo)*

"We want," he continued, "to delight more audiences in more ways more of the time." And that, while being a focus of the Shipyard's future, is the main focus of the Museum. "We have four national historic landmarks (*Charles W. Morgan*, *L.A. Dunton*, *Sabino*, and *Emma C. Berry*)," Hewson said. "The preservation of these vessels is important to more than just Mystic Seaport."

Michael O'Farrell is the Museum's publicist and writer.

Mystic Seaport Inspires Young Voices

Mystic Seaport is a popular destination for visitors of all ages. Here, they share experiences and learn together in a memorable setting.

Many teachers bring their students to Mystic Seaport in spring and fall, often coordinating the visit with their classroom curriculum. Some groups are self-guided and tour the exhibits on their own schedule. Others take advantage of the thematic tours and additional special activities. A few even spend the night on the *Joseph Conrad,* immersing themselves in the maritime environment.

Everyone gets something from their visit to Mystic Seaport, and families as well as school children often write to express their appreciation. Occasionally, however, we receive more evidence of the ways a visit to Mystic Seaport can inspire a young person's imagination.

Mattie Jacox-Kyle, a 4th grader in Mrs. McCarthy's class at St. Joseph's School in Danbury, Connecticut, wrote the following description of the Museum after a visit with her family.

Mystic Seaport

When I went to Mystic Seaport, I saw how people lived in a nineteenth century whaling and shipbuilding town. There is a whole town there. In that town there is a blacksmith shop and they make tools there like they used to. They make hooks to hang their clothes on, spears to catch whales, and iron leaves for weights for fishing lines. You can watch them make the tools, and I even got to have a hook because I stayed there so long to watch them. This is how they make their tools. They use a bellows and you have to pull the handle to push the air out. This gives the fire more strength. The blacksmith sticks the iron in the fire and then takes it out, and starts to bang it to get the shape of the tool. Then they dip the tool in water to make it hard, and do it over and over to get the right shape.

You can go and look at an old-fashioned fire truck. Horses used to pull the truck and they were hooked onto the fire truck. There was a big water tank on it, and a tiny ladder because the houses weren't that big back then. You can go and look at a one room school house and go inside. There can be up to eight grades in a one room school house. They have benches instead of desks, and slates to write on. You can also see a church, and it's very small, simple and plain. They did not have cars so they used horse drawn carriages, and you can ride in the horse drawn carriage, too.

You can go onto three different ships and see all parts of the ship. You can even sail on one. People slept in bunks which were so small that they were narrower than a toddler's bed. The captain and his family had their own quarters that were fancy. In one ship a captain's wife got sea sick, so she had her own room up on deck. Some of the ships were used for whaling and some were used just for traveling. One time when I was there some people were dressed like old-fashioned sailors. The woman wore a blue checkered shirt and blue jeans. The man was wearing a white T-shirt, a bandana around his head and blue jeans, too. The man played a banjo and they both sang old sea songs like "Anchors Ahoy." The people who were watching sang, too. I didn't, but my mother did and I was so embarrassed!

You can do a lot of activities there. My favorite is when you get to make pictures at the arts and crafts center. First, I got to make a picture of ocean life and I used paper and then pasted it on the paper. A woman was there to help. Another time I was there I made a picture of myself out of paper, and used string for hair. You can go on computers, and do games and listen to songs that are all about the sea. Then, at the end, you can go to the gift shop on your way out. There are tons of things you can buy, like books, toys, stuffed animals, and old-fashioned candy.

I hope you go to Mystic Seaport some day and you will have the time of your life.

Erin Larson, a 7th-grade student at Pine Point School in Stonington, Connecticut, was especially moved at the sight of the Cuban refugee boat *Analuisa* in the Museum's *Voyages* exhibit. Perched as if at sea, with the outlines of the men, women, children, and dog who fled Cuba in 1994 aboard the boat, the *Analuisa* touched Erin's imagination and inspired her to write the following story.

Coming Home

I'm freezing. The sharp, brisk ocean wind tears through the rags of my clothing. I huddle closer to Mama. She pats my head with her callused hand.

"Will we reach America soon?" I question her.

"I hope so, Yadira," she replies wearily.

Our tiny rowboat goes over a mammoth wave. It breaks, and we hurtle down the back of the swell. This small boat was not made for the open sea. We have ridden in it from Cuba, our homeland. We hope to reach America and start new lives, free from pain and grief. Papa and Luis both died in a fire at the rundown shop where they worked long and exhausting hours. We had no one to turn to after their deaths, no one to help us. So Mama and I decided to leave for America with two other families in this small vessel.

We have been in the boat for fifteen long, endless hours without any sight of blessed green land. My eyes thirst to see something other than this gray-blue expanse of ocean. My heart longs to be home, with my dear papa and my brother still alive.

A wave breaks over the bow of the boat. It is a small one, but it is big enough to spray me with droplets of freezing water. I shiver and wrap my scraggly arms around myself in an attempt to stay warm. I cannot tell where the dismal ocean ends and the dreary sky begins. I peer up at the heavens. There are only gray thunderclouds. My eyes swivel around to the person curled up across from me, She is a young, widowed mother by the name of Mabel Ruiz. She also seeks the haven of America.

A drop of rain trickles down my dark, tangled hair. Thunder claps and lightning flashes. We are in the middle of a squall. I grimace and squeeze closer against Mama. The little rowboat will not be able to withstand this awful storm. I feel tears prick at the corners of my eyes. I don't want to die on this horrible seething mass of water.

Mama strokes my head. "It's all right my baby, it's all right."

Suddenly there is a booming clap of thunder, and a bolt of lightning reaches across the sky and bashes our boat with its gnarled, misshapen fingers. There is a deafening cracking noise, like fingernails grating on a blackboard, and the tiny boat splits in half, its jagged edges gaping like an open mouth in the ghostly light of the lightning. The ocean reaches out and licks me fiercely with its vicious, icy tongues.

"Mama!" I yell, my mouth filling with the vile seawater. I grab for something, anything that will keep me afloat. My fingers fumble, and then they grasp a coarse, splintery piece of wood. I hold it close to my shaking body. I lay my cheek on the rough board and succumb to a numbing, blissful sleep.

When I wake my legs are in the water, but my cheek is resting on rough sand. I groggily lift myself up, and I see that I am on a white beach that seems to go on forever. The blinding sun beats down on me and warms the very insides of my bones. All is perfect. The towering palms swaying in the wind, the calm blue ocean. Then I remember, and I jolt back to reality. Mama is not with me, I run, stumbling and tripping in the grainy sand.

"Mama! Where are you?" I cry. Then ahead I see a dark form lying in contrast to the pure white sand. "Mama," I cry joyously.

She staggers to her feet, unsure of her surroundings. "Yadira?" she mumbles questioningly, her mouth full of the gritty sand.

"We made it Mama, we made it!" I'm sobbing, tears of joy coursing down my face and staining my grimy cheeks. Mama holds me close, and I feel her hot tears trickling down my sweaty scalp.

"But where are the other families?" I ask, squinting up at Mama's fatigued face.

"We are the only ones who made it, my girl," she says solemnly and quietly.

We stand on the beach together, salty tears of joy and of grief mingling together on our faces, while the hot Florida sun warms our hearts and bodies to the core. We have come home.

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Mystic Seaport Annual Report, 2001-02

A Message from the Chairman

It is a great privilege to be serving as our Museum's Chairman of the Board, and I am pleased to add my personal greetings to the fiscal year 2001-2002 Annual Report. This is my first message to you as Chairman, and I thank my predecessor, Bill Cook, for his six years of dedicated and successful service. During Bill's tenure, the Museum attained important new levels of success: launching the replica of the Freedom Schooner *Amistad*, constructing the Collections Research Center, opening the *Voyages* exhibit, publishing *America and the Sea: A Maritime History*, and finding new leadership for the Museum.

I am especially proud of the energetic and imaginative ways the Museum's new leadership team is setting out to build on past accomplishments and the Museum's strong fundamentals, even while facing economic and fiscal challenges squarely. Staff, Volunteers, and Trustees are participating in an ongoing strategic planning process. In progress and on the drawing boards are a broad range of exciting new programs, exhibits, and events, aimed at bringing stories of America and the Sea to increasingly larger and more diverse audiences. The plans, for example, call for the Museum to connect with ever-greater numbers of lifelong learners and K-12 students, using a full range of modern techniques and technologies. And since southeastern Connecticut is now one of the nation's top all-season tourism destinations, our Museum has unprecedented opportunities to become an even greater cultural and educational asset, throughout the year.

Meanwhile, thanks to the overwhelming generosity of members, donors, corporations, and foundations, and the wise allocation of federal and state funds, the Museum completed the more than $12 million construction of the Collections Research Center portion of the long-planned American Maritime Education and Research Center in the old Rossie Velvet Mill. Thus, Mystic Seaport is now poised to put its reserve collections to work as never before, for new exhibits, of course, and for visiting researchers and scholars as well. New sources of earned revenue, from products and publications based on selected portions of the collection (museum-quality prints of the stunning marine photographs by the famous Rosenfelds, for example), will help offset the rising costs of delivering services to visitors, educators, scholars, and researchers.

The 2001-2002 Annual Fund closed slightly over its goal, and the Museum's endowment was very well managed through all the turbulence marking the end of the long bull market of the 1990s. Owing to the relentless pressures of the rising costs of operations, I am placing great emphasis on the Annual Fund for 2002-2003, and I invite each of you to increase your support for the dedicated and hard-working people of the Museum. Moreover, to sustain and build on the level of excellence achieved over the years, the Board of Trustees and I are committed to the goal of increasing the Museum's endowment. Planned giving is an excellent way of buttressing the assurance of the rare skills needed to maintain in perpetuity national treasures like the *Charles W. Morgan*.

William D. Forster

A Message from the President

My watch as President and Director began in July 2001, three months into the fiscal year reported on here, with great guidance from prior Chairman Bill Cook and new Chairman Bill Forster, and tremendous support from both retired President J. Revell Carr and interim President and Trustee Emeritus Jim English. With the solid backing of the Board of Trustees, the new leadership team enthusiastically set about shaping an exciting future for Mystic Seaport that is fully worthy of its distinguished past. I am privileged to report on a good number of the Museum's successes in what has undeniably been a challenging year.

The abundant enthusiasm, energies, and ideas of a very dedicated staff were focused first and foremost on discovering new ways to inspire larger and more varied audiences. Plans for new exhibits and programmed events were extended forward, reaching out to five- and three-year horizons, respectively. A process for planning strategically was introduced, aimed at keeping the Museum better connected to increasingly large and diverse audiences, and at attracting new levels of major financial support. Early in the process, it became clear that—in an era marked by intense competition for people's time and attention—bold and imaginative steps are called for, to bring the Museum's mission to audiences on a scale not attained since the 1970s, when more than half a million visitors attended in a typical year.

After the initial shock, anger, grief, and numbness at the tragic events of September 11th, there emerged renewed resolve to carry out the vision of the Museum's founders, who saw so clearly the connections between America's maritime history and the strong values and indomitable virtues that made us a great nation. By the end of the fiscal year in April 2002, this resilience was reflected in far-reaching plans to transcend the public perception of Mystic Seaport as primarily an outdoor attraction, and to become even more widely known and attended as a leading year-round Museum, with top caliber, all-weather educational and cultural programming.

Total attendance fell just short of goal (and was off 4 percent from the extraordinary preceding "year of the *Amistad*"), owing in part to a sharp drop immediately following the terror attacks. The attacks also precipitated steep, industry-wide increases in insurance costs, while a weakening economy put a dent in the Museum Store's wholesale revenues. Partly offsetting these pressures, and thanks to the generosity and hard work of a great number of people, the Annual Fund exceeded its goal, the staff found ways to cope with freezes on hiring, promotions, merit pay, and expenses in general, and several major gifts to the endowment were received.

Only a sampling of the Museum's many accomplishments can be listed here. In February and again in April, educational and public programs drew their best attendance for those months in a decade. Restoration work was done on the *Sabino*'s starboard sponson. The *Dunton*'s 80th birthday was celebrated, with 5 of her former crew members at center stage. The relationship with the National Rowing Foundation was deepened when its President, Hart Perry, was named as Adjunct Curator for Rowing. A new

Statement of Activities (in 000s)	2002				2001
	Unrestricted Total	Temporarily Restricted	Permanently Restricted	Total	Total
Revenue from Operation					
Gifts, Grants, and Bequests	$2,144	$2,352	$2, 881	$7,377	$10,457
Membership	1,342	—	—	1,342	1,330
Gate Admissions	3,509	—	—	3,509	3,516
Program Fees	2,166	—	—	2,166	2,195
Sales of Published Material, Film, and Video	307	4	—	311	310
Food Services	—	—	—	—	1,063
Food Service Rental Income	641	—	—	641	—
Other Rental Income and Fees	65	—	—	65	52
Investment Income	1,144	12	—	1,156	1,362
Realized Gains on Investments	1,253	—	—	1,253	921
Miscellaneous	226	—	—	226	95
Net Assets Released from Restriction	3,703	(3,703)	—	—	—
Total Revenue and Support before Auxiliary Operations	16,500	(1,335)	2,881	18,046	21,301
Revenue from Museum Store Operations	6,106	—	—	6,106	6,967
Revenue from Seamen's Inne Operations	—	—	—	—	3,865
Total Revenue from Operations	$22,606	$(1,335)	$2,881	$24,152	$32,133
Operating Expenses					
Program Expenses					
Curatorial, Library, and Publications	$3,294	—	—	$3,294	$2,842
Shipyard	2,374	—	—	2,374	2,305
Education	2,815	—	—	2,815	2,177
Visitor Experience	2,618	—	—	2,618	3,833
Supporting Expenses					
General and Administrative	2,709	—	—	2,709	2,529
Finance	546	—	—	546	532
Communications	1,008	—	—	1,008	1,045
Fund-Raising	1,351	—	—	1,351	1,238
Auxiliary Expenses					
Expenses of Museum Store Operations	5,984	—	—	5,984	6,499
Expenses of Seamen's Inne	—	—	—	—	3,950
Total Operating Expenses	22,699	—	—	22,699	26,950
Excess (Deficiency) from Operations	(93)	(1,335)	2,881	1,453	5,183
Nonoperating Revenues and Expenses					
Net Realized and Unrealized Losses on Investments	(2,782)	—	(72)	(2,854)	(568)
Changes in Split Interest Agreements	(36)	33	(68)	(71)	(32)
Other Transfers	(28)	23	5	—	—
Change in Net Assets	(2,939)	(1,279)	2,746	(1,472)	4,583
Net Assets, Beginning of Year	44,822	5,792	23,292	73,906	69,323
Net Assets, End of Year	$41,883	$4,513	$26,038	$72,434	$73,906

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Stillman Society

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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Gifts in Memory and Gifts in Honor

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.

Gifts in memory of the following individuals were received during Fiscal Year 2001-2002:

Mr. Peter W. Allport
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Gifts In Honor

Gifts in honor of the following individuals were received during Fiscal Year 2001-2002:

J. Revell Carr
William D. Forster
Jane Keener
George Moffett
Rock of Ages Band
Mike and Martha Smiles
Bob and Heidi Smith

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:

American Seamen's Friend Society Endowment Fund
George H. Blacker Collections Endowment
The Blair Lighthouse Endowment
Dorothy E. R. Brewington Curatorial Acquisitions Fund
The *Brilliant* Endowment Fund
The Gladys Brooks Library Endowment Fund
The Gladys Brooks Manuscripts Conservation Endowment Fund
J. Revell Carr Endowment to Support the Curator of Small Craft
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Thomas J. Watson, Jr. Endowment Fund

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.

The annual draw from endowment is determined upon a recommendation from the Finance Committee of the Board of Trustees of Mystic Seaport.

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Basic Membership Benefits:
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, copies of plans from the Ships' Plans Collection, and videos from the Film and Video Department; a subscription to the *Wind Rose* and *The Log of Mystic Seaport*; express entry at the Visitor Reception Center (seasonal); admission discounts at reciprocal outdoor history museums; and members' only events such as Members' Day in September.

Individual $40 ($35 at renewal***)
Basic membership benefits for one named adult. Tax-deductible portion: $20.

Dual $50 ($45 at renewal***)
Basic membership benefits for two named adults at the same address. Tax-deductible portion: $20.

Family $60 ($55 at renewal***)
Basic membership benefits for two named adults at the same address and their children OR grandchildren 18 and under. Tax-deductible portion: $20.

Participating $100 ($90 at renewal***)
Basic membership benefits for two named adults at the same address and their children OR grandchildren 18 and under plus 2 guest passes (one-time use) per year and admission privileges at over 40 select maritime museums in the United States and Canada. Tax-deductible portion: $20.

Sustaining $175 ($160 at renewal***)
Basic membership benefits for two named adults at the same address and their children OR grandchildren 18 and under plus 2 guest passes (one-time use) per year, admission privileges at over 40 select maritime museums in the United States and Canada, and one night free dockage (the second night of visit). Tax-deductible portion: $93.

Associate $250
Basic membership benefits for two named adults at the same address and their children OR grandchildren 18 and under plus 6 guest passes (one-time use) per year, admission privileges at over 40 select maritime museums in the United States and Canada, and one night free dockage (the second night of visit). Tax-deductible portion: $169.

Benefactor $500
Basic membership benefits for two named adults at the same address and their children OR grandchildren 18 and under plus 8 guest passes (one-time use) per year, admission privileges at over 40 select maritime museums in the United States and Canada, and one night free dockage (the second night of visit). Tax-deductible portion: $419.

Life $3,000 (Single Payment)
Basic membership benefits for two named adults at the same address and their children OR grandchildren 18 and under plus 10 guest passes (one-time use) per year, admission privileges at over 40 select maritime museums in the United States and Canada, and one night free dockage (the second night of visit), and a maritime art print upon joining. Tax-deductible portion: $2,000.

Library $500 (Single Payment)
Membership for public libraries. Benefits include one Library Pass for each day of the week (Monday through Sunday), entitling two adults and their children or grandchildren, 18 and under, to free admission to the Museum on the day that is printed on the card. (Not valid during July and August.) Subscription to *The Log of Mystic Seaport* and *The Wind Rose*.

**10 percent discount on any purchase of $5 or more from Mystic Seaport Stores, excluding items on sale, original art, and Stobart prints. Maximum discount: $100 per purchase.*

***10 percent discount, excluding alcoholic beverages.*

****Renewal discounts are available only if membership dues are paid before expiration.*

Total Membership Enrollment
Fiscal year 2000-01: 26,186
Fiscal year 2001-02: 25,228

Total Membership Income
Fiscal year 2000-01: $1,307,663
Fiscal year 2001-02: $1,342,000

Total Membership by Category

Individual	4,005
Dual	6,174
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Participating	955
Sustaining	335
Associate	96
Benefactor	45
Corporate	14
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Life	557

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Mystic Seaport is devoted to preserving and interpreting America's maritime heritage. The Museum invites support of its mission through tax-deductible donations of cash, marketable securities, gifts in kind, or planned gift agreements. In addition to helping to further the work you value, your generosity serves as an inspiration to others, making it possible for larger audiences to share the stories of America and the Sea.

Gifts to the Annual Fund offer the greatest flexibility. Annual Fund gifts are unrestricted and support every aspect of the Museum and its programs. Gifts may be made in cash, by check, or stock, and they are used to support the area of greatest need.

Gifts-in-kind: The Museum welcomes donations of maritime artifacts that fall within its vast collecting area.

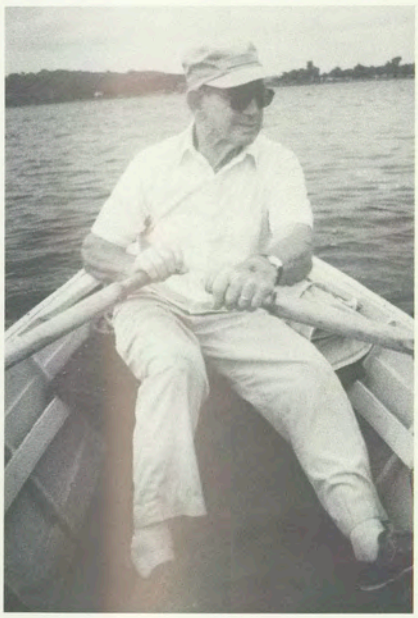
Planned Gifts or Bequests often allow a donor to make a larger donation than might be possible through a gift of cash made during one's lifetime. Special planned gift agreements may be established that make payments to the donor or a designated beneficiary for life, helping the donor while also helping the Museum.

All donors are recognized in the Museum's Annual Report and by membership in a variety of giving clubs and societies, depending on the size and type of the gift. Planned Gift donors are invited to join the Stillman Society. Through this special designation, Mystic Seaport is pleased to recognize donors during their lifetime and to celebrate the role that planned gifts and bequests have played in the development of the Museum.

For more information about giving to Mystic Seaport, please contact Mike Smiles, Director of Development, at 860.572.5376.

Mystic Seaport Salutes!

CAPTAIN RAYMOND A. THOMBS



June 2002 witnessed the passing of Captain Ray Thombs, a great friend of the Museum for 15 years. During his 90 years, Captain Thombs, a native of Castine, Maine, led a varied maritime life: crew on large power yachts in the 1930s; a shipwright at the Electric Boat shipyard during World War II; mate on the Liberty ship *George Berkley*; New York Harbor pilot; and, for 51 years, captain of the 75-foot commuter yacht *Jessica,* ex-*Jem*.

In 1947, Captain Thombs was hired as skipper by Jeremiah Milbank, who used the boat to commute between Cos Cob, Connecticut, and lower Manhattan five days a week. Former Mystic Seaport Trustee George Lauder owned the boat from 1972 to 1987. Over the objections of a shocked Captain Thombs, Lauder renamed the boat *Jessica*, after his wife.

Captain Thombs began his association with Mystic Seaport in 1987, when the yacht *Jessica* was donated to the Museum as part of the George Lauder Collection. At a special celebration upon the presentation of the Lauder Collection to the Museum, Captain Thombs received a citation for his service in the preservation of *Jessica*. As a stipulation of the gift, *Jessica* was to be sold to an owner who would provide loving long term care. Ted Valpey, Jr., bought her, and Captain Thombs "came along with the sale."

After the Valpeys took ownership of the vessel, she underwent a complete restoration, supervised by Captain Thombs. He recalled that three men worked for 15 months, full-time, to restore the bottom.

Captain Thombs came ashore at age 85 to restore and build his own collection of small craft and model boats, and to enjoy the summers on Lake Winnipesaukee in New Hampshire. In 1987, Captain and Mrs. Thombs became Life Members of Mystic Seaport. Whenever *Jessica* was at the Museum as part of the Antique and Classic Boat Rendezvous, Captain Thombs was at the helm. He visited the Museum frequently, and every year he faithfully made a contribution to the Annual Fund. As *Jessica's* owner, Ted Valpey, Jr., wrote, "He will long be remembered by a loving family and the many people he touched as he plied the waterways."

Mystic Seaport is honored to remember and salute Ray Thombs: skilled waterman and special friend.



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