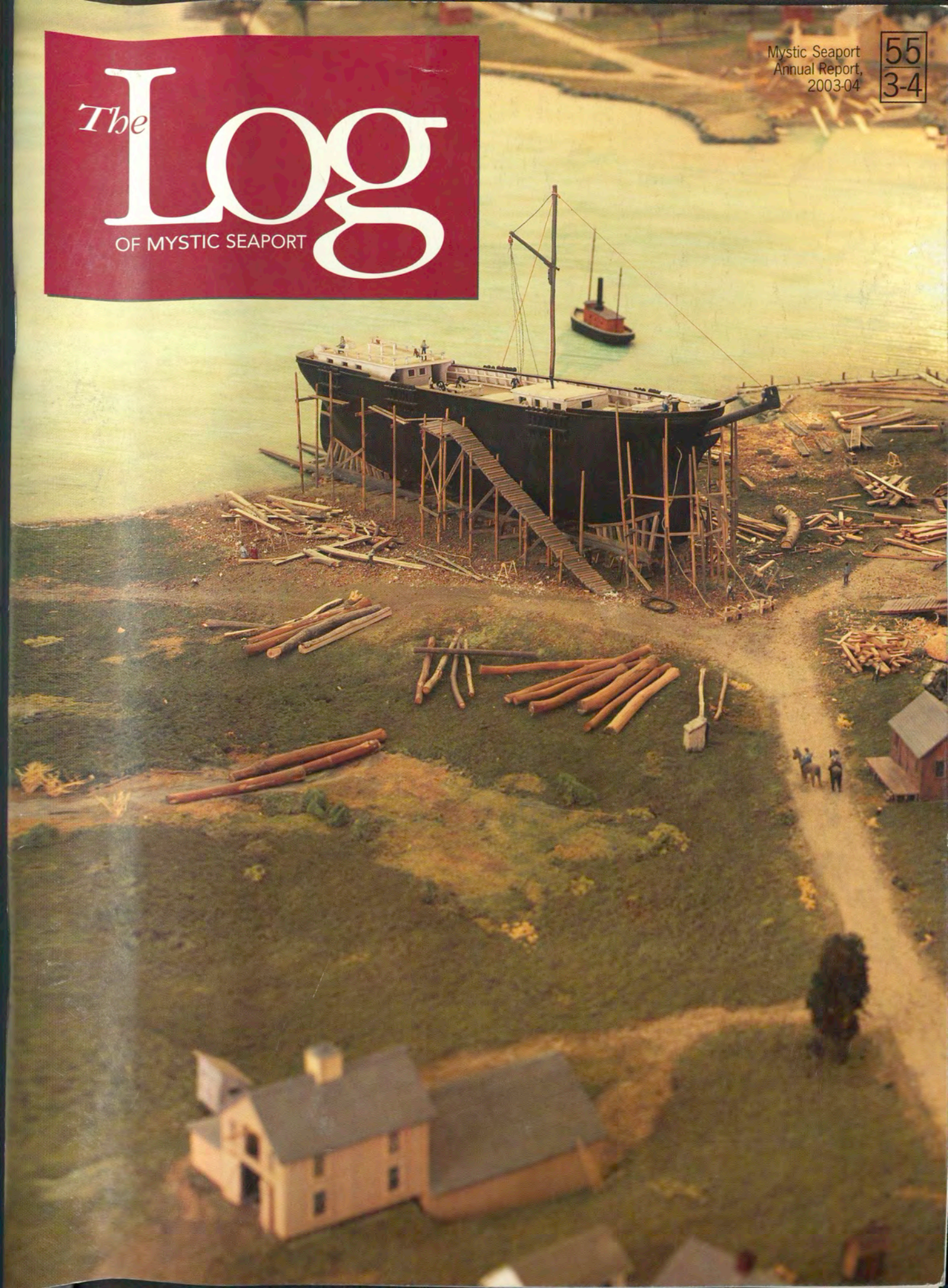
The Log of Mystic Seaport

Mystic Seaport
Annual Report,
2003-04

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ON THE COVER: Looking across the river from the Greenman shipyard, present site of Mystic Seaport, in a view of the Mystic River Scale Model exhibit, which has just been completely refurbished. See page 54 for more information. (Floyd Dean photo)



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Sightings | Doug Teeson, President and Director

America came into its own as a world power at sea in the first half of the 1800s. By century's end, "Yankee" ingenuity and capital enterprise had created a continent-spanning economic giant. Shipping, whaling, and other fortunes born of the sea financed the country's industrial development, transportation growth, and westward expansion. In many ways the values and character traits that were shaped by high-risk experience on the high seas permeated and became ingrained in the national psyche. Individual freedom, free enterprise, self-reliance, and entrepreneurialism are just some of the sea-born traits that have defined this nation.

A surprising cross section of the related human, economic, and social history is rooted in the site and surroundings of today's Mystic Seaport. Here, builders and bankers, captains and crews, and owners and operators of hundreds of ships created an entrepot of astonishing reach. The sciences, commercial and industrial arts, and societal values all fused to make "Mystic-built ships" famous and important the world around. While traces of similar history have long since disappeared from larger and more enduring ports like Boston and New York, today's Mystic still evokes much of its past.

Visitors to Mystic Seaport can now grasp more of this important American sea history—in greater depth and less time, earlier in their visit—thanks to a recently completed exhibit project. Exciting interpretive upgrades to the Museum's stunning scale model of the Mystic of the mid-1800s are the subject of the article "It Takes a Village." In it, our talented exhibit researcher, Dr. Elysa Engelman, describes how new technology and teamwork have transformed a priceless jewel that fills a house-sized building and has taken nearly a half-century of volunteer effort to complete.

The author of "An Old Sailor's Lament," the winning essay in our annual Gerald E. Morris Prize Article Contest, sponsored by the Fellows of the G.W. Blunt White Library, is a Mystic Seaport jewel in her own right. Our own Mary K Bercaw Edwards, PhD. and Melville scholar, is equally at home as the current president of the Melville Society as she is in the rigging of the *Charles W. Morgan*. Up aloft, she serves as foreman of the Museum's famous Demonstration Squad, whose daring work brings life and realism to the experience of all who visit and learn of the old whaleship's lifelong "greasy luck." Far unluckier than the *Charles W. Morgan* were the ships of the "Stone Fleet," whose sad saga is the basis of Dr. Bercaw Edwards's prize-winning, Melville-centered article.

While the first two articles showcase the Museum's great capacity in the humanities, Doug Stein's article takes us in the direction of the sciences, commerce, and technology. In describing the collected works of noted naval architect Cyrus Hamlin, Doug illuminates Mystic Seaport's quietly accumulating value for scholars, researchers, and enthusiasts.

This issue of *The Log* is also the Museum's Annual Report for the fiscal year that ended in April 2004. Financially, the Annual Report shows some very good news. . . and some not so good news. On the upside, the Museum had its best year ever in terms of raised funds, totaling $11.8 million. Annual Fund giving exceeded the previous year's by 12 percent. The endowment reached an all-time year-end high of $45 million, and annual returns on the endowment were back up around 15 percent, a rate of return that was last seen in the 1990s. However—and despite holding a very tight line on expenses—operating income, which is primarily attendance-based, fell just short of covering all the Museum's costs of operations. The complete Treasurer's Report can be found on page 84.

Further detail on the substance of the Museum's accomplishments and the course of its future are in the President's Report. And listed in this issue are the hundreds of supporters whose ideas, energy, and resources fuel the current strengths and future promise of Mystic Seaport. The Museum's members, donors, volunteers, trustees, and advisors are the ones who enable and empower the achievements of a talented staff. On behalf of all of Mystic Seaport's people, I thank each and every one of the Museum's many benefactors. With your continuing support, it is a privilege to be leading this extraordinary enterprise in its mission of cultural and educational service to the public.

"It Takes a Village..."

Refurbishing the Mystic River Scale Model

Elysa Engelman

A small boy fishes off the Holmes Street bridge in Mystic, his legs dangling over the water. Downtown, a schooner unloads boulders for a stone wall, while nearby a team of oxen pulls open the drawbridge. From upriver comes the distant sound of adzes striking wood as workers finish the frames of a large ship. And so another day dawns at the Mystic River Scale Model, reopened on Members' Day 2004 after extensive renovation. In addition to many cosmetic improvements by the Facilities Department, including new paint, carpeting, and a wheelchair-accessible ramp, the building now features an integrated light-and-sound show that transforms the Scale Model into a piece of "object theater." Through music, narration, and the finely detailed miniature ships, buildings, and people, the model gives visitors of all ages a bird's-eye view of life along the busy Mystic River during the area's economic heyday of the mid-1800s.

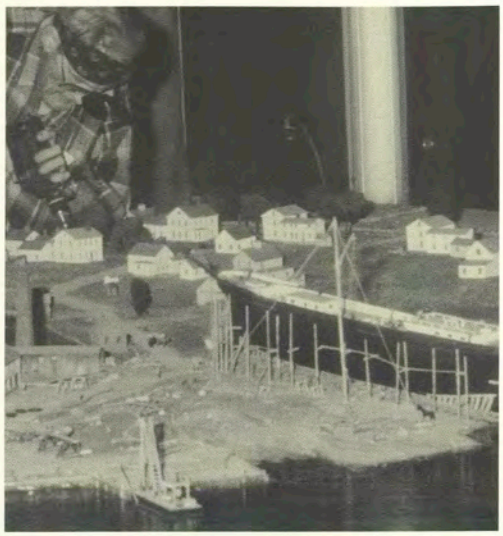
Renowned for its shipbuilding, Mystic at that time also boasted a bustling downtown, several textile mills, and some fine examples of Greek Revival-style homes and churches. All of these buildings appear on the 40-foot-long model, where even the cows, stone walls, and outhouses are in the correct scale of 3/32 of an inch to one foot. Long a favorite with local visitors who explore it to see how Mystic has changed in the last century, the model also helps out-of-town visitors orient themselves to the riverscape surrounding the Museum. Large windows at the southern end of the building put things into perspective, offering a view of the present-day electric-powered bascule bridge that differs dramatically from the earlier oxen-powered drawbridge in the model. Many visitors also delight in finding the miniature horse marking the spot in the Greenman shipyard that is now occupied by the scale model itself.

Museum staff and volunteers began building the scale model in 1958, and the exhibit first opened to the public in 1962 as a work-in-progress. The project continues, more than 40 years later, as new vessels and buildings are added each year to the exhibit, which represents roughly a mile-long stretch of the Mystic River.

Museum staff have also developed new methods for interpreting the story represented by the model to visitors. In the past, photographs, text panels, and an audio were used to depict the local history. Today's visitors hear a brand-new series of four short programs with recorded voices telling about everyday life along the Mystic River 150 years ago. During the narration, spotlights direct attention to the appropriate sections of the model, and fiberoptic lights within the tiny buildings make them glow. Designed by MFM Design of







upper left: **Susan Funk** (third from left), **the Museum's Vice President for Education and Public Programs, poses with modeler Art Payne** (second from left) **and the team that installed the light-and-sound system in the Mystic River Scale Model.** right: **Volunteer Art Payne, who has been working on the Scale Model for more than 40 years, refines the Greenmanville section of the model.** lower left: **inside the Scale Model, a technician completes wiring for the new light-and-sound system.** (Dennis A. Murphy photos)

Washington, D.C., this sophisticated light-and-sound program is operated by a computerized control board of the kind used in Broadway theaters. The computer synchronizes 150 halogen lights and the fiberoptic instruments with the narration and other sound effects, including children's voices as they play in a schoolyard and a church congregation singing hymns.

The sound programs, produced by Yves Feder, feature traditional music performed by the Mystic Seaport Chanteymen and Dicey Riley, a group from Halifax, Nova Scotia. The four program narrators are all Connecticut residents experienced in stage and broadcast work. The youngest is 13-year-old Jesse Chevan of Hamden, who plays a boy in the 1870s who has just moved to Mystic with his family. Diane Orson, reporter/producer with Connecticut Public Radio, narrates another program that begins with a coordinated light display simulating daybreak. Feder himself recorded the viewpoint of a local "Swamp Yankee" discussing the shipbuilding trade on the river, and he also served as narrator for the final track, explaining the relationship between the historic town shown in the model and the current location of Mystic Seaport.

The refurbished model is indicative of a renewed interest in using scale models to teach history, proving the adage that in the world of museums, "Everything old is new again." Michael LaPaglia, whose Washington, D.C., company installed the new light-and-sound system, has seen a surge in similar projects across the country. "Dioramas like this one have recently become very popular at history museums," he noted. "I know of at least four museums that are starting from scratch, a very expensive proposition. Mystic Seaport is lucky to have this one, built in large part by volunteers."

Chief among the volunteers is Arthur Payne, who has worked on the model for more than

40 years. Payne and others have worked closely with Senior Curator Bill Peterson, along with other curatorial, library, and photo collections staff, meticulously researching every miniature house, boat, and fence to ensure the historical accuracy of each square inch. At times the amount of information available through photographs, documents, and oral histories has been almost overwhelming; Payne spent two years researching and building one house alone. The results are impressive, however, with each building and ship an original work of craftsmanship in wood, paint, and glue. "It is all made from scratch," Payne proudly points out. "There are no kits for this!" As part of the project, volunteers have photographed each Mystic house that still stands from this period. Even volunteers' family members have been enlisted into the project. Payne recalls that when his daughter was a child she climbed up into the model next to him, happily rolling clay into rocks and building dirt roads while he installed the more elaborate details.

The team of dedicated scale model volunteers, which includes engineer Tim Straw, draftsman Bill Burgess, marine architect Nick Dowmbroski, environmental toxicologist Cindy Crabb, and retired electrician Dave Olsson in addition to Payne, have also conducted their own scientific research into the materials used to construct the model. In addition to testing the toxicity of the glue, they also measured the effects of ultraviolet light on the paint and wood, to ensure the model components won't fade or decay. The group is now preparing a pamphlet that documents their collective practices so that other model builders can learn from their experiences.

Although the Mystic River Scale Model Exhibit is open again, work still continues. New miniature ships and structures appear regularly on the model, which, according to Payne, will be finished in another "three years—give or take a hundred." Visitors lucky enough to see one of the volunteers cleaning or installing elements inside the model will be able to hear them describe their work, thanks to a wireless microphone that is part of the new sound system. The same microphone will be used by the Museum's educators to guide school groups through the exhibit.

In many ways, the teamwork behind the Mystic River Scale Model shows that it takes a village to make a miniature village. The exhibit was closed to the public for only one month during the transformation, thanks in part to the generosity of the Edgard and Geraldine Feder Foundation, Inc., and Dominion Foundation, the combined efforts of volunteers, consultants, and Museum staff in many departments—including Curatorial, Facilities, Photography, Library, Education, and Exhibits. The newly refreshed Mystic River Scale Model should continue to delight future generations of Mystic Seaport visitors by blending the best of old and new exhibit techniques. ■

Elysa Engelman is Exhibit Reseacher/Developer at Mystic Seaport. She has been a fan of the Mystic River Scale Model since her first visit to the museum at age three.

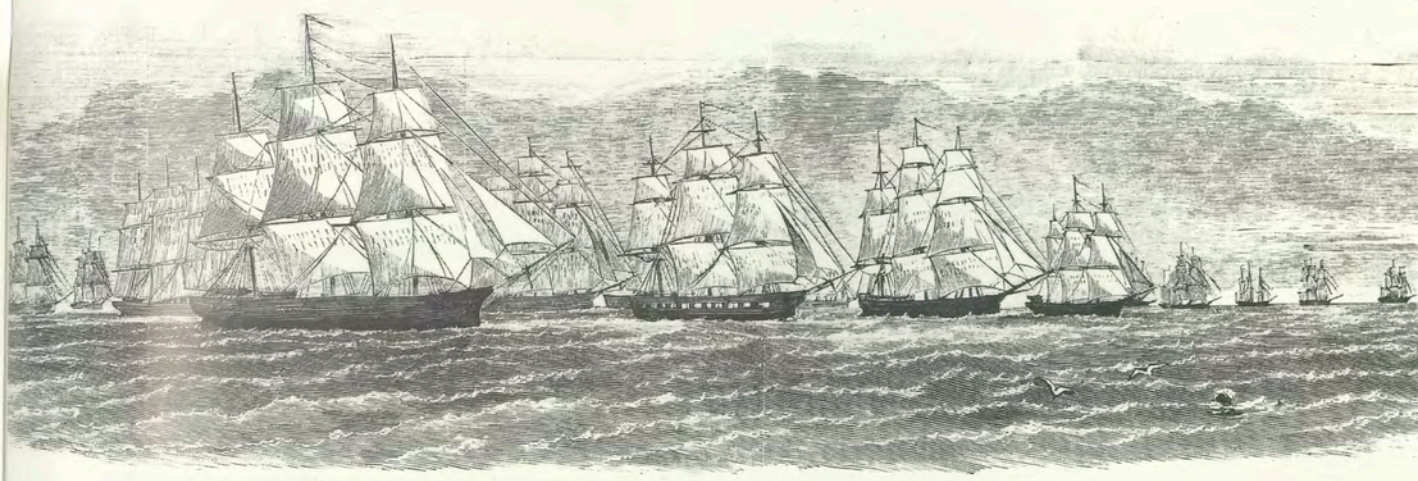


With a new wheelchair-accessible ramp in place, the Mystic River Scale Model nears its reopening in August 2004. (Dennis A. Murphy photo)

"An Old Sailor's Lament"

Herman Melville, the Stone Fleet, and the Judgment of History

Mary K Bercaw Edwards | Winner of the 2004 Gerald E. Morris Prize Contest



The First Stone Fleet heads south. At center (left to right) **are the *Corea, Maria Theresa* (partially obscured), *L.C. Richmond, Archer,* and *Leonidas.*** (*Harper's Weekly*, December 14, 1861)

Herman Melville published a collection of Civil War poems entitled *Battle-Pieces* in 1866, five years after newly installed scuttle-cocks were opened, sinking a fleet of dilapidated whaleships in the channels off Charleston Harbor, and a year after General Robert E. Lee surrendered at Appomattox. In "The Stone Fleet. An Old Sailor's Lament," Melville decries the wasteful destruction of the whalers in an unsuccessful attempt to block the harbor. The poem is written in the voice of an old sailor who mourns the loss of the vessels. The sailor's embittered final words damn those who ordered the death of the ships and pronounce the entire enterprise an utter failure.

This deeply felt poem has a basis in Melville's personal history. He spent two and a half years at sea aboard whaleships in the 1840s. After his return, he started his career as a writer. His early success was overshadowed by years of critical failure. Even his masterpiece, *Moby-Dick* (1851), was commercially unsuccessful, and he ceased to write prose after *The Confidence-Man* (1857), turning instead to poetry, which he published fitfully until the end of his life. With his writing no longer a source of income, Melville began work as a customs inspector in the port of New York in December of 1866 and continued for the next 19 years. *Battle-Pieces* was published just prior to the commencement of his customs work.

In *Battle-Pieces*, Melville used poetry to examine war and its effects. He gleaned most of his information about the Civil War from newspapers and especially from *The Rebellion Record: A Diary of American Events*, printed by his for-

The Stone Fleet

An Old Sailor's Lament
(December, 1861)

I have a feeling for those ships,
Each worn and ancient one,
With great bluff bows, and broad in the beam;
Ay, it was unkindly done.
But so they serve the Obsolete
Even so, Stone Fleet!

You'll say I'm doting; do but think
I scudded round the Horn in one
The Tenedos, a glorious
Good Old craft as ever run
Sunk (how all unmeet!)
With the Old Stone Fleet.

An India ship of fame was she,
Spices and shawls and fans she bore;
A whaler when her wrinkles came
Turned off! Till, spent and poor,
Her bones were sole (escheat)!
Ah! Stone Fleet.

Four were erst patrician keels
(Names attest what families be),
The Kensington, and Richmond too,
Leonidas, and Lee:
But now they have their seat
With the Old Stone Fleet.

To scuttle them—a pirate deed—
Sack them, and dismast;
They sunk so slow, they died so hard,
But gurgling dropped at last.
Their ghosts in gales repeat
Woe's us, Stone Fleet!

And all for naught. The waters pass
Currents will have their way;
Nature is nobody's ally; 'tis well;
The harbor is bettered—will stay.
A failure, and complete,
Was your Old Stone Fleet.

Herman Melville.[1]

mer publisher, Putnam's, beginning in 1861. As he did throughout his career, Melville lifted his sources whole and inserted them into his own work, in the process transforming them from dry fact to luminescent truth. Many of the poems in *Battle-Pieces* contain elements with which he had no personal connection. One example is "Shiloh," one of the great poems on war, with its heart-wrenching lines about the church of Shiloh, "That echoed to many a parting groan/ And natural prayer/ Of dying foemen mingled there—/ Foemen at morn, but friends at eve—/ Fame or country least their care:/ (What like a bullet can undeceive!)./" Hidden in the midst of these poems is "The Stone Fleet," which seems to have a deeper personal meaning than the others. The sinking of the Stone Fleet is a brief episode in a long conflict, so why did it resonate so profoundly with Melville? Perhaps Melville saw himself in the old ships sunk and lost "And all for naught."[2]

In his poem, Melville argues that the Stone Fleet was a complete failure. The following examination of the accuracy of his assessment will begin with an investigation of the conception and execution of the plan. It will consider the strategic results as well as the monetary and diplomatic costs. Concurrently it will reveal Melville's ties to several of the ships (although, surprisingly, not to those he specifically names in the poem) and his interest in their fate.[3]

At the beginning of the Civil War, President Abraham Lincoln, in 1861, ordered the blockading of Southern ports in an attempt to stop the importation of medicines and war materiel and the exportation of cotton, especially to England. Gustavus V. Fox, assistant secretary of the Navy, thought it possible to obstruct the entrances of two major ports, Savannah, Georgia, and Charleston, South Carolina, by sinking vessels in their channels. He was supported by Professor A.D. Bache, superintendent of the United States Coast Survey.[4]

On October 17, 1861, Secretary of the Navy Gideon Welles issued the following orders to the purchasing agent in New York:

> *The Department is desirous of obtaining twenty-five old vessels, of not less than 250 tons each, for the purpose of sinking on the bar at Savannah. You are authorized to obtain suitable vessels. . . in the manner following:*
>
> *Purchase the twenty-five vessels, after suitable examination, as secretly as possible, before any knowledge is obtained that [the] Government is in the market. . . .*
>
> *Have a pipe and valve fitted under skillful direction, so that after anchoring in position the water can be readily let into the hold.*
>
> *Load them with blocks of granite to utmost extent, considering their safe transit down the coast.*
>
> *Leave one anchor and chain on board ready for use and such sails and gear as are necessary to sail them to their destination.*[5]

All but one of the 25 vessels bought under Welles's direction were old whaleships. At first the order for secrecy was maintained, and there was some mystery as to why the vessels were being purchased. The sale of the *Timor* was reported in the *New Bedford Whalemen's Shipping List, and Merchants' Transcript*: "Sale of Ships.—Ship Timor, 280 tons, which has lain in port at Sag Harbor, since her return from a whaling voyage in May 1859, was sold October 28th, to Mr. Chapel, of N. London, said to be agent for parties in Boston. Terms private."[6]

The vessels cost roughly $3,000 per ship in 1861, but the prices ranged from a low of $1,650 for the *Tenedos*, mentioned by Melville, to a high of $5,000 for the *Courier*. Of the other vessels mentioned in Melville's poem, the *Kensington* cost $4,000, the *L.C. Richmond* $4,000, the *Leonidas* $3,050, and the *William Lee* $4,200.[7] Another group of ships, known as the Second Stone Fleet and consisting of 20 vessels, was bought and assembled a month later.

The vessels were brought to New Bedford and stripped of any fittings of value. They retained only the number of sails necessary to make the trip south and one anchor with its chain. The cargo of rock to fill their holds came from the tearing down of stone walls by farmers. James Duddy, a teamster, was put in charge of collecting the stone.[8]

The shipping articles issued to the skippers of the individual whaleships read: "From the port of. . . New Bedford. . . under orders for a port on the coast of the United States not south of Key West, there to leave the vessel and be returned free of expense to this port. Term of service not to exceed three months; wages guaranteed for one month." Nine men were assigned to each bark and ten to each ship, as well as a captain, two mates, and a cook, making a crew of thirteen or fourteen for a vessel of 200 tons or more.[9] Under normal circumstances, one would find a crew of sixteen to twenty manning a vessel of this size.

Purposely reduced crews was only one of the many dangers faced by the Stone Fleet sailors. The vessels were old and decrepit, fitted out with a single set of worn sails, and heading out into the North Atlantic, one of the world's roughest oceans, in winter. They were carrying a heavy and dangerous cargo, for the stones could shift and strain the hulls in rough water.

The first wave, a fleet of 25, sailed from New Bedford on November 20, 1861. The New Bedford newspaper, *The Daily Mercury*, was

aware of what was going on at the docks in front of its offices. It published in the November 25, 1861, issue: "We have not of course been blind to what has been transpiring immediately under our eyes for the past month. But, requested by the agents of the Government to make no allusion in our columns to the facts, that the Navy Department was engaged in the purchase of vessels, and fitting them for an expedition to the South, we have maintained until now perfect reticence upon the subject. The destination of this fleet is a matter about which the public has the largest liberty to speculate." The newspaper continued with conjectures about the stone stored aboard the ships: "Whether the five thousand tons of stone are to be used to increase the base of the Rip Raps [breakwaters], or whether the ancient catapult is to be brought into use, and the stones are to be projected, or whether they are taken south for the arming of the slaves, or whether they are to be sunk at the entrance of Charleston or Savannah, we are not informed." Not as circumspect, the *Whalemen's Shipping List* in its November 26, 1861, issue included a list of all the whaleships bought by the government and added: "They were all loaded with stone and filled with valves in their bottoms for sinking. The whole fleet—16 from New Bedford and 8 from New London, sailed on Wednesday last under sealed orders. They are to be used for blockading purposes on the Southern Coast."[10]

The *New York Herald* reported on the gathering of the Second Stone Fleet. The correspondent reported with glee on the proposed sinking of the fleet in Charleston Harbor, which he called "the cocks of the little dunghill State." The sinking of the Stone Fleet would be "the most stinging punishment that can be dealt to that pestilent little city, which was the first to raise the standard of rebellion in the vain hope that i[t]s disloyal zeal would entitle it to become at once the capital and the great commercial emporium of the new confederacy. Instead of the brilliant future which it pictured to itself, it will find its harbor approaches bunged up like the veriest rathole."[11]

When the Stone Fleet sailed from New Bedford, the peculiar nature of the enterprise brought out tensions between the customary knowledge and routines of deepwater sailors and the plans of military strategists. Rodney French, captain of the *Garland*, was named commodore of the fleet. According to Captain James M. Willis of the *Rebecca Sims*, the longest-surviving Stone Fleet captain:

> *There was a great joke on the commodore at the time. When we started the commodore wanted to follow the coast down south. Immediately there were objections on the part of almost every captain. We were not coasters and didn't want to get in too near the coast. The commodore on getting under way told us we were to shape our course for Long Island. But the majority of us wouldn't consent to any such thing. We had sailed out of New Bedford many times and never had done such a thing before. We split tacks on getting down the bay and by night the commodore was well in the rear. . . . The joke on the commodore was that the "Garland" did not get to Savannah until all the other ships of the Stone Fleet had arrived, the "Garland" being six days behind the "Simms."*[12]

In a letter to the *Whalemen's Shipping List*, dated December 4, 1861, Willis stated that he had just arrived at Savannah; the *Kensington* came in second, the *Maria Theresa* third, and the *L.C. Richmond* fourth. At that point the *Garland* was still nowhere in sight.[13]

Captain William Worth on the *Archer*, the former master of a man-of-war, objected to the choice of French for commodore. Worth was

appalled at the slackness of the ship's routine en route to Savannah. Captain Willis stated of his fellow Stone Fleet captain: "The idea of going to sea, and not having the ship's deck scrubbed was too much for the idea of sea duty of Captain Worth, of the 'Archer,' so he had his crew break up some of the stone cargo and scrub the decks of the ship. . . by the time the Savannah bar was reached the deck was smooth"—the deck of a vessel about to be scuttled! Captain Worth was also parsimonious with rations, although the ships had been plentifully supplied.[14]

When the fleet arrived off Savannah, the Confederates, seeing such a large fleet of ships, thought them Union men-of-war about to attack. This impression was heightened by the fact that so many were painted with the false gunports employed by many whaleships to ward off commercial raiders, pirates, and privateers. The Confederates promptly sank three steamers in the river channel, thus neatly and unintentionally negating the need for the Stone Fleet. Nevertheless, three of the vessels—the *Meteor* of Mystic, the *Lewis* of New London, and the *Phoenix* of New London—grounded and were sunk off Savannah.[15]

Commander J.S. Missroon of the Union blockading force off Savannah had not been told that the fleet was coming. He wrote to Flag Officer Samuel F. DuPont, who commanded the South Atlantic Blockading Squadron: "[S]eventeen ships and barks (chiefly old whale vessels) [have arrived]. . . but few good vessels among them, and all badly found in every respect, especially in ground tackle, few having more than one chain and anchor; one of them (the *Richmond* [mentioned in Melville's poem]) no anchor. . . Several of these vessels have arrived in a sinking condition." Missroon reported that he had "received no intimation of the coming of these vessels." Missroon's misgivings about the fleet were echoed by the misgivings of the fleet toward him. Captain R.B. Smith of the *Phoenix* reported of Missroon that "he seemed indifferent to the purpose and safety of the fleet" and "had been heard to express Southern sympathies," a strong charge. DuPont himself wrote: "the 'stone fleet' are all at Savannah, and I hardly know what to do with them—for. . .that city is more effectively closed than a bottle with a wire over the cork."[16]

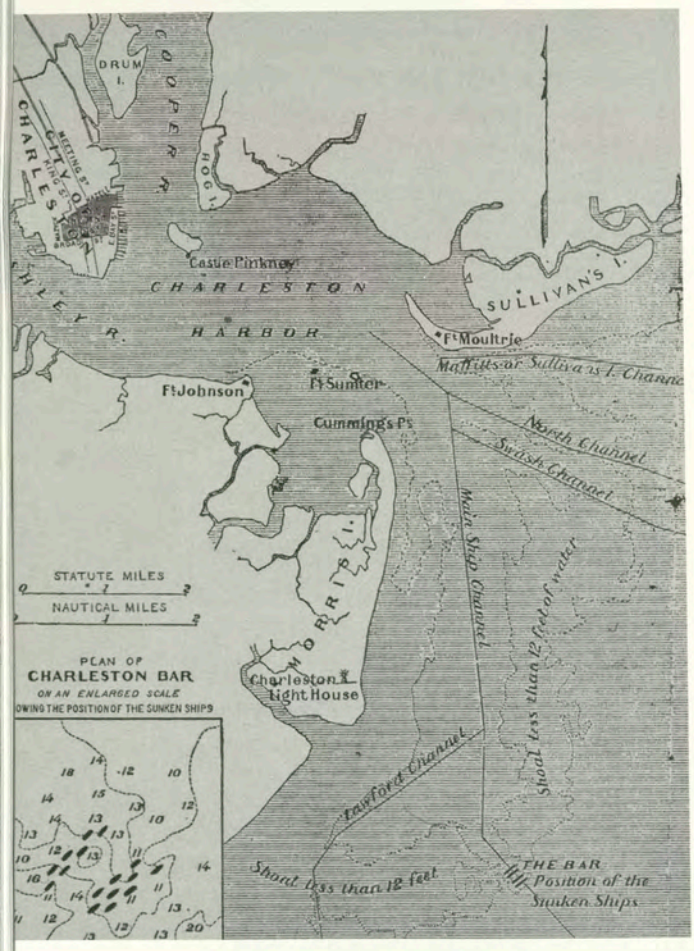
Since the Confederates had already closed the entrance to Savannah with sunken vessels, the plan for the sinking was changed to Charleston, just up the coast. Of the 25 vessels in the original Stone Fleet, only 14 went on to Charleston. These 14 were joined by the *William Lee* and *America* from the second fleet, which left New Bedford in mid-December 1861. The vessels were gathered at Port Royal, South Carolina, between Savannah and Charleston, before sailing to Charleston.

The command of the vessels and the responsibility for sinking them at Charleston in order to provide maximum obstruction was entrusted by DuPont to Captain Charles Henry Davis, his chief of staff. Davis knew Charleston Harbor thoroughly, having served on a prewar com-



Captain Charles H. Davis (1807-1877) joined the U.S. Navy as a midshipman in 1823 and served in squadrons around the world before working on the U.S. Coast Survey, 1846-56. Strongly interested in hydrography and navigation, he was largely responsible for the creation of the *American Nautical Almanac*. Having surveyed Southern ports, he was Admiral DuPont's chief of staff at the time of the Stone Fleets, though he did not favor that operation. He went on to serve as flag officer of the Mississippi flotilla, then became chief of the Bureau of Navigation. As rear admiral, he superintended the Naval Observatory and also served on the Lighthouse Board.

mission to recommend harbor improvements. He was an acknowledged authority on tides and currents, having published *The Law of Deposit of the Flood Tide: Its Dynamical Action and Office* in 1852. But Davis had no relish for the project. In a letter to his wife, he wrote that "the pet idea of Mr. Fox has been to stop up some of the southern harbors." He added, "I had always a special disgust for this business." Davis called his assignment "a disagreeable duty, and one of the last I should have selected. I have always considered this mode of interrupting commerce as liable to great objections, and as of doubtful success."[17]



The First Stone Fleet was sunk in Charleston's Main Ship Channel where it crossed the bar (lower right). **Maffitt's Channel** (upper right) **was obstructed by the Second Stone Fleet.** (*Frank Leslie's Illustrated Newspaper*, January 11, 1862)

Most of the Stone Fleet arrived off Charleston on December 18, 1861. That night the Confederates blew up the lighthouse to hinder the placement of the sunken vessels. Davis was able to use the ruins of the lighthouse, however, to locate the bar. Two of the vessels mentioned by Melville, the *Tenedos* and the *Leonidas*, were the first and second, respectively, to be sunk. Davis placed the vessels in a checkerboard pattern on either side of the bar and along the axis of the sandbanks so that the same natural forces that had created and were maintaining the sandbanks would keep the obstructions in place. He did not want the water to scour a new channel but, instead, to be diverted into eddies and currents that would make the navigation of the channel a hazardous undertaking. As Captain Willis remembered:

> *The plan for closing the harbor was to place the obstructions on both sides of the crest of the bar, so that the same forces which created the bar might be relied upon to keep them in their places; also, to place the vessels checkerwise, and at the same distance from each other, so as to create an artificial unevenness of bottom, resembling Woods Hole [Massachusetts]. This unevenness would give rise to eddies, counter currents and whirlpools, thus making navigation extremely dangerous. The placing of the vessels in the desired position proved a difficult undertaking.*[18]

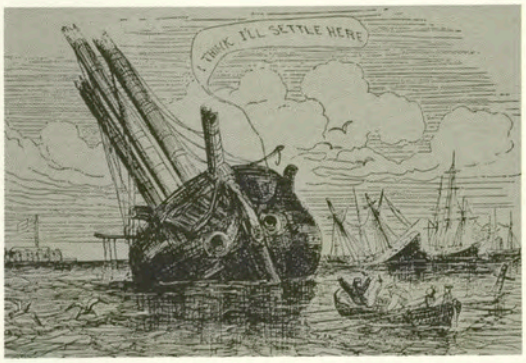
Because the vessels had to be placed at high tide, only eight were scuttled on December 19 and the remaining eight on December 20. Captain Willis recounted: "None [of the vessels] disappeared wholly from sight. Some were on their beam ends, some down by the head, others by the stern, and masts, spars and

rigging of the thickly crowded ships were mingled and tangled in great confusion. For an hour or two the falling spars as they were cut away made great splashings, as one after another of the ships became mere hulks upon the water." Melville's words here are evocative: "To scuttle them—a pirate deed—/Sack them, and dismast;/They sunk so slow, they died so hard,/But gurgling dropped at last." "All the sails and gear not worth saving were piled on to the *Robin Hood*, and she was set afire about 6 o'clock in the evening of December 20." Most reports of the burning of the *Robin Hood* agree that it was not nearly as spectacular as expected.[19]

Of the 20 vessels in the Second Stone Fleet, evidently 14—the historical record is much less clear on this fleet than on the first—were sunk in Maffitt's Channel, an alternate entrance to Charleston, on January 25-26, 1862.[20]

And that was that—or so the politicians thought. But a storm of outrage arose over the sinking of the vessels and the obstructing of the harbors. Apparently many construed it as an attack on the civilian population, even though no one was killed or injured. Confederate General Robert E. Lee wrote: "This achievement so unworthy any nation, is the abortive expression of the malice and revenge of a people which it wishes to perpetuate by rendering more memorable a day hateful in their calendar." England was especially vitriolic in its denunciations of the sinking of the Stone Fleet. Even before the vessels were sunk, the *London Times* of December 17, 1861, declared the project "an act of barbarity which is unparalleled in the history of national wars," adding, "This is a crime against all human kind. If it does not call down universal execration and arouse general opposition, it is only because the enterprise is believed to be as impossible as its design is execrable." After the event, the *London Times* noted in bitter hyperbole:

> *People who would do an act like this would pluck the sun out of the heavens and put their enemies in darkness or dry up the rivers that no grass might forever grow in the soil where they had been offended and such acts ought not to be permitted by the guardians of the civilizations of mankind. . . . Among the crimes which have disgraced the history of mankind it would be difficult to find one more atrocious than this. . . . No beligerant [sic] has the right to resort to such a warfare.*



This period cartoon of the Stone Fleet was reprinted in *Famous Fleets in New Bedford's History* (1934).

A member of the East Chester Agricultural Association said he "was sorry to find a mode of warfare had been adopted altogether unknown in past history. . . . The Harbor of Charleston [has] been destroyed by the Federalists who had thus set themselves to take from mankind one of the bountiful gifts of God." *The Spectator*, a London paper, warned: "The north must beware how it alienates that remnant of moral sympathy which its possible action against slavery still helps to secure."[21]

England was not alone in her condemnation. According to a confidential memorandum sent to Confederate Secretary of State R.M.T.

Hunter, the English foreign office submitted the following question to the maritime powers of Europe: "Is the sinking of 'the stone fleet' in the main channel of Charleston Harbor contrary to public law and an outrage on civilization?" France responded that the destruction of the harbor was "an act of 'vindictive vandalism' and a gross violation of the law of nature and of nations"; Prussia declared "the sinking of the stone fleet to be a crime and outrage on civilization"; Sardinia agreed with France "but her condemnation both of blockade and stone fleet is in even stronger terms"; Austria "coincides with the other beforementioned powers in condemning the sinking of the stone fleet."[22]

This outrage from abroad, unexpected by the North, is quite intriguing. Most commentators merely note the reaction with quotations from various British newspapers. In a piece in the December 1968 *United States Naval Institute Proceedings*, however, Commander Arthur Gordon ascribed British agitation to self-interest: "British shipping interests and armament makers in particular raised a furor of self-interested protest. They even went so far as to demand armed intervention, and a serious international crisis might easily have developed had it not been for the calm and realistic disclaimers which came from the government in Washington."[23] The Union government, then, according to Gordon, remained calm and upright in the midst of the storm of protest, and the British were, implicitly, in the wrong for their self-interest in obtaining Southern cotton.

The great irony, of course, is that after all the outrage and the fear that Charleston would become an "up country" community—a community cut off entirely from the sea—the Stone Fleet was not successful in blocking the entrance to Charleston Harbor. The expedition cost the government about a quarter of a million dollars, and yet, on May 11, 1862, less than five months after the sinking of the first Stone Fleet, Charles O. Boutelle of the United States Coast Survey reported: "Twenty one feet at low water may be carried. . . passing north of the shoal and south of the southernmost wreck"—in a channel that originally went to a depth of only sixteen feet! Nature had dredged the channel an additional *five feet*. In 1863, the United States Engineering Department reported: "Nothing in [the] shape of channel obstruction. . . could prevent or seriously retard the passage of our fleet up to Charleston." Only 18 months after the event, a coast survey of Charleston Harbor was made in great detail. It did not indicate the slightest vestige of sunken wrecks in the harbor channels. The stone-filled hulks sank so far into the mud that they deepened the channels.[24]

With the entrance to the harbor deepened rather than blocked, Melville uncompromisingly stated: "A failure, and complete,/Was your Old Stone Fleet." Commander Gordon, of course, disagreed with Melville's assessment. In his *Naval Institute Proceedings* article, he concluded: "The Stone Fleet was not a failure, nor a tactical error, nor an act of international vandalism, although out of its full context it has been labeled all of these at one time or another. It was a soundly conceived, admirably planned, well-executed solution to a pressing blockading problem. It succeeded in doing exactly what it had been created to do, and for long enough to justify the time, labor, and expense of bringing it into and out of existence."[25]

Gordon's argument notwithstanding, "long enough" was not very long. By January 7, 1862, only 18 days after the sinking, the *Whalemen's Shipping List* quoted the naval correspondent from the *Philadelphia Bulletin* as saying:

> *As I observed in a prior letter, the opinion expressed by me relative to the non-efficiency of this system of blockading, is*

being confirmed by officers of long sea service, as also by actual tests, now subject to inspection. The strong east winds which at times blow in that coast, will, in a very short time, shatter the upper works of every vessel thus sunk, and as for the hulks, they will sink and be covered by sand. A pole thrust down in Charleston or Savannah channel, and kept there, will "sand" to a height of six feet in a tide or two.[26]

Melville wrote: "And all for naught. The waters pass—/Currents will have their way;/Nature is nobody's ally; 'tis well; / The harbor is bettered—will stay./ A failure, and complete,/ Was your Old Stone Fleet." Melville added in his Note to the poem: "All accounts seem to agree that the object proposed was not accomplished. The channel is even said to have become ultimately benefited by the means employed to obstruct it."[27]

Strategically, the Stone Fleet was not a success. The entrance to the harbor was not effectively blocked, and Charleston remained open as a port. The cost of the Stone Fleet was also a wasted resource, especially so early in the war. The 45 vessels of the first and second Stone Fleets were purchased at an average cost of $3,000 in 1861. Using a consumer price index of 3 percent, that translates to roughly $10 million in today's dollars, a significant amount during the Civil War. The vessels of the Stone Fleet were aged whaleships; nonetheless, their scuttling squandered any remaining value they represented. Even their timbers and fittings were resources that could be better used than sinking into the sands of the Charleston bar. The Stone Fleet was also a diplomatic debacle, further straining the relationship between the North and Europe. Lastly, from our current perspective, the loss of the ships was the loss of so many artifacts, so many pieces of history never to be recovered.

Melville discussed the strategic and economic costs of the sinking of the Stone Fleet, but he concentrated on the sentimental. The poignancy of Melville's poem lies in the old sailor's lament for the sordid end to once-proud ships. "[I]t had been rather melancholy," the *New York Tribune* correspondent quoted in *The Rebellion Record* wrote, "to see the old craft that had survived so many storms, stripped of their sails and towed in, one by one, to be sunk." A correspondent from the *New York Herald* wrote of an unnamed Stone Fleet vessel: "Alas! That a vessel, worn out in the service of its owner, should be sold and come to such an ignoble end." Melville echoes this sentiment in his lines: "a glorious/ Good old craft as ever run—/Sunk (how all unmeet!)/ With the Old Stone Fleet."[28]

Melville was personally acquainted with several of the ships in the Stone Fleet. Probably the most important in terms of its ties to Melville was the *Potomac*, a 356-ton Nantucket vessel. When Melville deserted from the whaleship *Acushnet* at Nuka Hiva in the Marquesas, his desertion was noted in the logbook of another whaleship then in harbor: the *Potomac* of Nantucket, Isaac B. Hussey, master. On Monday, July 4, 1842, William H. Macy, logkeeper, recorded, "at anchor ship Acushnet Pease of Fairhaven 18 m[onth]s out 950 Bbls [barrels]." Seven days later, on Monday, July 11, the *Potomac*'s logbook noted, "Fine day sailed ship Acushnet of FH [Fairhaven] intending to lay off for a day or two + send boat in for her men who have deserted." The *Acushnet* had lost five men to desertion, and by this ruse hoped to recover at least some of them. The stratagem worked; on Wednesday, July 13, the logkeeper recorded, "touched ship Acushnet + succeeded in getting 3 of her runaways." The two successful deserters were Herman Melville and Richard Tobias Greene (the "Toby" of Melville's novel *Typee*).[29]

The *Margaret Scott*, a vessel in the Second Stone Fleet, was provisioning in New Bedford in late 1840, composing part of the bustling background in the harbor when Melville signed the shipping papers of the *Acushnet* on December 25. In 1861 she was seized on the charge that she was being fitted out as a slave ship. As the *Whalemen's Shipping List* reported, "A large number of witnesses for the Government have been examined. . . whose testimony goes to show that the vessel was not fitted in the ordinary manner for a whaling voyage." Attorney Richard Henry Dana Jr., author of *Two Years Before the Mast* (1840), appeared for the government at the trial. The *Whalemen's Shipping List* reported on December 3, 1861, "By order of the United States Court, the bark Margaret Scott of this port, which it had been decided was fitted for the slave trade, was sold on Friday last to the U.S. Government, and will probably be used in the blockade of some port South." The purchase of the *Margaret Scott* for $4,000 is confirmed in the *Official Records of the Union and Confederate Navies*.[30]

Another vessel that was provisioning while Melville roamed the New Bedford waterfront was the *Herald*, subsequently in the First Stone Fleet, but she left for sea before Melville signed the *Acushnet*'s shipping papers. However, the *Acushnet*, with the future author of *Moby-Dick* on board, later met and communicated with the *Herald* in the Pacific.[31]

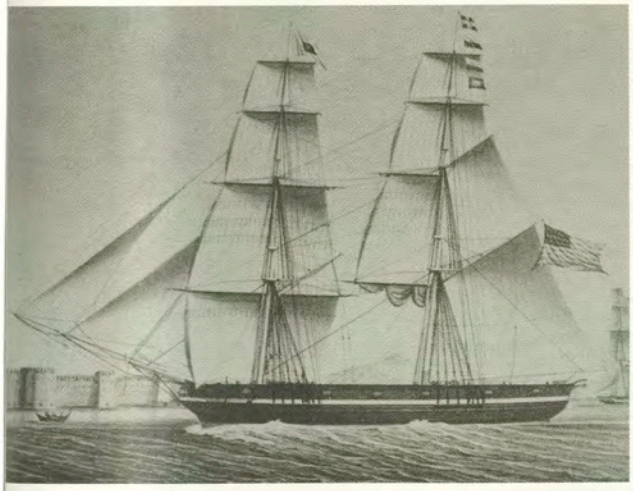
According to a November 20, 1861, note from the purchasing agent to Gideon Welles, a 335-ton whaleship named the *Mechanic* was bought for the Second Stone Fleet. This vessel is of interest because Melville's first whaling captain, Valentine Pease Jr., under whom Melville sailed for 18 months, served as captain, or perhaps first officer, of a whaleship named *Mechanic* out of St. John, New Brunswick. He was a pioneer in the 1833-50 revival of Canadian whaling. Why Pease sailed out of New Brunswick is unknown: he was Nantucket-born, and from a long line of Chappaquiddick, Martha's Vineyard, whaling captains. Perhaps it had something to do with his occasionally fiery temper. His nephew wrote later of him, "I should say he was an upright man, but at times quite profane." Pease may be the prototype for the blustering Captain Peleg of *Moby-Dick*, who calls himself "a swearing good man." Ahab, Peleg states, is "a good man—not a pious, good man, like Bildad, but a swearing good man—something like me—only there's a good deal more of him."[32]

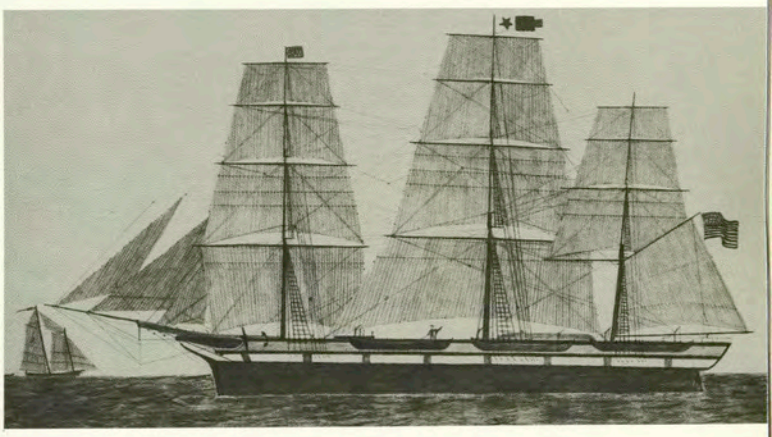
The vessel given the most consideration in Melville's poem is the *Tenedos*. Melville's speaker, the old sailor, laments of the *Tenedos*: "I scudded round the Horn in one—/The Tenedos, a glorious/Good old craft as ever run—/. . . An India ship of fame was she,/Spices and shawls and fans she bore;/A whaler when her wrinkles came." The 245-ton, 95-foot *Tenedos* was built in Pembroke, Massachusetts, in 1827, and rigged as a brig. In 1832 her owner was John J. Putnam of Boston. In 1833 she was in Smyrna, Turkey, under the command of Alfred Kenrick, where she was painted by Raffael Corsini. In 1835, still owned by Putnam and under the command of Kenrick, she was in France. In 1838, she was listed for sale in the *Boston Advertiser*. Then, in 1840, "her wrinkles came." That year she was sold to Joseph Lawrence of New London. Under the ownership of Lawrence, the *Tenedos* made her first whaling voyage: a two-year cruise under Captain Chester. She was also rerigged as a bark, by adding another mast.[33]

It is intriguing that in his poem Melville concentrates on the *Tenedos*. He did not sail on her, and he certainly never scudded round Cape Horn in her; in fact, Melville had no personal connection to the *Tenedos*. The *Tenedos* was not in New Bedford when Melville signed on the *Acushnet*, nor has any

evidence been uncovered that a vessel on which Melville was sailing ever gammed with the *Tenedos*. Melville's major source for *Battle-Pieces*, however, was *The Rebellion Record*, as noted above. Document 235 of *The Rebellion Record*, titled "Operations of the Stone Fleet," quotes a first-hand account of the sinking of the Stone Fleet written by a *New York Tribune* correspondent. This correspondent wrote of the *Tenedos*: "The Tenedos is one of the oldest, if I may trust the mate of the Cahawba [the steamer on which the correspondent was stationed], who confidentially informed me that her keel was laid when Adam was an Oakum-boy; and if this be correct, one or two must date still further back to the period of mastodon and saurian." The *Tenedos* was the first vessel to be sunk, and therefore Melville chose her as the symbol of all the vessels of the Stone Fleet. His picture of her demise, from a "glorious/Good old craft," "An India ship of fame," to a whaler which "spent and poor" had its "bones. . . sold" is accurate and haunting.[34]

What Melville wrote of the descent of the *Tenedos* from famous merchant vessel to "wrinkled" whaler could also be said of the *Robin Hood*. The *Robin Hood* was built even earlier than the *Tenedos*, in 1824 in Boston. She proudly sailed as a merchant vessel for 21 years. Then, in 1845, she was bought by Charles Mallory and others and made six whaling voyages out of Mystic, Connecticut, before going to die on the bar of Charleston Harbor.[35] A *New York Herald* correspondent sent to Charleston to write a first-person account of the sinking of the vessels was especially drawn to the *Robin Hood*, whom he called "the wonder of her day": "One ship, the Robin Hood, of Mystic, originally an East Indiaman, and the wonder of her day, was selected as a fit repository for all the sails not worth sending to the North and such cordage and other articles as the enemy would like to obtain. When ready she was to be burned. During the afternoon the men were engaged in cutting away the masts of the ships, and at sundown, out of sixteen vessels but one, the Robin Hood, was unshorn of her masts and spars."





left: **The brig *Tenedos* was near her namesake island in the Aegean Sea when she was painted by Raffael Corsini at Smyrna in 1833. Refitted and rerigged as a whaling bark, she made seven voyages out of New London, 1840-60, before being purchased for the Stone Fleet.** (Peabody Essex Museum, Salem, Massachusetts) right: **Once the pride of Mystic's whaling fleet, the 113-foot former East Indiaman *Robin Hood* was the last ship in the First Stone Fleet to go down. Unlike the other vessels, she was set afire with her rig still standing.** (Mystic Seaport 1958.1433)

Later, he described the "dismasted hulks" lying every which way across the channel, "and proudly, among them all, was the East Indiaman, brave Robin Hood, with her graceful tapering masts towering aloft. . . . At six o'clock this evening fire was applied to the Robin Hood, and she began to burn brightly, and it was not until eight o'clock that the mizenmast fell."[36]

The feelings of the *New York Herald* correspondent were mirrored by those of the correspondent from the *New York Tribune*. The latter wrote: "The Robin Hood, whose name appears economically on her quarter as the R. Hood, has been rather a favorite, and is chosen for the longest life and the most tragic fate of all the fleet." Despite the affection shown toward the brave and graceful *Robin Hood*, her fate was the same as that of the other whaleships: to die in vain on the bar of Charleston Harbor. As Melville stated, "Ay, it was unkindly done./But so they serve the Obsolete—/Even so, Stone Fleet!"[37]

The old sailor, the speaker of Melville's poem, reflected on himself as well as on the ships when he considered the fate of the aged and obsolete. Melville may have been doing the same. His first two books, *Typee* (1846) and *Omoo* (1847), were commercially successful, but his masterpiece, *Moby-Dick*, was an economic failure, not even selling out the first printing in the 40 years between its publications in 1851 and Melville's death in 1891. By 1866, when *Battle-Pieces* was published, Melville might well have considered himself "obsolete." He had gone from a celebrated young writer to one largely forgotten. When he died, the response was not so much wonder at his death as surprise that he had still been alive. An obituary in the September 29, 1891, issue of the *New York Press* recorded:

> *There died yesterday at his quiet home in this city [New York] a man who although he had done almost no literary work during the past sixteen years, was once one of the most popular writers in the United States. . . . Of late years Mr. Melville—probably because he had ceased his literary activity—has fallen into a literary decline, as the result of which his books are now little known.*
>
> *Probably, if the truth were known, even his own generation has long thought him dead, so quiet have been the later years of his life.*

As Melville writes, "Ay, it was unkindly done./But so they serve the Obsolete."[38]

All the whaleships are gone now—all except one, the *Charles W. Morgan*. Only the ghosts are left: in Melville's words, "Their ghosts in gales repeat/Woe's us, Stone Fleet."[39] ■



While whaleboats swarm about, the crews cut away the rigging of the scuttled ships on the bar. In the background, about two miles away, is Morris Island. (Detail from *Frank Leslie's Illustrated Newspaper*, January 11, 1862)

Where Was the *Charles W. Morgan* When the Stone Fleet Went Down?

The sacrifice of more than 40 idle whaleships to the Stone Fleet might suggest that the whaling industry was in steep decline, but that was not the case. True, the nation's fleet of 422 whaling vessels was only a bit more than half what it had been in 1845, but the leading port of New Bedford was only five years beyond registering its largest fleet ever and still had 260 whaleships in the Stone Fleet year of 1861 (among other Stone Fleet ports, Fairhaven had 29 vessels and New London had 21 active whalers).

At age 18, the ship *Charles W. Morgan* was still considered a desirable vessel as she began her sixth voyage in October of 1859. Two years later, as planning for the Stone Fleet went forward, she was concluding her season in the Sea of Okhotsk on the Siberian coast. When the First Stone Fleet arrived off Savannah in December 1861, the *Morgan* was anchored at Honolulu, discharging oil and baleen to be shipped home by merchant vessel and recruiting for her next season of whaling. When the Second Stone Fleet was scuttled off Charleston in January 1862, the *Morgan* was at anchor in Scammon's Lagoon on the coast of Baja California, sending her boats out daily to hunt the gray whales that wintered there.

The *Morgan* would spend another summer in the Sea of Okhotsk before heading home to New Bedford. She was fortunate to pass through the South Atlantic without being sighted by the Confederate commerce raider *Alabama*, which was cruising there in April 1863 and captured the whalers *Kate Cory*, *Lafayette*, and *Nye*. The *Morgan* reached New Bedford on May 12, 1863, a few days after General Robert E. Lee's Army of Northern Virginia defeated General Joseph Hooker's Army of the Potomac at the Battle of Chancellorsville. Her voyage of three years and seven months returned a respectable amount of oil and "whalebone" to a market so inflated by wartime demand that it was worth $165,405.74, the most valuable (though not the largest) cargo she ever landed.

So the *Morgan* was going about her business of whaling when the Stone Fleet went down. More than 140 years later, she is the only one left, the only chance any of us have to board a real wooden sailing whaleship. By chance and by good management she has survived 80 years at sea and 80 years as a museum ship.

Now Mystic Seaport is preparing for the next round of major restoration on the *Morgan*'s hull. Some of her original 1841 timbers are finally in need of replacement, and the work will be carried out in the Museum's Henry B. duPont Preservation Shipyard. Mystic Seaport is working to ensure that, unlike the Stone Fleet vessels, the *Charles W. Morgan* remains afloat as a priceless artifact of American history.

You can find out more about the *Morgan* with the new *Charles W. Morgan* Buzz Card, a narrated interactive CD that provides a sweeping introduction to the ship and captures her career and her stories through pictures, voices, animations, music, text, and video. The price for the *Charles W. Morgan* Buzz Card is $19.95 for the general public and $17.96 for Mystic Seaport members. To order your copy call 800.331.2665 or fax orders to 860.572.5324. Please refer to stock keeping unit #1033798.



NOTES

1 *The Battle-Pieces of Herman Melville*, ed. Hennig Cohen (New York: Thomas Yoseloff, 1963), 49-51; originally published in 1866.

2 See Mary K. Bercaw, *Melville's Sources* (Evanston, Illinois: Northwestern University Press, 1987), 111-12. The first to discuss the connection between *Battle-Pieces* and *The Rebellion Record* was Willard Thorp, *Herman Melville; Representative Selections* (New York: American Book Co., 1938), lxxxviii; "Shiloh," ll.11-16, in *Battle Pieces*, 72; "The Stone Fleet," 1. 31.

3 I wish to thank Mary Malloy of Sea Education Association and Paul O'Pecko, Kelly Drake, Craig Edwards, Amy German, David Littlefield, Dennis Murphy, Wendy Schnur, and Peter Sorensen of Mystic Seaport for all their help.

4 A.D. Bache wrote: "Dear Captain: I think well of Fox's idea of closing up that entrance, and will bring you the evidence for examination to-night," A.D. Bache to Captain S.F. DuPont, September 4, 1861, *Official Records of the Union and Confederate Navies in the War of the Rebellion*, ser. I, vol. 12 (Washington, D.C.: U.S. Government Printing Office, 1901), 207.

5 Gideon Welles to George D. Morgan, October 17, 1861, *Official Records of the Union and Confederate Navies*, ser. I, vol. 12, 416.

6 The fleet included ten vessels from New Bedford, five from New London, four from Fairhaven, two from Mystic, and one each from Natucket, Edgartown, and Sag Harbor. The one exception was the merchantman *Peter Demill*, see Arthur Gordon, "The Great Stone Fleet: Calculated Catastrophe," *United States Naval Institute Proceedings* 94 (December 1968): 78; "Sale of Ships," *Whalemen's Shipping List, and Merchants' Transcript*, November 5, 1861, 2.

7 John E. Woodman, Jr., "The Stone Fleet," *The American Neptune*, 21 (October 1961): 256, 258.

8 Woodman, "The Stone Fleet," 236; *Whale Fishery of New England* (Boston: State Street Trust Company, 1915), 26.

9 *Official Records of the Union and Confederate Navies*, ser. I, vol. 12, 418; Sidney Withington, *Two Dramatic Episodes of New England Whaling* (Mystic, Connecticut: Marine Historical Association, 1958), 49.

10 "The Stone Fleet," *New Bedford Daily Mercury*, November 25, 1861), 2; "Sale of Whaleships," *Whalemen's Shipping List, and Merchants'* Transcript, November 26, 1861, 2. With the merchant vessel *Peter Demill*, the fleet ultimately contained 25 vessels, one more than the 24 mentioned in the article.

11 "Another Stone Fleet-Operations Against Charleston Harbor," *The New York Herald*, December 4, 1861.

12 James M. Willis, as quoted by Zephaniah W. Pease, *History of New Bedford* (New York: The Lewis Historical Publishing Company, 1918), 53-54.

13 "The Stone Fleet," *Whalemen's Shipping List and Merchants' Transcript*, December 17, 1861, 2.

14 Willis, in *History of New Bedford*, 53, 56-57.

15 Gordon, "The Great Stone Fleet," 79; Withington, *Two Dramatic Episodes*, 51; Barnard L. Colby, *For Oil and Buggy Whips: Whaling Captains of New London County, Connecticut* (Mystic, Connecticut: Mystic Seaport Museum, 1990), 49-51.

16 J.S. Missroon to S.F. DuPont, December 5, 1861, *Official Records of the Union and Confederate Navies*, ser. I, vol. 12, 419; Withington, *Two Dramatic Episodes*, 51; S.F. DuPont had no such doubts about Missroon. He wrote to Gustavus V. Fox, assistant secretary of the Navy, on December 16 that Missroon "is anxious in his responsible position but the very man to be there," *Confidential Correspondence of Gustavus Vasa Fox*, ed. Robert Means Thompson and Richard Wainwright, vol. I (New York: Printed for the Naval History Society by the De Vinne Press, 1918), 80; Robert Lloyd Webb, "Late News too Late: Communicating Civil War to the Whalemen," *The Log of Mystic Seaport* 36 (Spring 1984): 10.

17 Document 235, "Operations of the Stone Fleet," *The Rebellion Record: A Diary of American Events*, ed. Frank Moore, vol. 3 (New York: G.P. Putnam, 1862), 507; Gordon, "The Great Stone Fleet," 80; Withington, *Two Dramatic Episodes*, 51; Woodman, "The Stone Fleet," 240.

18 "Our Charleston Bar Correspondence," *The New York Herald*, 26 December 26, 1861, 1; *The Rebellion Record*, vol. 3, 505, 507; Report of Charles Henry Davis, December 21, 1861, *Official Records of the Union and Confederate Navies*, ser. I, vol. 12, 422-23; Willis, in *History of New Bedford*, 56.

19 Willis, in *History of New Bedford*, 56; "The Stone Fleet," ll. 25-28; E. Milby Burton, *The Seige of Charleston 1861-1865* (Columbia: University of South Carolina Press, 1970), 87; "Our Charleston Bar Correspondence" *The New York Herald*, 26 December 26, 1861, 1; Woodman, "The Stone Fleet," 241; Withington, *Two Dramatic Episodes*, 59.

20 The second fleet including six vessels from New Bedford, three each from New London and Portland, two each from Sag Harbor and Newport, and one each from Gloucester, Boston, and New York. Woodman, "The Stone Fleet," 241, 258; the uncertainty over the numbers is reflected in the official correspondence: Secretary of the Navy Gideon Welles wrote to Secretary of State William H. Seward on February 17, 1862, that the "first fleet, sunk in the main channel, consisted of 16 vessels; the second fleet, sunk in Maffitt's Channel, of about twenty vessels," *Official Records of the Union and Confederate Navies*, ser. I, vol. 12, 552.

21 Robert E. Lee to J.P. Benjamin, December 20, 1861, *Official Records of the Union and Confederate Navies*, ser. I, vol. 12, 423; Woodman, "The Stone Fleet," 244-45; Withington, *Two Dramatic Episodes*, 63, 64.

22 Henry Hotze to R.M.T. Hunter, 31 January 1862, *Official Records of the Union and Confederate Navies in the War of the Rebellion*, ser. II, vol. 3 (Washington, D.C.: U. S. Government Printing Office, 1922), 324-25.

23 Gordon, "The Great Stone Fleet," 82.

24 Withington, *Two Dramatic Episodes*, 68; the *New York Tribune* correspondent suggested that Charleston would be made "an inland city": "This western bride of the sea is to be a widow; the decree of divorce is entered in a court without appeals," *The Rebellion Record*, vol. 3, 504; *Whale Fishery*, 28; Charles O. Boutelle to Commander E.G. Parrott, May 11, 1862, *Official Records of the Union and Confederate Navies*, ser. I, vol. 12, 817; Boutelle had been doubtful about the effectiveness of the Stone Fleet from the beginning. S.F. DuPont wrote to Assistant Secretary of the Navy Gustavus V. Fox on December 16, 1861: "Davis thinks he will succeed in closing [the] main entrance at Charleston and so do I. Boutelle thinks not, but we will see," *Confidential Correspondence of Gustavus Vasa Fox*, 79.

25 "The Stone Fleet," ll. 35-36; Gordon, "The Great Stone Fleet," 82.

26 "The None-Efficiency [sic] of the Stone Blockade," *Whalemen's Shipping List, and Merchants' Transcript*, January 7, 1862, 2.

27 "The Stone Fleet," ll. 31-36; Note to "The Stone Fleet."

28 *The Rebellion Record*, 508; "Our Charleston Bar Correspondence," *The New York Herald*, December 26, 1861, 1; "The Stone Fleet," ll, 9-12.

29 Logbook, ship *Potomac*, July 4, 11, 13, 1842, Peabody Essex Museum.

30 *Boston Daily Advertiser*, December 16, 19, 21, 1840; see also Wilson L. Heflin, *Herman Melville's Whaling Years*, ed. Mary K. Bercaw Edwards and Thomas Farel Heffernan (Nashville: Vanderbilt University Press, 2004), 39; "The Margaret Scott," *Whalemen's Shipping List and Merchants' Transcript*, November 12, 1861, 2; "Sale of the Margaret Scott," *Whalemen's Shipping List and Merchants' Transcript*, December 3, 1861, 2; *Official Records* of the Union and *Confederate Navies*, ser. I, vol. 12, 511.

31 *Boston Daily Advertiser*, December 16, 1840; see also Heflin, *Herman Melville's Whaling Years*, 39-40; "Whalemen," *The New York Herald*, December 1, 1842, 3: "The Herald, Nye, also at New Bedford, reports: . . June 16 [1842], Acushnet, Pease, FH, 17 mos, 750 spm [750 barrels of sperm oil] on board, sent home 200."

32 George D. Morgan to Gideon Welles, 20 November 1861, *Official Records of the Union and Confederate Navies*, ser. I, vol. 12, 510; evidence about Pease's position on board the *Mechanic* is contradictory and therefore confusing, see Heflin, *Herman Melville's Whaling Years*, 248, n. 37; Henry Beetle Hough, "Melville's Captain Was a Vineyarder," *Vineyard Gazette*, July 2, 1929; Herman Melville, *Moby-Dick*, ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle (Evanston and Chicago: Northwestern University Press and The Newberry Library, 1988), 79, ch. 16; see Glenn Grasso, "Valentine Pease Jr. and Melville's Literary Captains" (Paper delivered at the Second International Melville Conference, "Melville and the Sea," Mystic, Connecticut, June 18, 1999), 14, for further discussion of the similarities between Captain Valentine Pease Jr. and the fictional Peleg.

33 "The Stone Fleet," ll. 8-15; the information on the *Tenedos* is from various abstracts and documents found in the G.W. Blunt White Library at Mystic Seaport. My deepest thanks to Library Director Paul O'Pecko for all his help in finding this information; a print of this painting can be seen in M.V. and Dorothy Brewington, *The Marine Paintings and Drawings in the Peabody Museum* (Salem: Peabody Museum, 1968), 46 (#204); Alexander Starbuck, *History of the American Whale-Fishery From Its Earliest Inception to the Year 1876* (1878; reprint, Secaucus, New Jersey: Castle Books, 1989), 368-69.

34 *The Rebellion Record*, 504; Mary Malloy, "The Old Sailor's Lament: Recontextualizing Melville's Reflections on the Sinking of 'The Stone Fleet,'" *The New England Quarterly* (December 1991): 639, also quotes this description; "The Stone Fleet," ll. 9-10, 13, 16-17.

35 William N. Peterson, *Mystic Built: Ships and Shipyards of the Mystic River, Connecticut 1784-1919* (Mystic, Connecticut: Mystic Seaport, 1989), 16.

36 "Our Charleston Bar Correspondence," *The New York Herald*, December 26, 1861, 1.

37 *The Rebellion Record*, 506; "The Stone Fleet," ll. 4-6.

38 Obituary in the *New York Press*, September 29, 1891, quoted in Jay Leyda, *The Melville Log: A Documentary Life of Herman Melville 1819-1891* (New York: Harcourt, Brace, 1951), vol. 2, 836; "The Stone Fleet," ll. 4-6.

39 "The Stone Fleet," ll. 29-30.

Dr. Mary K. Bercaw Edwards is president of The Melville Society (the oldest single-author society in the United States). She is an associate professor in residence at the University of Connecticut and also teaches Literature of the Sea for the Williams College-Mystic Seaport Maritime Studies Program. A 24-year member of the Museum's Demonstration Squad, she serves as foreman for its activites aloft and around the grounds during the warmer months.

Sponsored by the Fellows of the G.B. Blunt White Library since 1980, the Gerald E. Morris Prize Article Contest—named for the Museum's former librarian and director of publications—awards a $1,000 prize to researchers who use primary sources to convey stories of America and the Sea. The contest has a March deadline for submissions, and a panel of judges rates the articles in a blind review process. For information and contest materials, contact Library Director Paul O'Pecko by phone at 860.572.5366, or by email at paul.opecko@mysticseaport.org

The Innovative Designs of Cyrus Hamlin Find a Home at Mystic Seaport

Douglas Stein



Cyrus Hamlin (center) **and colleagues in India, ca. 1980.** (Cyrus Hamlin Collection, Daniel S. Gregory Ships Plans Library, Mystic Seaport)

Mystic Seaport is delighted to announce that the Daniel S. Gregory Ships Plans Library has recently received a large collection of plans, drawings, photos, and business records relative to the work of naval architect Cyrus Hamlin of Scarborough, Maine.

Cyrus Hamlin has been designing boats for over 60 years, and he is considered by some to be one of the most innovative designers of the twentieth century. Hamlin has designed everything from skiffs and small pocket cruisers to fishing vessels, a ferryboat, a research tug for Maine Maritime Academy, and the 75-foot Hudson River sloop *Clearwater*. In 1948 his *Whistler* class introduced modern "glued strip" construction to the Maine boatbuilding industry with such success that his name is now associated with that method.

During the 1950s Hamlin worked in partnership with E. Farnham Butler of the Mount Desert Yacht Yard in creating the *Controversy* family of light displacement cruising auxiliaries in 26-, 31-, and 36-foot lengths. Most examples featured the designers' patented "reverse sheer" configuration with a forward-raking transom and separated fin keel and rudder. Hamlin went back into business on his own in 1956 and produced several interesting designs, including the 27-foot, sloop-rigged *Pied Piper* class and the 45-foot auxiliary yawl *Rainbow's End*.

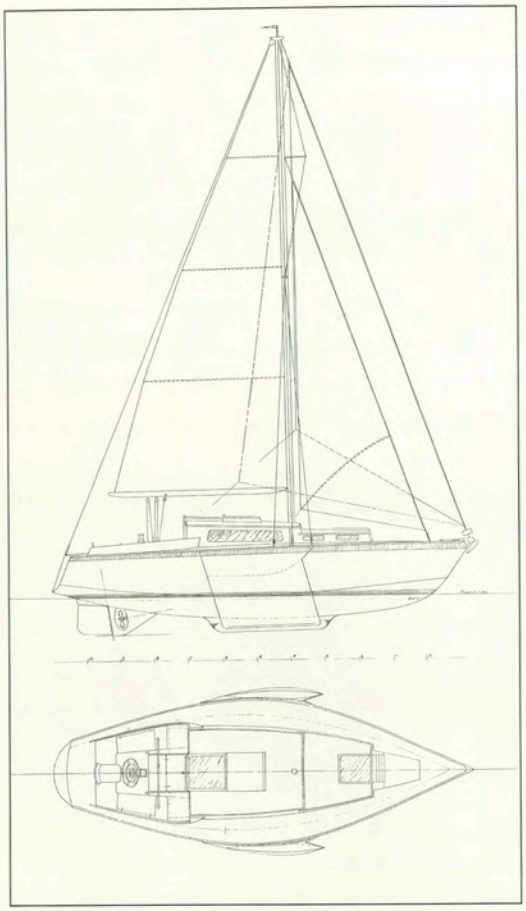
In 1964 Hamlin and seaplane designer David B. Thurston founded Ocean Research Corporation, which eventually settled in Kennebunk, Maine. Under Hamlin's direction, the firm designed a successful line of power catamarans in 34- and 37-foot lengths, as well as the popular 30-foot pulling boats used by Hurricane Island Outward Bound and other similar organizations. Ocean Research studied fishing vessel designs and construction costs for the U.S. Bureau of Commercial Fisheries, for which they also designed the installation of gamma irradiators on three research vessels. Hamlin worked for the United Nations, the World Bank, the Inter-American Development Bank, and foreign governments as a fishing vessel specialist, fleet analyst, and fisheries planner in over a dozen developing countries. He designed two 85-foot shrimp trawlers for India, and smaller craft from his drawing board are common in the Maldive Islands, Panama, and Yemen. Ocean Research also did the functional design of the Portland, Maine, Fish Pier in addition to extensive work on the port facilities at Eastport, Maine.

In 1986, Hamlin dissolved Ocean Research Corporation, continuing under the name "Cyrus Hamlin, N.A." Among his innovative designs are the "Catamasled," a power catamaran, each hull of which is a narrow sea sled, and the three-hulled "Milking Stool" designed for damping out motion. In 1992, Benjamin River Marine of Brooklin, Maine, built a 30-foot auxiliary cutter that Hamlin had designed and equipped for older yachtsmen. He and his wife, Mary Jane, have cruised the Maine coast in this boat, the *M.L. Hamlin,* ever since. An unusual feature of the design is a deep cockpit at the bow, reached through the cabin, from which all foredeck work is done.

Cyrus Hamlin has written extensively on various aspects of naval architecture. His 1989 book, *Preliminary Design of Boats and Ships,* is considered essential reading for anyone, lay or professional, interested in boat design. In addition, he teaches a number of classes at the Landing School of Boatbuilding and Design in Kennebunk, Maine.

A longtime friend of Mystic Seaport, Cyrus Hamlin donated his collection in 2002. As currently organized, the Cyrus Hamlin Collection includes 118 flat folders of plans, drawings, and sketches, as well as 210 document boxes of business records, photos, and negatives. A 100-page working inventory has been completed to allow limited access to any part of the collection, and more detailed cataloging is planned.

Many of Hamlin's designs are represented by complete files, including plans, specifications,



Sail and deck plan of Hamlin's ElderYacht sloop for older sailors, with innovative bilge keels. (Cyrus Hamlin Collection, Daniel S. Gregory Ships Plans Library, Mystic Seaport)

calculations, correspondence, and photos. Major record groups include *Whistler*, *Pied Piper*, *Vagabond*, *Rainbow's End*, *James Adger*, *Clearwater*, *India Shrimper*, *Orcats,* and more. Other items of interest are the fisheries projects in places like India and the Maldives, Nicaragua, Panama, Indonesia, Somalia, and Yemen. There are also records for studies involving New England fisheries and related design analyses for various types of fishing vessels.

Researchers will find boxes of correspondence, drawings, and related material for Ocean Research Corporation's Maine Coast Transportation Study, and the company's fish pier and berthing projects for Portland and Eastport. There are hundreds of photos and snapshots in the collection waiting to be processed and cataloged. The collection also includes drafts of *Preliminary Design of Boats and Ships*, as well as *Elementary Naval Architecture* (1976), which he prepared for the United Nations as a text for a course he taught in Indonesia.

Cyrus Hamlin's archive is a remarkably comprehensive resource for those interested in his designs, but its appeal will extend to a much larger audience. There is a wealth of information on the business of naval architecture and the personal commitment and training required to become a good N.A. Anyone studying fisheries and marine affairs should also find material of interest here. Hamlin's foreign projects and his work with various world organizations are particularly well documented.

We thank Cyrus Hamlin for this important gift, and remember that he was instrumental in the Museum's acquisition of the trawler *Roann* a few years ago. We are indeed most grateful for his continued support for the collections at Mystic Seaport. ■

Douglas Stein, former curator of manuscripts at Mystic Seaport, is the author of *American Maritime Documents, 1776-1860* (published by the Museum in 1992), which is considered the standard reference on the subject. He recently completed the organization of the Cyrus Hamlin Collection and prepared an inventory that allows access to the information contained in the files.



Annual Report
Fiscal Year 2003-04

A Message from the Chairman of the Board of Trustees

Dear Fellow Members,

Together, we can all look back on the past year with a sense of substantial accomplishment. Very significantly, the financial support for the Museum and its various programs achieved record levels, thanks to the generosity and commitment of so many of you. During this past year, 1,275 of us served as volunteers to help sustain and improve Mystic Seaport.

In his report, President Doug Teeson describes the progress the Museum has made with an extensive array of activities during the year. As you know, the staff and Trustees are actively engaged in planning for the future with the object of enabling Mystic Seaport to maximize its effectiveness in fulfilling its mission. Your suggestions, observations, and ideas are valuable to us; we welcome your input.

We look forward to seeing you at Mystic Seaport!

William D. Forster

A Message from the President and Director

Mystic Seaport's mission, "To build a broad public understanding of the relationship of America and the Sea," is a challenging one indeed. That is especially so in times like these, when America's values and prestige are under question the world around. As if that were not enough, the seas—always perilous for mankind—are now in unprecedented peril *from* mankind. How, in the face of such globally daunting issues, can Mystic Seaport—the Museum of America and the Sea—focus its energies and capabilities where they will do the most good in fulfilling the Museum's responsibilities to society and culture?

This Annual Report issue of *The Log of Mystic Seaport* illuminates just a fraction of this Museum's enormous potential to draw on the past to inspire the future. The key ingredients of this potential include the Museum's collections, site, reputation, and—most of all—its staff and supporters. For example, as the financial portions of the Annual Report show, the Museum's donors broke all previous records last fiscal year. Mystic Seaport has done especially well in raising new capital for four very important projects: A new marine sciences laboratory and academic facilities for the Williams College-Mystic Seaport Maritime Studies Program; a new lift dock for the Henry B. duPont Preservation Shipyard; the third phase of the *Charles W. Morgan*'s hull restoration; and the full restoration of the eastern-rig dragger *Roann*. At this writing, about 70 percent of the total funding needed for these projects is in hand. More information about the projects can be found on the Museum's terrific new Web site (www.mysticseaport.org).

The growth in raised funds could not have occurred at a more opportune time, given the continuing pressures on the Museum's operating budget. In addition to the above-listed major capital projects, many other improvements were funded by generous support from donors. Among all of them, the quality of the visitor experience is foremost, as my report describes. By continually pressing for new and inspiring exhibits, and by continually improving the value of its classic offerings, Mystic Seaport—as a living outdoor history museum—can continue to attract and inspire a full measure of seasonal audiences. Our vision for Mystic Seaport's future, however, extends well beyond that.

The Museum's collections, and the knowledge, skills, and abilities of its staff, have grown and improved to the point where we can readily envision the Mystic Seaport of the 21st century as a cultural and educational jewel that achieves its mission on a steadier, year-round basis, rain or shine. With more than eight million residents within two hours drive (not counting greater Metropolitan New York), there is a great need for the Museum to provide its visitors with more options on indoor days and during the winter months. Planning for such a transformation is still very much in the conceptual stages, but the broad outlines are in place, and it is clear that new and enhanced exhibition space is called for. As detailed planning picks up, *Log* readers will be kept up to date.

Meanwhile, we invite you to click on www.mysticseaport.org, take note of the many opportunities for learning and fun, and schedule your next visit soon. Thank you for your generous support of Mystic Seaport—The Museum of America and the Sea.

Douglas H. Teeson

President's Report, 2003-04

(Note: So much is happening so quickly at Mystic Seaport that I have extended this report to include highlights right up through September 2004. The sections dealing with the financials, of course, are strictly for Fiscal Year 2003-04, which concluded at the end of last April.)

Mission Accomplishment via the Visitor Experience

A More Compelling Invitation and a Stronger Welcome

We began in the summer of 2003 to implement coordinated strategies to "Invite more people to visit the Museum and continually improve the quality of visitors' experiences as our guests."

The look, feel, and function of the "front end" of the Visitor Experience—including the Visitor Reception Center—has been totally revamped. Specially trained staff greet all arriving guests, serving as an effective and welcoming sales force. One standout result is that the enrollment of new members at the gate rose dramatically in the summer of 2004. A new visitor map and guide, backed up by a relocated and improved visitor information booth, helps people plan their visit to get the most out of their time and acquaints them with the Museum's continually changing array of activities and events. And, from the moment they arrive, visitors are encouraged to get out on the water. At some intervals in the summer of 2004 as many as half our daily guests had the unforgettable experience of seeing the Museum's stunning waterfront—from the water.

Our overarching goals for the arrival phases of visitors' experiences are to make a strong, positive first impression, backed up with inspiring lasting impressions. Fresh new exhibiting, from one year to the next, is a major part of that effort.

Fascinating New Exhibits

Mystic River Historical Scale Model

As described in this issue of *The Log*, dramatic improvements to the scale model of the Mystic River were made to improve visitors' comprehension of the Museum's core stories. We installed new fiberoptic and theater lighting, synchronized to interpretive audio programs. Because the Scale Model offers great historical and geographic context, visitors are encouraged to make that exhibit their first stop on the grounds. The Scale Model helps orient them to the site, its significant shipbuilding and seafaring history, and the connections to the full Museum experience. Renovations to the building include a wheelchair ramp for full ADA-compliant access. Funding from Dominion Resources Corporation was instrumental in getting this project off the ground.

Women and the Sea



The Museum's newest exhibit, *Women and the Sea*, opened on July 2, 2004, in the R.J. Schaefer Building. Funded in part by the Connecticut Humanities Council and the Marion Moore Foundation, this exhibit celebrates the many fascinating contributions to the maritime experience made by women. An accompanying children's book complements the exhibit, and an interactive activity area provides fun for youngsters. The exhibit represents an excellent collaboration between sister institutions. The Mariners' Museum of Newport News, Virginia, provided interpretive text panels

from an earlier exhibit with the same title, while Mystic Seaport added its own artifacts and other interpretive material. The key to this new exhibit's on-time/on-budget opening was excellent teamwork among the many staff involved at both museums.

Sea Dogs

Throughout the period of this report, the exhibit *Sea Dogs! Great Tails of the Sea* attracted a large share of the Museum's visitors, across the full spectrum of age and interests. Whimsical and fun, *Sea Dogs* proved to be so popular that its run was extended through the summer of 2004. Starting this November, and in keeping with the Museum's mission-driven goals to reach wider audiences, *Sea Dogs* will travel to other venues around the country, beginning at Heritage Museum and Gardens in Sandwich, Massachusetts.

New Boat Ride

The 22-passenger, 1927 Nevins launch *Necessity*, generously donated to the Museum by the Larchmont Yacht Club, was put into service as a free water shuttle, running between the main entrance and the Museum's north end. It proved to be so popular that we will seek to expand on this service in the coming year, and perhaps extend it to link with historic Downtown Mystic. Of course, feedback from those who experienced the Museum from the water was universally positive, whether via the launch ride, the steamboat *Sabino*, catboat *Breck Marshall*, or one of the many boats available from the Boat Livery.

Annie

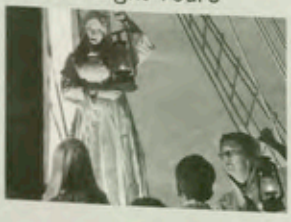


The very first boat in Mystic Seaport's collection is now also our "newest." The historic sandbagger *Annie*'s major restoration was brilliantly completed by the skilled hands in the Museum's Henry B. duPont Preservation Shipyard, on the basis of new research that yielded more information than was previously known about her original shape. *Annie* is now closer to her original construction than at any time since she was accessioned in 1931. *Annie* was re-launched to great fanfare on Pilot's Weekend in May 2004. Now, thanks to the interest of Trustee Emeritus Tony Halsey and Trustee Timmy Larr, a movement is underway to raise funds for a rig, sails, and an operational program for *Annie*. In sailing condition, she will undoubtedly bring a lot of attention to the Museum and the waterfront!

Dockside Visitors

All of the Museum's public programs were reviewed in Fiscal Year 2002-03 for possible quality and productivity improvements. As one of the direct results, we began attempts in the 2003 boating season to increase the opportunities for members and others to visit the Museum in their yachts and boats. Although unseasonably cold and wet weather at the beginning of that season dampened the early results, this year we are seeing dock usage running well ahead of previous norms. Not surprisingly, higher dockside occupancy rates have hastened the need for major overhauls of the yachtsmen's restrooms and showers. These old and worn-out facilities will get a total makeover during the coming winter. To continue attracting boat-borne visitors, we are marketing aggressively to yacht clubs, cruising groups, and individuals. There is simply no experience like that of being docked alongside and having the run of the Museum after visiting hours.

Lantern Light Tours



A perennial family favorite for the holiday season, Lantern Light Tours had a great run in 2003, and has a new companion program. Nautical Nightmares, a new evening program on a Halloween theme, debuted successfully in the fall of 2003, and returned in 2004.

Mission Accomplishment via Educational Programs

Accreditation

The Museum's accreditation by the American Association of Museums is up for its ten-year renewal next year, and so an institutional self-study is currently underway, scheduled to conclude in December 2004. The self-assessment, followed by a visit and report by a team of peer museum professionals, is very similar to the process followed by accredited colleges and universities.

Museum Education

Summer Day Camps saw full enrollment this past summer (up from 2003), and a new suite of self-guided learning activities was installed on the *Sabino* Dock, where visitors of all ages are encouraged to experience and understand more thoroughly the work of Mystic Seaport's collected fleet of fishing vessels. A new set of interactives for children and families was implemented by a team of Museum Teachers and the Learning Laboratory Team. The interactives include the new Bucket Brigade activity, in which visitors work as teams to save the *Conrad* from "fire." Partnerships with educators expanded again this year. The third year of our teachers' professional development institute—*The Human Tide: Studying Immigration and Community with Primary Sources*—brought together a group of educators from across the state to share ideas and provide us with information on how we can better serve their needs as a field trip and outreach provider. *Maritime Adventure*, a summer literacy program for at-risk middle-school children from New London and Pawcatuck, funded by the Moore Foundation, completed its third year in the summer of 2003. Also, and in partnership with our good friends from *Amistad* America, we conducted a pilot year of the ISACS Youth Leadership Institute, which brought youngsters aboard the *Amistad* for a special set of educational programs.

Maritime Studies



For the first time in a decade, the Williams College-Mystic Seaport Maritime Studies Program is initiating a new field seminar. The Fall 2004 class will undertake a four-day field exercise in coastal policy issues (including shipping and petroleum exploration), maritime history, marine science, and literature, in the Mississippi River Delta. They will thus be the first Williams-Mystic class to study on the Atlantic, Pacific, and Gulf Coasts. Fall 2004 enrollment—the program's 55th semester—is at capacity. The outlook is bright for both the undergraduate Williams-Mystic Program and the graduate-level Munson Institute, in light of the findings of the recent high-level national commissions on the oceans. Both the Pew Commission and the President's Commission reported on a major need to educate and inform the public about sea-related issues such as the demise of major fisheries. The Museum's academic and scholarly standing continues to strengthen.

Collections and Research

Web Access

A vastly improved, third-generation Web site went on line late in August 2004. Inspired by a separate project funded by a grant from the Pforzheimer Foundation, the site has a new look that is designed for practical, quick, and easy use by would-be visitors, shoppers, scholars, researchers, and schoolchildren and their teachers.

Putting the Collections to Work

With the majority of large objects now in viewable storage, the Collections Research Center (CRC) is proving to be a bigger and bigger hit with weekend tours for special groups. The CRC team is succeeding in winning many new friends for the Museum in the course of these tours. In fact, the CRC in and of itself, staffed as it is with

highly knowledgeable and skilled people, is a convincing "exhibit" of Mystic Seaport's stature as a museum. For example, Fred Calabretta, a leading member of the Curatorial Staff, is to be complimented for his fine work as the principal coauthor of one of our newest books, *Fishing Out of Stonington: Voices of the Fishing Families of Stonington, Connecticut*—based on an oral history project he conducted for the Museum—which the Museum published in July, with support from the Community Foundation of Southeastern Connecticut.

Outreach

The Curatorial and Exhibitions staff acted as guest curators for a recent exhibit at New London's renowned Lyman Allyn Art Museum. *The Return of the Whaling Fleet* focused on New London's rich whaling heritage through paintings, photographs, prints, and other objects. Mystic Seaport's collections make up the core of this highly acclaimed exhibition. Elsewhere, the Curatorial staff worked closely with the Connecticut Humanities Council and the State Archaeologist to document the wreck of the yacht *Aunt Polly*, a 140-foot vessel that was owned by the actor William Gillette, whose famous home, Gillette Castle, is now a Connecticut State Park. The wreck is on the shore of the Connecticut River nearby. An arts collaboration with Pfizer, Inc., resulted in the loan of paintings to the company's new Global Research Headquarters in New London. Currently, Mystic Seaport's collections are represented at more than 40 sites or exhibitions worldwide. The Museum's 2003 collaboration with various New London cultural organizations was cited as a model by the Connecticut Humanities Council, and the effort received the Council's Wilbur Cross Award.

The 2003 Annual Conference of the New England Museum Association was held in Mystic and it was a privilege for the Museum staff to host many colleagues from the 800-strong NEMA gathering. Tours of the Collections Research Center were very popular, and no doubt many seeds were planted for future collaborations with other museums throughout the region.

The Curatorial, Photography, and Library Departments provided excellent support for a lecture series delivered as part of a maritime history cruise on the *Queen Mary 2*'s June 2004 transatlantic crossing from New York to Southampton. About 60 enthusiastic Mystic Seaport members joined Mystic Seaport's Board Chairman Bill Forster and his wife Linda Hart, Trustee Bob Kyle and his wife Laura, and about 400 other maritime history enthusiasts for this voyage. Both the substance and the illustrations of the talks on lighthouses, clipper ships, and OpSail and the sail training movement benefited enormously from the work of the knowledgeable and talented staff here who rallied to the effort. The talks were very well received. As added bonuses to this great opportunity to represent the Museum, the ship's program officer enthusiastically ran the Irving Johnson video *Around Cape Horn* on the *QM2*'s in-cabin closed-circuit TV, and the captain graciously accepted the presentation of a nicely framed Rosenfeld photo of the first *Queen Mary*, gliding majestically into New York Harbor in 1936. The captain promised he would hang the photo where all the passengers who visit the viewing area behind the ship's bridge will see that it came from Mystic Seaport.

G.W. Blunt White Library



A long-time Trustee and Library Fellow has supported the effort to provide digital "one-stop-shopping" access to our extensive document and object collections. When completed, this project will provide a single electronic gateway into both the Curatorial and Library collections. A leading application is the digitization of the Library's extensive holdings having to do with the *Charles W. Morgan*. The digitized manuscripts, documents, photos, paintings, objects, publications, and the like, will form the nucleus of material that will help the Museum make the *Morgan* newly famous during and after its upcoming major restoration. In fact, the Library has now posted a *Charles W. Morgan* collection with thousands of records and images made more easily available to researchers using the new EnCompass software on a pilot test basis.

In September 2003, the top maritime history scholars from around North America gathered at the Museum's G.W. Blunt White Library in a forum funded by a Mellon Foundation grant to conduct a needs-analysis study of research resources. The results will inform and guide the Museum's priorities in digitizing additional portions of the collections. Another outcome is that Curatorial, Library, and Williams-Mystic staff are busy planning a multidisciplinary maritime studies conference, scheduled for the fall of 2005, that will embrace both the Museum's former Maritime History Symposium and the Race, Ethnicity, and Power in Maritime America Conference that has been held every five years.

In May 2004, the Cruising Club of America's archives became part of the Library's collections, after a 32-year period during which the Museum housed the collections on a host-client basis. On the occasion, the Olin Stephens Reading Room was formally dedicated—thanks to the support and encouragement of the Cruising Club of America. Olin Stephens himself was there for the occasion, and a large and distinguished group of CCA members had the privilege of hearing him deliver very poignant remarks in appreciation.

In June 2004, the Library received a $100,000 grant from the Institute of Museum and Library Services (IMLS), to continue work on several other digital access projects. Lastly, the Library's Virtual Volunteers Corps has successfully completed an index of more than 1,530,000 records from commercial shipping registers dating between 1857 and 1900.

Photography and Licensing

Two videos, *Set Your Course for Mystic Seaport* and the United Airlines 30-second commercial featuring Mystic Seaport, received awards at the 24th Telly Award Competition. In the Communicators Awards 2003 Video Competition, the Museum won the Crystal Award of distinction for *Build Your Own Boat: The Canvasback Kayak*, and the first of four episodes of *Inside Mystic Seaport*. The hugely popular *Around Cape Horn*, filmed in 1929 by a young Irving Johnson, is now available in DVD format. A licensing agreement with the *New York Times* features 17 carefully chosen images from the Rosenfeld Collection. Full-page spreads appear periodically in the *Times*, and a considerable increase in the demand for the featured Rosenfeld prints has resulted. Working with a partner group called the National Photographic Preservation Group, the Museum is nearly ready to put a selection of the most stunning of the Rosenfeld photographs on tour in some of America's finest galleries.

Publications

The past 18 months have been the Museum's most prolific yet in terms of publishing, with no fewer than 17 titles coming into print. Of particular note are several children's books that relate to our changing exhibits, including *What Is a Sea Dog?*, *Nora, the Fifty-Cent Dog*, *Women and the Sea* and *Ruth*, and *The Lighthouse Keeper's Daughter*. The Rosenfeld Collection is appreciated for its photographic artistry in *Sleek: Classic Images from the Rosenfeld Collection*, with text by John Rousmaniere. The Museum also collaborated to publish *The Ice King*, a biography of Frederic Tudor, with the Massachusetts Historical Society, *Northwest 3/4 West: The Experiences of a Sandy Hook Pilot* with the Sandy Hook Pilots' Associations, *The Marine Art of Geoff Hunt* with Conway Maritime Press, and *Sailing at Fishers* with the Fishers Island Yacht Club. Among other notable titles, *Album of American Traditions* features the popular folk artistry of Carol Dyer, *Eugene O'Neill and "Dat Ole Davil Sea"* looks at the maritime influences on one of America's greatest playwrights, *The Wreck of the Thresher and Other Poems* pays tribute to the noted American poet William Meredith, and *Integrity: A Life in Boats* completes the maritime trilogy of former Museum Trustee Waldo Howland. Besides *Fishing Out of Stonington*, mentioned previously, *Fish House Opera* addresses present-day fishery issues, *High Latitude, North Atlantic* recounts John Bockstoce's voyaging in and researching about those distant waters, and *Chanteying Aboard American Ships* further expands the Museum's reputation as the leading American institution for sea music study and performance.

Watercraft Preservation and Programs

Perhaps the most exciting news to report is the progress that was made in late summer 2004 toward raising the nearly $12 million needed for replacing the lift dock and restoring the *Charles W. Morgan* and the eastern-rig dragger *Roann*. As of this writing, funds are in hand to match a challenge grant from the State of Connecticut for replacing the lift dock in the Museum's Henry B. duPont Preservation Shipyard. We are currently in the final design and permitting phase, on schedule for completing the dock in the spring of 2006. The *Charles W. Morgan* will be the first vessel lifted by the new dock, which will be completely up to date with the latest environmental standards. The new lift dock will be fitted with the means for hauling ashore vessels as large as the *Morgan*. This concept was envisioned by the builders of the original lift dock back in the 1970s, but the land components were never installed. Thus equipped, the Museum will be able to undertake, simultaneously, a major restoration like the *Morgan*, routine drydocking repairs to other vessels like the *Sabino*, and a replica-building project like the *Amistad*. The importance of the lift dock project to the continuation of the human skills for museum-quality, big-timber shipbuilding and repair cannot be overstated.



Support for this project came from both the public and private sectors. State Senator Cathy Cook was instrumental in getting the full support of the State Legislature for a $4 million challenge grant from the State of Connecticut. Campaign Chairman and Board Vice Chair Joe Hoopes's leadership, and the generosity of several of the Museum's closest friends and supporters, were instrumental in matching the public funding within less than a year of the State's grant. With the lift dock fully funded, we must address the need for another $2 million for the land-side "haul-ashore" mechanism that will enable the full utilization of the Shipyard.

Financial Position

Thanks to the generosity of many friends of the Museum, Fiscal Year 2003-04 saw a record total of $11,771,000 in contributions. As a result, the overall fund balance grew by more than $10 million (16 percent). Moreover, the value of the endowment increased by $9 million (22 percent) on the back of a strong stock market and sterling portfolio management by Bristol Group. Operating results for the fiscal year ended April 30, 2004, were quite disheartening, however. Despite tight control of spending, the Museum's operations ran a deficit of $453,000 (-2.2 percent), due to the combination of new and old downward pressures on attendance and related revenues.

Fundraising

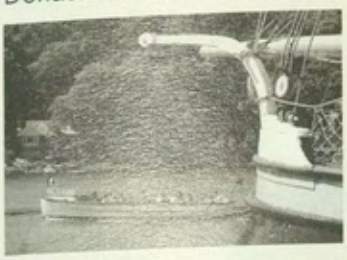
Last year's fundraising success reflects equally well on the Museum's legacy efforts in institutional advancement over the years, and on the ability of new staff and trustee leadership to get out and secure significant new commitments. The Museum is particularly indebted to Trustee Jason Pilalas's leadership as the chair of the Annual Fund. Jason and his wife Rena were also very generous in hosting a celebration for the Museum's America and the Sea Society donors.

Mystic Seaport is fortunate indeed to welcome Doug Seaberg, the Museum's new Vice President for Development and Membership. Doug joins us from Choate Rosemary Hall School, where he was instrumental in the success of a comprehensive campaign that netted well over $100 million.

Williams-Mystic Laboratory

Thanks to the strong leadership of Trustee and Williams-Mystic alumnus Rob Leary, the campaign to raise funds for a new marine science lab and academic facilities has nearly met its goal. Pending permits, the Museum hopes to begin construction in 2005, as well as to make major renovations to student housing and administrative and teaching offices. The participation of Williams-Mystic alumni has been heartwarming, as has been the encouragement and support of the leaders of Williams College.

Donated Boats



New policies and procedures were developed and proof-tested over the winter of 2003-04. As of the spring, the Museum had received five donated boats. Many thanks are due Trustees Jim Giblin, Dick Vietor, and Tad Ogden for their diligent work in helping us set up a top-notch donated boat program.

Another very important boat donation, of a different sort, was the 33-foot ketch *Araminta*, donated by the renowned architect Bill Pederson. With classically graceful lines designed by L. Francis Herreshoff himself, *Araminta* has joined another L. Francis-designed boat, *Quiet Tune*, in the Museum's Classic Boats in Use program. *Araminta* can be chartered at Mystic Seaport's Boathouse. *Quiet Tune* is the Museum's ambassador boat in Brooklin, Maine, where she too can be chartered. Interestingly, both of these classic beauties were originally owned by the same man, Edwin Hill of Newcastle, Maine.

Other Fundraising

Efforts to improve the grant-getting process have focused on an improved and more timely compilation of requests and proposals from across the Museum, coupled with better prioritization and more focused grant-writing. In particular, we are seeking the right mix of budget-relieving grants and capacity-building grants, to manage the risks of adding unsustainable post-grant burdens on the bottom line. Trustee Frank Bohlen's experience and advice in this arena has been invaluable.

In conclusion, part of a museum's role in service to the public is to share—and thus strengthen—civic wisdom. This role takes on added importance in the face of what some in the humanities are calling the "American amnesia"— a nation in the process of forgetting its own history, and perhaps even the values that shaped it. Extensive though the substance of this Annual Report is, the Museum has vast potential to do even more to inspire and educate those who visit (in person or via the Web), in line with its mission "to build a broad public understanding of the relationship of America and the Sea." I know I can count on your support in this noble endeavor.

Douglas H. Teeson

Mystic Seaport Treasurer's Report
Fiscal Year 2003-04

The 2003-04 fiscal year ended on April 30th. The uncertainty surrounding the Iraq war, the economy, and unusually bad weather conspired to depress attendance again last year. The Museum's gate revenues fell by approximately 5 percent when compared to the prior year, which led to a corresponding decline in food-service and store revenues, which are highly gate dependent.

The Museum was quite successful in continuing to attract and build important constituencies of supporters. The annual fund rose over 10 percent, non-gate-affected membership rose over 5 percent, the Museum Gallery has enjoyed success due to a growing list of Patrons, and our volunteer ranks swelled to 1,275 individuals. As a result of a strong Annual Fund and a jump in other gifts and bequests, our contributed income more than doubled. In addition, the Museum's endowment benefited from a rebounding stock market and good portfolio management by our advisers.

The result of these factors was an increase in Mystic Seaport's revenue from $18,232,000 to $33,852,000, an increase of 86 percent. It is gratifying to note that operating expenses for the year were $23,092,000, versus $22,553,000 in the previous year, an increase of only 2.5 percent. The Museum management is working tirelessly to deliver an unparalleled museum experience more efficiently. That led to a surplus for the year of $10,760,000 versus a deficit of $4,321,000 in the year ended April of 2003. It is important to note, however, that without the significant jump in the market value of our endowment and the extraordinarily high level of gifts, our operating revenues fell by about 2 percent for the year, which produced an operating deficit for the year.

The net assets of the Museum grew from $68,113,000 to $78,873,000 again thanks to the generosity of our supporters and the success we enjoyed in the stock market. The Museum ended the fiscal year with an endowment balance of $45,040,000, which is $5,923,000 higher than the balance of $39,117,000 at the end of Fiscal 2002-03.

The current fiscal year has brought little relief from the difficult operating environment of last year. We budgeted major investments in our franchise to drive attendance, including additional marketing, improved visitor reception, and much-deserved merit pay increases. These paid off in good attendance growth at the start of the summer. However, higher gas prices and less favorable weather led to declines in the latter half. We are currently projecting another operating deficit for the current fiscal year.

Nonetheless we are encouraged by the successes in our operations, have invested in areas that should bear fruit, and continue to strive to operate more efficiently. This should lead to stabilization of our operating results. Finally we are making great progress in developing our long-term strategic plans, and our current efforts prepare us well to implement that vision.

Robert Rohn

Statement of Financial Position (in 000s)

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

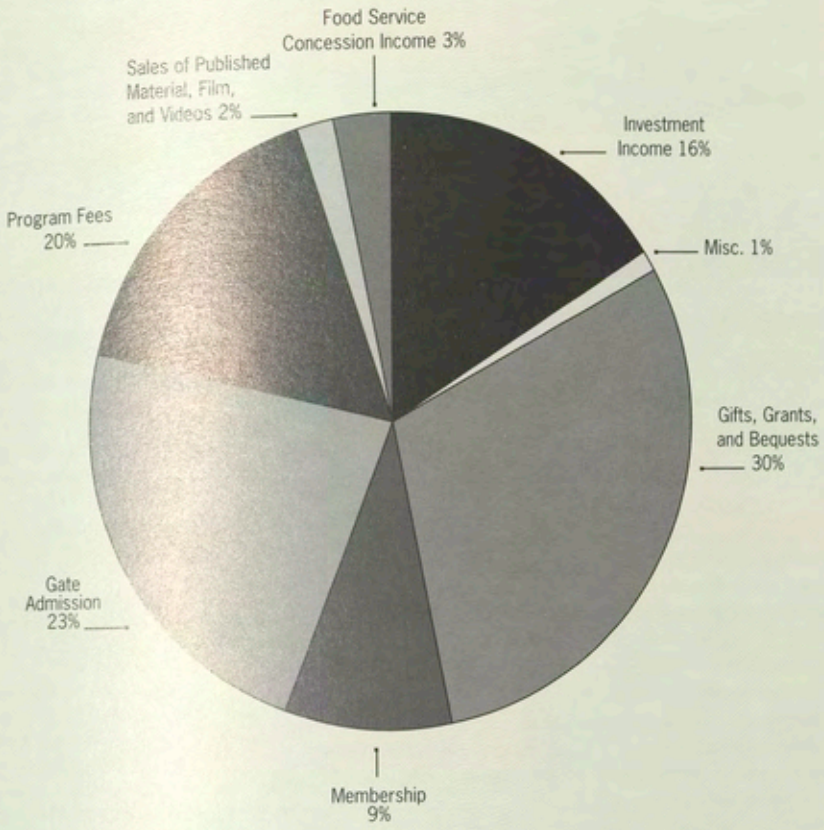
	30 April 2004	25 April 2003
Assets		
Current Assets:		
Cash	$ 1,229	28
Accounts, Grants, and Interest Receivable	307	514
Promises to Give, Current	1,942	1,096
Merchandise and Other Inventories	2,961	2,770
Prepaid Expenses	434	216
Total Current Assets	6,873	4,624
Noncurrent Assets:		
Promises to Give, Noncurrent	7,446	5,461
Investments	46,361	40,550
Perpetual Trust Held by Others	1,692	1,522
Other Inventories	810	837
Goodwill	42	114
Property, Plant, and Equipment, Net of Accumulated Depreciation	22,806	24,113
Total Assets	$ 86,030	77,221
Liabilities and Net Assets		
Current Liabilities:		
Notes Payable	$ 4,555	6,462
Accounts Payable and Accrued Expenses	1,486	1,522
Deferred Revenue	261	208
Other Current Liabilities	53	84
Total Current Liabilities	6,355	8,276
Deferred Revenue	648	653
Other Liabilities	154	179
Total Liabilities	7,157	9,108
Net Assets:		
Unrestricted		
Board Designated	21,807	14,899
Net Equity in Fixed Assets	20,635	22,237
	42,442	37,136
Temporarily Restricted	7,691	4,391
Permanently Restricted	28,740	26,586
Total Net Assets	78,873	68,113
Total Liabilities and Net Assets	$ 86,030	77,221

Statement of Activities (in 000s)

	Unrestricted							
	Operating	Board Designated	Plant	Unrestricted Total	Temporarily Restricted	Permanently Restricted	2004 Total	2003 Total
Revenue from Operations:								
Gifts, Grants, and Bequests	$ 2,738	2,167	204	5,109	4,995	1,667	11,771	4,650
Membership	1,243	—	—	1,243	—	—	1,243	1,249
Gate Admissions	3,133	—	—	3,133	—	—	3,133	3,305
Program Fees	2,167	—	—	2,167	7	—	2,174	2,000
Sales of Published Material, Film, and Video	296	—	—	296	5	—	301	294
Food Services Rental Income	450	—	—	450	—	—	450	600
Other Rental Income and Fees	94	—	—	94	—	—	94	77
Investment Income	1,020	77	—	1,097	21	10	1,128	1,116
Changes in Split Interest Agreements	—	85	—	85	63	14	162	118
Net Realized and Unrealized Losses on Investments	1,230	6,269		7,499	(3)	171	7,667	(1,164)
Miscellaneous	103	(39)	(11)	53	—	—	53	137
Net Assets Released from Restriction	1,284	173	319	1,776	(1,776)	—	—	—
Total Revenue from Operations before Auxiliary Operations	13,758	8,732	512	23,002	3,312	1,862	28,176	12,382
Revenue from Museum Store Operations	5,676	—	—	5,676	—	—	5,676	5,850
Total Revenue from Operations	19,434	8,732	512	28,678	3,312	1,862	33,852	18,232
Operating Expenses								
Program Expenses:								
Curatorial, Library, and Publications	2,315	105	920	3,340	—	—	3,340	3,366
Shipyard	2,023	—	169	2,192	—	—	2,192	2,199
Education	1,958	34	63	2,055	—	—	2,055	2,013
Visitor Experience	3,324	—	331	3,655	—	—	3,655	3,061
Support Expenses:								
General and Administrative	2,334	327	505	3,166	—	—	3,166	2,854
Finance	511	—	11	522	—	—	522	495
Communications	950	—	10	960	—	—	960	991
Fund-Raising	646	624	62	1,332	—	—	1,332	1,449
Auxiliary Expenses:								
Expenses of Museum Store Operations	5,671	—	199	5,870	—	—	5,870	6,125
Total Operating Expenses	19,732	1,090	2,270	23,092	—	—	23,092	22,553
Excess (Deficiency) from Operations, before Transfers	(298)	7,642	(1,758)	5,586	3,312	1,862	10,760	(4,321)
Transfer for Purchases of Fixed Assets	(155)	(1)	156	—	—	—	—	—
Other Reclassifications	—	(280)	—	(280)	(12)	292	—	—
Change in Net Assets, before Transfer of Loss to Board Designated	(453)	7,361	(1,602)	5,306	3,300	2,154	10,760	(4,321)
Transfer of Loss to Board Designated	453	(453)	—	—	—	—	—	—
Change in Net Assets	—	6,908	(1,602)	5,306	3,300	2,154	10,760	(4,321)
Net Assets, Beginning of Year	—	14,899	22,237	37,136	4,391	26,586	68,113	72,434
Net Assets, End of Year	$ —	21,807	20,635	42,442	7,691	28,740	78,873	68,113

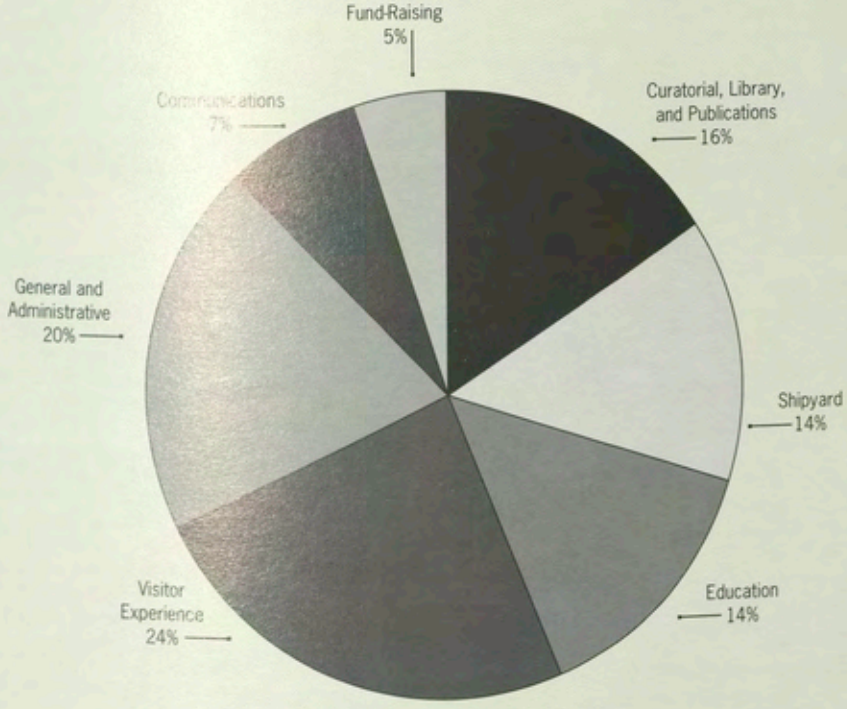
Museum Operating Income

(excludes Store)



Museum Operating Expense

(excludes Store)



Donors to all Museum Funds between April 26, 2003, and April 30, 2004



The America and the Sea Society

The America and the Sea Society is the leadership gift club for the Annual Fund of Mystic Seaport. The America and the Sea Society recognizes those donors whose generosity sets the standard for others to follow. Last year this select group of donors provided 83 percent of the entire Annual Fund.

Leadership Levels	*Gifts of*
Charles W. Morgan	$10,000 and above annually
Joseph Conrad	$5,000-$9,999 annually
Brilliant	$2,500-$4,999 annually
Sabino	$1,000-$2,499 annually

Since the Museum's founding in 1929, Mystic Seaport has relied upon the generosity of its many friends. This support has enabled the Museum to flourish and grow into the multi-dimensional historical, cultural, and educational institution we know today.

While admission fees, membership dues, and investment income all help fund the people, programs, and collections of the Museum, it is the Annual Fund that provides the margin that allows Mystic Seaport to remain a national treasure. Gifts to the Annual Fund are used where they are needed the most. This includes the preservation and cataloging of historic and precious maritime artifacts, the maintenance and restoration of our priceless landmark vessels, and the funding of Museum staff who bring maritime history and culture to life.

The growth of The America and the Sea Society is essential to the growth of the Annual Fund and to the financial vitality and flexibility of Mystic Seaport. In return for their generous support, donors will be recognized in the Museum's Annual Report and in special publications. In recognition of their leadership giving, donors will be invited to participate in exclusive receptions, discussions, and special programs designed to bring them closer to the heart of the Museum, its collections, and its staff.

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(Gifts of $10,000 and above)

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Donors wishing to remain anonymous, 1

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Donors wishing to remain anonymous, 1

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($10,000 and above)

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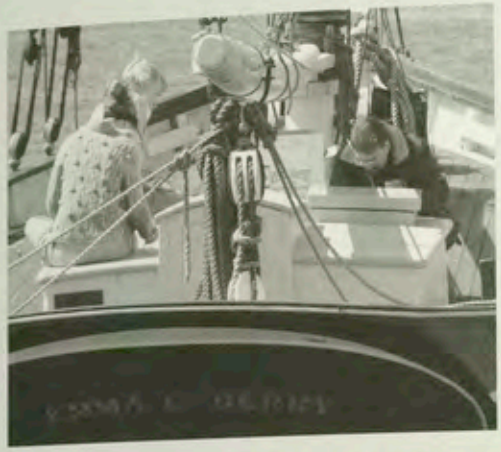
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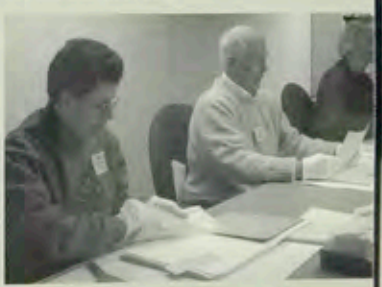


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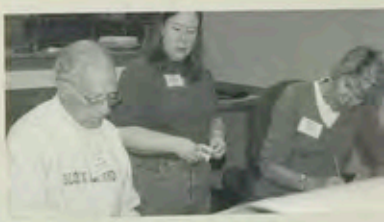
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Stillman Society

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, Douglas C. Seaberg, at 860.572.5365.

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Shelley Bindloss White
William Blunt White
Donors wishing to remain anonymous, 4

Gifts in Memory and Gifts in Honor

Mystic Seaport welcomes donations made in memory or in 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 the Museum's collections, programs, and activities.

Donors of Memorial and 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 2003-04:

Mr. Thomas B. Alderson
Mr. Peter Allport
Mr. William L. Ames
Mr. John T. Baird
Mr. Robert G. Bergeron
Mr. James Blackaby
Mr. Raymond I. Bond
Mr. Francis E. Bowker
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Mr. Robert L. Worsley
Mr. John O. Zimmerman

Gifts In Honor

Gifts in honor of the following individuals were received during Fiscal Year 2003-04:

Mr. Raymond G. Andrews
Ms. Patricia Chew
Mrs. Mary K Bercaw Edwards
Dr. Sarah E. Kelly and Mr. Kenneth Siegel
Mr. Peter F. Littlefield
Mr. Frank H. Murphy
Mr. Scott Noseworthy
Mr. William S. Post
Mrs. Eleanor B. Read
Mr. Robert L. Rohn

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 Named Funds support Mystic Seaport.

American Seamen's Friend Society Endowment Fund
George H. Blacker Collections Endowment
The Blair Lighthouse Endowment
The Brilliant Endowment Fund
The Gladys Brooks Manuscripts Conservation Endowment Fund
The Gladys Brooks Library Endowment Fund
J. Revell Carr Endowment to Support the Curator of Small Craft
Anita E. and James E. Chapman Maritime Research Fund
Charles W. Morgan Endowment Fund
C. Thomas Clagett Jr. Endowment Fund
Harvey Conover Memorial Endowment Fund
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Carl C. Cutler Endowment Fund
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Horace W. Fuller Memorial Fund
The General Library Endowment Fund
Thomas S. Greenman House Endowment Fund
The Charles J. and Irene F. Hamm Endowment Fund
Sven Hansen Wooden Boat Building Fund
The Kyle Endowment for Intellectual Property Development At Mystic Seaport
Captain George Lawrence II Memorial Endowment Fund
Andrea Lee Memorial Endowment Fund
Clifford D. Mallory Memorial Fund
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Margaret Pynchon Mallory Endowment Fund
Mildred C. Mallory Memorial Endowment Fund
Rebecca Sealy Mallory Garden Fund
The Edward S. Moore Foundation Youth Education Endowment Fund
Frank and Cora Munson Endowment Fund
Endowment for Humanities Research and Public Program Development
Edward John Noble Endowment Fund
Penzance Foundation, Mr. and Mrs. Hays Clark Endowment to Support the Curator of Watercraft
The Margaret W. Pierce Endowment for Interpretation
Pilots Endowment Fund
The Russell S. Reynolds Jr. Endowment Fund
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Sun Microsystems Foundation
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United Technologies Matching Gift Center
United Way of the Capital Area, Inc.
Verizon Foundation-Matching Incentive Program

Membership Information

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, Ships' plans, 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: $40

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

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: $60.

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

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: $74.

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: $149.

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: $172.

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: $396.

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: $2000.

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. 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 Income
Fiscal year 2002-03: $1,249,000
Fiscal year 2003-04: $1,243,000

Total Membership Enrollment

Fiscal year 2002-03: 22,518
Fiscal year 2003-04: 21,570

Member Category	Count
Family	9,903
Dual	5,483
Individual	3.252
Participating	938
Life	594
Sustaining	274
Grandparent	594
Honorary	166
Neighbor Member	115
Associate	110
Benefactor	47
Library	48
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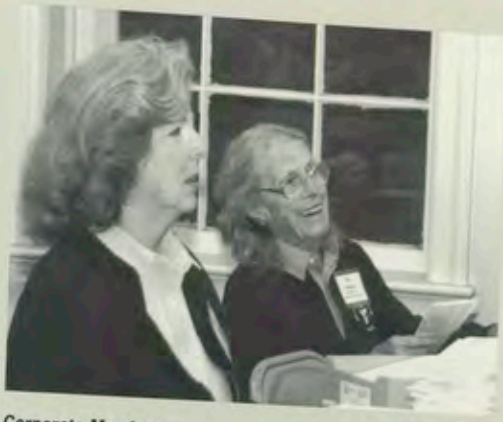
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Recognition of Loyalty

One of the highlights of the Annual Meeting held on Members Day is the celebration of Member Milestones, when we recognize our faithful members as they reach an anniversary year. Currently, the Member Milestones program begins with those celebrating 25 years as a member of the Museum.

This year, nearly 600 member families celebrated a special anniversary, and many attended the Annual Meeting in spite of the torrential rain brought by Hurricane Ivan. Museum President Doug Teeson individually recognized each honoree at the meeting and gave them a gift in appreciation of their loyalty.

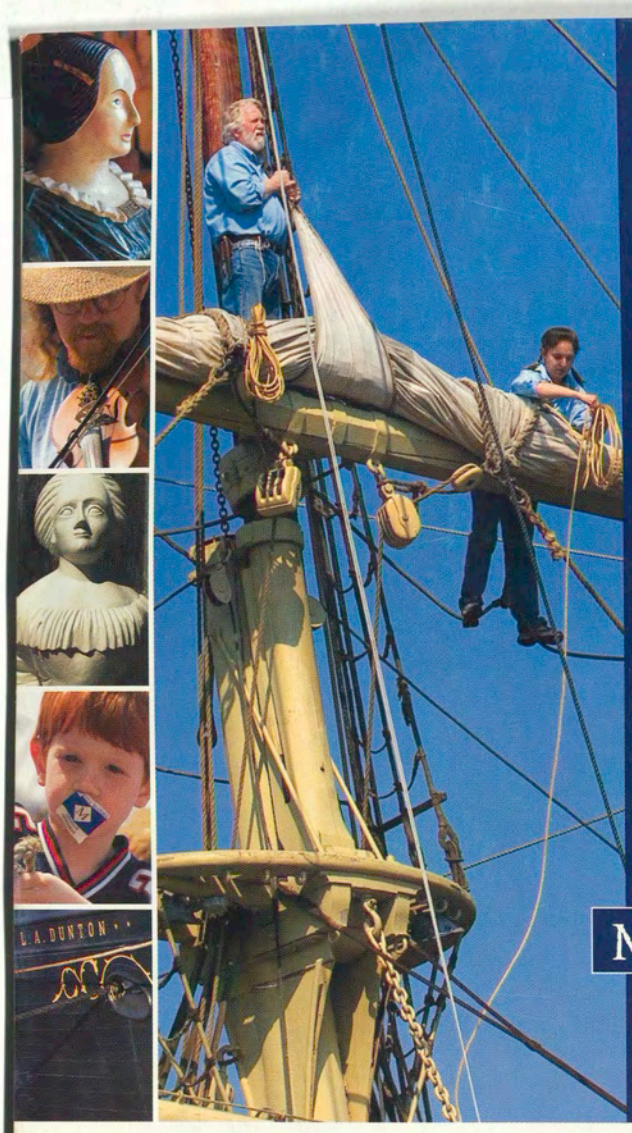
Celebrating milestone anniversaries this year	
25 years	222 members
30 years	132 members
35 years	92 members
40 years	90 members
45 years	32 members
50 years	14 members
55 years	10 members
60 years	one member

Loyalty is a powerful asset for a museum, and we are grateful to all our members and congratulate everyone reaching a milestone this year.



Anna Glen Vietor was given special recognition for her 60 consecutive years as a member. Since joining in 1944, Anna Glen has been a champion of nearly everything to do with the Museum. With her husband, Alec, who served as a trustee for 25 years, she was the inspiration for the Pilot volunteer program, and has been a stalwart supporter of the Library and its many programs. We are pleased to honor Mrs. Vietor, whose son Dick currently serves as a trustee, following in the family footsteps.

Congratulations to all of our loyal members celebrating anniversaries this year!



Leverage Your Gift

A new challenge creates a new opportunity!

2004-2005 Annual Fund

Mystic Seaport has been offered a generous challenge for the 2004-05 Annual Fund. *New and increased gifts* given by December 31, 2004, will be matched dollar for dollar by an anonymous Museum friend.

Gifts to the Annual Fund are vital to the financial well-being of Mystic Seaport. Because these dollars are spent in support of the operating budget, virtually every aspect of the Museum will touched by your Annual Fund gift.

Help us meet this challenge!

MYSTIC SEAPORT THE MUSEUM OF AMERICA AND THE SEA ™

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