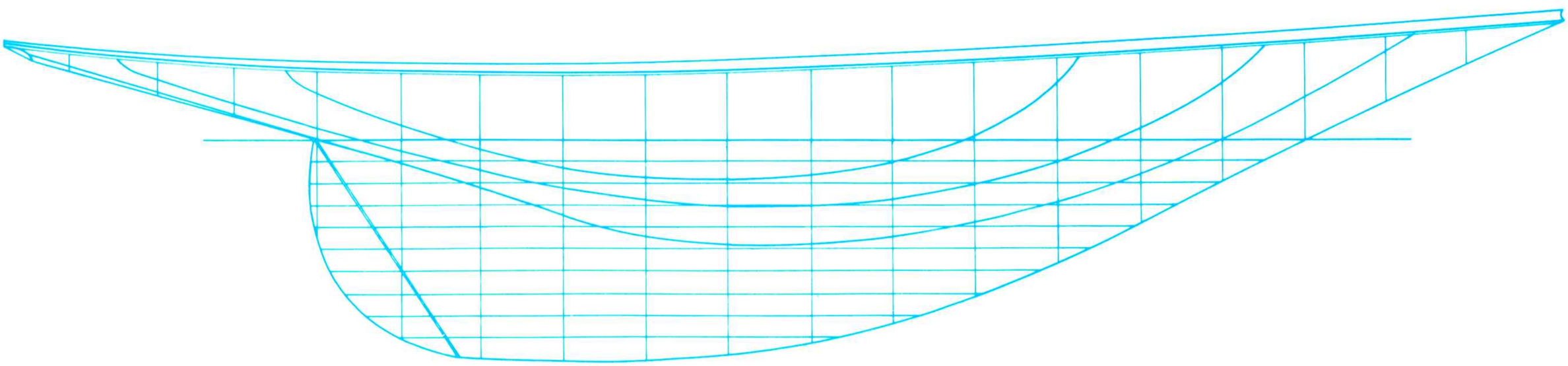
I often wonder what course American yachting might have taken had Charles Herreshoff been a different kind of father, or if his son John had not gone blind while still an ambitious teenager. How would Nathanael, gifted son of Charles, devoted brother of J.B. (for John Brown), have turned out? Without opportunity to mess around with boats as a child, to know the thrill of taking part in their creation, their everyday use and their frequent campaigning — the kinds of activities his father enjoyed, and encouraged in his boys — N. G. Herreshoff might have become a great railway engineer or a designer of suspension bridges instead of a legend in yacht design and construction. □ At age 7, Nat was pressed into service as J.B.'s "eyes," the beginning of a lifelong habit of responding to the demands of a big brother whom he respected, sympathized with, and with whom he shared an intensely creative spirit. As time passed, their relationship turned into a business, the great Herreshoff Manufacturing Company, and I can't help but feel that Nat's astonishing output came as much from his brother's stimulus as from his own. Indeed, the combined influences of father and brother had a lot to do with the way Nat Herreshoff turned out — and that, as everyone knows, has had a dramatic and lasting effect on American yachting.

HERRESHOFF

LEGACIES

BY MAYNARD BRAY
COLOR PHOTOGRAPHS BY BENJAMIN MENDLOWITZ



Although the years following the Civil War were a favorable time for entrepreneurs, and many new businesses flourished, not all artisans did as well as the Herreshoffs.

There are three full-length books about the Herreshoffs, the best by far having been written by L. Francis, Nathanael's son and a great yacht designer in his own right, and I'd suggest additional reading beyond what appears here for anyone really interested in the subject. The legacy of the Herreshoffs is far too involved to be presented in even brief form here, and so I've added a reading list and other research suggestions at the end of this article. I've been studying this stuff for years, and what to me has always seemed confusing is the order in which key events took place in the lives of the two Herreshoff brothers and in the development of their boatbuilding business. That evolution goes something like this:

1841: John Brown Herreshoff is born.
1848: Nathanael Greene Herreshoff is born.
1855: At age 14, John starts building his first boat, a 12′ V-bottom job named *Meteor*; partway through the project, he loses his sight.
1856: The Herreshoff family moves a few miles from the farm at Popasquash Neck to a house on the Bristol, Rhode Island, waterfront. A small inheritance gives Charles free time for boat-related activities.
1860: The 20′ catboat *Sprite* is built as a family project with 12-year-old Nat doing the drafting work. The young Herreshoffs cruise west as far as New York in her, where they see Brunel's new steamship *Great Eastern*. (*Sprite* is now preserved at the Herreshoff Marine Musem.)
1863: J.B. sets up to build boats for a living at age 22, helped with the work by various family members, and briefly by a partner, Dexter Stone. (J.B. was the business brains of the operation, and the hands-on work was generally done by others.) This operation succeeds and grows during the next 15 years.
1864: Nat, at age 16, models his first boats — *Henrietta, Haidee, Violet,* and *Ariel.* Father Charles, a meticulous tinkerer, develops a sliding ballast box and continues to train his boys (there were seven of them, as well as two girls) in the proper care of a boat.
1866: Nat enters M.I.T.
1867: Nat originates the minutes-per-mile tables for the newly formed Boston Yacht Club, a yacht-racing time allowance standard that, with a few changes, has been used throughout the U.S. ever since.
1868: Nat designs his first steamer for J.B.'s boatyard.
1869: After M.I.T., Nat begins work as a designer for the Corliss Steam Engine Company in nearby Providence.
1870: Nat designs his first famous racing sailboat, *Shadow,* to be built by J.B.
1874: Nat visits his blind brother Lewis in Europe (blindness was hereditary among the Herreshoffs), where together they build a small sailboat they call *Riviera* and cruise France, Germany, and Holland. While there Nat visits European shipyards and industrial plants.
1876: Nat, back in Corliss, has charge of operating that company's giant steam engine at Philadelphia's Centennial Exposition.
: With the catboat *Gleam,* Nat develops a new building technique with the hull constructed upside down and the planking fastened with screws; this latter technique, which he observed in France, is a first-time use in the U.S.
1876: Nat designs his first catamaran, *Amaryllis*; in the summer, he sails her to New York and defeats all comers in the New York Yacht Club's Centennial regatta.
: Nat designs the first U.S. Navy torpedo boat, the 57′ *Lightning.*
1877: Nat designs his first major vessel, the 120′ *Estelle,* along with all the propelling machinery. The hull is built at Fall River, with the remaining work completed at Bristol.
: While on a three-month leave from Corliss, Nat tries boatbuilding on his own, producing four sailing catamarans.
1878: J. B. Herreshoff and N. G. Herreshoff form the Herreshoff Manufacturing Company in Bristol.
1883: Nat marries Clara deWolf. He is 35; she is 30.
1884- 1888: Waterfront construction shops are built at Bristol.
1888: Nat loses his steam engineer's license after being found negligent in the death of a workman from boiler-tube failure.
: Father Charles Herreshoff dies.
1891: The racing yacht *Gloriana* is designed and built, and at the end of her first season is hailed as a ''breakthrough'' boat.
: Nat designs the first fin-keel sailboat, *Dilemma*, and has it built for his personal use.
1893: The first three major metal-hulled sailing yachts — *Navahoe*, *Colonia* and *Vigilant* — all about 85′ LWL — are designed and built, the last two as America's Cup defense contenders.
: Captain Nat steers *Vigilant* to victory in the America's Cup series against *Valkyrie II*.
1894: *Vigilant* is sold and sails to England, where Captain Nat races her against British yachts that include the royal yacht *Britannia*.
1895: *Defender* is designed and launched to win another America's Cup contest.
: The Herreshoff Manufacturing Company builds what are to be

Up and down the New England coast, the Herreshoff name was pretty well known before 1893; but it was the successful defense of the America's Cup that year that gave Nat a worldwide reputation.

its largest power vessels (175′6″ LOA), the U.S. Navy torpedo boats *Dupont* and *Porter*, to Nathanael Herreshoff designs.

1899: The Cup boat *Columbia* is built and defeats Sir Thomas Lipton's first *Shamrock*.

1901: The Cup boat *Constitution* is built but loses out in trials to the two-year-old *Columbia*.

: Mother Julia Herreshoff dies.

1903: The largest Cup defender of all, *Reliance,* is launched and is overwhelmingly successful against Lipton's third *Shamrock.*

1904: Nathanael Herreshoff's new rating rule for racing yachts is adopted, encouraging more practical hull shapes in U.S. yachting.

1905: Nathanael's wife Clara dies.

1914: The largest sailing yacht to be built by the Herreshoffs, the 162′ LOA schooner *Katoura,* is launched.

: *Resolute,* the last of the N.G.H.-designed defenders of the America's Cup, is designed and built. (The contest was delayed until 1920 because of World War I).

1915: John Brown Herreshoff dies.

: Nathanael marries Ann Roebuck.

: Ownership of the Herreshoff Manufacturing Company passes to New York investors when J.B.'s heirs sell their stock in the company and, shortly after, Nat sells his.

1922: The Herreshoff yard builds its first boat to outside design, the 6-meter sloop *Sheila* by W. Starling Burgess.

1924: Principal assets of the Herreshoff Manufacturing Company are bought at auction by R. F. Haffenreffer; Nat, already in semi-retirement, is retained as a consultant; son Sidney is named chief designer and engineer. (The New Yorkers had not been able to run the business profitably. But the Haffenreffers, working with Sidney, continued to produce superior boats until World War II.)

: Nathanael continues to winter in Florida's Coconut Grove as a guest of Commodore R. M. Munroe.

1935: Nat designs his last big yacht, the 56′ yawl *Belisarius.*

1938: Nathanael Greene Herreshoff dies.

1945: The Herreshoff Manufacturing Company closes for good after World War II contracts end.

This chronology of events and accomplishments puts some things into perspective; but it raises many questions and hints at some mysteries, which is why I've suggested further reading. To get to the essence of things, let us have a look at the manufacturing enterprise the Herreshoff brothers created — and, above all, the boats.

Today, we remember Nat Herreshoff, John Herreshoff and the Herreshoff Manufacturing Company mostly in terms of Cup defenders or the surviving wooden-hulled boats: the Herreshoff yachts that have been most glamorized, or real boats that still exist. Reference is also made in various magazine articles to the Herreshoff steam yachts, to commercial and naval vessels, even to Nat's catamarans; but it is difficult, in focusing attention on specific examples of the genius and energy of these two brothers, to understand the scale of the Herreshoffs' boatbuilding operation or the nature of Nat Herreshoff's design work without some kind of overall list. Fortunately, there is such a construction record, although it surfaced after L. Francis wrote his book, and without it he was forced to rely heavily on his own memory and the records he had at hand. For the sake of sorting things out — and begging the reader's forgiveness for another chronology — here are some statistics I've pulled together from the list's ''Steam and Power Yacht'' section:

• Between 1868 and the formation of the Herreshoff Manufacturing Company ten years later, J.B. turned out 35 powercraft, five of them more than 60′ long, all designed by Nathanael during his twenties.

• In the first ten years of its existence, (1878-88), the company completed 115 more, 21 of them over 60′. Of these, 13 were more than 90′ in overall length.

• During the company's second decade, between 1888 and 1898, when the brothers began to focus more and more on sailing yachts, the powerboats dropped down to 44, although there were quite a number of large ones built in these latter years of what Mark Twain called ''The Gilded Age'': 28 were over 60′; and 17 were bigger than 90′.

• At the century's turn, between 1898 and 1908, powerboat production totaled 73, 21 of these boats over 60′, and nine of them exceeding 90′ overall.

• From the year 1908 to the time when Nat turned over most of the powerboat design work to his son Sidney in 1917, 40 powerboats were built with seven above 60′. Only three of those seven were over 90′. Many of these boats designed and built between 1885 and about 1910 were civilian versions of military types, steam-powered slim launches for which Nat Herreshoff designed both the hulls and their machinery. Until about 1900, when fast little gasoline-engine motorboats came along, they were among the fastest boats in the world.

• To complete the powerboat story from 1917, there were about 200 more built, although about half of them were the troop transports, crash boats and PT boats built during World War II under government contracts.

Until about 1908, steam was the motive power in all Herreshoff powerboats, and all their engines and boilers were designed by Nat and built in

Very nearly at the whim and fancy of the customer — granted, he probably had to be a good one — the yard could design, build and completely outfit a boat in a matter of only a few months.

the company's Bristol shops. For the most part, these were standardized powerplants in several sizes; it wasn't a case of requiring newly designed units for each boat built. To a lesser degree, the design for a new boat itself might already exist and be reused, or perhaps be modified for new requirements or at least utilize the same half model, hull molds and patterns. To make use of what had been created, if it would serve the purpose, was only to be expected from any busy designer.

The other section of the Herreshoff construction list describes "Sailing Boats," and from it come the following statistics:

• There are about 1100 numbered sailing vessels (the hull numbers begin in 1883 with 400 and end with 1521, with a few gaps), but included in these numbers are all the followboats of the various one-design classes — approximately 450 12½-footers, 100 or so each of S-class boats and Buzzards Bay 15-footers or their derivatives, the Tech dinghies for M.I.T., the New York 30s, 40s and 50s, etc. I'd estimate there were about 300 different sailboat designs, and maybe 100 of these somehow made use of an existing half model for their hull shape. (Dinghies, tenders and some other small craft were not assigned hull numbers and, even though there were many built, no reliable record of them has come to light as it has for the larger boats. There were also a few substantial sailing craft built before 1883 that predated the list.)

In terms of vessel size, the 300 original designs break down something like this:

• There were 23 major sailing-yacht designs over 60′ LWL, and of metal or composite (wood planking over metal framework) construction. Boats in this group included some big schooners (11) and the America's Cup boats (7). There were 32 major sailing yachts built by Herreshoff; in addition to the above 23 designs there were four boats designed by others and five that were followboats in the New York 57′ and 70′ one-design classes.

• There were 23 original designs of intermediate size, between 40′ and 60′ LWL. (The Herreshoff Manufacturing Company built 54 sailing yachts in this range; they were made up of the above 23 plus six to the plans of other designers, 21 that were followboats of the New York 40 and 50 classes, and four that were near-duplicates of other designs.)

• Boats under 40′ LWL make up N. G. Herreshoff's remaining sailboat designs and the company's remaining sailboat production — say, some 250 different designs representing around 1000 individual boats.

Although the years following the Civil War were a favorable time for entrepreneurs, and many new businesses flourished, not all artisans did as well as the Herreshoff brothers. They had extraordinary gifts of intellect, energy, technical know-how and Yankee ingenuity. And they had John's love of people and of making a trade, complemented in the shop and at the drawing board by Nat's unlimited imagination and highly efficient work habits of long hours intensely spent.

Such personal assets are enviable and are bound to go far in any business venture; but there was more. In the great old days of American yachting, customers of all kinds found Bristol a convenient place to visit. Newport, almost next door, was the nation's premier yachting center at the time and a town of great wealth; a sizeable fishing fleet sailed from Newport; and stations of the Navy and U.S. Coast Survey were nearby. If visibility and convenient access are important keys to business success, the Herreshoffs couldn't have been better located.

As is obvious from the construction list given earlier, power projects were what started the Herreshoff company off and caused it to grow to the size of a small industrial complex of shops and buildings with 200 to 300 workers on its payroll. Although steam yachts made up the bulk of the company's first decade of work, they also built fishing boats, a variety of vessels for the U.S. Navy and the governments of other countries, boats for the U.S. Coast Survey, and, interestingly enough, got involved in odd projects such as powering several New Bedford whaleboats with small steam engines.

Up and down the New England coast, the Herreshoff name was pretty well known before 1893; but it was the successful defense of the America's Cup that year with *Vigilant* that gave N. G. Herreshoff a worldwide reputation. He was 45 years old and had, until then, never designed a major sailing yacht. In fact, the record shows that the Herreshoff Manufacturing Company had built only two sailing vessels before 1893, *Gloriana* and *Wasp*, that measured more than 40′ on the waterline. A Herreshoff patron at the time, a man who, more than anyone, pushed the brothers into taking up the design and production of sailing yachts, was E. D. Morgan, a wealthy man who summered in Newport and whose passion was fine little yachts.

There was good reason for Morgan's patronage. *Pelican* and *Gannet*, the pair of cat yawls he ordered in 1889, had worked out well; and in 1891 his *Gloriana*, with Nat at her helm, proved to be positively unbeatable — so much so that Morgan sportingly withdrew her from further racing that year for the good of the 46-footer class. Then there was *Vigilant*, the brothers' first Cup defender which, with E. D. Morgan as a member of its syndicate and Nat Herreshoff sailing her, had won all encounters against the British threat. Nat was surely a quick study in making the transition to big sailing-yacht design; but what he had learned as a youth while fooling around with small sailboats on the Bristol waterfront was there to call on as well.

Although E. D. Morgan's patronage may have come at a critical time for the Herreshoffs and, as a result, have brought about a significant redi-

Taken in the fall of 1866, this interesting photo shows John B. Herreshoff's original boatyard in Bristol. The business began in 1863, and the blind craftsman and businessman had the help of family members and, for a time, a partner named Dexter Stone. John ran the business and others did the hands-on work, although legend tells us he could feel the good and bad points of a boat under construction, and his walking stick was marked off with notches for measuring. This humble boatbuilding facility flourished, and in 1888 the great shops and sheds of the Herreshoff Manufacturing Company were erected on this site. The yard has now become the Herreshoff Marine Museum.

rection from power to sail, there were other patrons, enthusiasts and repeat customers. Some of these clients ordered a new small racing sailboat of, say, the open 21′-waterline class, each season for several years running, the newest boat presumably expected to perform better than the one before her. Others started with a small boat of some kind and, as time went by, returned to the brothers for something larger. I count more than 20 customers in the sailboat list alone who had three or more boats designed and built by the Herreshoffs.

There were good reasons why yachtsmen kept returning. To be sure, they were after quality and performance and the prestige of owning something that was widely recognized as the best there was; but I think there was another important reason for all the repeat business. It had to do with the company's responsiveness. Very nearly at the whim and fancy of the customer — granted, he probably had to be a good one — the yard could design, build and completely outfit almost any boat in a matter of only a few months. A yachtsman could decide — say, in January — that he wanted a new 30′-waterline cruiser/racer, visit with John B. and work out the contract, then expect without fail to have his boat launched, rigged, and delivered to his mooring, complete with china and linen, in time for the season's first race. It wasn't quite the off-the-shelf arrangement we're used to today for stock boats; but it was as close to instant gratification as one could expect from custom work in any era. And, in spite of the myth surrounding the Herreshoffs which says that they gave you the boat they wanted to build rather than the one you might have wanted, I think the record shows otherwise. For example, among the drawings at M.I.T. are a large group of proposal plans obviously drawn in response to inquiries from potential customers. And in reading over some of Captain Nat's personal correspondence, I come upon a number of indications that the brothers truly valued their customers and served them as best they or the company could. For example, Nat passed on this advice to his son L. Francis in 1934: "By following up on your work and bending yourself to please your clients and never antagonizing them, you should have plenty of paying work."

There was a structural similarity between boats built by the Herreshoff Manufacturing Company, and there were standard shop practices repeated from job to job as well. Loftsmen were always given the same presentation in a book of numbers (offsets) that represented the hull shape, this book being prepared by N.G.H. from careful measurement of his half model — there were no lines plans needed with this direct approach. "Timber molds," around which the frames would be bent, although of different size and shape from one design to another, were always constructed the same way. There was other standard information, usually in the form of patterns and bevels, to be picked up from the full-size lofting as well; but I'll bet the routine was so practiced that there were few surprises for anyone.

A setup like this obviously lends itself to building several boats alike at

The Herreshoff Manufacturing Company was, in a way,
a factory of repetitive operations where all of the designs, methods and
pieces that could be standardized were made part of the routine.

one time, and, of course, the Herreshoffs seized on this opportunity by specializing in the manufacture of one-design classes. The Herreshoff Manufacturing Company was, in a way, a factory of repetitive operations where all of the designs, methods and pieces that could be standardized were made part of the routine. But because each new design was different from the last, there was always a need to change a bit, and this made things interesting for everyone from Captain Nat to the kid who swept the floor. The confidence born of being familiar with the standard procedures, coupled with the excitement of trying something new, must have made a stimulating environment for everyone.

Nat Herreshoff, creative as he was known to be, reused a surprising amount of this earlier work. Hardware such as bow chocks, blocks and cleats, for example, appeared again and again as identical pieces from boat to boat. And an existing half-model might be used with modification or a change in scale for a new design.

Perhaps it's too late to know for sure just what the key steps were in bringing a new contract to fruition in the Herreshoff plant, but things might have gone something like this:

1. Customer works out an agreement with John B. Herreshoff.
2. Nat makes a half-model and, on tracing paper or linen, within the model's traced outine and the several hull sections he lifts from the model by means of a pantograph, draws in light pencil as much of the construction and arrangement as he intends to control, then delivers the partly finished drawing to one of his draftsmen for inking and completion.
3. Nat prepares the offset book by carefully measuring the model and adding whatever other information the loftsman will need to know. He gives the book over to the mold loft, where the boat's lines will be laid down full-size.
4. N. G. Herreshoff starts other drawings, again in light pencil, of whatever special details he requires for this particular boat. Maybe a plan for the rudder and centerboard, perhaps a companionway ladder. On a large yacht, there would be many additional sheets of plans, on a small sailboat only a few. As with the construction drawing, each of these plans is handed over to the drafting room for completion.
5. Nat draws out the shape of each of the sails with their measurements and other notes about sailcloth weight, the location of reefs, etc., and gives this directly to the sailmaker if the drafting room is busy or if the job is a straightforward one. Sometimes a more elaborate sailplan would be produced if the master's sketch got routed through the drafting room.
6. As the drawings are completed, Nat gives his approval by signing each one. One blueprint is made and sent to the appropriate shop.
7. Orders are sent out from drafting room to shop or from one shop to another for keel bolts, units of joinerwork, lead ballast keels, mattresses and cushions, standing and running rigging, and the milled-out wood for frames, planking, ceiling, decking, etc. The few purchased items such as china, silver and linen are ordered from Providence or Boston.
8. As the work progresses, Nat Herreshoff inspects it. He normally made the rounds twice daily, probably making some minor changes to what was shown on the drawings, dealing with design or construction problems as they came up, adding more detail verbally, and picking up ideas for his next design.

There is really nothing unusual in this sequence of events; it's similar to what happens in all shipyards of any size. What is unusual is that so few people were involved. Independent inspectors, owners' representatives, planners, or a staff of lawyers and purchasing agents weren't needed. There was trust and there was competence in the work of the Herreshoff Manufacturing Company — and long, long hours of hard work on everyone's part.

I suppose the surviving boats are what really keeps the Herreshoff name alive. The really grand ones are gone; but they would have little relevance in today's world except as curiosities and tourist attractions. But there are a truly astonishing number of smaller Herreshoff boats we have with us, despite the fact that most are now between 45 and 85 years old.

Why do the boats of the Herreshoff Manufacturing Company outlast those of other designers and builders? The answer is fairly simple to state. They were built of durable woods with few, if any, iron fastenings; and they looked good and sailed well. Herreshoff turned out his share of extreme designs, boats that generally were created to win under a specific racing rule, and not all of his boats were beautiful. These — the freaks, the uglies, the outdated — are long gone. We are lucky to have been left with what I think is some of the man's best work: the practical small boats that he developed for all-round use.

Many of these fine little yachts have attracted appreciative owners over the years who take care of them. But the very way the boats were built was a factor in their longevity, too. For one thing, their hulls rarely lost their lovely and often delicate sheerlines, and there is no way for any boat to lose appeal quicker than to develop a bad curve in her sheerline. No matter what, you can pretty much depend on a Herreshoff boat having a good sheer, and also to be free from rot, the very two problems that spell the death knell for most other old boats.

Sheers stay good only if the boat has enough longitudinal strength to keep its overhanging bow or stern from sagging, or its hull from pulling up at the chainplates where the rigging loads are heaviest. In nearly all of his wooden-hulled sailboats, regardless of their size, Nat Herreshoff used what amounted to an angle girder of wood, formed by an oak covering board well-fastened to an oak or mahogany sheer strake. Other fore and

Good boats of the future will, to some extent, come from understanding the good boats of the past. There can be no better place to start than with the many legacies of the Herreshoffs.

aft timbers helped as well to give strength here: the sheer clamp, the toerail and the swelled-out upper part of the sheer strake, which was, in the smaller boats, a Herreshoff trademark. Although Herreshoff boats were known to have lighter-than-usual scantlings, there was rarely any skimping on their strength at the sheer.

Double-planking (both layers running fore-and-aft with the seams of one layer centered on the planks of the other with the two layers fastened together), although usually thought of as a means of achieving flawless topsides, added tremendously to the hull's longitudinal strength. The larger wooden-hulled yachts, especially if they were extreme in shape or rig, were further reinforced by means of diagonal strapping sandwiched between the frames and planking.

Structural lightness is always a characteristic of any Herreshoff yacht. I suppose from boyhood Nat realized that, if you could keep the hull structure light in weight, there could be a greater percentage of a boat's displacement carried as ballast — meaning that she could carry more sail or carry it longer before reefing, and that, regardless of hull shape, such a boat would be faster than her heavier-hulled sister. In other ways, too, Nathanael Herreshoff was always striving for a low center of gravity: his rigs were kept light with beautifully built glued-up hollow masts, often used with strong-but-light mast hardware to go with them.

As an ardent admirer of the Herreshoffs and their work for many years, I'm delighted to see a sharing of such ardor in the stewardship and restoration of Herreshoff boats that seems to be taking place now. Beyond that real, under-way evidence are the related records and artifacts that are finding their way to museums where they'll be preserved, appreciated and studied. Good boats of the future will, to some extent, come from understanding the good boats of the past. There can be no better place to start than with the many legacies of the Herreshoffs.

Some Further Guides to the Legacy:

Visit the Herreshoff Marine Museum in Bristol, Rhode Island, located on the old Herreshoff Manufacturing Company site. Here you can see a growing collection of artifacts, along with quite a number of full-size boats. Although now an official museum with a curator and an ever-increasing membership, it began in a smaller and more private way when the late Sidney Herreshoff set up his father's half models back in the 1950s. The work today is carried on by Sidney's son, Halsey Herreshoff, with help from his mother and a small but dedicated staff. The Herreshoff Marine Museum puts out a wonderfully written quarterly newsletter and, every few years, there's a Rendezvous attended by Herreshoff boats from all over southern New England.

The Haffenreffer-Herreshoff collection of some 12,000 original drawings and other company records can be studied in the Hart Nautical Collections at the M.I.T. Museum in Cambridge, MA. John Arrison is the collection's curator. This is a somewhat restricted collection in that you can't simply order the plans for a boat you like and then go off and build it. There are end-use agreements that go with all plan copies and, at the present time, boats built from these drawings have to be nearly exact reproductions. Because N. G. Herreshoff committed so much of his work to paper, and because this collection represents what was nearly the entire contents of the Herreshoff company's drafting office, the Haffenreffer-Herreshoff collection is one of the most important and useful collections of yachting plans to be found anywhere in the western world.

Visit Mystic Seaport Museum in Mystic, CT, where you'll find more than a dozen Herreshoff-built small craft, including a Buzzards Bay 15, a Herreshoff 12½-footer and Nat Herreshoff's own *Alerion*. In addition, there are Herreshoff Manufacturing Company hardware patterns, some drawings, and a number of models that can be viewed upon request. In the newly acquired Rosenfeld collection of photographs are numerous pictures of Herreshoff-built boats of all kinds.

For reading, I'd recommend the following:

Herreshoff, L. Francis. *Capt. Nat Herreshoff*. New York: Sheridan House, 1953. This is the "biography of record," and a good read besides, as well as a book illustrated with fine photos.

Burnett, Constance Buel. *Let The Boat Win: The Story Of America's Greatest Yacht Designer*. Boston: Houghton Mifflin Co., 1957. Although this book has a sound factual base, the author has taken a few journalistic liberties with the details. But it's highly readable and illustrated by sketches rather than photos.

Carter, Samuel III. *The Boatbuilders Of Bristol*. New York: Doubleday & Co., 1970. This book takes even more liberties in telling the story of the Herreshoff family. It covers some additional ground not in the other books, however, and has some additional photos.

Anon. *Yachts By Herreshoff*. Privately printed in the mid-1930s by the Herreshoff Manufacturing Company for promotional purposes, this book contains some wonderful photographs, some very interesting text and the sailplans and particulars of several stock sailboats then being produced.

And now, gentle reader, an end to the documentation of the legacy and a look at seven of the legacies — six practical sailing yachts and a lovely gas-engine launch.