



MAINS'L HAUL



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"Off Valparaiso" by Thomas Somerscales. Latitude: 33 South. Here is where the mood of the sea changes, approaching or coming from the Horn. It was said of Somerscales that he understood seamen; and that seamen liked his pictures.

From the picture in the Tate Gallery, London—by permission

OFF VALPARAISO

By Craig Arnold

"There began now to be a decided change in the appearance of things. The days became shorter and shorter; the sun running lower in its course each day, and giving less and less heat; and the nights so cold as to prevent our sleeping on deck; the Magellan Clouds in sight, of a clear night; the skies looking cold and angry; and, at times, a long, heavy, ugly sea, setting in from the southward, told us what we were coming to."

Richard Henry Dana, Jr
Two Years Before the Mast

"Off Valparaiso"—the phrase means a mood, a state of mind, as much as it does a latitude. The temper of the sea alters here, in the cold blue waters stretching westward from the coast of Chile.

Sailors of old knew they had survived another bout with the Horn when they reached this latitude, plowing north. Conversely, going the other way, they girded their ships and themselves for battle.

Fittingly enough, the first European sailor to traverse these waters was the greatest of them all—Ferdinand Magellan. The Portuguese explorer, sailing for King Carlos I of Spain, had transited the strait that bears his name near the southern tip of South America. In December, 1520, he slowly made his way up the western coast. A little to the north of present-day Valparaiso, at latitude 30°S, Magellan steered away from the coast and struck out across the unknown "South Sea."

Ultimately, 18 of his men in a single ship survived to reach Spain, thus completing the first circumnavigation.

And, staggering ashore like sun-bleached scarecrows, they sent a message to the king reporting the death of "Hernando de Magellanes, of glorious memory."

By 1536, the first Spaniards pushing down from the conquest of the Inca Empire in Peru had settled at Valparaiso. For several decades the settlement slowly grew, and after the 1540s it became the port for Santiago, capital of the "Captaincy-General and Presidency of Chile"—itself a vassal of the larger "Viceroyalty of Peru" to the north.

The land and the sea were rich, and the little port thrived. The kings of Spain forbade the ships of other nations to sail these waters, so the Spaniards had all the trade to themselves. Therefore, imagine their surprise—not to mention their terror—when the man they called "El Dragón" ("The Dragon") suddenly appeared in their midst.

Francis Drake was his name—to "sing the King of Spain's beard" was his game. Drake was regarded as a pirate by the Spanish and with slightly more politeness as a privateer by some forgiving historians. He was on his own voyage into the mysterious waters of the South Sea in 1578, following roughly the track of Magellan. (Drake had even used a gallows, built on the desolate coast of Patagonia by Magellan, to execute one of his own dissatisfied followers. Captains gave the grumblers short shrift, in those days.)

At any rate, here came El Dragón, rounding the Horn and pouncing upon the defenseless Spanish settlements along the coasts of Chile and Peru. Piloted by a Spanish-hating Indian, Drake's ship, the *GOLDEN HIND*, sailed blithely into the harbor of Valparaiso on December 5, 1578. Right up to a towering Spanish galleon, *LA CAPITANA*, they went, and Drake's rogues swarmed up her bulwarks and onto her decks. The Spanish crew, which at first had taken Drake's ship for a Spaniard, were so astonished that they surrendered without firing a shot. (All except for one man, who dove overboard and swam to shore, warning the townspeople to flee for their lives—which they promptly did.) Drake then came ashore and proceeded to sack the town in true buccaneer fashion: not even the church was safe, losing its altar-cloth and communion silver. An added bonus was the discovery of two thousand jars of excellent Chilean wine.

Drake had *LA CAPITANA* thoroughly searched—to discover 37,000 Spanish gold ducats (equivalent to about \$120,000 today). All in all, it was a haul to make Drake's patron, Queen Elizabeth I, smile.

Drake left Valparaiso to indulge himself in sacking, looting, and general rapine onward up the coast. He eventually sailed as far north as the vicinity of San Francisco Bay, then turned west to voyage around the world and home.

In the century that followed this piratical exploit, other buccaneering bravos sought to try their luck in the waters off Valparaiso. One of the better known among them was William Dampier. Dampier was what might be termed a "literary pirate"; he not only plundered shipping, he wrote books about it, and he cut a rather dashing swath through the London coffeehouse set. Eventually his fame led to

his being appointed to command a Royal Navy expedition, but in this he failed miserably. Some men just aren't cut out for legitimate enterprise.



Portrait of a rogue: William Dampier, author, pirate, and critical figure in the making of the "Robinson Crusoe" legend.

Dampier's story begins in 1681 when he joined a buccaneer attack on Arica, on the coast of northern Chile. The buccaneers were driven off with some loss, but later took other prizes. Among their frequent stops were the islands of Juan Fernandez, 360 miles west of Valparaiso. Here there were wild goats, fruit, wood, and good fresh water. This became a favored spot for the buccaneers' R&R, and the Spaniards tried repeatedly but without much luck to roust them out of the place.

After Dampier finished several plundering voyages, he returned to London. There his best-selling book, *A New Voyage round the World*, was published in 1697. He couldn't stay away from the rich hunting ground of the South Sea, however, and in 1703 he returned to Juan Fernandez in command of two English ships. It was on this privateering trip that Alexander Selkirk—"as contentious a sea lawyer as ever stepped on deck" (Wycherley)—quarreled with one of Dampier's captains, who marooned him on Juan Fernandez.

Four years and four months later, the privateer Woodes Rogers sailed to Juan Fernandez. With him, serving as master pilot, was the incorrigible old rogue William Dampier. At the islands they met what appeared to be a "wild man," clothed in goatskins from head to foot, with a long shaggy beard and unkempt gray hair.

At first they took him for an Indian or a Pacific islander—till he piped up in a reedy, high-pitched English to his old buccaneer comrade Dampier—and then all

learned that he was Selkirk. The hardy Scot had survived by running down wild goats and otherwise foraging among the rocks. Once the Spaniards came to the island and tried to catch him—a fate that meant either execution or an equally fatal sentence to the silver mines of Peru—but he escaped their clutches by hiding in a tree.

Woodes Rogers took the wild man of Juan Fernandez on board as mate, and Selkirk lived to see England. There a “pirate” of a different stripe, the author Daniel Defoe, stole Selkirk’s story for a novel without paying the old maroon a farthing. Thus the great literary classic *Robinson Crusoe* came into being.

(Selkirk’s tale later influenced another author, Robert Louis Stevenson, who wrote *Treasure Island* in the following century. Stevenson’s characters Ben Gunn, the sly maroon of the island, and Long John Silver, the crafty old pirate, are thought by scholars to draw heavily from Selkirk and Dampier.)

Other sailors and ships found fame off Valparaíso. In March, 1813, the American frigate *ESSEX*, Captain David Porter, entered Valparaíso harbor. The War of 1812 was under way and Porter and his famous “Salem Frigate” (so called after her place of building in Massachusetts) were out to chastise the British in the Pacific.

Over the next 11 months, Porter cruised the eastern Pacific, taking 13 British whalers. This effectively destroyed that important industry in the region. British shipowners began howling to Parliament to put a stop to this wasteful conflict.

Porter stopped in the Marquesas, at Nuku Hiva, and even annexed the island for the United States. This was all really too much for British pride to bear. The Admiralty sent the powerful frigate *PHOEBE* and the sloop-of-war *CHERUB* to track down Porter.

In February, 1814, the *ESSEX* and a small consort returned to Valparaíso. Porter threw a ball on board for the local VIPs on the night of the 7th—but the next morning sobered him up. The British warships appeared on the horizon and soon had the *ESSEX* bottled up in the harbor.

There followed one of those curious displays of courtly notes exchanged between the opposing captains—as if they were seeking to fight a personal duel rather than a battle. All the folderol signed with “I have the honor to be, Sir, Your Most Obedient Servant, etc., etc.” finally ended on March 28, when Porter sailed forth.

A sudden squall blew in, and the *ESSEX*’s main topmast went by the board. Crippled, Porter had no choice but to anchor off Punta del Angeles, five miles from Valparaíso. To make his situation even worse, the *ESSEX* was armed mainly with short-range carronades, whereas the British had plenty of long-range 32-pounders.

The British naturally stood off beyond Porter’s range and set about reducing the *ESSEX* to a wreck. Midshipman David Glasgow Farragut—the same officer of later Civil War fame—was on board the *ESSEX*. A cannonball took off the head of a gun captain standing next to him, knocking young Farragut down a hatchway. (Farragut, Porter’s adopted son, escaped without injury.) Lieutenant John G.

Cowell lost a leg at the knee. As he lay in the surgeon’s cockpit, he was offered treatment ahead of the common sailors. “No doctor, none of that,” he said. “Fair play’s a jewel; I would not cheat any poor fellow out of his turn.” He died minutes later.

When finally Porter was forced to surrender and the British came on board, one of His Majesty’s officers fainted at the sight of the charnel house of the *ESSEX*. Porter had lost 58 killed, 66 wounded, and 31 missing (mostly drowned) out of a crew of 255. The British had five men dead and 10 more wounded. Men of both sides rest today in a cemetery at Valparaíso—their markers memorials to a war between cousins that never should have happened.

After the War of 1812, the whaling industry—both British and American—revived in the area. Valparaíso was one of the ports visited by the sea-weary crews of the whalers.

Meanwhile, Chile won her independence from Spain in 1818. The Spaniards made periodic attempts to reassert their power in the region, however, the most serious coming when a Spanish squadron bombarded Valparaíso in 1866, causing severe damage. After this, both Chile and Peru realized they needed modern warships to protect their coasts. Both set about buying ironclads from European yards.

In 1879, the so-called “War of the Pacific” broke out. There were several naval engagements in these waters between ironclads of the Chilean and Peruvian navies. (Each country manned its fleet with the human jetsam which had accumulated on its coast. This included a high proportion of deserters from American and British ships.)

The most famous ship in these actions was the Peruvian turret ironclad *HUASCAR*. In 1877, her crew had mutinied and committed several acts of piracy. This brought the wrath of the Royal Navy down on the coast. *HUASCAR* was engaged on May 29 by the frigate H.M.S. *SHAH* and the corvette H.M.S. *AMETHYST*. The battle marked the first time one ship fired a torpedo at another, with *SHAH* launching a tin fish at *HUASCAR*—which the Peruvians evaded.

In the war of 1879, *HUASCAR* rammed and sank the Chilean gunboat *ESMERALDA* at Iquique. On October 8 came the climactic battle of the war. *HUASCAR*, her machinery badly in need of an overhaul, met the Chilean ironclads *ALMIRANTE COCHRANE* and *BLANCO ENCALADA* off Antofagasta. After several hours of combat, *HUASCAR* had taken punishment enough and surrendered. The Chileans thought her impressive enough to make worth patching up. (She had been built by Laird of Birkenhead—better known for the C.S.S. *ALABAMA*.) She fought again in the Chilean Civil War of 1891, then became a training ship. Today she survives as a museum vessel.

The waters in these parts have not entertained only spectacles of war. They have also been the scene of one of the great maritime commercial enterprises of all time—the nitrate trade.

In the late 1800s and early 1900s, Valparaíso was a main port for the windjammers plying this lucrative trade. Many of these ships were German vessels, some belonging to



The PEKING under full sail, one of the majestic ships of the Laeisz line. Today she is a prominent attraction at South Street Seaport, New York City.

Photo courtesy of the National Maritime Museum, San Francisco

the famed Laeisz firm of Hamburg. The Germans had many advantages in the nitrate trade in the quality of their ships and crews, as well as the greater degree of efficiency they introduced among Chilean stevedores. Prior to the arrival of the Laeisz "P" Line (*POTOSI*, *PAMIR*, *PEKING*, *PREUSSEN* and others), the Chilean stevedores kept to an antique system of one stevedore to load one ship. With the larger ships now at hand, this could take a month. The Germans persuaded the stevedores to work in teams, speeding up the loading of the nitrate sacks by eightfold. Thus the "P" ships loaded far faster than their rivals.

Along with the Germans, the French line of A.D. Bordes, the British, and other nations' ships partook of this rich trade. From Arica in the north to Corral in the south, the great square-riggers of iron and steel called, pyramiding tons of the valuable chemical in their holds for the farms and factories of Europe. Valparaiso was the main port of entry into the country, but the nitrate ports were the smaller ones of Iquique, Tocopilla, Antofagasta, and others. Wharves and docks did not exist in sufficient quantity at any of these ports, so most of the big sailing ships were loaded from lighters while at anchor. Many vessels—worn and torn from the endless trips around Cape Horn—also ended their days here, becoming storage hulks in the harbors.

With the outbreak of World War I in 1914, the greatest age of the nitrate windjammers came to an end. Still they took up sailing to the Chilean ports again after the war, albeit in smaller numbers. The days when the roadstead

at Valparaiso filled with the spiky shapes of countless masts and yards were swiftly ending. But memories lingered—including those of the Valparaiso earthquake of August 16, 1906.

On the evening of that day, shortly before 8 p.m., the harbor contained 28 ships of various types, mostly Britishers and Germans. Many of the sailors were on shore, reveling in such warrens as the "Shakespeare" (sic) and the "Cross Flags."

At precisely 7:58, the earth gave a violent shock that ran all the way inland to Santiago. Within four minutes, as the shocks continued one after the other, Valparaiso crumbled. Multi-story stone facades of buildings buckled into the streets in explosions of dust; lesser dwellings collapsed by the score; the streets writhed like snakes and the ground opened in gaping chasms. The sailors and residents rushed into the open, but not a soul among them could keep his feet in the continuous shocks.

In the harbor, mates and masters bellowed for all hands on deck. A tidal wave would surely follow an earthquake of this dimension, and the crews remaining on board tried desperately to get their ships to sea before it arrived. Casting hurried glances at the shore, they saw all the lights of Valparaiso go out, to be replaced by fiery tongues licking skyward from the city's broken gas lines. Across the water the roar of the earth and crashing buildings mingled with the fainter cries of the doomed.

At last the shaking of the earth stopped. The great tidal wave, for some reason, never appeared. In the dusty

gloom, a Chilean naval vessel swept the shoreline with its searchlight. It seemed the entire waterfront of the city had fallen—nothing but wreckage was visible.

To their lasting credit, the crews of the ships in harbor swiftly set about aiding survivors in the city. Sailors of a dozen nations—Britons, Germans, Chileans, North Americans, Italians and others—rowed ashore and did all they could to rescue people buried in the rubble. It was one of the square-rig sailor's finest hours.

Valparaiso repaired and rebuilt; by 1914, it was again a thriving port, with large colonies of Germans and other Europeans. In early August of that year, the word came through that Europe was at war. One of the finest German windjammers, the five-masted bark *POTOSI*, arrived shortly afterwards. At this neutral port she was interned, here to spend four unhappy years as an unwilling guest of the Chilean government. During her internment there were rumors the Germans were fitting her out as a commerce raider, but nothing came of it. After the war, she was given to the French, then sold to a Valparaiso firm. She was burnt out and sunk as a derelict in 1925.

Across the Pacific, at the German colony of Tsingtao on the coast of China, the German Asiatic Squadron raised steam in August 1914. Under their first-rate admiral, Maximilian von Spee, most of the German ships made their way across the Pacific. There were five in all: the armored cruisers *SCHARNHORST* and *GNEISENAU*; and the light cruisers *NURNBERG*, *LEIPZIG*, and *DRESDEN*. By late October, 1914, the Germans were nearing the Chilean coast.



S.M.S. DRESDEN, German light cruiser, part of Von Spee's squadron at Coronel and the Falklands. She was the sole German ship to escape from the Battle of the Falklands, and was sunk the following March at Juan Fernandez.

Chandler Collection

Naturally, the British were on the keenest lookout for Von Spee—as they had been for the *ESSEX* one hundred years earlier. The British commander on the South American station was Rear Admiral Christopher Cradock—a “sailor’s sailor,” author of an acclaimed book, *Whispers from the Fleet*, and a man courageous to the last degree.

Cradock’s orders were clear enough. “You must meet them in company,” the Admiralty signaled. To Cradock and his men, it was a death sentence. The British had the old cruisers *GOOD HOPE* and *MONMOUTH*, the light cruiser



H.M.S. GOOD HOPE, armored cruiser, flagship of Cradock's squadron. Launched in 1901, she carried two 9.2-inch guns and a variety of smaller armament on a displacement of 14,100 tons. Her crew numbered 900.

Chandler Collection

GLASGOW, and a useless armed merchantman, the *OTRANTO*. Cradock was to take these buckets around Cape Horn and find and fight the Germans off Chile. He proceeded to carry out his orders with maximum aggressiveness. No Nelson could have gone into battle with more nerve—or less of a chance.

Off Coronel, south of Valparaiso, on the stormy evening of November 1, 1914, Cradock found Von Spee and the fight commenced. It didn’t last long. One of the first German shells wiped out the bridge of Cradock’s flagship, the *GOOD HOPE*. Within a short time, she was a tossing mass of flames. The same fate befell the *MONMOUTH*. The seas were raging against a yellowish sunset to the west—which outlined the British ships perfectly to the German spotters. It was more of a target practice than a battle. In the high, ice-cold seas, not a man of the two ships’ companies survived. The *GLASGOW* and *OTRANTO* were lucky to escape. “The rottenest show imaginable,” a young British officer in the *GLASGOW* summed up.



Four of Von Spee's men. These warrant officers were among the handful of survivors plucked from the water by the British after S.M.S. LEIPZIG went down at the Falklands.

Chandler Collection

The Battle of Coronel was a terrible shock to Winston Churchill and the Admiralty he then directed. It was an unthinkable British naval defeat—the first in a century—right after the outset of a vast war. Quickly the British got serious about Von Spee and ordered the battlecruisers *INFLEXIBLE* and *INVINCIBLE* taken from the Grand Fleet and sent south. These ships were as superior to Von Spee's as his had been to Cradock's.

Meanwhile, the German admiral and his crews were being feted at Valparaiso for their great victory. Von Spee himself was gloomy: "I must plow the seas of the world," he said, "doing as much mischief as I can . . . till a foe far superior in power succeeds in catching me."

That foe found him on December 9, 1914, off the Falklands. Von Spee and most of his men went to the bottom fighting as bravely as Cradock had the previous month. Thus ended any major threat to Allied shipping near South America for the remainder of the war.

Defeat in the global conflict brought more bitter pangs to the Germans. The Laeisz line lost all their ships. Most were seized at war's end and parceled out among the victors—Britain, France, Italy—which countries really didn't know what to do with them.

Laeisz refused to give up. The Germans set about buying their ships back. By 1922, the fleet had been reconstituted with *PAMIR*, *PARMA*, *PASSAT*, *PINNAS*, *PEIHO*, and *PEKING*. In 1926 the line launched the magnificent *PADUA*. With these vessels, Laeisz fought to keep the nitrate trade going. Finally the economic slump of the 1930s and other factors combined to put the last of the German windships out of business.



PADUA, another great nitrate clipper owned by Laeisz. Today she is the Russian training ship *KRUZENSHTERN*.
MacMullen Collection

Of all the famous "P" Line sailers, only three remain: the *PADUA*, now the Soviet training ship *KRUZENSHTERN*; the *PEKING*, moored as a museum ship at South Street Seaport, New York; and the *POMMERN*, a museum ship in the Aland Islands of the Baltic, recently taken under tow to Stockholm for a dry-docking.

By far the largest of the nitrate fleets belonged to the French line of A.D. Bordes et Fils. These were the famous "bounty ships"—so-called because their operations were subsidized by the French government. They, too, were a familiar sight off Valparaiso and other Chilean ports. And they, too, suffered heavily in World War I, losing 22 sailing ships (over 50,000 tons). Truly, the "Great War" sounded the death-knell for the great age of the sailing ship.



Valparaiso harbor as it appears today. Gone forever are the windships of the nitrate trade and a host of other valiant vessels.

Photo courtesy of Gregg Chandler

Valparaiso today retains much of its old charm, and for an account of this we turn to Captain Gregg Chandler, a recent visitor there:

Approaching Valparaiso from the sea, at dawn, one sees a beautiful vista of a city built on hills sloping down to a quiet protected harbor. One is reminded somewhat of San Francisco, sans the Golden Gate, with its steep winding street and the downtown business section close to the waterfront. It does not have the long extensive dock area of our California city, and our ship was able to tie up just a few blocks from the center of town. The older buildings were of beautiful masonry construction, flanked by newer hotels and office structures. The streets downtown were narrow and crowded as in most South American cities. When we were there in the late 1970s the faces of the people seemed to reflect more happiness than in other cities we visited in our trip around South America.

Our tour of Valparaiso took us along beautiful beaches, past large gambling casinos, flanked by lovely parks with an abundance of colorful flowers. On the whole, Valparaiso seemed to extend a happy welcome to its visitors, making them feel like they would want to return someday for a longer sojourn.

Acknowledgement

The author wishes to acknowledge the assistance of Captain Gregg Chandler, USNR (Ret.), in providing information on the appearance of modern Valparaiso. Captain Chandler also provided one of his personal photographs of the port.

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FROM THE HELM

In this column in the last issue, we announced that we are considering a possible sailing of the *STAR OF INDIA* in 1989. We can now add that the sailing date will probably be the Memorial Day weekend of that year.

As this issue was going to press, the San Diego Unified Port District was planning to open bids on a new pier for



Requesting divine guidance? No, sail training instructor Carl Jensen is merely shading his eyes as he watches trainees aloft in the *STAR OF INDIA*. The Maritime Museum hopes to sail the ship again on Memorial Day weekend, 1989.

Maritime Museum file photo

the ships of the Maritime Museum. This pier, as mentioned in previous issues, will be located north of the present position of the *STAR OF INDIA* on the Embarcadero. It will provide mooring space for the *BERKELEY* and the *MEDEA*, thus permitting all three Museum ships to be together again. Completion of the pier is scheduled for about June 1, 1988.

The lights in the *STAR OF INDIA*'s rigging will be lit on Tuesday, December 1, in cooperation with a city-wide plan. The lights will remain lit at night through January 1, 1988.

The Maritime Museum is participating in another spectacular cruise to a foreign area significant to maritime history. This is a "Voyage to Patagonia and Cape Horn," including the Falkland Islands and the majestic fjords of the Southern Andes. Our ship for the cruise will be the *ILLIRIA*, a beautiful Greek-registered vessel with every sort of luxury for the passenger. Guest lecturers include James S. Ashe, Assistant Curator and Head of the Division of Insects at the Field Museum of Natural History, Chicago; Barry Raleigh, Director of Lamont-Doherty Geological Observatory of Columbia University and Professor, Department of Geological Sciences, Columbia University; and Peter Stanford, President of the National Maritime Historical Society. Passengers' rates for the cruise, scheduled for March 9-19, 1988, include a \$100 per person tax-deductible contribution to the Maritime Museum Association of San Diego.

As we look toward the close of the year, the Maritime Museum wishes to thank all of our members for their support. You may take pride in the fact that you are helping to keep the heritage of the sea alive. Three historic ships and a wide array of educational activities depend upon your continuing generosity. So we hope you will "hold your course" with us as we voyage into 1988 and beyond.

To all hands, a most Merry Christmas, and a very Happy New Year.

James R. Mills, President
Peter S. Branson, Executive Director

MARITIME MEMORIES

By Richard E. Brown

(Ed. Note: A longtime Museum member, Rich Brown has written previous articles for MAINS'L HAUL on riverboats and ferry steamers. In this article about maritime people, to keep the length reasonable and be fair to all concerned, he has omitted mention of any currently living "professional maritime historians." Anyone wishing to write to Rich may do so at P.O. Brown 12007-205, Bakersfield, CA 93389.)

When a nine-year-old moves from a grid-pattern neighborhood of mid-1940s Los Angeles to the rural, freer setting of a nineteenth-century town, Rio Vista on the banks of the Sacramento River, the changes can bring many expanded horizons, including a lifelong hobby in the maritime world.

A century earlier, the mighty Mississippi and its magnificent paddling packets had fascinated another youth of the same age, Samuel Langhorne Clemens. While I make no pretense of being another Mark Twain, I can identify with the fascination which he found on a river frequented by boats. Mark Twain was introduced immediately to palatial passenger boats; this writer only heard about them, as by 1945 the Sacramento had not seen the *DELTA KING* or *DELTA QUEEN* in five years.

But there was still one former passenger steamer, among the usual tugs and barges, which whistled the Rio Vista drawbridge open regularly, the m/v *SAN JOAQUIN*. I didn't know her background, but my earlier introduction

to Knott's Berry Farm architecture kindled my imagination as I gazed at her 190-foot length. Soon, a bridgetender across the street from us lighted a fire of excitement in me with his casual comment that "the *SAN JOAQUIN* used to be a steamer, yes, a sternwheeler. You can find out more about her in a new book. It's called *Paddle-Wheel Days in California*."

As soon as I could get a copy, I looked up the *SAN JOAQUIN* in the index and learned she had been the passenger steamer *DAUNTLESS*, twin of the *CAPT. WEBER*, built in 1892 for the Union Transportation Company's run between San Francisco and Stockton. A 1938 rebuilding had substituted diesels and twin screws for her steam-powered stern wheel. Her name had changed at this time, and in the 1940s she had a regular freight schedule on the same route recently vacated by the passenger-carrying *DELTA KING* and *DELTA QUEEN*.

From the *SAN JOAQUIN*, my perusal of the new book soon went from cover to cover and I was familiar with every steamboat name, as well as the author's—Jerry MacMullen. A dozen years later I would correspond with him, then get to know him well. For MAINS'L HAUL readers who don't belong to the San Diego Maritime Museum, Jerry was a driving force in the Museum, as well as for the acquisition of the *BERKELEY*—one of his favorites—in which the Jerry MacMullen Library is located.

Although my interest in ships had antecedents in the late '30s, of which I have only hazy memories (the *AVALON* and *CATALINA* plus some ferries to the Treasure Island fair in 1939), it really took hold in 1945 and my first-hand experiences with various craft tended to start small, like



The *SAN JOAQUIN*, formerly the sternwheeler *DAUNTLESS* of 1892, chugs down the Sacramento River in the late 1940s. Built as a twin of the *CAPTAIN WEBER*, she survived several early sinkings and a fire, only to end her career in November 1951 in a collision with the tugboat *SOLANO* near Collinsville.

A.C. Graves photo

the tiny tugboat *MAY* (of 1882) at Rio Vista in 1945 and work up in size, culminating with the giant *QUEEN ELIZABETH* (I) in 1968.

If Rio Vista had maritime reminders of the past, like the *SAN JOAQUIN*, it also had many people with keen memories. Louis Schnell, for example, still remembered being a passenger on the *SAN RAFAEL* one foggy night in 1901 when the *SAUSALITO* (still in existence at Antioch) struck the *SAN RAFAEL* a mortal blow.

"They lashed the two ships together and I climbed onto the *SAUSALITO*. All the time, some little girl was screaming that her doll had gone down with the *SAN RAFAEL* and she wanted somebody to rescue it!"

Emmett James recalled a near-miss, also in fog. "I used to come into town [Rio Vista] on a school-boat every morning," he said. "One morning the fog was so thick we couldn't see anything. But we kept hearing this steam whistle get closer and closer. All of a sudden, here was a steamboat bow with the name *APACHE*, a Southern Pacific sternwheeler. She was going slowly, fortunately, and some of the older fellows on our boat had to push on the *APACHE*'s bow to move our boat out of the way."

One Rio Vistan whose name escapes me described heading into town on a horse, "and as I got to the crest of that hill, I saw the *YOSEMITE* blow up."

His enthusiastic 10-year-old interviewer, quoting from MacMullen's book, commented, "Gee, and that happened on October 12, 1865."

The Rio Vistan gave a lurch, his mouth dropping open. "Well, come to think of it, it was my father who saw the explosion. Er, maybe it was my grandfather!"

While in Rio Vista, my father was production superintendent for what is now the Chevron Corporation (then Standard Oil of California). In 1947, Dad was president of the Rio Vista Lions Club and one day brought one of the club's speakers to our house. He was History Professor Rockwell Dennis Hunt, emeritus from USC but still keeping busy on the-then College of the Pacific faculty in Stockton. Dr. Hunt told me he had been born in Sacramento in 1868 and spent his childhood in nearby Freeport, where he watched the steamboats pass. The vessel which he remembered most clearly was the *CHIN-DU-WAN*, equipped with a steam calliope and listed in MacMullen's book as having been in existence from 1868 to 1885.

Several Rio Vistans recalled using the *CAPITAL CITY* (1910) and *FORT SUTTER* (1912) of the California Transportation Company to reach San Francisco in the days when land transportation was difficult.

"You'd go aboard about midnight and buy a stateroom for the downriver trip," remembered Rio Vista High School art teacher Idella Church (now Dean), "but on the upriver voyage, since you had to disembark about midnight, you just sat up."

A Standard Oil subsidiary executive, Ernest G. Lawson, called at Rio Vista regularly and with each visit brought new maritime information. Example: "The *BERKELEY* was always getting into trouble—bumping into something at

the end of the run because the crew, accustomed to paddle-wheels, didn't know how to handle a propeller job."

Ernie personally experienced something worse than a *BERKELEY* escapade in 1928. He was Oakland-bound across San Francisco Bay on the new *PERALTA* (later the *KALAKALA*) when an engineer pumped water into the wrong ballast tank, causing the *PERALTA*'s bow to dip. Thirty people were washed overboard and five drowned.

"I was upstairs and they locked the forward doors so we couldn't go out to see what was happening," he recalled. "Later, on the trip home aboard the Key Route train, many of the passengers were totally soaked."

Two Rio Vistans, Captain M.P. Christensen and Captain J.B. Scott, owned their own tugboats while we lived there, but had previous experience with steamboats. Another family was the Lauritzen clan. Early in the century they had operated motor launches with names like *COUNTESS* and *DUCHESS* on various local runs. One of the Lauritzens had bought the ferries *PIEDMONT* (1883) and *SONOMA VALLEY* (ex-*SAN JOSE* of 1903) to serve as breakwaters on a mudflat just upriver from the Antioch Bridge. Both boats were burned to their waterlines during the summer of 1949, about the same time the *YALE* was being towed up the San Joaquin River for scrapping.

Through Dad's oil connections, I got to know a J. Marshall Brown (no relation) who had been in charge of towing the *YALE* from Alaska to Puget Sound after World War II. When I asked if the *YALE* might go back into service, he replied, "No, her boilers are shot." At age 14 in 1949, I didn't have an extensive network of correspondents so was unaware of the *YALE* being in Stockton, only 35 miles from Rio Vista, until many years later.

During a 1947 trip to Oroville, at the head of experimental navigation on the Feather River, I chanced to meet a gentleman who had been a passenger on the *NEWARK* of 1877 (later the *SACRAMENTO*) on a foggy day in 1908. The *OAKLAND* (ex-*CHRYSOPOPOLIS* of 1860) suddenly loomed out of the fog and punched the *NEWARK* near her paddles, bending the shaft.

"It knocked over *NEWARK*'s cigar stand," recalled the Oroville resident. "Passengers helped themselves to souvenirs without paying, but the captain [John Leale] refused to land in San Francisco until every item was returned or paid for."

When we left Rio Vista in 1950, my hobby was firmly entrenched. While writing a high school term report in 1952, I corresponded with Mrs. Les Fulton, who had shown Dad and me through the *DELTA KING* at the Fulton Shipyard in Antioch in 1948, and obtained some photos to illustrate my report. In college, as a journalism class project, I had a telephone interview with retired Southern Pacific President A.T. Mercier, living in Palo Alto, for a story about the *EUREKA*, then the last operating walking-beam steamer in North America, for a feature which appeared in the *Palo Alto Times* in 1956. Mercier had been responsible for installing radar on the *BERKELEY*, *EUREKA* and *SACRAMENTO* shortly after World War II.



The author takes the wheel of the DELTA KING at Fulton Shipyard, Antioch, in 1948 while the vessel still had most of her accessories on board.

Photo courtesy of Richard Brown

Another college class project culminated in my history of San Francisco Bay ferries appearing in the October 1957 issue of *Sea Breezes* (Liverpool, England). The byline listed me as being "of Bakersfield, California." Shortly, the director of the Kern County Museum in Bakersfield received a letter from the then curator of the Junipero Serra Museum in San Diego asking to be put in touch with me. Thus began my friendship with Jerry MacMullen, who had been responsible for developing my hobby.

The *Sea Breezes* article also got me an invitation from Southern Pacific to ride its last ceremonial ferry trip out of Oakland Pier aboard the *SAN LEANDRO* on July 30, 1958. When we reached San Francisco, Arthur Fiedler of the Boston Pops Orchestra led the San Francisco Municipal Band on board and served as honorary captain. Nine years later when I saw him after he conducted the Fresno Philharmonic Orchestra, I mentioned the *SAN LEANDRO* to him.

"Yes, and don't you remember—I was honorary captain," he added.

As a newspaperman in the early '60s, I became acquainted through correspondence with the Greene Line's new publicity writer, Miss Betty Blake. Later she would become president of the company, renamed Delta Queen Steamboat Company, and oversee the addition of the *MISSISSIPPI QUEEN* to the fleet in 1976. During several successful campaigns to have Congress extend the *DELTA QUEEN*'s historic status, I was on a first-name correspondence basis with Congressman Bob Mathias,

former Olympic star, whose district included Bakersfield. He wholeheartedly supported the *QUEEN*.

After corresponding with Betty Blake, I met her in person during the *DELTA QUEEN*'s Labor Day weekend cruise in 1962. She introduced me to the captain, Ernest Wagner, a survivor of the explosion and fire on the *ISLAND QUEEN* at Pittsburgh in 1947. The first mate was Clarke G. "Doc" Hawley, now in charge of the *NATCHEZ* at New Orleans; he gave us a grand tour of the *DQ*, including a long-since unused "steerage" dormitory in the bow. Although she did not make the trip, Mrs. Letha P. Greene, widow of Captain Tom Greene, was sitting in the *DQ*'s lounge prior to departure from Cincinnati and I got to chat with her.

Also during the '60s I corresponded with Duvall Williams of Cayucos, San Luis Obispo County. He had helped assemble steel hulls for Union Iron Works, San Francisco, in the '90s and had been one of the builders of both the *TAHOE* (1896) and *BERKELEY* (1898).

In the spring of 1968 I spent an afternoon interviewing historian Roy Graves at his San Francisco home. His memory was still keen for nineteenth century details. He had climbed the steps to the top of a paddlebox on the *NEWARK* when she had 42-foot wheels prior to 1902. He recalled how chilly winds soon resulted in the open promenade decks of many ferries being glass-enclosed.

"The older ferries had three upper cabins," Graves explained, "not one big one as on the Berkeley. That was because the old partitions were left in place aboard the Oakland, Newark, Piedmont, and others when their prom decks were first enclosed."

He told how SP's river steamer *SEMINOLE*, short-lived as a passenger vessel (1911-1913), actually lasted much longer as a water barge. Her passenger-carrying days had ended abruptly in 1913 in a collision with the *H.J. CORCORAN*, which also would be resurrected later, as the sugar freighter *CROCKETT*.



The T.C. WALKER of 1885 ends her days as a duck hunters' clubhouse a few miles south of the present Travis Air Force Base, Fairfield, Solano County. The author is at the forward end of the Texas deck. The year is 1948.

Photo courtesy of Richard Brown

Among my recent contacts are Fleet Captain and Mrs. John Torres of the yacht club which is preserving the *SAUSALITO* (1894) as their clubhouse in Antioch. In addition to giving me a standing invitation to visit, they notified me immediately when the *SAN DIEGO* (1931) showed up at Antioch in September 1987 to be developed into a floating shopping center and cabaret.

My own family, although not maritime buffs, had their shares of nautical experiences. As a young girl, my mother rode the *CONGRESS* in 1915 from San Francisco to the Pacific Northwest. My father recalls at a very early age in 1907 of being roused from a Pullman berth and taken outside onto the deck of the *SOLANO* (1879) carrying the entire train from Benicia to Port Costa.

"It was foggy and I heard whistles everywhere," Dad recalls.

His father, while in the oil business, rode the *CARPATHIA* to Europe shortly before World War I, but after her famous *TITANIC* rescue mission.

Ship photos that Dad or I have taken have appeared in *The Night Boat* by George W. Hlton (Howell-North, 1968) and *Delta* by Bob E. Walters (Cordrey & Walters Publishing, Fullerton, 1983).

To end this discussion of maritime contacts, I'll switch to a topic still in the news—the *TITANIC*. I got to know one of the survivors, Edwina Celia Troutt MacKenzie (1884-1984), quite well. She's listed under her maiden name in Walter Lord's *A Night to Remember* among Second Class passengers.

"I left the Titanic in 'lucky' Lifeboat No. 13," she said.

* * * * *

EUTERPE FIGUREHEAD DUE FOR REPAIR

A long time ago, when the good ship *EUTERPE* sailed the seas, she occasionally got into trouble. She had this rather frequent habit of running into other vessels—or having them run into her.



"Someone had handed a baby to me for safekeeping. I kept track of him into his adulthood; then he met with an untimely fatal accident."

Winnie, as she liked to be called, told without hesitation how "some ship came straight at us, then veered away." This might tie in with one theory that the Norwegian sealer *SAMSON* "ran away" from the area to avoid detection of her illegal cargo of seal pelts.

Not scared away from ships by the *TITANIC*, Winnie made many more ocean voyages and in 1923 flew from London to Paris when air travel was experimental and daring.

Always keen witted, she laughed as she told of a trip on the *ITALIA* (known by the public as *PRINCESS ITALIA* for Princess Cruises) in the early 1970s. "Those crew members were so superstitious! Once they learned I had been on the Titanic, they were scared stiff of me. If they'd see me coming down the deck, they'd turn and run the other direction!"

Born in Bath, England, she last lived in Hermosa Beach, which threw a 100th birthday party for her in July 1984. Queen Elizabeth II sent her a congratulatory telegram. The Unsinkable Winnie finally departed this life in December 1984.

When my hobby began humbly in 1945, I had no idea I would get to know Jerry MacMullen personally, that I would ride on the onetime largest ship in the world (the first *QUEEN ELIZABETH*) or that I would personally know a survivor of the *TITANIC* whose untimely sinking in 1912 would fascinate more people than most other maritime events combined.

At *EUTERPE*'s prow rode the figurehead of the same name. This figurehead was carved by a Mr. George Sutherland of Glasgow in 1863. It represents the Greek muse of music and lyric poetry. We believe *most* of this figurehead is the original piece made by Sutherland; however, she's taken a bit of a beating on various occasions, so it's hard to say with great precision what is original and what is not.

The ship had one collision in particular that we know damaged this figurehead. The crunch came with the steamer *CANADIAN* in the River Clyde, Scotland, in April 1884. *EUTERPE* was being towed down the river to the sea. Her log for April 9 reads in part:

"When approaching the Lint House saw a steamer about 100 yards ahead evidently aground with her bow on the South shore and her stern across the stream. Our helm hard to port the ship started to answer it then stopped and drove straight into the stern of the Steamer 'Canadian' breaking our bowsprit in halves also the martingale & bobstays with all the gear attached broken and damaged. Hausepipes,

Figurehead, Knightheads, blocks deadeyes sheets and downhauls all damaged by the wreckage, our Hauser being also badly chafed. We at once backed out with the Tug alongside, canted head up stream & returned to Glasgow mooring at Yorkhill Buoys head & stern, crew clearing up the wreckage, etc."

Rather nasty banger, that. Delayed the voyage for 10 days, too. From the positions of the ships, with the *CANADIAN* against the south bank, and the *EUTERPE* proceeding west down the river, it may be surmised that the left side of the figurehead might have taken the blow.

Looking at the figurehead today, one can see that a portion of her left arm from shoulder down is missing—it appears to have been sheared off at one stroke. This *may* have been the damage done in the River Clyde mishap. (The log doesn't mention the exact nature of the lady's injury, unfortunately.)

In recent years there has been talk about restoring the figurehead to its original estimated dimensions and appearance. Sadly, we have no photograph showing her in sufficient close-up detail prior to the damage—so it's a matter of some conjecture as to what the missing arm looked like.

A "WARRIOR" COMES ALIVE

By Walt Jacobsen

(Ed. Note: Walt Jacobsen has been the Maritime Museum's shipcarver for the past six and one-half years. He was professionally trained as a designer, artist and sculptor, and spent more than 20 years in the design field in New York City. Since joining our Museum, he has sculpted many figureheads, figurines, signs, etc. His shop on board the *STAR OF INDIA* is a friendly oasis of conversation about the arts, ships and the sea.)

My first trip to England in September, 1982, had as its basic plan an exploration of maritime museums and interesting coastal towns along the southern shores, westward from Portsmouth. High on the list was a visit to the Isle of Wight, important to me because it was (and is) THE British yachting center, the home of the Royal Yacht Squadron, and the place where, in 1851, the yacht *AMERICA* won that famous race around the island during Cowes Race Week. That incredible trophy she brought back became known as the America's Cup, and is now in the custody of the San Diego Yacht Club.

However, there was more behind this visit. For 10 years, I had saved a magazine article about a famous carver of ship figureheads, Jack Whitehead, who lived near Cowes at Wootton Creek. I remember being envious of the many large carving projects that came his way, and I hoped to meet him and his talented carving partner Norman Gaches.

The WARRIOR figurehead takes shape at Harry Spenser's Boatyard on the Isle of Wight.

Photo by Naru Jacobsen

However, feeling that a reasonable conjecture as to the arm's appearance is better than little or no arm at all, the Board of Trustees voted in September to have woodcarver Walt Jacobsen—proprietor of the shop on board the ship—recreate the arm. Mr. Jacobsen began this process by modeling the missing portion of the arm in clay, as can be seen in the photo. He will soon proceed to carve a new wooden arm for the figure, which will form a permanent part of its being. Once the addition is complete, the figurehead will be hoisted out of the orlop and back into her normal position at the ship's prow.

Figureheads are an important part of the lore and mythology of the sea; once no ship was thought complete without one. They are purely decorative items, of course—the sort of thing that "progress" finally decided to dispense with. Yet they have a sturdy old charm all their own. They are the ladies and gentlemen, the mythic beings and majestic beasts, whose eyes peer out over the sea to guide their vessels home. As such, they should be preserved by those who care about old ships.

Long may our Lady Euterpe reign—and may she enjoy her new appendage.





Shipcarvers Jack Whitehead (left) and Norman Gaches (right) explain the carving of the WARRIOR figurehead to Walt Jacobsen. Gaches is holding a model of the work.

Photo by Naru Jacobsen

A pleasant ferry ride across the Solent from Southampton brought my wife and I to Cowes. We drove to Wootton Creek, and after inquiring at the country-style general store, it was evident that Jack was not far away, but getting there proved interesting. The road Jack lives on was not identified by a sign, so we just followed the likeliest road. Eventually this became too narrow for the car. The gravel path ahead did not reveal a house. We proceeded on foot until a small cottage appeared in a clearing along the shore. The nameboard read, "Veronica." Our footsteps on the gravel path made enough noise to alert the resident, and a man about my age came out to greet us. When asked if he knew the whereabouts of Jack Whitehead, he replied, "Look no farther." As to why his cottage sign read "Veronica" instead of Whitehead, he said that he built his cottage from the timbers and planking of his old sailboat of that name, which was finally beyond repair.

The following day began early as we drove Jack to his place of work in Cowes, which was a large boatshed at Harry Spenser's Boatyard near the ferry landing. As we entered the shop I was amazed at the size of the figurehead he was working on. My notion of the meaning of "large" had to be trashed. The photos tell it best.

I met Jack's partner, Norman, and they outlined what had transpired. They had spent several months during the winter gluing up a gigantic block of Canadian yellow pine. (I use what appears to be the same wood for my figureheads, but I know it as "sugar pine.") When the block was ready for carving it measured 15 feet long and weighed three tons. At the time of my visit they had cut it down to two tons.

This figurehead of "The Warrior" was commissioned by the Ships Preservation Trust, a subsidiary of the Maritime Trust, as part of an overall project to restore H.M.S. WARRIOR, the world's first ironclad battleship. The original figurehead had disintegrated when the restorers attempted to remove it. However, it was well documented by photographs which permitted the carvers to make an accurate copy. As a necessary preliminary to carving the large block, Norman carved the scale model he is holding in the photo.

H.M.S. WARRIOR was steam powered, but "just in case" she was also rigged with three masts and square sails. Restoration of the 1860 ship began in 1979, and is now very well along. Although WARRIOR never fired a shot in anger, she is important to naval historians. She and her sister ship, H.M.S. BLACK PRINCE, together called "The Black Snakes of the Channel," represented a replacement of the "wooden walls," the old ships of the line. As such, they ushered in a new era for the world's navies.

After 27 years of service, WARRIOR languished as a fueling dock at Pembroke, Wales. Today she is proudly on exhibit at the Portsmouth naval base, England. At her bows is the figurehead created by Jack Whitehead and Norman Gaches—a faithful replica of the dramatic original.

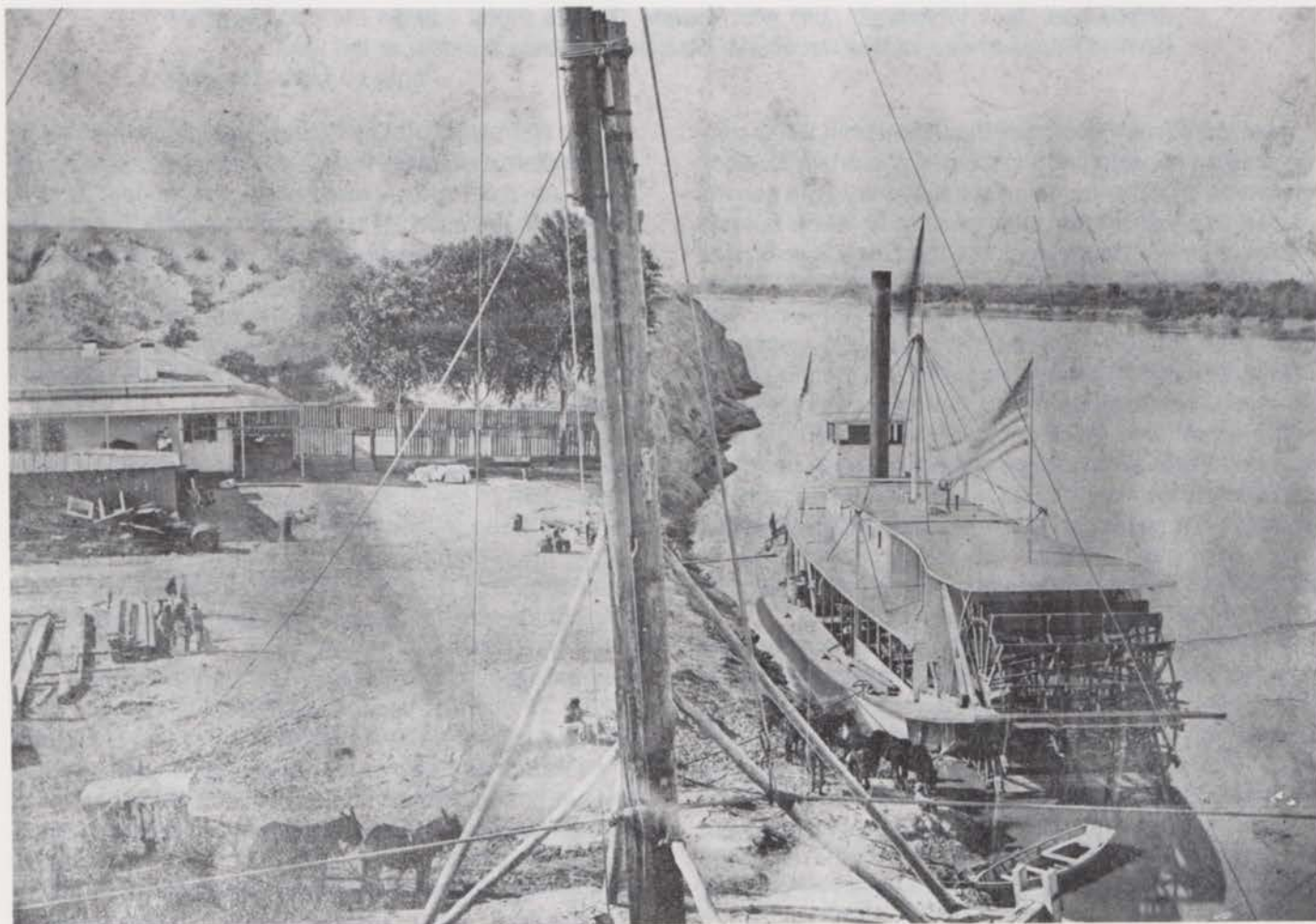
Jack Whitehead is well known for many outstanding ship-carving projects, including the restoration of the many figureheads on board the CUTTY SARK. To Americans he may be best known for the figurehead he carved for the FALLS OF CLYDE in Hawaii. It was a pleasure to meet him and his partner, and to observe their excellent work.

STEAMBOATS IN THE DESERT

By Captain Gregg Chandler

A sternwheel steamer paddling up a river in the middle of a desert! One hundred years later, on the same river, a multi-million dollar, two hundred-room hotel, built as a replica of a Mississippi sternwheel riverboat! The first statement was not concerning any hallucination, but an actual fact, as there was considerable traffic on the Colorado River running between California, Arizona and Nevada from the 1850s to the early 1900s. The second statement became a reality in July of this year, with the opening of a new hotel on the Colorado River at Laughlin, Nevada. One might say that the last one hundred years not only brought a lot of water down the river, but also saw considerable change, portions of which added a part of western maritime history that many people today are not acquainted with. This article is not intended to be a detailed history of river traffic on the Colorado, as that has been extensively covered in *Feud on the Colorado* by Arthur Woodward, and *Paddle-Wheel Days in California* by Jerry MacMullen. Mainly, this article will cover highlights that involved some of the interesting boats and the courageous captains that piloted them.

The earliest pioneer in Colorado Steam Navigation was Captain George Alonzo Johnson, who continued in his career as riverboat pilot and ship owner until the railroads took over the transportation of cargo in the late 1870s. Born in upstate New York in 1824, Johnson served as an ordinary seaman on Great Lakes vessels in his teen-age years. His first venture at sea was as a deck hand on the steamer *PANAMA* en route from New York to California. Arriving in San Francisco in June, 1849, he commenced lightering. However, after reading about a group running a ferry at Yuma and collecting around \$1000 a month, only to be massacred by Yuma Indians, he decided to form a small company and take over ferrying at that location in 1851. After a year, he found the business was not as lucrative as supposed, and disposing of it, returned to San Francisco. Captain Johnson then supervised the building of the steamer *UNCLE SAM*, a double-ended side-wheeler with a 22" draft, and able to carry up to 35 tons of cargo. Built in San Francisco in 1852, the boat was sent down in sections in the hold of a schooner, and reassembled at Port Isabel, an improvised shipyard at the mouth of the



This faded but interesting photograph, taken prior to 1874, shows the MOHAVE (No. 1) at Fort Yuma landing on the Colorado River.

Historical Collection, Title Insurance & Trust Co., San Diego

Colorado River. The *UNCLE SAM* was the first steamboat on the Colorado River, but was under-engined with a 20 horsepower locomotive boiler type engine, and only lasted until 1854, when she foundered at Pilot Knob. The next Colorado steamboat was the *GENERAL JESSOP*, which arrived at Fort Yuma in February, 1854, under the command of Captain Johnson. She was 104 feet long with a beam of 17 feet and carried 17 tons of cargo on a draft of 16", with an engine capable of 70 horsepower. The *GENERAL JESSOP* also had a short life, blowing up at Ogden's Landing in August of 1854, killing her engineer.

History tells us that Captain George Johnson, one of the best of the riverboat pilots, was also a successful businessman. He founded the George A. Johnson & Co., which continued until 1869, when it was incorporated under the name of the Colorado Steam Navigation Company. It remained as such until the completion of the Southern Pacific Railroad in 1877. Johnson married in 1859, at the age of 36, and at that time was the owner of four steamboats and a business employing 20 people and worth over \$100,000. He and his family moved to San Diego in 1872 and settled on a ranch known as Rancho de los Penasquitos. In 1883 he was Collector of the Port of San Diego, and finally passed away in Old Town in 1903 at the age of 80.

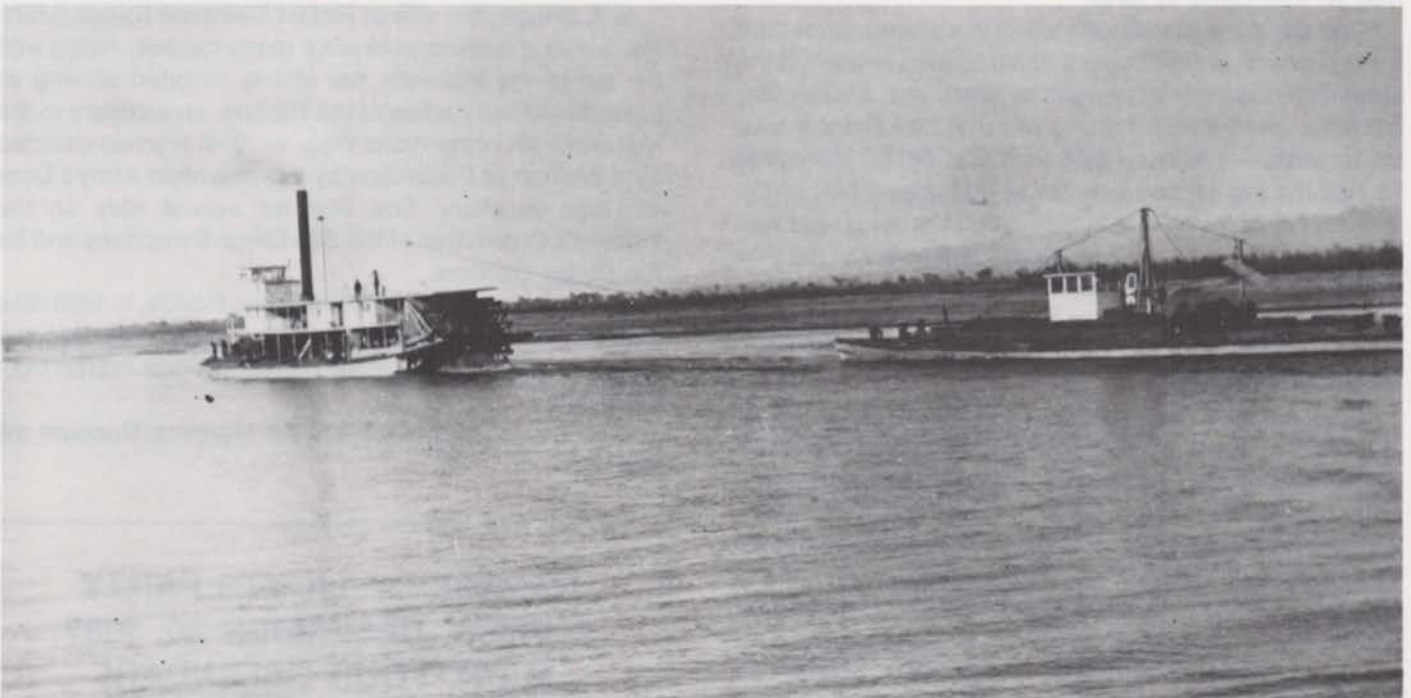
One of the more colorful Colorado riverboat skippers was Captain Isaac Polhamus. In his article "Steamboat Captain on the Colorado" Frank C. Lockwood describes him as follows: "Robust, erect, vigorous, and forthright, Captain Polhamus was one framed to command. He was of florid complexion, and always wore full whiskers—black in early life, white as his grandchildren first remembered him. On the deck of his steamboat he wore the usual garb and insignia of his station—duck trousers, white shirt,

open at the throat, and white cap with the customary braid indicative of his rank as captain. He was firm and decisive in all his ways; sometimes rough no doubt, but not unkindly—dominating rather than domineering."

Captain Polhamus was born in New York City in 1828 and spent some of his early days on Hudson River steamboats. After coming around the Horn in 1846 he went to work steamboating on the Sacramento River. He came to Yuma in 1856 at the age of 28, and listed his occupation as Master Mariner. Captain Polhamus went to work for the Colorado Steam Navigation Company and was one of their most resourceful and knowledgeable skippers for many years.

In the early days the deckhands were all Indians. When one of them would become unruly, the captain found the best way to make a good Indian out of a bad one was to pitch him overboard and then pull him back! He had many notable exploits. Probably the best known was the running of the steamboat *GILA* on a round trip from Yuma to Needles, a distance of 250 miles, taking 10 days to cover. In one treacherous canyon he tells how he had to "let the steamer in stern foremost and that she went down it half way when she turned bow down and finally came out as she had entered wrong end foremost!"

Toward the end of his riverboat career he owned the steamer *COCHAN* jointly with Captain Jack Mellen. One of his passengers on a trip described him as "a striking figure, with his white Santa Claus beard, his broad-brimmed hat and his big cigar." He kept his steamers on the river long after the coming of the railroad. It was one of his boats that was the last one to come down the Colorado in 1904 before the building of the government reclamation dam. Captain Polhamus' close friends described him as a lovable family man. He had married



*The Colorado River steamer COCHAN and her tow at Needles, California, in the late 1890s.
Maritime Museum file photo*

Senorita Sacramento Sembrano of the great Ferra family of California in 1865. They had many children and grandchildren and he was given high honors by friends and relatives alike when he died in January, 1922, at the age of 94.

Another of the better known of the Colorado riverboat pilots was a quiet little man named Jack Mellen. Captain Mellen, as he was to be known in later years, first came to the Colorado in 1864 in a little schooner called *VICTORIA RUNYON*. As a cub pilot, he was taken in hand by Captain Isaac Polhamus and soon became one of the expert pilots of this river of the desert. As mentioned above, in later years they became joint owners of the steamer *COCHAN*. Captain Mellen also served as master of the steamboat *MOHAVE*, the only two-stacker on the Colorado, which in some ways resembled the Mississippi River steamboats. This colorful little pilot even had a town named after him, though in later years the name was changed from Mellen to Topock (Indian for bridge). After his riverboat days were over, just as Captain Johnson had done, Mellen moved to San Diego. He lived in a small cottage in Coronado, with the flagpole of his beloved *MOHAVE* in the front yard, until his death in 1924.

Gone now are George Alonzo Johnson, Isaac Polhamus, Jack Mellen and the rest of these pilots who traversed the four hundred miles of the Colorado when the going was rough, and the men were tough. Hopefully, the memories of these great riverboat pilots will linger on.

Some of our readers may ask what these old Colorado steamboats have got to do with San Diego. Well, believe it or not, most of the early riverboats called San Diego their home port even though they never saw the city whose name was painted on the stern! Let Jerry MacMullen tell how all this came to pass:

"One day a travel-stained individual climbed down from a stage-coach at Fort Yuma and introduced himself to the steamboat operators; he was the San Diego County tax-collector, and he was there to see that San Diego's river steamboats—at Yuma—paid their just debts. Moreover, he had the law behind him, for at that time a part of the present city of Yuma was in San Diego County. There was no Imperial County and San Diego County ran all the way to the Colorado. Musty records in the possession of the San Diego Historical Society reveal that the first payment of taxes was paid on April 6, 1856, by George A. Johnson, on the *COLORADO*."

Today another riverboat is seen on the Colorado River at Laughlin, Nevada, only this one is stationary! It is called *COLORADO BELLE*, an eighty million dollar hotel with a large casino, five dining areas and two hundred rooms. It was built as a replica of a three-deck paddlewheeler. The *COLORADO BELLE* opened on July 1, 1987, and is 300 miles from Los Angeles, 240 miles from Phoenix, and across the river from Bullhead City, Arizona. Casino-owned ferries connect the two communities. So you can tell your friends that riverboats and ferries still exist on this historic river of the desert, the mighty Colorado!

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IN MEMORIAM DORIS BRIGGS

The Maritime Museum and the Star of India Auxiliary recently lost a devoted fellow worker and friend. We note with regret the passing of Mrs. Doris Briggs, past president of the Star of India Auxiliary.

Mrs. Briggs, the wife of RADM Cameron Briggs (USN, Ret.), was a tireless worker for many causes. Along with her aid to the Museum, her efforts included serving as president of the Ladies of the Ribbon, an auxiliary to the Military Order of the World Wars. In 1984, she was selected as a Woman of Distinction by the Salvation Army's Door of Hope Auxiliary. She likewise served ably on the Women's Committee of the San Diego Symphony and for the Globe Guilders.

Mrs. Briggs was born in Pensacola, Florida, in 1906. She first moved to San Diego in 1933. In 1955, she became a permanent resident when Admiral Briggs retired from the Navy.

All of her shipmates aboard the Maritime Museum will miss her.

**PARADE OF LIGHTS PARTY
SUNDAY, DECEMBER 20, 1987
MARK YOUR CALENDAR!**

CURATOR'S CORNER

Exhibits, research, and membership programs are the focus of this Curator's Corner. It is something new, something old, and several items borrowed.

The 'tween deck of the *STAR OF INDIA* currently contains an excellent photographic essay by Maritime Museum Trustee Robert G. Sharp about the recent glory of our Iron Lady of the Sea. The 20 photographs are arranged chronologically to show the preparation, sail training, and sailing of the oldest iron-hulled sailing ship, the bark *STAR OF INDIA*. These professional quality photographs will be on display through January 10, 1988.

The next 'tween deck special exhibit will be a diverse collection of general maritime photographs by *San Diego Log* and free-lance professional photographer Bob Covarrubias. This exhibit will open January 15, 1988.

After the removal of the wonderful selection of antique toy boats on loan from the Forbes Publishing Company, the Pleasure Boating Exhibit has been reinstalled in an upgraded form. New (old) artifacts give more insight into the museum's harbor work boat *BUTCHER BOY*, while the *San Diego Union-Tribune* model yacht racing series and additional models capture the scale model appearance of pleasure boating in many forms. Efforts are being made through the San Diego Association of Yacht Clubs to further enhance the content and recognition of San Diego's proud yachting heritage which began in 1852.

Our five yearly membership programs have been very successful during 1987. Members and guests have had the opportunity to explore the *TITANIC* from a safe and dry distance, gained further admiration and pride in the successful recovery of the America's Cup, were taken on an underwater odyssey through photography in the South Seas, examined the legacy of the war with Cape Horn (which *EUTERPE* battled victoriously 21 times), and gained

a new panorama view of nineteenth-century whaling.

Several of the 1988 programs have crystalized and I would like to extend the opportunity to our members to make suggestions for program subjects for next year and down the line. Please contact me with your ideas. Your anticipated help will be appreciated.

In the last issue of *Mains'l Haul*, I wrote about the excellent research find about *MEDEA* developed by Mrs. John Allen on her visit to Scotland. A perfect illustration of the fact that research is an ongoing process was the very pleasant and informative visit to the Maritime Museum by Mr. and Mrs. Diarmid MacAlister Hall on October 14. Mr. Hall is the son of the original owner of *MEDEA*. He had not seen *MEDEA* before this visit (*MEDEA* had been sold out of the family in 1912) which was arranged through his son and Museum Director Peter Branson. After interviews of Mr. Hall were conducted by Librarian Craig Arnold and myself, we took the Halls over to *MEDEA*. There Museum Trustee Robert Sharp and his wife Barbara joined us for lunch. About the time of the donation of *MEDEA* to the Museum by Mr. Paul Whittier in 1973, the Sharps visited Scotland to establish the first contact with the Hall family at Torrisdale Castle.

In the next issue of *Mains'l Haul*, further accounts will be stated about this day-long step into the past. Two teasers are that there was no dock at Torrisdale Castle (*MEDEA* rode at anchor and the gig picked up passengers on the sandy beach) and that Mr. Hall once asked a descendent of the Alexander Stephen & Sons shipyard owner's family if they would have made any changes in retrospect in building *MEDEA* (after a pause, the answer was to perhaps have added two feet more to her beam). Stay tuned for an article next issue.

Dave Brierley, Curator

* * * * *

STAR OF INDIA AUXILIARY

Once again the Auxiliary reminds members, friends, neighbors and relatives that we need a lot of donations for our annual Rummage Sale. If you are sprucing up your home or your wardrobe we will gladly accept your used furniture and your not-quite-new clothing.

The Arts & Crafts ladies are working feverishly to supply the November Bazaar and the display case on the *BERKELEY* with their beautiful and clever crafts.

The Parade of Lights Party aboard the *BERKELEY* and organized by the Past Presidents is just waiting for Sunday, December 20.

All Museum members are invited to attend the Bazaar on November 18 and the Parade of Lights Party in December.

Nan Tracy, Auxiliary President

VOLUNTEER OF THE QUARTER

Our Volunteer of the Quarter for this issue is Mrs. Jeanne Oliver, the Museum's Docent Coordinator.

Jeanne has been in charge of our docents for about two years. In this time, she has started a training program and put together a loose-leaf training book for docents. She presides over meetings of the docents and makes sure they are well-instructed in their duties and our ships' histories.

As a result of all this activity, our Maritime Museum docents are better trained than ever before. They lead many tours around the Museum's fleet and tell our visitors about the ships' historic functions and significance. It is largely due to Jeanne's influence and leadership that we have such a lively docent program.

Jeanne lives in Coronado with her husband, a retired Navy pilot. She is a member of the Star of India Auxiliary and an avid sailor in her own right.

Jeanne Oliver, thanks for a job well done.

MODEL SHOP

By Bob Crawford

In the early '70s, Bob Wright (a *STAR OF INDIA* night watchman) and local hobby store owner Russ Merrill were discussing the need for a club devoted to ship models and their builders. From these discussions, the San Diego Shipmodelers' Guild was born in 1972 aboard the *STAR OF INDIA*.

Those early meetings were held in the after cabin of the *STAR OF INDIA* one Friday evening each month. Besides Bob Wright and Russ Merrill, some early participants were Albert L'heureux, Bill Benson, Bill Kelly-Fleming, Vic Crosby, and myself. All these modelers have since made contributions to the Maritime Museum: L'heureux with the *USS MISSOURI*; Benson with the San Diego Bay ferryboats; Kelly-Fleming with the San Diego *PILOT*; and Crosby with his ships-in-bottles—to give just a few examples.

As the years went by, the Guild outgrew the after cabin and moved to the orlop of the *STAR* where over one hundred members now meet on the third Friday of each month at 8 p.m. The Guild has always been a big supporter of the Museum, with over 90% of its members also being members of the Museum. A large part of our model collection comes from Guild members.

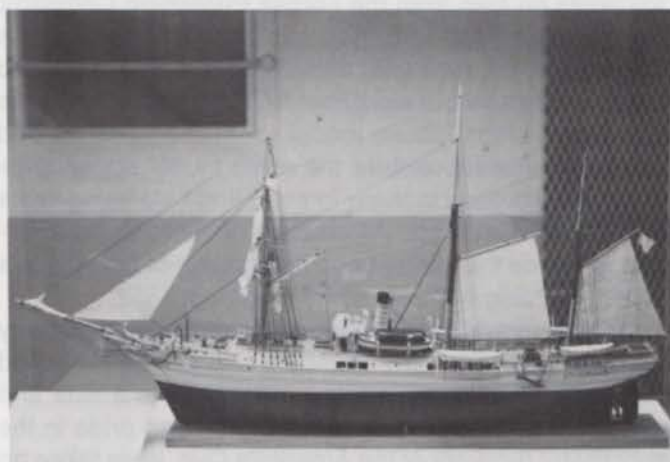
Along with the aforementioned individuals, Bob Pranka (*AMERICAN SCOUT*), Bill Brown (*PILGRIM*, *HARTFORD*, *CYANE*, and *BEAR*), and Dr. C.A. Stern (*Yacht MARY*, *USS PERRY*, and *S-51*) have donated models to our collection. Over the years, the relationship between the Museum and the Guild has been of great benefit to all involved and should continue for many years to come.

If you are interested in participating in the Guild, stop by the Museum Model Shop and talk to Bill Kelly-Fleming or myself—or come to our monthly meeting. There's

usually lots of discussion, demonstrations of technique, history, methodology and some great "show and tell" of current projects.

Along those lines, don't forget our model-building workshops on the first and third Tuesday of each month at 7 p.m. aboard the *BERKELEY*. If you have a desire to build a model and don't know where to start, or are having problems with one you're already into, come on in.

Finally, the woodworking has commenced on the Captain Edward Fredericks Memorial Model of the *USS WASP* (CVS-18). It's been a lot more effort to get this far than I ever could have imagined in the beginning. I hope it's "downhill" from here and I can do some serious modeling. I'll keep everyone posted on my progress.



This excellent model of the Coast Guard auxiliary barkentine *BEAR* (1874) was built by Museum trustee Bill Brown. It is typical of our ship modelers' work.

Maritime Museum file photo

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GIFT SHOP

The Maritime Museum gift shop, located on board both the *BERKELEY* and the *STAR OF INDIA*, has a list of nautical suggestions for your holiday giving. Among them are:

- Books
- Cassette Tapes
- Records
- Educational Toys
- Candles
- Lamps
- Nautical Decor
- STAR OF INDIA* T-shirt or sweatshirt
- Videotape of *STAR OF INDIA* sailing—1976
- and more!

A reminder: Maritime Museum members are entitled to a 10% discount on gift shop purchases. Take advantage of this discount and discover some fine nautical gift ideas!

OUR NEW ENGINEER

We're pleased to announce that Museum employee Bob Crawford has passed his examinations to become a licensed Chief Engineer of Steam Yachts. This license, limited to the *MEDEA*, allows Bob to put his many years of experience to fuller use when the Museum operates that vessel.

The exams were indeed grueling ones, but Bob passed with flying colors, only rolling up his sleeve once or twice to check the answers tattooed on his arm. (Just kidding, Bob.) Actually, Bob deserves a lot of credit for getting through these tough tests. We congratulate him, and look forward to many years of steaming in *MEDEA* with Bob in the engine room.

DEVELOPMENT REPORT

We hope you enjoyed the sunshine and blue skies that greeted all of us at the FIRST ANNUAL MEMBERS' PICNIC on October 10. If you weren't at the Model Yacht Basin in Mission Bay Park that day you missed a grand display of model yachts by the San Diego Ship Modelers' Guild and the San Diego Argonauts. Models of all shapes and sizes sailed across the basin and delighted everyone. Colorful balloons, shared picnic favorites and beverages donated by Coca-Cola added to the festivities. Thanks to the many volunteers who helped make the picnic a success and to all of you who attended. A special thank you to Jean and Russell Hashman for underwriting the balloons and helping in so many ways. We hope you'll be able to attend our Second Annual Members' Picnic next year! Watch for it in MAINS'L HAUL.

As your Membership in the Museum comes up for annual renewal, you'll see the unique categories on the new Membership envelope and we'll be letting you know more about exciting events we've planned for the coming year. Your Membership gives you invitations to special events and helps keep these wonderful historic ships afloat. As you know, the ships and the artifacts they display are expensive to maintain. It is help like yours that keeps them reigning over San Diego Bay.

Being a member of the Museum is especially exciting now as we move into a landmark year. In 1988 the STAR OF INDIA celebrates her 125th Anniversary, the Museum turns 40 and all three historic ships will be joined alongside a new pier on the Bay. Your friends will want to be a part of these celebrations too. Give your friends the gift of Membership . . . it's a gift that lasts all year. And, if you give a Membership for Christmas it will make your shopping easy. Show your friends and family that you are creative by giving them such a unique gift. It's a gift that



Maritime Museum members enjoy a pleasant afternoon at the First Annual Members' Picnic on October 10. These members are observing the sailboat models in the Model Yacht Basin at Mission Bay Park.

Photo by Dave Brierley

lasts . . . it won't disappear like a holiday fruitcake. Just call Development at the Museum . . . we'll do the rest. We'll send the Membership as a gift in your name.

A gift of Membership is another way to support your Museum and bring your friends the benefits of Membership too. Give a Membership at any time during the year . . . birthdays . . . anniversaries . . . Valentines Day . . . it always makes a special gift.

In December I will have been at the Museum and in San Diego one year. I have enjoyed meeting and working with so many of you and look forward to meeting more of you as we embark on an exciting year together. Thank you for making my year especially wonderful.

Carolyn Elliott
Director of Development

* * * * *

LIBRARY LOG

The good stuff keeps rolling in. We've just received the *EUTERPE*'s logs for the years 1870 through 1874, and her Agreement and Account of Crew documents for 1870 to 1898. These documents were photographed in the National Maritime Museum at Greenwich, England, and shipped to us. (We'd rather have had the originals—but most museums are loath to part with originals, so we had to settle for copies.)

Two people were of prime assistance in locating these papers. One was Mr. David Savill of East Sussex, England, grandson of Walter Savill, once owner of the *EUTERPE*. Mr. Savill went at his own expense to London and scoured the museum at Greenwich to find the documents. His discovery was later confirmed by Anne Pierce Cooper, our Assistant Curator, who traveled to England this summer and examined the logs. Once this information came in, it was a matter of working with the Greenwich museum staff by mail. At length our efforts were rewarded, and a major gap in the ship's documentation has been filled in.

The "Agreement and Account of Crew" documents were the crews' employment contracts. We have them all for the Shaw Savill period, their pages topped by the name "*EUTERPE*" written in Spencerian script. They set forth plainly all rules and regulations for the crew (the master sometimes adding in his own hand, "NO SPIRITS"). Rations were specified, and the monotony of the seaman's diet is apparent—the same old salt horse, dried peas, rice and hardtack being served day after day.

Each sailor signed the Account—or made his mark—and thus committed himself to a voyage. Along with all their names, we have their places of birth, ages, rank or work assignment in the *EUTERPE* ("A.B."—able-bodied seaman—is the most common), and various other tidbits. We learn that William Paterson, hard-driving mate of the *EUTERPE* in 1884-85, had previously served in the *EDWIN FOX*. (Oddly enough, that ship—or at least her hull—also exists today.)

Punishments took the form of fines—a man could be docked so many days' wages for the various transgres-

sions ranging from "insolence" to smuggling liquor aboard. Failure to attend church on Sundays (unless working or sick) cost one day's pay. The cook lost a day's pay if he did not have a crew's meal ready on time. (Considering the bill of fare, the crew may not have objected much.) Errant officers were fined twice the number of days that a seaman could be fined for the same offense.

In sum, these documents give us our best picture yet of life in the *EUTERPE*—especially for her crews.

Craig Arnold, Librarian

IN MEMORIAM HAROLD CARPENTER

The Maritime Museum was recently saddened to learn of the death of former employee Harold Carpenter. Everyone knew Harold to be a fine gentleman, a steady worker, and a real "old salt" with many years of seafaring experience.

Harold Carpenter was one of the last of the old-time square-rig sailors. He shipped out in the four-masted bark *ANNIE M. REID* in 1919, and had many adventures in her and in other ships.

Even after he stopped going to sea, Harold wanted to stay near ships, and he went to work for the Maritime Museum. His tasks here were many over the years, and he always performed them with a cheerful smile and a ready quip. On July 4, 1976, one of Harold's proudest moments came when he served as a helmsman aboard the *STAR OF INDIA*. Harold beamed happily to be back at sea on board a square-rigger again.

In 1986 Harold retired from the Museum, in a ceremony at which Captain Carl Bowman presented him with special gifts in recognition of his years of service.

All of his shipmates aboard the Maritime Museum will miss him.

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"Mainsail Haul—An order in tacking ship bidding
'Swing the main yards.' To loot, steal, or 'acquire.'"
—John Masfield

Craig Arnold, Editor
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MARITIME MUSEUM ASS'N. OF SAN DIEGO

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MAINS'L HAUL



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The Maritime Museum's ferryboat BERKELEY is moved by PacTow tugs away from the Embarcadero on January 18. After being damaged by a storm the night before, the ship was taken to Campbell Industries for repairs.

Photo by Dave Brierley

MARITIME MUSEUM RIDES OUT A STORM

By Museum Staff

A powerful coastal storm with winds of up to 64 knots struck the San Diego Embarcadero on the night of January 17/18. One ship and the docking facilities of the Maritime Museum sustained serious damage during a night-long battering by the waves.

The *BERKELEY* took the worst pounding. The wave action carried away her vertical fendering system. This in turn allowed the ship to lift her starboard sponson onto the Embarcadero, ripping off an outer section of her rub rail and bending sponson braces. A rapid response by the Pacific Towboat Company's tugs *PALOMAR* and *PACIFIC GEMINI* saved the ship from worse damage. The two tugs pulled the *BERKELEY* a few feet off the Embarcadero and held her in that position for about 15 hours until the

weather moderated. She was then moved to the Campbell Industries shipyard where, as of this writing, she is expected to undergo repairs for about a month.

Special thanks are due Mr. Barry Baldwin of PacTow for his firm's quick emergency action. PacTow was of major assistance in sailing the *STAR OF INDIA* three times, and once again their tugs proved to be our ships' best friends.

STAR OF INDIA shoved her camel through concrete pilings and under the Embarcadero. The ship herself appears undamaged, however. Internally, both ships received only minor damage to exhibits, offices, etc. *MEDEA* weathered the storm well in her protected moorage at Shelter Island.

It is too soon to predict what the ultimate results of this



Maritime Museum crewmen work to unmoor BERKELEY and speed her on her way to a safe haven.

Photo by Dave Brierley

development will be, but clearly the storm complicated our operations. The *STAR OF INDIA* was moved a short way north of her pre-storm position and soon reopened to the public. Her camel was retrieved from behind the smashed concrete pilings and re-positioned. She is a tough old sea-boat, and merely adds this episode to a long list of collisions, hurricanes and other incidents. The *BERKELEY* is not so strongly built, however, so considering the rough handling she got, we are lucky that her injuries are not worse.

The Maritime Museum's crew rallied quickly to their ships. Some rushed down in the middle of the night and began working feverishly to limit the damage. As the sun came up, the harbor waters were littered with drifting wreckage and sunken small craft. The waves were still rolling in with considerable force. The storm's worst was over, though, and now clean-up work began.

Near midday, the *BERKELEY*'s mooring lines were cast off as she began her first "voyage" in over 15 years, on her way to Campbell's. The tugs gently shepherd her down the Bay. As she passed Seaport Village her flag was run up by crewman Bob Crawford. The sight of her colors breaking in the windy sky brought cheers from a large

crowd at Seaport Village and from the tugs' crews. The old girl was clearly far from finished.

At this writing she rests safely at a dock in Campbell's. Repairs are under way. Once these are completed, current planning calls for the ship to moor on the south side of Broadway Pier, along with *STAR OF INDIA*. (It is still expected that all three ships of the Museum will be reunited at a later date.)

Now is the time for all good friends of the Museum to come to its assistance. We need your contributions more than ever, ladies and gentlemen. Your donations are of paramount importance as we work to keep these three historic ships afloat. These vessels serve a vital purpose in teaching countless people about our great maritime heritage. They are also creations of unique beauty, symbolic of man's supreme achievements on the seas.

A ship is a harder thing to maintain than a structure on land. Always the hungry sea nibbles away at a vessel, forcing a constant regimen of maintenance. Wind and wave are no respecters of a heroic history; they will just as quickly smash up an old ship as a new one. Our task is to keep the elements out, and the history in.

So please support *your* Maritime Museum generously. Whatever you can give to help the fleet through this difficult time will be tremendously appreciated. Please call (619) 234-9153 if you have any questions. Thank you all for standing by us.

(Ed. Note: Staff contributors to this article included Peter S. Branson, Executive Director; Dave Brierley, Curator; Carolyn Elliott, Director of Development; and Craig Arnold, Librarian.)



The PacTow tug PALOMAR stands off BERKELEY, helping to keep her clear of the Embarcadero. The tugs held their positions for 15 hours.

Photo by Dave Brierley



*William Macalister Hall and friend on board MEDEA in the Caledonian Canal, Scotland, June 1910.
Photo courtesy of Diarmid Macalister Hall*

WILLIAM MACALISTER HALL

By Diarmid Macalister Hall

(*Ed. Note:* Diarmid Macalister Hall is the youngest son of William Macalister Hall, the first owner of our steam yacht *MEDEA*. He and his lovely wife visited the Maritime Museum last October, and a luncheon was given in their honor on board the yacht. This is Diarmid's account of his colorful father's life, combined with never-before-published photos of the Macalister Halls' yachting days, circa 1908-1911. Because of the large number of such photos received, we shall publish more of them in the next issue. Diarmid still lives in Scotland, and occasionally visits Torrisdale Castle, William's residence.)

William Macalister Hall was born in Edinburgh on December 11, 1872. He was educated at Rugby School and Pembroke College, Oxford, where he rowed for his college in pairs and fours. Shortly after leaving Oxford he joined the Militia. This was a volunteer force associated with regular regiments; in this case, it was the Argyll and Sutherland Highlanders. In peacetime, William did a fortnight's training with the regiment each year.

At the outbreak of the South African war in 1899, he volunteered to go abroad and was posted to the 4th Bat-

talion, Argyll and Sutherland Highlanders. From February 1900 he served in the Cape Colony and the Orange River Colony for one-and-a-half years as a captain.

He was an excellent shot both with rifle and shotgun — shooting grouse, pheasants, snipe and woodcock, and stalking red deer with the rifle in Scotland. He also travelled to India, Turkey, Egypt and Morocco with his rifles and shotguns.

In 1907, at the age of 34, he married Aymée Gilmour who was a keen horse rider. William, whom his wife invariably called Donald for some reason although his friends knew him as Willie, took a great interest in Torrisdale Estate. This comprised about 2700 acres near Carradale in Kintyre and had been left to him by his father, Peter Hall, who died in 1883. (His father helped to found the British India Steam Navigation Company which is now part of the P. & O. line.)

At Torrisdale, William planted many trees. He built several cottages, a sawmill, a laundry for the castle, a new group of farm buildings, and he added a wing to the castle.

In 1904 the steam yacht *MEDEA* was built. William used the yacht as one might use a car today. The Argyll roads



Peter Hall (1824-1883) and his son William (1872-1938), the first owner of MEDEA. This photograph was probably taken about 1882, when William would have been 10 years old.
Photo courtesy of Diarmid Macalister Hall



Captain Tetley and friends on board MEDEA, circa 1905. Tetley was the "Captain Podley" familiar to readers of MAINS'L HAUL for his whimsical diary of a cruise with "Major Donald" (Wm. Macalister Hall) in 1906.

Photo courtesy of Diarmid Macalister Hall

were bad and distances long, and cars were unreliable and uncomfortable, so the yacht was used for getting to local government meetings (William was a County Councillor), visiting friends, and sailing up the River Clyde to near Glasgow in order to catch a train to Edinburgh or London. William even used MEDEA to go 13 miles to the nearest town to have his hair cut.

The yacht was of course also used extensively for pleasure and entertaining and for more extended cruises. He cruised mainly up the west coast of Scotland to the various Hebridean islands and up to Fort William and through the Caledonian Canal and Loch Ness.

Why did he sell MEDEA in 1912? No mention is made of this in my mother's diaries, but I would guess it was family commitments. By 1912 there were three children—the third one being born in May of that year. Perhaps his wife wasn't so willing to go cruising with him, leaving her family behind. And no doubt he was becoming more involved and interested in running his estate.

August 1914 saw the outbreak of the First World War, and after training in the south of England, William embarked for France in July 1915 as a major in the 10th Battalion, Argyll and Sutherland Highlanders.



William Macalister Hall and a guest, Mrs. Gauntlett, relax on MEDEA's afterdeck in June 1910. Note overhang on after smoking cabin overhead. This was a feature of Scottish yachts, designed to shelter people from the mist. MEDEA's furled steadying sails are also visible.

Photo courtesy of Diarmid Macalister Hall



S. Y. MEDEA at Corpach, June 1910.

Photo courtesy of Diarmid Macalister Hall

[*Ed. Note:* This regiment was one of the most famous Scottish units in the war. In 1915 they fought at Loos and in 1916 in the Battle of the Somme, where they made a successful attack from the White City sector toward Beaumont Hamel. Under the umbrella of the regimental structure, according to the British system, a large number of battalions were raised from various localities. The 6th and 8th battalions of this regiment were notorious as brawlers who could not be billeted next to each other—the 8th being Gaelic speakers from Argyll itself, while the 6th were English-speaking Lowlanders. In 1919, the 10th Battalion—William Macalister Hall's—served in the British occupation force at Cologne on the Rhine. The tartan of the regiment was dark green checked with black. The Balmoral bonnet was worn until late 1915, when it was replaced by the tam-o'-shanter. Steel battle helmets were introduced in 1916. Officers such as Major Macalister Hall usually carried .455 Webley revolvers, while other ranks shouldered .303 Enfield Mark I rifles and sword-bayonets.]



A group identified as "Aymée, Hamish, Frances and Bertie Grahame, Oban Games, Sept. 1910." Aymée and William had been married three years when this photo was taken. Note large brass binnacle here, with the ladies seated on sturdy British wicker. Oban is on the Firth of Lorne in the western Highlands.

Photo courtesy of Diarmid Macalister Hall



W.M.H. kicks up his heels with an impromptu "sword dance" over crossed umbrellas, September 1911.

Photo courtesy of Diarmid Macalister Hall

William was soon in the trenches, and in the Battle of Loos (1915) the regiment suffered very heavy casualties, of which he was one. Wounded in the shoulder and face, he was sent back to Britain to convalesce. At the time of his wounding, Aymée volunteered to work in a munitions factory in the south of England. One year later, William was passed fit for service. He then served on home duties to the end of the war.

After the 1914-18 war, William lived at Torrisdale with his wife and six children. He spent his time looking after his estates and farm and enjoyed shooting grouse and pheasants.

He died on February 2, 1938, aged 65.



Diarmid Macalister Hall on board the MEDEA, San Diego, October 11, 1987.

Photo by Dave Brierley

VOLUNTEER OF THE QUARTER

Our Volunteer of the Quarter for this issue is Alan Thewlis. Alan has been with the Maritime Museum as a volunteer for about a decade. He performs most of his work in the MacMullen Library, and also assists the Curatorial Department.

Alan's specialty is the identification of ships and other maritime subjects in photographs. With many thousands of hours of labor, he assiduously built up a vast cataloging system in the Library. He recruited and trained a small, dedicated group of fellow maritime buffs and photo experts to assist him. Collectively, these gentlemen study, identify, catalog and file all photographs flowing into the Library.

When the Curator requires assistance in setting up a photo exhibit, he turns to Alan. The photo exhibit board in the 'tween decks of the *STAR OF INDIA* is the most frequent focus of their efforts.

Alan is a native of Yorkshire. Trained as a naval architect at the Massachusetts Institute of Technology, he served in the U.S. Navy for a number of years, rising to the rank of Commander. He retains an affection for naval architecture, along with a dry, rather mordant wit that serves him well. He currently serves on our *MEDEA* Repair Committee, and is a member of the Maritime Research Society of San Diego and the Mission Bay Yacht Club.

Alan Thewlis, thanks for many years of faithful service, and for many jobs well done.



Volunteer Alan Thewlis at work in the Jerry MacMullen Library.

Maritime Museum file photo

CURATOR'S CORNER

In the last Curator's Corner, I mentioned the exciting research about the *MEDEA*. The excellent biography and photos from Diarmid Macalister Hall elsewhere in this issue give a wonderful picture of the first owner of the only large traditional steam yacht in operational condition in the United States.

Our *STAR OF INDIA* research took a large and pleasant step forward last June with the visit to the Museum by Mr. Billy Kneale. (He is the current owner of the shipyard at Ramsey, Isle of Man, where the *STAR OF INDIA* as the *EUTERPE* was built in 1863.) We gained a considerable amount of information during their visit as has been reported in an earlier issue of MAINS'L HAUL.

One of the pleasures of research is the ongoing nature of a particular project. The *STAR OF INDIA/EUTERPE* is such a multi-faceted subject that research will always be continuing. The visit by the Kneales led to an offer by Billy Kneale's daughter, Mrs. Andrea Naylor, to investigate the shipbuilding aspect of the *EUTERPE* to a further degree in Ramsey.

A wealth of information arrived in early December from Mrs. Naylor. The names Gibson, MacDonald, and Arnold now have far more significance. Period newspapers and Ramsey town records show that Thomas C. Gibson bought a controlling interest in the Ramsey Shipyard in

1858 in a bankruptcy action. He also owned an oil refining company named "The Liverpool & Ramsey Oil Refining Chemical Works" in Ramsey. Several ships were built in his yard to transport crude oil in addition to general cargo ships like the *EUTERPE*, *ERATO*, and *EURYDICE*.

From what can be deduced at this time, the shipyard was referred to in 1863 as "Gibson, MacDonald & Co." References in 1864 and later use the name, "Isle of Man Shipbuilding Company" for the same yard. There was a transition as yet not fully understood. Captain MacDonald was the manager of the yard until sometime in 1864 when a Mr. Neilson was listed as manager. The name E.R. Arnold spanned both shipyard firms, first as a draftsman and then as head draftsman for Gibson. He would have had a leading hand in designing the *EUTERPE*, and the lines were used for her sisters *ERATO* and *EURYDICE*.

EUTERPE was the first iron-hulled sailing vessel constructed in Ramsey, Isle of Man. The shipyard began iron-hulled shipbuilding in 1857 with a steamship. We have long had a copy of the Ramsey newspaper, *Mona's Herald*, that gave us an excellent description of *EUTERPE*'s appearance and her launching ceremony on November 14, 1863 (125 years old this year!). Now we have a similar newspaper account for her sister ship *ERATO* plus other records. Three ships were launched at Ramsey in 1863,

one in 1864, and six in 1865, which seems to have been the peak year for the shipyard.

EUTERPE's sisters were not as fortunate as she. *ÉRATO* was launched in 1864 for the trade to India. She capsized and sank while being towed to a pier in 1892 while under Swedish ownership. *EURYDICE* was launched in 1865 for the Australian wool trade. She lasted until 1909, when she was sold by her Liverpool owner to ship breakers for £1,500.

Who will benefit by this new information so kindly supplied by Mrs. Naylor? Many people will, including Museum

members, staff, docents and our visitors. Docent information handbooks will include copies of this new information so that the docents can talk in greater depth. The shipbuilding section of the forthcoming *STAR* 'tween decks exhibit will include this information so as to cover ship construction, technology, and social history in Ramsey. This should all enhance the *STAR OF INDIA*'s reputation as the oldest iron-hulled sailing ship afloat.

Dave Brierley, Curator



The STAR OF INDIA anchored off Nushagak, Alaska, in a rare Thwaites photo. In 1988 the ship marks her 125th birthday.
A.L. Agren Collection, Alaska State Library

TWO SPECIAL ANNIVERSARIES

1988 marks two special anniversaries for the San Diego Maritime Museum. The first is the 40th anniversary of the Museum itself. Founded in 1948, it represented the culmination of a dream that began in 1925, when the late Jerry MacMullen and a small group of friends first envisaged such an institution. In 1926, thanks to funds provided by local sportsman "Sunny Jim" Coffroth, the group purchased an old windjammer, the *STAR OF INDIA*. With a little connivance from a friendly admiral, they got the

Navy to tow her part of the way from San Francisco Bay to San Diego, and they were in business.

Then the Great Depression struck. Funds to restore the ship simply dried up. For years the group—which dubbed itself "The Forty Thieves"—struggled to keep the ship afloat and retard the deterioration that began to take its toll. Pennies and nickels trickled in, but it wasn't enough. More than once, complete oblivion threatened for this gallant lady of the seas.

Fortunately, she was built to exceptional strength. So were those who sought to keep her flame alive. They hung on through World War II, when her upper masts and spars were sent down in a tangled mess. In 1948, they put the dream on a formal basis: "The Maritime Museum Association of San Diego"—to use its proper handle—became a reality.

In 1957, the Association "got religion" when Alan Villiers came to town. Captain Alan Villiers was a world-class maritime historian and "friend indeed" to aging sailing ships. Born in Australia, settled later in England, he spent most of his time either sailing ships or writing about them. He came to San Diego, took one look at the sad state of the *STAR*, and promptly lambasted the local citizenry for letting her slide downhill. Villiers' comments made front-page news. (He further suggested that if the people of San Diego didn't have the decency to fix the ship up, they should let her go to some city that would.)

Amazingly, the old sea dog's tirade worked. Dimes coming in turned to dollars, and suddenly men looked seriously at the ship and asked, "Well, what are we going to do?"

What they did was move straight ahead with plans for a full-scale restoration of the *STAR*. They got her into drydock and found that she was still sound. Then they began restoring all her marvelous details, step by step. (Here was where the many talents of Captain Ken Reynard came into play. Utilizing a range of skills that ran from rigger to artist, Reynard went over the ship inch by inch, bringing her back to a robust appearance.)

By November 14, 1963—her 100th birthday—she was far enough along to host a special party. In later years—

1976, 1984, and 1986, to be exact—she would take to the sea again to prove her worthiness. A thing of beauty (and historical importance) had not been suffered to die.

Meanwhile, the Maritime Museum had moved into other areas. 1973 was a watershed year. It was then that we acquired the ferryboat *BERKELEY* and the steam yacht *MEDEA*. One came from San Francisco Bay, the other from faraway Sweden. Today *BERKELEY*'s engine room and boiler room are marvels of the restoration art, and her upper decks are kept in good condition, reflecting her glory days as a "Queen of the Bay." As for little *MEDEA*, the word "classic" must have been coined for her. *MEDEA* is to steam yacht buffs what Bugatti is to antique car enthusiasts. She is truly a gem, and very nearly the last of her kind.

Which brings us around to the other anniversary. Our doyenne, the grand old lady *STAR OF INDIA*, celebrates another long mark in 1988. This November 14 will be her 125th birthday. When she was launched in 1863 at Ramsey, Isle of Man, there was a rather formal affair at which a bishop spoke. We can't promise you any bishops this time around, but we do promise a joyous occasion. A jolly good party is in the works.

So stay the course with us, ladies and gentlemen. You, our valued members, are the people we count on the most. 1988 is a year of special anniversaries and a time to rededicate ourselves to the fleet.

We have a lot of work ahead. But as we work to keep the Museum going, it helps to remind ourselves of how it all began, what it stands for, and why we care about it. Thus, we mark these milestones.

FROM THE HELM

We wish all members a Happy New Year of 1988. This will be an eventful year for the Museum. It marks our 40th anniversary as an organization, and also the 125th birthday of our most prominent ship, the *STAR OF INDIA*.

Many changes are in the offing for this year. As your new president, I shall be directly involved with them. 1988 promises to be a series of challenges for the Museum.

The January 17 storm damage to *BERKELEY* and to the Embarcadero pier pilings at the *STAR* and *BERKELEY* moorings will cause major problems for the Museum for some weeks, possibly extending into March 1988.

The Port District plans to give us pier space on the south side of the Broadway Pier while the Embarcadero is being repaired. Both ships will be moved there when *BERKELEY*'s repairs are completed, presumably about late February. Provision of power, water, phone and sewage connections may prove to be time-consuming, so the actual date of this movement is not clear at this writing. It is expected that the ships will remain at the Broadway Pier until the new floating pier is completed. Completion of this pier may be delayed into the summer because of the damage to the Embarcadero.

The uncertainties in the above planning have already resulted in major loss of income from *BERKELEY* party rentals and will result in additional losses if delays occur.

Reassembly of our ships at a favorable location at the earliest possible date will undoubtedly help the Museum. This is a goal that we have been pursuing for some time, but it is a complex goal, with many factors bearing upon it. We thank our members for continuing with their strong support through this difficult period.

The reports of the Director of Development, the Curator, and the Librarian all detail progress in those departments. We might note that in the Development area, several helpful grants have recently been obtained by Carolyn Elliott and more are "in the works." The Curator is still planning the large-scale restoration of the 'tween decks of the *STAR OF INDIA*. A replica of a *EUTERPE* emigrants' cabin is expected to be completed there by October 1. The Library's new Halon Fire Suppression System is now operational. Thus our various departments are working toward further improvement of the Museum.

The *Star of India* Auxiliary report is also in this issue. We wish to pay special thanks to the Auxiliary for their

tireless fund-raising efforts. They have thereby made possible a number of special projects—the sort that enrich a Museum and its members. Thank you, ladies of the Auxiliary.

A coming addition to our already-splendid model collection is Dr. William Brown's model of the *EUTERPE*. A photo of this magnificent model will be in the next issue. (The model will be placed on board the *STAR OF INDIA* by April 1, 1988.). Dr. Brown, a ship model consultant to the Smithsonian Institution and a member of our Board, has truly employed his finest talents in creating this model. Many hours of research in our Jerry MacMullen Library and meticulous craftsmanship produced this piece. We are certain countless people will learn from it and enjoy it.

Arthur DeFever, President
Peter S. Branson, Executive Director

Arthur DeFever, new President of the Maritime Museum, at the helm of the STAR OF INDIA.

Photo by Bob Sharp



LIBRARY LOG

In this column, we would like to extend special thanks to our corps of Library volunteers.

Neptune knows, we'd never get a lot of things done without the help of these people. The amount of paper surging into the Library frequently assumes the proportions of a tidal wave. There are magazines, monographs, memorabilia, books, photographs, plans, correspondence, primary documents, charts, clippings, marine art, albums, postcards and a cascade of other goodies.

Getting all this into some kind of order is no small task. We do not have the physical space to keep everything we get, so some degree of selectivity is called for. (This despite the outraged cries of "pack rats" who wish to retain everything and anything—even if it capsizes the *BERKELEY*.)

"Organization is half the battle" runs an old German proverb. Without proper organization, a pile of historical material is largely useless. Unless you have the whole pile memorized, you cannot move swiftly to the exact item you need. Thus the need arises for *workable* cataloging systems.

Cataloging is an ongoing process. The job is never completely done. No matter how well the bulk of our material is organized, there are always odds and ends still "adrift."

Getting these "adrift" items properly "moored" in a system is where our volunteers come in. Each volunteer tends to specialize in a certain area. Alan Thewlis, Bob Sherwood, Fred Fraas and Karl Rosenquist form our photo

group. Merrill Day maintains the Kingsbury Collection of passenger liner memorabilia. Ray Watson attends to the updating of the Richard Brown Collection and the clippings files. Larry Davis labors at magazine articles. Patricia Holladay assists the Librarian in cataloging new books, as does new volunteer Tom Gatlin. Professor Robert Eberhardt works with charts and maritime journals. Naval architect Norman Clifford has done an outstanding job of organizing our ship plans. (By the way, we extend best wishes to Norm for a full recovery from a serious illness.) Chuck Bencik is transcribing diaries and logs of the *MEDEA* and the *EUTERPE*—many of which have just been obtained in the past year. Captain Gregg Chandler, founder of the Library and its committee chairman on the Board of Trustees, works on a wide variety of projects.

Most of these people are sufficiently experienced to work without supervision—or with very little. In the case of new volunteers, we get them started in a particular area, depending our needs as well as their personal interests.

These are all exceptional individuals. Each one of them has a strong degree of dedication, along with the necessary love of history. Together they form a sort of club—one which labors quietly behind the scenes to ensure that our seafaring past is well preserved.

To all of them, much gratitude.

Craig Arnold, Librarian



The classic whaler: the CHARLES W. MORGAN under sail. Vessels like the MORGAN were a routine sight at Nan-

tucket during the island's heyday as the whaling capital of the world.

Maritime Museum file photo donated by Capt. Chandler

FARAWAY PORTS WITH STRANGE-SOUNDING NAMES: HISTORIC NANTUCKET

By Captain Gregg Chandler

Our cruise ship anchored about three miles off the island of Nantucket on a beautiful clear autumn day. Surrounded by blue water and with a colorful shoreline off our bow, the attractiveness of this tiny island beckoned our passengers to hurry ashore and enjoy its beauty firsthand, and learn something of its interesting history.

In an article in *The San Diego Union* of March 8, 1936, Jerry MacMullen says, "There is something about the very name Nantucket which calls up visions of hardy Yankee skippers, of bearded whalemens, driftwood logs on the

hearth and entertaining—if not always veracious—old mariners, spinning yarns in the sun, at the edge of a dilapidated wharf."

Thirty miles from the mainland, and completely surrounded by the open sea, the island's isolation caused the Indians to call it the "faraway land." The white man's first knowledge of Nantucket came in 1602, the year Captain Bartholomew Gosnold discovered Cape Cod. In exploring the waters around the Cape he found a number of islands, including Nantucket and Martha's Vineyard.

By 1660, the island had changed hands several times, but was primarily owned by English settlers. Sherburne was the first village, and was about two miles west of present-day Nantucket town. Occupations consisted of fishing, growing grain and raising sheep. It was about this time that Quakerism came to the island and along with whaling shaped the lives of the inhabitants for many years to come. By the end of the 17th century over half of the island belonged to the Society of Friends, as the Quakers called themselves.

In the 1690s the islanders, or Nantucketers as they were to become known, first took an interest in whales. They began by pursuing the whales, chasing them in rowboats and towing them to shore.

As the population moved closer to the shore, Sherburne was renamed Nantucket in 1795. By this time the population had increased to around 4,500, and they now owned about 150 vessels. The American Revolution put a temporary halt to whaling, but after the War of 1812, Nantucket entered into its greatest period of whaling.

Herman Melville, in his novel *Moby Dick*, paid a tribute to the island and its inhabitants: "The Nantucketer, he alone resides and riots on the sea, he alone, in Bible language, goes down to it in ships; to and fro ploughing it as his own special plantation, there is his home; there lies his business. . . While the landless gull, that at sunset folds her wings and is rocked to sleep between billows; so at nightfall, the Nantucketer, out of sight of land, furls his sails, and lays him to his rest, while under his very pillow rush herds of walruses and whales."

By 1800, whalers had to venture into the far Pacific, by way of Cape Horn, to find the sperm whales. They also needed larger ships to gather all the oil during a voyage that might last three years or more. The shallow bar at the entrance to Nantucket harbor became more and more difficult for these bigger ships to cross. At the same time New Bedford, with a deeper harbor and better access to the mainland markets, became a strong competitor in the struggle for world leadership in the whaling industry. The demise of Nantucket was further affected by the California Gold Rush, which attracted many ships away from whaling, and the discovery of petroleum in Pennsylvania, which lowered the price of sperm oil drastically. Finally, the Civil War, taking away most of the good sailors, spelled the doom of Nantucket's whaling industry. Its population of 10,000 dwindled to less than 3,000 within a few years.

By 1890, Nantucket had become a popular summer resort for the well-to-do mainlanders who wanted to get away from it all. Today, an average of 40,000 people come here for a vacation each year. Tourism has become the island's chief industry. The town itself still retains its charm of an earlier time. Strict laws prohibit any unfitting architecture, and there are several buildings in the main business section that reflect the past wealth in whale oil and whalebone from faraway seas.

As our passengers from the cruise ship filed ashore from the ship's tenders, they found themselves just a few

steps from the center of town, and within walking distance of most of the main attractions of Nantucket. There are several old houses, now historic sites, that are worth visiting to get a glimpse of what life was like back in the early 19th century. Probably the best example is the Hadwen House, a Greek Revival mansion, built in 1844 and named after William Hadwen, owner of a spermaceti works, now the Whaling Museum. The Old Gaol, 1805; Quaker Meeting House, 1838; and Thomas Macy Warehouse, now headquarters for the Artists' Association of Nantucket, are also worth a visit.

By far the most interesting place to spend time, especially for maritime buffs, is the Whaling Museum, only a short walk from the center of town. This is one of the finer maritime museums I have been privileged to visit. Its artifacts are beautifully displayed, and its staff and volunteers very knowledgeable. The museum houses extensive collections of whaling implements used in the pursuit and processing of sperm whales. There is also a huge press, used to extract the wax from the oil, a whaleboat from the bark *SUNBEAM*, and one of the finest collections of scrimshaw exhibited anywhere. The skeleton of a 43-foot fin-back whale is exhibited in an adjoining room. To me, the most fascinating exhibit was the original 16-foot-tall lens from the Sankaty lighthouse. As the lens' light rotates it is indeed impressive. Also in this area are artifacts devoted to navigation and exploration. Finally, there are many fine original portraits of some of the old whaling ship skippers of yesteryear.

One interesting society in Nantucket existing for many years and known as the Wharf Rats, used a shanty on Old North Wharf as their meeting place. The flag of the club, bearing the club's emblem—a white, pipe-smoking, cane-sporting rat—has been carried to many areas of the world, including the Arctic and Antarctic. As to the character of its members, many would probably fit the description once given by a Captain Tom Sheridan—"Pelagic peregrinators with poorly developed senses of terminological exactitude." According to Jerry MacMullen, "the resultant yarns were lovely!"

As I sat on a bench near the old wharf, gazing at the attractive harbor, it was easy to conjure up a vision of what it must have looked like when Nantucket was the whaling capital of the world—the only thing missing was the tall masts of the sailing ships back from the faraway ports of the seven seas.

If you have the opportunity don't miss paying a visit to this beautiful little island and get a glimpse of some of the early history of a proud young nation.

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CELEBRATING THE STAR WITH POSTAL ISSUES

By Bob Sharp

Three outstanding philatelic events are planned in conjunction with the celebration of the 125th birthday of the *STAR OF INDIA*.

The Sandical Expo is an annual event sponsored by the San Diego County Philatelic Council. This year the Expo theme will be "Oceans 88," and three cachet envelopes will be issued for the event. The art will feature a fine pen-and-ink drawing of the *STAR* under sail, plus the winning drawing submitted in a contest for San Diego school children (another fine picture of the *STAR* under sail done by Nandi Alahan, age 13, 8th Grade, Potter Junior High School, Fallbrook), and a line drawing of the upper portion of the America's Cup. These three covers will be on sale at the Expo, which is to be held at the San Diego Convention and Performing Arts Center, 202 "C" St., February 12, 13 and 14. The master of the *STAR OF INDIA*, Captain Carl Bowman, will be on hand to autograph covers.

The Isle of Man will issue several stamps honoring "Manx Sailing Ships, 1863-1988" on May 11, 1988. Four stamps will be issued in se tenant blocks featuring three Manx-built ships: 16p Ship *EUTERPE*; 29p Tops'l Schooner *VIXEN*; 31p Ship *RAMSEY*; and 34p Bark *STAR OF INDIA*. Each of the four stamps shows a vessel under sail against an appropriate local background (including Point Loma). A souvenir sheet approximately 3" x 5" will be issued. This sheet carries the 16p and 34p stamps with a pen-and-ink drawing of the *STAR* under sail in "San Diego Bay 1984."

The seal of the Maritime Museum and crossed Manx and U.S. flags are also shown. Two First Day Covers will be prepared, one for the block of four stamps and one for the miniature sheet. Both cachets will feature the *STAR OF INDIA*'s "Euterpe" figurehead. The Isle of Man issues will be available in limited quantities in the Maritime Museum Store on May 11.

Plans are under way to prepare a special cachet and San Diego Post Office cancel for the ship's 125th birthday on November 14, 1988. These covers will feature art appropriate to our dual anniversaries, the 40th for the Maritime Museum and the 125th for the *STAR*. The covers will be on sale in the Museum Store by the middle of November.

Development of these philatelic materials has been supported by the Museum's Curatorial Department under Dave Brierley and by the Universal Ship Cancellation Society over a three-year period. Several members of the Museum and two Trustees, Gregg Chandler and myself, have been involved in the Universal Ship Cancellation Society, which meets on the *BERKELEY* the third Wednesday of each month.

All of the postal items mentioned here plus the several cachets issued for previous sailings of the *STAR* are excellent collectibles. Members are invited to secure these stamps and envelopes for themselves and collector friends as they become available in the Museum Store.

MODEL SHOP

By Bob Crawford

It is amazing to say that after witnessing the storm of January 17/18 pounding the *BERKELEY*, the Museum's model collection survived with relatively little damage.

In the John Washington Collection case, a picture fell into the *PRINSES*, a 50-gun warship, pushing her against the frigate *RALEIGH*. About a half-dozen lines carried away on *PRINSES* and there was no damage to *RALEIGH*.

The 1/16"=1' model of the USS *SUMNER COUNTY* (LST-1148) was thrown from her table and fell to the deck, smashing her case and dislodging one director tub. There was not another scratch on her.

Finally, Albert L'Heureux's USS *MISSOURI* (BB-63), while not receiving any damage, appears as if she has been through a dust storm.

We have been extremely fortunate not to have lost part of our model collection. The repair time should run under three hours.

STAR OF INDIA AUXILIARY

We hope all members who attended the Parade of Lights party on board the *BERKELEY* on December 20 enjoyed the party. We regret that the actual Parade of Lights on the bay failed to follow the usual and advertised parade route. We have been advised, unofficially, that the decision to stay off shore was made at the last minute that evening. However, the caterer did his usual wonderful job of keeping us supplied with food for the entire evening and the gentlemen at the bar saw to it that we didn't go thirsty.

The Committee for the annual Rummage Sale is concerned that we keep the profits up for this important event to benefit the Museum. Many special projects are supported by the funds we are able to raise. So please help. If you have anything that you no longer need or want, we are asking you to donate it to a very worthy cause—helping to maintain our wonderful Maritime Museum.

Nan Tracy, Auxiliary President

WHEN SAN DIEGO HAD SIX BON VOYAGES A WEEK

By Jerry MacMullen

There are those who feel that the Dark Ages really began in 1936. That was the year when a disastrous strike drove the coastwise passenger ships out of business, and San Diego's pride of six northbound passenger ships a week faded into history.

So it's interesting to note that once more you can travel coastwise—in the last remaining American-flag liners.

Of course, they aren't liners any more; they are cruise ships and you travel cruise-ship style, which means the Captain's Reception, dancing, floor shows and all that.

They will even fly you to San Francisco and you come back in a huge ship which makes San Pedro before taking off for just about any port you choose but you can't catch one of those ships every day or so.

And for the sake of the rest of the passengers, let's hope that you aren't one of those dismal people who remember when shipboard entertainment meant reading a stale magazine in the Social Hall, or playing quoits abaft the smoking-room on "A" Deck.

Back in the heyday of the coastal liners, if you wanted to get to San Francisco via Wilmington, you had your choice of the *HARVARD* on Sunday or Thursday morning, or the *YALE* on Tuesdays and Fridays. Should you wish to go to Portland, Ore., there were the *ADMIRAL BENSON* and *ADMIRAL PEOPLES* on alternating Monday nights.

The big adventure was available on Saturday nights when either the *RUTH ALEXANDER* or the *EMMA ALEXANDER* would take you to Wilmington, San Francisco, Seattle and Victoria, B.C.

Before that time, of course, the slow little iron steamers, such as the *SANTA ROSA* and *STATE OF CALIFORNIA*, the *CORONA*, the *QUEEN*—and back to the wooden sidewheelers *ORIZABA* and *ANCON* and *SENATOR*—were San Diego's chief link with civilization. So let's pick the spring of 1906, when the *SANTA ROSA* was leaving Fifth Street Wharf at 8 p.m. every Tuesday and the *STATE OF CALIFORNIA* at the same hour on Saturdays.

It is Tuesday night, just after dark, and the last chuffing, squealing little steam train loaded with passengers has come out onto the wharf from the foot of Fifth; lines are singled up and finally it strikes Eight Bells. In comes the gangplank and the after lines are let go; Capt. Ezekiel Alexander kicks her ahead on the forward springline to swing her stern away from the pilings and as the last hawser plops into the bay, she backs down and swings toward the harbor mouth.

Five a.m. comes all too soon, and you are awakened by the pounding of a steamwinch on the deck above. She's alongside the wharf at Redondo and they are working out cargo. A heady aroma of coffee, bacon—or even "breakfast steaks" wafts up from the dining-saloon, so few of the passengers take the trouble to go ashore during the two-hour stay. At 8 o'clock the ship is alongside the mile-long



The old Cliff House at San Francisco, a familiar landmark seen by the many ships passing by. This one is the SANTA ROSA.

postcard from the Chandler Collection

wharf at Port Los Angeles (Santa Monica) for a three-hour cargo-stop, and then heads west toward Santa Barbara.

Shortly after luncheon, there is a long blast on the whistle, as the *SANTA ROSA* passes the wooden wharf with its whitewashed shed at Hueneme and someone on the wharf ceremoniously dips the flag over the building. The *SANTA ROSA* dips hers in return and steams on. Hueneme had been dropped as a port-of-call a few years earlier; the salute is "just for old times' sake."

At 4 p.m., she comes alongside Stearns' Wharf at Santa Barbara, to find, in addition to freight wagons, several horse-drawn carriages for hire; there will always be someone among the passengers who will wish to visit the Santa Barbara Mission, which can be accomplished comfortably before the steamer sails at 6 p.m. It is Wednesday evening and she is steaming almost due west through calm waters—but this will change a couple of hours later when she passes the Point Conception lighthouse and turns north into stiff north-westerly winds off "California's Cape Horn."

Not all of the passengers will be down for breakfast the next morning.

During the night she will pass Port Harford (now called Port San Luis) and San Simeon and Monterey, all of which were regular stops in the days of the side-wheelers. The forest-clad coast slowly slips past to starboard and finally, far ahead, they pick up the Farallones, the white Cliff House—and the Golden Gate.

Thursday, 1 p.m., the *SANTA ROSA* is alongside Broadway Wharf in San Francisco, and the passengers start trudging ashore.

The San Diego Union, October 22, 1972



The EUTERPE rounding Cape Horn, January 12, 1885. This modern painting shows the ship under lower tops'ls and one upper top, with all "small sail" furlled, as her logs often

mention. She is braced around to a port tack, with the éminence grise of the Horn in the distance.

Painting by Richard DeRosset

"EUTERPE": A NEW BOOK

At last the Maritime Museum is publishing a book devoted to our most famous ship's most significant period.

The title of the book is *"Euterpe"*. It is about a world far removed from this one, a time when emigrants packed a small iron ship to voyage halfway around the globe. It is, of course, about our *STAR OF INDIA* when she sailed under the British "Red Duster."

Imagine if you will 400 souls jammed into the ship's 'tween decks. They are men, women, and children of the working classes of Victorian Britain. Some—the hungrier-looking ones—are Irish tenant farmers, but recently evicted. There are Scottish crofters, yeomen farmers from Berkshire, a family of weavers from the Midlands.

Imagine all these people living on board this vessel for up to five months at a stretch; think of them dining on "salt horse & hard tack" or a pie baked with the more savory portions of the ship's rats.

Picture the ship "diving bows under" as she battles her way through a succession of storms and gales. Imagine her dodging vast icebergs in the Southern Ocean, and fighting for her very life in a hurricane off New Zealand, with yards crashing to the deck and sails blasted away.

This was the life of the *EUTERPE*. Her sufferings and brief joys, her hardships and adventures, were the frame

upon which those on board wove written narratives. These narratives take several forms: there are letters, highly detailed diaries, and official documents. One passenger composed an epic poem about the voyage of 1874. Still another wrote a waltz! (He titled it—what else?—"The Euterpe Waltz.")

Several emigrants wrote not only about the ship, but about their lives in England before emigrating, and in the primitive land of New Zealand afterward. The diaries of John Griffiths (voyage of 1875-76) and George James Lister (1879) are replete with such entries. The letters of Lillian Barry (1874) and the Owen family (1879) likewise hold such touches.

Part I of this book is entitled "The Emigrants." In it, you will meet the above people and quite a few more. You will get to know Dr. John Bligh, Surgeon Superintendent on the voyage of 1874, via his official report which we obtained from New Zealand.

For two years the author of this work scoured archives in England, New Zealand, Australia and this country for writings relating to the *EUTERPE* and for appropriate maritime art of the Victorian era. His goal was to tell the ship's story with the words her people wrote while she plunged through the sea. Backing up their words are rare

illustrations and original art designed for the book, all of which go to show what life was like on board.

Part II of the book is entitled "The Sailors." This section concerns itself with the crews of *EUTERPE* and with one crew (1884-85) in particular. After the 1870s, *EUTERPE* became less of a passenger ship and more of a working cargo vessel. Crews had to be leaner, more efficient. The author chose to focus on the men of 1884-85 because this voyage was one of the harshest in the ship's career. In Part II you will meet a most extraordinary man—"William Paterson Mate," as he signed himself in her logs. The brutal labor, ferocious storms and dirty weather, the stories of crime, death and injury on board—all flowed in pale blue ink from his pen. Mr. Paterson tells you of the life of a mate in working sail, and he does so in a tough Scot's manner that is rich in detail.

Along with the main narratives, many smaller documents serve to supplement the story. These show conditions of passage, rations, pay, punishments and entertainments. Each chapter focuses on a particular voyage. The introduction to each chapter is entitled "A Moment in Time." This sets the historical context for each voyage by relating what was happening in the world. A bibliography, sail plan (from 1872) and map of New Zealand ports round out the text.

The author of "*Euterpe*" is Craig Arnold, Librarian of the Maritime Museum. His hope is that the book will prove useful to our hundreds of thousands of annual visitors, as well as to our staff, docents, and researchers. This work will give the reader an accurate, firsthand view of the Victorian maritime world.

"*Euterpe*" will be available from the Maritime Museum by April.

RECOMMENDED READING

Two recently published books shed new light on the maritime history of New Zealand and the Shaw Savill line. The first is *New Zealand's Maritime Heritage*, by David W. Johnson, director of the Auckland Maritime Museum. This book is lavishly illustrated with prints and paintings of the early seafaring history of New Zealand, combined with lively text. A copy is available for reading in the Jerry MacMullen Library, along with information on how to order your personal copy.

The second book is *Sail to New Zealand*, by veteran British shipping executive David Savill. Mr. Savill, the grandson of Walter Savill who purchased the *EUTERPE* for his firm in 1871, traces the first quarter century (1858-1882) of his ancestor's celebrated line, Shaw Savill of London. The *EUTERPE* is discussed to some degree. (She and the *EDWIN FOX* are the last two survivors of that glorious fleet.) Again, the book is available for reading in the MacMullen Library, along with information on how to order it. Both books are excellent.

DEVELOPMENT REPORT

All of us at the Museum are deeply grateful for some recent major contributions.

Our longtime major supporter, the Sefton Foundation, contributed \$25,000 toward the costs of the extensive hull repair needed by the *MEDEA*. We've also received \$3,500 from Las Patronas to create a Visitor Orientation Center on the *STAR OF INDIA*. The Center will enrich the visits of all who come aboard our Museum ships.

In October the Museum's Board of Trustees gave a small reception honoring the Sefton Foundation, Performance Contractors and Marine Structures for their contributions to restore the engine and boiler rooms on the *BERKELEY*. Many thank-yous to the Events Committee volunteers who helped give this small but elegant reception on the *BERKELEY*'s main deck.

Members of the Friends category (\$100 a year) and higher categories toasted the *STAR OF INDIA* with champagne on her 124th Birthday, November 14, 1987. Captain Bowman cut the first slice of a mammoth cake baked by the Navy. We appreciate the help of the Special Events Committee in presenting the event and thank Mesa Distributing Co. for the champagne. Sea chanteys by Johnnie Walker made the afternoon very special.

Our thanks too to our loyal members who contributed to the Museum's Annual Fund. This fund helps pay daily maintenance expenses to keep these wonderful ships afloat.

1988 is a dynamic year for the Museum and we hope you'll be a part of as many new activities and celebrations as you can. We'll let you know details in the coming months about membership activities.

Carolyn Elliott
Director of Development

BON VOYAGE TO LESTER MILLER

Captain Lester Miller recently retired from his position in the Maritime Museum. Captain Miller was a former skipper on the San Diego Bay ferryboats. During World War II, he served in the Naval Armed Guard, which provided the gun crews for merchant ships. In recent years, he served as a ticket seller on board the *BERKELEY*.

Captain Miller was a quiet, modest worker who was helpful in many ways to various people. For example, he once helped us catch an escaping theft suspect and hold the man for police. On another occasion, he gave generously of his time and memories to the organizers of the new ferryboat service on the Bay.

Mostly, however, Captain Miller simply did his job in a good-natured way, directing visitors around the *BERKELEY*. He was one of those solid, dependable folks on which an institution heavily leans. We shall miss him.

Good luck and smooth sailing, Captain Miller.

MEMBERS' PROGRAMS

Because of the recent move of the *BERKELEY* due to storm damage, the January Members' Program had to be postponed. This program has been re-scheduled for March 30, at the usual time of 1930 (that's 7:30 p.m. for you incorrigible landlubbers). A social gathering will precede the meeting at 1900. Further details about this program will be forthcoming through the mail.

Our May program for members is set for May 25. The same times apply. Remember, you can bring along a non-member friend for a donation of one dollar. These programs are really good introductions to the Maritime Museum, along with being entertaining and informative in their own right.

Hope we see many of you there. (A final note: the *BERKELEY* is expected to be moored at the Broadway Pier on both these dates.)

RUMMAGE, RUMMAGE

Don't forget our annual Rummage Sale, coming up this April 16 and 17. As usual, the sale will be held in the upper cabin of the *BERKELEY*. You will find many excellent bargains at this huge sale, and your purchases help to keep the Maritime Museum afloat.

Our Star of India Auxiliary—bless 'em—always makes a major effort on this event. Show your support by turning out and shopping through the many useful items available. (Remember, when the going gets tough—the tough go shopping!)

Hope we see all our members there.

MARITIME MUSEUM ASSOCIATION OF SAN DIEGO

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"Mainsail Haul—An order in tacking ship bidding
'Swing the main yards.' To loot, steal, or 'acquire.'"
—John Masefield

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MAINS'L HAUL



MARITIME MUSEUM ASSOCIATION OF SAN DIEGO

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The RICKMER RICKMERS, built at Bremerhaven in 1896, still exists today at Hamburg.

collection of the author

A CAPE HORN TRAVELOGUE

By Ted Miles

(Ed. Note: Ted Miles is on the staff of the National Maritime Museum at San Francisco, where he works closely with Karl Kortum and other ship preservationists. In this article, Ted takes us on a world tour—one with a unique itinerary. Our stops will be the great sailing ships of the past which are still preserved.)

In the course of my work at the National Maritime Museum, San Francisco, people often ask me where they can go to see a sailing ship. This article will discuss the Cape Horn sailing vessels that are being preserved at many locations around the world. Other examples of this type simply "exist" in backwater locations and may someday be preserved. Two of the latter are the bark (ex-ship) *SANTIAGO* of 1856 which lies on the beach in Port Adelaide, Australia, and the bark *GLENLEE* which is laid up in the navy yard at El Ferrol, Spain.

The tour starts in San Diego with the iron bark *STAR OF INDIA*, ex-*EUTERPE*, built at Ramsey, Isle of Man, in 1863. She is the oldest merchant ship afloat in the world today. [Ed. Note: The *EDWIN FOX*, built in Britain in 1853, is afloat in New Zealand, but little is left of her but a gutted hull.] Preserved in sailing condition, the *STAR* is a superb example of the work that maritime preservation can do today.

The next stop is Glasgow, Scotland, where the com-

posite ship *CARRICK*, ex-*CITY OF ADELAIDE*, is berthed. She was built at Sunderland in 1865. A medium clipper, she took passengers out to New Zealand and Australia. Today the ship serves as a clubhouse for the Royal Navy Volunteer Reserve on the Clyde River, Glasgow. These first two vessels are the passenger carriers on the tour, the others being cargo carriers which loaded cargoes as varied as coal and cocoa beans.

Down in Greenwich, England, is the composite ship *CUTTY SARK*, built at Greenock in 1869. She is the only restored clipper ship, representing the class of vessel that predated the rest of the ships on our tour.

At Galveston, Texas, the iron bark *ELISSA*, built at Aberdeen in 1877, is displayed ready to sail. During the summer of 1986 she was the oldest vessel in the fleet of Operation Sail 1986, which celebrated the 100th birthday of the Statue of Liberty.

Next we travel across the Pacific Ocean to Honolulu, Hawaii. The iron four-masted ship *FALLS OF CLYDE* was built at Port Glasgow in 1878. She is the only restored four-masted ship being preserved today. However the remains of two others still exist in Chile and the South Pacific.

Farther across the Pacific Ocean at Sydney, Australia, the iron bark *JAMES CRAIG* exists. She was built at Sunderland in 1874. Now being restored, this vessel will be the most authentic restoration and rebuild to date.



This is *WAVERTREE*, a full-rigged iron Cape Horner of 1885. She is now being restored at South Street Seaport, New York, where the *PEKING* is also moored. In her work-

ing days, *WAVERTREE* made a number of hard roundings of "Old Cape Stiff."

National Maritime Museum, San Francisco

Also in Australia in the city of Melbourne is the iron bark *POLLY WOODSIDE*, built at Belfast in 1885. After many years of service as a coal barge she has been restored to her appearance as a Cape Horn cargo ship. This was done during the past 15 years by a crew of dedicated volunteers.

Halfway around the world in New York is the iron ship *WAVERTREE*, built at Southampton in 1885. A large vessel of 2,170 tons, she too spent many years as a barge and is slowly being restored to show the earlier period when she sailed the oceans moving jute, rice, nitrate and lumber, to name a few cargoes.

The second ship in New York is the steel four-masted bark *PEKING*, built at Hamburg in 1911. After 1933 a stationary school ship, this vessel is also being restored to her former self. She carried cargoes of nitrate around Cape Horn to Germany for the firm of F. Laeisz of Hamburg.

Across the continent in San Francisco is the steel ship *BALCLUTHA*, built at Glasgow in 1886. Under the name *STAR OF ALASKA*, she is the second survivor, after the *STAR OF INDIA*, of the fleet of ships owned by the Alaska Packers Association.



BALCLUTHA in her Cape Horn days. Later she became the *STAR OF ALASKA* with the Alaska Packers, and later still the *PACIFIC QUEEN*. Today she has reverted to her original name as part of the National Maritime Museum fleet at San Francisco.

National Maritime Museum

The next leg takes us to Stockholm, Sweden, where the iron ship *AF CHAPMAN*, ex-*DUNBOYNE*, built at Whitehaven in 1888, is serving as a youth hostel for travelers. Although she is not a museum ship she is in good condition for a lady of 100 years.

Likewise in Sweden, at Gothenburg, is the steel four-masted bark *VIKING* built at Copenhagen in 1907. She is a cargo-carrying sail training ship that was active in the Australian grain trade until the start of World War II.

Across the Baltic at Abo, Finland, we find the only wooden vessel on our list. The bark *SIGYN*, built at Gothenburg in 1887, is a small vessel which brings to mind the Down Easters built by the hundreds in the United States after the Civil War.



The stern of the Swedish *SIGYN*, reminiscent of American Down Easters of a century ago.

collection of the author

Also based in Finland, in the Swedish-speaking Aland Islands city of Mariehamn, is the steel four-masted bark *POMMERN*, built at Greenock in 1903. *POMMERN* sailed to Australia as late as 1946, making one of the last roundings of Cape Horn on the way back to Europe.



A deck scene on the *POMMERN* when she was part of Gustaf Erikson's fleet based at Mariehamn.

collection of the author



The iron bark ELISSA when she sailed under Norwegian colors as the FJELD. Today the ship still sails frequently. Her home port is Galveston, Texas. Her last owners prior to Galveston were a group of Mediterranean smugglers, from whom she was rescued by the sail-minded Texans. collection of the author

Going again to Abo, Finland, there is the *SUOMEN JOUTSEN*, ex-*LAENNEC*, built at Nantes in 1902. She is the only surviving example of the French Bounty Ships built between 1890 and 1913 to take advantage of a government subsidy on shipbuilding and cargo-carrying.

Now we go down to France to the steel bark *BELEM*, built at Nantes in 1896. After many years of Italian ownership, she is now back in France as an active sail training vessel.

Moving up to Hamburg, there is the steel bark (ex-ship) *RICKMER RICKMERS*. She was built at Bremerhaven in 1896. The Rickmers organization had its 150th anniversary as shipowners and builders a few years ago.

At Travemünde, Germany, is the steel four-masted bark *PASSAT*, built at Hamburg in 1911. She closed out the sailing ship era when she operated as a cargo-carrying sail training ship until 1957 when her near sister ship *PAMIR* was lost in an Atlantic hurricane.

Going back to the United States for one last time in Philadelphia, we find the steel four-masted bark *MOSHULU*, ex-*KURT*, built at Port Glasgow in 1904. Today the vessel is being preserved as a floating restaurant but there has been considerable restoration of the living quarters, masts and rigging. At 3,116 gross tons she is the largest sailing vessel in the world, exceeded only by the *SEDOV* which was built with an auxiliary engine.

The U.S.S.R. has the largest fleet of training ships in the world. Two of them have a place on this list. The *SEDOV*, ex-*MAGDALENE VINNEN*, built at Kiel in 1921, is the largest auxiliary sailing vessel in the world today. After a long lay-up she is again sailing and has been to a number of European ports in the last few years.

The last oceangoing wind-powered cargo ship built was the *KRUZENSHTERN*, ex-*PADUA*, built at Wesermünde in 1926. She carried her last cargo in 1939 and like *SEDOV* is now owned by the U.S.S.R. The best way to see either ship is at one of the Tall Ships gatherings held every two years by the Sail Training Association.

This then is what is being preserved of the thousands of square-rigged cargo ships that sailed the oceans of the world during the second half of the nineteenth century and the early twentieth century. There is still the slight chance to add to the list, but it will take much effort and money to rescue the few other examples that exist in some of the little-known corners of the world.



PADUA in her prime. The launching of this great four-masted bark in 1926 signalled in its way the end of an era. The Germans were forced to give her up to the Russians after World War II, and today she is called KRUZEN-

SHTERN. She may still be seen at various gatherings of sail training ships.

Dr. Jürgen Meyer Collection

CALIFORNIA LIGHTHOUSES

By Captain Gregg Chandler



*Mile Rock Lighthouse, Golden Gate Strait, San Francisco.
A postcard view from 1911.*

Chandler Postcard Collection

Lighthouses, like the tall sailing ships and wooden steam schooners, are rapidly becoming only a memory of days long gone by. Most of them have been replaced by newer navigational devices which do much to eliminate the old enemies of snow, rain, sleet and fog which used to cause many marine disasters along the rugged shoreline of the Pacific Coast. Radar and the radio-beacon are preventing for the most part shipwrecks and casualties.

Our readers might be interested in recalling the history of some of the more prominent California lighthouses, and some of the exciting events that took place during their lifespans.

While the first lighthouse north of the Mexican border was built by the Russians on Baronof Castle in Sitka, Alaska, in 1837, the first United States lighthouse on the Pacific Coast was located on Alcatraz Island in 1854. Of course, this was long before the penitentiary was built, and the island was more or less a barren rock in the middle of San Francisco Bay, on which the keepers led very lonely lives. The pay was something less than substantial, and sometimes the hours were long—especially on a foggy night when they had to toll the fog bell by hand! Later, there were several other lighthouses established around San Francisco Bay, each having a fog signal with its own distinct dismal sound.

In 1917, my family moved to San Francisco and settled in a house on 27th Avenue in the Richmond district, with nothing but sand dunes between us and the ocean. The

first night was a foggy one, and never having heard a foghorn, we mistook the sound as being lions roaring in Golden Gate Park, which was nearby. Actually, it was the foghorn on the lighthouse on Mile Rock, at the entrance to Golden Gate!

The lighthouse on St. George Reef, a few miles north of Crescent City, California, has a most interesting history. To begin with, the site finally chosen was a rock, 300 feet in diameter, located on St. George Reef, six miles offshore. As a result construction was both difficult and slow, ending up by taking 10 years to build. It became the costliest United States lighthouse ever built, the final bills adding up to over three quarters of a million dollars. The light was turned on in 1891, and it will probably stand the ocean's most ravaging storms for many years to come. The *BROTHER JONATHAN* disaster, resulting in the loss of 200 souls, was attributed to St. George Reef and was one of the primary reasons for placing the lighthouse in its present location. A memorial to those who perished in this wreck may be seen today on the shoreline outside of Crescent City.

Point Conception lighthouse was one of the first authorized to be built on the Pacific Coast, Congress having appropriated \$15,000 for its construction on March 3, 1851. The tower and keeper's dwelling were finished in 1854. However, extensive alterations were necessary before the light could be turned on, and it was not put into operation until February 1, 1856. The original light lens was a

beautiful Fresnel lens, made in France, and came around the Horn in a sailing ship in 1854. It was installed the next year, and was later moved to a new tower constructed in 1881, where it remained until 1940, when it was replaced by a new electric apparatus producing 190,000 candle-power. On the original site there was only room for the tower itself, with the keeper's dwelling being erected on a lower level which proved very inconvenient. Indeed, it was a lonely life for the early keepers of this light, the road in from Santa Barbara being passable only at low tides. Communications from the outside world came at lengthy intervals.

After an earthquake in 1871, which did some minor damage, Congress appropriated \$40,000 for a new tower, which was built on less elevated land more for the accommodation of station personnel than because of the presence of low fogs. A first-order light, of the same type used in the original structure, was installed, and the light was first turned on June 20, 1881. Records indicate that lard oil was used to light the early lamps, but in 1888, these lamps were replaced by those burning mineral oil.

In an article entitled "Who's Tending the Light," by Jerry MacMullen, appearing in *The San Diego Union*, January 28, 1973, one gets a good description of the location of the Point Conception light as well as entertaining accounts of some of the events that happened there.

The article begins: "It is a shock to many people to find that not all of California's coastline runs north and south; quite a few miles of it run east and west, to terminate in a rocky knuckle about 45 miles west of Santa Barbara, where, at grim Point Conception, it trends northerly again.

"There's a fine old lighthouse at Point Conception, and indeed it is needed there, because Point Conception and its neighboring Point Arguello, a few miles to the north, have won the nicknames of 'Graveyard of the Pacific' and, a shade more mild, of 'California's Own Cape Horn.' Many are the legends of Point Conception, and many the ships which have ended their days within a few miles of that rugged outcropping of the nearby mountains."

Later in his article, Jerry writes about one of the more interesting of the keepers, a Charlie Hellwig, who stayed on when the lighthouse service was taken over by the Coast Guard. A World War I veteran of the famous 91st Infantry Division, Charlie loved the place in spite of its isolation, and hazards encountered during storms and heavy seas. MacMullen describes one of the more exciting happenings as follows: "Then, there was that wild day when, through the swirling mists, they heard a steamer's whistle a bit to the north. Charlie gave the alarm, by telephone, to Coast Guard headquarters at Long Beach and started off in the pick-up truck with one of his assistants. They followed the sound for as far as they



This photo, taken c. 1895, shows the old Point Loma lighthouse as it appeared in its final years of service.

Union Title and Trust Co., San Diego

could drive, and then staggered on against the gale to the brink of a rocky bluff. Below them, almost touching the cliff, was the bow of a stranded Japanese freighter, with her mate and a couple of sailors clinging to the railing of her foc'sl head. He called out that help was coming—and got a startling reply: 'Ah, so! We not due here for two days!' The freighter, coming across from Japan, had been in such bad weather that they had not got a sun or star sight for a week, and in those pre-radar and pre-loran days their dead-reckoning had been sadly at fault."

Probably MacMullen's favorite lighthouse was the Point Conception light. As some of our readers may not know, he was a fine watercolor artist, as well as being one of the eminent maritime historians of the Pacific Coast. His beautiful watercolor painting of the Point Conception Light was given to me some years ago, and is one of my most prized possessions.

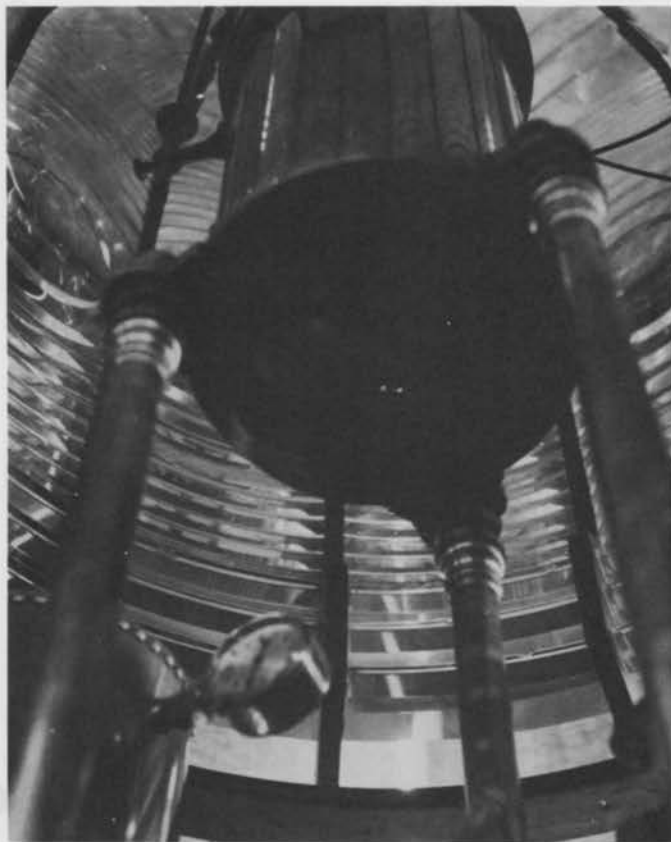
At the end of his article MacMullen becomes rather emotional, and concludes in these words: "But Charlie Hellwig is gone now, and his place will be taken by push-buttons and black boxes, and clocks and electronic circuits. In stark comparison will be that beautiful, original first-order lens of 1856, ground in Paris at a cost of \$50,000. Mariners will recognize the same old flash, at 30-second intervals, and hear the same fog signal, and probably few of them will know that no longer is there anyone there.

"Last of Conception's keepers are Richard C. Potts, bosun's mate second, and Larry Desy, electrician's mate third, of the U.S. Coast Guard. They are methodically checking all of the gear which, through calm and storm, will keep things going. Then, in a few days now, they will padlock the gate and drive away, leaving the lighthouse on 'California's Own Cape Horn' to the gulls and the rabbits and an occasional curious deer.



In the early 1900s, the old Loma lighthouse sits abandoned and forlorn, a hollow shell.

MacMullen Collection



Looking up through the center of the Fresnel lens in the old Point Loma lighthouse, c. 1900.

MacMullen Collection

Pigeon Point Lighthouse, located between San Francisco and Monterey, is one of the outstanding structures on the Pacific Coast. The light nearly 150 feet above the sea is surrounded by cliffs and jagged rocks, and has been a guide for ships approaching San Francisco since its erection in 1871. It takes its name from the ship *CARRIER PIGEON*, which was wrecked at that point some 20 years before the lighthouse was built. Her figurehead, a gilded pigeon, was one of the largest pieces of wreckage remaining. The location had earlier been named Whale Point by its earliest inhabitants, Portuguese whalers. There is some controversy regarding the history of its beautiful bronze-mounted revolving lens with its 1008 pieces of hand-polished glass.

A 1939 WPA guidebook of California states: "The powerful lens was used first on the New England and later on the South Atlantic coasts where it was buried in the sand during the Civil War according to one story to keep it from falling into Confederate hands."

The San Mateo Historical Society in its May 1954 *La Peninsula* made this reference: "Pigeon Point's revolving lens came from Cape Hatteras, N.C., where it had first served to replace a light that the Confederates removed during the Civil War, in order to hamper the operations of the U.S. Navy."

Finally, Edward Rowe Snow in his *Famous Lighthouses of America* says the lens came "from Ft. Sumter Light, Charleston, S.C. where it had been buried on Charleston

Beach to prevent its destruction during the war between the North and the South." Snow adds that the lens was dug out of the sand and shipped around Cape Horn to Pigeon Point.

Regardless of which story you accept, Pigeon Point's piercing light—now combined with a foghorn and a radio beacon—has helped guide many a ship away from the danger at night or during periods of low visibility.

Of course, in the San Diego area we have our own Point Loma lighthouse, the principal light between Long Beach and the Mexican border. However, the present station is not the original one, which was located 462 feet above the ocean and is now part of Cabrillo National Monument, and a popular tourist attraction. Construction of the old lighthouse was actually begun in 1851, on a site chosen by the U.S. Coast Survey. Completion was delayed when a lens was not available in the United States, and so they had to procure one from France. When the lens finally arrived in 1855, there was no appropriation for funds to supply the oil for the lantern.

Finally, in November 1855, the light was turned on, and after that there was no shortage of oil—whale, lard or

kerosene. However, the flashing light was not brilliant enough to penetrate the low fogs that rolled in, and the present Point Loma light, located 88 feet above the sea, took its place in 1891, and stands guard at the entrance to San Diego's beautiful harbor.

One of Jerry MacMullen's bitter annoyances was the fact that many people did—and some still do—refer to the original lighthouse as "The Old Spanish Lighthouse." This may have been due to the fact that the bricks used in its construction were hauled up to the reservation from the ruins of the old Spanish Fort Guijarros or—to the rumor that all the original keepers were married to Spanish women. Whatever, unless you want the ghost of Jerry to come and haunt you some foggy night, *do not* refer to it as "The Old Spanish Lighthouse"!

Sources

Gibbs, Jr., James A., *Sentinels of the North Pacific*, Binfords & Mort, 1955

MacMullen Collection, San Diego Maritime Museum

SUITING YOU TO A "T"

The Museum Store, located on board both the *STAR OF INDIA* and the *BERKELEY*, now has in stock the new *STAR OF INDIA* T-shirts commemorating the ship's 125th anniversary this year. These are well-made shirts in a choice of color—red, white, or navy—with an attractive logo design showing the ship under full sail. The dates "1863-1988" set off the design. The shirts are available in all popular sizes.

We also still have a good supply of the older T-shirts

and sweatshirts showing the *STAR* in color under sail. In addition, we invite you to shop for a vast array of marine-related items in the Store. Many fascinating books, colorful souvenirs, and clever gift ideas are awaiting you. Our new Museum Store manager, Ms. Kathy Sadler, is making every effort to offer you attractive items at reasonable prices. And remember—if you are a Museum member, you are entitled to a 10% discount on all purchases as a benefit of membership!

FROM THE HELM

We are pleased to report that the Maritime Museum's steam yacht *MEDEA* has returned to her old position alongside the *BERKELEY*, from which she was moved in January 1985. After a long sojourn at Shelter Island, made necessary by unfavorable mooring conditions with *BERKELEY* from 1985 to 1988, it became possible to bring the yacht back. This is due to *BERKELEY*'s present more protected position at the Broadway Pier.

Port Director Don Nay has stated that the Broadway Pier faces a major overhaul. When this is completed, perhaps in a year or two, he views the Broadway Pier as the best location for the Museum, perhaps with the *STAR* on the north side and *BERKELEY* and *MEDEA* on the south side. He believes that the Port Commissioners would approve of this plan including use of the 10,000-square-foot upper deck of the boarding platform structure as the basis for a Museum shore structure. Pending the pier overhaul, *MEDEA* and *BERKELEY* would move to the new floating

pier, which may not be completed until late summer. Because of the potential delay, the Port plans to give *BERKELEY* a sewer hookup at the Broadway Pier, perhaps by June 1.

The *BERKELEY*'s storm damage has been repaired, and she is again open to the public at the Broadway Pier.

In conclusion, we would like to thank all members and donors for standing by the Museum in an hour of crisis when our ships were damaged by the storm. It is because of you, our valued members and donors, that the Maritime Museum exists and is able to carry on. We never forget that.

The many generous donations received by the Emergency Fund have all helped to repair damage and keep the Museum in business. We greatly appreciate this demonstration of support.

Arthur DeFever, President

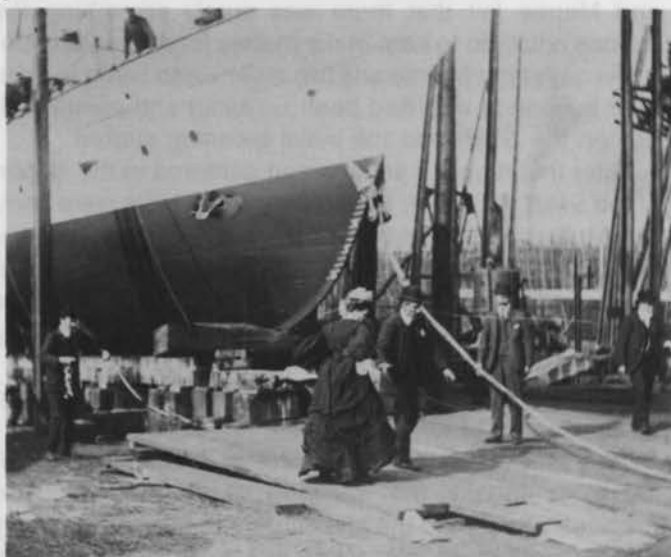
Peter S. Branson, Executive Director

A MEDEA FAMILY ALBUM

(Ed. Note: In the last issue, we promised you more of those delightful Edwardian snapshots of William Macalister Hall and friends. Well, now they steam your way again on board *MEDEA*, c. 1904-1910. Macalister Hall, as most of you know, was the first owner of our 1904 steam yacht. As a member in high standing of Scotland's landed gentry, he believed in living the good life. That included, in those bonny days, sporting about on one's yacht in pursuit of grouse, stag and what-have-you. William was a keen shot, you see, and used his yacht as a hunter might use an RV today—to get to the best hunting areas. These pictures, taken by his family and friends, show a milder social side to their lives: relaxing with their peers on *MEDEA* and other yachts, taking a spot of tea, their small horizon as yet unclouded by the onslaught of the Great War. All photos are courtesy of Diarmid Macalister Hall, youngest son of William.)



And here's the squire himself. William Macalister Hall and wife Aymée with one of their pups on board *MEDEA*. This photo is believed to date from 1910.



The launching of *MEDEA*, August 1904. The yard is Stephen of Linthouse on the Clyde. "Uncle John" Stephen later bought the yacht for his own, and his son Fred also owned her.



Another view of launching day. Guests stand about, gazing at the new specimen of seagoing beauty. The lads in vests to the left may be yard employees.



Here is Captain Tetley, army comrade of Major Macalister Hall, with Aymée. Tetley was the "Captain Podley" who kept a humorous log of a cruise in *MEDEA* in 1906.



Oban, western Highlands, September 1910. "Bertie Grahame & Ileene." *MEDEA* was there for the Oban Games.



Amyée (at center) and friend Frances (in white) at Oban, September 1910. A yacht similar to MEDEA is in the background.



And a parting shot: William and Aymée on MEDEA's after deck, June 1910. Ahead lay their sale of the yacht, William's wounding in the Battle of Loos, and years of retirement at Torrisdale Castle—during which photos of carefree days such as this must have been treasured.

A FAMILY TRADITION

The Maritime Museum is pleased to announce that the Macalister Hall family's involvement with the *MEDEA* continues. On March 29, 1988, the Museum was presented with a check for \$1230, to be used for repairs to the *MEDEA*. The presenters were Colin and Kathleen Macalister Hall. Colin is a grandson of William Macalister Hall and Kathleen is his wife. Their two children were also present. This donation included contributions from Diarmid Macalister Hall and his wife Dorothy in Scotland, and other members of the clan. (As mentioned elsewhere, Diarmid is the youngest son of William, the yacht's first owner.)

The Maritime Museum greatly appreciates this donation. It shows that the spirit of the Macalister Halls lives on, and that they wish to see *MEDEA* kept in a sound condition.

Special thanks to Colin and Kathleen, Diarmid and Dorothy, and all the rest of the Macalister Halls.

BOOK-SIGNING PARTY!

A book-signing party will be held in the Jerry MacMullen Library on board the *BERKELEY* on Saturday, May 14, from 2 p.m. to 6 p.m.

The party is to celebrate the publication of the book "*Euterpe*" and to benefit the Maritime Museum. The book's author, Craig Arnold, will be on hand to sign all purchased copies of this first edition. As reported in *Mains'l Haul's* winter issue, "*Euterpe*" recounts the early days of our proud *STAR OF INDIA*. The work will go to maritime museums, libraries, and national archives in several countries.

But the author hopes most of all that his friends will enjoy the book. He wishes especially to thank our Star of India Auxiliary for raising the funds to make the book possible.

This invitation to a champagne reception is extended to all members of the Maritime Museum. Hope we see many of you there. Please RSVP (yes only) at (619) 234-9153.

STAR OF INDIA AUXILIARY

On Sunday, May 15, the Star of India Auxiliary will celebrate Founder's Day aboard the *STAR*—the 25th anniversary of the Auxiliary.

As many a sailor knows, there is a lot of work to be done on a sailboat but there is also some time for a little dreaming and that is what Jim and Marnie Woodworth were doing while sailing off Point Loma on a Saturday in March 1963. Jim had been working as a volunteer on the *STAR* and Marnie felt that there was surely something the women could do to help make money for the restoration. A few days later Marnie and two other wives came to meet their husbands who had been scraping and painting all day on the *STAR* and the initial planning started.

Later that month a small group gathered in the saloon of the *STAR OF INDIA*. Sitting around the table were Jerry MacMullen, president of the Maritime Museum Association of San Diego, Captain Kenneth Reynard and his wife Pearl, and Jim and Marnie Woodworth. Following some refreshments a discussion arose regarding raising money for the continuing restoration of the *STAR OF INDIA*.

"What we really need," Marnie suggested, "is the help of the women of the community."

Jerry MacMullen then asked Marnie if she would be willing to undertake the founding of an auxiliary. She graciously accepted the challenge and the first Auxiliary Board was formed, consisting of Marnie Woodworth as President, Pearl Reynard as Member-at-Large and Marion (Olsen) Bovee as Publicity Chairman. Mrs. George Henderson agreed to be the first Vice President; Mrs. William Kearns, Secretary; Mrs. Kenneth Young,

Treasurer; Mrs. Gordon T. Frost, Membership Chairman; Mrs. Clarke J. Bennett, Special Events; Mrs. Eric Bailey, Historian; Mrs. Louis B. Roen, Education Chairman; Mrs. Harry A. Azus, Exhibits Chairman; Mrs. Jerome Pendleton, Coordinator of Ships' Events; Mrs. David S. Folsom, Telephone Chairman and Mrs. Wendell H. Calkins, Co-Chairman of Education.

Now the Auxiliary had its first Executive Board consisting of women of proven capabilities dedicated to foster the goals of the Maritime Museum Association of San Diego. On June 27, 1963, invitations from Museum President Jerry MacMullen were mailed to prospective members. The response was indeed gratifying for now the Auxiliary was officially under way with 135 members.

The charter, written by Marnie, was issued in September 1963. It clearly stated that our purposes and aims "are to raise monies to be given to the Maritime Museum Association of San Diego for the purposes of continuing to preserve and maintain the *STAR OF INDIA* and to create a maritime museum aboard."

These beginnings sometimes meant purchasing a chair for the ticket taker, buying materials to convert bunks to display cases, building handrails on the ladders to the poop deck, upholstering settees in the saloon, purchasing lamps and lanterns and cataloging pictures and books.

It would be impossible to name all of the women who have contributed so much to the Auxiliary in the last 25 years. With three vessels in the water, it takes the dedication of a lot of people not only to raise the funds to purchase items and extras for the Museum but to work directly for the Museum.

The Curatorial Assistant and her committee meet once a week aboard the vessel that is most in need of attention at that time. They assist the Curator in setting up new exhibits and cleaning and arranging existing exhibits. The

"list" for the first five months of 1988 involved cataloging, framing, replacing the straw in the *STAR*'s fo'c'sle mattresses, sewing and putting the *BERKELEY* back in order after the January storm.

The Museum Mailing Committee members stuff, label and sort all of the bulk mail that the Museum sends to members. This is a great help to the Museum staff.

The Docents and Guides Chairman has made education a top priority not only with the public but with the Auxiliary and Museum members. The Chairman has worked with and hosted the other docents of the community, exchanging ideas to improve our docent program.

The committees that work within the Auxiliary to raise money are many but the most visible are the Arts and Crafts group and the ladies that sort, price and pack the items that are donated for the annual Rummage Sale that was held April 16 and 17 aboard the *BERKELEY*. The response to our plea for donations in the last two months has been overwhelming and we thank our members, their friends, neighbors and relatives for their generosity.

For many years the Auxiliary has sponsored a Senior Girl Scout Mariner Troop and we have truly enjoyed having these young ladies "aboard." They are ready and willing workers and are a great help with the annual Rummage Sale, the Crew Christmas party and other functions at the Museum. We are proud of this troop and their achievements in Scouting which have been many.

The Star of India Auxiliary was formed 25 years ago for only two purposes. One of these is to foster community interest in the Maritime Museum and the other is to raise money for the development of the Museum and its fleet. Both of these purposes have been served well and will continue to be served in the coming years—the next 25!

Mrs. Chauncey C. Woodworth, President 1963-1964
Mrs. Lee Tracy, President 1987-1988

ISLE OF MAN COMMEMORATIVE SHIP OFFERINGS



Museum Trustee Robert Sharp's excellent presentation in the last issue of *Mains'l Haul* about the forthcoming Isle of Man commemorative stamps and covers has set the stage for this announcement. As of May 11, 1988, the Museum Store on the *STAR OF INDIA* will sell three versions of the First Day Cover and three presentations of the stamps. Featured are two of the four stamps of *EUTERPE* and *STAR OF INDIA* under sail. We feel honored to be a part of the Manx commemorative stamp program during the 125th anniversary of the *STAR OF INDIA*.

As can be seen from the accompanying photograph, the quality of the covers and stamps is excellent. Orders by mail will be accepted for those members not able to visit the Museum in person. A word of advice for maximum collector value: do not seal the cover (envelope), but merely tuck in the flap.

VOLUNTEER OF THE QUARTER

That salty-looking character you see here (the *salty* one, not the pretty one) is none other than Carl Jensen, our Volunteer of the Quarter for Spring 1988.

Carl has come a long way with the Maritime Museum. Through the years, his skill at seamanship and patient teaching have turned many eager volunteers into square-rig sailors. This in turn has enabled the Museum to sail the *STAR OF INDIA* twice in recent years, using a mostly volunteer crew.

On the first Sunday of each month, Carl and other training instructors welcome volunteers aboard the *STAR*. Early in their initiation into the mysteries of an old windjammer, trainees are sent aloft to go over the main top and get a feel for climbing the rigging. From there, Carl may take them up to the upper tops'l yard and they begin to learn how to work aloft.

During sailings Carl serves as mainmast captain, directing activity at this key position. He also crews in *MEDEA* during her frequent harbor excursions.

Carl and his wife Jeanne live in Chula Vista. He is a retired Navy and Coast Guard veteran and a longtime resident of this area.

Carl, old salt, thanks for all your efforts.



Carl Jensen shows one of our sailing volunteers "the ropes" aboard the *STAR OF INDIA*.

Maritime Museum file photo

(Ed. Note: We take this opportunity to notify all prospective *STAR OF INDIA* sailing volunteers that sail training takes place on board the ship the first Sunday of each month, commencing at 0900.)

MODEL SHOP

By Bob Crawford

Dr. William Brown, a Museum Trustee, has been a prolific model builder for the Museum. Since March of 1981, Bill has constructed and donated the following models:

1. The USS *HARTFORD*, a steam sloop-of-war and veteran of much Civil War combat. She visited San Diego in the 1880s.

2. The USCG auxiliary barkentine *BEAR*, built by Alexander Stephen & Sons in Scotland in 1874. (They also built the *MEDEA* in 1904.) The *BEAR* occasionally called at San Diego in the early 1900s and is most remembered for her Antarctic exploration with Admiral Byrd.

3. The USS *CYANE*, a sloop-of-war that was the Navy's first representative in San Diego on July 29, 1846.

4. The brig *PILGRIM*, in which Richard Henry Dana, Jr., author of *Two Years Before the Mast*, came to San Diego in 1835.

Dr. Brown's latest addition to the Museum's model collection is the *EUTERPE*. Built to the same scale (3/16" = 1') as the remainder of his collection and Lionel Meeker's *STAR OF INDIA*, the model represents the ship as she appeared c. 1882-c.1898, ship-rigged and with gunports painted on her side.

Dr. Brown's models can be classified as masterpieces and will be focal points of our collection for many years

to come.

Also returned to our collection this month was the Arthur DeFever yacht *CHICKADEE* which was recently refinished by model shop volunteer Dick Johnson.

Other volunteer news is that our Port Chaplain, the Reverend Bill Kelly-Fleming, will be leaving us next month for Boston. Bill put in the equivalent of six months' full-time work in the model shop over the past year. We appreciate and will miss his efforts. Thanks, Bill, and "Fair Winds and Following Seas."

Like most of the Museum's crewmen, I work a variety of jobs around the ships. In addition to my duties as curator of models and as a welder, I recently obtained a Chief Engineer's license for the *MEDEA*. In the Calendar of Events in this issue of *Mains'l Haul* is a listing of *MEDEA*'s sailing dates and while it is impossible to take all interested parties for a cruise around San Diego's harbor, I would like to invite those people interested in steam engines to visit in the hour prior to her sailing to see her engine in action. If you would be interested in the warm-up, stop by the *MEDEA*'s engine room between 1100 and 1145 on any day she is scheduled to sail. Do it soon, as *MEDEA*'s steaming future is uncertain.

CURATOR'S CORNER

Our Museum has filled a major gap in its collection with the arrival in port of a superb ship model of the full-rigged ship *EUTERPE*. Her master builder was Dr. William F. Brown of Fallbrook, California. Dr. Brown, who is a Maritime Museum Trustee, built the model during 1987 based on visits to the *STAR OF INDIA* plus research in the Museum's Jerry MacMullen Library.

This model will prove invaluable to the Museum's visitors in visualizing many of the differences between the *EUTERPE* and *STAR OF INDIA*. They are, as most members know, the same ship. The *STAR* was launched as *EUTERPE* in 1863 as a three-masted, full-rigged ship. She carried this rig until 1901-02 when the Alaska Packers Association cut her rig down to a bark. In essence the new mizzenmast gained fore-and-aft spars and sails instead of the yards and square sails of the old mizzenmast.

Viewers will note the hull paint differences at once. *EUTERPE* wore French gray and painted gunports during her ownership by Shaw Savill and Albion from 1882 to 1898. Before 1882, her hull was painted green at least back to 1871.

This excellent ship model is located in the *STAR*'s 'tween decks. It will figure prominently in the exciting plans for the major exhibit revision of the 'tween decks which is underway. Lionel Meeker's fine model of *STAR OF INDIA* is nearby for an easy comparison. Please enjoy a view on your next visit.

A further Shaw Savill and Albion connection with our "Iron Lady of the Sea" will occur in September with a visit to the *STAR* of former employees of this shipping company which last flew their house flag from a ship in 1986. We will host these visitors from New Zealand, England, and Australia upon their arrival aboard the S.S. *AZURE SEAS*. This ship, which calls in San Diego every Tuesday, was built for Shaw Savill and Albion as the *SOUTHERN CROSS* in 1954.

Research in *MEDEA*'s past has taken another significant step forward. Enjoyable correspondence with Commander Hugh Malleon, R.N. (Ret.) of East Sussex, England, has led to a far more complete list of *MEDEA*'s former owners. Gaps in previous lists have been filled and addresses plus home ports are now known. She had an illustrious list of owners. Mr. J.L. Wild of London owned her the longest: from 1935 to 1960 with time out for World War II duty. Cdr. Malleon and fellow researcher Mr. Briggs will attempt to trace the people who once owned *MEDEA* or their descendants. Contact with previous owners/families could yield additional information about *MEDEA*.

By the time this issue of *Mains'l Haul* arrives, a new exhibit will be staged in the *BERKELEY*'s Pleasure Boating Exhibit and Gallery to showcase the 40th anniversary of the Maritime Museum. Exhibit materials will show the evolution of the Museum in ships, smaller artifacts, and related subjects. The exhibit will continue at least through Labor Day.

Progress continues in the beginning of the major revision of the *STAR OF INDIA*'s 'tween deck. As reported earlier, we have an initial grant from the Parker Foundation to enable us to begin work. The first objective will be a representation of an emigrant cabin of the 1870s. The appearance and content will be based on research and manuscripts from our library and other sources. It is scheduled for completion about October 1.

The overall 'tween decks plan that is currently being refined will encourage both large and small contributions for further sections. The final objectives are a 'tween deck that will preserve the appearance of the ship, illustrate uses of the 'tween deck during her 1863-1923 working career, tie the entire ship together with an overview exhibit area, and show our visitors the restoration and ongoing activity of the *STAR*.

Dave Brierley, Curator

EUTERPE on the EUTERPE. Dr. William Brown's superb model is photographed on the main deck.
Photo by Dave Brierley



WHEN WHISTLES HAD PERSONALITY

By Jerry MacMullen

Before slide-rule boys got into the business of designing whistles for ships and locomotives, there was personality behind each white plume of steam, and San Diegans could recognize their inanimate friends just by hearing them.

Oldtimers along the waterfront still will assure you—and they will be truthful—that each of those “voices” was recognizable. No one ever mistook the *QUEEN* for the *YALE*, nor was there any trouble in distinguishing the ferryboat *RAMONA* from the Army steamer *LT. GEO. M. HARRIS*.

It was the same ashore. Locomotives of the Santa Fe, the National City & Otay and the San Diego, Cuyamaca & Eastern spoke in their own distinctive tones.

The old iron steamer *STATE OF CALIFORNIA*, for many years on the San Diego–San Francisco run, had a beautiful, dome-headed whistle almost as tall as a man. It was the pride and joy of her officers—especially of her chief engineer, William Miller.

Each year, when she went into the yard of the Union Iron Works for overhaul, he would climb up the forward side of her funnel, disconnect the whistle and carry it down with him, for fear that it might be damaged by a careless yard workman. Until she was ready to go to sea again that whistle, carefully wrapped in tissue-paper, occupied the red-plush settee in Miller’s stateroom.

Gruff and business-like was the whistle of the steam tug

BAHADA, an old standby in the local harbor from 1902 until the end of World War I. That whistle now lies deep beneath the waters of Puget Sound where, years later, the tug went down with all hands.

The old ferryboat *CORONADO*, in her later years, suffered from what today might be called a split personality. One of her original chime whistles—the one on the “San Diego end”—cracked, and was replaced by one of entirely different tone. As a result, you could tell from the sound of her whistle whether she was bound for San Diego or Coronado.

When the passenger steamer *SANTA ROSA* was wrecked at Point Arguello in 1911, her whistle was salvaged and later was installed as an auxiliary whistle, exclusively for emergency purposes, on the liner *HARVARD*.

Some 20 years later the *HARVARD*, while San Diego bound, went on the rocks at Arguello and it was the *SANTA ROSA*’s whistle which boomed out through the fog, calling for help.

The effect ashore was startling. A superstitious rancher who lived just inshore from the point, and knew the whistles of all the ships, turned white at the sound—

“Ghosts!” he said. “It’s the old Santa Rosa! And she’s been dead 20 years!”

They say that they had quite a time calming him down.

The San Diego Union, November 11, 1956



S.S. SANTA ROSA wrecked near Point Arguello, July 7, 1911.

Chandler Postcard Collection

DEVELOPMENT REPORT

As the ravaged *BERKELEY* was being towed to the shipyard for repairs following the January storm, we launched an EMERGENCY FUND DRIVE to save the Museum and our ships. Although insurance is expected to cover most of the repair and towing costs, the Museum must pay a \$5,000 deductible on those items and we are facing various kinds of lost income. That income is used to keep the ships afloat and is uninsured. It includes losses from admissions, the Museum Store, and rental of *BERKELEY*'s upper-deck cabin.

You responded quickly to our requests for help and you helped rescue the ships. You helped match the \$15,000 Challenge Grant from the Parker Foundation quickly so that we received the money. That grant, a \$10,000 grant from the Copley Foundation, and donations from you and the community have brought the total Emergency Fund, as of April 5, to \$74,138. We deeply appreciate your support, no matter how large or small. A contribution of \$500 or more to the Fund entitles you to have your name imprinted on a permanent plaque to be installed on the *BERKELEY*. All donors listed on the plaque will be invited to a reception to unveil it, tentatively set for early June. Currently, 40 individuals or organizations have contributed \$500 or more.

On March 6, bright umbrellas hung from the rigging of the *STAR OF INDIA* as about 200 guests gathered on the decks for a Stormy Weather Party to benefit the Emer-

gency Fund. Guests donated \$50 per person or more to enjoy an afternoon of cocktails, hors d'oeuvres and nautical music by the Jackstraws.

We are very grateful to so many people who have helped in various ways during this time of special need. We want to give special thanks to those who have given so much valuable time and energy: Lee Black, Kay and Paul Black, Laurie Blackington, Doug Blackington, Vic Crosby, Ellie DeVos, Marilyn Downer, Roy Drew, Nancy and Don Gordon, Jean and Russ Hashman, Walt Jacobsen, Russ St. Jean, Dick and Joan Spear, Nan Tracy, Marnie Woodworth and the Sailing Crew.

We also want to thank the following for donations of items used to help raise money for the fund: Andersen Nursery, Anthony's, The Brigantine, The Chart House, Chateau Sovereign Wines, Ensenada Express, Harbor House, Invader Cruises, The Jackstraws, Kona Kai Club, MacDougal's Catering, Walter Ostosh, *San Diego Travel* magazine, and Roscoe Smith.

The Emergency is not over yet, but we are moving on to other things and we'll let you know more about them in future issues. We're working on a dynamic new Membership Campaign and plans for the celebration of the *STAR*'s 125th Anniversary in November are now sailing ahead.

Carolyn Elliott

Director of Development

We deeply appreciate contributions of \$500 or more to the EMERGENCY FUND from:

Mr. Phillip Adams
Mr. and Mrs. Don Ballantyne
Mr. and Mrs. E.E. Benedict
Capt. R.A. Bowling
Dr. and Mrs. Bill Brown
Mrs. Esther Burnham
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Mr. Roblee McCarthy
Mr. Dan McKinney
Maritime Research Society
Sen. James R. Mills
Dr. and Mrs. John Murphy
Mr. Norm Neely
Parker Foundation
Pratt Memorial Fund
San Diego-Coronado Ferryboat Reunion Association
Mr. and Mrs. Bob Sharp
Dr. C.A. Stern
Mr. and Mrs. Milt Stratford
WD-40 Co.
Mr. and Mrs. Roger Werner

CALENDAR OF EVENTS

MAY

- 14: Signing party for book "*Euterpe*", Jerry MacMullen Library, *BERKELEY*, 2 to 6 p.m.
- 15: Star of India Auxiliary "Founders' Day" aboard the *STAR OF INDIA*. Call the Museum for details.
- 17: National Maritime Day
- 25: Members' Program: "Kelco". Social gathering 7 p.m., program 7:30 p.m., *BERKELEY*
- 30: Memorial Day

JUNE

- 2 and 3: *MEDEA* cruises. Members are invited to observe steam engine warm-up, 11 a.m. to 11:45, both days.
- 5: Sail training aboard the *STAR OF INDIA*, commencing 9 a.m.

JULY

- 3: Sail training aboard the *STAR OF INDIA*
- 4: Independence Day
- 7 and 8: *MEDEA* cruises. As above, members are invited to observe steam engine warm-up, 11 a.m. to 11:45.

WANT ADS

The Maritime Museum's Maintenance Department has expressed a need for "extra deep-throated 4-inch to 12-inch C-clamps." It appears that we lost most of these in the gale of January 17. Please contact Fred Krone at 234-9153.

Can anyone out there donate a standard house-type air conditioner in working order? If so, please call the Library at the number above.

MARITIME MUSEUM ASSOCIATION OF SAN DIEGO

A non-profit, educational corporation
Council of American Maritime Museums
Conference of California Historical Societies
American Association of Museums
International Congress of Maritime Museums

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MAINS'L HAUL is published quarterly (wind and weather permitting) at the headquarters of the Maritime Museum aboard the bark *STAR OF INDIA*, 1306 North Harbor Drive, San Diego, California 92101. (619) 234-9153.

"Mainsail Haul—An order in tacking ship bidding
'Swing the main yards.' To loot, steal, or 'acquire.'"
—John Masefield

Craig Arnold, Editor
Gregg Chandler, Associate Editor

MARITIME MUSEUM ASS'N. OF SAN DIEGO

Bark *Star of India*

1306 N. Harbor Dr., San Diego, Calif. 92101

HONDA REVISITED

By Alan Thewlis

The portion of the California coast encompassing Point Conception and Point Arguello has long been known as the Cape Horn of California. Here the relatively mild Southern California coast, which has been running in an almost westerly direction from Los Angeles to Point Conception, turns abruptly northward and so the character of the coast abruptly changes, as do the weather patterns. Strong currents swirl about the headlands of Arguello and Conception and shifting winds signal the violent change in weather between that of the cold North Pacific and that of the more gentle waters of the Southern California coast. Fogs are common. Visibility is often bad. To make conditions more dangerous for the mariner, the rockbound, rugged Channel Islands forming the southern margin of twenty-mile-wide Santa Barbara Channel become additional obstacles when visibility is poor.

Since men have been sailing the west coast of North America, California's Cape Horn has collected its toll of wrecks from the sail and steam vessels that have plied this coast. Not the least of these are the seven U.S. Navy destroyers of Squadron Eleven, Pacific Fleet, that left their bones on Punta Pedernales about two miles north of Point Arguello in 1923. Their names were *DELPHY*, *YOUNG*, *FULLER*, *WOODBURY*, *CHAUNCEY*, *S.P. LEE* and *NICHOLAS*.

The story is well told in the book *Tragedy at Honda*, by Charles A. Lockwood, Vice Admiral, USN Ret., and Hans Christian Adamson, Colonel USAF Ret. "Honda," a Spanish word meaning "sling" or "noose," has been a commonly used nickname applied by seamen plying this dangerous stretch near Arguello.

For the Navy the summer of 1923 had been a summer of problems in the Eastern Pacific. In July the flagship of the U.S. Fleet, USS *SEATTLE*, an armored cruiser, had gone aground in a pea soup fog while entering Puget Sound. A few days later, also in a dense fog, the Navy transport USS *HENDERSON*, while returning from San Francisco after taking President Warren G. Harding on an inspection tour of Alaska, rammed one of Squadron Eleven's destroyers, USS *ZEILIN*. Unrelated to these events but also an ill omen, President Harding suffered a heart attack and died in San Francisco in early August.

After Navy Week in San Francisco signaling the end of summer maneuvers, Destroyer Squadrons Eleven and Twelve prepared to return to San Diego. "In time of peace, prepare for war" the old saying goes. It was a doctrine the Navy followed. The two squadrons were ordered to conduct 24-hour endurance runs at 20 knots, top speed for their cruising turbines, during their passage from San Francisco to San Diego. The purpose: to ensure that their



Taken from a Navy biplane (wing at left), this view looking east on September 9, 1923, neatly summarizes the Honda disaster. From left to right along the shore are the *NICHOLAS* (above plane wing), *S.P. LEE*, *DELPHY* (broken in two and capsized), *YOUNG* (capsized) and

CHAUNCEY. On Woodbury Rock offshore are *WOODBURY* (listing to port) and *FULLER* (nearest camera). Seven of the proud "Cavalry of the Sea"—pinned and helpless on the Devil's Jaw.

Maritime Museum file photo



MAINS'L HAUL

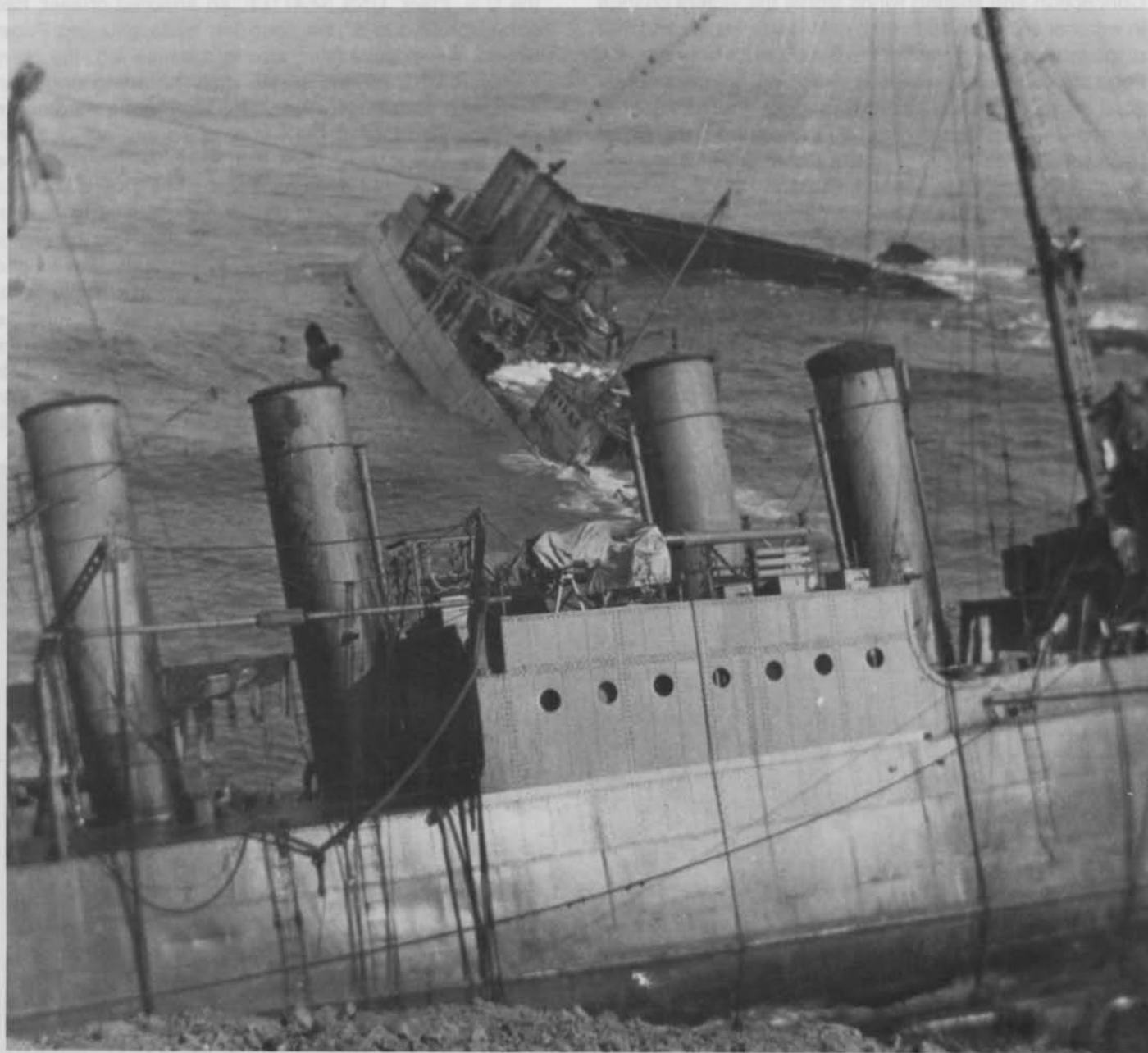


MARITIME MUSEUM ASSOCIATION OF SAN DIEGO

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Four-pipers on the Devil's Jaw: USS S.P. LEE (foreground) and USS NICHOLAS (broken in two, background). These two DD's piled up just north of the main wreckage area of Destroyer Squadron Eleven. Honda remains the worst peacetime disaster in the U.S. Navy's history.

Maritime Museum file photo

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Maritime Museum file photo



Three destroyers aground at Honda: in the foreground, the shattered forward section of USS DELPHY, the squadron flagship. In the middle distance is the capsized hull of USS YOUNG, which had the heaviest loss of life. And in the

background, USS WOODBURY rests on the rock she rammed, which bears her name today.

Maritime Museum file photo

cruising turbines and their crews were ready should war require such performance. In making this run Squadron Eleven was to be inshore while Squadron Twelve was to stay well offshore so the two squadrons would not interfere with each other.

Early on Saturday morning, September 8, 1923, the destroyers stood out to sea from San Francisco Bay and at 0830 Squadron Eleven under the command of Captain Edward H. Watson turned south, and taking departure from San Francisco Lightship, set a base course of 160 degrees true down the California coast. During the day the ships of the squadron practiced tactical and gunnery exercises, all the time steaming at the 20-knot speed required on the endurance run. While it was not truly foggy there was a haze, common along the coast, which limited visibility to a mile or two. At 1445, when dead reckoning indicated they were off Point Sur (which in the poor visibility they could not see), Squadron Commodore Watson altered course to 150 degrees true, a course which should take them safely by Point Arguello and Point Conception and into the mouth of the Santa Barbara Channel.

In 1923 the many devices common today to help a seaman determine his position at sea did not exist. Of course there was no radar or loran. Depth soundings were taken by heaving the lead, an art possible only at low speeds, impossible at 20 knots. Radio existed but communications were keyed messages on limited frequencies from radio room to radio room. There was no voice com-

munication from bridge to bridge. Vessels in close company communicated visually by flags or lights and by whistle and siren when visibility was inadequate. The average yachtsman of today in his 30-foot yacht often has superior equipment to that available to Destroyer Squadron Eleven in 1923.

By 1923 development of radio direction finding had begun but at that time the radio direction finder was not shipborne, rather equipment was installed at strategically located shore stations. The Navy had a radio direction finder at Point Arguello. In practice the ship called the shore station on an assigned frequency and asked for a bearing. The shore station reported back the bearing from the ship's signal it had received. The system was cumbersome. Ships had to take their turn and there was a problem of reciprocal bearings (a 180 degree reversal), a problem which on this day would become crucial to the destroyers of Squadron Eleven.

Ships determined their dead reckoning from the heading steered and the speed traveled. The method used for determining speed was by noting the revolutions per minute of the propeller shafts. These RPMs had been calibrated against speed on a measured mile and determined speed through the water quite accurately, but this, of course, because of currents and windage, did not necessarily agree with speed over the bottom.

At 1800 Commodore Watson ordered the 15 vessels under his command with his flagship *DELPHY* in the lead



The S.P. LEE (DD-310) lists sharply to port as the sea grinds her against the rocks. The background shows the rugged terrain of this region, which hampered rescue efforts.

Maritime Museum file photo

to form in column for the hours of darkness in accordance with established doctrine.

During the 25 centuries since the Greeks defeated the Persian galleys at Salamis, the problem for fleet commanders at sea has been communicating with and controlling vessels under their command. Over the centuries doctrines and procedures had been developed, tried, changed, and changed again as ships and needs changed. Steaming in column was a practice generally used to keep these fast destroyers—"Cavalry of the Sea" they were called—operating together as effective tactical units and this was Commodore Watson's way of controlling his squadron. In those days of minimal radio communication, visual signals were the most reliable way of passing information quickly. Station-keeping when in column required the vessels to be 250 yards apart. The destroyers were just over 300 feet long so, with everyone in his assigned space, the theoretical distance from the bow of one vessel to the stern of the vessel ahead was less than 150 yards, a distance requiring just over 13 seconds to travel at 20 knots.

The Commodore, together with the captain and the navigator of his flagship *DELPHY*, during that fateful Saturday afternoon had been keeping careful track of the squadron's position. They had obtained a number of radio

direction bearings from the station at Point Arguello and kept a careful plot of their dead reckoning. Bad visibility had prevented any fixes from landmarks on the coast. As time went by the readings from Arguello began to give bearings which did not agree with positions plotted from their dead reckoning. Their peace of mind was not increased by receiving radio messages that a passenger ship in poor visibility was aground on San Miguel Island which was directly in their path if they overshot the turn into Santa Barbara Channel.

At 2030 their dead reckoning showed them to be south of Point Arguello but the radio direction bearing they received from the point was 330 degrees, true, thus putting them northwest Arguello. Feeling the radio direction bearing could not possibly be right they requested a reciprocal bearing and received a reading of 168 degrees, about south south east from the Point. This still did not agree with their dead reckoning but was close to where they thought they were. It is possible the flagship assumed that the operators on Point Arguello were confusing direct and reciprocal bearings. At 2100, according to their dead reckoning, they would be near the middle of Santa Barbara Channel and if they held their course for another 30 minutes they would be aground on San Miguel Island. The decision was made to alter course to run down Santa Barbara Channel at 2100 and the order was transmitted to the ships of the squadron.

Exactly at 2100 the flagship *DELPHY*, still steaming at 20 knots, covering 2000 feet in each minute, swept through a 55 degree turn to course 095 degrees, true, to head straight down Santa Barbara Channel. Without



Seas break over the stern of USS CHAUNCEY (left foreground) with USS YOUNG capsized nearby. By dint of great effort, lifelines were rigged from CHAUNCEY to YOUNG, enabling the latter's survivors to escape. The sea was much rougher the night of the 8th than it appears here. In the left background is the wreck of the WOODBURY.

Maritime Museum file photo

warning at 2105 *DELPHY* plunged into an impenetrable bank of fog. Almost immediately there was heard a grating sound followed by violent bumps and crashes. *DELPHY* was hard and fast aground in a fog that prevented seeing even the length of the ship. For the vessels behind her she just suddenly disappeared—as they too did in moments to their followers. As breakdown lights flashed and collision alarms sounded vessels swung clear but for the first seven destroyers there was insufficient warning to evade the noose of Honda.

Utter confusion existed aboard the destroyers about where they were. At first some thought they were aground on San Miguel Island, but not much thought was given to this. Immediate rescue efforts required the total attention of all hands. The destroyers aground were swept by violent surf. *DELPHY* was broken in two. *YOUNG*, sliced down one side by a jagged pinnacle, capsized. Rugged cliffs could only dimly be seen through the fog and mist. Their plight was desperate but the fine discipline that existed in the squadron minimized loss of life among the several hundred men who manned the seven destroyers. Twenty men, mostly engine and fire room crew aboard the capsized *YOUNG*, third in line, lost their lives in the early minutes, and aboard the broken *DELPHY* three lives were lost. Over several hours in that dark night all the rest of the crews were safely gotten ashore through the stormy surf and up the rugged cliffs. As the night wore on help called by a lonely railroad section foreman came from Lompoc nearby, from Santa Barbara, and from farther afield. All but the unlucky 23 were saved.

"How could seven destroyers run on the beach?" people ask when they hear of the disaster. This perhaps is easier to understand when we know some of the conditions, as outlined above, under which the squadron was operating and we recognize what a dangerous business

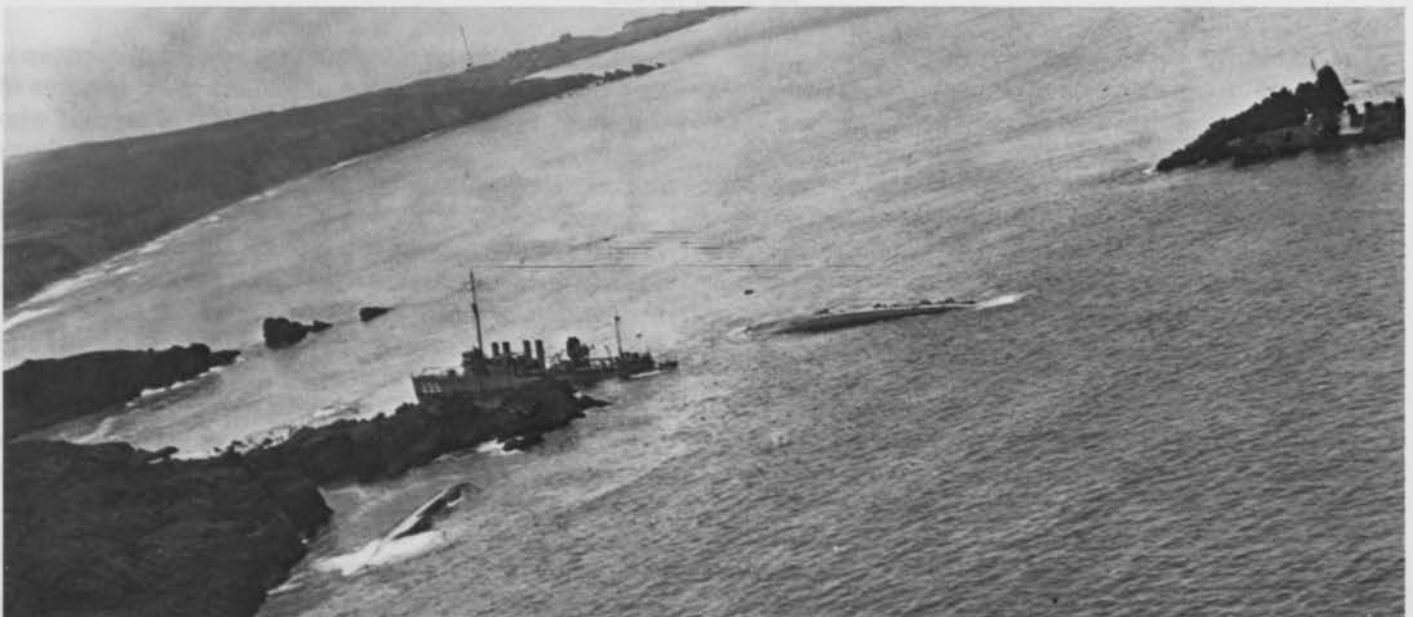
the close operation of fast vessels often required by war conditions can be.

The disaster basically was caused by errors in determining the squadron's position. *DELPHY*'s dead reckoning was about 12 miles south southwest of her actual position. In a 12-hour run of about 240 miles the squadron had been set back about nine miles and currents had swept the destroyers some seven miles toward shore. Why, we will never know.

Inshore currents along the Pacific Coast, even today, are largely unpredictable. Possibly the squadron's speed of advance was less than 20 knots caused by the drag of rudder action to counter the existing quartering sea. The fundamental error possibly was the decision to attempt such a high-speed run in these dangerous constricted waters.

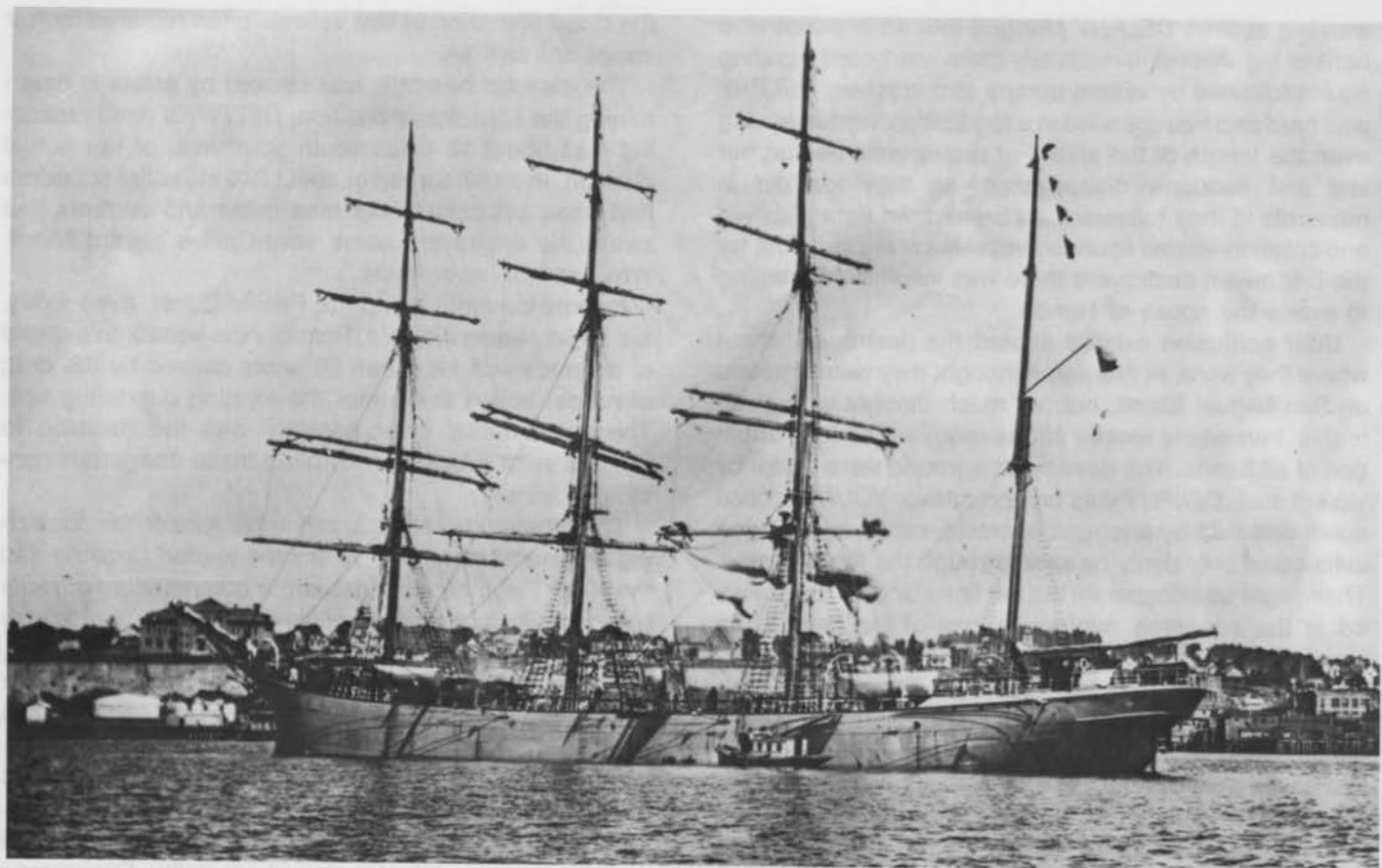
The strandings raised knotty questions of the conflicting requirements of the "follow the leader" doctrine and the Navy Regulations regarding a commanding officer's responsibility for the safety of his vessel. A Court of Inquiry recommended 11 officers for a General Court Martial, including Squadron Commodore Watson, Captain Hunter of the *DELPHY*, the navigation officer of the *DELPHY*, two Division Commanders and six additional destroyer captains. In the final action the Squadron Commodore and the *DELPHY*'s captain were found guilty of culpable inefficiency and negligence while the flagship's navigator and the others were ultimately found not guilty. Conversely, numerous captains, officers, and enlisted men received citations for bravery, coolness, intelligence, and seaman-like ability for their performance during the long night of rescue from the stricken destroyers.

(*Author's Note:* Nearly all the information presented here had its source in the book mentioned above, *Tragedy at Honda*. Opinions expressed are the author's.)



This aerial view looks south over Pt. Pedernales (Honda) toward Pt. Arguello at upper center. From left to right, the

flush-deckers visible include *DELPHY* (capsized bow section), *CHAUNCEY*, *YOUNG* (capsized) and *WOODBURY*. Maritime Museum file photo



An unknown barque lies at anchor off Port Townsend, Washington, around the turn of the century. Her ensign bears a resemblance to that of Chile. The large building

atop the bluff at left, behind the ship's bowsprit, is there today.

MacMullen Collection

MARITIME SITES OF THE GREAT NORTHWEST

By Craig Arnold

The Great Northwest—that part of the world which squares its rugged granite shoulders against the onslaught of the North Pacific; a rocky, bold-faced ancient mass of gnarled pine, soaring redwood, and surf-lashed coastline; a breaker of ships and a trier of men. This is a place where “civilizing influence” has woven but a threadbare cloak, especially in the maritime sense.

Take the Columbia River Bar, for example—please. Many a mariner living today wishes this dreadful place never existed. In the past two hundred years, this “bar sinister” has claimed over 2000 vessels and untold lives. That’s an *average* of 10 wrecks a year—heady stuff for the hardest to contemplate. The fact that our Coast Guard maintains a lifesaving training station here is eloquent testimony to the risks.

Our own California coasts haven’t been so benign, either. A quick survey of the history of Mendocino, Humboldt and Del Norte counties lists hundreds of shipwrecks in that area—including the fabled *BROTHER JONATHAN*, resting place of a fortune in gold.

This article will explore a selected few of the places that have contributed to the maritime lore of the Great North-

west. This cannot be more than the briefest of overviews. Its purpose is to serve as a shorthand guide to some of the more famous locations. The serious scholar who wishes to study the area in depth would do well to check the books recommended at the conclusion of this article.

In order to set a limit on what we shall view as the “Great Northwest,” the authors of this piece and the one on page 13 have chosen to set the boundaries at Vancouver, B.C., in the north, and San Francisco, California, in the south. Others will rightly consider the upper Canadian coast and Alaska as parts of the Northwest, but their histories—however meaningful—must be read of elsewhere.

Bearing the above in mind, let us begin our tour of the U.S. Northwest coast on Puget Sound and the deep dark waters of the Hood Canal—the latter named by Capt. George Vancouver for his Royal Navy commander, Admiral Lord Hood, a victor of the “Glorious First of June.”

Puget Sound and its associated waterways have long held an important place in maritime history. Timber is the great natural wealth of the region, and from the mid-1800s on, strenuous efforts have been made to exploit this wealth. It took a long time for railroads to snake their way

across the continent, so this meant the timber had to be moved out in ships. Even after the railroads came, ships continued to play a major part in the trade—our own *EUTERPE* among them.

Today many people take for granted that the bustling city of Seattle was always the commercial capital of this region. But that didn't seem to be the way things were headed to the citizens of Port Townsend, Washington, late in the nineteenth century. Port Townsend perches on a rocky point at the northeastern tip of the Olympic Peninsula, right on the entrance to Puget Sound. In the 1880s and 1890s, this was a booming place. Windjammers crowded the roadstead, sailors rolled unsteadily down Water Street (the main drag), and gin mills and "mad houses" of this "Little Barbary Coast" roared through the day and night.

It seemed to the Townsendites that they were favored to be Destiny's darlings. Surely, they told each other, when the transcontinental railroad comes to the Sound, it will build all the way around to us. After all, we are best suited to be the terminus, being sited at the mouth of the Sound to collar all the shipping. We'll have it all sewn up!

Alas for the best-laid plans of men going "aft a'gley." The railroad did *not* come around the Sound to Port Townsend; it stopped instead at little-known Seattle, and on such factors is the rise of great cities predicated.

The century turned, time marched on, and Port Townsend—while scarcely a ghost town—lapsed into a kind of golden twilight. Bypassed by the main trade of the region, it slumbered on like a fly preserved in amber. Its very remoteness (by land) kept it from the horrors of "urban renewal" and similar schemes, and so today it is the best Victorian town on the West Coast.

North of Port Townsend is Pt. Wilson Light, an important beacon for guiding ships into and out of Puget Sound. One of the more picturesque lights in the Northwest, Pt. Wilson is still operated by the Coast Guard.



Pt. Wilson Light at the entrance to Puget Sound, just north of Port Townsend.

Photo by the author

One of the disappointments of Port Townsend—and there were few—was that the town seems to place no emphasis on its great maritime past. A thorough check of bookstores in the area produced little in the way of detailing its history as a seaport. Clearly, there is a job waiting here for an enterprising author.

To accent the positive, however, it must be said that the grand old buildings of Water St. appear well kept, as do many Victorian homes up in the hilly residential section. This must have been a mecca for the Eastlake style of architecture and its variations. Strolling around the town in the drizzle of a typical Puget Sound day, one can easily drift back to the heyday of Teddy Roosevelt and Big Bill Taft, of ragtime and Model T's and a good five-cent cigar. It's a charming old pile of bricks, with a just a whiff of the sea beyond.

Moving west from Port Townsend, the next town of any size is Port Angeles, on the Strait of Juan de Fuca separating Washington state from Vancouver Island, B.C. Port Angeles is a town whose diet is timber. A giant lumber mill dominates its waterfront, and ships from around the world load the products of the Northwest forests.

Port Angeles has a bustling, modern, commercial atmosphere, in contrast to its sleepy neighbor to the east, Townsend. It's also the jumping-off place for British Columbia, with the ferry M.V. *COHO* making several runs across the Strait daily. You can take your car over to Victoria at 8 a.m., and be back in Port Angeles by late afternoon.

Driving counterclockwise around the vast and primitive Olympic Peninsula, one reaches the rugged west coast of Washington. Here, at the western tip of Olympic National Park, one can pause on the coast highway to view Destruction Island. The island is a tiny one, but was an important anchorage for the early Spanish and English explorers of this region. These explorers sent parties ashore on two occasions to find water. The local Indians didn't take kindly to having their turf invaded, however, and fell upon the Europeans, killing a number of them. Hence the island's name. It's a lonely, bleak and wild area, fortunately devoid of modern development. On this coast one can sense the sheer forbidding vastness of a wilderness. The sea pounds steadily on the rocks, a hawk cries high overhead—and all else is silence. One may well imagine a ship's captain hastily getting his water casks aboard, weighing anchor, and sailing away from that dark wall of forest.

Slipping down the coast, we come to Grays Harbor. Named for explorer Robert Gray, this is a huge bay extending 16 miles inland from the Pacific. The glory years of this region were from 1885 to 1913, as detailed in Robert Weinstein's classic study, *Grays Harbor*. This of course was a great center for the lumber business, with towns like Aberdeen, Cosmopolis and Hoquiam springing up to the tune of band saws and ships' whistles. Lumber schooners were thicker than ants at a picnic along their waterfronts. The towns were fully as wild as other seaports of the time, with joints like Ed Dolan's Eagle Dance Hall and Casino and the Lone Jack Saloon doing their best to relieve

patrons of any spare change. Cribs upstairs, complete with "soiled doves," rented by the hour—and a wise lad kept his eye on his wallet.

Apart from such sedate retreats for the social set, the ordinary working people of these towns labored to make a go of it. On the 4th of July, everyone turned out for the town parade, led perhaps by the proud volunteer fire brigade or the Knights Templars. Baseball grew in popularity and Aberdeen built its own diamond, used by a natty nine called the "Square Deals" to chase the horsehide sphere.

Grays Harbor today retains much of the old atmosphere. As always, the people of these towns feel close to the sea. An attempt is being made to give the area its own maritime museum. As envisioned, the Grays Harbor Historical Seaport will encompass "a quality maritime museum including historical exhibits, classroom space, a library and gift shop." Full-scale, square-rigged sailing replicas of Robert Gray's ships, the *LADY WASHINGTON* and the *COLUMBIA*, will be built. (The former is under construction now.) Great things are planned, and one can only wish these folk the best of luck.

Continuing southward to the extreme southwestern tip of Washington, we come to Ilwaco, site of several lighthouses, old coastal fortifications, and one of the finest small museums anywhere. This is the Lewis and Clark Interpretive Center, maintained by the Washington State Park Service. Housed in a modern building of dramatic locale, perched high above the mouth of the Columbia River at old Fort Canby, this museum concentrates on the Lewis and Clark Expedition to the Pacific (the last leg of which, you'll recall from your history books, was made by water). Apart from Lewis and Clark, the center has an excellent exhibit hall devoted to the history of the Life Saving and Revenue Cutter services, which merged in 1915 to become our modern Coast Guard. Boats, lights, rescue apparatus and photos of lifesaving crews braving terrifying conditions all bring home the nature of seafaring in this treacherous area. From the center's front lawn, a panoramic view of the Columbia River Bar—graveyard of so many ships—is obtained.

North Head Light and Cape Disappointment Light are nearby, as are the bunkers of Fort Canby, built soon after 1900 to house "disappearing guns" to defend the river mouth from enemy naval attacks. The Army's old Coast Artillery regiments manned this and other forts in the area until the end of World War II. Nearby, in the fort's old barracks blocks, is a Coast Guard lifesaving training station. Visitors are allowed on certain days, although this writer did not have time to take advantage of that.

Crossing the Columbia River to Astoria, we enter the first town in Oregon, founded by John Jacob Astor's fur traders in 1811. Here is one of the most beautiful museums in the world, the Columbia River Maritime Museum, located on Astoria's waterfront. Housed in a multi-million-dollar building designed to resemble two gigantic waves, this is truly a spectacular collection. The first exhibit area upon entering the building is the Great Hall, a high-

ceilinged chamber holding a Coast Guard lifesaving boat and several Northwest salmon-fishing boats. All these craft are kept in beautiful condition. From the Great Hall, one passes into a series of smaller exhibit halls, each of which focuses on a particular area of maritime history.

Curator Larry D. Gilmore, Exhibit Specialist Hampton Scudder, and Education Coordinator Hobe Kytr, among other staffers, were extremely giving of their time in answering questions, etc. The Columbia River Maritime Museum is definitely a "must-see" for any maritime enthusiast traveling in this area. The exhibits are superb, with carefully written signs providing crisp interpretation. Outside the building is the lightship *COLUMBIA*, the museum's only ship, a well-maintained vessel which now and then ascends the river to Portland.



The Great Hall of the Columbia River Maritime Museum, Astoria, Oregon—an impressive showplace. Visible are a Coast Guard lifesaving craft and several Northwest salmon-fishing boats.

Columbia River Maritime Museum

Leaving Astoria and going up the broad and powerful Columbia, we reach Oregon's largest city, Portland. This town was a center of the grain trade in the days when square-riggers prowled in these parts. Portland's eclectic waterfront is now undergoing a revival. Old buildings are being spruced up, old bridges in need of paint getting a coat or two, and an upbeat atmosphere supplants the decay of yesteryear. In the middle of these goings-on, the Oregon Maritime Center and Museum has made a brave start. Open now for two years, this modest but interesting place comprises two rooms of exhibits in a restored building fronting on the Willamette River. Research is being done here on Portland's role as a major shipbuilding center in both world wars.

Returning to the Oregon coast just south of Astoria, one may venture to a beach to explore the wreck of the British four-masted barque *PETER IREDALE*. On October 25,

1906, this vessel went on the sands and never got off again. Today her skeleton lies stretched along the beach like the ribs of some forgotten prehistoric beast, rusting slowly through the seasons' turns. Her main and fore lowermasts, toppled to port, lie where they fell so long ago, and her rudder and sternpost still rise from the sand. The ship's fo'c'sle is the largest portion remaining, a roost for sea birds and occasional passerby.

Heading down to northern California, we come to Crescent City and Eureka, both thriving towns. Crescent City boasts two interesting lighthouses, and Eureka holds the small but ambitious Humboldt Bay Maritime Museum. This is located in a house behind the famous Carson Mansion in the old section of Eureka. The museum has just one room of exhibits at this writing, but is seeking to expand. A current project is the salvation of the Cape Mendocino Lighthouse, which will fall into the sea within five years if something isn't done. The Humboldt Bay museum wishes to dismantle the lighthouse and transport it to Eureka, there to be rebuilt on the city waterfront. One hopes they can pull it off.

Farther south on the coast of Mendocino County is the site of the only Russian naval base ever established in what is now the United States. This is Fort Ross, founded by the Russian America Company in 1812. The fort was a log stockade on a bluff high above a sheltered cove. Its principal business was the taking of furs. The fur of the sea otter was especially prized, and the Russians employed Aleuts from Russian America proper (now Alaska) to harvest this marine mammal. Working in all types of weather from their small craft, the Aleuts made long hunts at sea, venturing as far south as San Diego.

Apparently St. Petersburg was not wholly satisfied with the way the Russian America Co. ran the place, however, because in 1821 it was transferred to the Imperial Navy. Naval discipline was imposed on the fort, and there were frequent drills of a raggle-taggle lot of trappers and Aleuts by cutlass-carrying naval officers. The Russians feared that either the Spanish or the English might sail in and attempt to snap up the fort. Cannon were mounted in blockhouses, muskets issued, and the whole business of defense taken quite seriously. But Spain and England had enough to handle elsewhere, and Fort Ross was never attacked.

The Russians made attempts to get a shipyard permanently established here. After 1820, four ships were built on the beach below the fort—the largest of these a quite respectable 200 tons. A lack of skilled shipwrights made the ships dull sailers, however, and shipbuilding at Fort Ross ended in 1824.

Fort Ross was sold by its last commandant because of declining profits in furs. Empire-builder John Sutter bought the place in 1841, and soon stripped much of it to embellish his own fort near Sacramento. Thus the present Fort Ross is a reconstruction, albeit a very good one.

Reaching Sonoma County, a trip inland is recommended to reach a site which is not maritime *per se*, but certainly has maritime connections. This is because of the



The wreck of the PETER IREDALE near Astoria, Oregon. Looking forward into the fo'c'sle and bosun's locker, we imagine the vessel coming to grief on the stormy night of October 25, 1906.

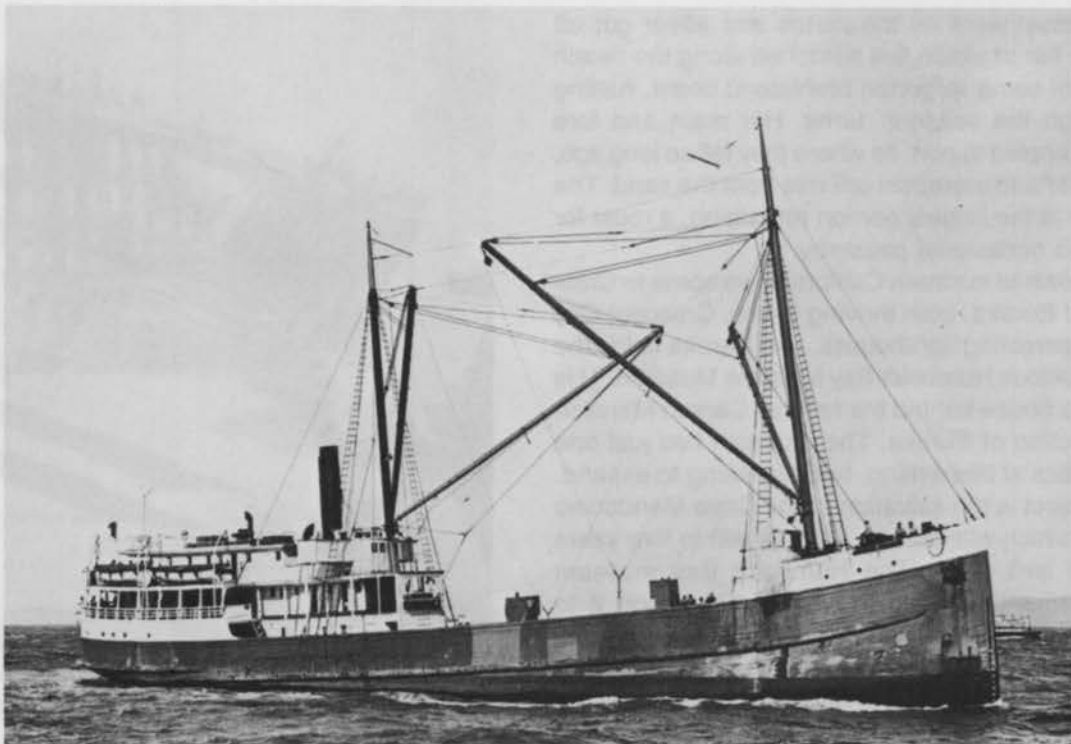
Photo by the author

man who owned it—Jack London.

The place is called the Valley of the Moon, and it stretches along the wooded slopes of Sonoma Mountain west of the wine-making town of Glen Ellen. Here the famous author came in the early 1900s to build his "dream ranch."

Jack London was the highest-paid writer of his time. Drawing upon experiences that included many voyages, he wove tales of adventure in books and short stories that sold by the million—and are still selling today. London's sailing included cruises as an oyster pirate on San Francisco Bay, robbing oystermen in a sloop called *RAZZLE-DAZZLE* (the basis for his later book, *The Cruise of the Dazzler*). Since oystermen didn't take kindly to being robbed, and threatened to kill London, he decided to decamp the Bay till things cooled down. In 1893, at the age of 17, he shipped out for the Sea of Japan in the sealer *SOPHIE SUTHERLAND*. This brutal, bloody voyage stayed in London's mind the rest of his life and formed the core of his epic novel, *The Sea-Wolf*. In 1907 London sailed to the South Pacific in his yacht *SNARK*, and after nearly dying of beri-beri, malaria, and a host of other ailments, he and his wife Charmaine limped home and—you guessed it—wrote a book about the trip. During this period the sea colored a number of his works, including *Martin Eden*, *John Barleycorn*, and *The Cruise of the Snark*. His last voyage was as third mate in the four-masted bark *DIRIGO*, around Cape Horn in 1912. London was supposed to be a passenger on this one, but the skipper found himself short-handed, and the author was "pressed."

Mementos of London the sailor are plentiful in the Valley of the Moon. The ranch is now a state park, and the home Charmaine London built serves as a museum. Here one



The steam schooner WAPAMA under way in her prime. Today she rests on a barge in Sausalito, her back broken, badly hogged, her future at best uncertain. In their hey-

day, these schooners plied the West Coast, hauling Northwest lumber to California ports.

National Maritime Museum

may see a large model of the ketch *SNARK*, a collection of chronometers, Pacific islanders' tools and weapons, and other trinkets Jack retrieved from the world over.

The rest of the ranch need not be described at any length here, but don't miss the ruins of Wolf House, the mansion of volcanic rock built by Jack and Charmaine to be their showplace. On the night before the couple was due to move in, an unknown person set a fire that gutted the structure, leaving only its walls. They said it did something to Jack London, and he died three years later, aged 40.

Leaving Sonoma County behind, we come at last to the "Good, Gray City by the Gate"—San Francisco. Here is the giant of West Coast maritime history. From the days of the forty-niners to the present, 'Frisco has always held a strong place as a world port. In the days of sail, the Embarcadero really was that overworked cliché, "a forest of spars." The history of those days is far beyond the scope of this article, and at any rate, has been exhaustively told. Two excellent books by eyewitness sailors might be recommended, however. These are: *Shanghaied out of 'Frisco in the 'Nineties* by Hiram P. Bailey (1925); and *Round the Horn before the Mast* by A. Basil Lubbock (1902). Both books—while scarcely works of scholarship—give rich details and subtleties of the waterfront. Both are strong whiffs of salt—be prepared for a host of colorful characters to heave into view. Reading these books for atmosphere alone will give you a sense of the "good old, bad old days."

San Francisco holds the largest collection of historic ships in the world, in the fleet of the National Maritime

Museum and nearby associates. The NMM has the following vessels: three-masted full-rigged ship *BALCLUTHA*, ex-*PACIFIC QUEEN*, ex-*STAR OF ALASKA*, ex-*BALCLUTHA* (1886); sidewheel ferry *EUREKA*, ex-*UKIAH* (1890); scow schooner *ALMA* (1891); lumber and fishing schooner *C.A. THAYER* (1895); ocean-going tug *HERCULES* (1907); English sidewheel tug *EPPLETON HALL* (1914); and (on a barge in Sausalito) the steam schooner *WAPAMA* (1915).

Truly an impressive collection, but unfortunately the ships are not getting the maintenance they need. This is due to budget battles within the federal government, of which the museum is a part as a unit of the National Park Service. A number of dedicated men and women are doing what they can, however, among them veteran ship preservationist Karl Kortum. It was Kortum who got the ball rolling in San Francisco with the restoration of *BALCLUTHA* in the 1950s. A member of the younger generation who is a walking history book on shipping is Ted Miles, one of this museum's most talented and knowledgeable staffers. Readers of *Mains'l Haul* will recall Ted's fine article on Cape Horn sailing ships in the previous issue.

The museum's ships (except *WAPAMA*—sad *WAPAMA*) are united now at the Hyde Street Pier at the foot of Russian Hill. Nearby are a pair of gallant vessels from World War II, the *BALAO*-class submarine *PAMPANITO*, maintained by the National Maritime Museum Association; and the Liberty Ship *JEREMIAH O'BRIEN*, maintained by the National Liberty Ship Memorial.

Mention should be made here of the fine J. Porter Shaw

Library of the National Maritime Museum, located at Fort Mason. Here Librarian David Hull and his assistants labor to preserve the paper record. This is a splendid facility for the serious researcher. Soundproof cubicles on the second floor are available for private study.

This article has barely scratched a little bark off the giant redwood that is the maritime history of the Great Northwest. There is scarcely any region in this country—including New England—which is any richer in maritime lore. The following list is made up of books recommended for those who wish to delve deeper. In no particular order, they are:

Maritime Memories of Puget Sound, by Jim Gibbs and Joe Williamson, Schiffer Publishing Co., 1987.

Lewis Dryden's Marine History of the Pacific Northwest, edited by E.W. Wright, Lewis & Dryden Printing Co., 1895. (reprinted 1967)

The H.W. McCurdy Marine History of the Pacific Northwest, edited by Gordon Newell, The Superior Publishing Co., 1966.

Ships of the Redwood Coast, by Jerry MacMullen and Jack McNairn, Stanford University Press, 1945.

Round the Horn before the Mast, by A. Basil Lubbock, E.P. Dutton Co., 1902.

Shanghaied out of 'Frisco in the 'Nineties, by Hiram P. Bailey, Charles E. Lauriat Co., 1925.

The Windjammers, by Oliver E. Allen, Time-Life Books, 1978.

Grays Harbor, by Robert A. Weinstein, Penguin Books, 1978.

The Outer Coast, by Richard Batman, Harcourt Brace Jovanovich, 1985.

San Francisco Bay, by John Haskell Kemble, Cornell Maritime Press, 1957.

This of course is the briefest of lists, based on personal preference. The diligent reader will no doubt find other tomes to satisfy his or her curiosity.

But are we done with the Great Northwest? By no means! The above piece has merely glanced at a few U.S. sites; in the story on page 13 by Captain Gregg Chandler, we'll take a look at the Canadian side.

FROM THE HELM

As the Maritime Museum cruises into summer, we say "so long" to one of our longtime trustees, Roger Werner, and welcome aboard another one, Rick Ghio. Roger is leaving us to move to Florida, after giving the Museum many services during his two years on the Board. He remains a member of the Museum, and has promised to return to visit.

Rick Ghio, our new Board of Trustees member, is an executive officer of the Anthony's restaurant chain. We wish him a long and productive term as a member of our governing body.

Another trustee, C. Edward Paxton, recently became seriously ill. We wish him the best of luck as he recuperates from surgery.

Turning to the planned move of the *BERKELEY* and the *MEDEA* to the new pier being built by the Port District on the Embarcadero, we now expect this move to take place after Labor Day. This will represent a long-awaited culmination of the Museum's effort to reunite our ships. We all look forward to it.

MEDEA will temporarily cease steaming on twice-monthly harbor cruises after September 8. She will remain alongside *BERKELEY* and open to the public. A request is being prepared to the Commandant of the Coast Guard to permit her bottom renewal to be done with fiberglass foam core construction, a process which would be much less expensive than rebuilding with steel.

In conclusion, we wish all our members a most pleasant summer season.

Arthur DeFever, President

Peter S. Branson, Executive Director



This photo shows an early stage of construction on the Maritime Museum's new pier for *BERKELEY* and *MEDEA*. Pilings are driven to provide support for the floating pier.

Photo copyright © 1988 by Roscoe Smith

**STAR OF INDIA 125th
ANNIVERSARY CELEBRATION**

San Diego has the rare opportunity of celebrating a landmark Anniversary of its famous symbol, the *STAR OF INDIA*, in 1988. On November 5, the Maritime Museum of San Diego will hold a spectacular event for the 125th Anniversary of the *STAR*, the Museum's historic treasure.

On that night, guests in black tie or nautical elegance will arrive at the *STAR*'s gangway, as valets park their cars. Guests will board the *STAR* for cocktails and a lush seafood bar and hors d'oeuvres while the Jackstraws sing and play sea chanteys. Guests will then be escorted across the street to the county parking lot to a magically transformed tent for a full course dinner, full bars and dancing to the Bill Green Band until 1:00 AM. A special raffle for unique prizes will be interspersed with dancing and entertainment during the evening. We'll toast the *STAR* with champagne as a special Anniversary dessert is presented.

Funds raised from the Celebration will go toward the preservation of the *STAR*. Ticket prices are two-tiered. Captain's Tables of ten are \$2,500 and \$250 per ticket. Purchasers of Captain's Tables and tickets will be invited to a pre-Anniversary Party at a grand location about three weeks prior to November 5, be seated at the best tables and receive special favors. First Mate's Tables are \$1,500, \$150 per ticket. Reservations are limited and will be made upon receipt of checks. Seating preference will be determined on a first check-received basis and reservations will be held at the *STAR*'s gangway. Checks may be made out to the Maritime Museum/*STAR* and mailed to the Museum. All tickets and contributions are tax deductible as provided by law.

If you have any questions, please contact event co-chairs Kay Black or Laurie Blackington, or call Carolyn Elliott at the Museum at (619) 234-9153.

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IN MEMORIAM

Charles Steeples, a longtime Museum employee, passed away recently. "Charlie," as he was always called, was a familiar and friendly face on board our ships, particularly the *STAR OF INDIA*, for many years. He served as one of our ticket men, and always had a glad word of greeting for every visitor. Before coming on board the Maritime Museum, Charlie was a ferryboat captain on San Diego Bay. Thus he had a good knowledge of the harbor, which he communicated well to visitors.

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STAR OF INDIA AUXILIARY

The month of May marked the 25th anniversary of the Star of India Auxiliary. As we are beginning a new year, our objectives are still the same as they were when the Auxiliary was founded in 1963: to foster community interest in the Maritime Museum, to raise funds for development, and to help keep our ships afloat.

As a result of our efforts last year we were able to present a check to the Maritime Museum in the amount of \$23,000.00 at our May meeting.

The first general membership meeting of the year will be held aboard the *BERKELEY* on Wednesday, September 21. Our program will feature Mr. Craig Arnold, Librarian of the San Diego Maritime Museum, who will tell us about his book "*EUTERPE*", and Mr. Richard W. DeRosset, a San Diego marine artist, who did the cover picture on the book.

The members of the Auxiliary look forward to another successful year on behalf of the Maritime Museum.

Norma Newton, Auxiliary President

DEVELOPMENT REPORT

We're sailing away from the January storm disaster now. The Emergency Fund is over \$80,000 in cash contributions and we're very grateful for your generosity.

On June 9 the Board of Trustees honored donors who gave \$500 or more to the Emergency Fund. Guests enjoyed Emissary Wines and hors d'oeuvres on the main deck of the *BERKELEY* as Art DeFever, president of the Board of Trustees, unveiled the plaque. We deeply appreciate the extra Emergency Fund gift from John and Isabel Murphy which helped underwrite the reception. Special thanks go to Andersen's Nursery, a strong friend of the Museum, for loaning us the trees. We also thank Russ and Marilyn Downer, Don and Nancy Gordon, Barbara Sharp and Dick and Joan Spear, who helped organize the event.

We're concentrating our efforts on the **STAR OF INDIA ANNIVERSARY CELEBRATION** this summer. You'll read the details of the event in another part of this issue. Many facets of the event are being completed now to ensure a November 5 success. We hope you'll be able to join us for a spectacular evening or participate in some other way.

The Anniversary Celebration is only one of the new privileges of Museum membership we're bringing you. In May we held a book signing and reception for Craig Arnold's "*EUTERPE*" and in July all members were invited to attend the unveiling of the repaired figurehead of the *STAR*. As we embark on an exciting voyage into the future, we'll be offering you more unique activities that are planned for your enjoyment.

Carolyn Elliott
Director of Development

MARITIME MUSEUMS OF VICTORIA AND VANCOUVER

By Captain Gregg Chandler

On a recent cruise to Alaska, our ship stopped in both Victoria and Vancouver, and I was able to spend some time in the maritime museums of both cities. A background history of each of these museums plus an update on their current situation should be of interest to our readers.

In 1889 a fine new Provincial Court House was erected in Victoria. This building with its turreted corners and imposing facade was the city's pride. For the next three-quarters of a century it served the province and the city in that capacity. By 1961 the needs of the law had outgrown the accommodation and a new court house was built on Blanshard Street. The old building was purchased by the City of Victoria and in 1963 the City Hall operations were moved into it temporarily while renovations were carried out to the City Hall proper. These renovations were done as part of a renewal scheme in the City Hall Precincts. That area is now known as Centennial Square. In December 1964 the keys to the old Court House were turned over to the Maritime Museum of British Columbia. After necessary repairs and alterations had been carried out, the Museum was opened in June 1965.

To retrace the history of the maritime museum itself, we have to go back a few years. As in so many other instances in Canada and the United States, the people of Victoria were slow to realize that their maritime history was slipping away without any visible record being preserved. No real attempt was made to gather together any of the relics connected with this history until the mid-1950s. Then certain senior naval officers of the Royal Canadian

Navy decided to set up a small naval museum to tell of the work of the "senior service" on this coast.

In 1955 the Museum opened its doors in an old building near Her Majesty's Canadian Dockyard in Esquimalt. To acquire more items for the growing collection, the public was asked to contribute artifacts in their possession. While the primary aim is to "collect, preserve and display items of maritime significance with special reference to British Columbia," the Museum does have examples of ships and shipping from the four corners of the world.

In 1958 the museum was incorporated as a non-profit society and registered under the title "Maritime Museum of British Columbia." Its operations are the responsibility of the society; it is not a Federal, Provincial or Municipal operation. While small grants-in-aid may be hoped for from various levels of government, basically the Museum must finance itself. With its central location and its massive and imposing facade the Maritime Museum is truly one of the keystones of downtown Victoria.

As you enter the museum, the first thing to catch your eye is the elevator cage. It is indeed a cage. And the elevator in the cage is the oldest operating elevator in Victoria—about 70 years old. A ride in this antique monster is a must with most visitors. My favorite display item is the *TILIKUM*, located in the ground floor area. It is a dugout canoe in which Captain J.C. Voss sailed from Victoria in the spring of 1901. Three years later he sailed into Margate, England, having crossed the Pacific to Australia, circumnavigated New Zealand, crossed the Indian Ocean, rounded the Cape of Good Hope on Africa's



This pristine turn-of-the-century postcard depicts shipping at Ocean Wharf, Victoria. The steamer at right is the DUKE OF FIFE of Glasgow.

Chandler Postcard Collection



This 1924 postcard shows the view looking north over Vancouver Harbour. A Grand Trunk Pacific steamship and a North Vancouver ferry, the latter discharging a line of tin lizzies, are visible.

Chandler Postcard Collection

southern tip and made the long haul north to England. Much of this voyage he accomplished single-handed! The vessel is reputed to have been bought from its Indian owner for a bottle of whiskey and to have been 40 or 50 years old when Voss acquired it. He added a lead keel, increased the freeboard, installed a cabin and rigged her as a three-masted schooner. There are many other fine displays in the museum including some excellent ship models.

I was fortunate to be able to spend some time with John McFarlane, the Director of the museum. He has held that position for about seven months, but is already running into some serious problems. Parts of the old building have been condemned, and the museum has been advised that in the not-too-distant future they will have to be seeking new quarters. They will no doubt receive some help from the various government levels in procuring a site, but the main share of financing a new building will fall upon the museum, and will involve a large amount of fund-raising.

I left a copy of *"Euterpe"* with Mr. McFarlane. McFarlane gave me a copy of *"The Venturesome Voyages of Captain Voss,"* a story of the *TILIKUM*, which I will put in our Library.

The last stop on our recent Alaska cruise was Vancouver. Here I visited the Vancouver Maritime Museum, located next to the water at 1904 Ogden Avenue, about 15 minutes from downtown Vancouver. I enjoyed a nice discussion with Curator Leonard G. McCann, whom I had met on two previous visits to the Museum. Unfortunately the Director was called downtown on business that morning, so I did not have the pleasure of meeting him.

Vancouver is a maritime community with a beautiful harbor, a fine new cruise ship terminal with many ships operating to Alaskan waters, and a maritime history going back over two hundred years. James Cook and George

Vancouver were two of the early explorers searching for the Northwest Passage. Sailing ships brought Spanish and British settlers in the late 1700s. Later the little *BEAVER*, the first steamer on the Pacific Coast, puffed her way into Nootka Sound in 1836. Coastal settlements grew and ports developed that the Province of British Columbia would depend upon for her economy and growth.

The Vancouver Maritime Museum has excellent exhibitions paying tribute to the many people from around the world who have contributed to the maritime history of this community. There is also a reference library, a fine photo collection, and a large archive of ships' logs, plans, documents and records. The museum also has exhibits of uniforms, marine engines and navigating equipment as well as an interesting display of ship models.

Mr. McCann is an extremely knowledgeable and experienced curator, one of the finest I have met in my visits to maritime museums around North America. Not unlike our own Museum, his big need is for more space to display exhibits of artifacts lying on shelves in storage areas, and to better house his library and plans and records collection.

Alongside the museum is a building which shelters the famous Canadian ship R.C.M.P. *ST. ROCH*, now in her permanent drydock. The *ST. ROCH* had an unequalled record of Arctic voyaging. She made the first trip through the Northwest Passage from west to east, Vancouver to Dartmouth, Nova Scotia, June 23, 1940 to October 11, 1942, and was the first ship to circumnavigate North America. She was built in 1928 at Burrard Drydock, North Vancouver, was restored to her original rig and accommodations, and moved to her present location on April 8, 1958. I went aboard her in 1973, and was really impressed. I certainly recommend a visit to this fine ship.

MANEUVERS LEAVE CORONADO DRY

By Jerry MacMullen

Not even the Navy—today's active Navy, at least—would know what you were talking about if you asked where the Torpedo Boat Wharf was located, but there are plenty of local oldsters who know, and a few of them still can recall lusty tales of those iron ships and iron men.

As a matter of fact, part of the wharf still stands, only today it serves as a boatyard in Coronado, a few hundred yards east of the ferry slips. Its bouquet today is that of copper paint and diesel fumes, where half a century ago the predominant orders were soft-coal smoke, "torpedo juice" and the intriguing aroma which trails off to leeward from the big kettles on a galley range.

Actually, they were destroyers, even then, but the more romantic term of torpedo boat, a carryover from the Spanish-American War, was hard to overcome. Only the purists gave these "huge, swift vessels"—they were of around 400 tons and could be crowded to maybe 28 knots—their full, official title of "torpedo boat destroyer." They were intended, you see, to go out and destroy torpedo boats.

These tiny destroyers came here in 1908, along with the Great White Fleet, and they remained on the West Coast. They were low, thin craft with four funnels, and some of them even retained the old-fashioned "turtle" decks, forward, the theory being that such a deck would more readily shed the water it was bound to pick up in bad weather. They were wet at sea and hot in port; crew quarters were abominable, and the officers fared little better.

Certain distinctions marked the destroyers and their people. For one thing, the little ships were painted a deep bottle-green instead of having the white hulls and buff upperworks of the rest of the Navy's ships, and the stan-

dard working uniform aboard was dungarees; the rest of the service worked in blues. Destroyer men were inclined to regard themselves as rough, tough people—which indeed they were. Half-naked stokers, hurling soft coal into roaring furnaces while the ship rolled so that they could hardly stand, did not tend to become sissies. And in the deck force, if you could not take that wild form of seafaring, they quickly got rid of you.

After the rest of the Great White Fleet left, the Spreckels companies, which owned the ferries and the two wharves in Coronado, made space available for the destroyers, and many of their people brought their families to Coronado; San Diego was out of the questions, as the last ferry was at midnight and the next one didn't run until 6:30 the following morning. The single men either lived aboard ship, or set up bachelor quarters ashore.

Coronado at that time had an ordinance which made it illegal to sell liquor anywhere but in the Hotel del Coronado or at Tent City. Then came an election year, and the word got around that some of the candidates for Town Trustees were in favor of what was termed a "wide open town." There was electioneering around Torpedo Boat Wharf—and there was consternation elsewhere, when it was found that enough sailors had qualified as registered voters to swing the election.

Just who pulled what wires where will never be known, but the local destroyer force suddenly got orders to head for sea on some highly hush-hush maneuvers. They left at dawn of Election Day—just before the polls opened—and they came back two days later. Coronado remained, if not a dry town, one which was, at most only a conservatively moist.



The rakish torpedo boat FARRAGUT, typical of these low, speedy craft. This photo dates from about 1911. Note sailors' jumpers hung to dry above the bridge.

MacMullen Collection

IN MEMORIAM

Captain Daniel T. Bridge, U.S.N. (Ret.), passed away recently. Dan had been closely associated with the Maritime Museum from the time we acquired the steam yacht *MEDEA* (1973). A man of engineering aptitudes and qualifications, Dan worked as a volunteer on board *MEDEA* in her engine room whenever she steamed around San Diego Bay. He worked closely with the late Cmdr. Bill Benson and engineers Ed Paxton and Bob Crawford in keeping steam up. He leaves behind a wife and four sons.

All of his shipmates on board the Museum will miss him.

A FIGURE OF GLORY

This year the San Diego Maritime Museum celebrates the 125th birthday of our iron barque *STAR OF INDIA*, ex-*EUTERPE*. Much about this ship has changed in the past century and a quarter, but one thing is essentially the same: her figurehead.

The custom of decorating a ship's bows with some graven image began with the ancient Egyptians. At first, cattle skulls topped the foreposts of their river vessels; later, an "all-seeing eye" was painted thereon. This caught on with the Greeks and Romans, and the Vikings carried the whole thing a step further by carving fearsome dragons' heads.

The figurehead of the muse Euterpe which graces our iron lady was carved by George Sutherland of Glasgow in 1863. Sutherland worked in a shipyard in that city and would carve many similar figures before they went out of fashion.

In 1884 the ship had a serious collision in the Clyde that damaged this figurehead. It is thought that here she lost a chunk of her left arm. She remained in that condition—mutilated but serviceable—for more than a century. In 1987 the Maritime Museum decided to restore the arm to what was thought to be something close to its original appearance. This job is now done and the figurehead is back in place.

We salute this durable symbol for what she says about our heritage. After windjammers left the sea, so did figureheads. They stand today on a few old vessels, like our *STAR OF INDIA*, to remind us of the glory of their times.

DOCENT PROGRAM

Do you yearn to learn about the Maritime Museum and the three historic ships and then share this knowledge with Museum visitors and students? If so, we would like to pipe you aboard for the next docent training program beginning Tuesday, September 27 at 10:00 A.M. aboard the *STAR OF INDIA*. Eleven training sessions will cover many subjects including sail handling, administration, San Diego's maritime history, the Alaska Packers Association, and ferryboat lore. Graduation exercises will be on December 13.

Earlier docents are invited to return to gain further

insight and to join with new docents in providing an extremely valuable volunteer service to the Maritime Museum and in helping to fulfill our purpose as a non-profit, educational institution. This year's training and docent coordination is being led by Doris Chidgey, Hugh Story, and Dave Brierley.

The Maritime Museum wishes to thank Jeanne Oliver for her outstanding leadership of the docent program over the past two years. Her volunteer efforts led the program to new heights.

Questions? If so, please call Dave Brierley at 234-9153.

VOLUNTEER OF THE QUARTER

Our Volunteer of the Quarter for the summer of 1988 is Mr. Norman Clifford. Norm has been a diligent and faithful Library volunteer for several years now. Few people in the Museum come close to Norm for consistency of performance, good-natured co-operation, and meticulous attention to detail.

Despite health problems that cause him much discomfort, Norm is one of those people who are not quitters. Neither rain nor snow nor gloom of night stay him from his appointed rounds in the Library. (Well, we might be stretching it a bit on the snow and gloom factors.) The point is, Norm's steady application of effort is much

appreciated.

Being a retired naval architect, Norm's area of expertise for us is that of ship plans. As he reviews, catalogs and files these plans—some of great antiquity and value—Norm performs an invaluable service for the Museum.

Norm is currently undertaking an article for us about his father, who labored in the shipyards of Scotland in the early 1900s. This article will have direct bearing on ship-building techniques used in the construction of *EUTERPE* and similar vessels.

Norm, thanks for all your efforts.

MODEL SHOP

By Bob Crawford

Chuck Hill, after just over five years, will this month finish his model of HMS *SERAPIS*, the vessel which John Paul Jones's *BON HOMME RICHARD* battled in 1779. Chuck is a science teacher and does all his modeling here in the Museum model shop. He has done an excellent job and it has been a pleasure to watch him progress. Now Chuck will begin work on a kit of the *CUTTY SARK*. Keep an eye on her development, as this is a very challenging and beautiful model.

Dick Johnson has laid the keel for the USS *SAN DIEGO* (CLAA-53), which he will build here in the model shop over the next two years. With help from the U.S. Navy we hope to have plans for the third USS *SAN DIEGO* (AFS-6), a fleet stores ship that model shop personnel will build in the future.

Finally, work is progressing on the USS *WASP* (CVS-18), which I am building as a memorial to Capt. Eddie Fredericks, her onetime skipper and the Executive Director of the Museum prior to his death in 1985. With just over nine hundred hours completed, I am nearing the halfway point. Our Library has been a big help, supplying pictures, reference books and Navy cruisebooks—the latter being the most beneficial. Cruisebooks from the *LEXINGTON* (CVA-16), *RANDOLPH* (CVS-15), *WASP* (CVS-18), *BENNINGTON* (CVS-20) and *BON HOMME RICHARD* (CVA-31) have been of great interest and were very enlightening.

The above brings up a point: If you have any cruisebooks or any other publications lying about collecting dust, it would be nice of you to augment our Library's collection for future modelers and/or other researchers.



No, these are not shipwrecked sailors, nor the last survivors of Blackbeard's pirate crew. They are, instead, our very own Maritime Museum staff—or a goodly proportion of same—posing on the upper decks of the *BERKELEY* in June. The three to the left of the pilothouse are, l to r: Don Snowden, Jeff Saar and Leo Urias. To the right of the pilothouse, Keith Nichols, Robert Lucas and Craig Arnold. On the steps, on the left-hand side from top to bottom, Bob

Crawford (in cap), Leonard Ingrande, Roland Roy, John Merrill and Louis Petronaci. In the center, from top down, Jim Davis and Fred Krone. On the right-hand side, from top down, Peter Branson, Katy Wilkens, Marge Robison, Winn Bagley and Dave Brierley. Not present were full-time staffers Carolyn Elliott, Chuck Thomas and James Mahl, along with several part-time employees.

Photo copyright © 1988 by Blair Burkhardt

LIBRARY LOG

For openers, I'd like to thank everyone who in the past three months has bought a copy of "EUTERPE." Thanks to a solid response from our members, other maritime museums, visitors to our Museum, and several bookstores, I can say the book is doing well.

I also appreciate the comments of many who've called, written or visited to say how much they enjoyed the work. First reviews have been most merciful to the author. (No one has called for a keelhauling, at least.) We've had successful signing parties on the *BERKELEY*, the *BALCLUTHA* at San Francisco (courtesy of the National Maritime Museum), at Seabreeze Ltd. bookstore and at the California Book Fair. The book has been placed with museums in four countries, as well as in the National Archives of New Zealand, our Library of Congress, and university libraries.

Currently in our Library, we're up to our bifocals in the microfilming of the *STAR OF INDIA*'s logs. This project has been made possible by a generous designation of the funds by the Auxiliary. Once complete, the microfilm will be cut into smaller chunks called microfiche, which can then be studied on a reader machine. When this is accomplished, the original logs can be stored in a humidity-controlled repository, not subject to heat and

dampness. Ms. Deborah Cozort Day, Archivist of the Scripps Institution of Oceanography, has shown me their superb facility for this purpose. Another excellent facility in this regard is the James S. Copley Library in La Jolla. Librarian Suzanne Carnes was gracious in showing me how they keep old books cool.

It's a miracle that the logs of *EUTERPE-STAR OF INDIA* survive. Jerry MacMullen found most of them on board the ship in the 1920s—casually tossed down in the hold. Many covers and bindings were ruined, and some leaves were affected. (Today you can see the stains of her 1920s bilge water running along the edges of these leaves.) MacMullen had the logs rebound and carefully stored, and ever since, they've been well taken care of.

Other logs in our possession include those of the sailing ships *FRANCOIS I* (kept in 1835), *SWANSEA* (1866-68), and *INDIANA* (1920s). The steam yacht *SULTANA* and ferries *BERKELEY* and *CORONADO* are also represented. One unusual item from another ship is the captain's Bible of the clipper *CHAMPION*, presented by her builder, c. 1850.

It's all a wondrous trove—and deserving of our best attentions.

Craig Arnold, Librarian

Another satisfied customer! Craig Arnold (r), author of "Euterpe," shakes hands with Jack Whitmeyer, who's just bought copies of the book at a signing party on May 14. In all, 80 copies were sold that afternoon.



CURATOR'S CORNER

The 1898 ferryboat *BERKELEY* was built by the Union Iron Works of San Francisco for the Southern Pacific Railroad. She had many "firsts" credited to her, such as: first successful West Coast propeller-driven ferryboat; first electric lights on a ferry; and first shoreside-use generator. She operated with clockwork distinction through 1958 and was purchased in 1973 to serve as a floating museum for our Maritime Museum.

As our membership knows, we almost lost the *BERKELEY* in the January 1988 storm. Quick thinking and the PacTow tugs saved her and many members responded with contributions to help cover storm-related expenses. A sobering thought is that we might have had a very real need for the ship construction and engine plans as drawn by Union Iron Works 90 years ago to repair or replace damaged or lost aspects of the *BERKELEY*.

Fortunately, these ship construction plans survived the 1906 San Francisco earthquake, were eventually sent to Bethlehem Steel when they purchased the Union Iron Works, were placed for safety's sake at the Hagley Museum in Delaware, and then were returned to San Francisco in the late 1970s. Bethlehem Steel directed that shipbuilding plans for shipyards they had acquired should be returned to the general geographic location of the yards.

Due to the generosity and interest of the National Maritime Museum, San Francisco, our museum has acquired 24 plans for the triple-expansion engine and seven plans relating to the hull and superstructure of the *BERKELEY*. My pursuit of the plans has been helped by the assistance of Ann Kantor of the San Diego Historical Society and Bob Eberhardt, who is an active volunteer with our Museum.

The plans are an important document to complement the actual ferryboat and to assist researchers and docents in explaining the *BERKELEY*. The help of the National Maritime Museum, San Francisco, is in the same positive vein of the Southern Pacific when the company and others in San Francisco volunteered the services of their crews and ferryboats to transport earthquake survivors away from a burning downtown in 1906.

The San Diego Maritime Museum is noted for its fine ship models. We have a growing collection both on exhibit or in storage as part of the study collection and as a reserve for different needs. As we try to collect (one of our stated purposes) ship models, we look for different ones to fill gaps in our collection. One gap was recently filled with the addition of two tuna seine boat tank-testing models donated by Mr. Cosimo L. Cutri of San Diego. The six-foot-long models are of 750-ton seine boats, although one represents a trial effort to stretch a 500-ton boat into a 750. Photographs and written information have accompanied the models, which were used to visualize trim and the effectiveness of the hull shape as the model is moved through a test tank of water.

Another very interesting addition to the collection is a Johnson SeaHorse outboard motor of circa 1940 donated by Mr. Michael A. Morton of San Diego. A simulated motorboat transom stand will be made for it so that it can be displayed aboard the *BERKELEY* along with other engines. It is hoped that a future shoreside Museum facility would provide an excellent exhibit location for this motor on the transom of a motorboat of the period as a part of our growing small craft collection currently housed out of public view.

Dave Brierley, Curator

Chuck Hill stands with well-deserved pride next to his recently finished model of HMS SERAPIS—a five-year project. Chuck is one of a growing number of extremely talented modelers in our Model Shop.

Photo by Dave Brierley



CALENDAR OF EVENTS

Note: Please call the Museum Office for details of time and exact location, where not given.

SEPTEMBER

- 5: Labor Day
- 21: Auxiliary General Meeting
- 27: Docent Training Program begins. Call Dave Brierley for details.
- 28: Membership Program, 7:30 p.m.,
BERKELEY: film on the *GOLDEN HINDE*

OCTOBER

- 12: Columbus Day

NOVEMBER

- 5: *STAR OF INDIA* 125th ANNIVERSARY CELEBRATION. Details are in this issue!
- 14: 125th anniversary of the launch of *EUTERPE* at Ramsey, Isle of Man.
- 16: Auxiliary General Meeting
- 24: Thanksgiving Day

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"Mainsail Haul—An order in tacking ship bidding
'Swing the main yards.' To loot, steal, or 'acquire.'"
—John Masefield

Craig Arnold, Editor
Gregg Chandler, Associate Editor

MARITIME MUSEUM ASS'N. OF SAN DIEGO

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