



MAINS'L HAUL



MARITIME MUSEUM ASSOCIATION OF SAN DIEGO

VOL. XXV

FALL 1988

NO. 1



Charles Wilkes, oil on canvas by Thomas Sully, 1843

Naval Academy Museum

CHARLES WILKES: EXPLORER AND HERO

PART 1

By Kenneth Ericksen

Few believed when a valiant squadron of six naval sailing ships set out on a four-year odyssey from Hampton Roads, Virginia on August 18, 1838, that history was about to be made. One cynic went so far as to dub the much-delayed American effort "the Deplorable Expedition."

What the naysayers hadn't counted on was a youthful, resourceful crew of sailors and scientists that sometimes battled each other but kept their common purpose intact, a maritime fleet up to the imposing challenge of the most rigorous weather conditions, and a visionary, indomitable commander to whom failure was unthinkable: Lieutenant Charles Wilkes.

Under the stern guidance of this legendary, controversial leader, the United States South Seas Exploring Expedition—also known as the Exploring Expedition—not only pioneered achievements in navigation, exploration, surveying and science, but documented the dreams-come-true of a generation of Americans and ingrained in maritime annals forever the name Wilkes. It's no coincidence that, to many historians, this 19th-century saga is simply known as the Wilkes Expedition.

During a trek that lasted four years and covered almost 87,000 miles, the six small ships under Wilkes' command identified Antarctica as a continent, circumnavigated the globe, surveyed for the first time as many as 280 islands in the South Pacific, composed 180 charts, and explored Australia, New Zealand, the Hawaiian Islands, California and the Oregon territory. In addition, the "Scientifics," or science-oriented civilians aboard the ships, collected specimens in virtually every branch of the natural sciences along the way.

The daring, ambitious expedition was every inch a reflection of its dynamic, charismatic commander, a man who demanded blind obedience and tireless dedication from his crew members. The 40-year-old Wilkes, a mere junior lieutenant in the United States Navy when handed the assignment of leading the expedition, was a stern disciplinarian who commanded with an iron hand in frequently treacherous conditions. His popularity with the predominantly young crew may have been dubious, but many of his men respected him, if for no other reason than the fact that his keen seaman's guile kept them alive.

To Wilkes, the expedition was a question of naval pride. No one or nothing would be permitted to tarnish that sterling image.

The seeds of the Wilkes Expedition were planted when John Cleves Symmes, Jr., a veteran of the War of 1812, broached a bizarre theory that the Earth was hollow and that the entrances to the inner world could be reached by sailing to the South Pole. While this so-called "Holes in the Poles Theory" was roundly dismissed, it spurred interest nevertheless in the South Seas, principally among merchants on the lookout for new whaling and sealing areas.

With the United States government making imperialistic overtures at the time and the fervor for exploration high, it wasn't long—1828 to be exact—before Congress passed a resolution calling for inspection of the South Pacific.

However, the wheels of government sometimes moved as slowly in the 19th century as they do today (and funding was just as difficult to come by). An entire decade elapsed before the congressional resolution was brought to fruition.

The six ships of the Wilkes Expedition were represented as among the sturdiest vessels in the American naval fleet, a gilt-edged necessity since they would be coursing the perilous waters off Cape Horn and dodging the iceberg-filled danger of the Antarctic.

Wilkes commanded the expedition from the helm of the flagship *VINCENNES*. His second-in-command, 44-year-old Lieutenant William Hudson, followed on the *PEACOCK*. The squadron was completed by the *PORPOISE*, the supply ship *RELIEF*, and two schooners converted from New York pilot boats, the *SEA GULL* and the *FLYING FISH*. (The two schooners were to be lost during the four-year expedition.)

Wrote Captain William Reynolds, a crew member and chronicler of the expedition: "We are all in the spring time of life." This was so down to the commander, Wilkes, who was considered unusually young (not to mention low in rank) for the job.

But the foresight exhibited by naval officials in selecting the commander and crew for the Exploring Expedition was rewarded. Only men of vigor could have withstood the hardships and deprivation encountered during the four-year trip. The aloof, autocratic Wilkes was the perfect man to preside over the adventure.

A veteran seaman in spite of his relative youth, Wilkes had served as a midshipman aboard the American man-of-war *INDEPENDENCE*, and had first gone to sea while assigned to the *GUERRIERE*, which sailed to Russia and the Mediterranean. Aboard the *FRANKLIN* on a South American tour of duty in 1821, Wilkes not only encountered the famous General Simon Bolivar in Ecuador, but so impressed his superiors while directing the construction of two tenders that he shortly afterward was appointed second-in-command of the *WATERWITCH*.

By 1823, the energetic, ambitious Wilkes had received his first command aboard the merchant ship *O'CAIN*. Three years later, he would become a lieutenant. In the years prior to the Exploring Expedition, Wilkes—soaking up knowledge with the efficiency of a sponge—focused his attention on naval science, mainly in the areas that would serve him so well in the South Pacific. Honing his mastery of astronomy and hydrography, Wilkes, too, became a surveyor of the highest order.

It was Secretary of War Joel Poinsett who offered Wilkes

command of the Exploring Expedition in March 1838, prompting outrage among many in the naval community who considered the New York City-born Wilkes too young and inexperienced. In the end, however, Poinsett prevailed, convincing detractors that Wilkes' extensive knowledge of science, coupled with the non-military nature of the expedition, made him the ideal choice for commander.

His was not an auspicious task. First, resentment over Wilkes' assignment as the commander had interfered with the acquisition of all necessary supplies and equipment for the six ships. In some cases, the lieutenant had no recourse but to personally make his requests to the president. Second, there was considerable dissatisfaction and boredom among the crew, many of whom were nearing the conclusion of long hitches and had spent countless days at sea.

Wilkes would encounter resentment, disgruntlement, insubordination and even borderline mutiny during the Exploring Expedition. As the crew quickly learned, however, their commander did not take such insolent behavior lightly.

Despite having written early in his career aboard the *INDEPENDENCE* of the cruelty and heartless domination of crewmen by a commanding officer, Wilkes—who may have been impressed by such tactics—resorted to ship-board punishments during the expedition that further angered his men and led to trouble after the assignment had ended.

Captains of Navy ships, for example, were empowered to order a maximum of 12 lashes for a crewman without a prior hearing. Wilkes, subordinates have recorded, sometimes ordered floggings of up to 30 and 40 lashes.

Wrote Wilkes in defense of his disciplinary methods: "To let such offenses pass with the ordinary punishment of 12 lashes would have been in eyes of the crew to have overlooked their crime altogether."

In an embarrassing procession of courts-martial that followed the expedition four years later, numerous charges were brought against Wilkes by junior officers. He was found guilty of only one charge, that being 17 instances of exceeding the maximum number of lashes allowed as punishment. The verdict sullied both the expedition and Wilkes' reputation.

Aside from a highly charged emotional atmosphere aboard ship, Wilkes had to contend with less than ideal sanitary conditions, monotonous sailing time between ports of call, and vessels that turned out to be more problematic than first believed. While sturdy enough, they were small, crowded and insufficiently conducive to the kinds of complicated scientific activity mandated for the expedition.

Wilkes met every challenge. Heedless of mounting unpopularity from the ranks, the ravages of weather, discomfort and inconvenience, the expedition under his command forged ahead.

A man of tremendous pride, Wilkes felt the same about the United States Navy. Though mindful of the importance attached by the government to the scientific endeavors

of the expedition, he maintained throughout that the Navy's image was to take precedence over any whim or request expressed by the "Scientifics" aboard ship.

Not that Wilkes, a curious amateur scientist and accomplished surveyor in his own right, was uninterested in these aspects of the voyage. On the contrary, the commander saw to it that each assignment was carried out to the letter—sometimes to the extreme. Upon learning, during a stop in Rio de Janeiro, that two of his officers had scaled the legendary Sugar Loaf mountain that overlooks the harbor without taking measuring instruments with them, Wilkes ordered the men to climb the mountain again, this time fully equipped.

Bold and dauntless, Wilkes deflected warnings from Australians that he and his men would freeze to death if they proceeded into Antarctic waters. While limited clothing and supplies raised a few doubts even in the mind of the commander, the expedition went on.

Over 1,500 miles of the Antarctic coast were surveyed during this vital leg of the expedition, though not without difficulties. The *FLYING FISH*, one of the four ships making the Antarctic trek, disappeared in a thick fog. The larger *PEACOCK* struck an iceberg, broke its rudder and was compelled to return to Sydney. In addition, all four ships at one time or another became separated in the murky weather conditions.

Much as Christopher Columbus' men wondered while charting unknown waters if they were destined to fall off the end of the Earth, the crew under Wilkes' command must have been frightened by the dense layers of seemingly impenetrable ice, floating glass-like bergs and oppressive cold they encountered in the waters off Antarctica.

Wilkes' steely resolve could be said to have made a difference.

Overall, the Antarctic experience was a success. Based upon the number of miles surveyed as his ships sailed along the coast of the icy land mass, Wilkes declared Antarctica a continent. While other explorers, including James Clark Ross of Britain, contested Wilkes' findings, they ultimately were upheld.

(Ed. Note: This concludes Part 1 of Kenneth Ericksen's account. Part 2, in which he discusses the latter part of the expedition and Wilkes' later career, will appear in the next *Mains'l Haul*. Mr. Ericksen is the president of the Maritime Research Society of San Diego. During the past year he has given lectures aboard the *STAR OF INDIA* on the Wilkes Expedition. Source material for this article was developed from the Smithsonian National Museum of Natural History traveling exhibit held at the Los Angeles County Museum of Natural History in 1987. Material also came from *Magnificent Voyagers: The U.S. Exploring Expedition, 1838-1842*, published by Smithsonian Institution Press, Washington, D.C., 1985.)

FROM THE HELM

This fall marks the 125th anniversary of the launching of the *STAR OF INDIA*, our best-known vessel. Here in the Maritime Museum this is a special moment for us, as we pause to celebrate this historic ship's longevity. For she is a symbol not only of San Diego, but of all the "tall ships" that are now nearly gone from the sea.

It is hoped that *STAR OF INDIA* will soon be sailing the sea again. We have tentatively set her next sailing date for Memorial Day weekend, 1989. Her sailing crew is training on the first Sunday of each month, so if you are interested in participating in this rare event, as a working member of a windjammer crew, now is the time to get involved. (Call the Museum Office at 619-234-9153 for details.)

Unfortunately, even a great old ship like the *STAR* can have problems. One serious problem has been the fact that her weather decks leak profusely whenever it rains. The water pours down and damages exhibits, artifacts, the Museum Store, etc. We have been exploring several means of correcting this. A permanent repair of the decks is now planned to commence in the summer of 1989, with a re-decking of the poop deck scheduled first. Other weather decks will be re-decked as funding permits.

The reassembly of our Museum fleet at the new floating pier on the Embarcadero has been delayed by procurement problems on Port District-ordered electrical equipment. It is anticipated at this writing that a movement of *BERKELEY* and *MEDEA* to the new pier will take place in the near future.

The *BERKELEY* ticket desk area has been repainted. Painting and cleaning aboard the *STAR* continues in

preparation for the holiday season. New lights, larger and brighter than the old ones, have been placed in the *STAR*'s rigging. As for *MEDEA*'s hull repair, it is expected that our appeal will be forwarded to Coast Guard Headquarters with a favorable endorsement by the San Diego Coast Guard.

Recently the Maritime Museum played host to another floating museum—the English galleon *GOLDEN HINDE* and her escort vessel, the *SEA SURVEYOR*. The Maritime Museum provided electrical power to these vessels, and Museum staff gave support to their staff in the procurement of charts and other data. In turn, the *GOLDEN HINDE*'s people gave a slide show to Museum members at the September 28 program. Details about the *GOLDEN HINDE* are elsewhere in this issue.

Several changes have recently occurred on our Board of Trustees. First, we wish continuing improvement to Trustee C. Edward Paxton, who recently suffered a serious health setback. We are pleased to report that "Ed" is making progress in his recovery.

We would also like to say "Welcome Aboard!" to two new members of our Board of Trustees. These gentlemen are Mr. Charles "Chuck" Allen, recently retired from an executive slot with TRW, and Mr. Pat Goddard, incoming commodore of the San Diego Yacht Club. We hope both men have long and productive tenures on our Board.

In conclusion, we wish all members a pleasant holiday season.

Arthur DeFever, President

Peter S. Branson, Executive Director

VISIT OF YE GOLDEN HINDE

Recently the San Diego Maritime Museum was proud to host the visit of the replica Elizabethan galleon, *GOLDEN HINDE*, at the Embarcadero. This ship, a close copy of the one Sir Francis Drake sailed to the coast of California in 1579, was visiting ports on the U.S. West Coast as a gesture of friendship between England and America, and to commemorate Drake's discoveries. (It might also be noted that this year marks the quadricentennial of the English victory over the Spanish Armada—an event in which Drake played a prominent part.)

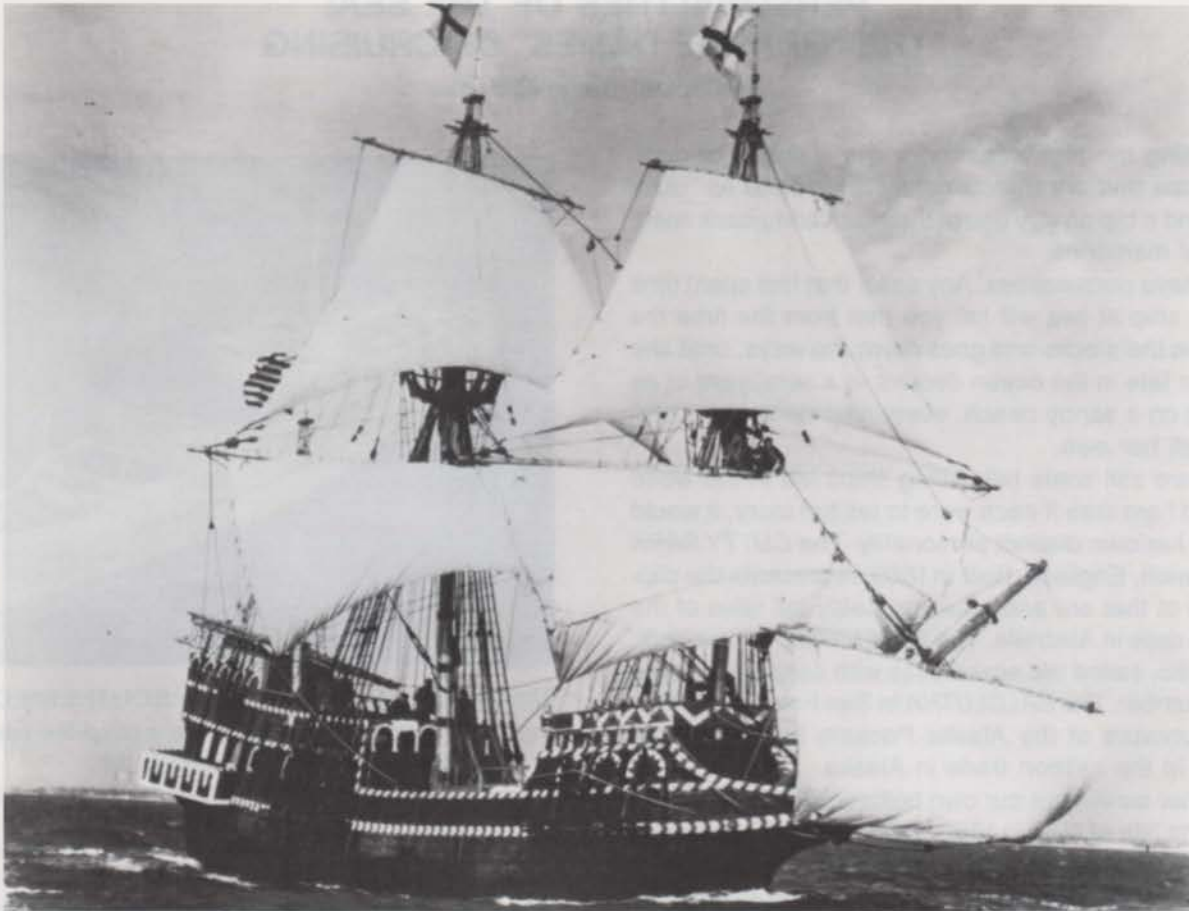
It was great fun to have the *GOLDEN HINDE* here. Throngs of San Diegans went aboard the tiny vessel during her visit, and her partly English crew had a chance to sample our Border City's flavor.

Historians remain somewhat divided on Drake. Some consider him a privateer, but that may be putting too fine an edge on the word. A privateer operates in time of declared war, under letters of marque, to harry enemy shipping. England and Spain were not at war in the for-

mal sense when Drake sailed into the Pacific. Therefore any claim to privateering seems at best dubious. On the other hand, all True Britons bristle when he is labeled a common pirate. Perhaps a better term would be "swashbuckler." Yes, Drake was a swashbuckler in the true Renaissance sense—part hero, part rogue, part courtier, part sacker of cities.

For those of you not cognizant with swashbucklers and their ilk, Drake was on a cruise around the world between 1577 and 1580. He came through the Straits of Magellan into the Pacific, and what he found to the northward is described in a book published in England in 1580. This book (not written by Drake himself) is currently in the possession of the modern *GOLDEN HINDE*, and from it we quote:

"The Golden Hind (or Pellicane I think) held on her course to Chily, Lima, Coquimbo, Arica, Panama, & fo al along the back fide of America to the line-ward, & paffed the line the first day of March, & the 16. of March being



The galleon GOLDEN HINDE, resurrected from the mists of history by the art of replica-building, sails under a press of canvas in this modern photo.

courtesy of the GOLDEN HINDE

on land at the Ile of Caones, he paffed forth northward til he came to the latitude of fortie feven, thinking to have come that way home: but being conftained by fogges & winds to forfake his purpofe, came backward to the line-ward the tenth of Iune 1579. and ftayed in the latitude of thirty-eight to grave & trim his fhip, until the five and twenty of Iuly and from thence fetting his courfe Southweft he fell the third of October w^e an Ile 8. degrees from the line northward, & the 4. of November hee fell with Ternate one of ye Isles of Molucca. . ."

Well, you get the general drift. After overhauling his "fhip" at a site most historians place at Drake's Bay on latitude 38N, Drake took the long way home across the Pacific and via the Moluccas—doubtless because he had a paffel of aggrieved Spaniards waiting for him down south, the way he had come.

Like the original vessel, the new *GOLDEN HINDE* voyaged here from England. She was built there, launched in 1980, and her home is Plymouth—Drake's own. Every attempt was made to capture the lines of the original craft above the waterline. Even the colors of paint used on Drake's ship were faithfully reproduced and applied. On her prow (or "prowe" as Sir Francis might have said) is the head of a hinde, a young deer. This symbol was origi-

nally taken from the arms of Sir Christopher Hatton, Drake's patron. (Then as now, patrons like some recognition on the projects that they fund.)

The modern *GOLDEN HINDE* has completed one circumnavigation, and her present voyage is merely one to "paff forth" to Nova Albion—as Drake dubbed California. A few things have changed in Nova Albion since Drake was here last—he might have trouble getting oriented on the freeways. However, the goode fhip *GOLDEN HINDE* was given a hearty welcome by the Maritime Museum at a members' program on September 28. The ship came through the Panama Canal from England and will return by that route, visiting U.S. Gulf and East Coast ports on her way back home. The entire voyage will last about four years.

Those of us living on the "back fide of America" (are you sure that isn't a quote from some surly New Yorker?) were pleased as punch that *GOLDEN HINDE* stopped in San Diego. Not only were her crew very friendly (we saw not a single instance of their sacking, looting or pillaging), but they greatly enhanced our knowledge of Sir Francis and his era. Hats off for ye *GOLDEN HINDE*! May she have fair winds and following seas on her long voyage home.

PERSONALITIES OF THE SEA: THE "GRANDE DAMES" OF CRUISING

By Captain Gregg Chandler

Traversing the high seas today are a dozen or more cruise ships that are affectionately referred to as "older ladies," and a trip on any one of them can bring back some wonderful memories.

Ships have personalities. Any sailor that has spent time aboard a ship at sea will tell you that from the time the hull leaves the stocks and goes down the ways, until she meets her fate in the ocean depths, in a scrapyard or as a derelict on a sandy beach, every ship develops a personality all her own.

There are still some tall sailing ships left in the world today and I am sure if each were to tell her story, it would bring out her own distinct personality. The *CUTTY SARK* at Greenwich, England, built in 1869, represents the clipper ships of that era and could probably tell tales of the gold rush days in Australia. The *WAVERTREE* in New York, built in 1885, sailed the seven seas with cargos including rice and lumber. The *BALCLUTHA* in San Francisco is one of two survivors of the Alaska Packers Fleet that was engaged in the salmon trade in Alaska.

The other survivor is our own beloved *STAR OF INDIA*, built on the Isle of Man in 1863, sailing for many years as the *EUTERPE* engaged in the emigrant trade from England to New Zealand, later as the *STAR* in the Alaskan fisheries trade, and still able to sail out in the ocean today in her 125th year. The *STAR OF INDIA* rests proudly along San Diego's waterfront, preserving a living memory of the "Tall Ships" that once sailed the seven seas, and the proud courageous men who served aboard, and helped to contribute to her ever-changing personality.

The Navy is represented today with museum ships in the water: the *CONSTITUTION* at Boston, the *ALABAMA* at Mobile, the *MASSACHUSETTS* at Fall River, the *NORTH CAROLINA* at Wilmington, and the *YORKTOWN* at Charleston to mention a few. They have been preserved by civic-minded and patriotic citizens who have a special feeling for the history of our great Navy. Each one of these warships had her own personality and could recount some harrowing tales of heroism of those who served aboard.

The great passenger liners of yesteryear are only memories now, but what memories their names recall—*MAURETANIA*, *ILE de FRANCE*, *MAJESTIC*, *LEVIATHAN*, *QUEEN ELIZABETH* and so on, and those people still living that were fortunate enough to have travelled on these ships will tell you what a wonderful personality each of them had. There is still one of these liners afloat—the beautiful *QUEEN MARY* resting in Long Beach. You can spend the night on her in one of her stately cabins and dream of her transatlantic crossings, her record-breaking speed and what it was like for the thousands of troops aboard during World War II.

Among today's cruise ships, there are still some of the older transatlantic and transpacific liners that are available



The AZURE SEAS, formerly the SOUTHERN CROSS of the Shaw Savill & Albion line, once plied the same routes to New Zealand as the EUTERPE did.

Chandler Postcard Collection

for cruises in the Caribbean, through the Panama Canal and along both the east and west coasts of North America. They have been refurbished and brought up to date in the amenities that today's cruise passengers demand. They also have certain advantages that today's cruise ships do not have. For example, the cabins are more spacious and many have an old world decor that is beautiful. They also have long promenade decks that you will not find on many of the modern cruise liners. Most of all, these ships hold memories of voyages made in times when the world was going at a much slower pace, the pressures less, and passengers seemed to enjoy each other's companionship more.

Probably the oldest cruise liner afloat today is the *BRITANIS* of the Chandris Line, usually engaged in short cruises in the Caribbean, but this year taking a longer cruise around South America. She was originally Matson Lines' *MONTEREY*, built in 1931, and engaged for many years in the South Pacific trade along with her sisters, *LURLINE*, *MATSONIA*, and *MARIPOSA*. These four beautiful ships were the Queens of the Pacific in the 1930s, and up until WWII, when they all became troopers. The *MONTEREY* sailed in the San Francisco-Hawaii trade for a few years after the war before she was sold foreign. Her beautiful profile with the two raked stacks still distinguishes her from other cruise liners.

The *INDEPENDENCE* and *CONSTITUTION*, built in 1950 for American Export Lines, operated in the transatlantic trade from New York to Naples for several years. After lay ups in Baltimore and Hong Kong they were refurbished and in 1980 commenced Hawaiian inter-island cruising for American Global Lines, registered in Hawaii. They have been a success, and are very popular with tourists visiting



The MONTEREY in her heyday as a Matson Lines luxury liner. Today she is the BRITANIS of the Chandris Line. Built

*in 1931, she is probably the oldest cruise liner afloat today.
Chandler Postcard Collection*

the islands. This fall they are in competition with another American registered liner, the second *MONTEREY*. This ship was built as a mariner-class freighter but was purchased by Matson and entered cruising from San Francisco and Los Angeles to Hawaii in 1957. Sold to Pacific Far East Lines she continued in the trade for a few years and was then laid up in San Francisco. This last year she was rebuilt and refurbished abroad and is now entering the Hawaiian inter-island cruising. She passed through San Diego recently on her way to San Francisco and Honolulu and I had an opportunity to go aboard. They have done a fine job in refurbishing her, and she is beautiful inside with spacious public rooms and cabins.

Recently I had an opportunity to take a cruise on one of these "grande dames"—the *AZURE SEAS*, steaming from San Pedro to San Diego, Catalina and Ensenada. This ship was originally the *SOUTHERN CROSS*, built in England in 1954 for the Shaw Savill & Albion Line, and operated in the South Pacific out of Australia. She, along with the *NORTHERN STAR*, was built with the engines and stack aft, which distinguished them from other cruise liners. After many years in the South Pacific trade she was sold, and in 1980 was purchased by the Admiral Line to operate as a cruise liner to Mexico, out of San Pedro on 3- and 4-day cruises.

I thoroughly enjoyed the trip and excellent service both in the dining room and in the cabins. The food, though not gourmet, was very good, the Filipino crew friendly and

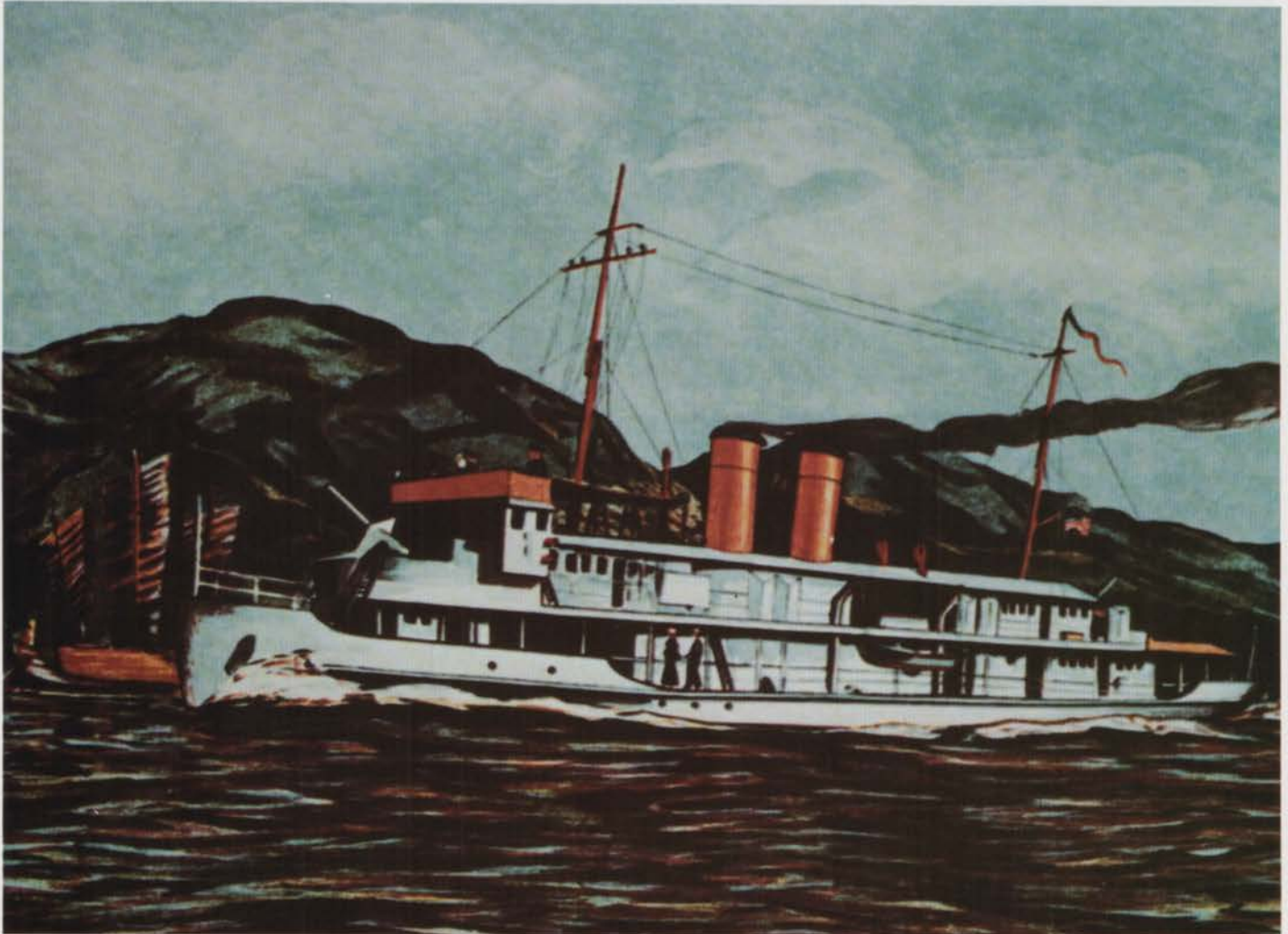
well trained. The Captain and staff officers handled the ship in a most efficient manner. However, what I enjoyed most was the ship itself—it indeed had a personality all its own. I thought of the many pleasant voyages people had in the beautiful climes of New Zealand and Australia. And, to back up my thoughts, I encountered a gentleman from Wellington who was on a tour with some other people from Australia and New Zealand. They had booked this trip because some of them had sailed the ship when she was the *SOUTHERN CROSS*, and wanted to make comparisons. They were all pleased with the refurbishing, and also with the service and food. All in all it was a thoroughly fine trip, and I recommend it to anyone wanting to take a short voyage to Mexico.

Another "older lady" operating out of San Diego on 7-day cruises to Mexico this winter is the *BERMUDA STAR*. She was originally the *ARGENTINA*, built in 1958 for Moore-McCormick in the South American trade. Later she served as the *VEENDAM* for the Holland-America Line, and finally became the *BERMUDA STAR* in 1983. Also there are the *EMERALD SEAS*, *AMERIKANIS*, and *CARLA C* steaming with ageless grace among the beautiful islands of the Caribbean.

There are new, large cruise ships today, with all of the amenities of the great hotels, sailing to ports all over the world. There are small "explorers" travelling to places the large ships cannot go. But if you want to take a comfortable, leisurely cruise, filled with memories of a bygone era, try one of these "grande dames" of cruising.

THE LIFE AND DEATH OF THE USS PANAY

By Craig Arnold



"Yangtze River Gunboats," announces this 1931 Navy recruiting poster. "Powerful light draft naval vessels protect American lives, alleviating distress and assisting commerce on the upper Yangtze River. These gunboats

penetrate regions over 1300 miles from the sea in a land where transportation and communication is primitive." The poster shows a gunboat of PANAY's class.

Maritime Museum naval art collection

USS PANAY, named after one of the Philippine Islands, was built in 1927 at Shanghai, along with USS OAHU. They were two of a flotilla of six river gunboats built in the late '20s to replace an older lot. The Yangtze Patrol of the U.S. Navy's Asiatic Fleet (now the 7th Fleet) had been steaming on that river and its tributaries since 1858. Their mission was to protect U.S. lives and property in the chaotic conditions of old China.

"Yang Kweidzah Bingchuan" the Chinese called them—"Ocean Devil Gunboat." A typical day on board one has been memorably drawn by Kemp Tolley, then a young officer in the Patrol:

"Only four miles below Chungking, bullets started arriving from the north bank. Half a dozen rounds from *Monocacy's* 6-pounder put a temporary halt to that. But a quarter of a mile on, the next detachment opened up.

From then on to Tang Chia To, the firing from ashore was continuous, replied to in best gunboat protocol by 6-pounder and .30 caliber fire from the *Monocacy*. From there on, the path was clear. . .

"The operation had covered half a day. She had been hit five times out of an estimated six hundred shots, a fair enough score for Chinese marksmen. Two men had been lightly wounded. . .

"*Monocacy's* sailors not engaged aboard swabbing out the guns and sweeping up the debris shaken loose by the firing found their way to the canteen for some cooling beer. The skipper, executive officer, and doctor trudged up to the club for a go at tennis and a bit of gossip about the latest happenings. One could say it had been a very nearly normal, sticky, Szechwan summer day."

The battle history of the Yangtze Patrol had been small-

scale but steady. In 1917 the gunboat *PALOS* defended the U.S. consulate at Chungking against warlord forces. The following year, USS *MONOCACY* fought warlord troops above Chenglin on the Yangtze. One American and many Chinese were killed. In 1920, *MONOCACY* engaged river bandits.

According to some historians, the Chinese Revolution began in 1925 with anti-foreign riots at Tsingtao and Shanghai. A prolonged struggle opened between Nationalist and communist movements for control of the country. Sometimes these battles took the form of attacks by both sides on foreign military forces. Complicating the situation were the still-numerous warlords and bandits.

In 1926 the Battle of Wanhhsien took place between three British gunboats and a Chinese field army. (U.S. and British gunboats often supported each other in China—however their respective governments might differ.) In 1927, the year of *PANAY*'s birth, there occurred the famous "Siege of Socony Hill" at Nanking. A small force of U.S. sailors defended western civilians against Nationalist troops. At length a force of U.S. and British warships opened a bombardment and enabled the garrison of Socony Hill to escape. Three signalmen received the Navy Cross for the action.

Far inland in China, beyond the main highway of the Yangtze, several tiny, ancient gunboats patrolled. One of these was the USS *VILLALOBOS*—which served as the basis for Richard McKenna's popular novel, *The Sand Pebbles*. *VILLALOBOS* and several other gunboats had been acquired from Spain as spoil of the Spanish-American War. Some of her creaking flotilla-mates included the *GENERAL ALAVA* ("a real crock," according to Tolley), the *ELCANO*, the *CALLAO*, and the *PAMPANGA*.

Such gunboats were frequently out of contact with their superiors for weeks and months at a time. Radio communication was in its early stage, equipment was primitive and prone to breakdown, and often skippers had to rely on their own estimation of a dangerous situation.

Such a situation occurred at Changsha, deep in Hunan province, in 1930. The city was attacked by a horde of "bandit-communists." The USS *PALOS* steamed in to rescue missionaries there. After a stiff engagement, in which one sailor was wounded and an unknown number of casualties were inflicted on the Chinese, the gunboat escaped with the missionaries. She had expended 67 3-inch shells and two thousand rounds of .30-caliber ammunition. Over a hundred bullet holes were counted in her stack and sides.

It was for this sort of "gunboat diplomacy" that *PANAY* and her sisters were created. Laid down at Kiangnan Dockyard and Engineering Works, Shanghai, *PANAY* displaced 440 tons and drew 5½ feet—meaning she could glide like a soapdish over some of the meanest stretches of the Yangtze. Triple-expansion engines delivered 2250 horsepower. She carried two 3-inch guns (one forward and one aft) which could be elevated to fire at aerial targets. She also had eight .30-caliber machine guns mounted on shields along her upper deck (four guns per side). These

were Lewis-type guns, developed by the British in World War I. They fired a drum of ammunition which fitted on top of the gun and revolved as cartridges were expended. The guns were prone to frequent jams. Small arms consisted of U.S. 1903 Springfield rifles and bayonets, sawed-off shotguns, Colt automatic pistols, and—luxury of luxuries—the occasional Thompson submachine gun.

PANAY carried a crew of four officers, 49 enlisted men, and a dozen or more Chinese. Most of the latter were hired as cooks and stewards. Half a dozen Chinese worked in the engine room's "black gang"; these men kept her twin oil-fired engines going, propelling *PANAY* at up to 15 knots. The Chinese were called "boatmen" but they held no official status, and could be hired and fired as the CO thought fit.

The duty in these gunboats was, even for enlisted men, little short of luxurious. Quarters were light, airy and comfortable, kept spotless by the stewards. The chow, prepared by a Chinese cook, was routinely excellent. (Commissary records showed the average gunboat sailor consumed ten eggs a day—along with duck, venison, pheasant, smoked fish and a wide variety of vegetables.) Shore leave was frequent (if fighting was not imminent) and a sailor's "Mex" silver dollars went a long way indeed. Small wonder that many sailors in the '20s and '30s eagerly sought transfers to the Yangtze Patrol.

Balanced against this comfort was the knowledge that combat could break out at any time. Battle drills for gunboat crews were regular and realistic, with "Repel Boarders" being a favorite. Every man was considered a combatant.

At Ichang on the upper Yangtze, *PANAY* huddled with three other gunboats in 1930. Her companions were British, French and Japanese vessels—the usual mixture of "ocean devils" deep in the wilds of China. She seldom stayed in one spot for long, however. Constant roving patrols were made along the middle and upper river, convoying merchantmen, furnishing armed guards to steamers, and so forth.

In March of that year, Lt. (j.g.) Cameron Winslow and six *PANAY* sailors brought the steamer *CHI PING* down the Chungking gorge. Coming under fire by successive units of soldiers armed with artillery, the *CHI PING* fought back with a grand total of one Lewis gun, two Springfields, and a couple of Thompsons. Kemp Tolley tells the tale:

"At mileage 48 above Ichang, *CHI PING* met a sight to chill the blood. For as far as the eye could see, the north bank was swarming with grey-clad shapes. For two solid miles, the gauntlet stretched along the river; the range to a passing ship was from 50 to 300 yards.

"The ship was barely abeam of the first troops when about a hundred Chinese, rifles at hip, opened fire. Immediately, there was the staccato rat-tat of the Lewis, a sound like ripping cloth as the two Thompsons spewed out .45 caliber slugs, all punctuated by the intermittent zaps of the two Springfields, firing fast as the bolts could be pumped. The Chinese very soon thought better of the standing position and were on their bellies. . .

"... Winslow was hit. The ship was riddled with 250 bullet holes in the side, a few through the bridge. . . But it was the end of the long, running battle. The grey-clad mass grew small in the distance. . ."

Lt. Winslow received the Navy Cross.

Such "on-the-job training" took on a more urgent note after Japan invaded China in 1937. The western gunboats tried to avoid the warfare raging between Japanese and Chinese, but this was easier ordered than done. The gunboats attempted to carry on with their normal routine of "showing the flag," of making ceremonial visits and salutes, but such activity assumed an increasing air of unreality.

In December of 1937, the Japanese attacked Nanking on the lower Yangtze. The assault was a ferocious one, with the usual Japanese ruthlessness toward non-combatants. (Forty-six thousand civilians were killed and one-third of the city ground into rubble.) *PANAY*, present in the area, took on board a number of American and European businessmen. The gunboat then moved upriver, guarding a small convoy of U.S.-owned freighters and barges.

On December 12, at 1338 hours, as *PANAY* lay at anchor some 25 miles above Nanking, she was attacked without warning by 24 Japanese Navy bombers. The gunboat prominently displayed several U.S. flags, and the Japanese Navy commander in the area had been notified of her presence.

In spite of spirited fire from *PANAY*'s machine guns, several bombs struck the gunboat, causing her to sink rapidly by the bow. Lt. Cmdr. James J. Hughes, *PANAY*'s captain, fell severely wounded in the first bomb explosion. He turned over command to Lt. Arthur Anders, the XO, who now ordered "Abandon Ship."

Soon the Japanese planes returned to strafe the boats leaving the gunboat for shore. Evacuation went on until the entire crew reached the river's bank, where they took shelter in the high reeds. One U.S. sailor and an Italian journalist, a passenger in *PANAY*, died of their wounds. Another sailor died later in Shanghai. Fifteen crewmen were seriously wounded, including all the officers. Lt. Cmdr. Hughes remained "calm and cheerful," trying to shore up morale with a blood-spattered grin.

MEMBERS' ANNUAL MEETING

On Wednesday, November 30, our annual members' meeting and program will be held aboard the *BERKELEY* at 7:30 p.m. A refreshment break precedes the meeting at 7:00. At this meeting new Board members are elected and members have the opportunity to vote on issues. The educational program following features Gordon Jones, longtime Museum member and former *STAR OF INDIA* crew member, speaking and showing slides on West Coast working schooners. Special emphasis will be given to the three-masted schooner *C.A. THAYER*, now part of the National Maritime Museum fleet at San Francisco. We hope you can attend.

Two days after the sinking, after finding refuge at a Chinese village, *PANAY*'s survivors were rescued by a British gunboat.

Outrage swept the United States when the news came in, and for a time it looked like war might be imminent. Following U.S. protests, the Japanese government apologized and paid a "settlement" for the sinking of the gunboat—plus three other U.S.-owned, Chinese-crewed vessels. (On the same afternoon *PANAY* was sunk, two British gunboats fought a duel with Japanese artillery batteries along the Yangtze, and two other British gunboats were attacked—though not sunk—by Japanese bombers.)

Officially, Tokyo maintained that it was all a mistake, that the commander of the bomber squadron had not been notified in time of the U.S. gunboat's presence. Postwar evidence revealed that on December 12, Japanese naval aircraft were ordered by the Japanese Army to attack "any and all ships" above Nanking. The naval men apparently hesitated, but the Army promptly verified the order and the attack proceeded.

As for the commander of the bomber squadron, after Pearl Harbor he received a medal for his "audacity" in attacking shipping in the Yangtze in 1937. After the war, the officer in question was convicted of war crimes and imprisoned. He died in 1957.

And *PANAY*, at last report, still rests at the bottom of the Yangtze.

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STAR OF INDIA AUXILIARY

The Auxiliary is into their busy season. The Arts and Craft ladies are preparing hand-crafted items for our November Bazaar. Many Christmas ideas as well as other "goodies" will be available.

The ladies in charge of the Rummage Sale this year are working every Wednesday from 9 to 12. Clean out your closets and cupboards, collect from family and friends and bring in your donations. The ladies are looking forward to another successful year.

Norma Newton, Auxiliary President

HAPPY BIRTHDAY TO AN IRON LADY

By Michael E. Brookman



Always there was more work to be done on the STAR. Here Capt. Ken Reynard and Navy volunteers are parcelling and serving part of her rigging.

Maritime Museum file photo

(Ed. Note: This autumn marks the 125th birthday of the *STAR OF INDIA*, ex-*EUTERPE*. In the first autumn of her life, Queen Victoria was on the throne of Great Britain, Abe Lincoln was in the White House, and a civil war was raging in America. Since that gray November day in 1863 when she slid down the ways at Ramsey, Isle of Man, she has gone many a long sea mile. Today she is still afloat, still sound, still sailing the sea. A succession of near-miracles dictated that this ship should survive—and not least of these was her restoration. One man who took part in that huge job was Michael E. Brookman, now of Hampton, Virginia. Mr. Brookman recently sent us an account of his involvement. As a way of saluting the lady—as well as paying tribute to those who restored her—we print excerpts from his account.)

Happy 125th Birthday to the *STAR OF INDIA* this November! I've been away from San Diego for over 20 years now, but I've always had a place in my heart for this proud ship.

I remember back in the early Sixties with great clarity when I first saw the *STAR*. She was a pitiful sight with her

masts pulled out and the openings decked over. She looked pretty sad. But underneath she still had the spark of life. As a volunteer deckhand at age 16 under the command of Captain Ken Reynard, I saw the ship transform from a rust bucket back into a magnificent windjammer.

I am very proud of my involvement with the *STAR OF INDIA*. Volunteers stayed aboard ship up forward in the fo'c'sle sleeping on bunks. We kept a change of clothes in sea chests constructed by our own hands. I remember how drafty it was. The anchor windlass took up a lot of the room. (Is it still painted green?) [Ed. Note: Yes.]

When I was there the main cabin under the poop deck had several cabins for first class passengers. The saloon had a huge table in the center where we ate. We prepared our meals in a small pantry off to the starboard side. A plush settee was aft. A wood stove that provided warmth and hot water for coffee was to the starboard of the mizzenmast. Capt. Reynard said the saloon reminded him of a circus tent because of the white stripes in the louvered panels of the staterooms. Dick Lockett was a full-time employee of the ship and lived in the starboard portion of the captain's cabin. (It had been divided into a stateroom

and the ship's office.) The section of the poop deck added by the Alaska Packers was removed to restore the ship's graceful appearance. The deckhouse remained dirty and untouched for a long time.

The 'tween decks was the main display area for museum items. Aft on the port side was the new galley for crew meals. Behind it was the head and shower. I remember how the ship was rented out for social functions by various groups. Capt. Reynard made a huge chart at the forward collision bulkhead tracing out the *STAR*'s voyages.

We built the orlop deck over the concrete blocks and water tanks that served as ballast. Chipping rust in the lower hold was one of the dirtiest jobs I have ever had in my life. Compressed air drove tools for removing a lot

of it. I wore out several chipping hammers down on the keelson and frames. The rust was hauled out in 55-gallon drums by a hand winch attached to the roof of the deckhouse. Somewhere I have a newspaper clipping of Steve Castle and myself chipping rust off the miles of anchor chain laid out on the pier.

Capt. Reynard, that "jack of all trades and master of none," as he called himself, had us help him make the first fore lower topsail the *STAR* had seen in several decades. We put it together in the 'tween decks. The sail would be set on good days to draw tourists. We loved to climb in the rigging to perform maintenance. "Just be careful," was all we were told. I made it to the main royal yard once or twice.

I learned a lot about the sea and ships from Capt.



Volunteers tackle the job of re-decking the main deck of STAR OF INDIA during her restoration period, c. 1960. Maritime Museum file photo

Reynard. He did make a mistake, though, in teaching me how to do an end splice. I'd go around the ship doing them here and there. The Capt. would find them, cut the end splice off and whip the end. He showed me that next thing.

Because of Capt. Reynard's efforts, I've made a couple of ocean voyages aboard square-riggers. Steve Castle and I sailed as seamen "before the mast"—with Capt. Reynard as Mate—aboard the three-masted bark *WANDIA*. This was when it sailed from Los Angeles to Honolulu for the filming of the movie *Hawaii*. My most recent voyage was in 1985 when I sailed as Second Mate aboard a replica of the 17th century sailing vessel *GODSPEED*, from London to St. Thomas, via the Canary Islands.

There were many persons who shared my enthusiasm for the *STAR OF INDIA*: Charlie Hanson—the old Dane who provided sandwiches for the ship's work force; Bernie Olsen—a local businessman; Dick Lockett—who had grand plans for renewing the age of sail; Steve Castle—the Errol Flynn of the Embarcadero; and of course Jerry MacMullen—the distinguished author and benefactor of the *STAR*.

I am sure all of these men still roam her decks, if maybe only in spirit.

Again—Happy Birthday, *STAR OF INDIA*! May she always have fair wind in her sails and deep water under her keel.

AN EMIGRANT'S GRANDSON VISITS

On October 21, Maritime Museum staffers were pleased to welcome Mr. and Mrs. Alec Griffiths to the *STAR OF INDIA*. Mr. Griffiths is the grandson of John Griffiths, who emigrated to New Zealand in the *EUTERPE* in 1875-76. John kept a diary which was included in the book "*Euterpe*" as published by the Museum this year.

Alec was able to give us many details about John's life and some information about John's father, David, who accompanied him on the voyage.

David Griffiths was a blacksmith, like his father Richard before him. He and his son John emigrated to New Zealand because of hard times in England and Wales, where jobs were scarce. The family lived in the area of Cardiff, Wales, although John lived for a time in Middlesbrough on the North Sea coast of England, where he went seeking work.

John was born about 1859. He died about 1913, aged 54, of pneumonia. Because of the economic hardships in England, he and his father David left the country aboard *EUTERPE* in December, 1875—so John would have been about 16 when his diary was kept. Ruth Griffiths, the wife of David and mother of John, stayed behind but later sailed to New Zealand. The *EUTERPE* arrived at Port Lyttelton on South Island on April 11, 1876.

After some "tramping about" the country—as recounted in the diary—both David and John found work. Economic conditions were not much better in New Zealand than in England, however. It is thought by Alec Griffiths that David probably continued in his trade of blacksmith, while John

mentions working as a joiner in the diary's final entry.

David Griffiths died in 1882, six years after arrival, and was buried at Nelson, South Island. Staying at a nearby hotel for the funeral, John met Janet Haldane, the young woman he later married. Janet came from a family of Scots who emigrated to Australia because of religious strife at home. They were a family of farmers. From Australia, they went on to New Zealand. John and Janet had four children, of whom Herbert, who died in 1940, became the father of Alec Griffiths.

John Griffiths apparently tried his hand at a number of trades, finally moving into railway work. In this field he helped develop a railway car and invented a ballast grader for the New Zealand railroads. According to Alec, both John and his father had many engineering skills.

John rests today at Karori Cemetery, Wellington. In his later years his family home was in Petone, a suburb of Wellington. Today eleven descendants of John Griffiths are still living in New Zealand.

Alec Griffiths has a number of items that his grandfather owned and possibly carried on the *EUTERPE*. Among these are a telescope, a compass, and two watches—one of them made in England in 1743. He also has documents and photos of his grandfather and great-grandfather, as well as dresses that his grandmother wore.

It was a great pleasure to welcome Alec and Shirley Griffiths here, and to show them the ship that Alec's ancestors knew so well. We hope to receive more information from them in the future.

LIBRARY LOG

We're pleased to announce that our publications program is making progress. In September we re-published *They Came by Sea*, a pictorial history of San Diego Bay by the late Jerry MacMullen. In October we came out with *The Maritime Museum Coloring Book*, by Barbara Sharp. Barbara has done a fine job on this educational book for kids, which should be enjoyed by the many children who visit us each year.

In addition to the above two books, the Star of India Auxiliary is whipping up a cookbook of nautical goodies. This project has been simmering on the ladies' stove for some time, and we all look forward to a tasty dish when it arrives. (But please, ladies—no recipes for "rat pie.")

The first book published this year was "*Euterpe*," a history of that ship's formative years as an emigrant vessel. We are now considering a reprint of Jerry MacMullen's *Star of India: The Log of an Iron Ship*.

For a modest-sized museum, we've been quite ambitious with our publishing program. With three books out this year, a fourth nearing publication, and at least two more in the writing, we're proving able to compete with

other museums in this line. For this is what the better class of museums does. The modern museum makes an active, ongoing effort to *interpret* the past. Publications are a vital part of this process.

In another type of educational activity, a film was recently made on board the *STAR OF INDIA*—with your Librarian in the unaccustomed guise of actor-host. The subject of this documentary was Charles Vickery, the world-renowned marine artist. Mr. Vickery's first visit to the *STAR* impressed him deeply with the ship's timeless beauty and good condition. He wishes now to begin a painting of her. The documentary, filmed by Bluewater Productions of Mission Viejo, should be shown on PBS channels later this fall.

In the Jerry MacMullen Library, we've just acquired a reader machine for our microfiche files, and a new copier is installed—the latter thanks to the generosity of an anonymous donor. Both machines will help the Library to carry out its mission.

Craig Arnold, Librarian

MODEL SHOP

By Bob Crawford

Why models?

While there are many objectives in model building, our use of models is mostly educational. When the USS *MISSOURI* (BB-63) was in San Diego in September, it would have been easy to point out some particular aspect of the ship in answer to a visitor's question, but after she left, then what? We now can go to our fine model of *MISSOURI* and point out that same feature. By scaling down significant vessels to a more manageable size, people can see them in three dimensions (vs. two dimensions in photographs or paintings).

Near our USS *MISSOURI* model is a collection of Japanese models used in World War II to train their personnel to recognize ships of the United States and Japanese navies. These are fine hand-crafted models of wood and brass and were probably quite laborious to build. In the case backing these models are examples of the pot-metal identification models that the U.S. mass-produced during World War II. While the models in this particular case represent aircraft carriers, the Navy provided sets of models of virtually every type of ship in service in the merchant fleets and navies of the world. This was done to train our sailors and aviators in ship identification.

At present our Navy conducts at least two model-building operations. One is the David Taylor Model Basin near Washington, D.C., where the Navy tests vessel types in model form to determine their behavior in various sea states, loads, speeds, and other conditions. This is done by towing models through a very large pool and observing with computers and various measuring devices the actions of the hulls in artificially generated waves. The gathered information is then applied to the designs of prototype vessels. This is quite a bit cheaper than building a ship and discovering that it cannot operate in the environment it was designed for.

The Navy's second model operation is based here in San Diego on Point Loma. As you head for Cabrillo Monu-

ment, and half a mile after you pass through the gates of the Ocean Systems Lab, on the west side of the road are two very large lattice towers shaped like half moons. These are the test towers of the electronics test model shop based nearby. These builders build metal models and place various radio antennae on them to determine the best location on a vessel on which to place new radio gear. This is calculated so as not to interfere with other electronics on the vessel. Our Museum has one example of these models, but at nearly nine feet in length it is too large to be on permanent display and is now in storage.

Another model in storage is one built by Rohr Industries. This model is of their proposed 2000-ton Surface Effects Ship (hovercraft), a futuristic 100-knot vessel for the Navy. I once toured Rohr's shop in Chula Vista where they had full-sized models of various compartments such as the pilot house with all its radar consoles, engine-order telegraphs, gauges, etc. These models were built so as to find the best layouts for the full-sized ship. Unfortunately, the SES-2000 was never funded.

Another example of model building is the diorama given us by the Navy Amphibious Base at Coronado. This depicts the components of a theoretical amphibious landing with elements of the early 1970s U.S. Navy and Marine Corps.

A final example of what can be done with models is, as yet, unbuilt. Our many visitors are prevented from seeing the below-decks cabins of *MEDEA* by her confined space and the mass number of visitors. Soon, we hope to begin work on an interior half-model of *MEDEA* so that we might be able to show our visitors her coal bunkers, master cabin and/or her antique bathtub in a way that would not disturb her.

All the above are examples of what can be done with models. From beginning research and development to depicting history—all can be shown in three dimensions in model form. This is part of our purpose in the Museum Model Shop.

DEVELOPMENT REPORT

During the past few months we've been working to create a grand celebration for the *STAR OF INDIA*'s 125th Anniversary in November. Katherine Black, Laurie Blackington and a committee of volunteers planned a night of splendor on San Diego Bay on November 5. Guests in black tie and nautical elegance boarded the *STAR OF INDIA* for cocktails and enjoyed a dinner dance under a transparent-topped tent on the lawns of the County Administration grounds. Grand nautical prizes were raffled and all proceeds from the event benefit the *STAR*'s ongoing preservation.

STAR Anniversary festivities included a party for generous donors to the Anniversary hosted by Board of Trustees President Arthur and Mrs. DeFever at their lovely home and gardens. All Museum members were also invited to celebrate the *STAR* at a Sunday afternoon on

the *STAR*, November 13, with champagne, cake and sea chanteys.

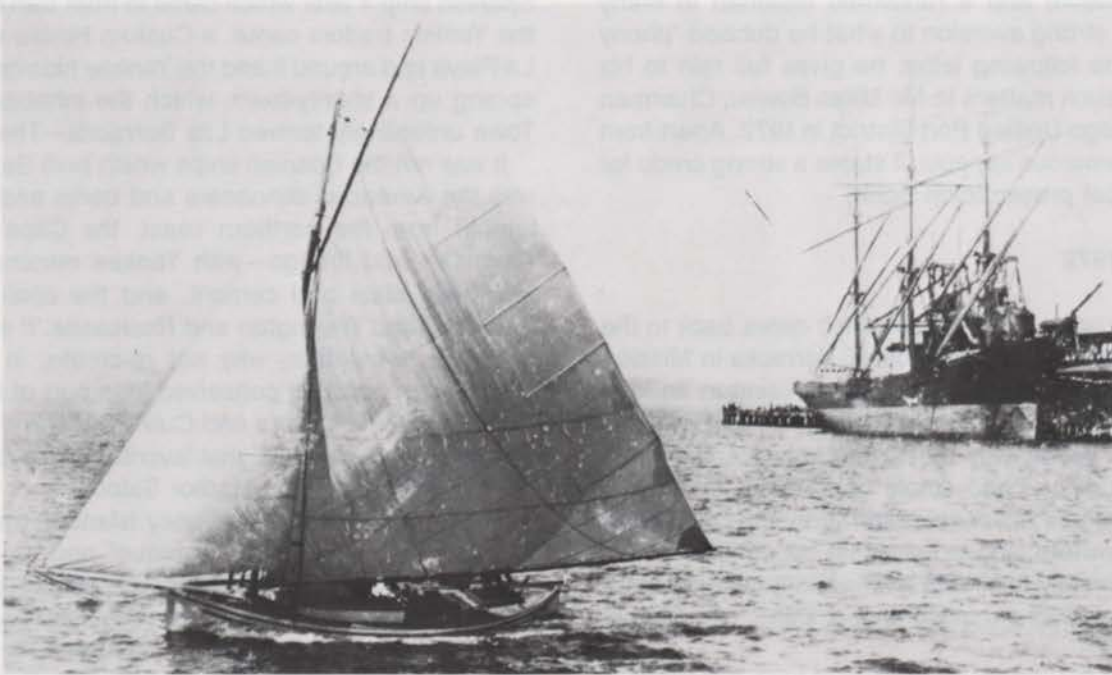
We're very grateful for the contributions of cash and items we receive throughout the year from all of you. We extend a special thank-you for three major contributions recently received from the Ellen Browning Scripps Foundation; our neighbors on the Embarcadero, CALIFORNIA CRUISIN; and Esther Burnham. It is support like this that keeps our historic ships afloat.

As our year of the *STAR*'s Anniversary winds to a close, we're planning for a very exciting new year when our *STAR* sets sail again. Join us in creating and enjoying special events that will help launch her voyage.

Carolyn Elliott
Director of Development

MEMORIES OF THE *BUTCHER BOY*

By Grant Allen



This early 1900s photo shows BUTCHER BOY under sail. The sloop went through several alterations in her life; a very early photo, probably taken when she was a meat boat,

shows a large bulky cabin set well aft and running about half the boat's length.

San Diego Historical Society

(Ed. Note: Not long ago, Mr. Grant Allen of Los Angeles visited the Maritime Museum with his son. The Museum staff was pleased to learn that he once owned our 1902 working sloop, *BUTCHER BOY*—a vessel also owned by the late Jerry MacMullen at another time. We gave Mr. Allen a look at her, and he was happy to see his onetime sloop again. The following article is Mr. Allen's recollection of the craft.)

I bought the sloop for \$800 from Joe Fleitz—of the Fleitz Brothers Yacht Brokers—in February 1935. At that time it was berthed in the Fleitz Brothers yacht berthings, Outer Harbor, San Pedro.

In February 1935 I had just graduated from San Pedro High School and the reason for purchasing the boat was to sail it to the South Pacific and live the "romantic life" as portrayed in various Hollywood films. We got as far as the Isthmus at Catalina Island where better sense prevailed and we returned to San Pedro.

However, I did sail the boat that spring and summer of 1935 and resold it to Joe Fleitz in September for \$850 in order to continue my education at U.C. Berkeley.

When I purchased the boat I was told that it was fairly old, but that it was of sturdy construction. I was also told that the name *BUTCHER BOY* was acquired because of its service—that of supplying fresh meat to the larger vessels that lay at anchor in San Pedro Bay, awaiting cargo or replenishment.

Being gaff-rigged did not allow the *BUTCHER BOY* to

point as high into the wind as Marconi-rigged sloops, but when sailing "off the wind" there was no boat in San Pedro or vicinity that could come close to the speed of the *BUTCHER BOY*. During the summer of 1935 I made many trips to the Catalina Isthmus and when returning to San Pedro with a good afternoon breeze no boat could come close.

During 1935 the cockpit arrangement was single, oval-rounded at the stern, and with a coaming approximately eight inches high. I noticed one of the models of *BUTCHER BOY* on display aboard the ferry *BERKELEY* showed a two-cockpit arrangement; that was not the case in 1935. [Ed. Note: Mr. Allen apparently refers to a diorama containing a model of *BUTCHER BOY* as she appeared in 1905, racing the yacht *DETROIT* off the Hotel del Coronado.]

BUTCHER BOY had kerosene running lights and two kerosene lamps below decks mounted on gimbals. The boat had a fairly large mainsail, which had a single row of reef points; these were used whenever the wind exceeded 25 knots.

The point I remember most about the boat is how beautifully and easily she handled with the wind from about 45° forward of the beam to about 45° abaft the beam. Even with the low freeboard she was very dry and there certainly was no boat in the area that could match her speed with such wind directions.

During 1935 I lived in San Pedro; during World War II I sailed in the Merchant Marine, became a Master Mariner, and ever since have been affiliated with the maritime industry.

"RECENTLY I LISTENED WITH HORROR..."

By Jerry MacMullen

(Ed. Note: The late Jerry MacMullen, a co-founder of the Maritime Museum and a renowned historian in many areas, had a strong aversion to what he dubbed "phony history." In the following letter, he gives full rein to his thoughts on such matters to Mr. Miles Bowler, Chairman of the San Diego Unified Port District in 1972. Apart from the letter's humorous aspects, it states a strong credo for doing historical presentation right.)

February 5, 1972

Dear Miles:

Presuming upon a friendship which dates back to the day you sailed the Coronado WAVE barracks in Mission Bay, I am going to take the liberty of tossing in an idea for your consideration. It has to do with historical integrity.

During my years with the Conference of California Historical Societies I had ample opportunity to observe both good and bad historical restoration and re-creation here and elsewhere, and to learn that honest history can be as commercially desirable as the manufactured kind. The superb job they did at Columbia, Calif., is a case in point.

San Diego's reputation among out-of-town historians is not too good. We have been called "the place where they love phony history"—and they cite such things as "Ramona's Marriage Place," our bumptious claim to being California's oldest city—which we are not—and "The Old Spanish Lighthouse." Even in *Westways* magazine's 1969 article on the gussying-up of Old Town, the phrase "... an artsy tourist-trap" was used.

Recently I listened with horror while a young man presented his plan to "re-create the old Spanish port of San Diego, with its cobble-stone streets and tile roofs"—which, of course, never existed. There was only a dusty trail, up from the beach at La Playa to the Presidio and

to the Mission—which was ample to serve the one Spanish ship a year which came in from San Blas. When the Yankee traders came, a Custom House was built at La Playa and around it and the Yankee hide-houses there sprang up a shanty-town, which the inhabitants of Old Town unfeelingly termed Las Barracas—The Shacks.

It was not the Spanish ships which built San Diego—it was the American schooners and barks and ships with lumber from the northern coast, the Cape Horners—American and foreign—with Yankee merchandise and European steel and cement, and the coal-ships from Auckland and Wellington and Newcastle. If we go in for historical re-creation, why not re-create, in their lusty memory, an honestly conceived little port of the days of Pacific Mail, of Horton's and Culverwell's and Spreckels' wharves—and, of course, that favorite rendezvous of Cape Horn sailors, the Snug Harbor Saloon?...

It does not have to be a Coney Island of the Sea—nor follow in the wake of that "antique" port, up the coast, which is complete with a lighthouse whose spiral stairs go up the *outside* of the tower, if you will believe me!

For too long, our community has been identified with what one might call the Guitar-and-Frijole Syndrome; we have totally ignored the American period in order to further glorify the Spanish. I might add that while I was director of the Junipero Serra Museum we conducted "visitor interest" surveys which revealed that the public's interest in California history was greater in that of the American period than in the Spanish and Californio periods combined. The Port of San Diego has a rare opportunity to do something which would be unique, attractive, commercially feasible—and, for a welcome change, historically honest.

Sincerely yours,
Jerry MacMullen

A MAN AND HIS BOTTLES

There's a man in the Maritime Museum with a special fondness for a bottle. Most any bottle will do. It may be a small airline liquor bottle, or one quite large, over two feet long.

This man can't get enough of these bottles. His name is Vic Crosby, and for years he's been filling such containers (once emptied of their original contents) with model ships—an oldtime sailor's craft.

Vic first became interested in ships-in-bottles by reading a *Popular Mechanics* article on the subject during his high school days. A short time later he went to sea—first as a commercial fisherman, then as a merchant marine. On his first big ship, the *PRESIDENT McKINLEY*, an "old deck ape" who made such models showed Vic how it was done. "You couldn't get too close," Vic recalls, "but he let you watch him work."

In 1936, Vic was in San Francisco during the waterfront strike of that year. Walking on picket lines didn't take all his time, so he turned more than ever to model-making. As the years passed, he improved at the craft. His big-

gest piece was the five-masted, full-rigged *PREUSSEN* (1902), sailing in a two-foot bottle. He also found time to become a skilled woodcarver, working with exotic woods.

Now fully retired, Vic spends at least two hours a day with his bottles—er, his models. He lives in downtown San Diego with his wife, and has a room where he can work at his craft. Vic visits our model shop on board the *BERKELEY* frequently.

Vic not only puts ships in bottles, he fills them with cars, mermaids, men inside tugging models through the neck, and so on. There's lots of humor in his work. He refuses to sell his models, but loans many to museums and gives others away "to people I like." An average model takes 60 hours of painstaking work. Vic's menageries-in-glass are on display at museums around the country.

The next time you're on board the *STAR OF INDIA*, visit the 'tween deck aft where display cases house Vic's models. You're sure to get a chuckle from his marvelous work. It's all a tribute to a man, his bottles, and an old tradition of the sea.

DONALD WARREN: STAR OF SCOTLAND SURVIVOR

By Craig Arnold



*Donald Warren at the BERKELEY,
November 1988.*

Photo by the author

As Nicholas Monsarrat wrote, the "cruel sea" is a reality for every sailor who has to cross it. One of the bitterest of its cruelties is that of shipwreck. A sailor's ship—his home, his habitat, his refuge—is suddenly wrenched from him and he is flung into the sea itself. There he will surely perish within a short while, if rescue is not near.

Shipwreck in the open ocean is indeed the harshest test of a sailor. Starvation, thirst, the heat of the day and the cold of the night—a thousand torments plague a man in an open boat. Worst of all, perhaps, is the gradual loss of hope as day after day reveals an empty horizon. Only the most resolute of seamen can survive weeks of this.

Donald Warren is one such man. Recently he visited the Maritime Museum. We persuaded him to tell his account of the sinking of the *STAR OF SCOTLAND*—once a fleet-mate of the *STAR OF INDIA* in the Alaska Packers. This is the first time that account has been given for publication.

Don is an Englishman, now a senior citizen. He maintains a jovial spirit and youthful appearance that belie the ordeals he has undergone. He spent many years at sea, including a happy participation in "Operation Sail" in New York harbor, as a crewman in a Portuguese windjammer.

The eventful year of 1940 found Don, as a young man, joining the British Royal Navy. His first ship was the HMS *BULOLO*—an armed merchant cruiser intended for convoy escort tasks. The *BULOLO* had been an Australian passenger liner before the war. She was not designed to withstand the heavy concussion from the seven 6-inch guns the Royal Navy equipped her with. According to Don, who sailed on her first test-firing run, "the guns blew her apart"—the concussion shattering plate-glass windows,

overturning presses in the galley, and doing a lot of other damage. Nevertheless she was given a crew of 300 and sent out on convoy duty.

Don spent over a year on this duty. He then joined His Majesty's Transport *MANELA*, a base ship for the Short Sunderlands of Coastal Command, the R.A.F. The ship was based in Iceland—a spot Don has no kind words for to this day. "There was nothing to do ashore but fight," he recalled. "The Iceland women would walk down the other side of the street when they saw us coming."

After months of other ships, other experiences, Don ended up in Cape Town, South Africa, where he shipped as Ordinary Seaman aboard the *STAR OF SCOTLAND*.

The *SCOTLAND* was originally the *KENILWORTH*, a British-built four-masted barque. She came under the U.S. flag in the 1880s and was eventually purchased by the Alaska Packers, who renamed her with one of their "Star" tags. The Packers retired her about 1927 and a few years later she became notorious as the gambling ship *REX*, moored outside the three-mile limit in Santa Monica Bay. As such, operated by a gambler named Tony Cornero, she attracted large crowds. In 1939, California Attorney General Earl Warren shut her down. The sporting bloods came no more by water taxi, and once more the old windjammer languished.

Then came World War II. The beleaguered Allies—and Britain in particular—were grabbing up every piece of tonnage they could lay hands on, regardless of age or quaint history. A group of American businessmen fitted out the *STAR OF SCOTLAND* as a six-masted schooner, hired a hodgepodge crew of mostly non-sailors, and sent her off to Cape Town—where Donald Warren joined her.

At the beginning of November, 1942, the *STAR OF SCOTLAND* left Cape Town on what proved her last voyage. "We were only out there about ten days," Don recalls, "until we got it."

Friday the 13th found the *STAR OF SCOTLAND* "lumbering along" about 500 miles off the coast of Southwest Africa—the "Skeleton Coast" of sailors' lore. The ship was sailing slowly west, "minding her own business," when she chanced across a U-boat trying to do the same.

The *U-159*, which the *SCOTLAND* encountered, was not in the best of shape: she had attacked a convoy shortly before, torpedoing an ammunition ship which exploded sky-high—the rain of debris damaging the U-boat. Her captain, Helmut Witte, was "minding his own business on that day, like we were," says Don. "He wasn't on the lookout to sink anyone—but we just blundered across him."

The surfaced *U-159* began peppering the *STAR OF SCOTLAND* from her deck gun. The *SCOTLAND* caught fire on her port side and began to sink by the bow. There was no way her crew could fight back. They took to a boat on the starboard side, out of view of the U-boat, which kept up its fire. At this moment the mate of the *SCOTLAND* slipped and fell into the water. Don said he wore a leather coat and had his pockets stuffed with canned goods. "We never saw him again," said Don. "Hell of a nice guy, too." The mate was the only man lost.

During this time Don was in the boat, trying to fend her off from the sinking *SCOTLAND*'s side. The boat kept slamming up against the ship in the choppy seas. There had not been time to douse all sail when the U-boat appeared, so the ship was still making way while she sank. "It was very difficult," said Don. "Finally we pushed off and got clear of her."

Now the *U-159* approached the lifeboat—machine guns trained on it. "I thought this was it, the end," says Don. "I thought they would shoot us, and I didn't really want to look, so I turned my back on the Germans and sat down."

Instead the Germans came up alongside and began conversing with the castaways. At first they wanted to take the *SCOTLAND*'s captain prisoner, but the skipper talked his way out of this, claiming that his men needed him to navigate.

The Germans' attitude seemed to soften a bit, and they threw the seamen in the boat packs of cigarettes and tins of black bread. "It was funny about the bread tins," Don recalled, "because they had little coupons attached to them. The coupons were in German. If you sent enough in, you got a picture of Adolf Hitler—suitable for framing." Don laughs today, but it may not have seemed quite so hilarious at the moment.

About eight of the U-boat's shells had hit the *STAR OF SCOTLAND*, and down she finally went, into the South Atlantic deep. The *U-159* pulled away to continue raiding Allied shipping. (She was later sunk with most of her crew. Her skipper, Helmut Witte, survived the war and became friends with the skipper of the *STAR OF SCOTLAND*—the man he left adrift on the South Atlantic.)

The men in the *SCOTLAND*'s boat now had a little food, a little water (which they thought might last 10 days), and no compass. The Germans had seized the skipper's sextant also. They reckoned they lay about 500 miles west of Walvis Bay, a British port on the desolate coast of Southwest Africa (now Namibia).

The men rigged two masts with the boat's oars, using a tarpaulin cover for sails. Don Warren was one of the lucky ones—he'd left the ship with a cap on his head. Most of the others went bare-headed and in the days that followed, they suffered cruelly under the sun. Sunburns and blisters proliferated, lips cracked, and faces swelled into grotesque visages. One man went into violent fits, attacking others and trying to throw them from the boat, until restrained. The cook, a fat man, became deathly ill but somehow stayed alive.

For 18 days and into 19 they struggled on, believing the current would carry them close to Africa. At night they burned a kerosene lantern, but in 18 days and nights, not a single vessel or plane appeared. The "highlight" of the trip, according to Don, was when a fish was caught and eaten raw.

At last, on the morning of the 19th day, after drifting, rowing and sailing 1,047 miles, they saw the coast of Portuguese West Africa (now Angola). They rowed into the coast—barely having the strength to do so—and landed at the foot of cliffs near a lighthouse. Don scraped his leg badly in getting out of the boat. A black man came out of the lighthouse. He apparently spoke no English, but the seamen called to him that their ship had been sunk by a submarine. The lighthouse keeper took this to mean that they were the German submarine crew. He ran to a nearby village and so reported to the authorities, who promptly sent a large party to get the shipwrecked men.

Once the authorities arrived and the whole matter was straightened out, the men were treated as heroes by the locals. Don Warren was taken in charge by a large black man who spoke no English. The native picked him up, deposited his emaciated body in a galvanized tub, and proceeded to give him a bath—complete with raw egg shampoo! "We were all absolutely filthy, burned black, and with terrible cramps," said Don. "The native kids came around and stared at me, then helped the black man give me a bath."

Don recalls how the man took him into his hut, pointing to pictures torn from a magazine and tacked on the wall. The photos were of Royal Air Force fighter pilots. "Mi amigo!" said the black man, pointing to the photos. "Mi amigo!" From then on, he and Don were fast friends.

Don made it back to Cape Town in a ship called *BEAU JEAN*. After the war he settled in the United States, became a film producer in Hollywood, and later owned an antique shop in New York City. Today he owns homes near Atlantic City, New Jersey, and Palm Springs, California.

He's never forgotten his 19 days in the boat, however, nor the last voyage of that grand old ship, the *STAR OF SCOTLAND*.

CURATOR'S CORNER

In the last Curator's Corner, Museum members were informed about the acquisition of many of the construction plans for our ferryboat *BERKELEY*. It is a pleasure to continue the good news this issue with an additional research source discovery pertaining to the *BERKELEY*.

On September 7, Fred Krone (Museum Maintenance Supervisor), Winn Bagley (*BERKELEY* Engine Room Engineer), and I had the opportunity to conduct an oral history interview with Mr. Rudy Palihnich of San Francisco, who was the First Assistant Engineer for the *BERKELEY* for much of the period 1951 to 1953. Winn Bagley encouraged Mr. Palihnich to return during the week so that the staff could meet him. A very productive interview was held and we now have more first-hand information that can be used as research for various purposes and by our docents.

The Fall 1988 Docent Training Classes are under way and will last through December 6. It is not too late to join the eight new docents and our returning veterans each Tuesday morning at 9:30. Docents (volunteer teachers in effect) are an important part of the Maritime Museum's way of accomplishing its educational goals. Docents can either lead school and adult groups through the ships or stay in a specific area of a ship to greet the general visitor. The need can be emphasized by the facts that we have approximately 160,000 visitors per year and that about 1,200 students toured the Museum during October 1988 alone. It's a fun way to learn about the Museum, meet

people, and provide a real service to your Museum. If you miss the classes, it is still possible to sign aboard by contacting me.

The first phase of the total *STAR OF INDIA* 'tween decks exhibit project should be ready for visitors and members to view by the time you open *Mains'l Haul*. The next issue will contain more information about this exciting ground-breaking (deck-breaking?) project to enhance the presentation of the *STAR*'s history.

The initial exhibit is a representative emigrant married couple's cabin of the 1870s. Extensive research has led to a representation of a cabin based on part fact and part educated speculation as many details are fully documented while some are lost in the mist of time. Please keep in mind that what you see is only one cabin and that it will be joined by several more, plus open bunks, mess tables, etc., as funding permits. The exhibit objective is to give a historic perspective on the *STAR OF INDIA*'s role as *EUTERPE* in transporting emigrants from England to New Zealand and Australia.

Many people have had a role in producing the first installment of the 'tween decks exhibit revision and it is the Parker Foundation that has funded this beginning. Renderings on the *STAR* by exhibit design consultant Edward A. Moore of San Diego will help explain the first emigrant cabin and future 'tween decks exhibit concepts.

Dave Brierley, Curator

VOLUNTEER OF THE QUARTER

Our Volunteer of the Quarter for the fall of 1988 is Mrs. Maxine Telford.

Maxine is a longtime member of the *Star of India* Auxiliary. She also has charge of a group of lady volunteers who carry out the mailings of *Mains'l Haul*, the members' newsletter, and other Museum publications and announcements. This job is a painstaking one which requires thousands of address labels to be attached to the copies. Zip codes and other data have to be kept strictly organized, according to bulk mailing regulations. The task requires much attention to detail.

Maxine and her well-trained "girls" zip through the Zips and other requirements with aplomb, efficiency, and good cheer. They are typical of our indispensable volunteers at their best. The "mailing ladies" have really taken a load off the Curator, the Librarian, the Director of Development and others. They do a wonderful job—and believe us, we are grateful.

Maxine Telford, thank you for all your efforts. And through you, we thank your mailing crew as well. You are just what the Museum needs—hard workers who will get the job done, and enjoy doing it.

TAKING A CRUISE?

First of all get in touch with a reliable travel agent. Tell them what area you wish to travel in, how much time you can devote to the cruise and about how much you can afford to spend. They will inform you what cruise lines operate in that area, the length of their cruises in number of days or weeks, and what ships are available. After they have given you this information and brochures, you might like to check with our Museum Library. The Library has access to information on all major cruise lines and usually detailed information on cruise ships operating at the present time. This may help you in making your decision when the time comes to advise your travel agent to book passage. At that time they should be able to take advantage of any discounts available to you. The advice of a good travel agent can be very helpful, and is of no cost to you. It is also advisable to book passage as far ahead as possible, as better cruises, better accommodations and advantageous discounts are usually available.

If you wish to receive information on cruise lines and cruise ships, call the Jerry MacMullen Library at (619) 234-9153 for an appointment.

CALENDAR OF EVENTS

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

NOVEMBER

- 24: Thanksgiving Day
30: Members' Annual Meeting aboard *BERKELEY*. Business meeting, 7:30. Guest Speaker—Mr. Gordon Jones on West Coast working schooners.
30: Propeller Club meeting, *BERKELEY*.

DECEMBER

- 19: Fancy knotwork demonstrations by Barbara Merry aboard the *STAR OF INDIA*, continuing through January 1.
25: Christmas Day
28: Propeller Club meeting, *BERKELEY*.

JANUARY

- 1: New Year's Day
25: Members' Program—guest speaker on Baja whale-watching cruise (tentative)

IN MEMORIAM

Mr. Richard MacNulty, a longtime Museum Life Member, passed away recently. Mr. MacNulty was an admiralty lawyer by profession, and always had a strong interest in the Museum. The MacNulty family has suggested that contributions be made to the Maritime Museum in Mr. MacNulty's name.

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

MARITIME MUSEUM ASSOCIATION OF SAN DIEGO

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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

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MAINS'L HAUL



MARITIME MUSEUM ASSOCIATION OF SAN DIEGO

VOL. XXV

WINTER 1988-89

NO. 2



The iron bark STAR OF INDIA is ablaze with lights at the festive Gala celebrating her 125th birthday in November 1988.

Photo by Ron Alston

STAR SHINES ON 125TH!

By Carolyn Elliott

On November 5, 1988, four hundred elegantly attired guests celebrated the *STAR OF INDIA*'s 125th Anniversary in a spectacular setting. Guests arrived at the dazzling *STAR* for the event. The stays'ls and spanker were washed in crimson lights and over one thousand brilliant new lights replaced the old ones on the masts and rigging.

Guests boarded the *STAR* for cocktails, a lavish seafood bar by Anthony's Fish Grottos and hors d'oeuvres, while the Jackstraws sang and played sea chanteys. Guests were then escorted across Harbor Drive to an immense tent placed on the County Administration Building lawn. The *STAR* shimmered through the night through the clear wall of the tent as guests danced to Bill Green's band and were served a full-course dinner catered by the French Gourmet.

The San Diego Gilbert and Sullivan Company performed nautical selections and Channel 10's Bill Griffith emceed. Five grand prizes were awarded to guests in a drawing: a \$1,000 Nautical Shopping Spree at Kettenburg Marine; a trip for two on the *ROYAL STAR* to discover the environment along the California and Baja coasts; a Mexican Riviera Cruise for two on the *BERMUDA STAR*; a combined grand trip for two on American Airlines and the newest luxury sailing ship of Windstar Sail Cruises, whose corporate base is in Miami; and a sail for two on *STAR OF INDIA* in May.

We're very grateful to the many individuals and organizations who helped create this gala event. Underwriters were: Mr. Tom Allan, Anthony's Seafood Grotto, Dr. and Mrs. Bill Brown, Mr. and Mrs. Arthur DeFever,

Frazee Industries, Mr. and Mrs. Gordon Frost, Mr. and Mrs. Ian Gardner-Smith, Great American Savings Bank, The Henley League Ltd., Mr. and Mrs. Bob Ingold, Mr. Paul Kettenburg, Muchnic Foundation, San Diego Trust and Savings Bank, Mr. Tom Sefton, and Mr. and Mrs. Bob Sharp.

A very special Thank You goes to Katherine Black and Laurie Blackington, event co-chairs, and their committee: Vickie Adams, Dick Blackington, Arthur DeFever, Dulcie DeFever, Marilyn Downer, Russell Downer, Annette Ford, Dick Ford, Lanie Fouch, Gordon Frost, Jackie Gillman, Nancy Gordon, Jean Hashman, Russell Hashman, Barbara Iredale, Jan Madigan, Anita Martin, Billie McKnight, Norma Newton, Crickett Nickle, Rosemary Pierce, Dolly Poet, Liz Smith, Nan Tracy, Fran Viertel, Lenora Witt, and Marnie Woodworth.

We also appreciate the help of so many more who combined to make the event a success. A special Thank You goes to Andersen Nursery who loaned us plants and trees for the celebration and have continually made items available to the Museum for many other events.

Thank you to all of you who attended and helped create a magic night to remember on San Diego Bay. We've tentatively scheduled the next grand celebration for November 11, 1989!



Katherine Black and Laurie Blackington, event co-chairs for the spectacular STAR OF INDIA Anniversary Gala.

Photo by Ron Alston

FROM THE HELM

As our readers will learn elsewhere in this issue, the three ships of the Maritime Museum are united again at the Embarcadero. *BERKELEY* and *MEDEA* are berthed at the new floating pier constructed for us by the Port District. *STAR OF INDIA*, currently moored north of the floating pier, will be moved to her former location just north of Anthony's Fish Grotto and just south of our pier when repairs to the Embarcadero fender pilings are completed.

Plans for sailing *STAR OF INDIA* on May 28 are bring firmed up. The most recent sailing occurred on May 25, 1986. We look forward to this special event, which is always a very popular sight in San Diego, with thousands of spectators and a high level of community interest. The next issue of *Mains'l Haul* and the bi-monthly Museum Newsletter will contain more details about this event.

The Coast Guard in Washington, D.C., has not yet replied to our proposal for *MEDEA* bottom repair. (Perhaps

no news is good news!)

Deck leaks on *STAR OF INDIA* continue during the winter rains. We have avoided damage by installing rain protection over artifacts, and moving the Museum Store to *BERKELEY*. The store is being well received by the public in its new location.

In other news, we are pleased to report that several valuable artifacts recently stolen from *STAR OF INDIA* have been returned. These items included a sextant, an octant, and several other early navigational instruments. We hope that no further incidents such as this theft occur, but a museum filled with valuable things must always be security-conscious.

Arthur DeFever, President
Peter S. Branson, Executive Director

STAR OF INDIA AUXILIARY

We hope everyone who attended the Parade of Lights party this year had a good time. The Auxiliary was unable to host the party this year, due to the uncertainty of the location of the *BERKELEY*. We look forward to 1989, and resuming one of the Auxiliary's special events.

The Auxiliary held a very successful "Holiday Bazaar" at our November general meeting. The Arts and Crafts ladies did their usual outstanding work.

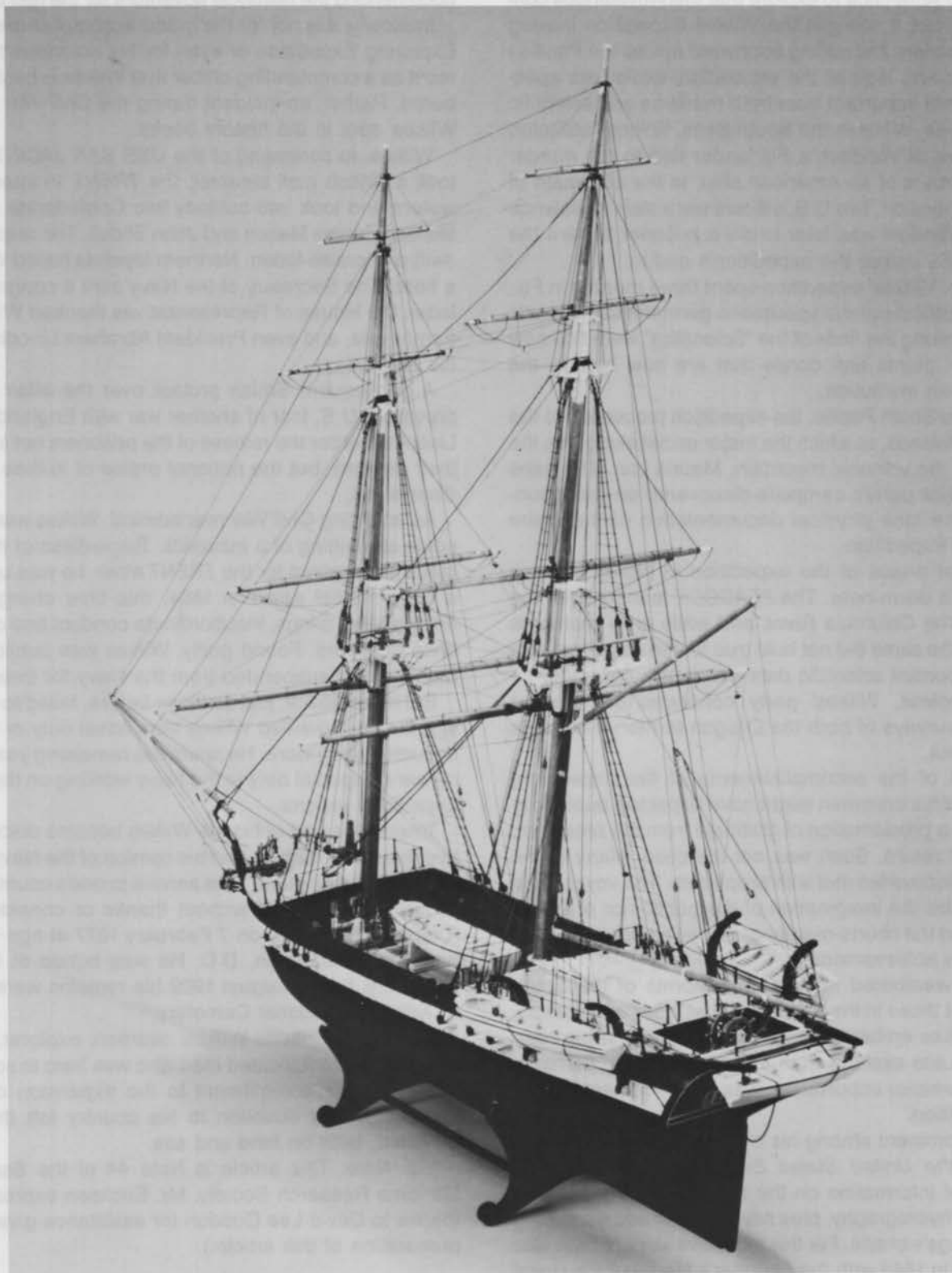
Our Rummage Room is open every Wednesday, from 9:30 to 12:00. The Committee hopes you will remember to bring in your contributions, we want this to be the best sale yet. All our efforts are for the Maritime Museum, to help preserve our fleet of ships.

Norma Newton, Auxiliary President

CHARLES WILKES: EXPLORER AND HERO

PART 2

By Kenneth Ericksen



The USS PORPOISE, a brig that accompanied Wilkes, is shown here as a model made by Dr. William Brown.

Photo courtesy of Dr. William Brown

(Ed. Note: In the previous issue, we presented part 1 of Mr. Ericksen's article on naval hero and explorer Charles Wilkes. Part 1 detailed how Wilkes gained command of the United States Exploring Expedition in 1838, and led its ships to Antarctica to explore that then-mysterious continent. In Part 2, we join the Wilkes Expedition leaving Antarctic waters and sailing northward across the Pacific.)

The ensuing legs of the expedition, while less spectacular, were important from both maritime and scientific perspectives. While in the South Seas, Wilkes facilitated the capture of Vendovi, a Fiji leader tied to the murder of 10 members of an American ship. In the aftermath of the apprehension, two U.S. officers were slain in violence ashore. (Vendovi was later to die a prisoner aboard the *VINCENNES* before the expedition's end.)

Even so, Wilkes' expedition spent three months in Fiji, mainly to collect natural specimens germane to the exotic islands. Among the finds of the "Scientifics" were 600 new species of plants and corals that are now held in the Smithsonian Institution.

From the South Pacific, the expedition proceeded to the Hawaiian Islands, at which the major undertaking was the scaling of the volcanic mountain, Mauna Loa. The ruins of the Wilkes party's campsite discovered on the mountain are the lone physical documentation of the entire Exploring Expedition.

The final phase of the expedition in North America began on a down note. The *PEACOCK* foundered at the mouth of the Columbia River, and while crew members survived, the same did not hold true for the ship. Lost with it was important scientific data previously collected.

Nevertheless, Wilkes' party continued on, making overland surveys of both the Oregon territory and parts of California.

With all of the accomplishments of the expedition, Wilkes and his crewmen might have expected public fanfare, even a proclamation of gratitude from the president, upon their return. Such was not the case. Many of the scientific discoveries met with skepticism. The voyage had not captured the imagination of the public nor of Washington. And the courts-martial cast gray clouds on a shining human achievement.

Having weathered not only the storms of the South Pacific, but those in the courtroom that followed the expedition, Wilkes embarked upon the other half of his commitment. Less exciting than the voyage itself, perhaps, but of no smaller importance, was the documentation of the expedition.

Most prominent among his contributions was the *Narrative of the United States Exploring Expedition*, five volumes of information on the trip's findings in meteorology and hydrography, plus new maps drawn according to the voyage's charts. For this extensive work, Wilkes was presented in 1848 with the Founder's Medal of the Royal

Geographical Society of London.

By 1857, most of the Wilkes Expedition collections were turned over to the Smithsonian Institution for safe keeping and analysis, but Wilkes continued to play a part in documenting the historical adventure for the rest of his life.

Ironically, it is not for the grand accomplishment of the Exploring Expedition or even for his notorious temperament as a commanding officer that Wilkes is best remembered. Rather, an incident during the Civil War ensured Wilkes' spot in the history books.

Wilkes, in command of the USS *SAN JACINTO*, overtook a British mail steamer, the *TRENT*, in international waters and took into custody two Confederate commissioners, James Mason and John Slidell. The reaction was swift and praise-laden. Northern loyalists hailed Wilkes as a hero. The Secretary of the Navy sent a congratulatory letter, the House of Representatives thanked Wilkes in a formal vote, and even President Abraham Lincoln offered his gratitude.

A subsequent British protest over the affair and the prevailing U.S. fear of another war with England caused Lincoln to order the release of the prisoners not long after their capture, but the national praise of Wilkes was not diminished.

As an acting Civil War rear admiral, Wilkes was regarded as something of a maverick. Regardless of the accolades he received for the *TRENT* affair, he was up before a court-martial again in 1864, this time charged with, among other things, insubordinate conduct and disobedience of orders. Found guilty, Wilkes was publicly reprimanded and suspended from the Navy for three years.

But this setback, just as those before, failed to discourage the strong-willed Wilkes from naval duty or from his documentation work. He spent the remaining years of his career on special duty in the Navy working on the Wilkes Expedition reports.

Toward the end of his life Wilkes became discouraged over his many battles, and his opinion of the Navy reflected his disillusionment: "The service to one's country is one of forebearance and without thanks or consideration." (Diary 1871) He died on 7 February 1877 at age 79 while home in Washington, D.C. He was buried at Oak Hill Cemetery, but in August 1909 his remains were moved to Arlington National Cemetery.

Lieutenant Charles Wilkes: seaman, explorer, soldier, scientist—a complicated man who was hero to some, foe to others. His commitment to the expansion of man's knowledge and devotion to his country left the world enriched, both on land and sea.

(Ed. Note: This article is Note 44 of the San Diego Maritime Research Society. Mr. Ericksen expresses his thanks to David Lee Coddon for assistance given in the preparation of this article.)

STAR OF INDIA READIES FOR SEA

By Museum Staff

Once more the sea beckons. Once more the sailors train, hauling themselves aloft to lay out on her yards—setting sail, furling sail, standing on the flemish horse to clear a block, groping their way into the crosstrees, accustoming themselves again to a thousand hand-holds and functions.

Once more the great ship stirs herself from a long winter's sleep, and she looks toward the sea.

The iron bark *STAR OF INDIA* sails again on May 28, 1989. During her 125 years, her stem has cut the Irish Sea, the Unimak Pass, the Southern Ocean, and the Strait of Dover. She has sailed the length of the Atlantic, the breadth of the Pacific, and crossed the Indian Ocean. The Bay of Bengal and the North Sea have known her keel, as have the Golden Gate and the London River. The ports she has seen are legion—a Baedeker of the world's commerce: London, Melbourne, Liverpool, Glasgow, Hamburg, Dunkerque, Rangoon, Calcutta, Madras, Bombay, Trincomalee, Wellington, Auckland, Honolulu, San Francisco, Tacoma, Iquique, Antwerp, Le Havre, Belfast, Plymouth, Portland and Falmouth. "All these hard voyages she safely made," wrote Captain Alan Villiers.

Now she makes another.

Her crew is training every Sunday now, preparing both the ship and themselves for the big day. When the voyage is made they will be ready, led once again by the *STAR OF INDIA*'s master, Captain Carl Bowman (USCG, Ret.).

Captain Bowman has previously taken *STAR OF INDIA* to sea on three occasions—on her Bicentennial sail in 1976 (her first voyage under sail in 53 years), in 1984, and

in 1986. Our skipper has a long record of experience in sailing ships, beginning with the *ALEXANDER HAMILTON* in the 1920s, and continuing through his command of USCGC *EAGLE* during the 1950s.

The Maritime Museum will hold a drawing about mid-April to select one membership from all active memberships at the Individual level or above. The drawing will entitle two people to sail in the ship. Because of the high cost of putting on this great event, the Museum requests all the financial assistance that its friends can render. (We need "financial muscle" as much as we need muscle hauling on the braces.) If you would like to make a donation to help sail the *STAR*, please call Carolyn Elliott, Director of Development, at (619) 234-9153.

A sailing of *STAR OF INDIA* is always a spectacular event. Innumerable spectators line the shores of our beautiful Bay, hundreds of small craft and many large yachts and schooners fall in round the old bark, and a grand procession is made to sea. It all savors of the glory days of sail—that epoch hailed by C. Fox Smith:

*They cheered her from the waterside,
They watched her from the shore
Drop swiftly down the Mersey tide
Till she was seen no more,
Till, stately-swaying, tall and proud,
Her tower of sail grew dim,
And faded like a summer cloud
Beyond the far sea-rim.*

MARITIME MUSEUM TOUR OF ENGLAND & ISLE OF MAN

The Maritime Museum is cooperating with member Robert Wright who is planning to offer a tour of maritime museums and other cultural sites in England and the Isle of Man. The tour, of two weeks' duration, leaves San Diego on October 2, 1989.

The tour will cover the National Maritime Museum and clipper ship *CUTTY SARK* at Greenwich, HMS *VICTORY*, HMS *WARRIOR*, and HMS *MARY ROSE* at Portsmouth, the maritime museum at Exeter, Drake's home port of Plymouth, the 1843 steamship *GREAT BRITAIN*—the work of Isambard Kingdom Brunel—at Bristol, a two-day stop

on the Isle of Man with special emphasis on Ramsey where *EUTERPE* was built, the famous railroad museum at York, and thence back to London. Besides the maritime aspects, many other cultural opportunities will be available to tour members.

The tour will proceed through England by special coach, with an English tour guide for the entire trip. Mr. Robert Wright, a maritime historian and veteran of many tours of England and the Isle of Man, is organizing and will accompany the tour. Further details are available from Mr. Wright at (619) 463-8380.

VOLUNTEER OF THE QUARTER

Our Volunteer of the Quarter for the Winter issue, 1988-89, is Mr. Hugh Story. Mr. Story has spent about three years in our docent program, and was one of those who helped organize it. His dedication and hard work are evident to any casual observer of the docent program. Together with Ms. Jeanne Oliver, he compiled a docent training manual that is still in use.

Mr. Story was raised in Clarksville, Missouri, near Hannibal on the Mississippi River. His grandfather was a country doctor in that area, and his ancestors served in both the Union and Confederate armies during the Civil War. Mr. Story himself served in the U.S. Navy in World War II. He was in the submarine service in the Pacific.

After the war, he spent 30 years overseas in the oil business. He managed or built oil refineries in such countries as the Philippines, India, Lebanon, Turkey, Bahrain, Belgium, Saudi Arabia and the United Kingdom. For the past six years, he has been a resident of San Diego.

Mr. Story feels that every museum tour requires "a knowledgeable docent to tell the history of what you're seeing." He has been impressed by some museums' efforts in this area, and apparently disappointed in others.



Hugh Story, Volunteer of the Quarter, Winter 1988-89.

His wide experience of world travel has made him something of an aficionado of museums.

Thanks in part to Mr. Story, we are sure that our docent program will continue to improve. Interpretation of artifacts—along with their physical preservation—is a primary function of any museum. Our docents such as Mr. Story help us achieve this objective.

CURATOR'S CORNER

The graduation ceremony aboard *MEDEA* on December 6, 1988, enabled the Maritime Museum to accomplish a longstanding goal. With the enrollment of eight new docents, we now have 34 available to talk with Museum visitors and groups about our historic ships and exhibits, plus related maritime subjects. This corps of knowledge and dedicated volunteers now cover each weekday morning and afternoon on the *STAR OF INDIA*. The eventual goal is to have docents aboard each of the three ships seven days a week plus the scheduled group tours.

Executive Director Peter Branson presented docent pins to the following graduates: Richard Burns, Margaret Cooper, Harriet Fetzer, Ray Lytle, Norma Newton, Dave Sinclair, Hank Stuart and Pat Ziebarth. Congratulations are in order and welcome aboard!

Doris Chidgey and Hugh Story are to be commended for producing an excellent weekly training program during the fall of 1988. Guest speakers covered many subjects, tours of the ships were conducted, and training materials were distributed. Each session was recorded by Hank Stuart for review purposes and for aspiring docents to use before the next training session is conducted.

For Museum members who would like to become a docent, please contact me at 234-9153 or Doris Chidgey at 566-8786.

Volunteers in many areas of the Maritime Museum are a valuable and respected adjunct of the ability to carry out the Museum's statement of purpose. At the January 25, 1989, membership program, recognition was given to volunteers who have helped their museum in 1988. Special pins were awarded to those contributing 50 or

more hours.

Several people have outstripped our pin system, such as Alan Thewlis with an aggregate total of 633 hours, thereby creating further hour recognition categories.

Museum members work in the Library in cataloging photographs, books, plans, charts and archival material; with Curatorial on artifact records, docents, photography, oral history and exhibits; with Development on mailings, record-keeping and special events; with the Model Shop in repairing models, building new ones, and answering visitors' model questions; and on our Board of Trustees who are the officers of the Maritime Museum.

The above recognition system is supplemented by two more. The many helpful hours of volunteer efforts by the women of the Star of India Auxiliary are recorded and recognized formally with their pins. The Maritime Museum is indebted to them for their role in helping to raise money and help with Museum projects like the Curatorial Assistants.

The second group is the sail-handling crew. Their hours of dedicated work in connection with sailing the *STAR OF INDIA* in 1976, 1984 and 1986 have been recognized with a crew certificate presented by Captain Carl Bowman at the post-sailing party. The efforts of many men and women have enabled thousands of spectators to enjoy seeing the *STAR* under sail.

There are more opportunities for volunteering as ongoing or temporary needs arise. For further information, please contact me at 234-9153 or Ross Parmer at 429-9946.

Dave Brierley, Curator

DEVELOPMENT REPORT

The cover picture shows the *STAR OF INDIA* as she looked on the night of her 125th Anniversary Celebration, November 5, 1988.

Details about this spectacular event are in another article in this issue. Museum members were also invited to continue the Anniversary Celebration with a special party on the *STAR*, Sunday afternoon, November 13. The Jackstraws played sea chanteys while members enjoyed Le Domaine Champagne donated by Mesa Distributing Co. and a grand cake baked by the Navy. Special drawing prizes were contributed by Chart House Restaurants, Harbor House Restaurants, Adam Klitz, La Jolla Beach and Tennis Club, Maritime Museum Store and Dr. Raymond Starr. A special Thank You for volunteer help goes to: Russ and Marilyn Downer, Bruce Gordon, Don and Nancy Gordon, Barbara Sharp, and

Tom and Martha Wells.

We're very grateful to Andersen Nursery for loaning us trees and plants that added so much to the Anniversary events and to so many other functions at the Museum. Fresh greenery adds just the right touch to events.

The *BERKELEY* provided the best seats on the Bay for viewing San Diego's annual holiday boat Parade of Lights. McDougals catered a hearty buffet and a quartet of members of the Gilbert and Sullivan Co. sang holiday music. We're very grateful to Kay Black and Laurie Blackington for helping organize this event with very brief notice.

The Board of Trustees and staff of the Museum give a special Thank You to all of you who gave gifts to the Museum's Annual Fund. Your contributions help keep the Museum operating on a daily basis. We deeply appreciate the Annual gifts received to-date from:

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Again, we thank you all for your wonderful support.

Carolyn Elliott
Director of Development

MODEL SHOP

By Bob Crawford

We have recently received confirmation that the National Archives has an extensive collection of plans for the USS *BENNINGTON* (PG-4), which was badly damaged in San Diego Bay in 1905 as a result of a boiler explosion. A superior model builder from the San Diego Ship Modelers Guild, Phil Matson, has expressed interest in building her.

After nearly 2,000 hours USS *WASP* (CVS-18) is nearing completion and will be delivered to the Museum in June. The next issue of *Mains'l Haul* will have details.

Keep the third weekend in June open on your calendar, as the Ship Modelers Guild will have their annual Radio Control Ship Model regatta at Vacation Village Model Yacht Basin. This promises to be the best event ever, with models coming from as far away as Canada and the East Coast. This really is a great showcase for the talent that resides here in San Diego. The regatta will run from 10 a.m. to 4 p.m. both Saturday and Sunday, the 17th and 18th.

We're still in need of volunteers to man the model shop on weekdays. If you would be interested, contact me at the Museum and let me know.

"A ship has to be respected, actually and ideally; her merit, her innocence, are sacred things. Of all the creations of man she is the closest partner of his toil and courage. From every point of view it is imperative that you should do well by her."

—Joseph Conrad

Here on board the Maritime Museum, we would do well to keep Conrad's admonition in mind. For here we have something more—a great deal more—than just a job. We have a trust.

In about the year 2600 B.C., the pharaoh Snefru of Egypt sent 40 ships to Byblos in Syria to buy cedar for shipbuilding. Since that first recorded seaborne expedition, ships have been the extending arms of civilization.

Ships traced the outlines of the continents, raised unknown isles from the empty sea, and stretched the hand of man toward the farthest recesses of his world. They hauled his trade, carried his troops to war, mined the bounty of the deep, and ferried hopeful legions to his new-found lands.

So we have something wonderful here—and we must not lose sight of this. We are the connecting hawser, as it were, between the past and posterity.

Maritime history is a fascinating field of study. There are any number of facets to it—commercial, military, scientific, or just plain pleasure. No one knows it all, and the lifelong student will never run out of material.

Besides the intellectual pleasure of study, there is the satisfaction to be gained from hands-on work with ships and boats. This, too, is offered in our Museum. The sail-

IN MEMORIAM

The Maritime Museum regrets the recent passing of Mr. Norval Diamond, a longtime member and volunteer of our organization.

Mr. Diamond was a yachtsman and architectural engineer. He was a past commodore of the Mission Bay Yacht Club, and besides cruising off Southern California, he cruised the waters off Baja California, the East Coast, and England. He also explored the canals of Europe.

Mr. Diamond was a native of Chicago, but had lived in Southern California since 1924. He graduated from USC in 1929 and became a member of Alpha Rho Chi, the distinguished architectural fraternity.

Norval Diamond always had a strong affinity for the Maritime Museum and was instrumental in organizing the charts section of the Jerry MacMullen Library. He kept up this work until health problems in recent years restricted his activity. Most recently, he donated his large collection of yachting books to our Library. We are now in the process of cataloging these.

Mr. Diamond was an avid sailor, a loyal member, and a good friend. All of his shipmates on board the Museum will miss him.

LIBRARY LOG

ing crew going aloft to bend on sail in *STAR OF INDIA*, the ship's woodcarver chipping away at a figurehead, the impressive mechanical intricacy of a steam engine pounding away in *BERKELEY* or *MEDEA*—these, too, are tools of learning, teaching us about what went before.

The library is the warehouse of man's knowledge. Whether that knowledge is recorded in books, on film or in a myriad of documents, its gathering and organization are our functions. "A book is made from a tree," Carl Sagan wrote in *Cosmos* (1980). "One glance at it and you hear the voice of someone else—perhaps someone dead for thousands of years. Across the millennia, the author is speaking, clearly and silently, inside your head, directly to you. . . . Books break the shackles of time, proof that humans can work magic."

In the Jerry MacMullen Library, of course, we specialize. Housed in a ship, we maintain thousands of books, photographs, plans, charts, journals, and items of memorabilia—all concerning ships and boats. We work to assist researchers, students, and the merely curious from around the globe in gaining an understanding of maritime history.

"Maritime" comes from the Latin "mare" or "sea." "Mare Internum," the Romans called the Mediterranean, in contrast to "Oceanus"—the great encircling unknown ocean of the outer darkness. Ships eventually broke through that darkness, their stern lanterns lighting the way for generations to follow. It is their story that we seek to tell.

Craig Arnold, Librarian

THE FLEET IS BACK TOGETHER!

By Museum Staff



The BERKELEY approaches her new home on the morning of December 6, 1988. Her old friend and onetime

rescuer, the tug PALOMAR, is at right. At lower left can be seen the bowsprit of MEDEA, which was moved earlier.

Photo by Dave Brierley

"It looks more like a museum again," was a typical comment as the three ships of the Maritime Museum were reunited at the Embarcadero on December 6, 1988. After nearly four years of waiting, wondering, and planning, the Maritime Museum's new pier was ready, and it was time to regroup the ships.

The pier extends out from the Embarcadero next to the *STAR OF INDIA*, moored a little way north of Anthony's Fish Grotto. Early on the morning of the move, a tug brought the steam yacht *MEDEA* from the Broadway Pier up to the south side of our new floating pier. The *BERKELEY* followed, being pulled and pushed by two tugs of the Pacific Towing Company.

Everything went without a hitch. The ride of the *BERKELEY* was smooth and trouble-free, and jokes were made that as long as we were taking the old girl out, we might as well ferry some passengers over to Coronado.

A veteran pilot, Mr. Edward Silva, directed the operation from the *BERKELEY*'s upper deck. Mr. Silva has given us assistance before, in the 1986 sailing of *STAR OF INDIA* and on other occasions, and we are always glad of his help. Thanks largely to his skill, *BERKELEY* is now moored to two dolphins on the north side of our new pier.

Our crew, led by Maintenance Supervisor Fred Krone, deserves a special note of credit for this operation. We're lucky to have such skilled and effective men working for the Museum. Most of them stayed overtime on the day, hurrying arrangements so the Museum could reopen to the public by early evening. Many volunteers helped also, and we thank them all.

Having the fleet together again is of major benefit to the Museum. We hope that this productive arrangement will continue for as long as it is practicable.

THE CABIN BOOKRACK

By Craig Arnold

Horatio Nelson

by Tom Pocock.

New York: Alfred A. Knopf.

Illustrated. Hardcover.

367 pages. \$22.95.

By stages and degrees, the news came to England: it struck first at the Channel ports—those ports known so well to her seamen—then hurried overland, over moor and marsh, over field and chalky hill, and into the city of London. By driving coach and semaphore it went, by clattering rider and word-of-mouth, into all the houses, pubs and inns; into the august halls of state, the Admiralty, and the palace of the mad king, George III.

The men who printed the broadsheets quickly got to work, and within hours, black-bordered notices were pasted up: "BRITONS!" they proclaimed, "YOUR NELSON IS DEAD!"

The time was the autumn of 1805, and the greatest naval victory in history had just been won. The English fleet of 27 of the line, commanded by Vice Admiral Horatio Nelson, had pitched into the French and Spanish combined fleets off Cabo Trafalgar, Spain, and nearly annihilated them. The threat Napoleon leveled at the English throat for three years—the threat of invasion—was swept away in the shattered timbers of his fleet. Yet the cost to England seemed unbearable—for the fight had taken Nelson's life.

Who was this small, strange man, who held such a large place in the hearts and minds of his countrymen?

In his time, ballads hailed him as "The Conquering Hero." Born of a humble country parson and his soon-to-die wife, he became a Knight of the Bath, Duke of Bronte and Burnham Thorpe, a member of the most chivalrous orders of England, Sicily, and the Ottoman Empire.

Privately, the Duke of Wellington once described him as "silly"—and even his friend Lord Minto said, "He is in many points a great man; in others, a baby."

His first day on board an English man-o'-war, as a gawky lad of 12, is well described by author Tom Pocock:

"Climbing aboard a warship for the first time, he found his mounting dread confirmed. Captain Suckling was not on board, nor was he expected for some days, and nobody had heard of the new midshipman, or seemed interested in him. The ship's upper deck was swept by 'fresh gales with squally weather and snow', as her log-book recorded, and the new arrival waited miserably for somebody to tell him what to do, or where to go. Eventually, he was ordered to carry his baggage down two steep ladders to the midshipmen's berth on the orlop deck: dark, low-beamed and smelling of damp hemp and tar. For the rest of that day he walked on the decks, ignored by all, realizing that to sit would appear idle. Somebody must have given him a hammock and showed him how to sling it from ring-bolts, but it was not until next morning that an officer

questioned him and explained something of the discipline and working of the ship.

"When Captain Suckling eventually returned—to much saluting and squealing of boatswains' calls—Horatio was summoned to his great cabin. . . ."

Captain Maurice Suckling was Horatio's uncle, and his influence had propelled the lad to sea. Suckling's ship, HMS *RAISONNABLE*, a 64 of the line, was fitting out at Chatham for a possible go at the Spanish. The year was 1771 and war over the Falkland Islands seemed imminent.

Suckling had written Horatio's father, saying, ". . . let him come and the first time we go into action a cannon-ball may knock off his head and provide for him at once." Not the most promising of futures, but young Nelson went. His father's parsonage had no livings for all eight of his brood.

Nelson's rise in the Royal Navy was little short of meteoric. He became a lieutenant at 18, a post captain at 20, an admiral at 38, and took his seat in the House of Lords at 43.

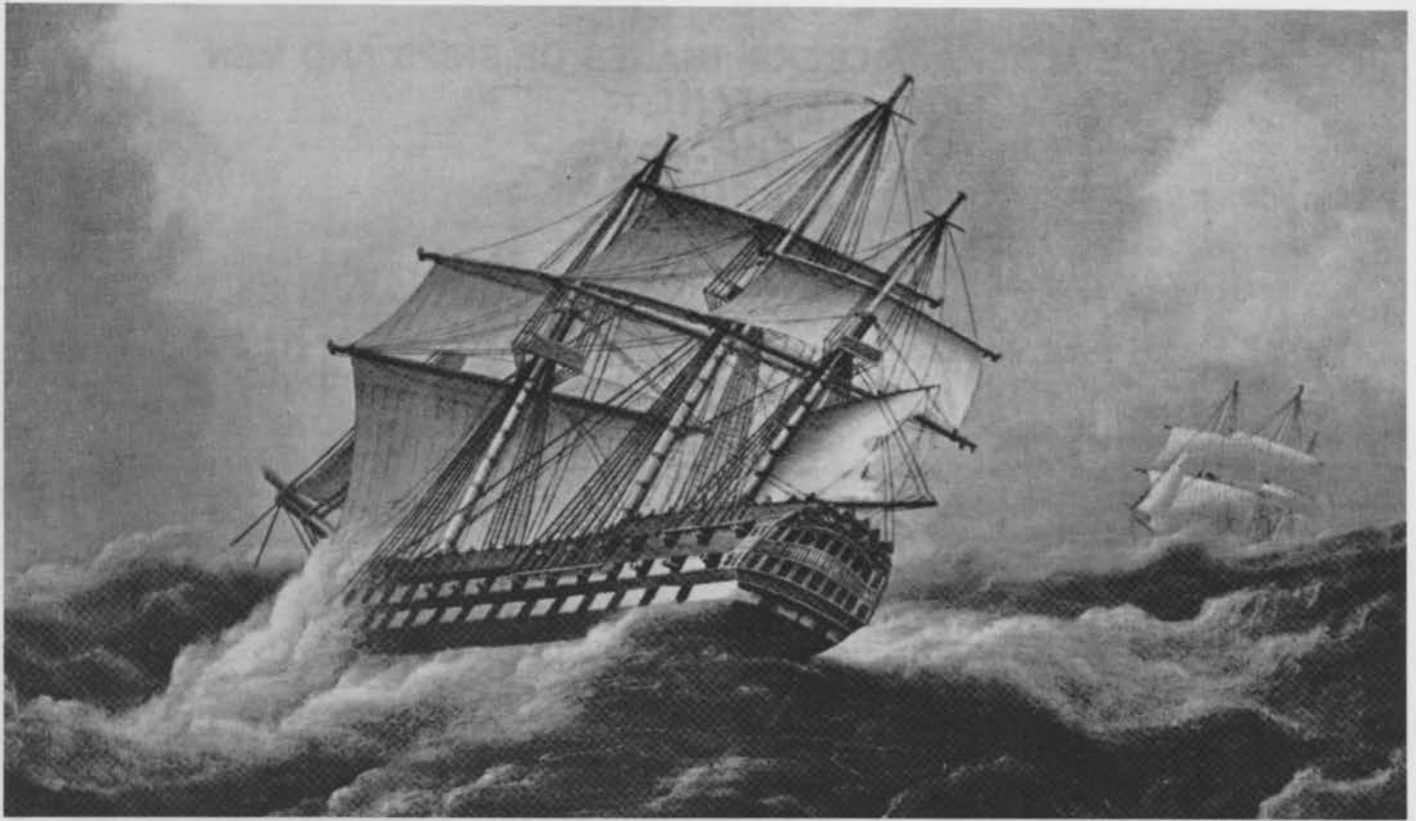
The start his uncle gave him was undoubtedly helpful—but Nelson needed no one's patronage. He clawed his way up fast in the wooden world of the Navy, a world where months of dreary blockade duty might suddenly shift to the roar of cannon, the crash of falling spars, and the deadly whine of splinters.

He had the habit of doing things his own way. At the Battle of Cape St. Vincent in 1797, Nelson broke a rigid tradition when he veered out of the line of battle to pursue the fleeing Spaniards. Instead of facing court-martial later, he was made rear admiral for taking two first-rates—and leading the boarding party himself.

At Copenhagen in 1801, his superior, Admiral Hyde Parker, ordered him by signal flag to withdraw. The Danes were too strong, Parker believed. Nelson, "with an archness peculiar to his character," raised his spyglass to his blind eye. "I really do not see the signal," he said. The battle went on—and the Danes were crushed.

By the age of 40, the man was almost a physical wreck. A skirmish in Corsica cost him the sight of an eye, the assault on Tenerife, an arm. His head bore a deep scar from the Battle of the Nile, and to top things off, he suffered most agonizingly from seasickness—an ailment he never conquered. In his youth, malaria nearly carried him off in the West Indies.

But Horatio was a whipchord. Time and again his fleets worsted the Spanish, the Danes, and the French. ("Forgive me," he once said, "but my mother hated the French.") His triumphs at Cape St. Vincent, Aboukir Bay, Copenhagen and Trafalgar stunned his foes and paralyzed



An English man-o'-war of Nelson's time heels to starboard in a gale, as painted in the early 1800s by Thomas Butterworth.

Napoleon's effort to attain sea mastery.

After the thrashing he gave the French at the Nile (1798), Nelson sailed to Naples and began his notorious liaison with Emma, Lady Hamilton, wife of the British envoy to the Neapolitan court. His friends in England were aghast—one of them chiding him as “Antony in the toils of his moll-Cleopatra.” Nelson blithely ignored his critics—including George III—and brought Emma home to an estate in Sussex. Nelson's wife moved away, and Emma's complaisant husband came along for the ride.

For the final years of his life, Nelson and Emma were the talk of England. Emma loved to gamble through the night, and Nelson sometimes joined her, wearing a coat with all his decorations. (His favorite bauble, awarded by the Sultan of Turkey, was a rotating star wound up by a clockwork inside; spinning around, its flashing jewel dazzled the viewer.)

That coat studded with stars was to cost the man his life. When the final clash at Trafalgar came, his officers begged him to doff the garment—but Nelson again turned his blind eye to a plea. Alongside the French *REDOUBTABLE*, trading broadside for broadside, a sharpshooter high in the foe's rigging drew a bead on the jeweled cluster—and England's greatest admiral was no more.

Tom Pocock, veteran of the Royal Navy and author of eight previous books—three of them on Nelson—has done a fresh job with this oft-told story. Horatio Nelson strides out of his pages with a jaunty swagger to his empty sleeve—this strangest, most beloved of naval heroes. He pursued glory with a fierce obsession that still has the power to move us. “Westminster Abbey is my objective,” he once remarked. “Oh miserable, wretched Emma,” wrote Lady Hamilton when he finally reached it. “Oh glorious and happy Nelson.”

LIBRARY BOOK SALE

Avast, ye lovers of good sea books! The Jerry MacMullen Library is planning to hold its spring (formerly fall) Library Book Sale on Saturday, March 25, at the Jerry MacMullen Library, from 9 a.m. to 2 p.m.

You'll find a treasure horde of books—fiction, non-fiction, and technical—to suit every taste and need. These books will be priced at absolute bottom-of-the-bilge prices. A good proportion of the books we have this year are yachting works—so we hope to see plenty of yachtsmen on

board the *BERKELEY*.

Many of these books are long out of print—so here perhaps is your chance to beef up your own library with some long-sought volumes. Along with many maritime books, we also have a good selection of books of general interest—softbacks, too! All proceeds from book sales go to benefit the Maritime Museum. Hope we see many of you there.

THE ALASKA PACKERS: IMAGES OF SHIPS AND MEN PART 1



These fishermen—guitars and all—are bound for Alaska in STAR OF ITALY. This ship, built in 1877, was bought by the Alaska Packers in 1907. About 1926 she was sold to a lightering firm in Portland, Oregon, and seven years later

to Colombian interests. In 1926, the group that founded the San Diego Maritime Museum debated between buying her or another old ship, STAR OF INDIA. Of course they chose the latter.

National Maritime Museum

They stare back at us now from ancient, dog-eared photographs, the sepia tones fading. Their laughter and busy shouts, the curses when their luck ran out, are lost on the sea's wind.

The creak of oars in gill-net boats, the clatter of Iron Chinks in the canneries, the sound of a fan-tan game running day and night on the fo'c'sle head—these things are gone, too.

For scarcely a man is still alive who can remember them; who went north under sail with the Alaska Packers, who watched the ice and thought of it. What shipmates they must have been.

The land and sea were often frozen there, and the ships sometimes seem frozen too in old photographs. Their sails hang stiff and cold like parchment in the frost, with yard-arms stabbing the sky like black icicles.

In a sense, the men of the Alaska Packers were the last American pioneers. These sailors, fishermen, and cannery

hands came from the four quarters of the globe to harvest the rich bounty of the Bering Sea and adjacent waters. They were Swedes, Danes, Norwegians, Russian Finns, Germans, Filipinos, Mexicans, Chinese and Japanese. Some were native-born Americans, although this was a harsh trade that tended to be taken up by immigrants. Whatever their background, they faced a short season to sail to Alaskan waters, catch the salmon, pack the catch, and raise anchor before the ice closed in to trap them. Now and then, they didn't make it.

The ships the Alaska Packers used between 1893 and 1930 were a mongrel fleet of decades-old iron and steel square-riggers, along with a few wooden Down Easters and a large number of smaller craft. A glance at their fleet in 1916—near their peak—is instructive: 93 vessels flew the red-and-black APA house flag, including 16 iron and steel sailing ships, nine wooden sailing ships, and 68 steamers, towboats and launches. On shore the Packers



Chow was always a popular event—even if the grub was something less than haute cuisine. This scene is on board

the STAR OF FRANCE in 1918.

National Maritime Museum



Here the ship HARVESTER is seen en route from Cook's Inlet to San Francisco, 1899. Once skippered by a man called "Dog Face" Johnson, she carried Oriental cannery

hands like those seen here. The lads on the left are engaged in a game of chance, possibly the ubiquitous "fan-tan."

National Maritime Museum



The LLEWELLYN J. MORSE was built of wood at Brewer, Maine, in 1877. In 1895 she was acquired by the salmon packers and operated until 1922, when she was laid up. In 1925 she joined the "Hollywood Navy," to play, of all things, the frigate USS CONSTITUTION in the picture "Old Ironsides." Here we see Alaska Packers fishermen on her deck.

National Maritime Museum



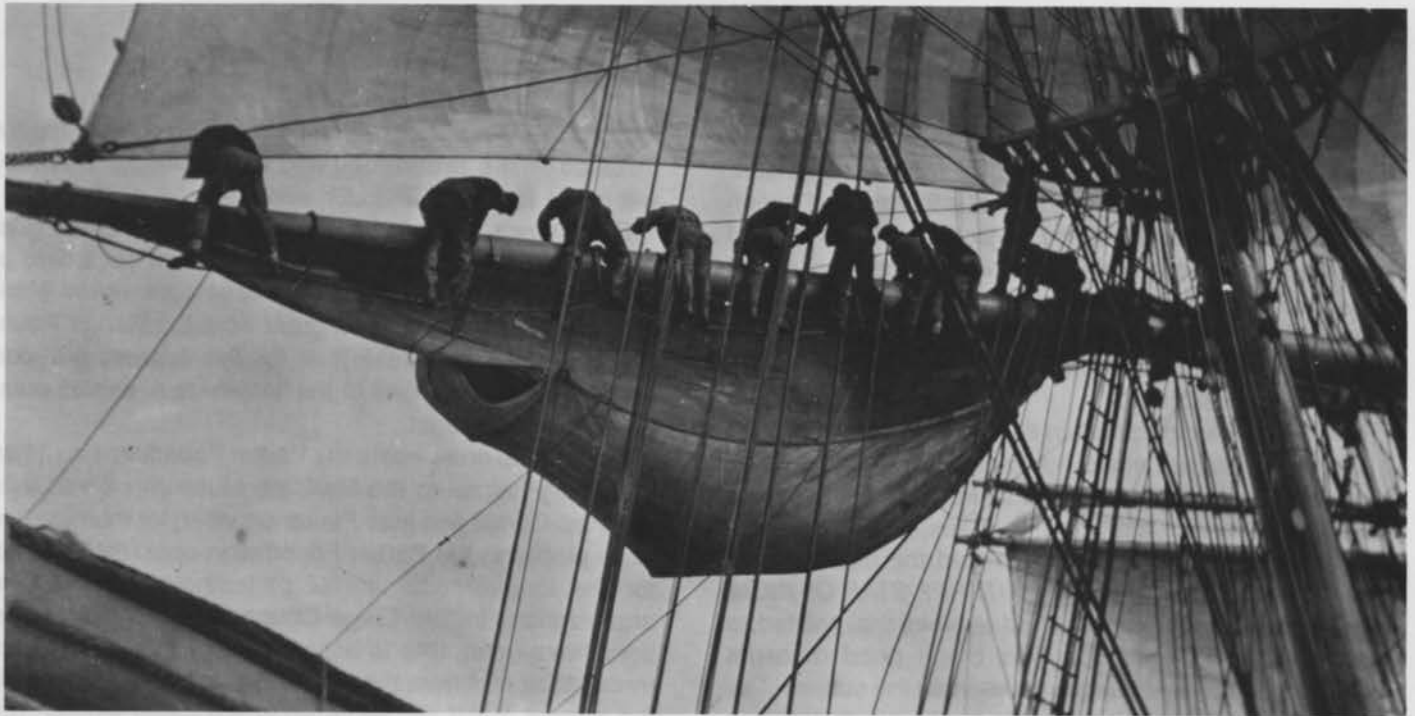
ran 14 canneries in Alaska and two more on Puget Sound, plus two salmon hatcheries. They also owned 77 acres of Alameda waterfront, and held \$6.2 million in cash and negotiable securities. Run by an iron-fisted German-American named Henry F. Fortmann, the APA earned over \$18 million in its first 25 years—an average of \$750,000 per year—and dominated the Pacific Coast salmon industry with a pack of over one million cases of salmon per year.

But the average sailor-fisherman saw little enough of the profit. "The times are hard and the wages low," as the old ballad went, and some men later claimed that after all their hard work, the APA (or at least its hiring agents) cheated them out of their wages.

Still, the old ships went north every spring, and with them went these hardy men—until at last in the bitter Depression year of 1930, the last windjammer furled her sails. An era was at an end.

Two old salts man the helm. Taken in 1919, the photo shows typical garb worn by the sailors and fishermen of the APA.

Maritime Museum file photo



The name of the ship this photo was taken on is not recorded in our files, but the date is 1919. It shows a scene

enacted many times as APA vessels voyaged to Alaska and back.

Maritime Museum file photo

Perhaps the best way to study the Alaska Packers is through the images we have of them. If they were the last great sailing fleet, they were also the most-photographed. Beginning here, we present a multi-part photo essay

devoted to these ships and men, drawn from our files. The information accompanying the photographs is sometimes sketchy, but the pictures speak for themselves. In our next issue, we'll show the fishing in Alaska.



And finally the ships reached Alaska. Here several APA vessels await the salmon pack, including STAR OF INDIA, the bark nearest the camera. The STAR is rigged with a leg-o'-mutton spanker, has her upper trail-boards removed,

and flies a large U.S. flag from the mizzen truck. Around her the barren beach, and the lonely sea and sky, testify to the primitive emptiness of the region.

National Maritime Museum, Wheeler Collection

EUTERPE EMIGRANT CABIN

By Dave Brierley

The desire to take a more historic tack with the *STAR OF INDIA*'s 'tween deck has been a longstanding one. Cape Horn has been rounded now due to the initial 'tween deck funding of the first exhibit project. The 1879 emigrant cabin has been completed and was christened at the *STAR OF INDIA*'s 125th anniversary celebration on November 5, 1988. Its successful appearance has already spawned two further *STAR OF INDIA* exhibit projects that will be discussed later.

How did the emigrant cabin exhibit come about? It was a long process and I would like to outline it for you to illustrate how an exhibit can come to fruition.

Several present and past trustees, including Paul Kettenburg and Roy Drew, expressed the desire in the early 1980s to remove the non-EUTERPE/*STAR OF INDIA* exhibits and aim for more period exhibits that related to the ship's working history. This made good museum restoration sense and I began to research the subject. The data began to fall into place from our Museum archives and other more distant sources such as the National Maritime Museum in Greenwich, England, and the Wellington Library in New Zealand. We still had no funding, though, to begin phase one of a major project. Other available

exhibits like Victor Crosby's ships-in-bottles collection were installed on the 'tween deck with the knowledge that they will move to the *BERKELEY* eventually.

Roy Drew's interest in the 'tween deck exhibit goal remained even though he had retired from our Board of Trustees. In late 1986, he was instrumental in the Maritime Museum's receipt of a grant from the Parker Foundation of La Jolla, California, for the express purpose of beginning phase one of the 'tween deck exhibit plan. Now we could begin.

A word is in order about the Parker Foundation as it has been very helpful to the Maritime Museum with several projects. Gerald and Inez Parker provided for their estates to be placed in the Parker Foundation upon their deaths for the long-term benefit of philanthropic tax-exempt organizations in San Diego County. Over 250 organizations have been able to accomplish necessary projects through support from the Parker Foundation. Previous to the current *STAR OF INDIA* emigrant cabin exhibit, the Parker Foundation helped support the first Museum sailing of the *STAR* on July 4, 1976, and came to the aid of *MEDEA* with funding to be used to replace her main deck.

With the *STAR OF INDIA* 'tween deck seed grant in



Part of the new EUTERPE emigrant cabin exhibit shows the ship's surgeon-superintendent setting Mrs. Owen's broken leg on the voyage of 1879. Out of view to the

left, Mrs. Owen's youngest son Llewellyn looks on with concern.

Photo by Dave Brierley

hand, I drew up an initial exhibit plan that would include *STAR OF INDIA*'s working career of 1863 to 1923, her arrival in San Diego in 1927 and pre-restoration period, her phoenix-like restoration, and Museum sailings. The entire bark would be integrated to exhibit her as *EUTERPE* and *STAR OF INDIA*, with the 'tween deck serving as the mathematical constant in making historical connections with other exhibit areas.

A false start delayed the general 'tween deck exhibit project for a while but momentum was regained. During the fall of 1987, I drew up a plan for discussion that incorporated such 'tween deck factors as traffic flow, historic uses of the 'tween deck and how to mold these together, and what artifacts we had or would need. The recommendation was made that we focus on the emigrant section for several good reasons, including our research base and the first exhibit's visitor and potential donor impact.

At several Curatorial Committee meetings chaired by Trustee Bob Sharp, we further defined our objectives. We decided to retain Edward Moore as design consultant to assist with planning and exhibit artist's renderings. He proved to be a real help with his newcomer perspective, construction drawings, exhibit lighting expertise, and the renderings now on exhibit aboard the *STAR*. The renderings give viewers a good idea of the exciting future of the 'tween deck.

A course was plotted and we set our sights on completing the emigrant cabin by the 125th anniversary celebration of the *STAR OF INDIA*. Research activity was heightened to solve points of accuracy. Earlier research was utilized and new items were investigated. Our Librarian, Craig Arnold, helped considerably with information from the Lister diary, collaborated with me on writing labels, and obtained valuable information such as Shaw Savill emigrant cabin dimensions.

The mechanics of the construction involved our

Museum crew with Fred Krone handling the exhibit wiring plus other helpful items, Chuck Thomas applying a sealing coat to the cabin bulkheads, and Jeff Saar building the cabin bulkheads, bunks, and sweat sheathing. We went to the trouble of producing bulkhead boards of the right thickness rather than using current-dimension lumber and Jeff Saar was also called upon to build rain-water deflection shields to protect the contents.

Among the most striking aspects of the emigrant cabin are the three mannequins. Edward Moore developed the earlier idea of using mannequins to an exceptional degree. Based on the Lister diary entry of October 25, 1879, he designed a setting that needs to be seen to be fully appreciated. Vern Baer, who is a skilled sculptor, volunteered his professional efforts to cast the hands and life-like heads. He also spent many hours helping Edward Moore with the assembly of the mannequin parts.

Period clothing and artifacts help achieve the desired level of accuracy and visual impact to show our Museum visitors a typical family unit emigrant cabin and the hardships endured by emigrants. Mrs. Owen had suffered a broken leg getting out of her bunk. In this cabin setting she is being tended to by the ship's surgeon and one of her concerned sons is looking on.

The family emigrant cabin is as authentic as research can provide. The interaction with visitors has been effective and the educational role of the Maritime Museum is being fulfilled.

"Where do we go from here?" has already been answered. As intended, the successful emigrant cabin has opened the door for further progress on the *STAR OF INDIA*. Two monetary contributions are on board to produce the surgeon's cabin exhibit funded by the Sharp Family Trust and the introduction exhibit funded by the J.W. Sefton Foundation.

Please come see the 1879 family emigrant cabin and wish Mrs. Owen a speedy recovery.

THE CAULKER'S MELODY

By Winn Bagley

This writer is one of the few people still alive who can vividly remember the days of large wooden shipbuilding. I came into being just before World War I in an area which was the Western Kingdom of wooden ship activities, San Francisco Bay. My late father was a boat builder, or better yet, a constructor of small wooden ships. I say "small" because he did not specialize in the construction of the wooden mammoths of sail and steam which came in the late 1800s and early 1900s, only to fade out during my younger days, replaced by the iron and steel giants of today.

This father of mine started out as a boy in Santa Barbara, California, building boats for his schoolmates and friends. He became so good at it and had so much busi-

ness that he lost interest in his formal schooling and never exceeded the fifth grade. Although during his lifetime his diction and grammar were a bit on the stumbling side, he was an accomplished marine draftsman. He designed and engineered every vessel he ever built. He also designed and built his own marine engines. Thanks to the tutoring of his father, a fine architect, he held his own with the best of his contemporaries in the practice of arithmetic and mathematics.

His family moved from Santa Barbara to the Oakland-Alameda area shortly after the Earthquake of 1906 in San Francisco. He married in 1910, and I entered life the next year. In subsequent years, he built a small boat yard alone, with his own hard work and determination. Suffice

it to say that the more he did, the larger a facility he needed, and he eventually moved to larger and more appropriate quarters and joined forces with other fine craftsmen in that area. They formed the Bagley-Nunes Boat Building Company at the foot of 19th Avenue in Oakland, which firm operated successfully until 1940.

My earliest recollections while residing in the family home he was constructing on a barge in his first shipyard, in his "spare time," are of the sounds emanating from the different stages of wooden ship construction. Bordering on each side of my father's small establishment were four very large shipyards involved in the construction of Clam-shell Dredgers and many very large wooden sailing ships averaging 3,000-3,500 tons each. When dealing with structures which necessitate the use of very huge timbers, the toils and machinery involved become massive and cumbersome—and expensive! This was one reason my father did not want to go into such gigantic projects. He felt he could not enjoy the closeness to either the materials in his hands, or to the men he later hired and did business with, if he lost the "personal touch" with his boats, which were sort of like children to his way of thinking. No two boats are just alike, anymore than even identical twin children are exactly alike. He loved the variety of both boats and people.

All the vessels of wooden construction, large or small, must be made watertight. This in itself is quite an art. First there is the need for what is known as Stop Waters. These are wooden dowels driven into bored holes at focal points whereby water under pressure will seek to travel between timbers other than the ship's planking. Water, in its perpetual effort to enter the vessel, will travel along laminations till eventually it is stopped by these various dowels just under the ship's planking. Many a shipbuilder has been driven to distraction by a "mystery leak" caused by some careless workman omitting a Stop Water at a crucial location. The correction of such a problem is quite costly. In the old days, a workman could be fired and "blackballed" for such an oversight.

The planks are chosen from the lumber for the job, sawn to the shape and size needed for each application. The caulking seam is hewn into each narrow edge of the plank where it is to lay against the next plank, that is, a slight "V" is planed from the center of each side and each end out to the outer edge, the whole length of the plank. Then a load of these prepared planks are loaded into the steamer, a sort of wet oven, for about three to four hours. This process softens the fibers of the wood and allows it to be readily bent to the necessary curves of the hull's design without breaking. They are rushed to the waiting hands of the shipwrights who clamp them onto the ribs of the hull. This is a rather hot job, but vitally necessary for the proper curves to be impressed on the wood when it is most supple. When the plank cools, it will maintain that gentle curve for the rest of its working life.

The usual order of application is for the planking to begin at the deck level and at the keel and in the bilge

area, or inside the bottom of the ship, and then the shipwrights work up and out, down and around, forward and back and across the stern. The planks are carefully placed according to the necessary width, narrowing towards the bow and the stern, allowing for the design sweeping upward and out in the bow, and coming to a graceful end on the stern. As each plank is applied, it adds one more element to the integrity of the solid shell of the ship.

Once a vessel is completely planked, the caulkers come onto the scene to ply their trade. The caulkers of a bygone day were a hardy lot. It was the one craft whereby groups of workers were together in close proximity and where conversation or idle chatter was frowned upon, not by any edict of supervision, but by each individual himself, in his attention to his own safety and his zeal to get his job done properly and keep his job.

Occasionally, one would bum a cud of plug tobacco or a pop of snoose, this request being accomplished by a grunt and a facial gesture. Both hands were always busy in the practice of this craft. It is the ability to handle both tools and materials at the same time in a coordinated manner which distinguishes the caulker in the workplace. Much caution was required doing the various steps involved, especially when two men had to work in unison with different tools. Inattention often meant serious injury.

I still have a vivid recollection from my small childhood of hearing four hundred caulkers on the sides of ships under construction in the yards. It is hard to explain in words the melody this "team effort" produced. Anywhere from one-half mile to one mile in distance from the source produced the most melodious sounds, as the blending of their blows was still quite evident, yet the occasional miss in the rhythm was sufficiently muffled by the intervening space as to be virtually unnoticeable.

To those of us with an ear for music, this sound of the bygone waterfront was like an extremely well-rehearsed symphonic group. There are a few people like myself who have personally witnessed this melody, and who will concur with me in my sentiments regarding this short time in our history. Even on small vessels of wood construction, if one is in the vicinity of four or more caulkers at work, one can pick up the melody. It is not in unison exactly, yet it weaves in and out of cadence as if an invisible Maestro were conducting each performer's rhythm. Each mallet has a different "baack" sound—just a bit different pitch than its neighbor—as it strikes the setting iron. These, also, have their own ring depending on their size and temper. As the breeze blows the sounds over the intervening distances to the ears of the listener, modulations and undulations of the sound waves make one strain one's attention so as not to miss any note. And since the melody is constant, yet ever changing, the magic spell is woven for the dreamer; the years slip by—yet the melody lingers on.

(Ed. Note: In Part 2 of his story, coming up in the spring issue, Mr. Bagley will describe the caulking process at length. This article is excerpted from Mr. Bagley's book-in-progress, *Tales of the Waterfront*.)

DAYS OF SMART-ALECK SAILORS

By Jerry MacMullen

Too many years ago, in its infinite wisdom, Congress decided that if the bark *ALDEN BESSE* were just clearing the Potato Patch and attempting to beat into San Francisco Bay in the teeth of a southeaster, and she encountered the outbound steam schooner *WHITESBORO*, the latter must give her the right-of-way. The reason, of course, was obvious—the *WHITESBORO* could go where she wanted to, regardless of wind direction, while the *ALDEN BESSE* could not.

So came the law—now obsolete—that any sailing vessel had the right-of-way over any steam vessel. And even half a century ago and more, there were smart-alecks on San Diego Bay and elsewhere, who abused that law. Every Saturday and Sunday, poor old Bennie Bertelsen, who had the side-wheel ferryboat *CORONADO* (built in 1886) would be driven right up the wall by the youthful skippers of small sloops who thought it great fun to tack back and forth in front of him, forcing the *CORONADO* to back down on her funny little one-cylinder steam engine in order to avert disaster.

And it was entirely unnecessary. Actually, you could have more fun by sailing behind the *CORONADO*—or even more so, the *RAMONA*—than by getting out in front. A side-wheeler left behind her a very distinctive wake; it was an evenly spaced series of rollers, stretching out two or three lengths astern, which followed her at exactly her own speed. All you had to do was to cut in behind the ferry, adjust your speed by slackening or flattening your sheets, and you got a roller-coaster effect which

was out of this world.

Of course, there was a flaw in it. The youthful skipper of the old *BUTCHER BOY* discovered this the hard way when, with a boat of charming guests, he took the first roller behind the *RAMONA*. The old "Butch" squatted down in the water until she all but sank, and you could hear those gals squeal all the way down to Beacon 12. None of them ever went sailing with him again. And then he remembered the admonition of an older yachtsman—"If you're going to chase the ferries, never cut in before the third or fourth roller!"

Fortunately for what we call progress, every once in a while, both ashore and afloat, somebody starts overhauling the laws. Gradually it seeped through to Congress that the situation of a full-rigged ship, under sail, encountering a steamer in a narrow fairway, was a thing of the past. The first step was to pass a statute which limited sail's right-of-way over steam to sailing vessels engaged in such commerce as, for instance, carrying cargo. And as steamers got bigger and heavier and more difficult to handle in restricted waters and at low speed, the law went into the matter of relative size.

It's a shame that the ferryboats are gone, and that Capt. Bertelsen didn't live to see the day when, if you want to get out in the channel and get gay with a 43,000-ton freighter, you'd better be sailing a 44,000-ton sloop.

The San Diego Union, September 30, 1973



CORRECTION

In the fall issue of *Mains'l Haul*, in the article entitled "Personalities of the Sea" beginning on page 6, a photo of the second *MONTEREY* was mistakenly identified as the first *MONTEREY* in the caption. Some little seagoing gremlin slipped in during the final stage of production and did this. It was not an error by the article's author. *Mains'l Haul* regrets the error.

RUMMAGE, RUMMAGE

Don't forget our annual Rummage Sale, coming up this April 8-9. 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 keep the Maritime Museum afloat.

Our wonderful Star of India Auxiliary always makes a major effort on this event. Show your support by turning out and shopping through the many useful and decorative items available.

We hope to see all of our members there.

CALENDAR OF EVENTS

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

MARCH

- 1: Auxiliary Board Meeting, *BERKELEY*
- 15: Auxiliary General Meeting, *BERKELEY*
- 25: Library Book Sale, *BERKELEY*, 9 a.m. to 2 p.m.
- 28: Docent meeting, *STAR OF INDIA*, 9:30 a.m.
- 29: Members' Program—film: "Captain Irving Johnson: High Seas Adventurer." Social gathering, 7 p.m.; members' program, 7:30, on board *BERKELEY*.

APRIL

- 8-9: Annual Rummage Sale, *BERKELEY*
 - 16: *STAR* sailing party on board *STAR OF INDIA* (tentative)
 - 25: Docent meeting, *STAR OF INDIA*, 9:30 a.m.
- New Exhibits: An exhibit of Frederick Cozzens prints will be open to viewing in the *BERKELEY* Pleasure Boating Gallery (old restaurant deck) beginning February 25. In *STAR OF INDIA*, beginning February 11, an exhibit on the *STAR*'s lumber ports and the San Diego lumber trade will be open to viewing.

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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*, 1492 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 Masfield

Craig Arnold, Editor
Gregg Chandler, Associate Editor

MARITIME MUSEUM ASS'N. OF SAN DIEGO
Bark *Star of India*
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MAINS'L HAUL



MARITIME MUSEUM ASSOCIATION OF SAN DIEGO

VOL. XXV

SPRING 1989

NO. 3



STAR OF INDIA

Photo by Ken Clark

*These splendid ships, each with her grace, her glory,
Her memory of old song or comrade's story,
Still in my mind the image of life's need,
Beauty in hardest action, beauty indeed.*

—John Masfield

STAR OF INDIA SAILS AGAIN!

On May 28, 1989, the iron bark *STAR OF INDIA*, ex-*EUTERPE*, will again take to the sea. This marks the fourth time that the Maritime Museum has sailed the ship since 1976.

"Why do you sail the *STAR*?" is a question sometimes asked of us. There are many reasons. We could say, like Edmund Hillary pondering Everest, "because it's there."

But that would be too flippant. Actually there are good reasons to sail her, some of them having to do with demonstrating history-in-action, others with Museum public relations, and still others with providing a marvelous vehicle for the training of youth.

Most of all, however, a sailing of *STAR OF INDIA* is that often misused word, "unique." Where else can you find a ship aged a century-and-a-quarter, which can still go to sea and sail on her own? You can't, of course—because no other such ship exists. Therefore *STAR OF INDIA* is a private time capsule—one that transports us back to the glorious Age of Sail, the time of clippers, East Indiamen, proud frigates and a host of others.

On a somber September day in 1923, when she tied up in Alameda at the end of her last working voyage, no one assumed she would go to sea again—except perhaps to the breakers' yard. Sailing ships were fast fading from the sea. The "wheel's kick and the wind's song and the white sails shaking" were being consigned to the poets—and to the memories of old sea dogs.

Steam was everywhere on the high seas, and the last of the windjammers, proud and tall, were gliding silently into port, furling their sails for the last time. It just wasn't profitable to operate them anymore—and you couldn't find men to man them anymore. "He's left the sea and gone into steam" was a comment made about many a former windship sailor.

And after a time, these gnarled types passed on to Fiddler's Green, and the old ships swung alone on their mooring lines, shedding tears of rust through the seasons.

It looked like the end of something.

Except that it wasn't. Here and there, hardy souls worked to keep a few ships alive. They grubbed nickels and dimes through the Great Depression; they begged, they borrowed, and—according to legend—they were not above stealing a stray can of paint or coil of line.

They survived World War II—when everything made of metal seemed destined to be melted down, to be recast in bullets—and they survived shortsighted bureaucrats.

They had this vision, you see: they felt that something as splendid as these ships should not be trashed. That if this happened, then something irreplaceable—something that made up a part of all of us—would be gone forever.

So they worked and they scrimped and they beat the drums—and they set their caps for better weather. Each person chipped in—whether it was money, labor, a special talent, or whatever. There were luminaries among them, men like Jerry MacMullen and Kenneth Reynard; but most

were ordinary working folk who gave the sweat of their backs and the blood of their hands.

Little by little, their efforts made progress with *STAR OF INDIA*. It wasn't all done in a day—or even a decade. But little by little, *they did it*. This tatterdemalion square-rigger, her rigging in rags (or non-existent) began to look like a working vessel again. And as her resurrection proceeded, there began to be talk—at first tentative—about sailing her again.

In 1976, under master mariner Captain Carl Bowman, the dream came true. *STAR OF INDIA* set her wings and voyaged on the open sea—to the applause of an estimated one million spectators. On the same day, the Bicentennial parade of tall ships took place in New York harbor—an event that has since been repeated for the Statue of Liberty Centennial.

Maritime museums around the world pushed ahead to restore the gallant windships of the past. And many countries announced plans to build new ships, as training vessels and expressions of national pride. Even commercial sail reappeared recently, with sailing cruise ships going down the ways in Europe.

So something didn't die after all. The sailing ship, as a class, is alive and well. "A thing of beauty is a joy forever," as the old poet wrote. "It will never pass away into nothingness."

Today the windships ride proudly at their mooring lines. No longer does the rust run in streams down their flanks, nor the Irish pennants flutter gloomily in the wind. The roll-call of their names is a call to honor: *CUTTY SARK*, *BELEM*, *WAVERTREE*, *MOSHULU*, *JAMES CRAIG*, *POLLY WOODSIDE*, *BALCLUTHA*, *ELISSA*, *PEKING*, *POM-MERN*—and that doyen of them all, *STAR OF INDIA*.

This rugged hull of hand-made iron—numbering her summers at 125—may not have the rakish lines of a clipper ship, but she has something most clippers didn't, and that is endurance. After sustained wear-and-tear, after poundings in the most violent seas imaginable—Cape Horn, the Coromandel, Land's End and The Snares—she is still with us. And still sailing.

In early December, 1863, men and boys went up the shrouds of *EUTERPE* for the first time. They set sail from Ramsey, Isle of Man, and took her across the Irish Sea to Liverpool. Iron ships were a newfangled thing back then—and not wholly trusted. But the men and boys of Ramsey knew better; they'd hammered her together rivet by rivet, and they knew she was strong enough to take whatever came.

Those of you given the privilege of sailing this ship today are descendants in spirit of that Ramsey crew. You carry on an ancient and glorious tradition. Respect the ship, treat her well—and she will not fail you.

Fair winds and following seas, then. A safe and pleasant voyage to all.

Craig Arnold, Editor

TRAINING A CREW FOR THE STAR

By Colonel Merrill Day

Shortly after the decision was made to sail the *STAR OF INDIA* on May 28, 1989, the Museum Board of Trustees asked me to oversee the training of the crew. Since this project would require a team effort, I enlisted the services of some old hands from previous *STAR* sailings to help me in this assignment. Included were volunteers Carl Jensen, Chic Bowling, and Bob Henderson, and from the Museum staff, Jim Davis.

Word was passed along that crew training was about to start, and we held our first session on the first Sunday of February 1989. In attendance were many crew members from previous sailings, as well as some new candidates who wanted to share the unique experience of sailing on the *STAR*. This meeting was devoted largely to administrative matters, followed by a complete discussion and emphasis on safety. We wanted all hands to be safety-conscious while aboard the *STAR*.

Also at the first meeting we discussed the nautical terminology that relates to the sailing of a square-rigger. It was imperative that the crew understood such terms as clew garnets, buntlines, leech lines, spanker, etc.

We established a weekly Sunday schedule, in order to meet a May 28 sailing date with a well-trained, enthusiastic crew. So, we spent the next two Sundays bending on sails, with continued emphasis on safety, proper terminology and the meaning of various commands.

The next step in our crew preparation was to teach them how to set sails, and how to furl them. Although it is a fairly simple matter, we wanted the crew to acquire the proper habits in setting and furling sails. We wanted to ensure that the crew understood why certain lines are hauled and other lines eased.

During this period we were fortunate to have the mate in the *STAR*, Paul Seiler, join us for a weekend of valuable instruction. Mr. Seiler, a retired Coast Guard officer, was

the mate in the Coast Guard Academy training bark *EAGLE*, at the time when Captain Bowman was its master. (Our thanks to Paul Seiler for his instructional guidance.)

The next and most interesting part of crew training came when we started tacking the ship. Here again, we spent considerable time in reviewing the various commands that are used in the tacking maneuver, and the resulting series of actions that the crew must perform. Even though the *STAR* was resting snugly along the quay wall at the Embarcadero, it took very little imagination for the crew to feel that they were actually at sea aboard this beautiful queen of our Museum Fleet.

In the latter part of April we took down all the old sails, and bent on the new sails. This gave the *STAR* a really different look, with 17 clean white sails replacing the old, torn and dingy sails that we used in our earlier practice sessions. Now that we are in the latter stages of crew preparation we must fine-tune our operations. Much progress has been made, but we can still improve the way we do things aboard the *STAR*. We want the crew to be at its peak on May 28.

It has long been said that our Museum is a going entity only because of community involvement. The sailing crew is a good example. Its members come from many economic and social backgrounds. We have businessmen, professional people, educators, and, yes, we have the ladies. What the girls in the crew lack in physical strength, they more than make up in agility. All of the crew are very dedicated and enthusiastic people who share a desire to perpetuate the maritime history and heritage of San Diego. Sailing the *STAR* is but one part of all this.

As we approach our sailing date, I want to express my thanks to all the crew, and a special thanks to Carl, Chic, Bob and Jim. Your dedication and enthusiasm are the greatest.

THE EDUCATION OF A SAIL TRAINEE

By Elizabeth Schlappi

STAR OF INDIA is the oldest square-rigged vessel in the world capable of sailing. Furthermore, if she could be put in a time machine and taken back in time one hundred years, she could sail anywhere and any captain would be happy to command, and Lloyds of London would be happy to write out the insurance policy.

But in the ensuing century many safety rules have been enacted and so at the present time the *STAR* is only licensed to be a "day sailer"—which means she is like a little kid. When the sun comes up, she can go out and do anything she wants, but she must be back at her moorings by the time the sun sets. When she sailed in 1976 and 1984, she had largely imported crewmen because

there simply were not the required number of skilled crewmen here in San Diego. (In 1976 there were no women crew and in 1984 there were seven.)

In preparation for the 1986 sailing the Museum started sail training for San Diegans who wanted the opportunity and privilege to become part of living history. To do this it was essential to find individuals qualified to teach an art that was becoming lost from disuse:

Carl Jensen: a retired Navy Chief Petty Officer who has acquired so much nautical expertise that at times we are certain his original captain was John Paul Jones.

Merrill Day: Colonel Day is always there overseeing everything and offering help to make each session efficient and beneficial.



This view up STAR OF INDIA's foremast shows the heights to which sail trainees must aspire.

Photo by Allen Arnold

Chic Bowling: Our affable and unflappable retired Navy Captain gives us the sequence of commands and is also full of historical, nautical and general information.

In April 1985 I attended a Museum meeting and saw two sign-up lists. One was for docents and the other for sail-training class. The first list I signed with no hesitation. The second list I circled around and returned to a few times before signing. I hesitated because I was the opposite of a young, agile, strong male and wondered whether I would be capable of performing the required duties.

The prospect of actually working on board the *STAR* as she was sailing thrilled me. In time I received a phone call from Carl Jensen informing me of the first meeting of the sail-training class. In late June, 1985, we met in the after cabin of the *STAR*.

I soon found out that the criteria were—in no particular order—enthusiasm, attendance and ability. I already had the first, I knew I could do the second, and so I figured that with two out of three I had a chance. And, of course, I have been struggling ever since to improve my abilities.

Beginning with that first meeting we met virtually every Sunday from nine to noon (sometimes from eight to after-

noon) from June, 1985, through April, 1986. Our prospective crew roster grew to around 110. Our training was marked by never-ending patience on the part of our teachers and good humor on the part of all. Of course by the end of April we all grew a little nervous as final crew selection neared. We didn't envy those on the crew selection committee one bit! Finally a crew list of around 60 was selected. There were also an Alternate Crew List and a Reserve Crew List.

In early May, 1986, Captain Bowman took command. From this point on we worked both Saturdays and Sundays. We instantly were amazed at how Captain Bowman could reduce everything to its bare essentials and in the most clear terms help us refine our recently acquired skills.

Captain Bowman soon decided that the Alternate Crew would be placed on full crew status and another group of people became instantly happy. This made our final working crew 74, which included 12 women. Just before we sailed, Paul Seiler came from San Francisco and joined his old *EAGLE* shipmate, Carl Bowman, as first mate. What did we learn in those eleven months, meeting so often and working so hard? Safety on deck and aloft was



Lads steady on footropes and grasp at canvas, in this portrait of life aloft. The place? Mains'l yard, STAR OF INDIA. The time? Anywhere between 1863 and the present—in spirit.

Maritime Museum file photo

stressed over and over.

Working aloft requires strength, agility, courage and much practice. It is necessary to go aloft early in the voyage to throw the sails into their gear, which is the first step to setting sails. To do this first the gaskets which hold the furl on top of the yard must be untied and the sail thrown forward so that it assumes a characteristic scalloped form hanging beneath the yard. It is also necessary to go aloft at the end of the voyage to furl the sails.

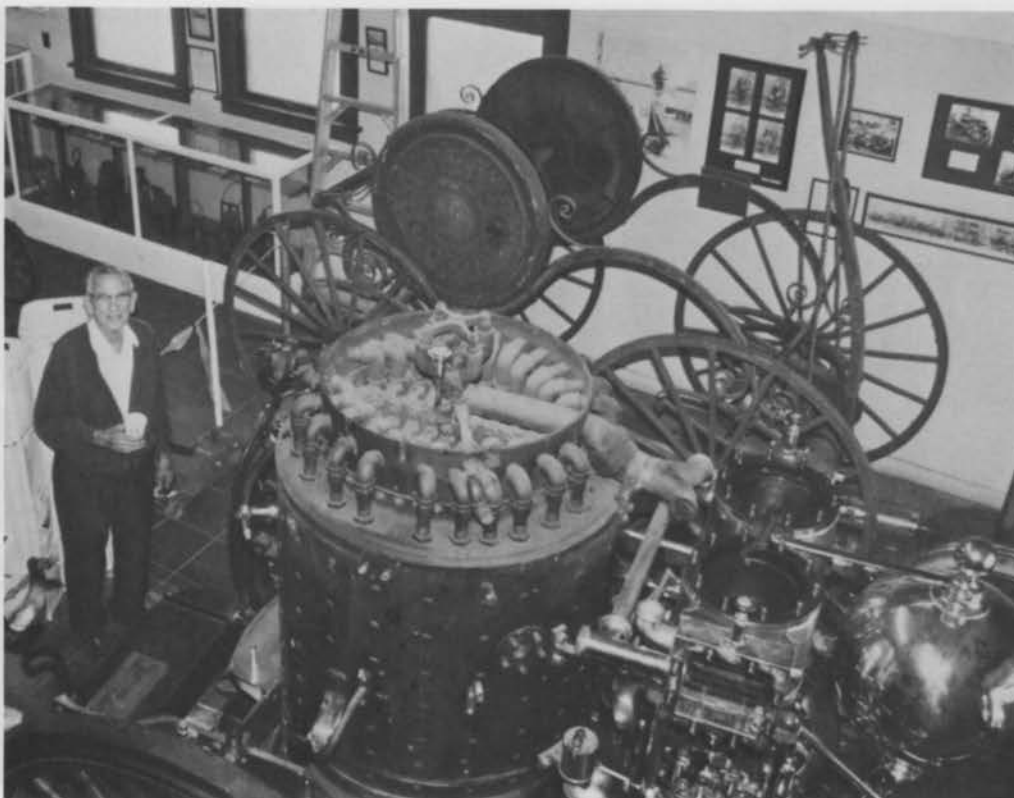
However it is a common misconception that the entire crew spends the entire voyage aloft. During the voyage, most of the work is done on deck and as someone who rarely goes aloft, this was music to my ears.

Teamwork is the key to maneuvering the vessel. One of the first things we learned was, as Carl Jensen so often had to remind us, "When you haul, you have to slack!" Slackers in the office do not contribute to business, but STAR slackers are valuable people. In fact without their slacking, all the hauling in the world will either not accomplish anything or will break something.

Yards move in three ways: halyards haul yards up and down masts setting and dousing sails; braces move yards fore and aft during tacking; and lifts move yards so that they can be adjusted parallel to the water. All these maneuvers require delicate adjustments of many, many lines. I can still hear Captain Bowman's voice the weekend before the voyage: "Drop that tack!" I was holding firmly to the port mains'l tack while about four of my shipmates were struggling on the starboard mainyard lifts. I had failed to consider the three-dimensional aspect of the situation.

On May 25, 1986, we were all ready and very excited about our "day sail." Except for a little sun in the morning in was a "June Gloom" day; not much wind and a little foggy. But the fact that conditions were less than perfect didn't matter.

Sailing the STAR is an historical exercise, a trip in a time machine, a privilege, and an activity that showers joy on all who actively participate and all who watch. It has been said that a square-rigger under full sail is the most beautiful man-made object ever created. Whether aboard or only watching STAR OF INDIA, I know this to be true.



Museum trustee Ed Paxton poses at San Diego Firehouse Museum with a 1903 steam pumper (foreground) which he is helping to restore. The restoration is being funded by the Sefton Foundation. Behind the pumper is a hose cart originally used to fight shipyard fires at the Thames River Shipyard in New London, Conn. This cart is on long-term loan to the Firehouse Museum from the Maritime Museum.

Photo by Dave Brierley

FROM THE HELM

As the sailing date for *STAR OF INDIA* approaches, activity heightens throughout the Museum. Staff, trustees and volunteers are all working to make this event the stunning success it always is.

For this spectacular event we are honored to have as our guest Mr. Walter Cronkite. Mr. Cronkite needs little introduction, except to note his contributions in the maritime and historical fields. A distinguished yachtsman and member of the Edgartown, Mass., Yacht Club, Cronkite has long been accounted a sail enthusiast. He sailed his own yawl from Cape May to the Bay of Fundy, an experience resulting in the acclaimed *North by Northeast*, his 1986 book with illustrations by Ray Ellis. In 1976 he was prominent in Operation Sail, the parade of tall ships into New York harbor in honor of the Republic's Bicentennial. Cronkite broadcast from on board USCGC *EAGLE* on that day—the same bark once commanded by Captain Carl Bowman, *STAR OF INDIA*'s master.

Cronkite's intense interest in history is well known. In the 1950s he hosted *The Twentieth Century* on CBS, in the 1960s he covered the early years of the space program, and in the 1970s he narrated a multi-part TV documentary on the Vietnam War.

As a Special Correspondent for CBS News, Mr. Cronkite continues to pursue stories of unusual interest. Somehow he also finds the time to speak frequently to groups.

So we are indeed pleased that he can join us. As Walter Cronkite himself has said: "Seafaring is our American heritage . . . the romance of the great ocean ports and the tall ships that served them."

We trust he will enjoy his voyage in the oldest sailing windjammer.

The Navy has informally asked us to operate the maritime museum which they plan for inclusion in the Broadway-Harbor Drive redevelopment. We will study this opportunity closely.

We greatly appreciate the hard work done by the *Star of India* Auxiliary and other volunteers in getting the Rummage Sale ready. As usual, the Rummage Sale was a major success.

In conclusion, we hope as many of our members as possible can attend the send-off of *STAR OF INDIA* on the morning of May 28. (Call the Museum for details.) It's always a glorious sight to see this fine vessel proceed to sea.

Remember, too, that a grand party will be held to celebrate the crew's return. This event takes place in the upper-deck passenger cabin of *BERKELEY*. This year the event will be a special fund-raiser, and we hope as many as possible attend.

Arthur DeFever, President

Peter S. Branson, Executive Director



Merrill Day at STAR OF INDIA's helm.

Photo by Dave Brierley

VOLUNTEER OF THE QUARTER

Our Volunteer of the Quarter for spring, 1989, is Colonel Merrill Day, U.S.M.C. Ret., trustee of the Maritime Museum, sail training instructor on board *STAR OF INDIA*, active speaker for the Museum's Speakers' Bureau and Museum library volunteer.

Everyone who knows Col. Day knows of his sense of humor, his strong dedication to the Maritime Museum, his upbeat attitude, and his essential modesty.

But these attributes do not tell the whole story. Col. Day was a career Marine Corps officer, serving in the Pacific theater during the most difficult operations of World War II. He was highly decorated by his country for his wartime service.

After retirement from the Marine Corps, he became active in several civic jobs in San Diego. Eventually he signed on with the Maritime Museum.

While here, he has turned his hand to a variety of activities. An engaging and witty speaker, Col. Day is always popular with audiences when representing the Museum.

While serving on our Board, Merrill has been Chairman of the Membership Committee. His efforts have brought

many new members aboard.

Col. Day has been prominent in our sail training program for several years. Since the 1984 sailing of *STAR OF INDIA*, he has taken sail trainees and helped them acquire knowledge of the ship's complex rigging. His enthusiasm is infectious, his confidence reassuring, and his quiet but authoritative manner most conducive to the results we wish to see. He is patient and polite with all hands, and combines knowledge of the ship with good human-relations skills.

When *STAR OF INDIA* sails, Merrill is found at the ship's helm, helping to steer the vessel. He also performs this service on board *MEDEA* whenever she steams in San Diego Bay.

Col. Day received recognition recently, when he was honored as a volunteer by the United Way. He placed well among finalists for this honor, which is not awarded lightly.

Merrill has a long history of service to the community, including serving as a president of Rotary. We are fortunate to have him with the Maritime Museum as an outstanding exemplar of the volunteer spirit.

STAR OF INDIA AUXILIARY

The Star of India Auxiliary is preparing for the installation of new officers in May. We have people who will continue to work on projects through the summer months.

Our Docents and Guides have spent many hours at the Museum this past year, giving tours of the ships to school groups. They have also given tours to other Docent groups, as well as Hostel groups. They have been taking classes, so that they are better able to show the ships, and explain the history of each ship. We are very happy to have added new Docents to the program this year. This group is very helpful to the Museum.

The Curatorial Assistants also continue with their valuable help. This group meets every Monday, helping with any job the Curator needs to have done. They catalog, paint, prepare exhibits and help with the items that need to be packed away, as the STAR prepares to sail again.

Another group that is very busy is the Mailing Commit-

tee. They sort, stuff and label all the bulk mail the Maritime Museum sends to its members.

The Rummage Sale was very successful. This group has worked hard all year. The Arts & Crafts ladies have again made some lovely items this year.

There are many groups not as visible, but just as important, within the Auxiliary, who donate their time to any job that needs to be done. My thanks to all of you for your continued dedication. All volunteer hours are an important part of the Auxiliary's work.

As I conclude my year as president, my best wishes go to the new Auxiliary Board. I leave office with the knowledge that the Auxiliary still has the same goals as when it was founded in 1963—to foster interest in the Maritime Museum, and to raise funds to help preserve our fleet of ships.

Norma Newton, Auxiliary President

KENNETH REYNARD: A REMINISCENCE

By Robert Wright



Ken Reynard during the restoration of STAR OF INDIA.

Maritime Museum file photo

On the evening of March 23, 1989, Earl Harper called to tell me that Kenneth Reynard had died suddenly the day before. The news shocked and saddened me because I felt his loss was the end of an era in the ongoing history of *STAR OF INDIA*. To me, he seemed like a Renaissance man who had the talent and imagination to restore the aging ship.

I first met Ken in September 1962, when I volunteered my weekends during the restoration. This was a year before the ship was open to the public. At that time, he was working 10-12 hour days, seven days a week. It was tough, dirty work with Ken going from one job to another. Money was always tight so he said the only way he could make progress was to work with what materials he could get. Many local businesses helped with some of the supplies and volunteers of all ages worked with Ken. He told me he was grateful for people like Jim Woodworth who would buy a needed piece of equipment.

Ken had the ability to do many tasks and learned a few more on board, like welding. His craftsmanship with wood was outstanding, and later in the tedious job of sewing the first suit of sails. Of course he had help, but he made

sure the workmanship was first class. He said that he was sometimes pushed to do a "paintbrush" restoration. This he refused to do! (There is a taped interview with him in the Museum files, which I conducted in June 1988.) His vision was to restore *STAR OF INDIA* to the best condition possible. The dream he had was to make her sail again, which she did in 1976—and three times since then.

It is well known that he was often difficult to deal with, but I feel if he had not been, we would have had the "paintbrush" restoration. As a result of his persistence, *STAR OF INDIA* can still be sailed.

I think a person's life can be measured by what they have accomplished. Ken was always proud of what he did to bring *STAR OF INDIA* back to life. (She feels alive when under way!) I'm not sure that there are many men around who had his talent and perseverance to restore a ship that was in such poor condition.

I believe that we all have the responsibility to maintain *STAR OF INDIA* to the high standards that Ken Reynard set. If the gods and common sense are willing, the *STAR* will be here for future generations.

CURATOR'S CORNER

Excitement is building for the 1989 sailing of *STAR OF INDIA*. Details of the sailing are recounted throughout this issue of *Mains'l Haul*. An aspect of special meaning to this sailing in this the ship's 125th anniversary year, is in the form of Mr. William Kneale and his family. They will be aboard on May 28 as our honored guests as Museum members and as an interesting historic connection. Mr. Kneale is the owner of the shipyard where *STAR OF INDIA*, as *EUTERPE*, was launched amid such fanfare on November 14, 1863. The ways and several buildings still exist.

Mr. and Mrs. Kneale, their daughter Andrea, her husband Steven Naylor, and grandson Jonathan first visited our Ramsey-built ship in 1987. Since then, we have been in regular correspondence with them. They have done much to further raise the already keen interest in *STAR OF INDIA* on the Isle of Man. Some of Mrs. Naylor's very helpful research efforts about Isle of Man shipbuilding have been summarized in past Curator's Corners. Mr. Kneale has made several donations to *STAR OF INDIA* as well to helping with her ongoing maintenance to sailing condition standards.

Disassembly of the exhibits aboard the *STAR* will begin on May 15. All of the ships-in-bottles, model of *STAR OF INDIA*, and china, for instance, will have to be removed along with other items. This action is necessary to protect them from any possible danger on the *STAR* as she gently rolls, pitches, and heels while under sail. The Curatorial Assistants of the Star of India Auxiliary will be a big help in the removal and reinstallation of the artifacts.

On a different tack, I received a telephone call several months ago which has led to an interesting step into the future. Several centuries of technological progress are involved which reinforce a basic mariner requirement. This

project involves the potential use by NASA of a fisherman's knot. Knots have long proven their usefulness for functional as well as decorative maritime uses.

This specific project revolves around the need for NASA to tether the space shuttle and reusable fuel booster together for a controlled location splashdown of the booster after one orbit. The tether will be 12 miles in length.

Weight and strength require the use of a relatively new form of line called Spectra. Spectra is ten times stronger than steel and has virtually zero stretch. With the addition of minimal gravity of the space shuttle, Spectra is perfect for NASA needs. It has found marine applications, too.

Spectra is very slippery in the thickness of line to be used. Dr. Joseph Carroll of a NASA research company, Energy Science Laboratories of La Jolla, telephoned me to explore how a knot could be tied that would not slip out. One of our Maritime Museum painters and a retired, experienced tuna fisherman, Leonard Ingrande, was asked to see if he could solve the problem.

Armed with a sample spool of Spectra and his knowledge of knots, Leonard began to experiment. The more common knots such as square knots and bowlines slipped out under light tension. Finally, he tried one called a halibut knot that had to be expanded to that of a triple halibut knot. So far, this knot has met the test and may be the answer.

Current thinking is that this space shuttle project will be launched during 1990. As experience with tethering objects in space grows, other uses are envisioned such as with future space stations and platforms. Leonard Ingrande will have had a role in this and maritime history will have helped with the development of space exploration.

Dave Brierley, Curator

"THAR SHE BLOWS"

By Captain Gregg Chandler

This is not a story about whales, but rather a blow by blow account of the September 16, 1945, typhoon off Okinawa. The author was serving as Armed Guard officer on the merchant freighter *MACMURRAY VICTORY*, under charter to the Navy by American President Lines. We had left Port Hueneme in July, loaded with SeaBee cargo for the invasion of Japan, and had proceeded to Okinawa in a convoy from Ulithi in the Caroline Island group. Our ship was at anchor in Buckner Bay, Okinawa, when the war ended on August 14, 1945. We were still there on September 16 awaiting orders from the Navy to unload and return to the states.

The Master of our ship was a Captain Edward Martinez, a Naval Reserve officer who had spent most of his life in the Philippines and who was experienced in his knowledge of typhoons. He had charted this particular one from the time it had passed the Philippine Islands and predicted if it stayed on the usual course of typhoons it should hit Okinawa on or about September 16.

On September 15, the Port Director at Okinawa had ordered all the Navy's capital ships, including carriers, battlewagons and cruisers, to sea to avoid the possibility of being caught at anchor in Buckner Bay if the typhoon passed over Okinawa. The following is a record of messages in my signalman's log of September 16:

13:40 To All Merchant Ships Buckner Bay from Tomahawk. BT Sortie has been cancelled x Ride out storm at anchor taking all necessary precautions.

20:30 OP-A-L 16 Div 2 Gr 15
BT Division 2 will not sortie x Ride out at anchor x All Merchant Ships take necessary precautions BT Relay to all your vicinity. From L 16.

My Armed Guard log for September 16, 1945, showed the following entries:

00:00 Anchored as before in L132 Buckner Bay. Port Security watch.

12:45 Received message from another merchant ship to sortie with Division 2 outside Buckner Bay under typhoon plan XRAY.

13:00 Muster of crew. All present except Moody and McGee who were ashore to pick up mail, but unable to return because weather halted all small boat traffic.

13:30 Received message over TBY that Division 2 will not sortie but will ride storm out at anchor.

16:00 Checked Armed Guard material. All secure. Made thorough check of gun tubs. Took all precautions possible.

22:00 Lost port anchor. Got underway at once, and managed to turn around before going on the beach. Wakened crew. Stationed signalmen on

either side of bridge. Instructed crew to wear life jackets and stay near boats and life rafts.
22:44 LST 534 collided with us. Scraped starboard side and damaged #3 gun tub.

G.L. Chandler Lt. USNR

Shortly before noon I sent two enlisted men ashore to pick up mail for *MACMURRAY VICTORY*. Around one o'clock my signalman picked up a flashing light message from a nearby merchant ship that all merchant ships were alerted to prepare to sortie outside Buckner Bay on orders from the Port Director. The wind had picked up considerably and within the hour was gusting with increased force. As it happened all small craft ashore were prevented from returning to their ships and my two crew members were stranded on the beach. At one-thirty we received a message from the Port Director that Division 2—merchant ships—would not sortie but were to ride out the storm at anchor, taking all necessary precautions. I made sure all Navy material was secure, and the Chief Mate checked merchant marine quarters and material. Around four o'clock the wind had approached gale force and we saw a large Navy barge that had lost its anchor and was drifting ashore. By dark other Navy small craft were in serious trouble. Our captain had ordered our engines on half astern and our bow pointed toward the beach, away from the wind. I stationed my signalmen on either side of the bridge as there was considerable debris in the water and other ships were in trouble. Shortly before eleven, an LST, out of control, brushed our starboard side and ripped off part of my #3 gun tub. We were fighting to keep our ship under control as midnight approached. My Armed Guard log of September 17 picks up the action after midnight:

0000—Steaming under extreme difficulties in Buckner Bay. Due to hurricane velocity of winds vessel at times would not answer to wheel. Unable to find our way out of the harbor because of destruction of light buoys.

0730—Requested permission to go to sea. Permission granted.

0813—Proceeding to sea. Posted 2 men lookout on watch on bow. Two men on the bridge.

0900—Mustered Crew. All present except McGee & Moody.

1407—Sighted three survivors of YMS 421 floating on wreckage.

1420—Got ship's motorboat away to pick up survivors.

1432—Motorboat returned with survivors who were:

Mark J. Deady Jr. EM1c

James L. Peel EM2c

Lloyd E. Schuenke EM3c

All three men were from the YMS 421. Ship turned over on reef about 1530 16 September in



S.S. MACMURRAY VICTORY, which survived the typhoon at Okinawa in 1945. Built in Richmond, Cal., she became the POLYPHEMUS in 1946, the TANTALUS in 1960, and the PELOPS in 1969. In 1970 she was scrapped at Kaohsiung.

Chandler Collection

typhoon. Men had been in water ever since. Purser and Warrant Pharmacist Barbarick rendered first aid.

1753—Motorboat from Destroyer Fahrenholt came alongside to give medical attention and remove survivors.

1835—Survivors were removed to Destroyer.

G.L. Chandler Lt USNR

The situation after midnight was extremely precarious in Buckner Bay. Due to the gale winds and rain it was very difficult to see any distance. Our main problem was in avoiding other ships experiencing the same difficulties, as well as floating debris. Our skipper did a marvelous job of navigating and there were many bells sounded in the engine room that night. There was no panic exhibited by either the Navy or merchant crews, although I am sure a great many prayers were said before daylight appeared and we could work our way out into the open sea. Once outside, we all breathed a sigh of relief, although the winds were still very strong and the seas rough. Those of us that could sought relief in our bunks as most of the officers and crew had been awake for over 24 hours. I posted both a bow and bridge watch to be relieved every three hours. A little after two in the afternoon our lookouts sighted three survivors afloat on some wreckage and waving for help. The captain swung the ship around to put them on our lee side away from the wind, and called for volunteers to man a rescue boat. I have nothing but praise for the mer-

chant crew that performed that task under very difficult conditions. They were able to rescue the three survivors and get them back aboard. The men were in bad shape having been exposed on this wreckage since the previous day. A flotilla of minesweepers proceeding to Buckner Bay had been hit by the typhoon and as far as these men could tell they were the only survivors off their ship, and they presumed the rest of the flotilla had also been sunk.

We had a difficult time in getting the men aboard a Navy ship which had a doctor. One of the survivors had a broken leg, and as we did not have a doctor aboard he could not get the attention he needed. After transferring them to the destroyer *FAHRENHOLT* we never heard from the Navy as to their condition, but I hope they survived in good shape.

We steamed off Buckner Bay for three days before the Navy was able to locate an anchor from one of the ships that had gone on the beach that night. Finally they were able to get our anchor aboard and we resumed our anchorage in Buckner Bay. My two men left ashore returned with harrowing stories of their experience that night. So, as the saying goes, "all's well that ends well" as far as our ship and crew were concerned. However, how many lives and ships were lost that night is a story that can only be appreciated by those that survived. Whether it is a typhoon, hurricane or tornado, "Old Mother Nature" can certainly demonstrate a terrifying show of power!

DEVELOPMENT REPORT

Our *STAR OF INDIA* is the focus of our enthusiasm and energies now as we prepare to sail her once again. We're especially honored that Walter Cronkite will come to San Diego to sail with us as an honored guest.

Sailing the *STAR* and creating festivities to celebrate the sailing is very expensive. We are engaged in a special effort to raise funds and create ways for you to participate in the day. A champagne Brunch to see the *STAR* off and a Welcome Back Ceremony and buffet supper will both be held on the *BERKELEY*. Full details are in the April Monthly Newsletter. The events are two of the ways you can enjoy Sailing Day and contribute too. Please call me at the Museum, 234-9153, if you have any questions. (The per-person price for the Champagne Brunch is \$25; for

the Welcome Ceremony and buffet, \$75.)

We expect a strong local and national media spotlight to be on the *STAR* and Museum on Sailing Day. We hope you'll bring your friends and family to the Embarcadero to enjoy the glorious sight of our *STAR* with sails unfurled. You'll also add to the strong show of community support that will appear in the news.

We want to thank all of you again who contributed to the 1988 Annual Fund. We're sorry that all of your gifts did not arrive in time to be acknowledged in the last issue of *Mains'l Haul*, but we are grateful for your support. And we're still getting checks!

Carolyn Elliott
Director of Development

LIBRARY LOG

For 12 years, the Jerry MacMullen Library has quietly gone about its business of providing maritime information. Now, however, we are expanding the Library's role to a wider audience in our city and beyond.

In a typical week recently, we hosted researchers from Sweden and New Zealand. We answered queries from as far afield as East Sussex, England, and Sydney, Australia.

All this requires more efficient operation, so we are acquiring a computer. The IBM Corporation will donate this, along with a printer. We have the help of IBM programming expert Gary Emery to advise us. Mr. Emery combines a background in database with knowledge of shipping. His assistance is proving useful.

On another front, our Museum book-publishing program continues to draw interest. Three new manuscripts are in preparation, and booksellers in the British Isles recently made inquiries.

On the domestic scene, an article of mine about our Museum was accepted by the United States Naval Institute. This will be published as a special feature, complete with color photos, in *Naval History* magazine.

Educational efforts on the local front are also important. This summer I'm teaching a history course at Grossmont College. My focus is on *STAR OF INDIA* and San Diego's maritime past.

In addition to this course, I'll give a seminar in July under the auspices of the Grossmont-Cuyamaca Community College District.

Away from the groves of academe, we continue to give talks to local groups and clubs. Our Museum Speakers' Bureau has performed herculean service in this area for years. In the past year I've done some speaking too. Groups visited include the San Diego Corral of the Westerners, the San Luis Rey Power Squadron, the San Diego Maritime Research Society, and the Alpine Women's Club. An upcoming talk will be for the San Diego Civil War Roundtable.

Another project on the burner involves making a video of *STAR OF INDIA*'s sailing this month. Recently we've been working on a script. Mr. Robert Sharp, a trustee, is the impetus for this effort.

All these projects—books, articles, college courses, talks and film—help get the word out. A museum must always strive to tell the public what it's about, *why* its collections are important, and why it needs their loyal support.

Fortunately we have these marvelous vessels and artifacts; something attractive to catch the eye. There is no reason not to rally more support for them.

Craig Arnold, Librarian

THE MAGNIFICENCE OF ENGLISH HISTORY (AT AN AFFORDABLE PRICE)

The Maritime Museum Association of San Diego, in cooperation with historian Robert Wright (past president of the San Diego Maritime Research Society), is offering a superb maritime history tour of England and the Isle of Man.

The tour will commence in San Diego on October 2, 1989, fly direct to London, and return to San Diego on October 16.

Points covered in London include the changing of the Guards at Buckingham, a panoramic tour of the West End, and Churchill's Cabinet War Rooms. An excursion by boat on the River Thames will take us to Greenwich, where we'll see *CUTTY SARK* and the largest maritime museum in the world.

From London the tour will go by private coach to York, there to view the Jorvik Viking Centre and the National



The composite clipper CUTTY SARK at Greenwich, one of the sights on our Maritime Museum tour of England. Note her figurehead, the witch who pursued Tam O'Shanter, clad in a "cutty sark" or short chemise. Her left hand grasps a hank of hair from Tam's horse's tail.

Photo by Richard DeRosset

Railway Museum.

From there we'll travel to Heysham, boarding a boat to cross the Irish Sea. At Ramsey in the Isle of Man, we'll see the shipyard where *EUTERPE* was built (still repairing boats today) and sample Manx hospitality.

Recrossing the sea to Heysham, we'll travel through Stratford and the Cotswolds, ending up at Bristol, where we'll see the world's oldest steamship, I.K. Brunel's *GREAT BRITAIN* (1843).

Onward from Bristol, we'll visit the Exeter Maritime Museum and Plymouth, stopping at Buckland White Hart Abbey and the Barbican Crafts Centre. (And you can tip your hat to the statue of Sir Francis Drake on the Hoe, where he played at bowls on a midsummer's eve in 1588, as the Spanish Armada hove in sight.)

Next on schedule is Stonehenge—the birthplace of English history and still a source of mystery to scholar and tourist alike.

Our final stop is perhaps the best of all: Portsmouth Dockyard—and the glory of the Royal Navy, the ships *MARY ROSE*, *VICTORY*, and *WARRIOR*. From there it's back to London for a free day of leisure.

The tour price per person (double occupancy) will be \$2879. A single supplement is available for \$395 extra. Included are coach airfare round trip via British Air, first-class hotel accommodations, all transfers and sightseeing as outlined, daily breakfast, eight dinners, all gratuities and taxes on rooms and meals, portage at hotels and airports, and a fully qualified English guide throughout the tour. (In addition to the guide, Mr. Wright, himself a veteran of English tours, will provide commentary to tour members.)

Please hurry, as spaces on this unique tour are very limited. Further information can be obtained—along with a brochure—by calling Carol Levy at Travel Planners (619) 287-8900.

MODEL SHOP

By Bob Crawford

On June 17, 1989, the San Diego Ship Modelers Guild will hold its annual regatta at the Vacation Village Model Yacht Basin in Mission Bay Park. If you have not attended this event previously you will find it very entertaining.

Modelers from all over Southern California attend and

compete in a variety of activities designed to challenge their skills. The main event is an obstacle course. Each model is also judged on attention to detail and the research necessary to make an accurate scale model. A past winner is on permanent display in our Navy League

section of the Maritime Museum. This is Al L'heureux's USS *MISSOURI* (BB-63).

The day begins at 9 a.m. and culminates in a modelers' parade of lights in the Vacation Village Hotel pond at 8 p.m. that evening. Come join us!

In the *BERKELEY*'s model shop, two models are coming to their construction conclusions. Jack Klein's *WAPEN VON HAMBURG* should be completed by summer's end and my own model of the USS *WASP* (CVS-18) will be installed in the Museum on July 13.

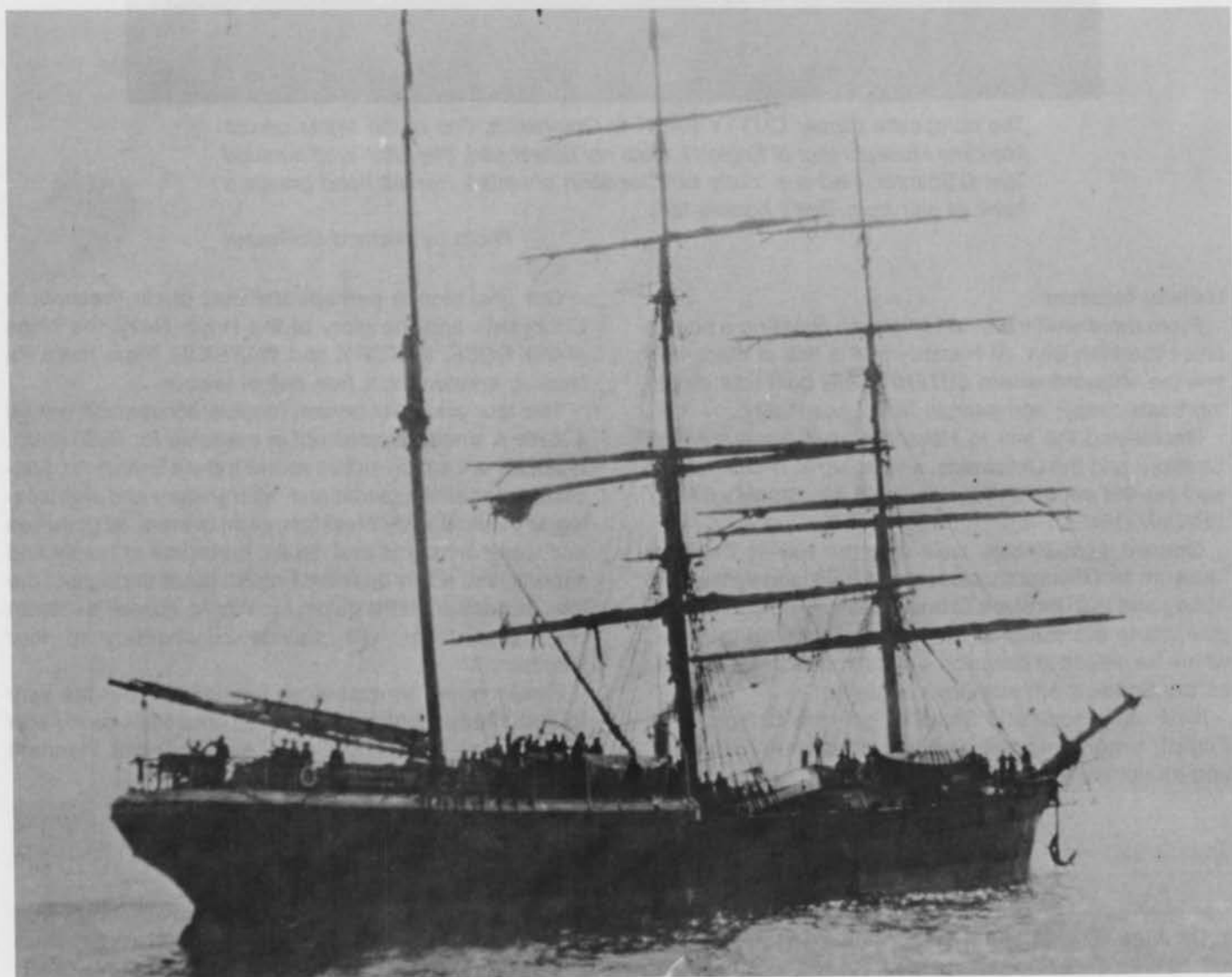
WASP has been quite an experience. Being 114" long, 26" wide at the extremes and 34" tall, she takes up a lot of space in my living room. Not too many wives have to

deal with aircraft carriers in their living room for two years, and my wife Kathy has been super about it. (She also knows exactly where I have been for 2,500 hours in that period. This is one advantage of being married to a ship modeler, despite their carrying wads of string in their pockets and muttering words like "strakes" and "gun tubs" in their sleep.)

I am pleased with *WASP* and I think you too will enjoy her sailing into the Museum as a memorial to our late Executive Director, Captain Edward H. Fredericks. As many of you will recall, Captain Fredericks served as her skipper in the 1950s.

THE ALASKA PACKERS: IMAGES OF SHIPS AND MEN PART 2

By Craig Arnold



STAR OF INDIA under tow in her A.P.A. days. (The tug's stack is visible abaft the mainmast.) Note the long extension of the poop deck, to provide quarters for fishermen and cannery hands. Her starboard hook, a Trotman, hangs ready for dropping.

Courtesy of Oakland Museum

The Alaska Packers Association had its origins in the purchase of that rich territory by the United States from Russia in 1867. The formation of the A.P.A. involved a consolidation of some 25 salmon-packing firms in 1893. Thus the Association was not a single company, but an amalgamation of companies. It kept this character throughout its long existence. Other salmon-packing concerns operated in Alaska in the late nineteenth and early twentieth centuries, but A.P.A. was the giant. How did this vast industry, involving canneries, hatcheries, thousands of men and dozens of sailing ships, come into being? To answer this, we must look at the background of the salmon fisheries.

The first salmon trapping in Alaska was carried on by that region's natives—Indians, Aleuts, and Eskimos. After catching salmon in river traps, the natives prepared it by drying and smoking it on racks.

With the arrival of the white man came salteries; prior to the purchase of Alaska, salting of salmon was well advanced there. Soon this became canning, which preserved salmon better for long-range shipment. The Americans shipped tin plate, solder, salt and cases to their new canneries, the first of which was established at Klawak in 1878. To acquire the cheapest labor to man the canneries, Chinese, Japanese, Mexicans and Filipinos were hired in lots as cannery hands.

By the early 1890s, salmon from Alaska was growing in popularity as part of the American diet. The industry

had swollen to the point where 75% of the Territory of Alaska's revenue came from taxes on canned salmon. The pioneer town of Ketchikan had the largest number of canneries, a total of 14, while Bristol Bay, part of the Bering Sea on the northern side of the Alaska Peninsula, was fast becoming the major fishing ground. Four canneries sprang up on the waterfront of Nushagak, a village on the river of the same name.

Henry F. Fortmann was the man who made the A.P.A. Born in San Francisco in 1856, he took his education in Germany, then returned to his native city and went into the salmon business. In 1884, at the age of 28, he founded one of the first canneries in Alaska. By 1893 he controlled half of Alaska's annual salmon pack. He figured prominently in the merger of 25 pioneer companies into the A.P.A. in that year. Thereafter Fortmann built the Association into one of the more profitable businesses on the West Coast.

In 1916 the A.P.A. had 75% of its stock purchased by Calpak—the California Packing Co. Formann stayed on as chief executive until 1921, then served successively as chairman of the board and a director until his death at 90 in 1946. His career spanned the entire spectrum of development in his chosen field, from wooden sailing ship to steam vessel, and from primitive canneries worked by hand labor to the use of advanced machinery. Proud, stubborn, stiff-necked—he sent his fleet of windjammers north to Alaska each spring, and each fall they returned



Men of the A.P.A. on board ship. Note laundry hung to dry.

Courtesy of National Maritime Museum



Courtesy of National Maritime Museum

Animal pens and fodder take up deck space aboard STAR OF ALASKA. The ship is now better known by her original handle, BALCLUTHA. Today she is one of two surviving A.P.A. ships. The other is STAR OF INDIA.

crammed with case salmon. He was both a pioneer and an anachronism. He made square-riggers pay long after everyone else in U.S. shipping had stopped trying. These ships were his pride—and the pair of them left today, his legacy.

Of Canneries and Men

The division of labor on the fishing grounds of the A.P.A. fell into two categories: (1) the sailors and fishermen, who were largely Scandinavians and Italians; and (2) the cannery hands, mostly Chinese, with a leavening of Mexicans, Japanese, Filipinos, whites, and Alaska Indians.

A small cannery in Alaska might pack 12,000 to 16,000 cases of salmon in a summer season. A large cannery, however, could pack 2,000 cases a day, using the best technology available. In 1904 the so-called "Iron Chink," a machine that cleaned over 3,000 fish per hour, was introduced. This device greatly speeded up canning by beheading, clipping and gutting the fish—a time-consum-

ing labor formerly done by hand. The Iron Chink was indeed a godsend to the A.P.A.

The salmon season stretched from May to September. By 1897, 29 canneries operated in the territory. 5,252 persons worked in the salmon fishery, of whom over 1,900 were fishermen, and over 2,200 Chinese cannery hands. Over 1,300 of all these employees worked in canneries on the Bering Sea.

Four of the oldest, best-established firms in the "pool" of A.P.A. companies were the Arctic Packing Co., formed 1884; the Alaska Packing Co. and the Bristol Bay Canning Co., both formed 1886; and the Nushagak Packing Co., formed 1888. These four companies together packed over 100,000 cases of salmon per season. The peak year for all canneries in Alaska was 1929, with 159 in operation. 1917 was the peak fishing year, but afterward overfishing by U.S. and foreign fleets caused a decline in the industry. The federal government entered the picture to restore the fisheries, with emphasis on fish conservation

programs. These factors produced several years of losses for the A.P.A.

What about the men who endured the long hours and harsh working conditions on the fishing grounds and in the canneries? As mentioned above, the Chinese were hired in job lots in San Francisco. Chinese cannery hands were furnished transportation to and from Alaska, quarters on board ship and ashore (without bedding), fuel, water and salt. They were paid 42¢ per case of salmon canned. Their "straw boss" received \$50 per month.

The fishermen/sailors received \$25 for sailing their ship to Alaska and back. In Alaska, two men in a boat formed a gill-net crew, and each crew was paid 2¢ per fish caught. The men had to furnish their own clothes to start, although clothing to a limited extent could be purchased on board ship and in Alaska. They received meals as part of their employment, and quarters on board ship and ashore. Pigs and chickens were carried on the ships to Alaska, so, according to one sailor who made the voyage, the food was not at all bad.

It was a life not without risk, however. The worst for the A.P.A. came on September 20, 1908, when the iron bark *STAR OF BENGAL* dragged her anchors in a gale and ran aground on Coronation Island, off southeast Alaska. Of 138 men on board, only 27 survived. Vessel and cargo were a total loss.

1917 was one of the worst years for gales in Bristol Bay, with large numbers of fishing boats driven ashore, many destroyed. Several scows and tugs beached, and some tenders were badly damaged.

In 1918 the *ABNER COBURN*, a wooden Down Easter, was driven ashore by ice at Cape Menshikoff; *STAR OF INDIA*, directly astern, barely avoided the same fate. (*COBURN* survived the grounding and in 1929 she was burned for her metal.) Also in 1918, *TACOMA*, another Down Easter, was crushed and sunk by ice in the Bering Sea. It was fairly common for A.P.A. ships to be trapped in ice; this happened to *STAR OF INDIA* several times, and she was rescued more than once by the little A.P.A. steamer *NUSHAGAK*.



Courtesy of National Maritime Museum

When the ships reached Alaska, the men set out to fish in boats. Although these boats are under tow, each vessel could be sailed by its two-man crew. The Italians preferred to fish with the mast up, while the "squareheads," or Scandinavians, unshipped it. These are Columbia River salmon boats.



Courtesy of National Maritime Museum

After the fish were caught, cleaned, canned and packed, the cases were loaded on board ship for the return to San Francisco. Here we see *STAR OF ALASKA* loading at Naknek. These cases are labeled: "Alaska Red Salmon/Karluk Packing Co./Horse Shoe Brand/Alaska Packers Association". In the 1920s cardboard cartons replaced wooden boxes.



And like the ships, the men returned. Here Captain Frank Weidemann, last working master of the *STAR OF INDIA* (1920-23), relaxes at the stern of another ship.

MacMullen Collection

At the end of the season, the ships returned to Alameda, to "Ship Alley" at the foot of Paru St., to be laid up for winter. The photo opposite shows *STAR OF INDIA* on the left.

MacMullen Collection

In 1928 the *STAR OF FALKLAND*, a steel full-rigged ship, was also wrecked. There is a haunting photo of her on an ironbound coast, her sails in rags, her proud hull forged in the yards of Belfast undergoing its final agony.

In Part 3 of this series we shall probe the idiosyncracies and histories of some of these ships.

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CALENDAR OF EVENTS

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

MAY

- 28: *STAR OF INDIA* sails again! The ship is scheduled to leave the Embarcadero between 9 a.m. and 9:30, and to return between 4:30 and 5 p.m. Call Carolyn Elliott at 234-9153 for details of the pre-sailing breakfast and post-sailing celebration and buffet. We hope all members will be present to give the *STAR* a rousing send-off and welcome home!
- 29: Memorial Day
- 30: Docents meeting, *STAR OF INDIA*, 9:30 a.m. Members welcome!

JUNE

- 14: Flag Day
- 27: Docents meeting, *STAR OF INDIA*, 9:30 a.m. Members welcome! Master ship modeler Vic Crosby will speak.

JULY

- 4: Independence Day
- 13: Dedication for USS *WASP* model by Bob Crawford. Details TBA.
- 25: Docents meeting, *STAR OF INDIA*, 9:30 a.m. Members welcome!

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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*, 1492 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*
1492 N. Harbor Dr., San Diego, Calif. 92101

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San Diego, Calif.
Permit No. 1089



MAINS'L HAUL



MARITIME MUSEUM ASSOCIATION OF SAN DIEGO

VOL. XXV

SUMMER 1989

NO. 4



Bob Crawford's model of USS WASP (CVS-18), now in the Museum.

Photo by Bob Crawford

USS WASP: A PROUD NAVY NAME

By Bob Crawford and Craig Arnold

The new model of USS WASP (CVS-18) displayed in our Naval History Section is indeed a handsome addition to our collections. Its dedication on July 13, 1989, was also a remembrance of the ship's onetime skipper, the late Captain Edward Fredericks—who served as our Executive Director in 1982-85.

This model represents but one vessel in a long line of U.S. Navy ships named WASP—10, in fact. The first WASP was an armed merchant schooner purchased by the Continental Navy in 1775. The second was the famous sloop-of-war of 1812 fame, the captor of HMS FROLIC in a celebrated battle. The third and fourth vessels were a

schooner and a sloop of that period. The fifth *WASP* was another sloop-of-war, named after the second one was captured by the British. The fifth *WASP* took His Majesty's Ships *REINDEER*, *AVON* and *ATLANTA*—only to vanish in the Atlantic in 1814. (It is believed this *WASP* sank in a storm.)

The sixth *WASP* was a captured blockade runner in the Civil War, converted to a sidewheel gunboat. The seventh began life as the steam yacht *COLUMBIA* in 1898, only to be taken over for Spanish-American War service.

The eighth *WASP* (CV-7) was the famous aircraft carrier of the early part of World War II. She sank after being torpedoed by a Japanese sub in the Solomon Islands campaign. (For an absorbing account of the life and death of this *WASP*, see "Gentlemen, It is Time to Leave" by Clair Runyon, *Mains'l Haul*, Vol XXII, No. 4 and Vol. XXIII, No. 1, 1986.)

The ninth *WASP* is the one the model is based on. And finally, word comes that the tenth ship of this name, USS *WASP* (LHD-1), a multipurpose amphibious assault ship, has just been commissioned at Norfolk, Virginia.

The *WASP* the model is based on was launched on August 17, 1943. Commissioned in November of that year, she went directly into the campaigns in the Pacific. She took part in the Battle of the Philippine Sea, operations against the Palaus, Iwo Jima, the Ryukyus and Formosa, and the Battle of Leyte Gulf in 1944. In 1945 she carried out air strikes against the Japanese home islands, wreaking tremendous damage on the tottering Japanese war machine. On August 14, Japan agreed to surrender. On the following day, however, two Japanese planes approaching *WASP* were intercepted and sent flaming into the Pacific. This was in accordance with Admiral Halsey's order that, despite the surrender, if any enemy planes approached, Navy pilots were to "shoot them down in friendly fashion."

In 1947 *WASP* went to the Atlantic Fleet, and soon was placed in reserve. From 1948 to 1951 she was altered to accommodate jets. Then she entered active service with the Atlantic Fleet. On the night of April 26, 1952, *WASP* was steaming in formation 700 miles west of the Azores. She had just turned into the wind to recover aircraft when the destroyer *HOBSON* (DD-464) inexplicably crossed her bow from starboard to port and was struck amidships. *HOBSON* was cut in half and sank with 176 of her crew, including her skipper, Lt. Cmdr. W.J. Tierney. Only 52 of the destroyer's crew were pulled from the water.

Despite this sad incident, *WASP* carried on. She went to Bayonne, New Jersey, where the bow of USS *HORNET* (CV-12), then undergoing conversion, was removed and fitted into position at the forward end of *WASP*, replacing the latter's badly shattered bow. The entire job took but 10 days.

In 1953, after more service in the Atlantic and the Mediterranean, *WASP* returned to her old stamping grounds of the Pacific. From 1954 to 1956, she was homeported at San Diego where an angled flight deck and hurricane bow were added. After several years of duty in WestPac,

WASP returned to San Diego in late 1956 for conversion to an antisubmarine warfare carrier. On November 1, 1956, she became CVS-18. In early 1957 she went around Cape Horn to Boston. Once again she became the property of Commander in Chief, Atlantic.

The period 1958-59, when Capt. Ed Fredericks served as her skipper, saw *WASP* involved in the Lebanon crisis of that time. President Eisenhower had ordered Marines into Lebanon, and Capt. Fredericks steamed her off the Levant in the summer of 1958. She supported the Marine force in the hills of Lebanon, and sent a Marine helicopter squadron on beach detachment at Beirut.

The following year was one of hard training. *WASP* became flagship of Task Group Bravo, one of two new ASW groups in the Atlantic Fleet. *WASP*'s air squadrons and seven destroyers serving with her were supported by shore-based seaplane patrol craft. Capt. Fredericks ran a rigorous training schedule around the clock. In all, his command of *WASP* ran from July 25, 1958, to August 26, 1959.



Captain Edward H.C. Fredericks, USN, skipper of *WASP* in 1958-59. Among Eddie's ribbons are the Asiatic-Pacific Campaign Medal (WW II), the United Nations Service Medal, and the Republic of Korea Presidential Unit Citation. Above the ribbons are the gold wings of a Naval Aviator.

Maritime Museum file photo

The 1960s were years of varied experiences for the aging carrier—one of the original *ESSEX* class, with their wooden flight decks and unmistakable islands. In 1962 *WASP* helped maintain the Navy's blockade of Cuba—which was effective in persuading the Soviets to withdraw missiles from that island.

WASP also became involved in America's space pro-

gram during these years. In 1963 she served as backup recovery ship for Major Gordon Cooper's splashdown in a Mercury capsule in the Pacific. In 1966 she handled the Gemini IX and Gemini XII recoveries, welcoming astronauts Thomas Stafford, Eugene Cernan, James Lovell and Edwin ("Buzz") Aldrin back to earth.

After several years of routine service, WASP went to Portsmouth, England, in 1969. Here she served as flag-ship, Task Force 87. She represented the U.S. in a massive naval review for Queen Elizabeth II. In this review, 64 ships from 11 NATO countries paraded by the royal yacht.

On March 1, 1972, the Navy announced that the old girl would finally retire. Decommissioning took place at Quonset Point, R.I., on July 1 of that year. The ship was sold in May 1973 for scrapping.

USS WASP (CVS-18) was a gallant ship which operated

in the best tradition of the earlier WASPs. For her World War II service, she earned eight battle stars. Today this ship is faithfully represented by the model installed in the Maritime Museum. The model depicts her as she appeared in 1958-59 — the period when "Eddie" Fredericks was her skipper. We know that Eddie would have been proud to have this model in the Museum he loved.

The ship herself was 872 feet long. Her top speed was 32.7 knots. She carried a complement of 3,448 men as a CVS, and 40 aircraft. As a CV, she carried 100 aircraft.

It took three years of painstaking work to construct the model. When museum professionals speak of "museum-quality models," this is what they have in mind. In the following section, Curator of Ship Models Bob Crawford explains what it took to build WASP.



WASP as she appeared in the Pacific on June 9, 1945.

Compare the flight deck of this date with the later angled deck shown on the model.

Chandler Collection

BUILDING USS WASP (CVS-18)

The model itself had its origins with Captain Ed Fredericks. On numerous occasions he and Curator Dave Brierley discussed the Navy League section of the Museum and, as a Naval Aviator, Ed felt that the biggest missing piece in the collection was that of an aircraft carrier model. Soon after his passing, a group of people made some substantial donations to a memorial fund in Capt. Fredericks' name. When discussing what the Museum

would do with the fund, Dave suggested that a model of the Captain's former command be built. Cdr. Bill Benson, then Curator of Models, suggested that I be approached about building the model. As outlined in March 1986, the model's scale was to be $1/16" = 1'$ (1:192), approx. 57" long, built outside of Museum time and completed in two years. Frost Hardwood was contacted for the necessary lumber and the Navy was contacted for plans.

Within two weeks, Gordie Frost's shipment of selected poplar was delivered by his son G.T., but the Navy informed us that some of the *ESSEX*-class carriers—*HORNET* (CVS-12), *BENNINGTON* (CVS-20), and *ORISKANY* (CV-34)—were still available for service in the mothball fleet and that any plans were still classified.

Over the next 16 months Dave Brierley and I called, wrote and cajoled anyone and everyone that might have access to *ESSEX* plans. Finally in July 1987, Bob Lawson of the "Tail Hook Association" put us in contact with a gentleman who had a *Booklet of General Plans* for the USS *ESSEX* (CVS-9). He allowed us to have photocopies made. The plans were spectacular in size and scope, comprising 17 sheets 10' x 3' and showing many details such as bunk beds for nearly 3,000 crew, machinery and shop space, fuel stations, etc. Somehow, in the time between ordering the model and the acquisition of plans, the scale of the model doubled to 1/8" = 1' (1:96) and *WASP* grew to a monster 114" because it would make a better companion piece to Albert L'heureux's beautiful model of the USS *MISSOURI* (BB-63) and some future acquisitions we

were expecting.

With the new size of the model, the Frosts were once again contacted and apologetically told that we now needed four times the amount of wood and some additional plywood. Very soon work started on carving the hull, which took the better part of 100 hours to reach a point where the model could come home. The hull was built in a bread-and-butter fashion, constructed in layers, each layer representing the outline of a deck, then glued together to form the entire hull. Once all of the decks were formed, Paul Kettenburg made arrangements with Kettenburg Marine for us to use their 24" planer as nearly every deck had a slightly different thickness and he and I spent a couple of hours planing the 10 decks necessary to build the hull.

While the carving was going on aboard the *BERKELEY*, time at home was spent going over the plans and making up an inventory of required parts commercially available and items to be produced by myself. At a meeting of the San Diego Ship Modelers Guild, I asked for volunteers to help on this project and received numerous responses.



This close-up shows the detail of the model. Note characteristic island structure of *ESSEX*-class carriers. Old vets of the "Tonkin Gulf Yacht Club"—like the authors of this

article—will recall the deck between the island and starboard side as the "bomb farm"—whence ordnance was loaded onto aircraft.

Photo by Bob Crawford

The single largest assist came from Albert L'heureux, who offered to do the artwork for nearly 18 square feet of brass photo-etched details that would eventually go into the model. Photo-etching is basically the same process used in making computer circuit boards. A piece of brass plate is made photographically sensitive and exposed to a negative made from pen-and-ink drawings showing all the minute details. The plate is then developed just like a photo print, which leaves a resist or masking where the image is to remain. The plate is then immersed in an acid bath where everything not required is eaten away. Al eventually put in nearly 350 hours drawing the artwork and another 100 hours assembling a magnificent mast. His artwork provided the parts that were eventually made into catwalks, railings, bridges and the many associated details.

In early October 1987, CVS-18 finally came into my home and became a part of our family for nearly two years. My wife Kathy and I decided that if I were to build this in the garage where most people would wish to confine the mess, I would soon become an unknown to my wife and children ("the hermit who lives in the garage"), as this was clearly going to be a very time-consuming project. We pushed the couch a little closer to the TV and tucked WASP in for the duration. As it turned out, I often tuned in mentally to the project and became the hermit at the kitchen table, but at least the kids knew what dad looked like, although he did tend to go ballistic if someone got within arm's length of the model.

Additional help from Guild members included Fred Fraas who built two very nicely crafted 40' utility boats; Bob Cunningham, who saved me many hours by cleaning and assembling many of the purchased white metal fittings; Phil Matson, who turned the 27 radio antennas on a small hobby lathe; and Roy Nilson, who helped on the 35' officer personnel boat and will soon have a squadron of S2-F "Tracker" aircraft on the flight deck. Museum employee Leonard Ingrande spent hours hand tying a macrame curtain for the officer personnel boat that I enjoy immensely. Bob Hanley, in one of his first machining projects, turned a beautiful set of pedestals on which the model is mounted. One gentleman that I did not have an opportunity to meet until the model dedication, was of immeasurable help in obtaining details of radars and other antennas. This was Irv Olson of the Naval Ocean Systems Lab on Point Loma. Al L'heureux would have had a much more difficult time on his drawings if not for Irv.

When the time came to build the two outboard elevators it was nearly impossible to find any drawings or other data describing them. We were directed by the Navy Public Affairs Office to the USS *TRIPOLI* (LPH-10) and CWO C.B. Gouge, who was kind enough to collect me at the 32nd Street Naval Station main gate and give me the Cook's Tour of the starboard elevator aboard *TRIPOLI*.

One of the major problems I had in building WASP was in laying the flight deck. WASP's flight deck is wood and in laying the 31 sheets of 1/16" scribed decking I learned

that the sealer I used to cover the deck was incompatible with the glue I used to lay it with and all of the sheets curled into nice little circles. I spent three very long evenings drilling and then hammering 4,000 nails into the deck, having had to calculate the position of each tiedown that the nails were to represent, something I would not have done were it not for the "oops." When it became time to paint, Dick Johnson (whose fine model of the USS *SAN DIEGO* [CLAA-53] will be added to our collection within a couple years), helped salvage and paint the flight deck.

Painting was an experience! I've been modeling long enough to know that you cannot look at the completion of the entire project as a goal—it can be overwhelming in these proportions. I break up a project into a series of smaller projects—i.e., catwalks, installing ladders, making signal lights, etc. I was doing pretty well until the point where virtually all the prefabricating and construction was complete and it was time to paint. That was my goal. It suddenly occurred to me what a massive job it was going to be, and in fact, I eventually pushed nearly a gallon of paint through a small airbrush. I hit a wall. Here I was 90% complete and I was overwhelmed by the complexity of 250 yards of masking, two coats each of hull red, dull black, haze gray, deck gray, flight deck gray, and flight deck "non skid," not to mention red and yellow stripes, red and white stripes, yellow and white stripes, white lines, broken white lines, broken yellow lines, two sets of 9" number "18" and two sets of 2" number "18."

Fortunately I had very few problems and after only 70 or 80 hours I was able to put all of the component pieces back together again, although at one point it did not look as if the flight deck would allow itself to be wrestled back into its rightful place. Finally, after the very delicate maneuver of sitting on it, even that was in place with a mighty crash.

Now all that remained was to install wire antennas and whip antennas once the model was to enter its case. Joe Bompensiero, a Museum volunteer and Model Guild member, spent nearly 150 hours constructing the case. Most of the work involved hand planing the molding and sawing to fit each piece, very painstaking work. I regret that in the time I had to acknowledge contributions to the model on the evening of the dedication, I failed to mention Joe's wonderful work.

All tolled, I figure that some 3,800 hours of effort have gone into the building of the USS WASP (CVS-18) model—700 hours of research and 2,500 hours of construction by myself, plus another 600 hours put in by the aforementioned volunteers. It was an exciting project to be a part of and I believe that all of us who were involved with it are proud to be associated with it, the Museum, and Captain Fredericks.

PORTRAIT OF A STAR

*One road leads to London,
One road runs to Wales,
My road leads me seawards
To the white dipping sails.*
John Masfield



*The Paddle-tug Wrestler arrived at an hour ere flood,
Then slowly the hawser was passt and the mooring ropes slackt,
The ship moved away from her berthing, her voyage begun.*

John Masfield



*And everywhere
The slender, graceful spars
Poise aloft in the air,
And at the mast-head,
White, blue, and red,
A flag unrolls the stripes and stars.
Henry Wadsworth Longfellow*



*They cheered her from the waterside,
They watched her from the shore
Drop swiftly down the Mersey tide
Till she was seen no more,
Till, stately-swaying, tall and proud,
Her tower of sail grew dim,
And faded like a summer cloud
Beyond the far sea-rim.*

C. Fox Smith

Sometimes the best way to tell a story is with pictures. The pictures on these pages speak for themselves, to some extent. But to hear them clearly—to give them a fuller voice—we've added lines from some of the greatest prose and poetry stylists of the sea. Our idea is an obvious one—to fuse images of words and pictures, to invoke the experience of a voyage.

The 1989 voyage of *STAR OF INDIA* was like all her earlier ones—successful. A ship is either lucky or she is not, and every sailor knows this. Here we have a ship that went around the world 21 times, that braved Arctic ice for 22 years, and that has known fire and mutiny, collision and violent death. She came through every test with her colors streaming gallantly—be they Red Duster or Stars and Stripes.

There's something mystical about a ship on the ocean—something you can't even see in words or pictures. You have to have been there. Every sailor knows this, too. Every skipper knows it—from William Storry of Morpeth Street, Liverpool (our ship's first master), to Carl Bowman of Point Loma (her present one).

The best a writer or photographer can do is try to record the things around him. More than that, try to record in the spirit of the way things seemed to be at the time. Each photo, each line of description, is a little piece of the total truth. It's a bit like assembling a giant jigsaw puzzle. Put it all together, and you may have something approaching Art.

Here the ship herself is the Art. And the people—the glorious people, without whom she could not be sailed. From the Liverpool docks to the steaming waterfront of



*"Lay out!" the Bosun yelled. The Dauber laid
Out on the yard, gripping the yard and feeling
Sick at the mighty space of air displayed
Below his feet, where mewing birds were wheeling.*

John Masefield

The 1899 voyage of STAR OF INDIA was like all her
earlier ones—successful. A ship is either lucky or she is
not, and every sailor knows this. Here we have a ship that
went around the world 21 times, that braved Arctic ice for
32 years, and that has known fire and mutiny, collision
and violent death. She came through every test with her
colors streaming gallantly—be they Red Cross or Stars
and Stripes.

There's something mystical about a ship on the ocean—
something you can't even see in words or pictures. You
have to have been there. Every sailor knows this, too.
Every sailor knows it—from William Sherry of Marseilles
Street, Liverpool (our ship's first master), to Carl Bowman
of Point Loma (her present one).

The passage had begun, and the ship, a fragment
detached from the earth, went on lonely and swift like a
small planet. Round her the abysses of sky and sea met
in an unattainable frontier. A great circular solitude moved
with her, ever changing and ever the same, always
monotonous and always imposing. Now and then another
wandering white speck, burdened with life, appeared far
off—disappeared; intent on its own destiny.

Joseph Conrad





Calcutta, from the Barbary Coast of San Francisco to the sunny climate of San Diego, it took strong backs and rope-hardened hands to move this vessel along. Today we sail her the same old way: with physical brawn and centuries-old wisdom, always with one eye cocked to the vagaries of sea and sky.

So come along with us now. The sea beckons. It is a mild, mild wind, and a mild looking sky. (With apologies to Melville.) Come aboard a *STAR*. The crew is on board, the skipper is at the weather rail, and we've a tin of salt horse waiting for you. Come, sign articles. (Or make your mark.) Take a voyage with us. It will do you good.

(Ed. Note: We wish to thank the following photographers for contributing their marvelous photos to this essay: Dave Brierley, Blair Burkhardt, Elizabeth Schlappi, and Bob Sharp. Truly, each one of these has the eye of an artist when it comes to capturing the *STAR* on film. We have dispensed with the usual style of running a credit beneath each photo, so as not to intrude on the synergy of words and pictures.)

*I stand at the wheel, and with eager eye
To sea and to sky and to shore I gaze,
Till the muttered order of "Full and by!"
Is suddenly changed for "Full for stays!"*
Walter Mitchell

*A wet sheet and a flowing sea,
A wind that follows fast
And fills the white and rustling sail
And bends the gallant mast;
And bends the gallant mast, my boys,
While like the eagle free
Away the good ship flies, and leaves
Old England by the lee.*
Allan Cunningham



Calcutta from the Barbary Coast of San Francisco to the
 every corner of San Diego. I took strong back and rope-
 fastened hands to keep the vessel strong. Today we sail
 has the same old way - with physical power and courage
 old western, always with one eye cocked to the weather
 of sea and sky.

So come along with us now. The sea beckons. It is a
 mild, mild wind, and a mild looking sky. With apologies
 to Melville, Come aboard a STAR. The crew is on board.
 the kitchen is at the weather rail, and we've a lot of sail
 horse waiting for you. Come, sign aboard. For make your
 mark. Take a voyage with us. It will do you good.

Let me. We wish to thank the following photographers
 for contributing their marvelous photos to this essay: Dave
 Finley, Blair Burkhardt, Elizabeth Schilling, and Bob
 Sharp. Truly each one of these has the eye of an artist.
 when it comes to capturing the STAR on film. We have
 agreement with the usual style of turning a craft beneath
 each photo, but so not to intrude on the strategy of words.

*Never had I met a more generous and warm hearted man.
 He was kind to his crew, respected their feelings and did
 all in his power to promote their comfort. At the same time
 he preserved discipline and made every man know his
 place. A better sailor never walked a ship's planks. He
 understood his duty from beginning to end. . .*

John Ross Browne



*To pass the seas some think a toil,
 Some think it strange abroad to roam
 Some think it grief to leave their soil,
 Their parents, kinsfolk and their home;
 Think so who list, I like it not,
 I must abroad and try my lot.*

Unknown



If they but knew it, almost all men in their degree, some time or other, cherish very nearly the same feelings towards the ocean with me.

Herman Melville



*Now to her berth the ship draws nigh,
With slackened sail she feels the tide,
Stand clear the cable is the cry,
The anchor's gone, we safely ride.*

Charles Dibdin



*"All hands up anchor!" When that order was given, how
we sprang to the bars, and heaved round that capstan;
every man a Goliath, every tendon a hawser!*

Herman Melville

*emiss, jergab dedit ei nam la tunc...
drowat egilist omes ut yusan...
ulidell namett*

*Then, laden with Earth's spoils, you used to come
Back, from the ocean's beauty to the roar
Of all the hammers of the mills of home,
Your wandering sailors dragged you to the shore,
Singing, to leave you muted and inert,
A moping place for sea-gulls in the rain
While city strangers trod you with their dirt,
And landsmen loaded you for sea again.*

John Masefield



*They passed—like summer clouds they passed,
 As fleeting and as fair:
 The shapely hull, the soaring mast,
 The speed beyond compare:
 The hemp, the teak, the brasses bright,
 The sunlit sails ashine,
 The paint, the planking scoured and white,
 The spars of glistening pine.*

*They passed—the ships, the men likewise,
 The captains tried and bold,
 The rich in lore of seas and skies,
 The mates of mighty mould,
 The bawling bosuns heard afar,
 Sea craftsmen, Chips and Sails,
 The crews whose veins ran Stockholm tar,
 Big-fisted, hard as nails.*

C. Fox Smith



FROM THE HELM

Many thanks to all members who participated in the sailing of *STAR OF INDIA* on May 28. It took the work of many people to get the ship to sea again. This event is always a grand experience, and we're glad it gives so many a chance to participate.

In news developing from the sailing, veteran CBS newsmen Walter Cronkite, who was present on board *STAR* as our guest, has agreed to join the Museum as an honorary trustee. Mr. Cronkite's interest in the maritime field is well known, and we're very pleased to have him with us. Welcome aboard, Walter!

The Coast Guard has approved *MEDEA* bottom renewal using fiberglass foam core construction rather than steel, resulting in significant cost reduction. We are currently consulting with a local firm concerning repair details. All of us hope to see *MEDEA* operational again as soon as possible.

Work is proceeding on replanking the poop deck of *STAR OF INDIA*. We expect to have the job completed in time for the rainy season.

Norm and Jane Neely have very generously donated their 66-foot offshore cruiser *LA SIESTA* to the Museum. This lovely boat is now available for lease with an option to purchase. Other than *MEDEA*, the boat represents by

far the largest donation in the history of the Museum.

Dr. George Jackson has donated the 34-foot steam launch *FEARLESS* to the Museum. It is also available for lease with option to purchase. The eventual sale of this boat will bring a significant financial gain to the Museum.

The office has a supply of Council of American Maritime Museums Admission Privilege Cards which can be used along with your San Diego Maritime Museum membership card for special admission considerations at participating CAMM museums. If you are planning to visit other maritime museums let us know and we will send you a CAMM card.

In other news, Robert Crawford's model of the aircraft carrier *WASP* (CVS-18) was officially dedicated on the *BERKELEY* on July 13. The model was dedicated in the name of Captain Edward Fredericks, USN, the late director of the Museum. Details of the model are elsewhere in this issue. We invite all members and interested visitors to view this splendid exhibit on the main deck of *BERKELEY*, just outside the office door.

Arthur DeFever, President
 Peter S. Branson, Executive Director

CURATOR'S CORNER

This installment of Curator's Corner is a potpourri of news about curatorial-oriented events at this Museum. Items include the *WASP* model dedication and further research about her, the Speakers Bureau, *STAR OF INDIA* 'tween deck progress, a pilot house mannequin, and a new exhibit of the 1989 sailing of the *STAR*.

The dedication of the USS *WASP* (CVS-18) model was a major event for the Maritime Museum. The 300 people who attended were treated to the sight of the unveiling of an exceptional ship model built by Bob Crawford and several assisting modelers. Captain Edward H.C. Fredericks' widow Maudie Fredericks presented the ship model to President Arthur DeFever on July 13 and also gave a very nice memorial speech to the many family and friends assembled for the event.

Captain Fredericks had often said, as we were discussing our Naval History Section aboard the *BERKELEY*, that someday we should have an aircraft carrier to fill a major gap in the Museum's collection. Other aspects of the model of the *WASP* are covered elsewhere.

A letter that I had written about the model to the Chairman of the *WASP* Association was printed in their newsletter. As a result, a number of *WASP* personnel came to the dedication. One, who is a plank owner and served aboard through 1945, brought interesting memorabilia such as a V-J Day ship's menu and a V-J Day ship's newspaper. Another sailor from the *WASP* during the early 1950s will be donating movie footage of aircraft operations aboard the *WASP*. There are good future research opportunities pertaining to USS *WASP* with these men and others like Marvin Courtney and John Gardella, who served with Captain Fredericks.

The Maritime Museum's Speakers Bureau was quite active prior to the May 28 sailing date. Museum Trustee and Library volunteer Merrill Day and I gave 26 slide talks from January 1 through May and will have given eight more by the time you read this column. Our primary objective was to inform our audiences about the many aspects of the sailing and to prepare listeners for the event. We also encouraged people to visit the Maritime Museum and to join as members. We enjoy the opportunity to talk with service clubs, yacht clubs, and other groups about the *STAR* plus the other Museum ships, exhibits, and programs. We have several slide presentations and are revising existing ones to reflect the 1989 sailing. It would be our pleasure to be "now playing at a corner near you" for

a social or service club that you belong to.

Museum members who have seen the recently completed emigrant cabin in the 'tween deck of the *STAR OF INDIA* can now gain a further insight into the *STAR*'s important role of transporting emigrants to New Zealand. Two more family cabins have been built plus two sets of bunks for the single women, and a head. These additions will not be outfitted with artifacts until the leaking deck situation has improved considerably. The family cabins are duplicates of the first one and I drew up plans for our carpenter, Jeff Saar, to use based on available research sources for the bunks and head in order to give our visitors a representative view of emigration. Funding for this latest phase of the 'tween deck program has been furnished by the Parker Foundation and Mr. and Mrs. Philip Faulconer.

The new exhibit on the 1989 sailing of the *STAR OF INDIA* is located in the 'tween deck. The exhibit was as fun to put together as the day itself. It includes photographs, media coverage, the new sailing day poster and pennant, the souvenir cover and postcard produced by Bob and Barbara Sharp, and the special Pusser's Rum bottle donated and shared by sailing crew member Den Hemingway. At the celebration after the return of the *STAR*, each crew member and special guest received a ceremonial taste of rum.

Upon approaching the *BERKELEY* on your next visit, please look up at the pilot house. In order to help bring history alive, I had long wanted to put a mannequin in the forward pilot house. Our Museum volunteers once again came to the rescue with Jeanne Oliver securing a mannequin as a donation and Curatorial Assistants leader Suzanne Turner acquiring the clothing. The Curatorial Assistants of the *STAR OF INDIA* helped paint and assemble the mannequin who now stands ready to work at the engine order telegraph. The intentions are to draw visitors to the pilot house, add a human element, and provide a photograph location for a visitor to stand at the wheel and have the mannequin to his or her right.

Potential subjects for future membership programs include one on the exploration of the *BISMARCK*, the history and operations of the Unified Port District of San Diego, and the last passage of the *QUEEN MARY*. Your suggestions for a subject are welcome and I would hope to hear from you in this regard.

Dave Brierley, Curator

DEVELOPMENT REPORT

On July 13, the Museum's newest exhibit, the model of the USS *WASP*, was dedicated to the memory of Captain Edward Fredericks in a reception on the *BERKELEY*. About 300 guests came aboard to enjoy wine and cheese and see this beautifully crafted model unveiled. We're

grateful to Judson and Rachel Grosvenor and Roger and Ellen Revelle who underwrote the reception. We also want to thank the *Star of India* Auxiliary and Russ and Marilyn Downer, Barbara Farrell, Bruce Gordon, Don and Nancy Gordon and Ross Parmer for their help in creating this

special occasion for you.

We deeply appreciate the recent \$10,000 annual contribution from the Ellen Browning Scripps Foundation. Over the past several months we've been in the process of applying for San Diego Transient Occupancy Tax (T.O.T.) Funds, for the first time in the Museum's history. These funds are set aside to help operate and maintain our city's major art and tourist attractions. We have been granted \$100,000 for the current fiscal year to begin major repairs to the decks of the *STAR OF INDIA*. We have also received a first-time grant of \$7,000 from the County of San Diego. All of these contributions will help us to maintain our ships in top condition and move ahead and launch new plans and programs.

The August issue of *Sunset Magazine* displays our *STAR OF INDIA* on its cover. It's a spectacular photo of the *STAR* during sail training in early spring. Watch for it on your newsstands beginning July 25.

Another *STAR OF INDIA* Sailing Day has come and gone and left rich memories for us all in its wake. All of us who were part of that special occasion enjoyed its moments immeasurably. We couldn't have done it without the generous help of so many of you. We are grateful for your hours of volunteer help and your contributions of money and special items. We want to give a special thank you for in-kind contributions to Barry Baldwin and PACTOW for contributing all of the towing services, to Bay City Electric and Kohler Company for a magnificent generator, now a permanent part of the *STAR*, and to Atlas Lithograph Co. for printing our programs.

Carolyn Elliott, Director of Development

We want to thank all of the following who made cash contributions to the Sailing Fund. We couldn't have sailed the ship without your help.

STAR OF INDIA Sailing Donations

ALLAN, THOMAS
ANDERSEN, WALTER
ANDREWS, MIKE
BEHM, EDWARD
BISHOP, CHARLES
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WOMEN'S PROPELLER CLUB
WOODWORTH, MARNE



VOLUNTEER OF THE QUARTER

Jack Klein and his model, the 1669 man-o'-war WAPPEN VON HAMBURG.

Photo by Dave Brierley

Our Volunteer of the Quarter for Summer 1989 is Jack Klein. Jack is a native of New York City. He served in the Navy during World War II, then became a paper salesman in New York. Recently he retired and moved to San Diego.

Jack joined the Maritime Museum to finish a project he had started in New York. This is his model of the WAPPEN VON HAMBURG, shown above.

Jack spent some three years constructing this model. The ship represented was built by Dutch shipwrights in 1669. She sailed for the city of Hamburg, where she was employed as a convoy escort. Rated at 60 guns, she was typical of the larger men-o'-war of the 17th century.

The artistry of the Dutch shipwrights is clearly seen in the model. Note the ship's upper bulwarks and sterncastle carvings, so reminiscent of the Van de Velde grisailles of this period. Even the lions under the poop lanterns are a Dutch touch. Note also the long lateen yard, to be

replaced by gaff-and-boom in the 1700s.

The name of the ship means "Arms of Hamburg"—and the city's coat of arms is depicted on her stern. In 1683, the ship lay off Cadiz. A fire started and spread to her magazine. With a tremendous roar, black powder exploded, and the WAPPEN VON HAMBURG was nothing but splinters in the wind. It was a sad end for a gallant ship.

Jack Klein has enjoyed building his model. He's contributed much to the atmosphere of painstaking excellence which exists in our Model Shop. In connection with this model, he wishes to thank Bob Crawford, Curator of Ship Models, and the Jerry MacMullen Library for providing research assistance and advice. The model, which has been donated to the Museum, will be temporarily displayed in the Model Shop. We hope all members who have not seen it will stop by.

STAR OF INDIA AUXILIARY

Past president Norma Newton and I, as current president, were most fortunate in being a part of the glorious sail of our Star of India May 28, 1989. It was an experience of a lifetime.

Our Auxiliary groups continue to serve the Maritime Museum these summer months through the Docents and Guides and Curatorial Assistants. We are once again hard at work on the rummage project for 1990. The Rummage Committee will gratefully accept donations Mondays and Thursdays 9:30 a.m. to 12:30 p.m. at the B Street warehouse.

We are looking forward to the introduction of our latest project, the Auxiliary cookbook *Stars in the Galley*. We

expect it to be available in the Museum Store in September. Our good and talented friend, Barbara Sharp, has done lovely illustrations for the book.

The Star of India Auxiliary has been chosen by Nordstrom's Salute to Community Service in tribute to the Maritime Museum. The special program will be held October 24 and 25.

The Auxiliary has many interesting plans and projects for the coming year to further our goals to support the Maritime Museum.

Mary D. Powell
Auxiliary President

THE CAULKER'S MELODY PART 2

By Winn Bagley

(*Ed. Note:* In our Winter 1988-89 issue, Museum employee Winn Bagley began his account of what it was like to grow up in an oldtime shipyard. Here he concludes that story. Winn's father owned a shipyard on the Oakland waterfront in the early part of the century. Winn recalls those wonderful days, and some of the old techniques used in shipbuilding. This article has special significance for our Museum, because of the current effort to recaulk and repair the weather decks of *STAR OF INDIA*.)

On a large vessel, a good caulker was expected to accomplish four hundred feet of caulking per nine to 10 hour work day. That meant one hundred lineal feet of finished seam. They laid in one line of string, or skein of cotton, then on top of that, three separate layers of oakum. On smaller boats on which the seams were not required to be as deep to be in proportion, two layers, and in some cases, only one layer of oakum was required. Scaffolding was erected outside the hull and other trades used these same supports as work progressed. The caulking was done in staggered areas to keep the planking from being forced to creep in one direction, too much of which would have resulted in developing a bulge in the outline of the hull, reducing the flow of water past her hull and lowering her speed slightly, not to mention causing an unbecoming unsightliness. By altering the areas worked upon, from top to bottom, and from bottom to top, and from the middle upwards or downwards, the pressure exerted by the oakum being forced into the "V," the distortion was held to a minimum and the true lines desired by the designer were adhered to. Measurements were taken very often to make sure the adjustments were "on target." You can well understand why this was necessary on vessels from 100' to 400' or more in length and running from keel to rail on the side nearly 50' +. Distortion was easy to overlook in small increments, so constant vigilance was a necessity.

There were many different tools used in this trade. Nearly all the men engaged in making a steady living from it had their own tools and cared for them as if they were their babies. Some were careless with them, however these were few and far between as good tools were hard to come by. It usually followed that if a man did not take care of his tools, he would be a careless workman also, and not welcome in any but the worst of yards as reputations for slovenliness made the rounds, as did reputations for fine workmanship. Quite often the tools were made for the very hand meant to hold them. Lots of the men with whom I was personally acquainted had their own blacksmith who was a master of his trade also, and was very proud to fill specific requests for specialized "instruments."

On smaller vessels, of course, the size of the tool was small also, as befit more delicate work. The first to come to hand was a feeding iron of common steel about six

inches long, with a chisel-shaped handle to hold usually in the left hand along with the skein of cotton. It had a flattened blade about two and one half inches wide with a convex curved driving edge of one sixteenth inch or less in thickness, to force the cotton into the seam, and a mushroom striking surface like the head of a pin on the other end. As these irons got larger in width, they also became thicker and the widest ones then had a concave channel ground into the bottom of the curve to accommodate the wider volume of oakum. Of course, these tools graduated in size all along the way as the job reached a more advanced stage. Or, if a man had "big mitts," he had longer handles made, or some other individualized preference designed into his set of tools.

Larger setting irons resembled a hatchet, except that the head was able to move from straight to 90 degrees at the junction with the three and one half foot long steel handle due to a square section formed into one end of



Museum maintenance chief Fred Krone caulks a deck seam in STAR OF INDIA. Today this work is carried on much as it has been for centuries.

Maritime Museum file photo

the handle, allowing the blade to pass through the handle at this point, swivel and engage itself at the 90 degrees or disengage and swivel to the in-line position. This was very versatile and quick to reset as the changes in the needs of the job progressed. The actual blade was of common steel, about three to six inches wide, straight—no curves—and varied in thickness from one quarter to three eighths of an inch while the length varied from six to eight inches. Some of the larger sizes were also hollow ground. This particular type of iron was used to caulk butts, where two ends of the planks meet, and also for deck work. It was used for working overhead and under the bottom, as it could be turned most any direction needed to get at the work at hand—as long as there was clearance to swing the striking mallet, or beadle.

The beadle, or beatle, according to local usage, is a large mallet about five to six inches in diameter and 16 to 18 inches long. I will describe this head more fully when I get to the smaller caulking hammer, or mallet, as they are made very much alike except for size, and so are their handles, the larger one being from three to three and one half feet long, and the shorter one averaging 16 to 20 inches long. Both are made of hardwood such as ash, oak or a stout fir, or anything which would withstand a beating and not splinter and break easily. Many a man has been injured when a handle broke and the head went flying off to wherever the forces of gravity and momentum took it, unbeknownst to it if there was an innocent object, such as a human head, in its line of flight. Many a vessel has been christened with the blood of its builders before it was christened with the champagne. And many a workman wished, when so injured, that he could be christened with the champagne going down his throat instead of "wasting it" on the ship's bow!

The handle of the beadle was set at 90 degrees to the head, like a sledge hammer. A slightly tapered hole was drilled into the head into which the handle fit snugly, locked in place with a wedge, or a key. The handle could not protrude beyond the far side of the head or the hole would be too loose.

The smaller caulking hammer, or mallet, was round also, but only about three inches in diameter at its center, tapering to about two and one-half inches at either end, and had an overall length of about 13 to 16 inches. It had steel rings pressed onto each end and one also on either side of the handle to prevent the spreading out, or mushrooming, mentioned before. On both mallets, a saw cut was made along the length of the head in line with the handle and on each side of the handle between the steel rings at the handle and at the end of the head. These cuts go clear through, leaving about two inches of wood uncut at the ends and about three inches in the center for the handle of one to one and one-quarter inches at its shank. The steel rings were then pressed on, squeezing the wood. This cut served to cushion the blows and give some spring to the head when the setting irons were struck. Some of these smaller mallets had heads of rosewood, cherry wood or sometimes ironbark.

Of course, in different parts of the world, different woods were available, such as ebony, dense and dark as its

jungle home, and a mallet made of one of these exotic trees was treasured highly. I still have several of these valued mallets of my father's in various sizes; also a good representation of the setting irons with their ends splayed out from the years of being struck by the mallets.

The saw cut mentioned above was what gave the mallet its particular ring of musical quality when struck. The noise from the big beadle striking the irons was more of a thud or thumping sound. As several rows of men were working on several stages of the work, the combination of sounds issuing forth varied almost as much as the range of sounds coming from a symphony orchestra's individual instrumentation. Oh, how I regret that there were no high-resolution recording microphones, tapes or records available in those early days, but they were just then being developed. Ah, for what might have been!

To describe how the caulking was done, I will follow the men engaged in the work on a medium-sized vessel of about 1,000 tons. Then the readers can use their own powers of interpretation to add more of the materials and time to the larger and subtract such from the smaller vessels being worked upon. First, the caulker, or a helper, took a brush shaped like a hair brush except that it is nearly as narrow as a comb. He also had a gallon bucket of raw linseed oil which was hung by a hook onto the scaffolding so he could slide it along as he found he needed to resupply a long, shallow pan which he held in one hand as he dipped the brush into it with the other hand. He painted each "V" with the oil to soak the wood, which helps prevent, or retard somewhat, dry rot. Also, it helps provide a bond with the cotton. Generally, it was only done this once, but it depended on what the owner wanted, or on the presumed need of the vessel in its future life of work. Sometimes there was no helper, so that the man doing the caulking also did the oil painting of the seams. Thus, as you can readily see, a man was pretty busy and often envied the lowly octopus his many and efficient arms.

The next step was for the caulker to take a hand, or skein, of cotton over his arm (usually the left if he was right-handed) with a long strand looped over his wrist, the end held in that hand, along with the feeding iron. With his index finger he poked this strand into the seam, leaving a couple of inches sticking out in a "pigtail" to mark the beginning of his work. With the sharp end of his feeding tool, he jabbed the cotton into the seam and rocked the tool forward, at the same time striking the end of the tool with the mallet held in his right hand. This poking, jabbing, rocking and striking went on for several feet, tamping the cotton solidly home, down into the bottom of the seam. The oil in the seam was thereby driven into the wood's pores and compressed into the cotton fibers making a very good seal. When he came to a butt seam, which was the next man's work, he put down the cotton, took up the ball of oakum and started back the other way. This was continued until the required number of layers of material was laid in, and the larger setting iron with its concave groove ground into its curved end was used to finish off the final operation of tucking in the pigtails. These little reference points for each caulker also were for the

boss caulker to count and doublecheck each worker's progress and to be assured that the proper number of layers had actually been put in; that no one fudged, as it were.

There also is what is called a reefing iron, or reefing tool. It is about 12 inches long, about an inch and a half wide and blunt on one end. The tip end slants at about a 45-degree angle, coming to a point. These are also in various thicknesses, from sharp to five-sixteenths inch. This tool is for removing the old oakum and cotton from seams so they may be re-caulked. To use one, it is necessary to drive the point under the old oakum, pry up and dislodge the fibers and pull the strings loose and discard them. This was a very time-consuming task and very tiring. The seam was then painted again with the oil, and then was ready for the cotton and oakum and sealing compound to be applied, each in its course.

There once was a caulker's union, but as far as I know it has faded out and no longer exists as a separate organization. To find skilled caulkers at this time, in any numbers, I fear one would find only a disappointing and fruitless search. Technology and progress, if you will, had no place for such as these. When people speak of Iron Men and Wooden Ships, they must include these craftsmen standing for hours at a time high up on a narrow scaffolding, pounding away, each in near perfect concert with his fellow workmen. Yes, a warm and wonderful friendship was easily come by, as one will find in most close working relationships. The men were long remembered in all their multitudinous variety, and the aura of the times often returns in my memory—especially the smell of the oakum.

Oakum came in about 100 pound bales, kind of like a bale of hay. It was smaller in size than a hay bale, but because it had been treated with Stockholm Tar, it was very heavy for its size. A bale of oakum was encased in hay wire and held together with wooden slats, the wire being twisted around each slat under pressure. When opening a bale, one cut the wires up and down the one side and the contents spilled out much like a bale of hay would—all helter-skelter. This material, of course, was just roughly packed coconut husks and jute, dried in the sun on those far-off Pacific Islands we all seem to dream about running off to, now and then. The Stockholm Tar bath was given to it elsewhere in huge vats before it was baled, so that each fiber could be well soaked.

Most people when asked to recall the most pleasant sounds and aromas from their childhood will mention wild flowers, new-mown hay, or the pungence of pine trees which tremble in the mountain wind. With this former child, not so. Being a product of the waterfront, my best memories are of boat whistles, shore birds calling at dawn and dusk, water lapping against the sandy beach and dock pilings which had enticing piles of driftwood collected around them at high tide. And last, but not least, that smell of pungent oakum wonderfully just released from its prison of slats and wire to do duty for many odd years in the sides of a tight, seaworthy hull.

Once a bale is opened, it must be spun into skeins, or small bundles. To accomplish this, one must sit on a short-

legged stool, or a box, and with a canvas apron in front of you, and a pile of oakum at your feet, you pull chunks of the treated jute toward you and with the other hand stretch it into a continuous line about the thickness of one's wrist, all the while rolling the rough strands back and forth across your lap on the apron with the other palm, making a rope-like line about the size of one's thumb. At intervals, the yarner, as those thus engaged were referred to, would fashion a bundle containing about 25 feet of this line by winding it back and forth in such a manner as to give a final bundle of about 18" long and 6" wide. The line was broken off and a new bundle was then begun. These bundles gave the heavy material a manageable weight and size. It is still probably worked in this way, allowing for the individual preferences and peculiarities of each job, of course.

The number of men engaged in this activity depended upon the size of the shipyard, the size of the job to be done and how much time they had in which to do it. There could be anywhere from only one man to a dozen men sitting around spinning line. The cotton came already spun and balled, so nothing need be done to prepare it. Needless to say, talking was very welcome at this time. The fellows would keep their mouths going just about as fast as their hands. Most of them were too old to go to sea anymore, but were quite able to do this kind of work and loved to be around the vessels of their youth, in whatever state they found them at that moment. Man and ship were something like an old couple having lived together for something over 40 years or more, who are not comfortable or happy without each other, but who take no notice or care a mite about appearances, but just want to be together. So with this ruddy group of guys. They were content.

So, this gang of "ancient mariners" would be spinning their batch of oakum as they amused and regaled each other, and me as a lad, with stories of their travels and exploits, most all true, or only slightly enlarged upon in the telling. Spinning bales easily became spinning tales. As a small child, I reveled in being in their august company, honored that they, busy as they were, would take time to instruct me and let me be a part of their camaraderie. I listened, goggle-eyed, to every tale and took them in as if they were Gospel Truth. These old-timers, some with a cheek full of tobacco or a lower lip pouched with a cud of Old Copenhagen Snoose, needing a shave, their chins stained brown from sloppy spitting through the hole left by missing teeth, were nonetheless, for the most part, good men and true. I heard valuable information still useful to this day. I heard of places to fire my boyish imagination, and to give me an inner urging I could only slake by spending nearly 60 years out on the open sea. Oh, yes, the siren's call is always there, waiting.

Because I was the son of the employer, these men I so admired were a bit rough on me, but my father saw to it that the experience made a man of me. Yes, I can caulk, and I can keep up my end with the best of them. It is only one of the many trades I was exposed to in my father's wonderful, messy, muddy, smelly shipyard. I wouldn't have missed it for a million.

IN MEMORIAM: CHARLES ADAIR

By Walt Jacobsen



Charles Adair passed away on May 18, 1989, five days after his 99th birthday. His lovely wife, Inza, called to tell us of this sad event.

This charming man was special to us because he shipped out in *STAR OF INDIA* in 1911 as the captain's steward. Four years ago he came aboard again to tell us about life on board the *STAR*, and some of his other experiences as a photographer/reporter on the "Frisco" waterfront beat. He also worked seven years as an actor in silent movies, and made a second voyage to the salmon fishing grounds on board the *JOSEPH P. HALLER*. This time he went as an author, commissioned by a can manufacturer to write about the "romance" of the salmon industry.

Curator David Brierley and this writer shared a lengthy and absorbing interview with Charles, and have most of it on tape. His contribution to our knowledge about the ship was enormous. Fortunately this took place on a day when the crew had been "working out," and after the interview they gathered around Charles to meet and talk with

him, and for another 30 minutes or so he answered their questions and told his stories—a most gracious gentleman. I know he enjoyed this visit to the *STAR*, an unexpected moment in the spotlight. That evening Charles appeared on the TV evening news, and in an excellent piece in the San Diego *Tribune*. His profile appeared in the Winter 1985-86 issue of *Mains'l Haul*.

Inza, who teaches a Saturday class, became Mrs. Adair in 1943. Also surviving are his sister, his son, five grandchildren and two great-grandchildren.

(Ed. Note: So far as we know, Mr. Adair was the last surviving crewman of *STAR OF INDIA* in her working days. At the time of his voyage in the ship he was 21 years old. He also worked as a storekeeper for the Alaska Packers Association in Alaska, while the ship was anchored at Nushagak in the summer of 1911. For further information about his life and adventures, please see *Mains'l Haul*, Volume XXII, No. 2, p. 5: "Charles Adair: Sailor of the Packers" by Charles Adair and Walt Jacobsen.)

THE KINGSBURY COLLECTION

By Capt. Gregg Chandler

What was it like to book passage on the beautiful *ISLE DE FRANCE* from New York to Cherbourg in the early 1930s? A glance through the brochure put out by the French Line would outline in detail the advantages of sailing on this fabulous liner including photographs of her public rooms and large, well-equipped staterooms. Maybe you would rather have taken the *MAURETANIA* from Southampton to New York, or one of the Moore-McCormack liners down to Rio. Whatever your desires you will find sailing brochures, descriptive folders, menus and other memorabilia of the great passenger liners of the past in the marvelous Kingsbury Collection located in the MacMullen Library aboard the Maritime Museum's *BERKELEY*.

Commander Ronald Kingsbury was an avid collector of memorabilia of passenger liners and as a former executive of American President Lines, had excellent opportunities to acquire some of this material. After his death in 1971, his widow Georgette Kingsbury contacted our Museum to see if we would be interested in acquiring this collection. What was also important was to have it readily accessible for researchers interested in passenger liners of a bygone era. We were thrilled at the prospect of adding such a marvelous collection to our library, and agreed to set it up as a permanent addition to our collections room. One of our volunteers in the library, Colonel Merrill Day, USMC (Ret), spent almost a year in preparing the collec-



Chandler Postcard Collection

S.S. MATSONIA, pride of the old Matson Line and a stellar attraction on the San Francisco-Honolulu route for many years.

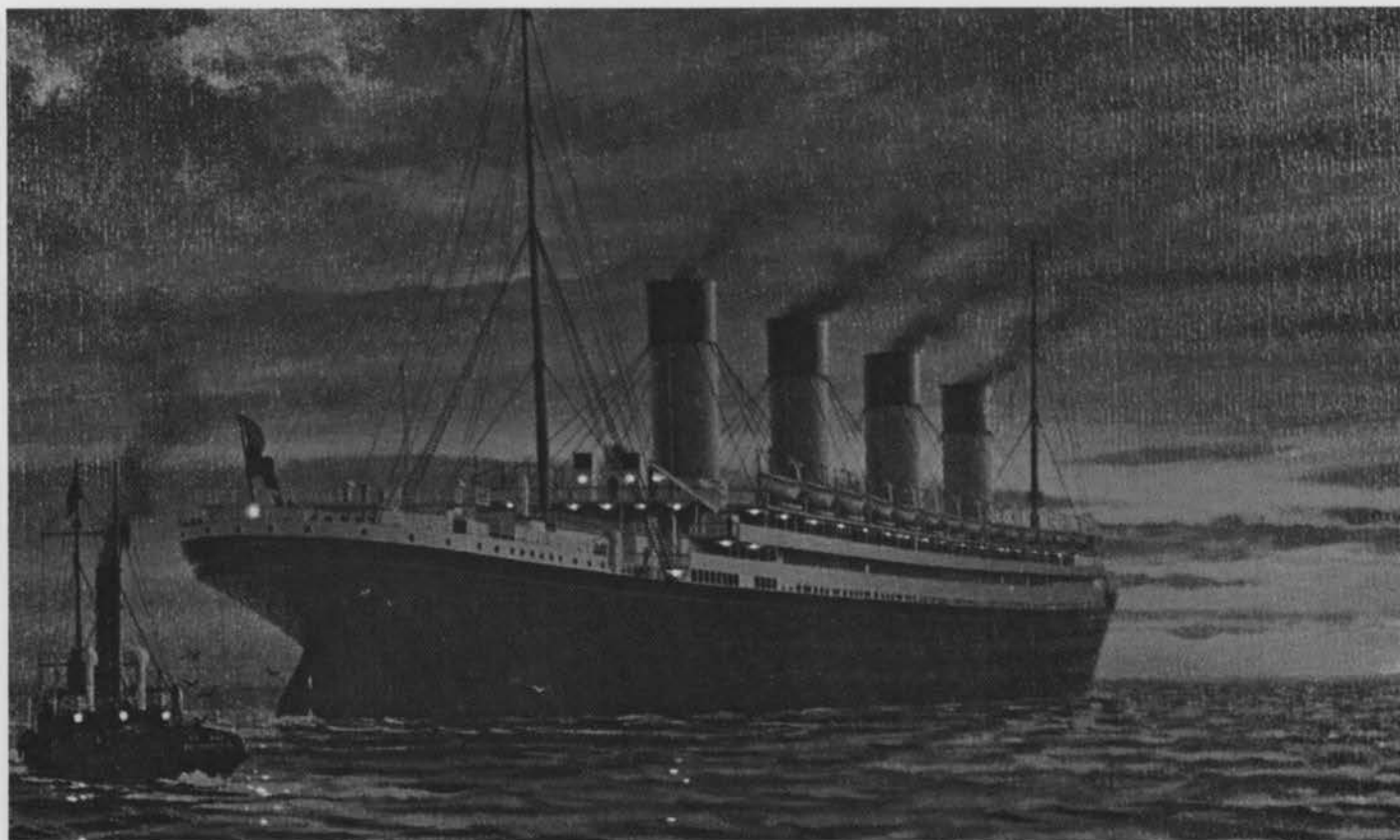
tion so that it would be accessible to researchers as well as being an interesting exhibit in our library. We are very grateful to Mrs. Kingsbury for donating this extremely valuable collection to our museum.

The Kingsbury Collection consists of approximately 350 folders in eight legal-size cabinet drawers. Over 120 shipping lines are represented and around 5,000 pieces of memorabilia cover over 1,000 different passenger liners. The folders are arranged alphabetically and where enough articles are included, a separate folder is maintained for each ship. The articles consist of brochures, sailing schedules, clippings, menus and other memorabilia, dating from the late 1920s up to World War II, and from the late 1940s through the 1960s after the war.

Some of the major steamship lines represented are: American President Lines, Canadian Pacific Line, Cunard Line, Dollar Steamship Lines, French Line, Grace Line, Hamburg-American Line, Holland America Line, Italia Line, Lloyd Sabaudo Line, Lloyd Triestino Line, Matson Line, Messageries Maritimes, Nippon Yusen Kaisha Line,

Shaw Savill and Albion Company Ltd., Union Castle Line, United Fruit Company, United States Line, and White Star Line. Besides these major steamship lines, many smaller shipping lines operating during those years are represented with many rare brochures of passenger liners sailing under their colors.

There is a wealth of information on some of the great passenger liners of yesteryear. For example: The *PRESIDENT COOLIDGE*, which met a sad fate in World War II, in the South Pacific; the beautiful *EMPRESS OF CANADA*, with her three large stacks and white livery; the graceful Queens of Cunard Line, *QUEEN MARY* and *QUEEN ELIZABETH*; the incomparable *ISLE DE FRANCE*, which survived World War II, only to be destroyed in a movie made in Japan; the Italian liners *REX* and *CONTE DI SAVOIA*, with their beautiful public rooms and furnishings; the four popular Matson liners of the 1930s, *MATSONIA*, *LURLINE*, *MARIPOSA* and *MONTEREY*, all surviving their troopship duties in World War II; the *CHICHIBU MARU*, one of the fine Japanese Transpacific liners sailing the



R.M.S. OLYMPIC — "The Ship Magnificent!" Unlike her ill-starred sisters TITANIC and BRITANNIC, the OLYMPIC served for many years on the North Atlantic run.

Chandler Postcard Collection

John Maxtone-Graham, the well-known writer of some of the best books on passenger liners, and John Haskell Kemble, an authority on some of the great passenger lines, such as the Pacific Mail Steamship Company and

Please submit your name to Dave Brierley at the Museum (234-9153) or to Doris Chidgey (566-8786). Details of the program will be sent to you. We need YOU to help keep ours the outstanding maritime museum it is. It can only be done with the help of active volunteers.

Since World War II, cruising has become the favorite way of travel for people seeking rest, entertainment and a glimpse of islands and countries that previously had not been available. Richard Brown of Bakersfield, California, who donated his fine maritime collection to the Museum a few years ago, is continuing to update the library with articles and information of present-day cruise lines and vessels. A future article will describe this collection as a fine supplement to the Kingsbury Collection in keeping our members and researchers up to date in ocean travel.

As of this writing, a price has not been set for the book. However, interested persons may call either Mary Quartly at 435-1607, or Mary Allen at 578-6198, for more details.



CALENDAR OF EVENTS

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

SEPTEMBER

- 4: Labor Day
- 6: Auxiliary Board Meeting
- 19: Docents Training begins, 10 a.m., *STAR OF INDIA*. Call Dave Brierley at the Museum for details.
- 20: Auxiliary General Meeting
- 27: Members' Program, *BERKELEY*, 7:30 p.m.

OCTOBER

- 7: Members' Picnic and Regatta, Mission Bay Park.
- 12: Columbus Day
- 20: Maritime Research Society, *STAR OF INDIA* orlop, 6 p.m.

NOVEMBER

- 1: Auxiliary Board Meeting
- 8: Members' Program, *BERKELEY*, 7:30 p.m.
- 11: Veterans Day
- 15: Auxiliary General Meeting
- 23: Thanksgiving Day

WANT ADS

Wanted: One wet suit 1/4" long john plus jacket. Height 6'1", weight 175-200 lbs. Please contact Jim Davis at 234-9153.

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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*, 1492 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 Masfield

Craig Arnold, Editor
Gregg Chandler, Associate Editor

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