



MAINS'L HAUL



MARITIME MUSEUM ASSOCIATION OF SAN DIEGO

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"Blunts Reef," a long-unseen painting by the late Jerry MacMullen, was recently donated to the Maritime Museum by his nephew, Mr. David Ridgway of Coronado. The painting shows a full-rigged ship of the Alaska Packers, the famous BOHEMIA, sailing past the Blunts Reef lightship

off northern California. BOHEMIA was a wooden Down Easter, built in 1875, bought by the A.P.A. in 1897, and sold to the "Hollywood Navy" in 1926. In August 1931, this fine old ship was deliberately blown up off Coronado for the film "Suicide Fleet."

25 YEARS OF MAINS'L HAUL

In the autumn of 1964, a small newsletter appeared in San Diego. It was about the San Diego Maritime Museum—a fledgling organization devoted to maritime preservation. Jerry MacMullen, a popular local historian, launched this two-page publication as its first editor. He borrowed a nautical order from the days of sail, *Mains'l Haul*, to give it a flavor and set its tone.

Since then, both *Mains'l Haul* and the Museum have grown. In 1964 the Museum had just one semi-restored ship, the bark *STAR OF INDIA*. It had no full-time Curatorial Department, no Library, no Model Shop. *Mains'l Haul*

was envisioned as a way of keeping members posted on Museum progress—i.e., a typical newsletter. Sprinkled with the folksy wit and wisdom of MacMullen, an Irish leprechaun of a journalist, it trotted out a single sheet each quarter, filled with the doings of those who loved to muck about in old boats.

Mains'l Haul is now a valuable historical record. It is so largely because of the vision of MacMullen, who started logging our course 25 years ago. Browsing through back issues, we see how that vision, combined with steady work by all hands, has paid off.

Jerry was the man with the 50-year dream. He helped arrange the purchase of *STAR OF INDIA* from the Alaska Packers in 1926, when she seemed doomed to a sad fate. A half-century later, in 1976, he stood on deck as this fully restored bark again took to the sea.

Jerry always had a firm belief in where his beloved *STAR OF INDIA* was going. Others might look at this rusty ship (prior to her restoration), and see just a rusty ship. Jerry looked at her and saw the glory of the seas, the Age of Sail, and the gallantry and guts of those who took her 21 times around the world.

Part of Jerry's vision for this vessel included *Mains'l Haul*. Little by little, he built the publication up, trying out new ideas, adding new material when it seemed appropriate. Gradually it took the shape of a historical journal—more than a mere newsletter. Because MacMullen was a historian himself, he understood the importance of a crisp, clean presentation of history. Depth of content and historical analysis appeared. Various writers, artists, and photographers tried their hands at contributions.

As the journal expanded, so did the Museum. We acquired the steam vessels *BERKELEY* and *MEDEA* in 1973, and MacMullen duly celebrated with humorous prose: "Sighted *BERKELEY*, welcomed same!" and "Tis a long, long way from Glasgow!"

In 1978, MacMullen finally stepped down from the editor's chair, his health failing. His close friend Captain Gregg Chandler took over. Captain Chandler faithfully kept the journal sailing along the course MacMullen had charted. Jerry himself passed on to Fiddler's Green in 1981, aged 84, secure in his vision of the Museum he gave so much to build.

In that same year a new editor, Carol Kettenburg, came on board and further developed the journal. All who worked with Carol recall her meticulous editing, her sense of integrity, and her years of labor to build up the Library and the journal. She was greatly missed when she left at the end of 1984, to marry and raise a family.

The present editor has held the position since then. In that time he's "shanghaied" many new writers aboard, introduced color covers and an improved stock, expanded length, and opened five new departments. The journal is now microfilmed by the state libraries of California and Wisconsin, as well as being collected by museums, historical societies, colleges and individuals.

In this issue, to mark these 25 years, we present a variety of writings. Naturally this issue must have a wee bit o' MacMullen, gambolling about in print at his impish best. And several other scribes join him, to give it verisimilitude.

One of the higher purposes of writing is to illuminate the human condition. A large part of the human story, including man's possession of the earth, has been carried on by ships. Ships in fact were the building blocks of nations—the haulers of their trade and immigrants, the fighters of their wars.

And that is what *Mains'l Haul*—and this Museum—are all about. Maritime history. Ships and boats and human



How it all began: *STAR OF INDIA*, wearing a patina of rust from 25 years with the Alaska Packers, ties up at Broadway Pier, San Diego, July 1927. She is fresh from San Francisco Bay.

MacMullen Collection

beings testing themselves against the long dark sea. The timelessness of a voyage.

Christopher Columbus would have understood. Magellan would have understood. There is something deathless about the sea, and the ships and men who make their work in great waters.

We hope you've enjoyed *Mains'l Haul*.

Craig Arnold, Editor



The assistance given STAR OF INDIA on her sailing day, May 28, 1989, by the PacTow Company is greatly appreciated. Here we see the PacTow tug PACIFIC SATURN in

the foreground, while PALOMAR pushes STAR to sea on the ship's starboard quarter.

Photo courtesy of Edward White

FROM THE HELM

A very handsome plaque dedicated to the memory of Ken Reynard, the man who led restoration efforts on *STAR OF INDIA*, has been donated to the Museum by David Briggs of Issaquah, Washington. Mr. Briggs was a lifelong friend of Mr. Reynard. The plaque will be mounted in the saloon of *STAR OF INDIA* upon completion of the poop deck renewal.

Replacement of planking on the poop deck is proceeding well, with just about all hands working on various phases of the job. The "on-scene commander" is Carpenter Jeff Saar, who describes the job elsewhere in this issue.

MEDEA bottom repair has been delayed pending an accurate determination of her weight. This will tell us which facility will have the ability to lift her ashore without tying up a marine railway or drydock for several weeks, with attendant high expense. We plan to weigh her on the Kettenburg Marine synchro-lift during a seven-foot tide in mid-November. However, Kettenburg Marine will not be

able to perform the repair work because of yard space limitations.

In this column we would like to express our special appreciation to the PacTow Company for lending the assistance of two tugs to *STAR OF INDIA* on the occasion of her sailing May 28. As in the past, we value the generous help PacTow provides.

LA SIESTA, the 66-foot offshore cruiser donated to the Museum by Jane and Norm Neely, has been sold.

Peter Branson wishes to express his appreciation to the Board of Trustees, crew and volunteers for their support of the past four-and-a-half years. It's been a great experience and he'll be retiring with divided feelings, probably before the end of the year, to do some traveling with his wife. However, he expects to return and haunt everybody from time to time.

Arthur DeFever, President
Peter S. Branson, Executive Director

RE-DECKING STAR OF INDIA

By Jeff Saar, Ship's Carpenter

It had been apparent for many years that the venerable *STAR OF INDIA*'s poop deck needed a lot of maintenance. The main deck and fo'c'sle head also leaked badly but the poop deck was leaking copiously on many delicate artifacts such as bunks, upholstered chairs and fragile veneered furniture. The Curator, Dave Brierley, saw his artifacts being damaged each time it rained. Fortunately here in sunny San Diego it doesn't rain a great deal, but it rains enough to be a real problem. This deck was laid down around the turn of the century by the Alaska Packers. It's too much to ask a deck that old to keep much water out.

The decision was made to rip the old deck up and replace it with a brand-new deck. The big question was: Should we take advantage of modern technology and materials and do a "state of the art" deck that almost surely wouldn't leak or should we instead try to be historically accurate and restore the deck? The pros and cons of each path were much discussed and debated between the various factions. When the sawdust finally cleared we had decided to do the deck itself authentically, but instead of the difficult and extremely laborious traditional caulking

we would instead use a modern rubber-type compound. Jay Flachsenhar, a marine surveyor and sailing crewman in the *STAR*, was a big help in making these tough choices.

As soon as the decision to rebuild was made the crew started to tear up the old deck. Many people helped during this hammer, saw, and crowbar stage but most of the work was done by Jim Davis, Bob Crawford, and myself.

Once the original iron deck beams were exposed we saw only a moderate amount of rust on them. The rust was chipped off and the beams painted with primer. The skylight with its original stained glass was left looking a little like an island in a sea of open space and iron beams.

The demolition work completed, we turned to the next phase. Many years before, Ken Reynard had the foresight to have purchased a large amount of rough-sawn Douglas fir 4x4's. These pieces of knot-free wood had been drying out for 15 years in the bilge of the *STAR*, tucked away in every useful space. One weekend the volunteer crew worked at retrieving this hoarded-away wood and stacked it in the orlop deck, so we could plane the wood to its final dimension. The Museum's aging thickness planer was hoisted aboard the *STAR* and another planer was bor-

Our crew demolishing the old deck.

Photo by Dave Brierley



After the old deck is removed, the rusty deck beams are exposed.

Photo by Dave Brierley





Some of the new planks are fastened down while others are ready.

Photo by Dave Brierley

rowed from Dr. R.E. Saar. With both planers going it took a week to plane all four sides of the 4x4's. Crewmen Jim Davis, Bob Crawford and John Merrill did the dusty job; they filled three dumpsters with the shavings.

The next step after planing the deck planking was to put a caulking rabbet on the top and the decorative beading on the bottom just like the original planks. A caulking rabbet is a groove that is cut in the edge of the deck plank. The planks were cut to length and a rabbet was also cut on the forward end. After we cut enough planks to make three full-length rows we forced them together with wedges and bored holes to bolt them down. A caulking compound was put under the heads of the bolts so that when the nut was tightened under the deck beam

the bolt wouldn't leak. Lastly, the bolt hole itself had a wooden plug knocked into it, so (we hope) water would never again find its way through the deck.

When a sufficient amount of deck had been laid we decided to caulk it so the somewhat delicate edge of the caulking rabbets wouldn't be accidentally damaged. Detco, a manufacturer of polysulfide caulking, gave us a generous price break on their product and our painters, Chuck Thomas, Jim Mahl, and Leonard Ingrande were put on the job. They mixed the rubbery stuff up and poured it into empty cartridges which look just like the ones you buy at the hardware store. The caulking was then squeezed out of the tubes and into the seams where it cures in a day or so.



Here crewmen put the caulking in the rabbets. Note wheelbox removed at left, to lay planks underneath.

Photo by Dave Brierley



No, this is not a seagoing gnome popping forth from its cave—but our very own carpenter, Jeff Saar, as he puts in many hours on the deck job.

Photo by Dave Brierley

This is the stage we're at in late October. After all the deck is laid and caulked we will sand everything down to one level. Then we can remount the eyebolts and chocks that were removed during the demolition. This is the last task and when it's done our new poop deck will be fully functional, beautiful and never again trouble the Curator with damaging leaks.

Even though we had a head start in having most of the wood on hand, this is a very expensive project. We expect it will take around three months to complete and a lot of expensive materials will go into it. All of this, wages and materials, come out of a fund set aside for this purpose. We have received \$100,000 from the city's transient occupancy tax and \$23,000 from the Star of India Auxiliary. Without this generous support we would still be trying to hold back the tide like the little Dutch boy.



RAGS TO RICHES

By Jerry MacMullen

(Ed. Note: The following short piece was the first article to appear in *Mains'l Haul*, in Volume 1, Number 1 [September 1964].)

When anyone working on the myriad of tasks still ahead in restoring *STAR OF INDIA* to a reasonable facsimile of her century-ago glory becomes discouraged, someone always is at hand to remind him: "Yes—but remember what she was like a year ago? Two years? Three?" Then comes to mind the spectre of the corroding stumps of her lower-masts—of rotted, leaky decks—of rust and dirt and confusion. She has indeed come a long way since then.

A case in point is the forepeak. Not many months ago it was a dank and reeking hole; it was filled with two piles of anchor chain, in many cases its links frozen together with rust, and with the rotten timbers which once had been the "manger" for stowing that chain. There also was a fair accumulation of trash and unwanted junk of many years' accumulation. The deck over it was rotten to the point of danger.

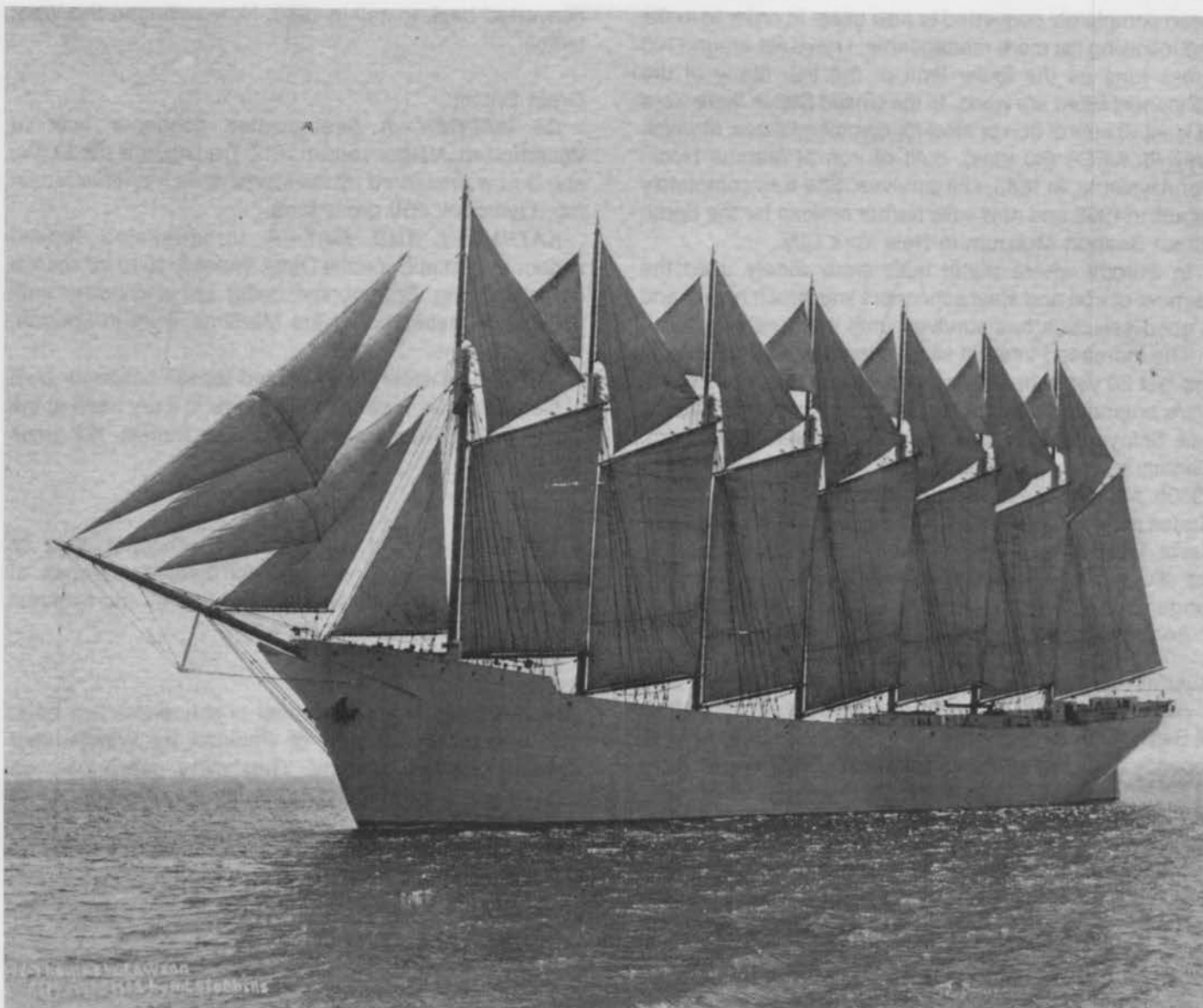
Well—you should see it now. Both chains were rusted out and ranged on the nearby Embarcadero, for chipping and painting. Hull plating and frames were scaled, cleaned

and coated with marine preservative. On supports of steel I-beams (salvage from the Metropolitan Sewer Project's Pt. Loma outfall construction) a heavy, chemically-treated wood deck was laid as a base for the new manger. The port chain was wound back aboard by husky volunteers manning the capstan, and work on the starboard one was started.

With the bottom of the chain stowage a few comfortable feet above the keelson, it now is possible to get under the chain for inspection and preservation of the hull. An orlop, away up in the bow, now supplies badly needed space for a paint-locker, and the newly decked and painted compartment forward of the collision bulkhead is a locker for spare wire, blocks and whatever. Its after end is open to visitors, who can look down a small hatch onto those massive chains and to the very bottom of the ship herself. It is a dramatic display, and popular with the "passengers."

It was a dirty but essential job—in which the generous loan of ventilating equipment by Jackson & Blanc was a big factor—and it was done by our own limited personnel and a few volunteers.

Some day, we'll tell you the story of the night when we almost had to use one of those anchors!



The seven-masted schooner THOMAS W. LAWSON, 5,218 tons gross, the largest of these vessels ever built. Launched in 1902 at Quincy, Massachusetts, she was 395 feet LOA, 50 feet in beam, 32 feet in depth. She worked as a collier and tanker. On December 15, 1907, she dragged

anchors in a full gale off the Scilly Isles, struck and broke in two between the sixth and seventh masts. Only her captain (badly injured) and engineer survived.

Maritime Museum file photo

IN SEARCH OF SCHOONERS

By Ted Miles

(Ed. Note: Ted Miles is a National Park Ranger and historian at the San Francisco Maritime National Historical Park. In the Spring 1988 issue of *Mains'l Haul*, Ted discussed famous square-riggers which survive around the globe. In this issue, as a follow-up, he does the same for surviving schooners. Taken together, these two articles provide a useful guide for the sail-minded traveler as well as the "armchair sailor" at home.)

Schooner-rigged merchant vessels were extensively used along all the coasts of the United States and the

waters of northern Europe. The type ranged in size from small inshore coasting schooners to the giant, 5,218 gross-ton THOMAS W. LAWSON, the only seven-masted schooner ever built and one of the largest sailing vessels of any rig. A few of the wide variety of jobs in which schooners were employed include: inshore cargoes, off-shore cargoes, whaling, fishing, oystering, sealing, Arctic and Antarctic exploration, piloting, yachting and sail training.

The number of surviving examples is much larger than the Cape Horn square-riggers and some schooners have

been completely converted to new uses. In order to make the following list more manageable, I have set around 100 gross tons as the lower limit of the list. Many of the schooners listed are wood. In the United States there were at least 16 built of iron or steel for commercial use, of which only *PIONEER* (60 tons), built of iron at Marcus Hook, Pennsylvania, in 1885, still survives. She was completely rebuilt in 1968 and now sails harbor cruises for the South Street Seaport Museum in New York City.

In Europe where metal hulls were widely used the number of iron and steel schooners was much higher and a good selection has survived until the present time.

The increased interest in traditional sailing vessels in the last 20 years has caused many motor vessels which were originally schooner-rigged to be converted back to sail. Shipyards such as J. Ring Andersen in Svendborg, Denmark, produced wooden auxiliary sailing craft until the 1950s. Many of these vessels have arrived in the United States as charter schooners or yachts with an "old time" flavor. Others have been converted to square-rig, often for use as partial historic replicas of older types that no longer exist.

And now to my list, which includes the following:

Australia:

ALMA DOEPEL—A three-masted topsail schooner built at Bellinger River NSW in 1903, for hauling cargo, she has recently been restored as a sail training vessel sailing out of Melbourne. 150 gross tons.

Canada:

THERESA E. CONNOR—Built at Lunenburg, Nova Scotia in 1938, for Grand Banks fishing and coastal cargoes. Now preserved by the Lunenburg Fisheries Museum. She was the last dory fishing schooner in North America. 185 gross tons.

ROBERTSON II—Built at Shelburne, Nova Scotia in 1940. Built for Grand Banks fishing and coastal cargoes. Now sailing for Sail and Life Training Society out of Vancouver, British Columbia. At one time she carried a three-mast staysail rig, but she has now been converted back to a gaff schooner. 93 gross tons.

Denmark:

FULTON—A three-masted schooner built at Marstal in 1915, she was built for hauling cargoes of salt fish, and is now employed as a sail training vessel by the National Maritime Museum out of Roskilde, Denmark. 102 gross tons.

France:

BEL ESPOIR II—A three-masted schooner built at Svendborg, Denmark in 1944 for cargo-carrying. Now used for sail training by the Amis de Jeudi-Dimanche out of Brittany. 189 gross tons.

Germany:

ANNY—A three-masted schooner built at Brake, Germany in 1914. After many years as a motor vessel she was

converted back to sail in 1980. Now sailing in the West Indies.

Great Britain:

DE WADDEN—A three-masted schooner built at Waterhuizen, Netherlands in 1917. Trading until the 1970s, she is now preserved by the Merseyside Maritime Museum, Liverpool. 239 gross tons.

KATHLEEN AND MAY—A three-masted topsail schooner built at Connaught Quay, Wales in 1900 for coastal cargo carrying. She worked under sail and power until 1961. Now preserved by the Maritime Trust in London. 136 gross tons.

RESULT—A steel three-masted topsail schooner built at Carrickfergus, Ireland in 1893, now in a dry berth at the Ulster Folk & Transport Museum near Belfast. 122 gross tons.

Norway:

SVANEN—A steel three-masted schooner built at Svendborg, Denmark in 1916 for hauling cargoes of lumber. Maintained in sailing condition by the National Maritime Museum, Oslo, Norway.

Panama:

A varied and interesting fleet of schooners has been collected under the flag of Panama by Windjammer Cruises of Miami, Florida. They carry passengers on cruises out of whatever Caribbean island seems to be handy for air transportation.

FANTOME—A steel four-masted schooner built at Livorno, Italy in 1929 as a yacht. Like the others in this group she has been converted from gaff to staysail rig for easy handling by small inexperienced crews.

FLYING CLOUD—A three-masted schooner built at Nantes in 1935 for an expedition to the South Seas and sail training. 400 gross tons.

POLYNESIA—A steel four-masted schooner built at Hensden, Netherlands in 1938 for Grand Banks fishing from Portugal. 696 gross tons.

YANKEE CLIPPER—A staysail schooner yacht built at Kiel, Germany in 1927. One of the first vessels acquired by Mike Burke's Windjammer Cruises.

Portugal:

CREOULA—A four-masted steel schooner built at Lisbon in 1937 for Grand Banks fishing. Now used for sail training by the Museum de Marinha out of Lisbon. 655 gross tons.

MANUAL DE — — — A steel four-masted schooner built at Lisbon in 1937 for Grand Banks fishing. Now preserved by the Museum de Marinha of Lisbon.

United States:

ADVENTURE—Built at Essex, Massachusetts in 1926 for Grand Banks fishing. Recently retired from the Maine cruising fleet, she is now a museum at Gloucester, Massachusetts. 130 gross tons.



WAWONA, a west coast lumber schooner of 1897. Later she carried dories for cod fishing, as seen here. Today she is part of the Northwest Seaport, Seattle.

Photo by Joe D. Williamson

ADVENTURESS—Built at East Boothbay, Maine in 1913. She was used as a yacht and later a pilot schooner. Now used for tail training by Youth Adventure Inc. of Seattle, Washington. 78 gross tons.

CALIFORNIA—A schooner built at East Boothbay, Maine in 1924 as a yacht she was for many years a pilot schooner for the San Francisco Bay Pilots Association. She is now owned in Seattle, Washington. 145 gross tons.

C.A. THAYER—A three-masted schooner built at Fairhaven, California in 1895 for hauling lumber. Preserved by the San Francisco Maritime National Historical Park. 458 gross tons.

CORA CRESSEY—A five-masted schooner built at Bath, Maine in 1902 for the offshore trade. The dismantled hull lies on the beach at Bremen, Maine. Of 2,450 gross tons, she may be the largest wooden merchant vessel in the world today.

ERNESTINA—Built at Essex, Massachusetts in 1894 for Grand Banks fishing, now used for sail training by the Ernestina Commission out of New Bedford, Massachusetts. 120 gross tons.

HENRY W. ADAMS—Built at Lunenburg, Nova Scotia in 1937 for fishing and coastwise cargoes. She lies at Wilmington, North Carolina. 180 gross tons.

HESPER—Built at South Somerset, Massachusetts in 1918 for offshore cargoes. A four-masted schooner, she lies on the beach at Wiscasset, Maine.

JACQUELINE—A three-masted topsail schooner built at Svendborg, Denmark in 1942 for Baltic trading. Rerigged as a topsail schooner about 1975, she is now sailing San Francisco Bay, California. 100 gross tons.

L.A. DUNTON—Built at Essex, Massachusetts in 1921 for Grand Banks fishing. Now preserved by Mystic Seaport

Museum, Mystic, Connecticut. 135 gross tons.

LA MERCED—Built at Benicia, California in 1917. An auxiliary four-masted schooner built to carry cargo, she is lying near Anacortes, Washington, used as a breakwater. She is most intact West Coast four-masted schooner. 1696 gross tons.

LUTHER LITTLE—Built at Somerset, Massachusetts in 1917 for offshore cargoes. A four-masted schooner, she is slowly falling apart on the beach at Wiscasset, Maine.

PILOT—A Boston Pilot schooner built at Essex, Massachusetts in 1924. After some years in Southern California, she is now sailing from New England ports. 140 gross tons.

ROSEWAY—A schooner built at Essex, Massachusetts in 1926 for fishing. Later she was owned for many years by the Boston Pilots Association. Since the 1970s she has been sailing as part of the Maine cruise schooner fleet. 97 gross tons.

SEUNTE DEERNE—Built at Gulfport, Mississippi in 1919 as the four-masted schooner *ELIZABETH BANDI*. Converted to square-rig in 1938 for sail training, her hull is the only example of a wooden United States-built four-masted schooner afloat. 814 gross tons.

TABOR BOY—An iron topsail schooner built at Amsterdam in 1914 as a pilot schooner, she is now used for sail training by Tabor Academy out of Marion, Massachusetts. 99 gross tons.

VICTORY CHIMES—A three-masted schooner built at Bethel, Delaware in 1900 for cargo-carrying. In 1954 she entered the Maine cruise trade until she was taken to Duluth, Minnesota in 1986. 208 gross tons.

WAWONA—Built at Fairhaven, California in 1897 for hauling lumber. A three-masted schooner, she is now part of the Northwest Seaport, Seattle, Washington. 468 gross tons.

The schooners mentioned here are only a small part of the traditional craft that carry this rig. There were other types of fore-and-aft rigged vessels, especially in northern European waters where the ketch was very popular. *Sail: The Surviving Tradition* by Robert Simper, and *The International Register of Historic Ships* by Norman Brouwer, both carry more detailed lists of schooners and other fore-and-afters. Both books were helpful in the preparation of this list.

(Ed. Note: Gross tonnages have been inserted where available. In instances where no gross tonnage is listed, it is because figures were lacking or unreliable. We would appreciate any information from our readers as to the "lacking" schooners.)

CORRECTION

In the summer issue of *Mains'l Haul*, the illustration of RMS *OLYMPIC* on page 22 was credited to a Maritime Museum collection. The credit should have been to Ken Marshall, the artist who created the original painting. *Mains'l Haul* regrets the error.

LIBRARY LOG

In this issue, we mark the 25th anniversary of *Mains'l Haul*. Coincidentally, we also mark the end of the 1980s, a decade that saw major growth in the Jerry MacMullen Library.

In 1977 Captain Gregg Chandler, now Chairman of the Library Committee on our Board, founded this repository of maritime lore. Since then, the Library has multiplied many times over. From one room it has expanded to four, with additional storage elsewhere. We now have over 10,000 books, 8,213 photographs, over three hundred volumes of bound periodicals, thousands of cataloged ship plans, charts, monographs, and items of memorabilia. We have dozens of beautiful old ships' logs dating back to 1835, with their fine Victorian scripts. We have several dozen pre-1900 maritime books, including a French volume dating from 1785. We have many fine items of marine art, the custody of which we share with our Curatorial Department.

This progress would not have been possible without the silent, dedicated, largely unseen work of Library volunteers. I cannot mention everyone I've worked with over the past five years, but would like to thank the following: Alan Thewlis, Bob Sherwood and Karl Rosenquist, our indefatigable photo catalogers, who assail mountains of prints and negatives, and organize these into a coherent system; Merrill Day, whose work on the Kingsbury Collection has been consistent, dedicated, and most helpful; Larry Davis, the skipper with a sea story for every occasion, who has just completed a reorganization of our periodicals; Ray Watson, our man on clippings and the Brown Collection; and Norm Clifford, retired naval architect and ship plan expert.

Last but certainly not least, Gregg Chandler has been our "jack of all trades," turning his attention to various files throughout the Library, as well as donating more books

and other items than any other individual.

While the volunteers are toiling away, the Librarian continues to handle research requests, to guide the various volunteers in their projects, and to edit and produce *Mains'l Haul* and occasional books.

Along with research, an equally important function lies in publication. Museums that do serious research and publish their findings are normally museums of the first rank. A continuing process of publishing books, or at least a regular journal, is a sign of a museum's maturity and its understanding of its educational role.

Does a museum such as ours represent merely the past? I do not think so. A museum is the thread of continuity that binds the past with the future. Everything that a good museum does—preservation, research and interpretation—is a tool for weaving this continuity.

I believe we must all keep in mind that our purpose here is *education*. Everything else is secondary. The sole *raison d'être* of any maritime museum is to educate the public about maritime history. All other activities are simply means to that end.

Every person working here, from trustee to staffer to volunteer, is in a sense an educator. The maintenance crew laying new deck are teachers to those who observe them. The Library volunteer who sets up a new file is an instructor to researchers. The Executive Director welcoming a VIP visitor, or accepting a plaque honoring past contributions, is a spokesman on the importance of history.

Being a museum is a very special obligation. It is not "just a job." It is not "just a business" like any other. We have certain duties to perform that go toward the preservation of a culture, that generations present and unborn may know it.

Craig Arnold, Librarian

STAR OF INDIA AUXILIARY

The members of the Auxiliary are extremely proud of our cookbook, *Stars in the Galley*, which is available now in the Museum Store.

Our plans include our annual Christmas Bazaar on November 15, with traditional and unusual Christmas ideas. We have some special drawing prizes and a fur coat for auction. We are delighted that the Auxiliary will once again host the annual Parade of Lights party December 17.

Our rummage crew will be accepting donations on Thursdays at the "B" Street warehouse, 10 a.m. to 12 noon, for the remainder of 1989. Anyone needing special times or transport of items may make arrangements with committee chairperson Rita Greig, phone 426-7416.

We hope to see you at the Parade of Lights.

Mary Powell,
Auxiliary President

PARADE OF LIGHTS!

Don't miss the Star of India Auxiliary's annual Parade of Lights party on December 17. This is always a spectacular event with a fleet of brilliantly lighted craft criss-crossing the waters of San Diego Bay. The parade is visible from the *BERKELEY* and traditionally marks a high point of the holiday season in San Diego. As always, refreshments and bar will be available on the upper passenger deck of the *BERKELEY* for this event. Please call event co-chairs Nan Tracy (279-5560) or Norma Newton (277-4771) for further details. Hope we see many of you there!



One of the many powerful French warships in World War I was VICTOR HUGO, an armored cruiser with 7.6-inch guns and torpedo tubes. Note such distinctive French

design features of the period as the rows of square ports, and the paired stacks.

Musée de la Marine, Paris

MEDEA IN THE FRENCH NAVY

By Craig Arnold

Recent efforts by our staff to secure information about the steam yacht *MEDEA*'s role in World War I, when she steamed under the Tricolor of France, have proven fruitful. We now have some picture of her role and activities in the *Marine Militaire Française*, thanks to such French contributors as Olivier Genin and Jean-Marie Vidal. Also instrumental in this effort was Dave Brierley, our Curator, who corresponded with the Frenchmen.

The French Navy has a long and distinguished history. First greatly enlarged by Colbert in the reign of Louis XIV, the French fleet soon became the second-largest in the world. In 1781 the French admiral DeGrasse played a pivotal role in our Revolutionary War, driving off a British fleet trying to relieve Lord Cornwallis at Yorktown. Washington himself praised the French contribution as decisive.

After the Napoleonic Wars, the French Navy entered upon a long period of bureaucratic reform and technical progress. The first armored warship in the world, *LA GLOIRE* (1859), was French.

The hierarchy of this force was one of the most aristocratic in France. Sons of families with ancient titles gravitated into the Navy, where they were groomed for rank. The rank-and-file sailors, too, tended to be a cut above the peasant *poilus* ("hairy ones") of the French Army.

The outbreak of the Great War in August 1914 found the

French Navy well-prepared. Its main strategic theater was the Mediterranean, where links to the French colonies in North Africa were maintained. In fact, the fleet's first success lay in convoying French colonial troops to Europe, where they played a significant part in halting the German onslaught at the Marne.

The French Navy blockaded the Strait of Otranto, bottling up the Austro-Hungarian fleet in the Adriatic, and they sent a battleship squadron to join the tragic attack on the Dardanelles.

By 1917, however, the U-boat menace was the major threat. Allied shipping in the Atlantic and the "narrow seas" of northwest Europe took a terrible beating from German submarines. The British Royal Navy had the main burden of fighting the U-boats, but the French wanted to help if they could. French light forces posted in the Channel ports of Cherbourg and Le Havre patrolled against any subs that might approach the French coast.

But the French had an insignificant number of vessels for this work. Seeking more, French agents went to Glasgow. On April 24, 1917, the French Naval Commission purchased *MEDEA* at that port. Her statistics at this time were: Length, 33m = 108'; Beam, 5.5m = 18'; Displacement, 112 T; Engine, 280 HP. They gave her the name *CORNEILLE*—apparently after the 17th century dramatist.

Between April and June, 1917, *CORNEILLE* fitted out in

the naval dockyard of Cherbourg. Her first armament consisted of six anti-submarine depth charges and one captive balloon. Her crew numbered 22.

On June 15, ready for action, she posted to the *2^{ème} Escadrille* (2nd Squadron) of the division of patrol boats for Normandy, based at Cherbourg. (The 1st Squadron was meanwhile based at Le Havre.)

Here *CORNEILLE* took up patrol duties with her squadron mates. At some point later in 1917, her armament was beefed up. A very interesting report exists in the Musée de la Marine in Paris, forwarded to us by M. Genin. The report is entitled "Bi-monthly Situation on January 1, 1918." *CORNEILLE* now carried a 75-mm gun and was fitted with wireless. (The wireless could range only nine miles, however.) Her speed was listed at eight knots, her hull and engine condition as good. The gun was likely the famous *soixante-quinze*, the rapid-firing light fieldpiece of the French Army, modified for naval use. This gun had the fastest breech mechanism of any cannon in the world at this time, although it was not a "heavy hitter." Against a thin-skinned sub, however, it would have been more than adequate.

CORNEILLE's skipper at the beginning of 1918 was one Petty Officer Machuet. Unfortunately we know nothing more about him.

At this time the *2^{ème} Escadrille* was engaged on convoy duty, as well as patrols. A total of 18 vessels composed this squadron in January 1918. Of these, one was the vessel of the *Chef d'Escadrille* (squadron commander). One was being repaired, seven more were on convoy duty "to the west," and three were specially detailed to convoy sailing ships. *CORNEILLE* was one of the latter trio.

CORNEILLE and her fellow escort vessels, the patrol boats *CROTALE* and *ALSACE II*, all carried balloons. Presumably these were effective in scouting for submarines in coastal waters. We have no record that *CORNEILLE* ever actually engaged a sub, apart from one unconfirmed claim by Capt. Peter Metcalfe, who stated in 1973 that he had seen a report to that effect in Machuet's log. (We do not know this log's current whereabouts.)

With a range of 800 miles, *CORNEILLE* could steam far to the west to meet homeward-bound sailing ships, and escort them to Norman ports. France in 1914 had a fleet of 1,400 commercial sailing vessels, along with 1,300 steamers. Many of her windjammers were sunk in the war, however, and that fleet never regained its one-time numbers.

On September 1, 1918, *CORNEILLE* was winding up her duties as an escort and patrol vessel. Soon afterward she became a boarder and minesweeper for the Cherbourg area. The war ended on November 11, and on February 2, 1919, *CORNEILLE* was placed in reserve.

On June 21, 1919, the vice admiral commanding Cherbourg was informed by dispatch that the Navy minister had decided to sell *CORNEILLE* by auction. This was soon accomplished, and she passed from the French service.

Sources

"Bi-monthly Situation on January 1, 1918," and other naval papers in the Musée de la Marine, Paris.

Histoire Mondiale de la Marine, Amiral Barjot and Jean Savant, Librairie Hachette, 1961.

Jane's Fighting Ships, 1914 and 1919 editions.



MEDEA as she appeared shortly before World War I, while still under private British ownership.

Maritime Museum file photo

CURATOR'S CORNER

The *STAR OF INDIA* 'tween deck project is proceeding well. From a research and planning standpoint the current deck repair project is looking very promising in providing a much more weatherproof deck to preserve the components of the *STAR* and to protect the exhibits on board.

During this winter, we will produce a phase one deck plan exhibit of the intended sections of the 'tween deck that will cover her construction, working history, and her history in San Diego since 1927. I have been working with our exhibits design consultant Edward Moore to develop an initial deck plan to serve as an introduction to the overall project to be completed as the funding contributions and tightness of the weather decks permit. This phase one exhibit is being funded by the J.W. Sefton Foundation, as will be the final phase that we have for now labelled the Introduction/Orientation area. Future plans for this area call for a revised deck plan, a video viewing section capable of being used by Museum visitors or by docents with school and adult groups, and a participa-

tion-oriented timeline to place our subject matter in perspective with other aspects of history.

One of the leading prerequisites of a museum is to conduct research. The reasons for doing so are many. Included are: to document the history and accuracy of artifacts belonging to the museum; to investigate the people associated with the artifacts or the museum's time period and subject of coverage; and to present an accurate picture for present and future generations.

Consistent use of research is also critical to this Museum's responsibility as a guardian of the public trust. The Statement of Purpose for this Museum states six goals and they all include research as a common and consistent denominator. The six objectives are to preserve, educate, collect, exhibit, entertain, and demonstrate.

A further example of research documentation that is proving to be invaluable, and I will add extremely interesting, are the copies of the 1879 ship's newspaper called *THE EUTERPE TIMES*. Our Museum is indebted to Mrs. Shirley Culy of New Zealand for responding to an appeal



Ramsey Harbour, Isle of Man, about 1875. The two vessels in the foreground are topsail schooners, of the basic type designed to come to rest on an even keel when the tide goes out, as here. The schooner on the left is the ARIEL

of Dublin. This is the sort of photo that diligent contacts with distant sources often produce. EUTERPE was built at this port in 1863, and the locals still honor her name.

Photo courtesy of Billy Kneale, The Shipyard (EUTERPE's birthplace), Ramsey, I.O.M.

that I made several years ago in a New Zealand magazine for information concerning the emigrants of *EUTERPE*. Her grandfather was Mr. Joshua Charlesworth, who emigrated to New Zealand in 1879 and was one of the persons who handwrote the newspaper each week for 14 weeks, often under very difficult weather conditions.

I would like to share some of the content of the newspapers and would suggest that on a future visit to the *STAR* that the sample copy of one of the newspapers be read.

The *EUTERPE* departed London under tow on August 2, 1879, bound for Christchurch, New Zealand, with 176 passengers on board on a passage that lasted 134 days. Due to many difficulties documented in the first issue of *THE EUTERPE TIMES*, plus diaries from this passage, we know that the ship, crew, and emigrants had a hellish time clearing the English Channel as it took until August 30 to leave the sight of England behind.

The newspaper was organized by committee on September 4 with Mr. Ellis as Editor, Mr. Young as sub-Editor, and Mr. Charlesworth as Clerk. Others on the committee to help write the five or six copies on a weekly basis were Mr. Rayson, Mr. Waite, Mr. Bargh, and Mr. Owen (eldest son of the Mrs. Owen in the first of our emigrant cabin exhibits). The paper would be initially issued on Saturday, September 15 and each Saturday thereafter.

Humor and event-reporting were the order of the day as is evidenced by the first paragraph of issue number one.

VOLUNTEER OF THE QUARTER

Our Volunteer of the Quarter for Fall 1989 is Captain Larry Davis. Capt. Davis works in the Library where he has proven himself a valuable helper. He has undertaken many tasks, including inventories of our charts, our collection of *National Geographic* going back to 1911, and our periodicals section.

Having a way with a sea story is a hallmark of the good captain's. There are many tales of the waterfront, stories of terrible storms and ships in peril, and some highly colored accounts of adventures ashore. (Ask the captain about his youthful days in Valparaiso, as a guest of a roistering German skipper. If that doesn't make your day, nothing will.) Capt. Davis's good humor and salty tales are but a complement to his many hours of diligent work, and we appreciate all of it.

Capt. Davis lives with his wife in Point Loma. He is a longtime merchant marine master, has skippered ships for the Scripps Institution of Oceanography, and is thoroughly versed in all the arts of the sea. A lifelong resident of San Diego, he is a true old salt and loyal friend of the Maritime Museum.

Larry, thanks for all your efforts.

In issuing this number of our bantling to the *EUTERPE* public, we assure our friends that our pages will ever be open to fair and open criticism, whether to ourselves, our friends, or of those few who do not come within the latter category. We have only a desire that this publication shall be a faithful record of the events great and small which have already transpired and which may hereafter come to pass on board the good ship *EUTERPE* on this her present (and to most of us here most interesting) voyage to New Zealand. All or any literary talent on board is most heartily welcome to air its idiosyncrasies in our pages, and nothing except malice personality [sic] will be excluded.

Many aspects of the shipboard life of the emigrants were reported and insight into real people who used our ship is to be gained by reading these newspapers. A real appreciation for life at sea can be acquired. In future Curator's Corners, I will introduce our members to the poet "EUTERPIAN," show the crew and emigrant interaction in foot races around the deck, and recount events of the people of the "UNLUCKIPEE" as the ship was sometimes known.

Dave Brierley, Curator

MODEL SHOP

By Bob Crawford

Our big acquisition this quarter is a $\frac{1}{8}$ " = 1' model of USS *SHAMROCK BAY* (CVE-84) built by Joe Bompensiero, who served aboard her in the Second World War. Joe had no plans to work from, but used extensive photographs from a cruisebook and a 1946 Navy-issued book describing the history of the escort carriers. This highly detailed model is a modern version of a "sailor-built model" where the builder uses his eye to scale items and although the piece might not be mathematically correct, the effect is very attractive. This is truly a wonderful addition to our collection.

On other fronts, Jack Klein's recently donated model of the 1600s man-o'-war *WAPPEN VON HAMBURG* is now on display in The Chart House Restaurant near the new convention center. Many visitors will see the model and perhaps be persuaded to visit the Museum.

Dick Johnson is now back at work on USS *SAN DIEGO* (CLAA-53) and we are eagerly waiting to see his progress. I hope we will have her on display in about two years.

Two temporary acquisitions soon to go on display aboard the *STAR* are Bob O'Leary's models of *ROGER B. TANEY*, a revenue cutter of 1836, and the 327' Coast Guard cutter *ROGER B. TANEY* of 1938. Mr. O'Leary is retired from the Coast Guard and has loaned us the models for display in honor of the service's 200th anniversary in 1990.

THE 1989 CUTTY SARK TALL SHIPS RACES

By Captain R.A. Bowling

Attending the 1989 Cutty Sark Tall Ships Races became almost an obsession with me when I learned that it probably would be the last time there will be such a gathering in London. Subsequently, when I learned that I might possibly participate as a watch mate on one of the racing square-riggers, it was a dream come true. So, I was off to London.

Before going into the details of my trip, however, here is a little background on these races. By 1956, deep sea cargo work under sail was rapidly approaching an end. Fewer and fewer nations were still operating square-riggers; that, in turn, resulted in a commensurate decline in the number of sail-training vessels, sponsored either by countries or shipping companies, to train their future professional seamen. Sensing the end of an era, Bernard Morgan, a London attorney, proposed bringing together the handful of sail-training vessels then still active for a parade of sail and a race before they all disappeared from the scene.

The idea soon gained strong support from the Royal Navy and the then First Sea Lord, Lord Mountbatten. With that encouragement, a "Sailing Training-Ship International Race Committee" was formed with Prince Philip, the Duke of Edinburgh, as Patron. Moving rapidly, the Committee

organized the first gathering of tall ships in July 1956 in Dartmouth Harbor. It consisted of 21 sailing vessels, converted to sail training ships, from 11 countries. The ships then raced from Torbay to Lisbon.

The initial and subsequent races, held biannually, were so successful that by 1972 the events became too large to manage through the limited resources of the volunteer Sail Training Association that had superseded the original Committee. Fortunately, a corporate sponsor, Berry Bros. & Rudd, Ltd., parent firm for Cutty Sark Scotch Whiskey, was found to take up the cause—which they have done so admirably ever since. Thus the current name, "Cutty Sark Tall Ships Races".

The 1989 schedule of events was: July 5-8, ships on show in the Pool of London—on both sides of the Tower Bridge—in St. Katherine's Dock and the West India Docks as part of the 800th anniversary celebration of the Lord Mayoralty of London; July 9-13, race from Harwich (mouth of Thames) to Hamburg; July 13-16, on show in Hamburg as part of the 800th birthday celebration of that historic Hanseatic city; July 16-18, on show in Cuxhaven; July 18-25, race from Cuxhaven to Malmo; July 25-27, on show in Malmo; July 27-29, rendezvous off Malmo for group sail;



KRUZENSHTERN, the magnificent four-masted bark now under the Russian colors, formerly the German PADUA of the Flying P line. At 375.5 feet LOA and 3545 gross tons, she is a superb survivor of the great nitrate fleet that once

sailed from Europe to the west coast of South America. Launched in 1926, she was the last deepwater square-rigged merchant ship built.

Photo by Capt. R.A. Bowling

July 29-August 1, cruise in company from Malmo to Travemunde/Lubeck. This article covers only the London visit portion of the above schedule.

Ship visits and launch rides from several different piers on both sides of the Thames were free to the public. In addition, there were a variety of other ongoing activities, including dragon boat and canoe racing, Royal Marine Band concerts, fireworks, and visits by such dignitaries as the Lord Mayor, Sir Christopher Collett, who joined the Sail Training Association's own schooner *SIR WINSTON CHURCHILL*, which had an all-female crew, downstream and rode her up to her anchorage in the Pool.

Actual participation consisted of 152 sailing vessels of every description—ships, barks, barkentines, brigs, brigantines, schooners, sprit-sailers, goellets, and sundry hermaphrodite rigs that defy standard classification—from 16 countries. Included in the above were three of the largest operational sailing vessels afloat, all Russian: the barks *SEDOV*, about 400 feet length overall and the *KRUZENSHTERN*, about 375 feet; and the ship *MIR*, about 360 feet.

The *MIR*, built in 1987 in Poland, is a magnificent example of what recreation can do to keep canvas-clouded tall ships similar to those of yesteryear sailing the billowing seas. Other than that, she is of little historical importance. Not so the *SEDOV* and the *KRUZENSHTERN*. The *SEDOV*, formerly the *MAGDALENE VINNEN*, was built in 1921 in Germany and carried cargo until the 1930s. She made her last stop in London in 1935 with a cargo of Australian wheat. After the war, she was claimed by Russia as part of war reparations—similar to the U.S. getting the *HORST WESSEL*, now the USCG Bark *EAGLE*. The *KRUZENSHTERN*, formerly the *PADUA*, was built in 1926 in Germany for the nitrate trade with Chile. She was one of the famous "Flying P's" of the Laeisz Line and the last deep water square-rigger built exclusively for cargo trade.

So much for background. What aroused my attention the most was the probability that this would be the last such gathering of tall ships in London. For a planned bridge across the Thames, downstream at Dartford, will preclude any further such gatherings of tall ships with their lofty masts in the Pool of London. Therefore, the 1989 assemblage in London could become a very historic occasion. Naturally, as a historian and a sailing master, I wanted very much to become a part of that event. But how?

Fortunately, through my participation in the sail training of the crew for the *STAR OF INDIA* and in her sailing in 1984, 1986 and 1989, I had developed contacts with other sail-training activities. In this case, it was with Captain Morin Scott, M.B.E., M.R.I.N., F.N.I, Director of the Square Rigger Club in England, formed to provide support in men, material and money to Britain's government-sponsored square-rigged sail-training ship, T.S. *ROYALIST*. He is also Director of Square Rigged Services, Ltd., a consulting firm on all aspects of design and operation of square-rigged vessels. No armchair sailor, he is internationally renowned as a sailing master who will sign

on as a watch mate for the pure joy of sailing.

Upon my arrival at Mildenhall AFB, compliments of a USAF K-135 tanker, I bused into London and lodged at the Merchant Navy Hotel (B&B) on Lancaster Gate at considerable savings—a perk afforded to merchant mariners of all nations by the British Government.

On July 6, I showed up promptly at 1200 at the Quay-side Restaurant, International House, St. Katherine's Dock for the Rear Commodore's Luncheon. There I met my host, Captain Morin Scott, for the first time. A short, rotund gentleman with a merry twinkle in his eye, he was every bit the epitome of a gracious host. He introduced me all around to the 40-odd gentlemen present, some of whom I recognized as internationally renowned sailing masters, such as Captain Mark Kemmis-Betty who has served as master on three of Britain's most notable sail-training vessels, schooner *CHURCHILL*, brig *ROYALIST*, and bark *LORD NELSON*. I also met Captain Rudolf (Rudy) Wittin-hagen, master of the *ALEXANDER VON HUMBOLDT*. He is a very impressive type—well over six feet tall and stout accordingly, with a squint to his eyes that indicated a sense of humor and years at sea, both of which proved to be true as I got to know him better.

Finally, after wine and port, the party broke up about 1430. But then Captain Scott and Captain Wittin-hagen invited several of us out to the *VON HUMBOLDT*. So, it was down to the jetty, within heaving-line distance from the restaurant, and out by launch to the ship moored in the stream. Captain Scott showed me around this onetime lightship built in 1906. At slightly over 200 feet in length and 830 tons displacement with a total complement of 60—15 professional crew and 45 trainees—she is larger than most other sail-training vessels, except the mammoth Russian and Polish vessels. Recently refitted exclusively for sail-training, she is very efficiently laid out, both top-side and below decks, for her mission. As was the case in all of the other sail-training vessels I visited, she was equipped with the latest navigational aids, including SAT-NAV and GPS.

Then it was off to the wardroom to taper off, or so Scott said, on more wine and beer. The latter is provided in great quantity *gratis* by the ship's beer company sponsor, which also accounts for the unusual green-colored sails. Finally, the launch was hailed at 1830 and we made it back to St. Katherine's Dock in time for the reception aboard the *ROYALIST*.

ROYALIST is a trim little brig, 95 feet overall, that is operated by the Sea Cadet Association for the Sea Cadet Corps, an official seaman training program within the Royal Navy. Her total complement is 32, professionals and trainees.

After meeting the master and getting a quick tour of his salty little command, it was time for more wine and cheese—but precious little of the latter—as Captain Scott put out the word to "fill the Yank in."

It was back to the *VON HUMBOLDT* again the next afternoon, the 7th, for a "get well" glass and to determine my status as a watch mate. I took a perverse pleasure in

noting that my host of the day before, Captain Scott, also looked a bit worse for wear. But after one . . . or two . . . or more rounds of cheer, things started looking rosier—until Captain Rudy appeared. He came straight to the point. “Sorry, *mine Freund*, but there are no mate berths available,” he informed me with a genuine show of regret. Naturally, I was disappointed for having missed the opportunity to sail with the ship, but more so for having missed the opportunity to have sailed under Captain Rudy. I could have learned a great deal from him. “But someday, Herr Chic, we will sail together,” he promised, as he raised his glass. I drank hopefully and deeply to that.

The next day, the 8th, was my last chance to find a berth. This time I tried the bark *LORD NELSON*. Operated by the Jubilee Sailing Trust, she was specifically built to provide sailing for able-bodied and disabled people side by side. That is, as many as 50% of the 40 trainees aboard can be disabled persons. To accommodate the disabled, she has several innovative features, such as powered wheelchair lifts, wide companionways, wheelchair rails along the decks, power steering, and an audio compass for the blind. In fact, according to the master, the blind steer a tighter course than normal helmsmen!

Fortunately, two other acquaintances of mine, Colin and Rosemary Mudi, a naval architect team, were signed on as part of the “after guard.” They are primarily into the design and building of sail-training vessels worldwide. It was Colin who designed the Sea Cadet Corps brig *ROYALIST*. So, I went on board and looked them up. Colin gave me a necessarily quick tour of the vessel since she was in the midst of making preps for getting under way and at the same time manning the yards and rigging for cheering when the *Princess Royal*, *Princess Anne*, was to pass close aboard—due momentarily—in a Royal Navy barge.

He then introduced me to the master and one of the directors of the Trust. Both agreed that they would be pleased to have the use of my services as a qualified watch mate, but that there just wasn’t a spare bunk. In fact, some of the professional crew were having to “hot-bunk it” because the number of trainees had been over-subscribed. I tried to counter with the fact that I had spent almost 20 years in submarines, so hot bunking was nothing new to me. Nice try, but no way.

I took my leave and watched from the pier as the *Princess Royal* passed down between the nests of moored sailing vessels with their crews cheering wildly from the yards and rigging. Most impressive. Particularly moving was the scene aboard the *LORD NELSON* where several individuals in wheelchairs were manning the outboard rail while other disabled persons, each with a normal partner, were in the rigging, all cheering lustily.

I turned away, unashamedly misty-eyed, and headed for the West India Docks to view the *SEDOV* and *MIR*. At about 400 feet and 360 feet, respectively, and otherwise proportioned accordingly, they are too big for my taste. I prefer something in the order of about 150 feet and 500 tons, like the *ELISSA* in Galveston. Never-

theless, they are imposing vessels.

A brisk walk down the length of the Isle of Dogs took me to the Footway Tunnel through which I walked under the Thames to the Greenwich side. The tunnel exits right off the starboard bow of the *CUTTY SARK*. What a beautiful sight to behold as one comes out into the open air!

Since it would be a couple of hours before the first Tall Ships were due to pass the *LORD NELSON* at anchor just off the embankment, I spent the time aboard the *CUTTY SARK*. But, that is another tale. Suffice to say that she is quite a bit larger than the *STAR OF INDIA*, is in beautiful shape, and has some unique displays, such as the Long John Silver figurehead collection in the lower hold.

I then walked out to the embankment, about 100 yards in front of the *CUTTY SARK*, to watch the Parade of Sail. Unfortunately, while I was aboard the *CUTTY SARK*, the weather had turned threatening, with occasional thunder showers and gusting winds. As a result, the ships came down the river under reduced canvas and in most cases under auxiliary power. It was still an impressive sight.

As I was standing there, a rather strong gust of wind sprang up. Then, I heard a strangely familiar sound behind me. When I turned around to see what it was, I realized that it was the wind singing in the rigging of the *CUTTY SARK*. It was almost as if she were begging to be loosened from her cradle to join her present-day sisters on the water. What tales she could tell if she really could talk!

Then it began to rain in earnest. The crowd scrambled for cover and most decided to continue on homeward. I joined them. So ended my journey to the 1989 Cutty Sark Tall Ships Races.

I didn’t find a berth to sail as a watch mate on one of the Tall Ships as I had hoped. But I was privileged to meet some of the top international square-rigger sailors, visit their ships, and more importantly, develop friendships within the international sail-training movement that will prove invaluable in the future.

The objective of that movement is succinctly expressed by H.R.H. Prince Philip, Duke of Edinburgh, K.G., Patron of the Sail Training Association of Great Britain as follows:

A scheme designed to benefit the young people of this country, to give them a taste of fright, discomfort and adventure in an age when it is possible to live comfortably, securely and boringly . . . The best moments in life and the ones that leave the deepest impression are not necessarily all pleasure. Meeting an exciting challenge as a member of a team brings out unexpected qualities and hidden strength.

That is what sail-training and the Cutty Sark Tall Ships Races are all about.

LIBRARY RECEPTION: THE ART OF GERALD F. MACMULLEN

Gerald F. MacMullen—better known as “Jerry” to his friends—was a prominent west coast maritime historian. Jerry usually chose to record history in his inimitable writings. However he also wielded brush and pencil on occasion—and was quite talented with both.

Recently the Jerry MacMullen Library of the Maritime Museum acquired a number of Jerry's superb marine paintings and drawings, which had been in private hands, unseen by the public, for many years. These paintings include pictures of our own *STAR OF INDIA* and other historic ships of the west coast. Bookplates for MacMullen's pioneering works, *Paddle-Wheel Days in California* and *Ships of the Redwood Coast*, are part of the trove. Also included are many photographs of early ship activity in San Diego Bay, which MacMullen made and collected.

We are therefore pleased to announce a reception for all members of the Maritime Museum, to be held in the Jerry MacMullen Library and adjacent areas on board the ferryboat *BERKELEY* on Saturday, December 2, 1989, from 1 to 4 pm. This reception is to present the newly acquired MacMullen art, and to view progress made in the Library since our last such event in 1986. Refreshments will be served. We invite interested members to RSVP with the Museum office at 234-9153 by November 30.

DEVELOPMENT REPORT

As we near the end of 1989 we remember an exciting year which began with our three ships together on the Embarcadero. The crowning achievement of the year was sailing our *STAR* on May 28 and the sailing festivities. We remain grateful to all of you who helped make the sailing possible with your gifts of time, energy and funds. Sailing the *STAR* is our great gift to our membership and our community and its visitors.

Now we look ahead and plan for a new year and a new decade. San Diego's new Convention Center brings a new era of growth to our community and the Museum. We plan to participate in many ways. We'll have an exhibit booth at the community grand opening, and a permanent display in the Center's Information Station. We plan to be a part of the First Annual San Diego National Boat Show, beginning the end of November.

You will soon receive a letter giving you the opportunity to make a gift to our Annual Fund. We hope you'll add the Museum's historic ships to your list of holiday giving. Your gift, no matter how large or small, is always deeply appreciated.

We're also launching our Museum Membership drive, full speed ahead. Encourage your friends to join or give them a gift membership. The more members the Museum has, the more benefits we can provide. You may clip the form opposite and give it to a friend or use it to give a gift membership. Please send it to the Maritime Museum, 1492 N. Harbor Dr., San Diego, CA 92101. For information, please call me at the Museum, (619) 234-9153.

Carolyn Elliott,
Director of Development



A SPECIAL EXHIBITION! “THE ROSENFELDS: PHOTOGRAPHIC ARTISTS OF YACHTING”

Morris and Stanley Rosenfeld were photographers whose work stretches back to the 1890s. Based on the east coast, they are internationally known for their coverage of yachting events and vessels.

On Wednesday evening, November 29, the San Diego Maritime Museum will be very pleased to present an exhibition of selected works from the Rosenfelds' vast archives, now preserved at Mystic Seaport Museum in Connecticut.

A total of 23 classic yachting photos will be on view in the pleasure boating gallery on board *BERKELEY*. The

variety in this exhibition includes J-boats, sandbaggers, power yachts, and more. Also included are candid shots of yachtsmen in action during races.

We are most appreciative of Mystic Seaport's assistance in making these photos available for exhibition. The exhibit will run through April 1, 1990, but we invite all members to attend this special preview. Curator Dave Brierley will be on hand to discuss the significance of the Rosenfeld Collection, which he personally worked with during his apprenticeship at Mystic.

For further details, call Carolyn Elliott at 234-9153.

IN MEMORIAM

We cannot let this year go by without paying our respects to one of America's last square-rig sailors. Mr. Harry Dring of San Francisco died earlier this year, aged 69. Mr. Dring went to sea before the mast as a young man, and later made major contributions to the restoration of ships at the National Maritime Museum at San Francisco, and to our own *STAR OF INDIA*.

Mr. Dring belonged to that hardy band that included Jack Dickerhoff, Karl Kortum, and "Harry the Undertaker" Nelson. If it had not been for old salts like these, determined to preserve ships such as *STAR OF INDIA*, *BALCLUTHA*, *EUREKA*, and *C.A. THAYER*, few if any such vessels would exist today.

Mr. Dring hated wearing a tie, bureaucrats, and praise for himself—in roughly that order. He loved the memory of sailing around Cape Horn, from San Francisco to Africa, as a fo'c'sle hand in the last American square-rigger, *KAIULANI* (ex-*STAR OF FINLAND*). At San Francisco many years later, he enjoyed overseeing restoration efforts on historic ships from his office high in *EUREKA*'s pilothouse.

Mr. Dring's battles with bureaucrats were "legendary" according to a San Francisco newspaper. Nevertheless, he succeeded in persuading the state of California to help save the lumber schooner *WAPAMA*, the schooner *C.A. THAYER*, and the hay scow *ALMA*. He worked with the famous old-time rigger and mate, Jack Dickerhoff, to get *STAR OF INDIA*'s rigging repaired in the early 1960s. He served as Ship's Manager for the full-rigged *BALCLUTHA* ("Last of the Great Cape Horn Fleet") in her early years as a museum vessel at Fisherman's Wharf, San Francisco.

He always thought of himself as a sailor, above all.

Harry Dring's contributions to the restoration of *STAR OF INDIA* are recounted in Jerry MacMullen's book of that title. According to our curator, Dave Brierley, Mr. Dring was always willing to sit with visitors to his eyrie on *EUREKA*, and talk of old ships and seafaring ways. He retired from the San Francisco museum in 1984, and had been in poor health since.

We salute Harry Dring's achievements, and we regret his passing.

HELP PRESERVE

BERKELEY STAR OF INDIA MEDEA

Maritime Museum of San Diego Membership Application

This is a ☐ new ☐ renewal (new level) ☐ renewal (same level) ☐ gift membership for:

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Please contact me about: ☐ Volunteer programs ☐ Business & Corporate Membership ☐ Contributions other than cash

Many companies will match or double your contribution. Please check to see if your employer has a matching gifts program. If you have any questions, please call the Museum Development Office (619) 234-9153.

\$10 – Student

- free admission to member
- subscription to quarterly publication *Mains'l Haul*
- use of the Museum Library

\$25 – Individual

- free admission for member and one guest
- subscription to quarterly publication *Mains'l Haul*
- Museum Store discount
- invitations to membership meetings and special events
- car decal
- use of the Museum Library

\$30 – Family

- all benefits of an Individual membership plus
- free admission for family (spouses and children or grandchildren 18 or under)

\$50 – Active

- all benefits of a Family membership plus
- one extra guest pass
- STAR OF INDIA poster or photo

\$100 – Friend

- all benefits of an Active membership plus
- an additional guest pass
- an invitation to the STAR OF INDIA's Birthday Party

\$250 – Associate

- all benefits of a Friend's membership plus
- an additional guest pass
- copy of Jerry MacMullen's book, *They Came By Sea*

\$500 – Patron

- all benefits of an Associate membership plus
- luncheon excursion on the MEDEA for two people
- Museum tours arranged upon request

\$1000 – Benefactor

- all benefits of a Patron membership plus
- your name on a plaque on a renovated bench on the BERKELEY
- invitations to exclusive receptions
- discount on rental of BERKELEY's top deck for your event

Memberships are renewable annually. All contributions are tax deductible as provided by law. Please make your check payable to the Maritime Museum. Thank you.

CALENDAR OF EVENTS

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

NOVEMBER

- 29: Rosenfeld Photo Collection Exhibit—All Members Preview on board the *BERKELEY*. Call Carolyn Elliott at 234-9153 for details.

DECEMBER

- 2: Library Reception: "The Art of Gerald F. MacMullen."
Jerry MacMullen Library, *BERKELEY*, 1 to 4 p.m. Please call Museum Office to RSVP by November 30.
- 17: Parade of Lights party, *BERKELEY*. Call Nan Tracy at 279-5560 or Norma Newton at 277-4771 for details.
- 25: Christmas Day.

JANUARY

- 1: New Year's Day.
- 3: Auxiliary Board Meeting, *BERKELEY*.
- 17: Auxiliary General Meeting, *BERKELEY*.
- 23: New Docent training program begins, *STAR OF INDIA*. Call Dave Brierley at 234-9153 for details.
- 24: Members' Program, *BERKELEY*. 7:30 p.m.
- 26: Maritime Research Society, *STAR OF INDIA* orlop, 6 p.m. Guests welcome.

MARITIME MUSEUM ASSOCIATION OF SAN DIEGO

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

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"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

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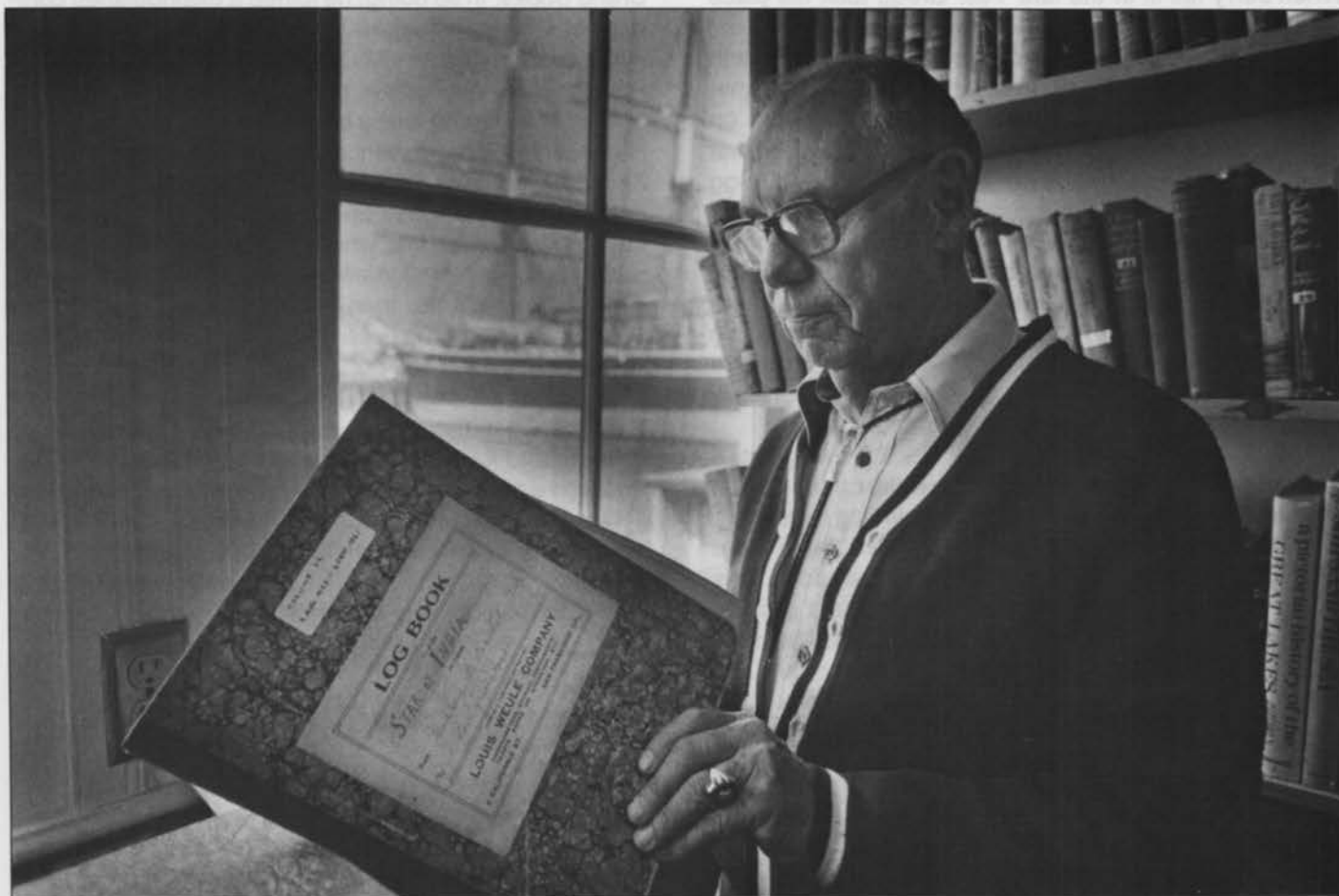


MARITIME MUSEUM ASSOCIATION OF SAN DIEGO

VOL. XXVI

WINTER 1989-90

NO. 2



The late Captain Gregg Chandler, USNR (Ret.), peruses one of STAR OF INDIA's logs in the Jerry MacMullen Library of the Maritime Museum.

Photo by Don Arletti

GREGG CHANDLER, HISTORIAN 1910-1990

Every now and then, someone appears who makes a change for the better. Someone who gives all he's got to an institution, to make it a much more improved organization. Someone with a vision that sees beyond the everyday and mundane, who is not a mere chair-warmer or time-server, but who pitches in with all his might to make a decisive contribution. Captain Gregg L. Chandler was such a person.

Captain Chandler, a noted historian and founder of our Museum Library, passed away on January 17, 1990. He was the Chairman of the Library Committee on our Board

of Trustees and Associate Editor of *Mains'l Haul*. He loved this Museum, these old ships, and did all he could to keep us on an even keel.

Gregg was born in Berkeley in 1910. He attended schools and the University of California in that city. After earning his bachelor's degree at UC Berkeley, he took his M.A. in 1933 at Columbia University, New York City. For a time he worked with the California School Book Depository and was also a bookstore owner. During World War II he entered the Naval Reserve and served in the Armed Guard. He was present at the invasion of Okinawa,

on board S.S. *MACMURRAY VICTORY*, a cargo vessel crewed by the Merchant Marine but with a Navy gun crew to fight off enemy attacks.

After the war Gregg continued in naval service, retiring as a captain in 1970. He later worked as a tax consultant with Safeway Stores. He and his wife Gail, who also passed away recently, had two sons.

In the mid-1970s, Gregg joined our Museum's Board of Trustees, where he became fast friends with many other Board members, especially the late Jerry MacMullen. When Jerry fell ill in the late '70s, Gregg took his place as editor of *Mains'l Haul*.

Soon after coming on board, Gregg looked around and saw that the Museum had no library worthy of the name. A pitiful handful of books crammed into odd spaces on *STAR OF INDIA* were all that passed for a "library" at that time. As a man with a lifelong love of history, Gregg couldn't conceive of a museum with such an appalling lack. Immediately he set about to rectify the situation. A small room was constructed on one side of *BERKELEY*, the 1898 ferryboat the Museum acquired for its headquarters vessel in 1973. This became our first basic research facility. The books on *STAR OF INDIA* were transferred, beginning in 1977, to this room and carefully organized by a system of title and author cards.

Soon the small room was full. So, like a growing caterpillar, the Library stretched first in one direction, then in another. Two more rooms were built extending toward the San Francisco End of the ferryboat, and these were quickly filled. In 1986 the Research Room was added. This facility concentrates our collections of maritime papers, major maritime journals, and all reference sets. The present Librarian had the privilege of working closely with Captain Chandler on this project, as on many others.

Today Gregg Chandler's concept of a well-balanced maritime library is a reality. Research requests come in from all over the globe. Visitors to our Museum, as well as our own staff and volunteers, make extensive use of this facility.

Gregg's interest in history extended beyond the maritime sphere. He was active in the San Diego Corral of the Westerners, an organization devoted to western Americana. He served in several offices, and contributed well-researched articles to their major publication, the *Brand Books*. In so doing, he joined a distinguished company of western historians, limited to 50 members, which included the late Jerry MacMullen, Dr. Abraham Nasatir, Richard Yale, and others of note.

All his life, Gregg was a believer in the value of history. He understood the essence of what a museum is about. Above all, he was committed; he didn't simply *talk* about doing things—he rolled up his sleeves and did them. In the last year of his life, when his health was ebbing, he put in 420 hours of volunteer work in the Library. This total does not include the many hours he committed to the Board of Trustees, the docent training program, and other Museum activities. In short, he was the sort who makes an organization *work*.

Gregg Chandler was a man of high integrity, blunt honesty, and full dedication to the causes he believed in. He loved a good joke and good conversation too, and had a wide circle of friends. Each baseball season he followed his beloved Padres with emotions that ranged from elation to mock despair. He will long be remembered as a man who gave greatly of himself.

Craig Arnold, Editor

FROM THE HELM

Happy New Year to All! 1990 brings with it a number of changes and plans for the future.

Capt. Peter Branson retired from his position as Executive Director in order to "travel and enjoy life" with his lovely wife Dottie. Capt. Ken Franke (also a U.S.C.G. retiree) came aboard in November to carry on with the directorship. We also welcome on board new curatorial employees Kay Nash and Mary Halley.

In the hardware area, drydocking of the *MEDEA* is scheduled for February through April for a much needed underwater body restoration and interior coating. After this is accomplished the boiler will be scheduled for repairs,

Maritime Museum president Arthur DeFever presents a plaque to Capt. Peter Branson honoring his services, on the occasion of Capt. Branson's retirement as Executive Director in December.

Photo by Dave Brierley



then (hopefully) the Coast Guard will bless our little steamship with a two year certificate of inspection and she'll sail the Bay once again.

The *STAR* has a new poop deck thanks to generous donations and superb in-house work by our crew. The "rain" test was held this past week and all appeared well.

BERKELEY's bilges are in the scheme of things to be done this year. The crew is already building curatorial and library storage shelves in the No. 2 bilge area.

With a little help from our Coast Guard friends we now have a six ton buoy sinker set off the *BERKELEY* to keep her snug against the dolphins when the south winds blow.

We note also that the Coast Guard celebrates its

Bicentennial this year and we have already set up oil painting artwork of the Coast Guard on the *BERKELEY*. Part of the 1990 festivities will include open house cutters at our moorings in June as well as video and static displays provided by the Coast Guard.

So, a lot has been done and more is planned. We sail into the New Year with best wishes to all who support the efforts of the Maritime Museum and promise continued progress.

Arthur DeFever, President

Kenneth Franke, Executive Director

CURATOR'S CORNER

The Rosenfeld Exhibit of historic yachting photographs continues to amaze Museum visitors with the talent of Morris and Stanley Rosenfeld for capturing the feeling of an event. If you have not yet viewed these excellent black and white photographs, the exhibit will continue through April 1 in the Pleasure Boating Gallery aboard the *BERKELEY*.

Exciting plans are being developed with the Coast Guard to recognize the 200th anniversary of the founding of the United States Coast Guard. The weekend of June 2-3 should be one well worth noting: Several Coast Guard ships are expected to be moored by the *BERKELEY* and tours are envisioned. The Coast Guard was officially formed in 1915 but traces its earliest roots to the founding of the Revenue Cutter Service in 1790.

Museums cannot exist without volunteers. This winter, we will have had the honor of recognizing the many volunteers who have donated their time and talent during 1989 to assist in many projects, such as docents, carpentry, library work, ship model construction, Museum functions, etc. Formal recognition with special pins was given to volunteers with 50 or more hours. A new category for those with a cumulative total of over 500 hours will be instituted. We are also indebted to the many, many hours of helpful work generated by the Star of India Auxiliary for Museum mailings, docent program, rummage sale, curatorial assistants, etc. They have a volunteer recognition ceremony in May to award their membership, but I would also like to add my thank-you to them at this time.

In the last issue of *Mains'l Haul*, I began to relate the interesting contents of *The Euterpe Times* as compiled during the 1879 passage to New Zealand. I would like to share more of the first issue (14 in all) with you as recorded by passenger Joshua Charlesworth.

A historical comparison may be made between the departure of the *EUTERPE* and suffering a travel delay in an airport today. Sometimes an hour delay in the terminal or awaiting take-off can tax a traveler. The Euterpians, as they called themselves, suffered a 28-day delay (blamed by Mr. Charlesworth because the sailor's unlucky depar-

ture day of Friday was chosen) in clearing the English Channel. The *EUTERPE* was "ruthlessly run into by a large steamer, the *TALFOUR*." This collision punctured iron hull plates on her starboard bow and cut her adrift from her anchorage. Another sailing ship (*HANMAN*) was the unlucky target of the drifting *EUTERPE*. This collision resulted in damage to the *EUTERPE's* steering gear and took away much of her poop deck railing. *EUTERPE* had to return to port for a period of repair. With renewed hopes, she departed again. An inbound sailing ship flying the house flag of a competitor in the New Zealand emigrant trade to the Shaw Savill Co. came hazardously close to running down the *EUTERPE* which the passengers felt was intentional. These incidents behind her, she finally cleared the English Channel and logged 158 miles in her first 24 hours at sea. An official notice board was used by the ship's officers to post this information plus a daily latitude and longitude of the ship's position.

Another accident occurred to the ship's engineer, Charles Brown, on August 23, 1879, before finally clearing the English Channel on August 30. The forefinger on his right hand was cut off "in a cog wheel of the lifting gear connected to the engine" (donkey). Labor laws required shields on land but not at sea according to *The Euterpe Times*. "We (reporters) understand that now the horse is stolen, the stable door is to be locked. The carpenter is busy making a screen or shield for these same cog wheels."

In the next issue of *Mains'l Haul*, I will cover shipboard entertainment and health reports from the first issue of *The Euterpe Times*. This recording of life aboard our historic sailing ship in her emigrant-carrying days is proving to be invaluable research material for many Museum uses as we continue to document the history of the *STAR OF INDIA*.

Dave Brierley, Curator

NEW HANDS JOIN MARITIME MUSEUM



New Maritime Museum staffers Ken Franke, Kay Nash and Mary Halley (l to r) strike a jaunty pose aboard S.Y. MEDEA as they begin their duties.

Photo by Dave Brierley

We are pleased to welcome three new persons to our Museum staff. The first of these is Kenneth F. Franke, who took over as Executive Director from Peter Branson in late November. Ken brings a wealth of experience as a Coast Guard officer and marine surveyor to his office. He retired from the Coast Guard with the rank of Captain, and has over 27 years' experience in marine engineering and mer-

chant marine safety. He is a graduate of the California Maritime Academy, the Westlawn School of Yacht Design, and the U.S. Naval War College, where he earned his M.S. in Strategy Management and Naval Operations. He operated his own marine surveying firm in San Diego from 1984 until recently. Ken lives in North City West with his family.

Also joining our staff are two part-time Curatorial workers, Mary Halley and Kay Nash. Mary began work with us last fall. She is a lifelong resident of San Diego, currently living in Tierrasanta. Mary spent many years as a manager with Pacific Telephone and has excellent organizational skills. She and her husband have long been interested in boats, diving and the sea; they plan to sail their 32-foot sloop to the Sea of Cortez. Mary helps the Curator log artifacts, prepare exhibits, and keep records. She views the work as "sort of like looking at your grandma's attic, and getting a peek at the past." Mary's title is Exhibits Specialist.

Kay Nash is our new Registrar. She catalogs and organizes Curatorial paperwork. Kay spent 41 years with Bank of America as a bookkeeper and branch manager. A resident of San Diego since 1942, she lives in La Jolla. Kay comes from a seafaring family; her father worked for U.S. Lines, and other relatives also have marine backgrounds.

We wish all three of our new employees success with the Maritime Museum. We're sure each one will make a valuable contribution.

VOLUNTEER OF THE QUARTER

Doris Chidgey is our current Docent Coordinator at the San Diego Maritime Museum. In this important role she oversees the docents under the direction of the Curator. She is in the second year of her term in this role, and also serves as Third Vice President of the Star of India Auxiliary.

As Docent Coordinator, Doris has continued to improve the program and recruit participants. These efforts have produced trained volunteers to guide people through our ships and discuss their histories with visitors. She not only leads tours herself, she runs the monthly docent meetings and schedules tours plus maintaining the docent day's work calendar. She handles all with great aplomb.

(It is worth noting at this point that other museums, such as the Oregon Maritime Center at Portland, have studied our docent program in order to improve their own. The best "aid" any museum can have to guide visitors is a knowledgeable docent. And visitors want to know *everything*—"What type of wood is this?" "What is that line for?" "How long did it take to sail around the world in 1871?" "How many engines did *STAR OF INDIA* have? None? Well then, how did it get anywhere?"—and so on, ad infinitum.)

Doris began her association with us as a volunteer in 1979. She and her husband Jack share an interest in preserving the past; their other historical pursuits include collecting antique autos and furniture. Jack has helped the Museum with many brass-polishing projects, for which we are grateful. Doris also serves on our Curatorial Committee.

Doris Chidgey has brought a cheerful and productive attitude to her important role as Docent Coordinator. Thank you, Doris, for helping us fulfill a vital part of our Statement of Purpose—that of education.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Ed. Note: At the Members' Program on January 24, the following volunteers were awarded plaques on *STAR OF INDIA* plank sections for over 500 hours of service between January 1, 1986 and January 1, 1990: Gregg Chandler (posthumous award), Alan Thewlis, Bob Sherwood, Karl Rosenquist, Bill McBreen, Ed Hadden, Chuck Hill and Jack Klein. The following volunteers received Blue Pins for over 250 hours of service in that period: Merrill

Day, Norm Clifford, Quent Koenig, Milt Austen, John Allen, Richard Burns, Jay Flachsenhar and Joe Bompensiero. The following volunteers received White Pins for over 100 hours: Frank Soukup, Ray Lyttle, Den Hemingway, Hank Stuart, Dave Sinclair, Dave McFarland, Ed White and Vic Crosby. Bob Wright received a Red Pin for over 50 hours' service. These total hours do not include Auxiliary or Sail

Training volunteer service. Those groups have separate recognition programs. We express our warmest gratitude to these fine volunteers for the many hours they have contributed. There are numerous other volunteers who have previously received awards, or who are working toward award levels. We salute them all.

AN UPDATE ON SCHOONERS

By Ted Miles

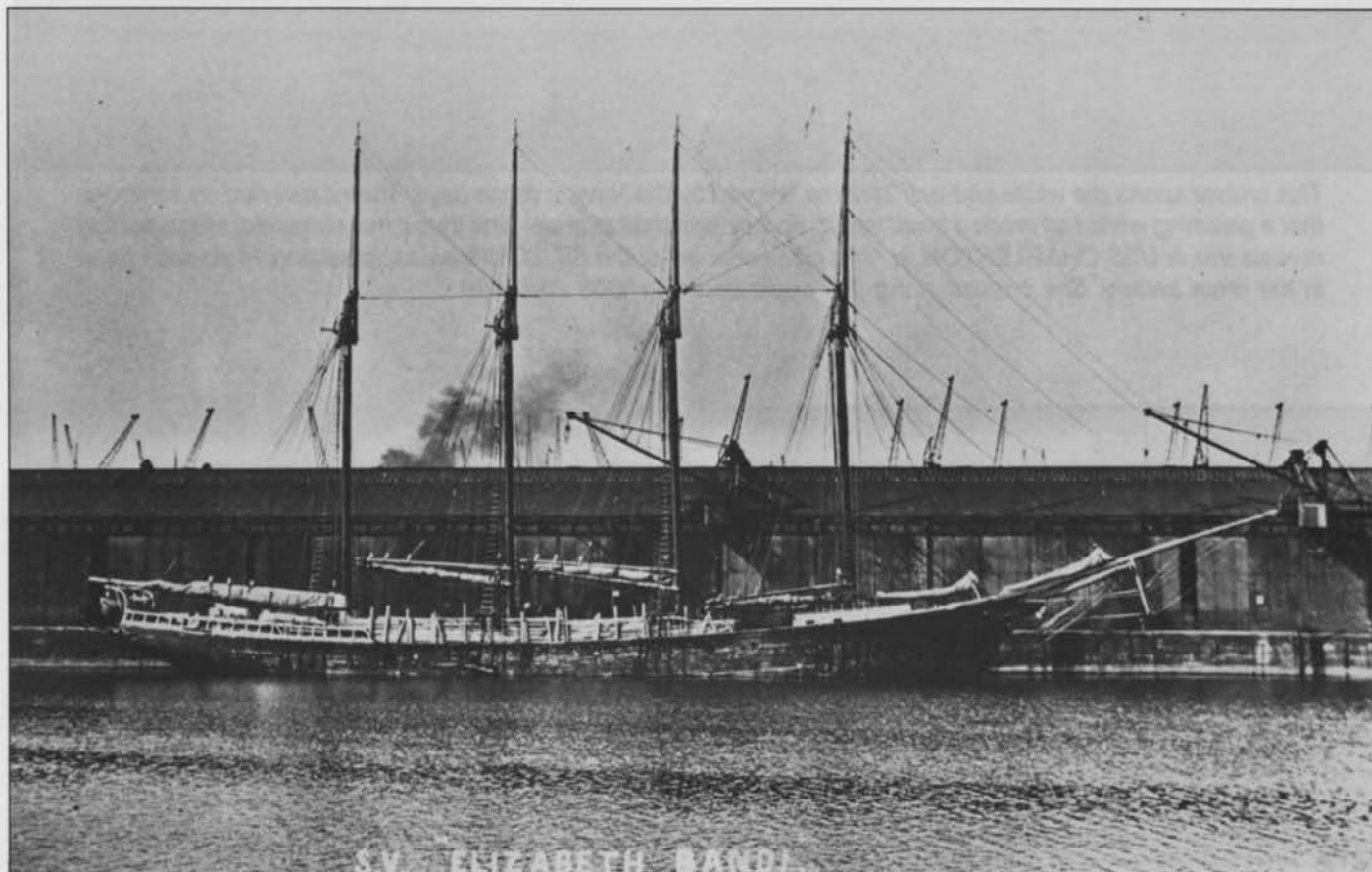
Ed. Note: In the last issue of *Mains'l Haul*, we presented the article "In Search of Schooners" by Ted Miles, historian at the San Francisco Maritime National Historical Park. Ted has since gleaned more information about a pair of these schooners, and reports the following:

A number of people have expressed interest in the schooner *ELIZABETH BANDI*, now converted to the bark *SEUTE DEERN*. The schooner was built for the Marine Coal Company of New Orleans by the Gulfport Shipping Company of Gulfport, Mississippi, in 1919. As a schooner the vessel measured 767 gross and 648 net tons. The schooner was built as part of the World War I shipping boom and did make a few voyages before the postwar

depression set in. The schooner passed through the ownerships of Walter E. Reid of Bath, Maine; William Uskamen of Sotokoma, Finland; Yrjanen & Kumpp of Rauma, Finland; and John T. Esseberger of Hamburg, Germany, who converted her in 1939 to the bark that is on display in Bremerhaven today.

It is interesting to note that as late as 1950 the vessel is still listed as a four-masted schooner in Lloyd's Register. Further information can be had by consulting *Sail Training and Cadet Ships* by Harold Underhill. The entry on *SEUTE DEERN* covers several pages and includes a photo of the vessel as a bark.

The full name of the former Portuguese fishing schooner is *SANTA MARIA MANUELA*.



SEUTE DEERN when she was *ELIZABETH BANDI* under the Yankee flag. She is at Bremerhaven today, the only surviving example of an American-built, four-masted wooden schooner afloat.

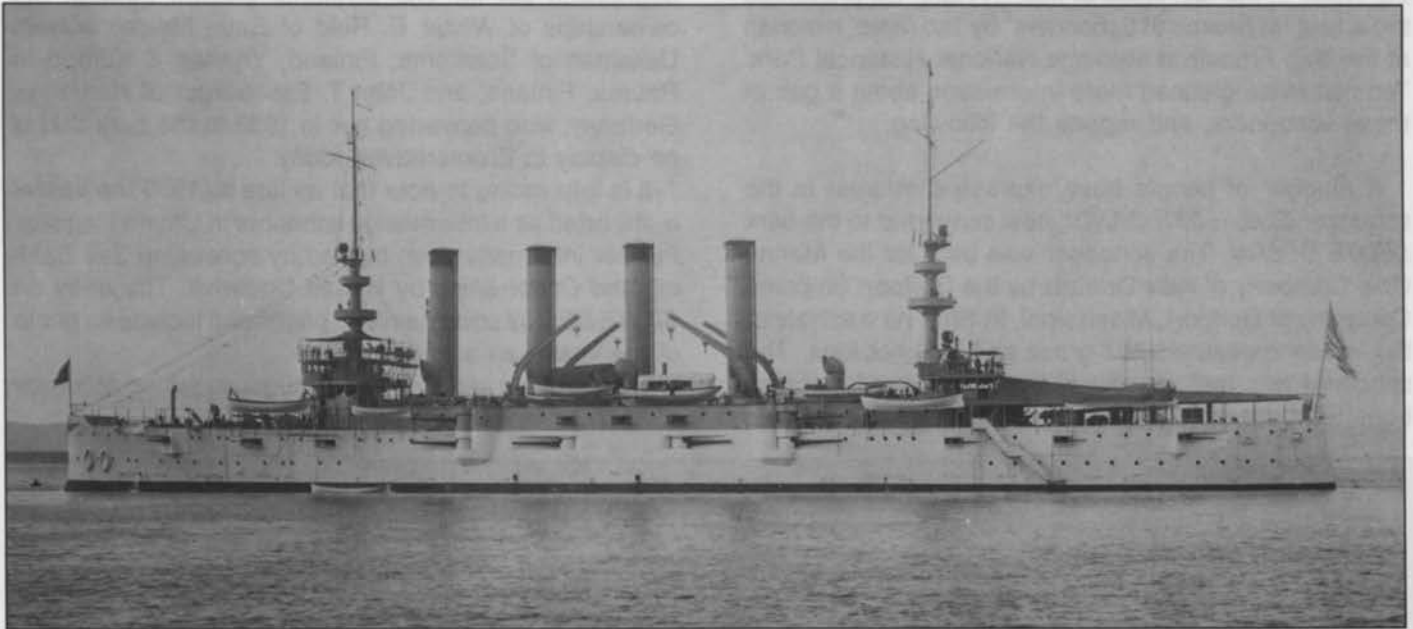
Photo courtesy of Ted Miles

YESTERDAY ON THE BAY

Some called it "The Lavender Age." Others applied terms like Belle Epoch or fin-de-siècle. Call it what you will, the period from the 1890s up to the outbreak of the Great War in 1914 saw an explosion of American commerce, military strength and self-confidence. "The Cocksure Era," one wag dubbed it. It seemed there was nothing America couldn't accomplish—from trouncing Spain and winning an empire to unparalleled growth at home.

San Diego and its beautiful bay were vibrant in this era.

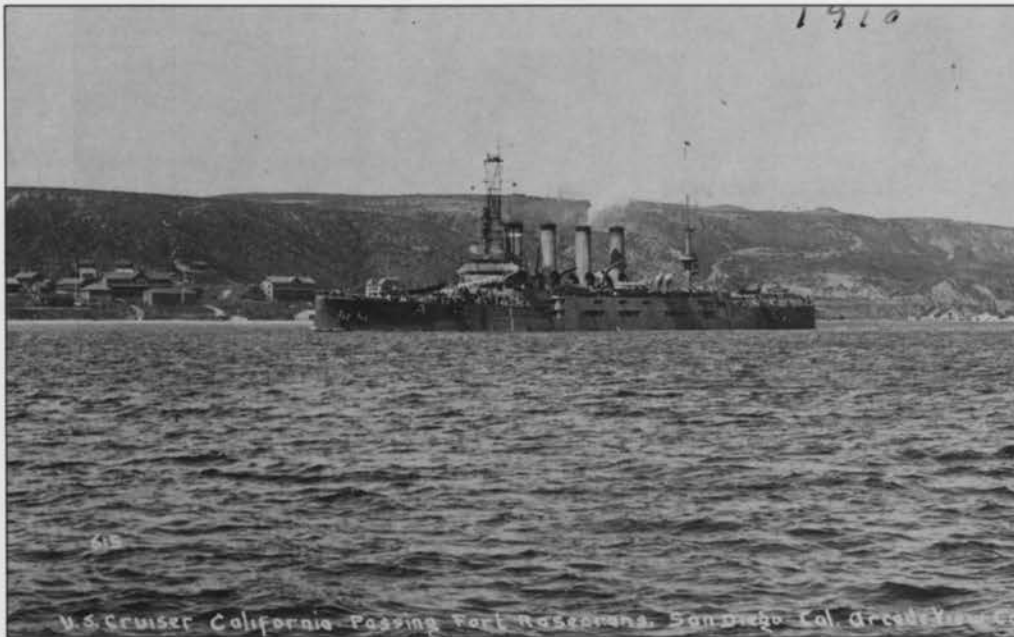
Nowhere is this better illustrated than in the plethora of postcards and private snapshots made during the period. Here we present some early views of our bay, from the collection of the late George L. Maxie, donated by Mildred Wiley. We lament that we only have space to print a few, but hope these will suffice to give the flavor of those bygone days. The Navy even then was the major occupant of these waters, but commercial vessels also played their parts. All in all, it must have been a glorious scene.



This cruiser sports the white-and-buff scheme favored by the Navy in those days. Then it dawned on someone that a gleaming white hull made a swell target, so they switched to gray—and thus it has remained. Magnification reveals this is USS CHARLESTON, a "first class cruiser" of the ST. LOUIS class, mounting 14 six-inch guns in her main battery. She cruised along this coast between 1906 and 1908.



On Sunday afternoons in 1908, the thing to do was put on your best derby hat and go gawk at the fleet. Beyond the gawkers are a pair of early torpedo boats and what appears to be a cruiser.

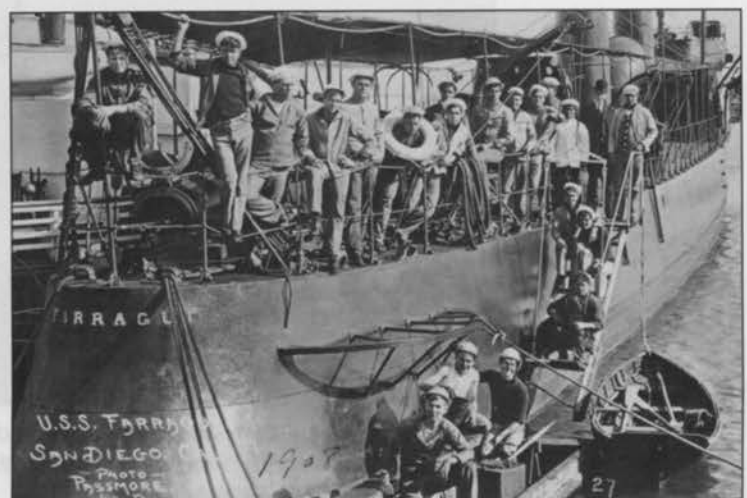


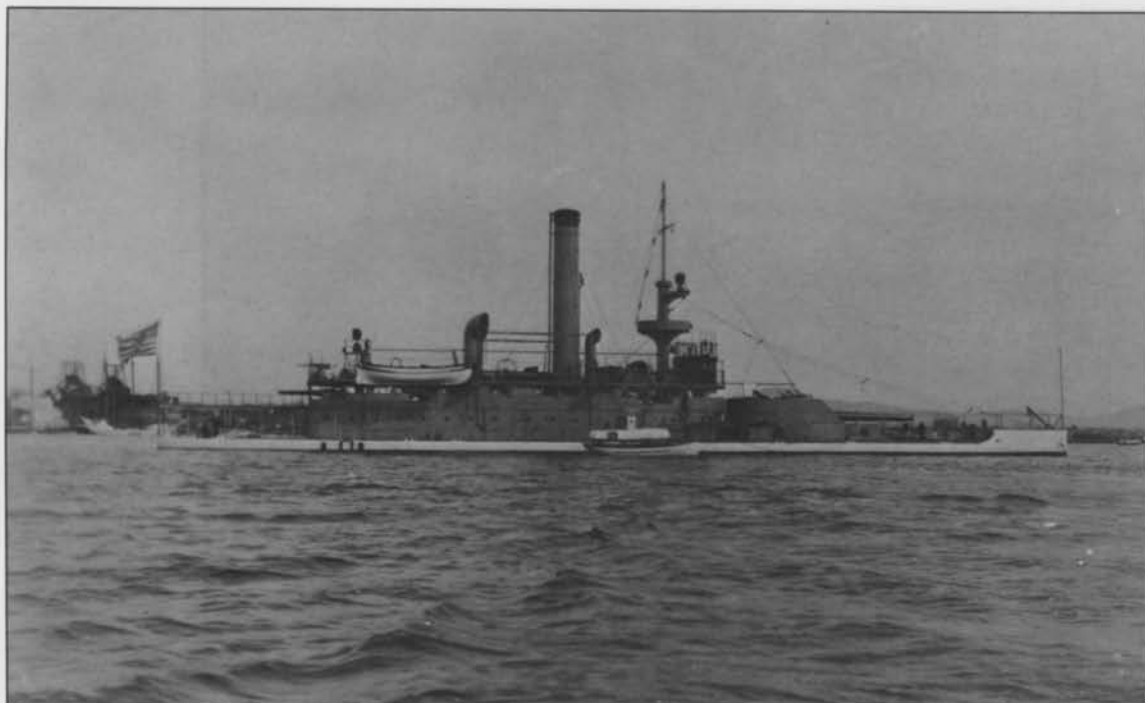
In 1910 the armored cruiser CALIFORNIA steamed slowly past Fort Rosecrans on Point Loma—perhaps to give the Army boys a look at her 8-inch guns. Renamed SAN DIEGO, this cruiser was lost to enemy action off Fire Island, New York, in 1918. Today a large model of her is on loan to our Museum from the Navy Department.



Tug BAHADA under full speed in 1908 off Point Loma, her deck nearly awash. It must have been something urgent. Note dense coal smoke pouring from her stack, which today would give the Sierra Club fits.

The crew of USS FARRAGUT (Torpedo Boat No. 11) at San Diego, 1908. Judging by the life-ring around his neck, one man seems about to jump ship. ("Stingaree, here I come!")





In 1909 someone snapped this big-gun monitor riding at anchor. Monitors packed a heavy punch on a shallow draft, and were useful for coast defense and shore bombardment. The British used them as late as World War II. This is probably USS CHEYENNE (BM-10), one of the OZARK class of four.



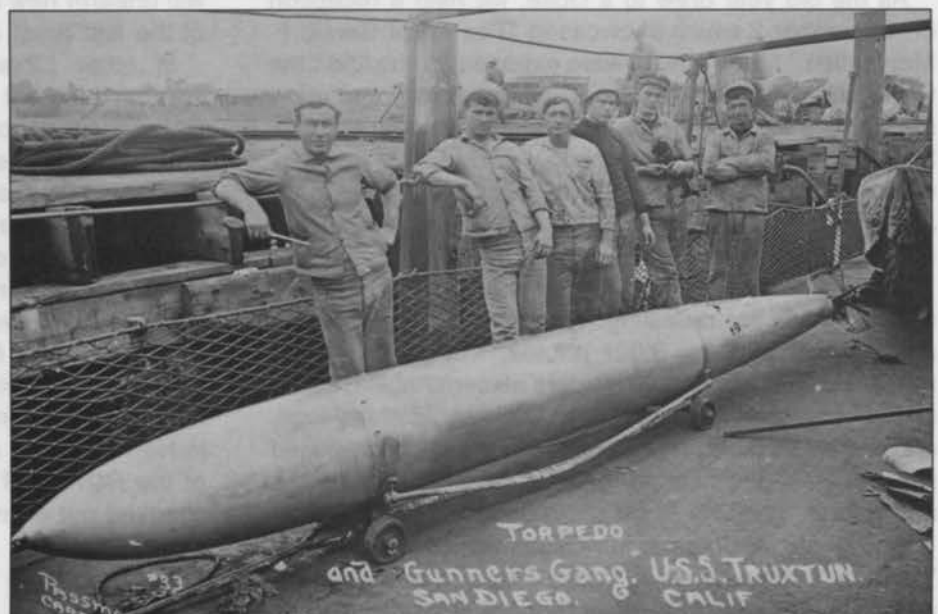
Older merchantmen, like this full-rigged ship, traded here too. In 1907, Point Loma and a shepherding tug form the backdrop for this rusty veteran. From her paint scheme, she is likely a "limejuicer"—a British merchantman.

Freighters came and went as well as warships. Here is S.S. ALASKAN in 1911. She was part of the American-Hawaiian line. Built in 1902 at San Francisco, she was 470 feet long, with a gross tonnage of 8,671 and a crew of 42.



Coal was the lifeblood of commerce in those days. Here the collier TAOR is viewed at the coal bunkers wharf in 1907.

And of course, nothing made a hit with Aunt Martha in Dubuque like a postcard of a Navy torpedo. This was taken on board USS TRUXTUN (TBD-14). TRUXTUN arrived here in December 1908 as part of the spanking-new "Pacific Torpedo Fleet." Today her name is borne by a powerful guided-missile frigate.



STAR OF INDIA AUXILIARY

The Parade of Lights surpassed our fondest expectations. The weather was beautiful, the food delicious and the decorated boats have never been more brilliant.

We have assisted in obtaining part of the Rosenfeld Collection as an exhibit for the *BERKELEY*. The magnificent black and white photographs of men and their yachts truly depicts sailing at its best.

With a new deck on the *STAR*, she will also be sporting refurbished benches, sofa and rocking chair donated by the Auxiliary's Zella Burnham Fund.

Our energies are now directed toward our big event. The annual Rummage Sale aboard the *BERKELEY* will be held April 28 and 29. We are in need of rummage of all kinds. Donations are accepted Thursdays, from 10:00 to 12:00. Donations of large items may be facilitated by calling the Museum office at 234-9153 for pick-up.

Mary Powell,
Auxiliary President



This photo shows a small section of the newly installed poop deck on STAR OF INDIA. The deck replacement was funded in part by the Star of India Auxiliary.

Photo by Dave Brierley

LIBRARY LOG

As a new decade unfolds, we look back on progress made in our Library over the past 10 years, and ahead to new projects.

As the old year drew to a close, we held a reception on December 2 which showcased "The Art of Gerald F. MacMullen." Many guests were exposed for the first time to the late historian's marine paintings. A jolly and informative time was had by all. Once again, we wish to thank Mr. David Ridgway of Coronado, MacMullen's nephew, who donated three paintings to the Museum; and Mr. Joseph Ditler of the same city, who was instrumental in arranging the donation.

An inventory of our contents was made at year's end, and the totals are revealing. We now have 4,604 books and bound volumes, 8,321 photos, 1,065 charts, 760 magazine volumes, 559 file folders of memorabilia, 60 file boxes of archival material, 189 ship plans, 35 ships' logs, and one ship's Bible. This material includes only cataloged items; a great deal of other material, especially ship plans and photos, remains to be cataloged.

One of our volunteers, Mr. Chuck Bencik, is currently "on safari" on our behalf in Alaska. Chuck has undertaken a special field research project for the Museum, and he

is hot on the trail of the Alaska Packers Association. His travels will take him to Juneau, Wrangell and possibly the Bristol Bay region. We're hopeful that "our man in Alaska" will unearth new information on the scene of operations of the last great American sailing fleet.

In other Library news, the IBM Corporation has approved a grant of a new IBM computer and printer. Mr. Gary Emery, our computer consultant and former IBM programmer, has been of great help in pushing this through. We are using the equipment now.

Volume 1, Number 1 of a new national magazine, *Seaways*, came out in December. *Seaways* is a journal of maritime history and research. This first issue carries articles about two of our vessels, *BUTCHER BOY* and *EUTERPE*. The *BUTCHER BOY* piece includes many previously unpublished photos of the sloop in action, both racing and cruising, and a lines drawing. A shipmodeler in New York has expressed interest in building a model of the *BUTCHER* based on the article. Copies may be checked out from the Library.

Craig Arnold, Librarian

DEVELOPMENT REPORT

On March 24, 1990, the Museum will hold its second gala event. Katherine Black, Rosemary Pierce and a volunteer committee are creating a dazzling night on San Diego Bay that you can enjoy. Help raise funds for the ongoing preservation of *STAR OF INDIA* and *BERKELEY*! The event, "Mardi Gras Magic," will be held on *STAR* and *BERKELEY*. Tickets are \$125 each. For information call the Museum at (619) 234-9153.

Your contribution to our Annual Fund for 1989 helped pay for the costs of operating the Museum above that covered by admissions. Your support keeps our historic ships afloat, and provides many unique programs to enrich our community. We're very grateful for the following people who contributed to the 1989 Fund:

PHILLIP A. ADAMS	MRS. EDWARD H.C. FREDERICKS	S.F. NIELSEN
T. JOSEPH ADAMS	ALBERT GABBS	T.E. NORRIS
MR. & MRS. CHARLES ALLEN	GEORGE GILDRED	SCOTT NORTON
MR. & MRS. LEONARD ALLEN	MARTIN & ENID GLEICH	ARNOLD OTCHIN
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WESLEY B. BALL	HOWARD HILL	JOHN G. PITCAIRN
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Carolyn Elliott,
Director of Development

RUMMAGE SALE

Don't forget our annual Rummage Sale, being held on board the *BERKELEY* on April 28-29, from 9 a.m. to 4 p.m. This year we'll have an enormous array of goodies for sale, including household goods, boating gear, toys, clothing for men, women and tots, bric-a-brac, furniture, appliances, shoes, books, and—well, you name it.

This is the best bargain shopping you will find in San Diego, so be there! Please call the Rummage Chairperson, Ms. Rita Greig, at 426-7416 if you have any questions.

The Rummage Sale is open to the public, and there is no entrance fee.

FOUR-PIPERS OF THE PACIFIC PART 1

By C. A. Stern

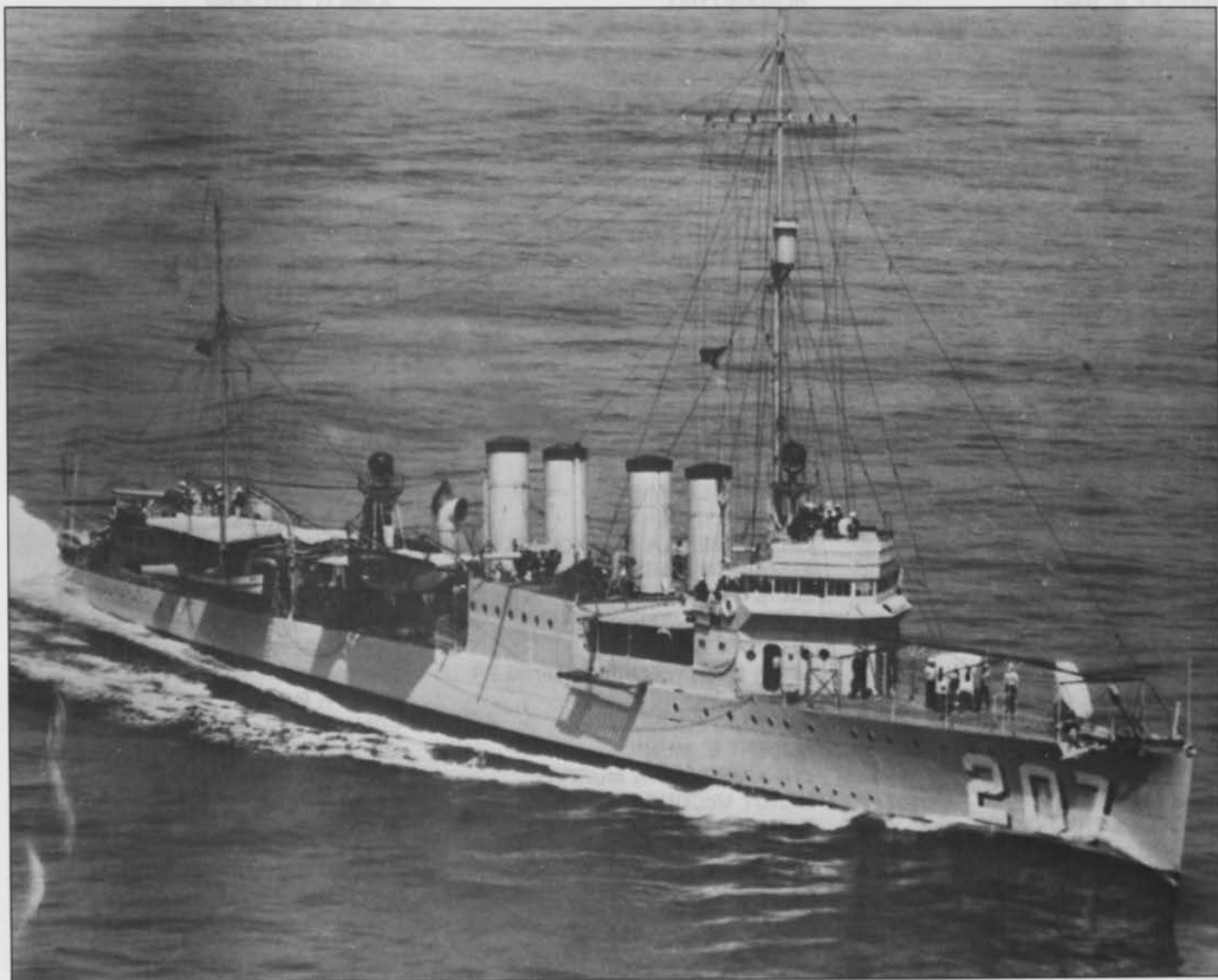
In a recent issue of *Mains'l Haul* Alan Thewlis gave a splendid account of the Honda tragedy involving Destroyer Squadron Eleven, Pacific Fleet. All the destroyers of this squadron were representative of the oldest class of DD's—the most ubiquitous, most valorous, and certainly, the most persistent ships of the U.S. Navy.

The New Destroyer Fleet

In the five years between 1917 and 1923, 273 destroyers were built for the Navy; this large order, filled by eleven yards on both coasts, was our response to the German

submarine activity in World War I. Named after outstanding naval personnel, each destroyer had an identical plan and appearance, yet each yard made minor variations. The turbines, blowers, boilers, and amount of deck enclosures could vary. Old hands, for example, could pick out a Camp Yard ship by the sound of her blowers.

This unique class was the flush-deck "four-piper" destroyer. These DD's were all about 90 tons displacement (equipped); each had a rated speed of 32 to 35 knots and each was within a few inches of 314 feet in length with a beam of 31 feet. Armament consisted of four 4/50 single-



A fine portrait of a typical four-piper, this is USS SOUTHARD (DD-207) under way. SOUTHARD was launched in 1919. In many ways her career was a typical one for a flush-decker. In 1919-20 she operated in the Adriatic. Decommissioned in 1922, she was recommissioned in 1930, converted to a destroyer-minesweeper in 1940. On January 6, 1945, she took a kamikaze hit amidships in Lingayen Gulf, Luzon. She survived this only to be wrecked in Japanese waters after the war ended.

Maritime Museum file photo



A veritable fleet of flush-deckers, a total of 36 cluster at an unknown location in this photo from the 1920s or 1930s. Many have canvas sun awnings stretched fore and aft, suggesting they are in the sunny Pacific.

Maritime Museum File Photo

purpose guns, 12 torpedo tubes in triple mounts, and a variable assortment of machine guns for anti-aircraft defense.

Typically American were the speeds with which these ships were built, and the complaints of their commanding officers afterward. *WARD* (DD-139) took only 17 days from keel-laying to launching. COs' complaints were of poor workmanship, loose rivets, leaking seams and short-life boiler tubes. During *ALDEN's* (DD-211) shakedown cruise the crew collected a bushel basket full of nuts and bolts from the steam and water lines.

The Immediate Post-World War I Years

There were about 85 destroyers operative in European waters in 1917-18; however, none of the flush-deckers saw any battle action.

The end of hostilities brought to Europe the fruits of the four horsemen—war, death, famine and pestilence. The United States under the administration of Herbert Hoover began a major war relief effort. The Navy and the flush-deckers were active participants in these relief efforts; during 1919-20 U.S. destroyers were to be found in every

accessible European sea—the Adriatic, Baltic, Black, Mediterranean, Barents, North and White. One of the four-pipers even ran aground in the Danube River while bringing in supplies.

In addition to regular relief, several rescue-transport missions were carried out: U.S. citizens caught in the fighting between Red and White armies in southern Russia, and Greeks fleeing from the Turks were both ferried by four-pipers to places of safety. During the great earthquake in Japan in 1923 two U.S. flush-deckers anchored in Tokyo Bay with food, medicine and emergency assistance for the Japanese.

The Pre-World War II Years

From the immediate post-World War I period to the time that the four horsemen were to ride again were not glory years for the flush-deckers. The Navy faced a paradox—rather than too few DD's and a war, there were too many and no war. The problem was solved over the two decades in various ways. The bulk of the destroyers were placed in the Fleet Reserves and "mothballed." The "red lead" and "rust bucket" lines at San Diego and Philadelphia

became well-known. Twenty-four destroyers were decommissioned, sold, and scrapped in 1922. Conversions and reclassifications also cut the number of four-pipers. Many became auxiliaries (AG), mine layers (DM), mine sweepers (AM), and a few, seaplane tenders (AUD).

Some flush-deckers were modified for research purposes; sea tests of the new gyro-compass (1921), radar (1937) and underwater sonar were all carried out on converted DD's.

The fate of others was undeserved—four ships became banana boats for Standard Fruit, one was sunk in the MGM movie "Sea Pigs," and several became target vessels for the air services.

As early as 1930 the Navy was having second thoughts about the reserve fleet and several "revitalized" flush-deckers were recommissioned during the period from January to June of that year. However, that same year 58 DD's were scrapped under the agreements of the International Naval Limitation Treaty. Most of the scrap was sold to Japan.

By 1939, under the pressure of approaching war clouds, the Navy made another study of the reserve fleet, and there was a wholesale refitting and upgrading. Most of the flush-deckers in commission on the Atlantic side of the U.S. were assigned to the "Neutrality Patrol" consisting of coastal patrols and convoy duty.

After Dunkirk Britain had a total of 74 undamaged destroyers left, so President Roosevelt, in an effort to help the Royal Navy and to provoke the German dictator, ordered the transfer of 50 flush-deckers to Great Britain. The Admiralty, although fascinated with the canned fruit and corn, patented pencil sharpeners, and bouncy spring mattresses, were not especially pleased with their new vessels. The aft three stacks and the foremast were shortened, the aft two torpedo tubes were removed, and all ordnance was replaced.

What became of the "famous fifty" is a tale in itself. All but eight were sunk or scrapped by 1947; the U.S.S.R. returned those eight to the Royal Navy between 1949 and

1952. During World War II the flush-deckers served in the British, Canadian, Polish, Norwegian and Soviet navies.

At the start of the war the youngest of the four-pipers was almost 20 years old. Age was beginning to show: rivets popped, boiler tubes blew, and engine breakdowns became commonplace. But, old age or not, the days between 1941 and 1943 were to be the valorous years for the four-pipers.

The tale of the four-pipers in the Pacific during World War II is best told by picking out three individual stories from the many accounts of the activities of these DD's and their officers and crews.

USS WARD (DD-139)

WARD was launched in June of 1918 at the Mare Island Navy Yard, San Pablo Bay, California; construction from keel-laying to launch was a record 17 days. She was decommissioned in 1921 and went in to "red lead row" in San Diego. Twenty years later she was recommissioned at the Naval Destroyer Base in San Diego and assigned to the 14th Naval District, Destroyer Division 80. The division, based in Pearl Harbor, consisted of four obsolete flush-deckers. Their duty—to patrol the channel and entrances to Pearl Harbor; their orders—to depth charge all suspicious contacts operating in the defense area.

At dawn on December 7, 1941, WARD was returning to Pearl after a night patrol. Lt. W. Outerbridge brought his ship to a stop behind ANTARES (AKS-14) and her target tow while the defense boom net was opened. There was a heightened tension among the crew; an unusual number of sonar and radar contacts were being reported to the 14th Naval District. Communication was slow but even so District Headquarters failed to evaluate or act on these reports.

Soon ANTARES, her tow, and WARD got under way. The sun was trying to come out behind a bank of low clouds. Five minutes later the lookout on the bridge of WARD reported a small wake behind, and on one side of, the tow. A small periscope could then be distinguished, and WARD



Smokescreens played a vital part at the Battle of Jutland, so every destroyer crew knew the routine. Dense clouds of coal smoke, laid down with astonishing speed, could indeed mask a maneuvering battle-fleet with great efficiency. After the post-1920s rise of air power, smokescreens lessened in use—and radar completed their demise. The four-pipers seen here are really churning it out.

Maritime Museum file photo

went to General Quarters. By this time contact with the strange vessel was lost. *WARD* increased speed and remained in the contact area using her sound gear.

About an hour and a quarter later contact was again made and a conning tower was visible. Number 3 gun fired, the round passed through the sub's tower, and it began to sink. *WARD* then turned and made a depth charge run. Four charges were dropped. The soundman reported further contacts and further charges were dropped. *WARD* had sunk a Japanese two-man midget sub in the first naval engagement of the Pacific War.

As *WARD* turned toward Pearl she sighted a Japanese fishing sampan flying a white flag and took her in tow. It was now a few minutes before 0800 and as the flush-decker approached Pearl the sounds of gunfire and explosions foretold the declaration of war against Japan.

In 1943 *WARD* was converted to a transport (APD-16) for troop landings in the Pacific theater. On the third anniversary of her triumph over the midget sub—Decem-

ber 7, 1944—*WARD* was attacked by Japanese bombers and sunk between Pomson Island and southern Leyte in the Philippines.

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(Ed. Note: Parts Two and Three of this series, dealing respectively with destroyers *PILLSBURY* and *STEWART*, will be published in our next two issues. Further bibliographies for the next two segments will be published with those segments. All opinions expressed are those of the author.)

MODEL SHOP

One of the more challenging aspects of ship model work in a museum is model restoration. Two recent projects bring to mind some of the problems and frustrations associated with this work.

Our model of the "Three Islander" *DOLLY* was probably built in the 1920s or early '30s from a Boucher Manufacturing kit. H.E. Boucher was a naval architect who built models for the U.S. Navy at the turn of the century. In the 1920s he began the ship model builders' supply industry by offering many parts made from molds produced for his early models. In 1972 Boucher Manufacturing became Bluejacket Shipcrafters.

The material used to cast parts at that time and until recently was lead. Lead was known to deteriorate in the average museum atmosphere. (There is a story of a 2,000-year-old Egyptian lead statue that became unrecognizable after only one year in a Chicago museum.) Recently the cause of deterioration was discovered to be a chemical reaction to formaldehyde, a basic ingredient in the glues used in plywood and some artificial surfaces such as Formica. Most of our model collection has lived in these conditions for most, if not all, of their existences.

The problem manifests itself in a symptom called "blooming" or "flowering" where the piece expands and flakes fall off, distorting its shape and form. The only possible correction is to replace the part, as by the time the problem makes itself known, the original part has lost much of its detail and the process is difficult or impossible to arrest.

In the case of *DOLLY*, the parts all looked very familiar and I suspected a Boucher influence. So I ordered replacement parts from Bluejacket Shipcrafters, who have

since changed their casting material from lead to Britannia Metal—a soft pewter-like material ideal for model building. *DOLLY*'s bits, winches, chocks and ventilators had the same mold parting lines so duplication was perfect. All that remained to be done was to approximate the paint and re-rig the winches, which took more time than I'm willing to admit. *DOLLY* was, as restorations go, fairly simple.

Right after completing *DOLLY* I started replacing lead on the *YANKEE ARROW*, a tanker model we had on display while *DOLLY* was being restored. One example of the frustrations encountered when restoring someone else's work was seen here. I felt very capable of building better parts to represent those being replaced but that's not the object in restoration. Even though the restorer might see or know of a glaring error, that error must be built back into the model. The reasons for this are many, but the best is that something perceived to be in error at one time could have been correct at another. Thus, changing it could put future research into that area off the track.

Another problem, especially in older models, is that techniques as well as materials have improved, and to use newer methods destroys much of the original builder's work and can detract from what was original. In the case of *YANKEE ARROW*, I had to duplicate very rough parts using more appropriate (i.e., older) materials.

I hope that as you look around the Museum at some of our restorations you won't notice our work. That's the object in restoration.

Robert Crawford,
Curator of Ship Models

THE CABIN BOOKRACK



HMS VICTORY's lower gun deck, housing her main battery at 12-foot intervals. The table in foreground was lashed up to the overhead prior to going into action.

The Price of Admiralty
by John Keegan.
New York: Viking.
Illustrated. Hardcover.
292 pages. \$21.95.

John Keegan, former lecturer at Sandhurst and brilliant author of the much-acclaimed *The Face of Battle*, has done it again. In this new work he turns his attention from land warfare to that at sea, applying the same careful regard for facts and shrewd analysis of the reasons for victory and defeat.

Keegan breaks all modern naval history into four segments: the age of the wooden sailing ship; that of the big-gun ironclad that followed; the development of the aircraft carrier; and the development of what he feels is the ultimate naval weapon, the submarine.

For each segment, Keegan examines one famous battle in minute detail. For the wooden ship, it is Trafalgar; for the "ironclad" (i.e., the battleship), Jutland; for the carrier, Midway; and for the submarine, two convoy engagements in the Battle of the Atlantic, convoys SC122 and HX229.

When the story begins in 1805, the star naval powers are Britain (with 111 ships of the line in commission), France (about 70), and Spain (about 50). France and Spain have combined their fleets to bring about the ruination of Britannia's dominion over the waves. The principal naval instrument is the "wooden wall"—a bulky, commodious sailing ship designed to stand in the line of battle, and deliver and take tremendous punishment. These ships are slow—they can sail some 60 miles a day under

the best conditions—but their means of propulsion, the wind, is free. They are hard to sink with round shot, but quick to catch fire, and once their rigging is shot down in wreckage, virtually unmanageable.

Keegan takes us deep inside these floating monsters, the "wooden world" inhabited by hundreds of men. It is often hard, he says, to get the feel of land battle from an old battlefield; but a visitor to Nelson's *VICTORY* at Portsmouth is instantly transported back:

"On the decks . . . along which the sixty guns of *Victory's* main battery are ranked at 12-foot intervals from stem to stern, he will find himself forced to adopt exactly the same posture, follow the same movements, squint at the same angle of vision as the seamen gunners who laboured there at their cannon 200 years ago. On a crowded day, with visitors jostling for space around him, he will also be able to feel, not merely to visualize, how close was the press of a thousand human beings cramped within 3000 tons of timber shell. The noise will be absent: no rumble of gun-carriage wheels being run up to gun-ports, no babble of orders, no crash of artillery as the guns spoke out. The motion will be absent: no sea sway beneath his feet, no pitch or roll, no heel from the pressure of wind on sails a hundred feet above his head. The fear will be absent, the horror absent, the energy and intensity of action absent; but, more closely than any other place of past combat that remains on earth, the gundeck will bring to him the reality of human strife. It was actually *here*, he will be able to say to himself, that French shot crashed through the scantlings to decapitate men or cut them in two, here that splinters, as deadly as shrapnel, flew to shred and skewer human flesh, here that those untouched

sweated and strained with tackle and handspike to load and lay these 3-ton lumps of iron every minute and a half of action, here that the smoke of discharge hung pea-soup thick between gun-stations to hide one from another, here at last that word came of enemy colors struck and so of respite from carnage, here that the deafened and battle-drugged survivors stopped from the work of killing to reckon their luck and count their friends among the living."

"Like a great wood on our lee bow," recalled a British seaman years later of his first sight of the Franco-Spanish fleet at Trafalgar. The British admiral Nelson's plan was to penetrate this "wood" in a two-pronged lunge unlike anything yet brought off. The attempt was successful, and the battle evolved into a series of melees.

Several myths have grown up around this engagement. One is that the British had virtually a walkover. It is true that the French and Spanish crews mustered fewer experienced seamen than the British, but these fought to the bitter end in most instances, as their casualty figures attest. Many of the French and Spanish ships had two-thirds, some three-quarters, and one five-sixths of their crews fallen. The British ships also suffered severely (*BELLEISLE* was left a wreck, and *VICTORY* had to be towed to Gibraltar after the battle), but thanks to superior drill and their carronades, managed to prevail.

Keegan gives an excellent blow-by-blow account of the actual fighting—as good as you'll find anywhere. He is somewhat partial to his own countrymen, but this is a minor fault. (Someone should point out to the legions of British writers who extol their country's martial virtues that Britain's victories were largely bought with the blood of other peoples. The Napoleonic Wars were mostly won by German troops; the Western Front in 1914-18 was three-fourths manned by Frenchmen; and the Russian army won World War II in Europe, while the American navy won the war in the Pacific. Yet if one read only British-written histories, you'd think the "thin red line" did it all—with appropriate time-outs for tea.)

From Trafalgar Keegan takes us a century ahead, to Jutland. Jutland marked the pinnacle of the battleship—and also revealed limitations on its effectiveness. These massive steel fighting machines seldom sank each other, but were more often prey to smaller beasts—the mine, the submarine, the motor torpedo boat. Fear of these deadly new developments caused the admirals of both sides, Scheer of the Germans and Jellicoe of the British, to make mistakes at Jutland. Thus the battle lacked the dramatic decision of Trafalgar, yet in long-term results, proved just as effective. The Germans came out, gunned to the bottom more British ships than they lost, then high-tailed it for home when they found they'd been caught in a sweep by the Grand Fleet. Jellicoe tried to cut them off, failed because of his own timidity and abominable signaling, and the battle ended inconclusively. The Germans got back to port—where, much to their chagrin, they remained cooped up the balance of the war. Thus it could be said, that never was a naval war won by a battle so nearly lost.

The aircraft carrier saw its greatest leap of development in the 1920s and '30s. Here indeed was a powerful new sword—a floating, fast-steaming airfield that could send aircraft zooming in out of nowhere, hit hard, and vanish.

In 1942 the opposing carriers at Midway were like edgy gunfighters in an Old West town, each trying to get "the drop" on the other. The Americans finally got it by sacrificing a torpedo-plane squadron, which distracted the Japanese long enough to enable American dive-bombers to plunge from above like avenging falcons, and wreck two-thirds of Japan's carriers. The course of the Pacific war went downhill for Tokyo from that moment.

(The torpedo-plane squadron should have a monument somewhere. They were Torpedo 8, flying off USS *HORNET* in obsolete Devastators. The planes were well-named if the intent was to devastate their crews, for only one man of the squadron survived the attack. Ensign George Gay pulled himself out of his downed aircraft and floated for hours on a seat cushion, while all around the pride of the Imperial Japanese Navy's elite Carrier Striking Force burned, blew up, and sank with great hisses into the sea.)

In the meantime the Battle of the Atlantic was raging on the other side of the world, amid the flames of burning tankers and the sub-surface explosions of depth charges.

Here the Nazis came far closer to breaking Britain than they ever did elsewhere. Keegan chooses two convoy battles, SC122 and HX229, which marked a turning point in the struggle. Both were fought in early 1943, in a nameless patch of the North Atlantic midway between New World and Old. Britain's very life depended on her overseas trade; like Japan, she is an island nation, and her fate could be foreseen at a glance by comparing tonnages sunk with tonnages getting through. "Nothing frightened me during the war except the U-boat peril," wrote Winston Churchill later. It took aggressive new tactics, new fleets of escorts, asdic (sonar), and aircraft for the Allies to gain the upper hand.

It is remarkable the Germans achieved as much as they did, considering that they had no true submarine until the war was nearly over. This was the Type XXI, the first real submarine, which could stay submerged for prolonged periods. Types VII-C and IX, with which the Germans fought most of the war, were in reality small diving-boats whose underwater endurance was strictly limited. Most of the time, they had to stay on the surface—and sooner or later, Allied planes and ships caught them there. Some 30,000 out of 40,000 U-boat men never returned.

Despite the defeat of the U-boats, Keegan believes the submarine is the decisive weapon of the future. The increasing vulnerability of surface ships (exposed in the Falklands War, which he discusses briefly), combined with advances in submarine technology, make it likely future conflicts will occur under, not on, the sea.

John Keegan is one of the most lucid of modern military writers. His books are well worth reading. One hopes we see more Keegan works on naval subjects in the future.

Reviewed by Craig Arnold

EARLY PACIFIC COAST SHIPBUILDING

By Alan Thewlis

When early American colonists from Europe settled on the East Coast they faced a hostile land, heavily forested and of harsh climate, peopled by hostile Indian tribes. Under these circumstances they turned to the sea which they had crossed from their homeland. Utilizing the plentiful timber of the New World, they began early on to build vessels in which to fish and to trade up and down the coast and with Europe.

Conditions in the early days of white settlements in California and farther north were different. Relatively, the country was benign; land travel was relatively easy, and "homeland" could be reached by land as well as by sea. The survival imperative to travel on or harvest from the sea did not exist.

Virtually all of the shipbuilding done on the Pacific Coast commenced about 1850—just 140 years ago—and was done, apparently, by experienced shipbuilders who had migrated from the east coast, primarily Maine, and from Northern Europe. Nonetheless, before the expansion triggered by the discovery of gold, some small efforts at shipbuilding had occurred.

Allegedly the first vessel built in California was a craft called *EL TRIUNFO DE LA CRUZ* (The Triumph of the Cross) built by Father Juan Ugarte at Mulege in Baja California. This was in 1719, half a century before the arrival of Father Junipero Serra at San Diego Bay. The story is told in a pamphlet to be found in the San Diego Central Library, which reprints an article by Theodore Hittel from the January 1880 issue of *The Californian*, published at San Francisco.

Ugarte, mission father at Loreto, was badly in need of a vessel. He heard from the Indians that 200 miles to the northwest in the mountains which are the backbone of Baja California stood large straight timber suitable for ships. Together with some Indians, soldiers, and a shipwright from the mainland he made the trek into the mountains and, sure enough, there stood the needed timber. The shipwright and others from the mission were convinced it was impossible to get the timber out, but Ugarte returned the following year and by sheer determination built a road 90 miles to the stream at Mulege and thus floated the timber to the Gulf and subsequently built the ship. Father Ugarte is said to have personally supervised the construction and "with his own hand nailed a cross to the bowsprit."

Author Hittel, evidently no shipbuilder, gives no description of the vessel at all other than this statement:

"But his ship, compared with the vessels then in use, was large and strong; and for beauty as well as service, it was afterward, by competent judges of marine architecture, pronounced superior to anything of the kind ever before seen in those waters."

The vessel must indeed have been sizable since it is related that on its first voyage from Loreto to La Paz she

carried "several missionaries, a number of soldiers and assistants, . . . supplies of various kinds, and a lot of cattle."

Ugarte wasn't the only missionary to get into the shipbuilding field. In Volume III of the *Transactions of the Historical Society of Southern California*, published in 1895, appears a paper by Frank J. Polley titled, "Shipbuilding at the San Gabriel Mission." This is a startling title when one considers the location of the mission, near what is now Pasadena, some 24 miles from the coast.

It seems that at the San Gabriel Mission in the 1820s served a Father Sanchez. Hearing of the Americans, Russians, and British getting rich by taking sea otters and trading up and down the coast while there in San Gabriel the poor missionaries were barely making ends meet, Sanchez decided that, for the glory of God, the mission should build a ship and get in on the act too.

About this time the mission had given shelter to one Joseph Chapman. Chapman was—or had been—a seaman. (He had been a crewman in an Argentine privateer operating on the coast.) Chapman agreed to supervise the building of the ship.

Though the sea lay two dozen miles away at San Pedro, near San Gabriel lay timber aplenty, and the mission Indians under Chapman's supervision built in 1831 a vessel described by Polley as being a schooner of 60 tons. Having completed it, they disassembled the structure, loaded it on ox carts and transported it to the sea at San Pedro. There they reassembled it, christened it *GUADALOUPE*, and launched it. *GUADALOUPE* was rigged and fitted out with iron fittings and rigging salvaged from the brig *DANUBE*, which had dragged her anchor and gone ashore at San Pedro a few years before. No information has been found about the subsequent success of the intended trading up and down the coast and to Santa Catalina and San Clemente.

Other than the above there does not appear to have been any shipbuilding of note in Spanish-Mexican California and it may be surprising to find that the Russians were the really active shipbuilders on the Pacific coast before the American Period commencing in about 1850.

In 1934 the *Washington Historical Quarterly* published an article by Clarence L. Andrews titled, "Russian Shipbuilding in the American Colonies." This paper gives a fascinating account of how a party of Russian colonists in Alaska came to build the first of some 22 vessels built in Russian America.

At the beginning of the last decade of the 18th century—about 1792—Russia, then under the rule of Catherine the Great, sent a party of colonists under the command of a prominent Irkutsk merchant, Alexander Baranof, renowned for his leadership, to the east, across Siberia and the Bering Sea to found settlements in Alaska.

During their first few months in the harsh climate on the

south side of the Kenai Peninsula the colonists were dismayed to receive orders from General Shelikof in Siberia to build a ship and commence trading along the coast. Baranof's protests that the colonists were barely keeping body and soul together were overruled and they were ordered to proceed. Doubtless the Russian Crown was concerned about the expansion of the British fur trade to the Pacific coast and the appearance of American ships from New England and wished to prosecute its own claims with all possible speed. Needed fittings, iron for fastenings, cloth and cordage for sails and rigging were shipped 6,000 miles across Siberia. Baranof improvised paint from whale oil and ochre and attempted to smelt iron ore but failed.

In 1794 the colonists managed to launch *PHOENIX*, a vessel reported to be 73 feet long, 23 feet in beam and 13½ feet in depth, of 180 tons, and trading commenced up and down the rugged coast and to settlements on Kodiak and the Aleutian Islands.

As the Russian settlements expanded down the coast a number of small vessels were built before 1809. In 1818 the schooner *RUMIANATZOL*, 160 tons, was completed

at Fort Ross, California. Four other vessels of about 200 tons each were built along the coast between then and 1823. Between 1839 and 1841 a steamer, *NIKOLAI I*, of 60 horsepower, was built at Sitka.

The total of 22 vessels built in Russian America was the greatest shipbuilding effort on the West Coast until 1850 when the boom resulting from the 1848 discovery of gold brought thousands of new settlers from the east coast and Europe.

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GREGG CHANDLER MEMORIAL FUND

The Maritime Museum announces the establishment of the Gregg Chandler Memorial Fund in honor of the late Captain Chandler, the Museum's first Librarian and longtime member of its Board of Trustees.

Donations may be sent to the Maritime Museum, 1492 North Harbor Drive, San Diego California 92101. Please make all checks payable to "Maritime Museum."

In honor of Capt. Chandler's many contributions to the Museum, we are also pleased to announce that the Research Room of the Jerry MacMullen Library has been renamed the Gregg L. Chandler Research Room. A portrait of Capt. Chandler, framed in a bronze porthole from the battleship *USS WISCONSIN* (1898), now graces the room.

MARDI GRAS MAGIC

On Saturday night, March 24, our Maritime Museum will again light up the Bay with a gala fundraiser. "Mardi Gras Magic" will take place on the *STAR OF INDIA* and the *BERKELEY*. Vibrant colors, a dixieland band, dancing to Bill Green's Band, a seafood bar by Anthony's, a buffet dinner and casino entertainment will be featured. Tickets are \$125 a person and also include hosted bars and valet parking. Channel 10's Bill Griffith will emcee and award a treasure chest of prizes. Join us for an evening of fun and help preserve the *STAR OF INDIA* and the *BERKELEY* too, with proceeds from the event. For information call the Museum at (619) 234-9153.

CALENDAR OF EVENTS

Note: Please call the Museum Office at 234-9153 for details of time and exact location, where not given.

MARCH

- 7: Auxiliary Board Meeting, *BERKELEY*.
- 21: Auxiliary General Meeting, *BERKELEY*.
- 24: Mardi Gras Gala to benefit the Maritime Museum. Please call Carolyn Elliott at 234-9153 for details.

APRIL

- 4: Members' Program, *BERKELEY*, 7:30 p.m.
- 28-29: Auxiliary Rummage Sale, *BERKELEY*.

MAY

- 2: Auxiliary Board Meeting, *BERKELEY*.
- 16: Auxiliary General Meeting, *BERKELEY*.
- 23: Members' Program, *BERKELEY*, 7:30 p.m.
- 28: Memorial Day.



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

Craig Arnold, Editor

MARITIME MUSEUM ASS'N. OF SAN DIEGO

Bark *Star of India*

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



MAINS'L HAUL



MARITIME MUSEUM ASSOCIATION OF SAN DIEGO

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Charles M. Scammon's whaling bark OCEAN BIRD is seen under way on a starboard tack in this painting by marine artist Richard DeRosset. OCEAN BIRD, sailing out of San Francisco, was Scammon's flagship in the opening of San Ignacio Lagoon in 1859.

Painting courtesy of Richard DeRosset

THE WHALES OF SAN IGNACIO

By Craig Arnold

Desolate and bare, devoid of the hand of man, an anvil of sand and mangrove swamp under the hammer of the sun, San Ignacio Lagoon looks today as it must have looked to the Yankee whalers of the 1850s.

Your first impression, upon sailing Ballenas Bay toward the mouth of this desert lagoon in Baja California Sur, is one of total isolation and silence. Shell mounds and broken flints of the ancient Cochemi Indians litter the

shore, as if their makers of centuries past should return any hour. Great flocks of pelican, heron, and wild duck wheel through the azure sky. In the distance a greenish tint blurs the horizon of the Vizcaino Desert, and the Santa Claras stand in a jagged row, their sheer monoliths of granite witness to the unchanging eons.

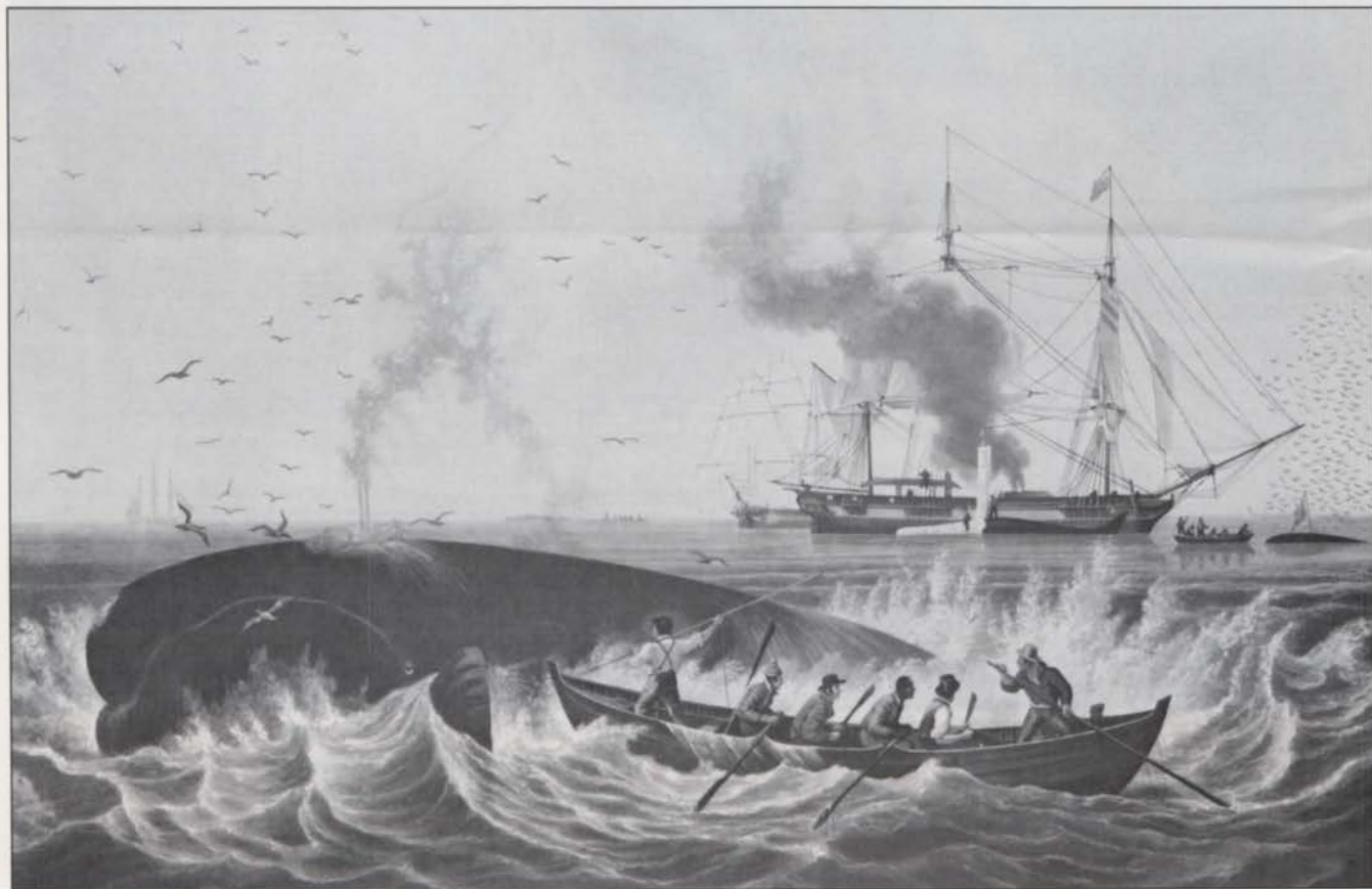
But it is inside the *laguna* itself, in its Prussian-blue waters, that the greatest mystery lies. For here the mammal with the longest migration of any known on earth, the gray whale (*Eschrichtius robustus*), comes each winter to bear its young, to frolic and play—and, in the mid-19th century, to be slaughtered in great numbers.

One of the epics of courage, skill, brutality and greed in human affairs is that of the Yankee whalers who roamed the oceans in the 1800s. Oil, bone, baleen, ambergris—all shone as gold double eagles for these eager masters and mates, shipowners and harpooners. The going was rough and the taking of these great beasts required exceptional qualities. It is astonishing to the modern eye how slender a craft is a Nantucket whaleboat;

how crude a weapon the double-barbed harpoon or lance. When Herman Melville wrote of "the honour and glory of whaling," he surely had in mind the temper of men who wielded these.

Yet if whaling had its heroic elements, it also had its inevitable side of massive butchery. Whalers hunted the northern right whale almost to extinction, they made severe depletions of the humpback and other baleens, and toothed whales like the sperm were fiercely pursued. In fairness to these men, and to place their hunt in perspective, one must keep in mind that to the Victorian the world's resources appeared limitless. God had given earth to man to exploit, their faith told them, and therefore he should go forth and make the most of his opportunities. There was no such thing as "environmental consciousness"—not so long as the pods of whales and herds of bison seemed endless.

The first whaler to enter the Pacific was the *AMELIA* of London in 1789. By 1795, English whaleships had reached the coast of Baja California. Still the secret of the



A 19th century French aquatint depicts an entire panorama of whaling. In the foreground, a whaleboat with its standard six-man crew closes with a right whale, identifiable by the "bonnet" or callus on its head. A harpooner stands in the bows to give the whale the lance, which delivered the mortal blow at close range. Flocks of gulls follow the whales to feast on marine life on their backs. In the right background a dead whale, marked with this whaler's flag,

is being towed to the ship. At the ship, the process of "cutting in and trying out" is under way. Blubber is flensed from a whale in long strips, which in turn are rendered into oil in the smoking tryworks. The ship is hove to, and in the background other whalers are at work. Substituting gray whales for rights, similar scenes were enacted many times in San Ignacio Lagoon.

Kendall Whaling Museum



A large adult gray whale breaks the surface at San Ignacio Lagoon. Despite their slaughter by 19th-century whalers, the grays today have recovered to an estimated 21,000 individuals.

Photo courtesy of Sea World

gray whales' lagoon calving grounds remained unknown until the winter of 1845-46. Then the ship *HIBERNIA* of New London, in company with the bark *UNITED STATES* of Stonington, entered Magdalena Bay near the southern tip of Baja, and took 32 grays. They found the whales' baleen too coarse for commercial use, and the bone was thought to be of no value. The oil of the gray, however, although of a dark color, made the hunt worthwhile. An average adult yielded 35 barrels.

The whalers did not escape unscathed. Grays killed the second mate and badly injured the first mate of *UNITED STATES*. The problems of whaling in confined lagoon waters, where whales often turned and attacked, rather than fleeing their tormentors, immediately presented themselves. The whalers dubbed the animals "devilfish," "hard heads" and "ripsacks" for their violent responses. Grays are not toothed, but have tremendous destructive potential in their 50-foot, 45-ton bodies. A pectoral fin or thrashing fluke could smash a whaleboat to kindling, and such incidents occurred with disturbing frequency.

From 1845 to 1857, Magdalena Bay was the only major

gray whaling ground. Use of the bay increased as captains entered to cooper water or escape foul weather, and found whales.

In late December, 1857, Captain Charles Melville Scammon penetrated *Laguna Ojo de Liebre* (roughly, "Jack Rabbit Spring Lagoon"), later called Scammon's Lagoon. Scammon, a native of Maine who sailed to San Francisco in command of a merchant ship in 1850, and later took up whaling, took his brig *BOSTON* and schooner-tender *MARIN* over the treacherous bar. He discovered to his delight that the place swarmed with grays. Scammon's first attempt at taking them was a dismal failure: two boats out of three launched were stove in, two men suffered broken arms or legs, and three more were otherwise injured. "When the first boat arrived [back at the ship] with her freight of crippled passengers," Scammon related, "it could only be compared to a floating ambulance crowded with men—the uninjured supporting the helpless."

Scammon's men soon mastered the tricky work, however, and the "bonanza years" of this lagoon commenced, lasting until about 1863. Some 553 whales were taken out of 608 killed.



"Spy-hopping" is a form of behavior unique to gray whales. The grays balance themselves on tails, and poke their heads above the surface to appraise their surroundings. Grays are thought to have fairly good vision, above and below water. This animal's eye can be seen just to the left of the lower end of its long, scooplike mouth.

Photo courtesy of Sea World

The story of Scammon's Lagoon is well known, but less familiar is the tale of San Ignacio, where this doughty captain also pioneered whaling.

The San Ignacio saga really begins with Captain Jared F. Poole, master of the bark *SARAH WARREN* and husband of Scammon's sister-in-law. In 1857, while Scammon was opening Ojo de Liebre, Poole sighted Laguna San Ignacio from Ballenas Bay outside. ("Ballenas" means "whales" in Spanish, and the name is sometimes applied to the lagoon itself along with its outer bay.) In 1858 Poole returned and attempted to find a way in. He was unsuccessful, for while this lagoon's mouth is three miles wide, shifting sandbars make entry difficult. Even modern mariners must exercise caution; it can take half a day for a modern motor vessel, 95 feet long, to work her way inside.

Poole was disappointed by his failure, but at least he did not meet with the grief that struck the whaling bark *BLACK WARRIOR*. This Honolulu vessel went aground on a bar north of Scammon's Lagoon in December 1858, and broke up. The lagoon behind the bar was named Guer-

rero Negro ("Black Warrior") for this ship. Similarly, the brig *MANUELLA* of San Francisco gave her name to Laguna Manuela, north of Guerrero Negro, where she was wrecked in 1871.

The winter of 1859-60 was the one that saw the opening of San Ignacio. Charles M. Scammon led a fleet of six San Francisco whalers south: the schooner-tender *KATE* preceded Scammon's bark *OCEAN BIRD*, followed by two more barks, Poole's *SARAH WARREN* and Captain Easton's *CARIB*, plus two more tenders.

Pounding breakers greeted the fleet at the entrance. Scammon's unerring nose for a passage stood him in good stead, however, and soon the vessels gingerly crawled inside. Scammon's technique was for the shallow-draft schooner-tenders to precede the larger barks, scouting the way step by step. Earlier practice at Ojo de Liebre undoubtedly helped also. Two New Bedford whalers soon followed the Californians: only *HENRY KNEELAND* worked inside, however, while *JOHN HOWLAND* hove to off the bar.

Scammon himself, in his classic work *The Marine Mammals of the North-western Coast of North America . . .*, records the next procedure:

"When arrived in the lagoons, a suitable anchorage is selected, and the ship is moored for the season; the heavy sails are unbent, and much of the running rigging unrove, landed and housed under canvas, together with shooks, spare lumber, etc., so as to clear the ship of cumbersome materials not required until the vessel is nearly filled with oil or the season is over. The 'tender' is fitted for cutting-in the whales, the cutting-gear of the ship is sent aloft, and with the cutting-stage placed over the side, preparations for the slaughter are completed. When sufficient numbers [of whales] have assembled at the head-waters of the estuaries, the boats are lowered in pursuit."

The actual taking of grays was fraught with hazard, as Scammon makes abundantly clear:

"When pursuit is made, the whale is approached in the most cautious manner, to avoid 'gallying' it. If necessary, the oars are used; but in calm weather the paddles are resorted to, as pulling with the oars is adopted only when sails or paddles can not be made available. When nearly within darting distance, which is about three fathoms, the order is given to the boat-steerer to 'stand up.' At this command he instantly springs to his feet, and seizing the harpoon, darts it into the whale; if opportunity offers, the second iron is also thrown before the animal gets out of reach. When the harpoons are darted, the word is given to 'stern all,' and the oarsmen make every effort to force the boat astern, in order to be well clear of the animal in its painful convulsions from the first wounds received. Notwithstanding every precaution taken, it is by no means an unusual occurrence to have the boat staved by the whale when harpooned. Should the boat be much injured, the line is cut, or a drag or buoy is bent on to the end of it, and all is let go. The boat nearest the whale usually continues the pursuit; the next boat pulls for the one that has become disabled, and rescues the crew."



Modern gray whale hunters snap close-ups from a skiff in San Ignacio Lagoon. "Whaling" is done with cameras instead of harpoons these days. This appears to be a

young adult gray, somewhat smaller than a mature adult. Often young adults and newborn calves are the first to approach the skiffs.

Photo courtesy of Sea World

So passed this first winter's bloody work at San Ignacio. In later winters, many grays taken were captured in shallow waters behind bars southeast of the lagoon mouth. Whalers also took grays in Ballenas Bay outside. The southeast esteros of the lagoon were considered prime whaling grounds.

Between 1859 and 1865, it is estimated that 20 whalers made individual cruises to San Ignacio, taking 350 whales out of 385 killed (Henderson, *The Gray Whale*). Grays often sank when killed, but in the shallow lagoon the spot could be marked with a buoy. After several days, decomposition would cause the carcass to rise to the surface, whence it was retrieved. Some captains took not only grays but sperm and humpback whales and elephant seals in Baja waters.

Perhaps the record catch at San Ignacio was made by Captain Whelden of the ship *JOHN HOWLAND*, New Bedford, which coopered 1700 barrels of gray whale oil there in the winter of 1860-61.

Several new weapons aided the hunt for grays. Scammon used the bomb-lance. This was a large shoulder-held gun which fired a pointed bomb. Thus a whale could be killed while a boat was already fast to it with harpoons. This reduced the danger inherent in the old method of

thrusting a lance by hand into "the life" of a wounded whale. Sometimes bombs were fired even before harpoons were darted. But bombs were expensive, and many grays were slain with hand-lances.

Greener's guns, swivel-mounted in the bows of whale-boats, came into widespread use by the 1870s. These fired harpoons at greater distances than the strongest boat-steerer could throw, and were especially useful for rough-water whaling, or "whaling in the breakers," as Scammon termed it.

Between 1854 and 1865, ships from many ports whaled in Baja. New Bedford, Nantucket and Fairhaven, Massachusetts; New London and Stonington, Connecticut; several Long Island ports; and Honolulu and San Francisco were all represented. During this period a total of some 4718 whales were taken (out of 5348 killed) in the Baja lagoons (Henderson). This is thought to be more than 20% of the total estimated gray population of 25,000. "Every navigable lagoon of the region was discovered and explored," wrote Scammon in 1874, "and the animals were hunted in every winding and intricate estuary which were their resorting or breeding places. In the seasons of 1858 and 1859, not only the bays and lagoons were teeming with all the varied incidents of the fishery, but the outside

coast was lined with ships, from San Diego southward to Cape St. Lucas."

Magdalena Bay remained the single most important grounds, with Ojo de Liebre and San Ignacio ranking second and third, respectively. Some whalers entered the Sea of Cortez in their ruthless search, and Scammon claimed that grays could be found to the head of the Gulf of California.

The ultimate results of all this were not hard to foresee. By the mid-1860s, whaling was in decline. Ruinous insurance rates for whalers during the Civil War, the depredations of Confederate raiders such as CSS *SHENANDOAH*, the scuttling of hundreds of whalers for the "stone fleets" to blockade Southern harbors—all contributed. But the prey, also, was seriously depleted. San Ignacio and other lagoons were virtually deserted by whales. A few whale-ships hauled around the Sea of Cortez, their mastheads ringing less and less often with the hallowed cries of "There she blows!" and "There go flukes!"

Today the gray whale has made the most remarkable comeback of any whaling-depleted species. Anywhere from one-fifth to one-half of all grays living in the 1850s may have been slain by whalers (estimates vary), but now the species' survival seems reasonably certain. Much to its credit, Mexico has established the world's first whale sanctuaries in these same lagoons which once echoed, according to Charles Scammon, with "vehement strains, using a variety of lingo, from the Portuguese of the Western Islands to the Kanaka of Oceania."

The whales of San Ignacio today seem to have lost their fear of man. Alone of the world's large whales, they approach humans with manifest curiosity, letting them-

selves be touched and admired. It is still a sobering sight to see a 45-ton beast surface right alongside your skiff, but now we greet them with cameras instead of harpoons. Sometimes a gray even "adopts" an observation vessel, as one did ours—following in our wake, breaching and spy-hopping, luxuriating in a deck-hose shower and scrub-brush massage. Man and whale would seem to have come a long way from the "bad old days."

Today it is hard to believe that four hundred whales were killed here between 1859 and 1865. At night as wind ruffles the lagoon, a silent moon glides across the sky and illuminates the scene where try-works once glared. The surf pounds gently on the shores where whalemen worked and walked. The desert beyond is silent, empty. Whaling men, Cochemi Indians, Charles Scammon and Jared Poole—all are gone.

Only the "desert whale" remains.

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FOUR-PIPERS OF THE PACIFIC PART 2

By C. A. Stern

Ed. Note: In the previous issue, we began a three-part series by Dr. C.A. Stern about the U.S. Navy's "four-piper" or "flush deck" class of destroyers. The previous segment gave the general historical background of the construction and pre-World War II operations of this class. Part 1 concluded with the story of USS *WARD* (DD-139) and her heroic action at Pearl Harbor, December 7, 1941. In this issue and the next, Dr. Stern takes up the deeds of two more four-pipers in the war.

USS *PILLSBURY* (DD-227)

The years 1941-42 saw the rapid advance of Japanese naval and occupation forces throughout Southeast Asia. The Japanese controlled the western Pacific Ocean, west of Japan to the mainland of Asia, east to Midway Island, north to the western Aleutians, and south to Australia.

The U.S. Asiatic Fleet was decimated, yet in defeat the officers and crews of the far east Navy, especially those

of the obsolete flush-deck four-pipers, were the true heroes of the Navy. They operated without reinforcements, without air support, without adequate supplies, without replacement parts, without adequate munitions, and with outdated armament. The United States had yet to gear up fully to a wartime economy and all supplies were going to Britain for the European theater.

But that was not all. Fleet ordnance was outdated and inferior to that of the Japanese. For example, torpedoes on the DD's had neither the range nor the explosive power of the Japanese "long lance." What was even worse was that half the U.S. torpedoes failed to explode on contact. Furthermore the officers and crews were as tired and worn out as their equipment from constant alerts and flight.

During 1942 the U.S. destroyers in Southeast Asian waters came under a joint Allied command. There were from the outset serious defects in this command—failure to develop a common strategy, lack of communication,



The Destroyer Men: Officers and crew of USS POPE (DD-225) at Shanghai shortly before World War II. POPE operated in the Java Sea battles at the same time as her fellow four-piper PILLSBURY. POPE served in the battles of Makassar Strait, Badoeng Strait, and the Java Sea—always against heavy odds. On March 1, 1942 she was sunk in the Java Sea along with HMS EXETER and HMS ENCOUNTER. POPE went down having fired all torpedoes and 140 gun salvos, hitting and damaging several Japanese cruisers and destroyers. She received two battle stars and a Presidential Unit Citation.

Maritime Museum file photo

and errors in naval tactics added to the dismal picture. In fairness, however, much of the planning failure was due to the speed of the Japanese advance.

Despite all these negative factors the men of the U.S. Navy never hesitated; they did their duty and did it well.

Valorous? Persistent? Damn right! The crew of USS PILLSBURY deserved more from their country than two battle stars.

PILLSBURY (DD-227) was another of the destroyers from the William Cramp Yard in Philadelphia. Launched

in August 1920 she was assigned to the Asiatic Fleet to be operational in the Philippines.

When the Japanese bombed the Cavite Navy Yard on December 10, 1941 she was spared. Her sister ship *PEARY* (DD-226) was hit and set afire. A minesweeper pulled her into open waters where *PILLSBURY* was able to help extinguish the flames. These two flush-deckers were the last U.S. ships to leave Manila.

Soon based at Balikpapan, Borneo, *PILLSBURY* was given reconnaissance and anti-submarine patrols. Luck was running out for *PEARY*: en route to Australia she was attacked by bombers while traversing the Makassar Strait. She managed to reach Darwin only to be sunk in the harbor during a Japanese air raid. The advancing Japanese forced *PILLSBURY* to retreat again, this time to the Dutch naval base at Surabaya, Java. There she became a unit of Destroyer Division 58—part of the command of Dutch Rear Admiral Karl Doorman.

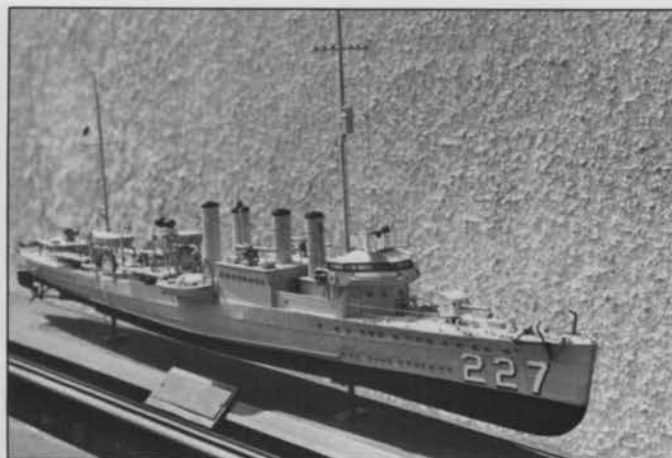
The first weeks of 1942 saw the combined Allied command reduced to five cruisers and nine destroyers. Admiral Doorman led his fleet on several "rear guard" actions, usually ending in retreat and the loss of Allied ships.

By February 1942, Des Div 58 under the command of T.H. Binford consisted of four obsolete flush-deckers—*PILLSBURY* (DD-227), *PARROTT* (DD-218), *JOHN D. EDWARDS* (DD-216), and the flagship *STEWART* (DD-224). On February 19 Commander Binford led his division on a high-speed run along the east coast of Java. Doorman had received intelligence that the Japanese would land in force on Bali. Des Div 58 was to rendezvous with the Dutch cruiser *TROMP* under Doorman's command at the entrance to Badoeng Strait.

The Dutch admiral divided his forces into three units: each would attack separately and successively. In the second unit, *PILLSBURY* and her sister ships headed into the Strait at 25 knots. All communication with the *TROMP* failed. It was a dark, misty night and Commander Binford had no idea of what he faced. In fact, the Japanese landing on Bali had already taken place, and only a damaged transport and two destroyer escorts remained. Binford decided to attack and 15 torpedoes were fired without a hit. *PILLSBURY* fired three. Alerted, the enemy returned fire. Again *PILLSBURY* escaped any direct hits.

On her return passage a ship was sighted dead ahead—an enemy destroyer returning to Bali. *PILLSBURY* opened fire and scored three direct hits. The Japanese vessel erupted in flames. (In the Battle of the Java Sea which followed on February 27, the only damage inflicted on the Japanese was the result of fire from the 4-inch guns of the four-pipers.)

By the end of February 1942, *PILLSBURY* and her sister destroyers were scattered throughout the Indonesian Archipelago. For a time it was the end of any Allied battle force. Some of the four-pipers were inactive because of battle damage or mechanical breakdowns; others like *PILLSBURY* were low on supplies and ordnance. After refueling at Surabaya, *PILLSBURY* and *PARROTT* were



Dr. C.A. Stern's model of USS *PILLSBURY* (DD-227) shows the ship's sleek lines, her flush deck and four "pipes" or stacks, and forward 4-inch gun.

Photo courtesy of the author

dispatched to Tjilatjap on the south coast of Java for resupply and overhaul. The Japanese advance was so rapid that there was no time to complete either.

A decision was made to set courses to Western Australia and freedom. *PILLSBURY* (under the command of H.C. Pound), *PARROTT* and the gunboat *ASHEVILLE* left Tjilatjap. *PILLSBURY* and *ASHEVILLE* were never heard from again.

PARROTT, *BULMER* (DD-222) and *BARKER* (DD-213) reached Australia. *PARROTT*, after surviving the hell of the Java Sea battle, was rammed by a cargo ship on the U.S. east coast in 1944 and then was decommissioned and scrapped. Two other four-pipers in the Asiatic Fleet, *POPE* (DD-225) and *EDSALL* (DD-219), were sunk on the same day *PILLSBURY* disappeared.

After the war we learned from Japanese sources that at the time four enemy battleships, five cruisers, an aircraft carrier and a destroyer squadron were operating south of Java to prevent Allied ships from escaping the East Indies. In a night surface action *PILLSBURY* and *ASHEVILLE* were sunk by fire from three Japanese cruisers about 200 miles east of Christmas Island. No survivors were picked up.

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All opinions expressed are those of the author.

VOLUNTEER OF THE QUARTER

Our Volunteer of the Quarter for spring 1990 is Robert Wright. Bob goes back a long way with the Maritime Museum. In 1962 he volunteered to help restore *STAR OF INDIA*—back when she was a “blasted mess,” in the words of Jerry MacMullen. Restoration was a tough, dirty job, which Bob detailed in the spring 1983 issue of *Mains’l Haul*.

Bob was employed for seven years as a night watchman on the bark and actually lived on board during that time. During this time he had many adventures, including dealing with “a very mentally disturbed fellow” who came aboard late one night and began casting off the running rigging and throwing loose gear over the side. Bob learned to carry a belaying pin for his own protection.

Bob served as a volunteer crewman in the *STAR* on her 1984 and 1989 voyages, fulfilling a dream of many years.

Recently Bob retired from his job at General Dynamics and began to devote more time to the Museum. He currently spends most of his weekdays in our Model Shop, answering questions from visitors and working on a schooner model. He lives in San Carlos.

More than 20 years ago, Bob began recording oral history interviews with prominent San Diegans. Some of his first and best subjects were old sailors. He talked with men who’d gone around Cape Horn under square-rig; with others who knew the back-breaking labor of the tuna bait boats. Many well-known San Diego maritime personalities—most of them now dead—were interviewed by Bob. These oral histories provide an invaluable record to historians.

For nearly 30 years, Bob Wright’s life has been closely connected with the sea and ships—and with *STAR OF INDIA* in particular. He even married his second wife on the bark. He has developed his initial love of history into a deeper knowledge of the role these vessels played in our past.



Volunteer Bob Wright on board *STAR OF INDIA*.

Photo courtesy of Bob Wright

TOUR OF MARITIME ENGLAND

A gentle reminder that space is available for our tour of Maritime England from September 19 to October 3, 1990. If you’ve never been to England, this will be a trip to remember!

We’ll sail down the River Thames with all its history and disembark by the great tea clipper *CUTTY SARK*. A short walk will take us into the world-famous National Maritime Museum at Greenwich. Lord Nelson’s personal effects, Harrison’s clocks, an outstanding collection of ship models, and the world’s finest collection of marine paintings are just a few of the items available for your inspection.

A visit to Portsmouth naval base is on our itinerary, with views of the wooden warships *HMS MARY ROSE* and *HMS VICTORY*, and the ironclad frigate *HMS WARRIOR*.

The tour will also include the Isle of Man where *EUTERPE* was built. A tour going to this island is unusual

in that it is not a normal destination when visiting the British Isles. The island folk are charming, and they have their own maritime history going back to Viking days.

Another stop will be to see *SS GREAT BRITAIN* in Bristol. This ship is in her original dock where she was built in 1843. Designed by the genius Isambard Kingdom Brunel, she was first with many ship innovations.

Much more will be seen and experienced, including several maritime museums. Those who wish will be free to shop or sightsee while the group is visiting the museums. It will also be possible to extend one’s stay in England. A passport is required.

For further information, please contact:

Lawrence Skelly
4425 Convoy St., Suite 216
San Diego, CA 92111
(619) 268-4106

DROP THAT BARNACLE!

By Gordon Jones



Lake Union about 1925. Surplus World War I "Liberty" ships lie at left, BENJ. F. PACKARD, ST. PAUL and GUY C.

GOSS—Downeast square-riggers—are at left center, and idle barkentines and schooners languish at right.

Webster & Stevens Photo

Between world wars, what remained of a once-populous sailing-ship fleet in the United States lay sequestered in the back waters of bays and rivers of all three coasts. With the exception of the remaining veterans of the plucky Alaska Packers, the remaining sailers were few indeed, being almost limited to a few coasters, fishermen and Arctic traders.

Puget Sound held its share of laid-up vessels and they were to be found at or near most of the principal ports—Seattle, Tacoma, Bellingham. These were all saltwater anchorages, subject to the usual winds, tides and currents. One anchorage, however—Lake Union, in the heart of Seattle, was fresh water, and it was known as a place where deepwater vessels could come to rid their bottoms of those pesky crustaceans, barnacles. Also, currents were negligible and the surrounding hills afforded some protection from high winds.

Lake Union was virtually untouched by commerce until around 1916 when a canal was dug connecting it with Puget Sound to the west. Locks were constructed to control the height and flow of the fresh water and its interaction with the salt waters of Shilshole Bay, just outside. This opened the lake as a large freshwater anchorage, right within the city, and little time passed before it was used to the fullest.

One of the first occupants was the Emergency Fleet Corporation, which anchored its surplus World War I vessels there, awaiting scrapping or sale. The wooden vessels of the fleet were affectionately known as "Wilson's Wood Row." A few of these still were left when I first glimpsed the scene as a kid, augmented in number by many more ships, both sail and steam.



Cold weather dusts the decks of the barkentine CONQUEROR on Lake Union's shore in 1936. The schooner RUBY lies along her starboard side.

Photo by the author

In those years, one needed little imagination to envision life on the Spanish Main or in an Arctic trader with Jack London, even the storied waters of the Great South Sea where Robert Louis Stevenson held forth. After all, his schooner *EQUATOR* still plied these waters. One had but to cast a glance over the scene to be instantly carried away to Adventure Land.

One of the most interesting vessels was the little schooner *MAID OF ORLEANS*, a two-master built in 1882 by Dickie Bros. of San Francisco. She spent years in the South Seas, not always with a savory reputation. Then she went to the Bering Sea codfishery, worked for the Hudson's Bay Company in the Arctic and finally was wrecked on an island in British Columbia during a snowstorm in

1936. Twelve years later I found myself working as as shipwright in company with her last skipper, Captain H.E. Larsen, whom I could never persuade to give more detail of the accident.

Then there was the bark *DIAMOND HEAD*, built in 1866 in London as the emigrant ship *GAINSBOROUGH*—full of stories, and finally, oil, when she became an oil storage barge in the lake for General Petroleum Company. The pretty little bark *SANTIAGO* became the same type barge—earning her keep until she met her end on an Alaskan beach.

Their histories have all been recorded and the account books retired, but their names still linger in my memory: The Libby McNeill & Libby fleet represented by *ORIENTAL*, *ABNER COBURN*, *W.B. FLINT*, *HENRY WILSON* and *W.F. BURROWS*; the Bering Sea codfishing fleet represented by *C.A. THAYER*, *CHARLES R. WILSON*, *SOPHIE CHRISTENSON*, *FANNY DUTARD*, *WAWONA* and *AZALEA*; the Charles Nelson fleet represented by *MONONGAHELA*, *MOSHULU*, *MONITOR*, *FORT LARAMIE* and *THISTLE*; Captain John Backland's Arctic trader, the colorful *C.S. HOLMES*; the big Downeasters *GUY C. GOSS*, *ST. PAUL* and *BENJ. F. PACKARD*. There was a floating cannery, the auxiliary four-masted schooner *LA MERCED*; a cable ship for the local power and light company, the ex-lumber schooner *WILLIAM NOTTINGHAM*. *ALICIA HAVISIDE*, *RUSSEL HAVISIDE* and *KATHERINE*

MacKALL all knew the Lake's waters. A couple of big four-masted barks rested together: *WILLIAM DOLLAR* and *JAMES DOLLAR*. Others I recall were the barkentines *CONQUEROR* and *FOREST PRIDE*. The five-masted schooner *K.V. KRUSE*, the four-poster *ALUMNA*, which became a floating brewery in Alaska, the schooner *COMMODE* which took lumber to South Africa during World War II and the schooner *MARGARET F. STERLING*, which became a station ship for Pan American Airways in 1937, formed part of a group of vessels at the south end of the lake. *LA ESCOCESA*, later *STAR OF CHILE*, spent time here also, as did the schooner *WILLIAM TAYLOR*.

The above were some of the sailing vessels. Depression years brought a good share of laid-up steamers to the "pond" as well, and though I was not so cognizant of them, I do remember the *LEWIS LUCKENBACH*, the old *VICTORIA* of the Alaska Steamship Company, the *STUART DOLLAR* and vessels of the Diamond steamship line.

Envision the above scene—during fair weather and foul, then add to it the activity provided by tugboats and barges, lake passenger steamers, fireboats, ships of the U.S. Coast and Geodetic Survey, and throw in half a dozen sawmills where the smell of fresh red cedar and Douglas fir permeated, and you get a good idea of the interesting place which was Lake Union. It was the lake where barnacles checked in but never got out alive.



Idle square-riggers *GUY C. GOSS*, *ST. PAUL* and *BENJ. F. PACKARD* (l to r) await the seasonal Alaskan fish pack in Lake Union, about 1925.

Photo by Carl Nordstrom

DO YOU SPEAK TARPAULIN?

By Robert L. Eberhardt, BA, MS, MA

William Golding in *Rites of Passage* called attention to supercilious Edmund Talbot, too ardent a student of Falconer, who sought skill "... in Tarpaulin language—which I confess I speak with increasing pleasure ... I have laid Falconer's 'Marine Dictionary' by my pillow for I am determined to speak the tarry language ..."

Like Talbot, all seamen seek to use the correct word and *must* if they are to be understood, or, at least, themselves understand the meaning of an unfamiliar term.

Is it a "ketch" or "yaw"? With a wind change, does one say "back", "veer", or "haul"? What kind of flag is a "yellow duster"? When does a ship "snore"? One needs a nautical dictionary when seeking an explanation for these words used in a sailor's lingo.

Any bibliography of maritime dictionaries will include at least 15 or 20 good titles. Three of the best are Ansted, Smyth, and, of course, Falconer. A serious Talbot would be wise to shore them up with a Paasch. Although long out of print, all can be obtained in facsimile. Present-day choices which are strikingly colorful would be either a Bathe or a Tryckare, both carried in technical bookstores.

Best for all-around convenience, scope, and attractiveness is A. Ansted's *A Dictionary of Sea Terms*, first published in 1898 and now in a 1985 third edition. The book has 328 pages, two short appendices, and a multitude of line figures.

"Smyth" is the vernacular for a dictionary rarely seen in small marine libraries. Admiral William Henry Smyth was a serving officer in the Royal Navy in 1867 when he prepared the manuscript for *The Sailor's Wordbook: An Alphabetical Digest of Nautical Terms* ... , but hefting the book is enough to show that "digest" is not altogether the right word, for its bulk is four or five times that of a single copy of Ansted. There are no illustrations; the definitions are terse. A typical page has 15-20 terms. Interspersed with them are artillery, Asiatic Indian, and British colloquial expressions as these relate to the marine environment. An original copy will be in blue binding, have beveled edges, and be in gold stamp.

Well-informed seamen know of William Falconer's *A Universal Dictionary of the Marine* ... , first published in 1769. A 1970 facsimile of the 1780 edition is available for \$30. The book has 12 plates, all of exacting draftsmanship and showing all parts of the ship and its outfit. The 1970 facsimile has 412 pages and definitions for approximately 3,200 nautical terms.

A noteworthy reference in a collection of books about ships is Captain Henri Paasch's *From Keel to Truck*. The dictionary is devoted entirely to hull structure and outfit with cross-reference from English to French and German. It was published in several editions, all sell-outs, from 1885 to 1910, and represents a particularly valuable record of the transition from sail to steam. The illustrations showing the last of sail and the first of steam are profusely detailed. In the 1908 edition, there are 1,440 pages, 109

full-page line-cuts, and an index. Last year a 1901 edition became available in facsimile for \$75.00. [Ed. Note: a copy of this edition, graciously donated by the Maritime Research Society, is now available for study in the Museum library.]

The choice is difficult to make as to which is better—the Tryckare-designed *The Lore of Ships* (revised 1984) or Basil W. Bathe's equally attractive *The Visual Encyclopedia of Nautical Terms Under Sail*. In both, the registering is flawless and the format superb. Either would be a handsome edition to a library.

The Lore of Ships has 279 10"x12" pages. Most of the art work was newly drawn; some was taken from Paasch and given a color-wash for added clarity, while other art from technical journals or texts was simplified. Both the weekend Talbot and a master mariner can read or study this book with pleasure. [Ed. Note: This work is also available in the Museum library. New copies are for sale in the Museum Store.]

Bathe's *Encyclopedia* has more than just coverage of wind-driven vessel operations—a wide range of nautical topics is covered in its 162 pages. Definitions are as succinct as those of Smyth, but they are arranged alphabetically within topic areas. The extensive index is, consequently, a useful if not vital aid.

G. and C. Merriam Company dictionaries are an excellent source of Tarpaulin. Two are recommended—the unabridged *Webster's Third New International* and the abridged *Webster's New Collegiate* editions. There are 2,669 marine terms in the abridged edition; these make up the working vocabulary of a well-trained ship's officer or a seaman of many years' experience. (Author's Note: An incomplete tally of Tarpaulin in the *Third New International* shows that there are upwards of 11,000 terms.)

Credit for the first published sea dictionary goes to John Smith, "Sometimes Governour of Virginia and Admiral of New England" (as well as of Pocahontas fame), who in 1619 sparked the effort that culminated in a compendium of nautical terms. This was printed in 1627 as *A Sea Grammar* In 1644, Henry Manwaring (sometimes spelled Mainwaring) authored *The Seaman's Dictionary*, occasionally heralded as the first of the lot. As for John Smith's work, it reappeared in 1691 as *The Sea-man's Grammar and Dictionary* ... and as a facsimile in 1985.

In our time, Bradford, Layton, and Blackburn are authors of sound marine dictionaries.

Gershon Bradford, who was a navigation specialist in the U.S. Navy Hydrographic Office during World War II, produced a typescript, "The Glossary of Sea Terms," in 1926. The script was reissued in 1942 and found wide use. This material was subsequently polished and enlarged in 1952 as a full-fledged text, *The Mariner's Dictionary*, with 4,300 definitions on 307 pages. A 1978 version now circulates without changes.

C.W.T. Layton, a British master, compiled more than

8,600 definitions in his 1955 *Dictionary of Nautical Words and Terms*. This 396-page book, revised in 1982, was meant "... to embody, in one volume, the words and terms that are, or have been, used by seamen in connection with their work."

Five years ago, Graham Blackburn wrote *The Overlook Illustrated Dictionary of Nautical Terms*, not intending to include "... the more technical and archaic terms relating to specific branches of maritime knowledge. ...". Simple line figures appear on almost every page concerning only small boat and yachting situations.

A host of *glossaries* covers specific sectors of marine enterprises such as shipbuilding, fisheries, cartography, or environmental aspects such as tides, weather, ice, and the like. These shorter lists are found in technical works, learned journals, and even some novels. One bibliography of marine glossaries lists 177 entries. Some glossaries contain so many entries as to be small dictionaries.

The student of Tarpaulin, however, should expect to find the richest variety of terms in the more comprehensive dictionary. Melville was an advocate of Tarpaulin, and he reminds us of a point on that matter in *White-Jacket*: "It is often observable that, in vessels of all kinds, the men who talk the most sailor lingo are the least sailor-like in reality. ..."

[Ed. Note: Professor Eberhardt's article is Note 48 of the San Diego Maritime Research Society series.]

STAR OF INDIA AUXILIARY

Our Rummage Sale is a thing of the past as you read this, and the new president and her committees are already into planning Auxiliary projects for 1990-91.

We have seen progress in our hopes for improvement and repair of the bilge areas of the *BERKELEY*. There are comfortable new chairs for meetings and parties aboard *BERKELEY*. We waved an anxious goodbye to *MEDEA* on her way to the yard for much-needed repairs.

Captain Ken Franke took a group of Auxiliary members to 10th Avenue pier and gave us an in-depth briefing on the conditions and efforts needed to put that proud lady back on the water. It was more than evident to all of us that *MEDEA* was not taken out of the water a day too soon.

Our Docents and Guides graduated one of their largest classes April 3. We hope to continue to increase numbers in this important endeavor as there are more and more requests for guided tours of the Museum Fleet.

Another area so important to the Museum is the Curatorial Assistants. They helped get artifacts off *MEDEA* and we all look forward to putting them back before summer is here. This was but one of many tasks assigned to this hard-working group.

It has been a busy, productive year for the Auxiliary. We continue to support the Maritime Museum in every way we can and look forward to many more years keeping "Our Fleet" afloat.

Mary Powell
President, Star of India Auxiliary

PERFECT HOST AWARD



Maritime Museum employee Roland Roy studies his "Perfect Host of the Month" award, presented by the San Diego Convention & Visitors Bureau and the Mayor's office on board *STAR OF INDIA*. Roland holds a bag of gifts also presented as part of the award.

Photo by Dave Brierley

A very deserved honor was awarded to one of the employees of the Maritime Museum on Monday, April 9, 1990. *STAR OF INDIA* ticketman Roland Roy was named San Diego's "Perfect Host of the Month" by the San Diego Convention & Visitors Bureau and the Mayor's Office of San Diego.

There are some 120,000 people working in the San Diego area in tourism and only one is chosen each month. This honor recognizes the recipient's exemplary and consistent visitor interaction qualities. Roland Roy has excelled in his role as a Maritime Museum host and is fully entitled to this recognition by the San Diego tourism industry.

On hand to participate in the award ceremony were Carole Anne Dahle, Carol Mendel, Pam Crooks, and Kathy Millisor of the Perfect Host Committee. The Museum was represented by President of the Board of Trustees Art DeFever, Executive Director Ken Franke, and many of the Museum employees and volunteers.

Roland Roy received a beautiful plaque and a colorful basket containing many gifts. An additional plaque was presented to Ken Franke for the Maritime Museum and it now proudly hangs in the Visitor Center aboard the *STAR OF INDIA* for Museum members and future tourists to see. Great work, Roland!

MEDEA HULL PRESERVATION: REPORT NO. 1

By Ken Franke

On March 8, 1990, the 1904 Scottish steam yacht *MEDEA* was lifted by R.S. Staite Engineering's floating crane and placed on the 10th Avenue Terminal to begin an extended hull preservation process. Years of saltwater service were found to have taken their toll, particularly in inaccessible bilge areas under tons of steel ingot and railroad track ballast.

The exterior steel has been prepared by sand blasting to white metal in order to receive a vinyl ester resin and "Airex" expanded core material over which layers of fiberglass mat and woven roving will be laid up by a vacuum bag process. This lay-up will extend to just above the waterline and include the entire underwater body of the vessel. Internally, selected bulkhead and frame renewals and repairs are being accomplished by Ray Dobson Welding, who are replacing rusted metal by welding in new material.

After a month's work, the prime contractor, Knight and Carver Yacht Center, removed 3,300 pounds of rust and scale from inside the hull.

When the internal work is completed, a five-layer epoxy and polyurethane coating system will be applied under the direction of Pro-Line Paint Co. of San Diego.

The innovative procedure of encasing the hull with core and resin material was prepared by Museum President Arthur DeFever as the most cost-effective means of saving and actually strengthening the severely deteriorated hull.

With outstanding cooperation from the principal contractor, sub-contractors, the San Diego Unified Port District, Museum volunteers and staff and many long hard



MEDEA is lifted by floating crane onto the dock at 10th Avenue Marine Terminal, San Diego, for her revolutionary hull repair job.

Photo by Dave Brierley

hours on the part of the Museum maintenance crew, headed by Bob Crawford, we have started preservation of *MEDEA*. The next report will focus on the "how" aspects of the job and evaluate the completed process.

CURATOR'S CORNER

Because of the wide scope of the ongoing project to revise the 'tween deck of the *STAR OF INDIA*, phase I of the Introduction/Orientation section is being readied. The first component is scheduled to be in use by Memorial Day weekend and will enable members and visitors to see just what this extensive program entails.

As our Museum members know, we have made good progress with the emigrant section. This section and the other ones to come will all be depicted on an exhibit deck plan of the 'tween deck to show the different historic aspects of the *STAR*'s long history. This deck plan is to be located near the mainmast on the starboard side. Additional signs to identify the sections will be suspended from the overhead for easy correlation with the deck plan.

Working with the guidance of the Curatorial Committee and the design consultant assistance of Edward Moore, I intend to orient our visitors to the shipbuilding history and salmon-fishing section, in addition to sections on her restoration and Museum sailings.

Phase I and a final phase to be completed when the 'tween deck project is accomplished are being supported by the J.W. Sefton Foundation and we are very grateful for their financial assistance which is making this phased exhibit possible. A participatory timeline and video area are also envisioned for the final phase.

We have awarded volunteer pins to the sail handlers who have become very helpful maintenance volunteers since the 1989 sailing of the *STAR*. This enthusiastic group work with employee Jim Davis on projects that have encompassed each Museum ship. The ones contributing hours since last June are: red (over 50)—Dennis Ross, Bill Mills, Bob Ross, Jerry Strauss, Raymond Hand, Paul Conaway; white (over 100)—Bob Cunningham, Jack Kuncie, Rock Kent, Dena Kent, Den Hemingway, Jay Flachsenhar.

In the continuing account of the first issue of *The Euterpe Times* from the 1879 passage of the *EUTERPE* to New Zealand, I would now like to give our Museum

members a brief insight into the recorded entertainment and health reports.

After clearing the English Channel on August 30, 1879, the first of 14 weekly newspapers was issued. The first one of September 13 gave considerable space to the musical entertainment. The emigrants were encouraged to create various forms of entertainment to make the nautical miles go by more quickly. The following event of September 5 was the third musical event so far and more were held as the passage unfolded.

Mr. Ellis (he was also the newspaper editor) chaired the event and it was called a great success even though "few Euterpians were present [initially], possibly the exciting game of ring quoits which had been initiated during the day for pastime by a few of the bearded sex was too strong an attraction." Was the *EUTERPE* really a cruise ship?

The musical program included 20 songs or instrumentals followed by "God Save the Queen." Songs were religious (Thy Voice is Near), nautical (The Anchor's Weighed), comic (Cooky Darling), and sentimental (Home to the Mountains).

The musical notes drifted to the ears of the quoit players who soon joined the party. A good time was had by all and more singers and musicians were encouraged to join in as entertainers in order to keep the programs going at a good rate and with as many people as possible involved.

Shortly after the conclusion of this performance, more singing was heard from near the fo'c'sle.

The weekly "Sanitary Report" was given by the ship's surgeon, Dr. W.R. Davies, to the editor of *The Euterpe Times* to, in theory, reach all of the emigrants and crew. He reported that the sanitary arrangements of the ship were very satisfactory since the 28-day trial in leaving the English Channel. He stated that while in the Channel, the third class emigrant quarters were not too good. "This I suppose may be attributed to the alarm and sickness which prevailed with more or less intensity amongst all classes of passengers. . ." Dr. Davis stated that he and Captain Phillips urged the passengers and crew to follow "strict cleanliness and orderly habits."

He further stated that a ship at sea has the solitary advantage of no long-based illnesses. "In all other respects it is placed in unfavorable circumstances" due to inadequate space and varying degrees of ventilation because of securing the ship for heavy weather. Good health required cleanliness, exercise (quoits and races), keeping busy, and general recreation (musical programs), according to the doctor.

We will begin to examine issue number two of *The Euterpe Times* in the next issue of *Mains'l Haul*.

Dave Brierley, Curator

LIBRARY LOG

Spring brings with it renewal. With warmer temperatures an increase in activity occurs throughout the Museum.

In the Library, research requests begin to pick up. Among those visiting us recently was George Foster, author and past president of the Steamship Historical Society of America. Mr. Foster approached us in connection with a new book he is writing. He donated a copy of his excellent *Splendor Sailed the Sound*, a history of the Fall River Line.

Another maritime author, Ernest Marquez, is writing a history of the colorful gambling ships that once dotted the Southern California coastline. We're assisting Mr. Marquez in running down photos and news stories.

A lady came to research the ethnography of World War II merchant crews, and a Frenchman in from Paris was enthralled with our Mississippi River steamboat plans. (French ship modelers, I found, get just as excited about our plans as our own modelers do. "Sacre bleu! Le ROBERT E. LEE!")

A budding novelist, who happens to be a former submarine officer, approached us for sub data for his pending opus. A young lady graduate student came in to interview tuna fleet veterans and explore our tuna files. The editor of *Naval History* magazine tapped our photo files for rare shots of USS *ARIZONA* (BB-39).

Lately we've had a run of genealogists. A surprising number of people find their way to San Diego who had ancestors who sailed in *EUTERPE*. Many are friendly New Zealanders—including the lady whose Australian husband

sat by while she talked. Finally he growled with some pride that *his* ancestors came to Botany Bay in a convict ship!

And so it goes. We continue to field research requests from all over. It would be impossible to list them all, but the majority are mail and phone contacts. Year by year, the number of people using the Library grows.

We really owe a debt to our Library volunteers. Without their steady work over the years, we wouldn't be able to assist the public as we do. Now they are coding card files for entry into our computer.

Library work is quiet, unobtrusive work. It may lack the glamour of a gala or the thrilling vision of a ship under sail. But it is at the heart of what museums do. Without preservation of the paper record, there can be no effective interpretation of artifacts—up to and including ships. Without serious interpretation, history becomes a dead and useless thing. For the past always has lessons to teach us—not only about itself, but about our present and future.

Craig Arnold, Librarian

MODEL SHOP

Curator of Ship Models Bob Crawford is currently devoting all his time to the *MEDEA* repair project. His column on ship models will resume in the next issue.

DEVELOPMENT REPORT



The ferryboat BERKELEY is bedecked with lights for the "Mardi Gras Magic" event on the evening of March 24.

Photo by Dale Frost

We are very pleased that our *MEDEA*'s hull is now being preserved. The use of more affordable new technologies makes it possible for us to repair her. But it is still expensive and we are planning ways to raise the necessary \$250,000 cost. We are very grateful to Tom Sefton and the Sefton Foundation for a generous contribution of \$25,000 to the fund. The Sefton Foundation's generosity to the Museum goes back many years and has helped fund a lot of our growth and change. Two of our visitors' favorite areas are *BERKELEY*'s restored engine and boiler rooms, funded by the Foundation.

On Saturday night, March 24, our *STAR OF INDIA* and *BERKELEY* dazzled the Bay for our Museum event, "Mardi

Gras Magic." Thousands of tiny lights and colorful ribbon chandeliers and streamers added to the vibrant festivities. Guests enjoyed music, a buffet dinner, cocktails, dancing, casino entertainment and prizes. Channel 10's Bill Griffith emceed with his usual enthusiasm.

Many volunteer hours created the event. We are especially grateful to Chairman Katherine Black, Co-chairman Rosemary Pierce and Dick Ford, who designed the event with his spectacular artistic vision. We thank the Committee members and many other volunteers without whose efforts the event could not have been created. We also want to thank the following individuals and companies for their generosity:

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BY BLAIR BURKHARDT

Carolyn Elliott
Director of Development

FROM THE HELM

We started the year 1990 with an ambitious schedule of projects and events. The *MEDEA* is well into a three-month period of hull preservation as reported elsewhere in this issue. We have taken on the material for *STAR OF INDIA* fo'c'sle head renewal and begin work this month.

The March Gala was a grand success in the best Mardi Gras tradition with *BERKELEY* adorned in New Orleans finery.

The Museum acquired a loan of the Ballast Point Lighthouse fog warning bell (circa 1890), which will be displayed on a replica belfry built by the Museum crew. The bell will be sounded on June 2, 1990 to kick off the U.S. Coast Guard Bicentennial weekend in San Diego. We encourage all our members to visit the Museum and Coast Guard vessels on June 2 and 3 as the Coast Guard celebrates 200 years of service.

Some words for planning ahead. The Museum Board of Trustees decided to "Sail the *STAR*" on Memorial Day weekend of 1991. Get your camera ready and call your friends as we prepare to challenge the wind off Point Loma!

We additionally are pleased to report that the San Diego Unified Port Commission has proposed construction of a replica *SAN SALVADOR* to be placed with the Museum as a floating display. *SAN SALVADOR* was the Spanish caravel upon which Juan Cabrillo entered San Diego Bay on September 28, 1542. The vessel is expected to be a significant asset to our fleet.

Arthur DeFever, President
Kenneth Franke, Executive Director

NEW DOCENTS GRADUATE

The Maritime Museum is very pleased to announce the graduation of 16 new docents at a ceremony and luncheon aboard the *BERKELEY* on April 3, 1990. This enjoyable event culminated 11 weeks of classes designed to give the docents information about our historic ships, exhibits, Museum general information, relevant community subjects, and methods on how to interact with general visitors or tour groups.

Doris Chidgey and Hugh Story deserve our appreciation for their productive efforts with the leadership of the docent program and this training session under the Museum staff leadership of Dave Brierley. At the luncheon, Mary Powell congratulated the new docents in her role as President of the Star of India Auxiliary, which generously funds most of the expenses of our docent program. President of the Board of Trustees Art DeFever and Executive Director Ken Franke participated in the ceremony and shared in recognizing our new education volunteers.

The new docents are: Paul Alvord, Joe Barker, Galen Coffman, Cub Conover, Bob Eberhardt, Louise Ferguson, Artelia Hall, Mark Hallberg, Dave Larson, Charles Ludovissy, Charles Offerman, Don Persson, Paul Riseley, Bob Sanford, John Snyder, and Jim Wilson.

CORRECTIONS

1. In the winter 1989-90 issue of *Mains'l Haul*, in the article, "Four-Pipers of the Pacific: Part 1," an error was made regarding the tonnages of these destroyers. According to the authoritative book *Flush Decks and Four Pipes*, by Commander John D. Alden, USN, displacements for this group were as follows:

"In designed standard displacement, they varied from 1,020 to 1,190 tons. Their 'normal' displacement, the designed figure for a ship fully equipped and ready for sea, varied from 1,125 to 1,215 tons. Actual trial displacements of the ships as built ranged up to 1,370 tons. World War II alterations resulted in displacements of up to 1,700 tons."

2. In the same issue, in the photo essay "Yesterday on the Bay," the collier *THOR* was misidentified as a non-existent vessel named *TAOR*, due to difficulty in deciphering the handwriting on the original photo. Somehow the Norse god of thunder seems a more fitting name, and we're glad to make this correction.

IN MEMORIAM

Ward W. Waddell, a longtime member of our Board of Trustees and prominent San Diego yachtsman and attorney, passed away in February.

Mr. Waddell was a native San Diegan and a 40-year resident of Point Loma. Besides the Maritime Museum, he belonged to the San Diego Yacht Club, Convair Sailing Club (which he helped found), United States Power Squadron, Maritime Research Society, St. Paul's Manor and Brotherhood of St. Andrew.

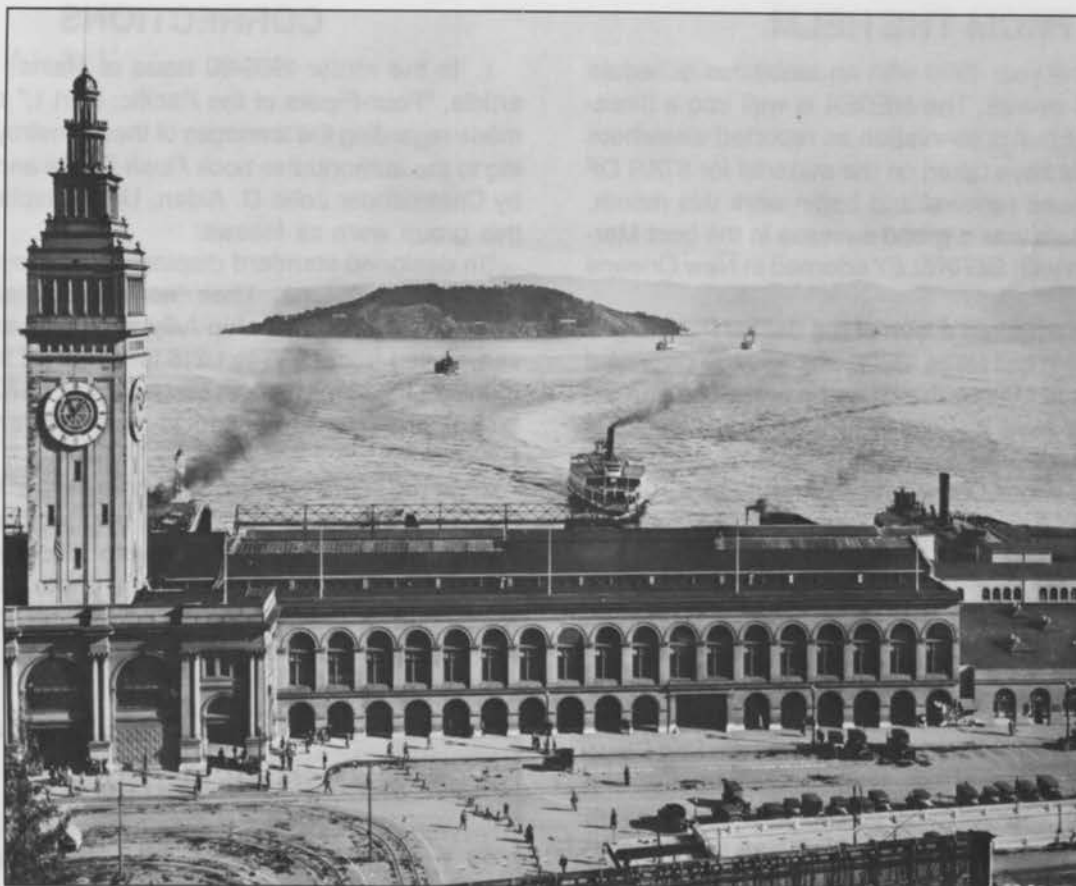
Mr. Waddell was graduated Phi Beta Kappa from Stanford University, class of 1941, and graduated from Stanford Law School with honors in 1943. He served in the U.S. Navy during World War II.

He was a charter member of our Board of Trustees, and besides being its secretary for many years, served on the endowment, retirement and other committees. He was known for giving sound legal and procedural advice at Board meetings.

Mr. Waddell's father was a graduate of the United States Naval Academy, and his entire family had strong maritime interests. One of his finest contributions to our Museum was in the area of framing our constitution and bylaws and in drawing up the necessary articles of incorporation for the Museum in the State of California.

Mr. Waddell loved education and devoted a great deal of time to helping people learn about maritime matters, especially in Power Squadron courses and the Convair Sailing Club.

Ward Waddell was a quiet man but an effective contributor to our organization. All of his shipmates on board the Museum will miss him.



The ferry terminal, San Francisco, with numerous ferries steaming on the bay beyond. This terminal was built in 1896 to replace an earlier structure, and survived the 1906 earthquake. This photo was taken in 1926, but apart from the autos in the foreground, the view is identical to that of 20 years before.

Southern Pacific Railroad

TALES OF THE WATERFRONT: 300 TONS OF DYNAMITE

By Winn J. Bagley

In my early days along the San Francisco Bay waterfront one of my former employers was the final recipient of what was once a family empire. In his younger days, he was the last of four brothers and two sisters. He was moderately tall, handsome enough and had a glib tongue along with a very convincing personality. In short, he could sell you the Brooklyn Bridge. When he finally became an adult and took his place in the family business, he was a natural as the company dispatcher and business procurer. His sisters were married off and played no part in the family's enterprises. His brothers, all being older and of the tough, hard-boiled type, gravitated into being the company's riverboat packet captains. They never seemed to have the panache that the younger brother exhibited, however.

On April 17, 1906 one of the company's tugs with a barge load of 300 tons of dynamite pulled into the company wharf at sunset to pick up a new crew to take it out to the Powder Buoy to lay up overnight and make delivery the next day. Strict federal law required all dangerous explo-

sives to be moored at a special Powder Buoy, way out in the San Francisco Bay, away from all the people and property in the event of accidental detonation. There were two such buoys for this purpose, one in the South Bay and one in the North Bay, straight out from San Quentin Penitentiary. In those times, there was no Coast Guard, as such, to police the waterfront and enforce the law. People were expected to exercise common sense for the good of all. Sometimes there were slip-ups.

In this incident, the young dispatcher only sought to cut corners and save the company (and therefore himself) a few bucks in overtime a new crew laying at anchor all night would cost. So, he ordered his towboat captain to tie up to the wharf and go home and take the barge to its final destination in the morning. Very illegal, but parsimony had been a way of life and the loss of dollars never seemed as important as the saving of pennies. No one would pay attention that late in the day, he was sure.

At 5:20 the next morning, he was thrown out of bed like everyone else in town. "Earthquake!" everyone screamed.

Blurry-eyed, he got to his feet, collected most of his senses and thought, "Earthquake—my foot! That was my 300 tons of dynamite that went off and probably blew up the whole town of San Francisco!" Quickly he gathered the necessary clothes and personal articles, packed two bags and wrote a hurried note to his family, asking their forgiveness for the tragedy he was sure he had caused. His plan was to make his way to the Ferry Building at the foot of Market Street to get across the bay to Oakland, hoping there to catch a train for New York before the authorities could track him down. He then intended to catch a ship to Russia which had no extradition laws in effect with the United States. He raided the family safe in his father's old study and took what cash was there, hoping to pick up more at their bank's branch in Oakland before he boarded the train.

The city was in a shambles and he had to walk all the way to the Ferry Building through death, injury, horrible destruction and even huge cracks in the streets for which he was very sure he was the sole cause. He felt bad about it. There was such complete confusion and disruption everywhere that when he got to the waterfront, his curiosity overwhelmed his good (?) judgment. Maybe he could just sneak by amid the mayhem, unrecognized, and see the large hole and devastation his barge of dynamite had wrought, if there was anything left to see.

With his two suitcases in hand, he made his way to the area where once had stood the company wharf. When he finally arrived at the location, he was thunderstruck. The wharf was still there, as was the big barge loaded just as he had left it 12 short hours ago, tied securely to the wharf and surging gently as was the company towboat. "My God!" he mumbled. "Maybe it really was an earthquake!" He set down his suitcases, wiped the sweat from his brow and took a very long, deep sigh of relief. Finally he picked up his cases, walked into the wharf building, unlocked his office door, went in and found the nearest chair into which he slid till he could stop shaking. It was a bit soon to start the day's work, and with the effects of the present holocaust, he reckoned the day's routine would be a bit different, anyhow. Best he get a firm hold on what was left of his sanity. He would take a nap till the other workers got there—if they got there.

When the earthquake struck it severed water mains, gas lines and electrical wires which snapped and sparked as they sashayed in every direction. Almost immediately, fires flared up all over the city. The fire companies that were able arrived at various scenes, only to find themselves helpless to aid in fire control because of the complete loss of water pressure. To add to the general panic of the rank-and-file firefighter, the city's Fire Chief had been killed at his residence, the result of a falling roof. Only he knew the whereabouts of an old emergency cistern which might have helped supply at least a modicum of the much-needed fluid. (Its location was not discovered until some days later.) In two days, the main part of the city was an inferno. The intense heat jumped across the streets from building to building and from block to block. The local militia, National Guard, federal troops and vigilantes took

command rapidly. It was found to be necessary to blow up whole blocks of buildings in order to forestall the complete destruction of the entire city by fire, leaving no safe habitation on the whole peninsula.

It is an ill wind that blows no good, however, and somehow the dynamite on the barge down by the company's wharf came to light and was eagerly added to the supply already in use. The question of why it was so handy in such a proximate location to its need was never broached. The 300 tons were willingly donated to the cause.

This writer's family's home was the recipient of its share of the 300 tons, as the house was caught in the path of five different fires. It was located at the corner of Larkin and Sacramento Streets. In the two days before soldiers came, the family packed all they could in trunks, cases and boxes in case of such an eventuality. However, due to their fear of looters, they failed to put these things outside on the sidewalk in front of the house.

The morning of the third day was hard to discern because of the pall of smoke hanging in the air; even the wind from the sea seemed to add to the flames' ferocity instead of blowing the smoke away. Suddenly soldiers banged on my family's door, and with fixed bayonets, ordered the alarmed occupants to vacate immediately. "We are setting the charges now; your house goes up in three minutes!" the men said. Panic! Think about it a moment. Everything dear to you, all you have accumulated over many years—all your worldly goods—is to be destroyed in three minutes! What do you do?

From infancy, I have heard these stories, first from my mother and her family, and then over these many intervening years from many other survivors. The stories of their reactions were always the same. Everyone simply grabbed whatever was nearest to them at the moment and ran outside with it. Some trivial things were saved and some really important things left behind. No time to move trunks or furniture, no matter how valuable. To this day, I still have relics saved in those sad moments: my mother's oak music stand, an old carpet sweeper, a clock and the cast metal horse which stood upon it. There was a small box of jewelry and some family pictures grabbed off a wall, a cherrywood plant stand and flower pot by the door that were handy. Strange what people do in a panic.

My former employer told me that while he was in the midst of all the sadness, suffering and tragedy, he was the only one in the whole city, in fact in the whole area, that felt peaceful within himself. Because in spite of what had happened, he knew he had not caused it by infraction of the law in tying up the barge overnight. He never did like the idea of going to Russia, anyhow. Too cold! He just kept muttering over and over to himself as he tried to conceal his wry smile, "I didn't do it! I didn't do it! I didn't do it!" None of his associates could figure out why he was in such good humor amid such a grave crisis. He just had a silly grin on his face and nothing that happened for days upset him. In fact, never again in his entire life was anything apt to be of as much importance or of greater consequence.

CALENDAR OF EVENTS

Note: Please call the Museum Office at 234-9153 for details of time and exact location, where not given.

JUNE

2-3: U.S. Coast Guard Bicentennial Celebration, **BERKELEY**, and dedication of Ballast Point Lighthouse bell on the Embarcadero at **BERKELEY**. Join us to observe 200 years of "Semper Paratus!"

14: Flag Day

JULY

4: Independence Day

AUGUST

5: Ferryboat crews' reunion, **BERKELEY**.

SEPTEMBER

3: Labor Day

26: Membership Program, **BERKELEY**.



MARITIME MUSEUM ASSOCIATION OF SAN DIEGO

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Council of American Maritime Museums
Conference of California Historical Societies
American Association of Museums
International Congress of Maritime Museums

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

Craig Arnold, Editor

MARITIME MUSEUM ASS'N. OF SAN DIEGO

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MAINS'L HAUL



MARITIME MUSEUM ASSOCIATION OF SAN DIEGO

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NO. 4



The 1904 steam yacht MEDEA returns triumphantly to her berth alongside the ferryboat BERKELEY on July 17, 1990. MEDEA had just finished undergoing a revolutionary hull repair job, which the Museum's Executive Director, Ken Franke, delineates on page 2.

Photo by Dave Brierley



MEDEA HULL PRESERVATION: REPORT NO. 2

By Ken Franke

Those of you who had a chance to see *MEDEA* while she was hauled out at Tenth Avenue Terminal, between March and July 17, undoubtedly noticed that our "Scottish Lassie" has taken on a very sleek appearance. The Airex coating on the bottom has been completed and her "sweet" fair lines are now fully visible.

In order to preserve the vessel's thin shell plating, Knight and Carver Yacht Center's 12-man crew and R.W. Little Co. sandblasters removed all the hull paint to bright metal. Then, vinyl ester resin from Dow Chemical Co. was used as an adhesive filler to bond the steel plating and 1/2" Airex closed cell core material tightly together. The bond was made airtight by overlaying the Airex with a "bubble bag" and pulling a high vacuum in the bag which acted to "push" the Airex into the resin and hard against the hull. After the core material was cured in place, the crew sanded and contoured the foam, then overlaid it with three layers of fiberglass woven roving and mat material for strength. Essentially a foam/fiberglass hull was built outside the steel hull. After the fiberglass cured, the entire underwater body was filled, faired and finish-sanded in preparation for two coats of Proline epoxy primer and finish coats of antifouling compound.

Inside the hull, over 5,000 pounds of rust and scale were removed during a needle-gun stripping process which took the accessible portion of the inside hull to bare metal. Frames, floors, gussets and stringers which were wasted beyond repair were cropped out and renewed with new metal. Two interframes were added in the forward

"shoulder" area of the hull to increase panel strength at the cutwater and frames under the propeller shaft pedestal bearings were repaired.

When Ray Dobson Welding Co. finished structural "hot work," Knight and Carver began an internal coating sequence of four layers of epoxy paint with a final overcoat of white polyurethane. The Knight and Carver crew coated from the bilge level down and the Museum crew handled stripping and coating from bilge level up, including the entire engine room.

During this preservation effort, it has been mentioned over and over how well *MEDEA* was constructed, how graceful, clean and fair her lines are, and most remarkable, how in the world she was built in only 51 days. As a current project our librarian, Craig Arnold, is planning a visit to Scotland to conduct research for his new book, *MEDEA: The Classic Steam Yacht*. We hope he can uncover more fascinating facets of the construction and life of *MEDEA*. In the meantime, we must recognize the forethought of our president Arthur DeFever, in proposing the application of vinyl ester resin and Airex core as a means of steel hull overlayment. The job could not have been accomplished without his direction as well as many hours of hard work by contractors, crew, staff and volunteers which now have *MEDEA* back with a new lease on life.

I have been asked by many *MEDEA* fans, "How long do you think she'll last?" As long as we care!

FOUR-PIPERS OF THE PACIFIC PART 3

By C.A. Stern

(Ed. Note: In the two previous issues, we presented Parts 1 and 2 of C.A. Stern's study of American four-piper destroyers. Now Dr. Stern concludes the series with the story of a most unusual flush-decker.)

USS STEWART (DD-224)

Beginning in 1943 and continuing into 1944, U.S. submarine commanders and airmen periodically reported to Naval Intelligence some strange sightings—a U.S. destroyer was active in the midst of the Japanese fleet! Later they reported an unidentified Japanese vessel with a trunked fore stack and a tripod foremast but with the lines of a U.S. flush-decker. The intelligence puzzle continued until the end of the war.

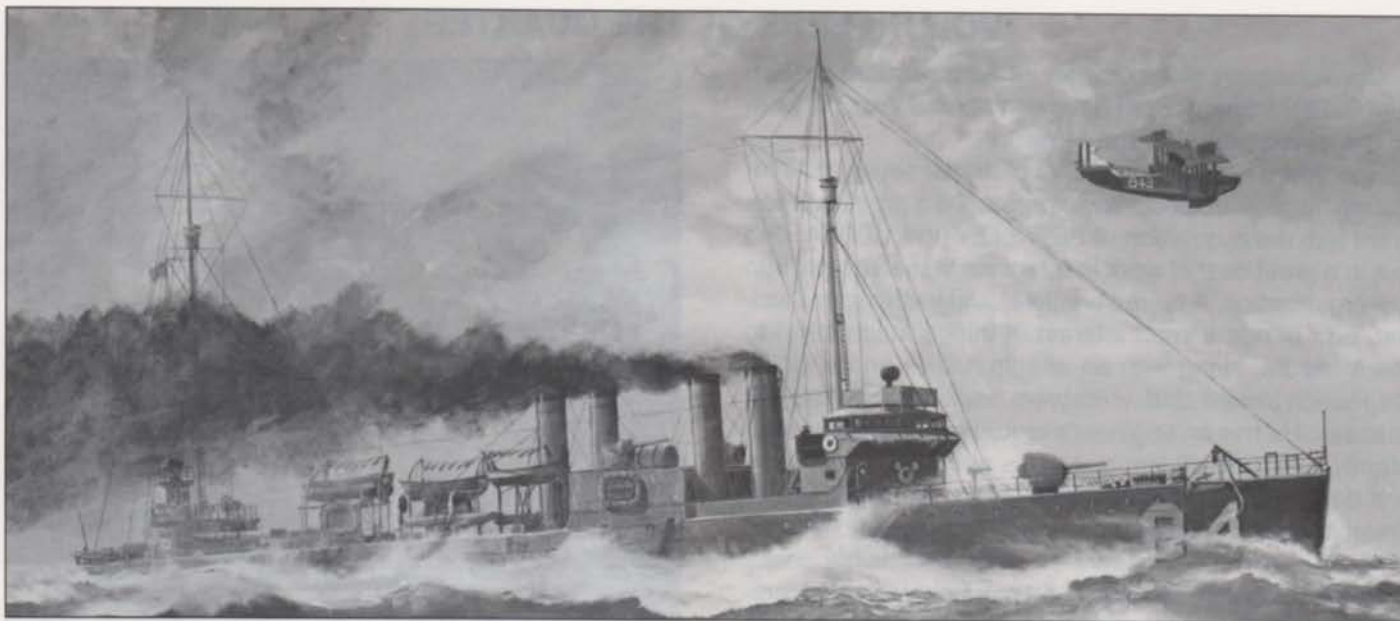
STEWART (DD-224) was another Cramp ship, launched in 1920. At first assigned to the Atlantic Destroyer Squadron, she left for the Philippines in 1922 to become part of the Asiatic Fleet. *STEWART* was not to return to the U.S.

until 23 years had passed. During the great earthquake of 1923 she was one of the flush-deckers that brought aid and supplies to Japan. Two years later she was transporting Marines to Shanghai, and, with U.S. gunboats, patrolling the Yangtze River. During the Sino-Japanese War, the prelude to Pearl Harbor, *STEWART* evacuated U.S. citizens from China.

December 7, 1941 found *STEWART* in Borneo. Under the command of Lt. Cmdr. H.P. Smith (later Admiral Smith), her unpleasant duty was to escort U.S. vessels retreating from the Japanese to safety in the Dutch East Indies or Australia.

January 1942 found *STEWART* at Surabaya, Java as flagship of DesDiv 58. In early February the campaign for the "Malay barrier" began and ended in disaster for the Allied Command.

After surviving numerous air attacks near Sumatra *STEWART* retired to Java. Then on February 19 the



USS DYER (DD-84) with a Curtiss H-16 flying boat, circa 1918. DYER was launched early that year. Her first cruise took Assistant Secretary of the Navy Franklin D. Roosevelt

to England. Later she served on anti-submarine patrols. She was decommissioned in 1922 and sold in 1936.

Painting by Richard W. DeRosset

Japanese landed on Bali and Dutch Admiral Doorman decided to attack. STEWART together with four other flush-deckers under the command of T.H. Binford launched an unsuccessful torpedo attack against the Japanese landing force. Soon STEWART came under intense Japanese surface fire. There were numerous shell fragment holes in her hull, the steam lines were ruptured and the engine room was flooding. To add to Smith's and Binford's troubles two Japanese destroyers returning to Bali began firing at STEWART. STEWART was able to return both surface and torpedo fire and one of the enemy destroyers sustained heavy damage and was left dead in the water.

Still under heavy fire, STEWART managed to zigzag her way to Java. She was the most extensively damaged flush-decker in DesDiv 58; it was a stunning feat of seamanship to bring her to dry dock at Surabaya.

During drydocking STEWART rolled off her blocks, sustained additional hull damage and bent her propeller shafts. As the Dutch prepared to evacuate Surabaya, Commander Smith and his crew were ordered to Tjilatjap, Java. A Japanese bombing run that sank the dry dock containing STEWART had interfered with orders to destroy the ship. STEWART was almost completely under water. Commander Smith had wanted to detonate her depth charges but Dutch authorities forbade it on the grounds that it would be "too destructive" and would "frighten the natives." An 80-pound demolition charge was placed aft, as near the keel as possible, and STEWART was abandoned. In 1943 her name was given to a new destroyer escort.

In late 1945, after Japan's surrender, an American prize crew entered Hiro Bay near Kure at the southern tip of the main Japanese island of Honshu. Among the ships inspected was a strange Japanese vessel with no name, only the number 102, and the lines of a U.S. flush-decker.

On close inspection there was no doubt—it was the old USS STEWART!

There was shocked disbelief at all levels of the Naval Command but gradually the story evolved. When the Japanese occupied the base at Surabaya they desperately needed repair facilities. A decision was made to raise and salvage the dry dock and STEWART. On September 20, 1943—refloated, repaired and modified—she became PATROL BOAT NO. 102 and was to serve in the Imperial Japanese Navy nearly two years.

Recommissioned as DD-224 in the U.S. Navy on October 29, 1945 she was called "RAMP-224" ("Recovered Allied Military Personnel") by her crew since her old name was in use.

DD-224 was ordered home to San Francisco but off Guam her engines became inoperable and she was placed under tow reaching San Francisco Bay in March of 1946. Again she was stricken from the Navy list, and was sunk as a practice target for naval aircraft on May 24, 1946. So ended one of the most unusual tales in naval history.

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All opinions expressed are those of the author.

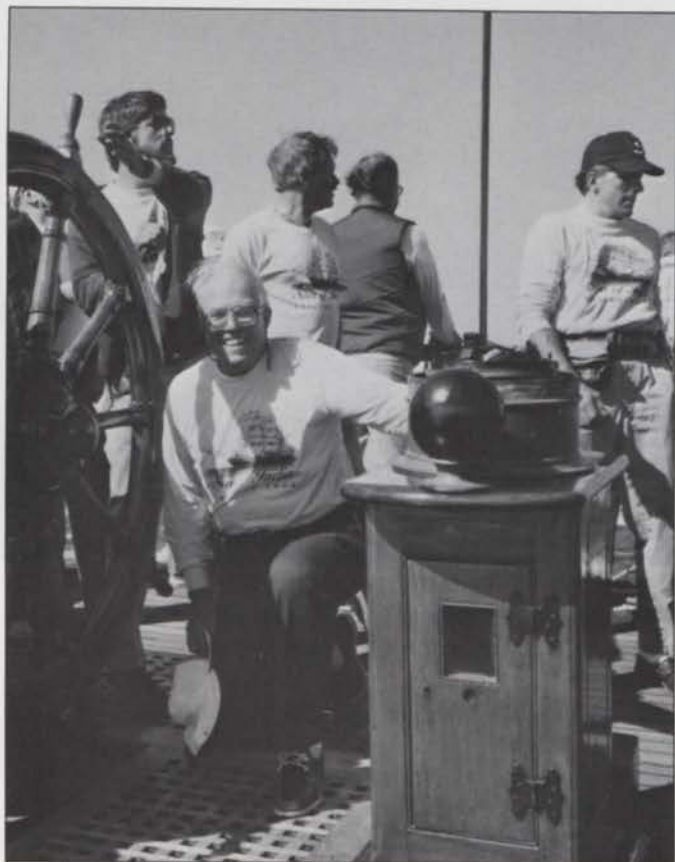
VOLUNTEERS OF THE QUARTER

Our Volunteers of the Quarter for Summer 1990 are Bob and Barbara Sharp. Both have contributed years of work to the development of the Museum.

Bob Sharp is a past president of the Museum. In 1973, during his term of office, we experienced a great leap forward with the acquisition of *BERKELEY* and *MEDEA*. Bob put in a great deal of work to integrate these vessels into our organization. A retired engineer and yachting enthusiast, Bob brings a keen interest in things mechanical to the Museum, along with an affable nature and a kindly disposition toward staff, volunteers, visitors, and his fellow trustees. He has an engineer's inquiring mind and is constantly asking intelligent questions about the way things are done. Bob has continued to serve on our Board of Trustees for many years and currently serves as Chairman of the Curatorial Committee—a very responsible post.

Bob's lovely wife Barbara is an extremely talented individual. An artist of surpassing gifts, she has a special affection for and interest in young children. She has illustrated *The Maritime Museum Coloring Book* and *Stars in the Galley*, the nautical cookbook whipped up by the Star of India Auxiliary. Barbara teaches young children about maritime life and customs in special classes. She and Bob are currently writing a manual, with Curator Dave Brierley's assistance, to introduce San Diego schoolchildren to our ships.

Bob and Barbara Sharp are an excellent example of a couple who have enriched the Maritime Museum. By their dedication, loyalty and hard work, they have given far more than they have received. The Sharps deserve our thanks for many jobs well done.



Hunkering down with STAR OF INDIA's crew at her helm, Robert Sharp's smile makes it evident he's enjoying the 1984 sailing of the bark.

Photo courtesy of Robert Sharp

MODEL SHOP

Now that *MEDEA* is back in the water, efforts on many fronts are being made to return her to her former operational self. These efforts have been or will be documented elsewhere in *Mains'l Haul*. One project of concern to the Model Shop in general and myself in particular is a model of *MEDEA*.

For many years I have advocated that a half model of *MEDEA* be placed at the entry point where visitors board her. I have approached dozens of potential builders, people with the necessary skills to do the job, but all of them demurred for one reason or another. Finally, with her current repair project commencing last March, I approached the Star of India Auxiliary with a proposal.

If I could find funding, I said, I would like to build a $\frac{1}{2}'' = 1'$ (1:24) 72" model of *MEDEA*. Viewed from the model's port side—the side of the yacht generally toward the *BERKELEY*—the visitor will see a preview of what they are about to visit. Viewed from the model's starboard side, the visitor will see *MEDEA*'s interior, including her boiler (in cutaway), galley, bathtub, engine, chain locker, etc.—areas not generally open to the public.

I am happy to say that the Star of India Auxiliary has agreed to fund the project over what I anticipate will be a three-year, 4,000-hour construction time.

I intend to have some fun with this model and experiment with some new (for me anyway) techniques in construction—an all-brass soldered hull, frame and keel, electrified interior and, with a lot of luck, an articulated engine shaft and propeller. Watch for her in a museum near you, sometime in 1993!

In other shop news, Jack Klein is rapidly progressing on his model of the Revolutionary War schooner *HANNAH*, and Bob Wright has finished his model of the lumber schooner *IRENE*. This model was begun nearly 15 years ago and required Bob's retirement to complete. Look for Bob to be involved in a lot of activity around the Museum, and drop by and chat as he is very informative on many maritime subjects. Chuck Hill, who has been manning the shop Friday afternoons for almost 10 years, retired from the San Diego City Schools last month and will probably be spending more time in the shop now.

Bob Crawford
Curator of Ship Models

THEY NEVER HAD IT SO GOOD! MARITIME FARE FROM ANCIENT TIMES TO THE PRESENT

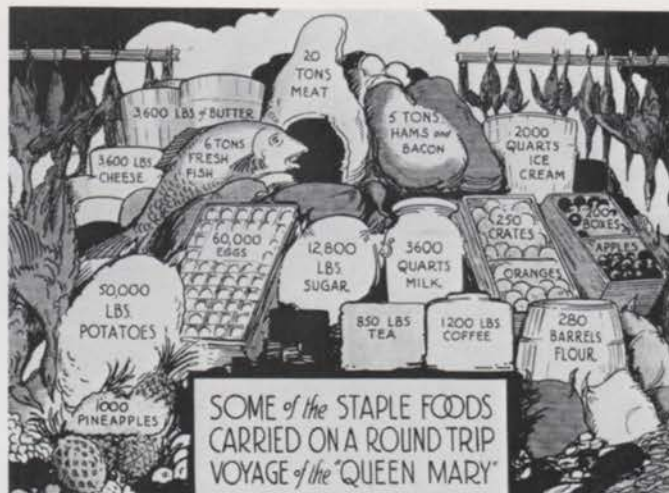
By Lucio M. Sorré

(Ed. Note: The following article is condensed from comments given by Lucio M. Sorré, Chief Wine Taster and Corporate Gourmet of Banfi Vintners, Old Brookville, New York, aboard the cruise ship *ROYAL VIKING STAR* at New York on August 12, 1989. Dr. Sorré's research into cuisine at sea was given assistance by the Jerry MacMullen Library of our Museum.)

On behalf of Captain Kjell Haugen and Monsieur Daniel Durand, food and beverage director of the Royal Viking Line, I welcome you to the Venice Lounge of the good ship *ROYAL VIKING STAR*.

I am Lucio Sorré of Banfi Vinters.

My pleasant task is to talk to you about maritime fare



The great liners' promotion departments loved to pump out reams of promotional booklets loaded with drawings showing all the goodies you would find on board. A favorite device was to stand a liner on end against some famous structure—Cheops' Pyramid or the Empire State Building, for example. What this was supposed to prove was anyone's guess, but poor Cheops must have been green with envy. Here we see a larder groaning with huge quantities of food for one round trip of *QUEEN MARY*. Sorry—no "doggie bags" allowed.

Kingsbury Collection

from the days of antiquity up through the present, concentrating on the dining pleasure of passenger vessels that romanticized Atlantic travel during the first half of this century.

We're not simply going to talk about this fare, we shall have the chance to sample selections of it. . . The dishes [we] are preparing reflect the cuisines of four countries—Italy, France, Spain and Great Britain—and they have been culled from the menus of nine famous-name ships: *REX*, *NORMANDIE*, *QUEEN MARY*, *ILE DE FRANCE*, *CONTE DI SAVOIA*, *TITANIC* . . . and the *NINA*, *PINTA*, and *SANTA MARIA*. . . .

Now, on to my task which has been considerably eased with research input kindly furnished by the San Diego Maritime Museum.

Having been directed to go back to ancient times in my comment, I suppose I should begin with Noah. Nothing in recorded history tells us what he served on the *ARK* but we all know he had an ample meat supply.

I bring Noah to your attention because I look on wine as a food and he certainly deserves recognition for reviving winemaking after the universal flood. . . Who can blame him? He was 600 years old when he tackled the assignment, and he needed a good drink!

Let's skip a few millennia, down to the days of the Roman galleys when slaves in chains pulled the oars. To



The main restaurant of *RMS QUEEN MARY*. The largest room ever constructed on a ship, it is three decks high, 160 feet long by 118 feet wide. Eight hundred passengers could dine at one time here. Three shades of peroba wood were used in the bulkheads, pillars and fittings, with silver-bronze metalwork. Sycamore chairs and air-conditioning completed a passenger's sense of comfort. On the far bulkhead can be seen the great map created by MacDonald Gill, with a moving miniature of the ship showing the *QM*'s stately progress across the Atlantic.

Kingsbury Collection



S.S. REX, pride of the Italian Line. Launched in 1931, completed in 1932, she took the Blue Riband from BREMEN in August 1933, holding it until 1935. Laid up in 1940 when Italy entered World War II, she was sunk by British aircraft on September 8, 1944, south of Trieste near Capo d'Istria.

*Steamship Historical Society
of America*

keep up their strength, they ate lots of unleavened bread and fish soups. While fish soups are highly popular for their nourishment today, until a century or so ago they were dismissed, literally, as "slave slop."

Our invitation stated I would touch on the fare served Crusaders on ships bound for the Holy Land. We also promised we wouldn't serve any. We won't!

But picture if you will, seaports such as Marseilles and Venice in the early 1200s. Tied up at the docks are merchant vessels of all types and, among them, sailing ships whose huge white sails bear a purple cross, to advertise they are destined for the Holy Land. They can carry 120 men and 20 horses.

Standing nearby on the piers are barkers, doing what barkers always do, promising everything—in this case, an idyllic life at sea for any Crusader who books passage, including lavish and appetizing meals: fresh bread, plump chickens and capons, even a glass of Malvasia as an eye-opener every morning.

Once the vessel puts to sea, however, life at table is another story: the bread crawls with vermin, the "plump chickens and capons" turn out to be malodorous, inedible mush, and the wine is watered down and acidic.

The Crusaders don't even find respite in sleep. Everyone is required to lay on his side—the same side—with legs outstretched so as not to take up too much room. During the night, an appointed "Consul of the Sea" issues a command and this assembly of canned human sardines flips in unison to sleep on the other side.

In centuries that followed, shipboard meals picked up, ever so slightly, with the advent of salt-cured beef and fish. At least they could be stored longer.

I cite the fare served to Christopher Columbus and the crews of the *NINA*, *PINTA* and the *SANTA MARIA*. It was similar to that offered on all Genoese, Venetian and Spanish ships in the 15th and 16th centuries. A man's daily

ration consisted of 600 grams of bread, a soup made with pasta or rice, and sometimes cheese, which each man washed down with half a liter of wine.

On Sunday, the crew was served salt-cured meats that were desalted in boiling water. The broth was tossed overboard—too salty, it would have caused an unholy thirst.

Other delicacies, if I may employ that term, included salted cod or herring, cured olives, oil, vinegar and wheat baked into pancakes.

On calm days, Columbus ordered men off watch to fish and their catch was cooked into soup to which was added salt cod (baccala) taken on board in Spain. (Italian ships, to this day, add salted cod to such fish soups as cacciucco, cioppino, and brodetto.)

Let's take another big leap forward in time: to the late 1800s when a German engineer named Diesel created the internal combustion engine, revolutionizing sea travel. In 1903, the first ship powered by a diesel engine made its maiden voyage. It promised steady speed and the ultimate in passenger comfort: refrigerators, electric kitchens and equipment to make seawater potable.

A year later, the Hamburg-Amerika Line lured Auguste Escoffier from London's famed Savoy Hotel to titillate the palates of the line's passengers, and the ambrosial opulence of cuisine at sea began: lobster served on ice carvings decorated with mermaids, cornucopias or swans; poached fish presented in quivering gelatin; and roasts, adorned with imaginatively carved vegetables, displayed on silver platters.

Naturally, passengers often had gastronomic delights of their own in mind. Noblemen, some penniless, others affluent, but both in great demand because of their pedigrees, ordered oysters, pheasants, sturgeon and venison. English civil servants, particularly those who had seen duty in India, always insisted on English recipes enhanced with curry and pilaf. Pre-revolutionary Russian

aristocrats favored sweet-water prawns (muskovite-style), caviar and buckwheat cakes, while Greek travelers fancied sherbets made with Cyprus wine.

Chef Escoffier endeavored to please them all.

For chefs of the great ships, from that point on, it was strictly a continuous game of one-upmanship.

Take the chef of the *AQUITANIA*. He often got his orders directly from the captain, Sir James Charles. Once, for a farewell dinner celebrated on the anniversary of the Battle of Waterloo, he ordered a whole roasted veal, a herd of antelope surrounded by mounds of foie gras, and a cake, illuminated from within, depicting Napoleon's defeat by the British.

On Sir James's final voyage, the chef sought to honor him by baking a dessert in the shape of the *AQUITANIA*, but the captain refused to slice it, saying: "I will never permit that my ship be cut."

From the day an audience 'round the world heard Queen Mary whisper in front of an open microphone, "Shall I press the button now?" and *RMS QUEEN MARY* rode down the ways, her Chef de Cuisine did his noblest to live up to the Cunard Line's claim of providing—and I quote—"the acme of French and sophisticated English cooking which means, probably, the best food in the world."

You can determine that for yourself when you sample Chef Stefano Cordova's "Truite de Riviere Doria" offered on the menu of the ship's "Gala Get Together Dinner" . . . That dish will be accompanied by an item selected from the Italian liner *REX*'s menu, "Trenette, salsa Funghi," also prepared by Chef Stefano. . .

The *REX*, by the way, was to be called the *MARCONI*, but King Victor Emanuel showed up for the christening and the owners considered *REX* more appropriate. I'm certain His Majesty enjoyed the cuisine of the day but he had a reputation for an asbestos mouth. His entourage, as well as guests at table, always marveled at how he could ingest the hottest of foods very quickly. What they didn't know was that the king personally instructed the chef to serve him lukewarm dishes—and everyone else *very hot* ones! The chef was sworn to secrecy, but you can see how well he kept that state secret.

France's great expression of national pride back in 1935 was the *NORMANDIE*, the largest mass ever moved on dry land (for the launching, of course). She boasted a dining room longer than the Hall of Mirrors at Versailles. White tie was de rigueur for gentlemen dining on the *NORMANDIE*—a bourgeois fetish from which our male guests have been excused today. We selected Maquereaux Grilles Maitre d'Hotel from the *NORMANDIE*'s third class menu. . .

The *NORMANDIE* is no longer around, sad to say, having met a tragic fate not too many piers from here, but some of the ship's appointments can still be seen. The doors of the dining room are portals at the Church of Our Lady of Lebanon in Brooklyn; and Baudry's bigger-than-life statue of a peasant girl, which stood atop the ship's smoking room staircase, is now part of the facade of

Miami Beach's Fountainbleau Hotel.

The standards for French cuisine at sea surely were first set by the *ILE DE FRANCE*, and a memento of that fare is . . . "Delices de Sole Bonne Femme," a fillet of sole in a light butter sauce. Brut Champenoise is the wine choice. It will bring this dish to the firmament of gastronomy.

Everything about the *CONTE DI SAVOIA* was an explosion of Italian baroque. The lounge has been likened to the Sistine Chapel with El Morocco night club zebra-striped furniture.

The ship's menu was just as flamboyant, and Chef Marcello Sili will give you an idea with his sampling of its "Nodini di Agnello alla Griglia," which you can enhance with gentle sippings of Centine Rosso de Montalcino, a red wine of nobility.

PRANZO					
ANTIPASTI . . .	Maionese di Pesce alla Rossa Mostarda di Crema Legumi alla Greca Insalata di Capelin	Salame Ungherese Prosciutto crudo Pomodori Mimosa Finocchi e Rapanelli al Sale			
ZUPPE	Consumato in Tazza calda Farfalline in Brodo ristretto Minestra di Riso, Sedano, Patate	Madrilena in Gelatina Crema Garbure			
FARINACEI . . .	Trenette, Salsa Funghi	Riso bollito			
PESCI	Filetti di Sogliole Murat	Mostella bollita, Salsa Tartara			
PIATTI DEL GIORNO	Piccioni dissotati alla Provinciale Fricassata di Legumi freschi all'uovo				
ARROSTI . . .	Coscetta di Maiale al forno Fricandeau di Vitello glassato, Patate Sabbiose				
GRIGLIATE (15 minuti)	Fegato al Lardo Pomodori e funghi sul Crastone	Nodini di Agnello			
LEGUMI	Cavolfiori alla Parmigiana Melanzane alla Napoletana	Fagiolini al Burro			
PATATE	Foglia Al Sale Rosolate Al forno Stacciate				
TAVOLA FREDDA	Mortadella di Bologna Vitello tonnato ai Capperi Tacchino allo spiedo Lingua scarlatta Testa di Maiale Trevisana	Pasticcio caccagione Manzo solato Zampone di Modena Gelatina di Capperi tartufata			
INSALATE . . .	Lattuga Tartara Pomodori Malonese Verde	Patate Mista Mele Mirtillo			
SALTE	Torta Imperiale Crema Vaniglia	Bodino soffiato al Limone Biscotto Gelato Alma			
DOLCE		Brutti e Buoni Formaggi assortiti			
GELATO					
FRUTTA	Di Stagione Pere al Vino Rosso	Composta mista Prugne Sciroppate Mele al forno			
	Caffè	Tè			
		Camomilla			

A typical Italian Line menu, with plenty of delicious options.
Kingsbury Collection

Finally we come to the most celebrated of passenger liners, the *TITANIC*, also known as "The Ship of Beauty." Steeped in mystery, more has been written about her tragic end than any other sea disaster, book after book, play after play. Inserted in your press kit are copies of two dinner menus (1st Class and 2nd Class). These were the last meals served to many of Europe's and America's social, artistic and financial elite before the ship struck an iceberg late in the evening of April 14, 1912.

Passengers reacted in human fashion to the tragedy—



"O Normandie! O ship of light!" sang a poet when this monarch of the seas appeared in 1935. Any sailing of this floating French palace was always an "occasion" in the late '30s. NORMANDIE was certainly chic, inside as well as out. French taste and Art Deco here reached their fullest realization afloat. NORMANDIE took the Blue Riband from REX on her maiden voyage in May-June 1935, lost it to QUEEN MARY in 1936, won it back in '37, and finally lost it for good to the QM in 1938. Laid up in 1939, seized by U.S. authorities in 1941, she burned and capsized at her berth in New York on February 9-10, 1942. Later she was raised by cutting her down to the promenade deck, but plans to make her an aircraft carrier were dropped. The hulk was scrapped in 1946.

Maritime Museum file photo

differently! Benjamin Guggenheim said, "We have dressed in our best and are prepared to go down like gentlemen"—while Miss Charlotte Collyer found the 2nd Class menu a bit too rich and she admitted lingering in bed after the collision. No similar complaints were levied against the liner's 1st Class offerings so Chef Stephen Schimoler urges you to try the *TITANIC's* version of "Saute of Chicken, Lyonnaise." Either Principessa Gavi or Centine Rosso di Montalcino can highlight this dish. . .

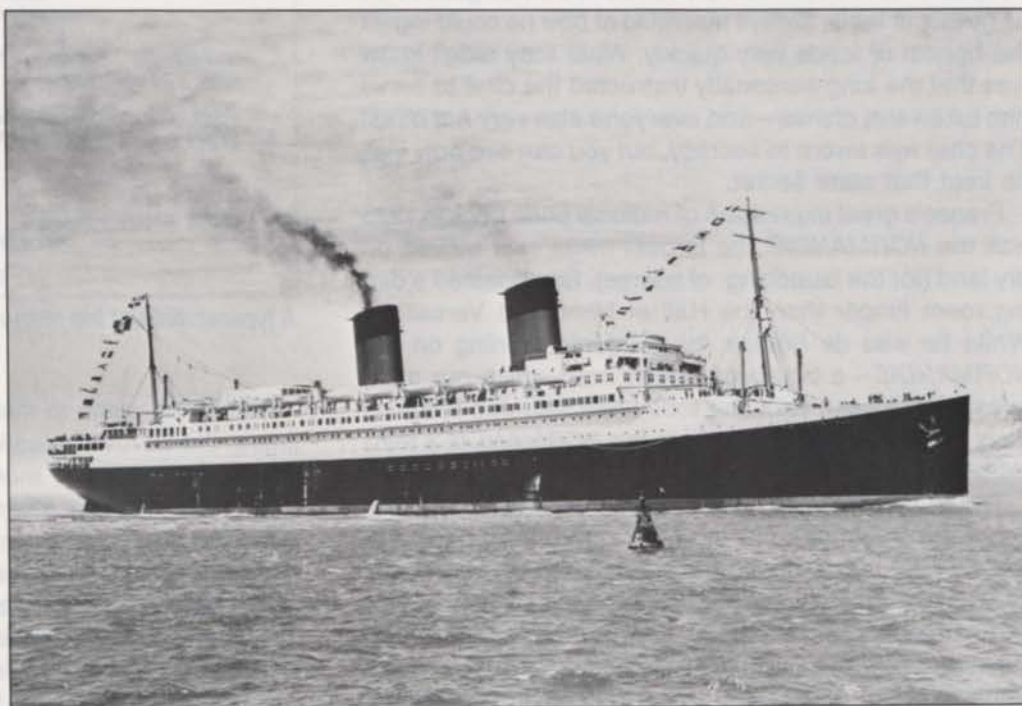
Eat up! Drink up! Dance up a storm! The *ROYAL VIKING STAR* won't sail for hours.

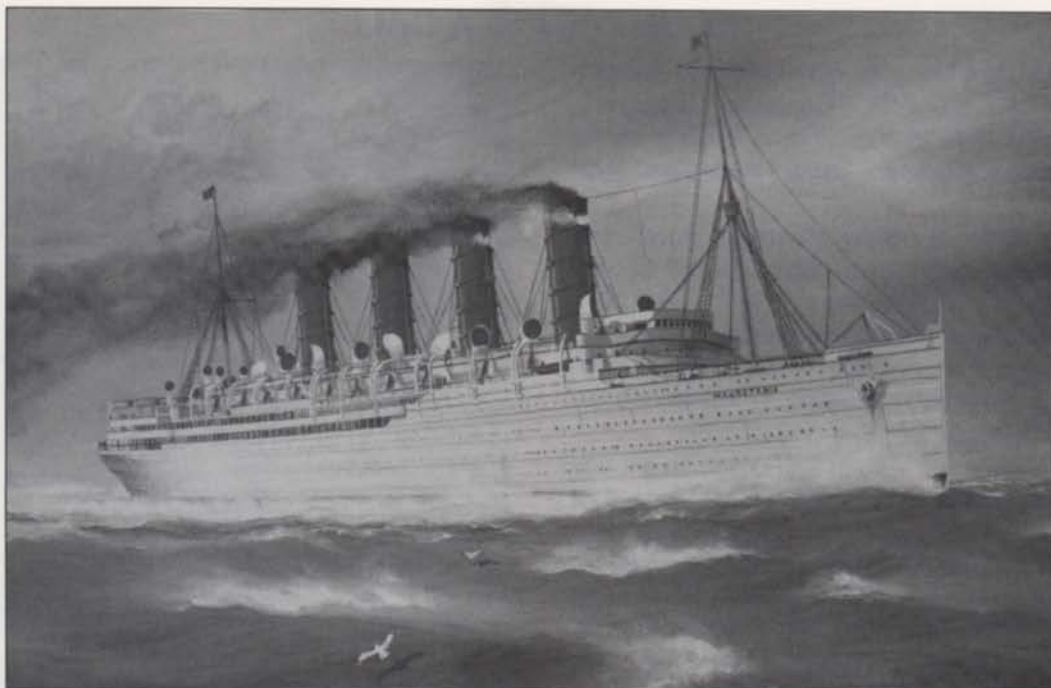
Thank you.



S.S. ILE DE FRANCE. If NORMANDIE was the playful young nymph of the French Line, ILE DE FRANCE was its stately dowager during the interwar years. Launched in 1926, she entered service from Le Havre to New York the following year. Originally a three-stacker, she was reduced to two "modern" funnels, as shown here, in 1947. In 1956, ILE DE FRANCE saved 753 people from the sinking Italian liner ANDREA DORIA off Nantucket. She went to the breakers in 1959.

Maritime Museum file photo

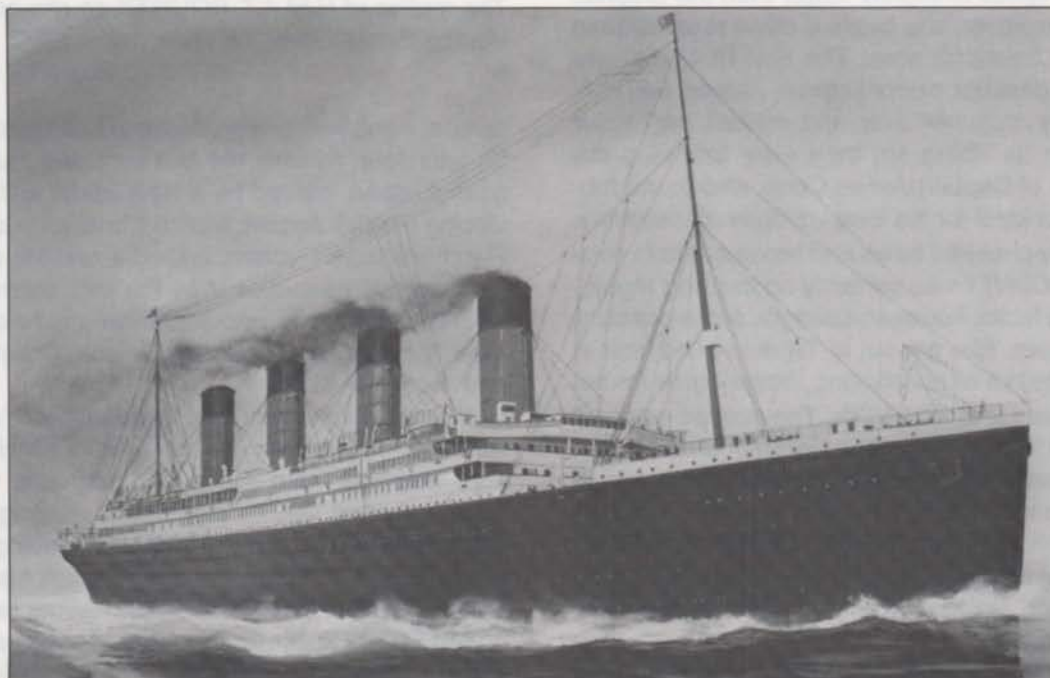




Two grand dames of the Atlantic in the early 1900s were MAURETANIA (above) and TITANIC (below). Both boasted some of the best cuisine on the seven seas. MAURETANIA (1906) maintained the Blue Riband for 22 years—an all-time record. In 1933, the famous Cunarder's hull was painted white for the Caribbean cruise trade, as shown. TITANIC, whose name has become a synonym for unmitigated disaster, foundered on her maiden voyage in

1912. Chief Baker Charles Joughin was a hero of the sinking, distributing bread to lifeboats about to be lowered and forcibly putting ladies into them. He was probably the last man off the ship, stepping from the stern as she went under. He paddled about until hauled in by a lifeboat. Joughin later credited his survival in the freezing sea to being "thoroughly insulated" with whiskey.

Paintings by Richard W. DeRosset



BOUNTY PAYS A CALL

In June the Maritime Museum played host to the sailing replica of H.M.A.T. *BOUNTY*. This replica was built in Nova Scotia for the 1962 film version of "Mutiny on the Bounty," starring Marlon Brando, Trevor Howard and John Mills.

The ship is now the property of media mogul and sometime yachtsman Ted Turner. When Turner bought MGM in the mid-1980s, he acquired the replica. *BOUNTY* was then marking time as a maritime attraction in Florida. Turner decided to send her on a tour of 22 U.S. and Canadian ports, partly to assist in raising funds for worthy charities. San Diego was her first port of call.

When *BOUNTY* hove into view in San Diego on a foggy morn recently, she seemed a vision from the days of "wooden ships and iron men." One could almost hear echoing across the water the bellowing of Captain Bligh, the chanteys played by blind fiddler Michael Byrne (one of the original vessel's crew), the pistol-crack of the cat-o'-nine-tails, and the "pleasant scream of the victim." Ah, yes—the glamorous life of the good old Royal Navy.

Everyone knows the actual story, of course. Of how H.M.A.T. (His Majesty's Armed Transport) *BOUNTY* was fitted out in 1787 for a voyage to Tahiti, to obtain breadfruit as a food crop for slaves in the West Indies; of how her master's mate, Fletcher Christian, led a mutiny that deposed Bligh, and put him and 17 loyal men into an open launch; of how Bligh took the launch over 3,000 miles to Timor; of how Christian and his henchmen fled to Pitcairn's Island, there to perish in intramural violence until only a single mutineer was left to tell the tale; of how *BOUNTY* was burnt by Christian so she would not give away his hideout.

The present replica is slightly larger than the original. On the whole, however, she bears a close resemblance to Bligh's and Christian's ship. The first *BOUNTY* was originally a nondescript merchantman named *BETHIA*. The Royal Navy took her over and refitted her under Bligh's direction. In doing so, they were following the pioneering work of Captain James Cook, who found tubby merchantmen ideal for his long voyages of discovery.

With her apple-cheeked bows and broad beam in relation to length, *BOUNTY* was certainly no flashing frigate. Speed was not a factor, however; strength, cargo capacity, and durability were. She got out to Tahiti in good shape, but due to events not of her making, never came home.

There have been four *BOUNTY*s. The second one was built for the 1935 film version of the Nordhoff & Hall novel. She never got farther than Santa Catalina Island, which filled in for Tahiti in the film. The third version is the ship we hosted, which sailed to Tahiti for filming. The fourth and so far final embodiment is currently sailing Australian and New Zealand waters. She was built for the 1984 movie, "The Bounty."

The crew of *BOUNTY* while here numbered 19 persons. Some of the crew played the roles (in appropriate costume) of historical figures. Bligh was of course repre-



The replica of H.M.A.T. BOUNTY as she appeared while visiting the Maritime Museum, June 1990.

Photo by Dave Brierley

sented, swaggering in his blue coat and black cocked hat. So was John Adams, the last surviving mutineer on Pitcairn's Island, played by a Nebraskan with a most convincing English accent. Munro Christian, a descendant of Fletcher's from Pitcairn, added a real-life connection to the mutiny. (The mutineer, by the way, seems to have had a sense of humor. His stout Tahitian wife he dubbed "Mainmast," and his son, "Thursday October Christian"—the day and month of his birth.)

We were glad to play host to the *BOUNTY* replica, which carries on our tradition of hosting *GOLDEN HIND* two years ago. Replicas help the public visualize what famous vessels looked like. In that sense, although not historic ships themselves, they are helpful. Sailing replicas are the best kind. Perhaps the late Captain Alan Villiers had the last word on replica vessels. Having taken the copy of *MAYFLOWER* across the Atlantic under sail in 1957, he told historian Peter Stanford: "Peter, she's a [expletive deleted] replica! But I sailed her across that silent ocean. That made her a little more real!"

FLOOD TIDE SETTLED NAVAL FEUD

By Jerry MacMullen

It's safe to tell it now, because it happened a long time ago. The USS *FARRAGUT* which figures in the story is not the USS *FARRAGUT* of today, but an earlier vessel, since broken up for scrap. And the hero—or villain—of the piece has long since retired.

Back in those dear, dead days, the Navy disposed of its own rubbish. Which is to say, the USS *KOKA*, each morning, took a barge full of refuse out to sea and dumped it. They started about 7 a.m. and were back late in the afternoon, making altogether too long a day. So the skipper of the *KOKA*—the one who's retired, now—evolved a plan. About the time they got off Ballast Point they'd start a fire-hose going on the pile of rubbish. By the time they got to the dumping ground, it was practically all gone. Then the *KOKA* would return, and secure for the day by 3 p.m. It worked very nicely. Then came an evil day.

"Harrumph!"

It was the chief of staff of the 11th Naval District speaking. Before him stood the commanding officer of the *KOKA*. In the chief of staff's hand was a letter from the commanding officer of the USS *FARRAGUT*—via official channels—in which the USS *KOKA* was reported for dumping rubbish in the bay. The chief of staff was annoyed. The commanding officer of the *KOKA* squirmed. The session was a painful one. Finally the chief of staff ran out of breath, and with a final "Yes sir," the offending skipper made his escape.

But the *KOKA*'s commanding officer was not one to let matters drop. Instead of going right back to the ship, he

hunted up a friend in the supply depot who had access to a machine for cutting stencils. A few minutes later he returned to the *KOKA*, bearing under his arm a thin sheet of brass through which were freshly cut the letters—"USS *FARRAGUT*."

Flag of the Commander, Destroyer Squadrons, Battle Force, was flying from the main truck of the USS *MELVILLE* as the *KOKA* poked her nose out into the bay the next morning. The tide was flooding strongly. On the *KOKA*'s stern was a pile of junk—empty crates and boxes, with here and there a tin can or a grapefruit rind or an empty bottle. And neatly stenciled on each box was the name—"USS *FARRAGUT*."

The *KOKA* crossed the *MELVILLE*'s bows, some distance uptide. Someone pushed the pile of rubbish overboard. The aim was good, and a few minutes later, down past each side of the *MELVILLE*, streamed a sorry procession of trash. An alert O.D. trained his long-glass on the floating boxes, and read the name.

The *KOKA* turned and stood down the bay. Hoists of flags fluttered up to the *MELVILLE*'s signal-yard. The skipper of the *KOKA* and a signalman watched with interest.

"What do the flags say?" asked the skipper.

The signalman squinted.

"They say, sir," he answered, "something about the commanding officer of the *FARRAGUT* reporting on board—immediately."

The San Diego Union
January 10, 1937

THE BELL AT BALLAST POINT

By Ken Franke

Some things are hard to destroy. Over the years, written history has, by necessity, taken over where items of interest have been misplaced, broken or otherwise cast away to be lost to antiquity. But some things were built to last, like cannons, anchors and . . . bells. This is the story of a bell, 100 years old, that now stands as new at the Maritime Museum, San Diego, California.

The bell was born of cast iron and tin alloy at the Garritt and Co. foundry in San Francisco. Some say it was cast to serve the fledgling fire department in the growing port of San Diego. Others offer that the U.S. Lighthouse Board along with the U.S. Army Engineers cast this and many other bells during the 1880-1890 period to be used as fog warning devices. Regardless, in 1888 plans for a lighthouse to be built on Ballast Point at the entrance to San Diego Bay were well under way. By 1890 the lighthouse was completed by Demeritt Construction Co. and included a fifth-order fresnel lens made by Sautter Lemonnier and Co. of Paris, France, in 1886 and the Garritt foundry bell. The bell was 51" in diameter and weighed



Here is the Ballast Point bell today, safe on a new gallows outside the BERKELEY. The tape has been removed and a railing installed around the structure.

Photo by Dave Brierley



This 1903 glass plate photograph clearly shows the fog bell tower and the counterweight cables under the clockworks room. The building behind the bell tower was part of the old shore whaling station. The house in the center, fronted

by the light tower, was occupied by the assistant keeper. The house at right was the keeper's home. In front of the keeper's house is the "duty doghouse"—perhaps the world's only doghouse built to resemble a lighthouse.

2000 lbs. A bell tower was constructed about 18 feet above ground level and the bell was operated by state-of-the-art automation through the use of a weight-operated clockworks which caused the bell to sound every 10 seconds. From 1890 to 1928 the bell was the primary fog signal at Ballast Point. The city of San Diego had grown from "Old Town" to "Roseville" and "La Playa" to the west and by 1928 electricity reached around the bay and the lighthouse kerosene lantern gave way to an incandescent bulb. A compressed air diaphone horn replaced the big bell as the fog signal, and the bell was relegated to "Emergency Warning" duty.

Ballast Point Light Station became an asset of the U.S. Coast Guard on July 7, 1939 as part of the president's reorganization plan and Keeper Stephen Pozanac and Assistant Keeper Radford Franke became Coast Guardsmen.

The bell was silent throughout the years of World War II except for times when noise-making was considered a necessity such as VJ Day and ringing in the New Years. In the 1960s the Coast Guard began a service-wide program of personnel reductions through the use of electric and electronic equipment thus allowing for disestablishment of many manned stations. Ballast Point was designated as a candidate for automatic status and in 1961 the lens was placed on loan to the National Park Service. (It is presently on display at the Cabrillo National Monument, San Diego.) The bell, along with the lighthouse buildings, went to the scrap heap without ceremony.

ENTER OUR HERO

Alva "Ollie" Oliphant taught mechanical arts in the San Diego city school system for many years. He often picked up scrap metal for his high school students to learn the intricacies of metal-shaping and sand-mold casting. His classes included welding, lathe work, and the casting of bells. In 1969 "Ollie" was visiting his favorite scrap metal yard when he came across a big, very big bell. As an avid bell collector, he went home that day in high spirits, for on a trailer behind his Volkswagen van was (as he later learned) the Ballast Point Bell. He was especially pleased because his acquisition went for the scrap metal price of 5¢ a pound!

Mr. Oliphant researched the origin of the bell including contacting retired Keeper Radford Franke to confirm that the bell was indeed that of Ballast Point. The bell was mounted on a wood gallows at the Oliphant home in La Mesa, California where it remained until it was "found" in December 1989 by the Maritime Museum. Of course "found" implies that the bell had been lost, but "Ollie" reported knowing where it was all along.

TODAY

The Oliphants have placed the bell on loan with the San Diego Maritime Museum for public display. In consonance with the Bicentennial of the U.S. Coast Guard, the bell was dedicated and rung at the San Diego Bay front for the first time in some 40 years by Keeper Franke. It again resides at the shoreline as a symbol of a past era of fog-shrouded bays, sailing ships and keepers of lights.

IN EASTERN SEAS: *EUTERPE* IN THE INDIAN TRADE

PART 1

By Craig Arnold

On a winter's day in the first week of 1864, Captain William Storry left his house at 11 Morpeth Street, Liverpool, to take the iron ship *EUTERPE* to the Eastern Seas.

The chill wind off the Irish Sea nipped the good captain's face as he hurried seaward through the brown-brick streets of the city. Somewhere in the River Mersey, dividing the city from its satellite port of Birkenhead, lay moored the new ship from the Isle of Man. She lay filled with new cordage, new paint, new men—new everything, in fact.

His masters at the East India firm of Wakefield, Nash & Co. had given Storry his orders. He would set sail in *EUTERPE* and take her round the Cape of Good Hope to Calcutta, metropolis of the British Raj.

Along the way, he would encounter cyclonic storms of extreme violence, plagues in the East rivaling those in the Book of Exodus, and agitation from his crew.

His ship would be nearly destroyed by the ocean's fury in the Bay of Bengal; he would know fire and mutiny, disease and death—until at last he finished in a watery grave off the Nicobar Isles.

If ever a newborn ship made a brace of Jonah voyages, these were the ones. Nearly every misfortune that could befall a merchant skipper fell upon the luckless Storry. By sheer grit and determination, however, he saved his ship and brought her through perils that would have beaten a lesser man.

For many years, we modern custodians of *STAR OF INDIA* knew little about her early history. When Jerry MacMullen wrote his book about her, he didn't have much to study prior to 1884. Since that book appeared, logs, letters, Agreement and Account of Crew papers, and other documents have come to light. These help immensely in giving us insight into her early, storm-tossed years.

It was only natural that her first six voyages should take her to India. India was the jewel in the crown. The British Empire's richest possession, her limits then encompassed modern India, Pakistan, Bangladesh, Burma and Sri Lanka (Ceylon).

Trade with India centered on Calcutta. Lesser ports such as Bombay, Madras and others had importance; but Calcutta, sited at a major confluence of Asian rivers, was a teeming center of commerce from time immemorial. The port lies roughly 80 miles from the sea on the left bank of the Hooghly River. Here the gaunt square-riggers lay fast beneath the tropic sun, loaded and unloaded by swarms of smaller craft. Jute, cotton, tea and rice were the principal exports; imports were finished cotton and linen goods, hardware and industrial products.

EUTERPE knew these waters and others in the East; her travels between 1864 and 1871 took her to Rangoon

in Lower Burmah (as they spelt it then), Bombay, Madras, Colombo and Trincomalee.

The climate here takes some getting used to. As one who spent two years in the region, this writer can only compare it to a prolonged sauna. When the sun shines, it radiates a fierce heat which only the proverbial mad dogs and Englishmen might enjoy. When rain falls, it pours down with a force unknown in temperate climes. Steam boils off the overheated hulls of metal ships, and visibility is severely limited. Five minutes later, the sun is burning down again. The monsoon season is the product of the east-west current of the northern Indian Ocean—the only major current in the world known to shift direction back-and-forth by the seasons.

Calcutta has bore tides throughout the year, and cataclysmic cyclonic storms cross the Bay of Bengal between April and November. In a cyclone that struck the Hooghly on October 5, 1864, about 200 seagoing craft were set adrift. Thereafter ships were required to strike their topgallant yards when a blow was imminent.

Other measures were needed to hold one's ground in a crowded anchorage. Chain cables were passed out the hawsepipes and crossed around a ship's stem. A similar arrangement was used astern. The cables passed under water and were secured to holdfasts, fixed in position by anchors and held above the riverbed by large round buoys.

By 1864, the year of *EUTERPE*'s first voyage to the subcontinent, the situation in India had changed enormously in the preceding few years. With the suppression of the Sepoy Mutiny came the end of venerable "John Company"—the British East India Company, founded by royal charter under Queen Elizabeth I in 1600. John Company had run India as virtually a private fiefdom, with its own private armies and navies.

The Sepoy Mutiny changed all that. When all the shooting, stabbing, and blowing rebels from the cannon's mouth were over, John Company ceased to exist. The Indian troops who remained loyal became units of the British Army, and the first viceroy, Lord Canning, took over. The outbreak of the American Civil War in 1861 escalated the price of cotton, and suddenly Indian cotton was much in demand in the mills of England.

In 1864 the Viceroy was Sir John Lawrence, holding the office till 1869, to be succeeded by the Earl of Mayo. The hill station of Simla was now the summer seat of government; a small-scale war was brewing in Bhutan; and hordes of "box wallahs" (English merchants) invaded the land in search of profit. Jute mills and cotton mills proliferated, coal mining and tea-growing were well-established, and plenty of fortunes remained to be made.



This painting, believed to be the earliest portrait made of EUTERPE and dating from the 1860s, now hangs in the Manx Museum and Trust, Ramsey, Isle of Man. The artist is unknown, although he worked to a primitive style similar to other Manx ship portraits of that day. The ship was evidently painted black then, as she is today, with white trim around her fo'c's'le head and turtleback. Three white boats can be seen on her after boat skids. The figurehead is properly all white, as it is today. Interestingly, she carries no royal yards.

MacMullen Collection

This series is based in outline on the earliest logs of *EUTERPE*, copies of which were obtained from the Memorial University of St. Johns, Newfoundland. The logs are written in printed form books of the period, titled "Official Log Book for Either Foreign-Going or Home Trade Ship." The books were printed by the firm of Eyre and Spottiswoode, London, "Printers to the Queen's Most Excellent Majesty." Separate pages are provided for an index to entries and a "List of Crew and Report of Character." These logs, running from January 1864 to October 1870, were transcribed and indexed by Mr. Charles Bencik, a Library volunteer.

The ship's initial port of registry was Liverpool. Her gross tonnage was reckoned at 1197 and her official number was 47614. On January 9, 1864, she set sail from Liverpool with a crew of 29: the master, three mates, carpenter, boatswain, steward, cook, 18 seamen, two "Boys" and one apprentice. William Sinclair was her first mate, John Joseph Dowd her second, William Morison, third. The cook had the unpromising name of Samuel Sweat.

She was in trouble right from the start. On January 10, one day out, Captain Storry had to record: "Thomas Williamson, Boatswain fell from the Forecastle onto the Main Deck & Bruised his face, Cutting his eye, & otherwise damaging his person—applied the proper medicines and sent him below—"

Worse was to follow. We now come to the troubling incident of *EUTERPE*'s first and last mutiny. A mutiny, was it—or merely a sit-down strike? In any event, it further endangered the ship at a time when she was severely damaged. Here is Storry's full account:

Jan'y 13th 1864 at 3 AM
Off St. David's Head

The Wind at WSW, Light Breeze rather hazy on the horizon—The Secnd officer, Mr Dowd, in charge of the Deck, the man on lookout reported a vessel on the Port Bow. Mr Dowd observed her to be about four Points on the Port Bow, & running before the Wind but she had no

lights hanging out, he, Mr Dowd, immediately enquired if our Side Lights was all right, & the answer being in the affirmative, Mr Dowd hailed the Vessel to Port his helm, three different times, to pass under our Stern, seeing that it was impossible that he could clear us, by going ahead, but seeing no one on her Deck, & hearing no response, & that the Vessel kept on her Course, he immediately threw all aback, to ease the Concussion, at the same time calling me, the Master, on Deck, I being laid on the Sofa, having been nearly all the time on Deck since leaving Liverpool, & being already dressed, I immediately ran on Deck, just in time to see the collision, our Sails being flat aback, & the Brigs yards Square, with her Stern to the Wind, Immediately ran Forward & found that he had carried away our Jib Boom, & that the Jib Boom Gear was entangled with his Starboard Side, but I saw no *Light* except the one in the *Binnacle*. Subsequently he hung out a Red Light, all hands being on Deck, I kept the Sails aback, & as soon as possible, took in Staysails &c, but owing to our Chain Head Gear being foul of him we was about one hour before we cleared—all this time we was using every exertion to clear him, Myself, the first & second Officers as well as the man on the Lookout, can confidently ascert that we saw no Side Lights hung out at the time of Collision—the Stars being clear overhead, although the horizon was rather dull, rendered objects on her Decks visible, but the Man on the Lookout could see no one on her Decks—

We was in Collision about ten Minutes, before I could receive any answer, from the Crew of the Brig, who then spoke in what I judged to be the Spanish language, so that I could not understand them—

I frequently asked her name but received no answer—After the Brig was clear of us, he kept on his course, steering for Holyhead & I saw no more of him—

I judged him to be a Spanish Brig, & by the Course he was Steering, bound to Liverpool—our ship lying too [sic] to clear away the wreck—

We hoisted in the broken piece of Jib Boom, & saved a great portion of the Head Gear, the Jibs & foresail being

very much torn & unfit for use, without repairs,—I then made Sail & Stood to the Westward, the Wind having veered to the South, during the time we was in Collision—After making Sail on the Ship the Crew came aft to me & desired to speak with me, on asking them what they wanted they replied that they desired me to put back into Some Harbour, as the Ship was in her disabled state, not fit to proceed to Sea, & as they was worn out with fatigue, it was impossible [that] they could work the Ship out of the Channel—I told them that I was the best judge of that, & that there was no difficulty, only a little extra labour, & as the weather at the present time was fine, & likely to continue so, we would try & repair damages & proceed on the voyage—they replied, that with all due deference to me, *they would not* proceed in the Ship, nor do any more Work, unless I would bear up for some Harbour, to put the Ship in order, as at the present time, She was not Sea worthy—

Seeing that they were obstinate, & that without the Crew being willing to Work, the Ship was in danger, I consulted with my Officers, & finally concluded, that, under the circumstances, we had no other alternative, but to put back, for the safety of the Ship & Cargo, as without men to Work the Ship, she was in danger of being lost—

[signed] W J Storry Master
William Sinclair first Mate
John Jos. Dowd Secnd Mate
Thomas Gates Carpenter
William Morison third Mate

The above has been read over to the Crew & their answer was it was all right.

Well, this was a fine kettle of kippers. They put about as best they could and made way to the northward, back toward Anglesey off the northwest coast of Wales. The next morning, perhaps thinking it was merely the fright of the night before that caused them to act so, Storry tried to remonstrate with his crew:

Jany 14th, 1864 at 9 A M

South Stack bearing ESE dist 7 or 8 miles

Mustered all the Crew aft & again asked them if they would proceed to Sea with the Ship, when they each & all answered that they would not do So, but would Stand by what they had first Said—namely, that the Ship must go back, else, they would not Work—

There was no choice for Storry now but to return to port. Four officers and a carpenter do not a working crew make, and with the majority of the crew lined up solidly against him, he could only look for justice at the hands of Her Majesty's courts.

Storry wasted no time back at Anglesey. With the help of officers of the law, his 17 mutinous men were hauled into court, found guilty, and sentenced so fast it must have made them wish they were still at sea in their broken-nosed ship. The following entry appeared in the log for January 16, duly signed by two magistrates:

We hereby Certify that Thomas Wallace, August Lemmerman, Andrew Moore, Charles Faut, Henry Douller, Richard Ellis, Thomas Hird, John Freeman, William Marles, Christin Martz, William Brown, William Thomas, Le Gale John Baptiste, Henry Harris, Charles Zingle, Robert Hughes and James Morton were this day committed by us to Beaumaris Gaol for Fourteen days with hard Labour for refusing to proceed to Sea in the Ship Euterpe bound on the Voyage from Liverpool to Calcutta. Dated this sixteenth day of January One thous. and eight hundred and sixty four.

Jos. Williams

I. J. Robuk

Two of Her Majestys Justices of the Peace for the County of Anglesey

Replacements for the miscreants were swiftly signed aboard, and *EUTERPE* again got under way for India. Her log through April is filled with medical reports—if the new crew were more tractable, they were certainly a sickly lot. Among their ailments were "severe cold" (treatment: "sweating powder & warm bath for his feet with arrow root"); "Rheumatic fever" (treatment: "five grains of Hydriodate of Potass & one drachm of Nitric Ether three times a day"); and "erysipelas" (treatment: "Port Wine & Porter").

Various others endured "the quinsey," venereal disease, "the Rheumatism," rashes and so forth. Captain Storry's medicine chest (not to mention his stock of port and porter) was called upon for all it could provide. One case, that of seaman Hugh McNeil, proved most troublesome. Storry tried Calomet and opium, then "Dr. J. Collis Browne's Chlorodyne," but results were marginal. McNeil lay sick in his berth until the ship reached Calcutta, then was sent on shore to hospital.

EUTERPE ascended the Hooghly and moored on or about May 1. Disciplinary problems again cropped up, as the next log entry makes clear:

May 2nd 1.45 PM

Calcutta

Sent all hands to dinner. After the dinner hour was expired the hands were told to turn to, to work when John Smyrian, George Walker, W. Quilty, Nathaniel Pagani, Edward Howard, J. Louis McMollen, Henry George, Chas. Allen, Jas. Hannah, being nine of the Ships Company refused to do any more work on board the Ship, And when asked the reason assigned no valid reason for so doing, for fear that the Ship might be in danger by there [sic] remaining on board all night, as they might influence the rest of the crew I the Master thought it prudent to have them arrested & procure Luscars in their stead.

"Luscars" or Lascars were native Indians often employed as seamen by the British. Storry's comment for the next day states the result of the men's disobedience:

May 3rd 1864

Calcutta

The Above Seamen, with the exception of Henry George was committed by the Police Magistrates to 4 weeks imprisonment in the House of Correction, George being led away by the rest resumed duty the same day.

On May 11 Nicholas Fosterin refused duty and Storry went ashore to procure a summons from a magistrate. This caused Fosterin to desert that night. On the 14th, the long arm of the Indian Police caught up with the fleeing sailor, and Fosterin drew four weeks' hard labor.

June 4th

Calcutta

Henrick George refused to do duty on board and also assaulted the Boatswain at about 10 A.M. this day. Hugh McNeil died in the General Hospital.

Henrick got off rather lightly, losing four days' pay. Perhaps the captain felt the boatswain participated with equal enthusiasm in the fray—or may even have provoked it. Between May 23 and July 4, five men were discharged at Calcutta, including first mate W. Sinclair and the third mate. The new first mate was Charles Sinclair.

By mid-July *EUTERPE* was back at sea, making her way homeward by the same route she'd taken out. The time now came, in the Bay of Bengal, to auction off the effects of the late Hugh McNeil:

July 20th 1864 at Noon

Lat 7° 17' N

Long 93° 38' E

The undermention articles have been sold to the Crew, belonging to the late Hugh McNeil who died in the Hospital at Calcutta.

Lot No. 1 Thomas Newel	1 pr Trowsers, 1 pr Stockings, 1 Hat
Lot No. 2 Francis Carr	1 Trowsers, 1 stockings, 1 Muffler, 1 cap
Lot No. 3 Morison	Bed & Bedding, 1 pr. Trowsers
Lot No. 4 James Hannah	1 Drawers, 1 Singlet, 2 Braces, 1 Hat
Lot No. 5 B. Nelson	2 Jumpers, 1 Drawers, 1 Vest, 1 Muffler
Lot No. 6 J. Brennan	1 Singlet, 1 pants, 1 Belt, 1 Mits, 2 Stockings, 1 Souwester
Lot No. 7 F. Carr	1 Chest, 1 Razor, 1 ditty bag, 1 knife, 1 Shaving Box
Lot No. 8 John Henderson	1 pr. Shoes, 1 Hamock, Marlingspike & Pricker
Lot No. 9 Richard Lowery	1 pr. Boots

The whole brought a total of two pounds, 19 shillings to the ship. This was a little more than the average seaman's monthly wage of two pounds, ten shillings. McNeil's kit provides a handy guide to a typical seaman's possessions of the era. The "chest" listed in Lot No. 7 would have been the man's sea chest, his sole private space in the fo'c's'le. Even this wasn't always respected. It was the custom for all hands to leave their sea chests unlocked, as a gesture of trust toward shipmates. Woe unto a greenhorn who locked his chest; he would come off watch to find the lid nailed securely down.

The ship ploughed southwest through the Doldrums, pushing for the Cape of Good Hope. Now Storry himself fell ill, along with the new first mate, Charles Sinclair. As the ship neared the island of Mauritius near Madagascar, with both her senior officers near death, another vessel came to her rescue:

August 17th 1864

Lat 23° S

Long 63° E

From the 26th July in Lat 4° N & Long 93° E up to the present date, Mr. Sinclair & myself have both been confined below with sickness & unable to attend to the duties of the Ship or to come on deck, being during that time nearly at deaths door, but I am glad to Say that we are now happily both convalescent & in a fair way of soon being well.

On August 1st We spoke the Ship "Marybrough" of Lpool [i.e., Liverpool], Capt'n Davis who paid me a Visit & as we had only one officer to look after the Ship, he kindly sent his Boatswain Arthur Green who holds a Mates Certificate, to assist in navigating the Ship & who joined as 3rd Mate. We giving him exchange John Gallacher AB whose Wages was paid to him in full, on his leaving the Ship—

This entry marks the last severe crisis in a voyage cursed by many. From the Cape homeward, *EUTERPE*'s problems were few. Scurvy appeared in two crewmen, John Antonio and James Brennan (also spelled Brennen), but Storry was able to effect cures, wisely giving them fresh vegetables along with nitre and vinegar.

EUTERPE sailed up the River Mersey and finished the voyage on November 15. Collision, mutiny, disease, and one death had marred her maiden voyage. On her second trip, to be recounted in the next issue, Storry would encounter perils to make the first seem easy.

Sources

Greenhill, Basil, and Stonham, Dennis. *Seafaring under Sail*. Naval Institute Press, Annapolis, MD, 1981.
Moorehouse, Geoffrey. *India Britannica*. Harper & Row, New York, NY, 1983.
Storry, William John, et al. Official log books, ship *EUTERPE*, 1864-1870.

FROM THE HELM

Those of you who keep past issues of *Mains'l Haul* can in those rare moments when you have time, gauge the life of your Maritime Museum. It's a good way of seeing how projects have been identified, planned, completed and the next step taken. In the case of the *MEDEA*, as you will read elsewhere in this issue, we have taken nearly all those steps and, with a lot of help from our friends, we are nearly finished and ready for the next project.

Sailing the *STAR OF INDIA* is always a major undertaking and, although we planned the next voyage on Memorial Day 1991, the Board of Trustees has elected to postpone the sailing until such time as benefits offset the ever-increasing costs. Sailing the *STAR* is certainly a major event and well worth the effort, but at present other expenditures command more immediate attention.

We are at a time in San Diego and maritime history where the future appears very bright. We look forward to construction of the *SAN SALVADOR* replica caravel, steaming *MEDEA* on San Diego Bay, America's Cup trials and races in 1992 and all the peripheral activities taking place in the harbor. Your Museum is in a position to greet foreign and domestic travelers as well as play host to the waves of schoolchildren who take the Museum tours. So we encourage you to read on, see what's happening, and take part in the Museum as it moves into this exciting period.

As we reflect on the lives of our three vessels and of the artifacts that make up the Museum, it's hard not to paraphrase that old cigarette ad: "You've come a long way, baby!" Let's keep going!

Arthur DeFever, President
Kenneth Franke, Executive Director

STAR OF INDIA AUXILIARY

The Auxiliary is very pleased to have had the opportunity to team up with the Museum crew in establishing a new home for the historic Ballast Point fog-warning bell. The tower was designed to be reminiscent of the original tower. Our membership takes pride in knowing that the funding set aside by us is of benefit to all who walk along the Embarcadero near our fleet.

Our Auxiliary membership may appear to be on summer vacation, but don't be deceived by the lack of general meetings in June, July and August. Many of our members are very busy with Auxiliary-related activities.

Plans are almost completed for the Auxiliary's Birthday Party for *STAR OF INDIA*. We hope you will bring your friends and family and join us on November 14, 1990, aboard the *STAR*. We'll be celebrating with the singing of chanteys and light refreshments. The party is the Auxiliary's gift to the *STAR* and her visitors that day.

The Docents and Curatorial Assistants can be seen every week doing their best on behalf of the Museum.

Our Rummage Committee is hard at work every Monday morning in the B Street Pier warehouse sorting and preparing for our annual spring rummage sale.

Barbara Howe, Second Vice President/Membership, is preparing the 1990-91 roster, updating our membership files and accepting new member applications.

Keep informed of the upcoming events sponsored by the Auxiliary on behalf of the Museum in *Mains'l Haul*.

Margaret Cooper
Auxiliary President

CURATOR'S CORNER

A recent regal arrival in San Diego was the *QUEEN ELIZABETH 2* on June 24, 1990. She called here en route back to England and to promote the 150th anniversary of the founding of the Cunard Line.

The first Cunard ship was the sidewheel steamship *BRITANNIA*. Beginning on July 4, 1840 she served in carrying passengers and various cargoes. The award of a mail-carrying contract by the British government was the primary reason, though, for initiating North Atlantic steamship service.

The "QE2" continues the Cunard tradition today. Museum members and visitors will be able to view an exhibit about the Cunard Line aboard the *BERKELEY* through Labor Day weekend. Contents include passenger liner brochures, menus, postcards, a ship model of RMS *MAURETANIA* (on loan from Museum member Robert Wright), photographs, and Cunard disaster information of titanic proportions.

"San Diego and the Sea: The Way We Were" is the title

of a second new loan exhibit and, in this case, is located aboard *STAR OF INDIA*. This exhibit is an educational project of the San Diego Oceans Foundation and Bank of America. Most of the photographs are from the archives of the San Diego Historical Society. These photographs range from 1880 to the present and give insight into the many uses of our oceanfront. Oceans Foundation Executive Director Carl Nettleton said the exhibit is designed to "show the past and educate for the future." This exhibit is on loan through Labor Day.

Of special interest to Museum visitors in preserving an aspect of maritime history was a ropemaking demonstration on June 17 alongside the *STAR*. Mr. William Barrett presented a hands-on event for the public based on his family's three generations of ropemaking experience. His grandfather began making rope for sailing ships in 1855 (once aboard ship, call it "line," though). Current generations of adults and children went away happy and often with a piece of sisal rope as a souvenir of their newly



The QUEEN ELIZABETH 2, summing up 150 years of Cunard's combination of majesty and efficiency at sea, enters San Diego Bay on June 24, 1990.

Photo by Dave Brierley

learned skill of making rope. Mr. Barrett made a 125-foot length of rope for *STAR OF INDIA*.

Rope, as line, has many applications aboard sailing ships for running and standing rigging. Prior to anchor chain, anchor cable made from rope was in use. When *STAR OF INDIA*'s running rigging was replaced in 1984, over four miles of dacron line was needed plus the rigging expertise of our Museum's riggers.

"Get your *Euterpe Times* here! Read all about it!" This parody of a once-familiar street corner cry would be in keeping with the feelings of the emigrants of *EUTERPE* on her 1879 passage to New Zealand. People eagerly looked forward to the weekly accounts of their ship and many of them wanted the editor to publish the newspaper in book form after arrival in New Zealand. (We have no record of such a book being published.)

The spring issue of *Mains'l Haul* concluded the first issue of *The Euterpe Times*. Number Two was posted on Saturday, September 20, 1879.

Even though this issue was written over one hundred years ago, several articles seem current. The educational role of *STAR OF INDIA* and this Museum need to be stressed always. *The Euterpe Times* served a similar role in educating the emigrants in the ways of the sea.

A prime example covered on page one was that of explaining the trade winds, as the ship was in the midst of their influence at the time. Wind direction and velocity

are of chief interest to sailors, so this explanation attempted to introduce basically land-oriented emigrants to a canon of the sea. The explanation was quite detailed. Other winds were covered as well for contrast, such as sirocco, simoon, typhoon, hurricane, and cyclone.

The second item is still debated but is now better documented. The 1879 discourse began thus: "One of our valued contributors has sent us a disquisition on the much debated tobacco question, which we have been able to introduce in this issue. We beg to call the attention of tobacco smokers in general and young men in particular to the article in question and shall be glad in subsequent issues to insert replies from those whose opinions differ from those enunciated in this production." Second-hand smoke would have been a very real problem in the often poorly ventilated 'tween deck emigrant quarters.

Two observations about the above material from *The Euterpe Times* come to mind. The newspaper stories were newsworthy, and the emigrants seem to have had a reasonable level of education, at least from the content of the newspaper. We also know that a lady teacher, young Jane Bosher, set up a school for the children and received high marks from the ship's doctor for her efforts.

We will continue with issue Number Two of *The Euterpe Times* in the next *Mains'l Haul*.

Dave Brierley, Curator

LIBRARY LOG

Summer is normally a slowdown time for the Jerry MacMullen Library. Research requests tend to decline as people take vacations and so forth.

Fortunately, this gives us a chance to catch up with "housekeeping." Summer is a good time to overhaul Library records, catalogue materials, and generally take stock.

Currently we are using our new computer to streamline our collections files. Cardexes for our books, photos, and ship plans are being loaded into the hard disk, with DOS backup following. The Master Ship Index is receiving a thorough update and overhaul. The periodicals section has been completely reorganized. Ship plans are getting renewed attention from volunteer Norm Clifford, a retired naval architect. Maritime postcards, a fascinating subject, are being sorted and organized.

We must give proper credit to the numerous volunteers who assist the Library. Without these gentlemen, the task of organizing this large mass of material would indeed be daunting. Along with Norm Clifford on ship plans, we have Alan Thewlis and Karl Rosenquist cataloging photos and updating the Master Ship Index. Bob Sherwood also helps with photos. Colonel Merrill Day has done a superb job of organizing the Kingsbury Collection of passenger liner memorabilia. Ray Watson assists on the Richard E. Brown Collection of California maritime memorabilia, and also keeps the clipping file in trim. Jim Williamson, a postcard collector himself, is putting the Chandler Postcard Collection in better shape. Captain Larry Davis, veteran merchant marine skipper, has attacked our periodicals section with gusto, and the result is a much better section.

All volunteers require staff supervision, but our Library group have mostly been at their tasks for years. They are

"self starters" who come in on a regular basis and log many hours. We are grateful for their help.

In addition to the above projects, we've been pushing ahead with transferring our primary documents to microfiche. Two years ago, with a start-up grant from the Star of India Auxiliary, we microfiched the *STAR OF INDIA/EUTERPE* log books from 1884 to 1927. This year, eking out a few more dollars from our Library budget, we are microfiching *EUTERPE*'s logs of 1864-70 and 1902, plus a diary kept by Aymée Macalister Hall on *MEDEA* in 1908-10. We're also doing the logs of the Atlantic packet *FRANCOIS I* (log of 1835), the Alaska Packers sailing ships *STAR OF ICELAND* (1918-19) and *INDIANA* (1918-20, 1926), and the steam yacht *SULTANA* (1906).

It is difficult to make the non-historian understand the value of these primary sources. Without such sources, we would have only the vaguest notion of how our ships and others operated in their working days. Without such data, ship preservation would go unaccompanied by interpretation. Putting it another way, the less that is known about a ship, the less she has to teach future generations.

The surest protection against such a trend is the retention of primary documents. These permit museum staff and others concerned with restoration to make a proper job of it. The physical ship and the records pertaining to her go hand-in-hand. There are really two ships—the physical ship and the "paper ship." Ship plans, photos, logs and other documents are not only helpful to restoration and repair—they are vital.

A museum should always bear in mind that its basic role is that of education. The preservation of primary documents is therefore a necessary duty.

Craig Arnold, Librarian



Captain H.N. Burgess of the Down Easter INDIANA in 1926. The ship's log for that year is among those we are transferring to microfiche. Burgess held both U.S. and British tickets, and was formerly skipper of the LORD TEMPLETON.

MacMullen Collection

MUSEUM TO PUBLISH BOOK ON MEDEA

Torrisdale Castle, Carradale, Argyllshire, Scotland—the home of Major William Macalister Hall, the Argyll and Sutherland Highlanders, first owner of the steam yacht MEDEA (1904-12).

Photo by Robert Sharp



The Maritime Museum is planning a book devoted to the history of the steam yacht *MEDEA*. The work, currently in progress, is titled *MEDEA: The Classic Steam Yacht*. The book's author, Museum Librarian Craig Arnold, is taking a research trip to Europe this fall to find out more about the gallant vessel's past. *MEDEA* steamed under six flags—British, French, Norwegian, Swedish, Panamanian and American—and her story is rich in anecdote. Mr. Arnold will visit the National Maritime Museum and Imperial War Museum in London, the Royal Northern Yacht Club on the Clyde, and Torrisdale Castle in Argyllshire, among other places, in his effort to reconstruct the yacht's past. The Macalister Hall family, original owners of the yacht and still owners of Torrisdale Castle, have graciously offered to host the author and assist his research.

Interviews with a number of persons connected with

MEDEA's past are being arranged. Among them are Dunkirk veterans, who may establish once and for all *MEDEA*'s role in that event.

This year of *MEDEA*'s hull renewal by the Museum seems the perfect time to launch this project. *MEDEA* is indeed a jewel of the Maritime Museum and a prime example of her type. The story is not only that of the yacht herself, but of the many colorful persons who cruised in her and of a life style.

Funding for this book was established by the Star of India Auxiliary. Over the years, the Auxiliary has done more than any group to support the educational role of the Museum. The ladies' help has been vital.

MEDEA: The Classic Steam Yacht will have many rare photos, ship plans and other illustrations. A series of paintings is being created especially for the book. The book will be available in the spring of 1991.

LIBRARY BOOK SALE

On Saturday, November 17, the Jerry MacMullen Library holds its annual Library Book Sale, from 9 a.m. till noon. Each year we try to offer our members a good selection of maritime and non-maritime books, hardcover and soft-cover, for purchase at bargain prices. We have an especially good selection this year. Many donations made to the Library over the past year have been books we

already have. Others, being non-maritime in content, are unsuitable and must be sold. The books for sale, although used, are all in good to excellent condition. You won't get books in this condition, at these prices, in any second-hand bookstore. Many volumes are long out of print. So take this opportunity to add to your personal library. Hope we see you there.

THE CABIN BOOKRACK

By Charles Bencik

Songs of the Sailor and Lumberman

by William Main Doerflinger.

Glenwood, IL: Meyerbooks.

Illustrated. Paper.

374 pages. \$19.95.

In *A Study of History*, Arnold Toynbee noted that there has been an acceleration in the rate of humanity's cultural change, corresponding to the revolutionary achievements in shipbuilding and employment during the Victorian half-century (1840 to 1890). Coinciding with this technological leap was a sudden rise in the quality and popularity of sea shanteys. William Main Doerflinger, educated at Princeton, took an interest in the songs he heard at New York's Snug Harbor sailors' home, began recording them on wax and acetate discs during the '30s and '40s, and after World War II continued his researches among surviving sailors and lumbermen of our country's northeastern region. This book and its two preceding editions are the result.

Shanteys were the work songs of the ordinary seaman and lumberman, and they charmed officers, passengers, and shoreside bystanders with their rollicking good cheer and verve. They were the melodious fo'c's'le ballads crooned and wailed, as the work day waned, spinning the yarns that bonded the crew and gave voice to their dreams and longings. They were history, and as such evanescent in form and content. They give us a taste of the grueling, often ruthless life that was the sailor's and the lumberman's, a life that was lightened by their bawdy sense of humor, their grousing acknowledgment of both the ability and the humanity of their overseers. These songs carry in them much of the history, science and traditions of their art and trade.

It is a tribute to the unique artistic merits of this cultural phenomenon that scholars such as Doerflinger should have devoted monumental amounts of time and effort searching out, recording, comparing, transcribing, and delving into the genealogy and cross-pollination that produced this once essential element of the sailing and lumber trades. Doerflinger originally published this study and collection under the title *Shantymen and Shantyboys* in 1951; then corrected and expanded it as *Songs of the Sailor and Lumberman* in 1972, just as the penchant for folk music collections in the United States was peaking out. Now, a 1990 version in paperback has been issued by Meyerbooks, essentially identical to the previous MacMillan products. The only difference is a small expansion of the bibliography, and a new foreword by the president of the National Maritime Historical Society, noting that this version was issued in recognition of the burgeoning maritime historical preservation movement, and no doubt also to augment museum book store holdings.

Songs of the Sailor and Lumberman, which details and addresses the words, variations, melodies, individual performances and geneses of 156 different titles is exhaustive, well-organized, and probably controversial. In addition to the melody-line musical notations (no harmonies or chords for accordion or banjo players), solo verse and crew chorus texts, each song is placed among others with similar purposes and areas of common use. Doerflinger often gives two or more versions, or points to songs which borrow verse or melody elements from one another. Transcriptions are referred to singers from whom collected, and an appendix lists the dates, ships and places that comprise each singer's individual background. Another appendix gives notes on both oral and written sources of each title, together with data on regional popularity, assorted pertinent anecdotes, and references to other collections in which a song or its antecedents may be found.

Certain appendices and chapters are of special interest to historians and musicologists. Hally Wood's appendix, "A Transcriber's Note," gives suggestions to the folk singer on how to render each song authentically, comments on variability from singer to singer, and speculates on the possibility that certain songs had harmonized versions. Doerflinger's introduction, and the chapter on "The Rise of Shantying" nearly clear up for us the historical origin picture. All that remains for us is to experience the life of lumbering and deepwater sailing in the 1800s. Possibly we could appreciate this era even more if someone were to process, edit and reissue Doerflinger's collection of recordings of the actual old salts and lumberjacks, singing the songs as they knew them. In the age of Dolby Noise Reduction, computer signal reprocessing and the laser disc, it's hard to understand why this has not yet been done.

Another problem for me is the matter of printing "unprintable" lyrics, which Doerflinger eschews. He castigates other collectors for trying to arrive at a definitive tune, and professes scholastic honesty for using recordings of multiple, individual versions of songs, rather than memory; yet protests he only spares us the crudities of the more scurrilous expressions of sailors' and lumbermen's baser appetites. I rather resent being fed cleaned-up versions of shanteys. *Tropic of Cancer* and *Lady Chatterley's Lover* are now legitimate tenants of the public library book shelves. I'm frankly quite curious about the verses and phrases that were lined out. A more modern attitude could help explain why the word "lass" occurs more often in sailor songs than in ordinary day-to-day usage, and what the Maid of Amsterdam's "trade" might have been. (Cf. *Bell Bottom Trousers* and *The Eddystone Light*, neither of which is to be found in this book.)

DEVELOPMENT REPORT

All of us at the Museum have been putting our efforts into ensuring that our *MEDEA* will remain in our fleet and soon be steaming on the Bay again. As a rare and fine example of living maritime history, we believe that *MEDEA* must be saved. We're asking the community and you, our valued members, to help raise funds to pay the \$250,000 cost of preserving her beautiful hull. You should have received a letter requesting you to help join in the effort by making a contribution. Your gift helps, no matter how large or small. All contributions to the *MEDEA* Fund will be acknowledged in *Mains'l Haul*, and gifts over \$1,000 will be remembered on a plaque to be placed on *BERKELEY*'s donor wall.

On Thursday evening, July 12, balmy breezes blew across the Tenth Avenue pier as guests were awed by the sight of *MEDEA* on the dock where she's been having her hull preserved. Music by the Jackstraws and lavish hors d'oeuvres by the Chart House Restaurants were enjoyed by more than two hundred guests at "Anchor's Aweigh." The Chart House's two bayside restaurants, The Rowing Club behind the new Convention Center, and Peohe's on the Coronado ferry landing, displayed and served the

food. We are very grateful for this contribution to help *MEDEA*.

Volunteers who worked hard to make the event a success were Katherine Black, Peter Branson, Marilyn and Russ Downer, Bruce Gordon, Nancy and Don Gordon, Donna Kaiser, Norma Newton, Ross and Lorraine Parmer, Mary Powell, and Roscoe Smith. We thank them very much for their help. We couldn't have created the event without them.

We also appreciate the drawing prizes donated by Busalacchi's, Cilantro's and Lubach's restaurants, and a Bay cruise with Marilyn and Russ Downer on their lovely yacht.

Maintaining our ships in top quality continues to be very expensive, as you know. Admissions and Museum Store sales only make up a part of our annual budget. We're especially grateful to the Ellen Browning Scripps Foundation for a major contribution of \$10,000 to our Annual Operating Fund. We accept gifts to this fund all year.

We thank you for your help in keeping these magnificent historic ships afloat.

Carolyn Elliott
Director of Development



On July 12, guests toasted *MEDEA*'s repair at 10th Avenue Terminal. The yacht is at left as guests mingle and enjoy the fare.

Photo by Roscoe Smith

"EVERY MEMBER GET A MEMBER!"

That was the slogan used by Jerry MacMullen in the very first issue of *Mains'l Haul* back in 1964. It serves as well today as when first printed. A museum like ours is dependent on you, our valued members, for your support of our historic fleet. The dues you pay and donations you make are greatly appreciated. They go directly into the maintenance of our vessels, along with exhibits and interpretative projects. This support is critical.

Our members are our partners in historical preserva-

tion. We try to express our appreciation for this in various ways. But an organization like ours, which is not tax-supported, can never have too many members. So we take this space to encourage each of you to bring in at least one new member this year.

If each current Museum member brings in one new member a year (along with renewing his or her annual membership), we can double our support. It isn't hard to find people willing to become members. But you have to

ask them to join!

Point out to your friends that we have something unique in our Maritime Museum—three historic ships which are the last of their kind, along with superb artifacts and collections. All this cannot be preserved without our friends' assistance. Those who love the sea and its heritage can readily appreciate the magnificence of *STAR OF INDIA*, the charm of *BERKELEY*, the elegance of *MEDEA*. But what they may not know is that we need not only their good wishes, but their active support.

That is where you, as a current member, come in. You can point to these historic ships, tell your friend about them, and about the friendships and activities connected with them. Tell your friend about the feeling of satisfaction you get from knowing your support is saving vessels of great value—a real piece of America's seaborne past.

Once ships like these are gone, nothing can replace them. No "replica" can possibly have the look and feel of the real thing.

It is incumbent on those of us who love these ships, who know them well, to bring others into that knowledge and affection. Only then will they be saved—and kept in good condition to teach future generations.

Every member—get a member!

CLIP THE MEMBERSHIP FORM BELOW. MAIL WITH THE NEW MEMBER'S CHECK TO SAN DIEGO MARITIME MUSEUM, 1306 N. HARBOR DRIVE, SAN DIEGO, CA 92101. PLEASE MAKE CHECK PAYABLE TO "MARITIME MUSEUM." WE THANK YOU FOR YOUR HELP, SHIPMATE!

HELP PRESERVE
BERKELEY STAR OF INDIA MEDEA

Maritime Museum of San Diego Membership Application

This is a ☐ new ☐ renewal (new level) ☐ renewal (same level) ☐ gift membership for:

Name _____ Address _____

City _____ State _____ Zip _____ Day Telephone () _____

Name and/or address change from _____

☐ My check is enclosed ☐ MasterCard ☐ VISA Card No. _____ Exp. Date _____

Please contact me about: ☐ Volunteer programs ☐ Business & Corporate Membership ☐ Contributions other than cash

Many companies will match or double your contribution. Please check to see if your employer has a matching gifts program. If you have any questions, please call the Museum Development Office (619) 234-9153.

\$10 – Student

- free admission to member
- subscription to quarterly publication *Mains'l Haul*
- use of the Museum Library

\$25 – Individual

- free admission for member and one guest
- subscription to quarterly publication *Mains'l Haul*
- Museum Store discount
- invitations to membership meetings and special events
- car decal
- use of the Museum Library

\$30 – Family

- all benefits of an Individual membership plus
- free admission for family (spouses and children or grandchildren 18 or under)

\$50 – Active

- all benefits of a Family membership plus
- one extra guest pass
- STAR OF INDIA poster or photo

\$100 – Friend

- all benefits of an Active membership plus
- an additional guest pass
- an invitation to the STAR OF INDIA's Birthday Party

\$250 – Associate

- all benefits of a Friend's membership plus
- an additional guest pass
- copy of Jerry MacMullen's book, *They Came By Sea*

\$500 – Patron

- all benefits of an Associate membership plus
- luncheon excursion on the MEDEA for two people
- Museum tours arranged upon request

\$1000 – Benefactor

- all benefits of a Patron membership plus
- your name on a plaque on a renovated bench on the BERKELEY
- **invitations** to exclusive receptions
- discount on rental of BERKELEY's top deck for your event

Memberships are renewable annually. All contributions are tax deductible as provided by law. Please make your check payable to the Maritime Museum. Thank you.

CALENDAR OF EVENTS

Note: Please call the Museum Office at 234-9153 for details of time and exact location.

SEPTEMBER

- 3: Labor Day
- 5: Auxiliary Board Meeting, *BERKELEY*
- 19: Auxiliary General Meeting, *BERKELEY*
- 26: Membership Program, *BERKELEY*

OCTOBER

- Date TBA: *MEDEA* Launching Party
- 12: Columbus Day
- 13: Navy Day

NOVEMBER

- 7: Auxiliary Board Meeting and Museum Membership Program, *BERKELEY*
- 14: *STAR OF INDIA* 127th Birthday Party, *STAR OF INDIA*
- 17: Library Book Sale, *BERKELEY*
- 22: Thanksgiving Day
- 28: Auxiliary General Meeting, *BERKELEY*



MARITIME MUSEUM ASSOCIATION OF SAN DIEGO

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

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

Craig Arnold, Editor

MARITIME MUSEUM ASS'N. OF SAN DIEGO

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