



## WORLD SHIP SOCIETY- PONY CONCLUDED 2020 WITH A VIRTUAL HOLIDAY PARTY: WINTER HOLIDAYS AT SEA

On December 18th, in lieu of our usual holiday gathering, we offered a winter holiday-themed Zoom presentation with contributions by you, our members. Thank you for sharing some of your most memorable photographs from winter holidays at sea. A review of this virtual holiday celebration will appear in the January edition of The Porthole.



Home Lines' HOMERIC docked in the icy southern slip of Pier 84 in New York, prior to a holiday cruise during the late 1960's. The aft decks of American Export Line's INDEPENDENCE or CONSTITUTION can be seen at right. (Bill Miller Collection)

**NEXT EVENT:** January 29, 2021; "A Passage to Papua" by Tom Rinaldi

**ADDRESS:** PO Box 384, New York, NY 10185-0384

**E-MAIL:** [wsspony@gmail.com](mailto:wsspony@gmail.com)

**WEBSITE:** [www.worldshipny.com](http://www.worldshipny.com)

**THE PORTHOLE**, published by the Port of New York Branch, World Ship Society, welcomes original material for publication. Address to the editor, Bob Allen, at [oceanvoyag@aol.com](mailto:oceanvoyag@aol.com) or via the PONY mailing address.





Royal Caribbean Cruise Line's NAVIGATOR OF THE SEAS (2001) at Corsica, France in 2018.

(Lawrence Levine)

### **ARRIVALS AND DEPARTURES**

Arrivals and Departures will return once both the cruise lines and governmental agencies lift the cruising ban.

### **PREVIEW, FRIDAY, JANUARY 29, 2021: PASSAGE TO PAPUA, BY TOM RINALDI**

The Indonesian State Shipping system — Pelni, as its passengers know it — is one of the world's very last operators of passenger liners in the traditional sense. In terms of distance covered and passengers carried, it has no equal among providers of point-to-point waterborne transport today, with a formidable fleet of nearly 30 vessels sailing scheduled routes that last a week or more from end to end. Late last year, PONY Branch member Tom Rinaldi set out to book passage by Pelni from Singapore to Papua, a trip that would cover some 3,000 miles in ten days aboard two vessels. But with the company's services declining in recent years as low-cost airlines capture an ever-greater share of its traffic, the challenge was to get there before it was too late. In our January program, Tom will offer an introduction to this living vestige of the world's vanished liner services, and relate how he fared getting from there to here.



The GUNUNG DEMPO is one of the Pelni vessels that Tom Rinaldi will discuss during his program.

(Tom Rinaldi)

## SHIP'S LOG

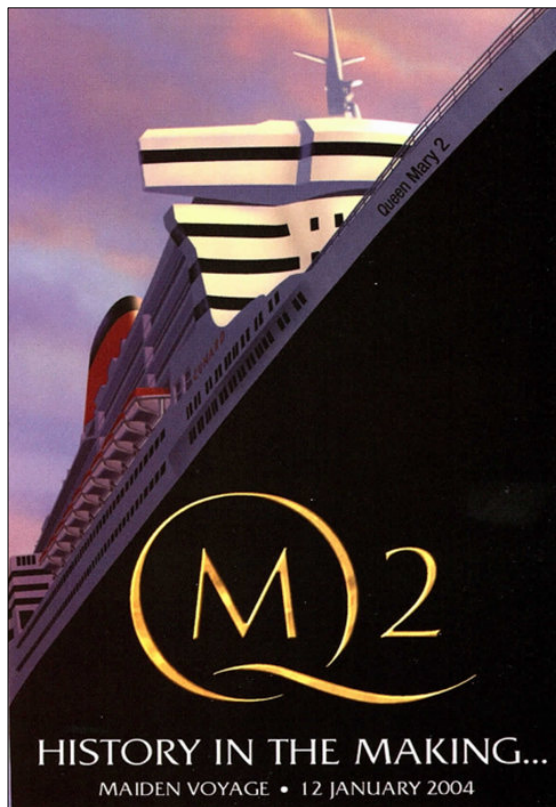
SHIP'S LOG will return in the January issue of The Porthole.

### THE MAIDEN VOYAGE: THE QUEEN MARY 2 VOYAGE FROM SOUTHAMPTON, ENGLAND TO FORT LAUDERDALE, FLORIDA FROM JANUARY 12, 2004 – JANUARY 26, 2004

By Alan Zamchick

An in-depth commentary by longtime branch member Alan Zamchick has just been added under "Featured Articles" on our branch website: [www.worldshipny.com](http://www.worldshipny.com)

This commentary was written immediately after sailing onboard QUEEN MARY 2's January, 2004 Maiden Voyage and, with an eye on increased perspective, 7 months after that in August, 2004. It was originally written in chapters for the online Ocean Liner discussion group Liners List, and was published a short time later over two editions in the British ship publication "Sea Lines." It offers a personal look back at his greatest ocean liner experience and provides some fun details of just how wonderful it was to take part in the QUEEN MARY 2's "real" Maiden Voyage.



Cunard's poster commemorating the 2004 maiden voyage of the QUEEN MARY 2. (Pat Dacey Collection)

### SURVEY OF CRUISE LINE ART COLLECTIONS

By Richard Wagner

During the Golden Age of the ocean liners, an art collection was an important part of the décor. Art is often associated with luxury and thus if you were going to build a luxury liner, you needed to have art. Therefore, the various passenger ship lines hired artists to create art for their ships. Not all of it was of great artistic merit but some of this art was museum-quality. For example, glass panels originally made for the NORMANDIE are now in the Metropolitan Museum of Art.

Today, almost every cruise ship has an art gallery. Most of these are run by Park West, or in the case of Cunard Line and P&O Cruises, the galleries are operated by Clarendon Fine Art and its affiliate Whitewall Galleries. The art in each of these galleries is not tailored to the particular ship the gallery is on. Rather, the art in the galleries is much the same on all the ships in a particular line. Indeed, there is not much difference between cruise ship art galleries in general. In any event, the objective of these galleries is to sell prints and giclées of their art, not to decorate the ships. But the art in the onboard art galleries is not the end of the story. Several of the major cruise lines have enhanced their ships with art that they have purchased or, in some cases, commissioned. The idea is to augment the guests' cruise experience by making the ships more interesting. As discussed below, the various lines take quite different approaches to their art collections.

Holland America Line has a tradition of having a high quality art collection on each of its ships. Generally speaking, the works are not displayed in a gallery but are placed here and there in the public areas as in the residence of a cultured individual. The line follows a formula of collecting three categories of art. First, it collects original works. These are primarily paintings of Holland America ships by contemporary maritime artists such as Stephen Card. Most often, these are displayed in the forward stair tower. There are also sculptures of wildlife placed by the main swimming pool, recalling the line's connection to Alaska cruising. Second, there are Dutch-themed works. Most often these are contemporary works or reproductions inspired by Dutch history. For example, on OOSTERDAM, there are large medallions created by Lebigre & Roger based on Dutch East India Company coins. Also, each ship has an epic size painting done by a contemporary artist in a style reminiscent of the Dutch

Golden Age. Finally, there are antiques. This category includes such things as 19th century European sculptures, samurai armor, and Asian statues.

Turning to Cunard Line, 128 artists were commissioned to create 565 original works of art for QUEEN MARY 2. Since the ship entered service, more original works have been added to the ship's collection. The original art includes a number of monumental works including a series of large glass panels depicting some of the continents and another set of brass-like panels recalling some of the characteristics of the people living on the various continents. A large tapestry of an ocean liner in New York hangs in the Britannia Restaurant and a relief of QUEEN MARY 2 underway can be seen in the atrium. QM2 has quite a few original paintings. These include works by Giancarlo Impiglia and Stephen Card. Many of the paintings are of Cunard ships but there are also some depicting entertainment and other aspects of life. Consistent with their size, the two smaller Queens have smaller collections. On QUEEN VICTORIA, there is a portrait of the ship's namesake by Mr. Impiglia while on QUEEN ELIZABETH, there is a portrait of the current monarch by Isobel Peachy. QE also has a marquetry panel in the main lobby by (Viscount) David Linley, the nephew of the ship's namesake. Both ships have a number of original paintings of Cunard ships.

Although not known for its cultural enrichment programming, Royal Caribbean International has included extensive art collections on each of its ships since it built VOYAGER OF THE SEAS. Indeed, in the publicity for the launch of its Oasis-class behemoth SYMPHONY OF THE SEAS, Royal pointed out that the ship had more works of art than the Louvre. The art collections on Royal's ships focus mainly on contemporary art. Some are playful but for the most part, they are serious works. They cover a variety of media including sculptures, prints, paintings and multi-media works. For the last decade or so, Royal has published a book for each new ship's art collection explaining its theme and discussing the works. The line also offered free art tours on OASIS OF THE SEAS when that ship entered service. Royal assembles these collections with the assistance of an outside firm, International Corporate Art. However, the Chairman of the Royal Caribbean Group, Richard Fain, is reportedly very involved in the decision-making with regard to the art. Some works are commissioned but Royal also purchases existing works. The majority of the works are displayed in the ship's public areas. This includes sculptures on the Royal Promenade as well as paintings and flat works in the stair towers, bars and lounges. On the larger ships, there are large mobiles or hanging sculptures in the atriums. In addition, on the Voyager- and Freedom-class ships there are unusual prints and collectibles such as electric guitars autographed by rock stars in the corridors outside the passenger cabins.

Royal's sister brand Celebrity Cruises also has a tradition of including art collections on its ships. Credit for beginning the collection in the 1990s is usually given to Christina Chandris, wife of John Chandris, then the owner of Celebrity Cruises. As with Royal, the focus on Celebrity is on contemporary art. Works include large installations, sculptures, mixed media and photography. Museum-like plaques giving some background are placed near the art works. When they entered service, each of Celebrity's Millennium class ships had a specialty restaurant dedicated to a different classic ocean liner. For CELEBRITY SUMMIT, the liner was the NORMANDIE and SUMMIT's specialty restaurant had original panels from NORMANDIE like those in the Metropolitan. Unfortunately, these were removed from the ship when it was decided to put a Celebrity-branded specialty restaurant in the space where the original specialty restaurant was located. However, there still is a statue from the NORMANDIE in the main dining room.

P&O Cruises also has a commitment to art. In 1959, Sir Colin Anderson, who was both the Director of the line and a trustee of London's National Portrait Gallery, commissioned works by David Hockney and Henry Moore for its forthcoming CANBERRA. This tradition has continued into recent times with the line commissioning some 7,000 art works from 43 artists for VENTURA. The works are contemporary and include a diverse array of media including paintings, sculpture, mosaics, glasswork, bronze, stainless steel, photography, digital and prints. Naturally, since P&O Cruises is aimed at the British cruising market, the line commissioned the works from artists from or working in the U.K.

P&O Cruises' former subsidiary Princess Cruises does not place the same emphasis on art. For example, there are 4,000 pieces of art on REGAL PRINCESS. However, in general, the art works play a supporting role to the architectural design of the interior spaces. Furthermore, some, but not all, of the art displayed in the public spaces has a connection to the concessionaire's art gallery. Highlights of the ship's unique art include a large contemporary brass and glass sculpture in the ship's lobby. There are also a number of original murals including a scene of Venice by Martin Westfall located behind the reception desk.

At one time, Norwegian Cruise Line had the best art collection at sea. During the late 1990s and early 2000s, NCL was owned by Star Cruises, part of the Genting Group of Malaysia. The head of Genting, Tan Sri Lim Kok Thay, had a very good art collection, which he decided to share with the passengers on the NCL ships. As a result, guests dining in the Le Bistro specialty restaurant on NORWEGIAN DAWN might find themselves seated underneath an original Monet masterpiece. They were encased in what looked like bomb-proof cases but it was a wonderful experience for art lovers nonetheless. In 2007, Star sold a majority interest in NCL to Apollo Management. The original Impressionist masterpieces were soon replaced by copies. Apollo did not have the same interest as its predecessor in decorating the interior of the ships with original art. Apollo was not altogether disinterested in art. For its BREAKAWAY-Class ships NCL commissioned a series of contemporary artists including Peter Max, Lebo and Wyland to design murals that were then painted on the hulls of the new ships. As a result, each new ship had its own distinctive art albeit on the outside of the ship. There was not much in the way of unique art on the inside of the first few Breakaway-class ships. Travel photos provided most of the decoration. However, beginning with NORWEGIAN BLISS, the new NCL ships have had sizeable collections of unique contemporary art. This change in course has been attributed to the interest in art of Frank Del Rio, the chairman of NCL's current parent company Norwegian Cruise Line Holdings.

On Carnival Cruise Lines, there are a few unique works but not many. The works are contemporary and usually quite bold. For instance, CARNIVAL HORIZON features a three-deck-high LED sculpture in the main atrium that can be programmed with a variety of different digital images. Another art connection can be found in the décor of some of the Carnival ships. For many years, the interiors of the Carnival ships were designed by Joe Farcus and he often used art as an inspiration for the décor. Thus, on CARNIVAL LEGEND, the public rooms feature nudes copied from European Baroque paintings while on CARNIVAL PRIDE, guests can have drinks in a bar inspired by Van Gogh's "The Starry Night."



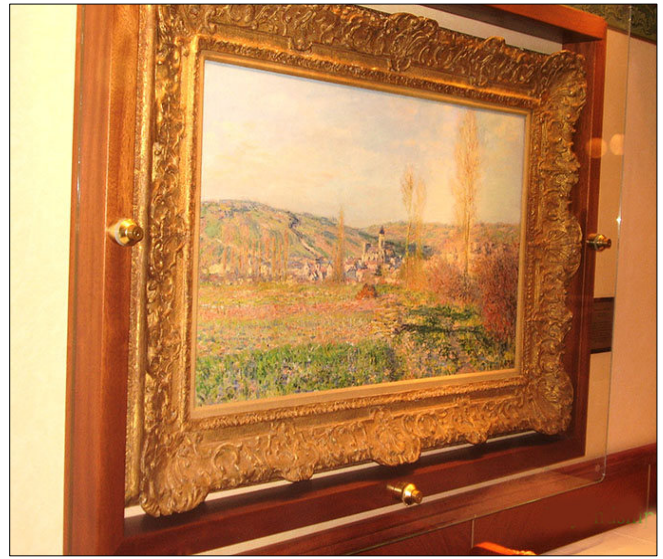


"The Dreamscape" dominates the atrium on CARNIVAL HORIZON (above, left); "Blue Inflorescence" is a sculpture by Bhakti Baxter on CELEBRITY ECLIPSE (above, right).  
(Rich Wagner)



"Kylux," an installation by Larry Kirkland, hangs in INDEPENDENCE OF THE SEAS' atrium (above, left). A contemporary sculpture is featured in the lobby of the REGAL PRINCESS (above, right).  
(Rich Wagner)





Giancarlo Impiglia's paintings are featured on the QUEEN ELIZABETH (above, left), as well as on QUEEN MARY 2 and QUEEN VICTORIA. An original painting by Impressionist Claude Monet once hung in a specialty restaurant on NORWEGIAN DAWN (above, right). (Rich Wagner)



A 19<sup>th</sup> Century sculpture is featured on Holland America's OOSTERDAM (above, left). Artist Stephen Card views his painting of the second MAURETANIA (in her late-career green livery) on board QUEEN MARY 2 (above, right). (Rich Wagner)

## **SHIPS IN PORT: SPECIAL VISITOR TO PIER 40: P&O's CHUSAN**

**By Bill Miller**

A dozen World Ship Society members and myself were invited by the P&O Lines to lunch and a tour of the liner CHUSAN. Happily, we all but ran down to Pier 40, where the 24,000-ton liner was berthed. She was on her maiden call, a once only visit, to the Port of New York. It was all very special. And the ship itself was on a special voyage: She was chartered to make a long cruise from Capetown all the way to New York. Some 700 passengers made the trip.

The late Frank Jackson and his wife Evelyn, a longtime and well known P&O team, did the port lectures and escorted shoreside excursions. I recall him telling me that it was especially exciting to sail into New York harbor and then walk ashore in Greenwich Village. The CHUSAN remained in port for three days and Frank spent one afternoon bicycling around the City.

Onboard, we found the 672-foot long CHUSAN to be quite a "decorative mix." Oversized chairs in floral prints, polished veneers, sconce lighting, carpets and linoleum, period artworks, leather sofas and rattan chairs. I especially recall she smelled of a mixture: Indian cooking, floor wax and soap. Throughout, she was immaculate.

She was built back in 1950 but not for P&O's well known London-Suez-Australia service, but as the London-based company's biggest, finest and fastest ship for their secondary Far East service – from London to Suez, across the Indian Ocean and to Bombay, Singapore and Hong Kong (and extended to Kobe and Yokohama in Japan in 1954). Built by the famed Vickers-Armstrongs shipbuilders at Barrow-in-Furness in northwest England, the ship also had an added notation: she was the first large liner to be fitted with Denny Brown fin stabilizers.

The twin-screw, 22-knot CHUSAN was in all ways a classic ocean liner, indeed a classic British liner. She carried up to 1,026



passengers in two classes (first and tourist) as well as cargo in six holds (British manufactured & of course the Royal Mail going out; lots of the cheap Eastern made goods that would later find their way into the likes of Woolworth's on the main streets of British cities). The CHUSAN began its career in June 1950 with a short cruise from London over to Rotterdam and return for the International Freight Conference. Afterward, and rare in Britain in those still rationed post-war years, she made four cruises – to the Mediterranean and to Spain, Portugal and the Atlantic isles. Quickly, according to long-ago P&O staff, the CHUSAN became the favorite in the fleet. One captain told me, "She had a distinctive personality, was very friendly and was the best run liner in the P&O fleet of the 1950s."

An accident was added to her history in June 1953. While in thick fog in the English Channel, the CHUSAN collided with the Harrison Line freighter PROSPECTOR; the CHUSAN suffered serious damage. In 1959, she made P&O's first complete around-the-world voyage. By the December of that year, she had an extensive refit that included modernization of her interiors and the installation of a welcome amenity: complete air-conditioning. Her accommodation remained much the same, however – about half the first-class cabins had private bathroom facilities whereas there were no such facilities for less-expensive tourist class rooms.

Business was changing, however, and the old Far East run was declining. By 1963, the CHUSAN was moved over to the still busy Australian run, sailing to Fremantle, Melbourne and Sydney – and sometimes onward to Auckland and Wellington. The CHUSAN had varied itineraries and might sail out via Suez or even the South African Cape, but might return to England by sailing to Fiji, Honolulu, Vancouver, San Francisco, Los Angeles and then homeward through the Panama Canal, the Caribbean and stopping at Port Everglades, Nassau and sometimes Bermuda. But the airlines finally intruded, and in 1970 the CHUSAN made P&O's last "line voyage" homeward from Bombay to London. The historic P&O Indian service was finished. Afterward, the ship went cruising most of the time. These included the charter cruises from Capetown in 1971-72. Altogether, she sailed for twenty-three years. But being outmoded, fuel-hungry and therefore too expensive to operate, she was sold in May 1973 to Taiwanese scrap merchants. I saw her in August 1972, at Amsterdam and then Copenhagen, on what must have been her last "Northern Cities" cruise.



Well lighted, the CHUSAN on the north side of Pier 40.

(Bill Miller)

## **SHIP NEWS**

**By Bob Allen**

**SMALL IS A BIG THING:** Cruise ship construction for the post-pandemic era continues, with remarkable diversity in smaller ships scheduled to come on line in the early 2020's. Havila Voyages won a contract to provide coastal service in Norway, along with long time operator Hurtigruten. Its four new vessels are currently under construction at Tersan Shipyard in Turkey, with the first scheduled to begin service in spring 2021. The quartet of vessels, delayed by pandemic-related labor issues, are scheduled for completion in early to mid-2022. Sea Cloud Cruises, operator of deluxe sailing vessels and owner of the 1931-built SEA CLOUD, will introduce the 136-passenger SEA CLOUD SPIRIT in April 2021. Also delayed by the pandemic, she is under construction in Vigo, Spain. Including the SEA CLOUD II (2001), the company will then have three fully rigged luxury sailing yachts, offering worldwide itineraries. Known for river voyages, Emerald Cruises (part of the Scenic Group) will introduce its first oceangoing luxury vessel in 2022. EMERALD AZZURRA was recently launched at Vietnam's Halong Shipbuilding Company, and will accommodate 100 passengers.





A new Norwegian coastal vessel from Havila Voyages (above left) and the yacht-like EMERALD AZZURA see prior to her recent launch (above, right) are two examples of the diverse offerings for devotees of small-ship cruising.

(Havila Voyages / Tersan Shipyard and Emerald Cruises / Halong Shipyard)

**INTRIGUING INTERIORS:** As the pandemic continues to prohibit cruising throughout much of the world, ship owners are releasing tantalizing details of upcoming vessels. As noted above, small ships are gaining in popularity, and offer passengers interiors that are plush and imaginative. Exploration vessel SEABOURN VENTURE and her sister ship will feature The Club and Sky Bar, designed by Adam Tihany. Brilliant shades of blue and green reflect the beauty of the surrounding ocean, and a water vapor fireplace will be at the center of the room. Swan Hellenic Cruises have revealed Scandinavian-inspired designs by Tillberg Design of Sweden for its new VEGA-Class vessels. According to Tillberg Newbuild Director Iina Forsblom, “The keynotes of the Scandi-design interiors we have created are sophisticated elegance and comfort, while never forgetting that with Swan Hellenic the focus is always on the extraordinary views outside. So we have conceived all the interiors to create a seamless connection with the outside world.” Tillberg is also designing interiors for Aurora Expeditions SYLVIA EARLE, having done so for sister ship GREG MORTIMER in 2019. Aurora’s Head of Marketing Victoria Primrose stated that “the natural color palette selected for the SYLVIA EARLE was inspired by the remote and natural areas we travel to.” River cruise operator American Cruise Line’s AMERICAN MELODY and her sister ships will represent a new direction for the company’s aesthetic. Designed by Studio DADO of Miami, the architect’s “design vision closely aligned with our mission to provide sophisticated experiences on modern ships” according to American Cruise Line president Charles B. Robertson.



Adam Tihany’s brilliant ocean-inspired colors enliven The Club (above, left) and Sky Bar (above, right) on the new SEABOURN VENTURE.

(Seabourne Cruises / Adam Tihany)



The lounge on Swan Hellenic’s new SH MINERVA will feature a Scandinavian feel as designed by Tillberg of Sweden (above, left). American Cruise Lines vessels’ clean new look will be introduced on AMERICAN MELODY, as seen in the lounge design by Studio DADO (above, right).

(Swan Hellenic / Tillberg Design of Sweden and American Cruise Line / Studio DADO)





A color palette inspired by nature's beauty will take center stage on Aurora Expeditions SYLVIA EARLE, seen here in the two-level bow lounge (above, left) and a stateroom (above, right).  
(Aurora Expeditions / Tilberg Design)

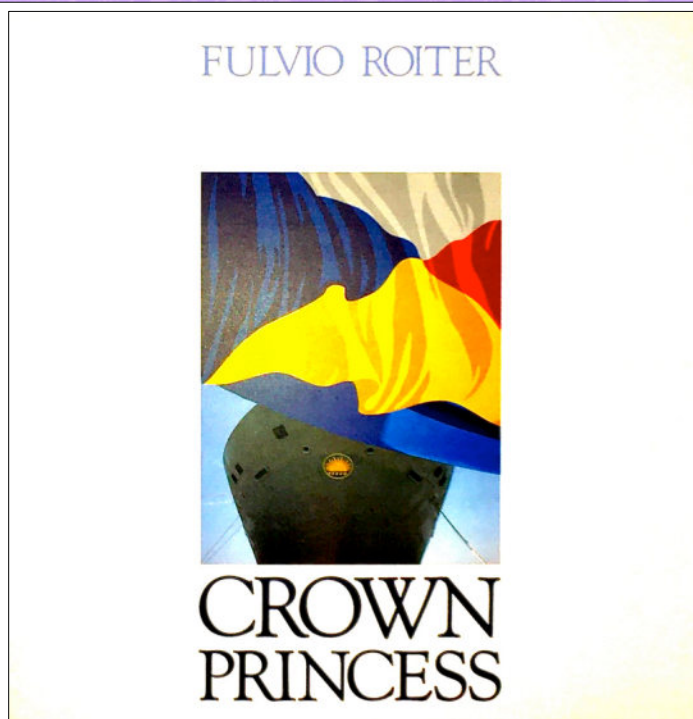
**LEGENDARY LOFOTEN TO LEAVE LINER ROUTE:** Hurtigruten has announced the retirement of the LOFOTEN from its fleet of coastal vessels in 2021, after 57 years on the route. The 1964-built vessel will be sold for use as a training ship to Maritim videregående skole Sorlandet, a Norwegian maritime high school. The sales agreement permits Hurtigruten to charter the LOFOTEN for voyages outside of the school year. There are also farewell voyages planned for spring, 2021.



LOFOTEN of 1964 will no longer be part of Hurtigruten after 2021, but intermittent charters may be available for future passengers to enjoy the classic vessel.  
(Hurtigruten)

**FAREWELL, PRINCESS SISTERS:** The 1990-built CROWN PRINCESS and 1991-built REGAL PRINCESS have both been sold for scrap; the former is already beached at Alang, while the latter is en route. Both ships had interesting careers, remaining sailing partners for most of their 30 years. Princess Cruises shook up the industry in 1988 when it purchased Sitmar Cruises. Favored by those who appreciated modestly sized ships and festive Italian food and service, Sitmar had just ordered three new sister ships. The FAIRMAJESTY, completed in 1989, became the STAR PRINCESS. Princess modified the other two sisters before completion, with features tailored by the new owner. It hired internationally acclaimed Italian architect Renzo Piano (of Paris' Pompidou Center fame) to give the CROWN and REGAL PRINCESS a dramatic look. Mr. Piano claimed the dolphin as inspiration for the bulbous dome and gently rounded bulkheads on the top decks. Inside the dome were a vast lounge, nightclub and casino with structural members said to mimic the ribs of a skeleton. The CROWN and REGAL seemed to fit right into the burgeoning cruise business of the early 1990's. Princess produced lavish marketing materials to support the aquatic inspiration, and included the Love Boat cast in a festive debut and advertising campaign. Sophia Loren was invited to christen the CROWN, while former British Prime Minister Margaret Thatcher performed the ceremony for the REGAL, berthed in Brooklyn, NY. It was only seven years later in 1998 when the sisters were eclipsed in size and features by the GRAND PRINCESS. In 2002 CROWN was transferred P&O-Princess affiliated A'Rosa Cruises, and in 2004 to AIDA Cruises, also part

of the growing Carnival Corporation. After a short time with Ocean Village, another P&O company, CROWN became PACIFIC JEWEL for P&O Australia. She remained there until 2018, when she then became KARNIKA for Indian start-up JALESH Cruises. Covid pandemic financial troubles bankrupted Jalesh; it sent the 30-year-old vessel to the scrapyards in Alang, India in the fall of 2020. Interestingly, the REGAL's career mirrored the CROWN's. She was transferred from Princess to P&O Australia as PACIFIC DAWN in 2007, once again a fleet mate with her older sister. And like CROWN, the end came in 2020. She was to have been sold to CMV for further trading, but the British line declared bankruptcy due to the pandemic. Another sale was arranged to Ocean Builders; she was to become the Crypto-floating community SATOSHI. However, the venture failed when that company could not obtain adequate insurance, and the old REGAL is now headed for scrapping in Alang, India, alongside her sister.



A 1990's CROWN PRINCESS postcard shows her domed entertainment center and gently curved upper deck windscreens (above). A lavish photo essay of CROWN PRINCESS' construction by noted Italian photographer Fulvio Roiter was one of many publicity pieces celebrating the arrival of the new Princess ship. (Princess Cruises / Bob Allen Collection)

#### OFFICERS

Chairman: Pat Dacey  
 Vice Chairman: Bob Allen  
 Branch Secretary: Doug Newman  
 Membership Secretary: Stuart Gewirtzman  
 Treasurer: Marjorieann Matuszek\*

#### EXECUTIVE BOARD

Bob Allen  
 Pat Dacey  
 Mario De Stefano  
 Doug Newman  
 Stuart Gewirtzman  
 David Hume\*  
 Marjorieann Matuszek\*  
 Carol Miles\*  
 Ted Scull\*  
 Richard Wagner

#### COMMITTEE HEADS

Finance: Marjorieann Matuszek\*  
 Membership: Stuart Gewirtzman  
 Newsletter: Bob Allen  
 Special Events: Pat Dacey  
 Website: Stuart Gewirtzman/Ted Scull

• Past Chairman