



Friday, February 26, 2021 – **VIA ZOOM at 6:00 PM**

IN THE EYE OF THE STORM

By Captain Albert Schoonderbeek

Captain Albert Schoonderbeek, current Fleet Master for Holland America Line, will present a firsthand account of his time at sea while the COVID crisis initially unfolded throughout the world and created havoc for ships at sea. In addition to his personal account, he will detail how Holland America responded to the crisis, including the repatriation of ships' crews, fleet reduction and more.



Ms ZAANDAM and ms ROTTERDAM at anchor at Balboa anchorage.

(Captain Albert Schoonderbeek)

NEXT EVENT: March 26, 2021 - "Fred & Ginger at Sea: Art Deco Liners" by Bill Miller

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Windstar Cruises' WIND SURF at Malaga, Spain 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 FEBRUARY 26, 2021- FRED & GINGER AT SEA: ART DECO OCEAN LINERS, BY BILL MILLER

It was a glamorous age, a progressive age and a busy age. New ocean liners were continuously created for routes around the world: North Atlantic, South America, Africa, even to those far-off colonies. It was also the age of glamour, of Art Deco on the high seas. Some called it "Hollywood gone to sea!" And it was also the era of some of the biggest, fastest & most luxurious liners – such as the REX, NORMANDIE and QUEEN MARY. Bill Miller has written many books, one of them about passenger ships of the Thirties. At our February membership meeting, Bill will take us on a virtual visual voyage spanning a decade, 1930-40, of some of the world's greatest, most distinctive and luxurious liners of all time.



The French Line's NORMANDIE of 1935 represented the peak of Art Deco ocean liner design. (Bill Miller Collection)

Ships of State: The President Jackson Class of 1940, Program by Wayne Yanda - Reviewed by Bob Allen

Our November program was the premier appearance of Wayne Yanda. His website, Murals on the High Seas, provides delightful insights into maritime mural art on 20th Century ocean liners. Wayne's intriguing program cast light on little-known "Ships of State" that operated far from the North Atlantic, the route associated with these large, deluxe passenger vessels that exude national pride. His focus was on American President Lines' PRESIDENT JACKSON Class, and his brilliantly researched and illustrated program explained why these somewhat obscure 9,500-ton vessels were indeed "Ships of State."

Wayne offered historical background on the intense competition that existed between Japan and the United States on the Pacific in the late 19th and early 20th centuries. The two Japanese companies discussed, NYK Line and OSK Line, had modest beginnings. OSK began as a coastal operator in 1884, but developed a worldwide route network by the 1920's. NYK began service in 1885 between Tokyo and Shanghai, and soon after reached London and was a global player by 1900. The American competition was the Dollar Line, organized by lumber baron Robert Dollar in 1901. Already a ship-owner for many years, Dollar needed an extensive fleet to transport lumber across the Pacific; passenger service was the next logical business development. By 1920, Dollar Line established the first around-the-world freight service, adding passenger services in 1924. In 1925, Dollar built upon his success by purchasing his main competition, the Pacific Mail Line.

Wayne explained that the same evolutionary process in liner size and design that took place on the North Atlantic in the early 20th century was mirrored, on a smaller scale, in the Pacific. Vessels built by the Japanese companies and the Dollar Line were beautiful, complete with lavish salons decorated in both period and modern styles. Wayne presented rare and intriguing color interiors of these vessels from contemporary brochures and publicity photos. Of particular note were the NYK trio ASAMA MARU (1929), TATSUTA MARU (1930) and CHICHBU MARU (1930). The Dollar Line competitors arrived the following year. The PRESIDENT HOOVER (1931) and PRESIDENT COOLIDGE (1931) were impressive 22,000-ton turbo-electric liners, built at Newport News, Virginia.

As these new liners entered service, the Great Depression was already taking an enormous toll on international shipping, including the Dollar Line. When Robert Dollar passed away in 1932 at the age of 88, the line's financial troubles were exacerbated by the ineffective leadership of his sons. By 1934, the new Roosevelt Administration was looking to support and rebuild the aging, ailing U.S. Merchant Marine. The resulting U.S Merchant Marine Act of 1936 promised much financial support to the industry, and the Dollar Line would have been a beneficiary of the program. However, bad luck interceded; in 1937, the 6-year-old PRESIDENT HOOVER struck a reef off Taiwan, and was eventually declared a total loss. She was scrapped on the spot in 1938, leaving PRESIDENT COOLIDGE in service without a suitable fleet-mate. Using financial arrangements through the new U.S. Merchant Marine Commission, the U.S. Government engineered a takeover of the Dollar Line in 1938. The newly formed company was called American President Lines, in appreciation of the Dollar fleet ship names.

In order to rebuild America's fleet, the U.S. Merchant Marine Commission set the goal of subsidizing construction of 50 ships per year for 10 years, and proposed guidelines for a series of vessels of varying size and design. Wayne informed us that the first ship built under this program was the United States Lines' AMERICA of 1940. She was the largest liner ever built in the United States, conceived to replace the magnificent but unprofitable foreign-built LEVIATHAN, ex-VATERLAND of 1914. In 1939, the American President Lines contracted with Newport News Shipbuilding & Drydock Company for the construction of 7 sister ships. The ships were for the around-the-world service, planned to reinforce a vital and potentially profitable route, which American President Lines already operated. The vessels' 9,500-ton, 96-passenger design was a modified type "C-3" cargo/passenger liner proposed by the Merchant Marine Commission. They were named the PRESIDENT JACKSON Class. In exchange for the generous financial aid that American President Lines received – a 90% interest in the cost of the new ships – each would be available to the U.S government during time wartime.

In fascinating detail, Wayne told us how other Roosevelt-era programs intertwined with the design and decoration of the JACKSON Class. The Section of Fine Arts was a New Deal government project with the goal of providing work for American artists during the depression. Eventually 1,300 murals were commissioned, largely for post offices and other government buildings. With President Roosevelt's support, The Section of Fine Arts purview was extended to include the merchant marine's new vessels. On November 14, 1939, the President told Maritime Commission Chairman Admiral Emory Land "I think the idea of having the Maritime Commission allow [the] Section to do some decorating in the saloons or dining rooms of the new ships is an excellent one because it spreads the gossip of modern American art and, at the same time, costs very little." The PRESIDENT JACKSON was the pilot ship for the program, which would see artists competing for each commission. Only if successful would the program be continued on subsequent sister ships.



The PRESIDENT JACKSON art program competition was administered by the public agency Section of Fine Arts, or "The Section," (above, left). One of the jurors was renowned Philadelphia Academy of Fine Arts instructor and muralist George Harding. His goal was to avoid the "bad taste" exemplified by the design of the Smoking Room on United States Lines' WASHINGTON of 1933 (above, right). The hunting lodge aesthetic of this room contrasts dramatically with PRESIDENT JACKSON's interiors on the next page. (National Archives/Wayne Yanda Collection)

Wayne let us know that despite the simplicity of this idea, both the process and the artists' works created significant controversy. It took additional discussion between President Roosevelt, Admiral Land and the management of the American President Lines to resolve numerous issues. Fortunately, the art program was successful and implemented on the entire JACKSON Class, although the number of works on the final sister was reduced. Using rare, painstakingly researched photos sourced from the National Archives Collection and his own collection, Wayne showed us the results. Remarkable painted, etched glass and carved wood murals were selected for multiple areas in the ships' main lounge, bar, library and dining room. Most reflected nautical and American themes, and many were "Section Style," a nickname for stylistically similar works commissioned by The Section of Fine Arts around the United States. Some of the artists were well known, while others were beginners, looking to break into the art world by securing one of the prestigious commissions. The JACKSON's library featured a stunning, multi-dimensional mural of anchors, ropes and equinoctial ring dials on a sandy shore by William de Kooning – "that de Kooning!" exclaimed Wayne. (William de Kooning executed works for other New Deal programs before World War II, and years later became a world-renowned abstract expressionist.) Sea and landscapes, jungle scenes, presidential portraits, international trade, harbor and transportation-related visions graced the public rooms. The artworks were chosen to harmonize with the ships' forward-looking architectural and decorative aesthetic – crisp and functional, eschewing period styles, nationalistic vernacular or high Art Deco, which dominated ocean liner interiors of the 1930's.



Despite multiple controversies surrounding the commissioned art program for the PRESIDENT JACKSON, the result was a tremendous success. Above left is Adelaide Briggs' main lounge overmantle of transportation and trade themes. Top right is the library's 4-panel expressionist seashore mural by soon-to-be world famous artist William de Kooning. Below right is Ada R. Cecere's etched glass jungle scene in the dining room, which sloped slightly to follow the ship's sheer. (National Archives / Wayne Yanda Collection)



The library mural "Legend in Fact" was discovered by de Kooning researchers on the laid up JACKSON and moved to the National Gallery, where it can be viewed. The team also rescued Briggs' overmantle painting, which is on display at the American Merchant Marine Museum. These are the only two works of art commissioned for the JACKSON Class that are known to survive. (National Archives / Wayne Yanda Collection)

In addition to taking us on a stimulating tour of these little-remembered vessels, Wayne showed us many of the works of art that did not win the commissions. Wayne thought a magnificent, bold library mural, which he called “seagulls and sails,” must have been too busy for the intimate room. Wayne commented that fantastical undersea murals proposed for the dining room, with a multitude of fish darting in all directions, might have been rejected to help discourage seasickness.

Wayne followed up with a brief history of the 7 sister ships. The PRESIDENT JACKSON entered service in November, 1940, less than 13 months before the outbreak of World War II. PRESIDENTS MONROE, HAYES, GARFIELD, VAN BUREN and POLK all entered service in 1941, but were quickly converted for troop and transport duties, as was the JACKSON after the outbreak of hostilities. The final sister, PRESIDENT ADAMS, was requisitioned by the government before completion. Amazingly, all but the VAN BUREN survived the war intact. The VAN BUREN was torpedoed in November 1942, but did not sink. She beached while under tow for salvage, but was broken up in 1944 when the task proved impossible. Unfortunately, the postwar economy could support reconditioning and return to passenger service only for the PRESIDENT MONROE and PRESIDENT POLK. Both operated the around-the-world service for the American President Lines until 1965. Virtually unused during peacetime, the other JACKSON-Class vessels remained in layup in the reserve fleet; all were broken up by the early 1970's.

In conclusion, Wayne returned to the main thesis of the program – what makes a “Ship of State.” Wayne very convincingly argued that two factors – prestige and high quality national art – contribute greatly to the essence of “Ships of State,” and the JACKSON certainly had both. In addition to documenting the superb quality, grand scale and scope of the JACKSON-Class art installation, he presented the American President Lines/Merchant Marine Commission's own archived discussion of maritime prestige. “The around-the-world service has another inestimable value, i.e., PRESTIGE. Trans-atlantic liners have learned the value of Prestige, else they would not operate the enormous speedy super ships which we are told could not make a profit if filled to capacity. While such steamers may not make a profit, they nevertheless draw business to other ships, and are considered a profitable investment.”

We thank Wayne for his truly unique and outstanding program, which vividly brought to life a largely forgotten class of American liners. His scholarly presentation revealed in wonderful detail the public-private collaboration that created floating works of art on the oceans of an era long ago.



Diminutive at 9,500-tons and 492 feet in length, PRESIDENT JACKSON was a vessel of tremendous national prestige and consequential style, and was decorated with important American art. She is seen here arriving in New York in 1940. (Wayne Yanda Collection)

SHIP'S LOG: JANUARY

Tom Rinaldi's Indonesian Island-Hopping Adventure by Land and Sea – Review by Ted Scull

For our January program, the year got off to a creative start as Tom Rinaldi enthralled us with a triumph of a talk – Zoom Style – embarking in Singapore and island-hopping across the Indonesian archipelago to West Papua, on the distant island of New Guinea.

The journey by sea and land did not quite follow his original plan, and at the port of Surabaya on the eastern tip of Java, it almost came to a complete halt some six days short of meeting his goal.

Our speaker is by far our most adventurous sea and land traveler, and his interests provide a great contrast to what most of our members look for when putting to sea.

As we learned, Indonesia operates one of the densest networks of mid-size passenger vessel routes anywhere in the world. The country inherited the shipping service role from the Dutch, the former colonial power following WWII. The government-

operated Pelni Line now provides the services for a country that is made up of an astonishing 17,000 islands inhabited by a huge population of 270 million, mostly Indonesian Muslims.

Tom first introduced us to the ships that came before, belonging to Koninklijke Packetvaart Maatschappij (K.P.M.) and Royal InterOcean Lines (R.I.L.), both firms operating handsome vessels that carried passengers in several classes, from cabin and bunk classes to a small patch of deck space. The fleets tied together the sprawling Dutch East Indies as well as branching out to nearby and more distant parts of the world.

The current Pelni fleet numbers about 30 ships, divided into four classes, many of them built in the well-known Meyer Werft Shipyard in Papenburg, Germany. They are indeed very handsome ships.



GUNUNG DEMPO and UMSINI connect the Indonesian archipelago for the Pelni Line.

(Tom Rinaldi)

Sadly, cheap domestic air travel has taken away nearly all the passengers who used to book the cabins and partake of the lounges and restaurant allocated to that class. However, the lower income passengers keep the services operating along with the more recent carriage of container cargo.

Starting out in Singapore, the Indonesian ship that Tom expected to board via a fast ferry connection was suddenly withdrawn for drydocking. Hence, he had to wait for the relief ship. Once underway, his first major destination was Djakarta, Indonesia's capital, where he decided to linger for a few days rather than make a quick port call. The ship, with a near full load of passengers numbering about 1,500, went on its way eastward to Surabaya at the far end of Java where he would rejoin it.

Following the Djakarta stopover that showed us the sights of this teeming city, he booked an executive-class seat for the scenic daylight train trip aboard the ARGO BROMO, named after a volcano in East Java. Its spacious seating looked very much like what is installed in first class on some of the latest airliners. In fact, the day train becomes a night train on the return, hence the seats convert to nearly flat beds.

A photo he missed – and this will always haunt him – as the train pulled out of Djakarta, about 12 or so stewards stood in formation with heads bowed and hands clasped. While it would have made a great shot, he had just been yelled at by a uniformed policeman for standing at the open vestibule door.

Arriving at Surabaya, he rejoined the GUNUNG DEMPO hoping to secure a berth. When it was not forthcoming, he was about to give up rather than endure a six-night passage, deck class. The cost for the six days was just \$70 and included dispensed food. Besides the discomfort for such a long period, he was concerned about the safety of his possessions, and he stood out as the only non-Indonesian or Melanesian aboard. Eventually, perseverance (a trait that he is known for) secured a bunk in a spartan cabin with private facilities. The most important leg was now secure.

Tom illustrated how he slipped into the ship's routine, meeting other passengers, joining in some of their games, sharing meals, and even getting a bridge visit. He was now really in his element, and we shared what he had hoped for – partaking of arguably the longest regular liner voyage (in days spent at sea) anywhere, other than QUEEN MARY 2 when sailing the North Atlantic. His fellow passengers were largely male, mostly young to middle aged and traveling to or from a job, looking for one, or perhaps a student returning for a family visit. In addition, there were some women traveling in family groupings with small children.

As Indonesia is largely a Muslim country, the call to prayer came over a loud speaker at regular intervals day and night. While Tom was able to disconnect the two speakers in his cabin, he could not silence the public one in the corridor. He showed us the large pile of shoes piled up outside the mosque.

The port of Makassar on the island of Sulawesi proved to be most interesting, and is famous for developing the Makassar schooner named after the city that provided the backbone of interisland transportation for centuries in heyday of sailing ships. During the four-hour port call, Tom was invited by a disembarking family to visit their home at a stilt village.

Disembarking in Jayapura, the main Indonesian port on the island of New Guinea, Tom crossed into Papua New Guinea and from there flew directly back to Singapore, taking a matter of hours compared to the 10 days by sea and land. What a contrast.

One has to admire Tom's perseverance to fulfill his goals, and his story was so well told, with surprises at every turn, along with excellent photography to portray the ships, interiors, fellow passengers, life at sea and varied ports. He finished his presentation with a ten-minute film that portrayed the 10-day trip in motion. It was the icing on a remarkable cake.

Previously, Tom had regaled us with his land and sea travels in Amazonia; aboard European ferry liners, a voyage from Calcutta to the remote Andaman Islands; searching for notable historic ships in East Asia; and rail and lake steamer travel in Tanganyika and Malawi. Many of us wonder what part of the world he will take us to next time, and I got a hint that he has one in mind. But I have not asked on purpose, as sometimes the best-kept secret ends up being a much better surprise.

QUESTION AND ANSWER SEGMENT OF THE PROGRAM FOLLOWS:

Q: Approximately how many passengers were aboard GUNUNG DEMPO? What would you say the make up was? Mostly younger? And what were the major reasons for traveling?

A: Tough to say, but G-D was apparently booked to capacity as far as berthing was concerned, so - approx. 1,500 pax out of Jakarta, with the number diminishing as we proceeded east. I would say the make-up was mostly younger - median age perhaps 30-35; men, women, children, families all represented, but probably disproportionately male; Papuans are Melanesian and the demographic visibly changed accordingly as we traveled east. Reasons for traveling: On the UMSINI, I met numerous people who had been working in SG or Batam and were headed back to Java where they were from, quite a few had expected to be on the KELUD as I had. On the G-D, I met people who were Papuan but had left for work or school elsewhere and were returning home to see family, in some cases for the first time in years. Others were from say Java and headed to Papua for employment. Particularly within Indonesian Papua, land-based forms of transportation are very under-developed, so people would go by boat to get from one side of the island to the other. At one point (Sorong, I believe) we boarded a squadron of what I believe were Indonesian police trainees who all marshaled on the wharf in Manokwari before piling into those military convoy trucks and heading off somewhere. One day I met a man who was a Chinese tourist roughly my age who had started his own PR firm in Beijing, sold it to a big western company and had spent the past several months trying to find the best diving in Indonesia. Spoke near perfect English though he'd never been to the US. He was traveling deck class but could certainly have afforded a cabin if he wanted one. At one point we sailed by one of those Pinisi that had been turned into a luxury dive boat - I remarked "I could be pretty comfortable on that for a week" to which he replied "no, you need at least 14 days."

Q: Were you aware of others on your voyage that had booked cabins, because they were people who knew people?

A: On the G-D, I became friendly with one family who had managed to book themselves a cabin. They told me it's possible if you know the right people. One of them worked in the government. The passenger cabins on the G-D all seemed to be full. My cabin I believe was technically in the crew quarters. When anyone asked where my berth was I would typically just gesture off and say "over there" without mentioning the cabin.

Q: Were all the original cabins in tack and how many were there?

A: Both ships appeared to have all of the cabins they'd had out of the shipyard; exact number on the UMSINI a little difficult to figure as I never managed to even see a full deck plan of the ship, but based on the deck plans I did photograph, well over 100 cabins, some of which were 8 berth cabins. G-D had a significantly different GA plan which I was able to photograph, complete with notations for pax capacity (attached, this would also inform your question above) - her pax cabins were all on deck 6, I believe 26 pax cabins total; her passenger breakdown was: 72 in 1st CI "A"; 24 in 1st CI "B"; 1069 in "Improved Economy CI" and 418 in "Economy Class." Both ships had all of Deck 3 given over to crew quarters (nice and clean and lots of cabins there).

Q: Did the Djakarta - Surabaya train have a name? In 1974 I took the night train - The Bima, or if I recall correctly, The Blue Train, and it was.

A: Train was wonderfully named the "Argo Bromo" - of the name, Wikipedia says: "The name Argo Bromo was derived from the volcano Bromo in East Java."

SHIPS IN PORT: FAREWELL QUEEN ELIZABETH

By Bill Miller

Some 200 members of the New York Branch climbed aboard a specially chartered Circle Line craft up at West 43rd Street. Some took the day off, others missed classes, and still others traveled long distances just to be aboard. It was after all a very special, if nostalgic, even sad occasion. On that October morning in 1968, more than 50 years ago, we were bidding farewell to the QUEEN ELIZABETH. Together with her consort QUEEN MARY, the ELIZABETH was one of the greatest, largest, most popular and heroic ocean liners of all time. The 1,031-ft long Cunarder was departing at 11:30 AM, from Pier 92, on her very last, 5-day crossing to Cherbourg and finishing at Southampton.

From the decks of that Circle Line vessel, we watched, waved, cheered and took lots and lots of photos. The late Frank Cronican, a TV producer who created some of World Ship's finest Friday evening presentations, including one on the life and times of the Queens, was already all but in tears. We were waiting in mid-Hudson as several McAllister tugs eased the ELIZABETH out of her slip and positioned the world's largest liner to begin her last sailing along the Hudson. Dressed in flags, the good-looking liner was, however, scarred in rust. By then, the Atlantic liner trade had long given way to speedy jet aircraft. Cunard had lost lots of passengers and lots of money and so deferred care and maintenance in the final years of the illustrious Cunard Queens.

The liner's mighty whistles sounded repeatedly, saying goodbye. Other ships, large and small, sounded as well - creating their own farewells. A huge paying-off pennant fluttered from the ELIZABETH's aft mast as passengers and crew lined the outer, upper decks.

She was originally due to have a gala maiden voyage to New York in April 1940 (and gloriously celebrate Cunard's 100th birthday). The start of World War II in Europe changed everything. Instead, weeks before and in great secrecy the gray-painted liner had to make a secret dash to the safety of New York. Later, converted to a 15,000-capacity troopship and among other military voyages, she and the MARY created the famed "GI shuttle" and together carried some 2½ million soldier-passengers. Restored and then delivered as an ocean liner, the ELIZABETH finally entered luxury service to and from New York in the fall of 1946.

After leaving New York for that last time, the 28-year-old QUEEN ELIZABETH was supposed to become a moored hotel and museum at Fort Lauderdale, but the project failed. Instead, she was then auctioned-off to Chinese shipping tycoon C Y Tung, who planned to sail her as the restyled floating university-cruise ship SEAWISE UNIVERSITY. But that was never to happen either. On the eve of her first departure from Hong Kong, on January 9th 1972, the 83,000-ton ship completely burned, then capsized and finally had to be broken-up for scrap.



The mighty QUEEN ELIZABETH about to depart from Pier 92 for the last time.

(Bill Miller Collection)

SHIP NEWS

By Bob Allen

PRINCESS CHARMING: The shedding of tonnage by major cruise lines worldwide due to the pandemic has continued. One of the latest developments is the sale of the SEA PRINCESS (1998) to Chinese-owned Sanya International Cruise Development Company. It has renamed the vessel CHARMING, with plans to operate with the 77,000-ton ship under the Foresee Cruises brand, starting in May 2021. Royal Caribbean has disposed of MAJESTY OF THE SEAS (1991) and EMPRESS OF THE SEAS (1990); both are historically interesting vessels. The 74,000-ton MAJESTY is the last remaining vessel of the SOVEREIGN-Class, which altered cruise ship design - and passenger expectations - in the 1980's. Its glittering multi-deck atrium, grand architectural scale and vast array of on-board diversions became industry standards. Classified "mid-size" today, she was the world's largest passenger ship when completed. MAJESTY will join the fleet of Greek-owned Seajets; it is unknown if she will be used for future trading, or if this is a brief stop on the way to demolition. EMPRESS OF THE SEAS will be operated by Indian start-up Cordelia Cruises, apparently owned by the same interests that controlled recently bankrupt Jalesh Cruises. Cordelia plans to market the ship as India's first premium cruise liner. EMPRESS was the first major cruise ship designed specifically for the 3- and 4-day "mini cruise" market from Miami. Ordered by Admiral Cruise Lines and named FUTURE SEAS, she was completed as NORDIC EMPRESS by Royal Caribbean after it acquired Admiral. Like other mass-market vessels of the era, she featured Las Vegas-style venues sheathed in polished, gold-colored metal, glass, and a wide variety of reflective or illuminated surfaces. Her main dining room, with two levels, a horseshoe-shaped balcony and double height aft bulkhead, was unique. It was specifically designed to capture sunset departure views of Miami for passengers on those long ago mini cruises.

MASKED CRUISING, BUT NOT IN CANADA: The Centers for Disease Control and Prevention (CDC) will require masks to be worn on all vessels traveling into or within the United States, as of February 1, 2021. Certainly no surprise, the mask requirement has been in place in Europe for some time. Numerous lines, including Carnival Corporation, Royal Caribbean International, Norwegian Cruise Lines and MSC have again delayed resumption of cruising from US ports until April, May or later. This is no doubt due to the slow vaccination roll out to date, and the appearance of new strains of the Coronavirus. The Canadian Government has banned cruising on vessels carrying more than 100 passengers until at least February 28, 2022. This effectively ends the 2021 New England/Canada and Alaska cruise programs announced by major operators, which will now scramble to redeploy fleets.

HAVE A SHOT BEFORE YOU GO: As of February 18, four cruise lines have announced COVID-19 vaccines will be required for passengers once cruising resumes: deluxe operators Crystal and Saga, and niche market Victory and American Queen Steamboat Company. Other lines are looking at the requirement as well, and are developing policy for crew vaccination and quarantine before working aboard. It is very likely that this list will expand before cruising resumes.

FUNCHAL REPRIEVE?: The Portuguese liner FUNCHAL (1961), which has amazingly kept her original name for 60 years, may elude the scrapyards. Reports indicate that she was purchased at auction in late January by a U.S. buyer planning to preserve her in a stationary role. FUNCHAL last sailed in 2014 for start-up Portuscale Cruises, which spent a considerable sum

upgrading her to 2010 SOLAS standards. Unfortunately, Portuscale went bankrupt in 2015. Her latest owner, Signature Living Group, was unable to realize its plan for FUNCHAL's return to service, and offered the vessel for sale.

NEW DAWN FOR SILVERSEA, VIKING HEADING FOR EGYPT AND MARS: As previously reported, cruise lines continue building programs, despite the lack of a confirmed restart of operations. Viking Ocean Cruises laid the keel for the 47,000-ton VIKING MARS on February 4 at Fincantieri's Ancona, Italy yard. She will be the 8th in a series of 17 vessels of the 930-passenger VIKING STAR Class. MARS will debut in 2022; planned sister ships will follow through 2027. Viking will also introduce a new vessel for its river division in 2022, the VIKING ATON. Specifically designed for Nile River cruising, she will join identical sister, the 82-passenger VIKING OSIRIS. Silversea Cruises is seeing a new dawn, celebrating the floating out of the 40,000-ton SILVER DAWN, also at Fincantieri's Ancona, Italy yard. She will join sister ships SILVER MUSE (2017) and SILVER MOON (2020) later this year, marking rapid growth of Silversea since its recent purchase by Royal Caribbean International.



VIKING ATON is a smaller version of Viking River Cruises' extremely successful "Longship" design.

(Viking River Cruises)

HURTIGRUTEN RENOVATION: Hurtigruten recently announced its separate marketing plans for its coastal passenger/mail service and expedition cruise fleets. In February, it announced plans to transfer one of the coastal ships, the 15,000-ton FINNMARKEN (2002) to the cruise division. In preparation for the move, she has already been cosmetically refreshed. Next, hybrid propulsion will be installed, and a shore power connection will be added. This will make her technically compatible with the line's new ROALD AMUNDSEN-Class. The Kleven Yard in Norway will undertake the renovation. When completed in Spring 2021, she will be renamed OTTO SVERDRUP and enter expedition cruise service along the Norwegian coast.



Hurtigruten's FINNMARKEN will be transformed into the expedition cruise ship OTTO SVERDRUP in Spring, 2021.

(Hurtigruten)



To visit and enjoy - to like and understand

Our voyages, the Orient Line will be conducted by, known & liked, our ship captains of course. To visit to enjoy.

Along with this, such as most and experienced, we are a great new line of American President Lines to visit the Orient and look at the world's most beautiful world with America.

PLAN NOW FOR THE ORIENT

We are now opening up new routes, new ships, as well as new fast ships, to visit the Orient and the world's most beautiful world with America. And before long our new line will be ready to go up - just then for the Orient.

America's appearance in the Orient - And we are now opening up the Orient to the world's most beautiful world with America. And we are now opening up the Orient to the world's most beautiful world with America.

Visit the World around part of our line: New York • Boston • Havana • Columbia • Boston • Los Angeles • San Francisco • Honolulu • Yokohama • Kobe • Shanghai • Hong Kong • Manila • Singapore • Penang • Cebu • Hong Kong • Peking • Seoul • Amsterdam • Naples • Genoa • Marseilles (New York).

American President LINES

The 75 years American had with the Orient.

American President Lines made use of vibrant, colorful imagery of the Far East in its advertising. (Wayne Yanda Collection)

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