



Friday, May 21, 2021 – **VIA ZOOM at 6:00 PM**

TORN CASTLE

BY PETER KNEGO

Zooming in from California, Peter Knego will present “Torn Castle,” the title feature on his latest DVD that documents the life and times of the Union-Castle Line flagship, the 1960-built RMS WINDSOR CASTLE. The hour-long documentary includes vintage footage of her building, launch, maiden voyage and final departure from Capetown that is interwoven with Knego’s rare footage of the laid up ship in Greece as the MARGARITA L and finally, on the beach in India, where the viewer literally walks through the ship with Knego during the demolition process. “Torn Castle” is the third in Knego’s acclaimed “On The Road To Alang” video series and is available for purchase at: www.midshipcentury.com/torn-castle In a special, exclusive offer, U.S.-based PONY Branch members will be rebated \$5.00 plus complimentary media-rate postage, while overseas World Ship Society members will be rebated \$5.00 on their purchase for a limited time. Please identify yourself as a PONY Branch or WSS overseas member when purchasing to take advantage of this limited-time offer.



Peter Knego's presentation “Torn Castle” documents the career and demise of Union-Castle Line's WINDSOR CASTLE. (Peter Knego Collection)

NEXT EVENTS: Membership Programs via Zoom: June 25 - “Union-Castle Purserette,” by Ann Haynes; August 27 - “The Italian Line from The Wolfsonian Collection,” by Sylvia Barisione

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MEMBER PHOTO OF THE MONTH



Viking Ocean Cruises' VIKING SEA docked in New York in 2018.

(Justin Zizes)

PREVIEW, FRIDAY JUNE 25, 2021 – UNION-CASTLE PURSERETTE BY ANN HAYNES

For our June meeting, Ann Haynes will share how she came to join the famous Union-Castle Mail Steamship Company as a Purserette at sea. According to Ann, "The lavender-hulled Mail ships sailed from the English port of Southampton on a regular weekly liner service to South Africa, carrying passengers and cargo, and the first Mail ship I joined was TRANSVAAL CASTLE. It was hard work during the six-week voyage, but never dull. Over the years I served on other Union-Castle Line Mail ships such as the CAPETOWN CASTLE and the EDINBURGH CASTLE, and went to unexpected ports, including Ascension Island and St. Helena in the South Atlantic Ocean, as well as Cape Town and other ports in South Africa."

Ann will share many pictures of the life she led and the uniforms she wore, and talk about her duties on board, including typing numerous passenger lists at every port, taking part in the Crossing the Line (Equator) ceremony, and helping to run passenger entertainments on board, as she sailed to and from South Africa.

Ann wrote home regularly to her parents and took lots of pictures, which became the basis for her book, "Union-Castle Line Purserette." She is always happy to share with others the memories and pictures of her interesting and enjoyable life.



A Union-Castle Line advertisement features the PRETORIA CASTLE and EDINBURGH CASTLE (above, left); the TRANSVAAL CASTLE approaching Cape Town (above, right).
(Ann Haynes Collection)

SHIP'S LOG: APRIL - REVIEW OF STEPHEN LASH'S "OCEAN LINERS: GLAMOUR, SPEED AND STYLE, THE VICTORIA & ALBERT AND PEABODY ESSEX MUSEUM EXHIBIT"

By Bob Allen

Our April program was a fascinating overview of the comprehensive and already legendary "Ocean Liners: Glamour, Speed and Style, the Victoria & Albert and Peabody Essex Museum Exhibit," presented by one of the exhibit's driving forces, Stephen Lash. Stephen is Chairman Emeritus of Christie's Americas auction house, a founder of the Ocean Liner Museum (now part of the South Street Seaport Museum) and an important ocean liner memorabilia collector. Stephen was instrumental in bringing together the Peabody Essex Museum of Salem, MA and London's Victoria & Albert Museum to jointly curate and mount the exhibit. The Peabody Essex, founded in 1799, has been collecting ocean liner memorabilia since 1870, while Stephen proclaimed the V & A "the greatest design museum in the world."

The history of ocean liner design and decoration is vast and multi-layered. Stephen began his talk with an image that evokes not only the glamour of ocean liners, but also their cultural and design influences as well. In a still from the 1957 film "An Affair to Remember," exquisitely groomed Cary Grant and Deborah Kerr are sipping cocktails aboard the CONSTITUTION (1951) en route to New York. Although the photo conjures the allure and romance of ocean liner travel, Stephen pointed out that the CONSTITUTION also plays a starring role. The ship (and her sister INDEPENDENCE) were conceived by the internationally renowned industrial designer Henry Dreyfuss. Commissioned to create not only the exterior look of the ship, Dreyfuss was responsible for furniture, decoration, artwork – the entire image and atmosphere of the American Export Lines' 1951-built flagships.

Stephen described how the exhibit divided the subject of liner design into distinct and culturally influential sections. Advertising, through magnificent poster art and beautifully detailed scale models, has impressed the public since the late 19th century. We saw glorious color images by notable artists including Henri Cassiers, Kenneth Shoesmith and A.M. Cassandre. They created memorable posters depicting the ocean liners as technological marvels of their age. Menu covers and other advertising materials for steamship lines, railroads, and hotels were often crafted by top graphic artists of the day. Ship models were also used for advertising the great liners, and were well represented in the exhibit. Stephen treated us to a British Pathe short about the building of the huge ¼" = 1' facsimile of the QUEEN ELIZABETH (1940) by famed model maker Bassett-Lowke. The 23-foot model was completed in the 1940's for use at the magnificent booking hall of the Cunard Line office at 25 Broadway in New York. It is now part of the collection at Peabody Essex.

Stephen then dove into the details of ocean liner interior design during the period between 1895-1965. Items from the exhibit reflected the style, flavor and design nuance of the liners' national origins. Ornate pre-World War I German liners, such as the KAISER WILHELM DER GROSSE (1897), favored salons lined with darkly stained wood paneling. The glass-domed main stairwell of the Edwardian OLYMPIC-Class White Star liners (1911) featured caved figures overseeing a great clock. Greek, Roman and Renaissance architectural elements on many British and French liners gave voyagers the impression they were boarding floating versions of great European cities. Stephen next introduced the revolutionary ILE DE FRANCE of 1927, "one of the greatest nautical achievements in design." She was the first liner to draw inspiration from the 1925 Exposition Internationale des Arts Decoratifs et Industriels Modernes in Paris. The style was later referred to as Art Deco. Stephen described the NORMANDIE of 1935 as "the grandest vessel of all," a triumph of Art Deco design. She was a great "feat of engineering" and "an extraordinary example of architecture brought to sea." Her divided boiler uptakes allowed for a stupendous, uninterrupted suite of public spaces in First Class. The QUEEN MARY (1936), Britain's answer to the NORMANDIE, was a "floating British Country house," more evocative of comfort and casual elegance than her lavish French competitor. Post-World War II ocean liner design achievements were well represented at the exhibit as well. Notably, the restored deep blue aluminum panel from the First Class Restaurant on the UNITED STATES (1952), with its crystal stars ablaze, was an exhibit highlight. Stephen's personal favorites were the Italian liners. The sensational Zodiac Suite on the ANDREA DORIA (1953), covered in murals by Piero Fornasetti, was typical of the bold, innovative style of Italian ocean liners. The exhibit included not only photos of this unique accommodation, but also a fragment of its Masonite paneling, decorated with hand-painted zodiac figures. It washed ashore in Massachusetts after the liner tragically sank in 1956, and is part of the Peabody Essex collection. A tribute to his affection for Italian liners, Stephen's modest 13-foot Boston Whaler is named CONTE DI SAVOIA (1932).

Stephen discussed how specialized rooms aboard the ocean liners resulted in unique design solutions. The NORMANDIE was one of the first major liners to have a children's playroom, complete with small-scale furniture and accessories. The chapel on the QUEEN MARY had a painting by Kenneth Shoesmith of the Madonna in an unusual yet appropriate nautical setting. The synagogue featured a secure, wood-trimmed enclosure for the Torahs, topped with a Star of David. P&O Line's innovative CANBERRA (1961) had a room dedicated to teenage pleasures – the Pop Inn. Its walls were covered with panels of whimsical graffiti by a then unknown artist named David Hockney. Years later, original Hockneys sold for millions. Unfortunately, the CANBERRA's Hockneys were discarded, since teens added lots of vulgar graffiti to the panels. Perhaps the most impressive specialized room was actually part of a room. Stephen explained how the "grande descente" on French Line vessels presented an opportunity for beautifully gowned women to make an entrance into the first class dining salons of the greatest liners.

The discussion of the "grande descente" was an ideal segue to the impact that ocean liners had on fashion. Stephen showed us vintage photos of the ultra-fashionable Marlene Dietrich on the NORMANDIE, and some of the exquisite jewelry that was worn by wealthy first class passengers. The exhibit included mannequins in all types of shipboard dress, including a svelte young woman diving into a Plexiglas swimming pool.

Art and architecture were also dramatically influenced by the presence of ocean liners on the high seas. The French-Swiss architect Le Corbusier was well known for incorporating industrial and nautical references into his buildings, which he like to call "machines for living." He designed several prow-shaped buildings, often enhanced with pipe railings and other nautical imagery. Stephen highlighted another, more recent example of ocean liner influence on architecture. The Marina Bay Sands Hotel in Singapore features a liner-like structure of decks, cafes and swimming pools perched atop three towers. The unmistakable ocean liner image is levitated and brilliantly lit for all to see, and commands a vista of the Singapore Strait and

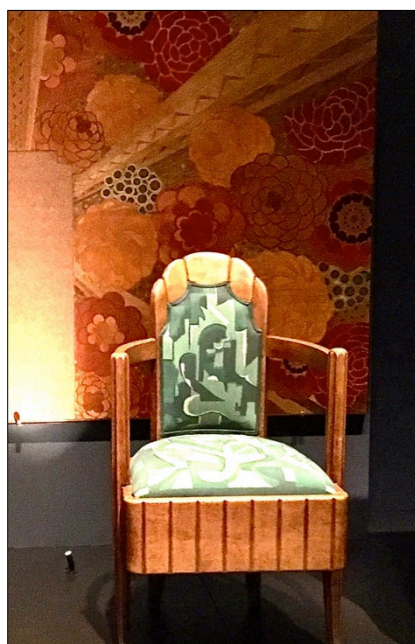
Batam Island. Following engagements at the Peabody Essex Museum and the Victoria & Albert in London, the exhibit opened in the Victoria & Albert in Dundee, Scotland. Coincidentally, this stunning new museum strongly resembles the bow of a massive ship, pointed towards the Firth of Tay and the North Sea.

Stephen's magnificent presentation proved his concluding point. The legacy of the great ocean liners is not merely one of wistful nostalgia. Rather, the ocean liner has a still-relevant impact on art, architecture and design. We thank Stephen very much for his enlightening program and his contribution to this remarkable exhibit, some of which remains on display at the Peabody Essex and the Victoria & Albert.



A wall of stunning ocean liner advertising posters greeted visitors to the exhibit at the V&A Dundee.

(Bob Allen)



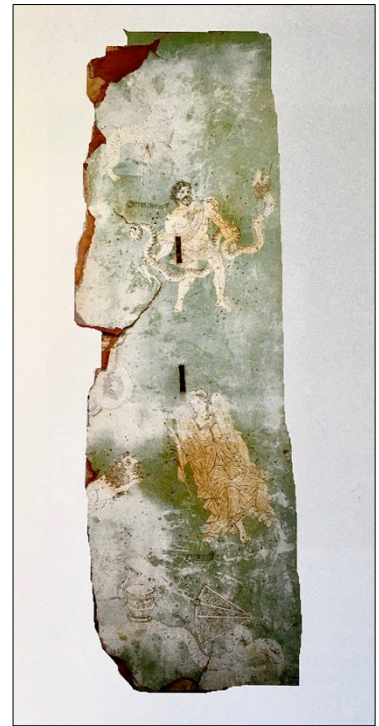
An ILE DE FRANCE First Class dining room chair in front of a suite marquetry panel at the Dundee exhibit. Designed by Pierre Patout, the sycamore chair is covered in a reproduction of the original fabric (above, left). Exhilaratingly new Art Deco design extended to her advertising art, as seen in this 1927 brochure cover for the ILE DE FRANCE, "The Rue de La Paix of the Atlantic" and her running mates. (PEM - V&A)



Stephen considers the QUEEN MARY's First Class dining room typical of her 1930's interior design: "comfortable, homespun, elegant, but not avant-garde." This rendering by H. Davis Richter was a gatefold in a QUEEN MARY brochure highlighting works of art on the new Cunard Line flagship.
(Cunard Line / Williamson Art Gallery and Museum / V&A)



The midnight blue aluminum and crystal panel from the UNITED STATES' First Class Restaurant appears to dazzle the ball gown-clad mannequin. In the foreground is an enamel-topped cocktail table designed for the Blue Riband winning liner.
(Bob Allen)



The bedroom of an ANDREA DORIA deluxe suite featured Piero Fornasetti painted Masonite panels, furniture and fabric depicting symbols of the zodiac. (above, left) A fragment of the paneling washed ashore at Nantucket after the ill-fated liner sank in 1956, and is part of the Peabody Essex Museum collection. (above, right) (Bob Allen Collection / Peabody Essex Museum)



David Hockney "graffiti" adorns the bulkheads of CANBERRA's teenage club, the Pop Inn. Sadly, these panels did not survive long. (PEM – V&A)



The new V&A Dundee Museum's "bow" points towards the Firth of Tay. This photo was taken from the deck of Robert Falcon Scott and Ernest Shackleton's 1901 research vessel DISCOVERY, an attraction permanently berthed adjacent to the museum. (Bob Allen)

SHIPS IN PORT: BOARDING THE FRANCE

By Bill Miller

A retired magazine editor, Jane Bouche Strong lived in Manhattan, in a grand apartment building and in grand décor. On the large, highly polished Steinway, there must have been a dozen framed photos. One of them showed Jane and her husband onboard the French liner FRANCE. Our subsequent conversation (over tea and cakes) – and it was really an interview – was all about ships, crossing the Atlantic and especially the great French Line and its ships. Jane laid claim to sailing on a full roster: the ILE DE FRANCE, FLANDRE, LIBERTE and, of course the last of them, the mighty FRANCE.

The 1,035-foot long FRANCE was probably the most exciting new ocean liner of the 1960s. In a project personally followed by President Charles de Gaulle himself, the ship was created (for a then hefty \$70 million) to uplift and enhance the glory of France. Proudly, as the longest liner yet built, one of the most luxurious afloat and certainly one with the very best kitchens, the FRANCE was commissioned in the winter of 1962 to great acclaim, cheers and unabashed excitement. With some 2,000 berths divided between 500 or so in grand first class and 1,500 in less expensive, but very comfortable tourist class, the 66,000-tonner divided her time between ten months on the North Atlantic, shuttling between Le Havre, Southampton and New York, and then two or so months of winter cruising, mostly from New York to the sunny Caribbean, but occasionally on longer trips such as Carnival in Rio or the western Mediterranean (and two around-the-world voyages in the early '70s).

Altogether, Jane was practically a "commuter" on the French Line: alone, she made 19 crossings aboard the FRANCE between 1963 and the 30-knot ship's final trip in September 1974. Afterward, the liner was laid-up (at Le Havre), a victim of staggering airline competition and her own soaring operational costs, until sold in 1979 to Norwegian Cruise Lines, who rebuilt her as the more outdoor and tropical NORWAY. She finally finished her days, after 44 years, at the hands of Indian scrappers in 2006.

"There was always that awesome first sight of the ship's prow – like a giant knife blade in water – at Pier 88," recalled Jane. "A typical Transat [for Compagnie Generale Transatlantique, the French Line to Americans] embarkation was, of course, a flurry of activity. At the pier, a messy commotion of longshoremen hauled bags from taxis and cars to a moving ramp and while passengers and bewildered visitors tottered under bon voyage baskets up their canvas-sided gangplanks. At the top was a double line of little bellboys in snappy red jackets with rows of brass buttons and black caps. They were called 'mousses,' a name the derivation of which I never quite grasped. They took whatever we passengers were carrying – and then escorted us to our staterooms."

"After leaving our things, including our small dog, in the cabin, we went direct to the Chambord Dining Room to select, with the help of the matire d'hotel, our table for two at the second seating," concluded Mrs. Strong. "This done, we took a quick look at the temporary passenger list outside the purser's office to see if we had any friends onboard. A day or two later, the final list appeared in one's cabin."



The FRANCE is on the left, at Pier 88, with the MAURETANIA and QUEEN ELIZABETH to the right. The date is April 1963. (Bill Miller Collection)

Post Script: On a winter's evening in 1973, several World Ship Society members including myself joined together to visit the FRANCE. There was always a certain glamor, an added excitement, to a nighttime sailing. The ship was aglow from end to end. Once aboard, there was the usual activity: boarding passengers, luggage being delivered to staterooms and parties being held in the lounges. The ship was heading off on a Mediterranean crossing, one ending appropriately at Cannes, and we heard that Jackie Gleason was among the passengers. Later, as my homeward bus to Hoboken exited the Lincoln Tunnel, the FRANCE was already in mid-Hudson. She'd sailed at 8 o'clock and looked every inch the magnificent ocean liner. It seemed like every porthole and window was lighted, even sparkling, and all against a gleaming Manhattan skyline. But those big funnels, floodlit in red and black, were the highlight, indeed the crown atop a queen. The FRANCE moved slowly, regally and elegantly – and created an image I have never forgotten.

SHIP NEWS

By Bob Allen

SHIP NEWS will return in the June issue of The Porthole.

Experience life on board the world's greatest ocean liners in our unmissable opening show.

15 September 2018 – 24 February 2019

Members go free

OCEAN LINERS

SPEED & STYLE

Organised by the Victoria and Albert Museum, London and the Porthole Trust, Dundee

What's on today

	Tickets Available
Ocean Liners: Speed and Style	Tickets Available
Scottish Design Galleries	Free
Scottish Design Relay	Free

Ocean Liners Tickets

	Price	With Donation
Adult	£10.00	£11.00
Child 5-12	£6.00	£6.60
Student/Concessions	£8.00	£8.80

Last entry to Ocean Liners 15:45

Join and support

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Ask about joining as a Member or supporting as a Patron at the welcome desk or visit vam.ac.uk/dundee/support to find out more

Gift Aid

As a charity, your support helps us inspire people to make a difference.

With your support we can ensure design continues to positively influence our lives now and in the future.

Ocean Liners Speed & Style came to Dundee, Scotland during the fall and winter of 2018-2019.

(Bob Allen)

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