



Friday, January 21, 2022 – **Via ZOOM at 6:00 PM**

SS UNITED STATES: SHIP OF POWER, MIGHT & INDECISION

by Bill Miller

Since her inception and then construction just after World War II and then her commissioning exactly seventy years ago, in June 1952, the UNITED STATES has been a ship of great and often extraordinary interest. She was an exceptional example of marine design and engineering, one of the most successful of all trans-Atlantic liners, the last Blue Riband champion for speed and, of course, the pride of not only the American merchant marine, but of the nation itself. She was the greatest ambassador and flag waver of the red, white and blue ever to go to sea.

Bill Miller - author of three books on the "Big U," her affectionate nickname, and with a fourth book due out shortly -- will review the career of this greatest of superliners, her career, triumph and then her long lay-up spiced with seemingly endless plans and rumors for a revival.



The s.s. UNITED STATES departing her Hudson River Pier 86 in the late 1960's.

(Bill Miller Collection)

NEXT EVENTS: Membership Meeting Via ZOOM, Friday February 21 – The Royal Family and Ships of State: The Politics of Ocean Liner Design and Decoration by Christian Roden

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MEMBER PHOTO OF THE MONTH



QUEEN MARY 2 docked in Brooklyn, NY, December 2021.

(Justin Zizes)

ARRIVALS AND DEPARTURES

SHIP	FROM	TO	VOYAGE	PASSENGER(S)	DATE
NORWEGIAN GEM	New York	New York	Bermuda Cruise	Mr. & Mrs. Tom O'Reilly	12/21
QUEEN MARY 2	New York	New York	Caribbean Cruise	Bill Miller	12/21

PREVIEW; FRIDAY, FEBRUARY 21, 2022, 6:00 PM – VIA ZOOM

THE ROYAL FAMILY AND SHIPS OF STATE: THE POLITICS OF OCEAN LINER DESIGN AND DECORATION

By Christian Roden

From Brunel's "GREAT BRITAIN" to Cunard's "QE2", the English Royal Family has embraced ocean liners as a political tool that is as useful to crafting their image as their palaces and wardrobes. Join Christian Roden as he describes the longstanding relationship between the royals and transatlantic travel, and explores the interiors of many of these vessels and their surprising connections to the great names of British architecture and design.



Brunel's GREAT BRITAIN departs on her maiden voyage amid much fanfare in 1845 (above, left); Queen Elizabeth, the Queen Mother, launched several ships, including the world's largest ocean liner which bore her name in 1938. (above, right) (Christian Roden Collection)

SHIP'S MAIL – A LETTER FROM THE CHAIRMAN

Dear Fellow PONY Branch Member,

Wishing you and your family a happy and healthy new year! In reviewing our membership for 2022, I have noticed with some concern that our rate of renewals is far below where it has been at this time in previous years. We all know that the pandemic has impacted our lives in many ways and many of the things that were common day-to-day activities are now distant memories. For those of you who have not yet renewed, we do miss you and hope that all is well because as an organization every member is important and plays a vital role in establishing the community feeling that comes with attending our events, whether in person or via Zoom. All our members are important and contribute, not only by supporting our mission but also by sharing their personal experiences at our meetings, events and online through our Facebook Page, our website and The Porthole newsletter.

During the past two years we strived to provide our members with an exciting program of speakers for our monthly meetings via Zoom, including expanding the number of meetings that were held in 2021. For 2021, we also provided a special “no dues” year for all existing paid members.

We have begun to once again host member activities including our beautiful and fun harbor, waterways and museum tour in September and our festive holiday get-together in December. For 2022 we hope to expand our member in-person activities to include more boat trips, member gatherings as well as a return to live meetings with a ZOOM component for those unable to attend in person.

During the past two years we have reconnected with some of our branch members who have moved outside of the tri-state area through our ZOOM presentations and we have added new members from across the country to our rolls.

I know that many of you miss our Branch cruise ship visits and luncheons. Hopefully, as the cruise industry returns with protocols firmly in place that ensure the safety and confidence of passengers, guests, and crew, so will our opportunities.

If you have any questions about your renewal, comments, or suggestions about our organization and 2022 plans please do not hesitate to contact me at our branch email: wsspony@gmail.com. Information can always be found on our newly updated website: www.worldshipny.com.

As always, I thank you for your continued interest in our organization and look forward to another year of maritime camaraderie with members like you. I hope that you will continue your support the World Ship Society-Port of New York Branch by renewing your membership for 2022.

Sincerely,

Pat Dacey

Chairman

World Ship Society – Port of New York Branch

SHIP'S LOG, NOVEMBER 2021 - REVIEW OF “LINERS THAT LINKED EMPIRES, CANADA AND THE NORTHEAST USA – TRAINS AND BOATS AND PLAINS”

By Pat Dacey

On Friday, November 19th, the WSS - PONY Branch welcomed noted historian and author Clive Harvey for the first time. Live from England via ZOOM, he presented an exciting program on the history of the St. Lawrence and Canada shipping trade. Clive Harvey's fascination with ships started when he was a child, but it was not until he saw a magazine advertisement for the maiden voyage of the Union-Castle Line's WINDSOR CASTLE (1960) that his interest moved to a greater level. The first ocean liner that Clive saw was WATERMAN (ex-RYNDAM, 1951) and the first ocean liner that he sailed on was the former Orient Line flagship ORIANA (1960). Since then, Clive has had the opportunity to sail aboard many of the great ocean liners. For several years he was chairman of the Ocean Liner Society as well as editor of the Society's magazine, “Sea Lines.” Over the years he has written countless articles on liners and cruise ships for a variety of magazines and has written seven books. Two of these, “The Saxonia Sisters” and “The Last White Empresses,” were about ships built for the Canada trade. Clive is also a contributor to the upcoming series “Lost Liners: Palaces on The Ocean Floor,” which will be a six-part History Channel documentary in 2022. Episodes will explore the golden era of ocean liners and the stories of some passenger ships that were lost in the 20th century through war, accident, and mishap.

Clive started his program by reminding us that before airliners and containerized shipping, all freight and passengers were carried by ship. The links between the old and new worlds included those between former colonial powers and their overseas interests. While the New York passenger service won the most attention and reputation for glamour, British liner trades spanned the World's oceans and focused on connecting the Commonwealth. Clive began his presentation with an overview of the British Empire at its peak; he was quick to point out the “strand” of his presentation – that the cruise ships of today are direct descendants of those liners that serviced the Empire's trade routes.

England saw tremendous opportunity for trade with Canada, due to its great natural resources and 3.85 million square miles of territory. The early fur trade routes were greatly expanded, sending raw goods and provisions to the “motherland,” followed by exporting finished products to the rest of the world. In addition, England also promoted settlement of Canada's vast open space with citizens of the Empire by luring them with the promise of assisted passages, free grants of land, good wages, cheap provisions, lighter taxes and free schools. The need to further populate the Dominion of Canada could be explained in greater detail by an excerpt from a debate by the Duke of Devonshire, Under-Secretary for the Dominions and Chairman of the Overseas Settlement Board. He stated, “It is vital that our Empire shall be populated, if not entirely by people of our own stock, at least by people with the same ideals of peace and liberty as ourselves. Unless we can populate our Empire, and make it self-supporting in the way of defense, within a measure of time some one else will populate it for us.”

Using period advertisements from shipping lines such as Anchor-Donaldson and White Star-Dominion, Clive demonstrated how the use of well-placed images and wording were used to attract new settlers to the dominion by cleverly not depicting any of the harsh realities of early life on the Canadian plains. As Clive declared, "Once you were sold on the country, they needed to get you there." With that, the presentation pivoted to the many ships that made up the Canada trade. By sailing the St. Lawrence River rather than reaching Canada via New York, the Canadian Pacific Line promoted 39% less time on the open ocean, thus avoiding a potentially rougher crossing. Relying on his vast knowledge of ships and their design, Clive introduced us to the well-known EMPRESS OF SCOTLAND (1930) and EMPRESS OF BRITAIN (1931) through period images and advertisements. He detailed how the story of these ships was intertwined with the westward expansion of Canada. Next, Clive discussed the sister ships EMPRESS OF ENGLAND (1955) and EMPRESS OF BRITAIN (1956), the first new builds of the post-war reconstruction fleet, and Canadian Pacific's final vessel, the slightly larger EMPRESS OF CANADA (1961).

Continuing with the more well known shipping lines of the time, Clive examined the ships of the Cunard Line that were actively engaged in the Canada trade. In a detailed review of the four SAXONIA-Class sister ships (1954-1957), Clive described these ships -- although very beautiful -- as "a flawed concept" because so much space was dedicated to cargo. He stated that in the 1950's, many steamship line executives believed that the passenger-cargo liner represented the future of shipping. Clive pointed out the error of their ways: cargo handling was labor-intensive and time consuming, and occasional labor disputes unexpectedly extended port stays. Passengers of this era did not want to spend the extra time waiting through cargo operations, nor did they appreciate schedule delays.

Clive next spoke about shipping lines that are rarely thought of as Canadian service providers. Popular lines not often associated with this service include Greek Line, National Hellenic America Line and Polish Ocean Lines, while lesser known Europe Canada Line and Grimaldi Lines also connected Europe and Canada. With historical details, images, and period advertisements Clive brought attention to these lines' contribution to the Canadian run. There was well-deserved time spent on the much-loved Polish Ocean Line's "Ship of State," STEFAN BATORY. Built as Holland America Line's MAASDAM (1952), she was the last liner serving the St. Lawrence route and brought an era to an end when she was retired in 1988.

The presentation concluded with a question-and-answer period. Clive's presentation, which examined not only the ships that plied the Canadian route but the history behind their service, was thoroughly enjoyable and educational.

The PONY Branch thanks Clive for his presentation. We look forward to welcoming him back in the future for another WSS-PONY program.



Canadian Pacific's flagship EMPRESS OF BRITAIN was one of the world's most luxurious ocean liners in the 1930's. (top, left) The STEFAN BATORY was the last transatlantic liner offering scheduled service to Canadian ports. (bottom, left) (Bob Allen Collection)



PONY BRANCH 2021 HOLIDAY PARTY

By Pat Dacey

On Saturday, December 11th, thirty branch members and guests (all of whom provided proof of vaccination in accordance with local Covid-19 regulations) enjoyed a festive afternoon of traditional pub food, drinks, and the camaraderie of fellow ship enthusiasts at the annual PONY Branch Holiday Party. Our private party at the Churchill Tavern in Manhattan's NoMad neighborhood resembled a holiday cocktail party in a grand manor house, with guests mingling about or seated in the wonderful pub chairs beside the fireplace.

Holiday decorations, lights and music abounded, greatly adding to the party atmosphere, as our members gazed down from the warmth of our private rooms to the Santa-filled streets below, courtesy of New York City's SantaCon annual event. After such a long break from in-person events, the highly enjoyable, jolly, and festive afternoon was a welcome opportunity for many of our members to reconnect with each other and to look forward to our next in-person PONY event.



PONY Branch members enjoy each other's company, as well as the British-themed Churchill Tavern in Manhattan.

(Stuart Gewirtzman)

A ROYAL RETURN

By Stuart Gewirtzman

On December 20, 2021, Cunard's QUEEN MARY 2 returned to her berth at the Brooklyn Cruise Terminal for the first time in almost two years after transatlantic sailings were suspended due to the Covid-19 pandemic. In a departure from her customary same-day turnaround, the QM2 spent two nights in Brooklyn before departing on a 12-night Caribbean cruise.



QUEEN MARY 2 returned to New York in December for the first time since the pandemic began.

(Stuart Gewirtzman)

CRUISING DURING COVID

By Richard Wagner

In late September, after a pause of some 19 months, I returned to sea on NORWEGIAN BREAKAWAY for a cruise to Bermuda - my 265th cruise. It also happened to be Breakaway's first cruise since the shutdown of the cruise industry caused by the Covid pandemic.

NORWEGIAN BREAKAWAY is no stranger to the port of New York. Built by Meyer Werft in Germany as the lead ship in her class, BREAKAWAY was immediately deployed to New York when she entered service in 2013. To ensure that everyone knew this was Norwegian Cruise Line's New York ship, the line commissioned New York-based artist Peter Maxx to design hull art for the ship that included the Statue of Liberty and the New York skyline. The 146,600-gross-ton ship then sailed year-round from New York until the Spring of 2018.

By 2018, there had been a change in the top management at NCL. Whereas the prior management had believed in keeping a ship in the same port year after year to build a loyal following of repeat customers, the new management believed in shuffling the fleet so that the various markets would be treated to different ships with new experiences. For BREAKAWAY, this meant being redeployed to New Orleans after a summer in Europe. From time-to-time since then, BREAKAWAY has made cameo appearances in New York.

It was no surprise that NCL selected Breakaway to re-open the New York market following the Covid shutdown of the cruise industry. Although no longer the newest ship in the NCL fleet, BREAKAWAY was popular when she was based in New York and would appeal to the NCL frequent cruisers who live in the New York area, i.e., the people most likely to venture onto a ship while fears of Covid were still prevalent.

Despite the widespread availability of vaccines, Covid was still a concern for the group of my friends who were considering taking this cruise. Cruising had taken a hard hit in the press at the start of the pandemic with stories that cast certain ships as little better than plague ships. As a result of all the negative publicity, the industry had been forced into a near-total shutdown. The Center for Disease Control imposed a seemingly impossible-to-meet set of criteria for the cruise lines to resume sailing from the United States. Even as CDC granted various ships permission to resume operations in early 2021, it was still issuing warnings about cruising.

Consequently, even for a frequent cruiser, there was reason to pause before booking the cruise. After examining the various

protocols that NCL had put in place to protect against Covid, I decided that while there was some risk to going back to sea with NCL, it was probably less than venturing to my local supermarket. First, everyone aboard - - passengers and crew - - would be vaccinated. Second, the ship would be sailing at less than half capacity and so there would be no crowding. Third, NCL had installed filters in the air circulation system to weed out pathogens. Fourth, everyone would be tested for Covid before being allowed aboard. (NCL indicated that it would do the testing at the pier. While I was skeptical of a cruise line's ability to conduct testing in the midst of the chaos that is a part of proceeding through a cruise terminal on embarkation day, I thought NCL's plan sounded better than rushing around trying to find testing on my own.)

Shortly after I booked, NCL informed the passengers that there would be two tests done at the pier. The first would be an antigen test – the quickest test and the one used most frequently. The second would be a PAR test, which is considered more reliable but which takes more time to process. I thought this was a bit “belt and suspenders” but not altogether unreasonable.

About 10 days before the cruise, NCL sent out a letter outlining the requirements for boarding. It was not very clearly written and could be read as indicating that three tests would now be required. Upon further investigation, I found that indeed three tests were required. The new addition to the requirements was another PAR test that had to be done three days before sailing. The results of this test had to be sent to the Bermuda government two days before sailing so that it could issue each passenger an authorization to enter the country.

Because this additional test was something that was being required by the Bermuda government, NCL essentially offered no help in getting it done. What I found was that there were several entities offering to do a speedy PAR test in the New York area but none would guarantee to have the results in one day. Therefore, in order to be safe, I took tests with two providers. It cost me more but it also increased my chances of getting a result back in time. As it turned out, both providers met the deadline.

Taking the tests and getting the results were not the end of the struggle. You also had to send the results over the internet to the Bermuda government. I had no problem here. However, the Bermuda website became overloaded and quite a few passengers including some of the people I was traveling with had to call Bermuda and spend long times on hold in order to get their authorizations.

On the day of the sailing, I arrived at the Manhattan Cruise Terminal to find BREAKAWAY at her customary berth at Pier 88. However before boarding, passengers had to go to Pier 90 for the next set of Covid tests. The entire second level of the pier had been taken over as a testing center. There was a line of computers where you were checked in for the tests and then a line of booths where the tests were conducted. After taking the tests, passengers were asked to sit in another area to await the results. Assuming the antigen test was negative (the results of the PAR test would not be available until we were at sea), you were issued a wristband that entitled you to go to Pier 88 and check in for the cruise. This seemed like a well-organized operation but as one might expect when more than a thousand tests had to be conducted in a short time frame, there were problems. As a result, the ship did not sail at her scheduled time but rather some five hours late.



NORWEGIAN BREAKAWAY at her Manhattan dock.

(Richard Wagner)

While the pre-cruise process was full of tension and anxiety, everything changed once aboard the ship. The officers and crew -- many of whom had not worked for over a year -- were genuinely happy to see the passengers and acted accordingly. In addition, because there were only about 1,850 passengers, there was an almost one-to-one ratio of crew to passengers. Service was great. Along the same lines, the amount of space per passenger was similar to that of a premium or luxury cruise ship.

All of the various dining venues were open and we enjoyed several of the specialty restaurants. The food in the main dining rooms was also good. Surprisingly, the buffet was serve-yourself but then everyone aboard had been vaccinated and repeatedly tested for Covid. As elsewhere on the ship, the crew wore masks at all times.

BREAKAWAY is a mass-market ship with little in the way of cultural enrichment. On this cruise, the entertainment was the usual assortment of cruise ship production shows, stand-up comics and musicians. Daytime activities were the usual line-up of game shows and trivias. There was no spacing of seats and no mask requirement for passengers. Since there were no children aboard, most of the adventure facilities (e.g., the ropes course) were idle.

The two days sailing to Bermuda were warm and clear with calm seas. There was concern about a hurricane approaching from the south so the captain cut short the stay in Bermuda and we had another two pleasant days returning to New York.

There was another cruise ship scheduled to be with us in Bermuda but it never made an appearance. As a result, BREAKAWAY had the Royal Naval Dockyards to herself. The facilities and shops there were open but with much fewer people than normal it seemed strangely deserted. Similarly, Horseshoe Bay and the South Shore beaches were not crowded.

BREAKAWAY had changed little since my last voyage on her in 2018. The funnel had been changed to accommodate scrubbers to make the ship's exhaust more environmentally friendly. The Margaritaville specialty restaurant had become the 50s-themed American Diner, and Fat Cats had become Syd Norman's Pour House.

All in all, it was a good return to sea. Covid has added a new set of hurdles that have to be cleared before getting on a ship. Hopefully, as time goes on, NCL and the other cruise lines will become more accomplished at administering the protocols and they will be less of a burden. The cruise itself was one of the nicest of the eight that I have done on BREAKAWAY.



NORWEGIAN BREAKAWAY at King's Wharf, Bermuda.

(Richard Wagner)

SHIPS IN PORT: VIKING VETERAN – THE STAVANGERFJORD

By Bill Miller

The late, longtime WSS-PONY Branch member Vincent Messina lived in Greenwich Village and so had some of the lower Manhattan piers practically as his backyard. He often wandered over to the waterfront and to Pier 42, at the foot of Morton Street, where passenger liners such as the STAVANGERFJORD berthed.

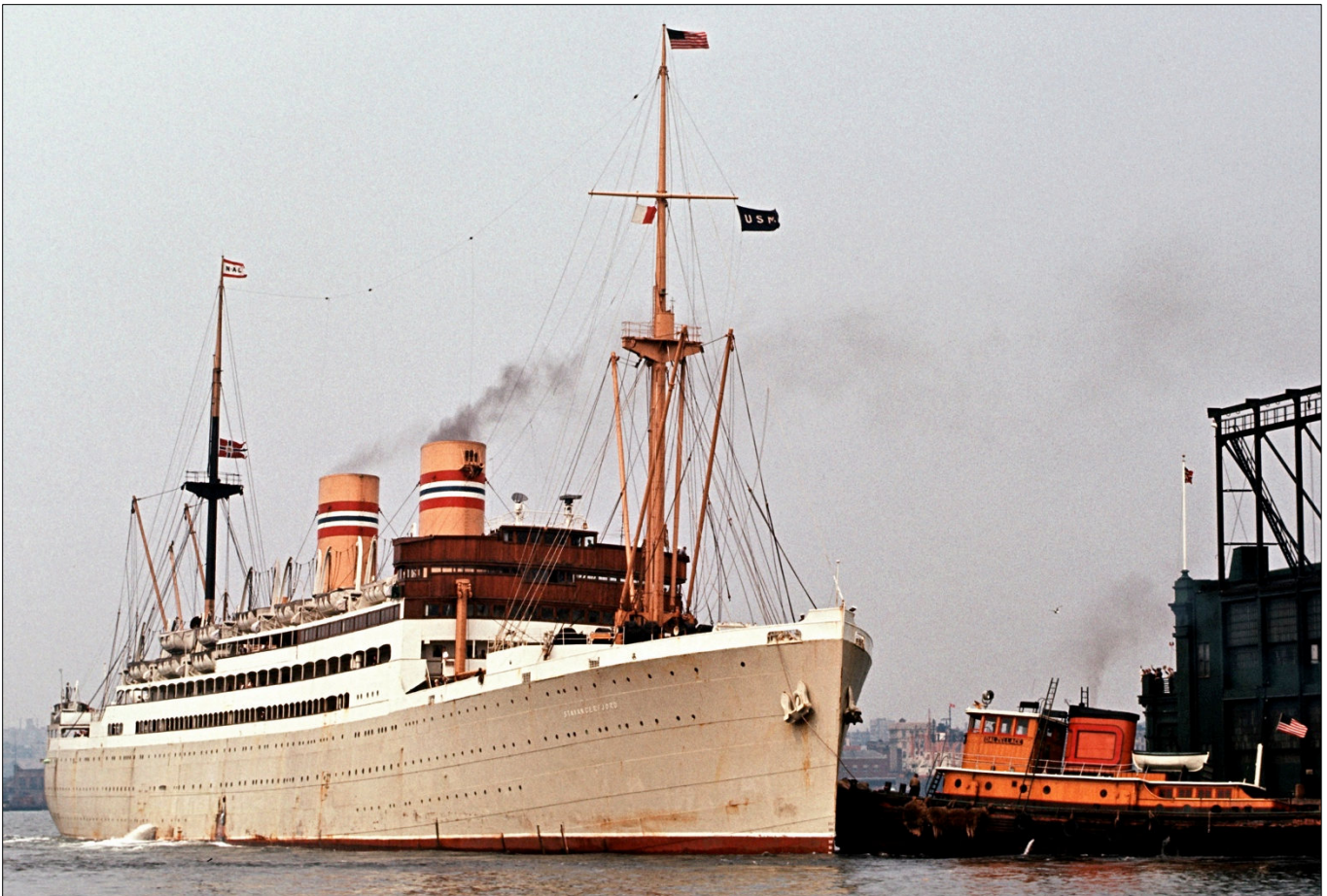
Norwegian America Line's STAVANGERFJORD was New York's "old veteran" by the early 1960s. She was already some 45 years old. Her twin stacks and two towering masts were bolt upright – there was no modern rake to this 14,000-ton passenger ship. Her lifeboats rested in pairs, one atop the other, in old fashioned Quadrant davits. Built back in World War I, in 1917, she was every bit the oldest liner on the Atlantic.

Svein Rune Eriksen, later the travel manager of another Norwegian ship, the luxurious SEABOURN PRIDE, first went to sea in 1959. His first ship was the 553-ft long STAVANGERFJORD. "As a boy, I often watched the great liners as they came and went in the Oslofjord. I was not just fascinated, but deeply fascinated. So, at sixteen, I went to sea on the STAVANGERFJORD as a dishwasher in tourist class. We had 2½ seatings I remember on the busy summertime sailings. We'd always have an overflow – 25 or 30 passengers – and this was our 'little third' seating."

"It took me weeks just to learn my way around," he added. "She was a ship of bends and turns – and little stairways and passages. There wasn't a straight corridor on that ship. We lived in cabins that were exactly the size of a bed or bunk. There wasn't even a sink in them and the crew showers were several decks up."

The 16½-knot STAVANGERFJORD sailed year-round between New York, Copenhagen, Bergen, Stavanger, Kristiansand and Oslo. Normally, she took 12 days to reach Oslo. "People loved her – she had great charm. Some officers actually requested to stay only with her and one couple, who sailed every year with her, actually gave up travel completely after the ship was retired. She was also a very dark ship, being filled with lots of beautiful mahoganies. On my second summer, I shoveled coal into the kitchen stoves. It was hotter than you could ever imagine. I was also a potato peeler. I'd put hundreds and hundreds of potatoes into a grinding machine that took off every last piece of skin, but which sometimes reduced the potato to the size of a grape!"

The 675-passenger STAVANGERFJORD was also one of the last three-class liners (first, cabin and tourist class) on the Atlantic. Finally retired in December 1963, she finished up months later in a Hong Kong scrapyard. Eriksen concluded, "I remember we'd have a 2½-day layover at New York, berthed at Pier 42, and I especially enjoyed exploring the City. We used to sail at 11:30 in the morning. The band would be playing, there would be waving and crying, and tossing those paper streamers – it gave you chills! We'd sail past the New York skyline and the Statue of Liberty. I shall never forget the old STAVANGERFJORD!"



An 11:30 am sailing, the STAVANGERFJORD sails from Pier 42, at the foot of Morton Street.

(Bill Miller Collection)

A DIFFICULT YEAR FOR CLASSIC CRUISE SHIPS: Although a resurgence of cruising took place in 2021, many ships of historical significance were scrapped. The loss of the veteran MARCO POLO, built for transatlantic service in 1965 as ALEKSANDR PUSHKIN for the Black Sea Shipping Company, was most devastating. Maintained in pristine condition, the 56-year-old vessel was built with graceful sheer, a beautifully balanced profile, cascading after decks, and retained her original propulsion system. She was one of the most popular ships in the now bankrupt Cruise & Maritime Voyages fleet. One of her scrapped running mates, COLUMBUS (1989), was the last direct link to fabled Sitmar Cruises. She was launched as FAIRMAJESTY, but never sailed under that name. The Sitmar fleet was sold to Princess Cruises in 1988, and she debuted in 1989 as STAR PRINCESS. Of her two near-sister ships, CROWN PRINCESS (1990) and REGAL PRINCESS (1991), the former was scrapped as well. Her last employment was as KARNIKA for an Indian start-up company, Jalesh Cruises, also now defunct. The former REGAL PRINCESS is scheduled to debut on April 6, 2022 as AMBIANCE for Ambassador Cruises, a new British-market company with management ties to CMV. Cruise & Maritime's MAGELLAN (ex-HOLIDAY, 1985) was scrapped in 2021, as was her former sister GRAND CELEBRATION (ex-CELEBRATION, 1987). Both were part of the Carnival Cruises trio of "Fun Ship Superliners" of 1985-1987. The third sister (JUBILEE, 1986) was scrapped years ago, so this historic class of vessels is gone. Also scrapped was OCEAN DREAM, which started as Carnival's first newly constructed ship, TROPICALE, in 1981. She was a prototype for the HOLIDAY-class vessels of 1985-1987. COSTA VICTORIA (1996) was beached and scrapped at the relatively young age of 25. She was the final vessel designed by Costa Cruises before it was absorbed into the Carnival Corporation fleet. Her fleet mate COSTA ROMANTICA (1993) was enlarged, refurbished and recently sold to Celestyal Cruises for further trading as CELESTYAL EXPERIENCE. However, Celestyal never operated her, and sold the 28-year-old vessel for scrap in 2021. The only remaining vessel designed for pre-Carnival Costa is the 1991-built GRAND CLASSICA (ex-COSTA CLASSICA). She is scheduled for rebranding to become the MARGARITAVILLE PARADISE, in association with Margaritaville Resorts & Hotels; current owner Bahamas Paradise Cruise Line will maintain ownership and operation of the vessel. Early renderings indicated that her sleek Italian design would be converted to the beach-themed interiors that typify "Margaritaville." However, the line's website has removed those images, so there is the possibility that some of her Italian heritage will remain. BOUDICCCA (ex-ROYAL VIKING SKY, 1973) and ALBATROSS (ex-ROYAL VIKING SEA, 1974) are now gone. These sister ships were part of the trio of vessels built for start-up (and long vanished) Royal Viking Line. The third sister, BLACK WATCH (ex-ROYAL VIKING STAR, 1972) is idle, and perilously close to being scrapped and closing another chapter in the history of 20th Century cruising. Sadly, another historic vessel, ORIENTAL DRAGON (ex-SUN VIKING, 1972) was sold for scrap late 2021. She was the last remaining sister of Royal Caribbean's start-up fleet, which included SONG OF NORWAY (1970) and NORDIC PRINCE (1971). Two recently active ships beyond the age of 60 survive. FUNCHAL (1961) last sailed for Portuscale Cruises in 2014. UK-based Signature Living acquired her in December 2018 for operation as a party ship based in Liverpool; however, that venture did not come to fruition. She was sold at auction in July 2021 to interests affiliated with American businessman Brock Pierce, and is currently undergoing conversion to a floating hotel in Lisbon, Portugal. Pierce also owns ASTORIA (ex-STOCKHOLM, 1948), which last sailed in 2020 while under charter to Cruise & Maritime Voyages. ASTORIA reportedly will be revived for cruise service between Lisbon and Madeira, but the vessel remains docked in Rotterdam.



The "lime" light of Italian design in paradise? Time will tell when cruises on the MARGARITAVILLE PARADISE commence in April 2022.

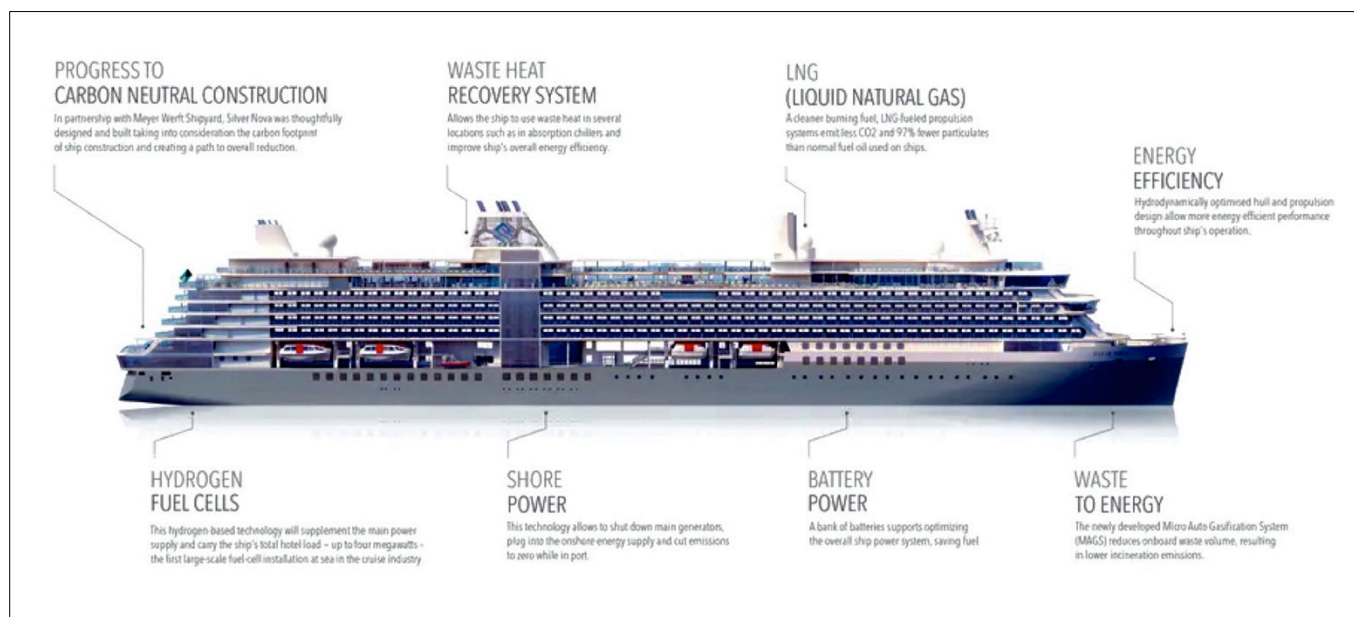
(Margaritaville at Sea)

A SUPER NOVA FOR SILVERSEA: Silversea Cruises announced the new NOVA-Class of vessels in December, with the first of the series set to debut in Summer 2023. The 54,700-ton, 801-foot long SILVER NOVA will have all-balcony suite accommodations for 728 passengers. She will be Silversea's largest vessel; by comparison, Silversea's recent MUSE-Class vessels are of 40,844-tons and carry 596 passengers. NOVA will be sized similarly to Regent Seven Seas EXPLORER-Class of 2016. Luxury "small ship" lines are now operating or planning vessels that would have been classified "Superliners" in an earlier era, exceeding the gross tonnage of the VATERLAND, EUROPA, REX, or UNITED STATES. However, the new vessels carry only a small fraction of the passenger load of the earlier ships. SILVER NOVA will offer some unique design and engineering features. On the hotel side, the plan for the ships will be asymmetrical. One unusual feature will be the main pool, shifted to one side of the ship to allow for more spacious adjacent open deck areas and unobstructed views. Glass elevator cabs will face the ocean, one set forward on the port side, the other aft and starboard facing. The NOVA's structural system will

be moved inboard, allowing for larger quantities of exterior glass, similar to the concept utilized on Celebrity's EGDE-Class. Unlike the line's previous vessels, public spaces will be laid out in a traditional horizontal plan, rather than stacked in the ship's after section. This is due to technology that will greatly reduce noise and vibration. In a December interview, Silversea President and CEO Roberto Martinoli enthusiastically discussed the NOVA-Class technical innovations. The vessel will have a hybrid energy design. The main propulsion system will be clean-burning LNG (liquefied natural gas). Once docked, the fuel-cell capacity, 20 times the size previously installed on a cruise ship, will allow NOVA to operate with zero emissions in port. Multiple energy saving and green technologies will be employed, making NOVA as environmentally neutral as possible with existing technology. Martinoli stated that the ships' enlarged size is due in part to the space required for this technology. SILVER NOVA is currently under construction at Meyer Werft Yards in Germany. Her maiden voyage is planned from Southampton in July 2023, with an unnamed sister ship to follow in 2024.



The SILVER NOVA'S exterior appearance is a departure for Silversea, with cabin balconies stretching fore-to-aft and a bank of glass elevators below the funnel. (above, left) The stacked layout, with cabins forward and public spaces aft, is apparent on the SILVER MUSE. (above, right) (Silversea Cruises)



SILVER NOVA will be built with a new, environmentally friendly platform for Silversea Cruises. Eight features of her energy-saving design and construction are highlighted in the elevation profile above. (Silversea Cruises)

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