



Friday, March 25, 2022 – **Via ZOOM at 6:00 PM**

## THE LINERS AND CRUISE SHIPS OF SCANDINAVIA

**By Captain Albert Schoonderbeek**

Scandinavian Liners are the ships that sailed from Norway, Sweden and Denmark. These small countries were traditionally seafaring nations, and extensive fleets were built to connect their populations to the rest of the world. From the 1860's onward, Scandinavian liners sailed the world's oceans and continued to do so until the decline of the transatlantic passenger ships early in the jet age. Many lingered on as cruise ships during the next few decades. The tremendous growth of the cruise industry in the 1960's through the 1980's was largely due to Scandinavian maritime enterprise. Norwegian-based companies Royal Caribbean International, Norwegian Cruise Line, Royal Viking Line and others led the way in the early years of the modern cruise business. Captain Albert Schoonderbeek will cover this entire period, from the early Thingvalla Line to the latest "Apartment of the Seas."



GRIPSHOLM (1957), foreground, and KUNGSHOLM (1966) were the final two liners built for Swedish America Line.

(Captain Albert Schoonderbeek Collection)

**NEXT EVENTS:** Membership Meeting at the National Opera Center, New York, NY, and via ZOOM: Friday APRIL 29 – The Cruise of the BOU EL MOGDAD by Tom Rinaldi

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## MEMBER PHOTO OF THE MONTH



SCARLET LADY at New York, October 2021.

(Stuart Gewirtzman)

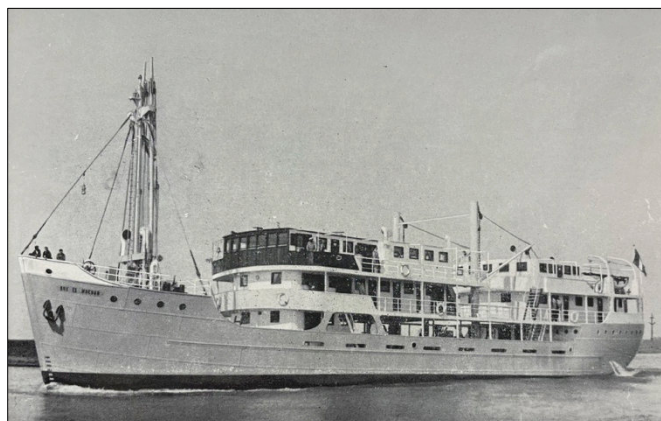
### ARRIVALS AND DEPARTURES

SHIP	FROM	TO	VOYAGE	PASSENGER(S)	DATE
CRYSTAL SYMPHONY	New York	New York	Bermuda Cruise	Karl & Laurel Zimmermann	11/21
ROTTERDAM VII	Ft. Lauderdale	Ft. Lauderdale	Southern Caribbean Cruise	Karl & Laurel Zimmermann	02/22
QUEEN MARY 2	New York	New York	Transatlantic Round Trip	Bill Miller	03/22

### **PREVIEW: FRIDAY, APRIL 29 2022, 6:00 PM - LIVE AT THE NATIONAL OPERA CENTER, NEW YORK, NY AND VIA ZOOM: THE CRUISE OF THE BOU EL MOGDAD**

**By Tom Rinaldi**

In Senegal, West Africa, one of the world's most interesting cruise vessels lies hidden in plain sight. Built in 1950 to carry passengers, freight and mail on overnight voyages up and down the Senegal River, the BOU EL MOGDAD today makes weekly trips following more or less the same route she sailed 70 years ago. Based at the old colonial capital of Saint-Louis (now a UNESCO World Heritage City), the BOU winds her way upriver along Senegal's border with Mauritania, stopping at old colonial trading posts where she's been a familiar sight for generations. Nearly scrapped when reliable highways opened parallel to the river in the 1970s, the BOU instead became the subject of a quixotic and unlikely conversion to a luxury cruise vessel. The conversion proved a hit, and despite overwhelming odds the BOU is still sailing today, now back in action following a period of uncertainty during the pandemic. Tom Rinaldi will take us along for one of the BOU's recent voyages on a trip through time well worth the wait.



Tom Rinaldi will present a program about the BOU EL MOGDAD at the April membership meeting.

(Tom Rinaldi Collection)

**SHIP'S LOG, FEBRUARY 2022 - REVIEW OF CHRISTIAN RODEN'S  
"THE ROYAL FAMILY AND SHIPS OF STATE: THE POLITICS OF OCEAN LINER DESIGN & DECORATION"**

**By Bob Allen**

Ocean liner historian and frequent World Ship Society lecturer Christian Roden made a most welcome return for our February program. His subject brought together the British monarchy's detailed eye for style and image with the parallel concerns of those who ran the transatlantic steamship lines in the 19<sup>th</sup> and 20<sup>th</sup> centuries. Christian noted that the Royals are particularly adept at messaging through their stylized, symbolic wardrobes. Similarly, the design aesthetics of British liners were like stage sets, which conveyed British cultural values across the world's oceans. These connections deepened when designers employed by the British government and/or Royal Family also designed spaces on the great liners. Symbolically, the connections became more recognizable as Royals christened these ships, even lending their own names to the vessels. This practice began at the dawn of the ocean liner era in the first half of the 19<sup>th</sup> century, and continues to this day.

Christian recounted the industrial age of Great Britain in the late 18<sup>th</sup> and early 19<sup>th</sup> centuries. He explained that steam power was first harnessed for industrial and manufacturing purposes. Next, steam advanced transportation needs, when applied to newly invented railroad technology and adapted as a more effective and reliable way than sail to power ships. The Great Western Railroad Company hired a colorful and dramatically named engineer, Isambard Kingdom Brunel, to design its important London-Bristol railway project. Brunel was the son of engineer Marc Brunel, who worked on the first Thames River tunnel in London. When the new railroad reached Bristol in 1835, the starting point for British vessels that ventured across the Atlantic, Brunel had an idea. He believed steam technology that allowed regular train service should be applied to steamships. Thus the newly formed Great Western Steamship Company hired Brunel to design its first ship. By utilizing the most advanced steam technology and publishing an achievable schedule for transatlantic crossings, the ocean liner was born. Brunel designed this first liner, GREAT WESTERN, a wood hulled, paddle wheel-driven ship, which was completed in 1838. Brunel's next achievement for the company was designing the GREAT BRITAIN, which was ready for launch in 1843. The GREAT BRITAIN introduced two revolutionary features – she was iron-hulled and propeller-driven – which caught the attention of Queen Victoria's consort, Prince Albert, who had a tremendous interest in Britain's leading position in technology. He supported Brunel by attending the new ship's launch and inaugural celebrations, and unexpectedly christened the ship when the official godmother accidentally dropped the champagne bottle into the dry dock. The Prince's high profile participation in the event was enthusiastically supported by the Queen and her government. This became the precedent for royal sponsorship of ocean liner introductions and advancement over the following decades.

Christian described how Kaiser Wilhelm II of Germany – a grandson of Queen Victoria – influenced late 19<sup>th</sup> century ocean liner design. Victoria invited the Kaiser, along with Admiral von Tirpitz, to attend a politically important fleet review in 1889. He was very impressed by a luxurious new British ocean liner, White Star Line's TEUTONIC. Reportedly, the Kaiser was overheard whispering to the admiral "We must have some of these!" And so they did. Within eight years, Germany introduced an entirely new breed of ocean liner. KAISER WILHELM DER GROSSE (1897) was the world's first 4-funneled liner, the largest liner ever built, and she captured the Blue Riband from the British. Unlike mid-19<sup>th</sup> century vessels, the KAISER WILHELM DER GROSSE and Germany's four-funneled liners that followed had palatial first class interiors. Lounges, smoking rooms and dining saloons were multi-deck venues, many capped with skylights to bring floods of light to interior spaces. Christian informed us that the architect Johannes Poppe designed the KAISER WILHELM DER GROSSE's luxurious interiors. Typical of the late Victorian era, these rooms were extremely ornate and featured vague historical references. Portraits of the Kaiser, the Royal Family and their lavish residences were scattered throughout the vessel's first class areas. Christian told us that the critics were underwhelmed, eventually labeling the style "Bremen Baroque."

1897 was also the year of Queen Victoria's Golden Jubilee, and Christian pointed out that technological progress achieved by Great Britain was at the forefront of the day's news. Express ocean liners were considered near the pinnacle of those achievements. The British, and especially the Cunard Line, were eager to regain the prestige associated with operating record-breaking liners. By 1905, the Cunard Line secured a government subsidy to fund a pair of state-of-the-art liners. These would be completed as LUSITANIA and MAURETANIA in 1907. Like the Germans a decade earlier, Cunard hired well-regarded architects to design the ships' interiors, rather than leave the responsibility to shipyard management as had been the earlier practice. Scottish architect James Miller was awarded the commission to design LUSITANIA. He had designed many deluxe hotels and public buildings in turn-of-the-century Glasgow and Edinburgh. Landscape architect and society decorator Harold A. Peto was commissioned for the MAURETANIA. Peto was well known in King Edward VII's circle of friends, having decorated country homes for many of them. The British country home at sea was a natural and highly successful advertising angle for Cunard. The extraordinary suites of rooms on MAURETANIA and LUSITANIA referenced many historical styles popular with upper class society of the era. Summarizing the political status of ocean liners in pre-World War I Europe, Christian told us that these great ships were enjoying unprecedented support from governments and the traveling public. Due to the innovations and increase in popularity of Atlantic liner travel, the size of the ships grew proportionally. The KAISER WILHELM DER GROSSE was 14,000-tons, while the final liners launched before the war, Germany's IMPERATOR-Class, were "Superliners," four times that size at 56,000-tons.

The post-war period also fostered strong connections between design and politics in the ocean liner world. Christian explained that new laws in 1921 and 1924 severely restricted westward immigration, but the booming U.S. economy created throngs of eastbound tourist traffic across the Atlantic. The large number of liners built in the prewar years precluded the need for significant new tonnage until the late 1920's. In 1925, the Exposition internationale des arts decoratifs et industriels modernes in Paris ushered in a refreshing new design aesthetic – Art Deco. Within two years, the first of the great Art Deco liners entered service – French Line's ILE DE FRANCE. She was followed in rapid succession by stunning new Swedish, German, British, Italian and French vessels highlighting Deco architecture in all passenger classes. While applied to every imaginable building type and industrial product, Art Deco was so common in nautical design it became known as "Ocean Liner Style." The floating manor house became an antiquated concept, as European shipbuilders and decorators embraced the streamlined forms of the



modern age. Most of these ships were at least partly government subsidized, especially after the 1929 stock market crash. Therefore, significant national pride was associated with every aspect of the new vessels, and was reflected in advertising. The vessels were soon known as “Ships of State.” Christian pointed out that in addition to creating positive press for their countries of origin, the ships were quasi-floating embassies. Vessels hosted political functions in port, and were occasionally chartered to transport delegations around the world.

Christian explained that construction of Cunard’s “Ship of State” began in late 1930, just as the Great Depression was gaining steam. However, financial problems caused all work on the giant vessel, her hull nearly complete, to cease before the end of 1931. Hull Number 534 was planned to be the world’s largest and fastest liner, and her construction was a subject of tremendous national pride; restarting the work became of utmost importance to Cunard and the British Government. A deal was reached where the Government loaned Cunard the funds necessary to complete its flagship, and work restarted in the spring of 1934. The partnership between Cunard, the government and the Royal Family was further intertwined when Queen Mary, the Queen Consort, agreed to christen Hull 534 that September – the first such event since Prince Albert’s involvement with the launch of the GREAT BRITAIN nearly one hundred years earlier. At the launching, the name of the new vessel was even more remarkable – QUEEN MARY, taking the name of the woman who released the champagne bottle onto the towering bows. It was the first time a living monarch’s name was used for an ocean liner.

By the time of the QUEEN MARY’s 1936 maiden voyage, Art Deco had become a mainstream style across Europe and the Americas. Yet the ship’s decor stood out for another reason. The designers used 56 different types of wood from the British Empire to decorate the ship’s interior. Gathered from the far corners of the globe, these exotic veneers had tremendous range in color and graining. The contrasting wood species were used in stunning marquetry panels and other combinations to highlight their natural beauty. Today, five of these species are extinct, so the QUEEN MARY’s woodwork is truly a priceless historical time capsule as well as an artistic achievement. Christian explained that in addition to her symbolic gesture of knitting the British Empire together in this unique way, QUEEN MARY and her later running mate QUEEN ELIZABETH had an even more profound role in supporting British interests. The ships’ successful years as troop transports during World War II shortened that conflict by at least a full year, according to Winston Churchill.

The final segment of Christian’s talk focused on the last true ocean liner – QUEEN ELIZABETH 2, and her parallels to the British Monarchy’s foray in to the styles of the swinging 1960’s. Completed in 1969 as a replacement for the QUEEN MARY and QUEEN ELIZABETH, QE2 was promoted as the world’s most modern vessel, a game changer for ocean liner and cruise ship travel. Her inaugural brochure promoted her with the slogan “Ships Have Been Boring Long Enough.” Like her predecessors, QE2’s interiors were created by leading architects and designers of the day, some with society and/or royal connections. Christian showed us QE2’s First and Tourist Class lounges, sharp contrasts to the Victorian, Edwardian and Art Deco liner spaces of the 19<sup>th</sup> and early 20<sup>th</sup> centuries. However, we still learned about the intricacy of the design process that went into this legendary ocean liner. 1969 was also the year that Queen Elizabeth’s eldest son Charles was crowned Prince of Wales. On an amusing note, we saw some of the Royal Family’s outfits for the event. Christian thought the dresses “verged onto the psychedelic.” The Queen’s outfit for the crowning included a famous hat, which was later shown in the television series *The Crown*. Supposedly modeled on Tudor Dynasty headwear, it reminded Christian of “a deconstructed volleyball.”

We thank Christian for this intriguing program. It offered us fascinating perspectives of how ocean liners throughout history had many connections, both obvious and subtle, to politics, royalty and fashion.



Even in her second-class accommodations, it was clear that the QUEEN MARY was “The Ship of Beautiful Woods.” (Cunard Line / Bob Allen Coll.)



The MAURETANIA (1907) was a major achievement for the Cunard Line, and held the Blue Riband for 22 years. Shortly after his 1911 coronation, King George V visited the liner with Queen Mary (above, left). Harold A. Peto's interior design of the MAURETANIA brought the unmistakable image of the British country house to the North Atlantic (above, right).  
(Cunard Line / Bob Allen Collection)

## **A "NEW" PILOT BOAT NEW YORK ENTERS SERVICE**

**By Pat Dacey**

A familiar site to many, if not all of us since 1972 will be changing this month. The "Pilot Station at Ambrose" winter boat, PB NEW YORK (Pilot No. 1) has been retired from active service and replaced by a newly converted vessel, which has now assumed the name PB NEW YORK (Pilot No. 1). The "new" NEW YORK, a 210-foot boat and the former OSRV (Oil Spill Response Vessel) MAINE RESPONDER started her career in 1995 and was formerly owned by Marine Spill Response Corporation, a non-profit "oil spill response organization."

One in a class of vessels that was specially built after the EXXON VALDEZ incident, she was designed to serve as a command-and-control center as well as provide onsite oil recovery operations for oil spill incidents. These 14 vessels (13 currently) were/are positioned geographically on the east, west and southern coast of the United States in areas with the high probability of a spill due to their proximity to oil production and transfer facilities. Because of a reduction in oil production and transfer of operations in Portland, Maine, the MAINE RESPONDER, which had been stationed there, was removed from service in 2016. She spent nearly five months in the Gulf of Mexico cleaning up the spill from the sinking of the DEEPWATER HORIZON in 2010.

After a lengthy search by the Sandy Hook Pilots Association, including sea trials of other OSRV's, MARINE RESPONDER was purchased and surveyed to best determine the needs and requirements for conversion into a station boat. Although the ship was well equipped (including a helicopter) and in excellent condition, modifications were required for her new role as a pilot boat. Although numerous modifications were made, here are some of the more significant additions. The conversion was conducted in three phases and at two yards, with the first phase carried out at Caddell Drydock and Ship Repair of Staten Island, NY. This phase included rough work such as modification of the stern, readjustment of the mast and observation tower as well as carrying out numerous required inspections.

Feeney's Enterprise of Kingston, NY handled the remaining two phases, which included removing the oil/water recovery system and the addition of a two-deck house to incorporate the life support area for pilot berthing, mess, and lounge area. While at Feeney's, both bridge wings were extended to allow a clear view of pilot boarding locations on both port and starboard. These modifications make the "new" NEW YORK a state-of-the-art platform for its important role combining new advancements in technology and safety that will provide a stable sea keeping boat capable of operating in all conditions 24/7 and 365 days a year.

The former PB NEW YORK will remain in a reserve status for now while the 1986-built PB NEW JERSEY (Pilot No. 2) will continue to serve as the Pilot Station at Ambrose summer boat. The "new" PB NEW YORK is prepared to assist not only the ships that will enter and depart Ambrose Channel, as they have proudly done since 1694, but it will also well serve the highly dedicated and professional pilots, apprentices, and crew for future generations to come.





Bridge of "new" PB NEW YORK (above, left); PB NEW YORK from the recently extended bridge wing of "new" PB NEW YORK (above, right).  
(Pat Dacey)



Looking aft at the new deckhouse with helicopter pad on "new" PB NEW YORK (above, left); Both Pilot Boats NEW YORK while docked in Staten Island, NY (above, right).  
(Pat Dacey)



The "new" PB NEW YORK

(Pat Dacey)

## **SHIPS IN PORT: REPAIRS IN HOBOKEN FOR THE STATENDAM**

**By Bill Miller**

In 1973, Holland America Line's STATENDAM was having engine problems. Consequently, a cruise to Bermuda had to be scrubbed, and the sixteen-year-old ship returned to New York. With only her crew onboard, she was sent across the Hudson, to the Bethlehem Steel Shipyard in Hoboken. Looking quite imposing, the 642-ft long liner spent several days in the biggest dry dock at the shipyard. When the repairs were complete, the STATENDAM set off on a short, but quite unusual voyage. To

test the repaired engines, she left the dry dock, turned northward and sailed to a location off Yonkers. Soon after passing under the George Washington Bridge, she swung round, reversed course and returned to Bethlehem Steel for final touches. The 24,000-ton STATENDAM was a popular, well known liner at the Port of New York. Constructed in Holland, she was floated rather than launched in June 1956. Later, during the sea trials in the North Sea the following January, she was ceremoniously named by eighteen-year-old Crown Princess Beatrix. A month later, she sailed to New York (more precisely to Holland America's terminal at Fifth Street in Hoboken) on her maiden voyage. A festive welcome was planned, but then there was a sudden tugboat strike. With no escort, the ship had to carefully and cautiously dock itself. Skilled crewmen used two of the ship's lifeboats, which had been lowered into the cold waters of Hudson, as guides and for the handling of lines.

Considered one of the most handsome new liners on the Atlantic run, the STATENDAM reflected changing demands and a new style. Instead of three passengers classes, her total capacity of 951 was divided between a small, upper deck first class for a mere 84 and 867 in tourist class. Uniquely, tourist class not only dominated 90% of the ship's total accommodation, but 90% of the tourist class cabins had a private shower and toilet. The new ship also received high praises for its very attractive, modern décor.

But as demand on the North Atlantic shrank, the STATENDAM was reclassified as a fulltime cruise ship beginning in 1966 and was sent out to the Pacific, departing from San Francisco and Los Angeles. Later (in 1972-73), she had a \$7 million refit that made her even more of a cruise ship. Her capacity was hereafter listed as 740 all one-class, her hull was repainted in dark blue and her homeport changed from Rotterdam to Willemstad in Curacao. Afterward, she was placed on the 7-night New York-Bermuda cruise run (April thru October) and from Port Everglades to the Caribbean for the remainder of the year. In 1981-82, she did summer seasons on the Alaska run, sailing from Vancouver.

Suffering from long-standing mechanical issues, the STATENDAM was sold off in October 1982 to Panama-flag buyers, but then renamed RHAPSODY and leased to Paquet Cruises. She was nearly lost, however, when she grounded near Georgetown on Grand Cayman on March 28<sup>th</sup> 1984. The damage was very serious and she was not refloated for three months, then towed to Galveston for repairs and finally resumed cruising in September. In 1986, she was sold again, this time to the Greek-owned Lelakis Group, which also used the Panamanian flag. She had a long refit and was converted from steam turbine to diesel propulsion before being renamed REGENT STAR for Regency Cruises. But engine troubles stayed with her. In July 1995, for example, she broke down completely during an Alaskan cruise and her 700 passengers were transferred over to a former Holland-America fleet mate, the ROTTERDAM.

When Regency collapsed into bankruptcy in 1996, the former STATENDAM was seized for debts. Laid-up in Greek waters, she was to be auctioned-off, to become the SEA VENTURE and later the SEA HARMONY, but neither plan materialized. Instead, she was "arrested" for further debts and left at her moorings in Eleusis Bay, rusting, neglected and in deepening decay. Finally, in April 2004, she was sold off for the last time and delivered to Indian ship breakers as the renamed HARMONY 1.



Swapping berths in Hoboken -- the STATENDAM departs on a March day in 1960; the MAASDAM arrives.

(Bill Miller Collection)





The STATENDAM is on the far right in this photo of a Saturday morning in June 1975 -- with from the far left: SAGAFJORD, DORIC, MICHELANGELO, OCEANIC and ROTTERDAM.  
(Port Authority of New York & New Jersey)

## **SHIP NEWS**

**By Bob Allen**

**SHIP NEWS WILL RETURN IN THE APRIL ISSUE OF THE PORTHOLE.**

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