



UNVEILING QUEEN ANNE: THE NEXT IN A FINE LINE

By Pat Dacey

JOIN US VIA ZOOM Friday, June 21, 6:30 PM



QUEEN ANNE at Liverpool for her naming event. (Photo: Pat Dacey)

In 2017, Cunard announced the order of its fourth ship with delivery originally planned for 2022. However, due to the pandemic the ship was not delivered until this past April and her maiden voyage was delayed until May 3, 2024. She is named after Queen Anne who reigned as sovereign between 1702 and 1714, achieved the unification of Great Britain and enabled great progress in the arts and education.

Pat will present a program on Cunard's' 249th passenger ship, QUEEN ANNE, from construction to her Naming Ceremony in Liverpool as part of The British Isles Festival Voyage. Pat, with his wife, Denise, were onboard for this special voyage and attended the naming ceremony to provide our members with a firsthand account of the new ship and her celebration festivities.



Pat Dacey has had a lifelong interest in passenger ships. He joined the Steamship Historical Society of America (SSHSA) in 1976 as a student member as well as a family member of the World Ship Society – Port of New York Branch. A veteran of more than 90 voyages and crossings, he is the former WSS-PONY Branch Chairperson and is its current Vice-Chairperson. In addition, he currently serves as the SSHSA National President. Pat is an active presenter, writer and contributor on travel and ship history. Pat retired as a Lieutenant of County Detectives after spending 30 years in law enforcement with the Middlesex County Prosecutor's Office. In addition, Pat is also retired after 25 years with the reserve component of the United States Army with the rank of Lieutenant Colonel.

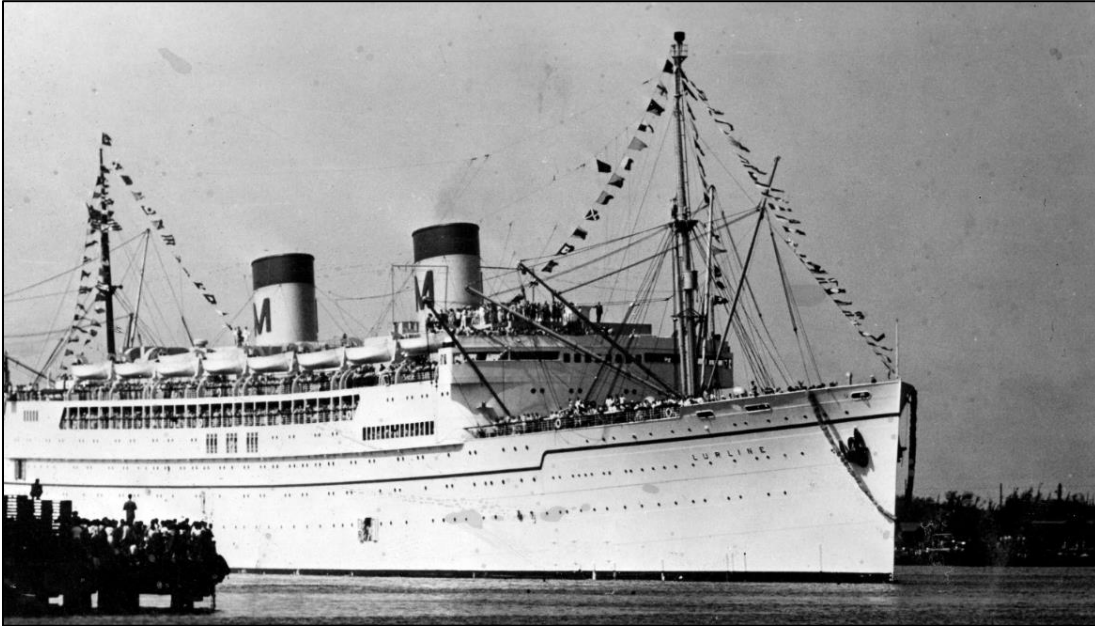
UPCOMING MEMBER EVENT

SATURDAY, JUNE 15, 2024, 10 AM ENCORE Presentation
VICTORIA OLD AND NEW by Tom Rinaldi

THE ART & DESIGN OF MATSON'S POSTWAR LINERS

By Wayne Yanda

JOIN US VIA ZOOM Friday, September 27, 6:30 PM



LURLINE (Photo: Wayne Yanda Collection)

Aloha! During the postwar era, the iconic white ships of Matson Lines were the way to travel to Hawaii and the South Seas. The quartet of LURLINE, MATSONIA, MARIPOSA, and MONTEREY were practically rebuilt from the keel up to become icons of luxury travel in the Pacific. Their modern interiors, by designers Raymond Loewy and Harry Neafie – crafted to ensconce the traveler in Polynesia the moment they stepped aboard – showcased murals and sculpture inspired by the destinations. Artists selected hailed from both coasts, including Edna Andrade, Esther Bruton, Helen Bruton, Marion Cunningham, Francesco di Cocco, Sargent Johnson, Peter Ostuni, Emmy Lou Packard, Anton Refregier, Louis Ross, and Jacques Schnier. Join maritime historian Wayne Yanda for a look at the modern-primitive stylings of these “Pacific Playgrounds.”



Wayne Yanda is a freelance graphic designer. He is also Editor and Contributor to the Ocean Times, the quarterly journal of the Steamship Historical Society of America's Southern California Chapter. He has catalogued the bulk of the art commissioned for American liners built between 1927 and 1962 on his website www.muralsonthehighseas.com.

UPCOMING MEMBER EVENT & REMINDER

SATURDAY, JUNE 29, 2024, 10 AM ENCORE Presentation
SWEDISH TASTE ON THE HIGH SEAS by Christian Roden

**NO MEMBER MEETINGS OR PORTHOLE NEWSLETTERS DURING
THE JULY & AUGUST SUMMER MONTHS. ENJOY YOUR SUMMER!**

UPCOMING MEMBER EVENT
CARNIVAL VENEZIA TOUR & LUNCH
SATURDAY, SEPTEMBER 14, 2024, MANHATTAN CRUISE TERMINAL



(Photo: Carnival Cruise Line)

Come aboard CARNIVAL VENEZIA for a special WSS-PONY Branch tour and lunch! CARNIVAL VENEZIA, “Fun Italian Style”, will be celebrating her first year of service sailing from her home port, New York City.

Our self-guided ship tour will be followed by a lunch in the Lido Marketplace. At 135,225 GRT and with a capacity of 4,208 passengers, CARNIVAL VENEZIA became the largest ship commissioned for the Costa fleet upon her delivery in 2019 as the COSTA VENEZIA.

Location and Time: Manhattan Cruise Terminal (West 48th-50th Streets). **Check-in at the pier is no later than 9:45 AM.** Per Carnival Cruise Lines, we will **disembark from the ship as a group at 2:15 PM.**

Cost: FREE for current WSS-PONY Branch members; \$25 (non-refundable) for non-member guests. There is a maximum of one (1) guest per attending member. If attending, the guest name and guest email address is added to the online member registration. No one under 21 years of age for this event.

Online Registration and Payment: <https://worldshipny.com/carnival-venezia-lunch-tour/>. Carnival can only accommodate 40 total guests, so it is critical that you register early to avoid disappointment. **All members may register starting Sunday, June 16th.** (Patron members will be given priority registration between June 16 to June 18.) Event confirmations will be sent starting June 19. Registrations will close no later than Saturday, August 31.

Questions? wsspony@gmail.com

MEMBER PHOTOS



EMPIRE STATE VII departs for a 75-day summer cruise to Bahamas, UK, Azores, and Norway as photographed from Fort Totten, NY (Photo: P Dacey)



LE CHAMPLAIN from QUEEN ANNE, Greenock, Scotland (Photo: Denise Dacey)



Brittany Ferries ARMORIQUE from QUEEN ANNE, Cobh, Ireland (Photo: Denise Dacey)

SHIP'S LOG
SWEDISH TASTE ON THE HIGH SEAS by Christian Roden
Review By Robert Allen

For our May membership meeting, WSS-PONY Branch was very fortunate to have ocean liner historian Christian Roden speak about Swedish design at sea and the Swedish America Line flagship KUNGSOLM of 1928. She was not one of the best-known ocean liners during the heyday of the transatlantic passenger ship. Christian brought this great ship to life by framing her story within the history of Art Deco and 20th Century Swedish design, and the parallel founding and construction of the American Swedish Historical Museum in his hometown of Philadelphia, PA.

Christian recounted how Swedish design became very popular worldwide in the 1920's. It combined references to Swedish historical styles, crafts and materials as well as modern European design movements. Christian explained the aesthetic was highly successful due to its "appreciating the past and embracing the future." During this period, the preeminent Swedish architect, interior and furniture designer was Carl Bergsten (1879-1935), who won the commission to design the interiors of the KUNGSOLM. Bergsten used this approach of mixing historical Swedish style with a look to the future by incorporating Art Deco design elements – the cutting-edge design style of the 1920's – throughout the vessel. Christian explained the interesting timeline of Art Deco, and how it changed ocean liner interior design and influenced Swedish America's selection of Bergsten.

The French design community was eager to assemble an international exhibition around 1910. However, the advent of World War I and subsequent material shortages delayed its realization for 15 years. In 1925, a spectacular exhibition opened in Paris: The International Exhibition of Modern Decorative and Industrial Arts and the origin of the term "Art Deco." Exhibitions such as this, before television and the Internet, had a great influence on the public's understanding of modern consumer products and trends. At the Paris exhibition, the president of the French Line had several interiors of its upcoming flagship displayed at the Transportation Pavilion. The following year, she would be named ILE DE FRANCE, and would sail on her maiden voyage in 1927. She was the one of the most famous of all Art Deco ocean liners – the subject one of Christian's previous World Ship Society lectures. Also at the exhibition, Bergsten created the Swedish Pavilion, a temple-like structure cleverly melding classical design with multiple Art Deco elements. The success of the pavilion transformed Bergsten from a Scandinavian to an international sensation in the design world. Swedish America Line took notice, and Bergsten was awarded the commission for KUNGSOLM, which became the second Art Deco ocean liner.

Around the same time, in 1926, another exhibition was mounted in Philadelphia to celebrate the 150th anniversary of the Declaration of Independence. The fair was a flop, both financially and in terms of attendance. Once the exhibition ended, its location in the eastern part of the city near the Navy Yard became a park. During the 1920's, a Swedish-born University of Pennsylvania lecturer, Amandus Johnson, was dreaming of a museum to honor Swedish history in America. His goal was to have it up and running in time for the 300th anniversary of the first Swedish colony in the new world, which was along the Delaware River near Philadelphia. He was successful, and the cornerstone of the American Swedish Historical Museum was laid in 1926, in the park location



MS KUNGSOLM in a 1928 portrait by Alex Kircher.
(Photo: Swedish America Line / Bob Allen Collection)

previously occupied by the fair. It was completed in 1928, the same year as the KUNGSHOLM. However, lack of funding followed by the Great Depression caused the museum to remain empty; Amandus Johnson moved into the museum basement to guard against water intrusion and raccoon invasions. The installation of the first gallery took place in 1931, and it took seven more years to add the other planned galleries. Christian then continued to discuss the museum history and its incredible collection and said “...we will talk about ocean liners in just a moment, I promise you!”

And talk about ocean liners he did. Christian gave us a detailed and beautifully illustrated description of KUNGSHOLM’s interiors and her long career. No expense was spared in the lavish materials, lighting and furnishings of the vessel. Christian conveyed in detail the unique beauty of the KUNGSHOLM by describing some of her decorative materials: rare woods (Macassar ebony, grey walnut, jacaranda, golden-blond sycamore, African pear), Orrefors glass, alabaster, and yellow pigskin. Murals and tapestries were incorporated in many of the public rooms, showing scenes of Swedish history, American colonization, and the New York and Stockholm skylines, to name a few. The Swedish America Line’s stunning, full color 1929 brochure for the KUNGSHOLM (and her older running mate GRIPSHOLM of 1925) summed it up: “In the new KUNGSHOLM, on the other hand, old tradition has bowed its head to Modernity. The leading Swedish architects and artists who lent their talent to its decoration have broken with old fashions in a radical way, though without the least sacrifice of comfort and luxury. They have proven that an ocean liner need not follow the accepted style of deluxe hotels but may have a charming, characteristic atmosphere of its own.” Christian told us that the KUNGSHOLM was widely admired by international travelers, and Swedish America encouraged the public to visit her when she docked in New York. She had eleven successful seasons on the North Atlantic until the start of World War II, followed by two more years in cruise service from New York. Once the US entered the war in 1941, she became a troop transport, but did not sail for Sweden after the conflict. She was sold to Home Lines for transatlantic and cruise service, which she performed from 1948 until 1964. Her interiors were completely rebuilt

by another world-renowned architect and interior designer, the Italian Gio Ponti. Almost all traces of her Swedish origins disappeared, as she was done in an ultra-modern midcentury style. After a brief stint as a hotel in the Bahamas, she was scrapped in Spain in 1965.



The KUNGS HOLM's First Class Foyer was a masterpiece of 1920's Swedish Art Deco design.
(Photo: Swedish America Line / Bob Allen Collection)

Christian then informed us of intriguing connections between the KUNGS HOLM and the American Swedish Historical Museum. When the first gallery opened in 1931, it did not feature the simple white walls of a museum. Instead, rich wood paneled walls, with Art Deco detailing and inlaid metal trim greeted visitors. One could clearly see in side-by-side photos the influence of KUNGS HOLM's First Class Foyer. In 1938, when the 300th anniversary of the first Swedish colony in America was celebrated, the KUNGS HOLM was chartered to take the Swedish Royal Family across the Atlantic. They docked near the sites of those early colonies in Wilmington, DE, where a parade was attended by President Roosevelt, and in Philadelphia, PA. Once in Philadelphia, the Royal Family (minus Crown Prince Gustav VI Adolph, who was stricken with kidney stones) dedicated the museum, now complete with multiple galleries. After World War II, in 1951, Swedish America Line donated the builder's model of the KUNGS HOLM to the museum, where it can be seen today.

Christian highlighted one of the most beautiful and unique ocean liners of the 20th Century, and its connection to Swedish heritage. He reminded us that there was a time when ocean liners were more than just a way to travel from point A to point B; they were internationally recognized ambassadors of their countries' culture, design, art and food. We thank Christian Roden for this fascinating program and look forward to his next presentation to the World Ship Society.

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**JOIN US for regular meetings with speakers on maritime topics,
local outings, group cruises, friends & more! www.worldshipny.org**

SHIPS IN PORT: STARTING AS “SHALOM”

By Bill Miller

(Photos courtesy of the Bill Miller Collection.)

I rode the Lackawanna ferry between Hoboken and Lower Manhattan on at least two roundtrips. It was late morning, there were very few other passengers aboard and altogether no one was really watching. For twenty-five cents, I had over an hour of travel, perched on the ferry's end or, taking a break, seated on an outdoor, polished wood bench. It was April 1964, and New York harbor was again laying out its welcoming red carpet. The Israeli liner SHALOM was arriving in port for the first time. Sirens and horns sounded, fireboats sprayed plumes of water and tugs formed an escort. Liners such as the AMERICA, BERGENSFJORD, and STATENDAM were departing.

Thirty-three years later, in the spring of 1997, the former SHALOM was laid-up at a backwater berth in Tampa. By then idle for well over a year, reports were that the bankrupted 25,300-ton ship had “mechanical problems.” However, rumors of revival persisted and that she would become a floating spa as the SUN VENTURE or, in other reports, as the ROYAL VENTURE. There were still other rumors such as being bought by Premier Cruises and becoming their MICHELANGELO, running alongside their recently acquired ROTTERDAM, which would become the REMBRANDT. Later that same year, Premier looked over the CANBERRA and planned to sail her as their CONSTABLE, but neither acquisition ever came to pass. There was at least one more plan: in 2000, it was reported the ship would offer an “alternative to cruising” as the CANYON RANCH AT SEA. This too never came to pass and instead, as the simply named SUN, the ship accidentally sank off South Africa on July 26, 2001, while empty, under tow and bound for the scrappers at Alang in India.

The creators of some of the world's largest and most extravagant cruise liners, the SHALOM was constructed by French shipbuilders, Chantiers de L'Atlantique at Saint Nazaire. Just before, in 1962, the same yard delivered the FRANCE, then the world's longest liner. With a \$25 million cost, there was a debate as to whether the monies came from West German wartime reparations to Israel or that it was paid outright by the Israelis and by Zim Lines. To have been named by Mrs. Eleanor Roosevelt, the former First Lady had to decline in the end because of failing health and instead the honor went to Mrs. David Ben-Gurion, wife of the Israeli prime minister. The original intention was to name the ship KING SOLOMON and then KING DAVID, but SHALOM (“peace”) seemed more appropriate in the end. The 629-ft long ship was launched on November 10, 1962.

The twin-screw, 20-knot ship departed from Haifa on its maiden crossing – via Naples, Marseilles, and Malaga – to New York on April 17, 1964. It was indeed a busy time for ocean liners – in a year, the Italians would add the super liners MICHELANGELO and RAFFAELLO; Home Lines would take delivery of their OCEANIC; the Norwegians had their new SAGAFJORD; and the Swedes would welcome the KUNGSHOLM. And of course, Cunard was planning a new super ship to replace the veteran QUEEN MARY, and later, QUEEN ELIZABETH as well.

Carrying 72 in upper-deck first class and 1,018 in less expensive tourist class, the SHALOM was designed to spend six to eight-months in trans-Atlantic service and the remainder in wintertime cruising, usually from New York to the Caribbean. Unfortunately, it was not a successful career. Several factors were cited – the ship's expensive, all-Israeli crew; the all-Kosher cuisine as demanded by the rabbinate in Israel; the lengthy schedule to and from Haifa; the one-ship schedule; and, rather expectedly, the intrusion of airline services. The SHALOM often sailed at less than 50% of capacity. Problems seemed

further complicated when the new liner made headline news on Thanksgiving morning. The night before, on November 26, 1964, in fog outside New York harbor, the Zim Lines flagship rammed the Norwegian tanker STOLT DAGALI near Ambrose Light. The stern section of the tanker sank with 19 casualties. Reversing course to its berth at Pier 32 at the foot of Canal Street, the SHALOM was positioned with her bow outward and an embarrassing \$575,000 worth of damage. It was soon moved to the Todd Shipyard in Brooklyn for lengthy repairs with her winter cruise schedule disrupted. In subsequent inquiries, the SHALOM was found to be going “too fast.”



The SHALOM was the largest ship in the Zim Lines' fleet

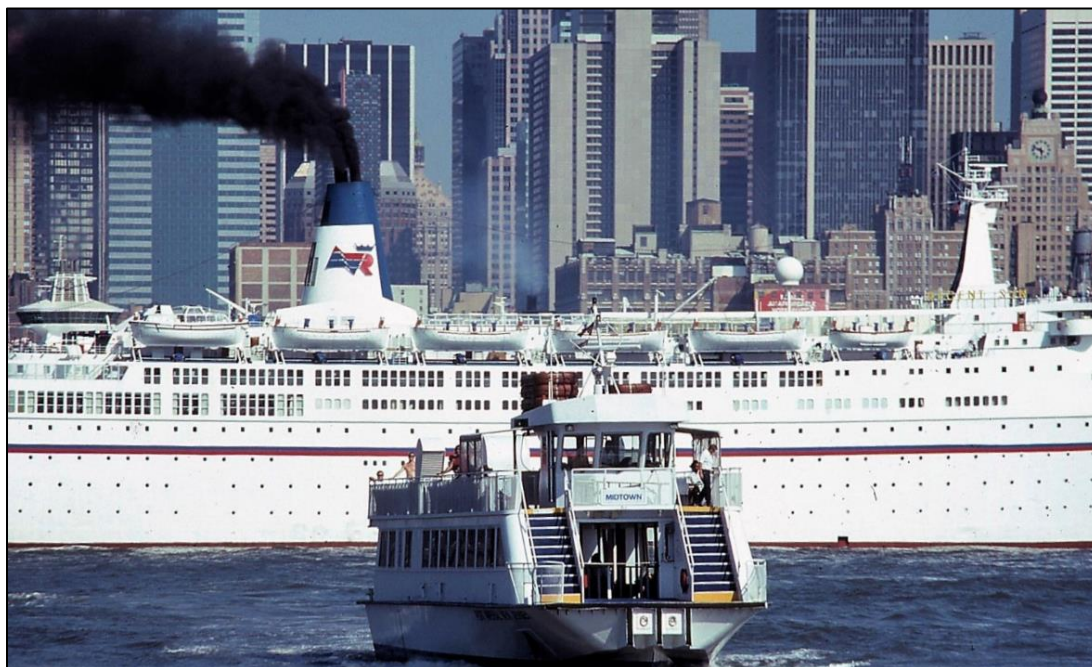
The SHALOM struggled. Zim sent the ship on more and more cruises – such as 10 to 12-day roundtrips from New York to Montreal to include visits for Montreal's Expo 67. Yet, within three years, by May 1967, the ship was put up for sale. The buyers: the Hamburg-based German-Atlantic Line. It changed hands that November with a sale price of \$14 million.



The same ship is seen as the renamed HANSEATIC at New York's Pier 40 in this view from Oct 1969.

After a quick refit, the ship was off on its first cruise as the renamed HANSEATIC. The previous, very popular HANSEATIC had just burned the year before. By August 1973, soaring fuel oil prices later prompted another sale, this time to the Home Lines. Now, the ship would become the DORIC, replacing another fire-damaged ship, the HOMERIC. Hoisting the Panamanian flag, the ship was restyled for 945 one-class passengers. In wintertime, the DORIC would sail from Port Everglades to the Caribbean. From April to November, it would make 7-day voyages between New York and Bermuda. The DORIC was a great success – and a ship noted for its “happy and welcoming atmosphere, and fine Italian crew.”

Like pieces on a chessboard, the DORIC was replaced when Home Lines added their new ATLANTIC in 1982. Sold to so-called Lido Maritime Inc, using the Greek flag, the DORIC was renamed ROYAL ODYSSEY and chartered to Royal Cruise Lines. First there was a long, extensive refit, which included fitting a new funnel and accommodation restyled for 817 passengers. Now cruising on both sides of the Atlantic, there seems to have been only one mishap: the ROYAL ODYSSEY collided with and sank the Soviet freighter VASYA ALEKSEYEV in July 1984. The liner was later repaired at Hamburg. Then there was another change in ownership. In December 1988, the ship passed into the hands of the Lelakis Group, also Greek but used the Bahamas flag, and would sail as the REGENT SUN for New York-based Regency Cruises. Then, like an ongoing drama, Regency collapsed in late 1995, the ship was “arrested” and promptly laid-up. Two years later, it was auctioned-off to a firm called International Shipping Partners, also used the Bahamian flag, and renamed SUN. Various rumors of a return to service followed, but never materialized. Altogether, it was a long, diverse, ever-changing career for the former SHALOM.



The REGENT SUN outbound from New York in May 2002.

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SHIP NEWS

Compiled by Pat Dacey

QUEEN ANNE NAMED



QUEEN ANNE naming ceremony fireworks in the Mersey at Liverpool (*Photo: Denise Dacey*)

Cunard's newest ship, QUEEN ANNE arrived in Liverpool for the first time and was named during a spectacular ceremony in Liverpool, UK, on June 3, 2024. Thousands of people gathered at the Liverpool waterfront to witness the celebrations, which featured performances from iconic Italian tenor Andrea Bocelli, the Royal Liverpool Philharmonic Orchestra and the Liverpool Institute of Performing Arts.

On-stage proceedings were hosted by UK celebrities including Busted musician Matt Willis and TV presenter Emma Willis. The event lasted for eight hours with continuous live musical events and fireworks after the formal naming ceremony concluded.

Described as the company's spiritual home, Liverpool was the birthplace of Cunard's first trans-Atlantic crossing, 184 years ago in May 1840 and served as its headquarters for 128 years. "The love and affection the people of Liverpool still have for all things Cunard is clear – never more so than when a Cunard ship arrives on the Mersey" the company said in a statement. As such, uniquely, the City of Liverpool was named QUEEN ANNE's "godparent."

Five "Liverpool icons" were invited on stage to represent the city, including former Spice Girl and author Melanie C, broadcaster, community leader Ngunan Adamu, and local restaurant entrepreneur Natalie Haywood. Liverpool music and cultural icon Jayne Casey and British Olympian heptathlon athlete Katarina Johnson-Thompson completed the lineup. Cunard explained, "These distinguished women, who embody the heart and future of Liverpool, just as the QUEEN ANNE does for Cunard, were chosen because of their significant contributions to culture at a local, national or international level."



QUEEN ANNE naming ceremony fireworks in the Mersey at Liverpool *(Photo: Cunard Line)*

The traditional breaking of the champagne bottle utilized a zip line from outside the Commodore Lounge down to the ship's foc'sle where it smashed against a special steel platform made for the event to mark the ceremony and to wish the vessel and its crew good fortune on its future voyages.

Closing the ceremonies, operatic superstar Andrea Bocelli joined the festivities with the Royal Liverpool Philharmonic Orchestra with a beautiful performance of two of his iconic songs, including "Time to Say Goodbye."

RESIDENTIAL CRUISE SHIP DELAYED AGAIN



Villa Vie's ODYSSEY in Harland and Wolf dry dock, Belfast. *(Photo: Denise Dacey)*

Residents who were hoping to board Villa Vie's ODYSSEY in mid-May to live aboard the residential cruise ship will have to wait longer as the company's anticipated start has been pushed back for 12 days, with a new in-service date of June 15 from Belfast. The May 30 start up was delayed when an inspection found an issue with a grey water tank, necessitating a repair with the ship in drydock at Harland and Wolff. Another issue was discovered on June 3 with the rudder posts. The ship is now expected to sail June 15.



ODYSSEY bow view (Photo: Cruise Industry News)

ODYSSEY (formerly BRAEMAR, CROWN DYNASTY, CUNARD CROWN DYNASTY, CROWN MAJESTY, and NORWEGIAN DYNASTY) originally built as a cruise ship, most recently operated with Fred. Olsen Lines. During her Cunard ownership, she was marketed as CUNARD CROWN DYNASTY, but her official name remained CROWN DYNASTY during the charter.

The vessel constructed in 1993, withdrawn from service since 2020, was handed over to Villa Vie Residences in February 2024 with more than 70% of cabins sold for the initial approximately 3½ year "live-aboard" voyage.

For the future ODYSSEY residents already in the UK, Villa Vie arranged housing, transportation, and even excursions.

UNCERTAIN FATE FOR AMERICAN QUEEN

In an unfortunate update to our May SHIP NEWS, just weeks after acquiring the four river vessels of bankrupt American Queen Voyages, American Cruise Lines confirmed it is scrapping AMERICAN COUNTESS and AMERICAN DUCHESS and evaluating options for AMERICAN QUEEN and AMERICAN EMPRESS.

AMERICAN QUEEN needs costly technical work and the chances of returning to cruise operations look slim. Meanwhile, the vessel is being maintained in New Orleans, with its crew on board.

The company told Seatrade Cruise News it's considering what to do with AMERICAN QUEEN, the largest paddlewheel steamboat ever built, "including the possibility of donation to a municipal or nonprofit entity." AMERICAN QUEEN needs costly technical work and the chances of returning to cruise operations look slim. Meanwhile, the vessel is being maintained in New Orleans, with its crew on board.



AMERICAN QUEEN docked in New Orleans (Photo: Wikipedia.org)

Plans for the other classic paddle-wheeler, the smaller AMERICAN EMPRESS, are also being evaluated, ACL said, but the vessel will not be operating on the Columbia and Snake rivers this season. It is currently docked at the company's facility in Astoria, Oregon. Meanwhile, the COUNTESS and DUCHESS are currently docked in Louisiana stripped of their furniture, art and more. The news of COUNTESS and DUCHESS heading to the breakers was "very sad" and "shocking" for Peter Knego, cruise historian and journalist, who along with the Steamship Historical Society of America expressed concern and provided comments on the future of AMERICAN QUEEN, for the article featured in Seatrade Cruise News.

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Members may submit the following for consideration for publication in The Porthole: photos, news, cruise details, and articles that may be of interest to your fellow members. Please direct submissions to wsspony@gmail.com. Please note published materials are subject to editing and are not necessarily the opinion of the WSS-PONY Branch.

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