

November 2024  
VOLUME XLI, NO.9



## DUTCH LINERS TO THE FAR EAST

By Capt. Albert Schoonderbeek  
Fleetmaster Holland America Line (Retired)  
**JOIN US VIA ZOOM Friday, November 22, 6:30 PM**



The Kingdom of the Netherlands included colonies in the Far East from the 17th century onwards until 1948 when they became the Republic of Indonesia. With the advent of steam, the Dutch VOC (United (East) Indies Company) morphed into several companies such as the Netherland Line, Rotterdam Lloyd, and Royal Packet. In the same way the British Empire had morphed the P&O, Orient and B.I shipping companies.

To maintain a regular service to and from the mother country, a large fleet was needed to sail like clockwork through the Suez Canal. The inter-island fleet of Royal Packet (KPM) was even larger. The heyday was the 1920's and 30's with ships such as JOHAN VAN OLDENBARNEVELT, the DEMPO and BALOERAN, and a brief resurrection after WWII with the MS ORANJE and MS WILLEM RUYSS.

Due to political reasons, the fleets became smaller and smaller and eventually all companies were absorbed into Nedlloyd. With containerization, Nedlloyd eventually merged into Maersk Lines. Apart from some office buildings in Amsterdam, Rotterdam, and the Far East, there is not much left that reminds us of those days. In the Netherlands those times are known as 'Tempo Doeloe' which is Indonesian for 'The Good Times.'

Capt. Albert will condense this enormous fleet and the story of its worldwide reach into his presentation. He will also provide insights into the rich Dutch Empire shipping history.



**Capt. Albert J. Schoonderbeek** served with Holland America Line for 42 years; culminating in his appointment as the line's Fleet Master.

Captain Schoonderbeek writes and lectures frequently about Holland America Line and passenger ship history, and he maintains a website and blog [www.captainalbert.com](http://www.captainalbert.com). In addition to authoring four books on the topic of Holland America Line, he is also the co-author of HAL's official 125-year company history.

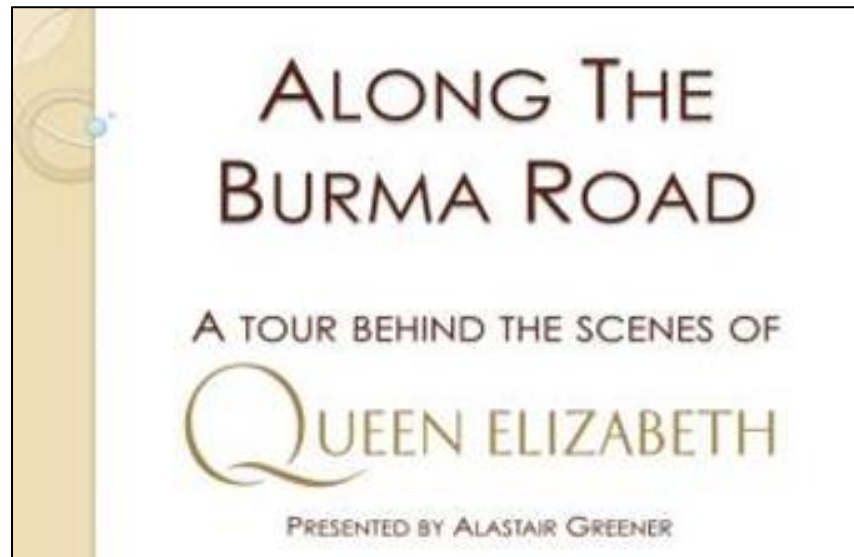
## UPCOMING MEMBER EVENTS

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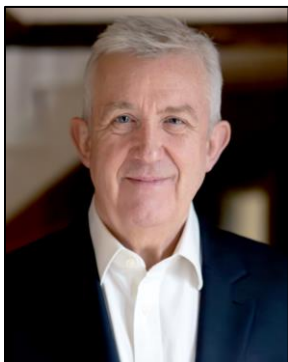
### ALONG THE BURMA ROAD A TOUR BEHIND THE SCENES OF QUEEN ELIZABETH

By Alastair Greener

JOIN US VIA ZOOM Friday, January 31, 6:30 PM



Along the Burma Road looks behind the scenes and the logistics of a modern ship. With over 100 exclusive pictures, he will take the audience from one end of a ship to the other, along the main crew working alleyway (which has the nickname “The Burma Road” on Cunard ships). During the talk the audience will find out everything about a ship's operation including the food & beverage department, storing, waste disposal and the departments that operate behind the scenes such as the engine control room, bridge and the laundry.



Maritime lecturer, and former Cunard Entertainment Director, **Alastair Greener** brings his passion for Cunard history to Cunard ship audiences as well as audiences throughout the UK. Extensively researched, his talks are packed with remarkable photos and numerous stories that bring Cunard's fascinating history to life.

## UPCOMING MEMBER EVENTS

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**ROYAL VIKING LINE - BEFORE AND BEYOND**  
**by Clive Harvey**  
**SATURDAY, DECEMBER 7, 10 AM ENCORE PRESENTATION**

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**WSS-PONY 60<sup>TH</sup> ANNIVERSARY  
AND HOLIDAY DINNER CELEBRATION  
FEATURING A TRADITIONAL SUNDAY ROAST**

**Sunday, January 5, 2025, 2-5PM**  
**The Churchill Tavern, NYC**

**With a special in-person presentation  
by founding member Bill Miller**

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**WSS-PONY ELECTION SEASON IS HERE!** It is time for The World Ship Society – Port of New York Branch Executive Board elections. Election ballots for Chairman, Vice Chairman, Branch Secretary, Membership Secretary and Treasurer will be emailed (or mailed) to members this month. Directions for completing and returning the ballots will be included in the mailing.

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*Regular meetings with speakers on maritime topics, local outings,  
group cruises, friends, and more. **JOIN US!***

<https://worldshipny.org>

## MEMBER ACTIVITY

### CARNIVAL VENEZIA TOUR & LUNCHEON

By Alan Zamchick with Stuart Gewirtzman



WSS-PONY Branch members gathered for a group photo in the CARNIVAL VENEZIA Atrium.

Saturday, September 14, 2024, dawned bright and sunny as an intrepid group of 30 World Ship Society members convened at Manhattan Cruise Terminal Pier 88 for a much-anticipated lunch and self-guided tour aboard Carnival's 1,062-foot, 135,225 GT CARNIVAL VENEZIA. This was to be the first PONY Branch post-Covid tour of a cruise ship, the last being a Royal Tea aboard Cunard's QUEEN MARY 2 in October 2019.

Originally built for Carnival's Costa Brand as COSTA VENEZIA for the Chinese market, she sailed on her maiden voyage from Trieste to Tokyo in March 2019, eventually home-porting in Shanghai until the Covid pandemic. After a multi-year layup, she re-entered service in May 2022 sailing from Istanbul before ending her service with Costa on December 1, 2022. She was then transferred to sister brand Carnival Cruise Line in 2023. After a full refit and renaming as CARNIVAL VENEZIA in March 2023, she began sailing full time to Canada, Bermuda and the Caribbean from her new homeport in Manhattan.

PONY Branch members received a warm greeting at the pier from Carnival representatives Marc Campagnone and Grace Ambrosia who were our hosts for the nearly 3 1/2-hour visit. By 10:30 a.m. all members were accounted for at the pier and provided with ship deck plans. We were then led onboard, entering on Deck 3 forward at the

Piazza San Marco atrium. Our visit started with a group photo in the atrium in front of a replica of the Column San Marco topped by a golden Lion of Venice statue. PONY Branch members were then free to tour the ship on their own. At the suggestion of our Carnival hosts, many headed straight to lunch at Deck 10's Lido Marketplace buffet to beat the rush of passengers boarding. With a capacity of over 4,000 passengers and cabins typically inaccessible before 2 p.m., this was sage advice, as the public spaces began to quickly get crowded.

Even with a leisurely lunch, PONY Branch members were afforded ample time to explore this attractive ship. Staying true to her name, the interior décor was Italian in style, with a Venetian theme. Faux marble was used throughout many of the public spaces. Among our early stops was the Carnevale Bar and Lounge on Deck 4 which offers an intimate entry to the elegant outdoor terraced Terrazza Carnevale deck area, a premium space at the stern. One of the more interesting areas aboard the ship is also found here—a "private deck entrance starboard side" to the luxurious Terrazza staterooms complete with "cabanas." We took a moment to walk through the equally elegant Il Viaggio extra-tariff Italian restaurant on Deck 5 which transported us to a 1950s or 60s Italian ship public room designed by Nino Zoncada or Gustavo Pulitzer. Other extra-tariff restaurants were also open for touring, including Bonsai Sushi,



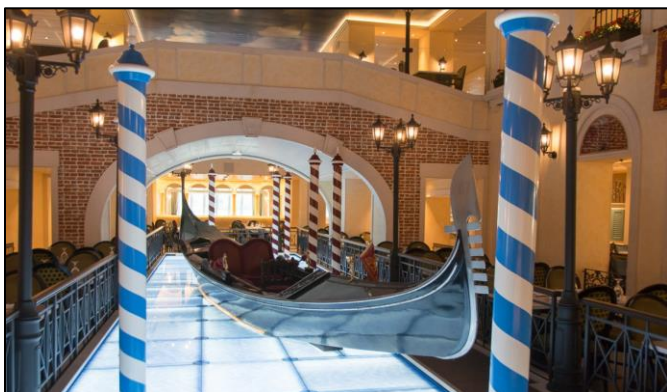
Bonsai Teppanyaki, and the Fahrenheit 555 Steakhouse, all tastefully designed in a style befitting their respective cuisines. In the main dining room—the Canal Grande Restaurant—seating is arranged on two levels centered around an actual Venetian gondola beneath a replica Rialto Bridge. The gondola rests on an illuminated blue platform evoking a canal, and a ceiling painted to resemble the sky completes the illusion. The Italian theme of the ship is also evident in the main show lounge, the Teatro Rosso, which features ornate chandeliers and deep red upholstery evoking an elegant opera house.



(Left) Burano Pool and Bar and (Right) Terrazza Cabanas (Photos: Alan Zamchick)



Il Viaggio Restaurant (Photo: Alan Zamchick)



Views of the Grand Canale Restaurant (Photos: Stuart Gewirtzman)

At 2:15 sharp our group reassembled in the Piazza San Marco atrium on Deck 3 from which we disembarked prior to the ship's departure on a 7-night cruise to Halifax, Nova Scotia, and Bermuda. Our sincere thanks to Marc Campagnone, Grace Ambrosia, and everyone at Carnival for providing PONY Branch members with this opportunity to visit the beautiful CARNIVAL VENEZIA.



CARNIVAL representatives, Marc Campagnone and Grace Ambrosia, warmly welcome WSS-PONY Branch tour group leader, Alan Zamchick, to CARNIVAL VENEZIA.



CARNIVAL VENEZIA underway. (Photo: Stuart Gewirtzman)



## MEMBER PHOTOS



American Cruise Line's AMERICAN STAR under the George Washington Bridge, October 25, 2024.  
(Photo: Justin Zizes)



VIKING POLARIS at Pier 88, NYC, October 17, 2024. (Photo: Justin Zizes)





QUEEN MARY 2 at Red Hook, Brooklyn, NYC, October 5, 2024. (Photo: Justin Zizes)



AMERICAN LIBERTY at Pier 81, October 3, 2024. (Photo: Justin Zizes)



The new coastal "cat", AMERICAN EAGLE, at Pier 81, October 25, 2024. (Photo: Denise Dacey)

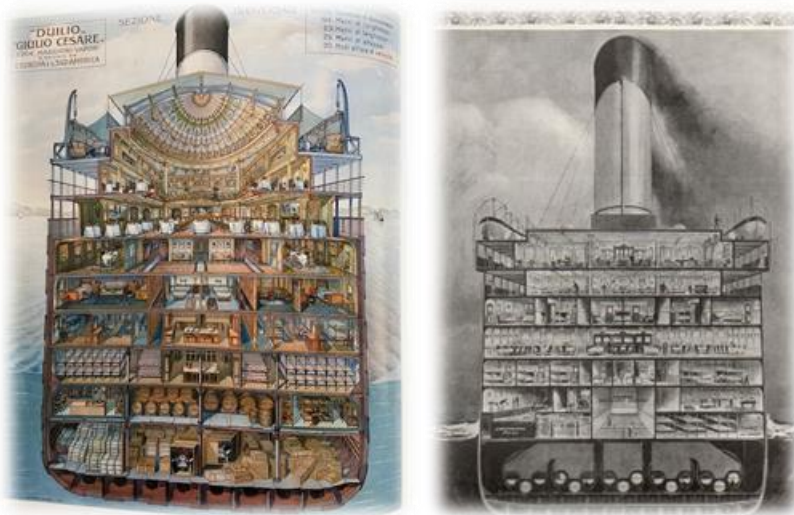


## COLLECTOR'S CORNER (NEW!) CROSS SECTIONS, CUTAWAYS AND LONGITUDINAL SECTIONS

By Alan Zamchick

Ship illustrations that revealed the inner workings of passenger, sailing and battleships first became popular by the mid-1800s. Passenger lines followed galleon and battleship illustrations as they creatively opened up their vessels for close inspection by a curious public. Since then, ship “cross-sections” have provided that fascinating look. Not always properly described and frequently presented in a variety of ways, that fractured “beehive of activity,” that “split-open” can of advertising creativity has taken many different shapes and formats.

Cross-sections: these are cleanly cut usually across the mid-section of a liner presenting a deck-by-deck look of ship activities from her keel to her funnels and first appeared in the late 19th century becoming de-riguer for most Lines’ early 20th century advertising.



(Left) 1914 DUILIO/GIULIO CESARE Cross Section/Courtesy of Maurizio Eliseo & Paolo Piccione, *TRANSATLANTICI, The History of the Great Italian Liners on the Atlantic*, 2001.

(Right) An early Cross-section for the OLYMPIC (1911), (*Reddit, a public posting*)

Longitudinal Sections: A longitudinal section view would peel away virtually all of a liner’s (usually) starboard “skin,” again, all the way down from the keel up through her exposed top decks providing the viewer a complete labyrinth of most internal locations both public and crew and quite often peopled with tiny representations of passengers. Interestingly, funnels usually remained fully intact to promote the Line’s identity. These dramatic works of art could feature passengers and crew engaged in all sorts of onboard activities. Others simply eliminated any humanity leaving only the glimpse of on-deck sports, accommodations, public rooms, crew quarters, kitchens, holds and engine spaces clearly identified through the accompaniment of the needed numerical glossary.



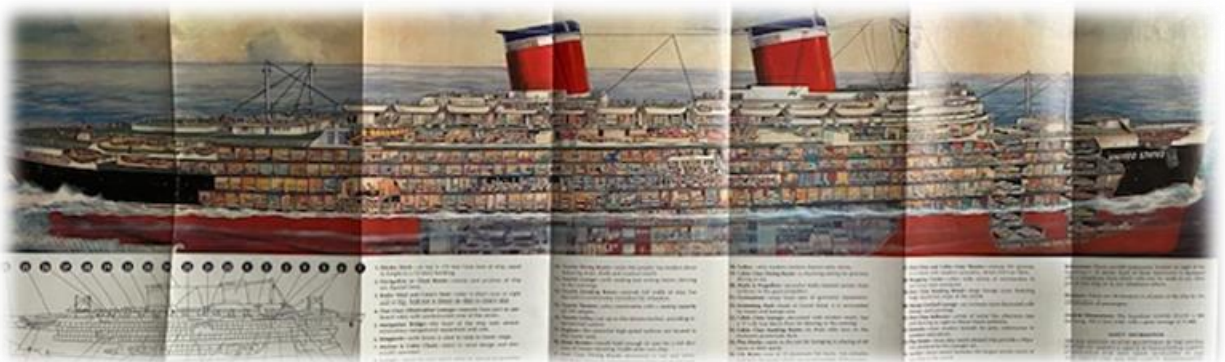
The original 1935-issued NORMANDIE longitudinal section.

Cutaway: Some lines preferred the more pedestrian “cutaway” longitudinal view removing hull and superstructure “plates” or tearing away the hull providing visuals of important onboard public, engine and passenger spaces.



John Batchelor’s remake of the original NORMANDIE longitudinal section as a cutaway – From the Time-Life Series, “The Seafarers” edition “The Great Liners.” (1978)

A typical cutaway example is the very popular 1950s United States Lines version done for the UNITED STATES that does away with calling the cutaway a cutaway, preferring instead “Let’s Look Inside the World’s Fastest Liner.”



August 1968 printing by US Lines

While most of these wonderful advertising tools were created by the ship companies, generic versions could appear with enthusiastic drawings done for specialty publications such as the 1980’s “Seafarers” Time-Life books where a beautiful, pasteurized John Batchelor version of the famous NORMANDIE 1930’s longitudinal section appeared with selected cutaways right on down to the original’s airplane in a forward hold. The original folder for the NORMANDIE’s longitudinal section often exceeds \$300 on popular auction sites.

The posing of passengers and crew in these fanciful longitudinal sections are fun to investigate. Frank Braynard once confided to me that he had in his vast collection a Scandinavian longitudinal variety that included a teensy view of a young woman preparing for her First-Class bath unabashedly in her birthday suit!

Cunard has taken the old “Cross-Section” to a new level with a recent mailing, one that Pat Dacey, WSS-PONY Branch vice-chairperson, featured prominently in his recent QUEEN ANNE presentation. Cunard celebrated its 183<sup>rd</sup> birthday with an expanded view of the QUEEN ANNE featuring the many activities available today for the modern Cunard cruiser as well as a number of historical highlights.

Large-sized longitudinal section views are among the most desired paper (and sometimes hardbacked full-color advertising signs) collectibles on today’s market. As with most paper collectibles, condition is of chief importance, with the most famous and most creative going for hundreds of dollars.

*(Images: Alan Zamchick Collection except where noted.)*



## SHIPS IN PORT THE FORMER “RYNDAM” By Bill Miller

“I went up to Rotterdam with Tassos Potomianos and did the preliminary planning for the conversion of the RYNDAM,” noted the late ship designer and Lloyd’s inspector Arthur Crook. “It was an impressive ship and in very good condition in ways -- and so Potomianos wanted her, but it was single screw. There was a rule at the time that there could be no additions of single-screw passenger ships under the Greek flag. Indeed, a problem! And so, Tassos got himself made Minister of Marine Affairs for a month -- and changed that rule!”



RYNDAM (left) and sistership MAASDAM together at Hoboken in June 1955.

The 503-foot long RYNDAM and her sister MAASDAM (later the STEFAN BATORY) had been important trans-Atlantic passenger ships: they introduced high-standard, tourist class dominance. First class had less than 10% of the ships’ accommodation and was relegated to a small, top-deck area. Tourist class, with rates beginning at \$20 a day, had the far larger areas and the greater facilities including an outdoor pool and movie theater. Soon, other Atlantic liners copied their pattern, eliminating the traditional three-class pattern and concentrating on the growing tourist class market. The two ships sailed between Rotterdam, Le Havre, Southampton, Cobh and New York, and in later years also to Quebec City and Montreal. They also ran occasional cruises and, in 1967-68, the 16-knot RYNDAM made mostly student crossings and cruises and for a time was renamed WATERMAN. It was laid up, however, by 1971 as Holland America Line was preparing to reorganize as Holland America Cruises and concentrate on the leisure market and mostly in the United States.



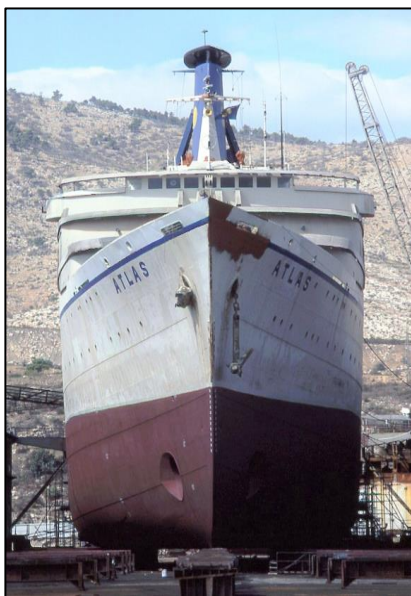
(Above) RYNDAM during a visit to Boston.



(Left) RYNDAM offered tourist class accommodation for as little as \$20 per person per day in the 1950s.  
 (Right) RYNDAM and MAASDAM were used for winter cruising.

The ATLAS, previously the RYNDAM, proved popular with 7-night Eastern Mediterranean cruises out of Piraeus. In winter, the ship sometimes ventured over to the Caribbean and often on charter to Canada's Strand Holidays. "Once in Greek service, the ATLAS," as recalled by Crook, "was always short of electric power and so Andreas Potomianos used to buy secondhand generators and placed them all over the ship. In the end, there were twelve of them onboard."

"The exterior of the ATLAS was designed by a young designer named John Bannerman," added Crook. "Epirotiki wanted something new and different and sleek that would match or surpass the new and competitive Karageorgis Lines' ferries, the sleek *Mediterranean Sea* and *Mediterranean Sky*. Karageorgis was threatening then, and Greek shipowners were always extremely competitive. There was also the appearance of the greatly rebuilt STELLA SOLARIS for another rival company, the Sun Line. They were, of course, all older, rebuilt ships, but they had to look new, modern, stylish."

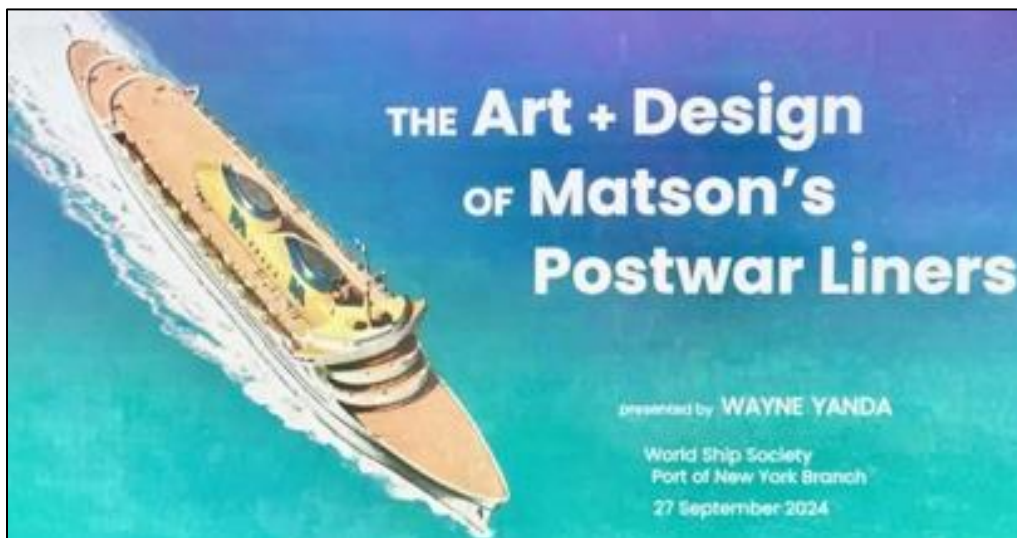


But the great slowdown in the Mediterranean in 1985-86 finished off the ATLAS. There were wars in the Middle East, terrorist threats and all capped by the headline-making hijacking of the Italian liner ACHILLE LAURO. Consequently, the ATLAS was often laid up, canceled other sailings and made at least one cruise with as few as 50 passengers aboard. Other ships and their owners were suffering as well. It was soon sold off, becoming the casino ship PRIDE OF MISSISSIPPI and later the PRIDE OF GALVESTON for short gambling jaunts in the Gulf of Mexico out of US Gulf ports. It was decommissioned from actual sailings by 1993, but then found further life a year later at Gulfport, Mississippi as the permanently moored casino ship COPA CASINO. Worn out and in poor condition by 2003, it sank in the Caribbean, in March 2004, while being towed on the way to Indian breakers.

(Above) Rebuilt as the ATLAS, the ship is seen in drydock near Piraeus. (Photos: Bill Miller Collection)



**SHIP'S LOG**  
**THE ART & DESIGN OF MATSON'S POSTWAR LINERS** by Wayne Yanda  
Review by Bob Allen



Wayne's program graphic features a compelling image of a sleek, futuristic but unrealized Matson liner.

Our November program featured the eagerly anticipated return appearance of Wayne Yanda. A graphic designer, Wayne is also the editor and contributor to *Ocean Times* - the Quarterly Journal of the Steamship Historical Society of America, Southern California Chapter. His website, "Murals on the High Seas," provides delightful insights into maritime mural art on 20<sup>th</sup> Century ocean liners. Wayne's program revealed the extensive onboard art program of Matson Line's post-World War II fleet of transpacific liners. His painstakingly researched and lavishly illustrated program brought the marvels of this mid-century fleet back to vibrant life.

Wayne opened by reminding us "The 'White Ships' of Matson Line are legendary. They were pioneers in merging their interiors with their destinations - 'Theme Ships,' if you will." Wayne gave us historical background: Matson Line was founded in 1882 by Captain William Matson and specialized in freight services between the USA West Coast and the Hawaiian Islands. The first Matson passenger liners appeared in 1908, taking advantage of the growing tourist trade. Modest in size, with a single funnel far aft, Wayne noted their advanced design was still years behind similarly configured vessels already operating on the Great Lakes. By the 1920's Matson was practicing "integrated tourism," building the Moana and Royal Hawaiian Hotels on Waikiki Beach in Honolulu for the convenience of its passengers and additional corporate profits.

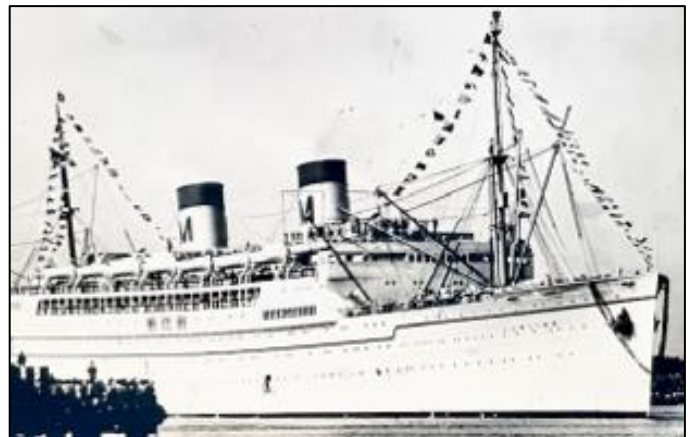
Wayne explained that Matson entered a new era of building large, impressive liners in 1927, with the introduction of the 650-passenger MALOLO, constructed at the William Cramp & Sons Shipyard in Philadelphia, Pennsylvania. She was designed by William Francis Gibbs, who recently completed the massive rebuilding of the LEVIATHAN (ex-VATERLAND) and would decades later design the UNITED STATES. During her May 1927 sea trials, the Swedish freighter JACOB CHRISTENSEN struck the 17,000-ton MALOLO in dense fog. The brand-new liner took on 7,000 tons of seawater but remarkably stayed afloat, cementing Gibbs' reputation for building extremely safe ships. Necessary repairs delayed

her maiden voyage until November. Wayne showed us MALOLO's interiors, which "were traditional, for even on the Pacific you couldn't escape a Tudor-inspired room or a Pompeian swimming pool." Artwork in most of the ship's public areas and staterooms consisted of "scenes of California and Hawaii, executed by artists from California and Hawaii." This was considered an innovative interior design approach in the 1920's.



MALOLO (1927) seen in Hawaii early in her career, wearing her original brown hull color.

Despite the Great Depression, MALOLO's success resulted in an order for three slightly larger, 700-passenger running mates, completed in 1932-33: MARIPOSA, MONTEREY (named after California counties), and LURLINE, taking the name of Matson's daughter. The vessels, while patterned after Gibbs' MALOLO, were designed by Matson Line and the builder Bethlehem Shipbuilding of Quincy, Massachusetts. For the new liners' interior design, Matson hired the distinguished architectural firm Warren & Wetmore, creators of New York City's Chelsea Piers and Grand Central Terminal. Wayne told us the trio's luxurious interiors trended traditional, although less so than on contemporary American Atlantic liners MANHATTAN (1932) and WASHINGTON (1933). To elevate her to the newer vessels' standard, MALOLO was extensively renovated in 1937. Her lifeboats received gravity davits and were raised a full deck, with new Lanai Suites constructed in their place; she was renamed MATSONIA. Her brown hull was painted tropical white in 1930 to match the proposed livery of her newly ordered fleet mates.



(Left) The First-Class Lounges on MARIPOSA (1932) and MONTEREY (1932) were toned-down in comparison the traditional, period style American liner interiors of the early 1930's. (Right) LURLINE (1933), steamed into Honolulu on her first postwar voyage in 1948 sporting an enormous lei on her bow.



Matson announced expansion plans at the end of the 1930's, proposing 35,000-ton, 1,000-passenger liners. However, World War II intervened and the idea was terminated. Instead, the "White Ships" became valiant transports for the war effort, carrying a total of 736,000 troops. Ambitious restoration plans for postwar service were in the works by 1944, a full year before cessation of hostilities. Wayne showed us a fascinating mid-1940's Matson advertisement with sleek vessels resembling the fanciful designs of Norman Bel Geddes. Wayne reminded us that the Bel Geddes style was the inspiration for the super-streamlined fictional liner in the film "The Big Broadcast of 1938." ("Thanks for the Memory," Wayne!) Was this rendering leftover from the unrealized 35,000-tonners?

The story becomes very complicated due to multiple postwar revival plans and name changes within the Matson fleet: one needs a scorecard. Due to serious material shortages and inflation after World War II, Matson could not afford to complete its plan to restore and return MARIPOSA, MONTEREY and LURLINE to the Pacific (the older MATSONIA was slated for austerity service and disposal). Ships were laid up, sold, and/or names changed. For the record: MATSONIA, still in wartime gray, performed austerity voyages to Hawaii from 1946 until 1948; she was then sold to Home Lines, returning to the seas as ATLANTIC in 1949. She was renamed QUEEN FEDERICA in 1954 and kept the name after sale to Chandris Lines in 1965. Her voyaging days ended in 1973 after charter cruising the Greek Islands and was scrapped in 1978 following a fire during lay-up. MARIPOSA did not return to Matson service. She was also sold to Home Lines in 1953, completely rebuilt in Italy, and become the legendary HOMERIC in 1955. Her illustrious career ended at the scrapyard following a serious galley fire while cruising from New York in July 1973. LURLINE was completely rebuilt and resumed Matson's postwar Hawaii service with great fanfare in 1948. Her transformation was entrusted to Raymond Lowey Associates, one of the world's preeminent industrial design firms. (Lowey also built Matson's Ocean liner-inspired Los Angeles ticket office during this period). LURLINE continued until 1963, when she was also sold to Chandris, taking the name ELLINIS. After another major renovation her career lasted until 1980, first as an emigrant ship and later a cruise ship. Laid up for years, she was finally scrapped in 1987. MONTEREY was laid up after World War II but was finally revived and rebuilt by Matson for the growing Hawaii trade, and re-entered service in 1957 with the name MATSONIA. She took the name LURLINE - highly identified with the Matson brand - in 1963 when the original was sold to Chandris. This latest LURLINE was sold to Chandris as well in 1970, then modernized and re-launched as BRITANIS. Her amazing career lasted until her final cruise in 1994 at the age of 62. After a brief period as an accommodation ship, she sank near South Africa while under tow to the breakers in 2000.



(Left) Menu cover based on a mural by Eugene Savage, which unfortunately ended up in storage post-war. It depicts Captain Cook's meeting with King Kamehameha. (Right) Mosaic mural in the First-Class Dining by Helen Bruton.

Reviewing the rebuilt Matson fleet of the late 1940's and 1950's, Wayne explained that the restored vessels were fitted with truly remarkable artwork, reflecting their Hawaii routes. In encyclopedic detail and with colorful images, Wayne showed us how Matson's interior design included paintings, murals, sculptures, mosaics, curtains and many other decorative elements that reflected life in Hawaii and the Pacific Islands. Once again, despite the brilliance of the designs and evocative connections to Hawaii's natural beauty and history, native artists were not represented.



*(Clockwise from top)* MARIPOSA (1956), was an all-first-class liner built on the hull of a surplus freighter that Wayne considered a highlight of mid-century American maritime design; Inlaid, carved and painted Battleship Linoleum murals were eye-catching additions to lounges; The magnificent, stained walnut and tesserae mural in MARIPOSA's Southern Cross Lounge; MARIPOSA and MONTEREY's pool decks were decorated with 600,000 colorful non-slip tiles, depicting marine life of the South Pacific.



With growing post-war profitability, in 1954 Matson and its subsidiary Oceanic Steamship Company received government financing to re-enter the South Pacific and Australia trade. This time, they went for almost-new ships, hiring Gibbs & Cox to rebuild two surplus C4 freighters, the PINE TREE MARINER and FREE STATE MARINER. The result was a pair of superb all First-Class luxury liners, each with a capacity of 365. Matson engaged a former member of Raymond Lowey Associates to create interiors for the new vessels, named MARIPOSA and MONTEREY. Wayne felt the finished product deserving of the highest praise, stating that the ships “were probably among the best realized of the mid-century era, along with American Export Line’s 4 Aces and the INDEPENDENCE and CONSTITUTION.” Wayne showed us the lavish brochure printed for the new ships and noted “While ancient Maori arts and crafts could be found on board once again, no artists indigenous to any of the foreign ports of call were utilized for any new work. Their heritage, their folklore, would be interpreted by Americans.” Helen Bruton returned and executed a highlight of the ship’s artwork – a 25-foot mural behind the bandstand of MARIPOSA’s Southern Cross Lounge, which Wayne felt is “possibly the most beautiful mural found on any post-war American liner.” Depicting the constellations of the Southern Hemisphere, the mural’s background consisted of glazed walnut panels, while the star groupings were depicted using glass and tesserae (inlaid pieces of stone, tile, ceramic, glass, etc.). In 1957 the restored MATSONIA joined the LURLINE and the new MARIPOSA and MONTEREY to complete the postwar fleet; Matson’s “Theme Ships” ruled the Pacific Ocean.

Wayne’s detailed presentation of the ships’ artwork, as well as the careers of the artists was truly astounding. His research into the colors, materials, techniques and images of the artworks, both in progress and installed on board, was remarkable. The presentation made the viewer understand how much care and national pride went into the decoration of ocean liners, a long-vanished art form remembered by few. Thanks to Wayne, that art form briefly came alive again on a September evening for members of The World Ship Society.

*(Images: Wayne Yanda Collection)*



## SHIP NEWS A RETURN TO SAIL? Compiled by Pat Dacey

With much discussion about the risks and mitigation of climate change in all areas of our daily lives, it is quite sensible that the discussion turns to ships and a way to make them more energy efficient to reduce overall carbon emissions. Although there has been new technology along with designs and ideas over the years to bring the shipping industry into further compliance with evolving climate change goals, two companies, Hurtigruten, a legacy company in the industry and Selas, a new start up, are making it a reality.

While Hurtigruten currently in the research and development phase with a goal to debut a zero-emission cruise ship in 2030, Selar has its project well underway with construction moving forward at the Chantier Naval de l'Ocean Indien in Port Louis, Mauritius with delivery scheduled for 2026.

“The cruising industry is a significant polluter, and it is crucial that we now take major steps to reduce emissions. Our goal is to have an emission-free ship in operation by around 2030,” said Hurtigruten CEO Hedda Felin.

Hurtigruten aims to revolutionize the cruising industry by sailing emission-free during normal operation while reducing energy consumption by 40-50%. The project announced in 2022 aims at reducing energy consumption and environmental impact using large batteries as the primary energy source with contra-propellers for main propulsion.



A rendering of Hurtigruten's new Sea Zero cruise ships with retractable sails.  
(Image: Hurtigruten)

In addition, Hurtigruten’s Sea Zero ships will incorporate retractable sails that could potentially cut energy use by 10%, while solar panels contribute an additional 2-3% in energy savings. Hurtigruten is considering retractable sails developed by French-based OceanWings, which are already in use on the cargo ship CANOPEE. Technology will allow ships to reach areas where a lack of overhead clearance may be an issue.

Additional ways to further enhance efficiency, include employing hull air lubrication technology, providing 5-10% energy savings and “smart cabins” that allows guests to control and monitor their energy usage.





A rendering of Hurtigruten's new Sea Zero cruise ships with retractable Sails. (Image: Hurtigruten)

Selar is being created as the world's first sustainable shipping company according to CEO and Founder Sophie Galvagnon. "It means that we'll operate a close-to-zero emissions ship, which will be mainly powered by our solar sails," she said. The new ship line is currently building a 36-guest expedition ship featuring five rigid aluminum sails covered by 20,000 square feet of solar panels, the vessel will be mainly powered by the wind and the sun.

Galvagnon, a captain by trade with over 15 years of experience, has dedicated the past ten years of her career to polar expeditions. "I've sailed on icebreakers and cruise ships of different sizes. After a while, I started to feel guilty about my work," she said, noting that vessels have a significant environmental impact in these regions. "I was obsessed with the idea that our ancestors, the explorers, succeeded in making very bold adventures with simple ships powered by the wind," Galvagnon continued. She said that it was necessary to find a better solution to explore the remote parts of the world. "So, I started to work on it with a naval architect. That's how Selar was born," Galvagnon added.



A rendering of Selar's new Expedition Ship, SELAR. (Image: Selar)

“We are a shipping company that manages everything, as a ship manager, ship operator, and cruise operator. We have all the chain,” she said. Selar wants to show a different alternative within the cruise industry, serving as the company leading the way in a new category, which will reach optimum sustainability, Galvagnon explained.

“If you want something that is coping with the climate challenges and the preservation of remote areas, you must go small scale,” she said, noting that ships with several hundred passengers have a significant human impact. “Going small scale also helps align with the new luxury trends, which focus on experiential rather than material aspects.” Also named SELAR, the company’s first ship is scheduled to offer year-round expeditions in the Arctic starting in mid-2026.

(Source: [gCaptain – Maritime News](#))

## SS UNITED STATES WILL GO TO MOBILE, ALABAMA PREPARING FOR HER DEPLOYMENT AS AN ARTIFICIAL REEF

Instead of heading to Norfolk, Virginia, the SS United States will be towed to Mobile, Alabama, as it gets ready to become the world’s largest artificial reef. According to an update shared by Okaloosa County, the decision to move the retired ocean liner to the new location has many benefits for the project. While Virginia could only offer a limited amount of space and availability, Mobile offers a significantly less expensive option. Further, Mobile’s proximity to the Gulf of Mexico will allow for a much more streamlined operation leading to the artificial reef deployment. However, the county added, “We understand that this is a huge shift in plans and this decision will be disappointing to many supporters in the Norfolk area.” A departure date from the ship’s present dock in Philadelphia has not yet been set.

(Sources: Cruise News International, Cruise Industry News)

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Members may submit the following for consideration for publication in The Porthole: member photos with descriptions and dates taken, news, cruise details, and articles that may be of interest to your fellow members. Please direct submissions to [wsspony@gmail.com](mailto: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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