

25 South Street
New York, N. Y. 10004
Return Requested

*You Are Invited To A
Champagne Reception and Preview*

"Street of Ships"

*An Exhibition of
oils, watercolors and
prints of the East River
in its historic and romantic
setting*

by

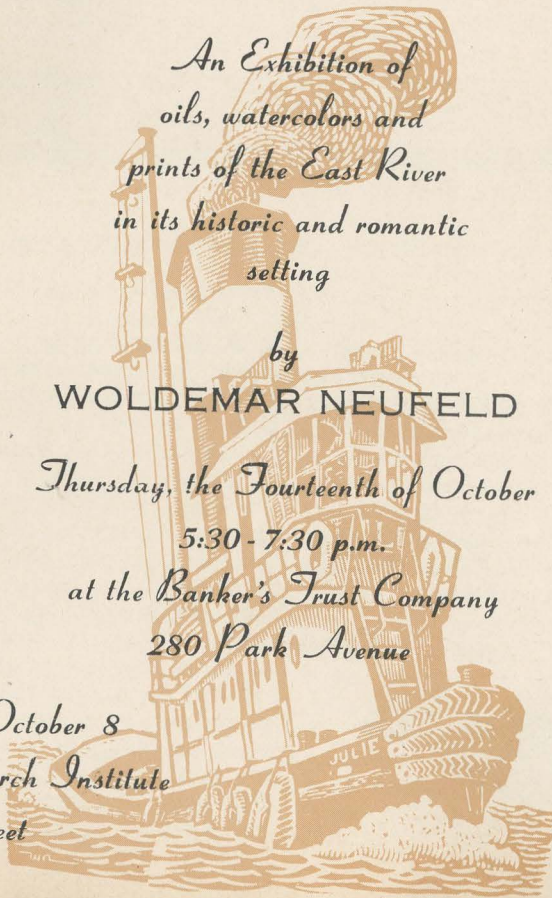
WOLDEMAR NEUFELD

Thursday, the Fourteenth of October

5:30 - 7:30 p.m.

*at the Banker's Trust Company
280 Park Avenue*

*RSVP by October 8
Seamen's Church Institute
25 South Street*

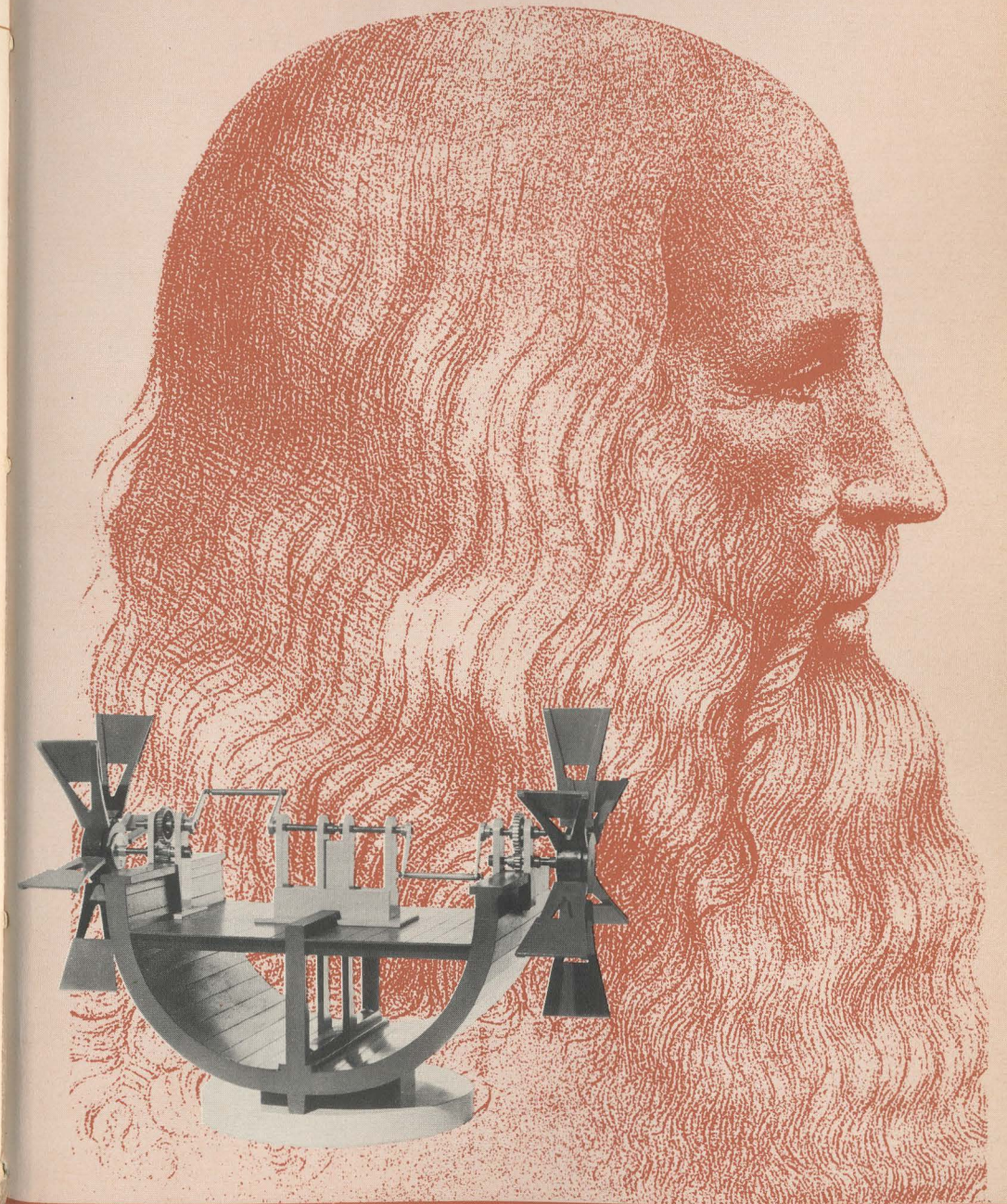


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the LOOKOUT

SEAMEN'S CHURCH INSTITUTE OF NEW YORK



OCTOBER 1965



seaman of the month

Guy Lowsley

Guy Lowsley typifies the restless, questing, hopelessly romantic new generation of British seamen. And the wanderlust of the 28-year-old mariner from Birmingham was manifested at an early age.

Although Birmingham is a long way from the sea, and no family seafaring tradition had been established—except for an uncle in the Royal Navy—Guy took on “sea legs” at the age of eight when he began crewing on sailboats in the sparkling waters off North Devon. Canvas and jib occupied every summer until he was sixteen when, as skipper of a 14-foot sailboat, he won the coveted Pelican Shield in a hard-fought race.

Acknowledging his future on the sea, Guy apprenticed as an electrical engineer for five years in Birmingham before shipping deep water in 1963 aboard the banana trader **Jamaica Planter** plying between Jamaica and London. In five months his impulse to see and experience as much of the world as possible became overwhelming and he transferred to an Icelandic fishing trawler cruising the Norwegian Sea. Seven months later he shipped for New York, and upon arrival found the

Institute through the “yellow pages.” He is now an Institute guest while seeking a temporary shoreside job which will enable him to learn about New York before he’s off on another ship.

“It’s quite easy to find one’s way around, but I have gotten on the wrong subway once or twice,” he admits after his first week. “I’ve done all the tourist things . . . climbed the Empire State building, gotten sunburned at Coney Island . . .” He finds New York fascinating and rather like London, though on a grander scale.

This energetic, knowledgeable young Britisher enjoys music, both modern and jazz, and he dabbles in photography. He is a mountain climbing enthusiast, too, having ascended the peaks of the Snowden Range in North Wales and the Tyrolean Alps in Switzerland. “It’s quite a good feeling when you get to the top, you know,” Guy explained with typically British understatement.

Determined to see every last inch of the globe, the wandering seaman has his sights set on California, then Samoa, Rarotonga and other fabled islands of the South Pacific, and ultimately Australia.

the LOOKOUT

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SEAMEN'S CHURCH
INSTITUTE OF NEW YORK
25 South Street, New York, N. Y. 10004
BOWLING GREEN 9-2710

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Franklin E. Vilas
President

The Rev. John M. Mulligan
Director

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COVER: Leonardo da Vinci (1452-1519) self portrait, over which has been superimposed a reconstruction of his sketch of a paddle-wheel ship. See: “The Genius of Leonardo”, page 6.

FROM CANADA BY CANOE

Weary and worn, but never lacking in enthusiasm even after travelling more than 500 miles by canoe from Canada to Manhattan, seven students and three instructors from St. John's Cathedral School, Winnipeg, bedded down as guests of the Institute over the Labor Day weekend.

The 10 “seamen” began the rigorous, 11-day trip on the St. Lawrence River in Montreal, following the river to Lake Champlain, through Lake George and down the Hudson terminating at Manhattan's 79th St. Marina. A squall over Lake Champlain delayed them for more than an hour and one of the two, 22-foot canoes capsized in the Richelieu River discharging its passengers into the water, according to Brother Frank Wiens, leader of the expedition and a bearded and bespectacled Manitobian. (See watermarked snapshot)

The motto of the trip was *mettez-y du tigre* or “put a tiger in your tank” and the canoes carried imitation tiger tails on their prows.

In advance of their arrival, arrangements to house the students, whose ages ranged from 16 to 18, had been made by Dr. J. Burton Thomas, rector of Manhattan's Church of the Heavenly Rest and formerly dean of the St. John's Cathedral in Winnipeg at the time the 100-pupil school was founded five years ago. Dr. Thomas maintains an active interest in the academic institution.

The unusual school is operated by the Company of the Cross, a non-celibate order of the Anglican Church of Canada, and is located in a rural area 25 miles north of Winnipeg. St. John's students operate their own farm under the tutelage of farmers, raising beef cattle and hogs for their own use, and marketing 10,000 chickens each year. Both Brothers and their wives are members of the faculty, according to Mr. Wiens.

On the morning of departure following three days of sightseeing in New York, the students sang the Merbecke setting of Holy Communion in

the Chapel of Our Saviour just off the Institute lobby. The vigorous voices in the responses moved the many staff people and seamen who attended the weekly chapel service.

Packing their canoes and themselves in the school bus, the visitors began the long return trip, perhaps plotting their conquest of the Mississippi.

“It's been great here,” said Kevin Churchill, “and we'll be back.”

Waterdamaged snapshot taken by student



The student canoers prepare for the return trip



The leaders share a laugh with Mr. Mulligan and staff



AT PRESS TIME

ADULT PROGRAM BEGINS NEW SEASON

A 12-weeks lecture series based on results of U.S. and Russian lunar probes, the Mariner's missions to Venus and Mars, and information gleaned from artificial satellites, is among 15 cultural and self-improvement classes which began October 11 for the fourth season under the auspices of SCI's Dept. of Education, Chaplain Joseph Huntley, Director.

Available to seamen and the public are classes in French, German, Spanish, hobbies, welding, photography, vocational testing, music appreciation, discussion groups in Problems of Everyday Living, Science & Religion, and Headlines Around the World.

The popular Monday evening travel series "Nations of the World" is back this fall with a series of documentary films produced by Standard Oil which were developed in Greece, England, India, Japan, Sweden and Nigeria.

Several thousand seamen and members of the community are expected in the total enrollment.

CANADIAN MEET DRAWS SCI OFFICIALS

When 60 officials from church-related and independent seamen's agencies in the U.S. and Canada met for their 1965 Conference in Toronto last month, the Institute was represented by Director John M. Mulligan, Dr. Roscoe T. Foust, Director of Special Services to Seamen, and The Rev. Rüssel Brown, manager of SCI's New York Port Society station. Chaplain Brown is Executive Secretary of the National Council of Seamen's Agencies, which made its 2-day Conference headquarters at the Royal York Hotel.

Principal speakers were Mr. Emile Dieth, Council President, The Rev. Canon Guy Marshall of the (British) Missions to Seamen, and Mr. A. D. Misener, on the faculty of the Great Lakes Institute, a research organization sponsored by the University of Toronto.

Action was taken changing the first word of the Council's incorporated title from "National" to "International".

The Institute was host to the 1964 annual conference.

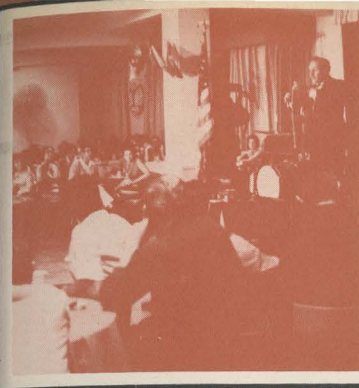
ATTENTION NAVY BUFFS!

The LOOKOUT has been asked to extend an invitation to its readers who are Navy enthusiasts who might like to join the Naval Records Club, an international society of about 1,000 members established in 1963. The Club publishes a monthly magazine "Warship International", dealing exclusively with naval ships, past and present, from the Navy buffs' point of interest. Membership (includes magazine) is \$3 a year. For information write: The Secretary, NRC, 726 North Reynolds Road, Toledo, Ohio 43615.

CHAPEL WINDOWS COME INTO THEIR OWN

A Tiffany photographer by profession, Mr. Leland Cook recently visited SCI to collect information for his hobby—and a new book on stained glass windows in America. He studied and photographed the Chapel of Our Saviour windows, investigating their association with those in SCI's old, long since demolished North River station. He hopes to include the information in a book about American stained glass.

Mr. Cook's interest has taken him to Sing Sing Prison to photograph windows painted by a convict in the 1950's, to the Congressional prayer room in the Capitol building, Washington, and to the chapel at Annapolis. He is the winner of three Freedom Foundation awards for photography.



"Johari The Great"

Show Business In His Blood

"I'm not interested and I'm not even watching anymore", snapped the Dutch bride to her seaman husband who vainly tried to amuse her with a newly-learned magic trick back in 1936. But then, love has a way. Almost 30 years later, Mrs. E. J. A. Riemeyer acknowledges her role as wife of one of Holland's best known magicians, and an electrical engineer aboard the Dutch freighter *Kerkedijk*.

This amazing 52 year-old seaman who bills himself as "Johari" began performing tricks for his friends when he was 10. By 1928 when he sailed out as apprentice electrician on the old *New Amsterdam* he was entertaining its 1000 passengers with his professional sleight-of-hand routines, and earning "pocket money". Seaman "Johari" began shipping because little other steady employment was available.

Through the years Johari's showmanship has brought cheer to hundreds of Dutch children in tuberculosis sanitariums, others in hospitals for the handicapped, most recently to American orphans in a Norfolk, Virginia institution where the seaman volunteered his services.

During World War II he entertained servicemen who were being trans-

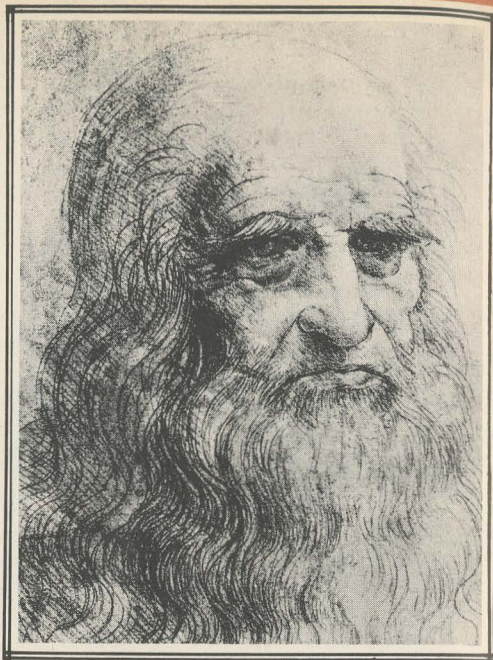
ported on Dutch troop ships, considerably improving their morale, he remembers. Thousands more peacetime vacationers on Dutch passenger ships have applauded his repertoire of several hundred baffling tricks, many of them quite complex and involving much paraphernalia which he compactly carries in four suitcases. "I worked eight years on the *Maasdam* giving eight shows a month", he said, "and if you total that up, it amounts to about 600 performances".

Prestidigitation has inspired other hobbies. During his free time in port, he browses in bookstores, adding to his reference library on folklore and magic. He tries out new tricks on the 43 fellow seamen aboard his present ship.

In 1961 Johari brought his show to the Institute for the entertainment of seamen, and last month he gave a repeat performance to an assembly of 150 seamen and hostesses in the International Club plus 18 men from his own ship.

Seamen with interesting hobbies frequently pass through the Institute. Few of them have sophisticated their hobbies as much as Johari, about whom it must be said that he has as much show business in his blood as salt water.

THE GENIUS OF LEONARDO



The sea is a mysterious master of mankind who reveals very few of her secrets. But some 500 years ago a rare genius opened many of her precious treasures. He was Leonardo Da Vinci, one of the most gifted men the world has ever known.

Do you believe that the Wright brothers designed the first airplane? That the armored tank was introduced in World War I? That the Gatling Gun was the first machine gun? That the diver's suit, the submarine and even the automobile are modern ideas?

You're wrong. These and many other inventions were first conceived by Da Vinci just about the time Christopher Columbus was visiting America.

Leonardo's notebooks are crammed with such advanced sketches and ideas for air conditioners, pressure cookers for feeding troops in the field, parachutes, three-gear transmissions, and even an auto jack.

He devised a tent of linen, as he described his first parachute, and safe-

ly made a leap from the famed Tower of Pisa. His airplane, though it crashed after a short flight, was the fruit of his scientific study of the problems of flight. His aerial screw propeller was the forerunner of our helicopter blade, and its design made it the prototype of today's marine propeller.

Most of us think of Leonardo as the master painter of "The Last Supper", "Mona Lisa", and other great works of art. But he was also a scholar and scientist. To him it was logical that a painter should turn to science for his knowledge; the ability to represent things, based on knowledge and vision—he called it, "to know how to see".

His drawings, when examined today, are so perfectly drafted and scaled that they can be built in model form and they will function perfectly.

The sea held a special fascination for Leonardo. "When you put together the science of the movements of water, remember to put beneath each proposition its applications, so that such science may not be without its use".

His practical interests included

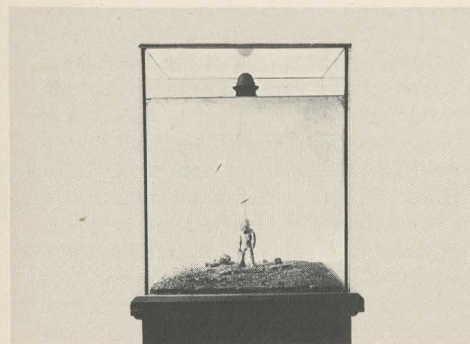
problems of water power, transportation and irrigation; his observations of the movements of currents led him to design ships in the shapes of fish, anticipating the most modern streamlined vessels.

In streams of water he recognized the Potential kinetic energy.

He actually defined the principles of the airplane 200 years before Newton: "The movement of the air against a fixed thing is as great as the movement of the movable thing against the air which is immovable", he wrote. His constructions of flying apparatuses and testing devices for them show the struggle in his mind with the problems of flight.

Water was for him the "drayman" of nature, the most creative and the most destructive element. His drawings of whirlpools are among the greatest evoked by his scientific art and artistic science. Even today, with all the technical aids available to us, it is impossible to give a three-dimensional reproduction of the structure of the whirlpool. The only means available is to dust the surface of it with resin and then to photograph it. But this gives only a picture of the surface. What goes on below remains invisible. Leonardo was able to grasp the complicated cause of the whirlpool at a glance, and actually to draw it.

In 1502 Leonardo became the chief military engineer of Cesare Borgia. He traveled through the battle zone of



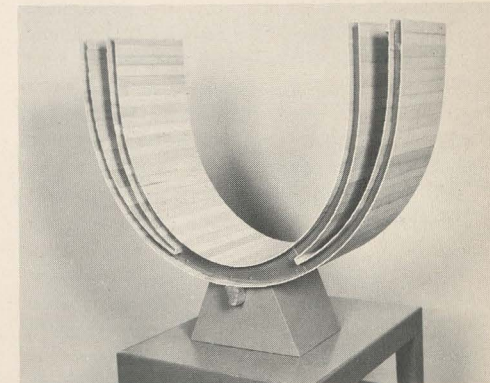
DIVER'S APPARATUS. This consisted of three basic parts: a float with air vents; a watertight mask for the diver; and a pair of tubes leading from the float to the diver's mask. Each tube was made of sections of bamboo, flexibly joined. One tube was for the intake of air, the other for exhaust. (Model of invention of Leonardo da Vinci)

Tuscany and Umbria drawing the wonderful geographical maps which were the first examples of scientific cartography. Later he helped defend Florence in the war against Pisa. One of his strategic projects was to divert the Arno River in order to cut off Pisa from access to the sea. But instead, Leonardo developed this into a peacetime plan to make the river navigable for the benefit of all.

From his study of fish forms, he created the spindle-shaped hull to replace the round-bottomed hull used in the ships of his time. This gave the vessels better balance and caused less friction with the water, which meant increased safety and speed.

Perhaps his best work in studying the unknown forces of nature is in the Deluge drawings which date sometime between 1515 and 1518, the last years of his life. These drawings deal with the Creation, the Flood and the death of earth. The Deluge drawings are really visions of the end of the world as seen in crumbling rocks, the swirling air and water. If water helped create life, it might be the source of its destruction, he reasoned.

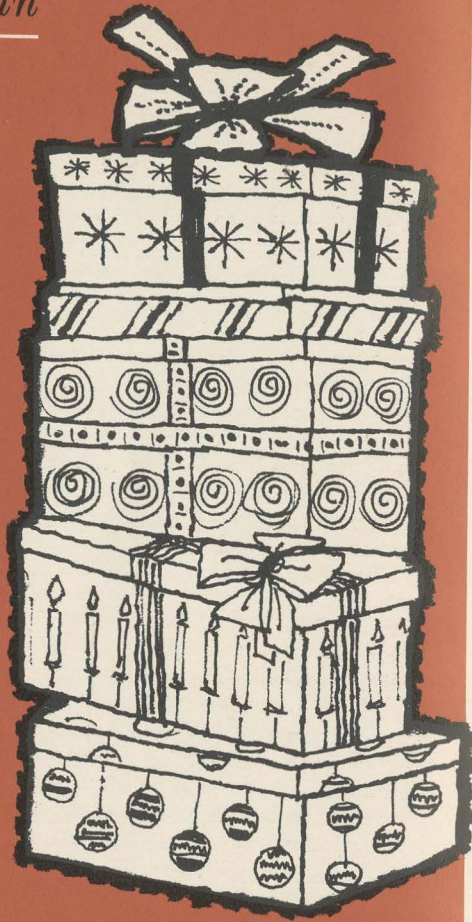
Why, you might ask, if Leonardo invented all these things didn't he put them into use? For the simple reason that there existed no compact power unit or a metal sufficiently hard for his needs. If he had had these elements, there would be no end to the miracles he might have created for us.



DOUBLE HULL FOR A SHIP. This practical idea provided safety for ships in time of war, so that if the enemy damaged its outer hull the inner one would keep it afloat. (Model of invention of Leonardo da Vinci)

It's Boxing Time Again

"DECK
THE
HALLS
WITH
STACKS
OF
BOXES"



"While we are sitting out Hurricane Betsy which seems to have stalled over us", began the letter from Miami, "it seems a good time to write you for more gray wool". The knitter continued: "I am very anxious to get at least 40 more articles knitted. I have 7 on hand".

Such loyalty and enthusiasm — even with a hurricane's swirling overhead — of this Florida member of the SCI Women's Council is typical of the interest shared by the more than 3,500 knitters and contributors to the Christmas Box program. Women who knit twelve months of the year have returned to the Institute some 16,000

individual garments which are being wrapped at this moment. 500 new volunteers joined the program this year.

When the 5th floor Christmas Room opened on October 15, assembly line techniques were incorporated to aid the three dozen W. C. volunteers from New Jersey, Long Island and Connecticut who line the tables. In less than three months more than 250 women must wrap thousands of articles to complete the 9,500 (300 more than last year) Christmas Boxes which will be placed aboard merchant ships and in hospitals *before* the first week in December in order to be in the laps of our seamen on Christmas Day.

"As the happy room opens every year we wish that every volunteer and contributor could be here in person to see the culmination of all their work, and to share the Christmas spirit with these women", said Grace Chapman, W. C. secretary. "We hope that some of them got to see the beautiful NBC color television program 'City of Ships', some of which was photographed in the Christmas Room last year". She pointed out that visitors are always welcome during the Christmas Room hours — 10 until 4 pm. Mrs. Chapman also noted that more than three tons of wool had been distributed to knitters throughout the United States since January.

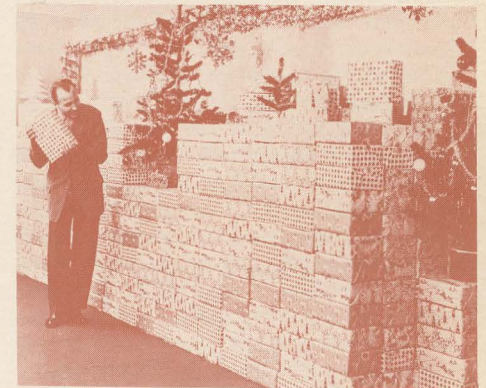
The gifts for this year's boxes have been unpacked and conveniently arranged for the Christmas Room volunteers. Organizing the activity in the two small rooms has been worked out by supervisor, Mrs. Gladys Cooper with Mrs. Grace Chapman. The problems involved can be better appreciated when one visualizes the thousands of individually-wrapped items and more thousands of empty cartons. Each box this Christmas will carry, in addition to the good wishes of the Women's Council:

A *hand-knit article* (either sweater, two pair sox, watch cap and scarf, or watch cap and gloves), box of *hard candy* (measured from 2,700 lbs.), a *sewing kit*, *writing paper* and *envelopes*, *ball point pen*, *money clip* with the Institute seal, packets of *cold water soap*, *utility polishing cloth*, and *Christmas cards* from Mr. Mulligan and individual women.

At the same time this month, the Women's Council Christmas Shop was set up attractively in SCI's lobby where dozens of gift items are for sale. Ever-smiling W. C. "volunteer of the year" in 1963, Miss Rita Echols, will staff the Shop for her third year, keeping its cash register jingling from 11 until 3 pm, and hopefully making more than the \$1,300 profit credited to last year's operation.

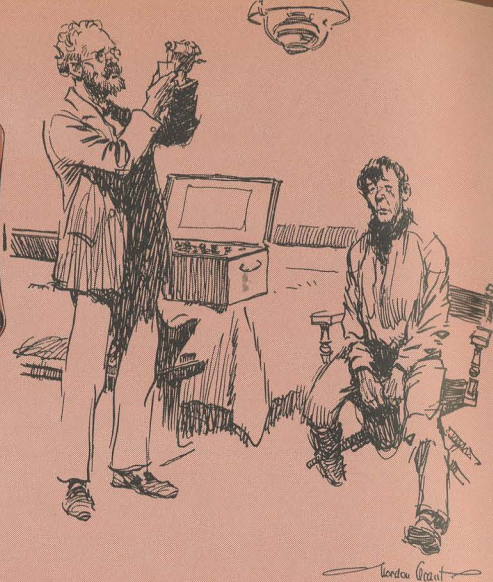
As in the past, LOOKOUT reprints a short, recent letter from a volunteer which sets the mood of the Christmas Room.

"I always look forward to your Christmas appeal and to the heart-warming thank-you letters I receive from the North to the South Poles which are greatly appreciated. I am sending a check for 4 Christmas Boxes from each of my grandsons. I hope they learn to send their own boxes and I know they will appreciate the letters from seamen. Thank you for letting us share this work".



The Whaling Journal of Francis Hitch

Chapter IV



The weary, profitless weeks in Tatonga, Feegee.

Capt Gifford has Chartered the Brig *Elizabeth* now lying at this Group but to the N. West of this place at the Distance of 80 miles. She is expected here in about 10 Days. She is to take Capt. Gifford and 13 others of us and land us at one of the Sandwich Islands. I removed all my things from the Ship *Russell* of Dartmouth and took them on shore to the little Village of Tatonga to remain until the Brig arrives.

Wednesday, the 4th of March 1846. At 7 p.m. most of the Officers and crew of both vessels went on board the Bark and commenced Baleing at each hatchway and they tried to get her higher on the Shore. They kept at work until 12 Midnight. . . . Several of the men complain of Violent pain in their eyes caused by the Bilge Water. Otherwise we are as well as usual. Thanks be to God for the Blessing.

Monday, the 9th. Begins with light Easterly Wind and Fine Weather in the forenoon. Getting ready to haul the Bark to another place. They got ahold of the head of the Main Mast and hove her down some into Shore. Paid off most of the Officers and Crew of the Bark *Elizabeth* for their Labour in clothing. Elnathan P. Hathaway is quite unwell — he appears to be Poisoned. The Officers went on board to take off the whaleoil. . . . They have brought to the *Russell* Today 46 Cask of Oil containing from 100 to 285

gallons each and 5 Cask containing from 12 to 28 gallons each. In all I should judge about 230 barrels of Oil. During the past Week we have taken off Flour, Bread, Beef, Pork, Molasses, Shooks, Heads, Hoops, Towline and Empty Cask. We sent a Boat on the other side of the Island for some Yams. At 9 p.m. the Brig *Elizabeth* hove in sight to the North West.

Monday the 13th of April. Employed in making a Raft of our Spars to heave down the Bark. The Brig *Elizabeth* is getting ready to take in what we have saved from the Wreck. I am getting tired of the Feegees and hope that we shall be able to get away soon. . . . we have had more or less Rain every day lately. Samuel Bancroft has been unwell for several days past. The remainder of us are as well as we can reasonably expect in this hot country, where we are beset by Day with Flies and with Musquitoes by Night, but by the Blessings of God we are still alive and so as to be about. Thanks to His Name.

Wednesday, the 15th. The Village of Tatonga consists of about 20 or 25 Houses. They are built on Wooden Frames and covered with Thatch. They have no Floors except Dry leaves covered with Mats. They are low in the Walls, say from 6 to 8 feet high, with very sharp Roofs and have no Windows but each has 3 door ways, 2 on one side

about one-third of the Distance from each end and one on the other side in the center. The doors are 4 feet high so that a Person has to Stoop very low when he enters a House. The Village is Situated upon the East part of Ovalow Island on a Plain of about 200 Acres which is Bounded on two sides by Mountains from 500 to 800 feet high. There is a small Stream of good water Near the Village which has its source in the Mountains and empties into the Sea North of the Village. The Principal part of level land around the Village is used to cultivate a Root called Tara which is used as Food. It has to be covered with Water the most part of the time during its growth. There are many coconuts Trees in the Village & the Bread Fruit which is now in season is abundant all around the Village. They raise a few Banannas and Pine Apples.

There are several kinds of Trees growing around the Village and Some of them grow to a great size and bear Flowers of Beautiful Colours and Smell. The Natives are rather of an indolent turn of habits owing in part to the facility of getting their Food (which is very simple) without much Labour. They use but very little Clothing, a narrow strip around their middle and another around their head. The People here appear to be very Civil and Friendly thus far. Their Domestick Government is of the Patriarchal form, the Chief being at the head, although they are Subject to the King of Anbow who is absolute in his Government.

There is a Coral Reef that surrounds the Island at the Distance of 1 Mile from the Shore which Makes the Harbour. There is 15 Fathoms of Water in some places inside of the Reef. Now 5 Vessels here besides our Bark. Two of them are Barks, one a Brig, and two Schooners. They are all upon a Trading Voyage among this Group of Islands. They are all except 1 American Vessels and She is English.

The greatest part of the Natives upon these Islands are still Cannabils although there are 5 English Anglican Missionaries that reside on this group of Islands.

Friday the 17th of April. It is too rugged to get off anything to the Brig. We are all about although I and several others are not well. Our complaint is a loosness in the Bowels.

Tuesday, the 18th. Employed in barelling the Oil and putting in on the Raft to the Brig. . . . My health is very poor indeed. The rest of us are about as usual Thank God that we are no worse. I cannot Sleep so I have turned out. The weather is pleasant. This is the third Night that I have not been able to Sleep much. It is very tedious to be awake both Day and Night. It is enough to make a Person Sick if nothing else ailed them. But so it is and I must try to make the best of it. The Lord's Day, April 26. Several of us went up to a small Village called Wiatoge. At 11 a.m. one of the Residents, a White man, read the Service of the Church of England appointed for that Day. His Name are Thomas Umbers. This is the 30th anniversary of Sister Mary's Birthday.

Monday, the 27th. It is commonly reported here that we shall not leave this place until Capt. King, master of our new ship *Elizabeth*, lady is Delivered and I heard that it will be the case but hope not. . . . There are several People very sick at this time. Capt. Gifford has had very sore eyes for four or five days past.

Friday, 15th of May. I went on board of the Ship *Kingston* and got Medicines for John Evans who is and has been very Sick with the Flux. He does not get better. He is in a Dangerous Situation indeed. This appears to be a very Unhealthy Country for Foreigners for there are a great proportion of them in bad health. Capt. Gifford's Eyes are worsening. My health is now quite good for this Country, Thanks be to God.

Sunday the 17th. Between 6 and 7 p.m. Mary, Capt. King's Lady was safely Delivered of a Child So I am in hopes that we shall be able to get away Soon. I have got heartily tired of Feegee and I am almost sick with a cold.

Next month: Bound for Tahiti and treachery



Braynard with sketch book in hand . . . drawing ships in the national reserve fleet, up the Hudson.

DRAWING SHIPS- A HOBBY

by Frank O. Braynard

could ever really enjoy it again. It's too hard to preserve, smudges so easily and I am just completely out of the habit. Pen sketches with a fine-tipped India ink pen are probably the best thing I can do. To date I have illustrated all or parts of three of my own books with this type pen, and done any number of drawings for end papers, jackets and illustrations for magazines and other people's books.

My new book is called *A Tugman's Sketchbook*, and has just been published by John de Graff, 34 Oak Avenue, Tuckaheo, N. Y. (\$8.00). I would like to tell you something about how it developed, but first a few words on earlier artistic efforts. It is not too often that one gets such a chance as this to ramble on about his favorite hobby, and I plan to take full advantage of it.

THE LEVIATHAN

The famous three-stacker *Leviathan* was long a favorite with everyone in the 1920's. Still one of the greatest liners ever built, her up and down profile, classic bridge structure, three-deep lifeboats, great two-deck rounded lounge windows and three tall, red-white-and-blue smokestacks made her truly the world's greatest ship of that day. I can remember being asked to show the first grade the letter "L" when we were learning the alphabet. I knew it and the others didn't. I knew it because of the name of the *Leviathan*, which I could spell before I could spell my own last name.

I drew every great liner dozens of times, getting to know every detail, and having a great laugh when someone would wonder with surprise how I could identify some passenger ship I saw in the movies or at her pier. Easy as telling two different people apart.

Paper was my first big problem. Getting it.

There was never any question as to what to draw. Ships were *it* from my earliest conscious hours, and not sailing ships—large ocean passenger liners. I can recall with keen pleasure the kind of paper butchers used, off white. It was something I looked for with keen anticipation.

The inside of book covers, front and back, were another place I was forced to resort to as a child for a place to draw ships. Many of my old books are drawn in, and no one seemed to mind.

After a while I managed to buy poster paper, and that was the last word. What an expanse of white. Whenever my school had a play that could be tied in with ships and the sea I made the posters.

Over the past years I have shifted from pencil, to water colors (very briefly), to oils (even briefer), to an etching press (hopeless), to India ink and crow quill and finally to felt tip pen. Pencil was tremendous fun, but for some reason I don't think I

Naturally I saved ship pictures and collected folders of steamship companies. I managed to get put on the mailing list of the *Ocean Ferry*, a marvelous publication put out by Winfield Thompson and Carla Dietz of United States Lines.

Watercolors were challenging but I could never do much with this media. I tried oils as well, and did pictures of the *Olympic*, *America* (ex *Amerika*), *Empress of Australia*, and the *Mauretania*. Not so hot.

Etching, too, was an exciting new outlet. I tried hard and managed to get some interesting effects with a small press I acquired, but it was too difficult. Someday I would like to go back to this tantalizingly complicated method. Going back to it after having spent 20 years with pen and ink work will make it seem easier than it did when I approached it with a background of soft pencil drawing.

FIRST BOOK

My sketches were responsible for my first book.

While doing a stint as a school teacher in 1941 I made some India ink drawings of liners and tried to sell them to *Marine News* magazine down at their old Water Street address. Commander W. P. Dodge, the editor of the now defunct publication, liked them, took them and said he would consider using them—no talk of compensation. I was happy. A year passed, two years and finally I landed a job at the American Merchant Marine Institute. Commander Dodge still had not used the drawings. One day I asked him if he still had them. He opened his desk drawer and pulled them out. In the interim since they had been drawn, every one of the ships shown had been sunk. The war was on, of course. I suggested a special series of great liners lost in the war and he said fine. He used five a month for several months, and I supplied him with new ones as the older ones were used. Still no pay, but what fun to see my pictures on a printed page.

Then Felix Cornell, of the Cornell Maritime Press, asked me to put them into a book, with a full text for each

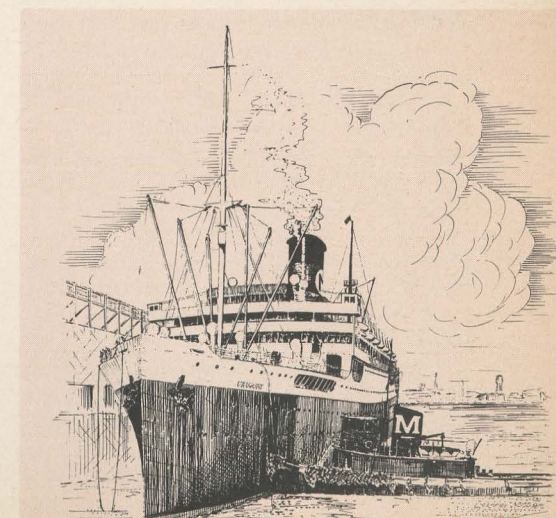
picture. I did and out came *Lives of the Liners*, which is still selling. It gives the stories of the world's passenger liners in World War II.

These sketches were pen and ink and this style became my specialty. In the years that followed I found much pleasure in doing end papers for several books, including *Sea War* by Felix Reisenberg and the *Pictorial History story of Ships* by Alice and John Durant.

The old *Savannah* became a favorite subject and I sketched her for the Steamship Historical Society of America's membership brochure cover. At the American Merchant Marine Institute I drew a series called "Famous American Ships", and sent the sketches out in mat form to 2,500 small American newspapers. Many of these drawings were used in up to 1,000 newspapers, the clippings pouring in from all over the country. This series also developed into a book.

N.S. SAVANNAH

The American Institute of Marine Underwriters asked me not too long ago to do a sketch of the new nuclear *Savannah* passing the Statue of Liberty. It was to be used as an emblem for their forthcoming international marine insurance convention, and was to go on plastic brief cases, Stationary, convention announcements and programs. The drawing was not easy and I was happy to finally get it approved and in the works. A few weeks later I was shocked to see a



printer's proof of the drawing. Some ad agency artist had thought I had erred and left off the smokestack. He had carefully drawn in a good-sized funnel on the top deck of the N.S. *Savannah*. A mass of printed matter and zipper brief cases had already been printed with the emblem. They all had to be scrapped.

MY JOB

As I look back drawing has been a most valuable ally to my work in shipping. A drawing got me into shipping, in fact. Wandering around lower Manhattan in search of old ship prints in second hand desk stores, I bumped into the Marine Bookshop, now at 1 Broadway, but then where the Battery tunnel underpass now dips under. I sold the proprietor four clipper ship drawings.

It was 1942 and I was trying to get a job with the American Merchant Marine Institute, which was turning out a good deal of publicity about American ships at that time. I mentioned my drawings hoping that would add luster to my application. There was no work for me. Six months later, however the AMMI did need a writer. My interviewer there had forgotten my name, but remembered my sketches. He went out of the back of 11 Broadway and over to the bookshop, where he climbed up on a chair and read my name signed to one of the drawings. Remembering that I lived on Long Island he found me without further ado and I am still in shipping, and mighty glad of it.

NEW SKETCH BOOK

The drawings in my new sketch book are divided into 21 sections. Each depicts the setting of a different tug assignment. I have included 125 drawings. Most of them were made in 10 or 15 minutes, since the tub and the subject were both moving. Some took longer, such as the interiors done aboard the *United States* and the *Queen Elizabeth*.

The first set of sketches depicts a ship rescue off Labrador several years ago and one of the most daring pieces of seamanship ever displayed by a tug. The rescue operation took 19 days and

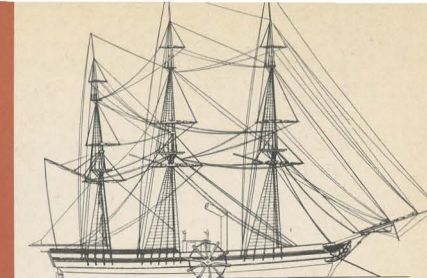
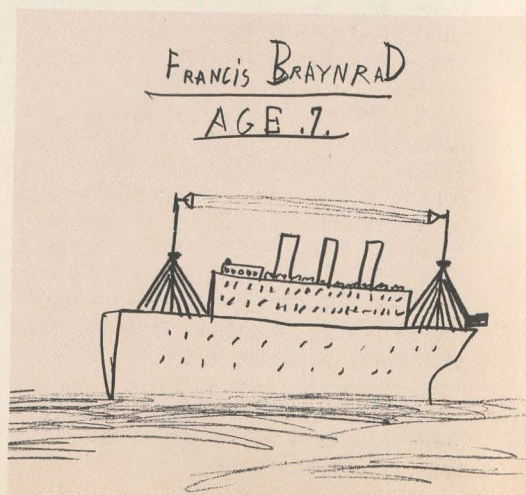
extended over both Christmas and New Year's Day. I flew to Halifax to meet the tug, the *M. Moran*, and to get the story out for New York newspapers. Although it was January, and the weather still bad, I decided it would be fun to sail down on the tug. I made my sketches enroute from the descriptions told me by that gallant tug's crew. One of the drawings shows our engine room inclinometer, whose needle swished over a 60 degree arc as I was watching.

The drawings in the book are reproduced in what is called a Rembrandt brown. It is much better than black, because the heavy dark lines are toned down and given a mellow look.

Another problem of discipline is the matter of working over a sketch. There is a tremendous urge to go over and try to "improve" a felt tip sketch, or any drawing, of course. Hold back, don't let yourself go on this. I have tried to make and follow a rule on this: don't touch a drawing after the sketch book is once closed.

Still another, and perhaps the most difficult rule of thumb is not to work too long on a sketch. Stop! That's enough. Let it go at that. No more. I keep telling myself these things, but never seem to learn.

Finally, and the essence of all sketching, is the importance of being really careful with each line. Be free, be quick, be racy, all these are important, but don't be careless. Get the picture right, despite the imperative demand for speed.



A sketch of the old Savannah from which a model is being constructed to show accurately the collapsible paddle-wheels and the jointed smokestack not found on early models.

Marine Museum in the News

A scale model of America's first atomic-powered merchant ship, the *N.S. Savannah* and its predecessor, the *S.S. Savannah* of 150 years ago, the first ship to cross the Atlantic with the aid of steam, have been put on exhibit in the Marine Museum to show visitors the comparative dimensions and capabilities of these historic ships, and the remarkable advances in propulsion techniques.

The nuclear model was a recent gift to the museum from a large shipping company, while the model of the first *Savannah*, is being used temporarily until a newer, accurately detailed replica is built.

Pending the construction of a new model of the 1819 ship based on the recent research by Howard T. Chappelle, Curator of Transportation, Smithsonian Institution and in scale with the *N.S. Savannah*, the Marine Museum has generously been loaned a small model built by Frank Cronican, president of the New York Shipcraft Guild.

The exhibit reveals several amazing facts about the controversial *Savannah* of 1819. Although she used wood and coal to fire her huge boilers, she had to carry such a load of it that there was room for little else. The vast bulk of fuel sufficed to provide steam for only 3½ days of the more than 21 days the ship was underway; for the rest of its voyage from America to England, it had to rely on sails.

The atomic *Savannah*, the exhibit points out, is able to cruise in excess of three years on one fueling. The ves-

sel, operated by American Export-Isbrandtson Line is 595½ feet long and weighs 12,220 tons. Her uranium oxide fuel pellets are about the size of thimbles and weigh only eight tons. The pellets have the power potential of 90,000 tons of fuel oil. The model shows the propulsion unit through a cutaway in the side of the ship.

Both ship models are capturing the imagination of the 24,000 visitors to the Museum for the first 9 months of 1965.

18TH CENTURY DOCUMENTS ON EXHIBIT

A second educational exhibit opened on Columbus Day, Oct. 12, featuring a collection of records made of the voyages of English Prince, William, third son of George III, on sloops "Valiant" and "Andromeda" which he commanded from 1779 until 1790 when he ascended the throne. The leather-bound, fragile logbooks describe the provisions taken aboard for long voyages, articles (appropriately called "Slops") issued to merchant seamen of the period, along with orders and letters from the Crown. One volume includes a series of delicately painted watercolors of American coastal fortifications, while a fourth volume describes the cruise of Prince William's later ship, the *Andromeda* from 1788-1789. Prince William was succeeded to the throne by Queen Victoria.

The logbooks and documents are being loaned for the exhibition by Mr. Ernest Chambre, a collector and customs authority.

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the LOOKOUT

SEAMEN'S CHURCH INSTITUTE OF NEW YORK

SAGA OF THE GALLANT BARKENTINE "BEAR"

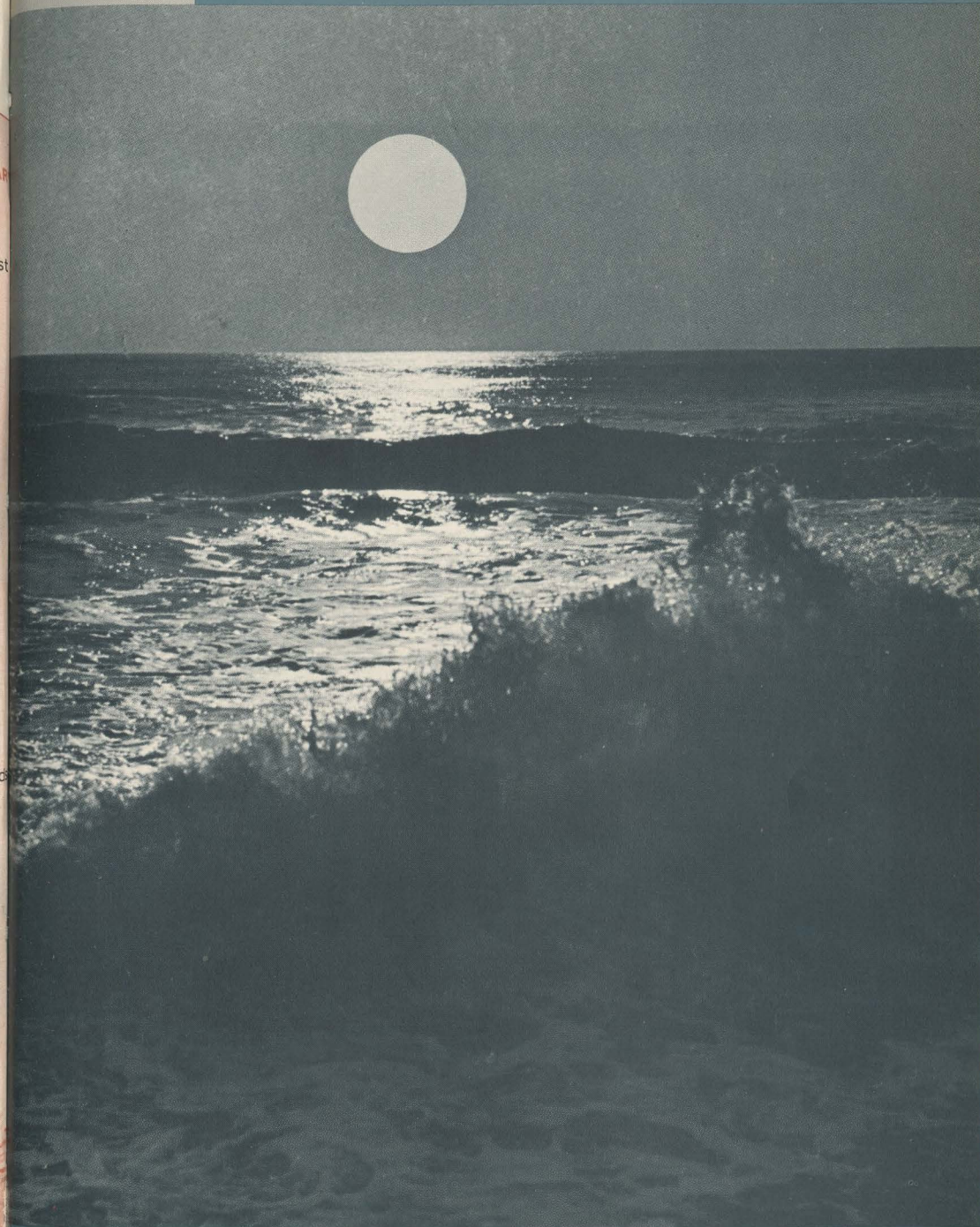
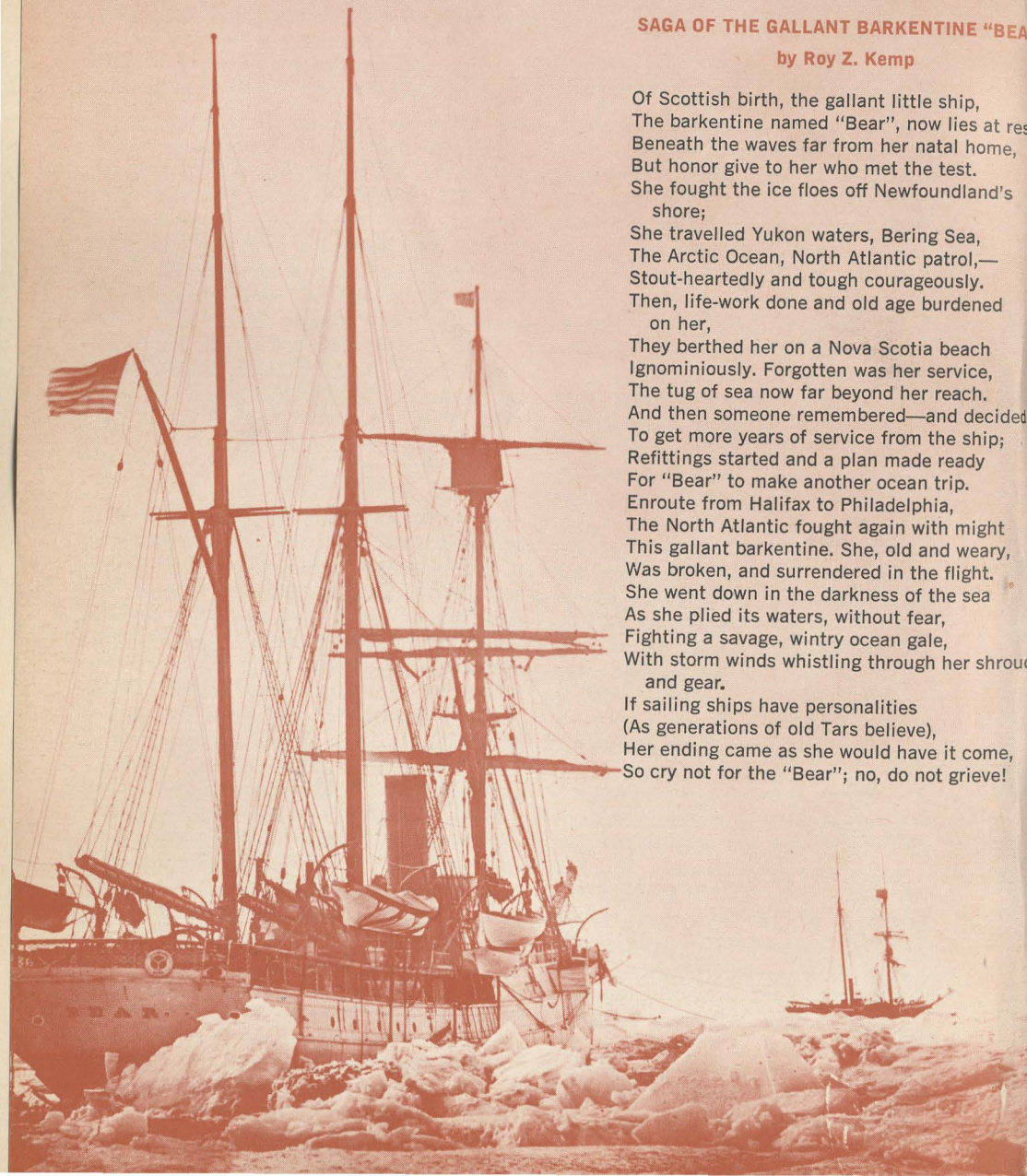
by Roy Z. Kemp

Of Scottish birth, the gallant little ship,
The barkentine named "Bear", now lies at rest
Beneath the waves far from her natal home,
But honor give to her who met the test.
She fought the ice floes off Newfoundland's
shore;

She travelled Yukon waters, Bering Sea,
The Arctic Ocean, North Atlantic patrol,—
Stout-heartedly and tough courageously.
Then, life-work done and old age burdened
on her,

They berthed her on a Nova Scotia beach
Ignominiously. Forgotten was her service,
The tug of sea now far beyond her reach.
And then someone remembered—and decided
To get more years of service from the ship;
Refittings started and a plan made ready
For "Bear" to make another ocean trip.
Enroute from Halifax to Philadelphia,
The North Atlantic fought again with might
This gallant barkentine. She, old and weary,
Was broken, and surrendered in the flight.
She went down in the darkness of the sea
As she plied its waters, without fear,
Fighting a savage, wintry ocean gale,
With storm winds whistling through her shrouds
and gear.

If sailing ships have personalities
(As generations of old Tars believe),
Her ending came as she would have it come,
So cry not for the "Bear"; no, do not grieve!



NOVEMBER 1965