

the LOOKOUT

SEAMEN'S CHURCH INSTITUTE OF NEW YORK



THIS ISSUE: **QUILT EXHIBIT**

MAY 1975

THE PROGRAM OF THE INSTITUTE

The Seamen's Church Institute of New York, an agency of the Episcopal Church in the Diocese of New York, is a unique organization devoted to the well-being and special interests of active merchant seamen.

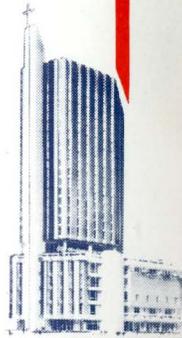
More than 753,000 such seamen of all nationalities, races and creeds come into the Port of New York every year. To many of them the Institute is their shore center in port and remains their polestar while they transit the distant oceans of the earth.

First established in 1834 as a floating chapel in New York harbor, the Institute offers a wide range of recreational and educational services for the mariner, including counseling and the help of five chaplains in emergency situations.

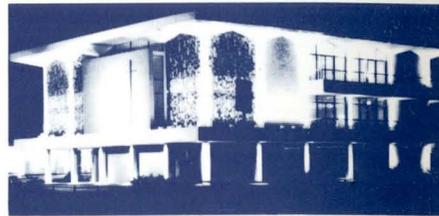
Each year 2,300 ships with 96,600 men aboard put in at Port Newark, where time ashore is extremely limited.

Here in the very middle of huge, sprawling Port Newark pulsing with activity of container-shippping, SCI has provided an oasis known as the Mariners International Center which offers seamen a recreational center especially constructed and designed, operated in a special way for the very special needs of the men. An outstanding feature is a soccer field (lighted at night) for games between ship teams.

Although 57% of the overall Institute budget is met by income from seamen and the public, the cost of special services comes from endowment and contributions. Contributions are tax deductible.



Seamen's Church Institute
State and Pearl Streets
Manhattan



Mariners International Center (SCI)
Export and Calcutta Streets
Port Newark, N.J.

the LOOKOUT

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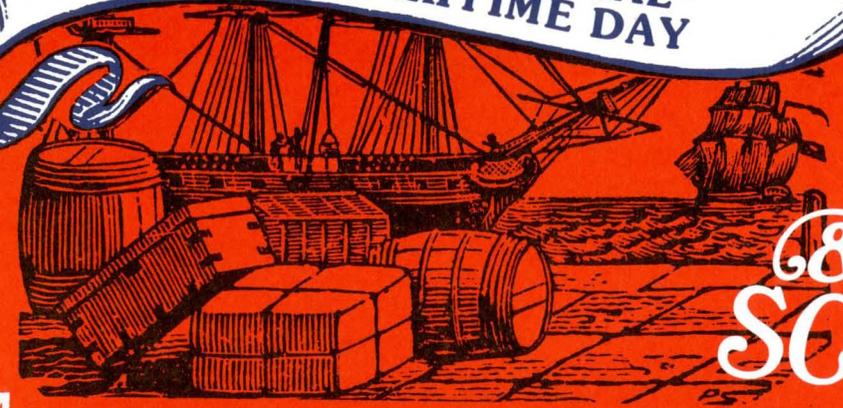
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Cover photo: Quilt Patch by Mrs. Guy Trump.

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THE U.S. BICENTENNIAL NATIONAL MARITIME DAY



Although it hardly seems possible, this nation's birthday is just around the corner. In fact, the official beginning of New York City's U.S. Bicentennial Year starts this May 22 — which also happens to be National Maritime Day.

Naturally, the Institute wanted to participate in the opening day events because it feels that the 200th anniversary of the United States is a most significant occasion. In addition, ocean commerce and thus, the contribution of the merchant seaman to this nation has been a major factor in the growth and prosperity of both the greater Port of New York and the country as a whole.

SCI has always recognized this fact. It was out of concern for the welfare of the merchant seaman that this Institute was founded and this concern still remains its primary mission. In addition, it is more than coincidental that a long time friend, Board Member and advocate of the Seamen's Church Institute, President Franklin D. Roosevelt, was the one who declared May 22 National Maritime Day.

MARITIME QUILT

To help commemorate the beginning of New York City's Bicentennial Year and National Maritime Day, our volunteer Women's Council decided to make this city's (and we think, the nation's) first nautical quilt. Jointly sponsored by the N.Y.C. Bicentennial

Corporation, the Women's Propeller Club — Port of New York and the Institute, the quilt will be a pictorial documentation of the New York Port, past and present, and will be exhibited extensively both in New York City and the nation during the year ahead.

Under the able guidance of Celine B. Mahler, Director of the New York City's Bicentennial Urban Quilt Program, more than 40 women have been meeting twice a week here at SCI to accomplish this project.

Already ship stacks, sailing vessels, anchors and seamen have been designed and sewn; and soon these and hundreds of other sections will be pieced together to form this unique work of Maritime Americana.

This quilt, and other recently completed NYC Urban Quilts, will be shown at a special exhibition opening here at SCI on May 22. The catalog for the exhibit is included in this issue, and the cover of this edition shows a portion of the maritime quilt completed at the time we went to press.

To all those who helped make this maritime quilt possible, we say a sincere "Thank You"; and to all our friends and readers may we be among the first to wish you a "Happy Anniversary" and hope that each of you will help make it a most important year — we've all got a lot to think about, be thankful for, look forward to, and celebrate.

About This Exhibit

New York City is a patchwork of people, traditions, and life styles. The ways in which people live, work, and play together create dynamic, everchanging patterns. It is this rich and unique diversity that the City will celebrate during our nation's commemoration of 200 years of American Independence. The celebration, like the historic event commemorated, will grow out of the people.

Urban Quilt Program

One of the ways the city will visually tell its story is through the New York City Bicentennial Urban Quilt Workshop Program.

Under the direction of Celine Mahler, the program was launched in Spring of '74 as an attempt to revitalize and commemorate a traditional American art form — the quilting bee — and to demonstrate the continuity of this community experience. Participants are exposed to the process of quilt-making as an art form and a craft skill while creating a beautiful, commemorative record of a significant community effort. They learn about the history of quilt-making in America; traditional and updated techniques of patchwork, applique and soft sculpture; and how to apply the methods to individual projects. Participants design and make pictorial patterns and patches which express their own experiences, while re-creating the creative, sharing atmosphere of the earlier quilting bees. The urban environment of traffic jams, schools, parks, fire hydrants, mailboxes, skyscrapers, and landmarks, as well as historic and current events are recorded in the quilting medium.

The quilts you see here are products resulting from these workshops. Made by people of all ages, backgrounds and interests, the vitality, creativity and skill

shown in these works bear ample testimony to the very human dynamics which collectively help make both this city and the nation a source of excitement, wonder and adventure . . . More importantly, these contemporary quilts are documents to the creative experience made fact through community desire and effort.

We only hope that the participants received as much pleasure from making these quilts as the fortunate viewers get from seeing them.

The New York City Bicentennial Corporation was created by the Council of the City of New York in 1972 as the official organization to develop, co-ordinate, and implement appropriate activities commemorating the 200th anniversary of American Independence. The work of the Corporation is carried out by an administrative and professional staff and a board of 45 directors, 15 each appointed by the Mayor of the City of New York, the City Council, and the New York City National Shrines Associates, Inc.

Information regarding the Corporation can be obtained by writing to them at the following:

*NYC Bicentennial Corporation
P.O. Box 1976
FDR Station
New York, New York 10022*

*The New York City Bicentennial Corporation
The Women's Propeller Club - Port of New York
and
The Seamen's Church Institute of New York*

*are pleased to
present this exhibition of*

NYC Bicentennial Quilts

May 22 - June 9, 1975

honoring the

Opening Day of New York City's

Observance of the Nation's

200th Anniversary

&

National Maritime Day

Exhibit Room

First Floor

*Seamen's Church Institute of New York
15 State Street, New York City*

Exhibition List

American Children's Literature Quilt (for credits see page 8)

Girl Scout Quilt

Made by older scouts and leaders. Co-sponsored by the Girl Scouts of the Greater New York area and the NYC Bicentennial Corporation.

City Sites Quilt (for credits see page 10)

Bowne House Quilt

Co-sponsored by the Bowne House and the NYC Bicentennial Corporation.

Flushing Historical Quilt (for credits see page 13)

Brooklyn Historical Quilt

Made by members of the Abraham and Straus Youth Board Workshop. Co-sponsored by the Abraham and Straus Department Store Youth Board of Brooklyn and the NYC Bicentennial Corporation.

Colonial America Quilt (for credits see page 9)

School Teachers Quilt

Made by elementary school teachers in an In-Service Urban Quilt Workshop. Co-sponsored by the NYC Board of Education and the NYC Bicentennial Corporation.

Historical Win-Wood Quilt (for credits see page 11)

Hamilton Grange Quilt

Made by neighborhood participants. Co-sponsored by the National Park Service and the NYC Bicentennial Corporation.

New York, N.Y. (for credits see page 7)

Games Children Play Quilt

Made and sponsored by the Children's Creative Craft Club.

New York City Bicentennial Quilt (for credits see page 12)

Nautical Quilt (for credits see page 14)

Materials for all Workshops have been supplied by:

**BATES DAYTON of NEW YORK CITY and
BELDING CORTICELLI of NEW YORK CITY**

We also thank: The Singer Company,
and Mr. Joel Schlacter



New York, New York – Still a Wonderful Town

Made by an In-Service Teacher's Workshop. Sponsored by the NYC Board of Education – Departments of Art and Home Economics. Designed by Celine Mahler, director - NYC Bicentennial Urban Quilt Workshop program.





American Children's Literature

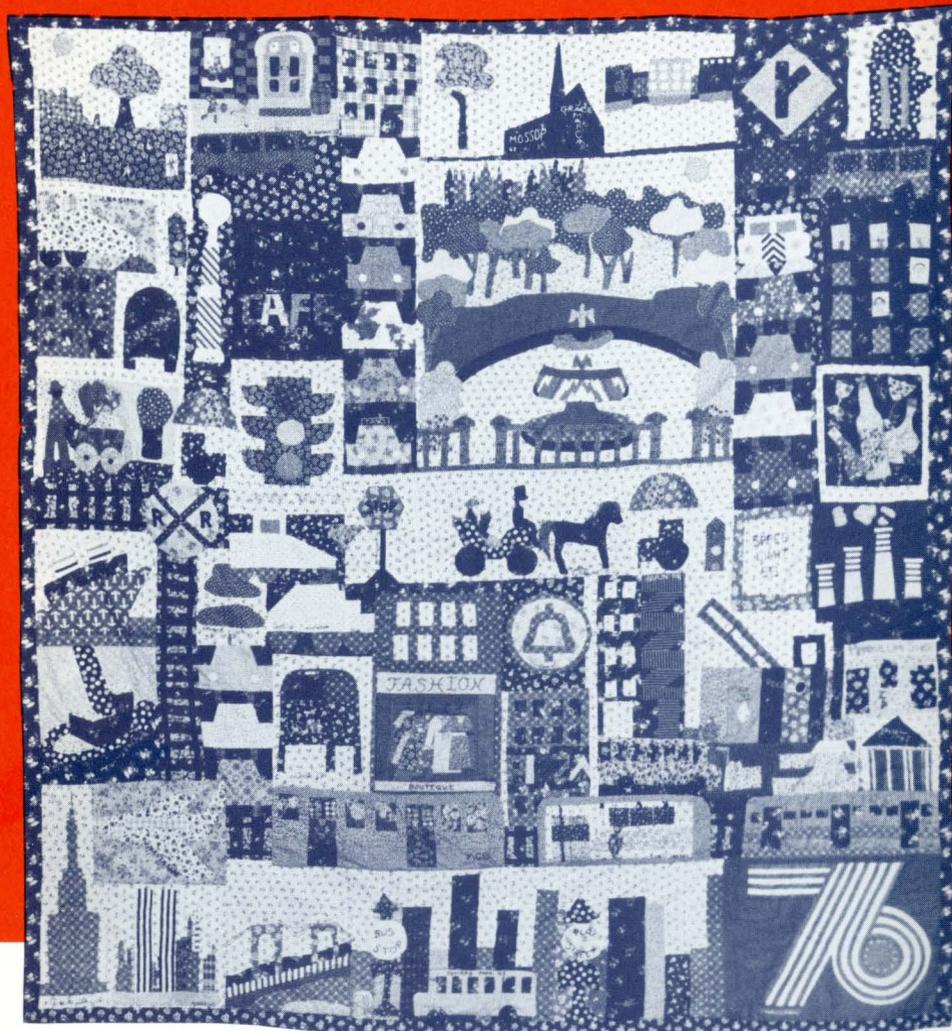
Depicts covers from stories written as early as 1829. Made by an In-Service Teacher's Workshop. Sponsored by Community School District #29. Designed by Gail Frohlinger, public school teacher.



Colonial America

Sponsored and made by the Jamaica Art Center. Designed by Anita Schlachter, Bicentennial Urban Quilt Workshop Program.





City Sites

Made by the Lower East Harlem Community Quilters. Sponsored by the School Art League. Designed by Margit Echols, designer/artist.



Historical Win-Wood

Made by Win-Wood community members. Sponsored by the Win-Wood Neighborhood Association. Designed by Joan Weiss of Win-Wood Neighborhood Association.





New York City Bicentennial Quilt

Made by an In-Service Teacher's Workshop. Sponsored by the NYC Board of Education – Departments of Art and Home Economics. Designed by Shirley Botsford, fine arts instructor.



Flushing Historical Quilt

Made by Flushing community members at Kingsland House. Co-sponsored by the Queens Craft League, Queens Historical Society and Kingsland House. Designed by Celine Mahler, director – NYC Bicentennial Urban Quilt Workshop program.





New York City Nautical Quilt

Made at the Seamen's Church Institute by Lower Manhattan community members, SCI volunteers and members of the Women's Propeller Club. Sponsored by NYC Bicentennial Corporation, Women's Propeller Club - Port of New York and Seamen's Church Institute of New York. Designed by Celine Mahler and Anita Schlachter, NYC Urban Quilt Workshop.



Nautical quilters hard at work as network TV cameras roll.



Noble music performed by a noble pianist aptly describes Willard MacGregor's recent concert here at the Institute. Contrary to popular opinion, classical music is enthusiastically received by many merchant seamen.



Two of the forty Sea Explorers (formerly called Sea Scouts) who received rank advancements at a recent presentation ceremony here at SCI.

Newly re-organized, the co-ed Sea Explorer programs range from basic boating and navigation to oceanography and water skiing, making it a most worthwhile and challenging adventure for young people who like the sea in all its dimensions.

Members of the New York Poetry Forum presented "Sea Poems Old and New" at SCI on Earth Day, March 21. This, and a discussion of "The Future of the Global Sea" were the culmination of the day's activities held in and around Battery Park that celebrated the Earth (and sea) as the common heritage of all mankind.



Ship Disaster Victims Arrive At SCI



Guard District staff arrived and were greeted by John Ryan, our hotel manager.

They were then taken to our reception room where the Red Cross dispensed emergency clothing, toiletries, etc.; were rapidly assigned their rooms so they could shower and clean up from the ordeal and were then escorted to our cafeteria for a full and hearty hot meal.

Except for one crewman who died of a heart attack in transit, the remainder of the crew arrived in several days and soon settled in for a week's rest and recuperation.

When, on April 4, 1975, the 557 foot Liberian tanker *Spartan Lady* broke apart in heavy seas some 200 miles south of New York Harbor, four Coast Guard helicopters plucked the 36 crewmen from the drifting bow and stern sections and in winds gusting up to 80 knots, flew part of the crew to Hyannis, Mass. and 20 men to Governors Island, N.Y.

By the time the 20 crew members reached the Governors Island Coast Guard Base, the ship's agent had already notified us of the need for emergency housing and possible other aid.

Soon the crewmen, accompanied by Red Cross personnel and Third Coast



By then, the agent had arranged for returning the crew members to their homes in Greece and Honduras except for those choosing to pursue personal legal proceedings.

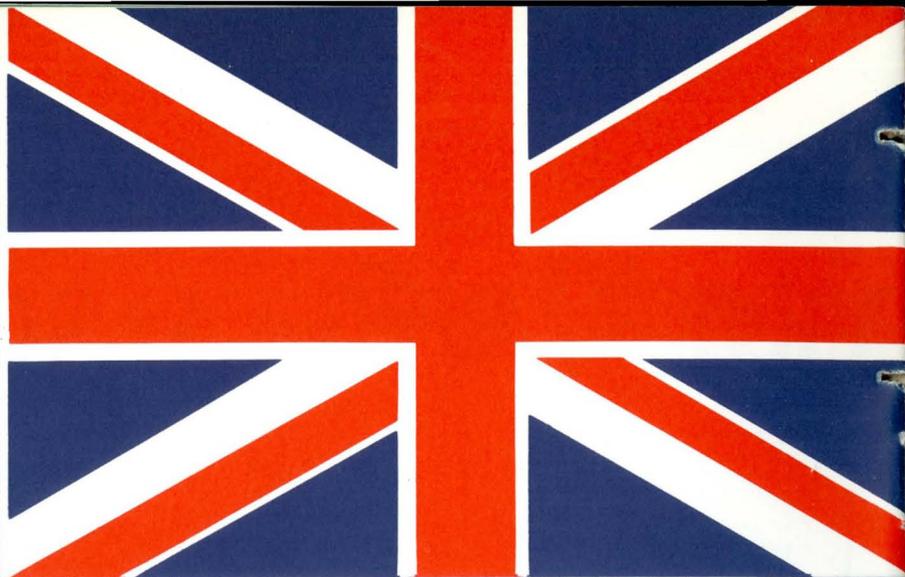
A disaster at sea such as this is one of the types of occurrences which, unfortunately, are a normal part of the Institute's life. That is one of the reasons we are here and why our facilities and services are set up as they are.

In times such as this, a warm shelter, clean bed, hot food and human concern and resources mean a great deal to a wet, exhausted and traumatized crew. Knowing this, our doors are always open

24 hours a day, seven days a week and our assistance in such events is just a telephone call away.

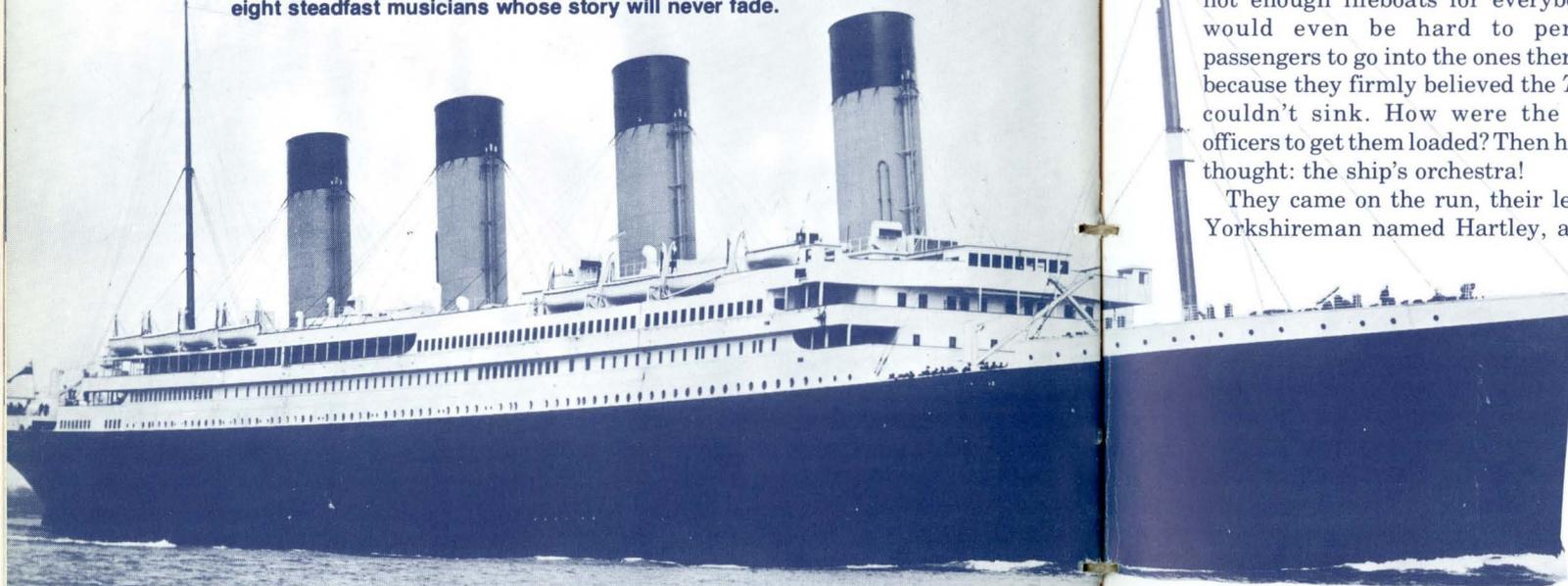
We would also like to commend the U.S. Coast Guard and particularly those members of the Third U.S. Coast Guard District under the command of Rear Admiral William Rea for the bravery, dispatch and skill displayed both during the hazardous rescue operation and immediately following. We personally thank the Red Cross for their invaluable aid. Without these two parties those brave seamen would most likely have never arrived for our safekeeping.





Editor's Note:

Because the April issue of *the Lookout* is our Annual Report edition, we never have a chance to commemorate the loss of those aboard the *Titanic*, April 15, 1912. The following story recreates what certainly was one of the most poignant and inspiring episodes brought forth by this great tragedy. It is a tale of eight steadfast musicians whose story will never fade.



A Hymn to Valor



When the great liner *H.M.S. Titanic* drew away from Southampton on an April day in 1912, it may have seemed to some of the passengers, that, of all the vessel's crew, few had a more pleasant job than the musicians in the ship's eight-piece orchestra.

In the luxurious lounge, surrounded by a distinguished company of travelers, these players gave concerts twice a day. Their hours were easy, and they dined with the elite of the ship's crew. What more could one ask? Good food and beds provided, their salaries paid regularly, and nothing to do but ride back and forth from the Old World to the New on this magnificent vessel, the largest ship afloat and the last word in ocean elegance!

But then tragedy struck. Five days out of England, the proud liner ran into an iceberg which tore a long hole in its bottom. Because of its water-tight compartments, everybody had said the *Titanic* was "unsinkable." But the Captain knew differently when he heard how fast the sea was seeping into the hold.

The Captain knew, too, that there were not enough lifeboats for everybody. It would even be hard to persuade passengers to go into the ones there were because they firmly believed the *Titanic* couldn't sink. How were the ship's officers to get them loaded? Then he had a thought: the ship's orchestra!

They came on the run, their leader a Yorkshireman named Hartley, and the

others. Within a few seconds the leader had tapped with his bow, and the little group had struck up some gay ragtime.

The liner had been struck at 11:40 P.M. For over an hour the orchestra played lively music, quieting fears as one by one, most of the boats were sent over the side. Many tragic mistakes were made, some persons failed miserably to meet the test,

but those musicians never faltered in what was expected of them.

Through the hiss and glare of signal rockets sent up vainly for help, through the roar of steam pouring from the safety valves, through the frantic flashing of the wireless, they kept on playing.

When the liner's huge propeller rose clear of the waves, the passengers realized, at last, the *Titanic* was bound to sink. Women became hysterical, many sobbing loudly. But even when there was a rush from the lower decks for the lifeboats, the music never stopped.

The stern was high in the air now, the last rocket had been fired, and still no help had come. Far down in the engine-room, the firemen were fighting to keep up steam to the last minute. When that was gone, there would be no more electricity for the wireless, nor any lights on this great liner going down in the middle of the cold, dark Atlantic. Still the musicians played on.

The last boat pulled away, leaving more than fifteen hundred people for whom there was virtually no hope for rescue. The band changed to sacred music. Perhaps the leader's memory of a boyhood church, years ago in Yorkshire came back to him as he led in *Nearer, My God, To Thee*.

It was ten minutes past two. Everyone knew the great liner could not stay up much longer. Some knelt on the slanting deck, others joined in the chorus of the hymn. As it ended, Leader Hartley began another, "God of mercy and compassion ..." The deck was slanting so that every player had to brace himself.

Even as they played, the lights flickered, then went out entirely. In the darkness men rushed about, leaping into the sea, vanishing forever. But the last thing a handful of survivors remembered was the orchestra still playing in the blackness, even as the water began to swirl around their feet:

*"Hold me up in mighty waters,
Keep my eye on things above,
Righteousness, divine atonement,
Peace and everlasting love ..."*

Seamen's Church Institute of N. Y.
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