



TOW LINE

Summer 1964

ON THE COVER—



ANOTHER PAINTING in Albert Brenet's inimitable style is Farrell Line's new African Neptune. — caught by the French artist's eye sailing from the North River's west shore. It is our choice for wrap-around cover on this Tow Line Summer issue. Like it? (Yes, white-bordered art prints will be available upon written request.)

The African Neptune is one of six new sister-ships added to the Farrell Line fleet since 1962. All were built by Ingalls Shipbuilding, Pascagoula, Mississippi. All are providing express cargo-passenger service to Africa and South Africa.

Still available (in the art print department) in limited supply are: Brenet paintings of French Line's flagship, France, United States Line's flagship, United States, Moore-McCormack Lines' cargoliner, Mormacglen, Harold Sternier broadside views of Italian Line's flagship, Leonardo da Vinci and Cunard Line's great Queen Elizabeth.

We are sorry to report that all prints of the Charles Evers paintings are gone. If you already have one, you have a 'collectors' item'.



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MORAN ART EXHIBITION HONORS THREE ARTISTS

FOURTEEN ORIGINAL PAINTINGS by three outstanding marine artists were on display at three branches of The Seamen's Bank for Savings over a six-week period last March and April.

The artists whose works were shown were: Albert Brenet, with eight paintings; Charles Evers, with three and Harold Sterner, with three. The exhibition was jointly sponsored by Moran, who commissioned each of the works of art, and the Seamen's Bank.

The response from the shipping industry and the public was highly encouraging and future exhibitions of this group of liner and freight vessel paintings are being planned here, in other cities and, perhaps, abroad.

"A great number of us will indeed be interested in paying a visit to the exhibition, and, additionally, we have arranged to publicize the dates and locations to our staff in New York," the Deputy General Manager of the Cunard Steam-Ship Company, Mr. H. P. Snelling, wrote. He was replying to a letter inviting him to visit the exhibition sent out by Mr. Edmund F. Wagner, Chairman, The Seamen's Bank.

A small brochure featuring on its outer cover the Brenet *Mormacglen* painting was printed for the exhibitions. Extracts from this brochure explain the extent and purpose of the showing.

Ships have always been a favorite subject of the artist. Great ships embody within themselves the color and fascination of adventure, travel and

nobility. The ocean liner is the largest moving object created by man. Merchant ships are a worthy subject for fine art.

The sea in all its parts and tributaries, its harbors and waterways, is a setting of enduring popularity with painters. The ability to combine a true and properly-proportioned ship and an authentic water setting is a challenge many artists have faced, but not all have conquered. With their combination of sheer and camber, ships are not easy to picture. None of the ordinary concepts of straight lines and vanishing points appear to apply in recreating a ship on canvas. A choppy harbor waterscape is equally filled with pitfalls for the uninitiated. There is a geometric pattern in the water, now you can see it and now you can't, but it's there. How to reproduce it is the exciting, wonderful goal of the experienced artist.

Art Long Used

The Moran Towing & Transportation Company has come to be known for the fine art quality of its advertisements and for the paintings it has commissioned. In its advertisements, Moran had long made use of photographs with a wood-cut treatment. Clean, sharp photographs of harbor scenes, each with strong emphasis on artistic balance and composition, are now being used. For use in its company magazine, *Tow Line*, the company, largest enterprise of its kind in the world, has commissioned straight art works of great passenger liners, cargo ships, ocean and harbor scenes.

A wide variety of artists have been employed.

Three paintings by Harold Sterner and three by Charles Evers were given special spots in the exhibition. Eight new works by Albert Brenet, most of which have not as yet been publicly displayed or used in any way by Moran, made up the featured exhibition.

Harold Sterner's work is architectural in style. Accurate to the most minute detail, clean cut and graphic, Mr. Sterner's popular series of broadsides of famous liners was made for the use as center spreads in *Tow Line*. Art prints in color were widely distributed.

Born in Paris, Mr. Sterner went to school at St. George's, Newport, R. I., and M.I.T., Cambridge, Mass., where he graduated with honors in 1917. During World War I he served with the U. S. Navy, Camouflage Division, 3rd (New York) Naval District. After that he worked as a draughtsman, then as head designer in various architectural firms until he went into practice for himself in 1932. Among the many buildings he designed was a home for the late James V. Forrestal of the Navy and Defense Department fame. His interest in ships, boats and practically everything that floats began when he was a child.

Charles Evers, whose paintings have made many cherished wrap-around covers for the Moran house magazine, has a style that is completely different from that of Sterner.

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MORAN ART...

(Continued from page 3)

The Evers style is reminiscent of the great Albrecht Durer. Many people have thought his paintings were colored photographs, so perfect is the detailed accuracy of reproduction.

Charles G. Evers has come a long way since his arrival in the United States in April, 1947, from Stockholm, Sweden. His first major assignment for Moran was to produce four pictures to be used on the 1949 calendar, one for each quarter. His American reputation rapidly increased and his clients became numerous, including such firms as the United Fruit Company, Farrell Lines, Isthmian Steamship Company, Grace Line, Central American Steamship Company and the Philadelphia Electric Company.

Albert Brenet's approach is as different from these two artists as red is from black. His work, which is currently being featured on Tow Line covers, represents a perpetually-surprising combination of impressionism in all its seemingly rough-baked quality, with superb accuracy of overall proportion and effect.

Mr. Brenet was born in 1903 and has devoted his life to maritime paintings. He is associated with the Musée de la Marine, in Paris. His long list of honors include: Chevalier de la Legion d'Honneur, Medaille de l'Aeronautique, Medaille Coloniale, and Etoile Noire de Benin. A veteran of service under sail, he is the official

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EXHIBITION—Three views of the Moran Art exhibition at the Seamen's Bank for Savings. In the top picture John S. Bull, president, Moran Towing & Transportation Company, and Thomas E. Moran, president, Moran Towing Corporation are pictured in front of the panel showing two paintings of the tug *M. Moran* by Charles Evers. In the center picture the same two Moran executive officers may be seen flanking Andrew R. Timmerman, vice president, Seamen's Bank. Below, Mr. Moran and Mr. Bull look at the Albert Brenet painting of the United States, which was our Tow Line Christmas issue cover.



Willis—Man Alone Against the Ocean

ON MAY 8 seventy-year-old William Willis left New York for Samoa to begin his most dangerous one-man voyage on the Pacific.

One of the ocean's most extraordinary master mariners, Captain Willis gave your *TOW LINE* editor a series of interviews before he left. As this issue is being completed, he will be setting sail on a 3,000-mile voyage which will take him over countless reefs, by no means all chartered, and through dangerous waters. His destination: Sydney, Australia.

Captain Willis visited Moran headquarters on a number of occasions during his recent stay in New York following his 130-day crossing from Peru to Samoa, his second crossing of the Pacific by raft. Moran was privileged to assist him last year when his new raft was completed in a New Jersey machine shop. The tug *Martha Moran* towed the raft to Port Newark (see *TOW LINE*, June, 1962) where it was hoisted aboard Grace Line's *Santa Margarita* for the voyage to South America.

Although he modestly prefers to be known as Mr. Willis, it would seem that a man who has been going to sea since 1908, who has won an honorary life membership in both the New York and Chicago Adventurers Clubs, and who has twice navigated the Pacific alone deserves the title "Captain", and so he shall be in *TOW LINE*!

He has the title *Tautai O Le Vasa Laolao*, which means "Captain of the High Seas". This honor was awarded him at a traditional Kava meeting in Pago Pago, American Samoa in 1954 by local chiefs and dignitaries after the completion of his first Pacific crossing.

Before flying to Samoa, Captain Willis explained what he would be doing in the way of final preparations for his voyage.

New ropes, shipped from New York several months ago, would have to be installed on the 32 x 20-foot steel raft named *Age Unlimited*.

All gear must be checked, particularly the two rudders which, as first built, were defective and whose failure

caused Captain Willis to end his 1963 Pacific crossing in Apia, Western Samoa, instead of Australia.

New supplies must be purchased. The mariner's favorite foods are fresh vegetables, sweet potatoes, onions (imported from Australia and New

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AGE UNLIMITED — The raft used by Captain William Willis to cross the Pacific Ocean the second time, name *Age Unlimited*, is shown here on a trial spin off Callao, Peru. (Below) A week later, departure day at Callao, the raft is loaded down with supplies and crowds are watching. Captain Willis may be assisting Peruvian seamen with the tow line. A tug towed *Age Unlimited* out to sea into the Humboldt Current for the start of her historic 7,500-mile voyage to Samoa.





Dutch Cargo Ship Pounded in Atlantic Gale, Loses Rudder, Rescued by Diana Moran

By Jeff Blinn

IN THE EARLY HOURS of March 11 the Dutch motor-vessel *Medon*, was tossing in heavy seas four hundred miles east of New York. She was rudderless; she radioed for help. Tug *Diana L. Moran*, Captain Albert F. Shaw in command, was immediately dispatched from New York to assist.

Within five days the vessel was safely in port. Later Captain C. H. E. Dopheide recalled the trying circumstances which had diverted his vessel from her intended destination (New Brunswick, Nova Scotia) to a drydock at Bethlehem Steel Company's Hoboken, New Jersey yard.

"Never have I experienced such quick change in sea and wind", the captain observed. "We were north-bound from Puerto Ordaz (Venezuela) in a moderate sea. Suddenly, within five minutes, the wind had increased to fifty-five knots whipping the sea to a frenzy."

He continued, "We were in ballast, no cargo and no passengers. I slowed my ship and turned her bow into the wind. Both Sunday (March 8) and Monday we received a terrific pounding. About midnight on Monday I decided to come around on course again — we were tossing around like a cork — but received no response from the wheel. We checked and found the rudder had been carried away during the night."

The seas were still in an angry mood when the *Diana L. Moran* arrived Thursday. Fortunately for the *Medon's* crew of thirty-seven, the worst of the weather had passed and help had arrived.

Within minutes wire towing pendants were secured to the *Medon's* bow bitts and the *Diana's* cable slowly unwound from her towing engine.

Still, ahead lay two days and three nights of mountainous seas, gusty winds and thick fog before the *Medon* was brought to anchor in New York.

Captain Dopheide left no doubt as to the quality of seamanship demonstrated.

F. Nelson, wiper; J. Wyatt and T. Thaler, Jr., deckhands; D. Wood, day-man and (last, but not least!) Peter C. Butters, cook.


Second Rescue

While the *Medon* rescue was being accomplished, another saga of the sea was taking place farther south. The tanker *San Jacinto* exploded late Wednesday night, March 25, off the Virginian coast. Fortunately there was no general fire after the explosion and no serious injuries, although one crew-


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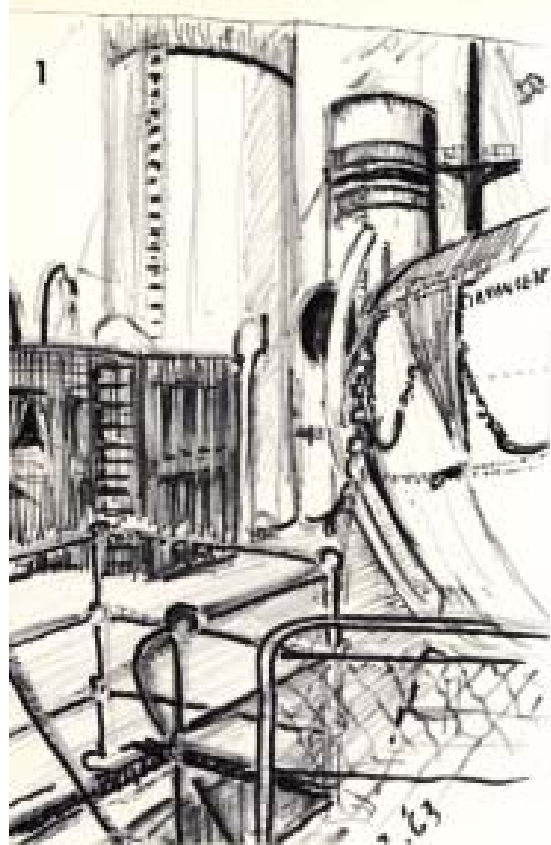
"I told them over the radio at sea, but now I want to say it again. It is my opinion that the captain and crew of your tug did an exceedingly fine job.

Captain Shaw's crew list of the *Diana* included: E. Starkey, mate; G. Aherne and L. McIntire, engineers;

RIDING HIGH — The *Diana* strains to bring in the *Medon*, in ballast and riding high. Ahead lay two days and three nights of mountainous seas, gusty winds and thick fog. 



LOWERING SEAS — Jeff Blinn sailed aboard the *Diana* to make a picture record of this routine rescue. His colored motion pictures are excellent, but this view (at the left) is his masterpiece. 



STACKS

Ashore and Afloat

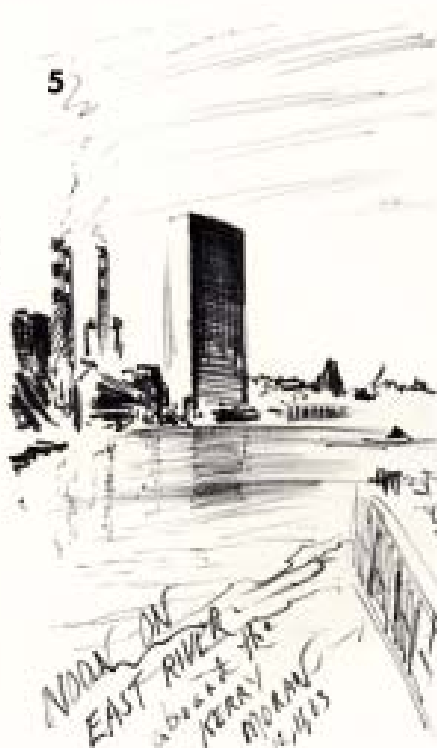
From your editor's sketchbook

(1) Old-style smokestacks on the *STAYANGER-FJORD*, a sketch made on her last visit to New York last December. The grand old lady has since been scrapped. For the purist it might be mentioned that these are not her original smokestacks. She had two somewhat thinner, taller ones that were replaced when she was modernized some years ago.



(3) The modern sampan-style Gibbs stack aboard Grace Line's lovely *SANTA ROSA* is impressive in its green, white and black coloring. The original *SANTA ROSA* and her three sisters initiated this styling of smoke deflector back in 1932. It has been repeated on the *AMERICA* and the *UNITED STATES*, all ships designed by William Francis Gibbs.

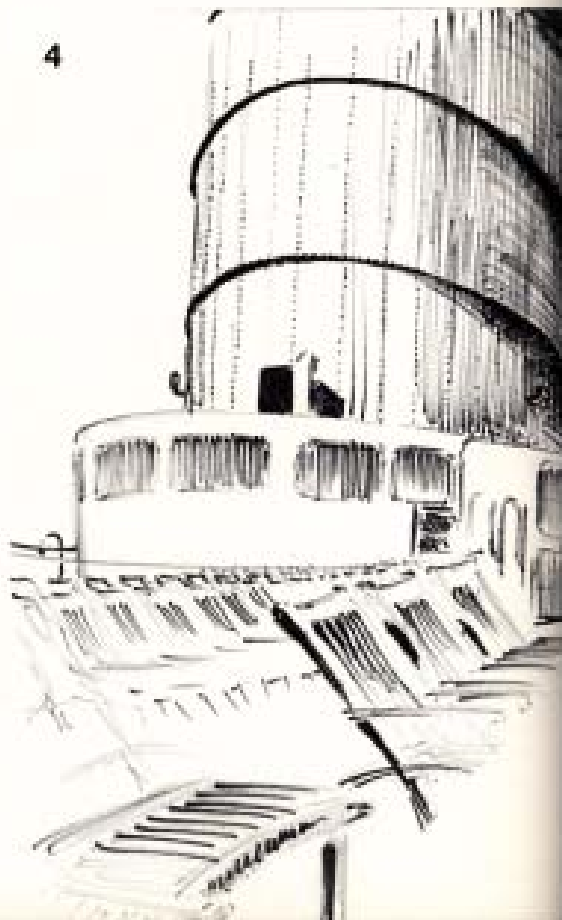
(2) The stack of the *M. MORAN*, with a slightly-slanting horizon. This sketch was made on the way home from the *PROSPERO* rescue (see Spring Tour Line for the story) last January. The roll as we passed through Vineyard Sound was as much as 60 degrees, over and back. The sketch was made from within the comfortable pilot house.



(5) A good view of the East River made at noon December 11 aboard the *KERRY MORAN* and showing the giant smokestacks of Consolidated Edison and the UN Building.



(4) Aboard the great superliner *QUEEN ELIZABETH*, a sketch of her second stack made from the tourist class promenade area. The baring orange-red color of the great Cunard flagship's funnel is a thrilling sensation to experience. It will be noticed that there are now only two black bands within the orange-red color span, whereas with the older Cunard liners there always used to be three.



Scale Model of Nieuw Amsterdam in 1660 Highlight of Museum of City of New York

By Jeff Blinn

THE BEST OF NEW YORK IS YOURS for a fifteen-cent fare. The city's growth and culture, past and present, are authentically and artistically depicted "for free" at the Museum of the City of New York. (Although partially supported by municipal funds, it is not a city museum.)

We found the bus ride up Fifth Avenue—start at Greenwich Village, if you wish—an excellent way to fill the eye with the magnificence of this fabulous city. By the time we arrived at the museum's impressive Georgian facade, we were primed and ready to examine the exciting memorabilia on display in the five-storey building between 103rd and 104th Streets.

Led by our nautical preference, we immediately headed toward the marine section and came upon a display of our city's earliest chronicler, Giovanni da Verrazzano. Of course there was no city here in 1524, but the Italian navigator did describe the real estate as 'a very agreeable site'.

His remark is recorded in the very rare Third Volume of *Delle Navigazioni et Viaggi, 1565*, by Giovan Battista Ramusio, which contains the first printed account of the discovery of New York Bay. It is exhibited alongside a visual depiction of Verrazzano's landing on Staten Island—a dramatic diorama by the museum's exhibits designer, Lino S. Lipinsky de Orlov.

Probing further into the maritime exhibit we were startled by a figure of Andrew Jackson, standing eight feet tall. This famous wood sculpture was once the figurehead of the *USS Con-*

sultation. Interestingly grouped in two large rooms were many fine models of ships that helped build our great port and nation, including the *Savannah*, the first steamship to cross the Atlantic.

In another part of this neat-as-a-pin museum we discovered a large scale model of 'Amsterdam in Nieuw Neederlandt' (New York) as it was in 1660.

The model invites visual comparison with the present-day lower Manhattan area. Wall Street was actually a wall which served as the city's northern limits and Broad Street was a canal.

Jacques Cortelyou, a talented artist, made the drawings in 1665 from which the model is made. He was a supplier of information for the Medici family.

A few steps down a glistening hall and we were standing in Peter Cooper's New York of 1860. There, in full, life-size reality, the shop fronts of our city of a century ago seemed to invite our patronage. A half-dozen stores filled with Victorian frills and flamboyant wares of the period were doing a mock business with costumed manikins.

Checking our modern chronometer, we put a knot in our primitive astrolabe and vowed a return voyage.



Robert M. Loftus

Robert M. Loftus has been named manager of harbor sales for Moran, it was announced recently by John S. Bull, president, Moran Towing & Transportation Co., Inc. Bob served seven years in the Navy and, at present, holds the rank of Lieutenant Commander in the Naval Reserve. He also served as an officer in the American Merchant Marine after graduating from the New York Maritime College at Fort Schuyler in 1953. For the past two years he has devoted his time to sales and sales research and development. His appointment followed the resignation of Robert F. Reiser who took a new position with the Xerox Corporation.

New ships in the harbor include the 25,338-ton *Shalom*, which made her maiden arrival April 30. The new Cunard cargo liner *Saxonia* arrived March 8 on her maiden voyage.

OLD NEW YORK — This is what New York looked like when it was called Nieuw Amsterdam. It is fitting that we observe the change from Dutch to British control since this year is the 300th anniversary of this historic event. Moran headquarters is located somewhat to the left of the open square of land near the top of our scale model at the left. The model is now at the World's Fair.



WELCOME, N.S. SAVANNAH

1



THE N. S. SAVANNAH — world's first atom-powered merchant liner — will visit Germany, Ireland and England on her first trans-Atlantic voyage. She is operated by American Export and Isbrandtsen Lines for the Maritime Administration and the United States Atomic Energy Commission.

The ultra sleek, white showpiece of America's program to use nuclear power for peace sails June 8 for her first foreign port of call, Bremerhaven. She will be at Hamburg from June 23 to 29, at Dublin July 2-6 and at Southampton July 7-12, returning to New York on July 21.

The beautiful new passenger-cargo liner sailed from Galveston last May 5, touching at Houston, New Orleans, Baltimore and Boston enroute to her gala New York maiden arrival welcome June 2. (Unfortunately Tow Line went to press too soon to permit getting photographs of this historic premier arrival and of the Moran tugs assisting the *Savannah* into her berth at Pier 84, Hudson River.)

A ship of high purpose, the *Savannah's* keel was laid on May 22, 1958. Mrs. Richard Nixon, wife of the then Vice President officiated. She was launched July 21, 1959 and christened by Mrs. Dwight D. Eisenhower.

Opposite (Photo #1) is a dramatic night view showing the new vessel at Yorktown, Virginia, from which she sailed on her sea trials. (Photo courtesy the Babcock & Wilcox Company.)

Above right (Photo #2) is a dramatic view of the launching scene. (Photo courtesy Hans Marx.)

Second down (Photo #3) is a scene of reporters working at the launching. From left to right are Helen Dellich Bentley, of the Baltimore Sun; Walter Hamshar, of the New York Herald Tribune; George Horne, of the New York Times, and George Lynn, then the press officer of the New York Shipbuilding Corporation, builders of the *Savannah*.

The third picture (Photo #4) is a close up of the *Savannah's* distinctive bow and the crowd at the launching.

The bottom picture (Photo #5) shows the *Savannah* in the Delaware River, leaving her builder's yard for the first time.



RAFT...

(Continued from page 3)

Zealand), and fresh fruits like mangoes, bananas, lemons and limes. There will be canned and also dehydrated foods.

Fresh water will be needed in considerable quantity, although one of Captain Willis's most controversial characteristics is his extraordinary ability to drink salt water. He learned how to do this on his first lone-eagle crossing of the Pacific aboard the balsa-wood raft *Seven Little Sisters*. He had to live partly on salt water during the 115 days of his 1954 raft voyage.

Preparations will take three to four weeks and then, about the first week in June, the doughty mariner will be taken in tow by a fishing boat or some small craft. Somewhere, perhaps 20 or 30 miles away from the coast, he will drop the tow line and be on his own.

"I anticipate making 50 to 60 miles a day," he said with a confident smile and a shake of his long grey-white beard. He grew the beard while

SELF PORTRAIT — A felt tip India ink pen sketch made by Captain William Willis in about half a minute, with his signature. The date is December 20, 1963, and the place was Sea Cliff I. I., N. Y.



aboard *Age Unlimited*, and it so surprised the Methodist missionary who first spotted him off the beach in Samoa that, instead of coming to his aid, the kindly minister retreated, momentarily, in fright.

"Doesn't it do wonders for him," confided Captain Willis's charming little wife, Teddy, during a visit to your editor's home last Spring. Mrs. Willis has shared many of her remarkable husband's adventures, and would gladly have gone with him on the raft, but he would not permit her to risk it.

The sailing distance between Western Samoa and Sydney is roughly 3,000 miles, Captain Willis noted.

"It will be a struggle to get past all the reefs on the way, and I should think I will take somewhere between 2½ and 3 months.

"There's a mass of reefs where I have to go north of the Fijis and south of the New Hebrides and New Caledonia.

"My course will take me from about the 14th degree of latitude to the 30th," he added.

Captain Willis advised that at 10 P.M. Greenwich time each day he would crank out his call letters (Sal vita 3) and give his position over 8364 kc.

Although he is far from pleased with his present raft, he will stick with it through to Australia. And after that:

"Another raft voyage when I am 80", he said.

Groundwork for the exhibition of *Age Unlimited* is being laid for the New York World's Fair in 1965. The raft would be shown in conjunction with the 3,000 plus feet of colored motion picture film and the hundreds of color stills taken by Captain Willis on his second crossing of the Pacific.

Captain Willis has many published works to his credit, the latest of which is a profusely illustrated article he wrote for the *Saturday Evening Post*, carried in their April 18th, issue.

He has written four books, three of which have been published. The fourth, about his 1963 Pacific voyage — the longest voyage ever made by one man alone — he finished before he left for Samoa last month.

The first was entitled "Hell, Hail and Hurricanes," and is a collection of virile, beautifully-written and dramatic sea poems. They become even

more extraordinary when it is realized that Captain Willis has had relatively little formal education. His passion for learning, however, has been a mark of his life.

Published in 1953, this extraordinary little volume is dedicated to the toilers and dreamers of the sea. The opening stanza of its first poem, entitled "Arise All Sailors", is a sample of its contents:

*"Arise you sailors of all seas and ages,
You sailors that have sunk or found the shore,
You bold ones that have borne the tempests' rages —
Arise and see your sails aloft once more!"*

We would like to publish more, and we would be doing a service, for the work is in the rare book class today.

To select another passage, on illustrating the poet's passion for action, we choose a portion of "The Mingling of the Cry":

*"The sun rose copper-red and hushed, the grey swell lay like lead,
The eastern sky turned vomit sick and dark;
Strange cloud-banks strange in color crept up above their head,
Till all the sky was covered and the bark."*

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SAILOR EXTRAORDINARY — Captain William Willis, poet, author, artist, who sailed twice alone across the Pacific on a raft and who has left for Samoa to complete his voyage to Australia. His raft is named *Age Unlimited*.



RAFT...

(Continued from page 12)

Captain Willis's second book is called "The Gods Were Kind", and was published in 1955.

It is "the story of an adventure without parallel," wrote John Barkham of the Saturday Review Syndicate. The book tells how Captain Willis made his historic voyage, farther and faster than that of the *Kon-Tiki*, and alone. Clearly written and illustrated with many excellent photographs, the book has been translated into many languages, including Russian. The Soviet edition, a pirated one, sold over 60,000 copies.

This account of what has been called "the greatest solo trip since Charles Lindbergh's famous flight" was published by E. P. Dutton & Co.

Born in Hamburg in 1893, Captain Willis had a German father and a Czechoslovakian mother. An episode of his early youth presaged his extraordinary career.

As a lad of four he climbed into a rowboat and managed to untie the line holding it to the pier. The tide took him out into the harbor past tugs and ferries, as he struggled with the oars. Soon watchers saw his plight. Eventually a police launch went out and brought him in.

"I want to go to America," was his reply to their questions.

"Better keep him tied up for a while," the authorities told his frantic mother when she finally found him at the police station.

"He was half way to America when we grabbed him".

Eleven years later he went to sea, learning the terrors and joys of rounding Cape Horn on a square-rigger, the four-masted bark *Henrietta*.

A rover ever since, Captain Willis got to America finally as an able seaman on the great four-stacked liner *Kronprinz Wilhelm*. Filled with initiative and independence he jumped ship at New York, successfully eluding guards posted to keep him aboard, but losing all his best clothes in the process.

That was 1914. Since then it has been one adventure after another. For

a while he was a farmer in Galveston County, Texas. Then he went west, riding the freight cars and doing odd jobs to earn food money. Then he was a gold miner in Alaska. Then back to sea, and so on until in 1937 when he broke his back in a fall aboard a Munson liner returning from South America.

While recovering in New York City he came to know a French woman who eventually told him her life's tragedy. Her son had been wrongfully convicted and sent to Devil's Island for life.

This was a new test for Captain Willis, and proved the most difficult adventure of his life, in many respects. He went to Dutch Guiana, in the guise of a mining engineer. Getting to know how things were done on Devil's Island, he penetrated the area disguised as a "libere," or freed prisoner bound to the area for life but not in chains, so to speak.

After months of the most extraordinary ordeals, including direct physical contacts with a number of lepers, Captain Willis found the man, supplied him with clothing, a gun, food and assisted him in his successful escape. This story became his fourth book, published in 1959 under the title "Damned and Damned Again," a powerful, exciting and well-written story. It is illustrated with photographs taken by the author, good ones when the circumstances under which they were taken and kept are considered.

Last February, he was guest of honor at the annual memorial awards banquet of the Veteran Wireless Operators Association.

In awarding him the Marconi Memorial Explorer Medal, the association had this to say:

"Although he had no mechanical or electrical source of power on his raft, Willis on both of his long voyages had with him a small radio transmitter of the type usually carried in the lifeboats of larger vessels. This emergency transmitter is hand-powered, and it was necessary for Willis to crank it continuously with his left hand while sending messages with his right.

"Anyone familiar with this type of equipment will know the almost insurmountable difficulty of sending



OFF THEY GO—Two coits, Captain Willis and Age Unlimited head for Australia. The top scene shows the raft underway, and the lower photograph shows the last farewell from the 70-year-old mariner. The waves pounding on the steel raft created a noise problem that Captain Willis did not have on his first trans-Pacific crossing with the balsawood raft *Seven Little Sisters*.



messages in this way, especially while maintaining a watchful eye on the raft's erratic movements. To Willis it was just one more thing which had to be done — somehow; and, in fact, one of his messages during the first voyage was read by a 'ham' operator at a distance of 600 miles."

We like the conclusion of the award pronouncement.

"Truly a man of many parts, Bill Willis, in spite of many years at sea and in a variety of the toughest jobs he could find on land, is a poet, an accomplished artist, and above all a philosopher who has hammered out his ideas and ideals on the hard anvil of life. We honor and salute him for all these attributes."



PROGRESS REPORT — Compare this view with our cover of last September and you will see what fine progress has been made on the Verrazano (one "z" for traditional spelling) — Narrows Bridge. Jeff Blinn took this picture on a foggy day last March (March 24 to be exact) when he was escorting a charming young Herald Tribune reporter, Miss Barbara Belford, aboard the *Kerry Moran*. Miss Belford and her photographer were interested in what the world's longest suspension span looks like from underneath. Jeff's cover picture was taken from the "top of the quad", shown just above old Fort Wadsworth at the lower right. This is, of course, the Staten Island tower of the new structure. It is expected to be finished at the end of the year.

Brenet Prints

The popularity of the current series of TOW LINE covers by the French marine artist Albert Brenet has been straining our Moran headquarters mail room facilities almost to the utmost. If your print is delayed, please be patient. The demand for the *Mormacglen* print has almost completely exhausted our supply. There are a few more, however, First come, first served.

There are two points we would like to mention in this regard. The first is that it is not practical for us to build up a permanent mailing list for all prints we have or may have in the future. We must ask that each reader write a separate letter (or post card) for each print. The second — please do not telephone for your prints. Write us — it's so much more convenient, and we like to get your letters!

The Editor

ESCORTED — The lovely new Grace Line passenger-cargo container ship *Santa Mercedes*, fourth in her class, arriving on her maiden entry into New York harbor Sunday, April 12. She is escorted by trusty Moran tugs, and is being saluted by a New York City fireboat.

ART SHOW...


(Continued from page 4)

painter for the French Navy, the Army and the Air Force. One of his paintings is owned by the British Royal Family and is hanging in one of their homes. His talents were discovered by Rear Admiral Edmond J. Moran, Chairman of the Board of the Moran Towing & Transportation Company, on the maiden voyage of the *France*. Admiral Moran saw a Brenet painting in the Captain's cabin and was intrigued by its fresh style and brilliant colors. Artist Brenet was sought out in Paris. He agreed to make a painting of the *France* for Moran.

A list of the Sterner, Evers and Brenet paintings on display follows:

- (1) *Queen Elizabeth*, Cunard Line, the world's largest passenger ship. By Harold Sterner.
- (2) *Leonardo da Vinci*, Italian line, famous Mediterranean liner. By Harold Sterner.
- (3) *Rotterdam*, flagship of the Holland-America Line. By Harold Sterner.
- (4) *M. Moran off Diamond Head*, passing Hawaii on her 22,000-mile maiden voyage towing a floating power plant to Korea. By Charles Evers.
- (5) *Christmas at Pusan*, the *M. Moran* at the completion of her passage to Korea. By Charles Evers.
- (6) *Diana Moran* at Curacao, awaiting a tow from the Dutch West Indies. By Charles Evers.
- (7) *France*, world's longest liner and flagship of the French Line. By Albert Brenet.
- (8) *United States*, world's fastest liner and flagship of the United States Lines. By Albert Brenet.
- (9) *Mormacglen*, new high-speed cargo liner of Moore-McCormack Lines. By Albert Brenet.
- (10) *Export Banner*, American Export-Isbrandtsen Lines, new cargo liner (this painting was made last summer before the American Export-Isbrandtsen changed the stack markings to correspond with those of their large passenger liners). By Albert Brenet.
- (11) *African Neptune*, Farrell Lines new speed queen plying between New York and South Africa. By Albert Brenet.
- (12) *American Commander* — one of the world's fastest cargo ships, owned by United States Lines. By Albert Brenet.
- (13) *Santa Eliana* — Grace Line's epoch-making container ship, a highly significant ship. By Albert Brenet.
- (14) *President Jackson*—high-speed round-the-world American President Lines cargo liner. By Albert Brenet.

The exhibition was seen first at the Beaver Street office of the Seamen's Bank, being there March 16 through March 27. It then moved to the 30 Wall Street head office, being shown there from April 1 through April 15. The final showing, from April 20 through May 1, was at the bank's Fifth Avenue office at 45th Street.

SHADOWS AND WAKE — What could Brenet or Evers have done with the interesting pattern of shadows and white wake shown here, as three tugs thrust powerfully against the white-hulled *Constitution*, of American Export-Isbrandtsen Lines, to bring her safely in last March 25. During the week of March 23 to 29, 20 vessels arrived and 17 sailed. Shown here (looking up river) are the *United States*, of United States Lines; *Berlin*, North German Lloyd (her two stacks framed by the two larger ones of the *United States*); the *Queen Elizabeth*, Cunard; the *Homeric*, Home Lines, and the *Empress of Canada*, Canadian Pacific. Note also the lovely counter stern of the *Constitution*, a feature not too common on great liners of today. The tugs shown are the *Kerry Moran*, at the stern, with Captain William Hayes; the *Maira Moran*, Captain Mark Grimes, and the *Eugene F. Moran*, Captain Clyde Valley. 

(Wide World Photo)




RESCUE...

(Continued from page 7)

member died of natural causes after the explosion. The tanker, split in two by the blast, wallowed around in the dense fog. Another tanker came to her aid, followed quickly by Coast Guard and Navy vessels.

Tugs of the Curtis Bay Towing Company, assisted by the stalwart *Eugene F. Moran*, brought the two sections of the *San Jacinto* into Newport News the following Saturday. Thirty-seven of the ship's thirty-nine-man crew remained aboard the stern section for the tow into port. To reach the scene of the rescue the *Eugene F. Moran* sped from New York, racing through the night. She reached the tug *Lambert Point*, towing stern section, at 7:30 Friday morning, threw a second line aboard and increased the speed of the tow from three to five knots. The bow section was brought in by the tug *Tern*.

HEROES REMEMBERED—Eight of the men of the *M. Moran* with their engraved cigarette lighters. Captain Leonard Goodwin, manager of marine operations, is shown (second from right), presenting one to Captain Alexander DeVane Stewart. The lighters were given as a token of appreciation by C. T. Bowring & Co., Ltd., London, for the rescue of the company's *Prospero* last December off Newfoundland. The rescue (see our Spring issue) was one of the most gallant and difficult in *Moran's* long history of sea rescues. Shown from left to right, behind Captain Stewart and Captain Goodwin are: Wilson Cook, D. H.; Captain Carl Johnson, Mate; Thomas Brit, D. H.; Stanley Mikalsen, Jr., Wiper; Stanley Mikalsen, Sr., Chief Engineer; Edward Anderberg, Ass't. Engineer. Not shown in photo but recipients of lighters were: William Goss, D. H.; Lyman Dodge, Radioman; Gotfred Nilsen, Ass't. Engineer; Raymond Fisher, Massman; Anthony Senna, Cook; Jan Hopon, Seaman and Captain Ragnar Nordberg, Mate. 

German Liners Featured

The two North German Lloyd passenger liners were in the news on the same day last March. Fine publicity for two fine ships.

The *Bremen* was featured by the New York Herald Tribune in a story about the Travelers Aid Society's and a birthday benefit they were to give. The *Bremen's* master, Captain Guenther Roessing, was pictured with five charming ladies, serving on the Traveler's Aid Society's planning committee.

The *Berlin* was recognized in the New York World-Telegram & Sun when 24 West Point cadets visited aboard her as part of a language class outing. All conversation and instruction was in German. Captain Heinz Vollmers, master of this famous liner, was the tour leader.

YEARS AGO

(Source: New York Maritime Register)

APRIL 1, 1914 — Sir *J. G. Ellison* has been purchased by Captain C. H. Lawrence, General Manager, of the Boca Grande S. S. Co., and will be placed on the run between New Orleans and Boca Grande, New York — That portion of the wreck of *Str. Monroe*, which was dangerous to navigation, was removed yesterday by cutter *Onondaga* to a depth of 54 feet over the wreck.

APRIL 22, 1914 — Ship *W. F. Babcock*, which arrived at New York 15th, from Port Natal, will be dismantled and converted into a barge for the coastwise trade. *August W. Snow* (schr.) from Jacksonville for New York, reported abandoned April 1, was picked up April 2 by US Navy tug *Patuxco* and towed into Newport News on the 3rd. She had head gear carried away and bow damaged. Was towed to New York 20th by tug *Tormentor*, Sandy Hook, April 16 — Schooner *Charles K. Buckley*, from Jacksonville for New York, went ashore Wednesday night off Long Branch, N. J.; seven were drowned including the captain's wife; one man pulled ashore by life savers, vessel has broken up.

APRIL 29, 1914 — The waters of Massachusetts and Buzzards Bay met for the first time on April 21st in the Cape Cod Canal. While the "Cape" is now an island, the Canal will not be ready for navigation for two months, and then only by craft of less than 12-foot draft. The removal of the last dike was accomplished with some ceremony, all the Canal officials, including President August Belmont, being present. Norfolk, April 20 — Tug *Walter A. Lackenbach* left here today for Bermuda to tow schooner *Frances C. Tunnell* to New York. The schooner put into Bermuda in distress while on a voyage from Brunswick, Georgia, to New York.

MAY 27, 1914 — Steamer *Vaterland* (Ger.) on leaving her berth at Hoboken, N. J., May 26, bound for Hamburg, crossed the river to opposite the slip between Piers 50 and 51 and in working her engines to prevent her going astern she raised a heavy swell in the slip which caused the steamers *El Valle* and *Topile* to break their moorings and crash into their piers, damaging the latter; the coal barge *Ulster* crashed into one of the piers and sank, and lighters P. R. R. No. 424 and *Oakland* were also badly damaged by striking the piers. *Halifax No. 10* (Br. lightship), from Glasgow for Halifax, N. S., was wrecked May 23 on Cooke's Ledge, entrance to Liscombe, N. S., during dense fog. Her crew of 14 men were drowned.

JUNE 3, 1914 — Steamer *Empress of Ireland* (Br.), Kendall, Quebec for Liverpool, while stopped in a dense fog off Father Point, was struck amidships by collier *Storstad* (Nor.), from Sydney, C. B., for Montreal. The *Empress of Ireland* sank almost immediately; 954 persons were killed by the impact or were drowned, and 433 persons were rescued. The sunken steamer lies about three and a half miles off Father Point, with 11 fathoms over her; the *Storstad* had bows damaged, and arrived at Montreal without assistance.

EARL C. PALMER





We had a nice chat with Frances Smith not so long ago. She retired December 31 after 45 years with the company, and we have been intending ever since

to do a story about her.

Her new hip-roofed house is finished. It took 10 weeks to complete and is in the little village of Breton Harbors, about three miles from Toms River, New Jersey. Her address is 28 Fourth Bayway, just in case you are in the letter-writing mood.

Her new home is her chief interest at the moment. It has four rooms, "all nice and big" and is on one floor. Her landscaping is still not finished, and the front walk is not in, but she is expecting the gardeners shortly.

Everett Merrill was down to see the house not too long ago. His father has a place near by. Frances is expecting others from the accounting office, once her front walk is put in. She is especially proud of one of the two pink dogwood trees she bought with the gift certificate the gang gave her when she retired. One is "blooming beautifully." The other is still a little droopy.

Frances hopes to get into charity work, but the house has kept her tied up over the last three months.

"Down here you're absolutely helpless without a car, but I'm having a ball," she said. "Had breakfast this morning at 10:30."

We bumped into an interesting yarn recently while aboard the *Kerry Moran*. It was the story of a young Swede's introduction to America. Here goes:

The lad was something of a rover. He was en route home from Australia. His ship, a big sailing vessel, called at San Francisco and he left her there.

To tide himself over he took a job teaching seamanship at the Bremerton Navy Yard. World War I was in progress, hot and heavy. The anti-German feeling was high, and young Axel was a foreigner.

But this wouldn't account for the sudden dark looks he received from a fellow worker in the Navy Yard. Moments later Axel was stopped in his tracks, arrested and carted off to jail, where he languished for 21 days, despite efforts to get him out by the Swedish Consul General. His fellow worker had seen tattooed on Axel's left arm in large letters the damning word "Hamburg".

Axel Kellson finally was released and hastily returned to sea. He is now retired and living in Peach Bottom, Pa. His brother Gus is chief on the *Kerry*.



Doug. Hayes and Commo. Anderson

Douglas F. Hayes, son of Captain William T. (Bill) Hayes and wife, Jean, advanced to the rank of Eagle Scout in ceremonies held at the Chalet, Rochelle Park, New Jersey, April 27. Retired master of the *United States*, Commodore John W. Anderson, was his sponsor.

Doug, 16, becomes the second Eagle Scout in the Hayes family at

218 East Church Street, Bergenfield, N. J. Number one son, Bill, Jr. (Now serving with the Army in Korea) was an 'Eagle' and Michael, 14, is hard at work on his.

Captain Bill Hayes, who cruised with his family aboard Grace Line's new *Santa Paula* a couple years ago, played a part in a Kodak film on travel (recently released) 'starring' in his daily Moran role of pilot and tug master.

The Eastman Kodak Informational Films Service has produced a 27½-minute moving picture featuring Moran's Captain Bill Hayes. The film is entitled "Shipboard Holiday," and was introduced in April at a special showing in New York before some 50 ship line representatives. The fact sheet passed out at this gathering opens with the following paragraph:

"On Sundays, legend has it, policemen go for long walks and sailors take their girls for boat rides in the park. The star of our film, a tugboat captain, is no different — on his vacation he goes to sea to enjoy a Caribbean cruise. And what a cruise it is: lazy days aboard ship, soaking up a golden sun; mouth-watering food and congenial companions; a steel band in Trinidad . . . the Limbo in Nassau . . . the wild contortions of Voodoo dancers in Haiti. Like all holidays, this one must end. But long after our tugboat captain's tan has faded the memories of carefree life aboard ship linger on."

Shot in 35mm Eastman color and with an optical sound track, the film is available upon request through Eastman Kodak, 343 State Street, Rochester, New York. It was written and produced by James B. Caboon, with Mel Wright as the camera man, and a fine job they did.

Bill's able mate on the *Patricia Moran*, Captain James Fagerstrom also has a substantial part at the beginning and at the end of this most-attractive film. Write to Kodak for a print and show it before your local church group or social club. It's a fine contribution to the travel film library, and Moran is pleased to have had a part in its preparation.



CLASS OF '43 — Alice Neary, left, and Lillian Clark, right, joined Moran just months apart in 1943. A pleasant lunch hour tete-a-tete is still in order, it seems.

Lillian W. Clark, assistant treasurer of our company, retired last month after more than two decades of devotion to the principles of accounting. 'Mrs. Clark', as she is affectionately (and respectfully) addressed by all members of our Moran family here at 17 Battery Place, began her career as an accountant in the war shipping chores of the Moran company in 1943. Mr. Eugene F. Moran, Sr. was president of our company; Admiral Edmond J. Moran was assigned to war-time duties overseas.

After the death of her husband in 1940, Mrs. Clark attended Pace College for a period of four years — mostly at night — to qualify herself every way possible for her new position at Moran. Besides making a success of her own career, she is proud of her son's accomplishments as a sales engineer with a firm in Albany, New York.

Throughout the years Mrs. Clark has been a very active person. Retirement holds no fears for her. She maintains with loving care gardens, front and rear of a little, 5-room, white house she owns at 131 Katan Avenue, Great Kills, Staten Island. Her dining room is filled with a loom she designed for hand weaving of a variety of articles — "up to 30-inch width," she tells us.

On her living-room floor is a 9-foot-square, hand-hooked rug. By working faithfully one half-hour every morning before leaving for the office, she completed it in a little over two years.

Although never exhibiting in public, Miss Clark has "dabbled in oils". "I am learning to mix and paint with poster colors now", she continued, "and it is just great fun". She still

studies on occasion in New York.

Having traveled fairly extensively throughout the United States, she still wants to make a trip to Scotland — her husband's country — and, "of course" England.

We know you will, Mrs. Clark. Good Luck!



handles 'accounts receivable' like an old hand.

Beginning at a tender age, she learned freight forwarding with the Pitt & Scott Corp. (51 Broadway). In 1929, to be exact. Transferring to the Maritime Association as secretary, she remained another decade taking the ins-and-outs of the shipping business in stride.

"I was office manager for a towboat company for 12-years (not Moran) just before starting here in September, 1963", she offered.

"Bermuda and the West Indies are favorite vacation spots but right now we're putting a new home in order." (Husband, Edmund, is employed by the Sinclair Refining Company.) The new house is at 8 Weston Place, Matawan, New Jersey.

"We just moved in March 26", she continued, "and it's real exciting".

Exciting as the towboat business, Mary?



department. Nice? She's engaged. Brooklyn-born in 1943, Marge graduated from Abraham Lincoln High School in that boro in 1962. No set date for wedding bells she says. Also likes her typing chores we think. She has a twin sister. Married. Anyway, welcome aboard, Marge.

New Use for Tow Line

A hotel-restaurant owner in the port of Brielle, Holland, has asked to be put on TOW LINE mailing list.

"I have many association with the shipping world," he wrote, "through my customers."

Indicating that he would like TOW LINE to put on the reading table in his hotel, Mr. J. Denert, the proprietor, added:

"I am an enthusiastic reader and collector of shipping periodicals, and some customers have shown me your beautiful magazine. I beg you to send me TOW LINE."

(Editor's Note: He's getting it now).

It was March 25, and Sid Fields, of the New York Daily News was chatting quietly with Bill Hayes in the captain's newly-painted cabin aboard the *Kerry Moran*.

Suddenly Bill Hayes leaped from his bunk and hurried up the five steps to the pilot house. There was a lighter on fire. They ran out on deck and there, hardly 200 yards off Pier 1 was a furiously-smoking vessel, already the center of several helping craft, including the *Eugene F. Moran*, the first to arrive. The fireboat *John D. McKean* was moving out from the adjacent pier. The *Nancy Moran* and the *Maira Moran* appeared as if from nowhere. The Coast Guard patrol boat #30293 was pouring water into the fire.

Reporter Fields, who fortunately had a camera with him, started taking pictures as the *Kerry* backed out and sped toward the scene. Smoke belled from the 85-foot lighter, whose name was *Allen N*. The fire began to come under control just as the great white *Constitution* passed the bevy of small craft, enroute up river to her pier. The *Kerry* peeled off and headed up to help her dock.

The next morning the Daily News had a center-spread picture of the \$25,000 fire. Sidney Fields got a credit line. No mention was made of the *Kerry Moran*, or the *Eugene*, the *Nancy* or the *Maira*, and none was expected. It's all in the days' work.

Verrazano Sails On Tug Harriet Moran

Our brave little canal tug *Harriet Moran* enjoyed a brief moment in the sun on Monday, April 17, when she participated in the Verrazano Day ceremony.

Sponsored by the Italian Historical Society of America (which uses the traditional way of spelling the famous navigator's name — with only one "z"), the event took place at noon at the Battery seawall, just about within the shadows of Moran headquarters. Your editor had been dragooned into handling the water-side of the event. Here's how things went:

At 11:00 Braynard and Blinn await arrival of chief actor — Joseph Spano, of the *New York Times*, who is to play Verrazano.

11:05 Dispatcher Dan Grandone advises that tug assigned to simulate Verrazano landing ship has been given other duties, won't be back until 11:30.

11:20 — still no Verrazano — Braynard hurries below to take up station on Pier 1; Blinn standing by in 25th floor office.

11:23 — Braynard sees Blinn escorting sweating Verrazano, with giant black beard, across heavy traffic toward Pier 1, the great navigator lugging a huge box containing remainder of costume.

11:28 — Gallant tug *Harriet Moran* seen coming round old Pier A, on the dot.

11:29 — Virgil Pontone, in charge of whole affair, appears from nowhere, urging Braynard-Blinn to find parking space for important city commissioner who had just been turned away from Pier 1 parking field. Can't help, sorry.

11:30 — Verrazano boards *Harriet*, proceeds into hot engine room to put on hotter costume, his beard causing him great anguish. *Harriet's* crew want to know what's going on.

11:35 — Braynard emerges from engine room to test large sword found in Verrazano costume box. Crew scatters.

11:36 — Verrazano dons two-piece metal breastplate, weighing 20



Captain Merdith Connor and Verrazano

pounds. Does so on foredeck.

11:38 — Another tug ties up alongside to permit crewmember from shore to get aboard. As this gentlemen clambers across *Harriet's* deck, he eyes Verrazano suspiciously.

11:39 — Sounds of a band and crowd noises from Battery seawall show that time is of the essence. Landing due at 12 noon, on the button.

11:42 — Captain Merdith Connor comes down from pilot house to pose with Verrazano as Blinn directs from pier head. Bow deck too crowded, let's try siderail. Done. Fine. Thanks. Blinn dashes off to develop pictures.

11:44 — Second unit of Verrazano fleet, a U. S. Coast Guard 40-footer seen hovering off seawall. Other tug still boxing us in at Pier 1. Braynard nervous. Verrazano hot. Beard itches.

11:46 — Verrazano undecided whether to wear heavy old-style conquistadore helmet. Braynard assures him it is vital element of costume, assists him to fit it on over wirey false beard. Hot and uncomfortable, indeed.

11:48 — Louder crowd noises from Verrazano statue area near seawall. Sounds of Indian war whoops.

11:49 — Other tug finally clears and *Harriet* backs away from pier wall and heads out into choppy harbor.

11:54 — USCG #465, Boatswain J. Clair in command, comes along-

side. Verrazano makes transfer, followed by Braynard lugging huge (but now empty) costume box. *Harriet's* crew salutes great navigator and snappy little 89-foot-tug hurries up East River to job.

11:59½ — Boatswain Clair approaches Gate 5 at seawall, crowded with photographers, Indians, Italian dignitaries, City fathers and children. Virgil Pontone waves him away; not ready yet. The #465 makes wide swing and comes in again.

12:02 — Pontone again waves Verrazano away. Want USCG to bring him in from the west, instead of as we are doing it. Too choppy, can't be done. Make another swing and come in from east. Pontone waves frantically, but we come in anyway.

12:02½ — Verrazano is hauled ashore by several Indians, including Chief Running Horse, who, with Braynard, was a co-chairman of the arrangements committee. (All Indians, it should be noted, were paid-up members of United Association of American Indians.)

Captain Leonard Goodwin was the principal speaker at a recent meeting of the Delta Nu Alpha, national transportation fraternity, Staten Island chapter. He showed Jeff Blinn's fine moving picture of the MSTS tow to Holyloch, Scotland. Neil Huff, chairman of the chapter, reported that Captain Goodwin held the group spellbound until after midnight.

Captain William S. Hennessey, father of two Moran tug masters, died April 2 at the age of 74. A lifelong resident of Brooklyn, he retired nine years ago as a harbor tug captain. Captain Hennessey was the oldest of seven brothers, two of whom survive. They are Edward J. Hennessey, who is an assistant vice president of the Moran Towing & Transportation Company, and Ralph Hennessey, of Brooklyn. Captain William Hennessey, Jr., and Captain Harry Hennessey are his two sons who are Moran masters. A third son, John, is also employed by Moran. Surviving also are three daughters: Betty, Claire and Mary, and sixteen grandchildren.



A. Brent