Coronet CHRONICLE

WINTER 2005

DEDICATED TO THE HISTORY, PERSONALITY, AND RESTORATION OF THE SCHOONER YACHT *CORONET*

Hermann Hinrichsen: Master Shipwright

By Cynthia Goss

When you meet Hermann Hinrichsen, the shipwright who will direct *Coronet*'s hull and deck restoration, you quickly understand why he is the right man for the job. His handshake is strong. His manner is deliberate. His experience as a shipwright is long and varied. Hinrichsen has built wooden keelboats in his native Denmark, worked on Maxis, Coast Guard cutters and commercial ferries at Derecktor Shipyards, and restored large wooden vessels such as the 123' 1927 schooner *Adventure* and the 100' ketch *Ring Andersen.*

Hermann Hinrichsen with Coronet *at the Newport Shipyard.*

In an age when people are quick to self-promote, Hermann Hinrichsen is not one to rattle off his vast qualifications. Where the conversation does accelerate is when you talk about one of the topics vital to the restoration of *Coronet*: wood.

Hinrichsen began working at age 15 as an apprentice at his father's boatyard near Copenhagen. He started building wooden keelboats designed by Alan Gurney, Sparkman & Stephens, and Scandanivian designers long before fiberglass, aluminum, and composite hulls were commonplace. His father had a lumber mill at the yard (scouting for timber with his father was an after-school activity), and Hinrichsen began plying his craft with hull materials that were never fabricated. Trees were planted, cultivated, and carefully selected: in some cases, they were tended for many generations and hundreds of years before they were ready to be a yacht.

Hinrichsen's eye for selecting the right timber was put to good use in the winter of 2003, when he and Elizabeth Meyer traveled to Denmark to scout for white oak for *Coronet*'s planking. The Danish Crown and the Royal Danish Forestry Service had already deemed the project worthy of felling Royal Oaks. Hinrichsen spent two days in the Danish Royal Shipbuilding forest, established in the 17th century to provide timber for the Royal Navy, selecting 24 trees.

When the Royal Oaks were planted, explains Hinrichsen, they were not given room to sprawl. They were planted close together and tended like a garden for two centuries to grow tall and compact and without taper. If you choose a white oak over 200 years old, you risk finding disease and rot at its heart. When Hinrichsen reveals the trees he selected for *Coronet* ranged from 190 to 200 years old, you cannot help but compare him to a fine chef who selects fruits and vegetables at the peak of ripeness for a perfect result.

Continued on page CC 6

IN THE FOLLOWING PAGES...

From the *Coronet* Office

By Susan Daly

If you visited IYRS this past season, you saw *Coronet* up on the hard in preparation for the next phase of her restoration. Her tired, hogged condition emphasizes the need to restore her now. For those of us at IYRS, this is our flagship and defining project – to carry out the important job of staying connected to our maritime heritage and our collective past.

There is a small group of people who help us see this job in a very compelling light. Their connection to this yacht is a personal one. Their ancestors sailed onboard or were connected to the yard that built her, and *Coronet* is a live and tangible connection to their own family histories.

This group includes Nannette Poillon, descendent of Cornelius Poillon (the "C" in C&R Poillon, builders of *Coronet*); Tim and Dave Murray, sons of Frank Murray, *Coronet*'s captain from 1951 to 1987; descendents of *Coronet*'s early owners, Arthur Curtiss James, James Wing, and Louis Bossert; and even an elderly gentleman who was a passenger onboard in the 1950s and a teenager whose uncle drew the maps in Tim Murray's book on *Coronet*.

They have called, written, and visited IYRS to tell us about their connection to *Coronet*. They have loaned and donated documents, photographs, and artifacts. They have given their time to help research a wide range of topics. They have provided us with recollections, stories, and memories that are vivid and told with appreciation, respect, and usually awe for the relatives associated with *Coronet* during her long life. Their stories have often provided important clues about *Coronet*'s physical condition, life on board, and the places she visited and people she hosted.

They have been instrumental in our effort to restore *Coronet* after 119 years of voyaging. But more importantly, their curiosity and passion about this project have made the process of staying connected to the past come to life. They make it personal.

The Search for the Builder's Model

The Story of *Coronet*'s Origins

By Harald Rosengen and Susan Daly

To properly restore *Coronet*, the team at IYRS needs to return the yacht's 119-year-old hull to its original lines. But there has long been a snag in that ultimate goal: up until recently, we weren't sure who designed her and had no definitive documentation as to what those hull lines were.

At the time the design for *Coronet* was commissioned, the occupation of naval architect was in its nascent stage, and the design and drawing of ship plans on paper was not yet a common practice. Knowing no answers would be found on paper, our team of researchers went in search of her designer and could only dream of finding the original builder's model from which the lines of *Coronet* were lofted.

The quest for answers led IYRS staff, students, and experts to Brooklyn, New York, and Greenport, Long Island; to seek out surviving members of the Poillon family; to newspaper reports that are over a century old; to yacht club archives and current-day clubhouses; and – finally – to an insane asylum.

The 1/2" scale builders model.

Photograph courtesy of the New York Yacht Club

THE CALL FOR DESIGNS

In 1884, Rufus T. Bush, President of the Bush & Denslow Manufacturing Company in Brooklyn, New York, and owner of the large steam yacht, *Falcon*, put forward a request for the design of a new schooner. She was to be a large yacht fit to cruise long distances in comfort and style. Bush had chosen to have his new boat built at the C&R Poillon shipyard in his hometown of Brooklyn. The Poillon yard was well known for its pilot boats and working schooners but had also built such famous schooner yachts as the *Montauk*, *Grayling* and the America's Cup winner *Sappho*.

In order to present a yacht's proposed shape and design to a client, builders and designers (who were usually one and the same at the time) would create a half model of the hull, usually at a 1/2" or greater scale. Once agreement had been reached, the ship's lines would then be taken off the model, and a table of offsets, consisting of measurements from a baseline to well defined points along "stations" of the hull will be developed. The builder then took those measurements and laid them out full size on the floor in a loft (hence the term "lofting"). Full-size molds and patterns for frames, stems, and other parts of the hull were then created from the lofting plan and construction would begin.

In response to Mr. Bush's call for a new yacht came a virtual fleet of builder's models.

On February 5, 1885, *The New York Herald* reported: "The design and model of the large keel, schooner rigged yacht that Messrs. Poillon are to build for Mr. R.T. Bush, of this city, has finally been decided upon. Since last summer, it is said, the model of this craft has been in abeyance, and in the meantime yacht builders from all parts of the country have presented their handiwork in the shape of models and plans to Mr. Bush for his favor. Models for this new yacht have been sent to him from Bath, Me.; Boston, Mass.; Mystic, Conn., and from every builder on Long Island, and prominent yacht designers of this city – men who have been designing, building and sailing yachts from their

boyhood – were in the 'hunt' also. Any yachtsman who has ever been in the market for a new yacht can easily imagine the task that Mr. Bush has had before him when deciding among so many different and diverse proposals…"

Assisting Rufus Bush in making his selection was Captain Christopher. S Crosby. Then captain of Bush's steam yacht *Falcon*, Crosby had the seafaring experience and wisdom to help Bush make an informed choice. Once *Coronet* was built, Crosby would hold her command through a succession of owners, until 1899.

The February 5th *New York Herald* article went on to report:

"It was a difficult task…to select the best model for this large cruising yacht among so many excellent designs as were proposed but the question finally resolved itself…and the model made in Greenport, L.I., was finally awarded the palm of excellence. With some slight alterations in the contour of the stern, Mr. Bush's yacht will be built from it."

While no reference to the designers of the model was made in the *New York Herald* article, an earlier article in the *Suffolk Times* (January 31, 1885) reports that: "R.T. Bush…is to have a schooner yacht built by Brooklyn parties…The model for this yacht was designed and made by Smith & Terry, shipbuilders, Greenport, who had for competitors several noted model makers of New York, Philadelphia and other places."

Smith and Terry were well-known shipbuilders based out of Greenport on Long Island's eastern end. Charles M. Smith and John Terry were the principals of the firm.

CORONET'S MODELS

Once the identity of the designers was confirmed, the search for the original builder's model led IYRS to the Greenport Yacht and Shipbuilding Company (on the site of the former Smith & Terry yard). Unfortunately, no existing collection of models made by Smith & Terry was found at the firm. (They were purportedly routinely used for firewood.)

As good fortune would have it, the New York Yacht Club had three models of *Coronet* in its collection.

There was a full model and two half models, one at 1/2" scale and the second at 3/8" scale. The full model of *Coronet* sits together with *Dauntless* in a glass case to commemorate the 1887 Transatlantic Race in which *Coronet* bested *Dauntless*.

Of the two half models, the model of interest is the 1/2" scale model that is mounted above the stove in the club's Grill Room. A plaque on the mounting board is inscribed: "Designed by C.M. Smith, 1885." The text in the club's catalog of models reads: "Supposed to be to original builder's 1/2 model (1/2"). The gift of Capt. George Monsell. Year Model Acquired: 1930."

Industrial archaeologist Richard Anderson conducted a computer analyzed comparison of *Coronet's* hull with the lines of the half models and determined that the1/2" model is nearly identical to the lines of the boat herself (with the exception of the stern section, as noted in the *New York Herald* article). IYRS graduate and staff member Jay Picotte, Nannette Poillon (descendant of Cornelius Poillon), IYRS supporter Harry Anderson, and IYRS graduate Harald Rosengren helped flesh out the story and provided clues that enabled IYRS to determine this model is most certainly the builder's model.

This weathered historic artifact, in plain view all along – holds the key to the yacht's original lines and will serve as an invaluable guide as Hermann Hinrichsen and his team begin the restoration of *Coronet*.

"Any yachtsman who has ever been in the market for a new yacht can easily imagine the task that Mr. Bush has had before him when deciding among so many different and diverse proposals..."

– The New York Herald, *February 5, 1885*

A TRAGIC TWIST

The search for *Coronet*'s builder's model ended successfully, but in the process, the research team unearthed a tragic twist in the *Coronet* story.

In October 2004, Harry Anderson and Harald Rosengren met with George H. Rowson, past president of the East End Museum in Greenport and uncovered the following article from the archives of the *Brooklyn Eagle*, dated July 28, 1896:

"Charles M. Smith, a former prominent citizen and yacht builder of Greenport, arrived here last night from Northport on the 6:28 passenger train in an insane condition. He wandered about the village, calling upon old friends, who noticed that he was incoherent in his speech and evidently demented…"

"A strange coincidence is connected with Mr. Smith's insanity. For many years he was a member of the extensive firm of Smith & Terry, which once flourished at Greenport. Some of the most famous yachts afloat are product of Smith's skill as a designer. One of his masterpieces was the crack ocean racer *Coronet*, which won the historical race across the Atlantic over the great schooner yacht *Dauntless*. Two years ago the firm sold out to C.P. Brigham and a few months later John Terry, the other member of the firm, went insane and is now confined in the Amityville asylum hopelessly demented."

Every discovery in the search for *Coronet*'s history has piqued new curiosity. As we dig further, we may learn more about the ill fate of the men who designed this historic yacht.

Surveying the *Thomas F. Bayard* To Learn More about *Coronet*

By Charles Kehres and Clark Poston

IN EARLY 2002, there were only two known vessels from the C&R Poillon yard in existence – *Coronet* and the *Thomas F. Bayard,* an 86' pilot schooner built in 1880. Built five years apart, both were modeled on traditional pilot boat hulls and were similar in construction and rig. For many years IYRS had an interest in studying and inspecting the *Bayard,* as she offered a rare opportunity to learn firsthand about the design techniques, construction details and materials used by the Poillon yard.

The Poillon yard was one of the last in what had been a long heritage of "evolutionary builders." Up through the late 1800s, most shipyards were specialists, designing and building vessels for their local clientele and needs. Based out of Brooklyn, New York, Poillon specialized in pilot schooners for the New York Harbor and Delaware Bay pilots. While refinements would have been made for each new boat built at the Poillon yard, the same underlying designs and construction processes would have been passed on from boat to boat. The expectation was that the techniques and materials used in the *Bayard* would be similar and serve as a useful guide for *Coronet*'s restoration.

FROM PILOT SCHOONER TO SEALER TO LIGHTSHIP

Launched in 1880, the *Bayard* began her career as a pilot schooner in the Delaware Bay area. After carrying pilots for 16 years, the Bayard was refitted in 1896 to supply the Klondike Gold Rush and serviced the booming trade between Puget Sound and Alaska. Ten years later, she sailed out of Victoria, British Columbia, as a sealing schooner until that trade was shut down by international treaty. She then served as a lightship at the mouth of Vancouver's Fraser River from 1921 until 1956.

Found languishing in a marina in North Vancouver, the *Bayard* was bought by the Vancouver Maritime Museum (VMM) in 1978. The VMM had planned to restore and sail the *Bayard* locally with an educational mandate related to the natural and human history surrounding Vancouver. But the *Bayard* had suffered serious deterioration and her restoration proved to be too costly to undertake. She remained at a berth in False Creek through 2002.

CATCHING A GLIMPSE OF THE ***BAYARD***

While discussions to send a survey team out to Vancouver had been underway since the early 1990s, it wasn't until the summer of 2002 that plans were finalized. The survey team included Clark Poston, IYRS Program Director, Nancy D'Estang, a maritime researcher and documentarian and photographer Kane Borden from the Mystic Seaport Museum, and draftsman Peter Witchell. While the *Bayard* was floating when the trip was planned on September 10, she later slipped her moorings, foundered and sank on the banks of False Creek. The team arrived in late September to inspect the sections and pieces of the hull salvaged from the wreckage.

Supported by volunteers from the VMM, the survey team inspected the wreckage

pulled from the bottom of the creek. They documented as much of the *Bayard*'s hull and structural configuration as feasible and prepared a table of scantlings with the materials and dimensions of all the key structural pieces including the keel, stem and stern, futtocks, knees and fasteners. They took pictures and made drawings of the key assemblies. Wood samples were taken and subsequently analyzed and identified by Bruce Mason of Conservation Technology Group in Newport, Rhode Island.

The survey uncovered many details of the *Bayard*'s construction, which were found to be in keeping with the known construction practices and materials common to shipbuilding in New England at the turn of the century. Her hull was carvel planked on double futtock sawn frames with ceiling planking and hull planking fastened with Locust trunnels. Her centerline timber structure consisted of stacked outer keel timbers scarfed together with locking nib scarfs, onto which stood the frames with stacked inner keelsons all fastened or "drifted" together at every futtock. The hull was fastened with a mixture of both ferrus and non ferrus metal fasteners. The yellow metal of the day was known as naval brass.

A range of woods was identified including white oak used for the keel, frame futtocks, garboard and hull planks, southern long leaf yellow pine for the stern knee and ceiling planks, black locust for the trunnels, mahogany for the coaming of the forward hatch, hackmatack for the lodging knees and northern white cedar in the salt traps on the frames. Not unexpectedly, *Coronet*'s structure was also made out of white oak and southern long leaf yellow pine.

LEARNING ABOUT *CORONET* FROM THE *BAYARD*

We have discovered many elements of hull construction common to both Poillon

Continued on page CC 7

A Glossary of Terms

FUTTOCK One of the several pieces of curved timber that forms a rib in the frame of a ship.

TRUNNEL Wooden bolt used to fasten a ship's planks to its timbers.

GARBOARD The first range or strake of planks laid next to a ship's keel.

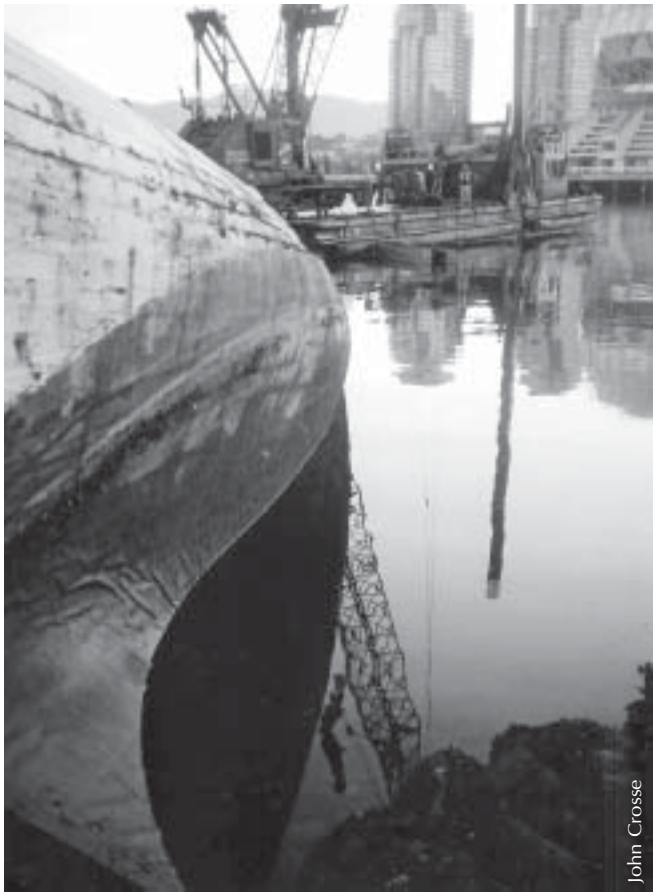
KNEE Crooked pieces of timber securing the beams to the ship's sides.

RABBET A cut or groove along or near the edge of a piece of wood that allows another piece to fit into it to form a joint. The groove cut in the keel to fit the garboard.

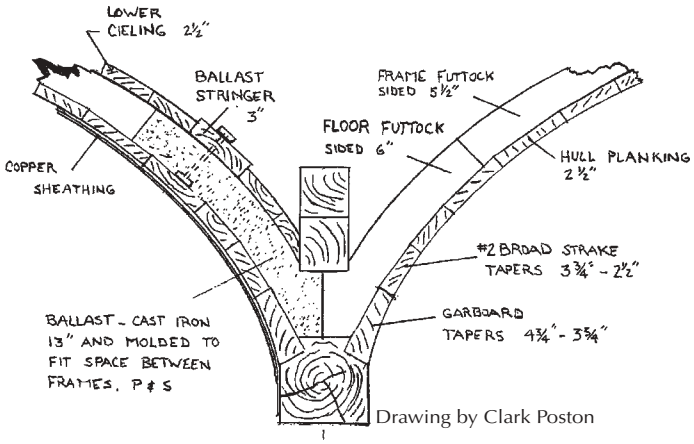
STRAKES A continuous line of planking or metal plating extending the entire length of a vessel's hull from stem to stern.

DRIFT A tapered steel pin for enlarging and aligning holes.

HACKMATACK A poplar tree of northern North America (*Populus balsamifera*) having ovate leaves and large buds coated with a sticky, fragrant resin. Also called Balsam Poplar, Tacamahac.



The Bayard *capsized in False Creek.*



Drawing by Clark Poston

Hermann Hinrichsen: Master Shipwright

Continued from page CC 1

HULL AND DECK RESTORATION: FIRST PRIORITIES

Much is already known about *Coronet*: where she voyaged and when groundings, refits, and repairs were done. Despite the information that has been gathered, the early phase of *Coronet*'s hull and deck restoration will still be a period of discovery. "We don't know how much of the original fabric we can save," said Hinrichsen. In a vessel of this size and age, he estimates salvaging 20 to 25 percent of the original is feasible. But there are too many unknowns to gauge a percentage: some interior sections of the hull have not seen the light of day for over a century, and every piece of wood will need to be inspected.

It is not only a visual inspection, but one that taps Hinrichsen's sense of sound and smell – to hear what sounds reverberate when the wood is tapped with a hammer; to see what small drilled holes reveal of the wood's interior.

Keeping Old World skills alive in a modern world is a lofty goal, but you sense that Hinrichsen is purely pragmatic about this transfer of skill.

Another early priority of this stage of the restoration is returning *Coronet* to her original hull shape. Over the years, the hull has essentially sagged, or *hogged*, out of shape. Comparing the lines of the current hull with the lines of what is believed to be the original builder's model shows the extent of the misshaping. According to Hinrichsen, the hogging is most dramatic in the aft 40' of the keel line. He suspects that when engines were installed in the 1940s, some of the original structural timbers may have been cut. In addition, the yacht was not originally designed to shoulder the weight of all that machinery in the stern. Hinrichsen will focus first on reforming what he calls the "backbone" of the hull – the stem, keel, and sternpost – to its proper shape.

PASSING SKILLS ON

Hinrichsen's education as a boat builder started long before he apprenticed at his father's yard. As a young boy, "I was always in the boatyard," he said. "The old-timers let me work alongside them. I watched what they were doing." When he wasn't in the yard, he was sailing.

After working eight years in Denmark, he emigrated to the United States and served as a foreman and then a manager at outfits such as Seth Persson Boat Building and Bruce and Johnson's (Conn.); Newport Shipyard and Newport Offshore; and Derecktor Shipyards (N.Y. and R.I.). One of his roles at Derecktor's was production manager on the construction of nine 270-foot U.S. Coast Guard cutters.

In 1994, Hinrichsen downsized his workforce to a handful of employees and started Scandia Marine. He focused on wooden boat building and restoration, from vessels such as the 123' *Adventure* to smaller yachts such as a 38' Alden yawl.

When the temporary workshop being constructed around *Coronet* is completed this winter, Hinrichsen will need a nucleus of workers in place. Individuals with experience in large-timber yacht restoration are not plentiful. But just as Hinrichsen knows where to find 200-year-old trees, he knows where to find people with the proper experience.

Above, Hinrichsen (far right) in Denmark scouting for white oak.

He only hopes he can catch them at the right time, for individuals who spend their lives restoring large wooden boats cannot afford to stay rooted to one place and only work near home. They migrate to projects to utilize their talent. Hinrichsen estimates his team will start at six and grow once *Coronet*'s backbone is in place and work can progress on both sides of the hull.

Just as Hinrichsen absorbed knowledge from others during his long career, he will in turn pass his know-how along as he restores *Coronet*. Keeping Old World skills alive in a modern world is a lofty goal, but you sense that Hinrichsen is purely pragmatic about this transfer of skill. His sensibilities fit well with the IYRS preservation of a craft. He is intrigued by the sheer size of *Coronet* and the romance of the voyages she took, but he is mostly focused on the job ahead. "Yes, I will pass some of my skills along," he says. "I will need to, to get this project done."

CORRECTION

In my interview in the last issue I repeated the old claim that *Coronet* was the first American yacht to round Cape Horn. Thanks to *Harry Anderson* for disabusing me of this myth. If not second, she may have been third. We will research this for a future report.

–John Mecray, IYRS Trustee

The *Coronet* Society Is Rolled Out

As we begin the next phase of *Coronet*'s restoration, we are pleased to announce the launching of The *Coronet* Society. The goal of The *Coronet* Society is to encourage and recognize cumulative giving over the course of *Coronet*'s restoration. The *Coronet* Society Handbook, available for download on the *Coronet* website (www.yachtcoronet.org) outlines the phases and financial needs of the project, as well as the levels of participation and benefits associated with the levels of giving. There are also opportunities to name a part of *Coronet* and receive additional recognition in the "*Coronet* Book of Names." You can make a donation online at www.yachtcoronet.org or call the *Coronet* Office at 401-849-1995.

Also visit www.yachtcoronet.org to sign up for our new e-newsletter, the *Coronet Correspondent*, which will cover project updates, news and upcoming events related to the restoration of *Coronet*.

Surveying the *Bayard*

Continued from page CC 5

schooners. In addition to the materials used in the hull, the deck frame and supporting structure of lodging and hanging knees are similar. They are truly a hallmark of wooden shipbuilding. Perhaps the most noteworthy find in the whole survey is that the garboard and second planks both taper in thickness across their width to an inch (as do *Coronet*'s) and that at least the garboard strake was edge-fastened to the keel in between each frame with a naval brass drift that had a flat, fin-necked head.

While there are still some unknowns about *Coronet*'s construction, the expectation is that there should be fewer surprises as a result of the information collected by the Bayard survey team. Even so, Poston observes, "It will be interesting to see if Hermann [Hinrichsen] finds the same when he begins to remove *Coronet*'s planking."

The main task for Hinrichsen and his team over the first six to twelve months will be to restore and recreate *Coronet*'s frame futtocks, many of which have lost their true shape and integrity due to age, strain, and rot. The shipwrights will start by taking off the strakes and garboards to expose the condition of the futtocks from their outboard surfaces. Then, as the year progresses, they will begin restoring old and building new frame futtocks and centerline timbers as necessary to restore shape and integrity to the schooner's hull. Once the restoration of her hull framework is complete, replanking of *Coronet* will begin.

Inherent in any restoration is the proverbial question of the originality of any particular piece under consideration. The opportunity to study the remnants of the *Thomas F. Bayard* and to document her construction details will aid in the discussions of *Coronet*'s originality throughout the restoration.

Project Updates

Protective Structure for *Coronet* Approved by Rhode Island's CRMC

IYRS is building a 12,000-square-foot temporary building on the waterfront to house *Coronet* while it is being restored. The building received the approval of the state's Coastal Resource Management Council in October for a three-year period, with renewal clauses.

The pre-engineered steel frame building's dimensions will be approximately 200 feet long, 44 feet high and 60 feet wide, with an exterior of Unitrex polycarbonate, a translucent material. The new building will provide the professional shipwrights and craftsmen natural light. It will be on the quay behind the school 28 feet from the rear sea wall and 12 feet from the side seawalls. The structure will include a walkway open to the public so they can watch and enjoy the progress of the restoration.

Paul Cuffee School Enters The *Coronet* Challenge

On November 9, eight students and two teachers from the Paul Cuffee Maritime Charter School in Providence, RI took the ferry from Providence to Newport to begin the undertaking of becoming research assistants on The *Coronet* Project. Susan Daly, *Coronet* Director of Development, challenged the students, six girls and two boys in grades 5 and 6, to help IYRS unlock the mysteries of *Coronet*. There are many things that are still unknown about the schooner yacht, such as who designed the interiors, what equipment would be found in the galley, what life was like onboard for the crew, and what impact *Coronet* made in the different ports of call she visited.

Economic Development, Tourism Defined as Key Areas at IYRS/NCC *Coronet* Briefing

On September 21, IYRS and the Newport Chamber of Commerce hosted a briefing and reception attended by some eighty business and community leaders. Six experts in economic development, tourism, and preservation answered the question of how the restoration of a 119-year-old yacht will aid in reinforcing Newport as a premier destination site. Speaking at the event were John Mecray, IYRS Trustee and *Coronet* Committee Chairman; Susan Daly, *Coronet* Director of Development and Marketing; Wendy Nicholas, Director of the Northeast Office, National Trust for Historic Preservation; Keith Stokes, Executive Director of the Newport Chamber of Commerce; Michael McMahon, Executive Director of the Rhode Island Economic Development Corporation; and Senator Theresa Paiva-Weed, Rhode Island Senate Majority Leader.

HOLIDAYS ABOARD *CORONET*

Coronet Memories

THE GOLDEN GATE TO NEW YORK BY WAY OF CAPE HORN / GEORGE B. SPALDING

DECEMBER, 1896

Christmas Eve. That wasn't to be forgotten. The men had unbent the main gaff-topsail and were ranged about it sewing busily. There wasn't much chance for sentiment, but I've been overhauling my kit and managed to find to night a number of simple things that must go as gifts to the boys. I got them sorted over down below, on each man's package his name with mine and some message. It was funny enough, for, after ransacking everything, I had to fall back upon books, and before long poems, not sailor's choice strictly, but the little booklet poems of "Maynard's Classical Series."

DECEMBER 1896

30˚ 1'S., 41˚ 54' W. True, E. by N. Wind, N. N.E. –
We have had, fixed on a beam below, a dwarf Japanese fir tree, standing with its box perhaps a foot high. Chef and Charlie had transplanted this to our mess room and there it stood at breakfast, blossomed forth into more strange fruit than ever magician conjured. Its scrubby branches bent under pickles, fishballs, apple rings, crackers, biscuits, citron, raisins, and dried peaches. Other varieties would have followed more room. On a yellow envelope on top, "Merry Christmas;" while two pieces of a stodgy brown candle, the ends stuck into the earth at a noticeable unequal break, smoked benignly on the whole, and so worked upon the apocalyptic vision of the captain that he unhesitatingly announced them to be "Christ and John the Baptist, respectively."

How cook could tackle a Christmas dinner with his whole outfit swamped every few moments was more than I could understand. But when the summons came I didn't ask any questions. We slid over his sea-scrubbed floor on to dry camp stools. Different things began to come on. Nobody knows what he might have done on a mild, bright day. It is evil to think. He tried us on a chicken soup most successfully. It was followed by fried knots, with jelly. Then came a chicken pie, an old fashioned-one. It was encored, and his repertoire in the chicken line seemed inexhaustible, we had a verse or two of chicken patties. Fancy cakes, plum pudding, fruit pie, raisins, brought us to bedrock on the cigars. They furnished accompaniments as we launched into stories.

Coronet, Conquering and to Conquer

THE TRIP AROUND THE WORLD: DECEMBER 4, 1906- AUGUST 17, 1909 / CAPTAIN TIMOTHY F. MURRAY

DECEMBER, 1906

Light winds slowed them at first so that on Christmas Eve, they were ghosting along off Mt. Carmel … Much in the same spirit with which he had composed a song for the Sabbath a year and a half before, he [Frank Sanford] gathered the company and began to set down new words to the old winter tune of "Jingle Bells." The shoreline was clearly visible, the celebrated mountain prominent, as Mr. Sanford began to hum the tune and beat time. The stenographer was ready, jotting down the phrases and reading them back to him. Occasionally he would stop and appeal to the others, "Can't I put something different there?" It was finished, written and revised, that same night. Sailing along that holy Eve, they sang these inspired words, and "sang them," as Capt. Murray put it, "until heavy hearts took courage and the whole company was charged afresh with the meaning of their world-wide journey."

During the night the breeze freshened, and at dawn on Christmas Day, they anchored off Jaffa. A good part of the company then took the train for Jerusalem and the house at "Zion." By six or seven in the evening all hands settled down to a Christmas dinner: turkey, duck, chicken, and all the fixings; and that night a Christmas tree – "a little tree with a big heart" as Annie Brown put it.