

# **NOTICIAS del PUERTO de MONTEREY**

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The Monterey History and Art Association**

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**Barque ANNIE JOHNSON off the Golden Gate, San Francisco. One of the thousands of photographs in the possession of the Allen Knight Maritime Museum. A guide to the Knight and Lee collections will be published this spring. Stories inside.**

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**1986 CALENDAR OF EVENTS**

March 16 - April 26.....Costume Gallery Opening at the Doud House  
April 26 .....Adobe Tour  
May 1-4 .....Historic Preservation Conference  
June 7 .....Merienda  
July 5 .....Sloat Landing Ceremonies  
September .....Annual Meeting

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**CORRECTION**

A number of Nineteenth Century artists were known as having short life spans. Even at that, the dates given for Alfred C. Rodriquez (1892 -1890) in the last issue of Noticias, appear preternaturally abridged. Alfred C. Rodriquez was actually born in 1862 and died in San Francisco of consumption in 1890.



# Museum To Publish Maritime Photo Guide

The lifelong labors of two men, living half a world apart, will culminate this month with a publication to be issued by the Monterey History and Art Association.

The publication will be a detailed guide to the maritime photo collections of Allen Knight of Carmel and Captain Walter Frederick Lee of Australia. Details on the lives of both men can be found in this issue of Noticias.

The guide is the third and final objective of an association project which has included the preservation and cross-referencing of some 25,000 prints and negatives. Directed by archivist Chase Weaver, a host of Museum volunteers and staff members have spent over two years helping to clean, re-sleeve and organize the two collections held by the Allen Knight Maritime Museum.

An alphabetical card index has been established for all identified vessels and maritime ports, including some 2000 prints without negatives. Additionally, approximately 2600 unstable and damaged photographic negatives have been duplicated on modern safety film, ensuring their preservation into the next century.

Although the Lee material was acquired by Allen Knight in the early 1960's, the two collections have been kept separate in the guide because of their origins and different emphases.

The Knight collection is focused primarily on the West Coast, with vessels divided according to their means of propulsion.

The Lee collection is predominantly a photographic record of sailing vessels, including many that operated between Australia and the Pacific Coast. In some cases, a vessel photographed and included in the Lee Collection, will appear docked in a West Coast port in the Knight collection.

The two collections together present a wide array of ocean-going, coastal, and inland vessels, dating from the middle of the Nineteenth Century through the 1950's; ports and coastal areas tied to maritime commerce during that period; and a group of figureheads dating from the late Nineteenth to the early Twentieth Century.

All of the listings of vessels incorporate two or three means of identification: the name, date of construction, if known, and a description of the type of vessel as it appears in the photograph or photographs of it. In some cases the same ship will appear in different photos with altered rigging.

About 1500 copies of the guide are planned, with several hundred copies going to various maritime museums and libraries. Those interested in obtaining the photo of a specific vessel will be able to order a print from the Allen Knight Museum. The book will also be on sale at the Museum.

In the introduction to the National Maritime Museum's guide to Four Maritime Photograph Collections, by John Maounis and Daniel L. Keller, the importance of gathering photos such as those making up the Lee and Knight collections is succinctly put:

"As much as any primary source of documentation, photographs shape and define our conception of maritime history. Indeed, in many respects photographs are more significant to our understanding of shipping and life aboard ship than any other source. Other than photographs, little documentation survives that can tell us what the captain's cabin looked like aboard a British four-masted bark or the placement of

various pieces of deck machinery or the docking arrangements at a small lumber port. Photographs provide us with information about the appearance of entire vessels (and whole fleets and ports) as well as significant information about the minutiae of maritime life. In conjunction with written sources, photographs function as the visual legitimacy of those sources."

The overall intent of the Maritime Museum's project has been to make the photographs in these two historically significant collections available to collectors, researchers, scholars, ship model builders, students and people seeking migratory and seafaring links to their own and their families' pasts, as well as to call attention to one of the primary assets of the Allen Knight Maritime Museum.

Initial funding for the photo project was provided by the Institute of Museum Services, a federal agency that offers general operating and program support to the nation's museums.

Additional matching and support funds came from the following organizations: The Community Foundation of Monterey County; Atlantic Richfield Foundation; the Dunspaugh-Dalton Foundation; Chevron, U.S.A.; International Business Machines Corporation; the National Maritime Museum Association and the Monterey History and Art Association.



**Schooner THISTLE under sail. From the Allen Knight photograph collection.**



# Allen Knight: A Portrait

BY ALLENE FRIEMER

A significant event took place for my father, Allen Knight, during the summer of 1918. He was seventeen years old and he signed on the FALLS OF CLYDE, bound for Hawaii, as an able-bodied seaman. This adventure lasted only a few months. However, the lasting effect of the voyage can be seen in the Allen Knight Maritime Museum and the Allen Knight maritime photo collection. His enthusiasm for things nautical continued unabated until his death. His language took on a salty flavor and nautical terms interspersed his daily conversation. We recently came across a wonderful picture of the young seaman while on the FALLS OF CLYDE. It was sent to his widow, Adele, from F.S. Moody, another man in the photo. The following note was sent with the picture:

"Allen was a classmate of mine in Potter School (San Francisco). I got him on board for that summer trip in 1918. Allen was a heller in school. His father was a C.P.A. My father happened to be a friend of William Sproule, who was president of Southern Pacific (which) was tied in with Associated Terminals. Sproule instituted the idea of having two deckboys on the CLYDE during summer voyages. That went on for three years. S.P. was tied in with Associated (Terminals) and that's how it was brought about. There was just room for the boys to live back aft the port side in a small room opening off the main saloon."

In a photograph album Allen put together about the FALLS OF CLYDE experience, there are photographs of the four-masted bark from all possible angles, with such comments as:

"Amidships from the mizzen upper top sail."

"Again we look forward from the quarter deck. It is sweet to look forward."

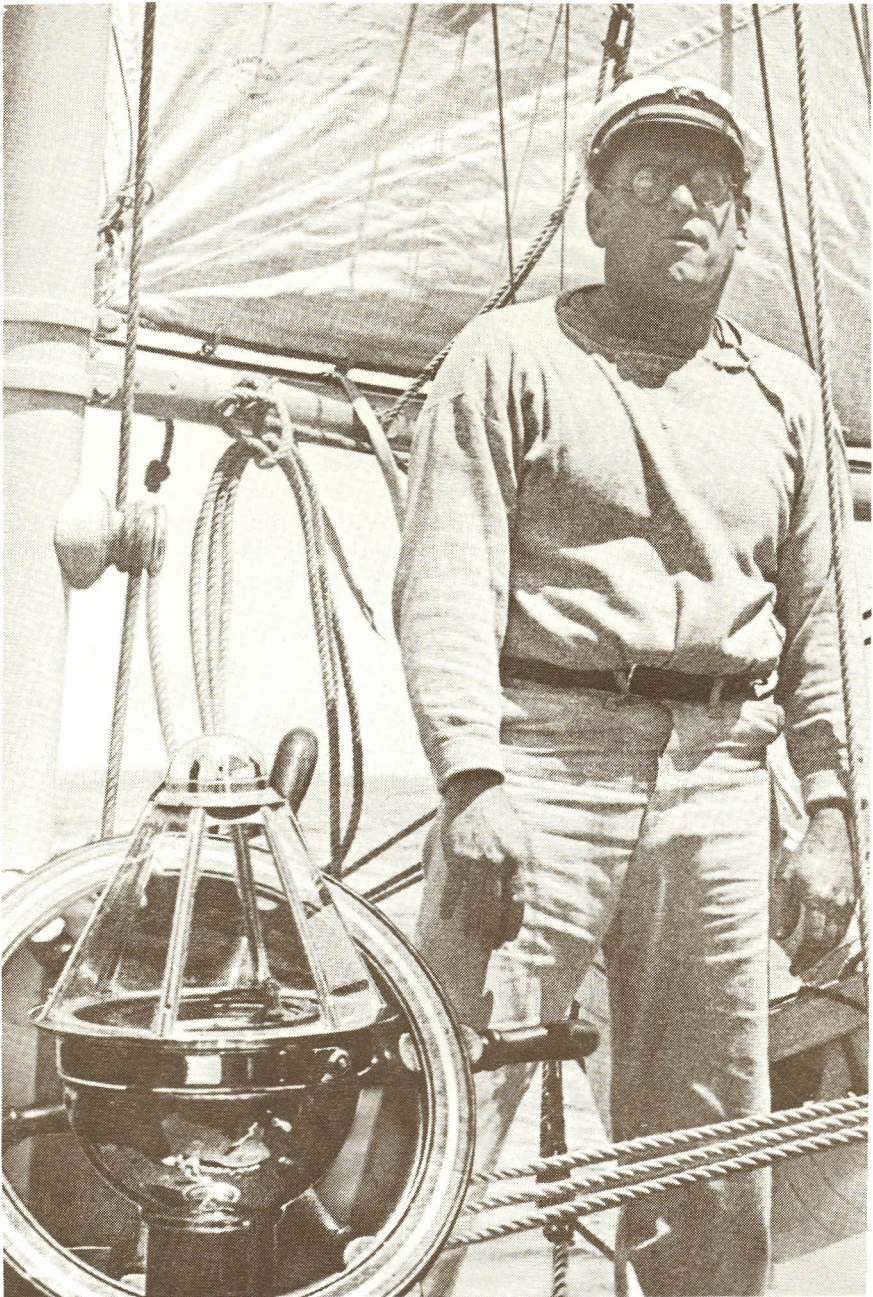
"Little Freddie registering nonchalance on the port gallant yard."

The rest of the album is full of notations that accompany pictures of interest to him, such as the beach at Waikiki, sugar cane fields, the Royal Palace, and the buildings of Honolulu.

From this time on Dad was a lifelong collector of marine artifacts: books, models, parts of wrecked vessels. It could truly be said that he carried on a continuing love affair with the sea. Photography was a side interest, but, as usual, he turned this interest to his love of ships. The object of his photographic endeavors was always to document ships.

Over a period of many years, he took pictures anytime he was near a port. After moving to Carmel around 1929, he made regular journeys to San Francisco to photograph vessels anchored and docked there and in the East Bay. He also made an extensive record of the Monterey fishing fleet in the mid to late 1930s and regularly chronicled military vessels that visited Monterey as well as assorted shipwrecks that occurred in the area. In addition to his own pictures, he purchased glass and sheet film negatives and made prints from them, along with giving and swapping prints with other collectors and photographers. For example, he received a considerable number of figurehead photos from the Carmel postmaster and marine photographer, L.S. Slevin. He also photographed and collected an impressive assembly of Pacific Coast ferryboats, tugboats, river boats, and steam schooners, as well as the larger transocean freighters





**Allen Knight's love of ships and the sea led to the establishment of the maritime museum.**

**Photo courtesy of Roger W. Fremier**



and passenger liners. The albums containing his collection completely filled the bunk in the stone house he built and called "The Ship."

His home in Carmel was not large, so he planned an adjacent structure which would house his growing collection. In 1936 he began to build his fire-proof, flood-proof, earthquake-proof, and probably, completely burglar-proof building. It would hold his thousands of ship photographs, models, parts of wrecked ships, books, logs, relics, and many other valuable items.

He conservatively estimated that in 1960 he probably had 9000 photographs (soon to be increased by almost two-thirds through his acquisition of the Walter Frederick Lee Collection), about 250 log books, and scores of ship registers, going back to 1839. There were also about thirty ship models, not counting the small ones.

The building was completed in 1939. It resembled "a stone lighthouse," according to Winsor Josslyn, who described it in an article for the Monterey Peninsula Herald shortly after it was completed.

"Some people call this my hobby. . . and some people call it my marine mania," Dad told Josslyn in an interview for the story.

"Call it what you will, but I love ships and I'm getting a big kick out of doing it."

The outside walls of "The Ship" are water-washed granite boulders, pierced by numerous portholes. In the construction of the building, Dad made use of the parts of fifty-seven dismantled vessels. Stanchions decorate the exterior. A water-tight bulkhead door provides the only entrance. The interior resembles the wheelhouse and hold of a ship. The flooring planks, as well as the knees that tie the walls and ceiling together, are from the schooner AURORA, of which Dad was the last owner before a storm drove it ashore and wrecked it on a Monterey beach in 1935. The timbers used were salvaged from the steam schooner J.B. STETSON, wrecked off Cypress Point in 1934. "The Ship" was the forerunner of what was to become the Allen Knight Maritime Museum in 1971.

His darkroom was in the backyard of what was also called "Knight Acres." The window over the kitchen sink looked out on to the darkroom and model train shed on the right and "The Ship" on the left. One of my mother's fondest memories was seeing him scurrying back and forth between the two buildings, competely involved and happy. During the time we were growing up, my sister, Alys, and my brother, Buzz, and I spent many hours with him, as he recited facts about the nautical items that surrounded us. Later on, I did some typing of labels, information sheets and catalog cards. Each item in the collection had a label affixed telling what it was, where it came from and how it was used on a ship. There were bells, navigation instruments, life rings, charts, lanterns, ropes, tools and a bewildering array of other items. Dad loved retelling the story of acquiring each treasure, and in many case he just talked someone into giving him the object he yearned for.

I have two vivid memories of Dad connected with his avid pursuit of ship photography. After printing dozens of eight-by-ten inch glossies of vessels he had photographed in San Francisco, he would roll the prints on metal sheets which were placed all around the living room to dry. They gave off an aroma of chemicals and a faint "pop" was heard as they dried, rolled up and fell to the floor.

The other memory has to do with the numerous trips our family took to San Francisco to "shoot" whatever vessels were in port at the time. My mother, sister, brother and I would wait, not too patiently, until the job was done. Then came the good part. We would drive into the downtown area and go to Blum's for whatever we wanted to eat.

Clearly Allen Knight, my dad, managed to combine his diverse interests so as to complement and supplement his love of the sea, as a ship and small boat broker, in real estate, as a musician, as husband and father, as a civic leader (including a term as Mayor

of Carmel and as President of the Monterey History and Art Association), as a World War II Lieutenant Commander in the State Guard, as a sailor, and certainly as an outstanding collector and informal archivist of maritime materials and records. The results of countless hours spent in this last pursuit can be seen in the Museum photography collection and in the nautical artifacts he lovingly accumulated over the years.

Mrs. Fremier is the author of *Allen Knight, Beloved Eccentric*, a biography of her father, published in 1984 by Boxwood Press, Pacific Grove, and distributed by the Allen Knight Maritime Museum.



**The AURORA was last owned by Allen Knight. After it was driven ashore and wrecked in 1935, Knight used its timbers in the construction of his annex.**



# The Walter F. Lee Photo Collection

The noted photograph and maritime historian Robert A. Weinstein has appraised the Lee collection and written an introduction for the guide. Mr. Weinstein describes and places this historically important assembly of sailing vessel images in relation to other prominent maritime photography collections, and he gives a background of Captain Lee based on recently-acquired information from Australia.

We are grateful to Mr. Weinstein for permission to print his essay here.

BY ROBERT A. WEINSTEIN

Captain Walter Frederick Lee, an Australian shipmaster, was born in 1884 at Rosewater, near Port Adelaide and followed in the footsteps of his seagoing father, Captain William Powell Lee. His first sea experience was as a bound apprentice on the three-masted sailing ship *BANKFIELDS*. He served on many vessels as an officer, quickly rising to command as a certified master. After a long and adventurous sea career, he died ashore in 1956 at his home near Largo Bay, New South Wales.

Captain Lee's son, Rex, recalls that his father was greatly interested in amateur photography, spending much of his off-duty time at sea copying the sailing ship photographs he so loved. His correspondence with other sailing ship enthusiasts and collectors was world-wide and continuous throughout most of his life. He corresponded with John Masfield and Basil Lubbock and lent them photographs as illustrations for several of their books. The results of his many years of work can be appreciated in his remarkable collection now in the hands of the Allen Knight Maritime Museum.

While similar collections exist elsewhere, in private hands and in international maritime museums, historical societies and agencies, the scope of the Lee Collection and the uniformly high quality of its prints and negatives help establish it as a distinguished pictorial archive of late Nineteenth and early Twentieth Century maritime history.

The major part of the Lee Collection consists of 46 albums holding 6,294 different sized photographs using several types of photographic printing papers and finishes. They range in time from photographs taken in Swansea, Wales, as early as 1843, continuing on to span the years through the early decades of the Twentieth Century. This approximately 85-year time period marks the rise and swift decline of the wooden, iron, and steel cargo-carrying sailing ship.

Thus, in this collection one may discover portraits of noted, long vanished sailing vessels in their glory days, like the well-publicized *CUTTY SARK*, before they had their rigs cut down to help them compete in the declining trades. Many such photographs were collected by Captain Lee; some he photographed himself, and together, they form a historically valuable group of images. One can also find photographs of these same distinguished vessels abused and neglected in the last years of their lives.

Captain Lee collected on a world-wide scale but his interest in commercial sailing vessels was not confined to stately, full-rigged, three-masted ships of song and story or to powerful, heavily-rigged four-masted barks. Photographs of smaller vessels, of lesser tonnage and of different rigs, were among the images he searched for and purchased when he could. In particular, he collected photographs of the many smaller sailing vessels employed in the inter-colonial trade between Australia, Tasmania and New Zealand. Even the legendary schooners and brigantines, tiny inter-island vessels operating in the Southseas Island trades, are present in the Lee albums.

Not only are the classic ship portraits in this collection — broadside, bow, and stern

views of vessels anchored or tied up to a wharf, the bread-and-butter work of the world's marine photographers – but also here, in quantity, are numerous photographs documenting vessels under construction in local yards, vessels being launched and fitted out, and vessels under sail, and in tow, entering and departing the world's harbors. While not abundant in the Lee Collection as much as in other collections, there is a sprinkling of photographs of crews at work and at leisure posing for group portraits with or without their officers.

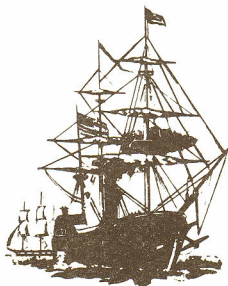
Captain Lee's negative collection includes scores of invaluable original glass plates as well as many excellent copy negatives on glass plates and on nitrate celluloid film. While many familiar, often published photos appear in the Lee collection, there are scores of new, unpublished images that will delight and interest maritime historians, collectors, and enthusiasts.

The photographs in the Lee Collection comprise the work of a number of maritime photographers. Many are little-known, or as yet unknown. There is scant biographical information about most of these specialized photographers, unlike the well-known tugboat master of Puget Sound, Captain H.H. Morrison, and Wilhelm Hester of the Pacific Northwest, about whom available information has been published.

Also represented in these albums is the work of certain better-known maritime photographers. Besides Hester and Morrison, they are: Captain Orison Beaton and Sam Hood of Sydney, N.S.W.; William Sweet of Adelaide, South Australia; Jack Kinnear of Auckland, New Zealand; Adamson of Rothesay, Scotland; and Captain George Schutze, Thomas H. Wilton, Oscar V. Lange, Ernest W. Newth, Raper J. Waters and William W. Swadley – all of San Francisco except Captain Schutze.

The Australian shipping scene is more thoroughly covered in the Lee albums than in any other known collection. This uniqueness distinguishes the collection from other significant Pacific Basin maritime collections. Together with the Nichols Collection of shipping photographs in the Mitchell Library at Sydney, N.S.W.; the Brodie photographs in the La Trobe Library, at Melbourne, Victoria; the A.D. Edwardes photographs in the State Library of South Australia at Adelaide; and the incomparable De Maus Collection of sailing ship photographs at Port Chalmers and Lyttelton in the Turnbull Library at Wellington, New Zealand, the Lee Collection adds new and important information to the photographic view of the Australian and New Zealand maritime scene.

Inasmuch as the Allen Knight Collection of maritime photographs, an archive of great value, is less sharply focused on the international commercial sailing ship scene, the Lee Collection handsomely balances out the Museum's photographic holdings. It happily provides the needed international scope and, most importantly, the Australian and New Zealand documentation. In the years to come these two significant collections of maritime photographs will prove increasingly valuable to scholars and to enthusiasts as each becomes better known and more widely used.





## Pages from the Past

Newspapers not only relate matters of historic fact; they often also convey the flavor of a certain time and place. Below are some examples from bygone Monterey papers:

SACRAMENTO, March 1, The bill to appropriate \$200,000 for the improvement of Monterey harbor was reported favorably this evening by the House Ways and Means Committee and the Senate Finance Committee. This is a victory for Montereyans and insures the passage of the bill when it comes up before both houses of the (California) legislature next week.....

The above dispatch is the most important piece of news that has come to Monterey since the order for the establishment of a military post in the city. It means that a railroad to the San Joaquin valley will be built and that Monterey will become the shipping place for the great area which comprises the San Joaquin valley and the whole territory that is tributary to this port.

There is nothing now that can stop the growth of Monterey and with a city administration such as is promised by the election of Robert F. Johnson as mayor, Monterey should more than double itself in the next five years.

There is now a survey for a railroad from Fresno by way of Coalinga and Hollister to Monterey underway and the fact that a breakwater is to be built will insure the building of the railroad. The survey is going right ahead and it is believed that actual construction of the road will be started during the present year.

- Monterey Daily Cypress, Thursday Morning, March 2, 1911

DEAR EDITOR: The sketch "Lady Physicians" seems to be a very good thing, judging from the papers copying so extensively and the term "Doctor Factory" is, I suppose, a slur, but in behalf of women in general and female doctors (so called) in particular, I have a word to say. Why a 'doctor factory' should not turn out as competent female doctors as male I would like to know; I am sure women are proving themselves men's equals in intellect every day and they always have been their superiors in patience, tact and endurance--three very valuable qualities in the practice of medicine.

If she has the constitution to study and passes a successful examination, I say reward her with a practice sufficient to support herself and those dependent on her, if any such there be. Why anyone should protest is a mystery to me.....

I am willing to take it for granted that a man has a heart and I will imagine he has heart disease and a female doctor wants to listen to the beating of the heart....I don't see why it need give a man cramps for a female doctor to feel his cold feet anymore than it would for a male doctor to feel her cold feet, and I don't think it would kill a man for a female doctor to lay her hand on his stomach, liver or lungs; Oh no, I guess not! .... Men are not made of such dying material as all that. A sick man is about the sickest thing on record, but that won't kill him; if it would, most men would be willing to die, if the possessor of the hand were young and handsome.

The writer (of the sketch) has drawn a pretty picture, rather too pretty. I think he parts his hair in the middle, twirls a cane, and perfumes his handkerchief. The article contains a slur on woman's intellect and morals, hence I wield my rusty pen in her defense and say "long live and prosper every womanly daughter of Esculapius."

Aura Floyd.

- The Monterey Cypress, April 3, 1897

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