The

Daybook

Volume 12 Issue 3

In This Issue...

The Jamestown Exposition Declares Bankruptcy.....3

The Atlantic Fleet Sets Sail for California.....4

Painting the Waves of Change: Artist Henry Reuterdahl.....6

Features

The Director's Column.....2

This Just In For 2008

Book Reviews.....10

Uriah Levy: Reformer of the Antebellum Navy by Ira Dye. Reviewed by Joe Mosier

Blue Water Patriots: The American Revolution at Sea by James Volo. Reviewed by Ira R. Hanna

The Museum Sage..12

Museum Sage, Exposition Consultant: Could the 1907 Fair Have Been Saved?

Cover Illustration: On the cover is a 1908 water color entitled The Joys of Gunnery Practice by Swedish-American artist Henry Reuterdahl. One of the main reasons for the voyage of the Great White Fleet was to publcize the U.S. battle fleet. To help it succeed in this mission, Reuterdahl traveled with the fleet and produced several illustrations of the voyage. The result was a magnificent collection of one of the Navy's pivotal events by one of the world's foremost military artists.

HAMPTON ROADS NAVAL MUSEUM

Local History. World Events.

About The Daybook *and the Museum*

The Daybook is an authorized publication of the Hampton Roads Naval Museum (HRNM). Its contents do not necessarily reflect the official view of the U.S. Government, the Department of Defense, the U.S. Navy, or the U.S. Marine Corps and do not imply endorsement thereof. Book reviews are solely the opinion of the reviewer.

The HRNM reports to the Naval Historical Center's Museum Division. The museum is dedicated to the study of 225 years of naval history in the Hampton Roads region. It is also responsible for the historic interpretation of the battleship *Wisconsin*.

Call for information on the museum's and *Wisconsin*'s hours of operations. Admission to the museum and *Wisconsin* is free. *The Daybook*'s purpose is to educate and inform readers on historical topics and museum related events. It is written by the staff and volunteers of the museum.

Questions or comments can be directed to the Hampton Roads Naval Museum editor. *The Daybook* can be reached at 757-322-2993, by fax at 757-445-1867, e-mail at gordon.b.calhoun@navy.mil or write *The Daybook*, Hampton Roads Naval Museum, One Waterside Drive, Suite 248, Norfolk, VA 23510-1607. The museum can be found on the World Wide Web at http://www.hrnm.navy.mil.

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This Just In For 2008

The Director's Column

by Becky Poulliot

The year ahead is going to be great one for the Hampton Roads Naval Museum. Staff members recently held our annual retreat, and agreed upon a five year plan that is ambitious, but achievable.

As part of our educational objectives, we will once again bring top notch guest speakers throughout 2008 as part of our annual Luncheon Lecture Series. In keeping with the wide variety of regional Naval topics our audience has come to expect, this year's line-up is first-rate.

Naval Institute historian Paul Stillwell opens the series in February, just in time to commemorate African-American History Month. His book *The Golden Thirteen: The Navy's First African-American Officers* details the oral history recollections of eight surviving members.Stilwell met and became friends with each of these officers, so he will offer a first-hand glimpse into the effects of the groundbreaking decision of 1944 when the U.S. Navy commissioned thirteen enlisted African-American sailors as officers.

In June, Adm. James Holloway, former Chairman of the Joint Chiefs of Staff recounts the Cold War as a coherent conflict in his book *Aircraft Carriers At War*. Korea, Vietnam, and the Soviet Confrontation each shaped today's U.S. Navy and its principal ships-of-the-line, the large-deck, nuclear-powered aircraft carriers. Admiral Holloway will offer us a unique inside look at each of these 20th century conflicts.

Adopted by the U.S. Navy for issue to all new Sailors, *A Sailor's History of the U.S. Navy* brings to life the events that have shaped and inspired the Navy of today while highlighting the roles of all Sailors – from seamen to admirals. Rather than focus entirely upon such Naval icons as Stephen Decatur and Chester Nimitz, author Thomas J. Cutler, a retired lieutenant commander and former second class petty officer, brings to the forefront the contribution of enlisted people. Listen to the fascinating stories of real life heroes that exemplify the Navy's core values of Honor, Courage and Commitment in October.

All of our Luncheon Lectures will be held at beautiful Vista Point at Naval Station Norfolk. And let's not discount the delicious food there! As these dates get closer, you will be mailed an RSVP postcard. This year, each author will have his book available for purchase with a book-signing after the presentation.

Also new in 2008 are staff additions. Each of my columns throughout the year will highlight new employees. I begin this year with an arrival of Chief Leonard Blackman. A native of Georgia, Chief Blackman has been in the Navy since 1991. He has worked with torpedoes his entire Navy career while serving as a torpedoman's mate (though he is now a gunner's mate as his beloved rate has been disestablished). He has been stationed on USS *Curtis* (FFG-38), USS *Vincennes* (CG-49), and USS *Abraham Lincoln* (CVN-72) and at Naval Magazine Pearl Harbor and in Yokosuka, Japan where he worked as a safety inspector at the Lightweight Torpedo Intermediate Maintenance Activity. He has been on two western Pacific cruises, one of which included disaster relief efforts in Bandai Achi, Indonesia. Chief Blackman is relieving Chief Dana Martin and taking over as the officer-in-charge of the museum's military staff.

GMC Leonard Blackman, HRNM's new OIC. (Photo by MCSN Kenny Mayes)

Becky

Operation Holiday Cheer 2007

Each year, the museum's education staff asks school age children to make holiday cards for local servicemen and women serving overseas during the holiday season. The education staff provides the material and advice and the children provide the creativity.

This year's cards are being sent to the Norfolk-based USS *Kearsarge* (LHD-3), which left the region for an overseas deployment in late November 2007. The ship's mission included disaster relief efforts in Bangladesh, which was struck by a powerful cyclone. Shown at right are two of the cards made for this year's mailing.

On Course to Chapter 11

After 219 Days, the Jamestown Exposition Closes Down and Prepares to Liquidate

by Gordon Calhoun

After several years of planning and 219 days of daily operations, the Jamestown Exposition came to a close on November 30, 1907. The last major exhibit was a showcase of over 1,000 beautiful chrysanthemum flowers and a carnival for local school children. One last grand ball was held among the flowers in the Convention Hall.

Like the last emperor of a failing empire, Charles Martin, the man in charge of the day to day operations, made a statement towards the end of the ball at 11 p.m. He simply stated that the daily payroll had been met and all current bills had been paid. He then somberly walked off stage without further comment. Norfolk lawyer Harry St. George Tucker, the President of the Exposition, then took the stage and defiantly stated that the Exposition was "A gigantic success of which of every American might well be proud."

At the 1907 Fair
The Jamestown Exposition
One Hundred Years Later

While this one last hurrah was going on, workers were busy tearing down and boxing up exhibits while auctioneers sold off unwanted material. "In the exhibit building, there was the beginning of chaos," wrote Charles Russel Keiley, the Exposition's official historian.

The day after the Fair closed, the *New York Times* proclaimed that "the Jamestown fair was the most colossal failure in the history of expositions." The statement was based on the Exposition's wretched financial state. When the Fair closed down, the Jamestown Exposition Company found itself over $2.5 million dollars in debt. Of the $2.5 million, $900,000 was owed to the U.S. Government.

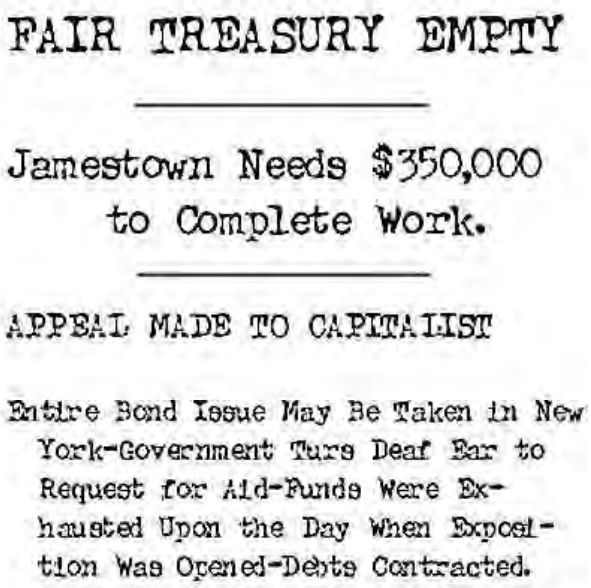
It is of some surprise that the managers actually thought about a 1908 Jamestown Exposition and even floated the idea to local banks as a way of paying off the debt. The banks turned them down forcing the Company to begin bankruptcy proceedings.

How this happened had no easy answer and no one was ready to accept responsibility. What can easily be concluded is that the Jamestown Exposition Company went through cash like it was on fire. When the Fair was under construction, former Norfolk mayor and Company auditor Barton Myers reported to the Exposition's senior management, the Board of Governors, that the Company's bank account was running dry and would need close to $1 million to finish the construction. After a long and fierce debate in Congress, the U.S. Government issued the loan with many conditions and terms.

"Jimtown Expo an Expo That is Not Expoing Much Besides a Fine Expo of Nerve in Reaching for Exposed Money"

-Fort Worth Telegram, *1907*

The loan was enough to get the Fair built and the Company even refunded the Government $100,000 of the loan. But, the Company was once again out of money and could not conduct daily operations without more cash. The Board of Governors turned to local banks and arranged for $400,000 in bonds to be issued shortly before the Exposition opened in April. The banks, however, wanted their own man running the show and demanded that railroad executive James Barr be given dictatorial control over daily operations. Reluctantly, the Company granted their demands. But this strategy failed as well, as Barr later resigned after a series of public arguments with Tucker.


FAIR TREASURY EMPTY

Jamestown Needs $350,000 to Complete Work.

APPEAL MADE TO CAPITALIST

Entire Bond Issue May Be Taken in New York-Government Turs Deaf Ear to Request for Aid-Funds Were Exhausted Upon the Day When Exposition Was Opened-Debts Contracted.

The Exposition's financial health did not start out on a good note as this headline from the Washington Post *proclaimed. (May 3, 1907 edition of the* Washington Post*)*

While the managers of the Fair took exception to the negative labeling by out of town newspapers, they also realized the bankruptcy filing was very humiliating. The men who ran the Exposition wanted everyone to be sure who was at fault: the other guy. In the *Official Blue Book of the Jamestown Ter-Centennial Exposition* are a series of letters and reports blaming either managers or outside institutions. The director of exhibits blamed the director of admissions (and vice versa.) The Board of Governors blamed Congress for stalling on the loan. The director of works blamed the Board of Governors for over building. For a number of reasons, everyone blamed the railroads.

The Company officially sold itself and all of its assets to the Fidelity Land Corporation for a fraction of the $3 to 5 million many thought the land and buildings were really worth. No one seemed to mind or notice that most of the same people that ran the Exposition now ran Fidelity. Regardless, it did not take long for them to organize their next move: get the Navy to buy the land and make a base out of it.

Onlookers at Fort Monroe and the Chamberlain Hotel watch as the Atlantic Fleet departs for California, December 16, 1907. One of the many thousands of sailors going on this historic journey was Machinist's Mate Second Class Elmor Stoffer who was stationed aboard USS Kansas *(BB-21). (Fleet picture, Naval Institute photo. Stoffer photo courtesy of David Freshly)*

The Atlantic Fleet Sets Sail for California

With a grand review, a salute by President Theodore Roosevelt, and with thousands of well wishers and onlookers, the ships of the Atlantic Fleet left Hampton Roads for California on December 16, 1907. The fleet had already been proceeded by two armored cruisers, who left months earlier to scout a route. The fleet's first stop was the British island of Trinidad.

Uncle Sam's Greatest Show on Earth

The Great White Fleet One Hundred Years Later

A sailor by the name of Elmor Stoffer was stationed aboard Battleship Number 21, USS *Kansas*. He kept a diary of his ship's voyage that would ultimately take him around the world. Here is the first week from the diary:

Sat Dec 14 - 07

Was transferred from the Atlanta *to the Battleship* Kansas *arriving there about 6 o'clock P.M. It was a bad day and the sea was rough. The football team of the* Kansas *played the* Vermont *and won 4-2 giving them the Championship of the Atlantic fleet.*

Sun Dec 15

It is a fine day and there were quite a number of visitors aboard ship for a farewell talk with their friends and wishing them luck on their long cruise. Orders were given to have fires started and engine ready at 9.30 in the morning.

Mon Dec 16

All ships were decorated with flags and are ready to get underway. The [presidential yatch] USS Mayflower *came into Hampton Roads [around] 8AM with the Pres. aboard and all ships fired a salute of 21 guns. The Admirals and Captains reported aboard the* Mayflower *for further orders. The* Mayflower *then raised anchor and sailed out followed by the fleet of battleships in single file it was a fine sight.*

The Mayflower *came to anchor off Cape Henry and the ships passed her firing a salute of 21 guns each. There were quite a number of people out in tugs and other small boats to get a last look at the fleet.*

Dec 17 - 23

All is going well. Changed uniforms from blues to whites on the morn. of Dec 18 and received clean bags and hammocks and instruction of bedding. Dec 21st We came in sight of St. Thomas about 6.P.M. One of the boys died on board the Alabama *on Dec 22nd and was buried at sea all ships going half speed at 4.45 P.M. We came in sight of the island of Trinadad at 2 P.M. on the 23rd and dropped anchor at about 6 P.M. Coming in a column of four. Also this date was payday receiving $53.*

Who was Going...

They went by the names of "Culebra Bill," "Pedro of Gunatanamo," "Patrick Spite," "San Juan," "Brooklyn Bill," "Harlem Mike," "Hobo," and "Nutmeg II." They were the beloved animal mascots of the U.S. Atlantic Fleet. The newspapers reported that the Fleet had at least twenty-five goats, thirty-two dogs, two pigs, a donkey, and untold number of cats.

The fleet's flagship, USS *Connecticut* (BB-18), lost her goat mascot, the original "Nutmeg," in late November 1907, when the animal stuck her head in a bucket of red paint and drank it. Sailors were actually surprised to find that the paint killed their beloved mascot as she had been known to eat nails, tin cans, oil solvents, and even nitro-glycerin without doing any harm to herself.

Upon hearing about the death of Nutmeg, the American public responded by donating two goats, two puppies, and a pig. Many Americans did not want the Fleet's flagship to be without one or more mascots, which were considered good luck charms to sailors at sea. Connecticut's officers turned away many more or gave some over to the supply ships *Culgoa* and *Glacier,* which were in need of a mascot.

MASCOTS OF FLEET READY FOR CRUISE

Census Shows 25 Goats, 32 Dogs, and 2 Pigs, Not to Mention the Donkey.

PEDRO HEADS THE LIST

He Serves as Capt. Schroeder's Waste Basket-Patrick Spite Had Stirring Adventur with Benzine and Matches

The photo above shows just a few of the mascots of the Great White Fleet aboard the battleship and flagship USS Connecticut *(BB-18). At left can be seen the English Springer Spaniel mascot of the destroyer USS* Lawrence *(DD-8) with the ship's company. The fleet started out with twenty-five goats, thirty-two dogs, two pigs, one donkey, and an unknown number of cats. The fleet came home with double that number after the addition of exotic birds, monkeys, and animals given to them as state gifts. (Naval Institute photos)*

Who Was Not...

Several dozen sailors of Japanese descent served as stewards aboard the various ships of the Atlantic Fleet. However, as the time for the fleet departure came closer, anti-Japanese anxieties ran higher and higher. Talk of a war with Japan did not help things.

The anxiety spilled over into the fleet. In one case, the chief gunner of the battleship USS *Ohio* (BB-12) came close to throwing his captain's Japanese-American steward over the side of the ship after the gunner allegedly found the steward making a detailed drawing of the ship's fire control system. Only the timely intervention of the ship's officers saved the steward's life.

In another case, a Japanese man was "arrested" by civilians for spying. The man arrested was drawing a picture of Fort Monore.

The incident and others like it led Adm. Robley Evans and Secretary of the Navy Victory H. Metcalf to issue a directive that removed all sailors of Japanese descent from the Fleet whose enlistments expired before July 1, 1908 and transferred them to receiving ships. Some of them were sent to the old ship-of-the-line *Franklin*, which served as the receiving ship at the Norfolk Navy Yard. The remainder were allowed to stay, but were told they would not be allowed to reenlist. Secretary Metcalf further stated that he strongly discouraged the enlistment of any non-American citizen, which was a major policy shift from a long standing tradition that any able-bodied male was allowed to enlist in the U.S. Navy.

The stewards took the news hard as they felt they had dishonored their captain even though they were told they had done nothing wrong. One even attempted suicide by jumping off a ship into the water.

A few labeled Evans as a racist. The old admiral responded by stating that none of the Japanese sailors were spies and that many of the sailors might be used to man the new battleships currently under construction.

NAVY HEROES FETED

Brilliant Ball for Evans and Officers at Old Point.

ADMIRAL LION OF EVENING

Japanese Servant Caught Drawing on the Battle Ship.

Almost Kicked Overboard by Gunners Before Officers Interferred-All of the Japanese Are Being Weeded Out of the Fleet-Evans Gives His Last General Orders-President Formally Notified that War Ships Are Ready.

Painting the Waves of Change

Henry Reuterdahl and the New American Steel Navy

by Rebecca Kaczkowski

As the United States emerged as an economic giant towards the end of the nineteenth century, there existed a greater emphasis upon the betterment of society and its institutions. The Progressive Era, as it is referred to, saw many changes in social liberties and public institutions. Popular magazines that exposed defects and roused public interest in remedying these flaws became prevalent.

This fervor to advance the American way of life extended naturally to the military. More specifically, the Navy expanded considerably under the presidency of Theodore Roosevelt, who had previously held the position of Assistant Secretary of the Navy. Roosevelt used the Navy as a testament to the world of

Uncle Sam's Greatest Show on Earth
The Great White Fleet One Hundred Years Later

America's undeniable presence as a major contender in world affairs. One artist during this era of Naval expansion captured the true essence of the Navy's maturation brilliantly. Henry Reuterdahl reflected in his art both the fervor and turmoil of the early twentieth century through his role in pop-culture, incendiary journalism, and naval themes represented in his art.

Reuterdahl, a young Swedish journalist and lithographer, first came to the United States to cover the Columbian Exposition while on assignment by the Swedish magazine *Svea*. The excitement of the great bustling metropolis of Chicago greatly impacted Reuterdahl during his assignment. Upon the Exposition successful completion, he decided to make America his new home. He quickly realized that New York City was the publishing powerhouse of the United States

New York City drew many young and gifted journalists like Reuterdahl as major magazines like *Leslie's Weekly*, *Collier's Weekly*, *Harper's Weekly*, and *McClure's Magazine* were headquartered there.

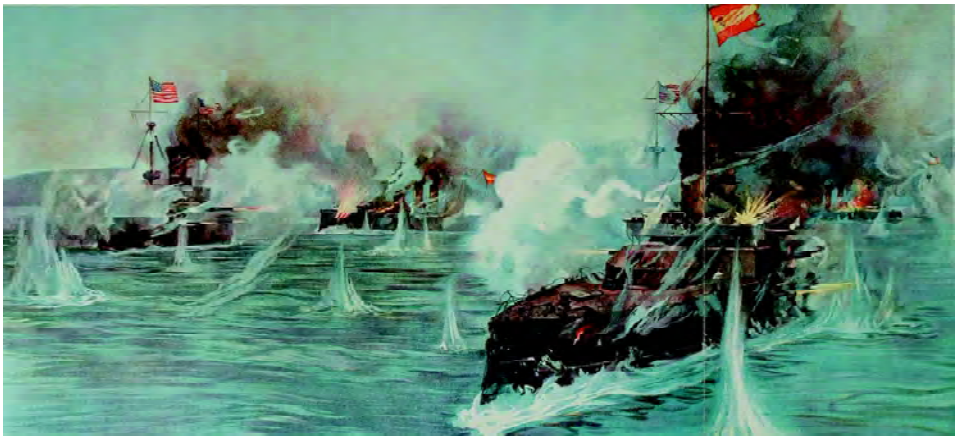
Henry Reuterdahl's interest in such journalism was twofold. Trained in Sweden as a stage set-designer and artist, he possessed an uncanny ability to view the world as an architect would, in the base concepts of form and line. His childhood growing up by the sea in Malmö most likely contributed to his eagerness to paint maritime-related scenes as well as to later write articles on the Navy. Combining these interests, Henry Reuterdahl first gained notoriety as a naval-themed artist with a series of lithographs depicting dynamic battle scenes from the Spanish-American War. The lithographs first appeared in 1898 and ran in both *Harper's* and *Collier's* for over a year.

One of these lithographs, *The Destruction of the Spanish Fleet Under Admiral Cervera off Santiago, July 3* demonstrates the tone of the series. After terribly underestimating the strength and technological superiority of the American fleet prior to the war, Spain found herself fighting at a distinct disadvantage.

Henry Reuterdahl was one of America's foremost maritime artists as well as one of its great technical experts on naval matters. (HRNM photo)

flying against a sky marred by the smoke of the stacks and smoldering wounds of the ship. Every American flag, however, flies proudly and intact as beacons of superiority and divine providence.

Despite the Spanish fleet's steep loss of life, Reuterdahl chose to focus on the incredible American victory. His palette remained bright and almost ebullient in direct contrast to the grim theme of the work. Contradicting the frenzied aspects of military engagements, Reuterdahl's technique remains controlled and narrative



The Destruction of the Spanish Fleet Under Admiral Cervera Off Santiago, July 3 *was among Reuterdahl's early works about the Navy that he drew for popular American publications. Many of his Spanish-American War paintings were drawn from first hand observation. (HRNM image)*

Reuterdahl depicted the heroic final stand by Admiral Pascual Cervera that culminated into the ultimate end of the war. Reuterdahl chose the pregnant moment of the event when the *Colon*, the ship in the foreground intending to slip by the American blockade, receives a volley of rounds and the situation appears most dire. Her flag is in tatters, despite the dynamic bursts of water and firing guns. He concentrated on the faithful rendering of the ships down to the minute detail of line, form, and equipment. From the rivets of the hull to the gun mounts and their placement, the lithograph is a tribute to American ingenuity in design under

Reuterdahl continued on page 7

Reuterdahl continued from page 6

Reuterdahl's careful study. The strong compositional technique pulls the viewer's eye both logically and systematically from the struggling ship in the foreground back toward the horizon where America's guardians gallantly and effectively defend her soil, further echoing the unshakable stability of American patriotism and glory.

Deemed a great success, this early series established Reuterdahl as a gifted lithographer and maritime-oriented journalist. His incredible attention to detail captivated his Navy-savvy audience, while the broader patriotic themes expressed in bold colors and dynamic line appealed to the masses. His success was complete and afforded him a position on the permanent staff of *Collier's Weekly's* that he retained for much of his career. In fact, in 1901 the magazine sent him to Europe and Asia to access the navies of the major sea powers of the world, including England, Germany, France, Russia, and Japan.

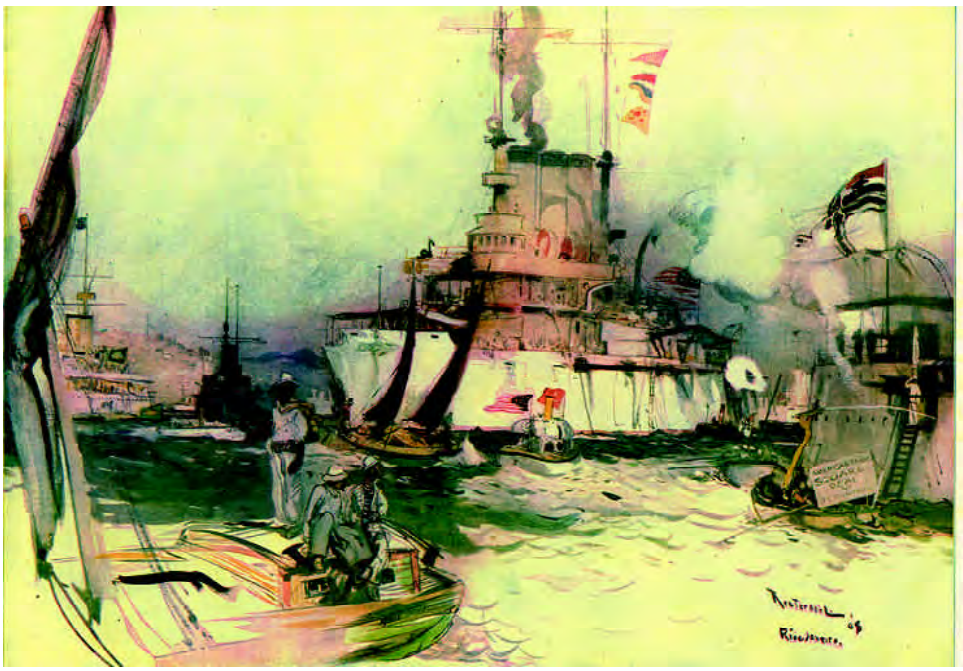
The Great White Fleet at Sea, Second Squadron, December 1907-*Painted for Rear Admiral C.M. Thomas, it shows Thomas and the happy ship's company of USS* Minnesota *(BB-22). (Naval Historical Center image)*

While abroad, Reuterdahl had the privilege of boarding vessels and speaking with crewmen and officers alike, gaining fresh hands-on experience with naval protocol and equipment. Unlike the men detailed to the ships, he had the flexibility to view areas that most people in one particular rank or job would never see—from the wardroom to the boiler rooms and even the voids. Technical knowledge gained from these tours contributed greatly to the realism already conveyed in his works. For this reason, when Reuterdahl met Fred T. Jane, founder and editor of the new but well-respected and very popular English periodical, *Jane's Fighting Ships*, it is no wonder that he received the honor to become the American editor for the acclaimed magazine.

His new association with Jane brought Reuterdahl into closer contact with the United States Navy. In addition to his dependable assignments from magazines like *Collier's* and *McClure's*, he also received commissions from the Navy for various artistic projects. The projects proved instrumental in boosting both his expertise and career. Such a commission in 1904, creating gunnery trophies for the Navy's target practice competitions, introduced him to a young naval officer, Lt. Cmdr. William Sims, Inspector of Target Practice.

Sims became one of Reuterdahl's main sources for the internal issues plaguing the Navy. Although Reuterdahl was a journalist intent on uncovering and exposing the truth, the conversations they shared remained private. Due to their sometimes controversial nature and Sims' desire to remedy the Navy's problems internally, Reuterdahl refrained from publicly exposing many of the sensitive issues out of respect for his friend's wishes. He instead wrote a manuscript at this time that discussed some of their collective concerns about the major technological and bureaucratic failings of the institution and put it aside unpublished.

Reuterdahl continued on page 8



The Atlantic Fleet in the Harbor of Rio de Janeiro-*Reuterdahl painted this work for* Collier's Weekly *from the fantail of the battleship USS* Minnesota *(BB-22) showing the fleet's flagship USS* Connecticut *(BB-18). Notice the German warship off to the right.*(Collier's Weekly*)*

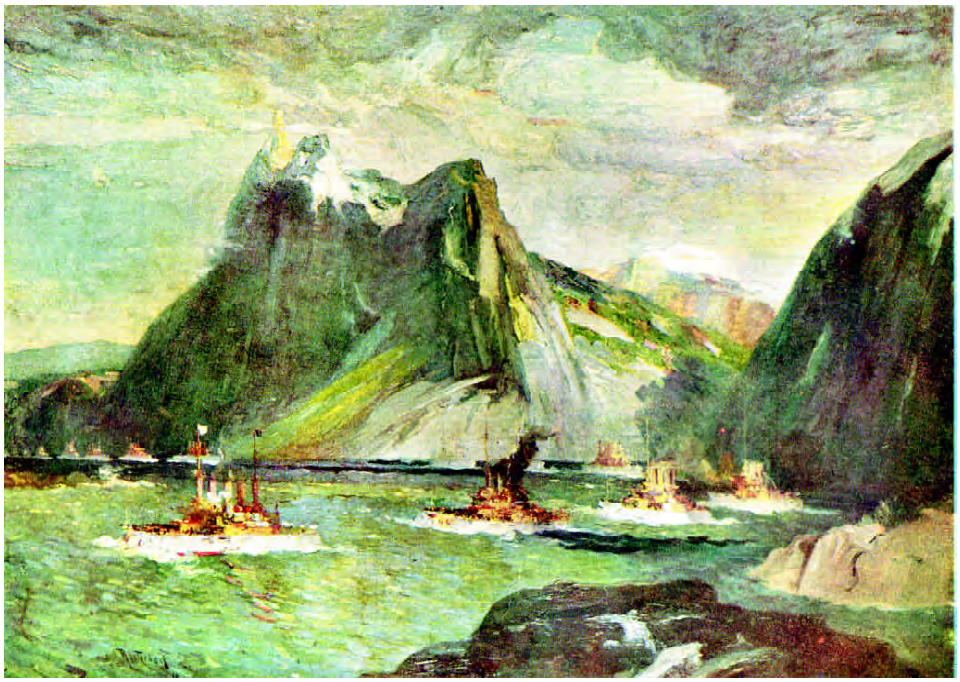
Reuterdahl continued from page 7

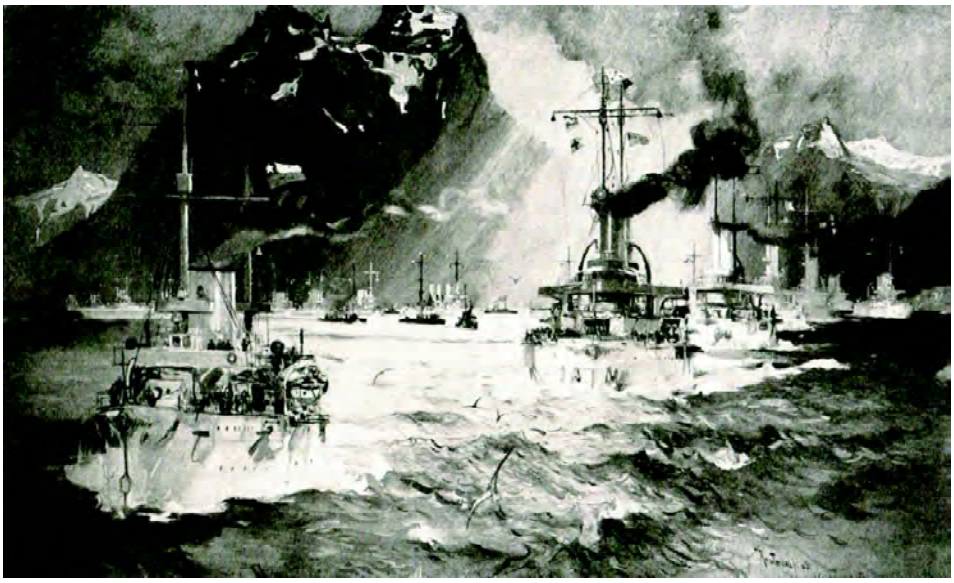
Just as Reuterdahl's career began to pick up steam, he received another assignment from the Navy to accompany a long voyage around the world as its official artist correspondent: the Great White Fleet. Bolstering public support of the scheme, the fleet's departure coincided with the Jamestown Exposition, where Reuterdahl met the fleet and boarded USS *Minnesota* (BB-22.)

Similar to his series for the Spanish-American War, Reuterdahl's art from the voyage retains strong realism in the delineation of the ships and their mechanics. His style began to loosen up considerably during this period, however, absorbing some contemporary techniques of the fauves and cubists. The restrained brushwork and movement of his earlier art begins to fade in favor of a far more impressionistic style that relies on vibrant color and simple form for meaning. These aspects are well demonstrated in *The Atlantic Fleet in the Harbor of Rio de Janeiro* that *Collier's* published in an early issue of 1908 (see page 7.) The scene depicts the USS *Connecticut* (BB-18) in harbor amid ships of the Brazilian, Italian, and German navies. As the central focal point, the *Connecticut* dwarfs all others, standing proudly as the pinnacle of American dominance in the water. His deliberate use of color sharply pulls the viewer's eye toward the central ship with the proud American flag and signal flags hoisted. His hand carefully rendered all aspects of the vessels in such a way to generate interest in the theme rather than boredom from tedious detail.

Jane commented in 1902 of Reuterdahl's style, "it is mainly impressionistic, but unlike most [artists' styles] it is full of unobtrusive detail with remarkable accuracy…everything is to satisfy the lovers of technical accuracy, while nothing obtrudes to offend the purely artistic." The work quickly draws the viewer into Reuterdahl's passion for the Navy and the vibrancy of his own maritime world.

In addition to his assignment as artistic correspondent, Reuterdahl had the opportunity to befriend officers and crewmen while aboard the fleet, similar to his earlier assignment in 1901. He often painted murals on the bulkheads of wardrooms and made sketches or drawings for various friends he made, as tokens of his esteem. *Great White Fleet at Sea, Second Squadron, December 1907* (see page 7) was an example of such a sketch and is inscribed on the back to Rear Admiral C.M. Thomas, indicating that Reuterdahl dedicated the work to the admiral personally. While both were aboard the *Minnesota*, a friendly rapport developed between the two, and Reuterdahl wished to express his appreciation for the hospitality he had received. The admiral remarked later that "[he] found him to be better informed on the subject of the Navy than almost anyone he had ever met." Thus, it is no wonder that Reuterdahl wished to express his appreciation for such a gracious compliment.





Reuterdahl painted two visions of the Great White Fleet making its majestic voyage through the Straits of Magellan. The top painting is probably Reuterdahl's most famous work. This lower image was printed in black and white for Collier's Weekly *and shows the Chilean cruiser* Chacbuco *leading the fleet through the Straits. (Top, Naval Academy Museum photo, Bottom,* Collier's Weekly*)*

The work depicting Admiral Thomas, was different than the previous examples, as it shows Reuterdahl placing an emphasis on the crew rather than the ship itself. With the upper decks of the *Minnesota* in the foreground with Thomas and his men about him, the sketch pays homage to the fact that a well-trained crew functions much like the efficiency of a well-tended machine. The

Reuterdahl continued on page 9

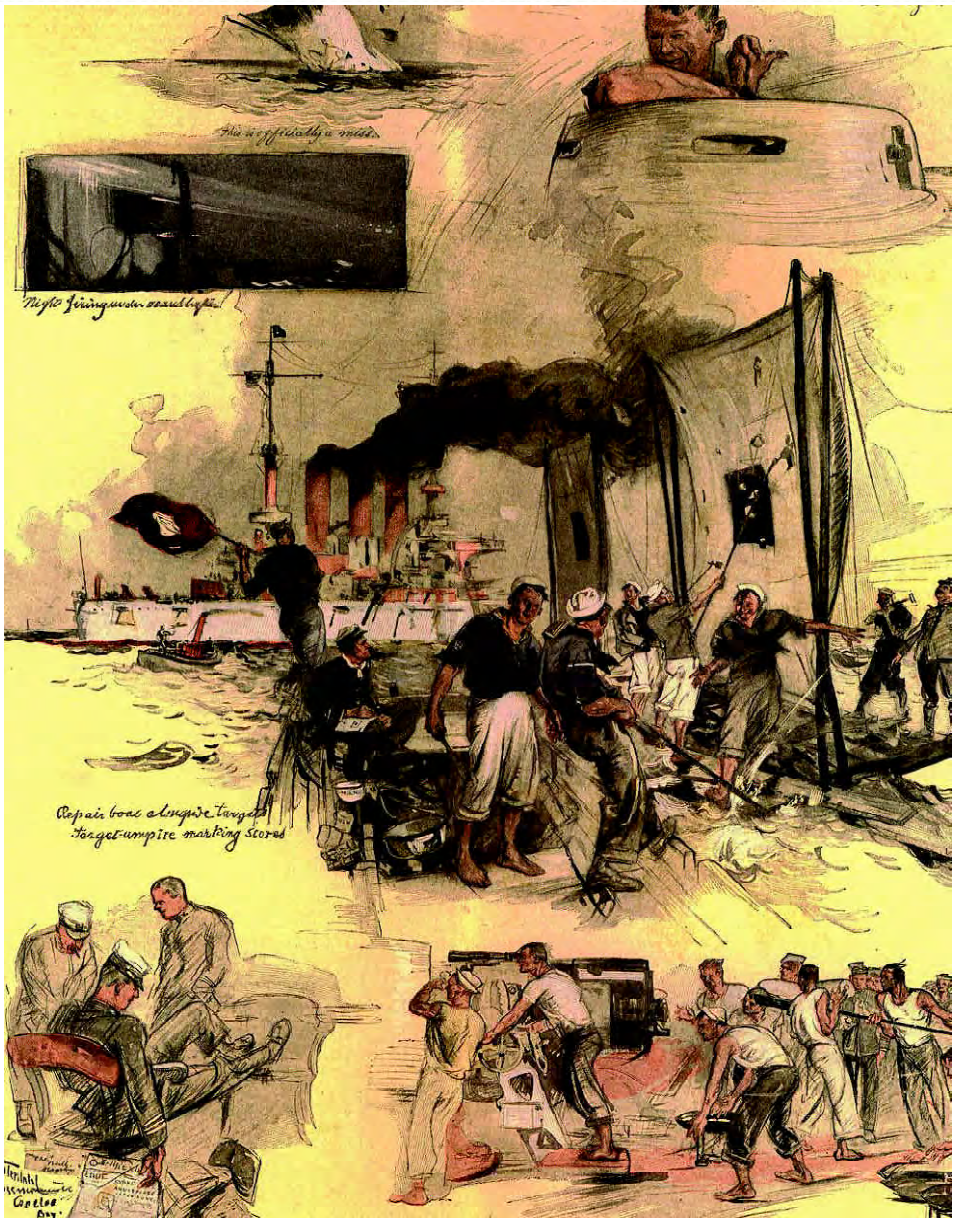
Reuterdahl continued from page 8

placement of a ship directly in front of the triangular-shaped bow of Thomas' ship connects the idea of ship and crewmen directly. Reuterdahl's portrayal of an efficient, professional navy begins in the foreground with the portrait showing Thomas on deck, looking out to sea with his logbook in hand. By holding his glasses rather than wearing them, Thomas is actively involved with his fleet and tends to his responsibilities dutifully rather than merely recording facts and reading them through logs; he is a progressive, forward-thinking man. Taking their cue from the admiral's tone, the sailors perform all of their respective duties with similar grace and pride. They stand with starched white uniforms and proper posture while each goes about his task conscientiously.

Compositionally, the work uses strong diagonals that first pull the eye of the viewer to the center where a proud, white ship cuts its way through the waves, then sharply back to the foreground where an obvious parallel can be made between the admiral and his fleet. The use of the stable triangle form between the admiral, crew, and his fleet links strongly the ideals of togetherness and unity. Further emphasizing the importance of a capable, unified crew for success upon the waters, Reuterdahl showed the fleet in a heavy wind with dynamic sea spray. In this way, Reuterdahl underlined the true unpredictably of the sea and the truth that these vessels must always be built well to withstand the rigors of the open water.

Despite the obvious movement of the ship and the strong wind, however, a sense of calm confidence permeates the scene. Each man tends to his work artfully, performing in complete harmony with the forces of nature. The vast expanse of ocean compared to small man-made vessels does nothing to quell the pride of the American Navy. Reuterdahl gave Americans a deep sense of satisfaction that their navy looks strong and dominant. With flags hoisted, the dynamic seas in brighter hues rather than a somber palette reflect the hopeful nature of the voyage and America's assertion that she is a powerful force acting under Heaven's orders.

The most startling example of his work at this time, however, is *U.S. Fleet in the Straits of Magellan the Morning of February 5, 1908* (see page 8.) One of the few oils on canvas of his career, Reuterdahl created the work as a gift for his close friend Lt. Cmdr. Sims. He relies on dabbled color and built-up layers of pigment to create his scene rather than the methodical, intense delineation of objects of his earlier works.



The Joys of Target Practice-*Reuterdahl was not just interested in the ships of the American fleet, but also in the sailors who manned them.* (Collier's Weekly)

As before, Reuterdahl incorporated the sunlight so that the rays of early morning dramatically spill forth from the upper left of the work and bathe the fleet in a divine glow. The ships are so intensely highlighted that the white of the hulls is reminiscent of the pure white clouds of Heaven, again linking the voyage with divine providence. Retaining some of his previous meticulousness was the careful rendering of the ships; each smokestack, mast, and flag stands out radiantly in careful study against the indistinctly rendered mountains, sky, and waters.

More than his other works, Reuterdahl emphasized here that the viewer's focus should be strictly on the subject at hand—the ships. As one historian asserted, "as a painter he had a rather ebullient style...but though his paintings are strongly stylized, his knowledge and interest in the ships in his paintings ensured that individual vessels and classes are clearly identifiable." In this work, the ability to recognize the geography of the area or identify specific landmarks was entirely secondary to the majesty of the fleet.

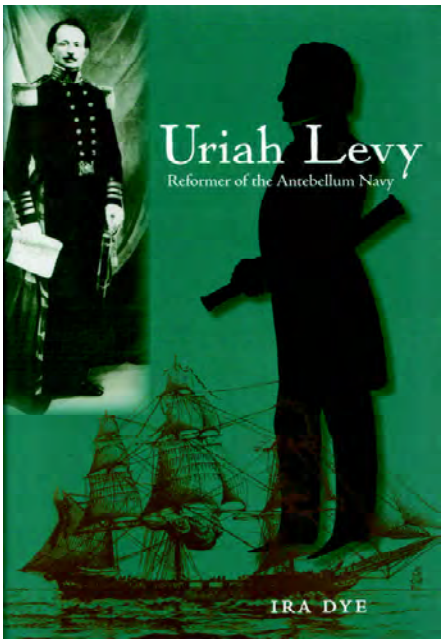
One explanation for Reuterdahl's graphic depictions of ships could be his

Reuterdahl continued on page 14

Book Reviews

Uriah Levy: Reformer of the Antebellum Navy

By Ira Dye
Reviewed by Joe Mosier



Check any Internet search engine for Uriah Phillips Levy and the response will invariably include the phrase "first Jewish commodore in the U. S. Navy". Retired Captain Ira Dye's new biography provides the dramatic and sometimes bizarre circumstances behind that accomplishment. It skillfully recounts the career of a man who overcame prejudice, his own failings and six courts-martial to reach the sea service's highest rank.

Born in 1792 to an affluent Philadelphia merchant, Levy started his sea career as a cabin boy at the age of ten. By the time he turned 19, he had risen to the command of his own merchant ship. Early in the War of 1812 Levy volunteered his services to the Secretary of the Navy. Too old at 19 to be appointed a midshipman, Levy was accepted into the Navy at the rank of sailing master. His civilian experience at sea made him fully qualified for this technical specialty. However, very few sailing masters succeeded in obtaining a lieutenant's commission.

Ira Dye. *Uriah Levy: Reformer of the Antebellum Navy.* Tallahassee, FL: University Press of Florida, 2006. ISBN 0-81303-004-8. $46.16.

In June 1813, Uriah Levy sailed aboard the brig *Argus* commanded by Lieutenant William Henry Allen. Levy was not onboard when the brig was captured by HMS *Pelican* in a fight that Allen should have avoided. Levy had been dispatched as prize master of a British vessel later recaptured by the Royal Navy in August 1813. Levy spent the rest of the war in British captivity.

Finally released in 1815, Levy returned to America. At 22, the young sailing master was in Dye's kind description "immature." He was unlettered, having spent his youth at sea rather than in school. He was prickly about his honor and quick to react to perceived insults, and was unfamiliar with wardroom etiquette. He was in the description prevalent in this reviewer's days as a limited duty officer – "loud, dumb and obnoxious". Still within two years Levy was promoted to lieutenant.

His first cruise was a personal disaster. Court-martialed twice, Levy came back to America sentenced to be dismissed from the Navy. Political friends pointed out the inequity of the court, and President James Monroe restored him to duty. Levy was reassigned as first lieutenant of the brig *Spark*. Once again Levy could not keep his own counsel and regularly regaled his messmates with vilifications of those he saw as forming a cabal against him. Word of his scurrilous remarks reached one of Levy's principle protagonists leading to yet another court-martial. This would be the pattern of the rest of Uriah Levy's career.

Longevity rather than high professional standing led to his eventual promotion to commander. In 1838, Levy was assigned as commanding officer of the sloop-of-war *Vincennes* then based in Pensacola. In this role he attempted to run the ship without using flogging as a means of discipline. His attempt to create alternatives led to a particularly humiliating punishment on one of the ship's boys and yet another court-martial for Levy and yet another sentence of dismissal. Again presidential action overturned the court. Still in the Navy but without assignment, Levy spent much his energy in the political fight to end the use of flogging in the naval service.

Promotion possibilities in the *antebellum* U.S. Navy were dismal. Only death or dismissal moved an officer out of the line of promotion. Levy, for example, advanced to the rank of captain in 1844 despite not having had active service since 1839. The infamous "Plucking Board" met in 1855 to weed things out. Not surprisingly, Captain Uriah Phillips Levy was one of forty-eight officers selected to be dropped completely from the rolls. Again political pressure led to his reinstatement and eventual assignment as commodore of the Mediterranean Squadron in 1858.

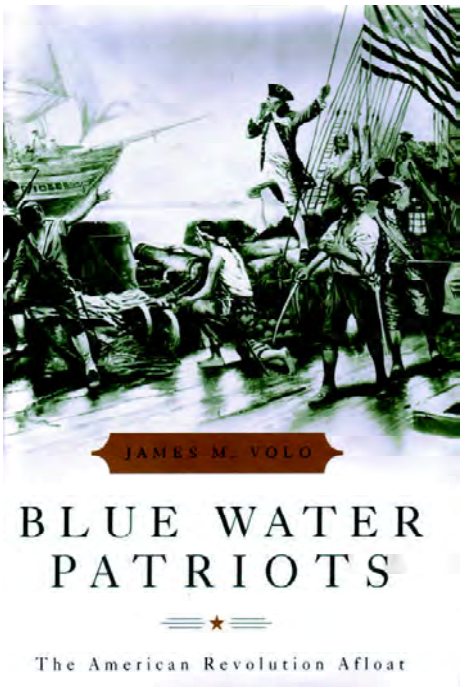
Whatever his problems in the Navy, Levy proved extremely successful financially. As early as 1812 Levy invested in New York City real estate with phenomenal results. As one shipmate said, "He could buy us all." Levy used his wealth in part to express his admiration for Thomas Jefferson, author of the *Statute of Virginia for Religious Freedom.* Levy commissioned a colossal statue of the former president in Paris which he donated to the country. Levy also purchased and maintained Jefferson's former estate of Monticello.

At least one reviewer has criticized the author for downplaying the influence of anti-Semitism on Levy's career. What Dye makes abundantly clear is that many of the difficulties Levy faced were of his own making. Life is tough as an oppressed minority. It is even tougher when you are also a loud-mouthed jerk.

Given Levy's unattractive aspects what makes Dye's work worth reading? It is a superb recounting of the social and professional inner workings of the *antebellum* U.S. Navy. Captain Dye mined widely scattered sources to produce an eminently readable and thoroughly documented biography. There are some minor problems with the structure of the book, most of which seem the result of it being prepared for publication following Ira Dye's death. Overall, it is an excellent tale of the singular career of a singular naval officer.

Blue Water Patriots: The American Revolution Afloat

By James M. Volo
Reviewed by Ira R. Hanna



Every 30 years or so, a journalist or historian will take up the task of analyzing the contribution of American naval activities to the success of the American Revolution. Such is James M. Volo, a teacher, lecturer and historian whose previous works dealt mostly with the lives of landlubbers during the Colonial Frontier days, Revolution and Civil War. He has ventured into this arena with the fervor of a historian who is trying to make sense of the efforts of those who made their living from the sea. In comparison with journalist Nathan Miller's *Sea of Glory,* originally published in 1974 and reprinted in 1992, Volo's book contains half the verbiage and more cogent historical perspective.

James M. Volo. *Blue Water Patriots: The American Revolution Afloat.* Westport, CT: Praeger Publishers, 2006. ISBN 0-27598-907-0. $49.95.

Miller focused on "the ordinary seaman in the great age of sail," and claimed to be the most authoritative and comprehensive history of that side of the Revolution. On the other hand, Volo not only captures the feelings of American mariners through their actions but also describes their impact on the Continental Congress and Britain's Parliament. He does not claim to be all-inclusive but does achieve his objective – to put into perspective the contribution of *Blue Water Patriots* who placed at risk their lives, their homes, businesses, and families, to harass, disrupt, and intimidate British custom officials, and capture and destroy British merchant ships and naval warships.

In a concise, well-referenced introduction, Volo provides the historical facts upon which the book is based. To accomplish his purpose, Volo divided his work into two parts: those events that took place before the French intervention in 1778, and those that took place thereafter. He covered the exploits of the Continental navy in an unusual manner by starting with its administration. Then he discussed the "art of war at sea," and how the Continental officers conducted it, then made a comparison with British commanders. He explained the designs of the opposing ships and American methods of obtaining cannon and powder. Of course, George Washington's "private" navy of schooners known as the "Marblehead Fleet" and the New York Campaign were well covered. Particular note was taken of "the small boat navy" which Volo named "whaleboat warriors and bateaux battalions." He said that they were more effective than any other type of ship, especially at the beginning of the war.

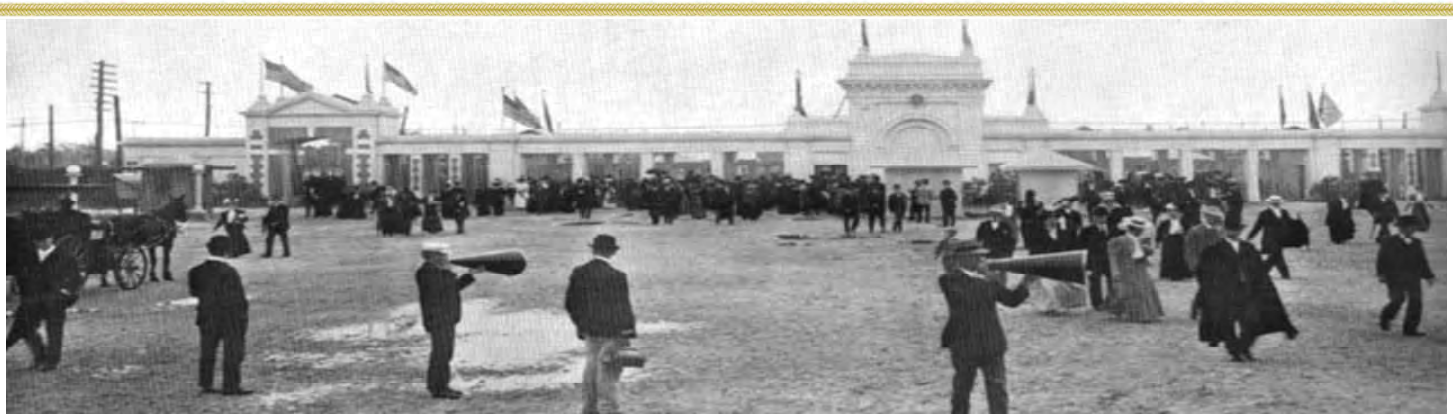
The exploits of John Paul Jones were given a compact summary through the eyes of Midshipman Nathaniel Fanning who served with Jones. This was a disappointing chapter because Fanning's perspective was not objective as has been proven by many other biographies of Jones. Volo does describe the importance of the French alliance, and his final chapter concerns the disposition of American prisoners held by the British.

Readers from the Hampton Roads region will take particular interest in Volo's discussion of the maritime events in Norfolk. One pre-Revolution incident he includes was not so much a battle, rather an anti-British riot. "In September 1767, the people of Norfolk, Virginia, led by the mayor, physically attacked Captain Jeremiah Morgan of HM sloop-of-war *Hornet* and his men when they came ashore looking for deserters. They had to fight their way back to their boat and a warrant was later issued for Morgan's arrest by the local magistrate."

There is only one other book with which this volume may be compared, *Rebels Under Sail* by William M. Fowler Jr. published in 1976. Fowler's conclusion was: " If the Continental navy had never existed, it is hard to see how the outcome of the Revolution could have been any different."

Although Volo might agree if Fowler meant only the larger ships of the Continental navy, but he did not come to that conclusion when he discussed the effect of the small boats and schooners of the state navies and Continental navy. Volo states that "serious consideration must be given to the proposition that the American rebellion would have collapsed without the timely intervention of these events at sea." In his Epilogue, he made an additional valuable conclusion that provides a greater appreciation of the "age of fighting sail." The American Revolution was a watershed during which wind ship design was improved, new technologies for cannons and gunpowder were developed, and innovative ship tactics were tested.

Some enjoy reading historical novels and others enjoy historical reference books filled with facts and pictures that clarify what happened during a certain period of time. This book is neither a novel nor an encylopedia. But it does have plenty of documented facts and was enjoyable to read.



Barkers work the entrance to the 1907 Jamestown Exposition on Opening Day, April 26, 1907. They are attempting to convince some of the 46,000 visitors that showed up that day to come visit their stands. Before it was over, 2.8 million visitors came to the Fair. (Photo from the Official Blue Book of the Jamestown Ter-Centennial Exposition*)*

Museum Sage, Exposition Consultant

Could the 1907 Fair Have Been Saved?

The Sage always wanted to be a consultant, especially one with hindsight 20/20 glasses. Well, the Sage is here to put on his hindsight glasses to determine if it was possible to save the 1907 Jamestown Exposition.

Saving the Fair is a daunting task as $2.5 million, the amount the Fair lost by the end of 1907, was a lot of money. The

Fair made money three ways: ticket sales, charging rent to vendors for space inside Exposition buildings, and sales commissions on money made by the vendors. As the Exposition consultant, and with the help of reports from the Fair's more disgruntled mid-level managers, the Sage has identified these missed revenue streams:

Liberal Use of Free Tickets

The first and most obvious issue was the liberal use of free tickets. For all the criticism, the Exposition's final attendance figure was a very impressive 2,850,753, which averaged out to 13,017 people a day for 219 days. Of this number, close to half, 1,357, 283 to be exact, got in for free. At 45 cents a ticket (the average price), that is about $678,000 in loss revenue.

Exposition managers handed out free tickets for all sorts of reasons such as 131 tickets to President Roosevelt, 75,000 tickets to the Fair's workers, and 560 free season passes for members of the press. Additionally, some visitors got in for free on Sundays as Congress, as a condition of the $1 million loan, mandated that the Fair not charge an admission fee on the Sabbath.

But there was abuse of the program. It came in the form of 400,000 tickets for the ill-defined category "Military, Naval, and Special," 476,000 tickets for the mysterious "Monthly Photo Pass" program, and 137,500 season passes that were simply given away.

Uncollected commissions

Like many other fairs, the Exposition offered space to vendors seeking to make some money. In return for allowing the vendors to sell goods to visitors, the vendors had to hand over a portion of their proceeds to the Exposition. The percentage varied greatly. When the Exposition closed down, it was owed $242,627 from vendors, but it was never collected. The reason? Exposition managers felt they had broken their word with the vendors when attendance was less than expected and decided it was only fair not to pursue the unpaid balance.

Additionally, there was the issue of postcards. The Exposition claimed exclusive rights to print postcards. The postcards in turn were sold to Fair vendors at a flat rate with no expectations of collecting commissions. Not only did this result in the loss of several thousand dollars in uncollected commissions, it annoyed several other vendors who did have to pay commissions. To keep them happy, the vendors that complained the loudest got reduced commission rates leading to about $60,000 in loss revenue. This leads into…

Poor Vendor Relations

The postcard issue was one of several incidents where Exposition management annoyed vendors. The biggest blunder was the handling of the nationally popular 101 Ranch and Wild West Show. The 101 Ranch was a grand display of trick shooting, fancy horseback riding, cattle roping, parade of Great Plains Indians, and other displays of Western United States culture. It was one of the most popular attractions at the Fair. The attraction, unfortunately, was not placed with similar vendors in the "Warpath" section of the Fair. Rather, it was placed near the entrance of the Fair and next to a large swamp. The 101 Ranch managers asked either to be moved or for the swamp to be drained. Neither was done and several of the 101 employees and their animals fell ill. In its disgust, the 101 Ranch refused to pay over $10,000 in sales commissions.

The Sage continues on page 13

The Sage continues from page 12

Unnecessary Construction

This complaint comes straight from the man in charge of building the Fair, Will M. Dixon. Over the objections of Dixon, the Board of Governors decided in December 1906, just five months from opening day, to build seven new buildings. The last one was not started until March 1907! Dixon attempted in vain to explain to the Board, that the construction was already behind schedule in 1906 due to a reduced workforce and payroll issues.

As a result, not only was $230,000 spent on buildings that were barely finished before the Fair was half over, but the Fair as a whole gained the negative reputation in the press for being unable to put on a proper show. When visitors showed up on Opening Day, half of the buildings were not complete.

James Wakefield was the manager in charge of Exposition concessions and admissions accounts. He was one of several mid-level managers that felt very frustrated at the actions and incompetence of the Exposition's leaders and senior management.

Other Possible Cuts

One questionable expense was the $200,000 spent by the Exposition on "sundries." Usually sundries means things like office supplies. That is an awful lot of pencils.

As for other cuts, if The Sage was a pure businessman and just flat cruel, he would have called for all non-revenue producing buildings such as the very expensive fire-proof History Building ($127,434), the Education Building ($44,823), the exhibits for both ($54,250), and various metal and art work buildings ($29,921) at the Fair to be axed. In addition, he would have made the Social Economy exhibitors stop free loading and fork over rent. But, the Sage is a historian first, last, and always, so the history and education exhibits stay. Plus the managers of the Fair, to their credit, did see the Exposition as much more than just a way to make money.

However, the issue does highlight one of the main issues that dogged the Exposition until the very end: the lack of a clear mission statement. Was it to make money? Celebrate the history and culture of America? Highlight public charity projects? Show off the American military? In the end, it tried to do everything and managers ended up working at cross purposes. This leads to...

The Miller Brothers' "101 Ranch and Wild West Show" was a staple on the national fair circuit and among the most popular attractions at the Jamestown Exposition. The failure of Exposition mangers to work with the Ranch in securing a more sanitary location led the Miller Brothers to refuse to hand over $10,000 in sale's commission to the Exposition Company. (Photo from the Official Blue Book of the Jamestown Ter-centennial Celebration*)*

Too Many Chefs in the Kitchen

Just how many managers does a company need to run? In the case of the Jamestown Exposition Company, it felt it needed about 100. This included a wholly useless Board of Governors, a director-general, a president, department managers, and several other secondary directors. Each person had his own job, but often worked on the same project and against each other. For example, there was a manager of concessions and admissions, who was nominally in charge of ticket sales and vendors. But then there was the manager of exhibits, who also was in charge of vendors, and often ignored the manager of concessions.

Lack of a Marketing Strategy

The second "director-general" of the Fair, railroad president John M. Barr commented that at the time the Fair opened in April, the Company had paid for only one newspaper ad. A full fledge marketing campaign did not begin until July 1907. Word of mouth advertising from visitors who liked the Fair was the only marketing strategy the Company had.

Lofty Expectations

The attendance figure was good in the respect that Fair was in an area with significantly lower population and economic demographics for the local area than some of the previous world's fairs. However, according to the *New York Times*, local leaders sold the Exposition to financial backers on the assumption that the Fair would get **60,000** a day or over 13 million people total. If, on some planet in another time, it actually drew that many people, it would have raked in over $4 million. Of course, the entire infrastructure of Hampton Roads would have collapsed.

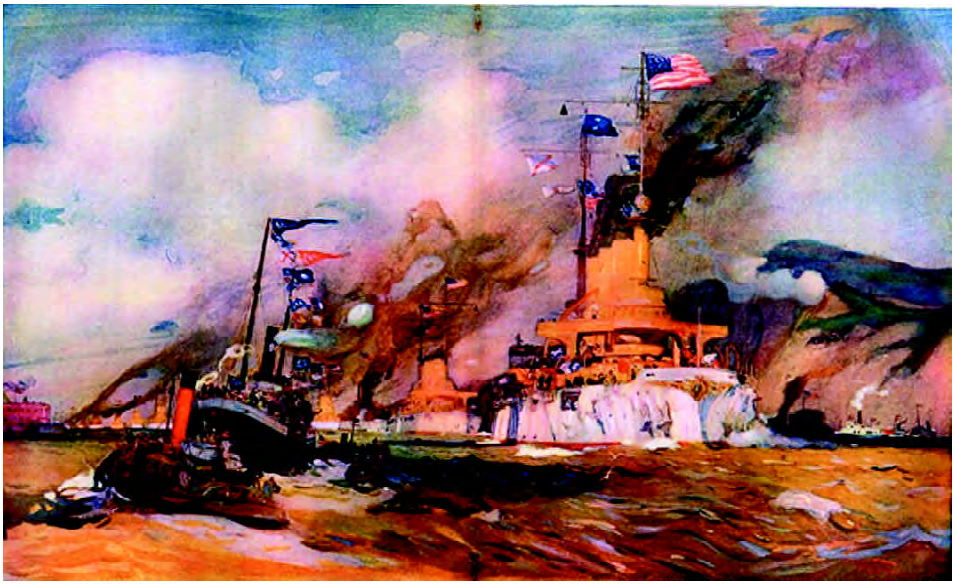
A slightly more reasonable number could have been 24,000 a day, the average of the top ten best attended days. It achieved this on a number of occasions, particularly when celebrities showed up like Roosevelt (over 46,000 came) and Labor Day when William Randolph Hearst came (33,000). If it were to have sustained 24,000 visitors a day (and actually had them pay to get in), it would have brought in a little over $2.3 million.

See, now that wasn't so hard to do! OK, it was. It is unclear that the Fair could have ever made a profit. However, for one shining summer, the world focused on Hampton Roads and for over ninety years, the Navy has benefitted from the property it took over.

Reuterdahl continued from page 9

own fascination with naval mechanics. Although his audience was primarily laymen rather than specialized artists or military personnel, he felt the compulsion to render them accurately. In tribute to his talents, a journalist remarked much later in his obituary, "Reuterdahl was not an artist; he was a craftsman; his craft, the faultless delineation of a ship."

Another more convincing explanation for this preoccupation with mechanical accuracy, was his journalistic interests in the Navy itself. His associations and friendships with naval officers also made Reuterdahl sensitive to both the superior aspects of the U.S. Navy's ships and structure as well its weaknesses as compared to the navies of other world powers.



The Atlantic Fleet Entering San Francisco-*One of Reuterdahl's last Great White Fleet paintings shows the fleet making its triumphant entrance into San Francisco harbor. (*Collier's Weekly*)*

While serving as the artist correspondent for the Great White Fleet, an article that Reuterdahl had written, unbeknownst to the Navy, ran in the January edition of *McClure's* but hit the newsstands as early as December 12, 1907. Exasperated by the unsuccessful attempts by Sims and others to reform the Navy's deficiencies from within, Reuterdahl felt compelled to show his 1904 manuscript to Samuel S. McClure, editor-in-chief of *McClure's Weekly*, prior to his departure with the fleet. Reuterdahl truly felt that although the article would generate a stir, the ensuing reforms would overshadow the initial chaos.

The article, entitled "The Needs of Our Navy," explored some of the greatest weaknesses of the fleet and political strife at the time within the Navy. Specifically, it discussed the antiquated and often dangerous designs of the current fleet as well as the inefficient and detrimental makeup of the Navy's bureaucracy. Reuterdahl's article and main criticisms stem from his earlier manuscript written in 1904 based on his discussions with Sims and other junior officers.

Among his grievances were the open gun turret designs and the danger of the unprotected magazines, the placement of armor belts below the waterline when fully loaded, and the overall sluggish maneuverability of the fleet. While his claims were bold and shocking, nothing he wrote was either novel or any great secret. He tempered his arguments and bolstered their weight by writing, "The various points which are stated here have all been published in technical journals; some of them have been embodied in Presidential messages. They may all be verified from any sea-going officer of the navy, or, if the reader is sufficiently interested, by the testimony of his own eyes."

At this point in Reuterdahl's career, he had already enjoyed over ten years of hands-on exploration with the Navy's equipment and protocol. He had earned an unwaveringly good reputation for his expertise with maritime journalism and technical knowledge of ships. Thus, when the article reached the public in December 1907 while Reuterdahl and the fleet were preparing to arrive in Callao, Peru, news traveled quickly back to him that his article had generated quite a stir with the public and military personnel alike. Unfortunately, Reuterdahl also received news at the port in Callao that a family member had fallen gravely ill, and he felt the need to return home early from his assignment.

Although Reuterdahl intended for the piece to be an *exposé* to boost public awareness about naval affairs and the usage of the taxpayers' dollars, he never intended to defame the institution that he had spent so much of his adult life researching, admiring and painting. In reality, he viewed his work as a tribute to the men that served the Navy so well. He saw it as a criticism not of the Navy, but of the antiquated equipment and the system that procured them in the first place. He yearned for improvements so the Navy could function as an efficient fighting machine. He wanted the Fleet to be comparable and even superior to the other first-class navies of the world. As his own disclaimer and declaration of his blameless intent, he avers, "I am merely informing the American people of the conditions which it should have known of long ago; and my only hope is that, knowing them, it will correct them." With this statement, Reuterdahl appealed strongly to the rational quality of the American people, urged them to aid him in his life's work—build, maintain, and take pride in the world's most superior fighting force.

Viewing the text as illustrative of the era's ideals, "The Needs of Our Navy" echoed his art. With the article, Reuterdahl presented a realism that demonstrated to the public both the superior qualities of the Navy as well as defects that were within reach to resolve. His lithographs from the Spanish-American War up through his current commission with the Great White Fleet consistently showed his audience the reality of the situation. It was not until the article ran with *McClure's* that he gave voice to the inadequacies that his eye and brush always attempted to convey. Like the simplicity of his art, the frank nature of his writing catered to a larger audience than the highly technical, jargon-specific attempts of previous authors to expose these same failings of the Navy. Through Reuterdahl's expert use of colloquial expressions and a style that demanded universal attention, his article captivated the layman as well as the specialized sailor

Reuterdahl continued on page 15

Reuterdahl is shown here in his later years. He eventually received a commission in the Naval Reserves and headed up the Navy's poster campaign during World War I where he successfully recruited some of America's top artistic talent such as James Montgomery Flagg, Howard Chandler Christy, and Frank Brangwyn. (Naval Academy photo)

Reuterdahl continued from page 14

in much the same way as his artistic style. Despite his seemingly innocuous relation of fact and figures, his article was not met with the same appreciation and regard by all camps as his art.

As expected, the article instantly created a public outcry for reform. It was bolstered, in part, by the contemporary socio-political climate of pre-World War I America when the Navy was in the midst of building four new battleships under the specifications that Reuterdahl had just swiftly disparaged. Even more noteworthy, however, was the Navy's reaction to the published piece. The fact that a well-respected and knowledgeable civilian stepped forward publicly defaming the current practices of the Navy did not sit well within the institution.

Although one might imagine the debacle over the 1908 article to have ruined his career as both a respected maritime scholar and journalist, the opposite occurred. With the same frenzy he generated in his writing and art, he continued to seriously pursue his art career. He helped organized art shows, instructed young artists, joined leagues and guilds, and even competed. In 1913, he participated in the famous Armory Show in New York alongside many of the era's most illustrious, innovative artists. The Show was the first comprehensive exhibition of modern art in American and he had the privilege of submitting his work alongside many of the fauves and cubists like Braque and Picasso, artists who forever changed the concept of modern art. It even affected his own style. Reuterdahl's artistic reputation gained such notoriety during this time, he won a silver medal two years later at San Francisco's Panama-Pacific International Exposition of 1915 for his work entitled *Hudson in Winter.*

With the outbreak of World War I, Reuterdahl accepted an assignment in London for *Collier's* as a war correspondent. Since the Spanish-American War, new legislation unfortunately forbade civilian journalists from boarding fighting ships at the front. Reuterdahl quickly grew bored from idly sitting by writing and drawing from eyewitness accounts and photographs. Discontent with his assignment by 1917, Reuterdahl penned a letter to the U.S. Navy asking if there was any need for what he called his "paint-slinging" talents. He received an affirmative answer and quickly relocated to New York for a position with the Navy Publicity Bureau.

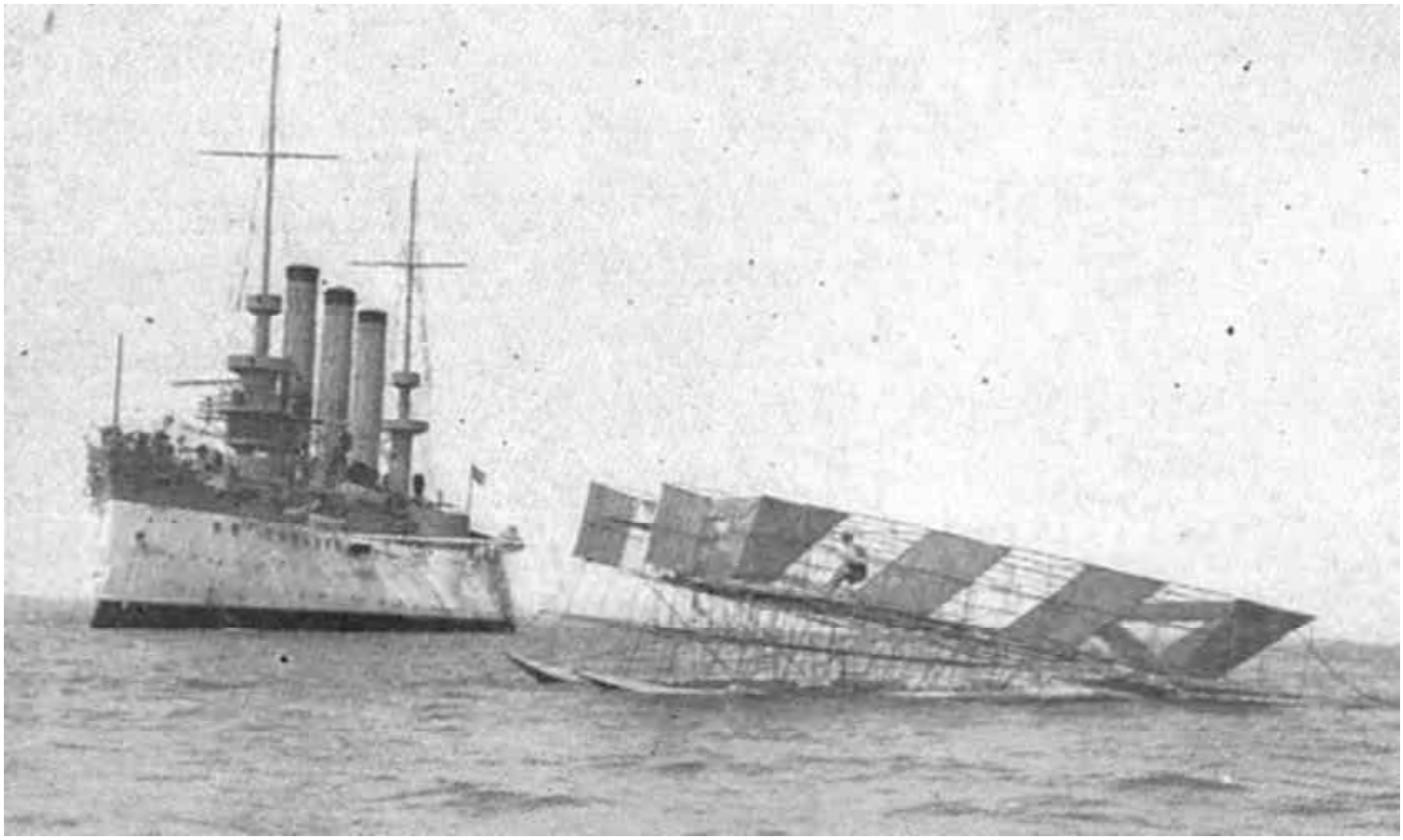
On May 25, 1917, the Navy bestowed upon Reuterdahl the commission of lieutenant in the Naval Reserves as a tribute to his talent and dedication to his adoptive country. Not only did Reuterdahl uniquely approach the task of creating innovative propaganda for the war effort, but he also enlisted the aid of fellow popular artists who were also members of the Society of Illustrators like James Montgomery Flagg (most famous for *I Want You*), Howard Chandler Christy (which led him to paint the famous *Gee!! I Wish I Were a Man, I'd Join the Navy!* recruitment poster,) and even the famous English propagandist Frank Brangwyn.

After Reuterdahl's service with the Navy ended, he received a letter on October 11, 1920 from the Secretary of the Navy for a commission of a series of oils depicting scenes from the late war. He began work on the series shortly thereafter, but, sadly, he never completed it. Arteriosclerosis took his life on December 20, 1925, after suffering for many years with the condition that affected the dexterity of his limbs and hardened his arteries. As testament to his immense talent as both artist and scholar of naval matters, Reuterdahl was buried with full military honors in Arlington National Cemetery.

The fact that the Navy sought to continue its ties with him after the article he had once so boldly published was a witness to Reuterdahl's enduring talent as an artist and naval mind. He became a human commodity for the Navy that set him apart from all other enthusiasts and artists. As one historian commented upon the death, he felt himself to be, "...not qualified to pass judgment upon [Reuterdahl's] artistic abilities—he was known for his intensive colorings—but to those who knew him he was intensive and full of color himself." These are qualities that the Navy recognized and deeply treasured.

To the end of his life, Reuterdahl maintained his fascination with the Navy and held a deep respect for its men. He said himself about his art, "The keynote of the Navy is its youth and enthusiasm. This can only be translated by vigorous painting and powerful colors. The sea surges, the Navy is alert, and that cannot be transcribed for the inland onlooker except by dynamic color and strong forms. Victory is glorious and powerful and has to be rendered in a two-fisted way." As the Navy's greatest ally in the early twentieth century, no one depicted the truth of that sentiment better than the Swedish-born "paint slinger," Henry Reuterdahl.

Fly Navy!
Three Years Before Ely



During the Jamestown Exposition and three years before Eugene Ely piloted the first ever plane off of a ship, "Aeronaut" J.G. Mass prepares for a take off in the waters of Hampton Roads next to the battleship USS Minnesota (BB-22*). The plane was more of a kite and was pulled by a torpedo boat going 18 knots. The attempt was not successful after the machine fell apart and swamped. Mass was one of several pilots and engineers that came to the Exposition to demonstrate the usefulness of heavier-than-air machines to the Navy. Despite many failures and crashes, Israel Ludlow, a lawyer and early pilot who supervised the Exposition's aeronautic activities, commented "Sooner or later these problems will be solved." (Photo from the* Official Blue Book of the Jamestown Ter-centennial Exposition*)*

In Our Next Issue...

-Enforcing The Dambargo

- The Great White Fleet: The First Ports of Call

-Book Reviews: *Commodore John Rodgers: Paragon of the Early American Navy* and *Desert Sailors: Bahrain, the U.S. Navy, and the Arabian Gulf*