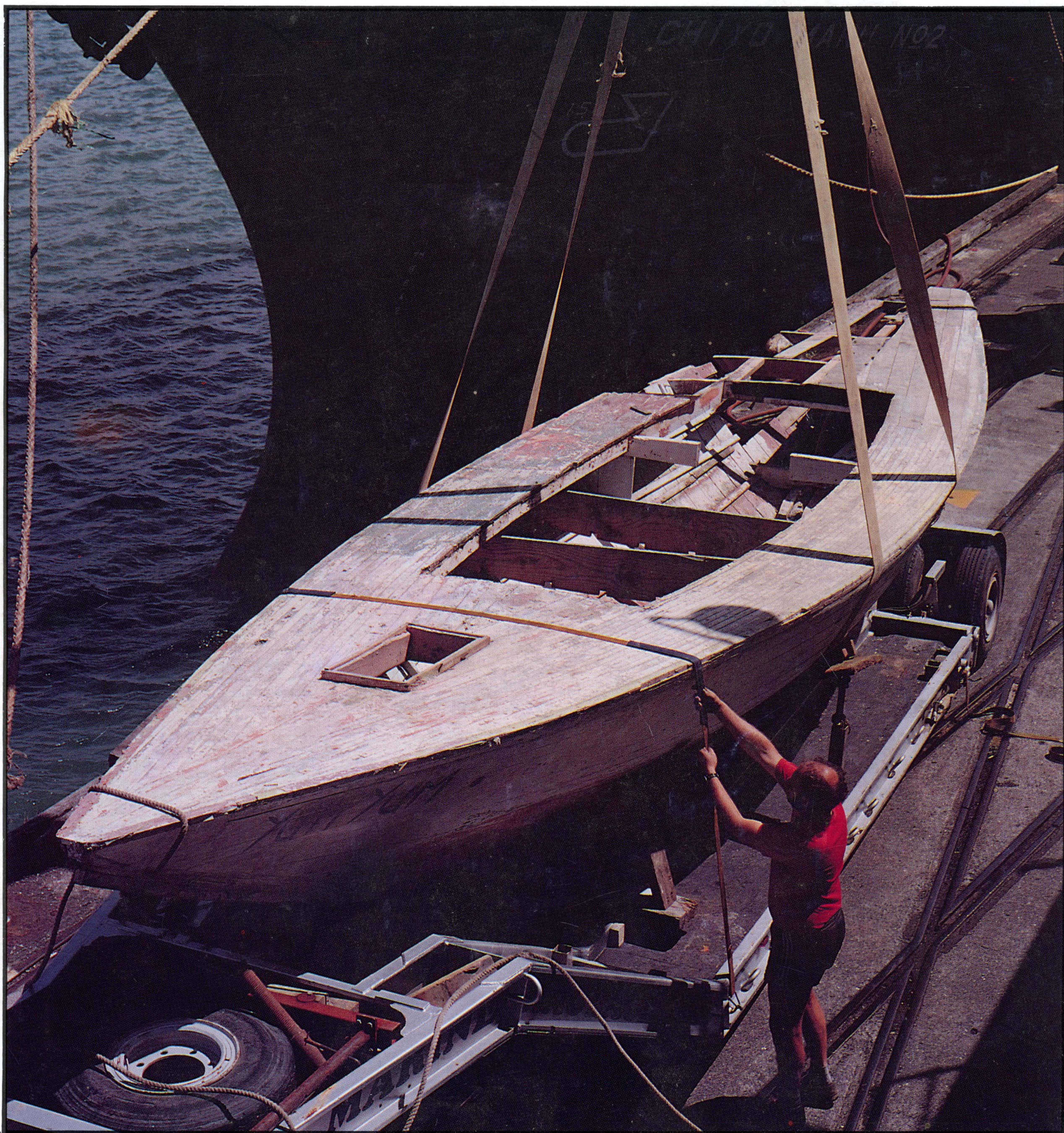


Bearings

HOBSON WHARF

Auckland Maritime Museum

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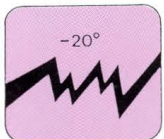
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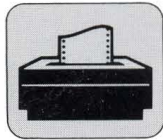
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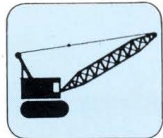
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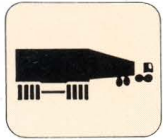
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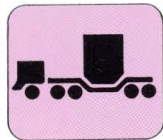
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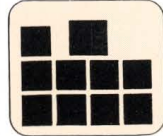
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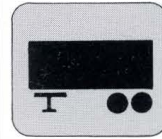
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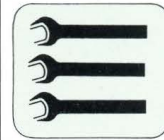
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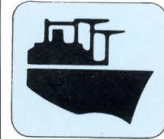
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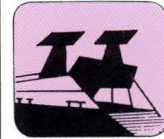
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HOBSON WHARF

Auckland Maritime Museum

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Bearings**EDITORIAL**

The first issue of *Bearings* included a perspective drawing and details of the proposed HOBSON WHARF Museum. Eighteen months, much work and no little frustration later, we are delighted to publish the Mark III and final model.

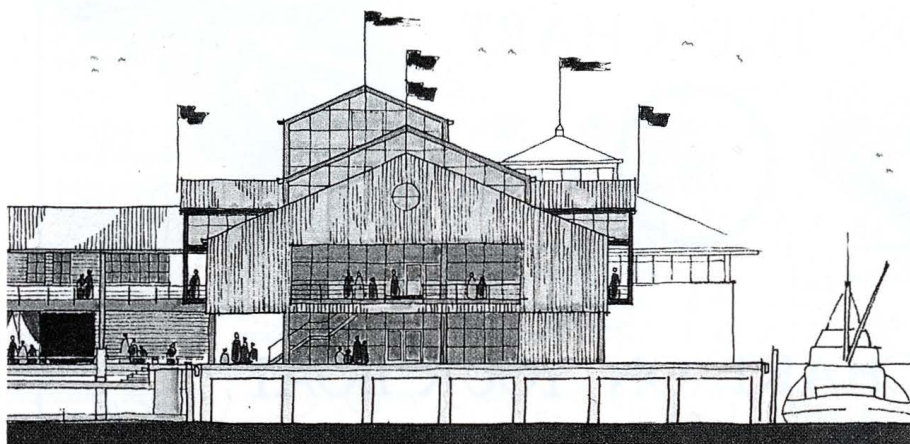
These are harsh times. The economic environment is bleak and we have undergone a change of government on top of a disorientating local government amalgamation. Despite these major diversions, support for HOBSON WHARF has grown steadily stronger. Progress in the last six months has been especially satisfying — and that at a time when some say that to stand still is to make progress!

When this issue reaches our subscribers' letter boxes and the

newsagents' stands, we will be entering the final weeks of the planning procedures. The planning process is now the only obstacle to commencement and with any sort of luck the Auckland Maritime Museum Trust Board will have its contractors on site in October, 1991. Auckland's long-awaited maritime museum is on the homeward run. The wait will have been worth it.

We advise all our readers throughout New Zealand and further afield to set aside early December 1992 in their diaries for a festive week of opening events. HOBSON WHARF will ring in the summer in a way that you are bound not to forget.

Rodney Wilson



Bearings is published quarterly by HOBSON WHARF: Auckland Maritime Museum, P.O. Box 3141, Auckland, New Zealand. Phone: 358-1019.

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COVER PICTURE

YUM YUM being lifted into storage in the Auckland Maritime Museum workshop.

(Paul Gilbert Light-Transport)

LETTERS

Bearings readers are invited to write on any subject to do with HOBSON WHARF or maritime matters generally. We ask that letters be signed — no noms-de-plume please — and the address of the writer must be given, not necessarily for publication. To prevent confusion, letters must be legible, double-spaced and

preferably typed. Some editing may be necessary for reasons of space but every effort will be made to preserve the writer's intention. Photographs may be included; please identify subject and photographer.

Please have your say — your information, ideas, opinions and queries are awaited.

bureaucrats and your venture will see none of it.

While there are many blemishes, behaviour on the water is far far better than on the roads in spite of a massive enforcement effort.

The earliest (1946) attempt by Government to introduce this abomination was defeated by the RPNYC using that most potent weapon ridicule, in the form of a parade through Wellington lampooning the idea. It worked and the proposal sank for many years.

Finally, from the museum's point of view, by your support, you imperil the very cornerstone of the museum concept, the volunteer spirit.

**Geoff Entrican
Howick**

P.S. Bet you won't print this!

BOAT REGISTRATION

It saddens me to see you supporting boat registration in your editorial [*Bearings* Vol.2 No.3]. I hope it is a personal view.

Every yachtie worth his salt I've ever known has loathed and resisted registration and Government

interference in his sport. Like the mountaineer and the batsman who walks, sailing has a large content of self regulation and is the nobler for it.

To think that funds are going to be raised is naive; they'll be swallowed up by a distasteful bunch of

NAVY CHARTS

DON'T PUT YOUR BOAT ON THE CHART

USE A CHART ON YOUR BOAT

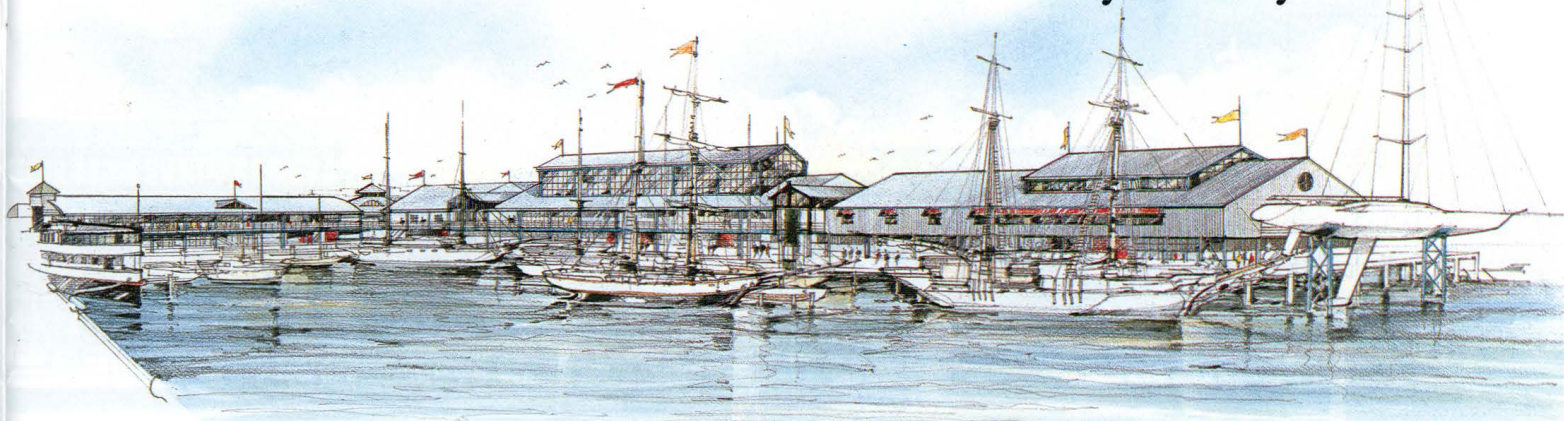
SAIL SAFE WITH A NAVY CHART

Produced by the Hydrographic Office, RNZN, 17 Byron Avenue, TAKAPUNA.

HOBSON WHARF:

The New Plan

by Rodney Wilson



In April the Trustees of the Auckland Maritime Museum unveiled new plans for HOBSON WHARF after months of consultation. At the beginning of November, 1990, a Working Party of the City and Regional Councils, the Port Company and the Museum Trust Board had begun a review of the development options available to HOBSON WHARF. Immediately before Christmas, Mace Development Corporation threw its considerable experience behind the project and the first three months of this year were spent developing new plans, and finalising detailed construction cost estimates, collection and display development costs and the Trust Board's financial plan.

At the time of publication the HOBSON WHARF planning application is being processed by the Maritime Planning Committee of the Auckland Regional Council. Planning approval is expected at the end of August and construction will commence some two months after the approvals have been given.

The project will be tackled in three stages. Stage I comprises the restored wooden Launchmans Building; a two-storey structure, with wharf apron and boardwalks on three levels behind

it; and a smaller free-standing building containing active workshops adjacent to the shore end of Hobson Wharf. It is anticipated that the trading operations in Stage I — the Membership Lounge and Hospitality Suite, a floating restaurant and shop — will be open in mid 1992.

Stage II is a new building on Hobson Wharf — or three new buildings, joined by stairwells expressed as lower, gable-ended structures on the exterior. This building is in two storeys and is tied into the Stage I structures by upper-level boardwalks. These will link all three buildings of the completed project and define a courtyard between the Stage II building, the workshops building and the Launchmans complex.

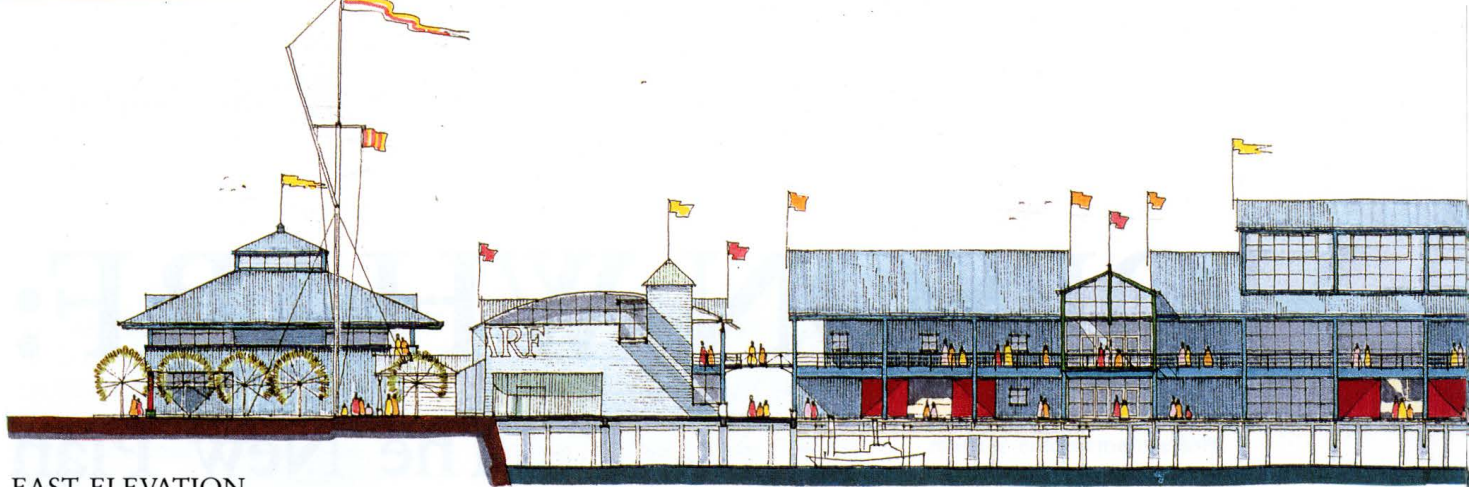
The vernacular of the waterfront has been carefully maintained in these elegant, corrugated-iron sheds and the 'Bean Rock-reminiscent' workshops building. They are light-weight, steel-framed structures that will continue to evoke the old port whilst also marrying well with the contemporary structures planned for Princes Wharf. Stage II will open at the end of 1992.

The third stage of development, scheduled for October 1994, occurs within the Princes Wharf

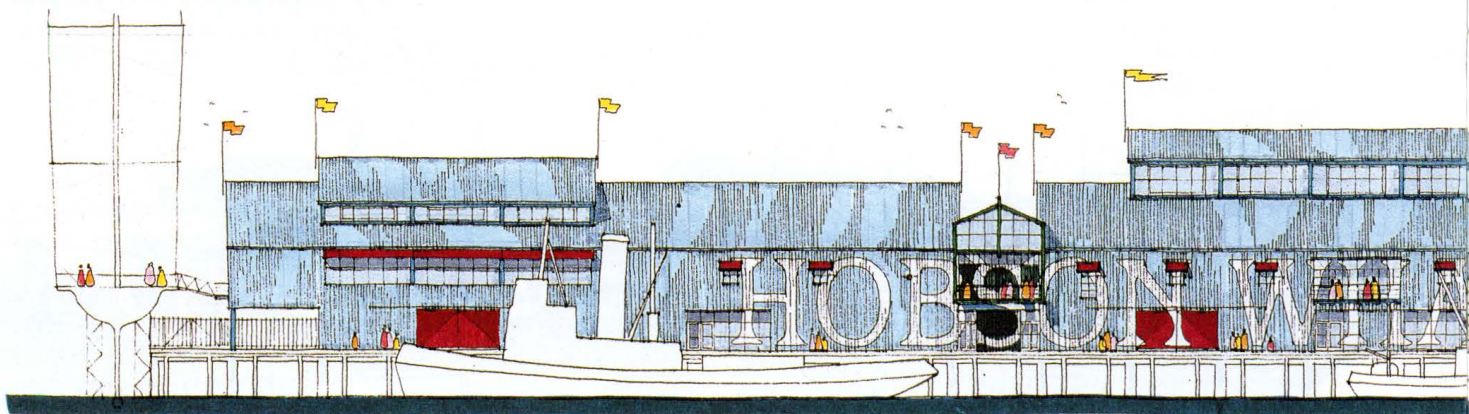
development. The 1050-square-metre wing will be connected at first-floor level by a continuation of the boardwalk structures that embrace the other two sides of the 'U' shaped site. It will contain a large exhibitions centre, an auditorium and a classroom/meeting room.

Within the water basin formed by Hobson Wharf and Princes Wharf and the breastwork, floating wooden marina pontoons will provide berthage for HOBSON WHARF's brigantine BREEZE, a scow, the steamer PUKE, the 1920s classic speedboat PIRI PONO, a Montagu whaler, a 32-foot Naval cutter, 22-foot and 26-foot mullet boats, classic launches, Bailey and Logan yachts, and other active small craft. Weekdays and weekends will be punctuated by the regular comings and goings of these craft and from time to time the basin will host visiting vessels of distinction, and special events such as outrigger canoe racing, model yacht racing, water-borne music, opera programmes, and 'Quick-and-Dirty' boatbuilding competitions.

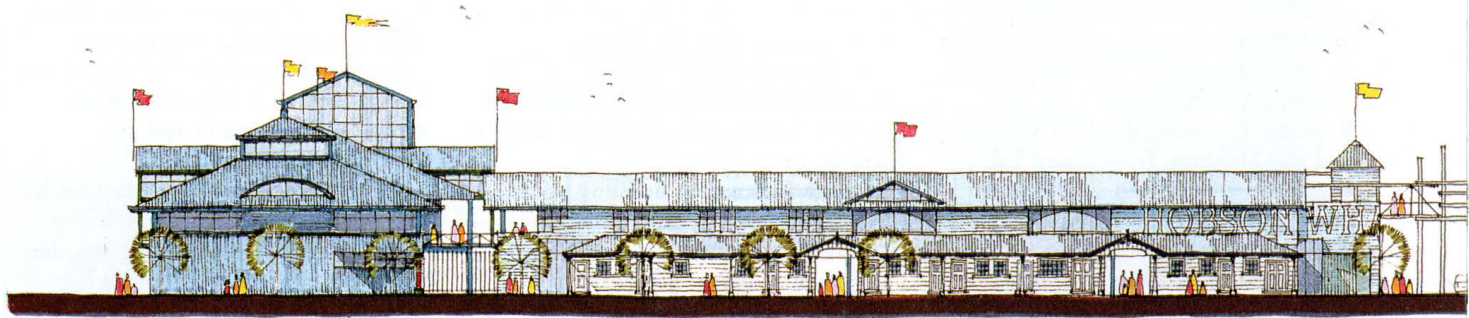
For those with an appetite for good food as well as the ambience of a traditional waterfront, the Hospitality Suite, the floating restaurant, and the associated quayside



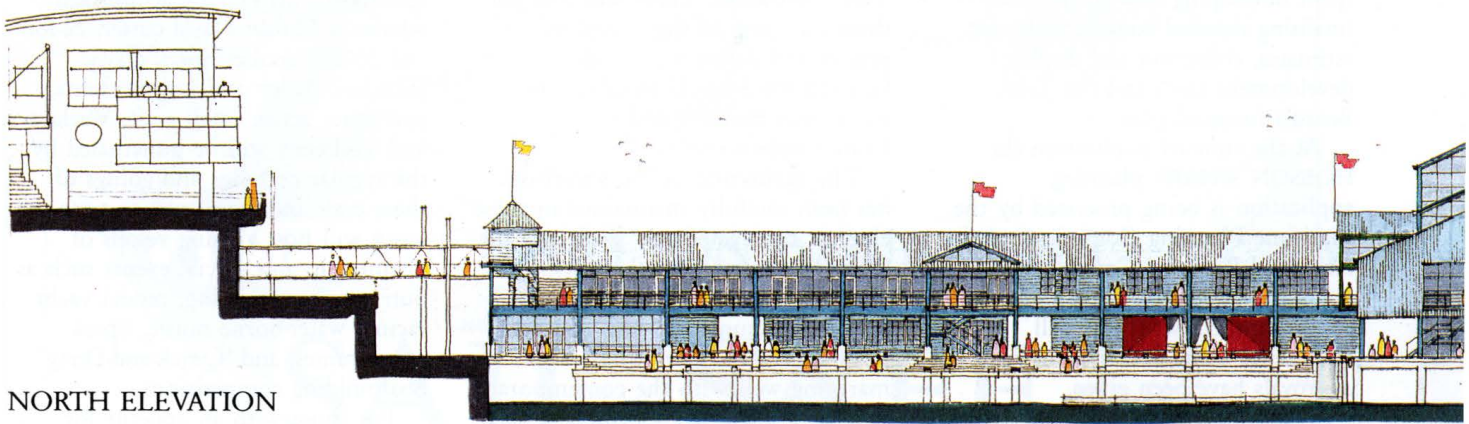
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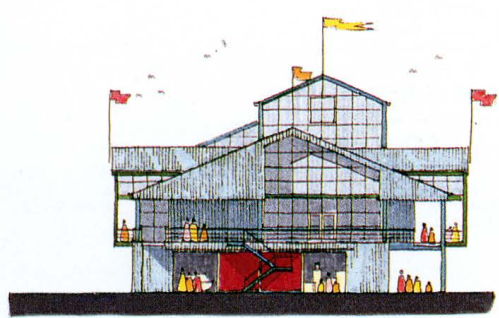
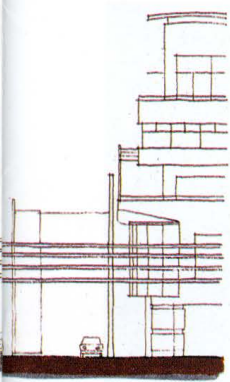
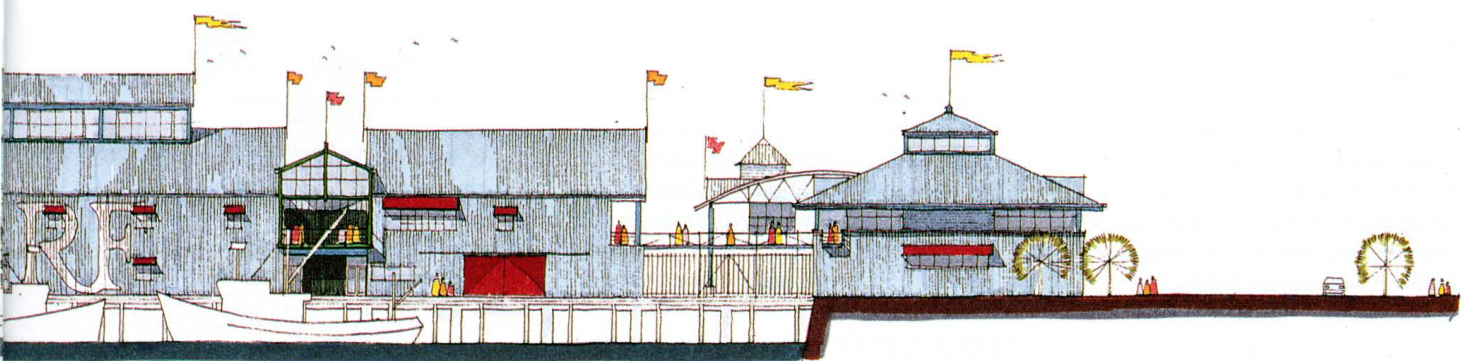
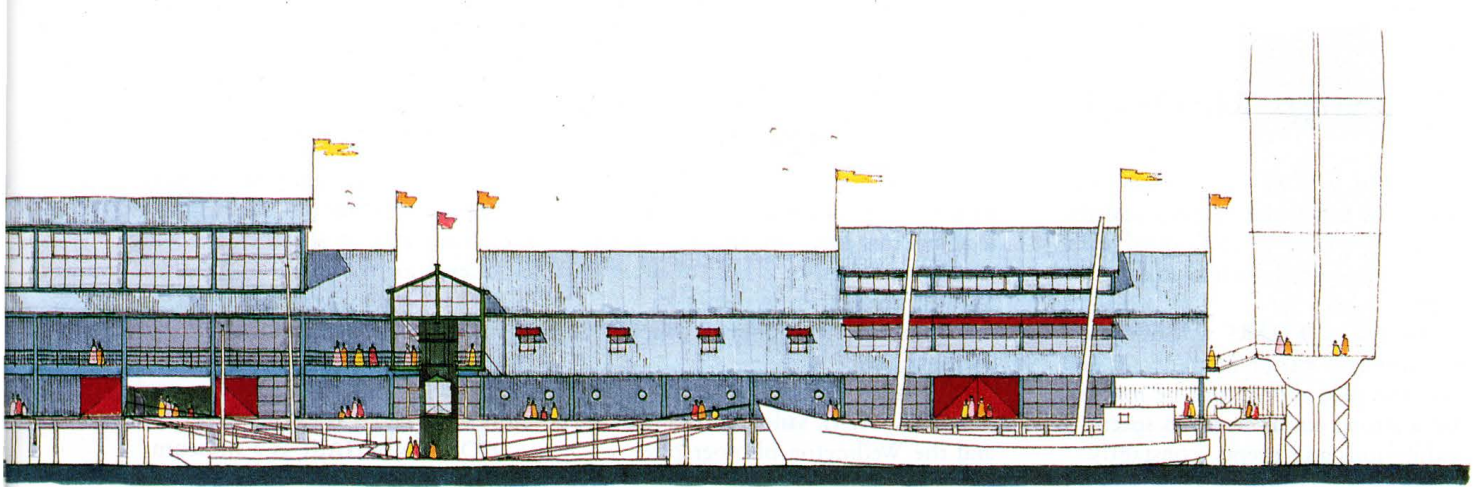
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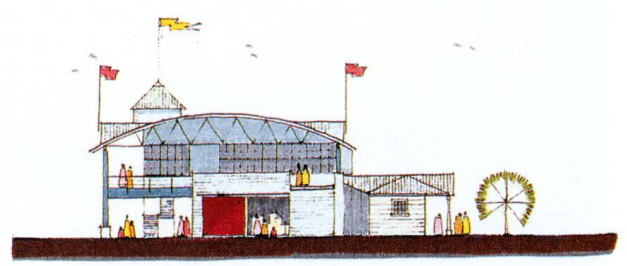
SOUTH ELEVATION



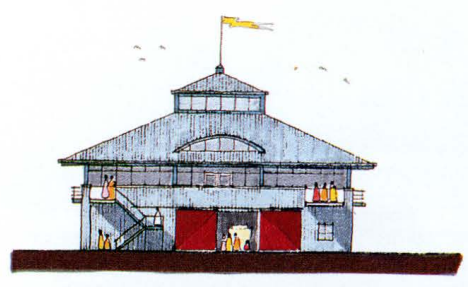
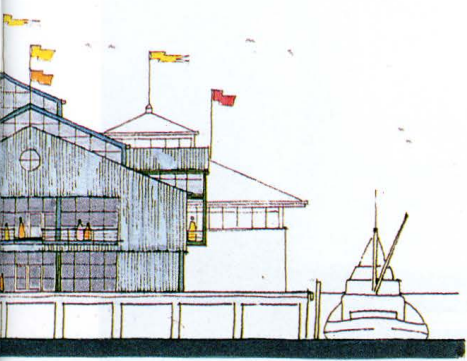
NORTH ELEVATION



PART SOUTH — HOBSON



PART WEST — LAUNCHMANS



PART NORTH — VIADUCT

HOBSON WHARF

• AUCKLAND MARITIME MUSEUM •

cafe tables will all look out on this scene. At night, the marinas and the quayside will be lit and potted trees will be festooned with twinkling lights.

HOBSON WHARF will offer both resident and visitor much to see and do. The programme will be marked by a strong emphasis upon special exhibitions and events, constantly drawing the visitor back for a new and different experience.

KZ1, the America's Cup challenger, will be slung in her cradle from the end of Hobson Wharf and accessible by gangplank from the Hall of New Zealand Yachting. The public will be able to visit the boat, work its winches, and watch video of the ill fated 'mismatch'. The 1886 cutter REWA in the Hall of Coastal Shipping will also be open to exploration, and a rich range of exhibits will invite public participation. Whether this is

computers for consulting early passenger lists, operational navigation instruments, aural information, penny arcade machines, or a host of other features, there will be plenty to entertain as well as inform, educate and intrigue.

The huge 76-foot Kiribati voyaging canoe TARATAI, sailed by Islanders and the Wellington photographer James Siers from Tarawa to Fiji in 1976, will be a spectacular centrepiece in the Hall of Pacific Navigation. Outside, we hope to have a custom-built facility for an active Maori waka.

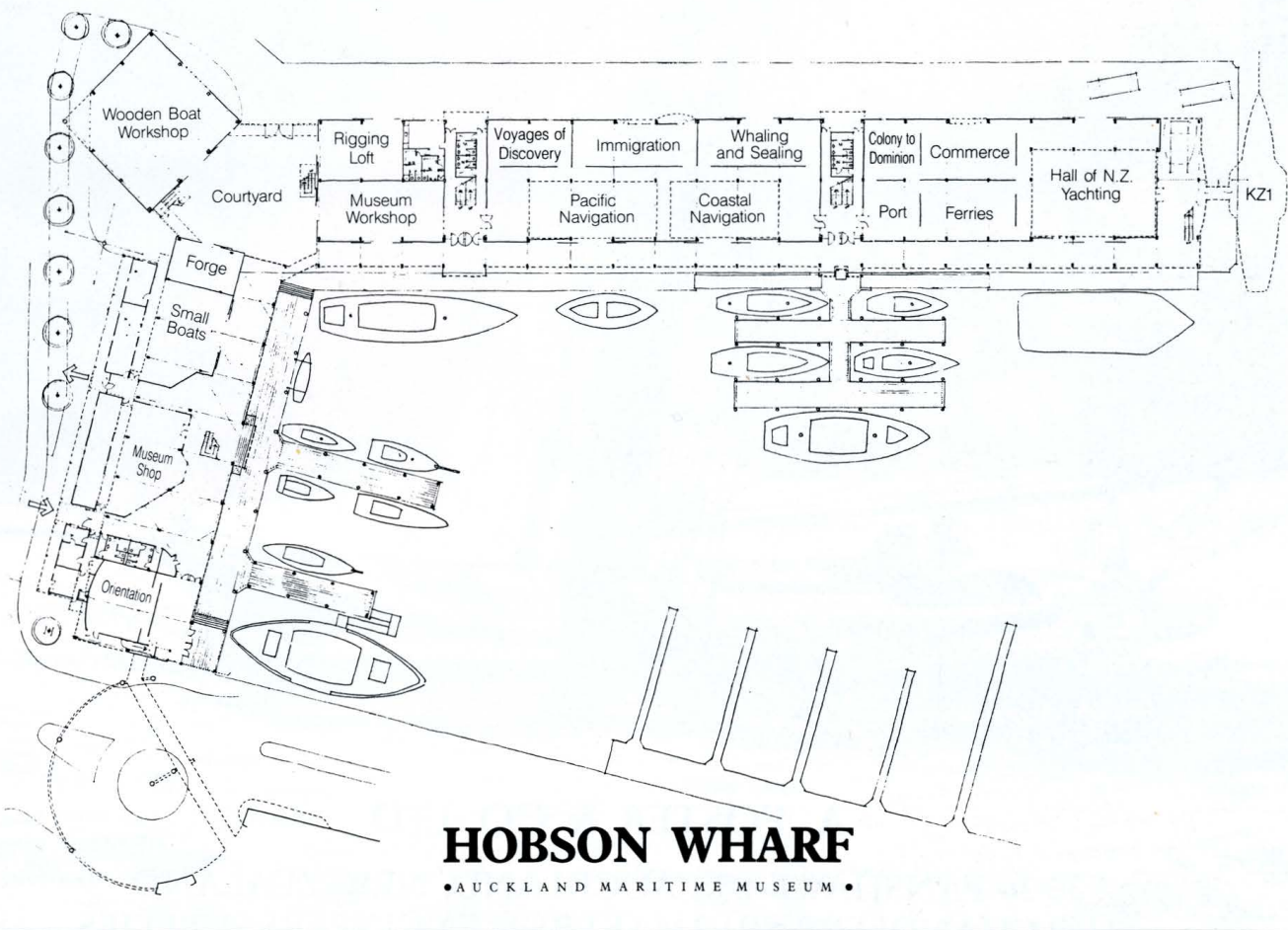
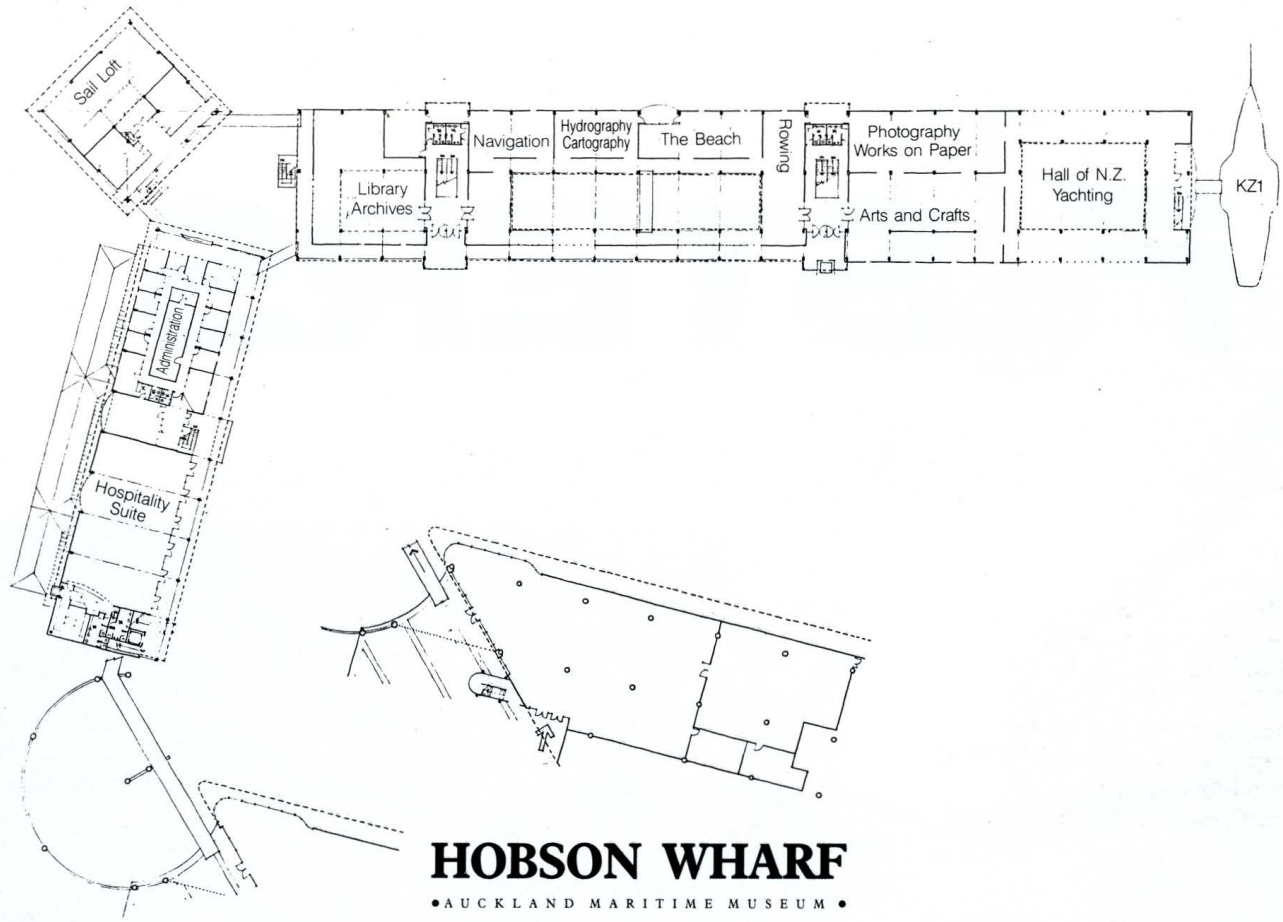
The active workshops will be a special feature of HOBSON WHARF. In these, visitors will see boatbuilders, riggers, blacksmiths, sail-makers, woodcarvers and model makers at work. Indeed, since three of these will be commercial shops (and others will supply objects for public sale through the Museum Shop), people will be

able to have boats built or restored, sails made or repaired, and rigging done for them. In some, classes will be offered for the home boatbuilder. Elsewhere, evening courses in navigation will be conducted, and an extensive library and archives will be available for the scholar and enthusiast.

HOBSON WHARF is a museum like no other in New Zealand. It represents a new generation of museums that do all the scholarly and educative things a museum must do, but is more active, more recreational in emphasis, and more in tune with the leisure-time needs of people in the 1990s than more traditional institutions.

HOBSON WHARF will open in less than eighteen months, and will transform the city's waterfront. It will become a major attraction in the city, which has styled itself the 'City of Sails'. 🌐





(Detail) Chalk drawing "Pastime" by David Barker 1989

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OLAF PEEK:

Model-maker

by Rodney Wilson

"The ghost of Captain Cook was always at my shoulder."



*Olaf Peek, April 1991.
(Gillian Chaplin)*

It is now thirty years since Olaf Peek set aside the model of the Albion Line clipper TIMARU, on which he was working, to take on another model, that of Cook's ENDEAVOUR. And that is a long time to work — admittedly on and off, with some major distractions along the way — on the model of a single tiny ship's model.

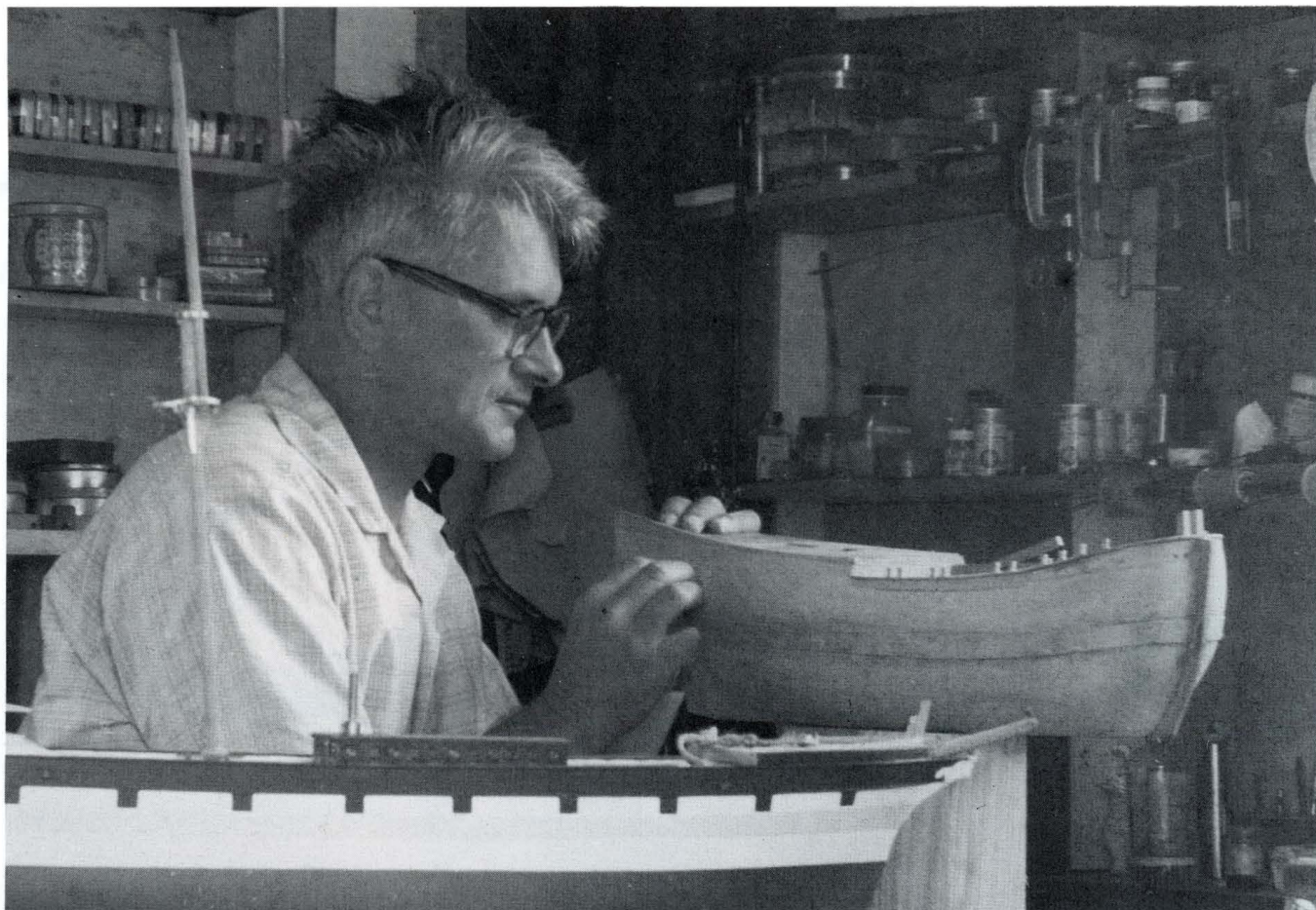
When it was suggested to Olaf that the shipwrights of eighteenth-century

England built the original ENDEAVOUR more quickly than he has built the model, he said laconically "Ah, but they had more men on the job!"

Olaf Peek is a model-maker *extraordinaire*. The TIMARU, still as she was when put aside in 1961, exhibits two perfect spiral staircases meticulously fashioned in puriri, and dozens of miniature brass stanchions with two separately turned and fitted

ornamental balls each. It is that same exacting fidelity, the precision of the finest jeweller's craft, which has gone into the ENDEAVOUR.

When Stage II of HOBSON WHARF opens at the end of 1992, the visitor will discover the ENDEAVOUR in the Voyages of Discovery hall and the partially built TIMARU, along



with the contents of Olaf's workshop, in the Model Makers Workshop.

Many readers will know Olaf Peek as the 'Mastermind' veteran of 1977, 1979, 1981 and 1990. As alert as ever, he is currently auditioning for this year's round. His subject has always been maritime history: the first three years it was British deepwater square-rigged sailing ships, his semi-final subject was Robert Falcon Scott's second Polar Expedition, and last year it was the CUTTY SARK. He is a school-teacher by training, and a man who, although not a sailor, has a vast encyclopaedic knowledge of ships, the sea, seamanship and shipping history.

Whilst teaching at Leigh School, north of Auckland, Olaf Peek was approached by the then director of Auckland Museum Dr Gilbert (later Sir Gilbert) Archey. Dr Archey wanted a model of the ENDEAVOUR for the Waitangi Trust Board's property at Waitangi. It was agreed that the scale would be 3/16 inch to the foot, or, as Olaf, revealingly describes it, every inch in the original

ship is represented by 1/64 of an inch in the model. After a period the intentions of the Waitangi Trust changed and the model was no longer required for its original purpose. As it turns out, that was HOBSON WHARF's good luck!

Copies of the original plans drawn by Underhill were purchased from Brown Son & Ferguson of Glasgow. Prepared to the scale of 1/8 inch to the foot, these drawings were obviously taken from the Admiralty plans held at the National Maritime Museum at Greenwich. Thirty years on, the dye-line prints are so faded that they can no longer be read. But Olaf points out that they were only ever any good for the hull and he finished that very early in the building process.

The hull was built in block fashion from kauri glued with Araldite adhesive. Templates were made from the drawings to define the hull shape and, when completed, plank seams were scored in above the wale using long acrylic splines. Below

Olaf Peek and the ENDEAVOUR, Leigh, January 1963.

(Cliff Hawkins)

the wale the hull was left smooth to represent copper sheathing.

For three years Olaf worked on the hull. The work was to the most exacting standards and meticulous, and every new element added was made by Olaf. When he and his wife moved to a new teaching position at Waioneke in 1964, the masts and spars were made. Indeed the old Ti Point School building, shifted to Leigh while Olaf was teaching there, yielded some very well-aged matai for the spars.

The masts and yards were set up square and the tapers established. Where a square section was required it was retained, elsewhere they were made octagonal and eventually round. Where chafe battens were required, at the centres of the yards, and on the masts, they were fixed to the octagonal sections.



A definite answer to whether the hull of the original ENDEAVOUR was copper-sheathed has been elusive. Copper was first applied as protection against the teredo worm in about 1750 and, although it was very expensive, all British Navy ships were coppered from 1753. It has been suggested, however, that square-headed iron spikes were hammered into all underwater surfaces of the ENDEAVOUR, so that the heads covered the surface of the planking and that tallow was used as antifouling. Cook makes no mention of teredo at all.

As the model progressed over the years, it offered Olaf the opportunity to invest hours of work and immense ingenuity in finding methods for creating authentic solutions. It occupied his attention night and day. Often, in the middle of the night, a solution to a problem that vexed him would occur and he would hurry to the workshop to put his solution into action.

Blocks and deadeyes, were stropped with jeweller's silver wire (to avoid the problem of rotting cotton), then served with black Silko thread (including the eyes), and finally coated with brown shellac. Blocks — single, double, treble and shoulder blocks of the tiniest sizes — were generally fitted with wooden sheaves.

The wheel was made up from eight sections of boxwood, with the joints perfectly matched; eight turned spokes fit into square holes in the rim and the nave or central boss. The nave itself was shaped up on the lathe. The deck planking was fastened to the deck with trenails of bamboo made by pulling bamboo through a jeweller's draw-plate. The trenails were then driven into holes drilled with a dentist's drill.

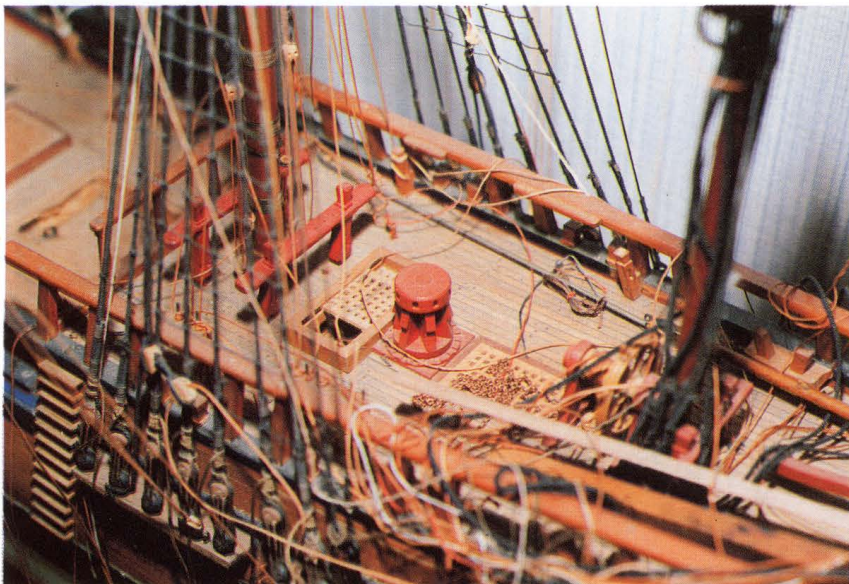
Not content with incorrect rope types, or rope not true to scale, Olaf made his own rope-walk based on a design by Dr Longridge described in his book about the building of his model of the VICTORY. All standing

Olaf Peek and the ENDEAVOUR, Waioneke, April 1966.
(Cliff Hawkins)

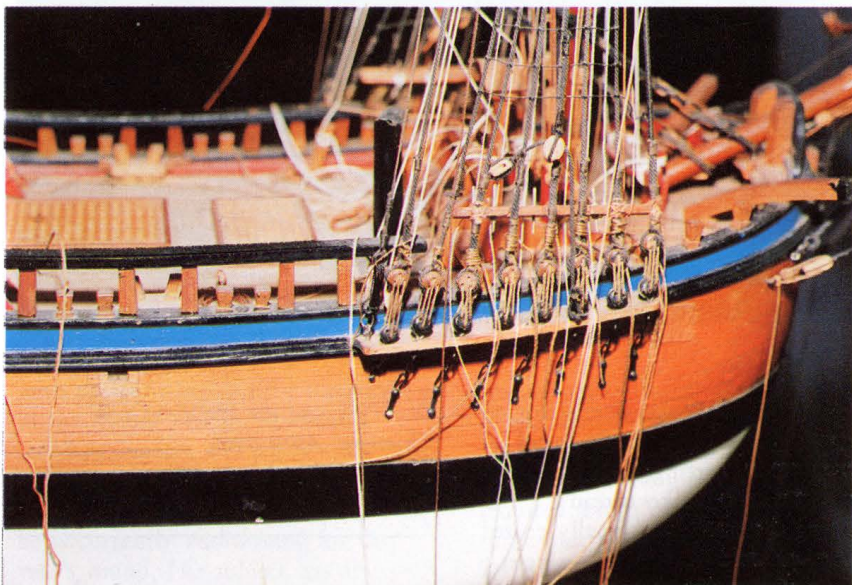
rigging was made up on this walk from many strands of Silko; the number used depended on the weight of rope required. Shrouds requiring serving, such as the foremost shroud on each side of the lower masts, were done in another ingenious serving machine. Eyes of stays, strops, and all areas requiring serving were done and then treated with brown shellac.

For running rigging, Olaf turned to the ligature silk used by surgeons. This was just what he needed and it hung in the rig in exactly the correct fashion. The tiny eye splices, less than a quarter inch long, in the reefing tackle, on the 'Flemish horses', and the additional foot ropes at the end of each yard, were spliced into the line using a needle as a marlin spike.

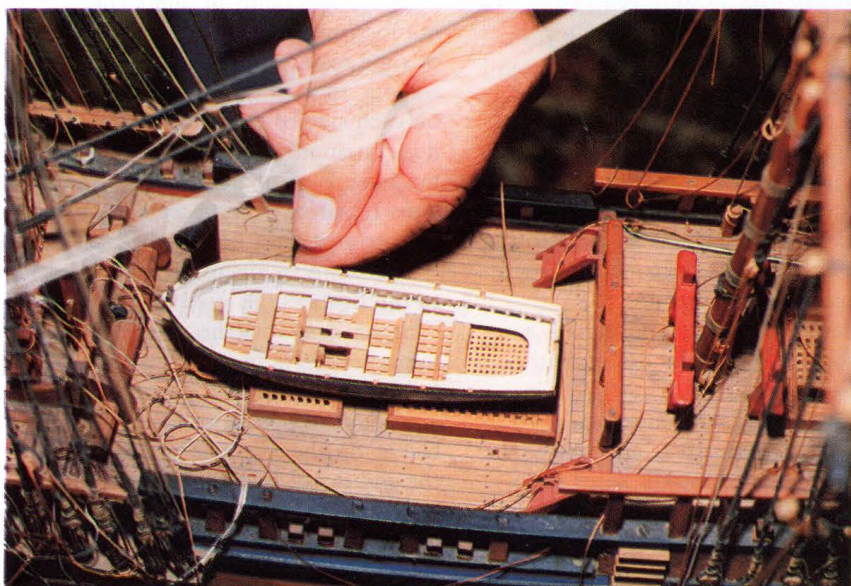
The gratings in the ship were made



Detail ENDEAVOUR, April 1991.
(Gillian Chaplin)



Detail standing rigging, ENDEAVOUR, April 1991.
(Gillian Chaplin)



The ENDEAVOUR's boat showing the tiny grating in the stern sheets, April 1991.
(Gillian Chaplin)

in the proper grating fashion. With a tiny lathe converted to a milling machine the joints were run to check each bar of the grating into all those running the other way. The outside frames were made up first and the grating bars dropped into place afterwards. Those in the ship's boat (illustrated) were all cut by hand. In a grating no larger than 25 mm x 18 mm there are twelve bars in the length! Anybody who has tried to make well fitting gratings at full size will realise what a *tour-de-force* of craftsmanship this single, inconspicuous element represents.

And so the individual details were added. A capstan with pawls was made from copper soaked in ammonium hydrochloride to turn it black to resemble iron, and with square holes for the boxwood bars. The ship's belfry — with brass bell of course — was fitted between the windlass and foremast. Tiny pintles in brass were fitted to the transom of the ship's boat. Parrel beads, no more than 1.5 mm in diameter, were turned on the lathe and threaded onto strops with alternating trucks to make the parrels for the yards and spars.

Little metal eyes let into the ends of yards are domestic pins, flattened and drilled. Five after-windows were fitted, with the mullions carefully checked into the frames. Made of boxwood, and containing the only plastic in the ship (the glazing), the windows took eight different experimental techniques before a suitable method was evolved. Quarter badges were carved in meticulous detail and fitted.

The model is not complete. Some years ago she was rigged with sails but Olaf was not happy with the results. Although they were made of the finest draughtsman's linen washed to remove the starch, he felt that the tiny sails were incompatible with the model at this diminutive scale. He cut them off. Cataracts on his eyes prevented any further work for some time, but now, with vision restored and a rock steady hand, Olaf is rerigging the model for HOBSON WHARF.

In eighteen month's time, when it finally goes on display, visitors will not only have a model built to the most exacting standards of Cook's



famous ship — the ship to which this country owes so much — but a model that is both a superb display of craftsmanship and the major legacy of a man with an exceptional knowledge of the sea and with astonishing manipulative skills. 🌀

The workshop at Pakuranga, April 1991.

(Gillian Chaplin)

The Friends of the Lion are seeking to sponsor the acquisition of this model. Olaf Peek will also gift the TIMARU and his entire model-making workshop to HOBSON WHARF. If you would like to assist please contact:

Roger M. Glynan
Managing Director
Friends of the Lion
P.O. Box 1586
Auckland
Phone: 0-9-735 942
Fax: 0-9-372 656



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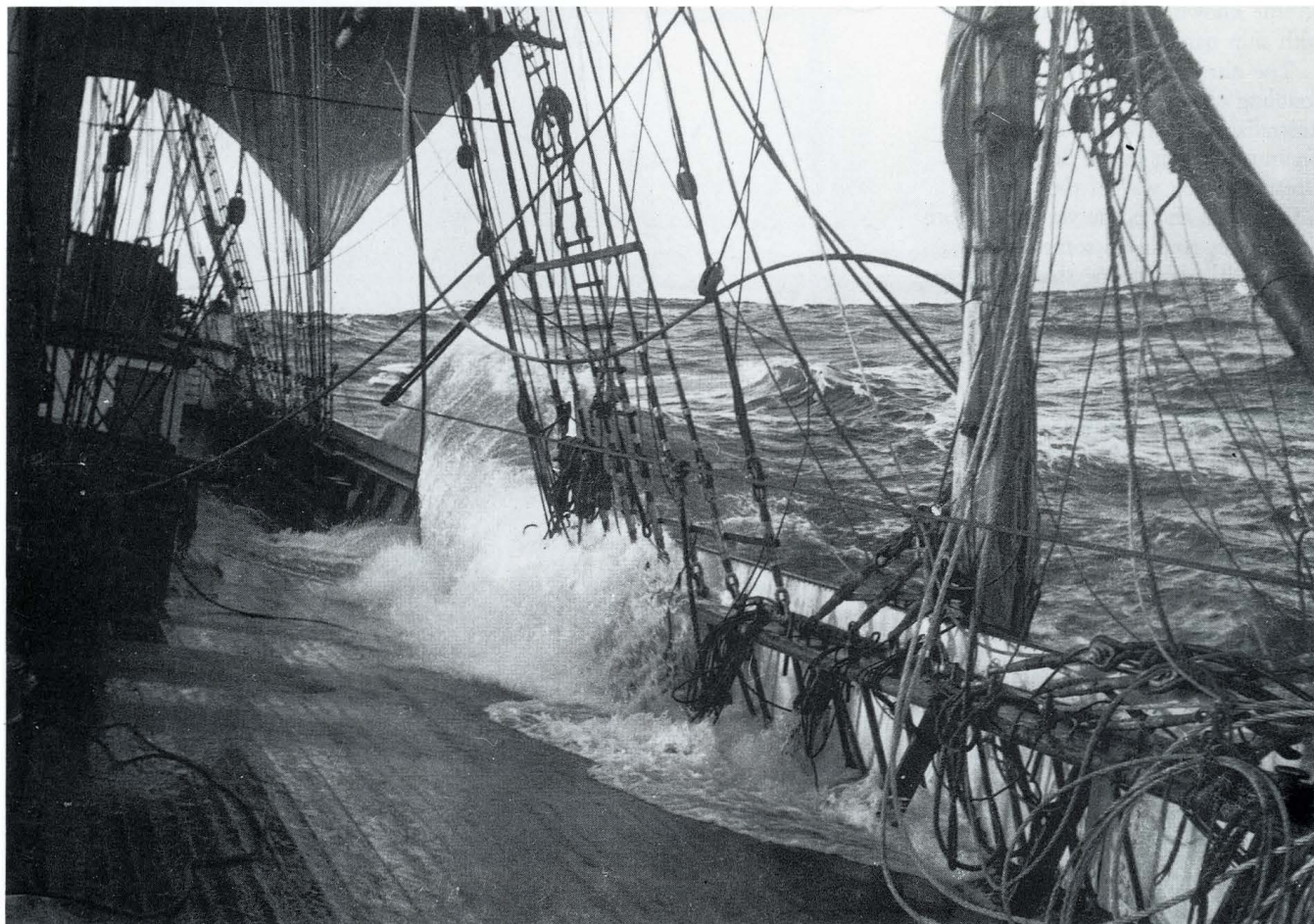
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THE GUANO SHIPS

by Cliff Hawkins



Guano, that all-important phosphoric commodity used to enrich New Zealand's farmland, was initially shipped in schooners from Pacific atolls such as Starbuck and Malden. Later, as the schooners became outmoded and the demand for the fertiliser grew, larger vessels had to be chartered. In more recent years, particularly during the 1950s, specially built British Phosphate Commission ships (TRIONA, TRI ELLIS, etc.) and large Norwegian freighters on time charter (VILJA and VALETTA) brought rock phosphate from Nauru and Christmas Island. There was a period,

however, when square-rigged sailing ships were chartered to lift guano from other islands, especially those of the Seychelles group in the Indian Ocean.

The first of the square-riggers that I can remember, though, came not from the Seychelles but from Surprise Island in the Huon Group to the northwest of New Caledonia. She was the German barque ELFRIEDA, which arrived at Auckland in 1925. (I too arrived here in 1925, at the age of eleven, hence the memory.)

The ELFRIEDA was built at Port Glasgow in 1893 and at various periods sailed as the AMASIS and SAXON. Her

The PENANG partially dismantled in the Southern Ocean, 1938. A photograph by Dorothy Laird who was making the voyage.

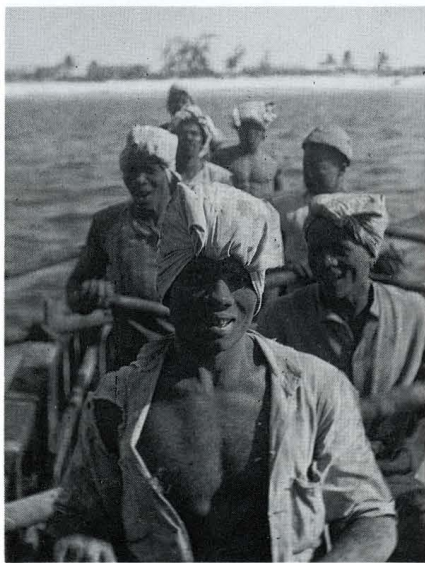
voyage to New Zealand actually began when she was engaged at Hamburg to load timber in Norway for Melbourne. From there she proceeded to Noumea before going on to Surprise Island, clearing there on 8 September and arriving at Auckland on the 21st. She was the first German vessel to call here after the 1914-18 war. After discharging her guano she lay at anchor waiting for orders for five tedious weeks, finally

sailing for Adelaide to take in wheat on 11 November.

During the 1920s and into the 1930s, numbers of the remaining deep-water sailing ships, particularly those of the Laeisz company, were still engaged on the nitrate run from the west coast of South America to Europe. Others made the voyage to Australia to load wheat. (The Laeisz company had been founded in Hamburg by Ferdinand Laeisz. One of a chain of companies, it became known as the 'Flying P' line with ship names beginning with 'P'.)

The nitrate run entailed the doubling of Cape Horn and the Australian grain trade involved a long circumnavigation of the Southern Oceans, out by way of the Cape of Good Hope and home via Cape Horn. Both trades employed some of the finest and largest sailing ships ever built. Two in particular, the Laeisz barques PASSAT and PAMIR, came to New Zealand with guano after their sale to the Mariehamn shipowner Gustaf Erikson, who employed them principally in the Australian grain trade.

Gustaf Erikson was one of Finland's foremost sailing ship owners, buying ships as they became uneconomic for other lines, and trading under sail until just after World War Two. The company survives — those who follow the coming and going of ships will have observed the occasional visit of a



Lightering guano out to the MAGDALENE VINNEN at the Seychelles, 1933.
(Cadet Hans Thomas)



The OLIVEBANK. Ship painter at work.
(C.W. Hawkins)

reefer ship to New Zealand to remind them of the days when the company's flag flew from the main-mast of the Erikson barques.

The Erikson sailing ships usually sailed in ballast from their home port on the Aland Islands although occasionally one would be fortunate enough to secure a timber cargo at a Baltic port, perhaps for South Africa, or obtain a charter to load guano at any one of the Seychelles Islands for discharge in New Zealand. The OLIVEBANK, GRACE HARWAR, PASSAT, WINTERHUDE, PENANG, KILLORAN, PAMIR and LAWHILL all made such voyages under the Erikson flag.

Perhaps the most interesting of these sailing ships was the GRACE HARWAR, which became well known after featuring in *By Way of Cape Horn*, a book by Alan Villiers. Apart from the school ships, she was the last full rigger to remain in commission. Clyde-built in 1889, the GRACE HARWAR was a fine looking ship, originally with painted ports and setting royals above single topgallant sails, although later on the more convenient double topgallant sails replaced the single ones.

The GRACE HARWAR first came to



TE AWHINA brings the GRACE HARWAR alongside the Kings Wharf at Auckland, 1932.
(C.W. Hawkins)

New Zealand in 1901 when she loaded wool at Gisborne for London. Later,

she sailed under the Russian flag, and was purchased by Gustaf Erikson in 1916. It was not until 1931 that she loaded guano at Juan de Nova for New Zealand, by which time the ship was well past her prime. Indeed, when she arrived at Auckland (2 February, 1932) her fore and mizzen royal yards were

missing, and on sailing for Australia she still crossed but one royal yard. Obviously the vessel's career was coming to a close and in 1935 she went to the shipbreakers on the Firth of Forth.

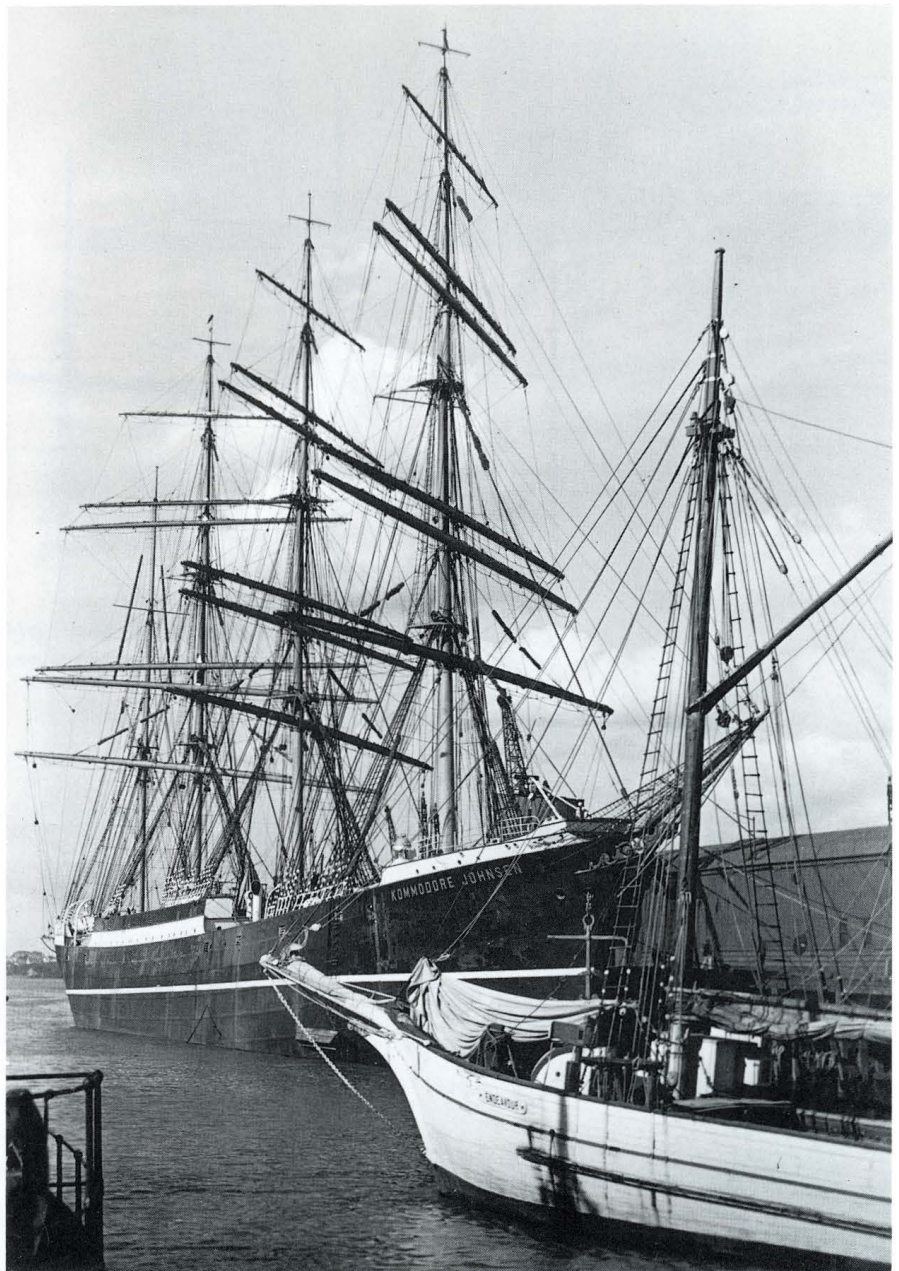
Another of the late nineteenth century Clyde-built sailing vessels that

sailed into the Waitemata with a cargo of guano was the OLIVEBANK. As the name suggests this vessel originally belonged to Andrew Weir, whose Bank Line freighters continued to trade to New Zealand ports until quite recently. The OLIVEBANK's career commenced in 1892 and lasted for twenty-one years. For a while she sailed as the CALEDONIA under the Norwegian flag but after being purchased by Gustaf Erikson in 1924 she had her original name restored.

The OLIVEBANK made two guano voyages to New Zealand. In 1926 she sailed from Port Lincoln in South Australia's Spencer Gulf to pick up a cargo at Assumption Island to the northwest of Madagascar. Finding it difficult to make any headway westward in the Australian Bight the OLIVEBANK's master decided to turn on his track and sail through the Barrier Reef passage off the Queensland coast and enter the Indian Ocean by way of the Torres Strait and the Arafura Sea. This was a most devious and unusual course for a square-rigged sailing vessel.

Then followed the filthy task of taking aboard the bagged guano from lighters manned by the local people. Every single gunny bag had to be emptied of its noisome contents so that the OLIVEBANK became a bulkship in the true sense of the term, laden right down to her permissible draught. The long haul to New Zealand followed; so long in fact that the barque had been posted as overdue by the time she reached Auckland.

The OLIVEBANK's second guano voyage was a tragic one. It took two months to load the cargo at St Pierre, an island about 350 miles to the east of Assumption. When she departed for Auckland on 2 September, 1928, her men were already feeling the effects of debilitation through poor diet and the task of stowing 4100 tons of guano. Indeed, some of the crew were soon laid low with beriberi, and with the bad weather encountered early in the passage south it became increasingly difficult to handle the sails, so weakened were those who remained on deck. Despite this, they were called upon to bring their ship back on an even keel when the cargo shifted and they spent thirty-six hours in the stifling atmosphere of the hold



shovelling the guano.

Short of food and water, Captain Troberg called at Melbourne after being at sea for seventy days. One crewman died and three others were so ill that they were unable to rejoin the barque when she left. The boatswain, too, decided that he had had enough and deserted. On resuming her voyage, the OLIVEBANK was plagued by calms and she was twenty-three days at sea before reaching Auckland on 20 December.

Early in 1933 two sailing ships arrived at Auckland with guano cargoes. The WINTERHUDE from Denis Island made port 27 January, sixty days after clearing Mahe, while the PASSAT that had loaded at

The KOMMODORE JOHNSEN arriving at Auckland under power from New Plymouth, 1939. (C.W. Hawkins)

Ascuncion arrived on 7 February, seventy-seven days out from Mahe. With the arrival of the auxiliary engined German barque MAGDALENE VINNEN from Algiceiras with a cargo of cork two days later, the three barques in port together made the last concentration of true 'Tall Ships' on the Waitemata. Both the WINTERHUDE and PASSAT were under the Erikson house flag, while the MAGDALENE VINNEN was a training ship run by F.A. Vinnen.

OLIVE WAS ABOARD TO VISIT (ELAM DAYS)

In 1934, on 25 January, the MAGDALENE VINNEN was again in Auckland, this time with guano from the Seychelles. Two years later she was sold to the North German Lloyd Line for the training of that company's cadets and renamed KOMMODORE JOHNSEN. In 1938 she loaded guano at Providence Island for New Plymouth and Auckland, discharging at those ports during January 1939. Since World War Two this fine barque has sailed under the Russian flag as the SEDOV.

In 1937 the WINTERHUDE brought a second cargo of guano to Auckland, making the voyage from Mahe in sixty-seven days. The following year two sailing ships of the Erikson fleet came to New Zealand. The first to arrive was the ex-Laeisz four-masted barque PAMIR, which had taken seventy-two days on the voyage from the Seychelles. After discharging her cargo of guano and going into Calliope Dock for a hull clean, she sailed for Noumea to take in manganese ore for Bremen.

Following the PAMIR to Auckland was the PENANG, which had taken in guano at Nossi Be. She was fifty-one days on the voyage when, on 1 February, she was spoken by H.M.N.Z.S. WAKAKURA and the Union company's KAURI in Foveaux Strait. The barque made leisurely progress up the east coast, a northeasterly breeze eventually bringing her into the Waitemata three weeks later.

At Auckland crew desertions were a costly problem and two seamen picked up by the police crossed the Tasman in comfort to rejoin their ship at Port Victoria in the Spencer Gulf. By the time the PENANG's cargo of wheat had been stowed the southern winter was already advancing and two weeks after sailing the barque was



experiencing the full force of the roaring forties beyond Tasmania. During the early hours of 2 June a squall struck which brought down the PENANG's main topmast. The hull sustained no damage but there was a veritable tangle of spars and rigging hanging over the side. Under extremely hazardous conditions this was brought inboard and made sufficiently secure to enable Port Chalmers to be reached for repairs.

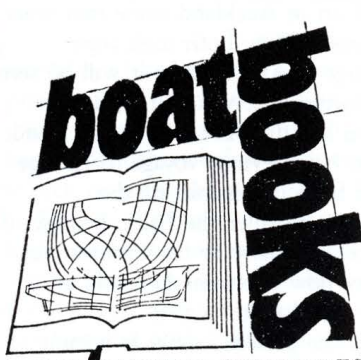
It was mid-August before the PENANG cleared the Otago Heads to lay a course that would take her across the bleak Southern Ocean to clear Cape Horn, in which vicinity, it was feared, the fine four-masted barque ADMIRAL KARPFANGER had been lost with all her crew and cadets.

In 1939 the KILLORAN cleared

The PENANG making for the Waitemata, 1938.
(C.W. Hawkins)

Mahe after a January loading of guano at Astove Island. She had been at sea for seventy-four days when taken in tow by the WILLIAM C. DALDY outside Rangitoto on 9 April. The voyage had been one of calms and head winds and, as with the PENANG, the south-about route was taken to pass through Foveaux Strait and up the east coast of New Zealand.

At the outbreak of World War Two, some of the Erikson sailing ships were at their home port of Mariehamn but others had not been able to reach the Baltic. Of those involved in the guano





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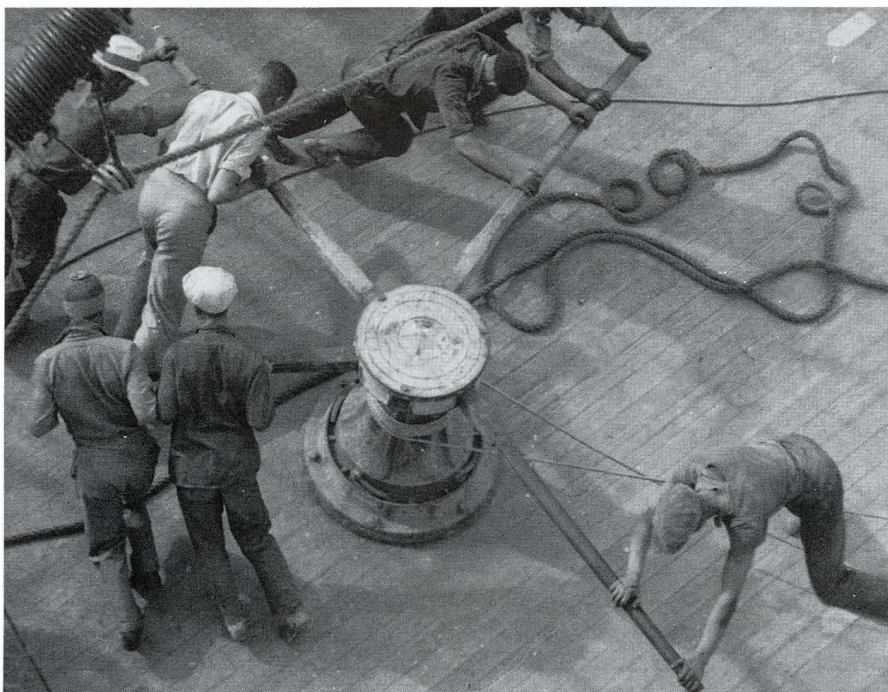
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Two helmsmen lashed to the wheel keep the PENANG steady on her course in a wild following sea, 1940. (Winifred Lloyd)



Back-breaking work at the capstan aboard the PENANG. (C.W. Hawkins)

trade — the OLIVEBANK, KILLORAN, PENANG, LAWHILL and PAMIR — only the LAWHILL and the PAMIR survived the war. The others were lost by enemy action.

The PENANG was the first sailing ship to load guano at the Seychelles after war had been declared in 1939. She had secured a charter,

Middlesborough to Mauritius, and this placed her in a good position to proceed to the Seychelles and load at Juan de Nova during December. This was Captain K.V. Karlsson's second Seychelles-Auckland voyage in the PENANG; he had been master of the barque since 1936. He chose to head well south in the Indian Ocean to pick up the strong westerly wind which would take him past the south of Tasmania. Far more wind was encountered than he bargained for and

big following seas with breaking crests rearing up from astern frequently overtook the PENANG. With the experience gained from his previous Southern Ocean voyages, and the dismasting in 1938, Captain Karlsson was well prepared for the conditions and he felt comfortable under foresail and lower topsails. Although seas were coming aboard as they normally would in such weather, they were doing no harm. However, the precaution was taken of lashing two helmsmen at the wheel — just in case!

The PENANG was now running before a gale of wind with steep breaking seas chasing her along. Eventually, one huge wave crashed down on the poop in an almighty deluge, smashing the wheel but amazingly leaving the helmsmen unharmed. So great was the weight and force of this sea that it broke through the saloon skylight and flooded the quarters below. With an eight degree list caused by the guano shifting, the PENANG was now hove to and a start made to trim the cargo. It was a slow and tedious task but, as the ship was in no real danger, it was decided to continue the voyage by heading up into the Tasman and approaching Auckland north-about. It could not have been predicted that this change would take the PENANG into the centre of a cyclonic storm some days later.

The PENANG reached Auckland on 29 February, sixty-nine days after leaving Juan de Nova. Aboard her were two Aucklanders — William Galloway and William McKenzie — who had signed on in Auckland some two years previously. They both took their discharge as ABs. Shortly it will be seen how fortunate it was that these two seamen left the PENANG at Auckland.

On her previous voyage to Europe it had been impossible for the PENANG to enter the Baltic because of the ice and many of her Finnish crew had by now not seen their folk at home for close on a year.

On the present voyage it became known that there had been reports of frequent Russian air raids on Finland,



The LAWHILL off the Northland coast bound for South Australia after discharging guano at Auckland, 1941. (A.N. Breckon)

but the only news of the country's stand against the enemy had come over the ship's radio. Now, to add to their anxiety, there was no mail for them in Auckland. Their despondency can be imagined.

The PENANG discharged only part of her cargo in Auckland and on 9 March she sailed for New Plymouth to complete.

After loading wheat in South Australia, the PENANG was torpedoed in the North Atlantic on her way to Cork in Ireland. There were no survivors. Among those lost was the adventurous Winifred Lloyd, who had signed on as sailmaker when the PENANG was in England. The picture of the two helmsmen lashed to the wheel with a wild sea mounting up astern is a fine example of her photographic work; work performed under conditions that would have kept most others below deck either seasick or paralysed with fear.

Despite the havoc created on the high seas by enemy raiders and submarines, the barques PAMIR and LAWHILL continued to run the gauntlet and both loaded guano cargoes at the Seychelles for New Zealand. The PAMIR arrived at New

Plymouth on 16 December, 1940, and the LAWHILL at Auckland on 9 January, 1941. The PAMIR returned to the Seychelles for another cargo but the LAWHILL went to Port Lincoln in the Spencer Gulf. Sailing back to Europe, she was held by the South African authorities in Durban until the war was over.

By the time the PAMIR arrived back in New Zealand, Finland's relationship as an ally was worsening and the barque was seized at Wellington "by the Crown in prize". This marked the end of importation of guano by sailing ship from the Seychelles. 🌀

THE GUANO SHIPS

ELFRIEDA: Built 1893 as SAXON by Russell & Co., Port Glasgow. Sold Norway 1910. New Arendal owners 1916 and renamed AMASIS. Sold to Vinnen Gebruder 1924 and registered at Hamburg as ELFRIEDA. Sold to German Schoolship Assn 1928, renamed SCHULSCHIFF POMMERN. Dismasted 1929 and scrapped at Cherbourg.

GRACE HARWAR: Built 1899 by W. Hamilton, Port Glasgow. Owned by G. Erikson of Mariehamn 1916-35. Broken up in Scotland 1935.

KILLORAN: Built 1900 by Ailsa Shipbuilding Co., Troon. Owned by Erikson 1924-40. Lost World War Two.

KOMMODORE JOHNSEN: Built 1921 as MAGDALENE VINNEN by Krupps, Kiel. Russian training ship and renamed SEDOV 1945.

LAWHILL: Built 1892 by W.B. Thompson, Dundee. Owned by Erikson 1917-42. Broken up at Laurencio Marques after World War Two.

OLIVEBANK: Built 1892 by Mackie & Thompson, Glasgow. Owned by Erikson 1924-39. Lost World War Two.

PAMIR: Built 1905 by Blohm & Voss, Hamburg. Owned by Erikson 1932-51. Lost North Atlantic 1957.

PASSAT: Built 1911 by Blohm & Voss, Hamburg. Owned by Erikson 1932-51. Laid up at Wesermünde, Germany.

PENANG: Built 1905 as ALBERT RICKMERS by Rickmers, Bremerhaven. Owned by Erikson 1923-41. Lost World War Two.

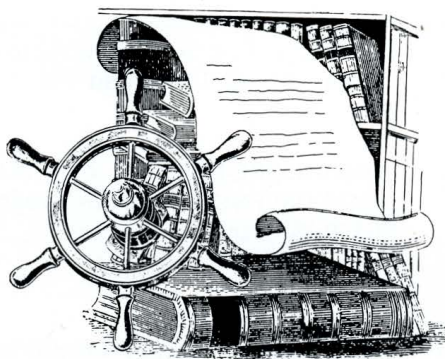
WINTERHUDE: Built 1898 as MABEL RICKMERS by Rickmers, Bremerhaven. Renamed WINTERHUDE 1920, SELMA HEMSOTH 1923 and reverted to WINTERHUDE 1926. Owned by Erikson 1925-44. Broken up at Hamburg 1948.

FURTHER READING

FL: A Century and a Quarter of Reederi F. Laeisz, by H.C. Paul Rohrbach, J. Herman Piening and F. Schmidt. (J.F. Colton & Co., 1957)

The Last Tall Ships, by Georg Kahre, translated from Swedish. (Mayflower Books, 1977)

The Nitrate Clippers by Basil Lubbock. (Brown Son & Ferguson, 1932)



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HOBSON WHARF would like to acknowledge the help of the many individuals who volunteer their help from time to time. There are too many to mention all by name but we would like to make special mention of Marlene Reay, who is assisting the Bearings team with advertising; Victoria Palace, who is assisting in the administration of the Friends groups and specifically in a membership drive; and Piers Mackereth, who is a regular helper especially when Bearings comes out. Last but not least, a special thank you to Peter Sewell, who willingly provides all sorts of assistance. HOBSON WHARF is most grateful to these and many others. Their enthusiasm and their practical help are assisting the project on its way to completion.



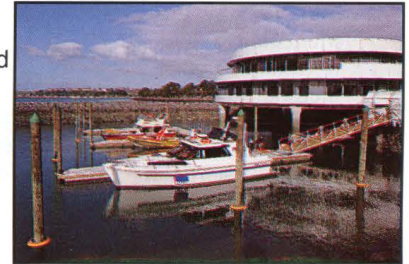
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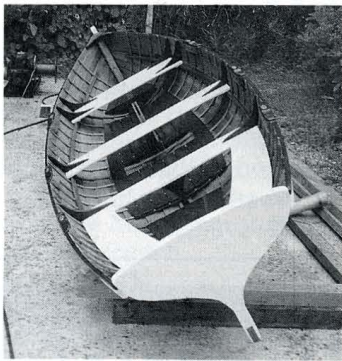
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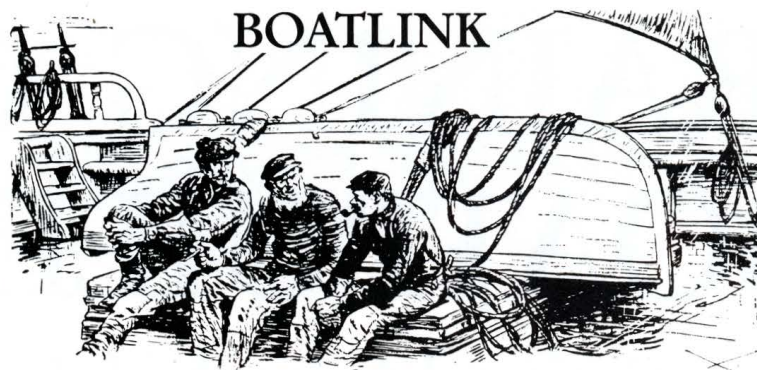
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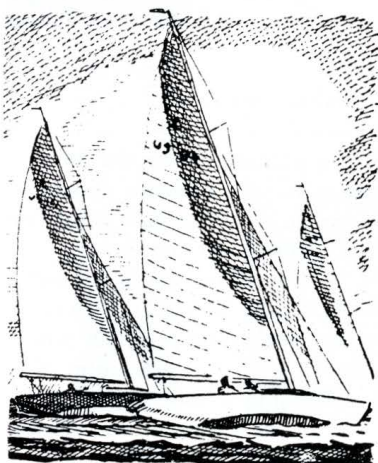


HOBSON WHARF and *Bearings* magazine are launching a new service **Boatlink**.

Boatlink is not a mainstream brokerage service but is, instead, an agency for bringing buyers and sellers of veteran or heritage craft, fittings and equipment, or specialist collectors of maritime artefacts in contact with each other.

Buyers and sellers will be listed in **Boatlink's** files according to the following categories; small craft up to 6 metres length, power, sail, and rowing; sailing craft over 6 metres; power craft over 6 metres; machinery; sails and rig; equipment; maritime memorabilia; maritime antiques; maritime arts and decorative arts; books, charts, prints and photography. **Boatlink's** services will be promoted continuously through *Bearings* magazine.

Write or call us with specific details of what you have or what you are looking for and we will be pleased to list your requirements. Thereafter we will put you into contact with appropriate buyers or sellers. When the sale is made the seller pays HOBSON WHARF the commission outstanding.



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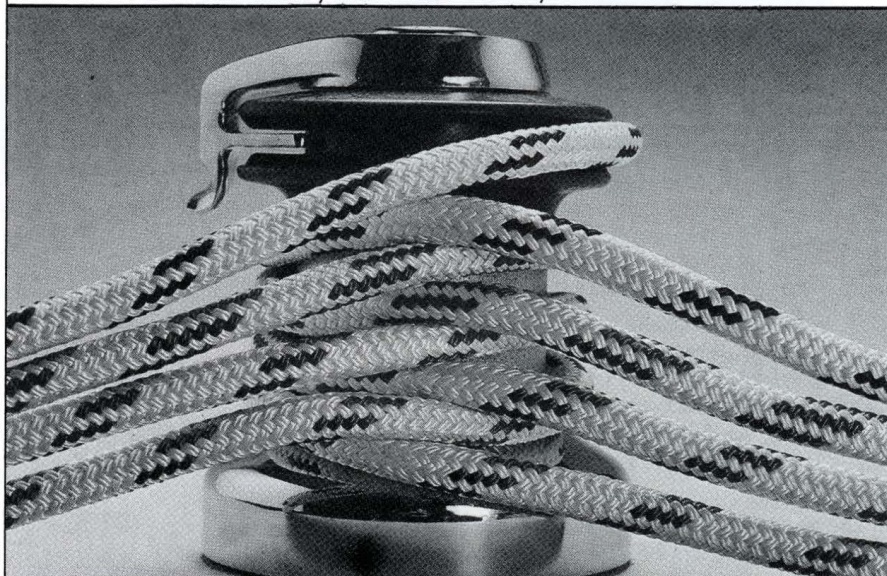
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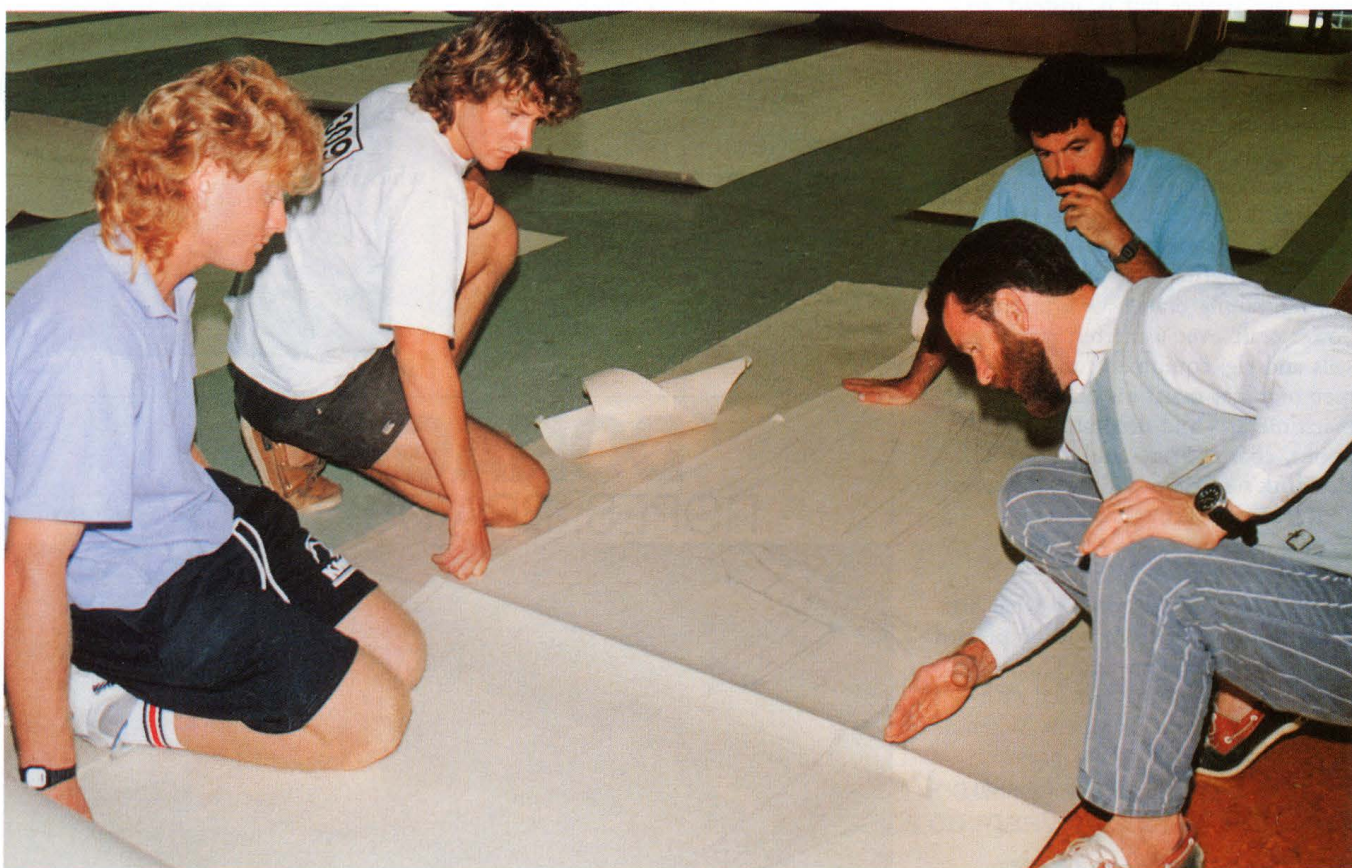
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TRAINING OUR BOATBUILDERS

The National School of Boatbuilding
by Rodney Wilson



The National School of Boatbuilding at Carrington Polytechnic, Auckland, is not large, but it is impressive. Its facilities, its orderliness and the work in progress in the workshops are outstanding, but the industry and application evident amongst the students at work are especially impressive.

Each year for three years apprentice boatbuilders from all over the country come to attend a three-week-long block course, consolidating their ongoing programme of learning

via night class and correspondence courses.

The National Boatbuilding School traces its origins to the end of the 1940s and the early 1950s, when Alex Collings ran an evening yacht-design course at Seddon Memorial Technical College. Although the course was not intended specifically for apprentice boatbuilders, the first head of the future Boatbuilding School, Peter Peal, was a student in those classes.

Later in the 1950s, Ron Walsh expanded the course to provide

Iain Forsyth and students on the lofting floor. (Gillian Chaplin)

apprentice training during the May and August school holidays. A few years later, in the early '60s, Peter Peal returned to take over the evening classes. In 1963, Peter was appointed by the Auckland Technical Institute to set up the block courses which now form the basis of the curriculum of the Boatbuilding School. These earliest years were humble and classes were conducted in a 'prefab' in St



*The Joel White Nutshell Dinghy was a first year apprentice project.
(Gillian Chaplin)*



*Some of the finer points of clinker construction come under scrutiny.
(Gillian Chaplin)*

Paul Street behind the Auckland Technical Institute.

In 1965, Alan Wright joined the staff and the Boatbuilding section of ATI moved into 'A Block'. The accommodations were still modest and the workshop was little more than a small basement room. Despite that, a 5.5-metre trailer-sailer was built.

Nearly a decade later, in 1974,



Sound Nautical Strategy

A fundamental part of any nautical strategy, is where you relax for a drink, dine, and stay. The Tactics bar at the Auckland City Travelodge is the ideal social hub for the myriad exciting maritime adventures that buzz around Auckland's waterfront. Dine cafe-style in Penny's all day restaurant, where a sandwich, snack or a replete meal will satisfy any kind of appetite. And if you're visiting, you couldn't choose a more strategically located hotel to stay in.

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Alan took a year's leave to complete a yacht he was building and Donald Wood temporarily joined the staff. GRP (fibreglass) construction was introduced to the curriculum at this time. Two years later Alan resigned, Donald's appointment was made permanent, and Iain Forsyth was teaching evening classes. In 1977, the trade courses moved from ATI to Carrington and the boatbuilding section moved into its current workshops. When Peter Peal retired in 1986, Iain Forsyth was appointed Tutor in Charge, and the following year his current deputy, Chris Lovegrove, joined the small team.

Iain has a diverse career background which includes periods as a self-employed boatbuilder, a restorer of older boats and a charter-boat skipper. He trained at the Devonport Navy Dockyard, beginning his apprenticeship in 1964. From 1972 to 1974, he was employed by East Kent Marine in Britain, working on Chay Blye's Whitbread Race challenger GB II. East Kent were also involved in the London to Monte Carlo Power Boat Rally, and Iain was part of the building and land crews supporting a gruelling race fought over fourteen stages and 2800 nautical miles.

Back in New Zealand again Iain restored the motor-sailer FOX II and completed a good deal of the restoration on the Col Wild launch LINDA of 1927, burnt to the waterline at Waiheke Island eight years before. (LINDA has recently been purchased by Robert Brooke, in whose hands the restoration will certainly be ably continued.)

Chris Lovegrove served his time with Lidgards and brought to the Boatbuilding School a valuable range of conventional boatbuilding skills as well as considerable experience with aluminium. Today, Iain and Chris comprise the entire teaching establishment and the range of disciplines over which they must preside speaks volumes about the abilities of both men.

A New Zealand boatbuilding apprenticeship these days is 9000 hours. Typically this takes four and a half years, although the syllabus provides for up to 1000 hours being taken as overtime, enabling an apprentice to complete his or her

'time' in about four years. Some thirty to forty new apprentices enter the trade each year and this has remained remarkably consistent over the last twenty years.

In 1980 a peak of forty-six was reached, then, spurred on by America's Cup fever, the total soared to 102 in 1987. These days the numbers hover around thirty to thirty-five, but the School has no influence over the number of students it receives. Apprenticeships are very much market driven and, with the current problems besetting the boatbuilding industry, young hopefuls are finding it very difficult indeed to persuade employers to take them on.

The National School of Boatbuilding sees its apprentices for a mere 360 hours during their apprenticeship. In just four per cent of their total training time the School must cover ninety per cent of the apprenticeship syllabus! In order to do this it has structured its courses in three consecutive stages. Each stage comprises a night or correspondence component and the three-week block course. The block courses are set up in modular fashion and are designed to be self-guiding to the greatest possible degree.

A Trade Advisory Committee, including twelve representatives from diverse trade backgrounds, meets three times a year. This committee represents the industry and is the school's sounding board for change. Advised by this committee, the school has recently reviewed its courses, discarding a lot of old practices and increasing the emphasis on fibre-reinforced plastics.

If this seems to be limiting the traditional craft and skill base of the boatbuilder, a glance at the syllabus should quickly relax those fears. Considerable emphasis is placed on lofting and design and drawing skills, and students are required to be skilled in diagonal planking, Ashcroft, strip planking and carvel planking as well as the modern FRP exotics such as Klegecell, Airex, Divinycell, Nomex honeycomb, core mat, balsa, cedar strip and aluminium honeycomb, aluminium, steel and stainless steel manufacture etc. Even ferrocement is in the course — indeed, only clinker construction seems to be missing.

The use and maintenance of hand tools, jointing, fastenings, the use of machinery, spar making, deck fittings, coatings, wood technology, laminating, composite construction methods, ballast keel manufacture, hauling and slipping, electrical equipment, joinery, pattern making, workshop practice, health care, vacuum-bagging and mould-building, steering equipment and machinery, project management and budgeting — all are covered in the programme.

A great deal of the teaching is project-based so the skills required to be taught are wrapped into actual achievable projects. Some of these are individual — for example, the lofting assignments, or the Nutshell dinghy building exercise which first year students were previously required to undertake. Others, such as GRP-moulding or the current Frank Pelin launch project, are carried out by groups. Students are internally assessed during the first two years. Drawing and practical work is also internally assessed in the third and final year, but the theory components are examined externally.

Sadly, boatbuilding in this country has been reduced to a 'part-time' or 'leisure' industry. The collapse of Whangarei Engineering represented a major nail in the coffin of commercial ship-building. Consequently, in times of adversity — when leisure dollars are in short supply — the boatbuilding industry is one of the first to feel the impact. And that is certainly so now. Facing that challenge, as well as the recent fad for importing plush French yachts and Australian-American plastic motorboats, the industry has had to turn to export. Those who can, do; some succeed and others do not. Those who prefer not to export have had to turn away from new building to repair.

Iain Forsyth believes that the high profile of New Zealand yachting achievement abroad, the number of New Zealanders skippering for foreign syndicates, and the hi-tech success of New Zealand designers and builders augur well for the export market. Despite the recent receivership of Export Yachts, he points to the notable success of Cooksons and Marten Marine, as well as the

penetration of the Japanese market being achieved by Formula Boats and McGaffan, as defining a necessary future.

It is in the hi-tech, highly crafted export boat that the future of the New Zealand industry lies. The backyard boatbuilder is still a factor in the constraints on production boatbuilding for the domestic market — so too must be the small size of that market and the large stock of boats which now crowds the most popular of our waterways.

In recent years the high standard of New Zealand craftsmanship, the competitive rates at which yards worked, and the low value of our dollar saw many foreign clients commissioning boats here or having major refits carried out in New Zealand. The competitive edge is still there. For many years New Zealand yards charged out their work at about \$20 per hour. Today, this is \$30 to \$35, but when one considers the level of plant carried, and the size of yard required, this rate compares very favourably with your friendly local motor garage.

The award wage for a boatbuilder is still about \$10 an hour although most good tradesmen are getting closer to \$18. These rates are very favourable for custom boatbuilding and refit work, but the economies of scale are not here at present to encourage the production boatbuilding industry. Meanwhile, hard earned foreign exchange is poured into an import market for foreign vessels — often of inferior design to those by New Zealand naval

architects. “All flash and no dash” is how they were recently described.

Despite the difficulties with which the industry is wrestling, Iain believes that now is the time to be training new apprentices. The interior fit-out, and crafted components — once only a third of the input in a new boat — now account for fifty to sixty per cent of the total cost, and it is in this area that we excel. The industry must grow and seize the opportunities that our high profile in international yachting has created. The custom boat market and the hi-tech, high performance yacht industry are areas in which New Zealand does have an economic future and the industry must be served by good training and adequate numbers of skilled, new tradesmen if it is going to avail itself of the opportunity.

One of the most publicly known activities of the Boatbuilding School is its Traditional Boatbuilding courses. These are evening classes, primarily for home builders. Each course lasts for thirty-five nights, one evening of three hours per week. Although the course didn't proceed in 1990, twenty-two students enrolled this year.

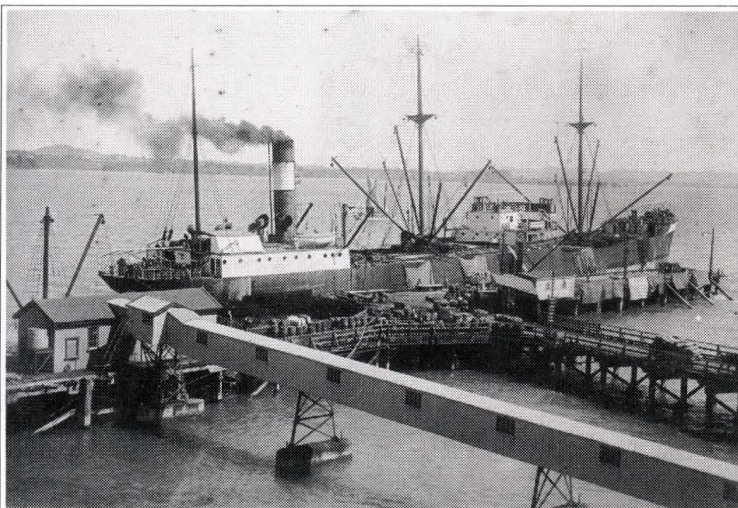
When asked recently what a *traditional boatbuilding* course was, Iain pointed and said, “See that door to the FRP shop? We don't go through that”. A pretty good answer to an awfully curly question!

Students work collectively on projects — currently five boats are under construction. The Polytech owns the boats so that there can be no question of proprietorial attitudes amongst students; no ability to

influence who works on what. A given boat may see students from two or more annual intakes work on her before completion. And when the sale comes around, if interested, students have the opportunity to put in their bid.

Lofting, plan interpretation, construction procedures, and wood-working skills are all taught. Some people are intending to build their own boats; others are interested in acquiring repair skills; some are simply interested in gaining wood-working skills; and yet others are interested in model-making, building half-models etc. The fees are very reasonable at \$211 for the year; materials are charged separately.

Almost thirty years after its founding, the National Boatbuilding School is firmly established at the heart of the boatbuilding industry. Its courses are central in systematically drawing together the skills acquired by the apprentices on the shop floor, refining, revising and extending them and providing apprentices with a sound theoretical base. The school serves a small industry; one which is vulnerable to the pressures of our internal economy, but one which offers significant off-shore opportunity. It is an industry which deserves to be promoted in the government strategic planning; it is an industry well served by the Boatbuilding School of Carrington Polytechnic. 🌟



SS Rona berthed at sugar and lighter wharves. 1930's (Collection of N.Z. Sugar Co Ltd)



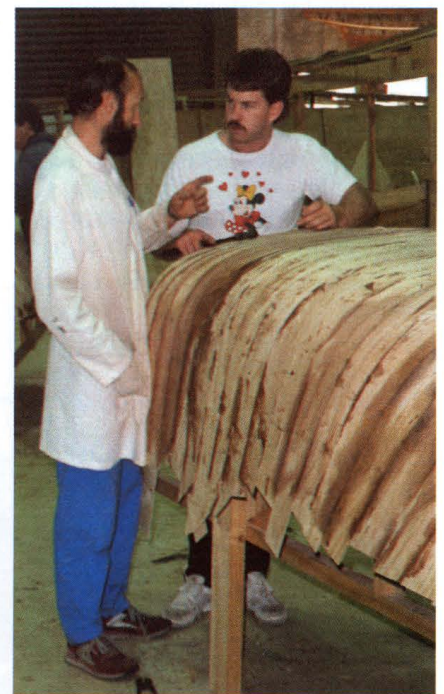
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Hulls built by the Traditional Boatbuilding class. Iain Forsyth and students discuss a clinker rowing boat.
(Gillian Chaplin)

A plug and 'core' constructed 3.5 sailing hull built in 1984.
(Iain Forsyth collection)



Chris Lovegrove and a student engaged in discussing cold moulding.
(Iain Forsyth collection)

FRIENDS OF HOBSON WHARF

Auckland Maritime Museum

We're on the move
We need your support



The Maritime Museum has established a 'Friends' Club. The full benefits of Membership will be obtainable after the Museum is fully developed in 1992. For those individual people and corporations who recognise the value of the Museum to Auckland and New Zealand and who wish to show their support at the earliest stage, we have launched the Friends of HOBSON WHARF and established a Founding Member category.

Why not join now, show your support of Auckland's exciting new maritime museum/maritime recreation centre and attain recognition as a Founding Member?

MEMBERSHIP BENEFITS

Members will receive

1. The quarterly magazine *Bearings*.
2. Concession entry charges to the Museum.
3. Purchasing discounts at the Museum restaurant and retail operations.
4. A series of discounts which will be progressively negotiated with retail suppliers of goods and services elsewhere in the community.
5. Special programmes and events including exhibition openings, heritage cruises, lectures, cocktail parties etc.

ADD-ON MEMBERSHIPS

For those who have specific interests, and where there are sufficient numbers of people with similar interests, special membership subgroups will be formed. Each subgroup will have its own steering committee and will organise its own specialised programme.

1. Friends of the Maritime Library

This group will be particularly concerned with support of the Museum's library and archives through special-purpose donations and by assisting the Librarian/Archivist in the acquisition of collection material.

Benefits include:

- i) library access and reader rights
- ii) special library/archive-interest lectures and workshops

2. Friends of Small Craft

This is a group specifically interested in the design and history of New Zealand small craft and whose prime interest in the Museum will be the collection of New Zealand class yachts and other small craft.

Benefits include

- i) Support of the director and curator in locating appropriate small craft, small craft design files and other

historical data relevant to this collection.

- ii) Special lectures and workshops

3. Special Vessel Preservation Groups

The Museum will acquire a carefully chosen, manageable collection of historically valuable water-borne exhibits. It is envisaged that each vessel will have a preservation group attached to it. These groups will comprise people who are enthusiastic about and are prepared to make a commitment to the vessel of their choice.

Benefits include:

- i) Participation in the day-to-day maintenance of the vessel and assistance with the Museum's presentation and interpretation of her.
- ii) sailing rights.

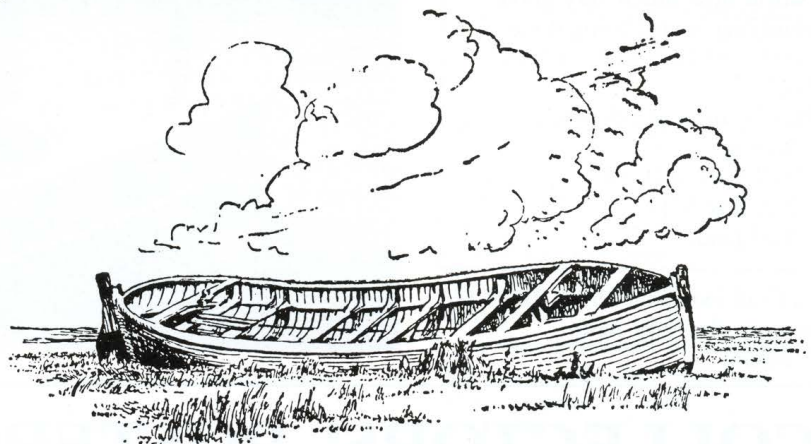
**IF YOU WISH TO JOIN THE FRIENDS OF HOBSON WHARF
PLEASE COMPLETE THE COUPON AND RETURN TO:**

**HOBSON WHARF
Auckland Maritime Museum
P.O. Box 3141
Auckland**



Students building the plugs for the bolt-together canoes made in the FRP shop. (Iain Forsyth collection)

If you wish to know more about the school and its courses, write to:
The Principal
Carrington Polytechnic
Private Bag
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A new mullet boat mast under construction in our workshop.

Launchings

Many readers will be aware of the column in *Wooden Boat* magazine that announces newly launched craft. We like the idea, and clearly it has been a successful feature in that excellent magazine. Not too proud to imitate a good idea, we have introduced a 'Launchings' column in *Bearings*.

We invite our readers to send in photographs of craft newly launched (or relaunched after a major restoration), together with a few details: name of vessel, design, builder, owner, when launched, name of vessel etc. While we are especially interested in craft of distinction (no matter how small or large), we don't wish to impose too much of our own subjective taste. Within reason, we will publish what we receive.

If you like the idea as much as we do, please send a photograph and details or encourage your builder friends to do so. Let's show the world how much very good boatbuilding is still being done in the yards and backyards of New Zealand.

Photographs and details to:

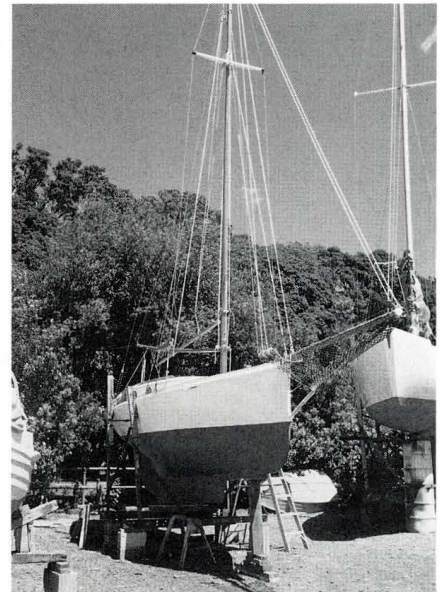
Bearings
HOBSON WHARF
P.O. Box 3141
Auckland.

Classic Craft runabout MISS GEORGIA exercising in the Ferry Basin.
(N.W. Beken)

DOLPHIN — Better known as REBECCA, owned by Michael Knight and Colin Davidson. Back in the water 21 February after a long rebuild at the Wooden Boat Workshop, including a new stem and forward keel and two diagonal laminations of kauri over the old planking. She came adrift from her mooring in Hobson Bay and was smashed on the breakwater. 24 x 6.8 x 4.2 ft, built 1902 by the Ewen Brothers at Whangarei.

ARIKI — Relaunched at Half Moon Bay, December 1990, following refurbishment of hull and rig, after a long lay-up on the Clevedon River. Work below and on the teak-work will continue during the winter; the old yacht is now sailing well. Built 1904 by the Logan brothers; 54 x 38 x 10.8 x 7 ft; spoon-bowed cutter.

MISS GEORGIA — a 45 m.p.h. Classic Craft runabout, built by the Classic Boat Co. of Onehunga, and launched in January. The design is based on an early Hacker boat, the construction is modern laminated



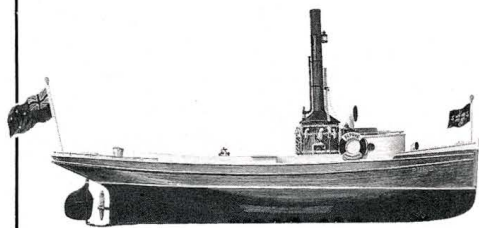
DOLPHIN on the hard at Orakei, waiting to go back in. The unusual underwater profile has been changed many times over the years.
(P.J. McCurdy)

wood, and the engine a Chevrolet V8. 20 ft x 5 ft 9 in.



COLLECTORS' POSTERS

Beautiful full-colour prints of accurate portraits of the vessels by Roger Morris, author of *Pacific Sail* and sailing master of the BREEZE.



Each poster is on high-quality art paper, 830 mm x 580 mm (32.7 in. x 22.3 in.).

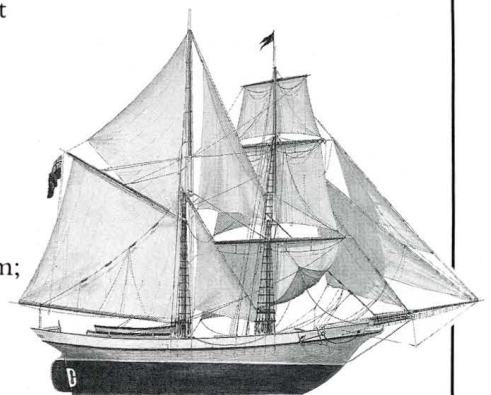
May be displayed full-sheet or mounted and framed.

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P.O. Box 3141, Auckland

Brigantine BREEZE
Steam Launch PUKE



THE HERITAGE VESSEL RACE

by Peter McCurdy

Twenty-eight boats, from a large Norwegian brigantine to an N Class twenty-footer, took part in the inaugural HOBSON WHARF Heritage Vessel Race on 24 February, 1991. The race was held as a means to bring together old and traditional sailing vessels, large and small, for spectacle, enjoyment and encouragement; all in an atmosphere at once friendly and competitive. It will be a regular event in the calendar of HOBSON WHARF.

In fine weather and a light southerly, the fleet started off Orakei Wharf at 11 a.m. for a couple of circuits around the buoys in Rangitoto Channel and up the harbour to a finish line running north from the end of Princes Wharf. The race was run in four classes: square-riggers, fore-and-aft traders, gaff-rigged yachts and bermudan yachts; the last two starting together.

The square-rigger class included two local brigantines, the Museum's own BREEZE and the FRITHA of Jack Butland, and two Norwegian craft, the much larger brigantine SOREN LARSEN and the galeas ANNA KRISTINA. The last is not primarily a square-rigger, but does set a sort of square topsail, and her performance is comparable with the other three.

In the fore-and-aft traders were two boats built as such, the cutters REWA of 1886 and UNDINE of 1887; the ketch-rigged motor sailer FOX II; the yawl ETHEL, built as a yacht in 1897 but used for fishing for many years and recently rebuilt with less sail than originally; and the ketch RIPPLE, built by Ralph Sewell to represent the small shoal-draught coasters that once served this region. The RIPPLE and the ETHEL both sailed across the Firth of Thames for the event.

There were seven gaff-rigged yachts, ranging in size from the powerful 47-foot cutter SORCERESS to the 20-foot mullet boat WAIRERE which

set a trysail instead of her usual big gaff mainsail. In between were the double-ended yawl SPRAY of 1910; the fin-keeled schooner JERSEY LILY; the cutter TERN II, originally the yawl made famous by Claud Worth in *Yacht Cruising*; the small Bailey cutter LEXIA and the cutter DOLPHIN, for many years known as REBECCA and described in Pete Smith's book of that name.

The largest class was the bermudan-rigged yachts, six of them originally gaff-rigged but converted a long time ago and another six always having had three-cornered mainsails. The converted gaffers were the SCOUT, like the DOLPHIN built by the Ewen brothers of Whangarei; the TUCANA, by McPherson of Dunedin; the Bailey THELMA, an Otago boat for most of her life; the Le Houquet yacht GALATEA; the VALDORA, originally a centre-board yacht built by Chas Palmer and Charlie Gouk in 1904; and the AORERE, by Robert Logan and a precursor to the Logan brothers' GLORIANA. The other six were the TAMATEA and the ARAMOANA, both built by Bill Couldrey; the big Herreshoff ketch JACARANDA; the Lidgard-built SPRAY; the modern sharpie SEPTIMUS MEIKLEJOHN; and the raised deck E-class yacht KEREMA, looking like a mullet boat conversion. The ARAMOANA and the AORERE also came from far afield, sailing down from the Bay of Islands for the race.

Of the race itself I can really report only the beginning and the end. Graeme and Annette Robertson ferried photographers, video camera crews, observers and handicappers out to the start aboard their schooner QUEEN CHARLOTTE, recently repaired and refitted, and awaiting new sails; without them she could not race but she does make a splendid

motorboat. The harbour was clear of modern craft and there was nothing to spoil the illusion of yachts and traders racing fifty or sixty years ago.

After the start, the three other classes were a little disconcerted when the square-riggers headed off to the east instead of north up the channel on the official course. The square-rigger skippers had met early in the morning and arranged themselves an east-west course with a reach each way; and so it would have been had the breeze remained from the south.

In the light winds, the yachts were surprisingly evenly matched running up towards No 1 buoy. Even after TAMATEA, SCOUT and the Lidgard SPRAY set shiny multi-coloured parachute spinnakers, immediately destroying the half-century-ago illusion, the sharky yachts with spoon bows and long counters such as TUCANA and ARAMOANA kept up for quite a time. There was, in fact, a no-spinnaker rule but apparently the owners of TAMATEA, SCOUT and SPRAY had not been told. For this race only, a spinnaker class was introduced.

Video crews had to be returned to dry land, and time keeper and photographers repaired to the end of Princes Wharf to watch the finish. By now the breeze was a sou'wester, sometimes from the west, and the yachts could be seen creeping and cruising up the Devonport side, occasionally falling into a hole, occasionally accelerating in a puff. The first across the line was the TAMATEA, followed by the ARAMOANA, and then SORCERESS at the end of a long duel with the shorter but slippery TUCANA. SCOUT, THELMA and the bermudan SPRAY followed in a bunch, then quite a spread over the remaining boats. The DOLPHIN, just back in the water after a major rebuild, had



SORCERESS, genoa not yet sheeted home.
(Robert Ward)



The Logan Brothers' ETHEL of 1897.
(Paul Gilbert, Light-Transport)



FRITHA and BREEZE.
(Robert Ward)



*Square-riggers in line astern:
SOREN LARSEN, BREEZE and FRITHA.*
(Paul Gilbert, Light-Transport)



REWA and UNDINE.
(Paul Gilbert, Light-Transport)



SCOUT.
(Paul Gilbert, Light-Transport)

E15 DOLPHIN; AORERE, TUCANA and GALATEA ahead; ANNA KRISTINA in the distance.
(Paul Gilbert, Light-Transport)



problems with ballast placement and looked extremely tender, even with a deep reef in the mainsail, but beat about half the field nevertheless.

In the fore-and-aft traders, the *UNDINE* beat her old rival *REWA*, as did the *ETHEL*, which is eight or ten feet longer than both, and the *RIPPLE* was fourth. The *FOX II* had insufficient wind for her sail area and was not seen at the finish.

And what of the square-riggers? After most of the yachts had finished, they could be seen way down the harbour, tacking up. The *FRITHA* was well in front, with the *SOREN LARSEN* — always needing half a gale to get up to speed — well behind, and the *BREEZE* somewhere between. The *ANNA KRISTINA*, with a charter group to be returned, retired and motored in.

In the end the *FRITHA* did win, unseen by the time-keeper. I was away wrestling with elapsed times and bits of information on the boats to find handicap winners. Hugh Gladwell had provided ratings for a few of the boats from the Mahurangi Regatta; I was to learn during the afternoon why handicappers are so secretive, sensitive and vague about their methods. In the event there were no complaints.

The day ended with a party at the berth of the *BREEZE* in the Viaduct Basin; *REWA*, *ETHEL* and *RIPPLE* rafted up, nightfall disguised the less than glamorous surroundings and the occasion was very pleasant.

John Keegan, the Chairman of the *HOBSON WHARF* Trust Board, presented the prizes of Hardy's Tall Ship's Port, generously donated by N.Z. Wines and Spirits, and conversation turned to boats, sailing and people.

The Museum extends its thanks to all who came, particularly the long-distance sailors and their crews: Jim and Jenni McGlashan, and Terry Dunn from the Bay of Islands; and John Smith and Ralph Sewell from the Coromandel.

RESULTS

Square-Riggers

Overall Winner and Line Honours:

FRITHA

Brigantine, designed by Murray Peterson, built by McMullen & Wing, 1985. 56 x 15 x 6.8 ft. Owned by Jack Butland.



Prize giving and party after the race enjoying the sponsors product. REWA's stern is in the foreground, BREEZE behind, ETHEL and RIPPLE at right. (Paul Gilbert, Light-Transport)

Fore-&Aft Traders

Overall Winner and Line Honours:

UNDINE

Cutter, built by Ernest Fuller, 1887. 35 x 9.5 x 3 ft. Owned by the Duder, Burgess and Marler families.

Gaff-Rigged Yachts

Overall Winner: *LEXIA*

Cutter, built by Chas Bailey Jnr, 1904. 26 x 7.5 x 3.5 ft. Owned by David Mauger.

Line Honours: *SORCERESS*

Cutter, designed by J. Laurent Giles, built by Peter Bailey, 1979. 45.8 x 12.25 x 75 ft. Owned by Peter Bailey.

Bermudan Yachts

Overall Winner: *THELMA*.

Sloop (originally gaff cutter), built by Chas Bailey Jnr. 1893. 36 x 7.5 x 4.75 ft. Owned by John Gorter.

Line Honours: *ARAMOANA*

Sloop, designed by Arch Logan, built by Bill Couldrey, 1938. 39 x 27 x 5.5 ft. Owned by Jim and Jenni McGlashan.

Line Honours (Spinnaker):

TAMATEA.

Sloop, designed by Arthur Robb, built by Bill Couldrey, 1937. 48 x 8.5 x 7.3 ft. Owned by Ross Cochrane. (Dimensions: LOA x Beam x Draught).

Best Turned-Out Boat: *ARAMOANA*

FUTURE RACES

Discussion at the party, and since, about what the event should be has led to some tentative conclusions. Your suggestions will be welcome.

Entry will be by invitation from *HOBSON WHARF*; enquiries and information from the owners of heritage vessels are invited.

The racing is to be friendly and competitive.

There will be an award for the best-turned-out boat. It is hoped that this will encourage the fitting-out and rigging of boats in keeping with their period.

A separate gathering, with or without a race, is planned for each year, somewhere in the Gulf. 🌟

PAPER SHIP-MODELS

HOBSON WHARF has had an enquiry from a collector of paper ship-models in Alkmaar, The Netherlands. He wishes to contact paper ship model-makers in New Zealand.

If you can help please write to
F. van Zijderveld
Kotterstraat 18
1826 CD Alkmaar
The Netherlands.

FRIENDS OF



HOBSON

WHARF

INAUGURAL MEETING OF THE FRIENDS OF THE MARITIME LIBRARY

The first meeting of the Friends of the Maritime Library will take place in the fourth floor 'Training Room', Ports of Auckland Building, Princes Wharf, Quay Street, on Tuesday 20 August at 5.30 p.m. Included on the agenda will be a briefing on the Museum's development, and the planning of a programme and activities for the group.

For security reasons, members of HOBSON WHARF staff will meet members in the foyer between 5.20 and 5.30 p.m. If this creates difficulties, please ring 358 1019 beforehand. Please use the small door on the western side of the foyer, not the main door. This small door is directly adjacent to the car parking on Princes Wharf.

All members and potential members of the Friends of the Library are invited.

FRIENDS OF SMALL CRAFT

The inaugural meeting of the Friends of Small Craft was held on 17 April at the Royal New Zealand Yacht Squadron — our thanks to the Squadron for the use of its premises.

Attendance was very pleasing and Iain Forsyth, Tutor in Charge of the National Boatbuilding School at Carrington Polytechnic, gave a most enjoyable and thoughtful address. A modus operandi was also established for this group for the months leading up to the projected opening of the Museum (December 1992).

The Friends of Small Craft will meet four times a year, with two meetings being practical workshops.

The first of these will be on taking off lines of boats, and we are most fortunate that Iain Forsyth has offered the loft at the School for this session. It will take place 6-9 p.m. Wednesday 17 July at the Boatbuilding School, Carrington Polytechnic. If you wish to learn how to take off lines, or already know, please contact Peter McCurdy at the Museum. Members of other Friends subgroups are also welcome to attend.

The other very positive initiative is that a core group of volunteers has been established to start building up an archive of oral history. If you are particularly interested in assisting with the interviewing of people for the oral archive, please contact Gillian Chaplin at the Museum (phone 358 1019).

Friends of Small Craft must first join the Friends of Hobson Wharf and then join the subgroup. If you are not sure whether you are a paid-up member of this subgroup, the Museum can check the records for you.

The meetings for 1991 will be Wednesday 17 July, 16 October and 18 December. The last will also be our Friends of Hobson Wharf Christmas party. Obviously members of all the Museum's other subgroups will be invited to attend this final meeting, which will be primarily a social, festive occasion.

DISCOUNTS FOR MEMBERS

Discounts on goods and services have kindly been offered to Friends of HOBSON WHARF. These are listed below; the list will be updated in each issue of *Bearings*.

To obtain discounts, please present your membership card, and ascertain whether there are conditions or restrictions.

The Museum values very highly the discount service offered to the Friends of HOBSON WHARF — our

thanks to these firms and individuals for their support. Please contact the Museum office if you too can offer a Friends discount.

FRIENDS DISCOUNTS

Capt. B.M. Commons:

Compass-Adjusting, 20%.

345 Glen Var Rd, Torbay, Auckland 10. Phone: 0-9-403 8733.

Ferrymans:

Restaurant, 10%.

Aboard NGOIRO, Halsey St, Freemans Bay, Auckland 1.

Phone: 0-9-302 4834.

Capt. Jim Cottier:

Navigation Course, 20%.

Roberton Island, Private Bag, Russell. Phone: 0-9-403 7989.

M.R. Ward:

Dental Surgery, 20%.

10th Floor, Southern Cross Building, Victoria St. East, Auckland 1.

Phone: 0-9-735 521.

NAVIGATION COURSE DISCOUNTS

Friends of HOBSON WHARF are offered a twenty per cent discount on navigation courses run by Captain Jim Cottier at Roberton Island in the Bay of Islands.

The courses are week-long residential courses for five students at a time. The content can be tailored to suit the needs of the particular students — the greatest demand is for celestial navigation for beginners.

The standard rate for the course is \$480. The courses will be available until August this year, and again later in 1992.

Jim Cottier is a captain of great experience: in recent years he has taken the BREEZE to French Polynesia, the GREENPEACE to Antarctica and the SOREN LARSEN through the Pacific. He is one of the BREEZE skippers for HOBSON WHARF.

Residential Navigation Course: Jim Cottier, Roberton Island, Private Bag, Russell. Phone: 0-9-403 7989.

ARAMOANA

The Early Days
by Peter McCurdy



The name Archibald Logan is one of legend in Auckland yachting — indeed, throughout New Zealand — and his boats were known all over the southern reaches of the British Empire. A son of the equally famous Robert Logan, designer of the JESSIE LOGAN, ARAWA, TAWERA, WAITANGI and MAHAKI, he was one of the Logan Bros boatbuilders who carried on and extended their father's range. His designs included the famous yachts ARIKI, RAINBOW, RAWENE and RAWHITI; the mullet-boats CELOX, RAKOA and VENUS; the patikis

AOMA and MERCIA; and lots of commercial craft.

Arch Logan continued to design boats long after the Logan brothers stopped building them. The ARAMOANA, launched in 1938 two years before he died, was one of his last. She was built by Arnold Couldrey, much better known as Bill Couldrey, of Northcote, who had built some other Logan designs, among them the V-class eighteen-footer SURPRISE in 1922 and the keeler LITTLE JIM.

Bill Couldrey started his boatbuilding apprenticeship with Bailey

ARAMOANA in the Heritage Vessel Race, 1991, with masthead genoa instead of jib topsail and jib. First across the line in her class, and the best turned-out yacht.

(Paul Gilbert, Light-Transport)

and Lowe in 1921. Once out of his time, he set up on his own. It was then that he really began to learn his trade, from Arch Logan: "He was a clever old bloke. I learnt more from him in twelve months than I had learnt before in my life."

The boats built by Bill Couldrey are

still very highly regarded and he earned a good reputation as a designer. His round-bilged V-class eighteen-footer MARIE DAWN (his design No. 9, published in Carter's *Little Ships*) is regarded by many as the best of the type. He designed centre-board boats, keelers and launches. Now in his mid-eighties, he has just finished the design of a thirty-five foot launch. (The boats and designs of Bill Couldrey will be the subject of another article.)

In 1935, Bill Couldrey built a boat designed by Arch Logan which inspired a revival of the building of larger yachts. The yacht was the second LITTLE JIM, built to replace an earlier LITTLE JIM wrecked at Great Barrier Island, and she was followed by the similar but smaller WAIOMO. In 1937, Gordon Pollard of Henderson and Pollard commissioned Arch Logan to design him a C-class yacht. Built during 1937-38 at Bill Couldrey's Northcote yard, she was launched in 1938. This was the ARAMOANA and she proved most successful racing in the B Class, as B23.

At 38 ft 9 in long, the ARAMOANA was about four feet shorter than LITTLE JIM; her beam was 8 ft 6 in and she drew 5 ft 6 in. Her waterline length is quoted variously as 25 ft and 27 ft: the drawings indicate the former, but photographs all imply a longer waterline. It may be that the displacement was greater than intended, increasing the waterline length and moving the boat from the C Class to the B Class. (It is not clear just what decided the class of a keeler; in some cases the allocation was arbitrary and unrelated to the physical characteristics of the yacht.)

The ARAMOANA was described in *Sea Spray*, December-January 1951-52. The writer, presumably the editor, Harry Hardham, saw a strong family likeness between her and Arch Logan's ARIKI, designed in 1904. He commented that pre-war yachts, despite not being designed for family sailing and lacking the refinements of the 1950s, were comfortable cruisers and had big main cabins "unequalled for the more serious business of entertaining". He described the ARAMOANA:

"The interior was finished off by the owner and crew, and is a first class job.



And in 1960, when owned by Bert Waldron, with a large genoa and a yankee set.
(McGlashan collection)

"The 4 ft 6 in self-draining cockpit is floored with lead, and has locker space on both sides. The after locker is capacious and will hold the spare warps and ropes easily. Entry to the main cabin is by a centrally placed companion.

"On each side of the companion is a space 2 ft long which houses the galley and stove. The latter is to port, and is a two-burner model hung on gimbals. To starboard is the crockery and bench space. These two areas are separated from the main cabin by fullheight bulkheads.

"The cabin is 11 ft 6 in long and is simply fitted out. The bunks on each side have ample locker space behind the backs and under the bunks. Head room is 5 ft 6 in, and there is a skylight in the cabin top that gives a delightful impression of roominess. The interior finish is varnished mahogany for the bunk backs and trimmings, with a cream finish elsewhere. The cushions are soft rubber covered with a tough blue material, and the table is rosewood.

"The hollow mast is just aft of the bulkhead separating the two cabins. The forward cabin is finished in green and houses one of the few concessions to modernity, the bucket W.C. In the peak is the sail locker, a little awkward to get at.

The ARAMOANA carrying an enormous and not entirely useful spinnaker. The original caption reads, "This picture of ARAMOANA shows the deck arrangement and her enormous spinnaker. The need for a permanent backstay as well as the normal runners becomes evident. ARAMOANA seems over-rigged to some eyes, but she carries full sail under seemingly impossible conditions, and gets away with it". (Marine Photos, reproduced from Sea Spray, December 1951)

"ARAMOANA will sleep six comfortably, four in the main cabin, and two in the forward cabin, with plenty of locker space for gear. In other words, a good common sense cruising boat, with the minimum of gadgets and fittings to give trouble.

"The deck arrangement is simple, and there is ample space between the cabin top and the bulwarks for movement.

"The working sail area of 600 sq ft is carried on a 41 ft 6 in hoist, the mast being 46 ft from truck to deck, and the boom 20 ft 6 in.

"The twin forestays are tensioned by Highfield levers, and take the strain of the backstays at the top spreader and jumber strut."

The hull was built in the normal Logan fashion, planked in three skins of kauri, fastened with copper nails rivetted over roves. The inner two skins were diagonal, in opposing directions, and the outer ran fore and aft, full length with no butts or scarfs. All the lead, about 2.7 ton, was in the ballast keel: there was no inside ballast for trimming until an engine was installed, years later.

The ballast keel was cast early in the building. The backbone was assembled and erected, with the floors in place and the copper keel-bolts hanging through the wooden keel into the mould for the lead. The lead keel was then cast around the bolts and up to the underside of the wood keel. After the lead had cooled and shrunk away from the keel, it was drawn back against the wood by tightening the nuts.

This was a long-established Logan practice, justified by observing the state of yachts in for repair. The charred wood of the keel, its surface burnt by



the hot lead, was seen to be resistant to both worm and rot. The charring of the keel has puzzled a number of owners of Logan yachts in recent years.

Copper bolts were used for two reasons: the 'bronze' of the time was often Muntz metal which dezincified in salt water and lost its strength, and the lead keel would shrink longitudinally, putting a slight bend in the end bolts — copper had the ductility to cope with this.

Sea Spray also published Arch Logan's drawings, which are reproduced here. They show a beautiful hull with a long spoon bow and a long counter. The cabin and cockpit are well proportioned in profile and in relation to the rather low freeboard. Full standing headroom was not considered necessary in a thirty-nine foot yacht in 1937 and much of the length is in the overhangs, but the uncluttered arrangement would have given plenty of space in comparison with earlier yachts.

The rig is of interest. The yacht was usually called a cutter, but it is also related to the old American sloop, setting an upper rather than an outer jib. The area of the mainsail was 400 sq ft and the jib 166 sq ft. Two different upper jibs could be set, and a genoa of 372 sq ft could replace the jib. The mast, tall for the day, is kept under control by two pairs of spreaders, running backstays each side (a cutter characteristic) and a standing backstay from the mast head to the end of the counter.

A photograph of the ARAMOANA under sail shows a remarkable parachute spinnaker. According to the late Murray Wiseman, who rigged the boat, its area was about 2000 square feet and it was fairly useless, except on a dead run in a very light breeze. If the wind picked up it quickly got out of control, and if trimmed even a few degrees shy, or the breeze dropped, it would collapse. It also required a hand stationed forward to inform the

helmsman which boat he was about to run down! By current standards, of course, the spinnaker is cut far too full and too low: better and more versatile performance could be had from a much smaller kite.

Gordon Pollard campaigned vigorously in the ARAMOANA and she dominated her division for several years. In 1946, *The Lee Rail*, the journal of the Richmond Yacht Club, listed her successes, which included seven places in nine starts.

A major mishap in the yacht's early days occurred not during this energetic racing but when she was going about her ordinary business — and on the starboard tack. The skipper of a mullet boat that was racing considered that

that gave him right of way and he rammed the ARAMOANA, putting the bowsprit right through her port side at about the middle of the cockpit. Bill Couldrey recalls that Gordon Pollard wanted to go to the insurance company for new full-length planks but Bill was happy to scarf in new sections, and afterwards nobody knew that the repair was there.

The photograph of the yacht on the starboard tack was taken in her early days and shows a new cotton mainsail not yet stretched to its marks. Bill Couldrey had the odd disagreement with Leo Bouzaid about sails that stretched beyond their marks. Leo would suggest cutting the head off; Bill would insist on the luff rope being

taken off and resewn.

Gordon Pollard sold the ARAMOANA in 1953 to W.M. (Bill) MacIndoe and G.R. Wilson. Subsequent owners were:
1958, Sir Keith Park;
1960, H. (Bert) Waldron;
1961, Col Edmunds, B.W. Long & E.M. Peake;
c.1970, Dr A. Dell.

In 1985 she came to the present owners, Jim and Jenni McGlashan of Kerikeri. With the help of local boatbuilders they have removed various additions and restored the boat. Today the ARAMOANA is very much the sleek racing and cruising yacht that Arch Logan designed and Bill Couldrey built half a century ago.

REBUILDING THE ARAMOANA by Jim and Jenni McGlashan

We took delivery of ARAMOANA at Easter 1985. She was a lovely yacht but there were a few problems that made themselves known over a period. We intended to do only as much as was needed to alleviate the problems but as you will discover, the end result was way beyond our initial intentions.

The Arnolt Seamite petrol engine installed was not the most reliable in the world and it gave us occasion to nurse skinned knuckles and frequently tested our patience. Before long we lowered it over the side with the result that we had a clean, if not dry, bilge, more stowage and less hassle.

The ARAMOANA leaked around the mast step, the stern gland, the cabin carlin, and the base of the doghouse. With this in mind, as well as a desire to make her more comfortable below, we decided that a refit was in order.

When built, the ARAMOANA was described as a racing and cruising yacht. By today's standards she was very basic. We decided to improve the galley area, to install a double berth and to relocate the head. Originally provision had been made for a bucket forward but this had been superseded by a dangerous pump affair. It too was installed up forward where, with

only four feet of headroom, it was difficult to get at and challenging when in a hurry.

Those of you who have started a refit will have found that your budgets and estimates disappear under a growing pile of dust and shavings. Ours was no different; the pile was twice that anticipated.

ARAMOANA was lifted from the water at the Stone Store, Kerikeri, and taken to the yard of Mark Turner, a boatbuilder with an appreciation of wooden boats. We had discussed at length with Mark the changes we wanted as well as minor hull repairs here and there. So, while Mark decided how it would be done, I started removing fittings, a job that took me three days. At times, the lack of room to work in those beautiful overhanging ends made me wish that I had telescopic arms or had eaten less these past few years. I guess that that was the apprentice's job in years gone by.

It was agreed that the yard would carry out the technical work while we would do the donkey work — removing, scraping, sanding, painting, and so on. We had decided that while the ARAMOANA was out of the water we would take all paint and varnish back to the wood. This would

also allow a thorough inspection of the hull and deck.

For what felt like months I burned and scraped, and as time passed I stopped more frequently to look at how little I had done and how much I had left to do. There were occasional breaks to remove a bulkhead or some other internal fitting.

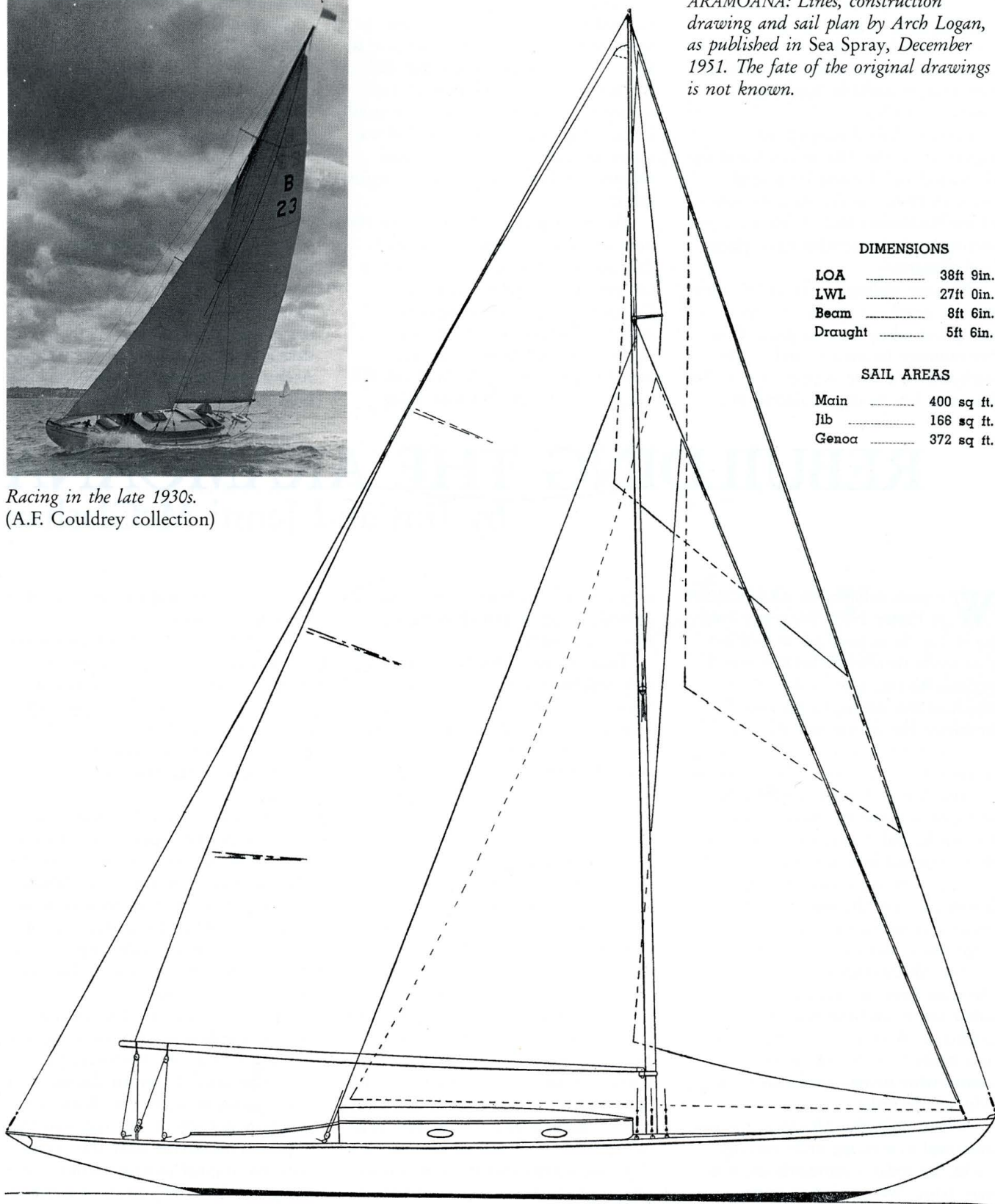
As time went on decisions were made to take the opportunity to alter a bit more. It was very easy to say "We have come so far..." or "While we have the chance, we should do it properly"; and so I removed the lot. Finally, the ARAMOANA was completely gutted to a shell. But we still weren't finished!

As mentioned, the doghouse, a late addition, leaked and therefore required attention. Our aim was to retain, or where practical to return the yacht to, her original arrangement. With this in mind we got into it and removed the whole cabin, saving only the skylight with its original identity frosting in the glass. After fifty years of scraping back the mahogany cabin sides were only half their original thickness and the port-holes had been enlarged over the years without the use of a template, resulting in each being unique in size and shape.



Racing in the late 1930s.
(A.F. Couldrey collection)

ARAMOANA: Lines, construction drawing and sail plan by Arch Logan, as published in *Sea Spray*, December 1951. The fate of the original drawings is not known.



DIMENSIONS

LOA	.....	38ft 9in.
LWL	.....	27ft 0in.
Beam	.....	8ft 6in.
Draught	.....	5ft 6in.

SAIL AREAS

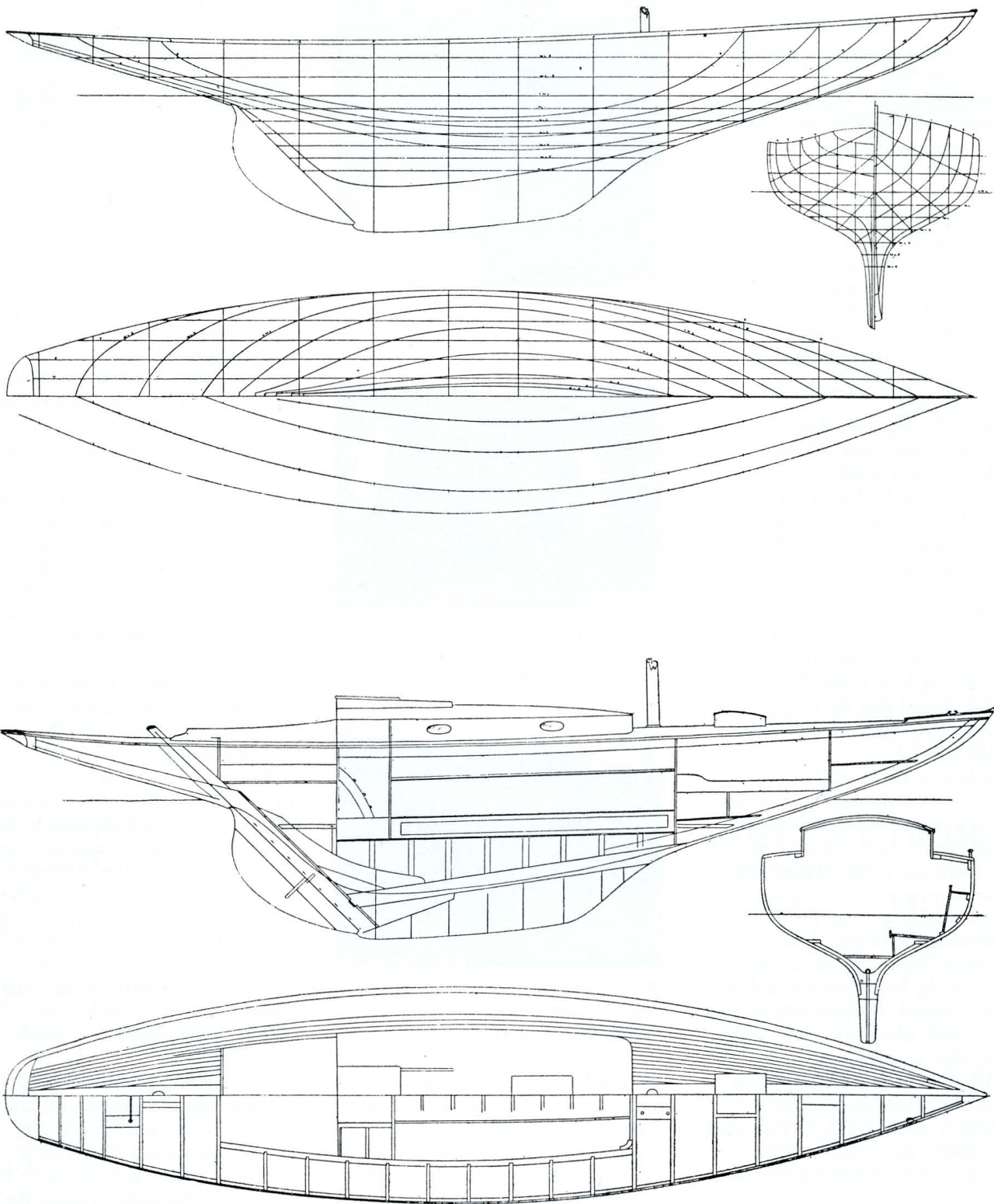
Main	.....	400 sq ft.
Jib	.....	166 sq ft.
Genoa	.....	372 sq ft.

Next to be removed was the cabin sole and after a brief look around to see if we had missed anything we removed the cockpit and finally — yes, finally — the toe-rail. There the

ARAMOANA sat, looking very sad.

After much sketching, measuring and discussion, a functional layout was decided on and the rebuild began. Mark Turner's apprentice, Stephen

Logan (no relation to the designer), was assigned the job. Two small bulkheads forward of the mast were strengthened, and a full bulkhead was added just aft of the mast to help tie



the whole area together. Two additional keel-bolts were fitted through the leading edge of the lead while it was accessible. This area forward of the mast is now a large

berth, beneath which is tankage for approximately sixty litres each of water and fuel amid-ships, as well as additional stowage.

We repaired and replaced two

floors by laminating in kauri, and inset a strip of kauri between the lead and the keel deadwood, each side of the bolts, where the white lead had been long ago. Several small graving-

pieces were required in the deck where fittings had allowed water penetration to cause soft spots.

Coming aft, there are six-foot-six saloon berths port and starboard, with a pilot berth above to port and a bookshelf and stowage to starboard. A custom-built folding table (using the original rosewood) is mounted on the mast bulkhead.

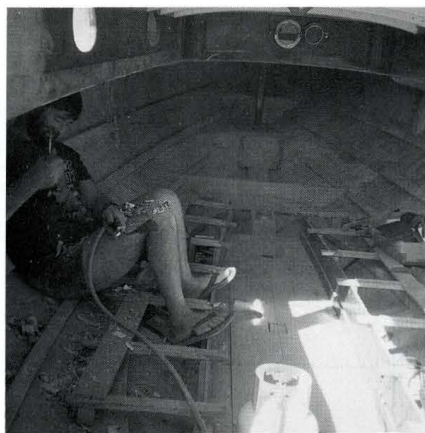
Next aft is the galley to port, and the electrical control panel with the chart table on top of an ice-box to starboard. Further aft on the starboard side is a quarter-berth. The head or toilet is under the head of this berth — inconvenient at times but able to be overcome with a curtain during the day and a green bucket at night.

With the removal of the old cockpit we have been able to add a bridge-deck and lengthen the cockpit a foot aft. The bridge-deck has allowed the engine, an 18 h.p. Volvo, to be mounted well out of the way, protruding into the cabin space by just four inches. We have found that the fuel and water tanks balance the engine well and the 550 lb of lead ingots we removed from by the mast step has not been replaced. However, we have found that the boat is a little faster in very light airs with some weight forward.

A lack of headroom has been alleviated by lowering the cabin sole by three inches and increasing the height of the cabin coamings an inch. The coachroof is four laminations of 7 mm kauri ply with a slightly greater camber aft than previously, eliminating the original beams. These alterations have added about five inches to the headroom aft, and three inches forward. We were able to reuse the original saloon seat backs and the front cabin corner posts.

All cabin fittings are framed in kauri and, where visible, clad in mahogany ply: the galley, cabin sides and cockpit are of solid mahogany. The main and forward hatches are of teak.

The original toe-rail had been fastened with four-inch copper nails which had worked loose, so the new rail and the genoa tracks are fixed with one hundred and forty silicon-bronze screws. A large self-draining anchor well was cut in the deck to



Jim McGlashan at rest in the gutted cabin, 1988.
(McGlashan collection)



The finished cabin, in modern traditional, in keeping with the yacht.
(McGlashan collection)



Work in progress: the doghouse removed and the paint stripped.
(McGlashan collection)

starboard at the bow, which left room for stowage for four headsails to port, access to which is through a small door (necessitating compact folding of sails) in the forward bulkhead. Access to batteries, gearbox and stern gland is via a flush hatch in the cockpit sole, an addition after a year of shake-down teething problems.

All hull surfaces, inside and out above the waterline, have had two coats of red lead before painting. All other internal painted, varnished or

polyurethaned surfaces have had two coats of Everdure.

Some deck fittings have been removed and systems simplified. The luffs of both the foresail and the inner foresail were tightened by tack tackles. These have been removed and replaced by a winch on the mast, resulting in a foredeck cleared of Highfield levers and blocks. The inner (or lower) forestay used for the 'cutter' rig is optional and can be removed when a masthead genoa is set.

Electrics include a capstan, deck and chain washing pump (stored in the anchorwell), VHF Stow log and depth-sounder.

The total refit, which was intended to take no longer than six months, took a year and went far beyond our original intention. But now that it is completed and paid for we have no regrets. We still have a small compact yacht but now it is ideally laid out for two, and able to provide intimate sleeping room for the extended family of six. Climbing into and out of bunks is a unanimous decision on these occasions. Our yacht's performance under sail is most satisfactory — the refit reduced her displacement by over a ton — and in an 8 to 10 knot breeze she has reached 6 knots.

We have retained the ARAMOANA's identity — although B23 on her mainsail has been replaced by 123 — with all the associated social joys. We will never tire of being approached by those with an interest in her or in her era, and hearing the many and varied tales there are to tell. Seeing the joy on faces as visitors remember fun, youth, pleasure and a different pace of life makes the incessant maintenance of a wooden boat worthwhile.

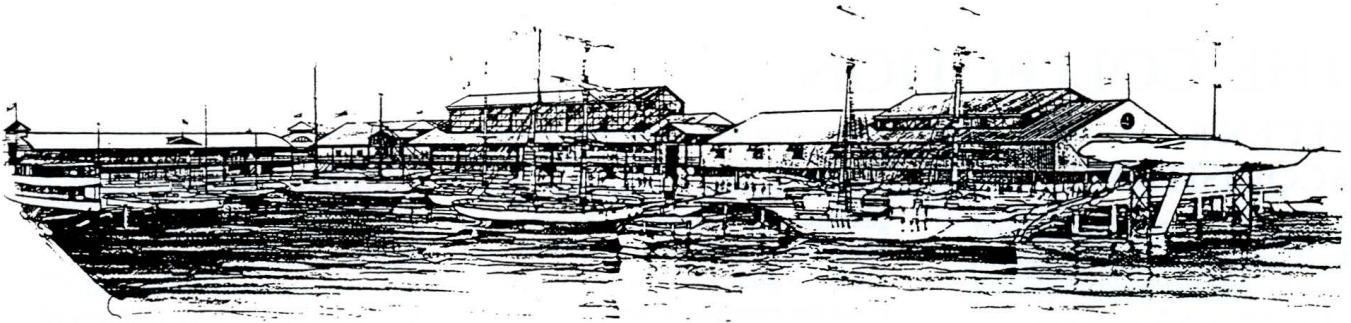
We were very pleased with the workmanship and professional attitude of Mark Turner and Steve Logan, who accommodated our (Jenni's) changes of mind. At times we sit back to wonder what improvements the owners fifty years hence will make. 🌟

Further Reading

"Aramoana". *Sea Spray* Dec-Jan, 1951-52.

Little Ships, by Ronald Carter (A.H. & A.W. Reed, 1944)

Museum News



GIFTS OF FASTENINGS

HOBSON WHARF wishes to express its gratitude to the following manufacturers and suppliers for the provision of copper nails and rooves, and silicon bronze screws for the fastening of the 26-foot H Class mullet boat CORONA, and restoration work on the 22-foot L Class mullet boat RAKOA.

Ajax Spurway Fasteners New Zealand
CMI Screws and Fasteners Ltd.
C.E. Lawford Ltd.

Both CORONA and RAKOA have had distinguished pasts. Thanks to Ajax, CMI and CE Lawford an even more distinguished future is assured.

LEGAL AND MANAGEMENT SUPPORT

The Auckland and Wellington legal practice of Russell McVeagh McKenzie Bartleet & Co., advertisers on the back cover of *Bearings* during 1990, have contributed substantially to the success of the HOBSON WHARF project during the last months through the provision of legal services in connection with the Museum's planning application.

Mr Derrick Nolan, who has been very active in maritime planning matters on the Auckland waterfront in recent years, has guided the project through the complex planning issues with which it has had to contend. The Trust Board extends its considerable thanks to Russell McVeagh McKenzie Bartleet & Co.

The continuing contribution of Ernst and Young is also greatly appreciated. For the last two years, financial and business management services have been provided by Ernst and Young. In recent months this has resulted in the preparation of a new business plan covering both project development and subsequent operations. The Trust Board continues to be grateful to Ernst and Young for its wisdom, good judgement and guidance.

ON THE TAKING-OFF OF LINES

The lines of a boat are her three-dimensional form represented in two dimensions. They consist of three main elements — the body plan which is a set of cross-sections taken at intervals along the hull; the sheer plan, a set of longitudinal sections taken at various intervals out from the centre-line, and known as buttock lines; and the water-line plan, a set of horizontal sections taken at intervals above and below the load water-line.

The lines of a boat are not merely pictorial or academic: they define the shape of the boat and from them several properties of that shape can be derived; and predictions made about performance, stability and behaviour when information about weight distribution and the rig is added.

So the lines of a boat are an essential part of its definition. What can you do about a boat whose drawings have long since disappeared, or one for which there never were any drawings?

Many of the interesting boats, yachts, launches and ships afloat are in this category; and some of them come ashore only for the briefest of times for survey or a bottom scrub. For these boats, and for those more

readily accessible, a HOBSON WHARF Lines Team is being trained. Its members will be people from the Friends of Small Craft and the preservation subgroups who wish to attain the skill and some who already know what they are doing. The training in taking off lines will be carried out by Iain Forsyth of the National Boatbuilding School at Carrington Polytechnic, with the help of Neil Beken and others. The training will lead on to draughting lines and making half-models.

The Friends of HOBSON WHARF news gives the date and the venue — the opportunity is there to gain a useful and absorbing skill. And if you have lines drawings (or any other sort of drawing) of craft with New Zealand associations, or half-models, the Curator at HOBSON WHARF would be very pleased to hear from you.

ASSISTANCE FROM FYFE SAILS

Reputedly the only L Class mullet boat not to have been converted from gaff to marconi rig (any challenges to this piece of verbal history?), RAKOA entered the HOBSON WHARF collection at the beginning of this year.

She was slipped at Northcote Point during autumn for some restoration work, although former owners Carol and Ian Bergquist had done a good job of maintaining her. The opportunity was taken to recut the relatively new mainsail, which had been a source of constant dissatisfaction to the Bergquists.

Ken Fyfe of Fyfe Sails, Auckland, did the job with great expertise and we express our considerable thanks to him for the donation of his services.

THE COLLECTION

RECENT ACQUISITIONS

Collection and archival material has been gifted by the following people; HOBSON WHARF gratefully acknowledges their generosity.

- Mrs L.L. Hepworth — P Class yacht with gunter rig.
 Merryl Fathers — Blaxland Chapman two-cylinder engine, solid brass parallel rule, sail, sweep, fittings, model outrigger canoe.
 Peter Walker — presentation satchel from the 1991 New Zealand America's Cup that wasn't. Sabot sails, one of which is believed to be the first synthetic sail made by Sails and Covers (later Hoods).
 Jack Inch — two-cylinder marine engine with integral gearbox, of unknown make.
 Bill Weatherup — rotating saloon chair from the side-wheeler WAKATERE, and photographs.
 Ralph Pearson — World War Two merchant navy gunnery proficiency certificates.
 Mrs V. Dickerson — two large working model tugs (one in wood, one in copper) built by the late Paul Dickerson; tug plans and model-making timber.
 Martin Barriball — yachting photographs.
 Cliff Hawkins — scow drawings.
 David Nevin — Coromandel Shipping Co. consignment forms; Anzani outboard engine.
 Terry King — photograph of schooner TARE TAPORO during trials under sail.
 M.W. White — propellers and fittings, and boat gear.
 David Soper — Fids, spikes and serving mallets belonging to his late father Toby Soper, who first sailed on the barque HELEN DENNY.
 Auckland Maritime Society — tape recorder for use in the Oral History Programme.
 Iain Forsyth — oilskin jacket and souwester from the late Jimmy Reid, boatbuilder of Sulphur Beach.
 Please contact the Curator at HOBSON WHARF if you have

collection or archival material suitable for the Museum. The Wish List, available from the Project Office, is a guide to what is sought. The list is not exhaustive, however, and we would be pleased to hear about any maritime material of interest.

THE LIBRARY

Martin Drummond has presented archival material collected by the late Tom Maikwick, including fifteen albums of cards, photographs and cuttings on shipping, early copies of the Ship and Marine Society newsletter and shipping line information booklets. An album on scows has some particularly fine pictures.

THE TAMATEA: Being an abridged account of the Maori Legend, and the building of the yacht, written by Jane W. Newcomb and beautifully lettered and illuminated by Hilda Wiseman, has been gifted by Mark Newcomb. It contains water-colours by Hilda Wiseman and photographs of the yacht from kauri log to first race.

Brian Studman has presented large numbers of yachting magazines from the 1940s and 50s, including the *American Yachting* and the *English Yachting World*. Like the early editions of *Sea Spray*, these magazines mention the war only briefly and without enthusiasm: all enthusiasm is for the new era in which people could go back to doing proper things on the water and try out the ideas they had had during the years off. A notable exception is the advertisement for Elco in *Yachting* which made much of the company's PT-boat building and design development. The brokerage columns, full of boats built in the 1920s and 30s, and earlier, are enough to make one drool.

With this issue we extend our range of requested magazines to include back issues of *Yachting*, *Yachting World*, *Rudder*, *Model Shipwright* and *Motor Boat*, as well as the standing *N.Z. Aquatic*, *N.Z. Yachtsman*, *Sea Spray* and *Australian Seacraft*. Please contact the Curator at HOBSON WHARF if you have copies to pass on to the Library.

THE VESSEL REGISTER

One of the functions of the Maritime Museum is to encourage the preservation and restoration of the large numbers of old and worthy boats, of all types and sizes, that survive. To help with this, the Curator is establishing a register of such boats: yachts, New Zealand racing dinghy classes, launches, rowing boats, ships, fishing boats, service boats and others.

The register will allow the fortunes of a boat to be followed, will help to put boats which need cherishing in the hands of sympathetic owners, and will generally make sure that interesting and important boats do not die because nobody knew that they were in danger or perhaps that they even still existed. The register will also allow the Museum to invite the owners of appropriate boats to attend special functions, such as the Heritage Vessel Race, an annual gathering of classic launches and, once the Museum is established, a classic and wooden boat show.

As well as old boats, recently built traditional craft whether traditionally constructed or using modern methods, need listing in the register. A standard form has been devised for registration. A copy is enclosed with subscription copies of this issue of *Bearings*; further copies are available from the Project Office. Please ring the Curator at 0-9-358 1019 if you have any queries or know of boats that ought to be on the register.

CERTIFICATES

The career of a merchant seaman is marked by the Certificates of Discharge given when leaving a ship, and these can be a fascinating record of the life of the sailor and the movement of ships. A number of certificates have come into the HOBSON WHARF Archives, and these are of value — some for display in the various shipping halls and all as records of a life, an industry and a society.

The Certificate of Discharge and

MERCHANT NAVY A/A GUNNERY COURSE.

CERTIFICATE OF PROFICIENCY.



Name R. PEARSON
 Rank or Rating O.S. 2nd Lt.
 B. of T. or D.B. No. R312146
 has completed the Merchant Navy A/A Gunnery
 Course and is qualified in the firing and cleaning
 and oiling of * MACHINE GUNS & A/A DEVICES

Rank Commander R.N.
 D.E.M.S.
 Training Centre LONDON

* Insert types of guns and/or A/A devices.

(1058) M.L. 1047/2724 30W 1043 S.E.R. Ltd. Gp. 871 10788

*Merchant Navy gunnery certificate from
 World War Two.*
 (HOBSON WHARF collection)

Register of Service form includes details of the ship, the rating of the seaman, dates of joining and discharge, description of the voyage, the port of discharge; and three columns for 'Character', under the headings 'Ability', 'Conduct' and 'Sobriety'. Each discharge is signed by the Master and witnessed. The details give an excellent picture of the career and service.

There are many other kinds of maritime certificates — Pilotage certificates and Certificates of Competency for officers, for example. Such records are sought for the Archives at HOBSON WHARF. Some types of certificate are rarer than others, and Ralph Pearson has presented two rarities to the Museum.

Merchant ships were armed with a variety of machine-guns and 20 mm Oerlikon anti-aircraft cannon during World War Two. Merchant seamen were trained as gunners and each ship carried a gunlayer from the Royal Navy or the Royal Artillery. As a Merchant Navy man employed on Shaw Savill Ships such as PAKEHA, LILLIAN, ESSEX TRADER and BLISSWORTH, Ralph was trained as a gunner in 1944.

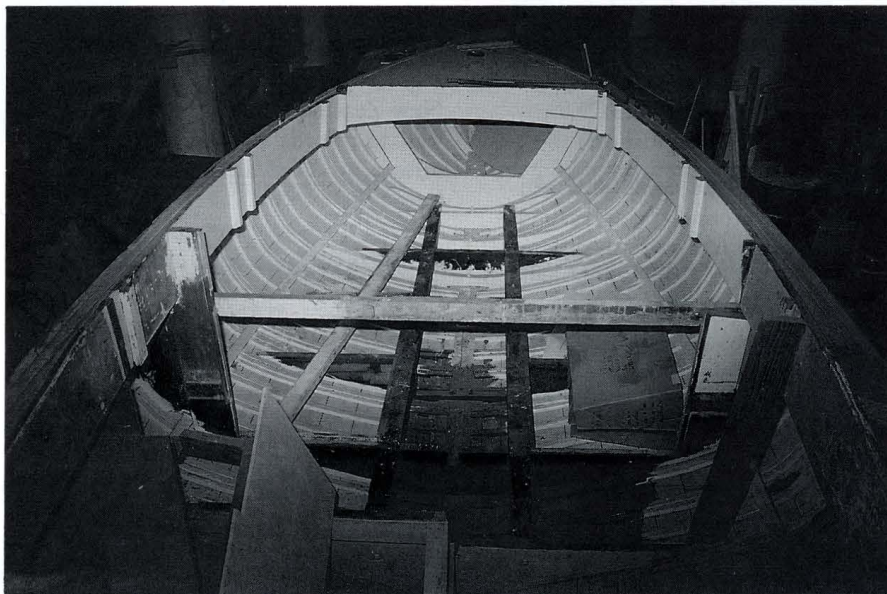
Initial training for Merchant Navy gunners was on the PRESIDENT on the Thames. Anti-aircraft gunnery was

learnt inside a dome; moving aircraft silhouettes were projected onto the inside of the dome and the trainee gunners had to practise aim-off, allowing for the speed of the aircraft. Pressing the triggers produced appropriate sound effects. The course finished with a live shoot with Oerlikons at Shoeburyness.

Certificates had to be renewed annually, and Ralph Pearson has presented his certificates from 1944 and 1945 to the Museum.

RESTORATIONS

Restoration of a number of boats in the Collection continues in the Museum workshop, and the major work on the big mullet boat CORONA has begun.



The CORONA was predominant in the 26-foot H class from her launching in 1936 until the 1960s, when she became a fishing boat. She was built at Collings yard in Auckland for the Nunns brothers. After restoration she will represent the H class at HOBSON WHARF as part of the active fleet of sailing vessels.

The work in progress is being carried out by Geoff Bagnall and is financed by the Mullet Boat Association who have been fundraising strenuously for some time. It entails removing the decks, already cut about for the fishing boat conversion, and re-ripping the hull. Outside frames have been installed to support the planking to allow the

removal of all the ribs at once. This in turn will allow the planks to be jacked down and around towards the keel to close up seams opened by years of caulking and to restore the sheer.

One of the builders of the CORONA, Gerry Barton, came in to give an opinion on what was original and what dated from the fishing days. Not all of his memories of this boat are good ones. In 1936, he was standing in wet shavings while drilling the kowhai ribs with a metal-bodied electric drill, when an incorrectly wired extension cord nearly electrocuted him. He was to all appearances dead for several minutes. Gerry sailed the 24-foot mullet boat BOY JACK for several years.

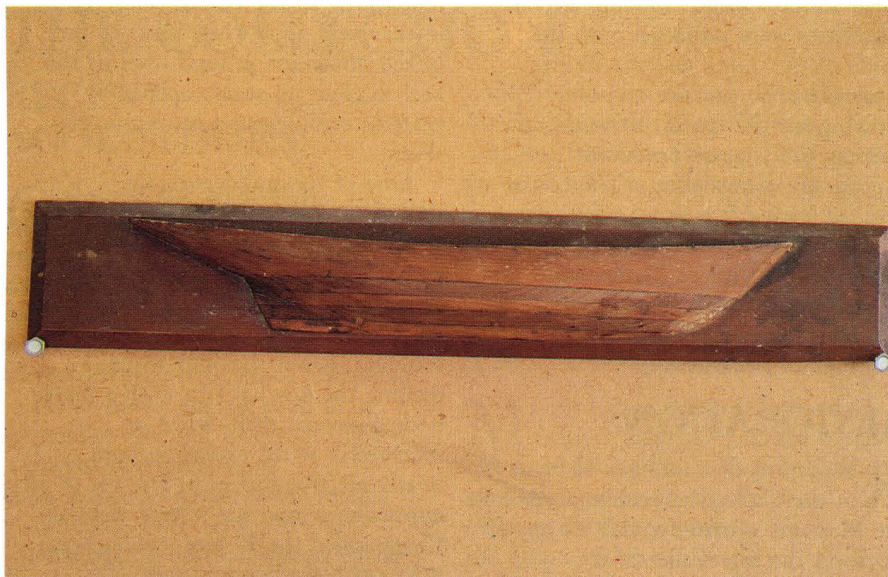
*The CORONA ready for old ribs and
 floors to be stripped out.*

(Paul Gilbert, Light-Transport)

HALF-MODELS

The builder's half-model of a vessel was a means of defining its shape, showing that shape to the client, and deciding on scantlings and arrangement. In later days the half-model was an adjunct to drawings; earlier it was itself the means of defining the vessel, and the lines were taken straight from the model and laid down on the lofting floor.

There were several forms of half-model but the most common was the 'lift' model, with the shape carved from a block of wood built up in



The half-model of the yacht PERI. The model has lifts of alternate light and dark woods and is carved to the rabbet line: the external stem, keel and deadwood are not represented.
(Paul Gilbert, Light-Transport)

several layers. These could be taken apart to trace around the waterlines. Often, alternate lifts were in different coloured woods and the whole half-model mounted on a backing board.

Such is the half-model of the yacht PERI, gifted to HOBSON WHARF by Bill Simpson. The PERI, according to Harold Kidd's records, was built about 1898 by one Murphy. She raced in the C Class until the 1950s, actively but not all that successfully, under the same name. She survives as the TUSITALA, but is no longer recognisable: the counter has been docked and a conventional modern cabin and rig imposed.

The half-model too has suffered change (long before Bill Simpson acquired it, one hastens to say). The stem and forefoot were damaged and have been repaired with bog, and the whole model has been 'cleaned up' with sandpaper in a misguided attempt to make it more presentable. This has introduced a bad flat in the topsides amidships and lumpiness all over, greatly diminishing its usefulness.

Half-models can look wonderful but their value goes far beyond the aesthetic. If you come across a half-model please do not clean it up with anything fiercer than a feather duster, and do leave all the funny pencil

marks on: they are precious information.

The Museum is very keen to acquire and preserve half-models of New Zealand (and other) vessels; at least to record their lines. Please inform us about any half-models you know of.

And if the notion of the half-model is still puzzling, an article in *Bearings* in due course will explain everything.

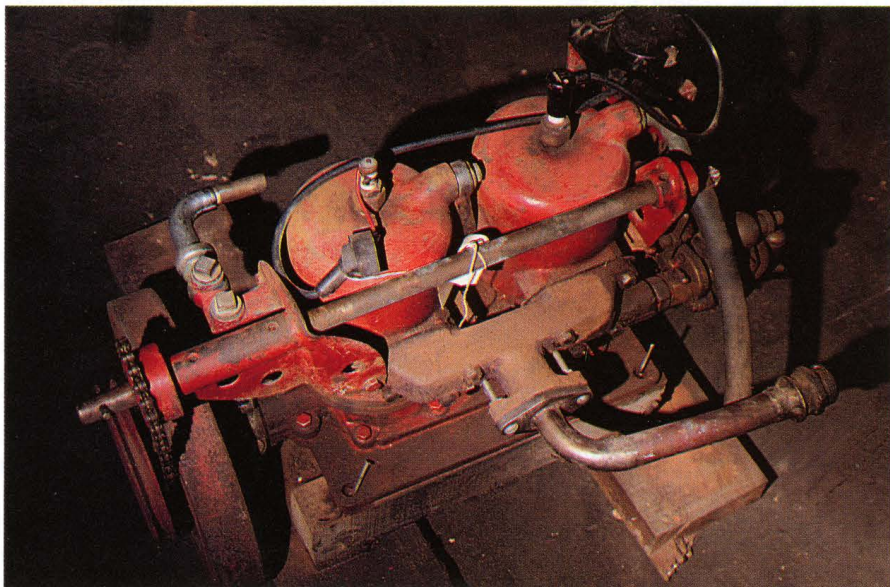
ENGINES

Merryl Fathers recently gifted a Blaxland Chapman two-cylinder two-stroke marine engine to HOBSON WHARF. The engine is in perfect running order and cries out for use in an appropriate boat. Chapman engines came in three models — Pup, Super

Pup and Twin — and were very conservative, low-revving engines; traditional two-strokes with symmetrical timing that reversed 'on the switch'.

Motor-boating and marine engineering are major aspects of New Zealand maritime activity, and the Collection now includes a number of inboard marine engines and rather more outboards, some of which have been described in *Bearings*. In some cases the engines are presented in a restored condition, and with plenty of information. However, sometimes no more than the brand name is known, with the model name, age or horsepower a matter of conjecture. Museum staff would very much appreciate the help of expert individuals and societies in identifying engines, providing technical information and assisting in restorations, and identifying and finding significant engines. Ideally, those engines will be complete and in good order; with or without an appropriate boat attached. Mechanical rebuilding requires knowledge of settings and clearances but is generally straightforward. Cosmetic restoration can be more difficult in matching original paint and restoring tank transfers, for example, and knowledgeable assistance would be most welcome. Please contact the Curator at HOBSON WHARF if you can help.

The Blaxland Chapman Twin engine.
(Paul Gilbert, Light-Transport)



WINTER Attractions!



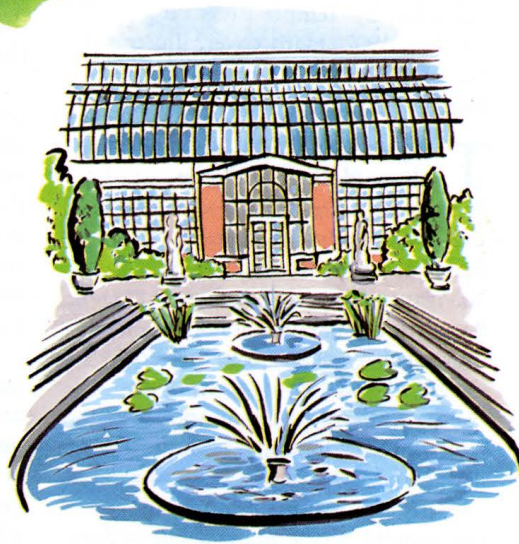
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See the Kiwis. Meet a Tuatara — the last link with the dinosaurs. Hundreds of animals in beautiful natural grounds. Then stroll through Western Springs.



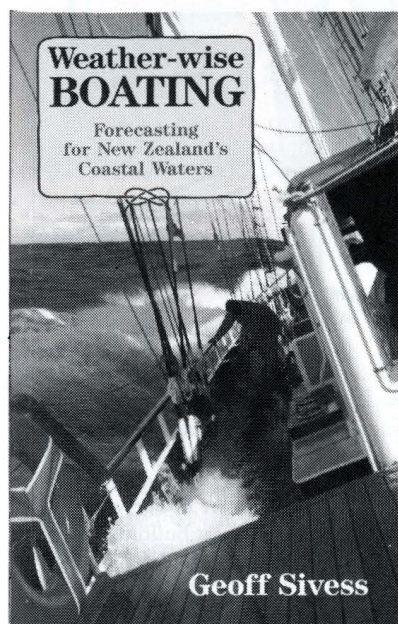
AUCKLAND CITY

BOOKS

WEATHER-WISE BOATING *Forecasting for New Zealand's Coastal Waters*

By Geoff Sivess

Published by Reed Books, Octopus Publishing Group, 1991. Soft cover, illustrated, 117 pages. \$19.95.



Written as a text that embraces the syllabus for the New Zealand Coastal Yachtmaster Certificate, *Weather-wise Boating* invites comparison with *Weather for New Zealand Sailors* by Ken Brierley.

Both are useful books; they cover identical territory. The principal difference lies in the somewhat greater detail with which Brierley treats his subject and the more open layout and shorter chapters of *Weather-wise Boating*. The Sivess volume is quickly and easily read and somewhat more easily comprehended; the Brierley book, a little more exacting in its treatment.

While the weather — and the lack of accuracy of recent forecasting — is a topic of endless conversation among mariners, one has to acknowledge that books on the subject, and on reading the signs in the sky, are not exactly rivetting reading. Geoff Sivess conducts the reluctant reader through

the essential information in a thoughtful way. The fifteen short chapters and the layout invite one to use it as a quick reference; this is probably its greatest attribute.

A very obvious advantage it has over the Brierley volume is the inclusion of photographs of different cloud types, although the quality of these illustrations is fairly indifferent. Given that the weather is not a static phenomenon, would a video tape not be a more effective teaching tool?

Rodney Wilson

THE MOTOR BOAT *MANUAL*

Compiled by the Staff of
The Motor Boat,
Assisted by Experts.
Editor: R.G.L. Markham, M.I.
Mech.E., late R.N.

Published by Temple Press Ltd,
London, 1907. Hard cover, illustrated,
392 pages. In the HOBSON WHARF
Maritime Library.

The preamble reads: "A useful volume dealing with the Principles of Design, Construction, and Management of Power Craft and their Motors with chapters on Navigation and Seamanship, Regulations, Useful Tables, etc., etc. Illustrated by nearly four hundred Diagrams and Photographs, with twenty-six large plates of Specially Contributed Drawings by leading designers in the motor boat world."

That is a reasonable summary of the content of the manual but it does not touch at all on some aspects of the book's worth. When it was published it was a state-of-the-art publication on the state of the art of motor-boating in 1907. Now it is a technical and social history, fascinating — even quaint — in what it presents and how it does so. However, although much has been technically superseded, and the expectations and structure of society are quite different, much else is timeless.

Water and the behaviour of a body progressing on and through it, weather, waves, and seamanship are all still much the same as in 1907. And while there was no lack of ostentation in 1907, there are salutary reminders

throughout that much of modern motor-boating is expensive, foolish and, in the end, unsatisfying.

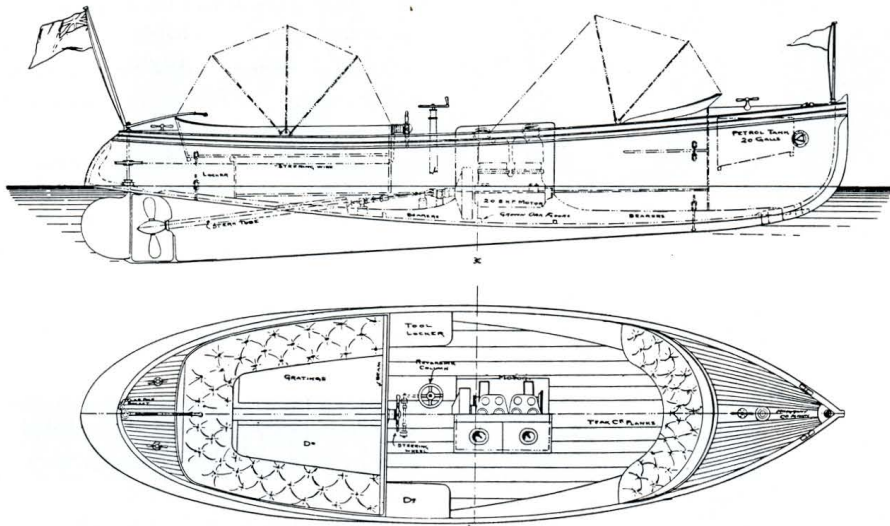
According to Markham's introduction, this was the first motor-boating handbook, despite half a century of development of the motor boat. The object was to produce a standard work of reference and to avoid producing a descriptive catalogue or a simple collection of hints and tips.

The aim succeeded and the *Manual* serves not only all aspects of motor-boating, but also boatbuilding, design, cruising, navigation and seamanship. It is a collection of hints and tips as well and, to some extent, a catalogue: motors and other products are reviewed by name, and twenty-four pages of advertising present firms both long forgotten and still thriving. Among the advertisers are Thorneycroft, Gardner, Ailsa Craig, R.J. Turk of Kingston-upon-Thames, the designer Arthur Mylne, Shell, and the magazine itself, *The Motor Boat*.

The first chapter, on the construction of motorboats, stresses immediately the importance of the engine bed or bearers — it is clear that many builders and designers had no idea how to handle the weight, torque and vibration of a motor — and describes the possible planking methods.

The importance of light weight and structural continuity in fast boats and those carried aboard a larger vessel is well understood by the writers. The multiple skin methods (whose use in New Zealand was pioneered by Robert Logan), in use in 1907 in naval craft such as pinnaces and vedette boats, are well described, as is the then new Saunders patent system of laminating wood by sewing the plies together with copper wire. This method later came into its own in flying-boat hulls and seaplane floats, until increasingly water-proof glues superseded it.

To illustrate the concepts, the drawings and specifications of several boats designed by Linton Hope appear. Among them are some real treasures. Two are a comment on the times: a tough 16-foot sea-going motor dinghy, designed to be carried in davits by a yacht; and a 25-foot launch designed to tow its yacht from



Yacht's Towing Launch.

Design by F. Shepherd.

regatta to regatta around the coast. Others are the 12-metre racing launch NAPIER III; a couple of sea-going cabin launches of lifeboat or whaler form, of 40 and 44 feet; and a 40-foot river launch with double rudder. Also included are auxiliaries, a schooner and a cutter, both pure sailing vessels with an engine added, but by the conventions of the time called motor vessels.

The next two chapters, on the building of motorboats and motorboat designing, cover very thoroughly the procedures of building, and the techniques used in design: determining areas, volumes, weights and centres, including the use of the already discredited wave-form theory as a convenience in laying out the curve of sectional areas.

Here, too, is an indication of a lack of understanding of the behaviour of fast motor boats. Hope advised that engines should be placed well forward to trim the boat by the head when static so as to keep it level when running fast. Modern practice is to keep both the weight and the buoyancy aft in planing craft. 'Planing' is not mentioned in *The Motor Boat Manual*, but the very fast launches shown would all do better with more bearing aft.

Several more drawings of boats by Frederick Shepherd, J.A. Smith and other designers, in the text and in fold-out plates, present boats from racing launches to a 137-foot three-masted yawl.

There is very practical advice on

choosing a boat, and caring for one, while the second half of the book deals with all the elements of a propulsive system and its installation, and reviews several available motors. All of this was written for a public without much technical education and it is still suitable for many people today. Seamanship, dinghies, anchors, signals and signalling, miscellanea, (including flag etiquette), Board of Trade and river regulations are generally sound with some social oddities thrown in. There is much advice on how not to appear ridiculous to real mariners, and the proper sort of man to employ to look after the motor boat. There is an excellent glossary, still useful in modern motor boating, and a thorough index.

For anybody restoring an old launch or engine the book is essential reading; to fizz-boat fanatics it could reveal a whole new pleasant and easy aspect of boating. And then there are the wonderful drawings.

Peter McCurdy

REVIEWING THE CLASSICS

While books reviewed in *Bearings* are generally in print and currently available, on occasion an old book from the Museum Library will be reviewed. Reviews of classic maritime works are also welcome — please contact the Editor.

Yacht's towing launch, designed by Frederick Shepherd, arrangement; from The Motor Boat Manual.

SAVE THE DOLPHINS

By Mike Donoghue and Annie Wheeler

A number of readers have commented on the article 'Crisis for Dolphins' by Mike Donoghue that appeared in *Bearings* Vol.3 No.1. Mike and Annie have collaborated on a book, *Save the Dolphins*, published by David Bateman in 1990 and currently available at booksellers. A review of *Save the Dolphins* will be published in the spring issue of *Bearings*.

BOATBUILDING

A Complete Handbook of Wooden Boat Construction
By Howard I. Chapelle

Published by W.W. Norton & Co., 1941. Hard cover, illustrated, 624 pages. \$68.50.

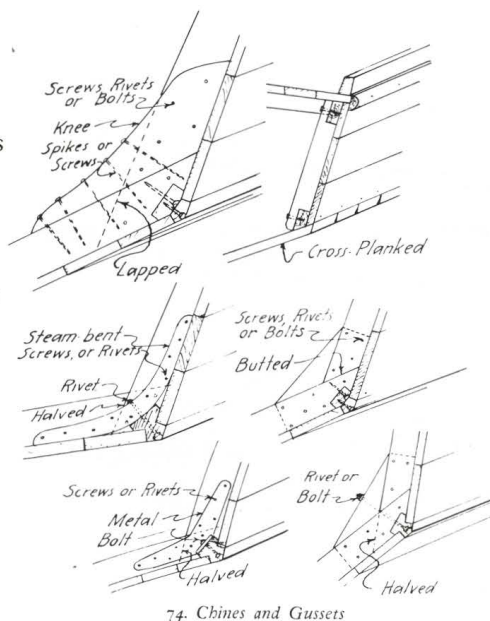
There were plenty of books on boatbuilding published before this one. For example, *Rudder* magazine published its *How-To Series* from early this century and William Atkins published hundreds of designs in *Motor Boating* and other journals with instructions on how to build them. However, Chapelle's *Boatbuilding* has been held in special regard since it appeared in 1941. While its early appeal might have been to thousands of servicemen daydreaming about building a boat after the war, as with L.F. Herreshoff's essays in the *Rudder* on building the H28 and other boats, the book's solid merits have kept it in print ever since.

Nowadays, it is permissible and probably mandatory to point out that Chapelle was not a boatbuilder and that *Boatbuilding* will not on its own give the absolute novice enough to be able to build a boat. Nevertheless, Chapelle consulted boatbuilders, designers, books and magazines, and saw a good deal of current practice in the yards before writing his book, and it is extremely useful to the novice

and to the expert. The building described is basic, not requiring elaborate equipment or extreme skill, although ordinary woodworking skills and common sense are prerequisites.

Boatbuilding introduces the three basic forms of boat — flat-bottomed, V-bottomed and round-bilged — and the various methods of building them in wood — carvel, lapstrake, seam-batten, Ashcroft and others. Then using a handsome 17-foot Hampton boat (called Hampden here) as an example, the processes of lofting, building the backbone, framing and planking are described. The description of lofting is as good as anything published, provided it is taken step by step. The flat and V-bottomed constructions are also described in detail, as are all the other elements of a boat: decks, bulkheads, mast-steps and partners, transoms of all types, spars, centrecases, engine installation, joiner-work, painting, rigging and so on.

There is much on the choice, use and setting up of tools, advice for the amateur wanting to turn professional,



74. Chines and Gussets

(fig. 74, p. 279).

From *Boatbuilding*, by Howard I. Chapelle.

and some very sound advice on the size of boat an amateur can tackle without despair ending the project. Then there is the 'moaning chair', where the boatbuilder can sit while

the problem that has him stumped sorts itself out.

The plans for twenty boat designs are presented, in fifty-eight plates, and purchase of the book would be justified for these alone. They range from nine to forty-five feet in length (the eight-footer is in fact a twelve) and include rowing, sailing and motor boats for work and pleasure. In addition, there are 186 drawings in the text, some a bit rough but all clear and to the point.

Boatbuilding deals with traditional wooden construction of round-bilge and hard-chine boats. There is very little on plywood or glued constructions; hollow masts are considered to be beyond the amateur. (Like William Atkin, Chapelle considers the hard-chined boats quite legitimate, not substitutes for proper boats for the impoverished or incompetent.)

Boatbuilding is an institution, a worthy one, and well worth having a copy of if you intend, now or one day, to build a boat.

Peter McCurdy



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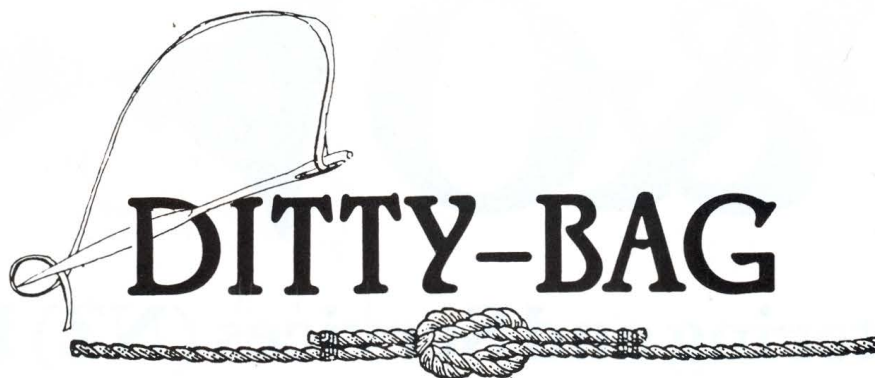
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DITTY-BAG

THE ANNAS LEAVE

In the second half of last year Auckland was favoured by a long-term visit by the two beautiful Norwegian galeas ANNA KRISTINA and ANNA ROSA.

The ANNA KRISTINA had participated in Australia's memorable bicentenary First Fleet re-enactment and was joined later by the ANNA ROSA. Both ships crossed the Tasman on the invitation of the New Zealand 1990 Commission to join in our year of celebration, in the lower North Island.

Mid year, both vessels were placed on the market, and although HOBSON WHARF had no ambitions to purchase them for its own collection and activities, it was keen to explore the possibility of the ships being purchased by other parties. It was our hope that they might remain in Auckland as part of a changing waterfront scene. With the support of Ports of Auckland, which extended hospitable berthing arrangements, the ketches came north.

Sadly, a buyer for them has not emerged in New Zealand and so, after a very successful season conveying charter parties up and down the Waitemata, out into the Gulf, and, from time to time, further afield, they have departed. They very quickly became a much admired feature on the harbour and will be missed.

ANNA ROSA has been sold to the French town of Douarnenez, known internationally for its splendid vintage craft regatta and now building an ambitious new maritime museum. ANNA KRISTINA will accompany her on the long voyage back to Europe although, at this stage, her future is less clear. It has been suggested that she might return to Auckland in 1993

at the time the SOREN LARSEN rejoins us to take up permanent residence. We at HOBSON WHARF hope so, for there is no doubt she is a beautiful and worthy ship.

THE Z CLASS WORLDS

The Ponsonby Cruising Club was host to a couple of dozen Zeddies in February for the World Championships. Only four Auckland boats took part; most of the rest came from Wellington, where large fleets often race at Paremata. The winners too came from Wellington. After three days of intensive racing (and socialising) the CAMILLA, crewed by Winthrop and Armstrong, was the world champion Zeddie.

Those who remember the enormous Z fleets before the war

might not have recognised some of the largish fleet assembled on the Waitemata: modern painting fashions and particularly modern coloured sailcloth have transformed the look of the boat. From a distance a Z Class might now seem to be just another sailing dinghy.

Despite its greater weight than modern dinghies the Z can provide exciting sailing, especially downwind in a blow when worry about ploughing the nose under adds to the thrill. Lots of Zeddies survive in Auckland, although not many are ready to sail. Perhaps for the 1992 Anniversary Regatta some of these will return to the water.

Z15 TIME WASTER, skipper Dale Barcham, running up from the bridge, in the 1991 Worlds.
(Paul Gilbert, Light-Transport)



LOOKING AFTER HISTORIC YACHTS

Bearings Vol. 2 No. 2 contained an item on the yacht YUM YUM, built in 1892 by Jack Waymouth. The YUM YUM is a very interesting boat with a long, straight raking bow and a long, narrow counter, and rigged with a standing-lug mainsail and a balanced jib. She is 36 ft long, with a beam of 9 ft 3 in and a draught of 4 ft 7 in, and was planked in two skins of kauri. Recent research by Harold Kidd suggests that she was not named after the character from *The Mikado* by Gilbert and Sullivan, but after an Auckland race-horse named after that character.

The YUM YUM has suffered a few reversals in her long life and is now badly in need of restoration. The present owners, Robertson Bros Boat Co of Warkworth, are seeking a new owner with the skill, the time, the wherewithal and the overwhelming enthusiasm necessary to restore the yacht to her 1890s glory. Telephone Martin Robertson at 0-9-425 7001 Warkworth to discuss the possibilities.

In the meantime the YUM YUM sits in the Museum shed on Princes Wharf, safe from wind and rain but awaiting developments.

NORTHCOTE AND BIRKENHEAD REGATTA, SUNDAY 10 MARCH, 1991

Perfect summer weather and a gentle neap tide saw a mix of traditional and modern boats off Birkenhead Wharf for the annual Northcote and Birkenhead Regatta run by the local yacht club.

The Northcote and Birkenhead Yacht Club revived the regatta, first sailed in 1910, to redevelop its links with the local sailing community: Northcote and Birkenhead have close connections with many well-known sailing families and identities.

The club is making good progress with its facilities and clubhouse, now sharing them with an active Waterwise programme for local



Northcote and Birkenhead Regatta IA Race, March 1991. (T.W. Reeve)

schools. Thanks to 1990 Commission support, the clubrooms are graced by three historic maritime panels. One of the paintings depicts Zeddies racing off Little Shoal Bay in a previous regatta with an old Aspden Company scow as flagship.

Even with three regular competitors missing from the line-up, the rowing races saw an increased entry. In the Round Watchman Island race, ten traditional style rowing boats lined up with an eleventh making a late start. First across the finish line was Clive Wood and Mark Borgfeldt rowing two up, closely followed by Howard Lush (who won the Bridgeway Challenge Cup), Wren Bracegirdle and Don McDonald. Roy Meehan won a Bridgeway Theatre prize on adjusted times.

First home in the Duck Creek Bookshop race was Tom Salmon in a Ralph Sewell inspired dory built by Martin Johnson. David van der Wende's was first dinghy across the line. For something a little different, a lot of fun was had in the Chiavenna Ristorante blindfold rowing races.

In the Idle Along race, Ian Black won the Bryce Sommerville trophy from John Emm and John Meredith. Morgan Trubovich won both races in the Marine Specialties laser races, and Brendan Doherty won the City of Views Optimist race.

Over the coming year, the club hopes to build up a permanent display of photographs showing further aspects of the maritime history of the area; any information would be most welcome. The club can be contacted by ringing 480 9233.

VINTAGE AND VETERANS REGATTA

The Ponsonby Cruising Club's annual regatta for historic craft and historic skippers took place on 7 April in noticeable and rising winds. The mullet boat event, which gives the regatta its name by putting veteran mullet boat skippers at the helm of other people's mullet boats, was won by Brian Trubovich in TEREKANAE, recently restored by Gary Murie.

In the A division, the INNESMARA took line honours, with the ARONUUI handicap honours; and the TUCANA, a slippery keeler built by McPherson in Dunedin, won in the keelers.

The old New Zealand dinghy classes — Idle Along, Frostbite, and M — were won by DIANA, MISTIQUE and MOANA LUA respectively. MOONLIGHT took line honours in the Ms.

Only two boats appeared in the traditional small craft race, both of them modern developments of the American sharpie. The Kirby Norwalk Islands Sharpie SEPTIMUS MEIKLEJOHN retained her title from 1990 despite some sailing which the crew admitted was less than impressive!

The Lipton Cup, the classic race for 22-foot mullet boats since 1920 and now sponsored by Printing Express Ltd, was won by Mark Simmonds in LIMITED EDITION. The SNATCHER, which has done well in most of the mullet boat races this year and which has won the Cup several times in the past, is reputed to be returning with an enormous rig next year.



ANNA ROSA: COMING AND GOING

To mark the departure of the ANNAs from Auckland, *Bearings* is publishing a pair of photographs of the ANNA ROSA setting nearly every possible sail in light airs just before Christmas 1990.

Taken by John Duder from the *UNDINE*, these shots demonstrate the Duder fascination with boats hanging out the washing when running off in hardly any wind — see the photograph of the *UNDINE* by Clare Duder in 'Downwind in the Light' in *Bearings* Vol 2. No. 4.

The ANNA ROSA has set a remarkable spread of sail. The mainsail and mizzen, and their respective yard topsails, are goose-winged and trimmed to funnel the wind into the Norwegian squaresail, a sort of low topsail. From the boom (or is it a crojack?) of the squaresail is set a large square running sail, and a spare jib is hoisted over the squaresail as what might be regarded as half a raffle. Only the forestaysail is not set, to clear the running sail.

One can imagine Norwegian sailors of ninety or a hundred years ago anxious to make port in a dying breeze going to all this trouble, but it is a sight hardly ever seen in these days of iron topsails. Altogether a splendid rig.

ANNA ROSA making the most of a very light breeze, 22 December, 1990. The captain, Igor Bjorksten, looks over to the stern to see that there really is a wake. (John Duder)



AUCKLAND MARITIME SOCIETY

The Auckland Maritime Society enjoyed not only a fascinating historical talk by Captain Rex Carter at the March meeting, but also a very encouraging revival in numbers attending.

Captain Carter, a long standing member of the Society, and an ex-

Auckland Harbour Board pilot and Harbour Master, started his seagoing career nearly seventy years ago. Aged sixteen, he signed on as an apprentice aboard the *DEVON*, a steamer built in 1915. It is hard to believe in this present age that cadets (or apprentices) actually paid to go to sea, but Rex's parents had to pay a £50 bond for the privilege.

The training was hard — with many of the officers having been brought up in sail — and as the ship was a cadet ship she was largely run and maintained by the cadets themselves. Imagine bunkering the ship with coal, then during the voyage having to shift coal from No.3 hatch into the bunkers adjacent to the boilers, all by hand and in the tropical heat!

There were no showers on the *DEVON* and only two washrooms. Hot water was obtained from a cistern above the stokehold amidships and carried aft to the washrooms; not much of it was left when the bucket reached the wash tub!

With a round voyage from the United Kingdom lasting about six months, cadets soon obtained the required sea time to enable them to sit for their Second Mates Certificate.

Rex went on to complete his time in other vessels of the New Zealand Shipping Company, before coming back to New Zealand to sit for his Foreign-Going Masters Certificate and then a new career with the Auckland Harbour Board. That, however, is another story.

MEETINGS

Liston Hall, Hobson St, at 7.45 p.m.

26 June — Captain Ken Mulgrew.

A voyage to Cape Horn under sail.

24 July — Peter McCurdy.

Restoration of small boats for the Auckland Maritime Museum.

AUCKLAND MARITIME SOCIETY

P.O. Box 129, Auckland 1.

Chairman: Robert J. Hawkins

Phone: 781 254 (day)

410 4786 (evening)

Secretary: John Webster

Phone: 778 915/790 202

(day/evening)

Treasurer: Graham Perkins

Phone: 452 459 (day/evening)

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- WY-650
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- WY-530

TERMINALS



- WY-370
- WY-212
- WY-185
- WY-160
- WY-120
- WY-99GT
- WY-60
- WY-50
- WY-30

COMPUTER SYSTEMS



- WY-3225
- WY-3216
- WY-3116 SX
- WY-2116
- WY-2012 i



Name: ICE FIRE - Sail No. KZ6572 - Length O.A.: 13.78 - Length W.L.: 12.50 - Beam: 4.32 - Draught: 2.60 - Designer: Mummery, Dixon, Ball, De Thier - Built: 1988 - Owner: Malcolm Lerner
 Results: FIRST Handicap PHRS-Sydney-Mooloolaba (480 mile Blue Water Classic) - 3/4/1990 ■ HAMILTON ISLAND RACE WEEK: @ FIRST Handicap - 25 mile South Mollie Trophy Race - 21/4/1990 ■ @ FIRST Handicap - 15 mile XXXX Classic - 22/4/1990 ■ @ FIRST Handicap - First on line - 85 mile Coral Sea Race - 29/4/1990 ■ @ FIRST Handicap - 25 mile Ansett Challenge - 27/4/1990 ■ @ FIRST Handicap - 22 mile Lindeman Island Trophy - 28/4/1990.

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GUARDIANS SAIL TO RIVERHEAD

The sight of a flotilla of small craft heading up the Waitemata to Riverhead is not an unusual one. The trip from Herald Island to the Foresters Arms Tavern, for a beer and a barbecued sausage before the tide turns, has become an increasingly popular annual event for local boat clubs. But the small fleet of very diverse craft that assembled at Herald Island on Sunday 24 March and sailed, motored and rowed to Riverhead was in both composition and intention unique.

The FANCY FREE, owned and built by Alan Williamson, and loaded to the gunwales with a very dodgy looking crew from Paremoremo, led for most of the way. Wayne Chittenden rowed his light dory, the EMMA McLEOD, with single-minded determination and in a very straight



Malcolm Hahn, wearing his new Guardians of the Upper Harbour sweatshirt, addresses the crowd at Riverhead. (Geoff Maxwell)



line up the harbour, while the seventy-eight-year-old ex-Thames fishing boat WAKAITI meandered along the fringes. Two well-stocked Greenpeace inflatables added a touch of international substance to the occasion, and the Tancook Whaler ROSE & THISTLE, provided a counterpoint of balanced beauty to a clutch of more pedestrian aluminium dinghies.

The sixty-strong group of sailors, boaties, hangers-on (and dogs) that assembled at the Foresters Arms were there in response to an invitation by the Guardians of the Upper Harbour; to support the Guardians in their concerns for the protection of this part of the Waitemata. And from the point of view of all those participating the event was both successful and relevant.

Modern traditional craft on the way to Riverhead: the outboard sharpie launch FANCY FREE and the miniature Tancook whaler ROSE & THISTLE. (Geoff Maxwell)

The collection of craft of all ages and types that tied up at the Riverhead wharf reflected the historical and recreational importance of this great natural resource, and the make-up of participants augured well for its future. As well as locals from Whenuapai, Herald Island, Paremoremo and Riverhead, representatives from Waitakere and Rodney Councils, the Forest and Bird Society, the Traditional Small Craft Society and Greenpeace also lent their support.

The purpose of the Guardians of the Upper Harbour and their

supporters is to provide a voice to speak on behalf of this beautiful, but beleaguered estuary. Since its conception last year, the Guardians has proven to be an effective voice.

They were instrumental in ensuring that stricter conditions were applied to the Paremoremo emergency sewerage outlet. They objected strongly to the application by Waste Management for water rights for a proposed tip at Dairy Flat, and have obtained a written guarantee from Waste Management that it will cease operation immediately should leachate enter the Rangitopuni Stream, if the tip becomes operational. They are also continuing to pressure authorities to scale down commercial fishing in the Upper Harbour.

The greatest strength of the Guardians, says Chairperson Malcolm Hahn, is the geographical spread of its members. In the past, environmental damage had to be dealt with at a local level, through one of the three councils who share administration of the area. With the support of the Guardians, however, local concerns can now be treated as problems which affect the whole of the region. Because most members of the Society live on the shores of the harbour, they are in a unique position to observe what goes on at a local level, to act quickly upon their observations, and to bring matters to the attention of both local authorities and members in other areas.

The influence of the Guardians, says Mr Hahn, must extend to the whole of the Waitemata. Silting from the Albany Basin, for example, affects the whole harbour, and the concerns of the upper reaches must be the concern of the whole region.

In the immediate future, the Guardians will lobby for more true habitat areas to be established, and object vigorously to the renewal of water rights for major polluters of these waters — such as the Hobsonville Airbase sewage treatment plant.

But the long-term aim of the Guardians is to see the Upper Waitemata declared a Maritime Park, a move which would preclude the granting of any water right which would result in pollution of the harbour, and which would mean an

end to commercial fishing in the area. "If we succeed in that," claims Mr Hahn, "we will have done our best for these waters."

Jennifer Maxwell

THE TRADITIONAL SMALL CRAFT SOCIETY

In Auckland, boats from the Society have been seen on several waters in recent months: with the Guardians of the Upper Harbour to Riverhead, at the Daiker House at Okura, and on the Mahurangi. The Tauranga group too have met at several places on their harbour.

TSCS events and meetings are open to all with an interest in traditional boats, small and quite large. There are individuals and groups belonging to the Society from Kaitaia to Stewart Island, all sharing a love of traditional craft and their preservation, restoration and building. That includes modern developments in the field.

The Society flag is available from Blake Remmers, 38 Northboro Avenue, Takapuna, Auckland 9, at \$12 including postage.

MEETINGS

Auckland — the second Wednesday each month; 7.30 p.m. at the Ponsonby Cruising Club, Westhaven: 10 July, 14 August, 11 September.

Okahu Bay Sail-In — Sunday 23 June at 1.30 p.m. High water at 4 p.m.

Workshop Visit: Boats under Restoration — Auckland Maritime Museum. Sunday 14 July at 10.30 a.m.; meet outside Shed 20 on Princes Wharf, Quay Street.

Boat Visit — Steel gaff ketch under construction. Sunday, 11 August at 7 Marlborough Ave, Glenfield.

Cockle Bay Sail-In — Sunday, 1 September, at 10.30 a.m. High water at noon.

Contact: Colin Brown, ph. 0-9-416 6654.

Hamilton — the fourth Wednesday each month: 26 June, 24 July, 28 September.

Contact: Jack Eason, ph. 0-71-64508.

Tauranga — the fourth Thursday each month: 27 June, 25 July, 22 August.

Contact: Barry Dunwoody, ph. 0-75-65373

Whangarei — the last Thursday each month: 7 p.m. at the Northland Regional Museum, State Highway 14: 28 June, 25 July, 29 August.

Contact: Bruce Young, ph. 0-89-489 630.

Other Centres — for local contacts, and back issues of *Traditional Boats*: Peter McCurdy, 15 Cowley St, Waterview, Auckland 7, ph. 0-9-884 680.

WELLINGTON PORT NEWS

Although shipping has been passing through the harbour entrance with undiminished frequency, there has been little in the way of variety. The visitor of major interest, the Norwegian cable ship SKAGGERAK, sailed back to Europe at the end of March after having laid three power cables for Transpower and two fibre-optic cables for Telecom. Her two visits to the Miramar Wharf provided an unusual sight for Evans Bay residents more accustomed to seeing tankers at that under-utilised berth. A sample of one of the new cables now resides in the Wellington Maritime Museum alongside a section of the original cable laid across Cook Strait a quarter of a century ago by the PHOTINIA.

One familiar visitor which spent more time in port than expected was the veteran Blue Star container ship SOUTHLAND STAR. Engine problems in early March delayed her departure for more than three weeks, with the ship being moved from the terminal to Aotea Quay and then alongside the Overseas Passenger Terminal. Wellingtonians may have been forgiven for assuming that she was about to become a permanent fixture when she returned to port on 27 March after having made just eleven miles before her supposedly repaired machinery again played up. She finally sailed two days later, minus most of her boxes which had been collected earlier by the WELLINGTON STAR.

The small log trade continues to earn the port useful revenue, with port visitors for April including the BEAU GRACE, DOO YANG HARMONY, HANS OLDENDORF and the SLETTA (better known under her

former name KIWI ACE). Although the trade is modest by the standards of Mt Maunganui, it has caused some headaches for port administrators unaccustomed to having to find storage space for such a bulky product. At one stage stored logs even spilled into the Thorndon Container Terminal. The port company is demolishing several old sheds, including the old bond store, in order to make more room for open storage.

The Days Bay ferry GOVERNMENT PRINT 1, owned by the East by West Company Ltd, celebrated two successful years of operation late in March by towing several formally attired water-skiing 'commuters' around a stretch of the harbour. The catamaran's machinery problems have been resolved for the time being and the company has initiated 'Harbour Heritage' cruises. Although passenger response has been enthusiastic, major hurdles will have to be overcome in the middle of the year when the company loses its \$100,000 sponsorship package from the former Government Printing Office, as well as Regional Council funding. It is likely that any change of sponsor will bring a new name for the craft.

The book collection of the Wellington Maritime Museum and Gallery was boosted substantially in March by the acquisition of thirty-five cartons of specialist publications from the library of the former Marine Department. Continuing cut-backs at Maritime Transport have benefited both the Museum and the National Archives.

'Wahine Day', 10 April, 1991, was a memorable one for the Pacifica Shipping ferry SPIRIT OF COMPETITION. The 1,500 ton ro-ro, which plies the same Lyttelton-Wellington route that the steamer expresses of the Union Company used to, was in Cook Strait on the final leg of a rough but otherwise routine voyage to Wellington when a freak wave slammed into her. The ship rolled sixty degrees to port, almost submerging the port end of the wheelhouse. For a while the crew were very apprehensive: the chains holding down freight trailers and containers had snapped, allowing hundreds of tons of cargo to move.

Fortunately, the wave was a rogue and the master and crew had time to secure cargo and limp down to Port Underwood for shelter. This safe anchorage has provided temporary refuge for many a ship unable to make it across the Strait down through the years.

The SPIRIT OF COMPETITION spent the next day sheltering before berthing at Wellington on 12 April with her aft upper deck looking like a battlefield. Damage, which was mainly confined to ro-ro trailers and ship's fittings, took about a week to assess. Luckily, most of the cargo survived intact as it was more firmly secured to the trailers than the trailers were to the ship.

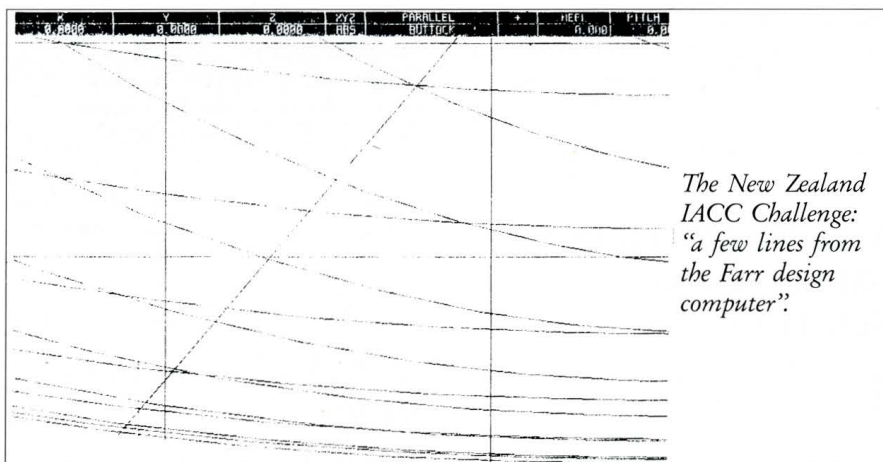
One of Wellington's more regular visitors will soon disappear from the city wharves. The Ministry of Agriculture and Fisheries research ship JAMES COOK is to be sold after serving for more than two decades.

Built in 1966 in Norway as the SEA HARVEST II for a Nelson seafood company, the craft was acquired in 1969 when the pioneering venture fell into liquidation. Originally expected by MAF to last a decade and to trawl to depths of 400 metres, the 499 g.r.t JAMES COOK has lasted considerably longer and is now fishing at depths three times as great as originally envisaged. Her work last year included assessing stocks of hoki off the West Coast, oreos on the Chatham Rise, oysters in Foveaux Strait, paua around Stewart Island, and surf clams around the North Island. The purpose-built replacement, the TANGAROA, is expected here in July.

Gavin McLean

1992 AMERICA'S CUP: NEW ZEALAND CHALLENGE UPDATE

With the inaugural International America's Cup Class (IACC) World Championship regatta only days away at the time of writing, the New Zealand Challenge had launched and sailed their third yacht (one of the 'twins'). They were also negotiating with Spain, Japan and Italy who were hoping to charter one of the New Zealand yachts for the event, to fill the spot created by the



The New Zealand IACC Challenge: "a few lines from the Farr design computer".

sudden withdrawal of the late, unofficial, aluminium entry from Russia.

The World Championship represents a minor milestone in the development programmes of all the IACC syndicates, but its demands on syndicate organisation and management will be more relevant than its race results to the Cup itself.

The Challenge has had to deal with a number of technical problems leading up to the Worlds, particularly with masts, suffering one break and one fracture. The absence of a spare mast delayed the launch of the third yacht.

The Farr office, operating under a 'cone of silence' from its branch office down the road from the Coronado docksite, has answered questions about the rigs with a typical Russell Bowler baleful stare, but in a fax to *Bearings*, Bruce noted that they "are doing a lot more than anyone would know". They have released some of the lines of their latest IACC design (see illustration) to *Bearings*.

Rod Davis, whose Cup involvement has led him round and round the world, has now shifted back to his pre-kiwi home of Coronado, and reports that "things are progressing slowly".

The Challenge management has been restructured to suit the changing demands and Mike Quilter and Kevin Shoebridge, are understood to now have greater input into overall planning for operations, and Ross Blackman, who managed the sail loft for the KZ1 challenge, has rejoined the Challenge as Business Manager. The persistent rumour of the possible

involvement at a senior level of an ex-Whitbread skipper has not been confirmed.

Hewlett Packard formally announced their major commitment to the New Zealand Challenge at a breakfast at Mals in early April, and thereby continue their strong support for the Cup activity and New Zealand yachting in general.

The opposition presence — challengers and defenders — has intensified with April launchings of the yachts STARS AND STRIPES 1 and AMERICA 3, and the arrival of new French and Italian yachts in preparation for the Worlds.

The first issue of *Voice of AMERICA 3* includes a *Yachting* magazine rankings list, with New Zealand fourth, behind Italy, Japan and France, and headlines the 1992 Cup as a technological battle between the USA, Japan and the EEC! The things some people will do to drum up patriotism. At least they remember 1983!

However, New Zealand, and Auckland in particular, would do well to consider the implications of a New Zealand victory in 1991. The hosting of a 1994-95 event for this "Perpetual Challenge Cup for friendly competition between foreign countries", with or without mutual consent, would require all of the resources envisaged at the time of KZ1's success, and more.

Perhaps, the 1992 IACC event will give way to another return of the 90-foot water-line vessels, allowing KZ1 to preside over a gathering of yachts such as the world has never seen!

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*MAHUHU O TE RANGI, built by the
Ngati-Whatua of Orakei.
(Paul Gilbert, Light-Transport)*

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