

CATION STANDARD STAND



THE PAMIR IT'S JUST A DREAM – THE BUILDING OF THE MAGGIE SELWYN – BISHOP & MARINER HOBSON WHARF DISPLAY PHILOSOPHY

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HOBSON WHARF

Auckland Maritime Museum



EDITORIAL

he following statement caught my Leye in a greatly respected periodical which I was reading recently: "The oak keel is one of the few parts of the original boat that we retained in the restoration ... We soon realised that nothing short of a total rebuild could make her ready for sea."

It's the kind of statement we often encounter in articles about the restoration of historic vessels. It is, in fact, the classic wood cutter's axe phenomenon and describes a process which cannot, in truth, be called 'restoration' but is instead a process of 'rebuilding'. It is the return of the vessel to a very close approximation of its original condition but with little or no original content. Sadly, for a ship which is to be used - and the statement quoted applies to a small open wooden boat, not a large complex one with myriad opportunities for problems — it is often the only way.

Recently I received a letter criticising HOBSON WHARF for undertaking the construction of a "replica" scow. My dictionary defines a replica as a "duplicate, facsimile, exact copy" and the verb to replicate as "repeat, make a

Readers of Bearings will remember from previous issues that we were contemplating the restoration of an extant scow. After much consideration we decided not to proceed - largely because it was proving impossible to define the cost. Also, we would have had a vessel that was partly original at best and of very weak structure. Longterm maintenance would be a problem and extensive rebuilding would be required to provide her with any significant long-term future. And even then, in all probability, she would not be capable of being brought into survey and earning her not inconsiderable operational costs. The alternatives we looked at offered no better prospects -

all, in time, would become something of a woodcutter's axe: acceptable in seafaring terms perhaps, dubious, to say the least, in museological terms.

So we decided to build a new scow. Not a replica — it isn't a copy of any extant or earlier vessel. No, a new ship built true to type, true to construction and at a time when the shipwrights who maintained the original scows are still with us and can pass on bygone

The justification for building the new scow is not to preserve an old vessel. It is new. But it is honestly new, not a collection of new timbers masquerading as old. The justification for building the new scow is to rediscover old techniques, old skills, old practices, to keep alive an old New Zealand technology. We are simply building a vessel in a local tradition which was nearly — but not quite — dead. The FREIGHTWAYS SCOW, therefore, is the most recent in a long line of Auckland scows built at Freemans Bay.

The maintenance and presentation of skills at HOBSON WHARF is as important as the maintenance and preservation of objects. That's why the museum will have eight active workshops, a fleet of active vessels and many other 'skills' programmes. In the past, museums have concentrated on objects. The more progressive of today's museums recognise that oral history, human experience, tradesmen's and craftsmen's skills are treasures no less important, and sometimes more important, than objects. The scow project, therefore, follows a philosophical and functional principle which lies at the heart of the HOBSON WHARF concept.

For those who disagree, please be assured that the objects and vessels of our national past are receiving no less consideration than the skills.

Rodney Wilson

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COVER PICTURE:

"Pamir End of Voyage" oil painting by Duncan Darroch (Aigantighe Art Gallery)

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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-deplume 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.

A WHALESHIP IN N.Z. WATERS

was thrilled to read in Bearings ■ Vol. 4 No. 2. Cliff Hawkins' article on the CHARLES W MORGAN.

According to our records the CHARLES W MORGAN was a whaleship, built at New Bedford, Massachusetts in 1841 at Hillman Brothers yard, a full-rigged, doubledecker constructed of oak, iron and copper-fastened, and having a square stern, a scroll head, and no galleries. Her dimensions, according to her first registration certificate of 4 September, 1841 were: burden 351 31/95 tons; length 106 ft 6 ins; beam 27 ft 21/2 ins; depth of hold 13 ft 71/4 ins.

In 1867 she was rerigged as a barque and was readmeasured under the new rules. Her dimensions, listed in her 1867 registration and throughout the remainder of her career were: tonnage 313.75 (gross); length 105.6 ft; beam 27.7 ft; and depth of hold 17.6 ft. Her official number was 5380 and her call letters were IBPN. A brief synopsis of her voyages to New Zealand may be obtained from the Whalemen's Shipping List.

The port of registry continued to be New Bedford even whilst the CHARLES W MORGAN was sailing from San Francisco between 1887 and 1906. The only proviso to this is that a temporary certificate may have been

issued in 1893 (?)

Spending some time "off the New Zealand Coast" the vessel also spent time at Mangonui, Bay of Islands (probably Russell) and also at Auckland. It is interesting to note that according to the list she was either "at" one or other of these ports or sailed from it. We are at a loss to determine when she actually arrived!

Voyage No. 2. J.D. Sampson Master, C.W. Morgan et al owners. Sailed 10 June, 1845 (New Bedford).

20 January, 1848 at the Bay of Islands (N.Z.)

Voyage No. 3. J.D. Sampson Master, Edward M Robinson et al, owners. Sailed 5 June, 1849 (New Bedford).

7 February 1850, at Bay of Islands; 11 January 1853, at Bay of Islands. Voyage No. 12. K.F. Keith Master, Joseph & William R Wing & Co. owners. Sailed 13 July, 1881 (New

12 June, 1882 at Mangonui

15 June, 1883 at Mangonui

22 May, 1884 at Bay of Islands

13 June, 1884, sailed from Mangonui

29 June, 1885 at Mangonui Voyage Voyage No. 20. J.A.M. Earle Master, same owners. Sailed 6 December, 1893 from San Francisco.

23 October 1894, at Russell, Bay of Islands - sailed 31 October, 1894.

29 December, 1894, at Auckland sailed 22 February, 1895.

To summarize then, it would seem from careful perusal of our records that the CHARLES W MORGAN called at New Zealand ports on only four voyages (Nos 2, 3, 12 and 20), first calling at Bay of Islands on 20 January, 1848, and at Auckland on 29 December, 1894. She called at Bay of Islands on five occasions, Mangonui on four occasions, ALL during Voyage No. 12 and ALL during the month of June in 1882/1883/1884/1885 (wintering it out in the "Winterless North" perhaps?), and called at Auckland once only (1894/1895) where presumably the crew celebrated New Year's Eve ashore (probably a rare enough treat in those days).

Michael Ibbotson Curator Far North Regional Museum

It is most gratifying to see the Far North Regional Museum in Kaitaia right on the ball. Its curator, Michael

Ibbotson, in writing to HOBSON WHARF's Director, imparts further information on the whaling ship CHARLES W MORGAN's association with New Zealand. The data comes from the G. W. Blunt White Library of the Marine Historical Society at Mystic Seaport which is the presentday home of the barque.

In my article A WHALESHIP IN N.Z. WATERS (Bearings Vol. 4 No. 2) the first visit of the CHARLES W MORGAN to the Bay of Islands in 1850 was not mentioned. But, most strangely, the call supposedly made in 1851, when the Russell court case occurred, is not included in the data supplied by the Marine Historical Society. My information for that came from evidence given during the court hearing at Russell in 1851. The date was accepted as being correct. It would be interesting to know what location the MORGAN's log gives for this period.

Regarding whaling in New Zealand waters, I remember in the late 1940s meeting one researcher (Bill Dawbin) in the Auckland Customs House diligently going through a register of whaling ships that called at the Bay of Islands. That researcher, I believe, eventually went across the Tasman to the University of New South Wales and with him went an untold wealth of information on South Sea whaling, including glass plate negatives portraying shore whaling on our coast. Fortunately I took prints off those negatives when they were owned by the late Tom Huggins, an ardent collector of Victorian

It was the practice of some early photographers to set up their subjects to illustrate various phases of life or industry. Hence, in one photograph, multiple posing shows the whole process of producing oil from 'cutting in' to 'trying out'.

Cliff Hawkins

memorabilia.

THE PET

n reading *Bearings* 1991 Vol. 3 No.4. I was interested in the story about the PET as my father built the owner's house at Paremata; also I started my apprenticeship there. His name was Tom Bruce, and the year would have been 1923.

Also Vol.3. The two 8.L.3.



In this photograph of a shore-based whaling station multiple posings show the whole process of producing oil from 'cutting in' to 'trying out'.

Gardener diesels for the EARNSLAW came up for tender and I was lucky to get one which I fitted into SEA HARVEST, launched 24 October 1961. The other diesel went to New Plymouth.

Bearings Vol.2. No.3. Seine Fishing — that was called dragging or drag netting around Paremata and Plimmerton in 1918. I remember my father and three others camped at the first creek at Paekakariki, dragnetting along the beach and sending the fish caught to Wellington in railway wagons. A storm came up, washing away the camp as well as the bathing sheds on the beach, and so they gave up the fishing.

During the 1930 Depression my father and I built a 40-ft Danish seine boat and went to Paekakariki to fish. However, the fishing was poor so we went to Nelson where we made a living. Fish sold to Wellington at 3 and 3½ pence a pound. When we were fishing around the French Pass, the ferry steamer to Wellington would slow up and we would go alongside and hoist the fish aboard.

Ernie Buckland St Heliers.

THE RABBIT HUTCH PLATE

 $m{B}^{earings}$ Vol. 4 No. 2 carried on page 31 an untitled etching, a

cartoon by J. le Baige. The following three letters were in response to our call for information. In addition the Glendowie Boating Club presented HOBSON WHARF with their own framed print of the cartoon which had hung in their clubrooms for decades. The print bears the title "An Auckland Yachtsman's Nightmare After Forgetting to Sign the Anti-sewerage Petition".

What a scream of a dream, at the time of discussions on the Brown's Island Scheme. At that time, in the late 40s, we lived at Mission Bay. 'Farmer' Willets used to sail the champion 22-ft mullet boat TAMARIKI L11 for Thompson's Prams, Queen Street, above the Town Hall, from 1940-1950. I did no yachting at all. There is a possibility that this is a war-time dream, going by the sail numbers. On the horizon is Northcote Point with pine trees, the lake shore Takapuna, and on the right is Coromandel.

No doubt some of the characters may be recognized by people who sailed at the time, long before Glendowieites began cruising. I have shown this print to two people. One was the brother of the TAMARIKI's owner, when sold by Thompson. He had quite a few comments to make.

Another was Trevor Wilson of Glendowie who had a ketch the BEYOND.

Wishing you all success in the project and many thanks.

Connie and Charlie Lendrum Warkworth

Your wonderful little period piece on page 31 of the Winter 1992 *Bearings* is a real treat.

I do not profess to hold the key to this amazing little plate but what little I know may provide others with some more clues.

Gil Adler was the owner of MAWHITI, M-1 from 1942 to 1946. It is MAWHITI which appears in the sky, headed for Valhalla, with several of the crew unsure as to her next move. In the last two seasons of Gil's ownership she was very competitive and was once likened to "a runaway MTB" by the yachting press of the day.

The 'Farmer' referred to must be that famous helmsman 'Farmer' Willetts, brother of 'Trotter' Willetts, and the Auckland Sanders Cup representative in 1929 and 1947. Before the war, 'Farmer' was often skipper on TAMARIKI and had a long association with mullet boats. I am not sure whether he sailed her after the war or not but he obviously became very 'emotional' under pressure.

Just behind the mullet boat is another M-class, possibly MOERANGI. She was designed by Jack Brooke in 1939 and owned by Messrs Hunt and Tattersfield until about 1941. The relaxed character lounging on the spinnaker could be either referring to her past owner or the well known mattress company. I wonder if these two are related? I think we should be told.

Rounding out what I thought to be a Jack Brooke connection is a Y or Why?-class (who can tell us about the horse?) and a Frostbite, No 109, MARGARET or MARGUERITE (?)

Well, that's about all I can add. Perhaps someone else can fill in the gaps.

Robin Elliott Mt Eden Isaw a picture by an old friend of mine in your winter copy of Bearings beside which you asked for any information of J Le Baige. Enclosed is an obituary I wrote in the Bucklands Beach Yacht Club magazine New Horizons in February 1986. Jack was my neighbour for 30 years at Bucklands Beach till he retired at seventy and moved to Surfdale where he ended his days. Unfortunately, after his death all his plates of sketches he had done were lost, forty-five of them. These covered events of his life and his dream was to have had them published in a book.

Referring to the picture in your magazine, it was done at the time of the great Browns Island sewage debate. All the people and boats were involved in the activities on the Waitemata Harbour at the time and would no doubt be recognised by people of that era. In the bottom lefthand corner is 'Robbie' who fought so hard to have the scheme dropped. In the right hand corner is Jack's little boat 109 which he kept until he shifted to Waiheke. The idea of the picture was brought about by a nightmare he had of the mulletie in the middle of the picture.

Prints of this picture and many more used to be sold by a hairdresser opposite the Post Office in Downtown Queen Street.

Unfortunately the pictures I have now are mostly eaten by silver-fish and damaged by shifting. I hope more of Jack's plates can be found. They were very popular in the early 1950s.

I hope this will shed a little light on Jack's sketch and maybe jog a few happy memories of others who knew him.

Duncan McLea Pukekohe

Many thanks for this information, Duncan. Duncan McLea provided a xerox of Jack Le Baige's "It's all in a boatbuilder's day" drawing but unfortunately the quality is not good enough for reproduction. Does anybody have an original print?

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SUB EDITORIAL

Bearings is a broad spectrum magazine devoted to a range of responsibilities parallel to HOBSON WHARF. Articles range over Maori and Pacific vessels and navigation; commercial shipping; small craft and work boats; the sociology of the waterfront; New Zealand coastal shipping; boat design; maritime arts, crafts and trades; personalities; sail training; the marine environment; restoration of historic craft; maritime books etc. etc.

Obviously no single issue can include such a range of content and therefore we do our best to achieve an appropriate mix of articles and news items over a number of issues. We have been heartened by the unsolicited manuscripts we have received and will do our best to publish most of these.

The one area in which we have not been inundated with copy is N.Z. Shipping in the post World War I period, and as a consequence it is an area which has received very little attention. So if this is your area of expertise and you have been waiting for a free hour to sit down and put fingers to keyboard — wait no longer! We would be delighted to hear from you.

Rodney Wilson

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Mr James Mason of Auckland or the bodies known as The New Zealand Maritime Museum and The New Zealand Maritime Trust.





Never did a commercial squarerigged sailing ship attract so much attention in New Zealand as the four-masted barque PAMIR during and following her seizure by the New Zealand Government in 1941.

The PAMIR was launched in October 1905 from the famous Blohm and Voss shipyard in Hamburg for the well-known Reederei F. Laeisz company which operated a big fleet of sailing vessels out of the port of Elbe, mainly voyaging on the South American west coast nitrate run. All the company's vessels had a name that commenced with the letter 'P' and two, the large five-masted barque POTOSI and the five-masted, full-rigged ship PREUSSEN, were the mightiest of them all.

In New Zealand, though, it was the PASSAT and PAMIR which we came to know best of all since it was to the Waitemata that those two four-masted barques came while under the flag of Finland. (See *Bearings* Vol.3 No.2.) Both vessels had been sold out of the Laeisz fleet and were then owned by Gustav Erikson of Mariehamn in the Aland Islands.

In general appearance the PASSAT and PAMIR were identical and, typical of so many of the 'P' barques, had a centre island to accommodate their crews. They were also steered from the safety of that 'midship deck

although there was a secondary steering position aft on the poop.

Because of their similarity the PASSAT and PAMIR were looked upon as being sister ships. They were no more sisters than PEKING, PRIWALL, PADUA, and a host of others whose names are now almost forgotten. The PAMIR was smaller than the PASSAT in all respects, as the following table shows.

| PAMIR | PASSAT | |
|---------------|--------------|--|
| Gross tonnage | | |
| 3 020 | 3 183 | |
| Net tonnage | | |
| 2 777 | 2 870 | |
| Length | | |
| 316 ft | 322 ft | |
| Breadth | | |
| 46 ft | 47 ft 2 in | |
| Depth | | |
| 26 ft 2in | 26 ft 5 in | |
| Sail area | | |
| 36 200 sq ft | 40 293 sq ft | |

The rig of the barques was typical of the German vessels of the time, having double topsails and top-gallants while the spanker was always divided into two, upper and lower, for ease of handling.

The PAMIR became involved in the two World Wars and in 1918 she went to the Italians as part of reparations made to that country. In 1922, after being laid up for some years, Laeisz

Making for Auckland 23 January, 1938, carrying guano from the Seychelles (C.W. Hawkins)

bought their former barque back and she re-entered the trade for which she was built.

The nitrate voyages would take anything from five to seven months. In 1929, for instance, the PAMIR took ninety days from Rotterdam to the Chilean port of Talcahuano but it was eleven weeks before she sailed from Iquique on the return voyage, taking eighty-five days to the Belgian port of Ghent. That made it a round voyage of over eight months although the actual sailing time, out and home, was just twenty-five weeks, forgetting the time spent on the frustrating passage from Talcahuano to Iquique. On the other hand the PAMIR made some exceptionally good passages: seventyfive days from Hamburg to Talcahuano in 1925 and eighty-five days from Iquique to Nantes in 1930.

Gustav Erikson purchased the PAMIR in 1931 and in that year she made her first voyage in the Australian grain trade. One year she struck a bit of luck in obtaining an outward timber cargo for East London and in 1937, a guano cargo from the Seychelles to Auckland (arrived Auckland 23 January, 1938).

Another cargo of guano in 1940 brought about the vessel's seizure, rightly or wrongly, in Wellington the following year due to Finland's unfortunate situation in the European conflict. Subsequently the PAMIR was placed under the management of the Union Steam Ship Company with a New Zealand crew.

In short, between March 1942 and October 1948 the PAMIR, under the New Zealand ensign, made five voyages to San Francisco from Wellington and three to Vancouver as well as an intermediate trip from Lyttelton to Sydney before making that remarkable voyage from Wellington to London and on to Antwerp where a cargo of basic slag was loaded for Auckland.

The day the PAMIR arrived at Auckland (8 August, 1948) was perhaps one of the most memorable in the port's modern history. Listening to their radios, people ashore followed the barque's progress down the Northland coast and crammed every vantage point to see

the sight of a lifetime — the PAMIR coming up Rangitoto Channel under full sail and carrying on practically unassisted to an anchorage in the Waitemata.

After discharging her cargo, Captain Collier took the PAMIR back to Wellington where, on 12 November, the New Zealand ensign was lowered to be replaced by that of Finland. Taking over was the master, Captain Bjorkfelt, who in 1941 had brought the PAMIR into Wellington. With a New Zealand crew she later sailed for Australia's Spencer Gulf to pick up a cargo of grain for Europe. The PAMIR, on arrival at the Welsh port of Penarth, was laid up for the storage of grain. Then, in 1951, avoiding the ship-breakers, she was bought by German interests for use as a cadet training ship. She was again sold and placed on the run to South America. Her tragic end came in 1957 when she was overtaken by a hurricane in the North Atlantic while returning to Europe with a cargo of barley that had been loaded in Buenos Aires. Only six members from the crew of eighty-six survived.

Further Reading

PAMIR The Story of A Sailing Ship, by Sydney D. Waters. (A.H. and A.W. Reed, 1949)

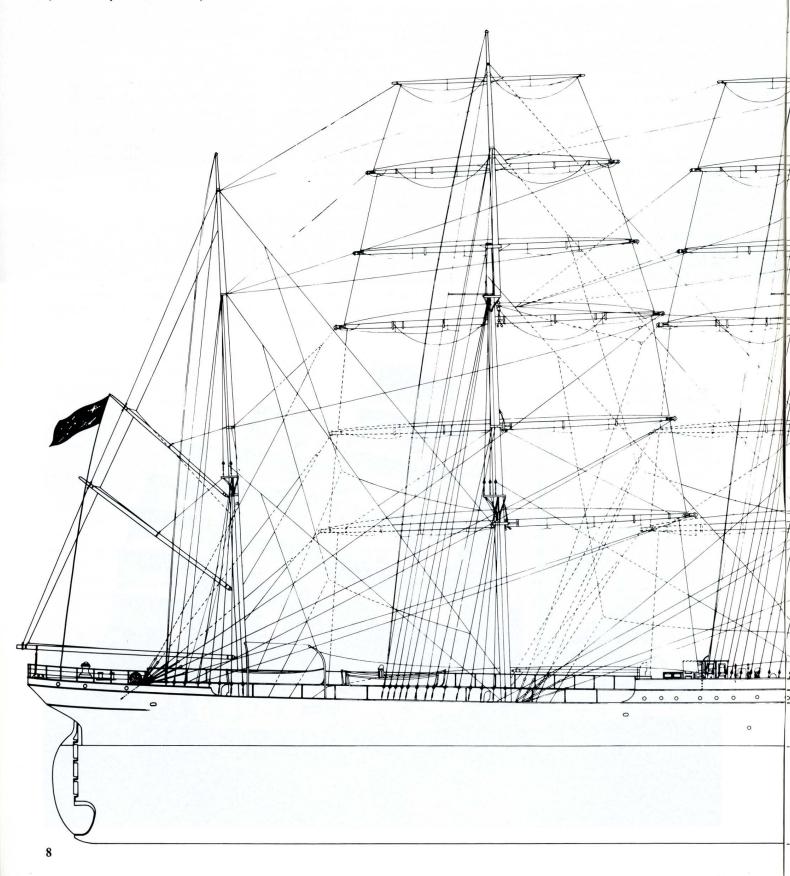
The PAMIR under the New Zealand Ensign, by Jack Churchouse. (Millwood Press Ltd., 1978)

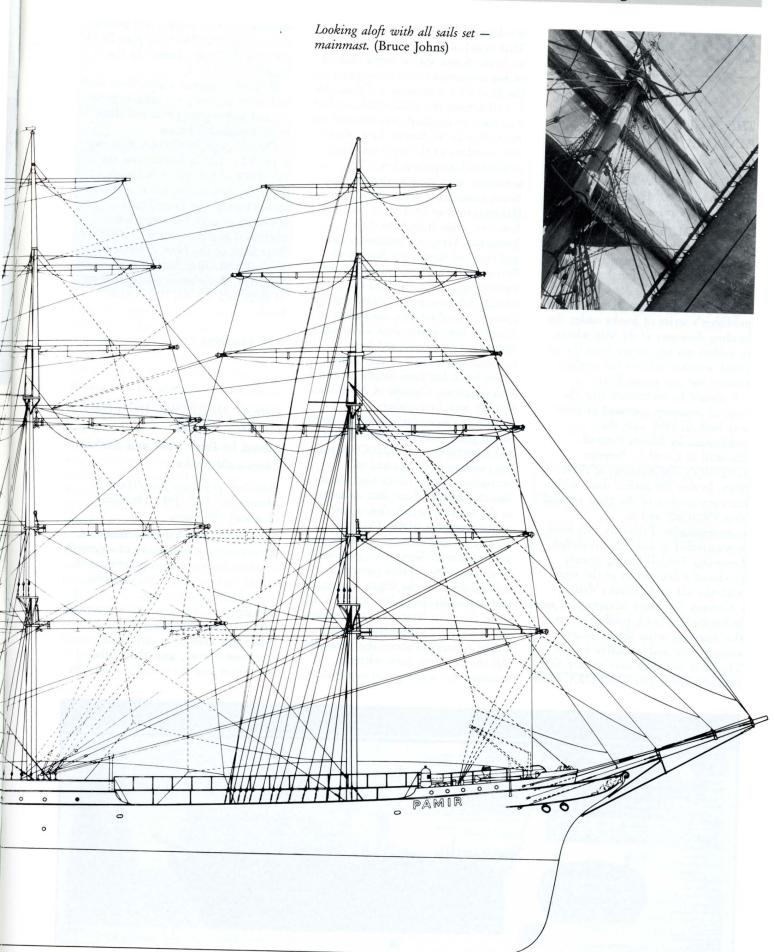
The PAMIR in Rangitoto Channel, 17 August, 1948, 107 days from Antwerp (Cliff Hawkins)



Bearings Vol. 4 No. 3

Sail plan of the PAMIR: Four-masted barque setting double topsails, double topgallants and royals on fore, main and mizzenmasts. The spanker too is divided, with upper and lower gaffs (Redrawn by C.W. Hawkins)





BOOKS

THE 24-GUN FRIGATE PANDORA 1779 by John McKay & Ron Coleman.

Published by Conway Maritime Press Ltd. London, 1992. Hard cover, illustrated, 128 pages.

Conway Maritime Press of Fleet Street, as its name implies, publishes books of a maritime nature. It is also responsible for that excellent quarterly journal *The Model Shipwright*. But of special note is the publisher's series of books under the heading *Anatomy of the Ship* which, in subject matter, ranges from the so-called wooden walls to the modern man o' war and ocean liner.

It should be mentioned that the original Anatomy appeared in print way back in 1955 with the publication by Messrs Percival Marshall & Co of C. Nepean Longridge's The Anatomy of Nelson's Ships. In this the author dealt with the construction of the great admiral's ship VICTORY and its contemporaries. Primarily this work was intended to assist the modeller, Longridge himself having already produced a fine model of the vessel with the aid of Admiralty drafts.

Conway has taken advantage of new technology in book production and the *Anatomy* series appear in an entirely new and attractive format. The most recent of over twenty titles concerns the frigate PANDORA which

was launched at Deptford in 1779. That vessel is of particular interest to us in the South Pacific arena because of her association with the capture of the BOUNTY mutineers at Tahiti. As is well known the PANDORA, on her way back to England, was wrecked on Australia's Great Barrier Reef, thirtyone members of the crew and four mutineers losing their lives. The survivors, who took to the ship's boats, managed to reach Batavia (Jakarta) by way of Timor. Not all, however, made it back to their homeland. Only ten mutineers did and three of them were hanged at Portsmouth for their misdemeanours. Surprisingly the remains of the PANDORA have been located and the Queensland Museum's researchers in Brisbane have undertaken underwater excavation of the site and hope to continue their work in the future.

The book has been dually authored. Ron Coleman, Curator of Maritime History and Archaeology at Brisbane's Queensland Museum, spent eleven years researching the history and construction of PANDORA and has overseen three seasons of excavation on the wreck site. He is also the author of another Anatomy in the Conway series, that of the armed transport BOUNTY. John McKay, an architectural draughtsman and resident of Vancouver, produced all the drawings. These portray every minute detail of the frigate, internally and externally, from keel to truck and from the stern lanterns that overhung the beautifully proportioned transom to the figurehead above the stempiece. All the drawings have reference numbers for naming and explanatory

purposes. In that respect is it purely coincidental that No 9 on plan D1/4 refers to the "seat of ease" in the heads?

McKay's isometric views, from aloft and alow, are truly remarkable as are the sail and rigging plans and those of every imaginable fitting.

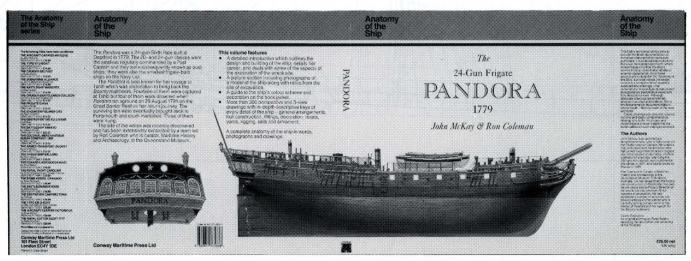
The 128-page PANDORA Anatomy is priced at £20 in Britain and the BOUNTY at £15 which is indicative of the ever-increasing price of books, remembering that Longridge's Anatomy of over 280 pages was published at three guineas in 1955. Regardless of the New Zealand price of the PANDORA Anatomy, whether historian, modeller or simply a lover of ships and the sea, this is your book.

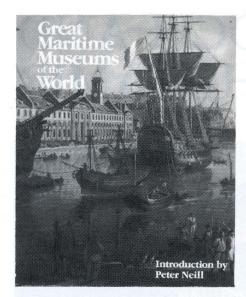
Cliff Hawkins

GREAT MARITIME MUSEUMS OF THE WORLD Edited by Peter Neill and Barbara Ebrenwald Krohn

Published by Balsam Press/Harry N Abrams Inc. N.Y., 1991. Hardcover, illustrated, 304 pages.

In recent years maritime museums have become something of a growth industry. In some cases gentrification of old harbour zones has been the immediate cause for their development, but in all cases it seems they are a manifestation of a worldwide growth in interest in maritime history, activities of the waterfront and the world's oceans. In





turn, the appearance of these institutions has done much to stimulate interest and lift the status of maritime history, a discipline which has always seemed to lurk in the shadow of 'real history'.

If Maritime history has had a shadowy existence, maritime museums too, have tended to be the poor cousins of the museum family. Often run by amateurs who do not understand the role of the museum as more than a storehouse of the products of their enthusiasm or, equally, often simply lack-lustre institutions which have never set themselves high horizons, maritime museums have, by and large, tended to be uninspiring.

But that is certainly changing, and Great Maritime Museums of the World, with its profusion of excellent illustrations, is a compelling statement of how beautiful and diverse these

museums can be. Twenty-six of the finest museums in a number of different countries throughout the world are included. There are one or two excellent institutions which have been omitted such as The South Australian Maritime Museum at Port Adelaide. But on the whole it is a comprehensive collection of institutions of sufficient quality and variety, far spread enough to satisfy the interests of the world traveller determined to identify good maritime museums worthy of a visit.

Each institution is introduced by one (or more) of its own staff, and an encapsulated history of maritime activity in that museum's country or region is given. The text then goes on to describe the museum's main collection areas and emphasis. It does not provide a detailed account of each institution and its collections, but instead provides a bird's eye view of the individual museum and its local culture in an easily read and beautifully illustrated chapter.

Scholars and demanding enthusiasts will be disappointed with the book's generalism and lack of detail, but the less specialised or demanding reader will find it useful and charming. And nobody could fail to enjoy its sumptuous and well chosen treasure of illustrations. So, to those *Bearings* readers about to cast off and head for distant shores, lay hold of a copy of this volume and start to plan your course. Some very lovely landfalls await you.

Rodney Wilson

LAUNCHINGS

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, designer, builder, owner, when launched, 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.

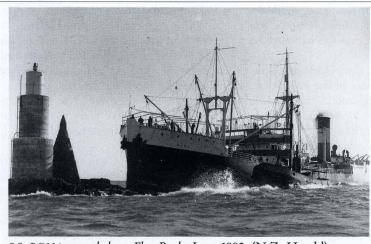
If you like the idea as much as we do, please send a photograph and details or encourage your builder friends to do so. Let's show the world how much very good boatbuilding is still being done in the yards and backyards of New Zealand.

Photographs and details to: *Bearings* HOBSON WHARF P.O. Box 3141, Auckland

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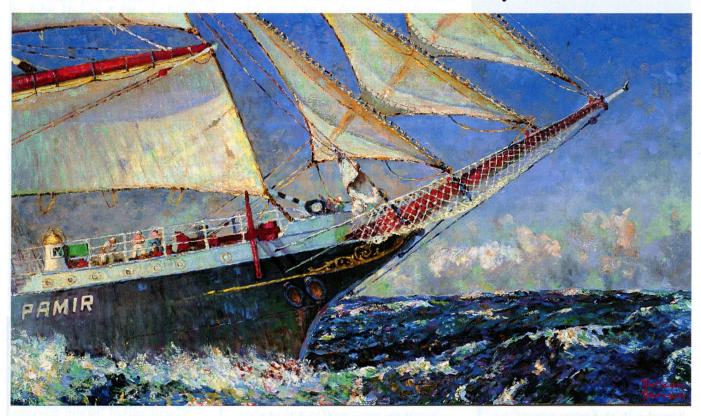
S.S. RONA stranded on Flat Rock. June 1992. (N.Z. Herald)



New Zealand Sugar Company Ltd proud to be supporters of HOBSON WHARF Auckland Maritime Museum

DUNCAN DARROCH AND THE PAMIR

by Elizabeth Caldwell



66 The worst of the storm had struck us without warning ... suddenly the wind shifted and the storm hit us ... The terrible list had made it impossible for us to lower the boats ... The port rail was continually awash and the seas surged, boiling in foam, halfway up the almost perpendicular deck of the ship. We were all hanging to the starboard rail looking down at the sea reaching up towards us and threatening to tear our grip loose ... As the ship gave her final lurching roll, we were flung loose from the rail and all of us were swept across the deck in a writhing, struggling, mass. All eighty-six of us went down together, but I could not say how many came up again to the surface. When I broke surface at last there were heads bobbing about in the foam all round me and the Pamir was still afloat though her keel was in the air. Two lifeboats were floating close to hand, one apparently all right, and the other, keel up. I struck

out toward the boat which seemed in good order and I could see some of my shipmates doing the same ... gradually groups of between five and fifteen got together hanging onto wreckage ... From there we watched the final moments of the Pamir. She tossed in the waves as if in agony and struggled to keep above the surface. But at last, she was gone, suddenly, and with only a brief surge of white foam to show that she had ever been there."

Thus wrote Karl Duemmer, one of the six survivors of the PAMIR, which sank in a hurricane in the Atlantic on 21 September, 1957. The PAMIR was a four-masted barque. When she first visited New Zealand in 1938, she was one of fourteen sailing ships owned by Captain Gustaf Erikson of Mariehamn, Finland. After World War I he had set about building up a collection of sailing ships, believing that although the age of sail had passed, they could still be used

"At the Going of the Sun" by Duncan Darroch (Aigantighe Art Gallery)

successfully for commercial purposes.

The PAMIR's first voyage to New Zealand was to deliver a cargo of Seychelles guano to Auckland. She returned in 1940 and then set sail for the Seychelles again but, by the time she reloaded and returned to Wellington, the USSR and Finland were at war. As the USSR was an ally of New Zealand, Finland was deemed an enemy and in 1941 the PAMIR was seized by the New Zealand Government as a war prize. The ship spent the next five years voyaging the Pacific before being returned to her original owners.

By this time, it was even harder to make commercial use of a sailing ship economically viable. A subsidy from a German shipowner saved the PAMIR from the scrap merchants and she was used instead as a training ship. From 1954 until she was lost in the hurricane, her continued use was maintained by the generosity of forty German shipowners.

During the time she sailed in New Zealand waters, the PAMIR seemed to hold an endless fascination for the painter Duncan Darroch (1888-1967). He painted her on numerous occasions, even going so far as to follow her around the New Zealand coast.

Darroch came from seafaring stock, his parents were from Knochrome, the Isle of Jura in Western Scotland. The family moved to New Zealand and settled in Otago, Duncan being raised in Milton.

There were two loves in Darroch's life: the mountains and the sea. Darroch has often been called 'the Mount Cook painter' because he spent so many years living there and painting the area. However, when he was a young man, his love of the sea led him to work for a number of years as a sailor, at one point working for the Union Steam Ship Company aboard its coasters, travelling into virtually all New Zealand's ports. In

the mid-1920s his stint as a sailor included a trip to Canada and the British Isles. Even later, when he was living at Mount Cook, Darroch continued to go on sea voyages. During the years of the Second World War he undertook a special pilgrimage round New Zealand's ports to make a unique record of the last of the windjammers to sail in the grain races round Cape Horn to Europe.

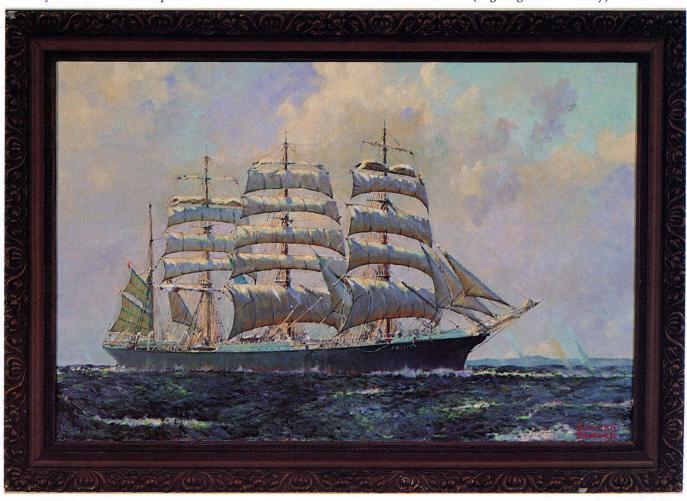
This combination of influences made Darroch a colourful character. He must have cut an eccentric dash during his time at Mount Cook, at various times being seen walking the mountainside in a seaforth Highlander's tartan kilt or a bright Canadian mackinaw jacket with a tengallon Stetson hat. He lived in a chalet, the 'Tighnabrunich' and had his painting studio built as a replica of a ship's cabin!

It was Darroch's health which first took him to Mount Cook where he joined the staff of the Hermitage in 1928, originally as a farrier then becoming a ranger in 1932. His association with Mount Cook was a long one. In 1954 he was appointed an honorary ranger of the Mount Cook National Park Board and continued to live in his chalet there until just prior to his death in 1967.

Darroch was virtually a self-taught artist. He had little opportunity for extended periods of study given the perennial artist's problem of having to make a living. Even so, he did manage a course of study at the Christchurch School of Art in 1922 under the tutelage of Archibald Nicoll.

Despite his busy working life, Darroch was a prolific painter and amassed a huge volume of paintings. He has been described as the first of the professional artists to make a living largely from selling work to visitors to Mount Cook. While this sort of tourist reputation tends to be frowned upon these days, Darroch's works were very popular and keenly

"PAMIR Out into the Pacific" by Duncan Darroch (Aigantighe Art Gallery)



sought after during his heyday in the 1930s and 1940s.

While few people would know his name today, when he died in 1967 he was described as "one of New Zealand's best known artists" and even in 1974 his paintings were considered collectors' items. His paintings are represented in many of New Zealand's public galleries, overseas galleries including one in New York and private collections around the world.

Darroch was a generous man and gave away many of his paintings but, as reflected by his sometimes eccentric outward appearance, he was also capable of a quirky temperament with extreme likes and dislikes. For example, the San Francisco Maritime Museum approached Darroch for one of his seascapes to hang in its basement gallery but Darroch refused on the basis that he would have no painting of his hanging in a cellar!

Of his many seascapes, it was the series he made featuring the PAMIR which was most widely known. He painted these works during the years 1939 — 1945. Darroch gave a collection

of PAMIR paintings to the Salvation Army Boys' Home in Temuka because a former captain of the ship used to live there. They are no longer there and it is believed they now make up part of the Darroch holding at the Dunedin Public Art Gallery.

Of the twenty paintings Darroch donated to the Aigantighe Gallery in Timaru, ten are seascapes, three of which feature the PAMIR. His commitment to the sea and the lives of those affected by it is demonstrated by his request that whenever the Aigantighe Gallery exhibits these paintings, the Life-boatmen's Money Box (a model of a lifeboat) go on display as well, with donations being sent to this institution.

Darroch's painting technique can be broadly classified as Impressionist. He uses broad visible brushstrokes, generous quantities of paint, vivid colour and is acutely interested in changing effects of light. In fact, it was Darroch's strong colour with its luminous overlays which made his work stand out against the work of his contemporaries in the 30s and 40s.

The three pictures of the PAMIR in the Aigantighe collection reproduced

here are typical of Darroch's PAMIR series. The intensity of the colour overlays is used to capture the detail of the ever-changing swell of the sea and its varied mood. The vivid colour application and Darroch's eye for detail both contribute to a sense of structure and form. Darroch's images of ships were also the works which contained his more dramatic compositions. He often brought the bow of a ship into the picture plane from the edge or corner of the composition for a more dynamic arrangement of forms.

The three PAMIR works form a pleasing trio which show three different stages of a PAMIR voyage. "Pamir Out Into The Pacific" depicts the ship as if she had just recently set sail. Land is still in view and the sea is relatively calm. Even so, the ship is fully rigged, with the wind catching in the sails. The viewer is afforded a full view of the ship placed almost parallel to the picture plane. Darroch's eye for detail is evident in his careful depiction of every part of the ship's rigging.

He has carefully varied the many blues used in the sea to convey a sense of its depth and has included highlights of different colours, such as bright emerald-green. The shading on the sea also creates the effect of the sun or light striking the water. The same light catches and accentuates the tops of the sails. Water is gently kicked up around the base of the ship's hull, checking its progress through the sea, and she is backed by a cloudy sky through which a shaft of bright blue breaks periodically.

"At the Going of the Sun" shows the PAMIR well under way on its voyage in an active sea. The bow of the ship projects forcibly into the picture space from the left making a dramatic entry into the composition. The hull cuts diagonally through the picture space as if coming forward toward the viewer. The lines of these angles create dynamic forms which establish a great sense of movement in the composition, further reinforced by the choppy swell of the sea depicted.

The sea is a kaleidoscope of colour including several shades of blue, green, turquoise, pink, red, purple and orange. The lively array of pigment overlays contribute to the appearance of movement in the sea, its depth and sparkle. Because in this painting a

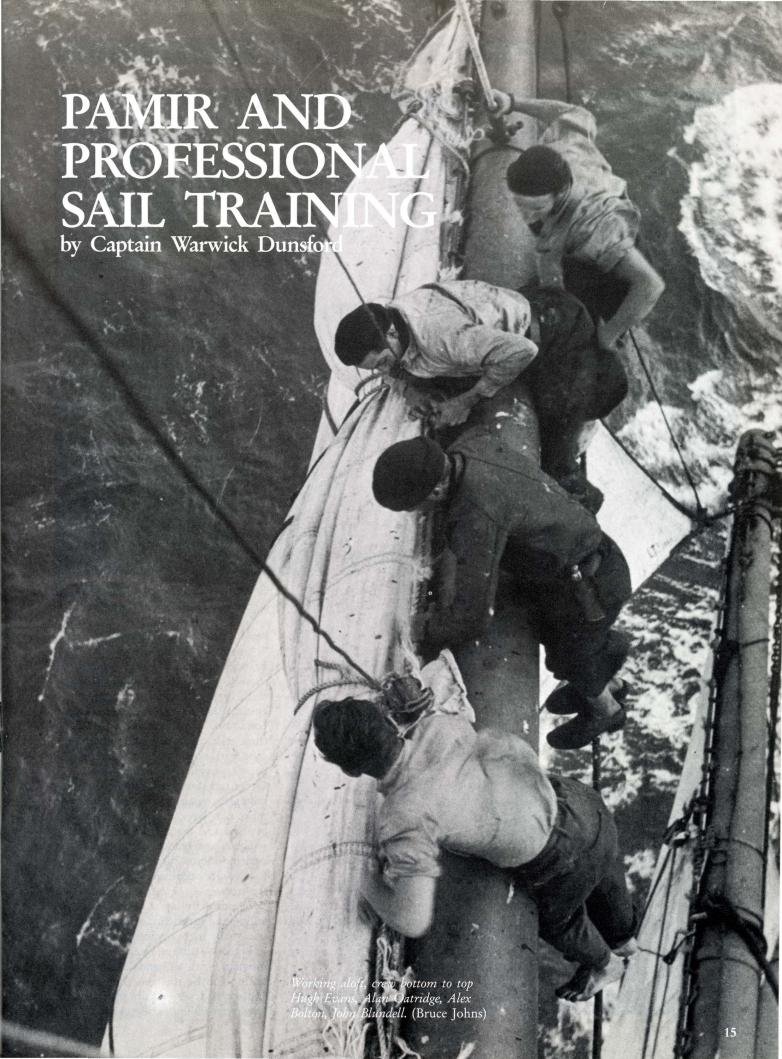
much closer view of the ship is presented to the viewer, figures can be seen on board. Their active gestures contribute further to the picture's vigour. Considerable detail is present despite the image of movement presented, a quality of which might lead one to expect a more sketchy finish. The rigging, mesh of the nets and decorative paintwork on the side of the ship are all clearly visible.

Darroch often wrote on the back of his paintings. He included names of intended buyers or people he planned to give works to, and messages about things still to be done to he work.. On the back of this picture is an apt alternative title: "At the Going Down of Sun the Big Ship Drives On". He has also attached a note in which his affection and loyalty to the ship is clearly evident.

"It could have been just such an evening as depicted here before the Pamir took her final plunge taking eighty young German sailors with her. No Sir, in all her long life Pamir was never a killer."

"Pamir End of Voyage" has the vessel sailing into the Auckland Harbour. As in "Pamir Out Into the Pacific" it is a calm scene. There are other ships included in this picture but they are steaming into harbour. The PAMIR is the only rigged ship. She enters the picture space diagonally from the right while the ships on her left echo her direction. The presence of another ship to the right, out of the viewer's sight, is represented by a shadow cast over the water and the side of PAMIR. This helps to convey a sense of space beyond the picture plane, a quality further reinforced through the deep blue of the sky overhead, lightening as it moves down to the horizon. The vivid pink at the front of the ship suggests late afternoon sun.

Darroch was, by all accounts, a generous, sensitive man and a colourful character who was popular with all who knew him. He had a deep and abiding love for nature, particularly the sea and sailing ships. His special affection for the PAMIR meant that he has provided us with a unique series of pictures which not only lovingly display this interest but also serve as a record of a noble ship so tragically lost.





Much has been written on the benefits of sail training, with emphasis mainly on our vessels SPIRIT OF ADVENTURE and SPIRIT OF NEW ZEALAND, generous gifts to the nation by Lou Fisher. [Tessa Duder in her excellent article "The Spirit of Sail Training" *Bearings* Vol.2 No.4 indicated the real purpose of both vessels and their achievements for the Trust — youth adventure, naval sail, training, etc.]

Essentially, the vessels offer youth a challenge — to learn what it means to rely upon the elements to get from place to place, to live and work together in confined quarters, understanding people, etc. Such an experience may persuade some to take up a sea-going career, but all youth so involved gain something of value.

There are many New Zealanders with Square-Rigged Masters
Certificates and many with sound knowledge of wind-jammers as a result of sailing aboard the PAMIR.

In 1942 PAMIR was recommissioned as a freighter. For the next seven years she sailed under the New Zealand

flag, carrying 4000 tons of much needed cargo to and from North America and Europe each voyage. In all, eleven voyages were made, with many New Zealanders taking advantage of the unique opportunity to sail aboard her. The crew comprised the master, ten deck boys, five ordinary seamen, eight ablebodied seamen, a bosun, a bosun's mate, a sailmaker, a carpenter, a motorman AB (to look after generator and cargo winches), three mates (1st, 2nd and 3rd), two radio operators (during the war), two cooks, and three stewards. Twenty-six were watch keepers - thirteen per watch with four hours on, four hours off. Evening dog watches varied the watches each day.

Wind was the only power — thirty-six sails, nearly forty thousand 40,000 square feet of canvas on four masts. Wartime voyages to North America varied considerably, ranging from fifty to ninety days port to port, depending upon the time of the year, the strength of the trade winds and the area of the doldrums. What did

Setting sail, Auckland — Wellington, 12 November, 1948 (C.W. Hawkins)

we do to occupy an eighty-nine day voyage from Wellington to San Francisco? My first voyage, one of six I made, was in 1943. I recall being busy. Preparations for sea included ensuring the rigging was in first-rate condition. The standing rigging, all three miles of it, was substantial wire rope with bottle screws while the running rigging was manila line. Other tasks involved helping the sailmaker repair existing sails and make new ones; overhauling all deck gear, manual brace winches, halyard winches, and manual steering gear; securing the hatches after the cargo was loaded; and loading and securing

We normally lay at anchor prior to sailing and invariably were able to sail out of the harbour without tug assistance — always an exciting moment, with all hands on deck setting sail. By the time the royals and staysails were finally set, we could have been toiling for hours.

Once clear of Cook Strait, we sailed south of east, passing south of Pitcairn and Henderson Islands to gain the benefit of westerly winds before encountering the South-East Trades. We then moved as far east as possible before crossing the Equator and encountering the North-East Trades.

Soon after departure we settled down to watch routine, each watch responsible for steering (the wheel was amidships and in the open); working aloft to check gear; overhauling the many blocks; making new ratlines; painting and applying a white lead and tallow coating to the standing rigging; holystoning the teak deck; painting and chipping steel bulwarks; taking in sail when the weather deteriorated and setting it again when there was an improvement; tacking and wearing to maintain our course if we were close-hauled; and looking after the messroom and accommodation. In fact, there was never a dull moment.

Off watch we ate, slept and swotted — a lot to achieve in four hours but it did not worry us. On watch at night we sat on deck during warm weather or in the darkened messroom waiting for a call on deck to brace yards, take in sail, set sail, steer, or keep lookout on the forecastle head.

As with her many sisters such as PADUA, PRIWELL, PASSAT, PEKING and POMMERN, PAMIR was beautifully built to encounter the worst conditions, having been constructed for the nitrate trade — Europe to the west coast of South America via Cape Horn.

Many times we reached speeds in excess of twelve knots, and from time to time a good deal more, prior to reducing sail in adverse conditions. Such conditions, of course, required all hands on deck to control the vessel.

An average speed of 5.2 knots was achieved on one voyage of eighty-nine days — not bad for a huge 'yacht' of 4000 tons deadweight and 331 feet long.

All masts and yards were steel: the fore, main and mizzen (all carrying square sails) were 170 feet tall, while

the jigger (with fore and aft sails) was 135 feet. The lengths of the yards were as follows:

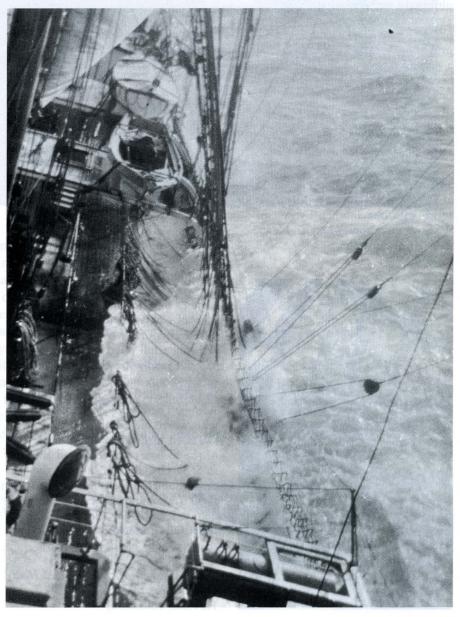
| Royals | | 45 ft |
|----------------------|---------|-------|
| Top Gallants — upper | | 60 ft |
| | — lower | 68 ft |
| Topsails | — upper | 79 ft |
| | — lower | 83 ft |
| Courses | | 91 ft |
| Spanker bo | 55 ft | |
| Lower gaff | | 45 ft |
| Upper gaff | | 36 ft |
| | 1 1 1 1 | 1 |

During trade winds in both hemispheres, there were many days when little attention to sails was necessary. Steady winds from the same direction not only made it possible to maintain a correct course with all sail set, but steering was actually a pleasure with only slight movement of the wheel two or three spokes at a time required. The PAMIR steered beautifully with the wind on the beam or on the quarter but she was a devil with the wind right aft.

Steering when close-hauled was no problem, though it was necessary to hold the best course you could into the wind when hard on the wind, as you were fearful in case you became 'Flat-A-Back' — necessitating all hands on deck. This seldom happened.

Our worst voyage was in February, 1945. Southbound from North America, we encountered a hurricane near the Cook Islands and lost considerable sail but no lives. It was quite an experience.

Doldrum weather was always hard work. With plenty of rain and very little wind, a gust from any direction was welcome to carry us on our



Heavy weather conditions, lee side from the poop. (Bruce Johns)

voyage. But bracing the yards to capture the breezes could be back-breaking. At the end of the voyage though, there was the satisfaction that, as a team, we had sailed our ship to its destination.

PAMIR was a happy ship. There were forty of us with ages ranging from fifteen to more than sixty years. On some voyages the average age was about twenty-one. Some of us stayed for many years knowing our future in sail was limited and that eventually we would be manning steam and diesel-driven freighters.

Until voyage eleven, when the vessel was returned to its Finnish owner, masters were all New Zealanders. For our first two voyages we carried a number of the original crew, including Swedes and Danes, but ultimately we were an all New Zealand crew. So what did we achieve out of all this? Well, we became professional mariners able to continue a sea-going career in the Merchant Service. Some of us are still at sea but our numbers are dwindling. Many of us are able to pass our traditional skills to those youngsters who make voyages in the two SPIRITS and in other directions.

The PAMIR Association is open to any crew member who served in her at any time and we keep in close touch with one another. Every two years we meet somewhere in New Zealand or Australia.





As a result of our time aboard this beautiful old barque we learned to understand the sea and its fickle behaviour. We learned to understand the weather without relying upon a forecast, we learned to understand our fellow man and the need to work together for the sake of the ship. We loved the PAMIR and reflect upon those good old times, as indeed many of those young people who

experience the two SPIRITS today must do.

The PAMIR was lost on a voyage from Rio de Janiero to Hamburg in 1957 when she encountered hurricane conditions in the North Atlantic. Carrying the West German flag and under a relieving master, she had a crew of eighty-six, many of whom were cadets under training. She was carrying a full cargo of wheat. Sail was not reduced in time and she went on her beam ends. Her cargo shifted and she went down south of the Azores. There were only six survivors, who where picked up in two swamped lifeboats two days later. One of the lifeboats was recovered and lies in St Jacobs Church, Lübeck, the ship's home port. Lübeck is not far from Travemünde, where the 'sister' barque PASSAT lies afloat in beautifully restored condition. Today many nations of the world have

The PAMIR heeling to 53 degrees. How much farther could she go? (C.W. Hawkins collection)

Heavy-going for the PAMIR with the 'midship deck awash (C.W. Hawkins collection)

sailing vessels for training professional sailors, but regrettably we do not; nor do Australia and the United Kingdom. We entertain the crews of sail training vessels when they visit New Zealand and in recent years have received visits from such vessels from Poland, Germany, Portugal, Spain and Chile. They are interesting times, comparing the new with the old, making new friends and exchanging yarns in a different language.

Warwick Dunsford Marine Surveyor. Born Napier 1926 and served four years in PAMIR as deck boy, ordinary seaman and able seaman, 1943 — 1946.

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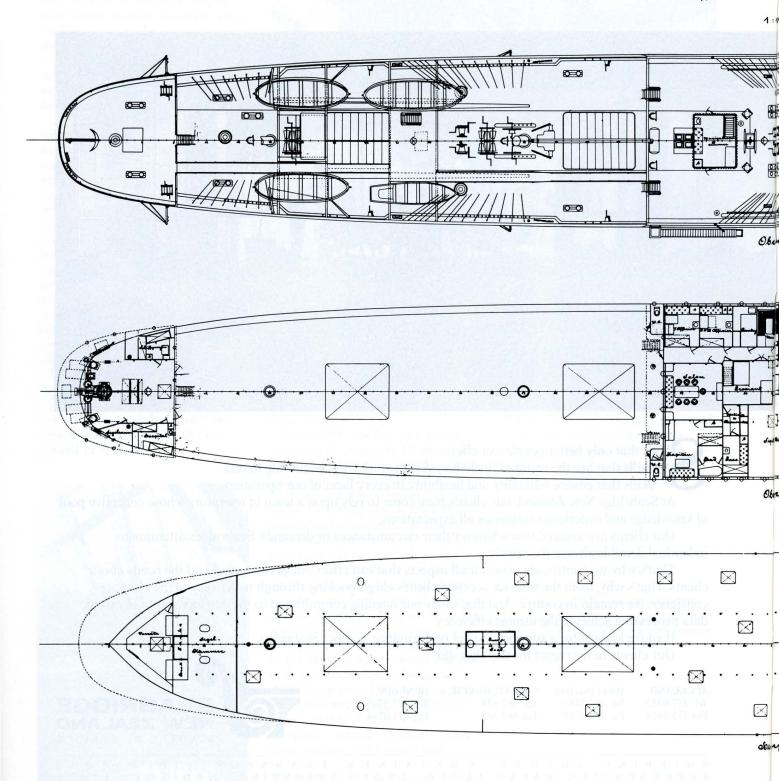
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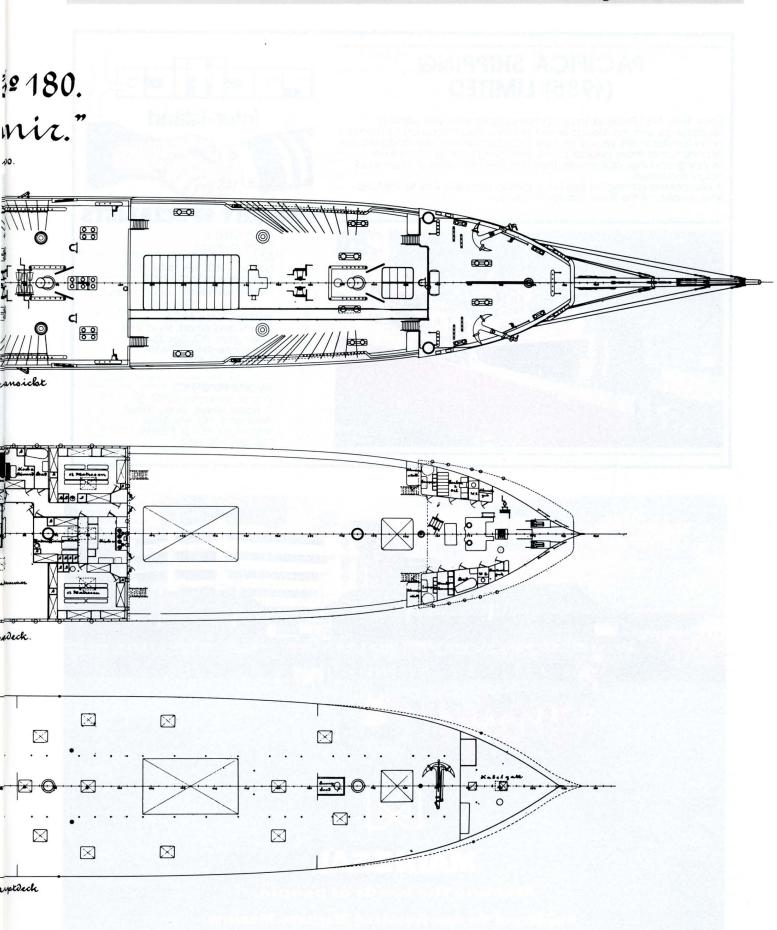
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Deck plans (Blohn & Voss)

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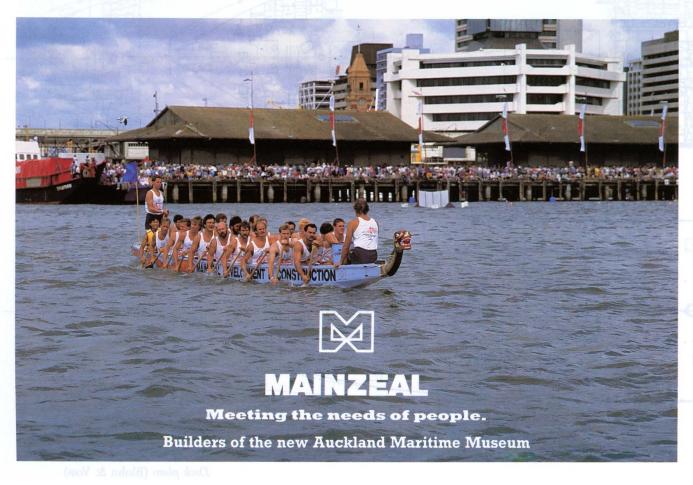


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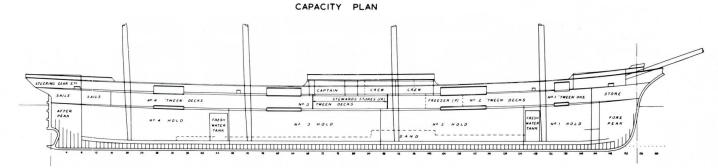
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PAMIR

Body plan, midsection and long section (Redrawn by C.W. Hawkins)



PUBLIC NOTICES.

IN THE SUPREME COURT OF NEW ZEALAND WELLINGTON DISTRICT Wellington Registry

IN PRIZE

THE PAMIR

George the Sixth by the Grace of God of Great Britain Ireland and the British Dominions beyond the Seas King Defender of the Faith.

O the Owners and parties interested in the ship Pamir of the Port of Marlehamn in Finland registered in Marlehamn afore-said and the goods laden therein seized and taken as prize by Our Officers of Customs at the Port of Wellington.

WE Command you that within thirty days after the service of this Writ inclusive of the day of such service you do cause appearances to be entered for you in the Registry at Wellington of Our said Court in a cause instituted on Our behalf by the Proper Officer of the Crown against the said ship and code of the Crown against the said ship and code of the Crown against the said ship and goods for the condemnation thereof as good and lawful prize.

AND take notice that in default of your so doing Our said Court may proceed therein judgment may be given in your absence.

WITNESS the Right Honourable Sir Michael Myers Knight Grand Cross of the Most Dis-tinguished Order of Saint Michael and Saint George Chief Justice of New Zealand at Wel-lington this fifth day of August 1941.

G. S. CLARK Registrar

N.B.—This Writ is to be marved within twelve calendar months from the data thereof or if renewed within six calendar months from the date of the last renewal including the day of such date and not afterwards.

Appearance hereto may be entered either personally or by solicitor at the Registry in Wellington of the Supreme Court of New Zealand.

This Writ was issued by the Proper Officer of the Crown Henry Greathead Rex Mason his Majesty's Attorney-General for New Zealand whose address for service is at the Crown Law Office in the Government Buildings at No. 35-79 Lambton Quay in the City of Welling-

This Writ was served by me by affixing the original Writ for a short time on a conspicuous part of the said Ship Pamir and by leaving a true copy fixed in its place when the original was removed on Friday the Sth day of August 1941.

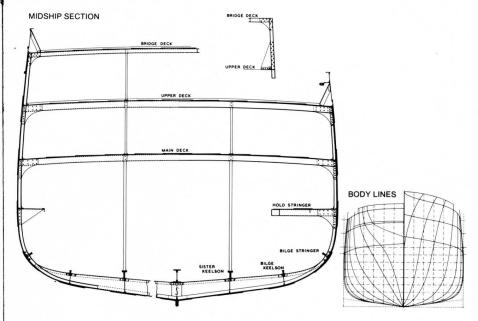
Endorsed the 8th day of August 1941

G. S. CLARK Marshal of the Supreme Court of New Zealand at Wellington in its Admiralty Jurisdiction.

I, George Smeaton Clark, the Registrar of the Supreme Court of New Zealand at Welling-ton in its Admiralty Jurisdiction hereby give notice of the issue of a Writ and the service thereof the teror of which appears above.

Dated at Wellington this 8th day of August 1941

G. S. CLARK Registrar



NEW ZEALAND PAMIR ASSOCIATION

Tew Zealand PAMIR Association reunions occur every two years. The next will be N held at Taupo on 5-9 November, 1992.

Membership of the Association is confined to those who sailed on the PAMIR. Membership currently numbers approximately eighty men and it is anticipated that no less than one hundred people, including partners, will be with us at Taupo. Hopefully that number will be maintained to 1996 when HOBSON WHARF in Auckland will be the venue for the reunion. We need to spread the locality of each reunion between the North and South Islands. For this reason the 1994 venue will be Picton or Blenheim.

The PAMIR Association has a close association with our European colleagues of the PAMIR/PASSAT Association, Hamburg. The single lifeboat in which six crew were recovered (her crew at the time of the loss comprised eighty-six) lies in St. Jacobs Church, Lübeck. The PASSAT lies afloat in excellent condition in Travemunde, near Lubeck.

Regrettably, one of the PAMIR's notable New Zealand Masters, Captain Roy Champion, died in Christchurch on 31 May, 1992, in his 90th year. He had been Lyttelton Harbour Master since 1946 and was the Association's Patron. Captain Andy Keyworth, recently appointed as Patron, joined the PAMIR in 1942 and remained in her for 10 voyages, rising from A.B. to Chief Officer in that period of six years.

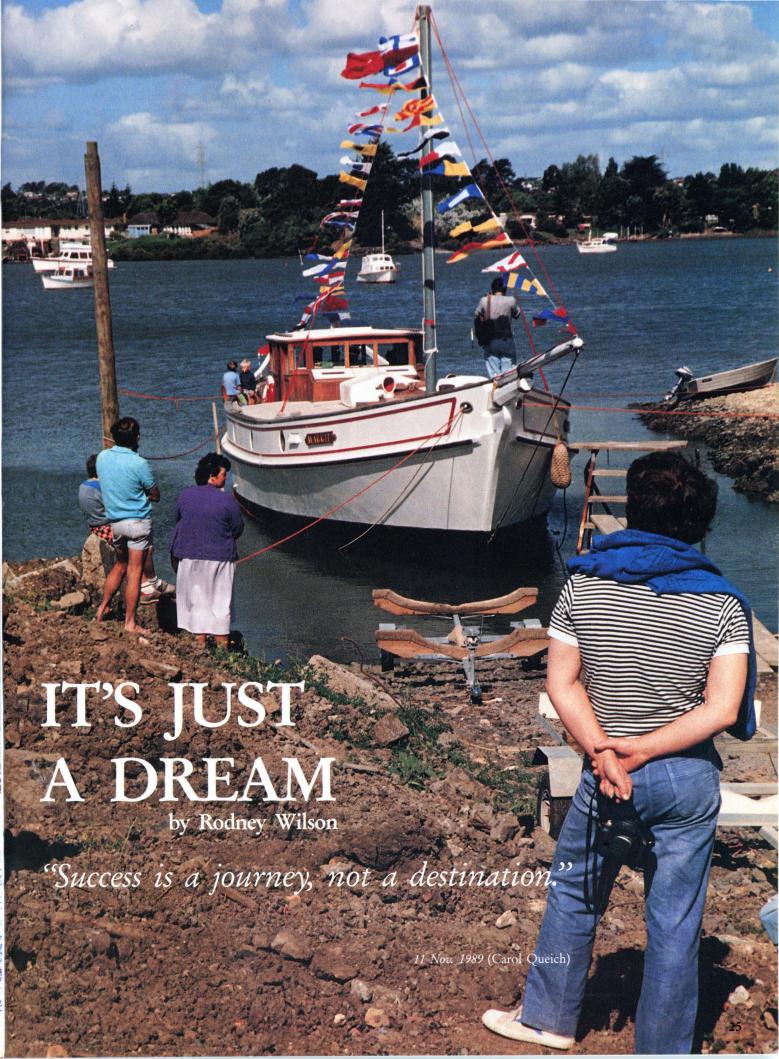
Our current Association Officers are -

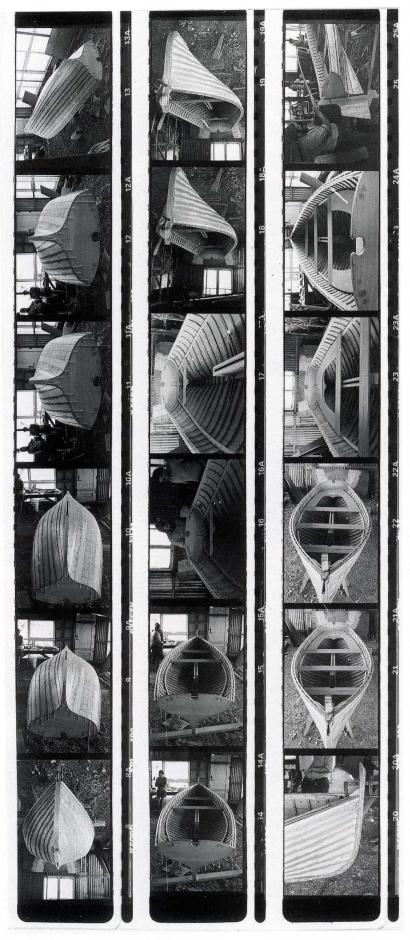
Captain Keyworth Captain Dunsford

Patron

Warden Captain Murray Henderson Secretary/Treasurer.

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Early on in the building of the MAGGIE somebody dropped off a little plaque at Brian Owen's boatshed with this legend inserted on it. It would be hard to find anything more appropriate to say about this project, twelve years in the building, three on the water so far, and shortly to achieve its final realisation as the rig goes in. This is a short account of that project, the birth of the MAGGIE—and her boat, the MAGGIE MAY—and of Brian and Jill Owen whose dream has been realised.

There are many who dream. The MAGGIE dream, or its equivalent, is probably not all that uncommon. But it is one thing to dream and another to have the courage to pursue the dream.

Brian Owen is a man of great warmth and humanity, but he is also a man of few words. A roading contractor (he drives the grader and Jill the roller), he is inclined to duck for silence if the conversation becomes too academic. But make no mistake — although he asserts a lack of formal schooling and records the degree to which he had to teach himself simple mathematical skills to tackle some of MAGGIE's design problems — he possesses a philosophical, reflective bent and a straight forward wisdom.

The MAGGIE is a big boat: nearly sixty feet on deck, and with a beam of seventeen feet she occupies a sizable portion of water. She is a familiar sight in the Hauraki Gulf, frequently emerging from her mud berth at the bottom of the garden on Auckland's Herald Island to sally forth to the less densely populated, more beautiful, often thin-water anchorages. You can see her far off, tattered red ensign flying from a truncated stick of mast forward of the wheelhouse. The ensign will soon make way for the 2030 square feet of schooner rig about to go in her.

MAGGIE is loosely speaking a Chesapeake Bay skipjack of Brian's own design. His dream, like that of many others, was to build a scow. When the dream became too persistent to resist, and after three years and 7000 miles in the Pacific in NANI and an aborted project to build

The MAGGIE MAY (Mike Camm)



a 40-ft, Alan Wright yacht to cruise to the Chatham Islands, Brian took himself off to that venerable scowman Ted Ashby.

Ashby talked him out of it. He told him that unless he was prepared to drag thirty tons of ballast around in his scow, she would be cranky and difficult to handle. Ashby persuaded Brian to look to a vessel of similar type but more refined design. He suggested the Chesapeake Bay schooners.

Brian read all he could find. He consulted Howard Chapelle's books and much else as well. Finally his greatest inspiration, and the most design information, came from the work of Captain Pete Culler, the doyen of the traditional boat revival in the United States. Culler was his Bible, and the greatest satisfaction Brian allows himself in reflecting on his achievement is that "Pete Culler would be proud of it".

During the long hard years of MAGGIE's birth the builder felt that Captain Pete's spirit was on his shoulder. One day he admits to being very tired, and more than a little "pissed off". He looked up and there was an "old guy" looking at him. He felt instinctively that Captain Pete was helping him through this low moment. "But you don't say those sort of things, people think you are around the twist." Geoff Entrican and Julian Godwin of Howick, both boat

designers, provided a sort of critical review panel, assisting Brian with the development of the design and his drawing. Thereafter Geoff (and 'Cracker') spent many hours with the project, becoming a mainstay of support for Brian and Jill.

In the summer of 1977 the keel went down and a project that consumed 18,000 super feet of macrocarpa, 3,000 super feet of tanekaha, 3,500 super feet of kwila, 300 super feet of ironbark, 50 lignum vitae bowls (for deadeyes and blocks) and vast quantities of other materials was underway.

The MAGGIE scrapbook contains a delightful and extensive "Recipe for a boat" which concludes with

50 gallons of beer 1 pint of blood 60 gallons of sweat 1 bucket of tears Advice of Experts Help of Friends and ... the love of a good woman. Mix slowly for 18,000 hours.

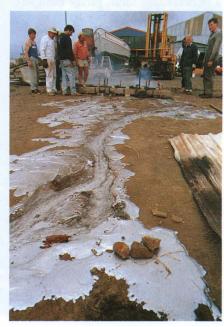
The laminated keel (1) was dimensioned to an impressive 12 inches x 24 inches onto which were erected 5 x 5 inch frames and solid knees, 3 x 8 inch laminated chines, and gunwales and beltings of 8 x 14 inches. The skeleton went up in the first corrugated iron boatshed at Point

In the mould not at it (Mike Camm)

Looking aft (Mike Camm)

View Drive, Whitford, a shed with a hole in the dirt floor in which the keel and bottoms of the frames sat.

The MAGGIE has 11 degrees of deadrise, and the planking went onto the frames right way up. Although the boat was slightly tilted off to one side, this was back-breaking work. Two skins of 1¼-inch macrocarpa went on diagonally in the French carvel manner (all planks running in the same direction but overlapping) and were then followed by a 1½-inch skin of kwila (2). The hole beneath





What Johna saw! Looking forard (Mike Camm)

the boat filled with water in the winter, with the result that the builder had to lie in it to get the planking on. In the end he was carted off to hospital with viral pneumonia.

At the start of the project Jill, who had worked in banking and insurance, and Brian were married. Jill received a 12-ton, road roller as a wedding present and joined Brian's roading gang, now a predominently female crew. Each day they would leave home at about 6:30 a.m., put in nine or nine-and-a-half hours on the roads, and get back to the bach in which they lived only to put in another two to three hours in the boat shed.

In time the bach was replaced with a second-hand 'Ideal' garage alongside the boat shed. After five to six years of these less than 'ideal' conditions, the garage made way for a barn erected on a section behind the farm on which the boat shed was located.

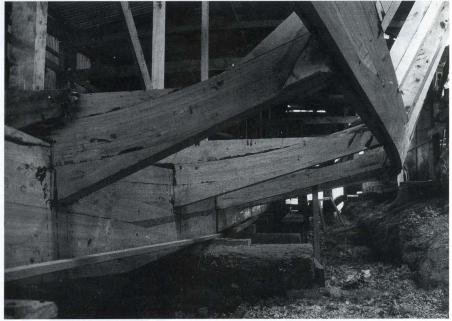
Brian suggests that he was once a 'rip, shit and bust' merchant, but in the boat "I was creating something" and great craftsmanship took the place of any short-term desire to see the MAGGIE launched. Apart from a %-inch to the foot drawing of the backbone and frames with lines to the inside of planking there were no drawings. Everything was fitted.

The side planking went on in three skins of ¾-inch macrocarpa, galvanised-fastened and glued, at first

with resorcinol but later with epoxy glue. All the fastenings were set in epoxy and plugged. When I asked why the change of glue system the answer was, "I got a good deal on the epoxy and money was always in short supply."

There were many times on the project when Brian wouldn't go into the shed for a week, but he insists that he was never bored. "Lots of times I was tired, I was pissed off, but I was never bored." The project became a magnet and good friendships were cemented. Wonderful

Laminated frames (Mike Camm)





parties around the pot-belly stove in the boatshed — "Dilly's Diner" — formed the counterpoint to the hard work of building a large, heavy, wooden boat. "She was built with lots of love," Brian comments, thinking back on those days. People gave things needed for the project and often pitched in and helped out. The dream was shared: "if you can't share your dreams you've got nothing."

Picking your way through the MAGGIE photo album, it is clear that the craftsmanship and care for finish so apparent in the completed vessel was there from the start. The solid timbers are set up with great accuracy and the finishing and detailing is both strong and well crafted. House structures and bulkheads were built in tongue and grooved macrocarpa, and the decks went down with two diagonal layers of 7/8-inch macrocarpa, one fore and aft of tanekaha and Emerclad over that. The fore and after decks have a top layer of 3/4-inch kwila laid and payed to a total thickness of 21/2-inches.

On 11 November, 1989 at a vastly well attended ceremony at Robbie McGaffin's boat-yard in Bowden Road,

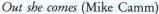


Mt Wellington, the MAGGIE was launched. The tanekaha spars had been made, although a glue failure has required that they be rebuilt, and Brian had all the sails made at a fraction of the current price by Robin McMaster of Boyd and McMaster. Robin made a brilliant job of them

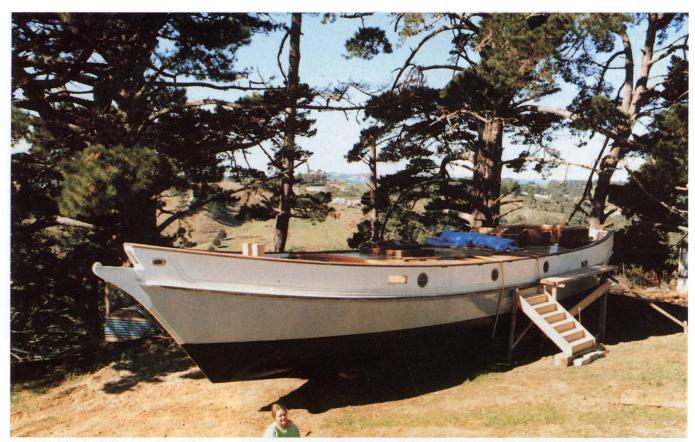
The bits and forard mast partners (Mike Camm)

and although his was not the cheapest quote by any means, he was chosen because "he was the only one really interested".

The sails were made because Brian







was dismayed at the regularity with which he kept changing the sail plan. The only solution was to commit himself to a solution and that would be that. Many have wondered why the rig wasn't put in right away. The answer is simple and perfectly understandable: "I had run out of puff." It had been years of hard labour and now Brian and Jill simply wanted to enjoy the fruits of that labour.

The MAGGIE has been a motorboat these last three years, exploiting her thin-water draft of 3 ft 10 in board up. They have taken this big vessel up the Puhoi River as far as the roadbridge, up to Clevedon, up to Warkworth. They would love to explore the Hokianga and the Manukau harbours. "80 per cent of people get the wrong boats, they are so influenced by fashion. Their first requirement is that the boat thrash its way to windward." That is not the Owen philosophy, for theirs is a rich sailing lifestyle of picturesque anchorages, rivers and shallow bays, of setting the net, gathering scallops, entertaining their friends, putting the whisky bottle on the table, cooking a feed and turning in early and enjoying

the first light of day.

There is a warmth and welcome that shines from every glowing macrocarpa plank in this lovingly crafted boat. It embraces you the moment you step aboard, and it has restored the energies of the remarkable couple who built her.

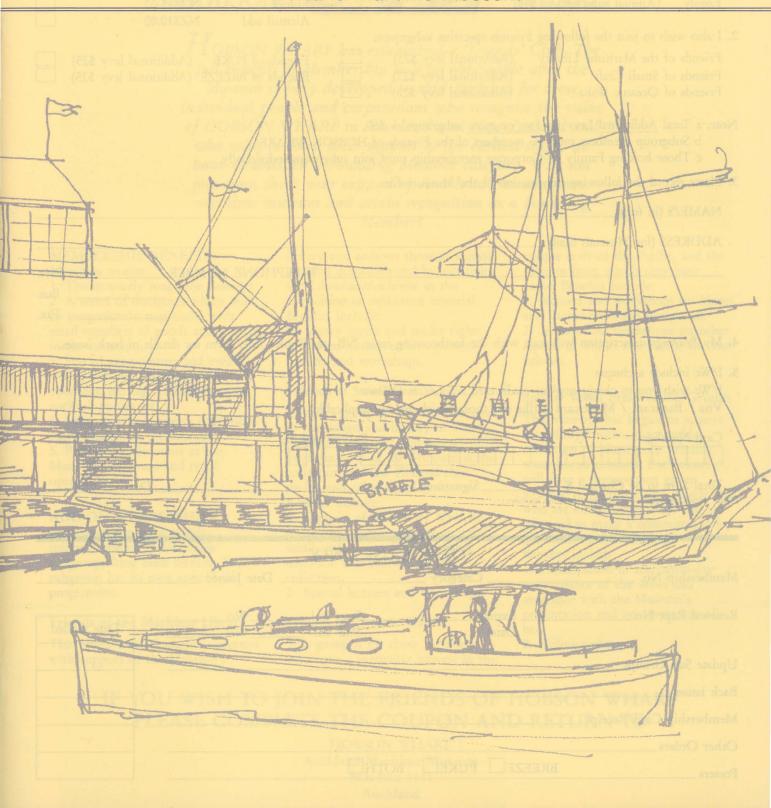
Under the pines and visible for the first time (Mike Camm)

The ship's Gardner 4 LW diesel is governed to 1100 rpm and, because of the shallow draft, swings only a small wheel. She develops 56 h.p. at those revs but that is sufficient to push the MAGGIE along at a genuine seven knots, enough to startle many a yacht as the big skipjack steams past.





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FRIENDS OF HOBSON WHARF



WHARF

HOBSON WHARF has established a 'Friends' Club. The full benefits of Membership will be obtainable after the Museum is fully developed in mid 1993 but for those individual people and corporations who recognise the value of HOBSON WHARF to Auckland and New Zealand and who wish to show their support at the earliest stage, we have established a Founding Member category. Why not join now, show your support of Auckland's exciting new maritime museum and attain recognition as a Founding Member?

MEMBERSHIP BENEFITS

Members receive

1. The quarterly magazine Bearings.

2. A series of discounts which will be progressively negotiated with retail suppliers of goods and services in the community.

3. Special programmes and events which will include exhibition openings, heritage cruises, lectures, cocktail parties etc.

4. Soon they will receive concession entry charges to the Museum.

5. Purchasing discounts at the Museum restaurant and retail operations.

ADD-ON MEMBERSHIPS

For those who have specific interests, special membership subgroups have been formed. Each subgroup has its own specialised programme.

Friends of the Maritime Library

This group is particularly concerned with support of the Museum's

library and archives through specialpurpose donations and by assisting the Librarian/Archivist in the acquisition of collection material. Benefits include:

1. library access and reader rights

2. special library/archive-interest lectures and workshops.

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 is the collection of New Zealand class yachts and other small craft. Benefits include:

1. Support of HOBSON WHARF in locating appropriate small craft, small craft design files and other historical data relevant to this collection.

2. Special lectures and workshops.

Friends of Oceanic Waka

This group is for those members who have a particular interest in the

unique craft of the Pacific, and the cultures from which they have come. Benefits include:

1. lectures and workshops on Maori and Pacific craft and navigation.

2. lectures and workshops on other aspects of Maori and Pacific life and culture.

Special Vessel Preservation Groups

The Museum has begun to acquire a carefully chosen, manageable collection of historically valuable water-borne exhibits. Each vessel will have a preservation group attached to it comprising people who are enthusiastic about and are prepared to make a commitment to the vessel of their choice. Benefits include:

1. Participation in the day-to-day maintenance of the vessel and assistance with the Museum's presentation and interpretation of her.

2. Sailing rights.

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HOBSON WHARF



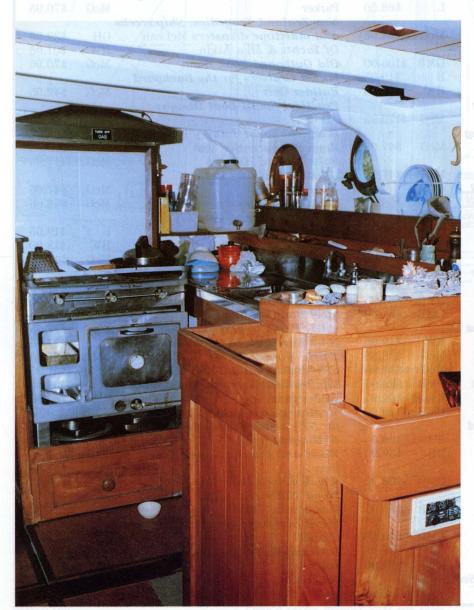


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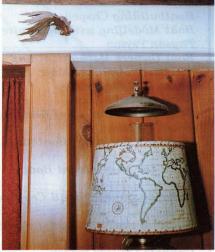


The main saloon (Gillian Chaplin)











The MAGGIE is a live-aboard ship (Gillian Chaplin)

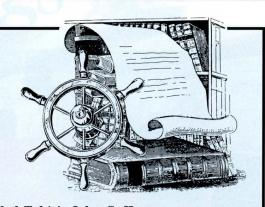
The MAGGIE sports a very well equipped galley (Gillian Chaplin)

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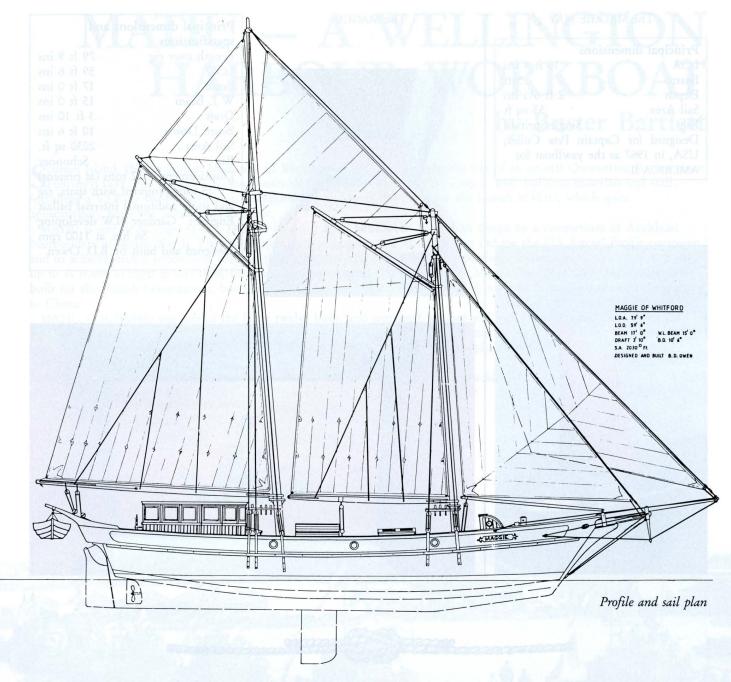
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Refreshed by three years of liveaboard lifestyle, with continued hard work on the roads offset against relaxed hours afloat, the Owens are about to put in the big schooner rig. The tanekaha masts and spars have been reglued and finished. The galvanised, traditionally served standing rigging is ready, the lignum vitae deadeyes fashioned from 50 former bowls (the ivory buttons became scrimshaw!), and Robin McMaster's sails (made from a consignment of racing Bainbridge cloth which had been ordered in for a job that didn't go ahead) have been shaken out.

The MAGGIE is about to spread her wings. No doubt we'll show you something of that in a future issue of *Bearings*.

Notes

1)

The laminated, glued keel is also mechanically fastened with galvanised bolts. Brian would now fasten it with square hardwood trenails driven into round holes and bedded in epoxy glue.

2)

The bottom was planked in the French carvel manner after the sides

had been planked with three glued diagonal skins. Brian has found that in laminates of over 3/8 of an inch per skin the layers fight against each other.



The MAGGIE MAY

Principal dimensions

LOA

Beam

5 ft

Depth

2 ft 6½ ins

Sail Area

Single spritsail

Designed for Captain Pete Culler,

USA, in 1967 as the yawlboat for

AMERICA II.



The MAGGIE



Principal dimensions and specifications

Length over rig 79 ft 9 ins 59 ft 6 ins LOD Beam 17 ft 0 ins W L Beam 15 ft 0 ins 3 ft 10 ins Draft Board Down 10 ft 6 ins Sail Area: 2030 sq ft. Rig: Schooner Displacement: 32 tons (at present)

35 tons projected with spars, rig and some additional internal ballast Engine: Gardner 4LW developing

56 h.p. at 1100 rpm

Designed and built by B.D. Owen



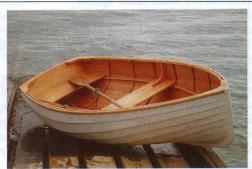




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Eight-foot clinker tender, weighing just 60 lbs (27.2 kg) one of a range of fine rowing boats from John Matheson and Kevin Smart of the Wooden Boat Workshop.

MATIU — A WELLINGTON HARBOUR WORKBOAT

by Buster Bartlett

Soames Island, the prominent landmark in Wellington Harbour, has been the site of an animal Quarantine Station since February 1889. For the last forty-four years all the Islands requirements — stock, feed, building materials and staff, including a V.I.P. or two — have been transported to and from the island by the launch MATIU, which quite appropriately bears the Island's Maori name.

MATIU is one of 62 tugs, 42 ft x 14 ft 10 in x 6 ft 6 in, built to an Australian design by a consortium of Auckland boatbuilders in World War II. Fifty were built by United Ship and Boat Builders Ltd for the U.S. forces' Pacific campaign, and to achieve such a production volume, they were prefabricated at different locations, assembled and launched in batches up to as many as eight at one time, from a common boatyard and slipway at St Mary's Bay. A further twelve tugs were built for the British Government, but as the war was almost over, they were sold, some in New Zealand and others going to China.

MATIU, O.N.316446, was one of the latter twelve built, and remained, unused and awaiting sale, until 1948 when the then Department of Agriculture became her new owners, and she arrived at Soames Island on 6 October that year. Through the years she has always been well maintained and serviced, having people taking a

Making history! the first eight vessels to be launched simultaneously in the Port of Auckland, 21 August 1943. (United Ship and Boat Builders Ltd)



pride in her, so today it would be fair to say she would be the best remaining example of her class.

Her first skipper was the late Ken Weir, from 1948 until his death in 1959. His daughter Marion can relate many tales of his experiences at that time. There was only one wharf on the Island then, and MATIU was kept on a mooring that was exposed to Wellington's notorious northwest winds. Regardless of wind conditions, Ken would row out, clamber aboard, and go below to start the engine. At the end of the day's work, he would have to pick up the mooring singlehanded, often in gale force winds, and in seas sometimes two metres or more high, and then get into the dinghy and make his way ashore. On one occasion, Ken was out in MATIU beyond Wellington Harbour, towing a target for naval gunnery practice. The first shell fell short, landing abeam of MATIU, the next one screamed by over the top of her! At this point, Ken deciding he had had enough, slipped the tow, and left the firing line as quickly as he could!

MATIU has also taken part in a number of rescues and skippered by Dick Nichol rescued many people from the stricken WAHINE in 1968. In 1985 the schoolboy crew and coxswain of a rowing eight were rescued near Petone Beach. In the period 1978 to 1988 over 160 rescues were carried out by the MATIU, and she has also assisted the police in search and rescue on numerous occasions. On the day the Wellington police launch LADY ELIZABETH II foundered, the MATIU was out as well - she is proven sea boat. Every day she is out on the Harbour and in recent times the weather has stopped her only once, when wind speeds of 84 knots and eleven-metre swells were recorded at Wellington Heads!

Ray Benfell was skipper from July 1972 until March 1988, and in this period the quarantine station grew considerably, from a staff of one to eleven. MATIU came into her own and Ray was often carting personnel and building supplies twelve hours a day, six days a week. MATIU transports all the stock required to fill the quarantine station in one working day, making seven or eight trips, with a one-hour turn-around time. All stock is carried in special crates and

she can handle one hundred and twenty sheep or goats, forty to sixty alpacas, thirty to forty deer or up to fourteen cattle, depending on size. When necessary, she carries two hundred and forty bales of hay, or six tons of feed pellets. Her survey certificate allows eighteen passengers and two crew within harbour limits, and six passengers and skipper in extended limits.

The deck layout has been altered to allow more space for carrying and the original deck-house aft of the wheelhouse has been shortened considerably. This has been made possible by the installation of more modern, compact engines. The original engine fitted, (an American Atlas Imperial), developed 120 h.p. at 650 r.p.m. Starting was by compressed air and this engine, with a maze of pipes and exposed pushrod and rocker valve gear, would have represented the end of an era when it was installed. The Atlas was replaced in 1960 by a six-cylinder, 132 h.p. Dorman, and that in turn was replaced, when MATIU received an extensive refit in 1973 at Jorgensons boatyard in Picton, by the 6/71 G.M. diesel that drives her today.

During the mid 1980s further modification took place. The old chain and wire steering system with its large ships wheel gave way to a modern hydraulic ram system, with a smaller wheel that gave more room in the wheelhouse. A new more modern compass and single side band radio went in at the same time.



1992, hauled out for maintenance, and MATIU receives a new funnel (Rod Sutherland)

Complementing the new steering was a welded steel rudder, with its own external sternpost giving extra strength to the deadwood. During a recent survey, a surveyor commented "she gets better year by year".

These days MATIU is operated by three of the Island's staff, on a weekly rotation system. All three, Rod Sutherland, Craig Cawley and Harvey Pearce, have tickets and take a keen interest in the launch's welfare. So it seems that MATIU will continue to be a familiar sight on Wellington Harbour for many years to come.

The Hay Express, February 1989 (Shantell photographs)



MUSEUM NEWS



The scene at HOBSON WHARF in early August 1992

THE BUILDING PROGRAMME

In June the Trust Board contracted with Mainzeal Construction to build the HOBSON WHARF buildings under a 'guaranteed maximum price' contract. This process finally removes any uncertainty hovering over price and the potential for budget over-run.

Site preparation work was completed some time ago and demolition of the remaining sheds on Hobson Wharf took place in August.

Construction is now underway and progress from this point on will be rapid. The new 'link wharf' structure and all structural steel will be in place by early December, and by Christmas the buildings at the seaward end of Hobson Wharf will all be closed in.

Access for display fit out will occur progressively from March to May 1993 but displays will be constructed off-site from October 1992 onwards.

Completion for an opening date of 30 June, 1993 is programmed and all work is proceeding according to plan despite difficulties encountered in finalising documentation in June and early July.

Mainzeal Construction have been very patient working with us through some of the exigencies of getting a public project underway.

SINTERKLAAS AND ABEL TASMAN

Readers of *Bearings* will know of the Auckland Dutch community's generosity in raising a substantial sum of money to commission the building HOBSON WHARF'S HEEMSKERK was featured in the winter issue of Bearings. She will again feature in the coming Summer issue, but for those many readers fascinated by the building of this model of Tasman's ship we present these recent photographs showing the completed hull and masts.



of a model of Abel Tasman's ship, the HEEMSKERK.

On 13 December, 1992 New Zealand will celebrate Tasman's arrival at Golden Bay, Nelson, 350 years ago, and with it the first known European arrival in New Zealand. National celebrations are planned for that day in Nelson and, accordingly, the Auckland Dutch community has elected to hold its celebrations a week earlier, on Sunday December 6.

Now here is a happy coincidence! December 6 is the birthday of Sinterklaas, or St Nicholas, the Dutch Father Christmas. And for the Dutch, that is their day of gift-giving and celebration. St Nicholas, as fate would have it, is also the patron saint of seafarers. What more appropriate time for the community to present to HOBSON WHARF its gift of the HEEMSKERK model?

To mark the occasion, a day-long, festive event will be held amongst the construction on Hobson Wharf. Stalls and entertainment will augment the official activities and several VIP guests will be in attendance. It will be a great day, and the first public function to be held at HOBSON WHARF. Mark it on your calendar.

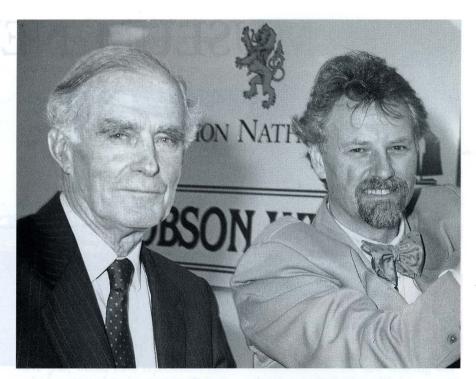
PIRI PONO'S ENGINES

Hobson Wharf's indefatigable secretary Bridget Smith, has revealed himself no less tireless in his support of the museum.

A marine engineer officer with the Royal New Zealand Navy at Devonport, Howard has spent hundreds of hours stripping down the PIRI PONO's two Graymarine engines and rebuilding them. Finally — after sourcing parts from abroad and manufacturing special components — the engines are back in the boat and coupled up to complete new cooling systems.

Sea trials are just around the corner and we are sure that Howard, who has donated his time, will be seen behind the wheel with a big smile on his face, his engines doing their best to convince the world that petrol is available in infinite supply!





LION NATHAN LTD

At a July 10 celebration, held by Courtesy of the Royal New Zealand Yacht Squadron at the Squadron's Westhaven premises, the Maritime Museum Trust Board announced a very major sponsorship from Lion Nathan Ltd. Lion Nathan is a company whose support of yachting is well known through its 'Steinlager' campaigns, but perhaps less so for its extensive support of youth training. They are a generous contributor whose participation at HOBSON WHARF is an affirmation of the business community's solid commitment to the museum and its various vessel projects.

A unique aspect of the Lion Nathan sponsorship is the provision of a full-size half model of the hull of STEINLAGER II fixed to the exterior first floor wall of the 'Hall of New Zealand Yachting'. The builder's half-model convention is to be taken to its logical — or is it illogical — conclusion! STEINLAGER II will be a striking feature of the site and a symbol of one of New Zealand's most impressive international yachting triumphs.

The Trust Board is indebted to Lion Nathan Ltd for its generous and far-sighted support, and to its other supporters who joined with Trustees on July 10 to celebrate the announcement.

Sir Gordon Tait, Chairman of Lion Nathan and Rodney Wilson at the Royal New Zealand Yacht Squadron on July 10.

A NEW ENGINE FOR BREEZE

Full of character, larger than life, but at times more than a little recalcitrant, the old Lister on the BREEZE had to go. One could never be quite sure which side of bed it was going to get out on and, in the circumstances, HOBSON WHARF and the BREEZE skippers felt they were looking at a disaster waiting to happen. So, the Lister is going. It will probably be gone by publication date.

Peter Entwistle and Peter Hojsgaard, partners in OCEANIC NAVIGATION, have underwritten a new 85 h.p. Ford diesel and associated work, and launched a campaign for support. At time of publication the following companies had joined

Oceanic: Associated Stevedores Ltd, Tauranga; N.Z. Lumber Co, Mt Maunganui; Oceanbridge Shipping Ltd; N.Z. Marshalling & Stevedoring Ltd; Union Maritime Services Ltd; N.Z. Coaster Services; Tasman Express Line; Blue Star PACE N.Z. Ltd; Sea Services Ltd, and Beacon Chartering & Shipping Ltd.

Grateful thanks to all concerned.

H_Y_A_T_T

AUCKLAND

Recently supported HOBSON WHARF with accommodation during the visit of Les Gilbert of Sound Design Studio. Les Gilbert (left) shown here with designer Kai Hawkins and writer, historian Duncan Mackay is advising the museum on aspects of sound for the museum.



Devon Industries Ltd and the Salmon family have generously donated tables and seating for the HOBSON WHARF site as a memorial to the late Mr Eric Salmon.





HOBSON WHARF Director Dr Rodney Wilson (left) receives a cheque for the "Voices of the Past" oral history display from Mr Rob Lowndes, Managing Director of Chelsea Sugar.



A GIG FOR CASTAWAYS

The Auckland Islands, a sub-▲ Antarctic group about three hundred miles south of Stewart Island, lie right in the path of sailing ships following the roaring forties and howling fifties route from Australia to New Zealand's east coast ports, or via the Horn to Europe, and many a ship was wrecked on their rocky shores. The DUNDONALD and the GENERAL GRANT were perhaps the most famous, not least because of the privations suffered by their crews and passengers. At about the turn of the century the New Zealand government installed shipwreck depots on the sub-Antarctic islands, including the Aucklands and maintained them by the government steamers - usually the S.S. HINEMOA. On Adams Island the depot included an 18-foot ship's boat of unknown origin, but a typical ship's boat of fine lines, now known as the Adams Island gig.

In 1973 the boat was brought back

to New Zealand and restored for display at the National Museum by T.C. Atkinson. Now the Adams Island gig has come on loan to HOBSON WHARF, where it will go on display as a shipwreck depot boat. It is also a fine example of a seaworthy open boat, its shape, particularly in the stern, providing inspiration to the lover of traditional craft.

Our thanks to the National Museum for their generosity in releasing the gig to HOBSON WHARF and to Freightways for transporting it from Wellington.

JON-EL

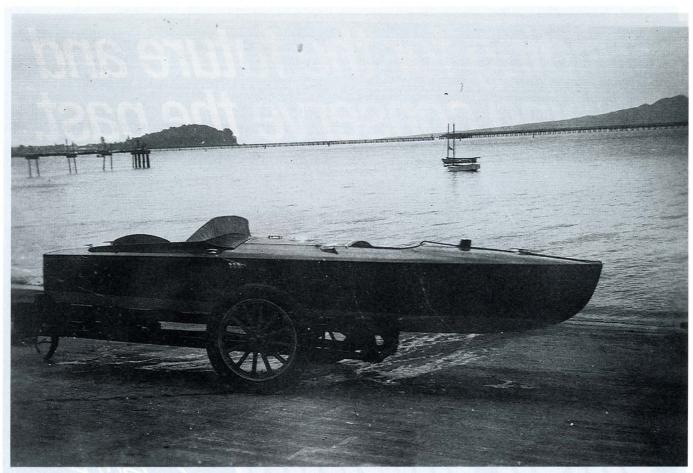
In 1933 Roy Garton launched a remarkable little sports car of a boat onto the Waitemata. She was the JON-EL, a 14½-foot, batten-seam, mahogany and kauri speedboat, designed by the American John L. Hacker (and named after him) and

The gig from Adams Island (National Museum)

reputed to be capable of 45 m.p.h. The JON-EL has very kindly been gifted to HOBSON WHARF by the builder's nephew, Mr Joe Garton of Waitakere.

The power for all this speed came from a normally staid four-cylinder, side-valve Rugby engine which had been balanced and tweaked by Roy Garton (well known for his meticulous engineering work) to turn at 5500 r.p.m. The connecting rods were said to be balanced to within the weight of a cigarette paper. The Rugby motor was turned around with the flywheel forward and the drive taken off the timing end, with an ingenious friction-driven, by-pass shaft to increase engine r.p.m. for manoeuvring at low speed. With the exhaust and inlet manifolds now on the right of the motor, the steering was necessarily mounted to port.

The sports-car impression is



JON-EL, Hacker-designed, 14½-ft speedboat, 1933.

increased by the main cockpit being situated well aft, with only the tank behind it, and the detailing of steering wheel, instruments, dashboard, scuttle and windscreen, not to mention the wider seats. The detailing, along with the construction of the rudder, also Roy Garton's shows meticulous engineering.

The JON-EL comes to HOBSON WHARF prop-first on her original trailer, apparently made by modifying the Rugby chassis — was a whole car sacrificed for this boat?

Although somewhat weathered, the JON-EL is complete, which helps greatly in the restoration process.

To this end HOBSON WHARF is delighted that Museum Trustee Mr Michael Renhart has generously offered to fund the restoration of JON-EL. We are sure she will be a pleasure to him and the museum's future visitors.

Our thanks also to Joe Garton for the gift of the speedboat and to Bryce Somerville whose transporter extricated boat and trailer from storage and delivered them to the museum workshop.

SOME WORKSHOP TENANTS

Tenants have been identified for certain of the HOBSON WHARF workshops. The Blacksmith who will operate the forge is Guy Garey, the Sailmaker is Frank Warnock of Shore Sails, and the Boatbuilders are Herbert Krumm-Gartner and Ian Newcombe. We are delighted to have these excellent craftsmen working on the site and welcome them to the HOBSON WHARF whanau.

M CLASS MILESTONE

The restricted 18-foot M Class turns seventy years this November and to mark the occasion, the Owners' Association is holding a 70th Anniversary celebration.

Saturday 31 October 1992 will start with a champagne breakfast at host Royal Akarana Yacht Club. A presentation will be made there before the fleet, (expected to number around fifteen) makes a mass departure from

Okahu Bay to sail back to their birthplace at Westhaven. There later in the day the fleet, which includes yachts aged between fifty-five and just launched, will compete in the first race of the season, for the S.S. and W.S. Wilson Trophy, donated by the family which commissioned the first M Class yachts MAWHITI and MATARERE in 1922.

In the evening there will be a celebration dinner at the Royal New Zealand Yacht Squadron rooms at Westhaven, to which all past, present and future M Class sailors and friends are welcome. HOBSON WHARF will display MAWHITI, originally resurrected by the Owners' Association, gifted to the Auckland Institute and Museum and recently restored by HOBSON WHARF staff.

For further information please contact Nick Davenport ph. 630 6325, Warwick Darrow ph. 520 2882, or Don Grayson ph. 524 0707, Auckland.



THE FREIGHTWAYS SCOW

After a slow start due to difficulties encountered in the supply of timber, the FREIGHTWAYS SCOW is progressing at a very satisfying pace. Indeed, by the time of going to press most of the lost weeks had been caught up.

It is very satisfying to see wooden boat construction of this type underway and the team of boatbuilders at work on her have certainly extended their skills over a range of practices uncommon in the modern shop. The chilly winter air of the HOBSON WHARF workshop is now spiced with the tangy smell of red lead, schenam, pitch and oakum.

On July 31 a celebration was held at the workshop for the project's sponsors to mark the erection of the major structural elements. Centre and wing partitions, bulkheads, stem, chine and rim timbers, and horn timbers defined the size and shape of the hull.

In the last issue of *Bearings* we reported the generous sponsorship of Wiremakers and Moller Marine. Since then an impressive list of very generous suppliers has been added to Freightways, Wiremakers and Moller Marine. They are

Denray Marine Services Ltd — supply of a liferaft

Brown Brothers Engineering Ltd — exhaust bellows

Electrical Projects Ltd — electrical design & services

Cookes Consolidated Services — wire rope and chain

Maxwell Winches — anchor windlass Steel & Tube NZ Ltd — supply of steel and stainless steel

Bennett Marine Products Ltd — ship's wheel

Epiglass (NZ) Ltd — paints and coatings

Manukau Polytechnic - manufacture

of cowl vents

Stewart & Longbottom Ltd — valves Gouroch New Zealand Ltd — sail cloth Lusty & Blundell Ltd — Jabsco pumps Hutchwilco Ltd — lifejackets Chevpac Machinery (NZ) Ltd — tools and equipment

M & I — survey services

A. Foster & Co — chandlery

Marine Metal Fabrications Ltd —

stainless fabrication

Rosenfeld Kidson — hardwood supply Peek Display Corporation — signage Henleys Propellers & Marine propellers and shafts

Ewbank Brooke & Associates — naval architectural consultancy

Brierley Properties Ltd — provision of workshop.

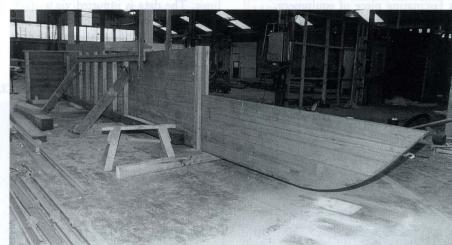
There can be little doubt that the FREIGHTWAYS SCOW project and HOBSON WHARF have caught the imagination of the maritime industry in Auckland. The contribution these companies are making is a wonderful affirmation of this.

Elements of the scow prefabricated in blackbuttt: in the foreground engine room, cabin and collision bulkheads; four bottom logs or stringers; and 6 in \times $2\frac{3}{8}$ in plank for the longitudinal partitions.

Photographs by Roger Reid



The main partition assembled, with kingposts and engine-room bulkhead.



Stuart Ford pitching the seams of the port centrecase side.



The stem bolted up and rabbets cut. Wayne Crow (with drill) and Nigel Armitage fitting the bobstay fitting.

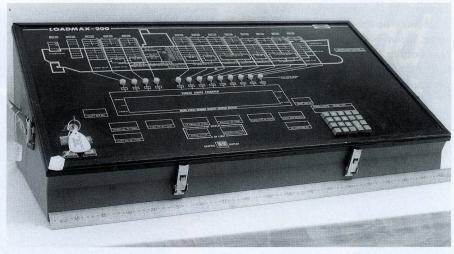


COMPUTING THE LOADS

Loading a ship, particularly a hold ship, is a complex business. Cargo must be loaded so as to cause minimum disruption in each port visited. Incompatible cargoes must be separated. The effect of the distribution of cargo on the ship, in longitudinal and lateral trim, stability and structural loads on the hull must be taken into consideration.

In earlier times it all depended on the intuition and accumulated experience of the ship's officers. Gradually more and more calculation became possible and necessary with the ever-increasing assistance of mechanical and, later, electronic aids.

P & O New Zealand Ltd. have gifted a fascinating piece of equipment. Recently retired from the N.Z. PACIFIC, it is a Raytheon Loadmax 200 ship loading computer which, for a given ship and various distributions



of load and fuel, will compute draught forward and aft, and shear force and bending moments along the ship as percentages of the allowable limit. The data is inputted via a longitudinal profile of the ship showing holds and tanks, with compartments tabulated, and the bending moments and shear forces are given numerically and as a graphic display.

Later machines can handle many more variables, faster, but the Loadmax is an excellent example of a stage in the development of the loading computer, and an excellent display item for HOBSON WHARF.

The Sumner lifeboat, RESCUE, at practice in Clifton Bay, Christchurch



FRIENDS OF



WHARF

HOBSON

MEMBERSHIP SUBSCRIPTIONS

Subscriptions for New Zealand members are: Single \$30 Family \$40 Corporate \$250.

Additional cost for sub-group memberships are Friends of Small Craft, Friends of BREEZE, Friends of PUKE, and Friends of the Maritime Library, a \$25.00 subscription additional to the base membership. Each sub-group membership is personal and whilst it can be added to a family or corporate membership base it will be exclusive to the individual requesting it.

HOBSON WHARF and *Bearings* have attracted a number of offshore members. We are delighted to be able to share our membership internationally, but because of high postage costs we must charge special subscription rates. The following rates will apply henceforth

| Australia | Single | NZ\$55.00 |
|-------------------|---------|-----------|
| est fallowed by a | Airmail | NZ\$65.00 |
| UK/Nth Amer | Single | NZ\$80.00 |
| carlonal Villa L | Airmail | NZ\$90.00 |
| Europe | Single | NZ\$85.00 |
| | Airmail | NZ\$95.00 |

Bearings will be distributed to international members by surface post. If you prefer air mail please indicate at time of application.

The Wharf Cafe/Bar, Restaurant, 10%. Princes Wharf, Auckland. Dick Jones, Box 37-511 Ph. 0-9-308 9073.

SHEILA IN THE WIND

The publication in 1959 of Adrian Hayter's account of his lone voyage from England to New Zealand in Albert Strange-designed yawl SHEILA II inspired hundreds of New Zealanders to tackle ocean voyaging and thousands more to take up yachting. Sheila in the Wind, now long out of print, became a classic, and a model for many more yachting writers.

Through the family of the late Adrian Hayter, copies of the 1977 paperback edition of *Sheila in the Wind* are now available from HOBSON WHARF \$18.00.

DISCOUNTS FOR MEMBERS

Discounts on goods and services have kindly been offered to Friends of HOBSON WHARF by the following suppliers.

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.

FRIENDS DISCOUNTS
Remi-Kenyon Travel Ltd,
Cruises Worldwide, 2%.
International travel bookings
Victoria Mews, Remuera,
Auckland 5
P O Box 280343, Ph. 0-9-523 1366.

FRIENDS OF HOBSON WHARF MEETINGS FOR 1992 SUBGROUPS

FRIENDS OF THE MARITIME LIBRARY

Level 5, Port Company Building, Princes Wharf. MONDAYS 9 March; 18 May; 3 August; 9 November

FRIENDS OF SMALL CRAFT TUESDAYS 25 February; 2 June; 28 July; 3 November

FRIENDS OF BREEZE THURSDAYS 12 March; 21 May; 6 August; 12 November

FRIENDS OF PUKE MONDAYS 16 March; 8 June; 10 August; 16 November

FRIENDS OF OCEANIC WAKA

TUESDAYS 3 March; 26 May; 18 August; 27 October

CHRISTMAS PARTY Date to be confirmed

All meetings will be held at 7:30 p.m. Meetings in the Port Company Building have particular access problems, please ring the Museum office if you are unable to arrive on time.

M.R. Ward: Dental Surgery, 20% 10th Floor, Southern Cross Building, Victoria St. East, Auckland 1. Ph. 0-9-735 521.

CLASSIFIEDS Buying? Selling? Trading?

Historic boats, boat gear, books, photographs, maritime artefacts, plans, drawings, paintings, instruments, memorabilia.

Are you a collector of historical maritime material, a classic boat or dinghy? Are you on the lookout for fittings or elusive titles, photographs, etc?

If you are any of these, you will welcome the introduction of 'Bearings Classifieds'.

CORIOLANUS: Topsail Schooner 24' x 8' x 3' 2", 3 berth, galley, head, 1 cyl Bukh Diesel 8 spole helm, figure head, very pretty.

Full traditional rig can carry up to 9 sails. \$35,000 neg. View at J Marina, Westhaven. ph 815 0565, ah 445 7492

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— black and white photo,
plus up to 50 words, \$40.

■Standard advertisement — 50 cents per word, \$10 minimum.

Post your copy (and photo) now to:

Bearings, P.O. Box 3141, Auckland; or Phone 09-385 1019 Fax 09-776 000 UNION STEAM SHIP CO OF NZ LTD MEMORABILIA COLLECTION

As part of our ongoing programme of collecting items relating to the history of Union Company (and Union Airways) we would welcome information on models, paintings, posters and any other material of interest. We also have available for sale wall plaques depicting our Coat-of-Arms at \$45.00 each.

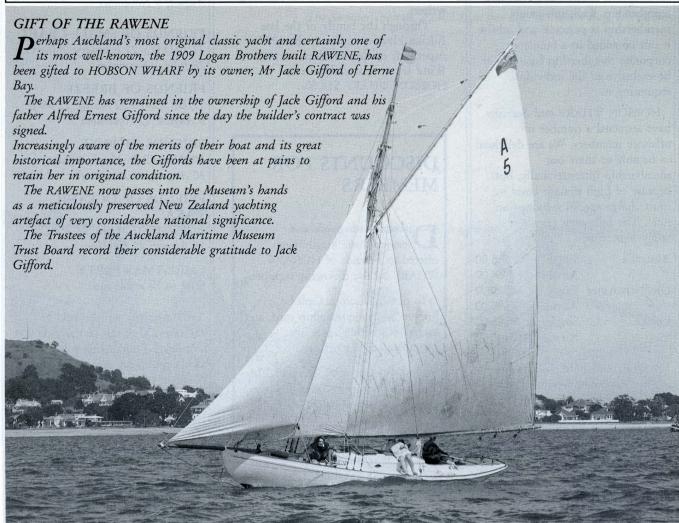
Contact for further information: Brian Paulin, Union Shipping, Private Bag, Auckland. Tel: 0-9-774 730

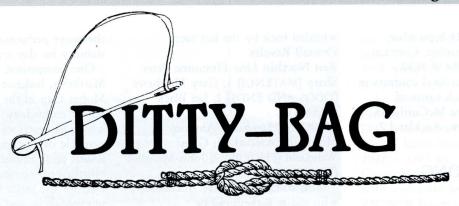


MULLET BOAT NGAHERE 22-footer, L34. Excellent condition. \$5000. Contact Baden Pascoe ph. 0-9-575 8468 Auckland or Howard Pascoe ph. 0-843-65866 Whitianga.



CHAPELLE 22 FT RACING SLOOP New centreboard hull built from plans in Boatbuilding. \$800 Ph. 0-9-422 7609 Matakana.





AUCKLAND MARITIME SOCIETY

The Auckland Maritime Society recently held its 34th Annual General Meeting, and the result of the election of officers and committee members for the forthcoming year was as follows:

Chairman — Robert Hawkins Secretary — John Webster Treasurer — Graham Perkins Committee — Steve Baker, Jeff Buddle, Dennis Eales, Bill Laxon Honorary Auditor — Bjorne Aagesen Patron — Craig Harris

Special mention was made of the contribution made to the Society by Past Chairman Don Meehan and committee member, Jim Gall, who both departed from Auckland during the year — Don for Napier and Jim for Tauranga.

Whilst numbers at the monthly meetings have been down on previous years, we can probably count ourselves lucky considering the average age of our society membership and the country's current financial climate.

The business section of the meeting was followed by a film entitled British Shipbuilding. On loan from the National Film Library, the film showed shipbuilding in the boom years of the 1960s when British shipyards and associated industries were in their heyday. Whilst the colours in the film had faded somewhat, some familiar names were observed amongst the new buildings of the time, including the KUNGSHOLM, now better known as P & O's SEA PRINCESS; LA SIERRA of Buries Markes, a tramp company now no more; and the GOOD HOPE CASTLE, one of the last of a long line of famous UNION CASTLE liners.

The June mid-winter meeting was somewhat out of the ordinary. We had asked members to contribute a short talk on their most memorable sea voyage. Entitled A Voyage Remembered, a wide variety of subjects were chosen — from war-time experiences to an ocean cruise, short ferry boat journeys to cargo liners. The evening proved to be both captivating and historic and once more highlighted the importance of recording these experiences before they are lost forever.

The Auckland Maritime Society meets monthly, except December, on the fourth Wednesday evening. Meetings commence at 1945 hours (7.45 p.m.) and are held in the Seafarers' Centre, Quay Street, Auckland City.

Briefly, the aims of the Society are to encourage and foster an interest in ships and the sea through historical research; to encourage those interested in model ship-building, nautical photography, publications and collections and to foster co-operation with other like bodies, both in New Zealand and overseas.

Membership is open to anyone. The annual fees are modest, and are as follows:

Single \$16.00 Double \$22.00 Country Members \$12.00

For those wishing to learn more about the Society, please contact the following committee members: Chairman, Robert Hawkins, ph. 0-9-410 7486 or bus. 0-9-378 1254 Secretary, John Webster, ph. 0-9-377 8915 / 379 0202 Treasurer, Graham Perkins, ph. 0-9-445 2459.

THE TRADITIONAL SMALL CRAFT SOCIETY

The Society's programme of events continued through the winter, eight boats and crews braving mist and cold rain in June to investigate the hulk at Whenuapai and other places of interest on the Waitemata above Herald Island. For spring events see below.

For those interested in traditional and alternative small craft, there are members and occasional organised activity in centres other than those listed here. In a world of plastic runabouts, those with kindred interests may be hard to find — check through the Society for small boat people in your area.

MEETINGS

Harris.

Auckland — the second Wednesday each month; 7.30 p.m. at the Ponsonby Cruising Club, Westhaven: 9 September, 16 October, 11 November. Contact: Steve Fleming, ph. 0-9-528 3093.

Boat Visit — Sunday, 6 September, 11 a.m. at Panmure Wharf: inspect N.G. Herreshoff ARIA built by Roy

Stillwater — Sunday, 18 October. Launch at 10 a.m.; row and sail up or down Weiti River as the mood takes. Panmure Basin — Sunday, 15 November. Launch at Panmure Sailing Club, Lagoon Drive at 9.30

Hamilton — the fourth Wednesday each month: 23 September, 28 October, 25 November. Contact: Jack Eason, ph. 0-7-856 4508.

Tauranga — the fourth Thursday each month: 24 September, 22 October, 26 November. Contact: Barry Dunwoody, ph. 0-7-576 5373.

Whangarei — the last Thursday each month; 7.30 p.m. at the Northland

Regional Museum: 24 September, 29 October, 26 November. Contact: Bruce Young, ph. 0-9-438 9630.

For information on local contacts in other centres and back issues of Traditional Boats: Pete McCurdy, 15 Cowley St, Waterview, Auckland 7; ph. 0-9-828 4680.

THE IDLE-ALONG 'WORLDS'

The Idle-Along Association and the Northcote and Birkenhead Yacht Club hosted the 'Chelsea Sugar World Idle-Along Champs' in a three-day event from 28 February to 1 April.

The event attracted wide interest. Visitors from the Heretaunga Yacht Club came and spoke of the corner of their clubrooms devoted to Alf Harvey, who designed the class in 1930. Len Hodgkinson, who owned the first IA built in Auckland, and many other old IA sailors turned up to watch the proceedings and discuss old times.

Enthusiasm for the event gained momentum during February. Boats were fine-tuned and restored (one in two weeks flat with rigging and sails all borrowed), new sails were ordered, mast-head spinnakers ceded place to traditional IA kites. Every known IA owner was contacted and publicity was circulated through various channels in New Zealand and overseas.

The IA register was updated, with over thirty boats in sailing condition identified. Of those, twenty-one took to the water off Birkenhead. The racing became more competitive as the series progressed. Peter Sharp in MATENUI led the fleet in all but one race, but their winning margin was

whittled back by the last race. Overall Results

Ken Northin Line Honours: Peter Sharp (MATENUI) 1; Gary Matthews (ODDS AND ENDS) 2; Ian Black (DIANA) 3.

ModCom Handicap: Anthony Marino (SCANDAL) 1: Grant Wakefield (PHOEBE) 2; John Meredith (INSPIRATION) 3.

Most competitors were Aucklanders who sail at Birkenhead or Hobsonville, while out-of-town boats came from Wellington and the Bay of Islands.

Some old hands commented on the non-standard rig sported by a number of IAs, but the committee had decided that while they wanted friendly competition in the spirit of the class, in order to welcome as many IAs as possible, no existing rigs should be excluded.

In the event, variations in jib and spinnaker did not seem to be a dominant factor. Planked boats with strictly conforming gear kept pace with ply boats sporting slightly oversize jibs and double-luffed spinnakers. Sailing and boat-tuning skills proved to be the key factor as many skippers enjoyed some of the closest competition seen amongst IAs in about twenty years. The event provided a chance for many old IA skippers to renew acquaintance, as well as to show that the class offers plenty of pace and excitement for younger crews.

A repeat event is already planned for next year and the IA Association is looking at ways to build up the fleet. Recent mixed-class racing shows that a well-tuned IA is very competitive with other more recent centreboard boats, giving gutsy roundthe-buoys performance as well as good stability for day cruising.

One competitor, boatbuilder Gary Matthews, had not sailed IAs since the Moffat Cup in the 60s and is now highly enthusiastic about the IA, which he describes as the best class available of its type. He and Des Rouse, an Optimist coach at Northcote-Birkenhead, borrowed a boat for the series and achieved unexpected success. They tuned the boat over a period of two months and found that every move they made to return the boat to the designer's plans improved its performance. Gary estimates that the cost of putting a new IA in the water looks very reasonable compared with other centreboard classes.

If you are interested in joining a traditional class with exciting sailing, phone Ian Black, 0-9-413 9712. Racing is held at regular intervals summer and winter.

Keith Salmon

OTAGO HARBOUR REPORT

Too much wind and not enough rain has been the weather story for the last few months. Occasional gales have caused some problems for the Port of Otago.

The wind was gusting up to 70 km per hour on 17 March with odd blasts turning the lower harbour white with spume. The 28,000-tonne, cruise-liner ROYAL ODYSSEY had arrived that morning from Hobart with 1,070 passengers and crew. Most of the passengers were away sightseeing when the ship began to strain at her berth. Fortunately the





Sound Nautical Strategy

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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.

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A neat fit — the ROYAL ODYSSEY in her encounter with the MENINA C4, 17 March, 1992. (Tom Church)

security men cleared the gangway just before four of the bow mooring lines parted. The ship swung out at right angles to the wharf, her long flared bow just catching the log ship MENINA C working at the Beach Street Wharf. Damage to both vessels was very minor.

It took some time to round up the tug crews and push the ROYAL ODYSSEY back to her berth. The harbour master, Captain K. Plate, has decided no charges are to be laid as a result of the incident.

A week earlier on 12 March winds at Taiaroa Head were gusting to 120 km per hour. The container ship MORETON BAY was working the outer berth at Port Chalmers but the strong winds brought work to a halt. In the afternoon she was moved to the inner berth where unloading could commence.

Later, in May, the COLUMBUS AUSTRALIA met a violent storm in the Tasman Sea. Rolling 40 degrees to port and starboard caused unsecured coils of sheet steel in deck containers to break free and create havoc. Some 15 to 20 containers were ripped apart and some of the contents went overboard. When the damaged containers were landed here on 21 May, a few were little more than heaps of mangled iron.

Lower river levels in Central Otago have had one minor bonus. In mid-May the hull of the old Clutha River steamer MATAU at Clydevale was exposed. She was scuttled there in 1901 after 23 years on the river. The Balclutha Rotary and Lions Clubs are investigating the possibilities of salvaging her for restoration.

Of more immediate moment was the arrival on 16 May of the UNION ROTORUA, re-establishing the Union Company's links with the port after a break of five years. She is expected to become a regular caller in place of the AUSTRALIAN TRADER. There was added interest because her master was Captain George Kaye and the trainee pilot who took her to her berth was his son Captain Chris Kaye.

Apple exports from Dunedin have grown to the extent that Port Otago Ltd is to redevelop the former rollon/roll-off terminal as 'Leith Wharf' for use by the Apple and Pear Marketing Board. Both bodies have called tenders for the redevelopment and a large new cool store respectively. Plans are also being prepared for new quarters for New Zealand Stevedores at Port Chalmers and meetings are being held about responsibility for the Taiaroa Head Signal Station in the future. It is likely the Otago Regional Council will have to take on some of the costs from the Port Company. The Council has also advertised for a part-time harbour master as part of the separation of commercial and regulatory functions.

During Easter the Port Chalmers Yacht Club celebrated its centenary, though the history of yachting in the area goes back a lot earlier than 1892, when the yachties and rowers separated into their own clubs. The Port Club's greatest days were in 1921 when Alf Wiseman in HEATHER won the inaugural Sanders Cup from Earl Jellicoe in IRON DUKE. In 1990 four members led by the present commodore, Neil Morris, won the Noelex 22 competition.

Another milestone in the log trade was reached on 3 May when the MARITIME MASTER arrived to load

the two hundredth shipment from the port. The log trade began on 29 July, 1969 when the KYOTO MARU arrived for a full cargo for Japan.

An important part of our maritime history has just been recorded by Denys Bevan of Kakanui. His book United States Forces in New Zealand 1942 — 1945 was launched by the Otago Maritime Society on 5 June with a pleasant function in the RNZNVR Ratings Mess. Readers can obtain copies from the author, c/o the Kakanui Postal Centre, at \$39.95 which includes postage.

Local boat-builders Miller and Tunnage launched their second vessel for the year on Saturday 13 June, the fishing boat EMMA J for Takaka owners. Ian Church

AUCKLAND PORT NEWS

In July the BHP container-ship IRON DAMPIER broke the seal on her propeller stern tube at sea. On arrival at Auckland she discharged all cargo and ballasted her various tanks to bring the propeller out of the water. Marine Steel Ltd were able to place a new seal to prevent the loss of lubrication and the ship was able to reload and sail.

The inter-island ferry ARATIKA has been into dry-dock at Devonport and then to the Auckland side for work connected with her annual survey and overhaul. Last year the ARAHURA was here; the ARATIKA will return next year.

We in Auckland are glad of the business. Ports of Auckland Limited and the Navy Dockyard at Devonport are co-operating to promote Auckland as a ship repair site.

The famous research vessel NOOR called also in July for stores, fuel and maintenance. She is from the Woods Hole Oceanographic Institute in the United States.

Waterfront workers were fascinated by the sight of the Dockyard's floating crane HIKINUI at Hobson Wharf stacking several steel barges on top of one of Sea-Tow's largest. The four smaller barges were built by Ship Constructors of Whangarei for Marine Steel for a client at Ouinn, New Calendonia, for coastal transport. The stacked barges were towed to New Caledonia by Sea Tow's SEA-TOW 22.

Ron McKenzie Auckland Harbour Master

HOBSON WHARF

A STATEMENT OF PHILOSOPH AND HERITAGE INTERPRETATIO

Recently the display team for HOBSON WHARF has been expanded by two with the appointment of Kai Hawkins as designer and Duncan Mackay as researcher and writer. The following display philosophy has been prepared by Duncan Mackay. We publish it here to give our readers some insight into the thinking behind the creation of displays for the museum.

HOBSON WHARF will be the first museum to address New Zealand's maritime history in its widest sense, ranging from the Polynesian voyaging canoe to the passenger steamer and the P-class yacht. In doing so, it will make a bold cultural statement about New Zealanders as a people of diverse origins, but sharing a common heritage and island home.

THE CONCEPT

The museum's aim is to show what ▲ is singular about New Zealand's maritime heritage, and to set it within a wider context - looking at the physical geography, maritime traditions and international history which have shaped events here. It addresses a broad span of history, from Pacific voyaging more than 2000 years ago through to recent international yacht races. The museum is national in its scope, revealing Auckland as the principal maritime centre of New Zealand and of the south-west Pacific. It is targeted at the general public, but will have ample depth to interest a specialist audience. Above all, it will be accessible, informative and rewarding.

The core of HOBSON WHARF will be a series of themed displays, in which vessels, boats, models and equipment from the museum's collection feature prominently. Some of these will be presented in a classical museum style, whilst others will be shown within 'walk-in' settings which

dramatically evoke the past. A range of small craft and larger vessels berthed in the water-basin beside Hobson Wharf will complement the interior displays, and offer experience on the water. The museum is also reviving and sustaining a range of skills through the construction of waka, boats and ships, and through workshops on site, which will be fully operational and open to the

Through its displays, collection and programmes, HOBSON WHARF will make a bold cultural statement. It offers a positive, encompassing vision of New Zealand people by drawing attention to their shared maritime heritage. It suggests that New Zealanders can confidently celebrate their diversity by recognising a common tradition: their forbears all crossed the sea to reach here, in migrations made possible by the skill of navigation cultures. It also suggests that New Zealand's island and oceanic environment has helped shape the collective identity of its people, and their keen sense of challenge when looking out on the world.

HOBSON WHARF will transcend being a collection of ships, boats, models and artefacts. It will do so by "taking the raw materials of information and artefacts and weaving them into patterns that are orderly, beautiful and true" (King, The Theme Park experience ... Futurist Nov. 1991). It will present information in inviting and informal ways that are 'classy but not elitist, populist but not tawdry, didactic but not pedantic'. It will provide an 'experience of enduring value'.

THE INTERPRETATION

A PACIFIC PEOPLE

New Zealand is a nation of islands in the world's largest ocean, and this setting shapes every aspect of our

maritime past and present. The people of New Zealand are islanders and are inextricably linked to the sea. It shapes their culture and mentality, it is a local and global highway, a source of food, and a place of recreation. The New Zealand archipelago is part of a larger oceanic region in which human life has been continually shaped by ocean voyages and coastal seafaring, both in the distant past and in more recent history.

MIGRATION ACROSS THE SEA

The islands of New Zealand are, in a symbolic sense, canoes cast adrift from a larger mainland. The archipelago emerged from a supercontinent called Gondwana some 60 million years ago, and became an ark carrying a unique cargo of flora and fauna. However, like other Pacific islands it was devoid of human life to reach here would require an ocean journey.

The colonisation of the Pacific was a remarkable event in world history. It took place roughly during the period 1500 BC to 1000 AD and is generally believed to have begun in the island region lying between southeast Asia and the Solomon Islands, spreading from there to Western and Eastern Polynesia. Sailing in fast voyaging canoes, people made landfall using sophisticated, non-instrument techniques of navigation, some of which are still in use today. Generally they explored by sailing against prevailing east winds, which could carry them home as required; some scholars believe that the Polynesians sailed as far east as South America. The discovery and colonisation of New Zealand was a striking demonstration of the skill of Polynesian navigators.

Polynesian oceanic voyaging diminished throughout the Pacific after each of the major island groups had been colonised, and at some

point it ceased between home islands and larger, more remote islands, such as New Zealand. Here the Polynesian migrants became self-contained, developing a sophisticated tribal society. However, oceanic travel — with its themes of origins, voyaging and arrival — remained an important part of their historical consciousness.

The tribes remained closely bound to the sea and to the inland waterways, which served as transport routes and sources of food. Maori developed a variety of canoe designs in response to the abundant timber stocks and the marine conditions of the islands, and European visitors of the eighteenth and nineteenth centuries were particularly struck by the size and speed of waka taua (war canoes). Maori seafarers quickly made use of the opportunities presented by the arrival of Europeans. Some made journeys abroad to explore the new world which had intruded into their homeland and to find markets for trade, while others joined European whaling operations. Later, Maori sailors operated a fleet of trading canoes and ships supplying food to new European settlements.

EUROPE ENTERS THE PACIFIC

Europe's maritime nations had begun expanding the edges of their world in the fifteenth century. Developments in shipping and navigation made it possible for them to undertake long sea voyages in search of trade opportunities and scientific knowledge. A variety of European expeditions ventured into the Pacific and some explored New Zealand, the earliest known (to date) being the Dutch in 1642. However, it was the voyages of England's Captain Cook which paved the way for much wider European contact with New Zealand and its people.

Sealers, whalers, and traders were the first to come in the wake of the explorers, as part of a Pacific-wide search for raw materials and cargoes. Along with the missionaries, some of them began rudimentary settlements within the Maori world, and this cultural contact paved the way for a more general migration of European people. Successive waves of immigrants made the long voyage to the 'new land' and for many it was a formative colonial experience. Most

came from Britain and Ireland, but other peoples came too, notably the Dutch, Chinese, Dalmatians, and later people from other islands in the Pacific. As with Maori, the voyage and the homeland were to remain prominent in the historical consciousness of the migrants.

Like Maori, Europeans in the last century were closely linked to the sea. Ships, ferries and boats were the main way of transporting people and goods around the country, especially in harbour regions such as Auckland. A local fishing industry emerged, as did a strong boat-building industry, whose craftsmen adapted vessels and designed new ones to suit local conditions.

The maritime culture of Europeans differed from that of Maori people in a fundamental respect, though. European society was recently established and was dependent on close links with its trading partners in the Pacific region and especially with Britain, the major market for agricultural exports. International shipping was to be critical in New Zealand's development, and the fact that its main customer was located halfway around the world posed a particular challenge for the developing nation.

New Zealanders looked overseas for cultural inspiration as well as for trade. A sea voyage 'home' to Britain or Europe was a popular holiday, and the tradition endured into the 1960s, although by then many young people found that leaving New Zealand gave them a strong sense of belonging there. Today, modern communications and fast air transport make the world seem smaller but New Zealanders remain acutely aware of their position as a small, secluded nation. The oceanic distances that surround us are a reminder of our isolation, but they also provide a sense of security, freedom and solidarity.

SPORT AND RECREATION

New Zealand's seas have been a place of recreation as well as transport and trade. The earliest recorded water sports were races in canoes, whaleboats and trading vessels but pleasure craft were soon introduced. Yachting, which originated in Europe and North America, was established here in the late nineteenth century, and New Zealanders have since made significant

contributions to yacht design, construction and racing, both in small and larger craft. Power boating became popular from the turn of the century, and the Hamilton jet propulsion unit stands as a classic example of 'Kiwi' back shed engineering. Generally the twentieth century has seen an explosion of marine sports: canoeing, swimming, scuba diving, surf-lifesaving and surfing, to name a few.

The coast has also been a place for more passive forms of leisure. Beach picnics were enormously popular during the first half of this century, with harbour ferries providing much of the transport, particularly in the Auckland region. The availability of the motor car and new prosperity after World War Two enabled many people to make a regular pilgrimage to the beach and the bach, which became symbols of a particular New Zealand ethic in an increasingly urbanised society.

THE MARITIME FUTURE

As New Zealand enters the twenty-first century, it still retains its close links with the sea. Nearly all its cities are seaports, many of its lesser towns are on the coast. Passenger travel is by road and air now, but ships remain vital in carrying New Zealand goods to the world and our newer markets amongst Asian nations and the Middle East. Older shipping routes to Britain, the United States, Australia and Pacific nations continue, and New Zealand's fishing industry has become internationalised too.

The changes in shipping and trade are part of a wider reorientation of New Zealand's economy and society in the latter half of this century, and commercial and cultural dependence on Britain has declined while the influence of Pacific Rim countries has strengthened. Amidst an emerging global economy and electronic culture, New Zealanders are re-assessing who they are and where they have come from. Maori and other indigenous Pacific peoples have looked to their history and traditions as sources of cultural renewal, while people of European descent have been reshaping their identity too, and increasingly locating it within a Pacific context. HOBSON WHARF will no doubt contribute to these processes.

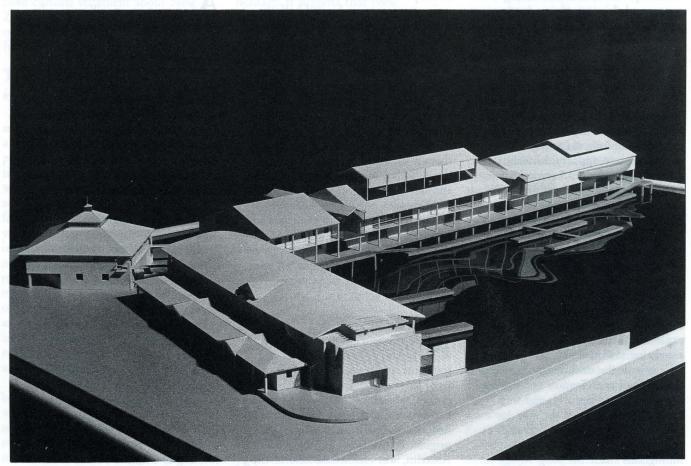
Bearings Vol. 4 No. 3

New Zealand's status as an island nation continues to shape the life and character of its people. This is most apparent in Auckland, a Polynesian and European metropolis linking two harbours and two seas. Its container port is a major trading link with the world, while its harbours are the home of a fishing fleet and thousands of recreational craft. And it is in Auckland, and at HOBSON WHARF, that the diversity of New Zealand's maritime heritage will be seen. Amidst the coastal and international ships will be found waka, outrigger canoes, state-of-the-art international racing yachts, fishing craft and a profusion of other boats that New Zealanders simply like to mess about in.

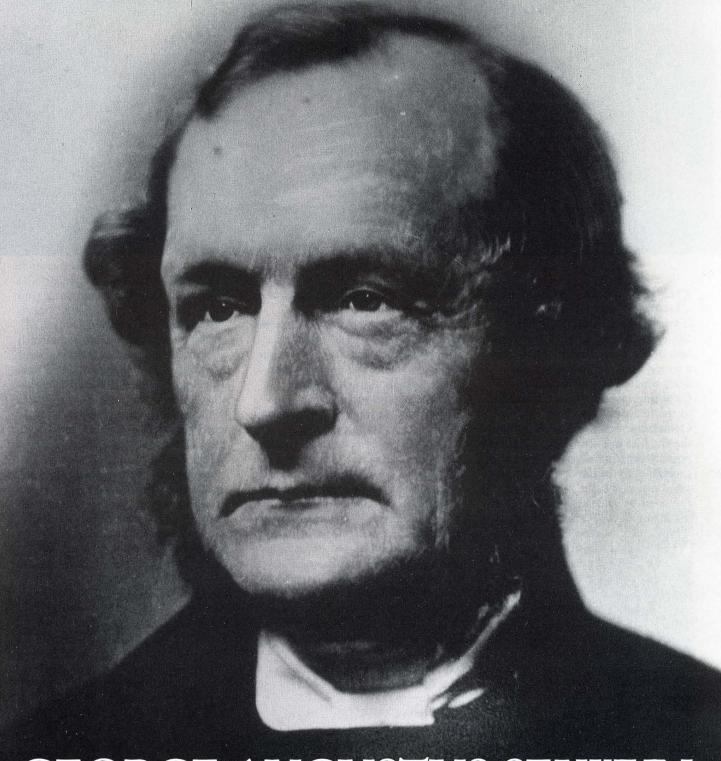
The display team has been enlarged with the appointment of film designer Kai Hawkins (left) and historian/writer Duncan Mackay (right) shown here with

edven Wilson Director Peter McCurdo Curator Cillian Chaplin Manager Public

Duncan Mackay (right) shown here with Rodney Wilson Director, Peter McCurdy Curator, Gillian Chaplin Manager Public Programmes.



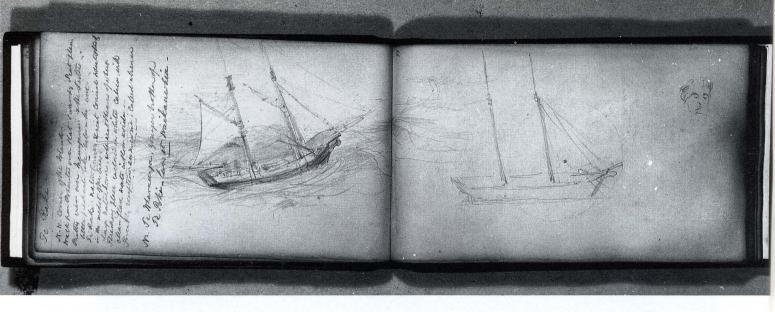
Looking North-west towards the historic "Launchmans Building" which forms the entry pavilion. HOBSON WHARF will open in mid 1993. (model and photograph: Marc Wilson)



GEORGE AUGUSTUS SELWYN MARINER AND BISHOP

by Warren Limbrick

George Augustus Selwyn, first Anglican Bishop of New Zealand, is well known as a pioneer of the colonial Church but is less familiar in his role as mariner and navigator. On 30 May, 1992 his arrival in Auckland was re-enacted by the present Bishop of Auckland and the author, rowing ashore from the BREEZE to land at Judge's Bay.



Celwyn, was born at Hampstead in 1809, the son of a constitutional lawyer, and was educated at Eton College where he developed a great love of the river Thames. He became a strong swimmer and rower and later, when at St John's College, Cambridge, he rowed for Cambridge in the first-ever 'Boat Race' against Oxford University. His reverence for the river Thames could not abide its possible contamination. With our contemporary sensitivity for the environment we can appreciate the comment he once made to his fellow oarsmen: "If you must spit," he reprimanded his crew, "spit in the punt!" He had a healthy respect for the river, and after an accidental drowning he persuaded the school authorities to hold compulsory swimming tests for boys wishing to

George Selwyn became known as the epitome of the 'muscular Christian', so much so that Charles Kingsley dedicated his well-known novel Westward Ho (1855) to this bishop whose reputation reached heroic proportions after he came to this country. As an outgoing activist Selwyn broke many of the conventional English stereotypes. When Governor Hobson heard of his coming he thought it nonsensical, exclaiming that it was useless to send out a bishop "when there were no roads for his coach to travel on!" But that would not deter Bishop Selwyn. In his first visitation tour, to Maori mission stations and sparse settler hamlets, which he began only ten days after arriving in the colony, he was absent from his wife Sarah for six months. He covered 2,300 miles of which he walked a third and travelled

the balance by boat, canoe and on horseback.

George Selwyn became a competent sailor. He had studied Mathematics at Cambridge, but had little love of the subject. Its chief use he later found to be in teaching himself celestial navigation on board the ship TOMATIN en route to New Zealand. He wrote in the passage out:

"I am studying practical navigation under our captain in order that I may be my own master in my visitation voyages. It gives me great pleasure to find that I am quite at my ease at sea, which makes me look forward to the maritime character of my future life with more comfort and hope. My chronometer and sextant are in constant use. Last night I learned a new observation, viz. to find the angular distance between the moon and a fixed star. William gave me at Plymouth a log-book and chart, in which I keep the ship's reckoning ... I always know the ship's place exactly, and the probable time of her reaching any given point."

When the TOMATIN took the ground in Sydney Harbour and had to be slipped for repairs, the bishop showed his impatience and hitched a passage on the little brigantine BRISTOLIAN, together with his chaplain William Cotton, and arrived in Auckland 30 May, 1842. He was only 33 years of age.

Shortly after his arrival Selwyn commissioned the building of the UNDINE, a small 22-ton schooner. His coastal and extended passages in this vessel brought universal admiration, and one hardened sailor commented that "to see the Bishop handle a boat was almost enough to make a man a Christian".

View of UNDINE, G.A. Selwyn. (Alexander Turnbull Library).

When the extent of the Diocese of New Zealand was defined, a clerical error registered the boundary as 34° North latitude, rather than 34° South. The Bishop took this as a challenge — what sailor would not wish to include the Melanesian Islands in his responsibilities? — and later in life even argued that it was always intended!

So began the Bishop's many voyages to Melanesia and his personal involvement with the Islands both in establishing the Melanesian Mission and endeavouring to protect the Melanesians from the rapacity of traders and evil "blackbirders". His first reconnoitre was on board H.M.S. DIDO in the summer of 1847-8, but in 1849 he bent the sails on the UNDINE and set forth for New Caledonia and the New Hebrides, quite confident in his vessel after having already made several lengthy coastal and offshore passages as far east as the Chatham Islands and south to Otago and Stewart Island.

His little schooner pleased him greatly. One such cruise took him to the Bay of Islands, then around North Cape to New Plymouth, thence to Nelson and Queen Charlotte Sound, back to visit the mission at Otaki, then from Wellington to the Chathams, Otago, Akaroa, Hicks Bay and Auckland. On his return to the Waitemata he wrote:

"... the good little UNDINE worked up to her anchorage, after a voyage of fourteen weeks, with sails, ropes and spars uninjured, having sailed 3,000 miles, and visited thirteen places ... By the good providence of God we were so pleased, that no illness occurred either among the passengers or the crew during the whole voyage."

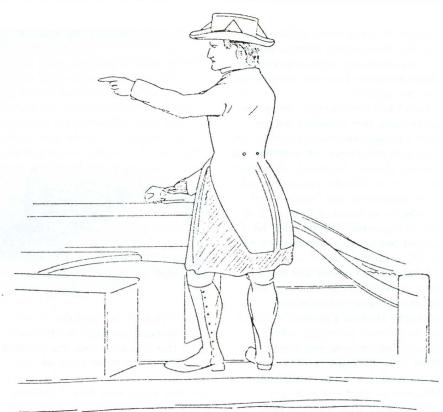
Selwyn's passages in uncharted waters both in this country and the islands of the South Pacific were quite remarkable by any standards of his day or our own. And many of today's recreational sailors would thoroughly agree with his comment in a letter to England, penned on board the UNDINE in August 1849 at Aneityum in the New Hebrides:

"Few men are so entirely at their ease at sea, or so able to use every moment of time, perhaps more effectually because with less distraction than on shore.

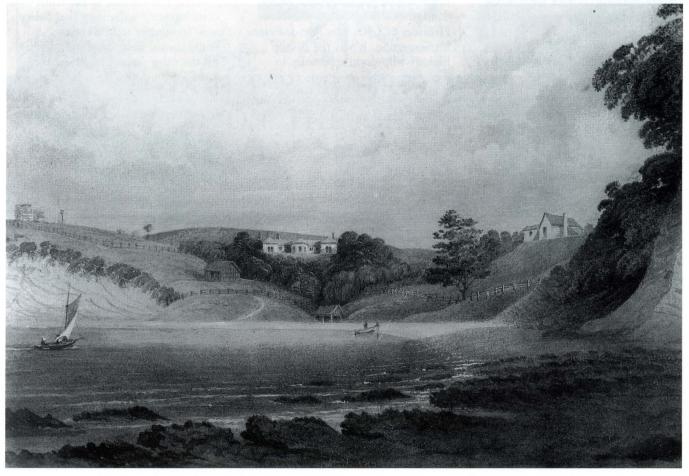
And again:

"I must acknowledge that seafaring is to me a source of enjoyment and benefit, from the vigorous health which it imparts, and the leisure which it affords for reading and

Judges Bay Parnell, looking south-east from Campbell's Point showing the homes of Sir William Martin (centre) and the Hon. William Swanson (left) 1856. Unsigned watercolour by John Kinder (Auckland Public Library)



From an unsigned sketch entitled 'Bishop Selwyn at the Helm, UNDINE 6 December, 1849'. (N.C. & A.C. Begg, Port Preservation, Christchurch)

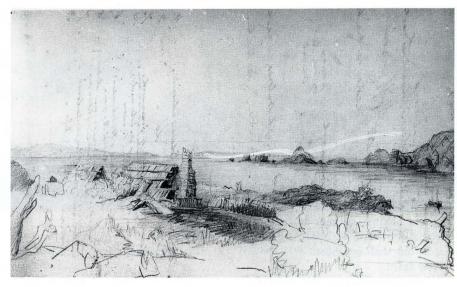


thought. It is not that I dislike society but that the incessant interruptions of a new community, requiring constant superintendence, leave me scarcely any time for myself."

Even then, such was the discipline of the man, that a routine day on such a passage would include the "usual employments" of morning and evening prayers, shipboard school for his Maori or Islander passengers and crew, navigation, and "reading and writing in undisturbed luxury". But not so engrossed, it seems, that he could not manage a typical day's run of 170 nautical miles.

Selwyn found release and solace from the conflicts in which he was involved both as advocate and mediator. He beat a path to the door of the colonial politicians whose interests seldom rose much above those of land-hungry settlers and corresponded at length with British Ministers of the Crown, always seeking peace with justice. These 'trials of the day' over land policy and Maori rights assailed him while engrossed in 'normal' pastoral care of the scattered church, and in trying to reform the structures of the Church of England to fit the new colonial

Otakou from the south [184-], G.A. Selwyn. (Alexander Turnbull Library)



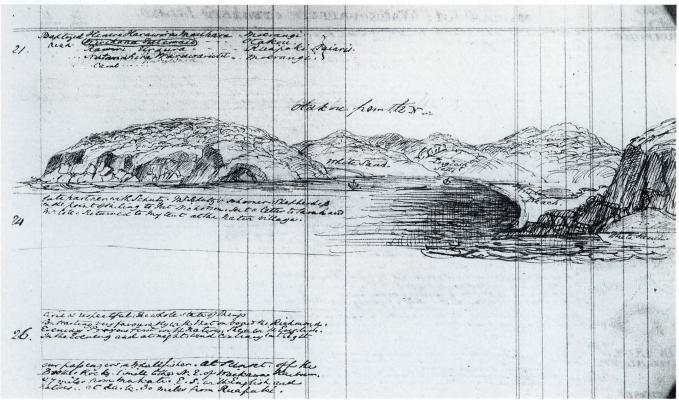
context (which the English establishment opposed). In the midst of all this it is clear that the UNDINE gave him a restorative sense of balance. "My little vessel rides quietly over the waves with New Caledonia and the isles of the Pacific under my lee."

Selwyn's toughness was equal to most crises at sea. When in 1859 his new, bigger Melanesian Mission Ship the SOUTHERN CROSS sustained damage in a coral reef in the New Hebrides and put into Port-de-France for inspection, it was the Bishop himself who dived repeatedly to

From Sealers Bay, Codfish Island looking across to Ruggedy Passage, Stewart Island [184-]. (Alexander Turnbull Library)

inspect the vessel's keel and forefoot. The feat earned him such respect by the crew of the French man-of-war BAYONNAIS that they made him guest of honour at a dinner, and sent him off with an eleven-gun salute.

While this testifies to the truth of a contemporary judgement that Selwyn was "sublimely indifferent to conventional ideas of official dignity", on the other hand he had a rather



overbearing streak in his nature. When the UNDINE lay alongside H.M.S. ACHERON in Port Preservation in 1851, John Greenwood, one of his young crew and a St John's College student, wrote in his diary:

"The Bishop had service on board the ACHERON this morning, and we attended. I heard the Articles of War read today for the first time. Though very severe I think they are more tolerable than the Bishop's rule."

Yet one of Captain Stokes' crew on the ACHERON wrote:

"I've never forgotten that service ... There we were in a wild outlandish place, on the deck of a ship, on which church service was being conducted for us by a bishop in full canonicals. ... Ah! he was a fine type of man was the Bishop. Besides being a good man, he held a captain's ticket, and could handle his pretty

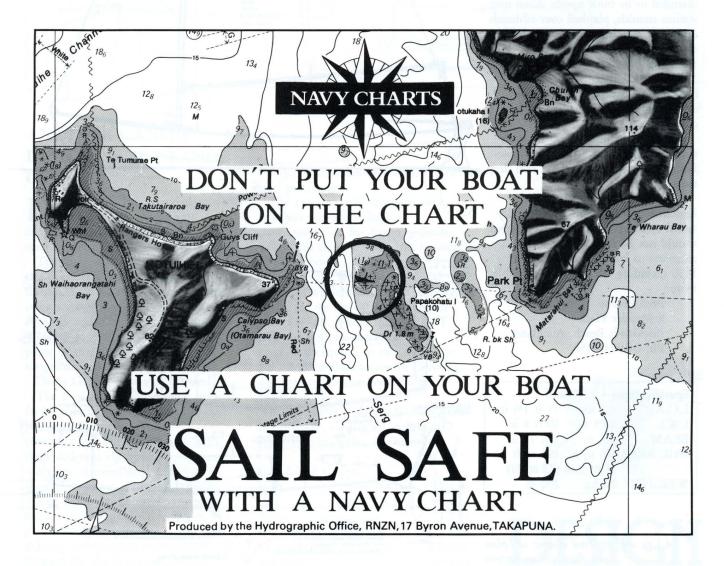
little yacht, the UNDINE, with the best of them."

The most daunting cruising grounds in our waters did not intimidate Selwyn - Stewart Island, Ruapuke (where he conducted baptisms and weddings for the sealers who had taken local wives in 'common law' marriages), the Chatham Islands. He even attempted the Auckland Islands(!) but was driven back to Akaroa by gales and a broken boom. In all, the mariner Bishop was seldom deterred. His fastidious log book, his profile sketches of headlands and harbour entrances, all testify to a bishop who had salt in his veins, and possessed that enviable omnicompetence of so many of our Victorian predecessors. We do well to remember not only his skills as a mariner, but also the motivation that drove him to attempt so much.

Dr Warren Limbrick, is Vicar of St Andrew's, Epsom, and is shortly to become Dean of St Paul's Cathedral, Dunedin. He himself sails a Herreshoff 28 and is envious of Selwyn's long voyages with their opportunity for writing and reflection. Warren is still pondering the implications for cruising of his impending move to latitude 45° South!

FURTHER READING

Port Preservation, by A.C. and N.C. Begg. (Christchurch, 1973)
Churchman Militant, by J. Evans.
(London & Wellington, 1964)
Bishop Selwyn in New Zealand, by
W.E. Limbrick (ed). (Palmerston
North, 1983)
The Life and Episcopate of G.A.
Selwyn, D.D. by H.W. Tucker. (2 vols, London, 1879)



DESIGN

4.3 METRE SKIFF BY FRED BLOEM

This recent design from the board of design engineer Fred Bloem is an attractive sailing flattie of traditional aspect but modern construction. The 14-foot, centreboard hull is flat-bottomed with clinker sides, curved in section, and a raking bow. It is decked as far as the mast and open aft, with a single thwart for the helmsman.

The planking of the hull is all plywood, 9 or 10 mm for the flat bottom, 6 mm for the three clinker planks each side. The designer notes that the glued laps effectively form longitudinal stringers. The hull is intended to be built upside down over station moulds, planked over ribbands arranged at each lap in the method described by Thomas Hill in *Ultralight Boatbuilding* (International Marine, 1987). Sawn frames (mahogany is specified) are scribed and glued in once the planking is complete.

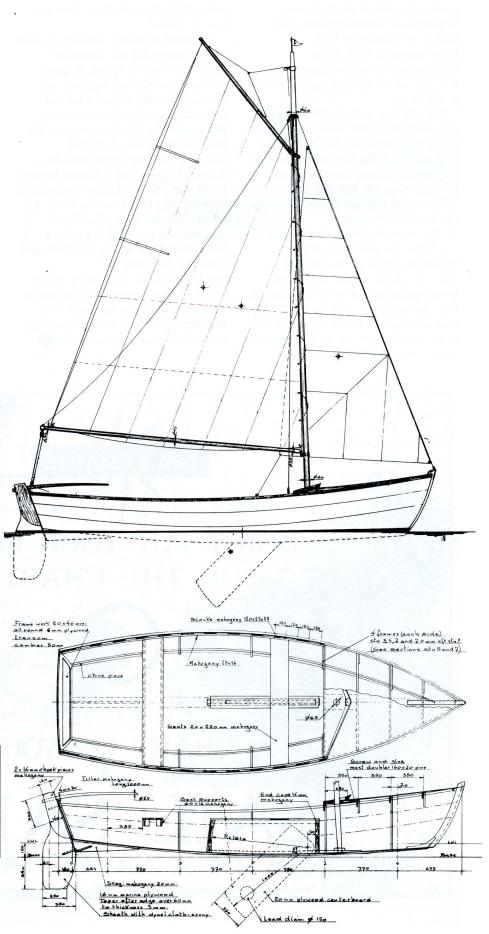
The rig is a simple sloop rig with three-quarters of its area in the loosefooted mainsail which shows two deep reefs.

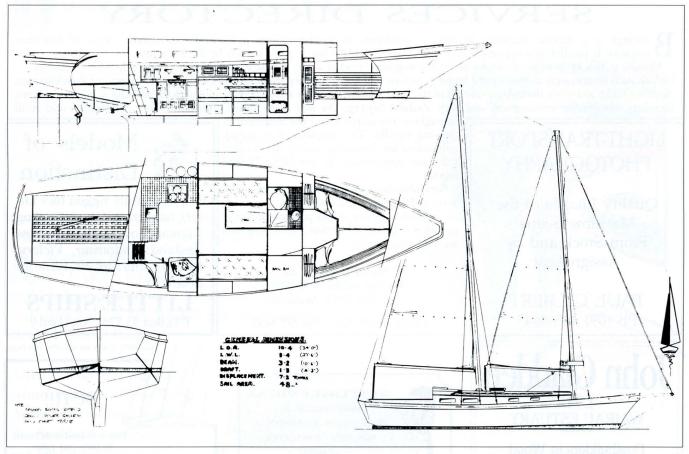
Altogether it is an attractive knockabout sailing dinghy especially suited to shoal waters, and a boat that should not be too difficult for amateurs to build. The plans cost \$150 including GST and are available from

Fred Bloem 8 Mander Place Bucklands Beach, Auckland Ph. 0-9-534 1658

| Specification | ns 4.3 M S | kiff |
|---------------|------------|-------------|
| L.O.A. | 4.3 m | 14 ft 1½ in |
| L.W.L. | 3.25 m | 10 ft 8 in |
| BEAM | 1.5 m | 4 ft 11 in |
| SAIL AREA | 9.6 sq m | 103 sq ft |
| | | (75 & 28) |
| WEIGHT | 90 kg | 200 lb |

4.3 m skiff by Fred Bloem: sail-plan and construction section





Pine Island Clipper: Profile and sail plan

ANOTHER GANLEY DESIGN "PINE ISLAND CLIPPER"

Denis Ganley has provided us with another of his wholesome cruising yacht designs, this time the steel schooner "Pine Island Clipper".

The designer has decided to offer the plans at a special discounted price during the next three months and to offer a complimentary subscription to Bearings and the Friends of HOBSON WHARF for any purchasers of the plans. Many thanks for this supportive gesture.

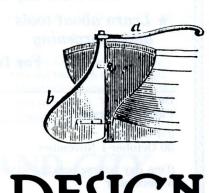
Denis Ganley writes of the design; The Pine Island Clipper has been a fairly popular traditional design over the years and is of all steel construction. The plans come with three different rig options; wishbone schooner, conventional schooner (as shown) or cutter. The hull is built upside down over eleven permanent frames and longitudinal stringers. No plate rolling or wheeling is required making construction very straight forward for the first-time amateur builder. Ballast can be either lead or steel punchings.

The conventional layout is very spacious providing sleeping accommodation for five, a generous galley and toilet/shower area forward of the saloon.

These plans are usually \$900.00. However while this issue of *Bearings* is current we are offering them for only \$585.00, which includes GST and postage, plus a free one year single subscription to this magazine. An A1 general arrangement drawing and material list are available for \$20.00.

All enquiries to Denis Ganley Yacht Designs Ltd, Ganley's Landing, P.O. Box 23, Greenhithe, Auckland.

Pine Island Clipper
LOA 10.4 m
LWL 8.4 m
Beam 3.2 m
Draught 1.4 m
Displacement 7.2 tonne
Sail Area 4.8 sq m



SERVICES DIRECTORY

B earings is a unique magazine in that it combines, in a high-quality publication, an eclectic range of maritime interests. It parallels the responsibilities of HOBSON WHARF but is not a servant of the Museum.

Already, at this early stage of development, the magazine reaches a very valuable and extensive readership whose interests include such diverse areas as recreational boating, historic and contemporary shipping, port and coastal services, naval architecture, maritime trades and skills, the indigenous craft of the South Pacific, maritime arts and crafts, antiques and collectables, books, maritime sociology, the marine environment and New Zealand heritage. As well as its subscription circulation, *Bearings* is sold retail

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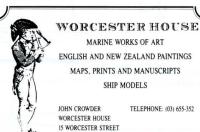
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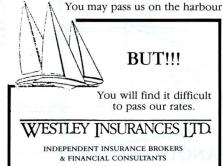
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(One day course making spars and oars) 5 December

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WINTER Attractions!

Winter in Auckland need not mean a season indoors. Cool crisp days can be well spent wandering the city's many parks, strolling one of the world's most beautiful waterfronts or viewing the colourful wintergardens at the Auckland Domain.

Stop by one of the city's sportsgrounds and spend a happy hour or so watching Aucklanders at play—at rugby, soccer, netball, hockey and rugby league. Or take a dive into one of Auckland's tepid indoor pools. Fine examples are the Cameron Pool at Mt. Roskill and the Onehunga War Memorial Pool.

Then there's that popular winter pastime of kite flying. Auckland Domain, behind the Auckland Museum, is a favourite spot, as is the top of Mt. Eden.



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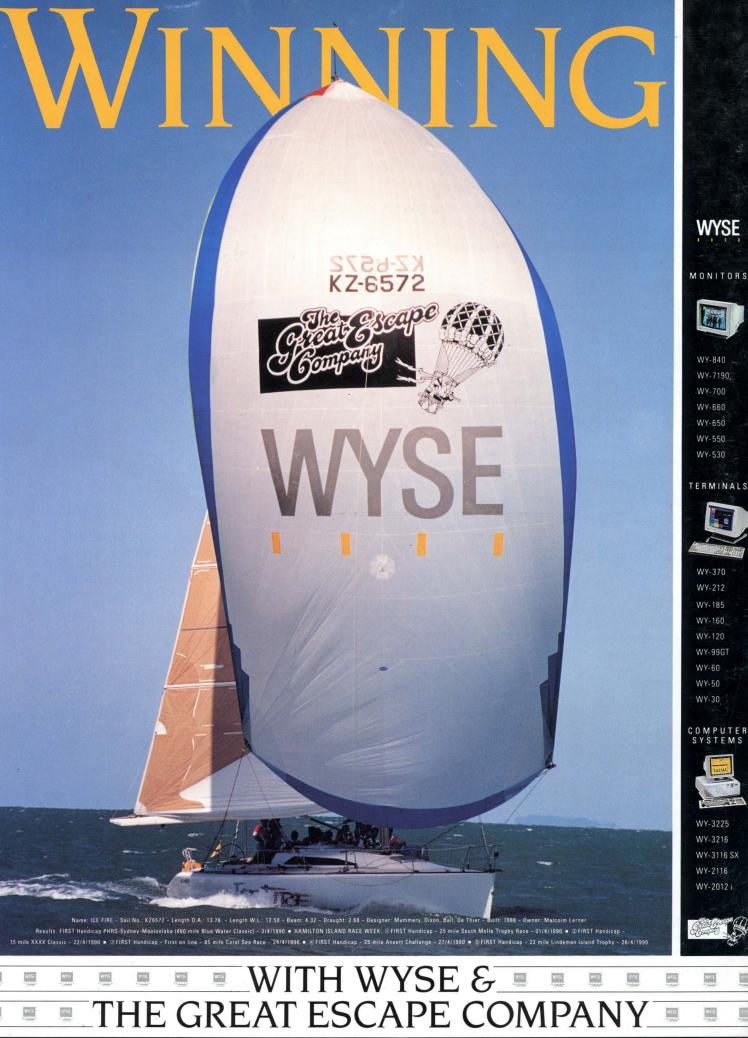
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