

# Bearings

**HOBSON WHARF**

New Zealand National Maritime Museum

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**GRAND OPENING**  
19 - 22 August

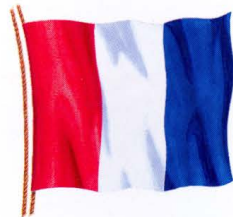
Winter 1993 Vol.5 No. 2



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# Bearings

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OF



## HOBSON WHARF

*This special issue of Bearings celebrates the opening of HOBSON WHARF on August 19 to 22. Because of the enlarged 'features' section we have included this time, certain regular sections such as 'Ditty Bag', 'Letters to the Editor' 'Launchings' and 'Design' have been omitted. Be assured that they will return in the next, Spring, issue.*

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## HOBSON WHARF

# EDITORIAL

This issue of *Bearings* marks the opening of HOBSON WHARF and the culmination of four and a half years of struggle and hard work. For me it has been a huge privilege to receive the support and friendship of trustees and staff, sponsors and funders, a very talented architect and no less talented display designer, boatbuilders and other artisans, all of whom have subscribed to our dream and joined in turning a vision into a reality. It is humbling to have been given the opportunity to interpret our great maritime culture and present this grand picture of New Zealanders as a Pacific maritime people. Humbling also, to have been allowed to develop such a strategic area of our city and be able to provide a facility which I know will give pride and pleasure to many people.

There are so many who have thrown their hat into the HOBSON WHARF ring that it is impossible and inappropriate for me to identify them here. They know who they are and what they have done to make this possible. To them, I simply say thank you. To the small handful of people who have been less than helpful, I hope that now they can see what it has all been about and feel that HOBSON WHARF belongs to them as well.

**Rodney Wilson**

*Bearings* 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 interest includes 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 throughout the country, and the readership is growing rapidly. The magazine is a quality publication for discerning readers and it offers a unique opportunity in the New Zealand market.

**Editor:** T.L. Rodney Wilson

**Publication Manager:** Gillian Chaplin

**Technical Editor:** Peter McCurdy

**Layout:** Gillian Chaplin

**Typesetting:** Typeset Graphics Ltd

**Film:** Chromaset

**Plates:** Gulf Litho

**Printing:** Institute Press

**Distribution:** Gordon & Gotch Ltd.

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

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Bearings

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Auckland, New Zealand

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ISSN 01149423

### COVER PICTURE

*HOBSON WHARF looking splendid just prior to the museum's opening to the public on 21 August, 1993.*

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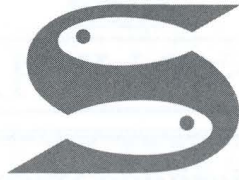
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*Sanford Limited believe the people of Auckland and the many tourists who visit our city will have great enjoyment and benefit from HOBSON WHARF. We wish the Trustees and staff of HOBSON WHARF a wonderful future.*



# HOBSON WHARF

The Auckland Maritime Museum Trust Board, the Director and Staff take pleasure in thanking FREIGHTWAYS and all the suppliers who have supported the imaginative FREIGHTWAYS Scow project - the TED ASHBY is a beautiful vessel and will delight all those who sail on her.

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# HOBSON WHARF

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## A WATER FRONT ARCHITECTURAL HERITAGE REVISITED

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by **Rodney Wilson**

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Although the Auckland Maritime Museum Trust Board was formed in November 1981, it was to be more than seven years before the current HOBSON WHARF project was born. The Trust Board came close to building a smaller museum on Princes Wharf in the mid 1980s, but with the Auckland Harbour Board's later decision to promote a full and integrated Princes Wharf redevelopment (incorporating a modest museum), the project gradually slid into obscurity.

In February 1989, HOBSON WHARF was conceived and a three-year period of pre-building development began. The HOBSON WHARF project brought an entirely new concept with it, as well as a larger, different site adjoining Princes Wharf. The concept was one of a dynamic, active museum with a working fleet of vessels, a number of active workshops, collection exhibited in themed and contextualised environments, interactivity, a strong emphasis on events and exhibition programming,

and commercial and public service facilities such as a restaurant, a convention centre and shopping, at a level previously unknown in New Zealand museums.

HOBSON WHARF required an extensive site at the water's edge and berthage facilities. A location adjacent to the original position on Princes Wharf was recommended. The new location would allow eventual expansion onto Princes Wharf, enclosing the waterbasin which would house the marinas and vessels for the first stage of development. It was strategically placed in terms of existing and future waterfront redevelopment and it was also close to main traffic routes, central city hotels, ferries, and airport buses. In short it was a site second to none, for a museum that was destined to be a major domestic, as well as inbound tourist attraction.

In order to secure Ports of Auckland approval for the site extensive early preparation was undertaken by a team of consultants working with the writer. This first



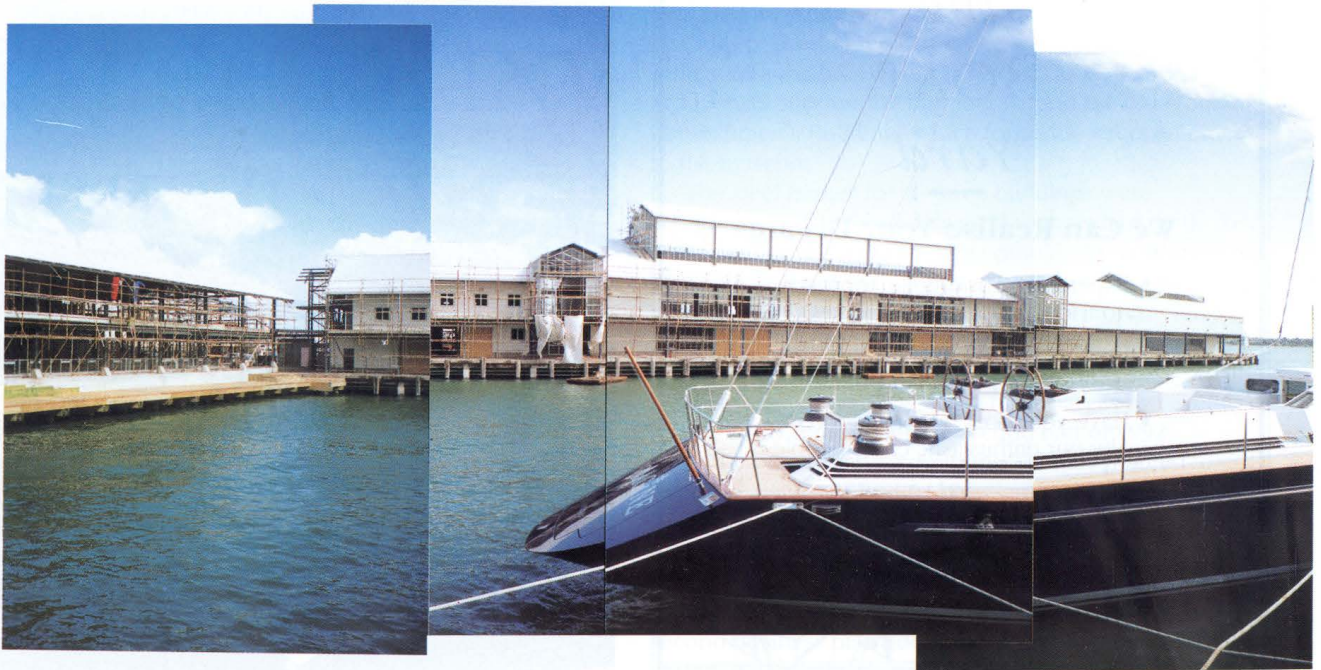
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scheme followed the museum's brief closely, providing buildings across the breastwork between Hobson and Princes wharves, and along Hobson Wharf itself, as well as marinas at sea level and boardwalks at first floor. It also followed the brief's requirement for steel-clad buildings reminiscent of our early waterfront architectural vernacular.

These concepts and the museological principles on which they were built, together with the "business planning" which flowed from them, provided a solid base on which to advance the project. By the end of 1989 this stage was complete. During 1990 and 1991 the Project Team and Trustees wrestled with conflicting external requirements, political changes, a depressed economy and, eventually, the exigencies of the planning processes. At the end of 1990 Malcolm Deighton Architects had been invited to submit new architectural proposals for the same site, answering the same brief. With Mace Development, later Magellan Group, as construction project managers, Malcolm Deighton's new design answered the Trust Board's requirements and budget admirably. These buildings fitted the heritage styling and waterfront idiom required very well. They did so with elegance as well as a refreshingly "straight forward" design.

When, in early 1991, the Project Team took the Deighton design to the public in a series of briefings for adjoining landowners, tenants, port users, neighbourhood and resident groups, heritage organisations and the tangata whenua, the response was overwhelmingly favourable. This unprecedented and wide-ranging

*HOBSON WHARF under construction beside the multi-million dollar yacht IMAGINE. Reflecting on the relative value of these two creations is thought-provoking.*



*The team - some of those who have built HOBSON WHARF.*

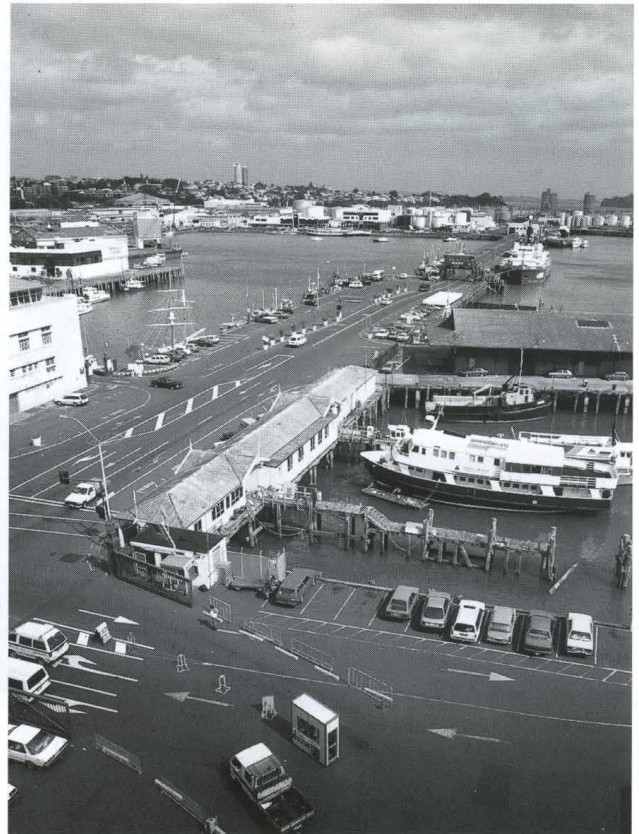
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programme of public 'opinion seeking', together with the quality of design and the strength of the original HOBSON WHARF concept, ensured that when the planning processes were tackled in 1991, the museum found universal favour and support.

In 1991 a new team of consultants was formed, including some of those who had assisted in the initial design development. Malcolm Deighton was joined by

Jasmax Architects who carried out superb detailing work as well as producing working drawings and documentation. After a thorough process of selection, Mainzeal Property and Construction Limited joined the project as a contractor and a "guaranteed maximum price" contract was put in place. Dr Murray Jacobs provided structural engineering services, Beca Carter Hollings and Ferner electrical and mechanical

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engineering, and Maltby Associates quantity surveying. Magellan Group project managed the construction of the new wharf structures, the buildings and the marinas.

Throughout 1990, 1991 and 1992 the difficult process of fundraising and sponsorship development continued. By early 1992, a sum of some \$12,000,000 in cash commitments was raised, with extensive "in kind" support for the construction of the buildings and displays, the building of the museum's scow, transport and vessel restorations. Whilst the fundraising was extremely difficult throughout, the level of commitment from many smaller companies and industries from the marine sector was especially rewarding. That is not to undervalue the critical importance of such major funders as the New Zealand Lottery Grants Board, the ASB Charitable Trust, the Auckland Harbour Board Trusts and the Auckland Regional Council, of course.

In February 1992 Mainzeal took over the site, and the Mayor of Auckland, Les Mills, clad in scuba gear, headed off to the sea floor spade in hand to "turn the first sod". By the middle of the year demolition was complete and the site established ready for construction to get underway.

Built almost entirely on wharf structures, the HOBSON WHARF buildings were required to be light and flexible. The choice of Coloursteel as a cladding material over a steel frame was not only appropriate in terms of the use of traditional waterfront "shed" materials, but was also a practical solution.

The old undulations of the existing Hobson Wharf deck were retained. These had been formed to create cart docks as well as storm water run off and drains. In the new building they provided opportunities for valuable changes of level in the displays. A new wharf apron was built across the breastwork between Hobson and Princes Wharves to support the building behind the old wooden "Launchmen's Building" which forms the street entrance to the museum.

The steel frames for all three buildings were constructed off-site and delivered to the wharf ready to bolt together like a gigantic meccano set. Accordingly, the buildings seemed to fly together as the cranes lifted immense pre-assembled frames and roofing structures into place. Thanks to the efficiency of Mainzeal's on-site management, as well as their own and Magellan's off-site work, the buildings grew along the wharves by several metres a day throughout the second half of 1992.

At the outset many a doubting Thomas pointed to recent examples of budget blow-out on public building programmes and serious programme slippage. HOBSON WHARF has broken that pattern. Managed under the security of the guaranteed maximum price contract, the museum has been built within the provisions of the second business plan adopted by the Trust Board at the end of 1991. And only two weeks slippage occurred in programme - that the result of factors beyond the contractor's control. The public of Auckland has been well served by its consultants and contractor.



**Beca Carter Hollings & Ferner Ltd**  
 Congratulate Hobson Wharf on the opening of the Auckland Maritime Museum.

BCHF is proud to have provided the concept design for the Mechanical and Electrical Services, and the fire protection systems design including the firesmoke removal system for the display voids.

For further information contact:

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*Malcolm Deighton (architect) on the site.*

*The Mayor, Les Mills, dons his scuba gear about to "go below to turn the first sod on the HOBSON WHARF site".*



*HOBSON WHARF during construction.  
(Photographs by Paul Gilbert, Light-Transport)*

At the end of the day, now that HOBSON WHARF's first stage of development has been completed, what do we have? New Zealand has one of the world's most innovative and exciting maritime museums offering a range of services and a series of programmes that will surprise and delight its audiences. And this it does in a suite of buildings, wharves, jetties and marinas which are

humanly scaled, elegantly styled, intriguing in their outdoor/indoor interfaces, maritime in character, sophisticated and humble at the same time, and, above all, superbly suitable for their public museum function. BIO

*Rodney Wilson is Director of HOBSON WHARF taking the current project from concept to opening. Prior to this he was Director of the National Gallery of Victoria Melbourne, and the Auckland City Art Gallery.*

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# HOBSON WHARF

*The Auckland Maritime Museum Trust Board, the Director and Staff acknowledge the contribution of the following consultants and companies in the design, development and construction of HOBSON WHARF as a splendid addition to the cultural life of New Zealand.*

Malcolm Deighton Architects  
Jasmax Architects  
Murray Jacobs Ltd  
Beca Carter Hollings & Ferner Ltd  
Maltby & Company  
Promanco Associates Ltd  
Mace Developments Corporation

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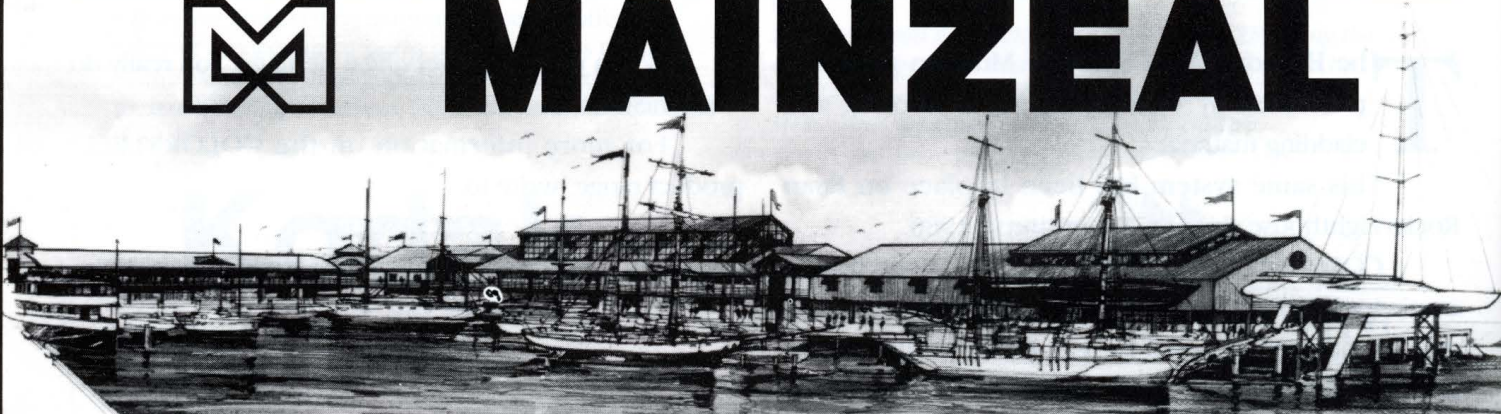
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# DISPLAYS WHICH RE-INVEST OBJECTS WITH MEANING



HOBSON  
WHARF

by Rodney Wilson

*Very few people, and even fewer cultures, fail to gather about them objects of special value-treasures'. It is these treasures, and a notion of history, which mark our progress through time, tell us something about where we came from, inform us as to who we are, and provide us with the self-image that allows us to proceed towards tomorrow.*



*Various displays under construction at HOBSON WHARF - Coastal Trade, Hawaiki (the navigation of the Pacific), The Bach, The Ferries, Whaling, European Landfalls.*

At home the book shelf, the 'old china cabinet', a special box, provide us with repositories for our treasures. Both church and state provided "treasuries" for the protection of sacred and special objects and today we have numbers of different institutions dedicated to the preservation of public treasures. Notable amongst them are our libraries, archives, museums and art galleries.

But museums are not especially old institutions. The oldest can trace their origins to the late eighteenth century, while most of the notable institutions are a century younger. A great many have been built this century, and no period has seen greater museum building activity than the post Second World War years, for during this half century most cultures have developed a heightened awareness of the importance of preserving

and presenting their treasures.

Museums have tended, in the past, to be little more than store houses. It is true that public access has been a major feature of public museums for the last century, but it is also true that the professional museum attitude has tended to stress the museum's collecting function at the expense of interpretation, and that many museums simply line up their treasures in confusing and bewildering juxtapositions.

Recently the museum's interpretive or educational role has become more important, although it is sad to see how many institutions still cling to hierarchies of staff where curator's (collection managers) are supreme, and educators are denied both status and resources. But the "times are a-changin'" and unprecedented public interest

in all aspects of cultural heritage is demanding new attitudes from museum professionals - ones in which providing information, meaning, clarity and context to the objects on display are important.

At HOBSON WHARF we have attempted to invest our objects with meaning in several ways. We have used sound, and, especially audio visual technologies to provide contextual meaning. Computers, inter-active oral history material and inter-active film, together with working objects (marine radio, GPS navigation equipment, weather fax ships radar or simply working handy billies) all encourage the visitor to explore, to handle and to manipulate display themes and individual objects. One short piece of inter-active film or interactive computer, or a brief encounter with the object itself, is worth pages of written explanation.

But in introducing inter-active elements to the displays great care has been taken to avoid the danger of creating a museum of second hand experience.

HOBSON WHARF must not be a cultural video parlour where the visitor goes from one second-hand electronic experience to another, for museums have one unique advantage over all other learning experiences - they confront the viewer with **actual** history, with the objects worn by, touched by, used by... These objects are **real** - they were there at the time. This is not a photograph of, a book about, a lecture on - this is **it**. And whilst the new technologies available to museums which allow participation can be hugely valuable, they can undermine the very *raison d'être* of the museum if they

are used indiscriminately.

Perhaps HOBSON WHARF's major contribution to the re-investment of meaning in its objects is the contextualisation of them. Every effort has been made to avoid the museum experience of room after room, case after case, of objects deployed like small meats at the delicatessen with accompanying pages, of curling corner, typed labels. Instead naturalism has been introduced into the galleries, and objects are presented in environments similar to those from which they came, or, at least, ones which excite emotions in the visitor appropriate to the object.

The Coastal Whaling Station is a case in point. This is not merely a whale-boat, some weapons and tools and the ubiquitous trypot. We walk into a shore based whaling station of the 1830s - the boat is pulled up on the beach, the tryworks are set up and the pots pugged in, the raupo-thatched whalebone sheds at the end of the beach act as interpretation centres. Sound introduces the aural experience of the whaling station but overlays it with whale communications and their implied conservation message.

Similarly a coastal port, Pacific canoe hall, a 1950s Kiwi beach shop and bach, immigrant ships cabins, fishing boat wheelhouse, ferry wharves and more have been created. Indeed there are only two display galleries which might be considered conventional. They are the 'Oceans Apart' gallery of international shipping which is styled as a "period" museum gallery of the 1920s with its formal display of ship's models, and the beautifully

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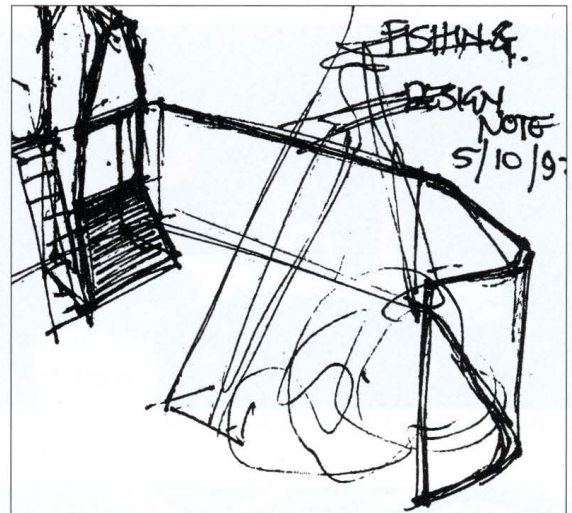
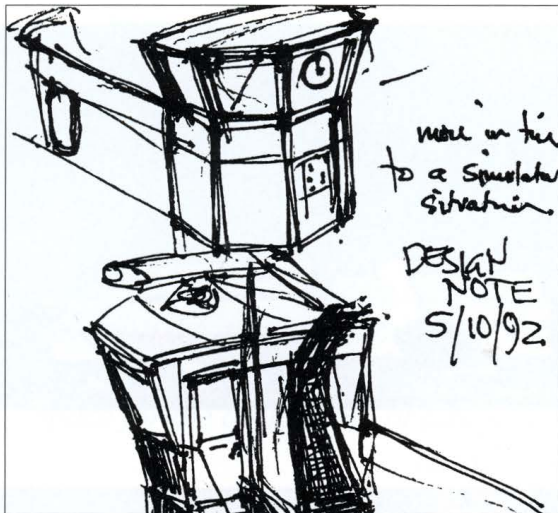
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*Drawings done by Kai Hawkins on a restaurant napkin.*

elegant art gallery spaces of the Edmiston Gallery of Maritime Art.

This display attitude, and the choice of interpretation for each subject on display are as old as the HOBSON WHARF project itself. They were an integral part of the original planning for the museum, but they were enriched and expanded by Duncan Mackay, a gifted historian and writer, and the special talents of film designer Kai Hawkins. Kai's film, television and retail design excellence will be known to most who read this without their being aware that they know it. He brought some valuable attitudes to the project as well as his design skills and pragmatism. He was, for a start, not a museum designer and that was a great bonus for this project. He was an illusionist, expert in providing contextual meaning to the worlds of cellulose and retail selling. Here, in an environment where authenticity and accuracy, as well as close up contact were required, Kai's ability to give convincing shape to our ambitions was going to be put to a demanding test. He had also to be able to work as part of a team with diverse backgrounds and expertise, translating quite emphatic requirements into credible environments. He has done this, and, in doing so, has added significantly to the fund of knowledge and ideas which underlie interpretations at HOBSON WHARF.

Whilst the museum's displays provide naturalistic settings for the collections in most galleries, sound - and sometimes swell - have been introduced to expand the range of sensory experiences. A series of "seamless"

sound environments by Sound Design Studios of Melbourne randomly mix vocabularies of appropriate sounds through computer driven systems producing sound contexts so "real" that they are often taken for granted.

And Gillian Chaplin of HOBSON WHARF has provided audio-visual interpretation through eight video programmes (one of which is publicly interactive via a menu selection system), two multi-screen slide-sound programmes, as well as a novel oral history cabin, "Voices of the Past". All sound facilities within the HOBSON WHARF complex are integrated by the SDS control equipment to manage the interface between the potentially competing sound environments, video sound, and audio visual programmes. It now remains to be seen how our public responds to the HOBSON WHARF interpretation, the constantly unfolding and changing series of mini-worlds we have created, the aural, visual and tactile experiences built around these naturalistic displays. We believe that the response will be very favourable, and that our visitors will leave not only knowing more about their maritime heritage but we hope valuing it more highly. We also hope they will want to return frequently to explore further and participate more in the HOBSON WHARF experience.

*BIO Rodney Wilson is Director of HOBSON WHARF taking the current project from concept to opening. Prior to this he was Director of the National Gallery of Victoria, Melbourne and the Auckland City Art Gallery.*

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(Photographs by Paul Gilbert Light-Transport) Clockwise

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# WHEN THE WHARVES WERE BUSY

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by Cliff Hawkins

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**T**hey were the days when overseas ships crowded the main Auckland wharves. Compare these scenes with today's emptiness. The one-time busy Queen's Wharf now provides space for the off-loading of Japanese cars and the occasional berth for a vessel with its own cargo handling gear.

*Cliff Hawkins' photographs provide a graphic record of what may be considered the "good old days" on the Auckland waterfront.*

*At the Queen's Wharf is the Union Company's KARAMU while ahead of her is Shaw Savill's GOTHIC. The Central (now Captain Cook) Wharf is occupied by the New Zealand Shipping Company's HINAKURA. The GOTHIC, with first-class passenger accommodation, came into service in 1948. The vessel's speed of 17 knots was but a knot more than that of the HINAKURA.*

*The KARAMU is seen at a period when the superstructure of the Union Company's cargo ships was painted brown. The KARAMU was loading for Lyttelton and Timaru, the HINAKURA for London. The GOTHIC, having arrived from Dunedin, would later go to New Plymouth. Mixed cargo and passenger ships with large crews spent many weeks on the New Zealand coast - as many as six weeks for the GOTHIC. No wonder that the Shaw Savill Company was prompted to introduce the SOUTHERN CROSS and NORTHERN STAR which vessels catered for passengers only.*

*(Photograph 13 November, 1956.)*

*The Royal New Zealand Navy's 114-foot Fairmile IRIS MOANA, making for the Admiralty Steps, passes ML WAKEFIELD (renamed HAKU in 1964). In a few hours time Huddart Parker's WANGANELLA will be departing for Sydney. The PORT NELSON at the Queens Wharf is loading for London.*

*(Photograph 22 September, 1955.)*



**BIO**

Cliff Hawkins has been recording, photographing and making models of ships for many decades. He has written several books on New Zealand vessels and maritime history and on dhows and prahus.

*A busy scene at the Admiralty Steps between the Captain Cook and Queens Wharves. A liberty boat has brought to the City sailors on leave from their ship. Soft drinks and kegs of beer (or is it rum?) await passage on the return trip to the dockyard.*

*The floating crane MAHUA is making a heavy lift from Blue Star's ENGLISH STAR. For years the crane's berth was alongside the breastwork to the right of the steps. Its derelict bull is currently tied up at the Western Viaduct not far from Hobson Wharf.*

*(Photograph 26 July, 1954.)*



# SURF LIFESAVING

by Peter McMurdy

*The open beaches of New Zealand have always attracted people for fishing and recreation, but the great crowds of swimmers turning up at summer weekends and holidays is really a phenomenon of the twentieth century. Earlier excursions en masse to the beach meant food and mildly formal sports on the land; the women and girls might paddle but generally only the lads and young men would go for a swim.*



*The Karekare A Team at the 1937 New Zealand Championships; manager Ted Badham.*

With the large numbers in the water came the drownings, especially on the ocean beaches vulnerable to undertow and rip. Not that drowning was anything new - it had been known as "the New Zealand death" - but the sheer numbers of townies swimming for recreation made the occasional death very noticeable. And so, the adoption of something seen already on the beaches of Australia and California, the surf lifesaving club. Brighton, New Brighton, Tahuna, the Mount, Piha,

Karekare and dozens of beaches had their clubs. It wasn't just the business of providing lifeguards for the busy periods; there was a surf club ethos involving the tower, the club house, learning the beach and its dangers, the gear - reel, line and belt, flags, surfski, surf canoe, surfboat, tube, rubber duck, helicopter - the competitions and beer, off-duty of course. Very much a male ethos, although there were "Ladies Teams" right from the beginning. The growth of surfing provided new dangers



*Lifeguards off-duty, Karekare, 1936.*

and another group of people to be rescued and another ethos, sometimes in accord, sometimes in conflict with that of the surf clubs. The Beach display at HOBSON WHARF deals with surf lifesaving, among all the other activities of New Zealand's beach culture. The surf lifesaving gear - reel, line and belt - comes from the Karekare Surf Life Saving Club, established in a spectacular setting on the west coast opposite Auckland in 1935. The reel on display is the club's first, or the first



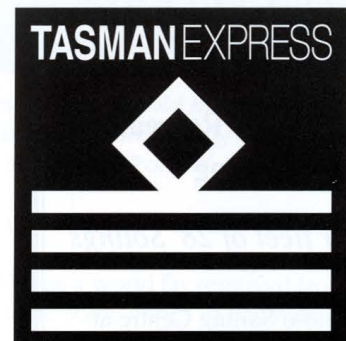
*The first Karekare Surf Life Saving Club team, with their first proper reel and togs with winged crest. The tall figure in the middle is Viscount Galway, the Governor General.*

proper one, imported from Australia. A homemade box reel first in use proved inadequate in line length in an early rescue, even when added to the line from neighbouring Piha. The photographs, from the Karekare Surf Club archives and now at HOBSON WHARF, give something of the flavour of early surf club days.

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# THE POSTWAR REVOLUTIONS

## NEW ZEALAND PORTS 1945-93

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by Gavin McLean

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As 1993 dawned ports were once again front-page material. Auckland pressure groups seemed to have won the first rounds in thwarting moves to privatise their ports, but elsewhere things were stirring as some ports' shares rose on the stock exchange and other communities argued the toss over partial or even total privatisation. In Northland the port company had recently acquired New Zealand's largest coastal tug and barge company. Elsewhere, as the government moved to privatise the railways, a variety of port companies from Auckland in the north to Southport in Southland, were busily forming consortia to prey upon the carcase of their traditional rival.



*Container facilities continue to expand at Auckland. Bledisloe Wharf to the right has swallowed the old Kings Wharf; Bledisloe has ro-ro facilities and one container crane, and container storage creeps westwards along the north side of Quay Street. Ferguson Wharf, the main container wharf, with four cranes, is out of the picture left, to the east. (Ports of Auckland).*

This is a world so far removed from that of the early 1980s, let alone that of the nineteenth century, that it should remind us that much has changed since 1945, the old benchmark for 'recent history'. As Colin James observed in his recent book, *New Territory?*, we are indeed moving into new territory. This brief survey of changes to the ports system since the end of the Second World War attempts to show that 'recent history' is no

less interesting than that of earlier times.

### 1945-70

The world of 1945 was a world far removed from that of 1993. True, there were some things in common. The country had just gone through major social and economic dislocation (war then, libertarian economic restructuring now). The electricity supply was no more reliable then than in 1992, but that was the extent of the similarities

down on the waterfront. There were more than forty trading ports, ranging from tiny coastal ports such as Kawhia and Akaroa, handling just a handful of 'mosquito fleet' coasters, to Auckland, servicing more than 4,500 arrivals per annum. All ports were publicly owned, by harbour boards run by people elected directly by ratepayers, albeit sometimes on doubtful boundaries. Most paid lip service to competition, but legal and political restraints, technological limitations and the railways' monopoly of medium and long-haul surface transport restricted competition - colourful rhetoric notwithstanding - to playing around at the margins. Instead of today's accent on competition and profitability, the port administrators struggled to satisfy the mixed political and commercial needs of the farmers and manufacturers living within their clearly defined hinterlands.

In 1945 the ports had little choice. The Shipping Controller still exercised control of both coastal and overseas shipping and even coastal shipping was in short supply. Overseas shipping was even worse. During the war the government had tried to make the wisest use of scarce shipping resources by centralising the export trade at major, more easily defensible ports. Instead of the host of large and medium-sized ports exporting to the United Kingdom and the Continent, Conference Lines calls were confined to a handful of the largest from late 1940 onwards.

Peace signalled the start of a desperate scramble to return to normality. Although the shipping lines would probably dearly have loved to stick to war-time

arrangements, the harbour boards demurred and beat a path to the Overseas Shipowners' Allotment Committee's door. They gained heart from the change of government in 1949. Because the National-leaning rural and small-town communities treated their ports as major status symbols, the politicians were only too keen to work parochialism for all it was worth. Of those ports regularly exporting to Europe in 1939, only Oamaru and Wanganui failed to get back all their trade. Wanganui handled a few overseas shipments, but failed to recapture the direct trade; the draught at the port had always been a problem, and no company really wanted to return to roadstead loading if it could help it. Oamaru could still handle many 'Home' traders, but with two larger ports (Otago and Timaru) either side of it, served by good road-rail links, the die was cast. No Conference Lines ship called there again.

High primary prices and secure access to the United Kingdom market encouraged the rest to spend up large to recapture their shares of a booming trade. For most it was comparatively simple to recapture the lost export trade, with ships returning quickly. Some of the smaller, less attractive ports had to fight harder and wait longer to achieve success. Roadstead lightering did not resume at Gisborne until September 1951 when the NAPIER STAR began work. Of all the protagonists, isolated Opuia in Northland was the most extreme example. It had lost a small meat trade during the war, but the Bay of Islands Harbour Board battled its way through government commissions and objections from other ports to clear the way for reopening the wharf to international trade. The

rebuilt wharf, reopened by the SUFFOLK in 1957, handled a modest trade until the early 1970s when the effects of containerisation began to make themselves apparent, leaving the new Northland Harbours Board with a white elephant.

The ports had based their plans on serving the traditional UK ('Home' or 'direct') trade, one that had been strengthened by the commandeering system adopted by the UK during the First World War. It revived sharply after 1945, but was to be outpaced by other trades before long. Britain, impoverished and battered, was entering its post-colonial era and was gradually realigning its trading patterns towards Europe and the United States and away from the former Empire and the Dominions. Although few took notice at the time, the first signs of diversification began to make themselves apparent in the late 1950s and 1960s. Several European shipping lines were admitted to the previously British-dominated Conference system in the early 1960s.

Other export trades began to assume more importance. Exports to



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Australia, reduced after World War I, began to reassume lost importance, most noticeably at Tauranga, previously an insignificant coastal port, which began developing a major export facility at Mt Maunganui. Initially trade was dominated by the export of forest products to Australia and South East Asia but by the end of the 1960s the port was handling a diverse range of business; the opening of the Kaimai rail tunnel was soon to enable it to begin contesting trade with Auckland.

These new trades pushed up tonnages through the national ports system. As the following figures, taken from the Yearbook show, the tonnage of inward and outward cargo rose sharply in the pre-container era:

Year	Tonnage handled all ports
1951	8,528,000
1955	10,954,000
1960	11,490,000
1965	19,548,000
1970	25,442,000

Much was bulk cargo - bauxite, petroleum products, forest products, and even ironsands through two specialist pipeline 'ports'.

To meet this growth in a planned manner, the government tried to rationalise port development. The huge Bluff Island harbour development of the 1950s, Mt Maunganui's wharves and the all-weather meatloaders at Timaru and Bluff had been costly enough responses to evolving conventional shipping requirements. Worried by the enormous capital requirements of the unit load (containers, ro/ro) revolution, politicians tried to impose restraints on parochial ambitions. No one wanted a proliferation of container ports, but just about every port except Oamaru and the West Coast bar harbours touted itself as a prime candidate during the decade.

Although some limited port mergers had taken place in Taranaki and Northland, a national ports corporation was never seriously entertained by the politicians. Instead, the 1960s planning exercises produced the New Zealand Ports Authority. The Ports Authority was an uneasy compromise between centralised planning and local control. It vetted all major capital development at the trading ports, making national efficiency the deciding criteria, but was essentially reactive. The presence of political nominees on the authority's board limited its effectiveness.

Auckland and Wellington began handling containers in the late 1970s, with the momentum building up after 1971 when Columbus Line and ACT put new ships on the run. For the next few years southern ports fought it out to join the club. The lines, originally happy with just the two North Island centres, would have settled for just one, Otago, but after prolonged political dithering, the Labour Government gave Lyttelton and Port Chalmers the green light in 1974. Within five years most of the UK, North American and Japanese trade had gone fully cellular, sending entire fleets to the breakers. Ports were deepened as 20-45,000 ton ships ousted 10-15,000 tonners.

Napier, Timaru, Bluff, Gisborne and New Plymouth had predicted economic ruin if they failed to capture the box trade, but all survived. They did so for two reasons.

First, the national trade was expanding and many of the fastest-growing new import/export commodities (forest products, alumina etc) were unsuited to containers. Secondly, the planning undertaken for the container trade during the 1960s had been based on traditional import flows. Britain's entry into the EEC and the rapid diversification of New Zealand's trade patterns left plenty of pickings for the secondary ports. Indeed, by the mid 1980s, the four cellular container terminal ports were all working well below capacity as multi-purpose shipping took advantage of its inherent flexibility; large quarter-ramp ships such as those operated by Scancarriers could go wherever there was port draught and operators such as Scancarriers, Nedlloyd and Gearbulk began to play ports off against each other. By the late 1980s most had been deepened to handle bulk carriers and multipurpose ships little smaller than the cellular giants.


### 1970-93

Rather than list ports individually, it is more helpful to group port types. In 1970, as in 1945, there had been three types:

1. The natural harbours. These include the four main ports (although it could be argued that Otago, together with Bluff, shares some of the characteristics of the river ports) as well as other fortunate ones such as Whangarei, Nelson, and Picton. These were the luckiest. Most had deep water, adequate flat land behind wharf areas and sufficient room for ship handling.
2. The breakwater ports - Napier, New Plymouth, Timaru and Oamaru. These ports had been expensive to develop, but could - Oamaru excepted - handle modern conventional shipping, and were capable of adaptation to handle larger vessels.
3. The river ports. These had been more numerous last century: most could handle only coastal craft, and small ones at that. Only Westport, Greymouth, Onehunga, Wanganui and Gisborne handled regular trans-Tasman or overseas trades.

Worst placed to meet the new challenges, and first to go were the small river ports. Kaiapoi went against the grain, reopening to trade in 1953 before being closed officially again in 1969. However, between the late 1950s and the mid 1970s, the remaining small river ports such as Hokitika, Whakatane, Motueka, Kaiapoi, Foxton and Mapua were closed to commercial shipping. Raglan followed shortly after. This was inevitable. New Zealand rivers are short, shallow and swift-flowing, and are not suited to deep sea shipping.

The only survivors of the river ports were Gisborne, Wanganui, Greymouth, and Westport. Gisborne, the largest river port (albeit greatly modified by the addition of breakwaters and training walls), survives on export shipments and coastal oil imports and is helped by its geographical isolation; poor road and rail access limits competition from other transport modes. Westport, run for many years by the Ministry of Transport, services a cement works. Greymouth, nearly moribund by the early 1980s after the collapse of the coal trade and the end of the Anchor Company coastal trade, has supplemented inshore fishing with tug and barge coal shipments. Wanganui relies on deep-sea fishing, but has also



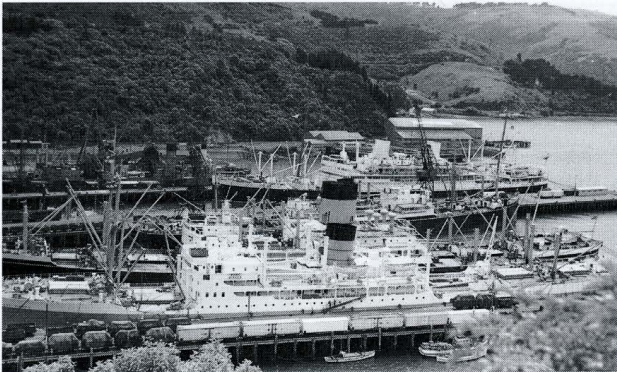
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handled cement and small shipments of kiwifruit.

Of the breakwater ports, New Plymouth, Napier and Timaru have thrived since recapturing their overseas trades. New Plymouth handles some container and general trade, but has established a niche trade servicing the province's huge petrochemical trades. Napier, locked in competition with Wellington, has developed a useful general trade (including containers) along with a substantial fruit and forestry trade. Timaru suffered most from the loss of the UK container trade, but during the 1980s made inroads on Lyttelton's multi-purpose trades, picked up bulk trades and has developed a major deep-sea fishing industry. Only Oamaru failed to make the transition. Limited to vessels of 10,000 grt and close to Timaru and Otago, to which centres it is well linked by



*Crowded house! Port congestion became a major problem from the late 1950s onwards as conventional ships crowded New Zealand's finger piers. This photograph of the old piers at Port Chalmers shows a typical representation of Conference Lines ships - Port Line's PORT VINDEK in the foreground, two Shaw Savill & Albion ships behind her and one of the New Zealand Shipping company's RANGI-class passenger cargo liners at the George Street Pier. (Seaward Studio, Gavin McLean collection)*

road and rail, it failed to recover its pre-war exports trades. When coastal general cargo dried up Oamaru was closed to shipping in 1974. Although planned for redevelopment as a coastal cement port during the early 1980s, this has not happened. Tarakohe, a small specialised cement port near Nelson, also rose and fell with the state of the cement industry.

The major ports underwent change, although of a less drastic kind. As we have seen, despite the wishes of the shipping lines, and ambitious claims by ports such as Northland, political machinations saw all four main ports declared container ports by 1975. Once containerisation had been adopted, events moved rapidly; by 1978, the vast bulk of the conventional ships had vanished from the European, North American and Japanese liner services.

The other natural harbours lost general cargo but compensated by developing specialist trades. The Northland Harbour Board had to admit defeat when Opuia and Whangarei's wharves lost some business, but the port was kept prosperous by residual trades, forest products and the huge Marsden Point oil refinery. Picton prospered thanks to the Cook Strait rail ferry business and Nelson developed forestry, deep sea fishing and fruit

trades to compensate for its losses. Bluff, buoyed by the aluminium smelter, like Timaru, retained residual meat export business through its meat loaders and now handles forest products as well as general cargo.

### **The 1980s and Beyond**

The country's ports had been in a parlous state in the early 1980s, with harbour board and waterfront. The libertarian-driven fourth Labour Government soon turned its attention to waterfront reform, spearheaded by an Onshore Costs study. Watersiders, already reduced from almost 6,000 to just over 3,000 as a result of the unit load revolution, were further attacked through the abolition of the Waterfront Industry commission.

In line with developing policy, Labour abolished the elected harbour boards, transferring their commercial activities to new port companies and their non-commercial side to regional councils. Initial port company shareholding is in the hands of local authorities, although it is widely believed that partial or complete privatisation is inevitable. Already the first ports have listed on the stock exchange. As part of the package, the Ministry of Transport handed over control of Westport to local interests and abolished the New Zealand Ports Authority.

Already there have been changes of a more fundamental nature than mere names and logos. Labour forces have been slashed, with Wellington's falling from over 500 in 1987 to just 125 in 1992 and other ports cutting almost as deeply. Labour practices have been freed up, allowing port companies to work ships at the most suitable facilities. The changes have brought efficiencies. Shipping companies now quote productivity 25% higher than Australian ports; Wellington's throughput has improved from 9,000 manifest tonnes per employee in 1982 to 36,500 manifest tonnes per employee in 1992.

Most ports have discarded surplus equipment. Northland sold its ostentatious pilot launch/VIP craft, Lyttelton has deleted obsolete service craft, Wellington has chartered one of its three tugs to Napier, several ports have replaced old pilot launches with smaller high-speed 'skimming dishes' and other ports have reappraised equipment needs. Even office blocks, once the status symbol *sans pareil*, have been trimmed. The Port of



*Bluff and Mt Maunganui underwent the most drastic transformations in the twilight of the conventional era. Here we see the Union Company's NAVUA with the Southland Harbour Board's imaginative Island Harbour project taking shape behind her. (Southland Daily News)*

Otago has rehoused most of its smaller workforce in its Port Chalmers glass box, leaving the Dunedin one almost empty of port workers. Wellington moved from its historic pile into Centreport House, a nondescript old structure nearer the port. Auckland's magnificent architectural gem now sports not the name of a harbour board, but that of an American computer company.

The new competitive environment and trade diversification have continued to change the face of our ports, further breaking down the differences between the cellular container ports and the rest. During the first years of the 1990s Wanganui has handled modest kiwifruit exports and welcomed Russian deep sea trawlers. Wellington now handles logs and is building a woodchip plant. The Port of Otago has added a second deep-sea berth alongside the container wharf at Port Chalmers and is developing its Beach Street forestry facilities, already claiming honours as the nation's second largest exporter of logs after Tauranga; up at Dunedin the redundant ro/ro wharf, renamed Leith Wharf, is now handling fruit exports.

Shipping continues to change and this in turn keeps driving port development. The Union Company's Seacargo roll-on, roll-off terminals, a feature of the 1960s, have now been dismantled, swept aside by more flexible craft. Although new-generation container ships are large, diversifying national trade patterns have maintained a size mix on our coasts. Indeed, as industry switches to just-in-time purchasing to cope with tight economic times, smaller ships have come into their own again. On the Tasman run Tasman Express Line's small ships established a secure market niche. In the early 1990s they

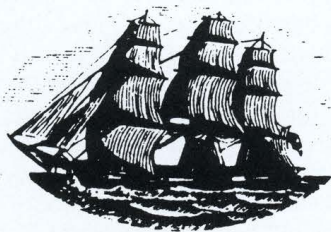
were joined by more small ships, flying the flag of South Pacific Shipping.

Deregulation has encouraged some ports to spend big. One is Marlborough, long frustrated by the Ports Authority's suspicion about the viability of its Shakespeare Bay bulk port plans. Tauranga has made rapid progress with its huge Sulphur Point port complex. Napier has added a high-tech fruit handling complex and a mobile container crane and now handles a limited cellular trade. Auckland plans to further develop its container and multi-purpose facilities. On either side of Cook Strait, the Railways Interisland Line has threatened to build new port facilities if the Wellington and Marlborough port companies refuse to lower port charges.

And what of the future? That is anyone's guess. The election of the Clinton Administration and a worldwide softening of the monetarist and libertarian drives so popular during the 1980s may slow, but probably not halt New Zealand's roller-coaster ride. What is more certain is that the 1990s will bring further change as Australia and New Zealand strengthen economic integration and trade patterns keep diversifying at a rapid pace. Our ports, the nation's gateways, will continue to reflect those wider realignments, especially when the anticipated surge in forest products starts heading their way later this decade.

#### BIO

*This article is a development of a talk given to Heritage Hokitika last year. Gavin McLean is historian to the New Zealand Historic Places Trust. Currently he is working on a number of projects, which include histories of the Holm Shipping Company and of George H. Scales Ltd.*



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Showing the world the way.

*I*slands are as various as people. Our extended Gulf is scattered with them, from the "little nuts" (noisettes) that are the Noises, to big Waiheke and Great Barrier, even to the haven of the Bay of Islands.

Sailing is the only right way to look at islands, whether lying off-shore or coming close in to realise their detail. Among the fascinations of old nautical charts were the island profiles that used to be drawn in the margins. Today whole islands are becoming marked out for conservation, just as our conscience once began to stir over trees and birds, then reefs and wetlands.

So Aucklanders under sail should get to know their islands, what rocks they are made of, how they were carved into their own shape and character. Always, for the biologist, geology has to be the first lesson. And Auckland - east and west - has the most varied coastal geology I know. With its geology as with its harbour, it would leave splendid Sydney far behind.

Islands are part of the landforms but are special in the way they reveal the bed-rock. We find it protruding like bare knees and elbows through clothes. The only other places to expose the rock like this are the tops of mountains. But islands are better still, in showing us such complete vertical sections. Mainland coasts have these too wherever waves or weather have carved out a sheer face. Each cliff is, in effect, a natural diagram, packed with information waiting to be read. In some places a cliff spans millions of years.

Not just a whole island, then, but every cliff from top to bottom has its age sequence. For most, the rock strata has been laid down over time beneath the sea. Eventually they have been uplifted to be eroded by wind and water. Our nearest island, Rangitoto, is, however, a volcano. Surprisingly young at 700 years, it contains far more basalt than all the rest of Auckland's cones together. My grandfather used to remember it, just as his headmaster Dr Kinder first photographed it, when its giant pohutukawa had hardly begun to grow.

Little Barrier is of much older volcanic rock, Miocene andesite. So is most of Great Barrier. Nearly all our other islands, and most of Auckland's east coast, are built from sedimentary rocks. Auckland has some of the North Island's most ancient sedimentaries, though young compared with the South Island's oldest. At Kawau, Cape Rodney and Takatu Point these old rocks are thought to go back to Permian days, 275 million years BP ("before the present"). They are the hard siltstones and sandstones called greywacke and argillite. Both sorts were laid down in deep water, with sediments derived from the erosion of even earlier rocks of old Gondwanaland. Towards the end of the Age of Reptiles (275 million BP) they were

lifted up to form chiefly our great mountain backbone. Younger greywacke than at Kawau forms most of Waiheke, Ponui and Motutapu.

Next after greywacke, but much younger, came Auckland's limestones (40 million BP). These owe nothing to land erosion, having been deposited over millions of years from the downward rain of limey skeletons, mostly of the microscopic animals called foraminifera. Auckland has few limestone coasts, but Bream Tail at Mangawhai Heads is made of this pale rock, tinted ever so faintly mauve against the white dunes. At Lang Cove there is a charming miniature of Pancake Rocks, with its piled and tilted limestone plates.

On all sedimentary coasts, the cliff has been slowly pushed back to leave a near-horizontal platform. At high tide, waves cut niches at the cliff base where rock continues to break away. The resulting platforms develop rock pools, as well as all the familiar zonation running downshore: barnacles, oysters, tubeworms, coralline and, finally, large brown algae.

It is on younger rocks, Auckland's "middle age coasts" (around 25 million BP), that the widest shore platforms have been cut. These are the rocks of the Waitemata series, familiarly called papa. We can see these right up the east coast - except at Takapuna's Black Rock where very young basalts (only 40,000 years BP) interrupt them. Devonport, Stanley Point and Cautley Point were once separate islands but are linked by recent sand drifts, and fused by the basalt cones of Mt Victoria and North Head, as well as the lava flow where Devonport's shops stand today.

The name "papa" simply means broad and flat. Alternating strata can be recognised in any of the east coast cliffs as shown at Long Bay. They include softer siltstones or mudstones and harder sandstones. The first were laid down further offshore, at times when the water was deeper. The sandstones were deposited in shallower reaches with turbid moving water. Both sorts derive from erosion and new depositing of the greywacke and argillite of the old eastern landmass shutting in the quiet inland sea of the Hauraki Gulf. Part of Waiheke and most of the Coromandel Peninsula survive from this old mass today. Its rocks in their own day had been recycled - so to speak - from old Gondwanaland.

But when the Waitemata series first began, their sediments were coarse, shelly gravel dropped in shallow water. We can see these lowest strata today at Goat

# ISLANDS AND CLIFFS

by John Morton

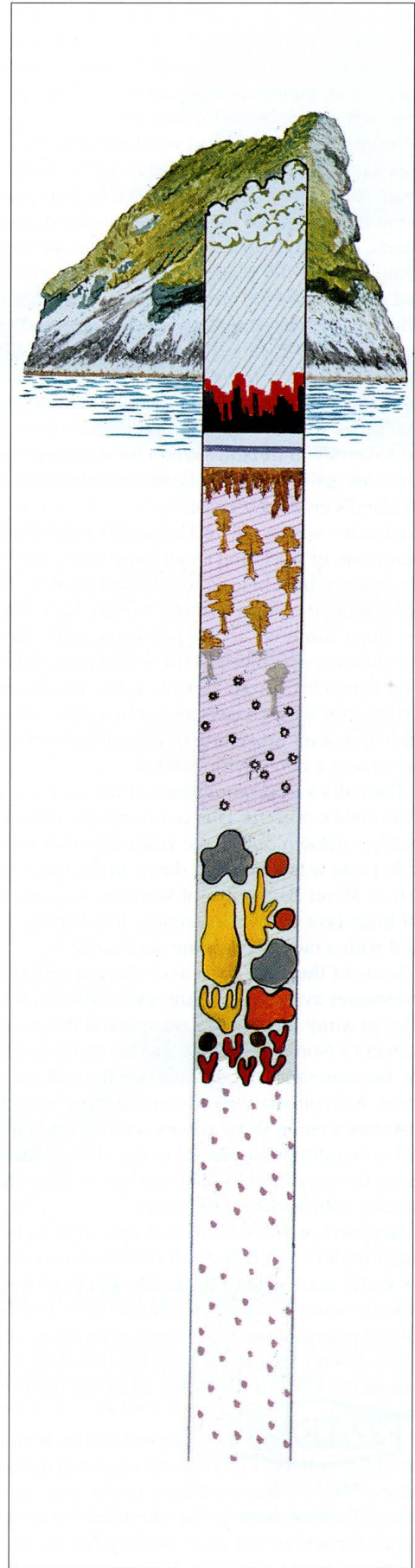
Island Bay, Matheson's Bay and Tawharanui, with warm-water fossils (corals, heavy urchin spines, and large oysters). In the foot of the cliff at Administration Bay, Motutapu, there are big fossil barnacles that once grew on the greywacke platform beneath.

At each of these sites, an old greywacke platform (200 million BP) was submerged about 25 million years ago. Its carved relief, with rock stacks still upstanding, was then to be covered with Waitemata sediments, the coarse gravel or the pale cement-like veneer seen today where the shore has once more been platformed. Here Auckland's oldest rocks show in places through the middle-aged Waitemata overlay. Waterfall Reef is one such strategic spot, below the University's Leigh Marine Laboratory at Cape Rodney. (Fig.1)

Across the channel from the Laboratory lies Goat Island, a geological composite. Not only has it greywacke and papa, like Motutapu, but also a volcanic dyke the same age as the papa striking through it.

This could be Auckland's most fascinating islet, certainly my own favourite. Only just an island, it can easily be reached by a swim from the beach. Goat Island is like J.E. Flecker's "Little gem of all but islands, and of islands, Sirmio" from Catullus' words long ago: *Pene insularum, Sirmio...* Sirmio had its own two faces ("whether set in landlocked waters, or in ocean's freer flow / Oh, the pleasant seeing of thee, bright as ever - there below") And just like this, Goat Island looks both ways. Never could two coasts be more different. Wave-pounded greywacke confronts the open sea, looking straight out to Mexico; while the channel side is of Waitemata gravel-stone, with sea caves you can enter by boat at slack low tide. On these cliffs, old, twisted pohutukawa overhang the channel, heavy with the nests of pied shag. Behind them a rich canopy of coastal bush goes right to the summit.

Down the windward slope, in contrast, the canopy is low and windswept. Short, tough manuka and mapou lead out to flax and karo. The greywacke ledges have



*Cliff and shore zonation, with deep underwater sublittoral zoning as the cliff drops beyond low water. Fig 1.*

breeding black-back gulls and terns. Birds spatter the rock with guano and enrich it for the succulent plants of the salt spray: glasswort, samphire, white pimpinell (ma-koako), pink mesembryanthemum (horokaka) and thrift, and yellow bachelor buttons.

Every island exposed to wind presents these two faces. Look across with binoculars to the twin islets off Bream Head. To windward, coastal bush is pushed back up the brow to leave the vast coloured expanse of lichens, constantly under spray. Lichens are the most primitive of all cliff plants, growing wherever the rock is hard enough and the atmosphere - away from the cities - is clean. The highest lichens are grey green. Beneath these they are bright orange or gold. Lower still and wet with splash, just above the periwinkles, they are black. Such patterns are familiar all over the temperate world. I have slides with the same lichen colours from Dingle Bay and Killarney in Ireland's south west. Below them are barnacles, jet-black mussels and brown algae, just as on Auckland's cold west coast.

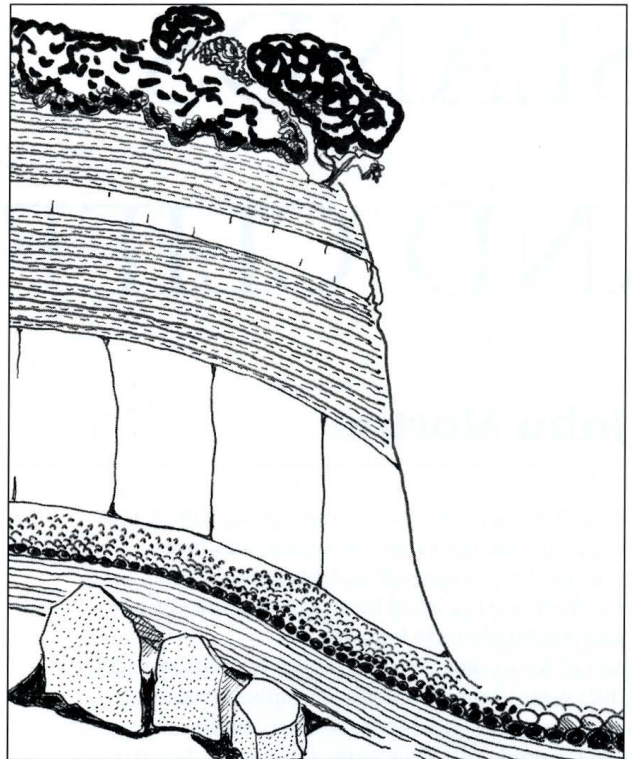
Islands - windward and leeward - form merely a microcosm of Auckland's two large faces, the west and east coasts which belong to different worlds. The west is cold-temperate. From Bethells to Kare Kare, the prevailing south-westerlies pile surge upon the shore. As on cold west ocean coasts the world over, waves thunder upon barnacles, tough, flexible kelps and big predatory starfish. Our west coast is swept by cold currents from the south. Constant upwelling of phosphate and nitrate encourages a rich phytoplankton.

The cliffs and promontories of the west coast are built of *Manukau breccia*. This is a conglomerate of andesite boulders thrown out by the vulcanism that was going on while papa was being laid down in the quiet basin to the east. At Maori Bay, north of Muriwai, we can see in the cliff huge lava pillows in section, like barrage balloons filled with a radial crystalline structure.

Some of the west coast andesite got carried in underwater avalanches to the east. You can find the result today at Army Bay, on Whangaparaoa Peninsula and at Waiwera's North Head. (Fig.2) This spread, called *Parnell grit*, became sandwiched between the still plastic papa layers. With gravitational slumping these sandstones and siltstones were in some places scrolled and contorted. This is beautifully displayed in the cliffs at Army Bay where the grey eroded platform below is stuck with andesite cobbles like dark plums.

Beyond low tide, the rock drops off steeply in a longer underwater cliff. With restless waves and surge, low water mark is hard to fix exactly. But for plants and animals - and biologists - it matters little. For the shore, without interruption, is plunging with all its storage zones of life, down to the deep subtidal. Here begin those rich underwater cliffs to which the intertidal platform is just a pale prelude.

This is the scuba diver's new domain. With proper care these subtidal cliffs can be explored down to 200 metres. This is a heaven I have never, alas, gazed on face to face. First too busy in the intertidal, I was soon too old to train for scuba, but every student has come back to describe it to me, since the 1970s when they first began



*Cliff of Waitemata sediments at south end of Waiwera, with layer of Parnell grit extending out as stratum of reef. Fig 2.*

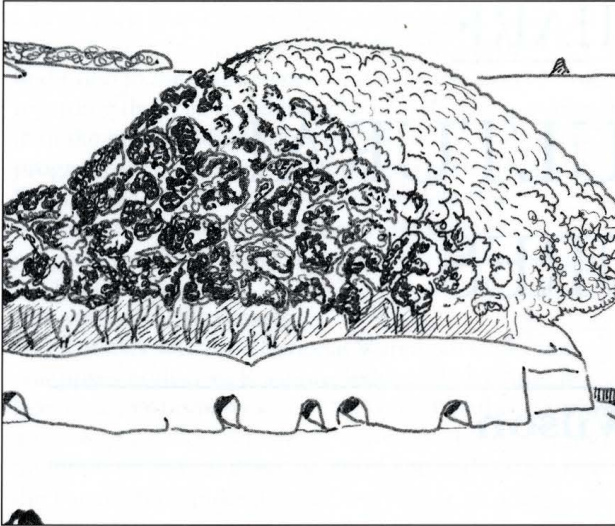
to slip offshore, black-suited like penguins. Leigh Laboratory produced the first detailed coloured map of the communities of the subtidal cliffs from thousands of individual dives.

Here the geological story can be put aside for a diorama of biology far more colourful and arresting.

Beyond low tide, brown algae continues. The prime species is now the kelp *Ecklonia*, in big groves more than two metres tall. But there are also broad meadows where these forests have been felled by kina (sea urchins). Here the ground is pink-veneered, studded and pitted with the dark kina. Deeper, the light is too dim for algae, the scene changes to bright coloured sponges in scarlet, saffron yellow, tangerine, mauve, grey and black. The cliff continues down to the fine sand of the continental shelf. In the lowest lighting, the tints become paler. Small vase sponges and worm tubes are white, with high points of scarlet from brachiopods and cup corals. Under the ledges are the forests of antennae of rock lobsters, now so abundant in the Goat Island Reserve.

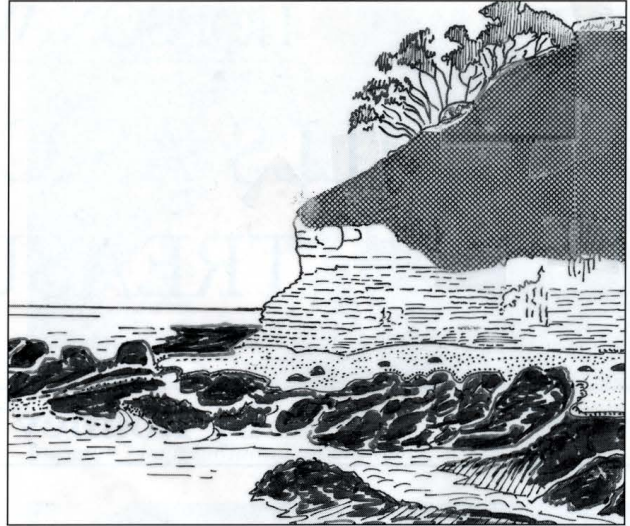
For the wider Gulf this is as far as the cliff will take us. Still deeper, prolonged cliff faces are seen at the Poor Knights, with gorgonian sea-fans and pallid white trees of Antipatharians inappropriately called black coral. The Poor Knights are washed by subtropical water, with fish as colourful and as faithful to territory as birds or butterflies. It was extremely appropriate that the Poor Knights became our second marine reserve, in the mid 1970s. One day soon the same status must be accorded to the island scatter of Mimiwhangata, a protected area looked after by DOC just outside Helena Bay. Already





Goat Island looks both ways. Waitemata sediments with sea-caves (left and middle); greywacke (right). Fig 3.

well researched, it has been a triumph of enlightenment by a private corporation. In the 1960s the islands and beach had been acquired by New Zealand Breweries Ltd, with a tourist resort in mind. A biological report in 1973 convinced the Chairman, Sir Geoffrey Roberts, that it had to be kept unspoiled, as it has. With divers able to visit these stacks and islets and take joy in them, a new ethic has grown up: no under-water hunting or spear-gunning and shooting only by camera.



Cliff outside Cape Rodney, with old eroded greywacke (dark) and lower Waitemata sediments in cliff and overlaid on platform. Fig 4.

So in this still uncertain world, the islets of Mimiwhangata should be safe for all time. They will go on being visited and studied; and our treatment of them will afford a model for other shores as well.

BIO

John Morton is a marine ecologist. He retired in 1988 from the Chair of Zoology at Auckland University.



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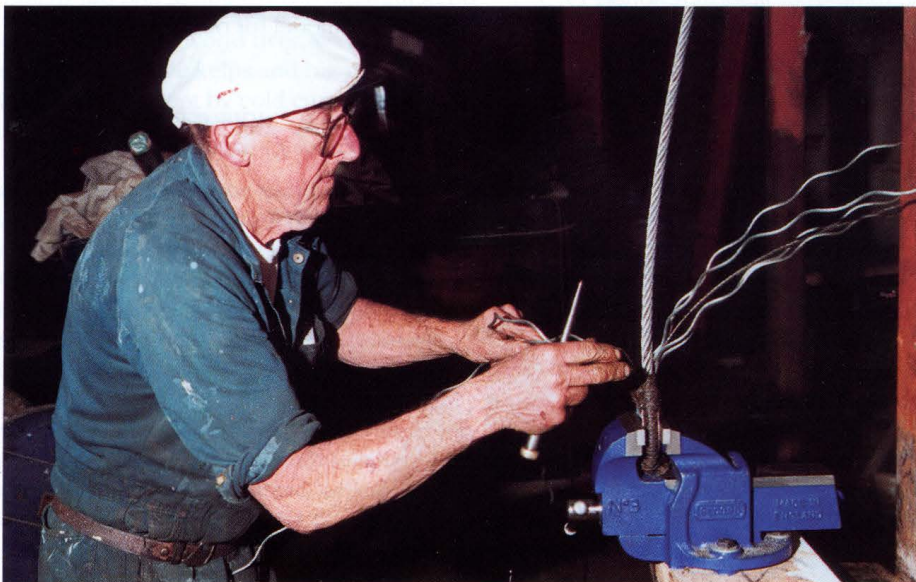


HOBSON WHARF

# SKILLS AS CULTURAL TREASURES

by Rodney Wilson

**H**OBSON WHARF has assumed a role in the preservation, interpretation and encouragement of traditional maritime trades and skills, a role that will increase in quality and importance as the museum matures.



As technologies change, often slowly and imperceptibly, old trades and skills go into decline and disappear. Often, it is too late to check that decline or even properly record a trade before it is lost. The more humble the work, the less visible is its retreat. In recent years, it is pleasing to note that the wholesale pursuit of new technologies has been tempered by a desire to see old skills retained and preserved for the instruction, edification and pleasure of current and future generations. And yet, it is sad to see how much has been lost and to observe how many of our indigenous maritime skills, as well as the navigational, boat-building and seamanship lore of Oceania, have come close to extinction.

Museums have been repositories for objects of cultural value since the first museums began to be formed in the late eighteenth century. Since the middle of last century,

when museums became something of a growth industry, we have had institutions dedicated to the preservation of cultural artefacts and objects. Often the collecting policies of museums have been bizarre in their eclecticism, and; until relatively recently, few museums have been driven by a clear sense of purpose and mission. They have tended to be pot pourris of often improbably diverse cultural and historical material; at their best, wonderful; at their most entertaining, eccentric and improbable; at their worst, dull and purposeless.

HOBSON WHARF is positioned among a new breed of museums driven by clear and coherent missions. It seeks to carry out the traditional roles of heritage preservation, interpretation, education and scholarship, but to do this in more engaging and entertaining ways. But it is also part of the small vanguard of new museums which

extend their responsibility beyond objects or “material culture”, in museum parlance. HOBSON WHARF is dedicated to the preservation and interpretation of skills, regarding these as cultural artefacts of no less importance than the objects which form its collections. The skills programmes underscore the following prime HOBSON WHARF functions: the waterborne vessels, the workshops, the Pacific collections and sailing programmes, and special shipwrighting projects such as the Freightways scow.

**The water-borne vessels**

HOBSON WHARF’s National Watercraft Collection comprises both vessels ashore, exhibited ‘dry’, and its fleet of water-borne vessels. The latter, like the ‘dry’ fleet, are part of a collection which represents the history and traditions of New Zealand boatbuilding and the craft of the Pacific, but unlike the ‘dry’ boats they have an additional place in the museum’s skills programme.

The assembly of a water-borne fleet is something which must be approached with caution. The maintenance of vessels afloat is a constant and relentless responsibility, costly in its call on human and cash resources, and demanding in its berthage and operational requirements.

The largest ship in the HOBSON WHARF collection is the 1926, 160-foot steam crane-ship RAPAHI and whilst she will seldom leave her moorings, her boilers and various engines will be fired up on special occasions to demonstrate the operations of ships of this kind. More active than the RAPAHI in its activities will be the steam tug WILLIAM C DALDY, owned and operated by its own



*The BREEZE’s sailing programme signalled the start of the museum’s boat handling programmes.*



*The Freightways scow, TED ASHBY, under construction.*

*The Kiribati baurua, TARATAI being restored.*



Society. The WILLIAM C DALDY will continue to provide its passengers with an active demonstration of the workings of a steam vessel, while requiring of its masters, crew, stokers and maintenance engineers the preservation of traditional operating skills.

Most of the museum's vessels are smaller, ranging from the brigantine BREEZE and the Freightways scow, TED ASHBY, through open boats, the Montagu whaler, mullet boats such as the RAKOA, vintage keel yachts like the RAWENE, early power vessels such as the steam launch PUKE, motor launches INONIE and ALBERTA, a gentleman's speedboat the PIRI PONO, to Pacific vessels such as the Marshallese walap WAAN AELON KEIN and the Atiuan double-hulled voyaging canoe ENUAMANU 1.

This fleet of craft presents a series of highlights from the traditions of indigenous Pacific voyaging, coastal trade, racing keel and centreboard sailing, and recreational and working powerboats. They present the museum visitor with the technologies of square sail, fore-and-aft sail at work and at pleasure, of steam and engine driven craft, of oar and paddle power, and of Polynesia and Micronesia. But here the technologies are not preserved as static exhibits. They are instead available for the visitor to experience in action and for the volunteer crews to fully participate in, learning skills and passing them on to others.

For those members of the museum's public wishing to have a continuing crew involvement with various vessels from the fleet, a rigorous programme of training and safety has been introduced; a programme designed to dovetail into the sail training programmes of other complementary organisations, and fit within the Ministry of Transport's new Total Quality Management regime.

### **The workshops**

One of the more unusual aspects of the HOBSON WHARF site is the cluster of active workshops. Some of these (the sailmaker 'Shore Sails', 'The Boat Yard', and the woodturner and the woodcarver) are trading workshops where craftsmen and tradesmen earn their living at their trades. Others, such as the Modelmakers workshop, are staffed by accredited volunteers whose work is of a high standard, while others, like the Riggers Loft, are set up to be instructive static exhibits augmented by live demonstrations and evening/weekend teaching workshops on a regular basis.

It is anticipated that the workshops will increase in number in future expansion of HOBSON WHARF, but those operating at the opening of the museum present to the visitor a dynamic display of essential maritime skills. The very act of presenting practices which are mostly traditional encourages a wide-spread appreciation of the quality and character of early craftsmanship and that in turn encourages the retention and even the expansion of a market for it.

The workshops will not display only traditional techniques, however. Practical solutions to real problems, efficiently utilising materials readily available, have always been the object of the maritime tradesman, and whilst HOBSON WHARF is dedicated to the preservation of older technologies, it also has a duty to present the best practices of today's tradesmen as well.

For most museum visitors, the ability to observe work in progress - and to purchase objects made, or to commission work - will be enough. For those wanting to acquire the skills for themselves, however, evening-class programmes, weekend and summer-school workshops, will provide plenty of opportunity for a "hands-on" participation. In this respect the workshops are like the Sailing Programmes, offering to each visitor a range of levels of participation according to their own needs.

### **The Pacific Collections**

One of the most exciting events of the last few years in this part of the world has been the renaissance of traditional Pacific maritime traditions.

In many islands, the building of canoes, especially larger sailing canoes, had either died out or was close to it. Only in certain remote places such as the Caroline Islands were the traditional lores of navigation upheld and even there extinction was breathing down the necks of the navigators. But thanks to the knowledge of people like Mau Pialug and their determination to retain old lore, and experimental voyagers such as Ben Finney and the Hawaiians and New Zealand's David Lewis, an impressive revival has begun. TARATAI, the largest canoe in the museum gallery of "Hawaiki", built by the Kiribati Islanders and Wellington photographer James Siers, represents the earliest major canoe to be built in this renaissance of Pacific voyaging, while WAAN AELON KEIN, the Fijian *drua* and ENUAMANU 1 from Atiu are major recent manifestations of it. At once, HOBSON WHARF has positioned itself as an institution committed to the retention and development of Pacific maritime traditions.

And that is as it should be. In Auckland resides the largest cross section of Polynesian, Micronesian and Melanesian people in the world. Auckland is the most "Pacific" city. The future will see HOBSON WHARF and its Pacific communities involved in exchange programmes with Island nations close by, and as far away as Hawaii, the Marshall and Caroline Islands, Kiribati and Papua New Guinea. The museum's role as a broker of canoe building, navigation and seamanship skills, and as a facilitator working with both the Pacific communities and Maori in New Zealand is obvious.

On a more day to day basis, the sailing programmes centred on WAAN AELON KEIN and ENUAMANU 1 will allow many Pacific people in Auckland to rediscover and relearn the skills of handling large double-hulled and outrigger canoes, while presenting to the public an active demonstration of Pacific sailing techniques.

### **The scow and other traditional shipwrighting programmes**

When work began on the building of the museum's Freightways scow few of the boatbuilders, apart from the project manager Max Carter, had had much experience in the building of heavy wooden ships. Few had ever caulked a carvel-planked hull. Writing now, towards the end of the project, one can look back with great satisfaction upon a process of learning, and information and skills exchange. All of these boatbuilders have added to their vocabulary of skills, craft and practice. And as they have worked and learnt, so older men have



*ENUAMANU 1 arrives to a welcome from the Auckland Atiuan community in May 1993. (N. Z. Herald)*

happened along, watched and enjoyed the work taking place, and passed on their knowledge, information, practices and prejudices.

In an earlier Editorial some of the reasons for HOBSON WHARF building a scow were touched upon, and in a later issue of this magazine we will more fully document the project. But for the purposes of this issue it is sufficient to say that the skills and practices learned on the scow, and embodied in every plank that went in to her, are reason enough for periodically building a new traditional-build vessel. A couple of dozen boatbuilders now possess old skills that they may never otherwise have acquired. And they have done so in proper workshop fashion, under the tutelage and ever watchful eye of a master shipwright.

Along with the regular restoration of small craft for HOBSON WHARF's National Watercraft Collection, will go the occasional new-build project. These will tend to be vessels where original examples are no longer available, but where through the preservation of drawings, the taking-off of lines, or archaeological work, sufficient information is available on which to base both design and construction methods. The vessels built this way will represent chapters in the story of New Zealand's maritime past and fill gaps in our representation of it, but they will also be part of the maintenance and interpretation to the public of old skills and practices.

In closing, it is important to stress that this programme is not confined to European or Western vessels. The need for HOBSON WHARF to assist in the process of recovery and retention of old Maori and Pacific boatbuilding skills is every bit as acute.

BIO *Rodney Wilson* is Director of HOBSON WHARF taking the current project from concept to opening. Prior to this he was Director of the National Gallery of Victoria, Melbourne and the Auckland City Art Gallery.



*Craftsman at work in the HOBSON WHARF workshop.*



*Robin Williams, Sailing Master, and Malcolm Deighton discuss HOBSON WHARF's marinas.*



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# ROWING FOR THE BLIND

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by Joy Gunn

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**T**wo competition rowing fours donated to HOBSON WHARF used to play a vital part in the rehabilitation and recreation of dozens of young blind New Zealand men. The skiffs have been owned by the Royal New Zealand Foundation for the Blind, formerly the Jubilee Institute for the Blind, since the early 1930s and are part of an era when blind people lived, worked and went to school at the Foundation.



*The 1932-1933 crew. (RNZFB)*

Rowing was introduced to the young men living on the Parnell road site by a trustee, Mr Donald McPhee who had lost his sight during World War I. He first came across rowing for the visually impaired while recovering in St Dunstan's, a hospital and rehabilitation centre for blinded Servicemen in Great Britain. When McPhee returned to New Zealand he advocated the sport's introduction here.

The first blind and partially-sighted rowers took to Auckland's waters in the early 1930s with the support of the Waitemata, Auckland and St Georges Bay Road Rowing Clubs. These clubs taught the men the basics of the sport. In the mid 1930s, when the Foundation felt they had learned enough it leased some land on the

waterfront, built boatsheds for the teams, found sighted volunteers to act as coxes and bought skiffs.

Two skiffs were funded jointly by the Foundation and Rotary; the others were bought later. However, the origins of the two pairs and two fours the teams used are unknown. The pairs' whereabouts is still a mystery today, though one of the oldest surviving members of the rowing team, George Harvey, feels that they could be stored on Auckland's North Shore. He does recall, however, that the skiffs had to be carried by the crews from their sheds to the waterfront as they had no means of transport.

The rowers never raced against sighted crews, but were fiercely competitive and medals were awarded to

## THE BOATS

The two fours are traditional clinker 12.5-metre class boats from early this century. It is not known when they were built nor who built them. The planking is cedar, the frames mahogany, braced with sheet brass and the decks canvas, and the workmanship is superb. The length is forty-one feet, and the beam two feet at the gunwales, two-foot-six at the washstrakes. Four sliding seats are fitted, and a fixed seat for the cox.

At the end of the rowing, the Foundation stored the boats under one of their houses in Titoki Street, Parnell. The outriggers were removed to thread the boats between the jackstuds; later a garden shed was built next to the house, preventing their removal even had their been a need.

Forty or fifty years on the boats were found to have survived well. Apart from a broken washstrake, outriggers and some of the sliding seats missing, perished canvas and corroded metalwork, their condition was remarkably good, there being no rot at all.

To get the boats out, Foundation staff obligingly cut panels out of opposite walls of the garden shed. At the time of writing, the first of the fours has been restored by the Boat Yard and looks superb. It is still lacking the outriggers for the oars - eight of appropriate form are sought.

the best teams. The rowers became a familiar sight on Auckland's waterfront during the 1930s and 1940s. In 1935 they travelled to Ngaruawahia to exhibit their skills at the annual regatta - still a highlight for the handful of remaining team members. In the mid 1940s interest in rowing waned and the Foundation stopped the sport and stored the shells.

Recently, rowing has been revived and, as it was more than fifty years ago, the idea was brought back from Great Britain by a New Zealander. Auckland solicitor Mr David Conway decided to promote rowing for blind people here after seeing its popularity in England. He contacted the Foundation and, with the West End Rowing

Club, has revived the sport. He had hoped to train a team for the 1992 Paralympics in Barcelona but time ran out. However four teenagers have taken up rowing and practise every Saturday. Interest has also been shown by other members of the Foundation, and once a boat is obtained, rowing will once again be a popular activity for the blind.

BIO

*Joy Gunn is the Public Relations Co-ordinator for the Royal New Zealand Foundation for the Blind.*



## HOBSON WHARF

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# THE LAUNCHMEN'S BUILDINGS

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by David Johnson

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*The front entrance to any major building is usually a design feature of some kind. It makes a statement. It might be an impressive flight of steps, a big brass-studded door, a flight of fancy in chrome and glass. HOBSON WHARF's front door is a slice of Auckland's history. The little Victorian-styled building with its arches is not Victorian, although it is very much in the style of most of the harbour's wharf offices from the 1880s onwards, nor is it new - built in 1993 to look like something from long ago.*

The front door to HOBSON WHARF is the Launchmen's Building. For as long as most people can remember it has been at the heart of small commercial shipping activity on the Waitemata. It has had a lot of care and attention and a lot of new timber and paint in the last year to put it in tip-top condition and it's been moved forward a few metres from its original site, but essentially it's still the same old Launchmen's Building.

How old it is - at the moment - is a matter of conjecture. A few facts have been found, however, and are related here as the first stage of what I hope will be a vigorous and well-informed correspondence to the editor.

One waterfront tradition has it that the Launchmen's Building was originally on the Queen Street Wharf. That wharf grew like topsy, with a tee across the end and additional "tees" - the name applied even if they were only half a tee - at the sides. Other than the tee across the end there were three tees on the eastern side, including

those of the McGregor Steam Ship Co. and the Coastal Steam Ship Co. Henry Winkelmann was secretary of the Coastal Co. He took a large number of photographs of the immediate area and was meticulous in dating them. They show an array of wharf sheds, but none with the distinctive archways of the Launchmen's Building. In 1907 Queen Street Wharf was demolished. Its place was taken by a new ferro-cement Queens Wharf.

The Ferry Building was built at the head of Queens Wharf in 1911. On the other side of the road and a little to the west were the Auckland Harbour Board offices, the most westerly building at that time in the area now known as Downtown. Where the Travelodge now stands was the Graving Dock, running from north-west to south-east at an angle of about forty-five degrees to Quay Street. In 1915 the dock was filled in. Quay Street ended where the Downtown Shopping Centre is now, took a forty-five degree turn to the left to form the training wall leading to the dock entrance then, after the dock was

*The Launchmen's Building: Before*



*And After*



filled in, another forty-five degree turn right to put it on line with its original direction. At the bottom of Hobson Street it met Hobson Street Wharf. Beyond Hobson Street Wharf was the wide open area of Freemans and St Mary's Bays with their timber mills and scows, the Fanshawe Street frontage lined with boatbuilders and shipwrights premises, with the morgue tucked into one corner.

Having filled in the dock the Harbour Board had the street along the new frontage sealed. They called it macadamised at the time. It then built five sets of launch landings, each with steps, and two shelter sheds. Preliminary designs were sent to launch owners and yacht clubs for comment. Pile driving began on 15 February 1915 and all work was completed by 6 July. The first landings opening in mid-May; the last was completed and lit by mid-October.

To complete the job, beacons were constructed as a navigation aid. The Harbour Board decided that the outer face of the front beacon should list "the names of all the Board's employees who had enlisted for the defence of King and Empire ....hop[ing] it would serve as a stimulus to enlist for those staying behind."

The Board's annual report for 1915 records a contract let to J. Bouskill for £187.7.6 for the memorial obelisk. It also shows an expenditure of £101.12.3 for what are described as Launch Owners' offices at Hobson Street Wharf. As a tender was not let, the offices were probably built by Board staff. A Winkelmann photograph taken from the mast of a tall ship or from a crane jib at the outer berth at Queens Wharf on 12 January, 1916 shows Hobson Wharf. On its western side is the stump of what later became the Western Viaduct. On it, in the position occupied by the Launchmen's Building, is a shed. It's not as long and low as the Launchmen's Building, and it doesn't have archways.

In 1919 the local trades directory includes Hobson Street Wharf as part of Hobson Street. On the eastern side it lists the A.H.B's sheds, the Devonport Ferry Co's landing stage, and the offices of the Auckland Launch & Towboat Co. Ltd. (then owned by Bentley and Pearce) and W.C. Berridge, who acted as agent for the Bay of Plenty Steam Ship Co. On the other side of the road (wharf) were the Waitemata Steamship Co. (owners of the PITOITOI) the Clevedon Steam Navigation Co. (which ran the HIRERE and the MINERVA), Thomas Hunter, launch proprietor, and Wilson's Portland Cement Co. There was then a small gap before the Tepid Baths. On the other

side of Fanshawe Street was Gleeson's Hotel, a handy watering hole for mariners, and a couple of buildings further on the office of the Government Kauri Gum Superintendent.

Hobson Street Wharf was demolished and in 1923-24 replaced by Princes Wharf. In the basin between Princes Wharf and the Ferry tees most of the harbour launches gathered. When the Western Viaduct was built, some tucked into the corner between the western side of Princes Wharf and the drawbridge. A 1933 photograph, taken before the "new" Hobson Wharf was built, shows Blue Boats at the 1915-vintage launch landings, the Launchmen's Buildings in position, and another small building in line with the Launchmen's Buildings, directly in front of the Princes Wharf sheds.

The Harbour Board's plan of the Launchmen's Building is dated 27 November 1929. It is not a plan for a new building, but for the alteration of some of the offices. At that time there were eleven of them: three at the eastern end, then an archway with a passage leading through to a jetty; six more offices, then another archway and jetty; then two more offices. It's possible that a small gear store was being added to the western end. The plan is not explicit enough to tell. What is clear, however, is that the building, complete with archways, was there before 1929.

Whenever the building arrived, and whether new or reconditioned and rebuilt, it was home to most of the shipowners and shipping agents who specialised in trade on the harbour or in the Hauraki Gulf. Here were the people who ran the line boats, who took the doctor out to meet visiting vessels, or ships' agents on errands, who ran the liberty boats ferrying crew members back and forth between the shore and vessels anchored in the stream, and towed barges of shingle and sand. These people ran the last of the scows, went out in appalling conditions to tow their friends, neighbours and rivals out of trouble, ran passenger launches to the head of the harbour or St Heliers and moonlight excursions, and took people fishing. It was a close-knit community, seldom prosperous, but very much the heart of the inner harbour.

The building had no official name. The Harbour Board called it Shed 110. The area at the western end of Quay Street was difficult to describe. It was sometimes listed as Quay Street, sometimes as Hobson Street Wharf, then Princes Wharf. Sometimes occupiers of premises in the area were left out of trade directories, which contented

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**HOBSON WHARF**



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## HOBSON WHARF

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# GRAND OPENING

19-22 AUGUST 1993

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Auckland and New Zealand.*

### THURSDAY 19th AUGUST

DAWN BLESSING • FORMAL DINNER (by invitation)

### FRIDAY 20th AUGUST

- 12 noon QUEEN STREET PARADE
- 6:30pm COCKTAIL PARTY (Sponsors & Friends by ticket)

### SATURDAY 21st AUGUST - FIRST PUBLIC DAY

- 10am-5pm WATERBORNE EVENTS
- William C Daldy • Fishing Boats
- 11am-12pm Heritage Sail Boats Parade • 1pm RNZYS Winter Race start
- 1-2pm Open Boat Parade • 2:30-3:30pm Westpac Rescue Helicopter Demo Rescue
- Deodar II Demo • Coastguard Demo • 5pm Site closed to Public
- 6:30pm COCKTAIL PARTY (Sponsors & Friends by ticket)

### SUNDAY 22nd AUGUST - SECOND PUBLIC DAY

- 10am-5pm WATERBORNE EVENTS
- Spirit of New Zealand
- Te Aroha • Hauturu (DOC service vessel) • William C Daldy
- 11-1pm Steam Craft & Heritage Power Boats Parade
- 2-4pm Ports of Auckland Tug Parade

### SUNDAY - FISH & CHIPS AND SHAMROCK

5pm - An Evening of Fun and Frolic with Irish Music

*Winter Hours 8am-5pm*

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# HOBSON WHARF

## FRIENDS OF HOBSON WHARF

*HOBSON WHARF has established a 'Friends' Club. Those individuals, families and corporations who joined before the Museum's opening are known as Founding Members. Now that the full benefits of membership are available, why not join them and become a member of Friends of HOBSON WHARF.*

### MEMBERSHIP BENEFITS

Members receive

- The quarterly magazine *Bearings*.
- A series of discounts which will be progressively negotiated with retail suppliers of goods and services in the community.
- Special programmes and events which will include exhibition openings, heritage cruises, lectures, parties etc.
- One gratis entry to the museum per year for Individual Members and one Family pass for Family Members.
- 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 and additional subscriptions from these memberships will be applied to the appropriate areas of the Museum's activities.

#### FRIENDS OF THE MARITIME LIBRARY

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

- Benefits include:
- library access and reader rights
- special library/archive-interest lectures and workshops.

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#### FRIENDS OF SMALL CRAFT

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

- Benefits include:
- Support of HOBSON WHARF in locating appropriate small craft, small craft design files and other historical data relevant to this collection.
- Special meetings, lectures and workshops.

#### FRIENDS OF THE "TRADERS"

Initially concentrated on the Museum's brigantine BREEZE and the scow TED ASHBY, this group comprises people who wish to support those vessels, their sailing programme and their maintenance.

When volunteer crews are selected preference will be given to members of the Friends of the "Traders", and all members will be entitled to a minimum of one sail per year. Members assisting in maintenance programmes will qualify for additional sailing.

- Benefits include:
- News of the vessel activities and sailing programmes.
- One free sail per year.
- Ability to participate in maintenance activities and learn maintenance skills (with additional sailing opportunities)
- Priority selection for crew positions as they become available.



# HOBSON WHARF

## FRIENDS MEMBERSHIP FORM

■ I/We wish to take out twelve months' membership in the following category. (please tick)

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| Corporate (Annual subscription \$250) | <input type="checkbox"/> | OVERSEAS MEMBERS          |                          |
| Single (Annual subscription \$30)     | <input type="checkbox"/> | Australia NZ\$55.00       | <input type="checkbox"/> |
| Family (Annual subscription \$40)     | <input type="checkbox"/> | UK, Nth America NZ\$80.00 | <input type="checkbox"/> |
|                                       |                          | Europe NZ\$85.00          | <input type="checkbox"/> |
|                                       |                          | Airmail Add NZ\$10.00     | <input type="checkbox"/> |

■ I also wish to join the following Friends specialists subgroups:

- |                                 |                        |                          |
|---------------------------------|------------------------|--------------------------|
| Friends of the Maritime Library | (Additional levy \$25) | <input type="checkbox"/> |
| Friends of Small Craft          | (Additional levy \$25) | <input type="checkbox"/> |
| Friends of Oceanic Waka         | (Additional levy \$25) | <input type="checkbox"/> |
| Friends of the "Traders"        | (Additional levy \$25) | <input type="checkbox"/> |

**NOTE:**

- Subgroup members must be members of the Friends of HOBSON WHARF.
- Those holding Family or Corporate membership must join subgroups individually.

■ Please record the following information in the Museum files.

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themselves with beginning Fanshawe Street on the city side of Quay Street and stopping Quay Street at the Ferry Building. Even the occupants of the building had an identity crisis when it came to describing where they were. Their addresses varied among Hobson Wharf, Princes Wharf, Western Viaduct and Quay Street. Their letterheads illustrate the point. In the 1930s Aspden Shipping took a two-way bet. Its account forms were clear: "5 Launchmen's Bldgs., Quay St.", but its letterhead stated "Princes Wharf". When in the mid-1950s the trade directories began listing "Launchman's Building" (singular), they included the occupants of the other shed 15 or so metres away on Princes Wharf.

In 1956 the directory listing is W. Hicks, agent for H. & J. Carey Ltd., Thames Sea Service Ltd, Strongman Shipping Co. Ltd, Aspden Shipping Co. Ltd. and Cement Freighters Ltd.; Launch Services Ltd., Herald Island and Rangitoto passenger and freight service; M. Galbraith Ltd; Auckland Launch & Towboat Co. Ltd. (the Blue Boats); Parry Bros. Ltd.; L.H. Julian; and J.H. Bradney & Sons Ltd. "Ma" Galbraith, who ran a scow in the sand and shingle trade supplying Craigs, was in the Princes Wharf shed where the Julians also had an office at one stage.

A decade later Hicks had retired; Lance Julian had retired and Harry Julian ran Auckland Water Transport with Dillingham Corporation as a new shareholder Bradneys were owned by a branch of the Subritzky family; Marie George ran the Blue Boats; Parry Bros. had bought their former neighbour Alert Towing from Claude Millar and Winstone Ltd and were still busily engaged in barging shingle from Wharekawa and sand from around the Gulf W.G. Cornthwaite's Coromandel Shipping Co. was the last of the Hauraki Gulf cargo carriers with the ONEWA.

Over the next decade the number of tenants shrunk. More sand came to Auckland by road from the Waikato and the Kaipara, less by sea. Although Parry's barges still lined Hobson Wharf, they made more landings up the Tamaki River. The Coromandel service ceased. The Julians bought Bradneys and the Blue Boats. Their fleet increased rapidly. Vessels bought in usually retained their names, but for others short four-lettered names became a Julian trademark: ODIN, THOR, SAGA (tugs), MANU, KORU (ferries).

As the number of tenants decreased, those remaining improved their facilities. The building was down at heel, spartan, in places almost primitive. In 1965 the Coromandel Shipping Co. complained to the Harbour Board, requesting "proper washing facilities". To brew a cup of tea or wash hands it was necessary to fill a container from the handbasin in the women's toilet "and no doubt you will appreciate the fact that this is most unhygienic".

As the city on the other side of Quay Street a block or two towards Queen Street was reshaped and rebuilt over the next few years the offices in the Launchmen's Building were altered and extended. They were adequate, but hardly luxurious. They did, however, enjoy one advantage over their high rise neighbours. They enjoyed a dress circle seat with all the smells that went with it: salt, engine oil, tar and rope. The people in the offices in

the tower blocks might have a view from a higher vantage point, but they could never appreciate the real soul of the harbour. They might as well have been looking at a picture in a gallery as out their windows.

Another decade went by Parry Bros, which had Brierley Investments as a major shareholder, sold to Sea-Tow Ltd., an associate company of Marine Steel Ltd. Auckland Water Transport merged with Fullers and adopted the Fullers name. The Launchmen's tenants were down to two, each using space at other locations as well. The new firms wielded their paint brushes. The former Parry tugs, once pale green, turned black with Automobile Association yellow upperworks and black funnels. Gradually they lost their names. They were numbered, like the yellow bus fleet. Tugs numbers began with a 2; barges acquired lesser numbers.

The Julian's had adopted a paint scheme of bold red and yellow diagonal slashes on blue hulls for the former Blue Boats and the newer ferries; bright red tugs in place of the Bradney green - except for the former Gisborne tug HIKURANGI which remained a pristine white. With the change to Fullers, the colour scheme was modified. It is still in use, Fullers now being the trade name for the vessels of the Gulf Ferries companies. Some of the smaller vessels which were not bought by Gulf Ferries went to a new Blue Boats Ltd which occupied the eastern end of the Launchmen's Building.

The Launchmen's Building is like grandfather's axe. New walls, new roof, but same old building. It's origins will be faithfully recorded somewhere, and they'll come to light. It might well be that the building in the Winkelmann photograph of 1916 is the centre portion, although the shape doesn't look quite right. The arches and wings could have come later. Someone will have taken photographs in the vicinity. Who? Where are they?

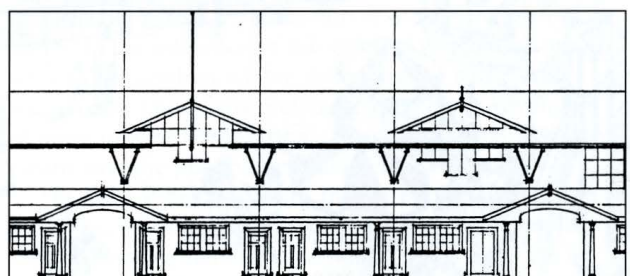
As you enter HOBSON WHARF, remember the ghosts of the Launchmen's Building: a bunch of salty hard-working characters and some strong women - Marie George and her Blue Boats, Ena De Subritzky in Bradney's office while Bert ran the tugs, "Ma" Galbraith and the ETHEL WELLS.

Author's note:

*In assembling this story I've been fortunate to have had the benefit of Tim Couldrey's long memory and Harry Julian's recollections of his days on the harbour. Peter Baldwin at the Harbour Board gave me access to the archives, and Peter McCurdy found the Aspden file.*

BIO

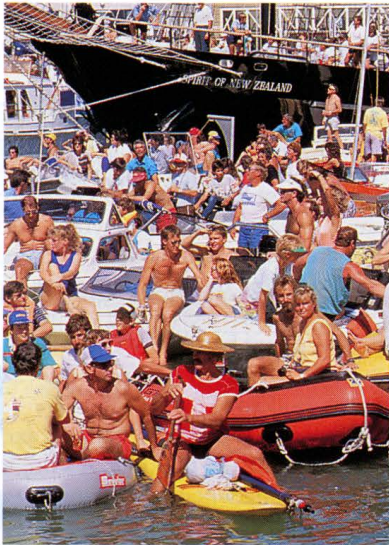
*David Johnson has written several books on New Zealand maritime matters. He is a member of the Auckland Maritime Museum Trust Board.*





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# EXPLORING THE PACIFIC STRATEGIES AND MOTIVES

---

by **Geoffrey Irwin**

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**T**he settlement of the hundreds of remote islands of the vast Pacific Ocean was a remarkable episode in human history which began over three thousand years ago. Modern evidence suggests it was rapid and deliberate and, except for some isolated islands in other oceans which were discovered much later by Europeans, it virtually completed the human settlement of the world apart from its ice-caps. Explorers from Polynesia reached South America about a thousand years before Columbus found the Caribbean and returned with the New World sweet potato.



*Portrait of Omai 1774 by Nathaniel Dance Holland, 1734-1811 (Public Archives of Canada)*

On the question of the origins of Pacific peoples many issues have arisen. For instance, what was the homeland of the first deep-sea explorers? To what extent was navigation a matter of chance or competence? Was discovery by one-way or return voyaging? How many explorers may have died at sea? Was there anything systematic about the order of settlement? Why did the main thrust of colonisation take place against the prevailing easterly trade winds when that was the most difficult way to go?

Captain James Cook was aware from his first voyage to the south Pacific of the wide geographic knowledge of Polynesians. Sir Joseph Banks, the gentleman naturalist who sailed with him, wrote of their knowledge of the stars:

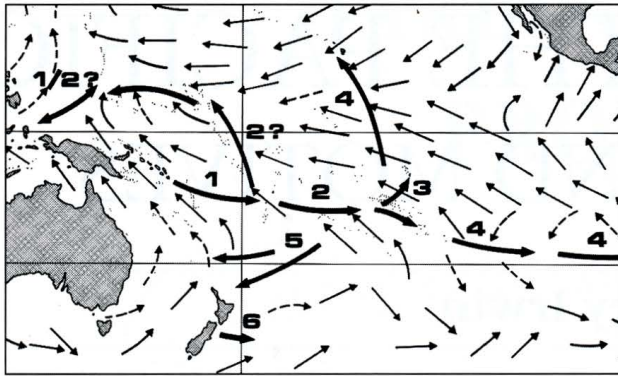
“Of these they know a very large part by their Names and the clever ones among them will tell in what part of the heavens they are to be seen in any month when they are above their horizon; they know also the time of their

annual appearing and disappearing to a great nicety, far greater than would be easily believed by an European astronomer.” [Banks 1962, 1:368].

It was found that Polynesians were also able to forecast the weather with general accuracy for three days ahead, and had far more ability in this than Europeans.

On the question of winds, Cook noted in his Journal account of Tahiti that the east wind was not constant but subject to variation. Seasonal winds from a westerly quarter result from the monsoon of the southern summer and from the influence of sub-tropical weather systems which shift north in winter, following the sun. Cook wrote “they know very well how to take the Advantage of these in their Navigations” (Beaglehole 1968:139). He clearly saw the possibility of deliberate voyaging:

“In these Proes [canoes]... these people sail in those seas from Island to Island for several hundred Leagues, the sun serving them for a compass by day and the moon and Stars by night. When this comes to be prov'd



The colonisation of the remote Pacific led first against the prevailing winds (shown by small arrows), then across and down them and, finally, beyond the tropics. The direction of advance offered the highest chance of survival. (Figure 1.)

we shall be no longer at a loss to know how the Islands lying in those seas came to be people'd... and so we may trace them from Island to Island quite to the East Indias." [Beaglehole 1968:154].

At the same time evidence began to accumulate of voyages of a different kind. It is recorded that in 1777 during Cook's third voyage, his Tahitian companion, Omai, discovered three other Tahitians at Atiu in the Southern Cook Islands. The Tahitians had been blown away while on a voyage from Tahiti to Raiatea, both in the Society Islands.

Thus, more than two hundred years ago, it was already realised that many Pacific islanders spoke related languages with a probable origin in the west; that the prevailing easterly winds were interrupted by westerlies which could be used strategically for sailing east; that Polynesian specialists had wide geographic knowledge and an understanding of astronomy, weather and other matters; that navigators could maintain their sense of direction at sea, as shown by Tupaia who on his voyage with Cook could always point to his home; and that the means of colonisation of Pacific islands could range from systematic and intended voyages to unintended and largely undirected accidents.

The possibility of an American origin was raised in 1831 in a book by Ellis, a Hawaiian missionary, whose argument took its force from the strength of the easterly trade winds which cover the tropics most of the time. The theory that Polynesians came via America has remained at the lunatic fringe of the subject and its modern exponent is Thor Heyerdahl. However, the accumulating evidence of archaeology, language and biology has confirmed an ultimate Asian origin for Pacific peoples.

In an early article (*Bearings* Vol.3 No.4) traditional canoes and navigation techniques were considered in some detail. Voyaging canoes were large, fast and safe with double hulls like catamarans, or with single hull and outrigger. Practical skills widespread in the Pacific were to steer an accurate course at sea using mainly stars and swells, to maintain a running fix of position by dead-reckoning, and to detect destination islands from beyond sighting range by the use of sea-signs and, where possible, create broad overlapping target-island screens.

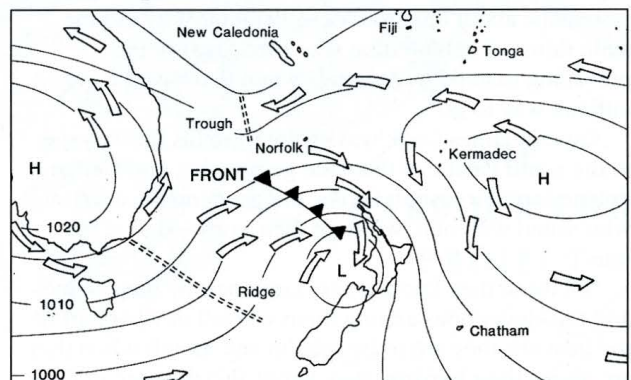
Esoteric skills most probably included estimating a conceptual equivalent of latitude by the night sky without instruments. While longitude could not be controlled as such without time-pieces, it is likely that the position of new islands was fixed by a combination of astronomy and an extension of geographical knowledge by dead-reckoning.

Colonisation was obviously deliberate because canoes carried the domesticated plants and animals and the people needed to establish breeding populations. Moreover computer simulations which consider real winds and currents proved that the major voyages did not happen at random but were the result of directed navigation. But while this much was clear, much remained that was unknown and in particular the strategies of exploration which were used as the first Pacific navigators penetrated an unknown ocean.

Sailing between known and unknown islands has its risks, but sailing into empty ocean can be fatal. Some earlier theories of Pacific colonisation preferred many explorers to die at sea, but there is nothing to show that Pacific explorers were careless with their lives. Their options were to search and find, to search and die, or to search and return. From the practical point of view of a non-suicidal sailor the best strategy goes a long way to explaining why the thrust of Pacific exploration was against the easterly trade winds. Without a doubt, it is safest to sail first in the direction which is normally upwind because one can expect the fastest trip back. The hard way is really the easy or safe way and this simple paradox is one of the keys to explaining the trajectory of human settlement. Practically every radiocarbon date in the remote Pacific supports the view that colonisation went first against the prevailing winds and only then across and down them.

Sailing upwind also provides the means to find the way home by latitude sailing. This was evidently developed during the settlement of Polynesia and simply involves using the altitude of known stars to return to the latitude of one's origin island, while still upwind of it, and then running with the wind along the latitude. Experimental evidence shows that the error in estimating latitude without instruments is matched by the ability to detect the presence of land from offshore by observing

A typical weather pattern showing the easterly passage of high and low pressure systems south of the tropics. New and more difficult conditions were met on voyages to New Zealand. (Figure 2.)



bird behaviours and other signs.

A second point to be made about latitude sailing is that it is possible to make mistakes in dead-reckoning, lose track of one's position and still get back. This was more than just a safeguard in prehistory. One could safely continue to search upwind with the knowledge of what lay behind. It meant that upwind exploration could virtually escape from navigational limits. Given the immensity of the Pacific Ocean we now have an insight into how it might have been explored. The ultimate limit of early voyages into the east was set by the human body and spirit almost without navigational constraint.

To sail with some safety across the prevailing winds requires a knowledge of islands to leeward of the starting island, in case that cannot be reached on the return journey. Sailing downwind, on the other hand, usually requires returning by a different route. The circumstances of exploration changed in the remote Pacific as geographical knowledge was added to navigational knowledge, and the range of feasible options increased. Increasing experience and skill were needed to manage the long exploratory probes eventually made into different and more difficult weather systems on the higher-latitude extremities of Polynesia, and to South America.

The broad pattern of settlement is shown in Figure 1 together with the winds of the southern winter. Deep-sea colonisation began after 3500 years ago with the spread of a culture called Lapita through the islands of Melanesia to reach Fiji, Tonga and Samoa by 3000 B.P., or before. The evidence is that the ancestral people concerned were few in number and travelling fast. They carried a portable economy of plants and animals, and engaged in long-distance exchange. Available radiocarbon dates now indicate that the Marquesas Islands in far East Polynesia may have been settled soon after A.D.0, and it is likely earlier sites will be found among closer groups such as the Cooks and Societies. By about A.D.500 settlement reached Hawaii, distant Easter Island and probably South America. Cool and more difficult sailing conditions delayed settlement south of the tropics, but by about A.D.1000, colonists reached New Zealand. The very remote Chathams to the southeast appear to have been the final and most difficult settlement of Polynesia.

*These photographs were taken at the Pacific Arts Festival in Rarotonga, October 1992. That gathering was proof positive of the resurgence of energy and activity as the people of the Pacific engage in a renaissance of the knowledge of their ancestors. (Gillian Chaplin)*



One way to New Zealand is to sail with easterly tail winds across the top of summer high pressure systems as shown in Figure 2. A good time to do this is in early summer before the start of the cyclone season as the two replica canoes HOKULE'A and HAWAIKI-NUI did in November 1985.

Another way of getting south is by the northerlies on the leading edge of an advancing front and behind a high which happens regularly. We can imagine that, sooner or later, a canoe crossed the trades into the variables and arrived at the right time to pick up freshening northerlies perhaps two hundred miles ahead of a typical front and then flew south before them, initially from choice and then perhaps even gale-driven for a day or a night as the front closed in. Afterwards the canoe would be well-placed to make a landfall in clearing weather on the coast of Northland.

Why the first canoes came this way is a matter of conjecture, but it is quite possible that migrating birds were followed as mentioned in the traditional accounts. The long-tailed cuckoo comes from tropical Polynesia to New Zealand in September and the shearwaters fly south in October. People could infer that land lay in a particular direction though at an unknown distance.

The first colonists brought tropical garden plants, the dog and the kiore rat. To them, New Zealand was a huge temperate archipelago covered in forest. There were many species of moa - flightless birds ranging from 20 to 250 kilograms in weight - and other now extinct birds including a swan, a goose and the world's largest eagle. Sea mammals, particularly seals, were abundant on the coast as were fish and shellfish.

New Zealand was hit again and again, almost as if for the first time, as maritime settlers shifted on the coast. Early archaeological sites are often found where a canoe could be beached in shelter and with good access to a range of resources.

#### **Motives**

The question of human motives for early exploration is the most tantalising one of all. Among those suggested are adventure, curiosity, the joy of discovery, wanderlust, prestige, exile and shame. Other standards are the search for prized resources, raw materials or trade; the search for empty lands to relieve over-population, and possibly



warfare. Another common theme is stress between senior and junior brothers or different branches of a kinship group. Nor should we forget that the motives for Pacific expansion could have been as mixed as those of the later European maritime exploration.

Some questions are answerable archaeologically but motive is probably one that is not. However, it can be approached by a process of elimination. For example, we can abandon the idea that the Pacific was settled by people who misunderstood their environment. Nor were people forced to migrate. The evidence says that the Pacific was settled rapidly at a time when human populations were lower than they ever were again. Moreover small populations sailed much further than they had to, if they were just looking for more land.

Voyaging continued for two thousand years after the first island groups were settled and as colonisation spread. To find the land a huge area of empty ocean had to be crossed and there was feedback of information from returning canoes. Finally, all of the Pacific within technological range was used up. In a sense, this included both continental boundaries - Australia and America - with which slight contact is demonstrated. Oceanic people could hardly have competed with the inhabitants at such great range, which may be a case parallel to Vikings in North America.

Eventually the frequency of voyaging began to fall

away in many regions. It happened gradually and islands were affected according to their accessibility. There are about twenty small so-called "Mystery Islands" such as Norfolk and Pitcairn which were empty at European discovery but show signs of previous habitation. Other still-occupied groups lost contact with one another, including New Zealand. Voyaging survived until Western contact in three main areas - the Societies and Tuamotus, Micronesia, and the region of Samoa, Tonga, Fiji and their neighbours.

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Geoff Irwin, Professor of Archaeology at Auckland University, has intensively studied the theory and practice of Pacific migration, and recently published *The Prehistoric Exploration and Colonisation of the Pacific.*

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FURTHER AND FINAL SUPPORT  
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In April the Minister of Local Government, the Honourable Warren Cooper, resolved that the sum of \$2,000,000 would be paid to the HOBSON WHARF museum from the former Auckland Harbour Board Trusts, as part of the divestment of assets and liabilities from the Auckland Regional Council and settlement with the newly-created Auckland Regional Services Trust.

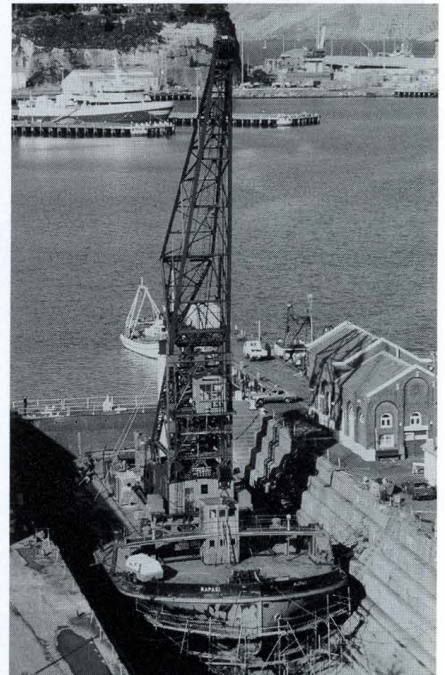
This funding completed the base fund-raising for HOBSON WHARF's buildings, displays, fit out and vessels, thus ensuring that the project would be completed on schedule. It does not mean, however, that funding for special programmes and acquisitions, or for short-term continued development is no longer necessary - it is.

The Trust Board, and its Project Team staff, were greatly relieved at the Minister's decision, and indebted to him and the considerable number of people who assisted us in securing this outcome. We are sure that Aucklanders and visitors to the city will feel that these funds have been prudently invested in the HOBSON WHARF project.

**RAPAKI**

The 1926 steam crane ship RAPAKI was dry docked in the Lyttelton graving dock to prepare her for tow up the coast to Auckland, to her new, permanent berth at HOBSON WHARF.

Trustee John Street, boatbuilder Chris McMullen, and Auckland Pilot Captain Euan Crawford have overseen the preparation of the RAPAKI. Our thanks go to them and to Frank Stark of Lyttelton for a splendid effort.



The museum's 'new baby' RAPAKI, in dry-dock at Lyttelton in April. (Nick Tolerton)

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**MUSEUM NEWS**

Two very generous donations received in the last quarter include \$5000 from **Geo.H.Scales Ltd** and a matching sum from the **Couldrey Family Holding Company**.

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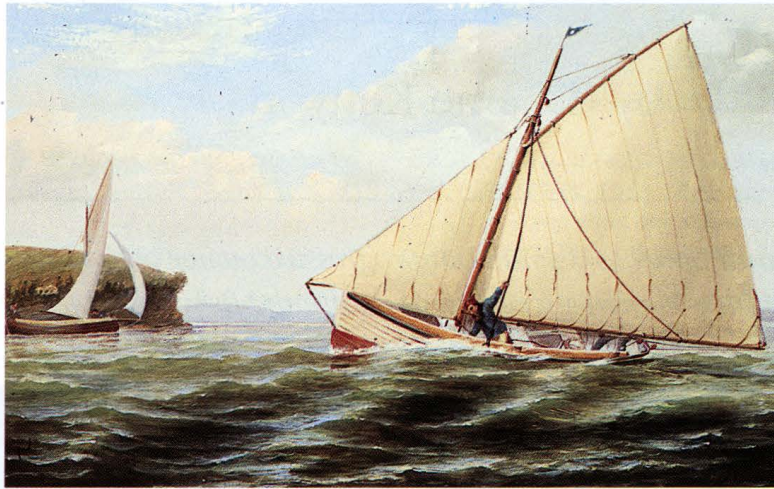
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# THE P.A. EDMISTON GALLERY OF MARITIME ART **by Rodney Wilson**



*With Philip Edmiston's interest in the museum, art and projects of public 'cultural improvement' and with his interest in sailing and membership of the Royal New Zealand Yacht Squadron, his permanent identification with maritime art at HOBSON WHARF seems especially appropriate.*



Close Hauled. *James Trevitbick 1883.*

Trustees of the estate of Philip Augustus Edmiston undertook to sponsor HOBSON WHARF's two galleries devoted to maritime art and decorative arts, and to commence a collection of works of New Zealand maritime art to be housed and displayed at HOBSON WHARF. Who was Edmiston, and what is the legacy he left for the enjoyment of Aucklanders?

P.A. Edmiston died, practically unknown, in Sydney on September 11, 1946 in his 93rd year. He had retired from an active business life in Auckland forty years earlier when the New Zealand Insurance Company took over the New Zealand Accident Insurance Company, of which he had been manager, and the South British Insurance Company which he owned. Such were the terms of these takeovers that they provided Edmiston with forty years of comfortable retirement and eventually bestowed upon the citizens of Auckland a magnificent legacy in the rebuilding of the City's art gallery, and in providing facilities for art at HOBSON WHARF.

Philip Edmiston was born at Westerham in Kent on October 12, 1853. In June, 1858 when Philip was not yet five years of age, his parents and his brother Clifford, and sister Clara, sailed for New Zealand from London aboard the MARY ANN.

Philip Edmiston entered business in auctioneering in the South Island, returning to Auckland in 1879 as accountant to the New Zealand Accident Insurance Company. In June, 1884 he was appointed General Manager and was highly regarded for the vision he brought to the Company and his ability to build the company's business.

Edmiston was regarded as an austere man, but kindly and considerate. He remained a bachelor until the age of 34, and although he was not a great participant in civic, public or community life he was a member of the Royal New Zealand Yacht Squadron.

On May 16, 1888 he married a 28-year-old widow, Ada Louisa Hancock, at St Matthew's church. The couple lived at O'Rorke Street, moving later to Symonds Street and eventually to 152A Remuera Road in 1919. Later in his life he was involved with the Auckland Institute and Museum and through that involvement he developed a vision for a civic art gallery attached to the Museum.

Controversy racked the City between the wars about what to do to provide an adequate art gallery for Auckland. Edmiston developed his own private plan and that was to form the basis of his legacy to this City.

He left his estate to the administration of a Trust Board for the principal purpose of providing Auckland with an "adequate and suitable Art Gallery" and for the "establishment of a fund for the beautification and adornment of any public place or park or in any project having for its object the cultural improvement of the community within the Provincial District of Auckland New Zealand." He also instructed that "...no money shall be spent on any project of such a utilitarian character as should in the opinion of the Trust Board be provided for from public funds."

It was this writer's privilege to be Director of the Art Gallery in the early eighties when the redevelopment of the Auckland City Art Gallery was completed.



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# TWO BROTHERS TWO GENERATIONS

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by Graeme Kenyon

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*S*trategically placed and home to a small but progressive owner operator fishing fleet, Leigh is a little-known success story within the fishing industry.



*Leigh Wharf, 1950. (Alvin Smith)*

The small farming and fishing community of Leigh lies twenty kilometres off the main highway, north of Warkworth. It is bordered to the south by the shallow Whangateau Harbour, quiet now but important in Auckland's maritime history as the birthplace of the sailing scows. To the north is Goat Island, significant as a marine biology research outpost and a marine reserve with its attractive resident fish and other marine wild life.

It is within easy reach of the inner and outer Hauraki

Gulf, and sufficiently close to Auckland International Airport - necessary ingredients to its export trade in airfreighted chilled fish to Japan. In relative terms it is a low-volume trade, a niche market, and in a sense the story of its development is a microcosm of the development of the wider fishing industry - from cottage industry to international export trade in just two generations.

Early evening on the edge of a mangroved estuary,



*The cockpit of the DOLPHIN - craypots being baited. (Ted Torkington)*



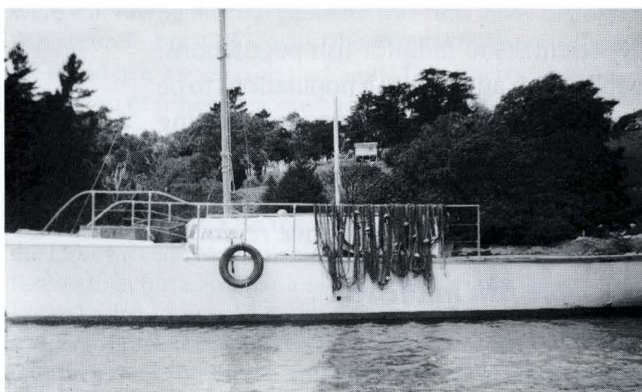
*Ernie and Ted (right) beside the strip-planked hull of the DOLPHIN, 1948. They claim they built half each and that on completion one side was "four inches" longer than the other! (Ted Torkington)*

fisherman Alan Torkington ends a day of working on the engine of his ten-metre longline boat, while brother Barry, a few kilometres up the road, reviews progress to date on a management plan for the Auckland area snapper fishery. Barry and Alan will meet this evening at their parents' house nearby. Their father Ted was fishing in the 1940s. He and his brother Ernie were among the first of the commercial fishermen of Leigh.

Ted's stories of the fishing five decades ago are eclipsed by those his father told him. The grandfather had fished commercially at times and, whenever possible, sent some of his catch to town by boat for sale to Sanfords, probably the only wholesale buyer at that time. In those days he would row out from Leigh and catch snapper within ten feet of the surface - he took to filing the barbs off his hooks because "it took too long to get the fish off."

In 1946 Ted went crayfishing full time, on his own with dinghy and oars, the first commercial fisherman in the area since the depression, when there had been some commercial crayfishing. When Ted started, he could row out from Leigh and get eight bags of crays for a day - and they were only hundred pound bags. "You were on your own then", he recalls. Remote as Leigh was then, the

*Bait nets slung over the rails on board FOAM - she was also set up for crayfishing. (Ted Torkington)*

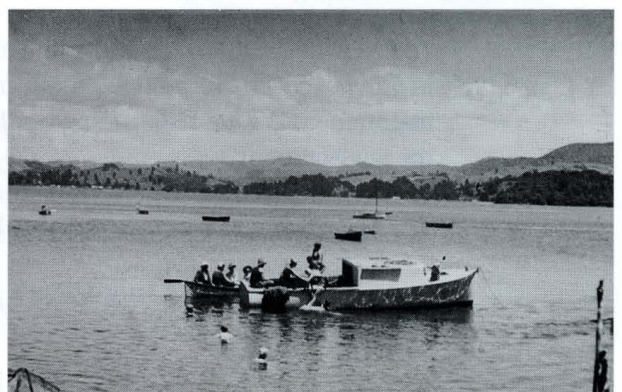


catch could be sent to Auckland for the local market. Lister's Transport did the mail delivery to Leigh, and back-freighted crayfish, returning sixpence per pound to Ted.

His brother Ernie had a yacht with an inboard engine - a valuable asset in those days - and was persuaded to "go partners". They planned to use the yacht as transport and fish from the dinghy - they were in business. It wasn't long before the two brothers decided to build their first fishing boat. Ernie carved a half-model and cut it into sections - and so began the building of the DOLPHIN, 24 foot overall by "two cray-pots wide at the stern". A kauri tree from Pakiri was transported to the Leigh mill to provide the timber.

DOLPHIN was strip planked - galvanised nails were used for vertical fastenings in the planks (no glue or caulking) which were copper fastened to the steam bent kauri ribs and pohutukawa stem. A home-made steam box was made of planks, and steam for bending came from a drum and a bit of spouting - no power, just simple hand tools. Never having designed or built a boat before, the two brothers launched the DOLPHIN in 1948. Now able to fish for crays further afield than Kawau Island and Rodney, Ted and Ernie set their sights on Little Barrier.

*A Torkington family picnic from the DOLPHIN, Whangateau Harbour c.1950. (Ted Torkington)*



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The engine was an eight horse power single-cylinder Lister diesel "with a massive flywheel - you'd open the throttle, then stick it in gear afterwards."

Cray bait was not a problem. "The Whangateau Harbour was alive with parore and outside there was butterfish". But bait nets had to be slung by hand, there were no services for any kind of maintenance and all handling of gear was manual. It was generally day fishing but not a day could be missed if the weather was right. Ted recalls one stint of twenty eight days on end without a break - and the financial rewards were not high.

In 1953 the brothers built their next boat, the FOAM - 34 feet long and carvel planked this time, again with locally milled kauri. The FOAM had a three-cylinder Kelvin and carried some sail. She was remarkably easily driven. As a boy, Barry recalls his Uncle Ernie putt-putting into Leigh Harbour, killing the engine on a quiet evening and skimming ahead for hundreds of yards without power. Meanwhile Ernie, without looking up, could continue to head and gut the catch as she slowly lost way, appearing out of the cockpit at the last minute to reach nonchalantly over the side for the mooring, without effort or thought.

In those days the FOAM had a large open cockpit, and could work seventy pots. Hand hauling was still the order of the day, a natural limiting factor to fishing effort. Eventually Ted sold his half to Ernie and left to go farming in the North. But he came back three years later and in 1969 returned to fishing, with a succession of small boats. FOAM had been sold. By the 1970s, Ted was lining for snapper, but times were getting harder.

There had been little innovation in what was essentially a cottage industry, supplying local markets. By the 1970s small-time fishing was on the decline. The local fleet had almost disappeared - it was a hard way to earn a living, and not much of a living at that. Ted, like many small fishermen, felt that uncontrolled trawling in the Gulf, especially the pair-trawling at that time, was tearing the fishery apart. It was a period of expansion, suspensory loans and power fishing without the management controls that exist today - and Ted is still convinced that if the fishing effort in the Gulf had been controlled then, the rigours of a quota management system would not be so necessary now. Maybe the problem was not so much the over-fishing; Ted muses over the possibility of damage to the sea bottom by heavy fishing gear and reckons that "habitats have changed". While catches for Ted were declining, fisheries scientists were still saying that the problem was "too many big old fish around", but Ted recalls "We wanted to know where these old fish were!". The traditional fishermen's scepticism of fisheries science is deep-rooted even today.

As the '70s drew to a close, and Ted neared retirement, his two sons Barry and Alan came into this still primitive commercial fishing life style. In 1981 Alan was able to re-purchase the FOAM, and she remains in the family today. Monofilament was replacing the old fishing line, but hand-hauling was still the only way. Prices hadn't improved much. One year there had been a sudden bumper season. These occasional good years reinforce the fishermen's belief that there is a lot about

stock management that scientists have not even guessed at - many believe there is "a reservoir out there somewhere".

A local factory, Leigh Fisheries, had started up by the early '60s processing smoked fish - "Seagull brand smoked snapper - went all over New Zealand" and by the time Barry and Alan were fishing, "Fisheries" was exporting frozen snapper to Japan - commonly still referred to today as "jap pack". For the small fisherman there was the fish shop trade. The catch still had to be headed and gutted by the fishermen and prices were much the same as the trawl jap-pack product "No-one was going to get rich doing that." The life was still hard. Up and ready every morning at 5.30 to listen to the forecast, seven days a week - and if the signs were right, always another day fishing.

Then came the turning point. Late in the 1970s, Barry and Alan got to thinking. There were Japanese fishermen supplying their own market with "iki jime" snapper; that is, killed instantly by a spike pushed into the brain. Local fish buyers would give 10c per kilo premium for putting a hole in the head, but Barry wanted to know why the Japanese fishermen were doing this. There were some trials. Some fish were cut up to find out what they were trying to do. What was the meaning of this handling technique and how could fish be packed into the right containers? It was all a mystery to Kiwi fishermen. Eventually Barry went to Japan to see what the customer actually wanted - and discovered that what the customer did not want was bruised seven-day-old fish. Kiwi fishermen had not thought of marketing quality before. A change of attitude, a change in handling technique - and almost overnight a doubling of price.

This was the breakthrough for Leigh fishermen. Having established a lead in developing a quality product, the Leigh fishermen have stayed ahead ever since. In the following years, as the exchange rate continued to move in favour of exporters, the low volume-high quality airfreighted product began to revolutionise longline fishing. The cottage industry evolved into a modern, successful marketing business, coinciding with the implementation of the quota management system which limits the total allowable commercial catch.

Longlining in the Hauraki Gulf is now totally dependent on this niche market in Japan for New Zealand chilled snapper. The Leigh brand continues to be a market leader, and the Torkington brothers continue a family tradition - small scale fishing in the Hauraki Gulf, part of a fleet of once again independent and increasingly confident fishermen, working out of the port of Leigh.

BIO

*Graeme Kenyon has been involved in the fishing industry since 1980 and was long lining for eight years in the Hauraki Gulf.*

**N**ew Zealand is one of the world's true immigrant nations. It is also perhaps the youngest, because until some one thousand years ago this was a land without people. Thousands of people made the long voyage to New Zealand to start a new life. Their story is vividly told in *The Immigrants*, a permanent exhibition at HOBSON WHARF.

The settlement of these islands is central to our maritime heritage and identity. Most people born in New Zealand are the descendants of earlier generations of voyaging immigrants, whether of the original Polynesian settlers of a thousand years ago, or of migrants who came by sea during the last two centuries. Then there are the many first-generation migrants in the community who sailed here before air transport became the main form of travel.

HOBSON WHARF's immigration exhibition deals with sea-borne immigration during the last two centuries. (The original Polynesian settlement of New Zealand is examined elsewhere, in the major exhibition, *Hawaiki*.) *The Immigrants* display focuses on people's stories and experiences, rather than on immigration statistics and policies.

One of the main themes is to graphically show how people travelled. A major feature is a 'walk-through' recreation of the steerage-class accommodation found in sailing ships of the 1840s and 1850s. The vast majority of migrants during the last century travelled in steerage, a

temporary dormitory built in the cargo space of the 'tween decks of sailing ships for the outward voyage to New Zealand. This system endured on New Zealand's immigrant sailing ships into the 1880s, although there were marked improvements in conditions and passages became faster.

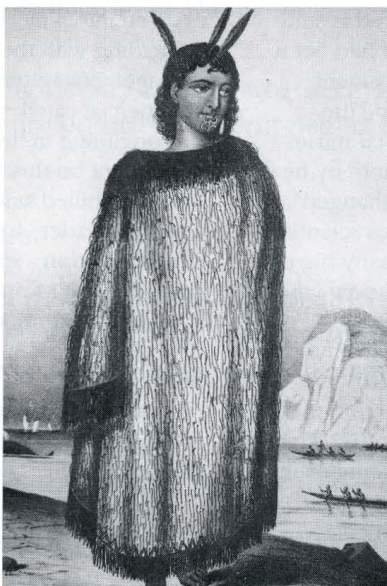
HOBSON WHARF's steerage accommodation has been constructed from contemporary dimensions, descriptions and illustrations. Visitors will gain a strong sense of the cramped, gloomy conditions endured by emigrants on voyages of three and four months duration. Contrasting with the 1840s steerage accommodation is a recreation of a four-berth cabin from a passenger steamer of the 1950s. This cabin shows the vast improvement in travel conditions a hundred years later, and it also highlights New Zealand's post-war migration boom, when thousands of people came to New Zealand, principally from Britain and the Netherlands.

The changes in two centuries of emigrant travel are also apparent from two ship models in the exhibition. These large, elegant models are of a three-masted,

*The mariner and trader Phillip Tapsell. His original Danish name was Hans Falk. (Alexander Turnbull Library, S. Webb collection)*



*Phillip Tapsell's second wife Hineiturama. From a painting by J.J. Merrett, circa 1850. (The Bath House, Rotorua's Art and History Museum)*



*Phillip Tapsell and his youngest daughter, Katarina. (Alexander Turnbull Library, S. Webb collection)*



# THE IMMIGRANTS

by **Duncan Mackay**

square-rigged sailing ship, the TIMARU, and a twentieth-century steamer, RANGITANE. TIMARU (1,306 tons) was one of a fleet of emigrant clippers operated by Patrick Henderson's Albion Line. She was built in 1874 and made a number of passages to New Zealand until sold in 1900. On at least one voyage she carried 500 passengers. The TIMARU model was built by Rodney Foster of Kaitaia.

The New Zealand Shipping Company's passenger-cargo liner RANGITANE (21,867 tons) was not specifically an emigrant ship, but many British migrants travelled aboard her to New Zealand. She served on the New Zealand-England route from 1949 to 1968, carrying 416 passengers in a single class. The model of RANGITANE has been kindly loaned to HOBSON WHARF by the Otago Maritime Society, with assistance from the Otago Museum.

An exciting feature of this exhibition is the opportunity for visitors to find out about ancestors who migrated to New Zealand. A large number of immigration records from the nineteenth century have been transferred onto a computer database by HOBSON WHARF staff and the database is to be continually expanded.

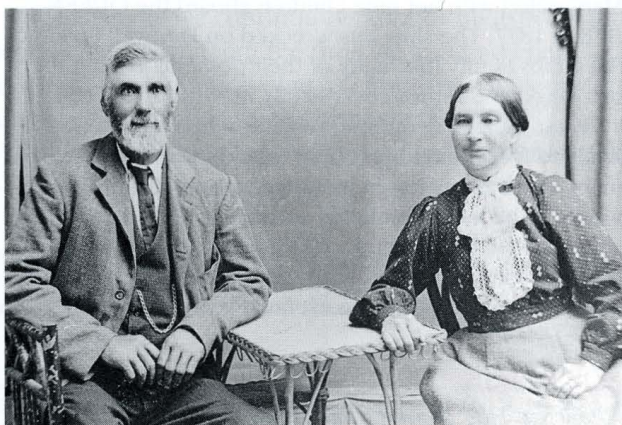
Visitors will be able to access information about specific migrants using computer equipment supplied by

Hewlett Packard. The on-screen information contains the names, ages and occupations of migrants, and gives the name, type and tonnage of the ship on which they travelled, the date of sailing, and the ports of departure and arrival. Print-outs of the information will also be

*Henry Burling, photographed late in life. He was believed to have been 110 years old at his death.*



*Rosetta Watterson, a daughter of Henry and Mary Burling, with her husband John. She migrated with her parents when she was seven years old. (L. Greig)*





*The hydraulic elevator at Choie Sew Hoy's gold mine at Nokomai, Otago. Sew Hoy was one of the leading gold-mining businessmen in the province. (Hocken Library)*

available.

The exhibition also gives information about the general pattern of migration to New Zealand. This is shown in a pictorial and graphic 'time-line' which highlights the main phases of migration, and shows the various types of ships which were in use during the two centuries. Many photographs and illustrations of the people who came are included, and show the diversity of New Zealand's immigrant population.

Out of the sweep of New Zealand's immigration history, the stories of seven individuals have been chosen to convey the experiences of real people. Life-sized figures of the seven migrants dressed in period clothing



will be on display, as well as photographs of them and memorabilia from their lives. The individuals have been chosen to demonstrate the diversity of New Zealand's population, and the experiences of different generations. They also show how new settlers have founded families which endure today.

The earliest of the figures is a Danish mariner, Phillip Tapsell, who came to New Zealand during the 1820s aboard whaling ships, before settling permanently in 1830. Tapsell is an example of the character of the European population in New Zealand before 1840, which consisted primarily of whalers and traders. Like many of them, Tapsell married into a Maori community. He and his wife, Hineiturama, of Ngati Whakaue of Te Arawa, had six children, and the Tapsell family name is well known today in the Bay of Plenty.

Organised immigration from Britain began a decade after Tapsell had settled in New Zealand. Among those who came on the various ships chartered by the New Zealand Company were Henry Burling, his wife Mary, and their six children. They sailed to Wellington aboard the LONDON in 1842, suffering the death of their youngest son during the voyage. Henry worked as a mail carrier before breaking in a farm in the Wairarapa and founding the settlement of Burlings, later renamed Featherston. Many people in the region can trace their ancestry to Henry and Mary.

Until the 1860s the vast majority of immigrants came from England, Scotland, Ireland and Australia, but the gold rushes brought other groups to New Zealand in significant numbers. Predominant amongst the minorities were the Chinese, who came from the late 1860s onwards, settling mainly in Otago. Many of them did not plan to remain permanently in New Zealand but one who did was Choie Sew Hoy, who became a leader of Otago's Chinese community and a major businessman in the province. Children from his Chinese and New Zealand families settled in New Zealand too, and the family name is well known in Dunedin.

During the 1870s New Zealand experienced its largest net influx of immigrants, as part of a government programme to boost the economy. One English family attracted by the opportunities of a life in New Zealand was Mary Gibbs and her husband, James. He died before the family arranged to leave England, but the widowed Mary sailed with her nine children aboard the QUEEN BEE in 1877. The ship was wrecked on Farewell Spit and the Gibbs family lost many of their possessions, but they recovered and settled successfully in Nelson.

Petar Culav was another migrant who came to New Zealand for a better life. Culav was from Croatia and like many of his countrymen he sailed to New Zealand to work on the kauri gumfields, arriving in 1913. After several years he returned to his homeland, married and had two sons. However, hard times forced him to return to New Zealand, where he eventually saved enough

*Choie Sew Hoy, second from left, at the wedding of his son, Kum Poy, and Louisa Mong. (Hocken Library)*

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*Mary Gibbs with some of her children and their spouses and children. Her nine children emigrated with her aboard the QUEEN BEE. (Sally Baber collection)*

money to pay for a small property and the passages of his wife, Joza, and sons. The family was reunited in 1935 after 10 years of separation, and settled permanently at Glendene, west of Auckland.

Assisted immigration to New Zealand flourished during the early 1920s but the following years of depression and world war greatly reduced the inflow of migrants. However, during the 1950s New Zealand experienced another large boom, and the government turned to the Netherlands as well as Britain to meet its requirement for more settlers. Amongst the Dutch who

came was eleven-year-old Toni Tecklenburg, who sailed to New Zealand with her mother and six siblings aboard the Royal Rotterdam Lloyd vessel SIBAJAK in 1952. The family was met in Wellington by their father, who had



*Petar Culav, right, on a Northland Kauri gum-field, circa 1925. (Culav collection)*

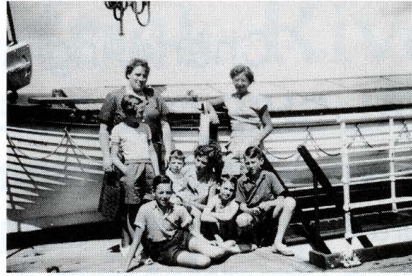


*Joza Culav (right) photographed with her mother-in-law Joza and her two sons Ante (left) and Dragomir (right). In the middle is Petar Culav's brother Toma. The photograph was taken in Croatia circa 1928, while Petar was working in New Zealand. (Culav collection)*

*Mary Gibbs with some of her grandchildren, all of whom were born in New Zealand. (Sally Baber collection)*



*The Tecklenburgs say goodbye from the SIBAJAK at Rotterdam, June 1952. (Netty de Boer collection)*



*The Tecklenburg family en route to New Zealand aboard the SIBAJAK, 1952. (Toni Angell collection)*



*The Tecklenburgs celebrate their first Christmas in New Zealand, 1952. (Toni Angell collection)*

*Toni Tecklenburg in New Zealand, 1953. (Toni Angell collection)*

flown on ahead, and they lived in that city for a period before eventually settling in Howick.

The Tecklenburg family has remained in New Zealand but Toni migrated later in life to Australia with her husband and children. Her story is a common one, for not all migrants stay in New Zealand, and many New Zealanders become migrants to other countries.

People from the Pacific Islands have come to New Zealand in significant numbers since World War II, mainly from the Cook Islands, Nuie, Western Samoa, Fiji and Tonga. Although the majority of island migrants have travelled to New Zealand by air, those who came prior to the early 1960s often came aboard ships, such as the New Zealand Government's island steamers, MAUI POMARE and MOANA ROA, or the Union Steam Ship Company's Pacific Islands service vessels. One Cook Islands migrant who chose not to travel on the MAUI POMARE was twenty-year-old Paruarangi Tavioni, from the island of Atiu. She had sailed aboard the MAUI POMARE within the Cook Islands and suffering badly from seasickness, had decided to make the voyage to New Zealand aboard the liner, MONTEREY, which was operating on the Matson Line's new Rarotonga service.

Paruarangi arrived in Auckland in 1961 and it was a sign of the times that she was offered three jobs during her first day in New Zealand. Paruarangi married and has six children, four of whom live in New Zealand, and two of whom live in the Cook Islands. Like many other migrants, Paruarangi has adapted to life in a new country whilst retaining close ties to her homeland.

HOBSON WHARF extends its thanks to the people featured in The Immigrants exhibition, and to their descendant families.

BIO

*Duncan Mackay has been working for HOBSON WHARF as the display researcher and writer. He migrated with his family to New Zealand from Britain aboard the Chandris Lines' AUSTRALIS in 1974.*

*Paruarangi Tavioni shortly after arriving in Auckland aboard the MONTEREY in 1961. (P. Tavioni collection)*

*Paruarangi with her three daughters, Ellena, Agnes and Monalisa in 1982. (P. Tavioni collection)*





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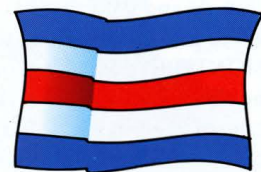
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# The Hatrick River Fleet On “New Zealand’s Rhine”

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by Rod Trott

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**M***r Alexander Hatrick, founder of the Hatrick River Fleet on the Whanganui was surely present in spirit when the riverboat WAIMARIE was salvaged.*

*On 26 January, 1993, the 92-year-old sidepaddle steamer saw the light of day after lying on the riverbed for nearly forty years; the culmination of two and a half years of planning and fund-raising.*



*THE HOUSEBOAT moored near the point where the Ohura river joins the Whanganui. (Gerald E. Jones, Auckland Institute and Museum)*

The WAIMARIE was found to be in surprisingly good shape. Various tools and pieces of machinery used in the steam plant were found in the engine room, which was intact. The Whanganui Riverboat Restoration and Navigation Trust is aiming to restore the WAIMARIE over the next two to three years, and intends to use her on the Wanganui-Pipiriki run.

Only one of the old Hatrick fleet, the paddle wheeler OTUNUI, is presently plying the Whanganui River.

On 11 March, 1993, skipper Jack Dodd took the OTUNUI on a sentimental journey, several kilometres beyond her usual limit (Hipango Park), thereby negotiating four rapids - a remarkable achievement. Needless to say, no paying passengers were aboard on this experimental trip. Mr Dodd would like to extend the OTUNUI's run further upriver but the tiller and paddles would need to be altered.

Ironically, the OTUNUI started her life negotiating some of the biggest of the 239 rapids on the Whanganui River. Then, she was a tunnel screw vessel, capable of handling much shallower water.

Alexander Hatrick, like many of our pioneers, had the reputation of being hard but fair, and was not one to suffer fools gladly. He was evidently a man of large physique, vision and voice.

This dynamic Australian of Scottish lineage arrived in Wanganui in 1875, aged seventeen. He spent several years in partnership with his brother-in-law, in the grain and produce trade, and upon the latter's retirement the company became A. Hatrick & Co. (1889). Hatrick diversified into various fields, operating sailing ships in the Australia trade.

Meanwhile Whanganui river traffic was increasing, consisting mainly of canoes carrying wool and other

produce as well as tourists.

Alexander Hatrick perceived the huge potential of the river and in 1890 tendered successfully for a steamer service, subsidised by the government. He won the contract for the all-important mail run.

Enter the paddle-steamer WAIRERE, built in London and reassembled in Wanganui in 1891. In December the same year she made her first trip from Wanganui to Pipiriki.

Few could have envisaged the thriving business and tourist trade engendered by Hatrick's perception and determination. The Whanganui River trip became a major attraction for the overseas traveller, with more than twelve thousand tourists using the steamers in 1902. The slogans "New Zealand's Rhine" and "The Rhine of Maoriland" were coined by Hatrick, after a New Zealand Times correspondent wrote of having seen the Rhine of the old world whilst travelling upriver in the paddle steamer WAIRERE in July, 1893.

Obviously, livestock and cargo were a crucial part of the business with anything and everything being carried - provisions for settlers, cream cans, fencing wire, wool, sheep, cattle, and even two steam traction engines which were taken by boat to Pipiriki and thence overland to Ohakune to help build the Main Truck Line.

The riverboats, of necessity, acted as ambulances too, and were no doubt instrumental in saving lives.

Pigeons were used to carry messages concerning the height of the river (which dictated the size of boat used and even whether to postpone a sailing) as well as preparing people for the imminent arrival of a boat.

#### **The Hatrick River Fleet**

MANUWAI ("Water Bird").

Stern-paddle steamer, 400 passengers. Built 1894,



*The motor vessel ONGARUE making a river-side stop to deliver mail. (Auckland Institute and Museum)*

London, re-erected Wanganui. Hull on riverbank at Mercer, Waikato River.

WAIRERE ("Flowing or Rapid Water").

Side-paddle steamer, 250 passengers.

Built 1891, London, re-erected Wanganui. Sunk as riverbank protection opposite Quick Avenue, Wanganui, 1940.

WAIMARIE ("Peaceful Water").

Sidepaddle steamer, 300 passengers.

Built 1900, London, re-erected Wanganui. Originally AOTEA, sold to A. Hatrick & Co. 1902 and renamed WAIMARIE. Laid up 1949. Heeled over and sank while moored at the old Settlers' Wharf, Wanganui, in early 1950s. Superstructure removed by Harbour Board. Hull raised 26 January, 1993.

WAIONE ("Discoloured Water"). Twin-screw steamer, 300 passengers. Built 1901, Dartmouth, re-erected Wanganui. Scrapped 1961.

OHURA (named after a tributary to the Whanganui).

Twin-screw steamer, 200 passengers. Built 1897, Dartmouth, re-erected Wanganui. First steamer to go past Pipiriki (1897). Sank 1940 when stock panicked. Salvaged and given to B. Bullock & Co. Sank by riverbank bordering their yard 1950s. Plans afoot to refloat and restore her.

WAKAPAI ("Good Canoe"). Single-screw steamer, 100 passengers. Built 1905, London, re-erected Wanganui. Sunk beside WAIRERE as riverbank protection, 1950s.

WAIRUA ("Spirit"). Single-screw steamer, later converted to motor, 87 passengers. Built 1904, London, re-erected Wanganui. Sank in mud at Hatrick's Wharf, Wanganui, 1950s. Recovered 1987 and is undergoing restoration. Owned by Whanganui Riverboat Services who hope to have her back on the river in about two years' time.

WAIORA ("Health, Soundness"). Twin vessel to WAIRUA. Single-screw steamer, later converted to motor,

87 passengers. Built 1904, London, re-erected Wanganui. Laid up 1937, cut in two, half in river, remainder removed by Wanganui City Council c.1980.

OTUNUI (named after tributary stream below Taumarunui). Motor vessel, 80 passengers. Built 1907, London, re-erected Wanganui. Now plying the Whanganui River as far as Hipango Park.

ONGARUE (named after tributary river at Taumarunui). Motor vessel, 65 passengers. Built 1903, London, re-erected Wanganui. Property of Lands & Survey Department 1983. Placed on permanent display on land at Pipiriki.

WAIREKA ("Sweet Water"). Motor vessel, about 40 passengers. Built 1908, Glasgow, re-erected Wanganui. The WAIREKA was the only boat to revive Whanganui River trade in the 1960s and is (at the time of writing) the last of the old riverboats in original condition. A regular part of the tourist scene until leaving Wanganui on 5 July, 1990, for a new career on the Waikato River below the Huka Falls. The OTUNUI once plied the same stretch of water.

WAI-ITI ("Little Water"). Motor vessel, about 40 passengers. Built 1911, Glasgow, re-erected Wanganui. Converted to punt by private owner 1940s. Lost in flood.

**Note:** Most of the vessels underwent several modifications during their lifetimes.

The motor canoes PARINUI, WAKANUI and MOA were part of the fleet at various times.

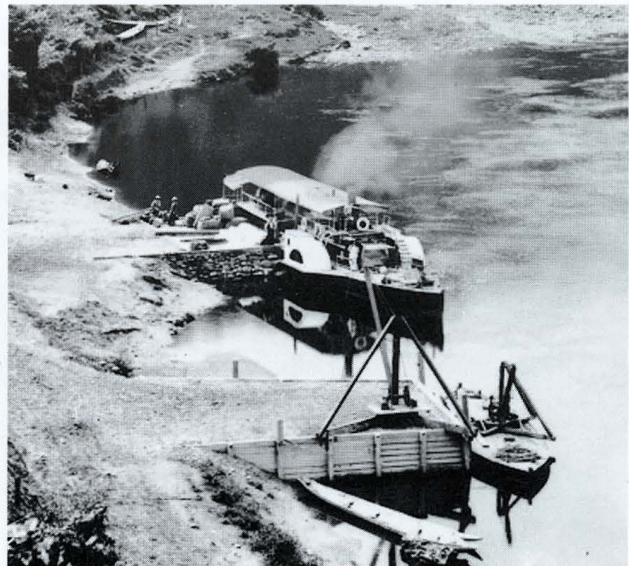
The jewel in the crown of the Hatrick Fleet was the MAKERE, known as THE HOUSEBOAT. "Anchored at the foot of the beautiful Ohura Falls, 120 miles upstream from Wanganui" (A. Hatrick & Co. Time Table), The Houseboat marked the end of the second stretch of river on the journey from Wanganui to Taumarunui.

The three stages were: Wanganui to Pipiriki (where travellers enjoyed a night at Hatrick's luxurious hotel, Pipiriki House); Pipiriki to THE HOUSEBOAT and

*Poling up a rapid in the motor canoe PARINUI.*  
(C. Spencer, Auckland Institute and Museum)



*The paddle-wheeler WAIRERE at the Pipiriki landing.*  
(Auckland Institute and Museum)



another night of luxury; and THE HOUSEBOAT to Taumarunui. The lower 55-mile section was serviced by the paddle wheelers and larger vessels; the vessels of medium size plied the 59-mile middle stretch; and on the 30-mile run to Taumarunui were the smaller boats such as the ONGARUE, OTUNUI, WAI-ITI and WAIREKA.

The latter run was steep (up to 600 feet above sea level) and contained 90 rapids. On some of the big rapids, permanent wire ropes were installed for grappling, thereby allowing the boats to be winched up.

Alexander Hatrick extended his riverboat service to Taumarunui in 1904, shortly after the Main Trunk Line had reached Taumarunui. He envisaged linking with the railway for a through connection to Wanganui.

THE HOUSEBOAT was built at Taumarunui in 1904 at a cost of approximately £10,000. The double-decked superstructure was constructed on a barge 92 feet long, 20 feet wide and 3 feet 6 inches in depth, with pointed bow and square stern. "The Houseboat, erected for the Accommodation of Steamer Patrons, is the largest, most complete, and unique of its kind in the world. Has a Social Hall, Piano, Dining Room, Smoking Room, and Berth Accommodation for Seventy Persons. The Sanitary Arrangements are perfect; Good Baths, Electric Light, etc." (A. Hatrick & Co. Time Table). The Time Table also claimed "Excellent Trout Fishing at Houseboat". The Houseboat was renowned world-wide and was visited by thousands of tourists from overseas and within New Zealand.

THE HOUSEBOAT had no motive power and the task of floating it thirty miles down the river from Taumarunui must have been daunting indeed, considering the ferocity

of the rapids. In all, it took four men, including leader Captain Allan Marshall, six weeks to cover the distance.

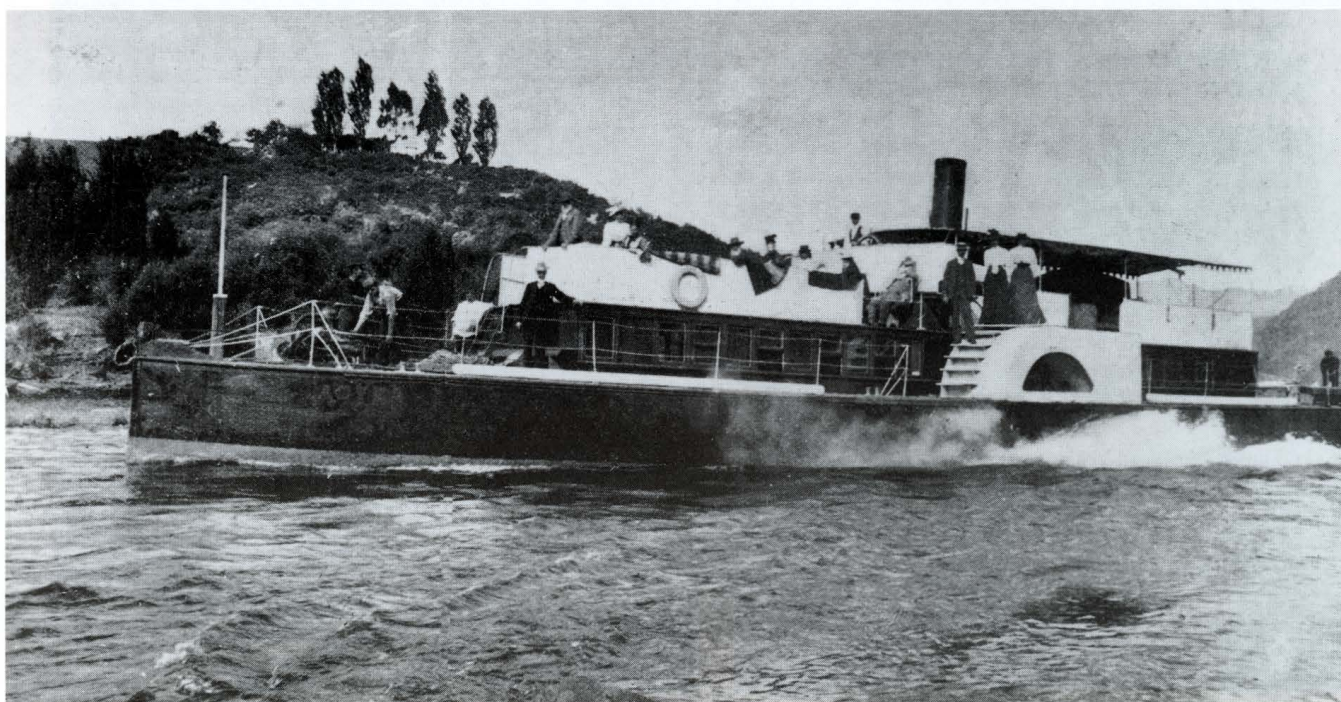
Hatrick's other magnificent tourist accommodation, Pipiriki House, was purchased by him in 1901 and immediately refurnished. Hatrick signed an agreement with Thomas Cook & Sons to accommodate their tourists, and by December 1902 had demolished the oldest part of the building and erected a new tourist hotel. The verandah running the length of the two-storey frontage commanded sweeping views of river and hills. There was a tennis court and a shrubbery. The accommodation was luxurious, the cuisine delicious. Imagine the tourist's thrill at finding a first class hotel at the back of beyond.

In 1909, Pipiriki House burned to the ground, the fire apparently starting in the kitchen. The building was seriously under-insured but the dauntless Hatrick immediately had plans drawn up for a new hotel and this, completed in 1910, was even more magnificent, with its famous winter garden, and croquet and tennis courts. To quote Mr Hatrick, never one for false modesty, "...New Pipiriki House is - as you have no doubt heard, if you have not seen it personally - the finest Tourist House in the Colony, and we say this with all due respect to those controlled by your own Department" (to General Manager, Department of Tourist and Health Resorts).

Hatrick's business continued to thrive over the next few years, but then the problems began.

Alexander Hatrick died in 1918, having played a major part in Wanganui's growing prosperity, and having served as Mayor for six years. The business was carried on by a syndicate under the name of Hatrick & Co. Ltd. In 1928 the steamers were sold to Hatrick's son Ronald, who

*The side-wheeler WAIMARIE steaming up a rapid, photographed prior to acquisition by the Hatrick Company, when she was named AOTEA. This vessel has just been raised from the river-bed and is being restored by the WAIMARIE Trust in Wanganui. (Auckland Institute and Museum)*



changed the name of the company to Wanganui River Services Ltd.

The Wanganui River Trust, set up by the government to clear and maintain a navigable channel, was experiencing considerable difficulty and financial burden with the upper fifteen miles to Taumarunui. Floods in 1925 caused many of the channels to become filled with shingle and eventually Hatrick's upper terminal was shifted to Kirikau, some twenty-six miles south of Taumarunui.

The last Taumarunui-Pipiriki run was made by the ONGARUE in 1928. At this point, The Houseboat was moved downstream to the mouth of the Retaruke River (no doubt involving as much hassle as the first move) in order to equalise the distance of the three runs.

Meanwhile, the Tourism Department was promoting the attractions of Mt Ruapehu, and on the river tourist numbers were dwindling. Road transport was increasing, a further nail in the coffin of the riverboat trade. As if to underline this, THE HOUSEBOAT was destroyed by fire in 1933. The regular service on the upper river came to an end in 1939, when the Chateau Tongariro (on Mt Ruapehu opened 1929) was closed to tourists for the duration of the war. River steamer trips above Pipiriki ceased altogether in 1958. In May, 1959, Pipiriki House burned down, the fire apparently starting in a chimney.

Thus the Hatrick era came to an end.

Alexander Hatrick would no doubt be gratified to see the OTUNUI plying the Whanganui River, with the WAIMARIE, the WAIRUA and hopefully the OHURA to follow.

With the growth in tourism New Zealand may reasonably expect, it is not beyond the bounds of possibility that we could yet see a new Houseboat, or Pipiriki House, gracing the Whanganui River.

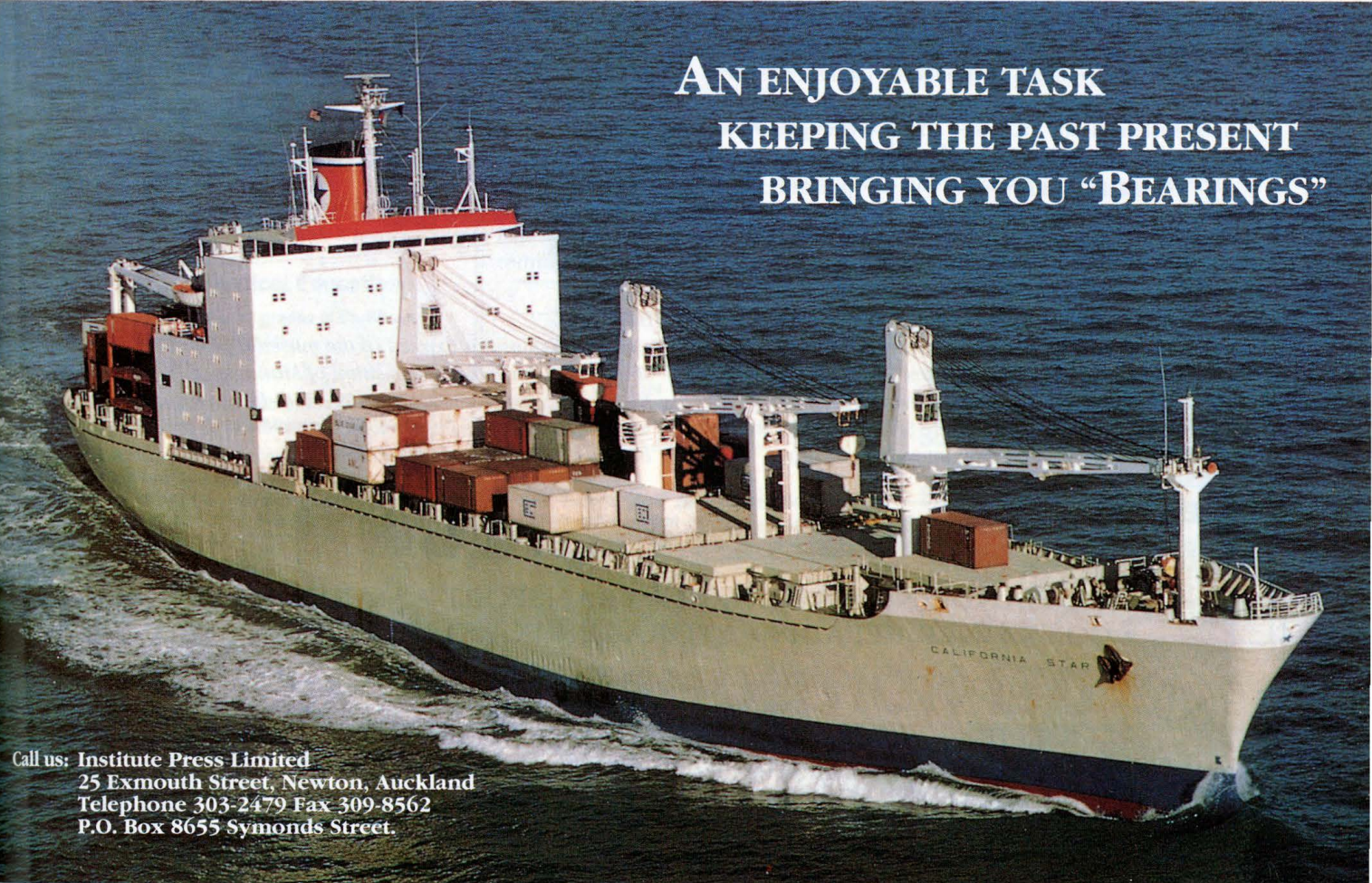
**Further Reading:**

*Paddle Wheels on the Wanganui*, by Alec Reid & David Reid.(Blackwood & Janet Paul Ltd., 1967)

*Rapids and Riverboats on the Wanganui River*, by Robert D. Campbell. (Wanganui Newspapers Ltd., 1990)

BIO

*Rod Trott, lives in Wanganui and has an active interest in the history of the river and the region.*



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# VOICES OF THE PAST CHELSEA SUGAR'S ORAL HISTORY CABIN

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by Gillian Chaplin

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*Since the early 1970s there has been a growing interest in the evidence provided by histories that come from the lives of people - ordinary and extraordinary. The dependence on written documents that has dominated historic research, indeed the view that only written evidence has credibility, has more and more given way to an acceptance that the information present in oral histories and in photographic images has much to offer our efforts to understand the past.*

At HOBSON WHARF there is a commitment to giving status to people's voices. The focus for oral history on the site will be the "Voices of the Past" exhibit which has been generously sponsored by Chelsea Sugar Company. In a room styled like a saloon cabin of a nineteenth-century coaster, the public will be able to listen to many accounts. They may be drawn to a lighthouse keeper's story, a voyage on the PAMIR, Colin Quincey's feat of endurance as he rowed across the Tasman or perhaps a recent account of how the ORPHEUS was wrecked. Whatever the interest, the cabin will hold a rich blend of experiences. The programme will be systematically increased and also changed from time to time.

For two years now a small group of volunteers has been assisting in gathering interviews from various people in and around Auckland. In 1991 HOBSON WHARF was very lucky to be awarded one of the first Oral History Awards which constituted Australia's sesquicentenary gift to New Zealand. The grant made it possible to purchase equipment and tapes and to conduct the initial interviews for the "Voices of the Past" display. Apart from the voices heard here there will be many places in the other displays where Sound Design Studio, from Melbourne, will be using interviews to bring

meaning to the displays. This will be particularly potent in The Immigrants display where people who have made the journey from a birth place to a new land, in this case New Zealand, will speak about that experience. People's voices are not simply an audio reproduction of words, they also carry with them layers of often subliminal information that reflects attitudes and responses that go far beyond the literally spoken word. The choice of words can also enrich and reveal in ways that are not present in the written word.

Half an hour or even more spent in the Chelsea Sugar Company oral history cabin or listening to the voices in other displays will provide visitors to HOBSON WHARF with a great deal more than a simple learning experience - they will leave enriched by having been exposed to a greater understanding of human perceptions and experiences that originate from a vital and varied maritime culture.

#### BIO

*Gillian Chaplin has worked in the museum profession since 1981 and holds the position of Manager of Public Programmes at HOBSON WHARF. With Judith Binney, she was co-author of two books which drew heavily on oral histories - Mihaia and Nga Morehu.*

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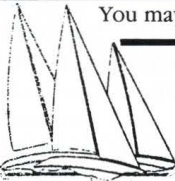
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# KOTITI

## A Gaff-Rigged Schooner

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by **Buster Bartlett**

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*A yacht stolen from its moorings and sailed away was headline news in 1962, and in the days following, every newspaper featured the story of KOTITI and the spirited chase that resulted in her recapture off the Hawke's Bay coast. She was pursued using the combined efforts of the Air Force, a naval patrol vessel and armed police parties stationed on shore.*

It was thought that KOTITI was stolen in Lyttelton Harbour at midnight on Sunday, 11 February 1962. The first contact made with her crew was on Monday evening when the fishing boat LISTER MARIS, with two policemen on board, attempted to apprehend the fleeing schooner off Kaikoura. Their efforts failed - the crew threatened the police with an oar, then headed seawards!

The next sighting was from the Castlepoint lighthouse-keeper who reported KOTITI heading north at an estimated speed of four knots. This information gave the operation much more momentum.

The RNZAF commenced searching with two De Havilland Devon aircraft from Ohakea, assisted by a Harvard from Woodbourne and a naval motor launch, HMNZS OLPHERT, her crew complemented by armed police, left Wellington. Further parties of armed police manned strategic points along the Wairarapa coastline.

In one sortie the Air Force searched some 9,000 square miles of sea, from 150 miles east of the Clarence River mouth. An Air Force Sunderland flying-boat from Hobsonville joined the chase, soon found KOTITI and signalled her position to OLPHERT. Now the chase began in earnest. A fresh southerly breeze was blowing and the sturdy schooner was in her element, making good time on her illicit coastal voyage. Off Cape Turnagain the

breeze freshened and her crew lowered the main, continuing under foresail only. At times, OLPHERT was making speeds of up to 13½ knots and conditions aboard her were less than pleasant. Pete Smillie, the Sunderland's co-pilot, recalls that the "broaches were something to behold". On board KOTITI the ride would have been even more exciting, as she was being "buzzed" by the four-engined Sunderland at low altitudes.

Gradually, OLPHERT overhauled KOTITI and the chase ended off Paonui Point, south of Cape Kidnappers. This time the stolen yacht's crew offered no resistance.

A crew of naval ratings boarded KOTITI and both vessels proceeded to Napier. The chase had lasted over seven hours, during which time OLPHERT covered eighty miles and the schooner sixty-one. The Sunderland returned to Hobsonville twelve and a half hours after take-off. It was believed that the crew had hoped to sail KOTITI to Auckland and there secretly provision her and sail to Tahiti. Instead, they were returned to Christchurch. Their leader was a seaman who had previous sailing experience.

Thirty years on, KOTITI is moored off Banks Peninsula Cruising Club in familiar waters. She was the result of three and a half years' work by Peter Lamb who built her in front of his home at Redcliffs. A skilled wood-worker,



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he was an art teacher at Christchurch Boys' College and KOTITI was to be his "Dream Ship". Sadly, Peter Lamb passed away soon after her launching.

There has always been some speculation about her design. On her registration papers the late Eric Cox's name appears as her designer. However, she is the work of the well known American designer Howard Chapelle. The plans originally appeared in *Mechanics Illustrated* magazine as CORSAIR. Cliff Mahon, of Christchurch yachting circles, purchased a set of the plans but went no further, and Peter Lamb lofted and built KOTITI from them. As Eric Cox then lived nearby, it is thought he may have had some input, substantiated by the fact that when John Wicks owned her there were some sheets of drawings aboard bearing Eric's signature. John Wicks, a perceptive fellow, considers that there are some differences between Chapelle's lines and the actual boat. Maybe the name "Eric Cox A.M.I.N.A." looked better on the registration papers!

Regardless of her design, she is a very well built boat, planked with oregon, on jarrah ribs. She measures 41 feet on deck and 34 feet on the water-line, her beam is 10 foot 6 inches and her draught five feet. She is rigged as a bald-headed gaff schooner, and her working sail area is 754 square feet. After Peter Lamb's death, KOTITI passed to Colonel Elderton, of Christchurch, in whose ownership she made her headline-making passage to Napier. It is thought that her next owner, Nick Longdon, used her at Akaroa as a fishing vessel for a short time before sailing her northwards once again, this time to Whangarei where he had settled. Her next owner was Len Dowling of Auckland, a tutor of navigation. In her he competed in

the 1964 Noumea race, a port that she was already familiar with, having been sailed there in a previous race by an all Navy crew, as an appreciation of the Navy's part in her apprehension off Hawke's Bay coast.

In 1968, she changed hands once again. John Wicks of Blenheim owned her for the next eleven years. John gained much confidence in his newly purchased ship during five weeks of winter weather on the delivery trip south. During this time there were five officially recorded gales, culminating in the well remembered WAHINE storm which they rode out, hove-to, many miles seaward of Cape Palliser where the KOTITI's sea-kindly hull looked after them well.

During John's ownership the running rigging was simplified and renewed, a new set of tan sails were fitted, and the aging Fordson diesel replaced with a Volvo Penta MD3. Next, Jim Wood purchased her and returned her to her original home port, Lyttelton. In 1980 Jim, his wife Poullette, and crew sailed from Lyttelton, northwards once again, to Auckland. There they cleared Customs and in the next 21 months, cruised as far as Fiji and New Caledonia, before returning home.

Jim Wood owns her still and seems likely to do so for some time. Fortunately for KOTITI, she has had owners who have cared for her and although she has had many adventures, she still looks much as she did when launched in 1959.

BIO

*Buster Bartlett, modelmaker and retired boatbuilder, has had a life-long interest in wholesome New Zealand boats.*



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# THE NATIONAL WATER-CRAFT COLLECTION



HOBSON  
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by Peter McCurdy

**T**he boat - ship, vessel, craft - has always been essential to life in New Zealand from the first Polynesian arrival to the shipping, fishing and recreation of the late twentieth century. Indeed, most of our ancestors, and a good few of us, arrived here by boat.



*New Zealand flatties: an Edwards double-ender from Whangarei.*  
(P.J. McCurdy)

The dependence on the boat as transport, gatherer, weapon, occasional dwelling, toy and cultural icon, while changing continually in its manifestation, remains unabated after a millennium or more. The roots of each of the main waves of settlement already went back centuries, to the Oceanic fringes of Asia in one case and the coasts and inland waters of north western Europe in the other.

In the new country, the double-hulled and outrigger Polynesian craft evolved in the face of changing needs and different resources to a preponderance of single canoes, from the crude and small to the very large and ornate, and the waka taua became the prime investment of labour, skill and cultural importance.

The Europeans, mainly British, began to arrive in numbers at the peak of wood and rope technology in shipbuilding and at the beginning of iron, then steel, and wire and steam. But the new country, heavily forested and without roads, lent itself to a continuation of wood

and rope boat technology.

With the growth of towns, and the building of roads and railways, the direct dependence of many on the boat was removed, although the country's dependence on shipping for its links to the world remained, and still does. With a lessening dependence on the boat for individual needs came a lessening awareness amongst those not using boats; replaced by the rise of the boat in the recreational uses of fishing and yachting. And so, as long as people have lived here boats have been important.

There have always been numerous types of boat in use in New Zealand. Many are universal types found in much of the world, many have adopted local characteristics and some are uniquely New Zealand types. It is to preserve and interpret the boats of New Zealand and the Pacific that HOBSON WHARF has established a national water-craft collection.

Why bother; what is it for? One John Sands, of the

Mariners Museum, Newport News, Western Virginia, wrote in an early issue of *Wooden Boat*, "It is the responsibility of the museum to document as fully as possible, within its area of specialisation, the history of human development, as represented by the material artefacts of the development. Second, it is the responsibility of the museum to interpret for the public the story of that development, again through the use of those material artefacts. And so, the basic responsibilities are to collect, to document and preserve, and to interpret - to exhibit and put in context - the objects of that area of specialisation."

In this case the artefact is the boat. While much information exists in plans, photographs, film, models and written records (and indeed the preservation and generation of this material is an essential part of telling the story), this information is not enough. It may not show all the details of construction, the exact sweep of plank or knee. It certainly cannot give the feel of the boat moving in the water - the response to wave, gust, or hand on tiller. This is the case for a water-craft collection.

Collecting is the easy part, disconcertingly so. Long before the opening, HOBSON WHARF had been offered as many boats as it would ever be likely to be able to cope with. Clearly the selection of boats to preserve has to be based on principles that assist the purpose of telling the story of boats in New Zealand history, balancing the need for particular craft against the resources in berthage, wet and dry, labour and money. That is not to say that the offer of boats should cease. The subject is broad, and the opportunities for acquisition and even the knowledge of availability are not very predictable: collecting cannot be planned absolutely. Even so there are types of boat and individual boats that can be identified for acquisition.

Some of these are discussed here. We are considering boats for all purposes - transport, service, fishing, recreation, racing - and of all means of propulsion - muscle, water, wind, mechanical.

Broadly, a New Zealand connection of some sort is necessary - or a Pacific connection, given the regional responsibilities of the collection. But that does not mean that the boat must have been designed or built or, in the odd case, even used, in this part of the world. Generally the old and rare will take precedence over the new and common - some boats must be secured before they disappear altogether - but some new craft will be acquired.

It should be stressed too that acquisition does not necessarily mean ownership by HOBSON WHARF, although that is so in most cases. Some boats are on long-term loan from other institutions, notably the Auckland Institute and Museum, and the Museum of New Zealand, and others are privately owned and kept at HOBSON WHARF to fulfil the needs of the water-craft collection. Given a formal agreement between HOBSON WHARF and the respective owners on the parameters for use, interpretation and preservation of the craft, there can be substantial benefits for all parties.

While the water-craft collection itself is at HOBSON WHARF, there are numerous other important craft preserved and on display throughout New Zealand. Documenting and publicising these craft, and co-operating in research, conservation and special exhibitions is also part of the concept of a national water-craft collection.

There are many other associations that can make a boat important to the collection. These are some of the basic categories:



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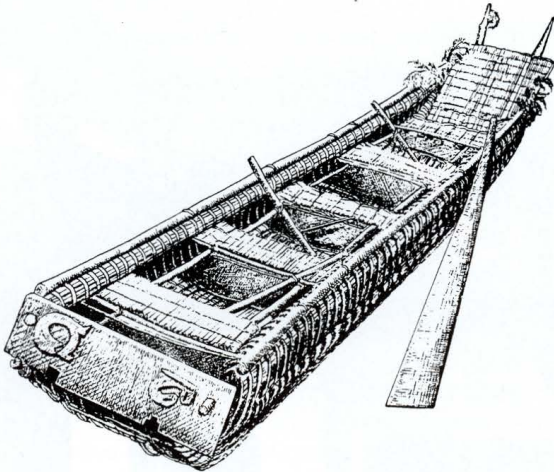
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 New Zealand yacht classes  
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 Boats for specific purposes  
 Boats representing a type  
 Boats by particular builders  
 New Zealand manufactured craft  
 Boats associated with significant events or people  
 Traditional Pacific Island craft and their modern derivatives

Many of these categories overlap; to give some examples without necessarily mentioning the particular boats in the collection or sought, could be useful.

In yachting New Zealand has produced a large number of its own dinghy classes: X, Z, Y, M, P, Idle Along, Frostbite, Silver Fern, T, R, Q, Pennant, Sunburst, Starling. At least three, the Cherub, the Javelin and the Hartley 16 became international classes and thousands were built. Others were obscure or short-lived: the Wakatere, the Charteris Bay skimmer. The examples from these classes can beneficially be successful boats or the first of the class. In the water-craft collection at HOBSON WHARF are the first Sunburst, the first M, MAWHITI, the first Starling, and the IRON DUKE which popularised the X class.

Among the larger yachts already in the collection are the Logan brothers' RAWENE of 1909, and her earlier, larger sister ARIKI, Chas. Bailey Jnr's VIKING, the mullet boat RAKOA, and KZ1.

In the 1950s in Canterbury C.W.F. Hamilton pioneered the development of the jet boat, now a worldwide phenomenon, with the assistance of the mechanical engineer George Davison. Davison's own early jet boat with one of the prototype axial flow units is in the power boat display, later to be joined by the first New Zealand outboard boat to do a ton over a measured kilometre, Bill Dempster's SUPER GEM.

Sea Craft Ltd of Ellerslie built thousands of clinker dinghies 10½ and 12½ feet long, oar, outboard or inboard powered. Later the aluminium Parkercraft took over the role of the Seacraft.

For the shallow harbours of the north, on the Rotorua

lakes and elsewhere, flat-bottomed boats of distinctive local types were developed, of which examples from Whangarei, the Mahurangi, the Manukau and the Hokianga have been acquired.

There is a revival of traditional canoe building in many of the Pacific Island nations, and in some places the building and use of small traditional canoes has never stopped, although sennit outrigger lashings might have been replaced by nylon monofilament or strips cut from inner tubes. The collection in the Canoe Hall ranges from a tiny, completely traditional outrigger canoe from the Tokelaus, through a modern Samoan racing outrigger to the gigantic Kiribati voyaging canoe TARATAI. On the water are large new canoes from the Marshall Islands and the Cook Islands.

The largest vessel in the water-craft collection is the steam floating crane RAPAHI, from Lyttelton, built purely as a working vessel. At the opposite end of the scale is the tiny clinker dinghy PUP, a service craft of another sort, built as tender for the 18-footer MAWHITI. One working boat possibly never used for its intended purpose is the gig from the castaway depot at Adams Island in the Auckland group, which was left there for the use of shipwrecked sailors in the days when sailing ships followed an efficient but dangerous track south of New Zealand.

Maori canoe building had its revival with the events of 1990, and there are old craft in existence from the utilitarian waka tiwai to the glorious waka taua. Not all Polynesian craft in New Zealand were canoes: there were rafts, mokihi or reed rafts, and the waka pahi and other raft-boats of the Māori.

These are just snippets - the water-craft collection is broader in scope and more detailed than indicated, and will be more so.

*Takapuna One-Design or Z class yacht on the Waitemata (C. Frankham collection)*





## Preservation and Interpretation

The boat is one of the most changeable of artefacts. Deterioration from use, exposure and accident, periodic refinishing and repair, modernisation, modification for new purposes, change at the whim of successive owners - all tend to change the form and fabric over time. For working and competitive craft alike the changes and repairs made late in the life of the boat, when its usefulness is becoming increasingly marginal, are generally the crudest, the most unsightly and the least relevant to the original form of the boat.

Yachts and motor boats converted to fishing boats; multi-storey plywood cabins with caravan windows added to low-wooded hulls; engines installed; leaking centrecases filled with concrete; ribs sistered, brothered and cousinned (the new ribs all broken at the same place as the old); extra fastenings, galvanised perhaps amongst the non-ferrous; plywood tingles, steel gussets; gaff rigs converted to bermudan, with hogged sheer, open garboard seams and strained counter; two-skin and laid decks replaced in plywood; carvel planking skinned in fibreglass; fittings replaced in stainless steel or missing altogether - the list of possible horrors (or improvements, depending on the viewpoint) is large.

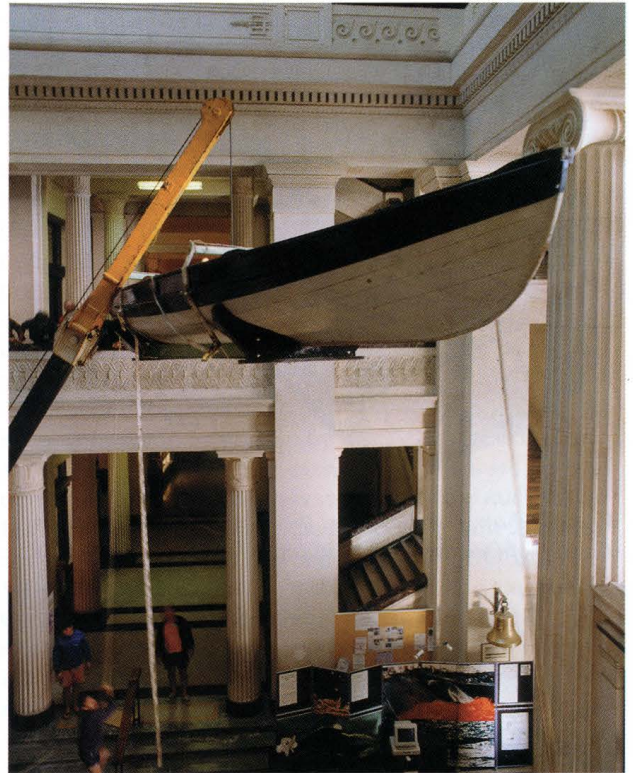
There is a strong urge felt on acquiring such a boat, by private owners as well as maritime museums, to strip off and throw away the modifications and to 'restore' the boat to what is believed to be its original state. Another strong urge is felt, especially by boatbuilders, to improve on the original building - to do better the second time those areas that the boat itself shows did not last well, and to take advantage of stronger, simpler, longer-lasting methods and materials. Natural, strong urges they are, to 'originalise', improve and restore - urges that have to be resisted, at least initially. Every change made in restoration, every rotten plank or corroded fastening replaced, loses some information. Every modification removed loses information about that period of the boat's life. And so some questions have to be asked:

What is the history of this particular boat? What period or state is important? What is the history of this type of boat? Are there others of its type extant and in what state are they? What story is to be told by this boat as an artefact? How is the boat to be used? Does information exist on the original form and detailing?

Then a close look at the boat itself, recording what is there, be it original or modification - form, materials, fittings, fastenings, finishes - and the condition of all the elements.

And then, the weighing of the desires and possibilities. Is it practical to put the boat back to a particular state in its history? What will be lost in the process? Does the intended interpretation or use require 'improvement' of what is there? What materials and methods will be used.

In deciding the treatment, there are two strong principles applied to museum objects. The first is that the material of the object should be preserved - material should not be removed or replaced with new unless there are overwhelming reasons to do so. The second is that any changes made should be reversible. It will be seen straight away that these principles can be in conflict with the notions of originality and restoration. There is an



*The 19th century whale boat being moved to HOBSON WHARF. (Paul Gilbert, Light Transport)*

implication in preservation that the boat should remain in the state in which it is acquired, however irrelevant that state may be to the relevance of the particular boat, especially as the late modifications tend to be expedient ones. The second principle may not be physically possible to apply in a boat whose interpretation requires its use on the water. A clinker sailing dinghy sitting in a cradle in a stable atmosphere will not suffer from its broken ribs and split planks. The same dinghy in use on the water might need re-ribbing, re-fastening, epoxy-gluing of splits and new varnish. These restored elements run counter to the second principle and are not reversible.

An eighteenth-century rowing boat recovered from the depths of the Sounds or an ancient waka tiwai would not be restored at all, merely treated by impregnating the wood with an appropriate chemical to prevent further deterioration and collapse of the wood. A Zeddie, a Takapuna One-Design racing dinghy, can be quite legitimately done up with new copper fastenings, new deck planking where the old was in a bad state, new paint and varnish and a new sail, much as the owner would have done periodically when the boat was still in use. For some other boat the valid balance between preservation and restoration might lie somewhere between.

A further influence of interpretation on restoration and preservation is the expectation of the public that boats will be done up, as they would do if they were the owners. A boat on display still with its rot (consolidated for preservation), breaks, splits and flaking paint would be inexplicable to many of the viewers, whatever its

value in that state to scholars, amateur and professional. However, the value of the boat as information could be destroyed by an unthinking restoration. One of the water-craft collection boats is a case in point. An elegant double-ended flattie, believed to have been built by Edwards of Whangarei, it came to HOBSON WHARF with some crude additions including a fibreglass skin on the bottom and the replacement end of a side plank already rotted out. Many years before, when the boat was still in use, some of the pohutukawa thwart knees had been replaced by laminated knees closely resembling the originals. These knees remain, decayed breasthooks have been consolidated, the rotten replacement plank end replaced again in new wood and some of the floors across the bottom planking which were too rotten for consolidation were replaced by new members of the same shape. Apart from painting one side of the boat outside, no refinishing has been carried out and so all the original construction (the bottom construction particularly is more subtle than in most flatties) and the repairs are clearly visible and identifiable. Over a period, the role of the educational museum will increase public awareness and perhaps reduce the pressure of public expectation that boats will be restored when that might not be appropriate.

The careful balancing required in deciding exactly what is done to a boat means that sometimes mistakes will be made, particularly in the light of later developments in the study of boats, and no doubt the case for some other course of action can often be argued; whence the need for caution in deciding and the importance of the preservation and reversibility principles.

Readers will be able to judge for themselves the foundation water-craft collection for New Zealand and the Pacific Islands at HOBSON WHARF. There are many important craft yet to be acquired, there is a tremendous amount of work to be done in documenting the present and future collection and publishing the information that emerges, and there are links to be forged with other institutions with boats in their collections and with private owners of significant vessels. But here is the beginning, a

*Modern outrigger canoes at Okabu Bay, 1985. Society Islands boat in the foreground; two plank-built 'dory' outriggers from Manihiki behind; and a strip-built Maori waka tete. (P.J. McCurdy)*



water-craft collection for New Zealand and the Pacific that is assembled from the beginning with that concept in mind.

BIO

*Peter McCurdy, the Curator at HOBSON WHARF, for many years edited and published Traditional Boats.*

#### Water-Craft Collections

The water-craft collection is really a twentieth-century phenomenon. Vessels have been preserved before (Peter the Great's wee yacht in Russia and various royal barges in England for example) but the idea of preserving ordinary boats as a means of telling the story of their development and their place in human life, not just the toys and trappings of the rich and powerful, is quite recent, and originated in the United States. The first national water-craft collection to be called so was that of the Smithsonian Institution in Washington, which was initially a collection of models and half-models of New England vessels. It was expanded over the years with plans, photographs and documents and to cover the whole country but it is not a collection of boats.

The Mariners Museum at Newport News began to collect boats in the 1930s, but these were foreign boats, collected in an ethnographic frame of mind, and American craft were only later considered important. The breakthrough in the States came with Mystic Seaport in Connecticut, beginning in 1929 but making its major effort in the 1950s and continuing to this day in collecting American small craft. Mystic has been a model for many more recent North American maritime museums.

There are significant water-craft collections elsewhere in the world, among them the regional collection, Thailand to Indonesia, at the maritime museum on Sentosa Island, Singapore, and the ISCA collection at Exeter Maritime Museum in Devon.

The National Water-Craft Collection at HOBSON WHARF too owes much to Mystic Seaport in its concept but has a unique flavour of its own.

*The Logan brothers' RAWENE*



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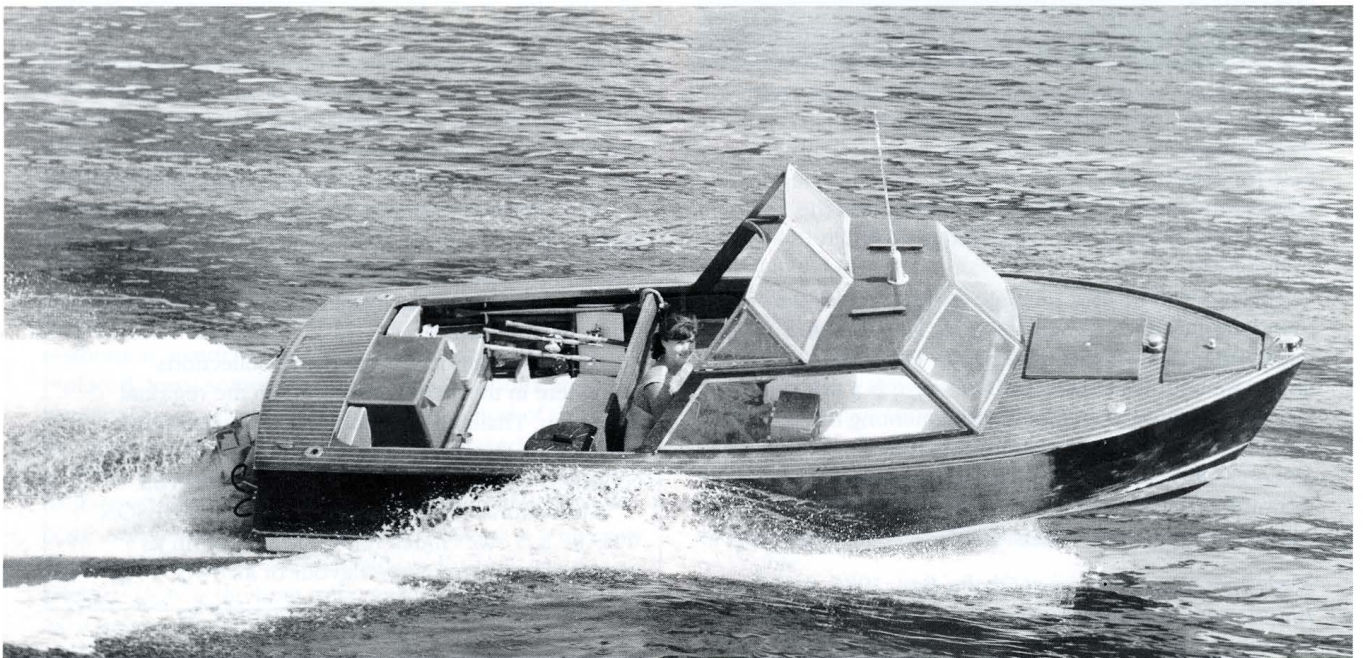
# THE FARRELLY COLLECTION

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by Peter McCurdy

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**T***o the modern marine photographer, the idea of using a cumbersome old-fashioned press camera with sheet film to photograph yacht and power boat racing would seem an extreme form of masochism. Yet for years Jim Farrelly did just that, and took some very fine shots.*



*RAWHITI, the Farrelly photography boat, Joan at the wheel, 1970*

**H**e began in 1945, working free-lance for the *Herald* in Auckland, using the pressman's friend, the Graflex, with fixed lens. Not all his work was on the water - many of the human interest stories, comprising a large photograph with an extended caption, were his.

Jim photographed the Auckland Anniversary Regatta each year for the *Herald*, taking the Graflex out on a hired Blue Boat.

In the 1950s he married Joan Irwin, and the pair were a major force in boating photography at this end of the

country, as well as carrying out other commercial and newspaper photography. Jim took the photographs, Joan drove the boat, made the black-&-white prints and ran the business side. Power boat racing, water-skiing, power boats generally - even duck shooting - featured as well as the yachting.

In 1962 the team abandoned the cumbersome single-shot Graflex for the 35-millimetre Leica M2, and until they learnt, suffered what Joan called 35-millimetre diarrhoea. On one occasion they were photographing a major



*Q Class racing on the Waitemata.*



*The Logan brothers' ARIKI.*

*UPSET, from a series on girls and the P Class, published in the Auckland Weekly, 1962.*

power boat race, standing nervously on top of an oil storage tank, one with a standard lens, the other with a telephoto. At the moment of the start Joan and Jim realised that each had already shot off a roll of film and had no frames left for the race. Nowadays, with motor drives and several bodies slung around the neck with a range of lenses and films the boat-racing photographer would find the story unremarkable, but with the relative cost of film thirty years ago and the contrast with the single-shot Graflex it was disconcerting.

A few years later a 17½ foot fast photographer's boat was acquired. RAWHITI was a varnished Marksply runabout, built for the 1963 Boat Show, and was powered by an inboard/outboard Graymarine. Joan drove the boat, Jim photographed, and the children slept in the stern -



*Waterskiing off Westhaven, 1964.*





*MYSTIC MISS, a Plylite 26-footer, powered by three 135 h.p. Mercury motors, in the 1972 Atlantic 100 power boat race.*



*The Bay of Islands, 1971, boat owned by Keith Irwin.*

some of the events needed a very early start. As the children grew, the sterndrive was removed and an outboard used, to provide more room.

Jim Farrelly died in 1983, working on the last day of his life. Joan later moved to Australia and the photography business is now run by son Mike. It no longer specialises in boating.

The Farrelly family have generously decided to gift the boating collection - a magnificent collection of nearly forty years of boating photography - to the HOBSON WHARF Maritime Library. It will be accessible as a research archive and as a magnificent source of images for publication.

*January 1965, Tutukaka - the Farrelly family at the beach.*

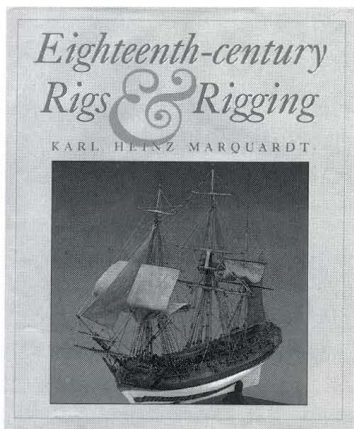
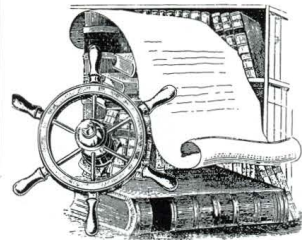


#### **THE MARITIME LIBRARY**

The HOBSON WHARF Maritime Library and Archives is a specialist facility dealing with all maritime matters. The rapidly expanding collections include books, periodicals, plans, charts, photographs, shipping company records, vessel registers, mariners' papers and passenger, shipping and vessel databases. It is open to the Friends of the Maritime Library and to visiting researchers.

HOBSON WHARF is always seeking to augment the library and archival collections. Any appropriate material will be welcome.

# BOOKS



## **EIGHTEENTH CENTURY RIGS AND RIGGING**

**By Karl Heinz Marquardt**

Published by Conway Maritime Press Ltd. 1992. Hard cover, illustrated, 352 pages. \$156.25.

Conway Maritime Press publications are amongst the finest books which come our way. Always, they are authoritative and specialised in their content, superb in production. If Conway represents the state of the maritime book publishers' art, Karl Heinz Marquardt's definitive work is certainly one of that publisher's masterpieces.

Heinz is an internationally-known ship modeller and model restorer, and this book contains the fruits of an entire life of research and work. Not only is he author, but he is also the illustrator, contributing more than 1,200 exquisite line drawings depicting all the major ship types of Northern Europe, the Mediterranean, the Middle East and Asia. Warships and merchant vessels, small craft of the most exotic types, the most detailed drawings of rigs, rigging, belaying plans, fittings and gear, the structure of knots, and hitches, sail types and their cut and shape - all are provided in encyclopaedic abundance.

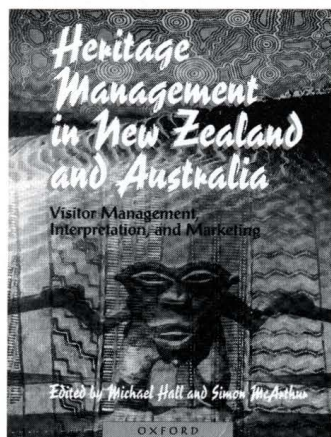
Heinz draws upon all the principal contemporary sources (including Steel, Chapman, Falconer, Roeding, and Lever), as well as the most authoritative modern sources. He includes vast indices, detailed specifications of each individual sail type, rigging tables from

Steel's *Elements of Mastmaking, Sailmaking and Rigging* (1794), rigging inventories, descriptions, proportions and diagrams of each individual spar and yard, etc.

The book is organised into the following sections: Spars, Rigging of spars (ship rig), Northern variants of ship rig, Rigs for two-masted and smaller vessels, Details of single-mast rig, Rigs for vessels with spritsails, Rigs for boats, Foreign and exotic rigs, Sails, Cut and shape of sails, Rigging of sails, Running rigging to sails, Belaying plans, Cordage splices, Hitches and knots, Netting and other accessories, Appendix and Bibliography.

It is not often that one can say that a book is truly definitive, that it is immediately an indispensable reference. *Eighteenth-century Rigs and Rigging* is both those things; but it is far more than an erudite tome for serious model-makers, it is a fund of fascination for any interested reader and a visual feast for all who open its covers.

**Rodney Wilson**



## **HERITAGE MANAGEMENT IN NEW ZEALAND AND AUSTRALIA**

**Edited by Michael Hall and Simon McArthur**

Published by Oxford University Press, 1993. Paperback, illustrated, 284 pages \$39.95.

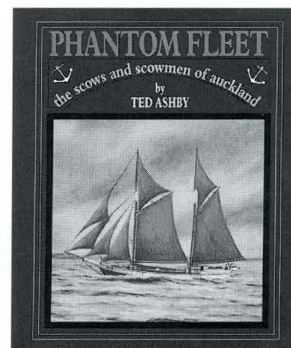
Edited by Michael Hall of Massey University, Albany and Simon McArthur of the Forestry Commission, Tasmania, this volume examines issues to do with New Zealand's and Australia's natural and cultural heritages. Nineteen different writers contribute essays.

The book is assembled into five different sections each containing a number of essays. They are:

- New Zealand Natural Heritage Foundation
- Natural Perspectives
- Senses of Place : Indigenous and Integrated Perspectives
- Cultural Perspectives : European Culture and the Built Environment
- Future Directions : Strategic Heritage Management.

For readers interested in current attitudes towards the preservation and interpretation of our heritage and some of the issues facing those responsible for its management, this book will be engaging reading. It is certainly the first serious attempt to bring under one set of covers a broad range of professional experiences and attitudes and is the most comprehensive heritage management text to have been published in this country.

**Rodney Wilson**



## **PHANTOM FLEET**

**By Ted Ashby**

Published by A.H. & H.W. Reed, 1975, reprinted with minor corrections 1993. Hard cover, 167 pages. \$49.95.

The New Zealand scow was an unusual craft, flat-bottomed and, with a few exceptions, carrying its load on deck. It belonged essentially to the coasts of the northern North Island although a few worked out of South Island ports and one or two were in the inter-colonial trade to Australia. Derived from similar vessels in the United States, New Zealand scows developed their own characteristics after the first, the LAKE ERIE, was built in 1873. About 130 were built altogether, the last in 1925, and the last few in working condition survived as motor barges, into the 1980s.

Many of the northern scows carried logs or shingle, and in doing so eventually made themselves redundant by facilitating the cutting out of the native bush whence their cargoes came, and the building of roads to communities hitherto accessible only by sea. Ted Ashby began his career in the scows in 1923, when the decline had only just begun.

In his introduction to *Phantom Fleet* in 1975, Ted Ashby wrote, "I'd like to see .... a coat of arms for them depicting a deck scow encircled by a team of bullocks with a timberjack set as a centrepiece and see one hung in every school in New Zealand." While awareness of the part played by the scows in the development of New Zealand is still by no means universal, Ted Ashby's purposes in writing *Phantom Fleet* have very largely been fulfilled. General awareness was much increased, and the book did "create a lot of interest and give a lot of nostalgic pleasure" to his generation "and the youngsters." So much so, in fact, that *Phantom Fleet* went out of print very quickly and is now hardly ever available secondhand.

Since 1975 there has been something of a revival among the scows - OWHITI and JANE GIFFORD have been sailing again, HOBSON WHARF has built a new scow, the TED ASHBY and a few more-or-less scows in steel or wood have been built. The opening of HOBSON WHARF is an appropriate time to launch a reprint of *Phantom Fleet*.

The new issue includes a number of minor corrections, including the transposing of boat names in the odd caption, but otherwise repeats the original book. It is a story of scows and

men, told with knowledge and sympathy, and a wealth of photographs, by one who worked in this world for most of his working life. Ted Ashby was born at the family farm at Orere on the Firth of Thames. The farm was served by numerous small vessels including half a dozen scows: from 1905 the scow TUAHINE, on which Ted Ashby later worked, carried firewood in season to Thames. His first scow was the RIMU, an old plumb-stemmer skippered by Jock McKinnon from whom Ashby learnt most of his sailorising, and he sailed and worked on many more during the next forty years.

*Phantom Fleet* is the story of those forty years, not just Ted Ashby's experiences, but a wealth of anecdote known to the whole world of the scowmen. Shingle-pushing, the log scows, the cattle scows, building scows and keeping them going, tricks of the trade, working the beaches, cumshaw or corruption, the hold scows and some general reminiscing. In all of this, Ted Ashby writes as an observant and honest man, tolerant of the quirks of individuals but dismissive of those abusing power. It is interesting that while contemporaries might differ about particular vessels, incidents or emphases, nobody objects to the whole picture presented. The mariner who writes is subject to particularly close scrutiny by contemporaries who do not, and so this must be taken as a measure of the worth of *Phantom Fleet*.

The book has a useful index, a glossary with definitions appropriate to scows when these differ from general maritime definitions, Cliff Hawkin's plans of the OWHITI, a map of the Gulf showing the locations of shingle, sand, kauri and other commodities loaded by the scows and, most useful of all, a list of nearly all of the scows with dimensions, dates, builders, and incidents.

*Phantom Fleet* is not the whole story of the scows. There are many drawings yet to be published, half-models to be measured, Cliff Hawkin's research on the American connections to be followed through, and stories to be updated. But *Phantom Fleet* stands as the classic work on the New Zealand scow.

**Peter McCurdy**



## TAMATEA - A20

Length 48 ft o.a. 31 ft 6 in w.l.

Beam 8 ft 6 in Draught 7 ft 3 in

Designed by A.C. Robb

Built by A.F. Couldrey

Launched January 1937

Owned by N.H. (Pat) and J. (Hal) Newcomb

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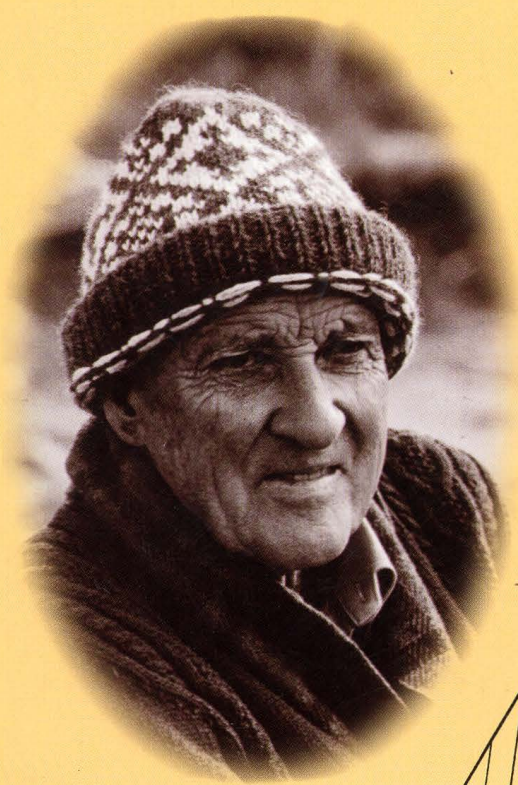
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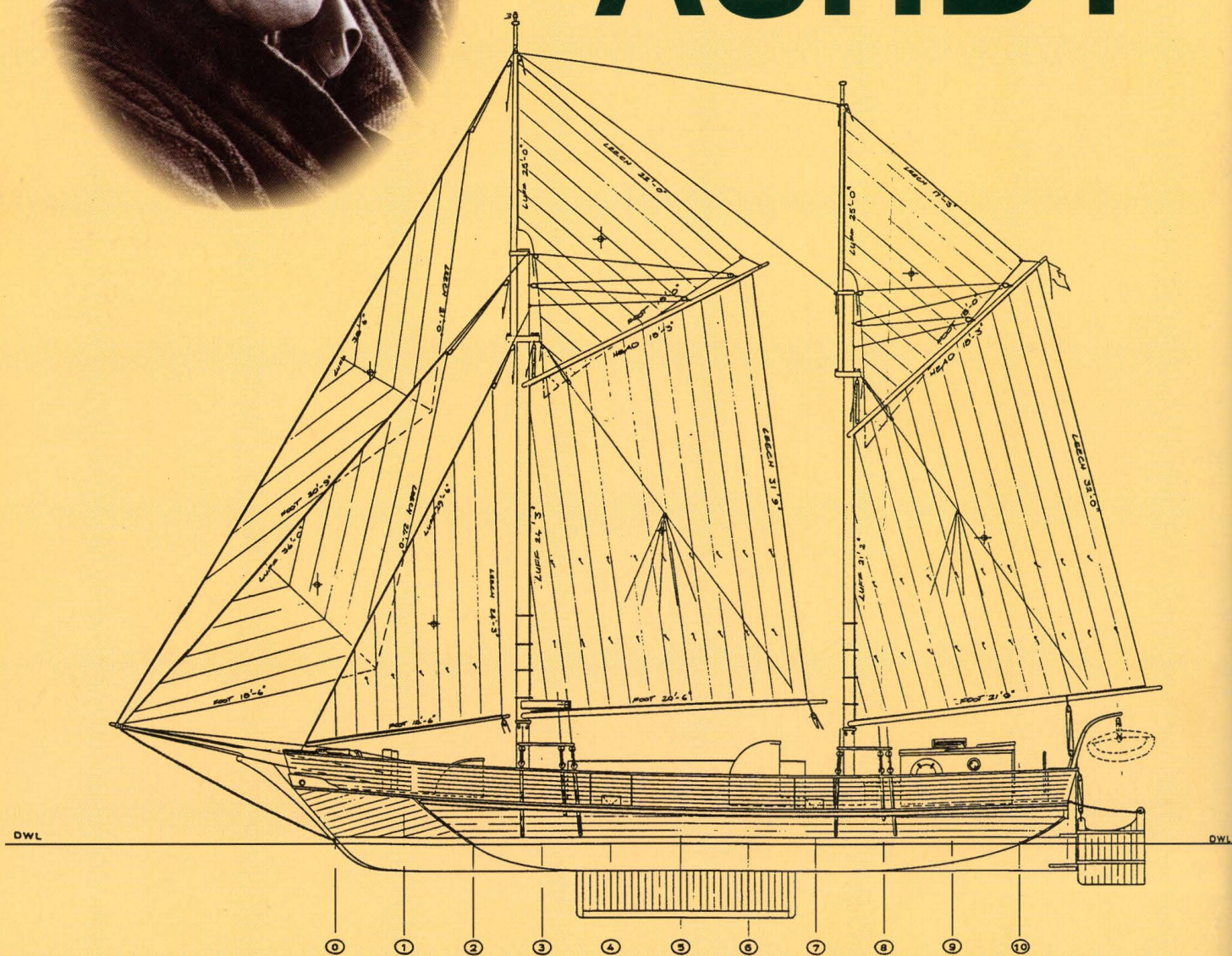
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# TED ASHBY



***HOBSON WHARF and FREIGHTWAYS HOLDINGS LTD are proud to announce the naming of the scow TED ASHBY.***