

Bearings

HOBSON WHARF

New Zealand National Maritime Museum

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A GRAND OPENING SEMA MAKAWA AS YOU WERE
MODEL BUILDING IN PAPER AND CARD THE LABOUR RECRUITERS
THE SHIP AS ART THE WHARTON COLLECTION

Spring 1993 Vol.5 No. 3



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HOBSON
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STORE

Bearings

EDITORIAL

From the outset HOBSON WHARF has sought to maintain a national perspective in its activities, in this magazine, in its collecting, and in its planning for the new museum. Indeed it has sought to locate this national history in the ancient seafaring traditions and history of the Pacific and to trace it through all its manifestations (except the RNZN) up to our present day.

It was therefore with great pleasure that Trustees and Staff learned that the Prime Minister, the Rt.Hon. Jim Bolger planned to open HOBSON WHARF as the New Zealand National Maritime Museum. This he did on August 19 at a splendid dinner, the formal climax of a very successful four day opening.

The opening was a joyous occasion. The dawn Maori and Pacific Islands powhiri was profoundly moving, the Opening Dinner and Hobson Medal presentation was very elegant and extremely well attended, the Queen Street parade stretched in a continuous line from the Town Hall to HOBSON WHARF with 1000 fancy dressed children and thirty-one floats, the Cocktail Parties were fun and the Saturday and Sunday sail-in and open vessel events were wonderful. On Saturday one could have been forgiven for believing we were at that mecca of historic craft Douarnenez in France, with the HOBSON WHARF basin crowded with a spectacular fleet of supporter's heritage sail craft.

The public response to the museum was magnificent despite the obvious evidence of certain tasks not quite completed in the relentless month's run towards opening day. So many people joined with us to celebrate these historic four days and trustees and fellow staff join with me in thanking all for their generosity and support.

You may be sure that we will all do our utmost to live up to your expectations, and to the status bestowed upon us by the Prime Minister when he declared HOBSON WHARF the New Zealand National Maritime Museum.

T L Rodney Wilson

SUB EDITORIAL

In this issue Peter Smith addresses the concept of 'The Ship as art'. In it he raises fundamentally important issues on the division between the 'useful arts' and the 'fine arts', and on the arbitrary way in which certain crafts such as pottery, weaving and furniture making have been seen as an arts funding responsibility while others such as boat building (which certainly contains no less a mingling of aesthetics and function) have not. This is an important argument and one which deserves wide ranging discussion.

Rodney Wilson

CONTENTS

- 2 LETTERS**
- 4 SPONSORS OF HOBSON WHARF**
- 5 SEMA MAKAWA**
by Rodney Wilson
- 7 A GRAND OPENING!**
by Paul Gilbert
- 11 AS YOU WERE**
by Theresa Sjoquist
- 15 MODEL BUILDING IN PAPER AND CARD**
by Frans van Zijderveld
- 18 THE SHIP AS ART**
by Peter Smith
- 24 THE BOOKSHELF**
- 25 AN INTRODUCTION TO THE WHARTON COLLECTION**
by Bill Laxon
- 30 THE LABOUR RECRUITERS**
by Cliff Hawkins
- 36 MUSEUM NEWS**
- 48 DITTY BAG**
- 52 LAUNCHINGS**
- 54 BOOKS**
- 56 DESIGN**
- 60 FRIENDS OF HOBSON WHARF/CLASSIFIEDS**

COVER PICTURE

KZ1 in her cradle at the door to HOBSON WHARF makes a stirring sight any time of the day.

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LETTERS



Bearings readers are invited to write on any subject to do with HOBSON WHARF or maritime matters generally. We ask that letters be signed — no noms-de-plume please — and the address of the writer must be given, not necessarily for publication. To prevent confusion, letters must be legible, double-spaced and preferably typed. Some editing may be necessary for reasons of space but every effort will be made to preserve the writer's intention. Photographs may be included; please identify subject and photographer. Please have your say — your information, ideas, opinions and queries are awaited.

Bearings would like to apologise to Rosemary Marks for not crediting her with the authorship of the Hatrick River Fleet on "New Zealand's Rhine" in the last issue of the magazine.

THE RESPONSE TO HOBSON WHARF

The HOBSON WHARF office has received an avalanche of letters of congratulations. They have given a tired museum team a wonderful shot in the arm, so we have decided to run excerpts from a few of them in this column;

A special welcome to Auckland's newest maritime interest from one of the oldest!

**Louise Shave, Westhaven Marina
Ports of Auckland**

... it is a magnificent achievement for you and for New Zealand.

**John Leuthart, Museum Directors
Federation**

Auckland should be proud of the vision, determination and dedication of the people who have put so much time and effort into providing them with a national landmark which will be enjoyed by New Zealanders and the many foreign visitors to our country each year.

Lt Cdr H M Smith RNZN

I write to congratulate you on the successful opening of HOBSON WHARF. It is a great addition to the attractions of Auckland.

May I also thank you for justifying the confidence your supporters at the Council had in your ability in the face of some negative attitudes.

**Cr John Strevens
Auckland City Council**

The purpose of this letter is to attempt to convey to you, at least in part, the feeling of enthusiasm and optimism which my family and I felt after visiting HOBSON WHARF last week.

From the minute we entered the complex until our reluctant departure some hours later, our enthusiasm and interest never waned, even for the briefest moment.

We have three boys aged between eight and two and a half years. We visited the Wharf in the late morning. At that time of the day our two and a half year old is not the most engaging or socially acceptable child because it is past his midday nap time. Notwithstanding, even his intractability was suspended by his obvious fascination with the various exhibits.

It is inspiring and innovative. It is superbly set out and tastefully and thoughtfully brought together. Despite the obvious limitations in space, the whole complex had a most generous and expansive feel about it.

We also felt that the inclusion of an art gallery was inspirational.

S J Eisdell-Moore

Just a note to congratulate you and your talented team on a magnificent museum.

I was fortunate enough to have quite a good look through last week and enjoyed every minute.

You have created a great hands on atmosphere that has preserved our past but it is alive and a fun place to be for people with a wide range of interests. Our younger generation will also find it a great place to learn from.

I feel it is an honour and privilege to have our Starling as part of such a great museum.

Thank you for making it happen.

David Peet

We have enormous admiration for the truly fantastic job that you and your small team have achieved in pulling this wonderful project together against all the odds. We feel full of vicarious pride and pleasure in your success.

We salute you.

**Annie Boyd
Ashton Scholastic (NZ)**

Marie and I were stunned both with the opening and with the outstanding exhibit HOBSON WHARF provides as New Zealand's National Maritime Museum.

We shall return to again view with amazement HOBSON WHARF. Congratulations to you and to all your team.

**Ken Jelly
Ashton Scholastic (NSW)**

All the people involved have done a brilliant job and made a fantastic effort. Please let them know.

It will be a pleasure for us to promote the museum.

**Goina Thedinga
Auckland Visitor Centre**

Now the hard work of years has come to fruition and now the tension of the weeks before the opening (culminating in the weekend's 3 day ceremonies) have passed, I write this letter with the genuine desire to congratulate you and your co-workers for the enormous success of the total concept.

In every aspect it is one of the great works erected in New Zealand; an achievement which will last forever.

I am discreetly very proud that in my own very tiny way (in comparison to all the other enormous accomplishments) I have been associated with this great achievement.

I also think that the room in which Tasman's ship is displayed is beautiful, impressive.

I hope to be able to visit the museum many times in my life as there is so much to see, so much to enjoy. It is a place that feels comfortable and strangely cozy.

**George Mulder
Abel Tasman Committee, 1992**

I had the very good fortune to take my son to the Museum on Saturday afternoon. I write to congratulate you and your staff for such a wonderful experience. Everything is beautifully presented and artistically arranged. It is also so very instructive.

As a member of Tourism Auckland's Initiative Committee I can see that this will be a tremendous addition to our tourist attractions and will help to give the waterfront the boost it needs. Well done.

Pat Hadlee

"Those who achieve success are those who take a Dream and make it come true"

John Watson, Canada

Heartiest congratulations on your success with the Maritime Museum. You deserve all the accolades you will no doubt receive over the next few months. I think you have achieved a concept far beyond most people's expectations. How you have done it on such a limited budget amazes me. This should be the catalyst to ensure that people utilise the waterfront for what it has to offer the city and its visitors.

Sir Michael Fay

The programme you planned for the opening was exceptional - our thanks to you and your staff for the sheer excitement of it all - for once the Auckland waterfront is starting to 'work'.

Many people are very grateful.

Kind regards and best wishes for the future

**Graeme Robertson
Schooner QUEEN CHARLOTTE**

I attended the cocktail evening on Friday and later spent several hours enjoying the displays, in fact I feel sure I was the last to leave.

I would like to add my congratulations to the many I am certain you have already received.

You have created not just another boring collection of old things but a living breathing piece of New Zealand's past and present.

Well done. My heartiest congratulations to the whole team.

Now let's hope Auckland wakes up to what we have got on our waterfront and supports you in droves.

John Gard

Congratulations to HOBSON WHARF on the opening of its complex and we wish the organisation, members, sponsors and staff a successful occasion and fair weather sailing in the years ahead.

**Otago Maritime Society
(and similar from the Auckland
Maritime Society, Lyttelton Historic
Museum Society, Wellington
Maritime Museum, and Jack
Churchhouse)**

It is heart warming to see an imaginative project completed with such unqualified excellence. I think that an inscription on Drake's memorial on the Hoe at Plymouth is very appropriate on this occasion. It is a quotation from a letter he wrote to Sir Frances Walshingham - "There must be a beginning to any great matter but the continuing unto the end until it be thoroughly finished yields the true glory".

Thomas Caldwell

Thank you for a wonderful evening on Thursday. It was a great privilege to be present on such a marvellous and historic occasion.

I appreciated so much being invited to help celebrate your triumphant hour, and I again warmly thank you, your Trustees and staff on such a magnificent achievement.

**Donald Trott
Auckland Opera**

A short note of appreciation for the Opening Day of HOBSON WHARF.

Both the Blessing in the morning and the Dinner in the evening were truly memorable occasions.

**Les Mills
Mayor of Auckland**

Whilst I had been able to observe with interest its growth it was not until most of the exhibits were in place and HOBSON WHARF shipshape and Bristol Fashion that its potential was fully realised. It will attract an enormous public and it has placed Auckland on the map at a time when we needed something of this nature.

**Warwick Dunsford
NZ PAMIR Association**

These comments are from some of the letters we have received.

To all who have written, rung or congratulated the "team" one way or another - THANK YOU.



HOBSON WHARF

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The Director and Staff extend their thanks to all
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SEMA MAKAWA

by Rodney Wilson

The most recent of the major canoe acquisitions for HOBSON WHARF occurred with the arrival of the Fijian drua SEMA MAKAWA from the Pacific Harbour Cultural Centre in Deuba, Viti Levu.

Sponsored by the Fiji Visitors Bureau in Auckland and very much the result of its Director Mark Steele's enthusiasm, the drua was especially built for HOBSON WHARF by Joeli Tuimaleya of Fulaga in the Lau group of islands in Eastern Fiji.

Measuring 6.09 metres overall, SEMA MAKAWA (or "Old Links") is a small version of the gigantic Fijian war canoes of earlier times. Whilst the canoe is smaller than the old druas, it is not a model and was sailed at Pacific Harbour on launch day as well as into HOBSON WHARF for its hand over by members of the Dance Theatre of Fiji and visiting Fijian dignitaries.

The drua (meaning "twin") is a double-hulled canoe with hulls of dissimilar length carrying a planked deck and thatched deck house. The structure is lashed with "magimagi", Fijian braided sennit, with sennit fibre rigging and sails of finely woven pandanus matting, or "voivoi".

The original druas reached up to forty and fifty metres in length and could take seven years to construct. Traditionally they were launched down a slipway over the live bodies of captive war prisoners! They would

carry a complement of up to two hundred cannibal warriors and their performance was so good that the type replaced the indigenous tongiaki in Tonga in the late eighteenth century. In Tonga it was used as a trading vessel to the Fijian islands and to Samoa.

Druas could reach speeds of twelve to fourteen knots and were capable of good windward performance. Steered by massive steering sweeps, the large druas often required three or four men on the helm. So arduous was the steering that helmsmen frequently ruptured themselves or were crippled by the sweep in a following sea.

When English navigators entered the Fiji group in the early nineteenth century they frequently commented on the speed of the druas. This speed and a war-like complement of cannibal warriors extracted considerable respect from European sailors.

The addition of SEMA MAKAWA to the Oceanic collection at HOBSON WHARF adds a major dimension to an already important collection including TARATAI, ENUAMANU 1, WAAN AELON KEIN, and a number of smaller canoes.

SEMA MAKAWA after launching at Pacific Harbour, June 1993.





SEMA MAKAWA's crew handing over the Tabua (whale's tooth) to HOBSON WHARF kaumatua, Danny Tumabai.



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A GRAND OPENING!

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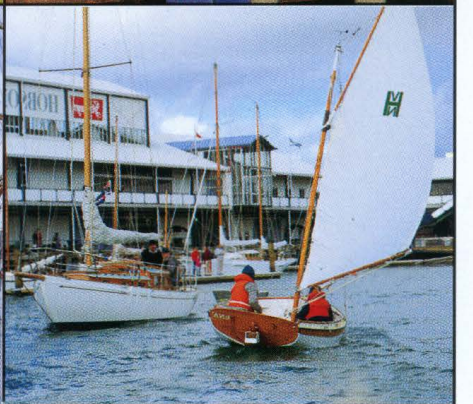
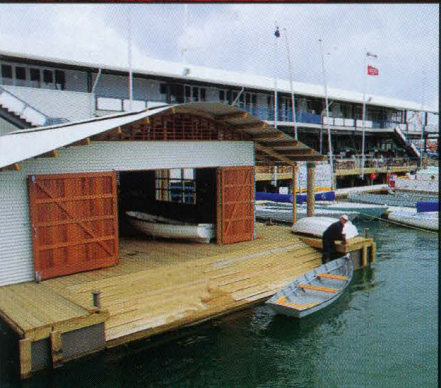
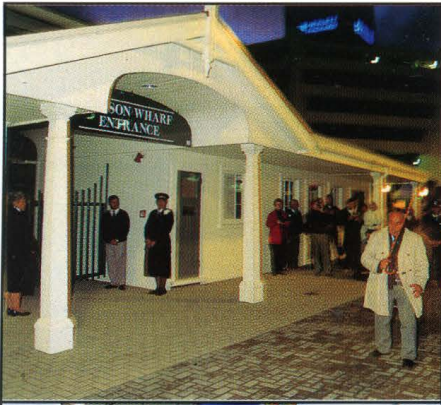


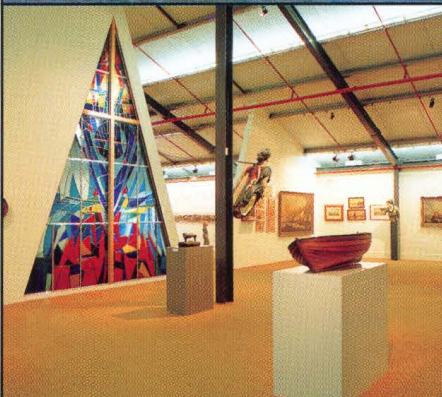
The weather gods smiled benignly on HOBSON WHARF during the four winter days of the museum's opening. One hour after the conclusion of the last day's last event, the rain began to fall. Two hours later it was half a gale.

Paul Gilbert was at the WHARF recording the events. Maori representatives from Ngati Whatua O Orakei were joined by people from Tainui and Ngapuhi as well as representatives of Auckland's many Pacific communities. A thousand school children and thirty-one floats paraded down Queen Street in celebration of the museum's opening. Sail, steam and power vessels congregated from Auckland, Coromandel, the Mahurangi and points further north. Indeed, one steam boat came up from Christchurch.

The RAPAKI was in steam, fishermen opened up their boats to the public, the SPIRIT OF NEW ZEALAND held an open day; the Police, the Westpac Rescue Helicopter, and the Department of Conservation joined in. And Auckland's venerable tug, the WILLIAM C DALDY took trippers out on the harbour.

It was a wonderful winter festival where the museum's land - and water-based supporters joined in celebration, not only of HOBSON WHARF's opening but of the beginning of change on the Auckland waterfront.

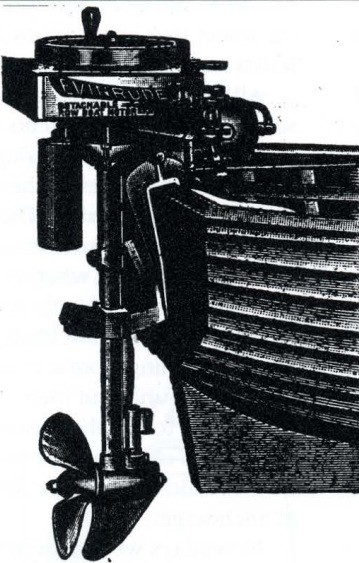






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by Theresa Sjoquist



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These days the show is more about the latest electronics, hull and spar materials and gadgetry. Then, one bought one's vessel out of the water over winter months and gave her a new coat of paint. The colour and the quality of the job was the remarkable thing, more than the quality of the protection. Marine paints were of course only developing then.

An article in *The New Zealand Yachtsman* of 1 September, 1917, recommended:

"White is probably the best for top sides although some owners prefer black. In the last year or two, several other colours have been used on topsides, such as olive green and battleship grey, but after one season of these the owner usually goes back to the old standard black or white."

Further recommended in the same article, "For ordinary work such as body coats, the old formula cannot be excelled, viz., a mixture of white lead, linseed oil and turpentine with a dash of Japan driers, adding a colour pigment where tint is desired."

It was generally considered that vessels would be repainted every year and so the emphasis in paint development was on a product such as Bon Accord, which 'chalked' over the season and was therefore easy to remove. If paint wasn't removed every season it built up too thick, cracked, and looked less than natty.

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heavier weight working sails. The fabrics were imported from Egypt and sails were constructed with false seams in order to increase stability. Sails made from these materials required the greatest of care when first used because they were subject to stretch and wrinkling until they had been worn in.

These days our sails take best advantage of advanced technology. They are made from lighter and stronger materials and do not require the breaking-in period. Rip stop nylons have replaced silks while dacron or polyester based fabrics have replaced the cotton ducks and calicos. Specialist fabrics such as kevlar have taken the technological fore with their lightweight durability.

In the old days a sail which was well looked after, which included washing with fresh water and drying it after each use, would give an average life of five years with frequent use. Today, we can expect double that and perhaps longer with very good care.

These days the boating fraternity generally knows about water etiquette but is often not inclined to follow it. Then, if the yachtsman happened to pass a flag officer's ship whose flag was flying, it was etiquette for a yacht under way to dip his ensign. The flag officer was then expected to dip his own ensign in acknowledgment. If the flag officer happened not to be flying an ensign, it was considered sufficient acknowledgment to raise his cap in salute.

Flags with which yachtsmen were best acquainted in the day were the racing flags which were the registered and private flag of each yacht and yacht owner in a club. The racing flag was always carried at the masthead, never at the peak or in the rigging. There was the club burgee or pennant which was flown when cruising and only from the masthead, never from the gaff or rigging. The ensign of the club could be any design as long as there were four corners with angles of 90 degrees and was flown at the peak of the mainsail in schooners and

cutters, and at the mizzen masthead in a yawl. The Commodore's flag, swallow-tailed, was flown at the masthead as were the Vice-Commodore's flag, which was similar to the Commodore's but with a coloured ball in the lower inner canton, and the Rear-Commodore's which had a red or blue ball in the lower inner canton.

All flag officers flying their flags were entitled to a salute by all passing yachts even if the officers belonged to different clubs. If the ships of two officers of equal rank met, the officer of the junior club raised his cap along with all his crew. The other vessel responded in kind. All naval vessels, irrespective of country of origin, were to be saluted whether under way or at anchor. Men-of-war were to promptly return the salute.

These days we are likely to be frightened by a shotgun blast at evening from a vessel at anchor in our favourite cruising ground, but then it was etiquette for the senior flag officer to fire the sunset gun. This was the signal to haul down club burgees from the mastheads. Last one down could be made to 'shout' for the rest of the vessels at anchorage.

Nowadays we are impressed by a show of numbers as an expression of cohesion. Then, we were encouraged to show numbers as a matter of pride. An article in *The New Zealand Yachtsman* dated 5 April, 1913, reads as follows:

"The coming visit of HMS NEW ZEALAND to Auckland, which, according to present arrangements will extend from Tuesday, April 29th, to Sunday, May 11th, should be made the occasion of a big display amongst our pleasure craft, both sail and power. Our worthy Mayor and City Councillors can be safely left to entertain our guests ashore, but we think some aquatic amusements will be more to their liking, and afford an opportunity to show that Britons of the South also have a fondness for the sea. We suggest a meeting of delegates from all clubs to arrange a big General Handicap race, one for the yachts and another for launches. The prizes

April 8, 1916

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WELLINGTON

need only be a secondary consideration, the object being to show the extent of our fleet."

Today there is a range of boating magazines on the market, each with a particular niche, all dependent on advertising to justify the cost of publication. Articles tend to concentrate on new products and technology, practical build it yourself ways to do things and tales of fabulous ports and seas.


The New Zealand Yachtsman was a weekly periodical costing 4p and ran from 23 April, 1909, to 11 June, 1918. It offered these same types of articles but did so as a matter of opinion. It was a paper addressed to the boating community and included in its pages which vessels had been seen in which bay, who was aboard and who was a dinner guest aboard in the evening. It

gave accounts of friendly impromptu races and took pride in a fraternity wherein it was considered to be good form to know who owned which vessel. The magazine even went to the trouble of publishing the names of vessels which had changed hands and into they had been sold to.

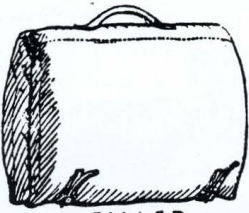
Keeler yachting was a gentleman's sport in the most concise terms. It belonged in the moneyed classes and had a ritual pomp and form. Women rarely went aboard and if they did, it was to sit quietly and take the air. Women weren't to be wet by spray.

These days, boating is anyone's sport. It still is a costly activity but much less so than it was in the first years of the century. Now if we really want it, we can all afford it, even if it's only a Laser dinghy.


Week End Bag



EMPTY



FILLED



FILLED READY FOR STRAPPING.

We all need something to carry a rug and a few articles of clothing in for week-end trips and other small outings. Using a sugar bag and getting a few splashes of water on it which go right through satisfies anyone it is not suitable; a round-bottomed canvas bag is better, but rather inclined to crumple things up, and you usually find that the article you want is right at the bottom. A leather travelling bag may be tried, but it takes up so much room, and is almost as bulky empty, as full, so we sigh for the perfect bag, and the one illustrated above will be found to contain almost all the good points, it is not too large, and "Week-end Bag" just describes it correctly. It is really two bags in one, each being 20in. wide by 16in. deep, with a filling space between them. This may be as illustrated, or may be carried right out to the sides, with a little flap to cover opening at each side.

The filling space is right inside at top when closed, and water cannot reach it. The bag is easily opened and closed, only takes up the space of the articles it contains, may be rolled up or laid down flat when empty, or will make a good pillow when partly filled. It will carry a full change of clothes, a rug, and a canvas coat without any trouble; its appearance is good, being of first-class khaki canvas, and fitted with a rope handle covered with leather. It is introduced by E. LeRoy, 42 Queen Street, and can be had at 10s 6d each. A larger size, 7 inches wider, is styled the "Handy Bag," and will carry double the quantity mentioned above. These cost 12s 6d each; pockets may be added to suit individual requirements at additional cost.

It is equally good on yachting, train, or any trip whatever.



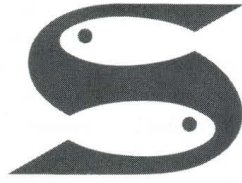
MAINZEAL



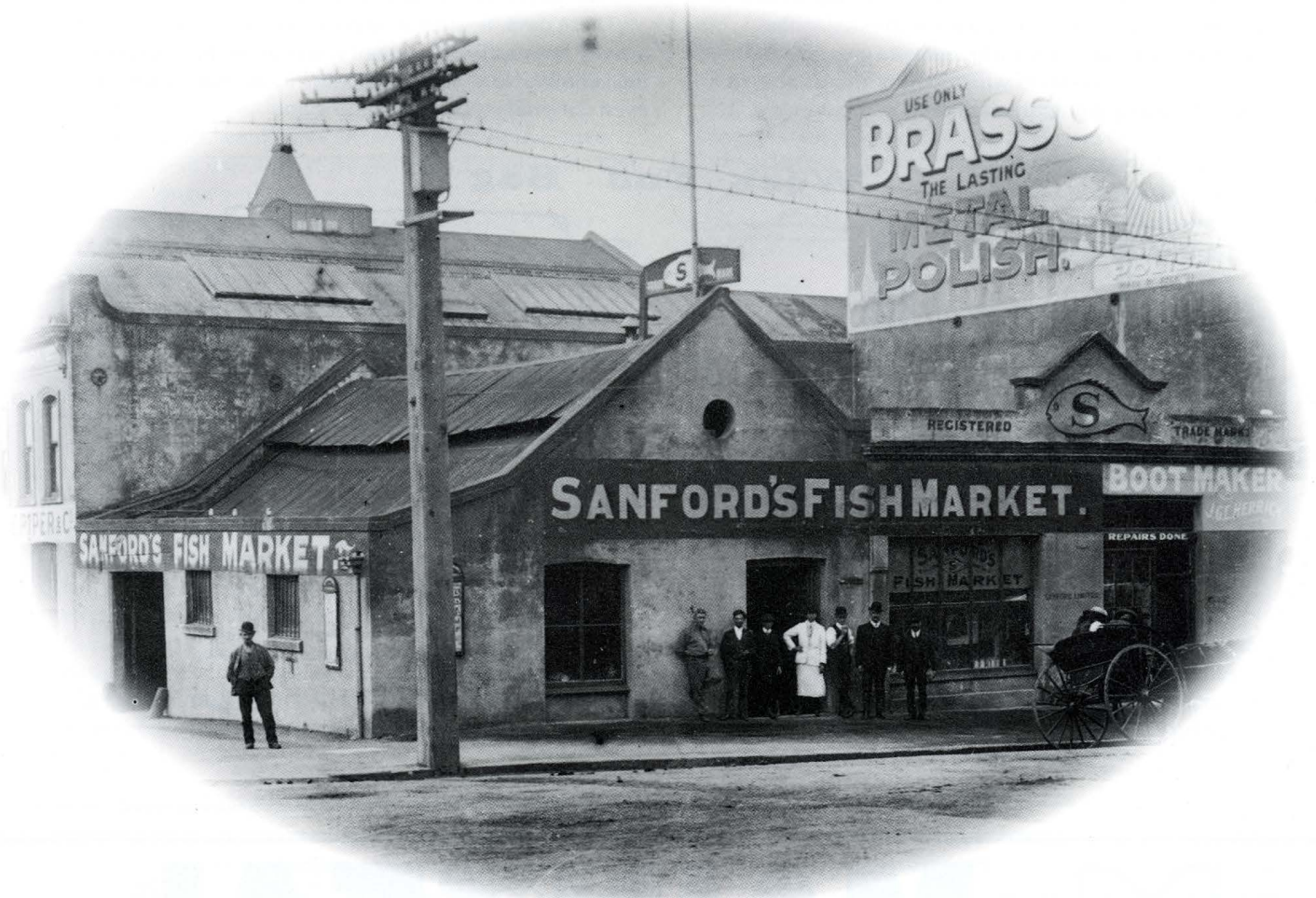
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MODEL BUILDING IN PAPER AND CARD

by Frans van Zijderveld

Have you seen it ?

An entertaining task for children or a serious hobby for specialists ?

If you answered 'no' to the first two questions and if your interest is stimulated by my question, I would like to introduce to you the art of paper model making.

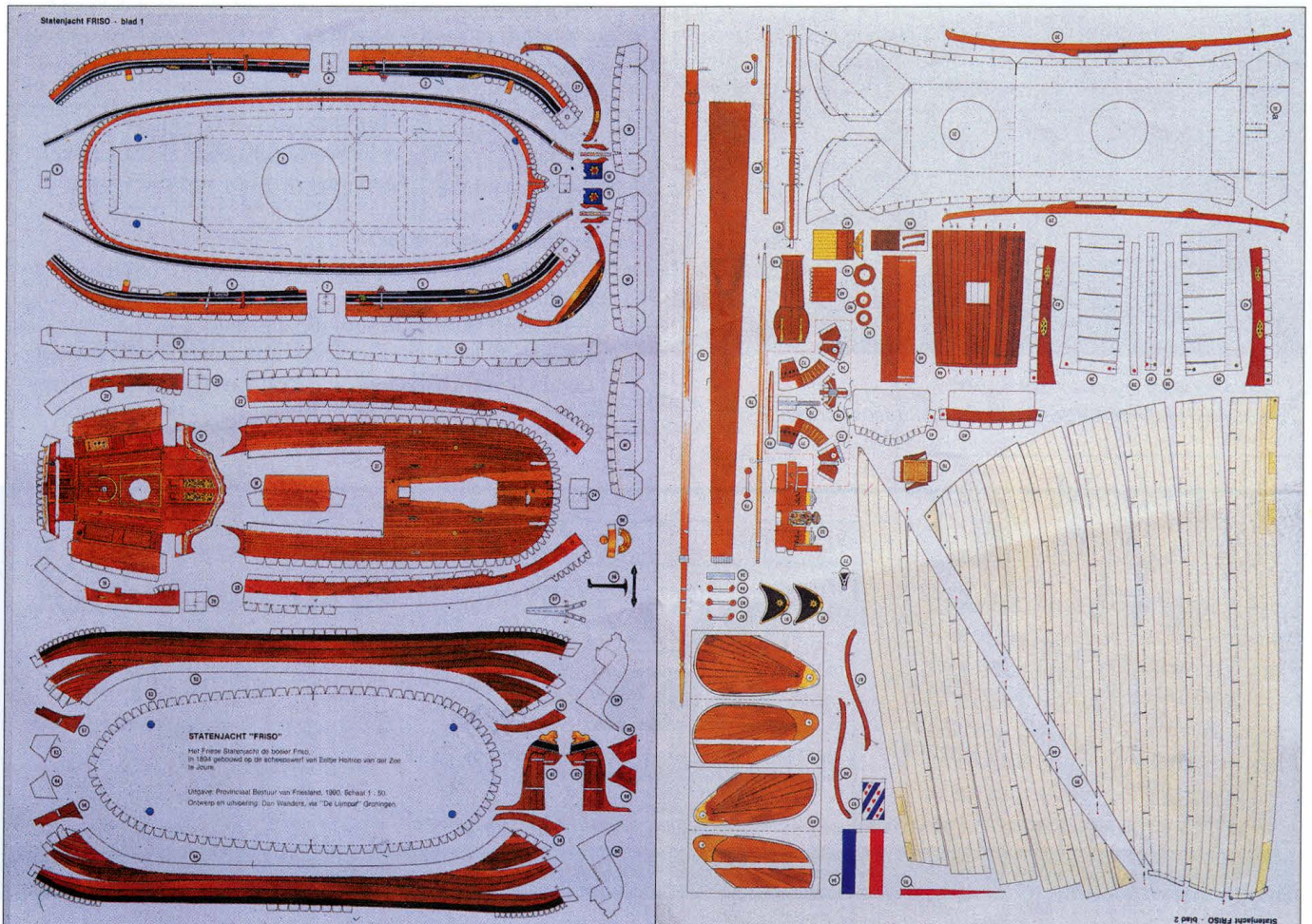
We must travel back in time to the years following the Second World War. Europe is under reconstruction new buildings are rising, new cars appear on the roads. Air traffic is growing rapidly and everywhere huge new ships - often luxury ships - are being built. And the products of this new national pride and progress can be built by anybody at home.

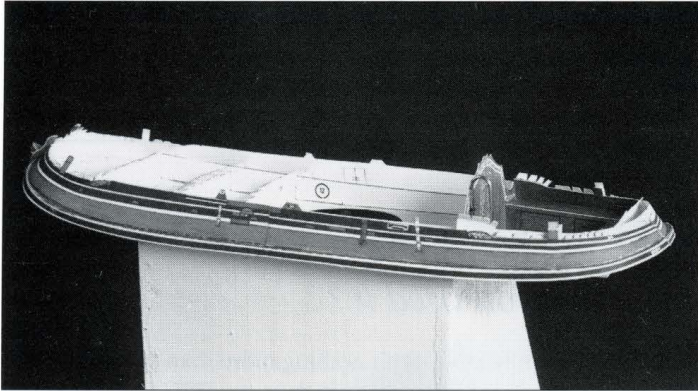
Have you tried it ?

At the family table, with nothing more than scissors, a knife and a pot of glue, ships such as the WILLEM RUYSS, the ORANJE and the naval ship KAREDOORMAN could be launched. Ships, aircraft, machinery and architecture were the most popular subjects, and the craze became as pronounced in other European countries as it was in the Netherlands.

And so it continued until the advent of the plastic model. Shops turned from paper models to the new technology, the plastic kitset. Only the very best paper models were able to hold their own against this competition.

Cardboard components for the model of the Dutch State Barge, the boeier FRISO (1894)





Two stages of construction and the completed boeier FRISO

But competition demands development!

The result is that now, in 1993, paper models have reached ultimate development in perfection and detail. New printing methods and new stretchable paper types have been developed. Computers are employed in the design. Paper and card model making has become a refined and specialised hobby.

Paper models are used these days for a wide variety of purposes. Schools employ them to teach children the workings of a windmill or acquaint them with a Satuyrn Rocket. National pride often inspires the publication of models of naval ships, famous buildings or renowned historical inventions. Sometimes they are produced for advertising and promotional purposes. Shipping companies commission paper model sheets, Czechoslovakia produced a model of the famous Tatra truck and Kellogg's Cornflakes print models of ships on their packets. When you've eaten your way through five packets your ship is complete!

The intention of the model determines the level of complexity in its design. Advertising models for children can be completed within the hour. But for the paper model connoisseur many models require a hundred hours of commitment or more.

The range of ships models available is as varied and extensive as shipping itself; fishing vessels, battleships, canoes, submarines, passenger ships and tugs. There are countless historical ships as well. I am aware of at least 500 available models, but then my knowledge is limited.

The building, collecting and search for models from the furthest corners of the earth can become an obsession consuming one's spare time, sleep and energy. Each new model is a challenge and an inspiration.

This experience of building your own ship with your own hands is available to everybody. You already have the tools, you don't need a workshop, and the costs are minimal.


The State Barge FRISO

The accompanying photographs show the building of the FRISO.

Friesland is the northern most province in the Netherlands. For centuries ships and boats with a strongly individual and characteristic shape have been built there; wooden ships with round hulls and flat bottoms suited

What

5 x 10 metre mural print from inter-neg with lith film overprinted caption, ASAP, client Air New Zealand. Same day develop and print of Aunt Maude's 90th birthday.



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for the purposes of fishing, local trade and recreation.

One of the most beautiful types is the **boeir**, a vessel originally designed for cargo and fishing purposes but used as yachts for many years.

The instructions for building the FRISO are detailed but, unfortunately, published only in Dutch. The accompanying drawings, however, provide more information and if these are carefully followed the builder will experience no difficulties at all.

In fifty hours you can be the owner of a traditional, typically Dutch ship; one of the most elegant and yet most robust traditional craft.

Footnote

Should you wish to know more about paper model making, or if you have any questions please feel free to write to me.

Corresponding about a shared hobby is almost as enjoyable as the hobby itself.

My plan is to establish contact with paper model makers in Japan and China. These countries, each of which has rich seafaring and paper sculpturing traditions, probably have much to offer. If any readers can help me in establishing contacts I would be very grateful indeed.

Frans van Zijderveld
Kotterstraat 18
1826 CD Alkmaar
The Netherlands



SERVICES DIRECTORY

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 interests include such diverse areas as recreational boating, historic and contemporary shipping, port and coastal services, naval architecture, maritime trades and skills, the indigenous craft of the South Pacific, maritime arts and crafts, antiques and collectables, books, maritime sociology, the marine environment and New Zealand heritage. As well as its subscription circulation, *Bearings* is sold retail

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.

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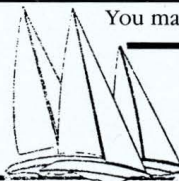
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THE SHIP AS ART

by Peter Smith O.B.E.

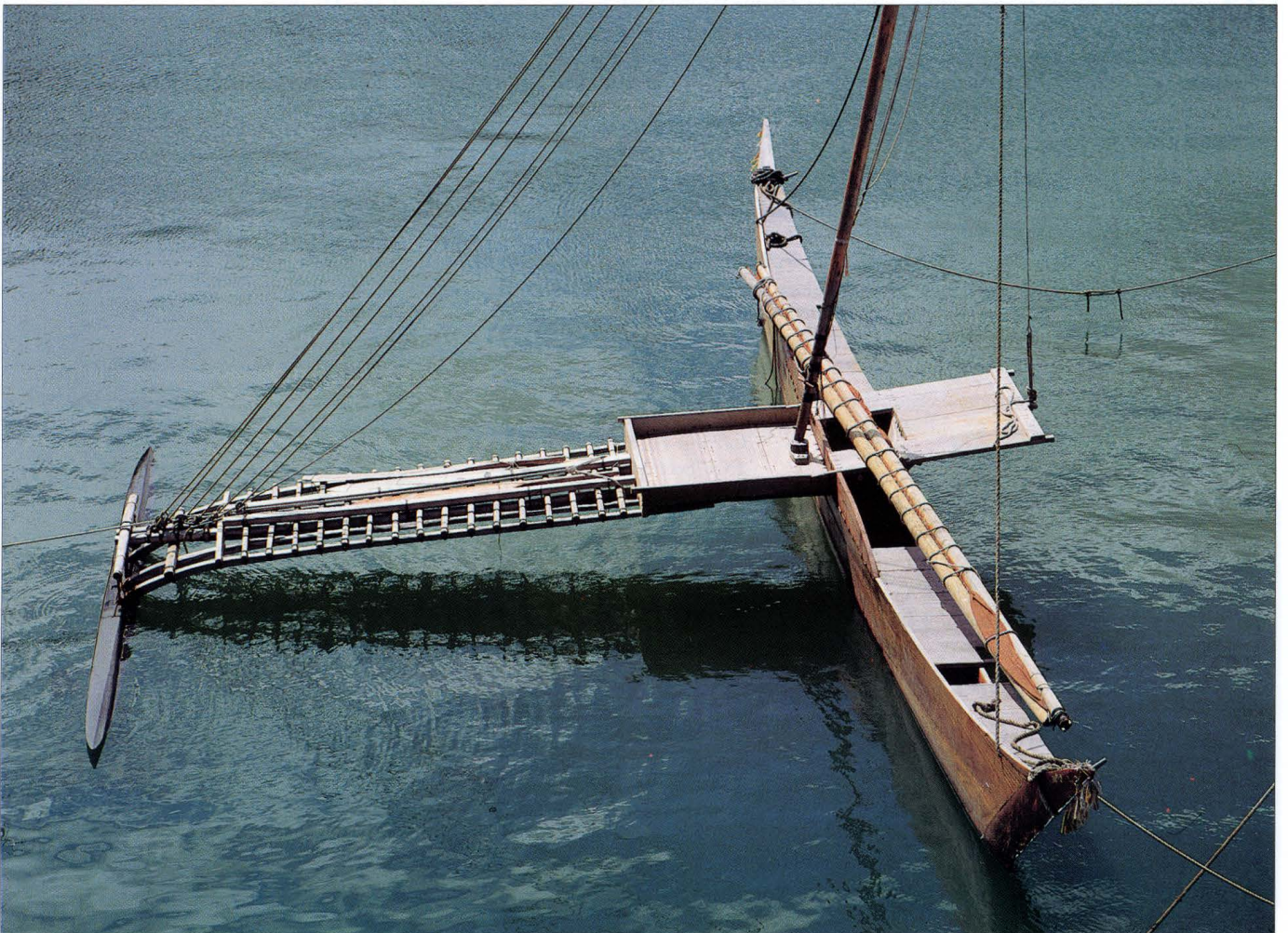
This article arose from questions I found myself asking when involved as a member of the QEII Arts Council of New Zealand in a long-running debate over the boundaries between art and craft. As Chairman of a panel that assesses applications for funding for “crafts”, and a panel that does the same for the visual arts (painting and sculpture) I have become aware of the blurring of boundaries between the two, and the impediment such boundaries can represent to sensible action.

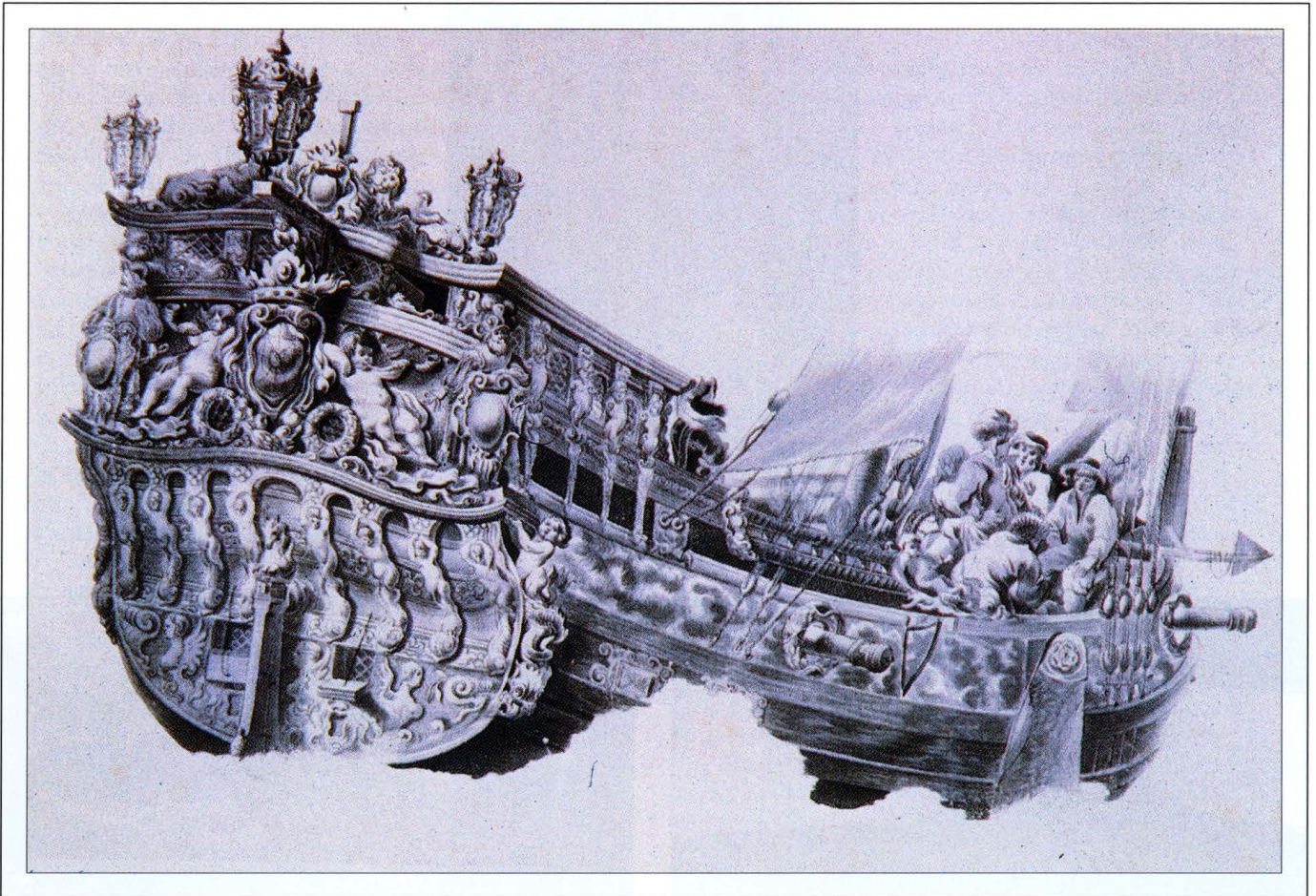
At the same time my own preoccupation and passion for yachts and yachting let me to wonder why the crafts panel was not receiving applications from New Zealand boatbuilders who surely present some of the world's finest examples, traditional and contemporary, of this craft.

Who defines what are to be the crafts supported by an arts council? I have no difficulty at all in including boat building in crafts alongside furniture making, pottery, or weaving.

A more interesting and provocative enquiry is whether a ship can be a work of art. That would stir-up the visual arts panel!

In the Oceanic cultures the canoe's central cultural significance is unshakeable. HOBSON WHARF's Marshall Islands walap, WAAN AELON KEIN, is a perfect marriage of function and form, but also carries a precious cultural cargo.





The starboard quarter of a seventeenth century Dutch yacht showing a heavily carved transom.

“She’s a real work of art!” is a comment heard frequently enough in respect of ships, be they pulling skiffs, yachts, canoes, power boats or ships of commerce.

Is such a declaration merely a metaphor of praise - a way of celebrating a particularly fine example of the species, or can we legitimately call a ship a work of art?

There is substantial and remarkable evidence of art **upon** ships, as decoration or embellishment: as figureheads, prows, stern lanterns and galleries, or as interior decor. Gerris Frere - Cook in “The Decorative Arts of the Mariner”, notes of Phineas Pett’s “Sovereign of the Seas” (launched in 1637 as the dream of Charles I) that: “All her carving was covered with gold leaf, and when she was finally launched there was more carving on her stern, sides and bulkheads than there was plain timber.”

Many of the great passenger liners of this century had interiors commissioned from famous designers and architects and incorporated paintings, murals and sculptures from internationally recognised artists.

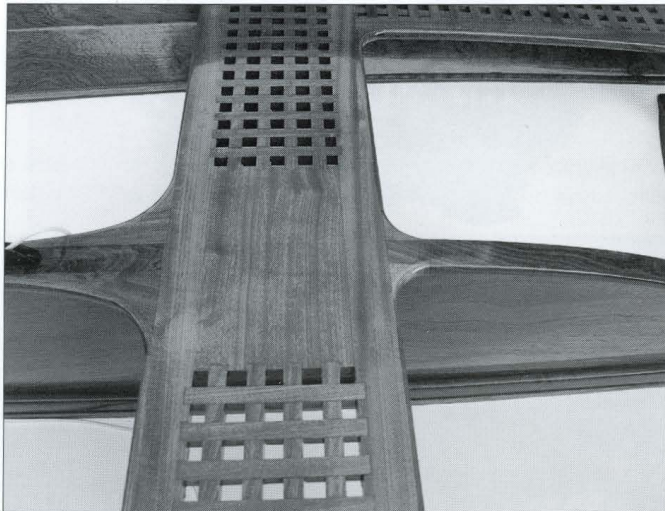
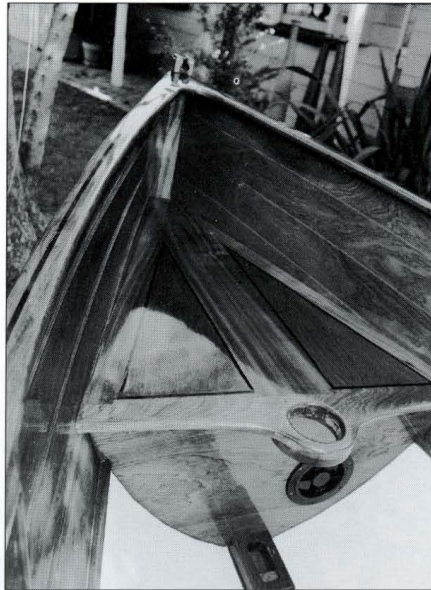
The waka in the collection of the Auckland War Memorial Museum, with its intricately carved and pierced prow and stern pieces, is an example where decoration is not applied but is an intrinsic element of structure. (Nor is it merely decorative: it carries essential meaning and

beliefs of the people who made and used it).

There is remarkable evidence, too, of the ship as the **subject** of art, in drawings, engravings, paintings, tapestry, carvings and, more recently, photography. The paintings of such as Canaletto, Lely, Cleveley, van der Velde the Younger, and Turner stand as art works in their own right and not merely as descriptions or recordings. The photographs of Beken or Rosenfeld are, in our time, more than journalistic illustrations; they are conceived and valued as art works.

In another important context the ship has been frequently the subject of literature. In the words of Conrad, Masfield or Melville, for example, there is a sense in which such authors invest a ship with an aura or significance beyond its role as a platform upon which human drama is enacted.

Those involved with ships, as seamen, officers, passengers or owners, have produced or commissioned an extraordinary range of objects which derive from ships, shipbuilding, seafaring, navigation, exploration, trade, or pleasure, whether seaman’s scrimshaw and ropework, silver or gold plate for an admiral’s table, or a model or centrepiece for owner’s residence or office.



*Blue Peter, Peter Smith's skiff' discussed in this article,
not only provides "satisfying performance"
but also "She adds to my quality of life"..*

This catalogue of forms and objects attached to, used on or in, or as representation of the ship is age-old and world-wide. It extends from pre-history and encompasses all quarters of the globe. The fascination of the sea and of the ships upon it for artists and crafts people needs no further emphasis here. Fascinating and wonderful though they may be, these forms and objects do not represent the ship as a work of art.

To pursue an argument regarding the ship as a work of art it is necessary to examine some characterisations and classifications of art, a venture fraught with dangers, dilemmas and contradictions. For the purposes of this article it is perhaps sufficient to argue that, first, objects or forms made by people are called works of art by the society, group or culture which makes, uses or owns them. Thus definitions or classifications of what are or are not works of art change and alter in time, place and setting. There is no "absolute" or "universal" definition. If

this appears to beg the question of what is art, or is so open as to admit any sort of object as art, the histories of art in time and in different parts of the world confirm this in exactitude!

Evidence of this apparently arbitrary process of classification can be culled from an assessment of the functions, purposes and contents of galleries and museums in the contemporary world. What, for example, is the difference between the Auckland City Art Gallery the Auckland War Memorial Museum, and HOBSON WHARF New Zealand National Maritime Museum? All three contain paintings and sculptures for example, although the Art Gallery is more exclusively devoted to painting and sculpture than other forms of artefact.

The differences are essentially those of functions - of focus upon the anthropological, historic, artistic, scientific or technological significance of the focus and objects museums collect and display.

Nevertheless, objects in these collections may be classified under different headings at different times. A Maori carving may illuminate the ancestral descent of a tribe, and at the same time be considered an important piece of sculpture. Is the Maori canoe, or for that matter SOVEREIGN OF THE SEAS taken in totality from both anthropological evidence, and work of art?

One of the most frequently offered distinctions between works of art and other objects or artefacts is between the "non-functional" and the "functional". Particularly in modernist aesthetic theory, it is argued that art works are self-contained, self-sufficient objects of a non-functional nature. They have no applied use, so-to-speak, i.e. they are not "put to work" as may be an egg beater, a refrigerator, or a ship. This self-contained character is usually aligned with expressive or communicative powers. In this kind of definition "art" is concerned with the ways and means by which we express ideas, convey emotions, feelings or beliefs, comment upon events and behaviour, or symbolise beliefs and values.

Within the visual arts of painting and sculpture, the range and kind of objects or forms seen as the proper vehicles for art has extended and altered rapidly in our time. Arbitrary distinctions between the functional and non-functional attributes of objects, and their expressive and communicative potential, are being questioned.

On the one hand, the expression or communication of human-responses or interpretations can be argued to be the function of art, and indeed historically and culturally it would be inappropriate to call religious symbols, icons or totems, or narrations or descriptions, or political or social commentaries or protest "non-functional".

On the other hand, the apparently functional object, tool or artefact very often has within it its own expressive qualities that confer status, provide personal satisfaction or community self-esteem, or provide historic references, ancestral links or nostalgic evocations.

One of the more important functions of so-called decoration on a canoe paddle or prow, on a tiller-head, or in covings and scrollings of a sheer line, is to lend grace, establish prestige, or identify origin and ownership, none of which may assist the ship to perform better.

It goes much further and deeper than this. The very process of selection of materials, procedures and techniques to meet apparently functional needs often betrays the designer's or builder's predilections, loves, biases, enthusiasms, preoccupations - and memories. It is the particular choices of these elements of construction together with the choices of lines, volumes and proportions that generate style, character and, if only in the eye of the beholder, beauty. It is the exercise of such choices which gives individuality to the work of art or to the ship.

What is being argued above is that the apparently functionally-based process of ship design and manufacture inevitably contains elements of personal input which are "non-functional" and are human responses to cultural, historic or traditional experiences.

It is possible that the ship designer does not directly acknowledge such a complex of contributions to the

creative process, while the sculptor puts those issues in the forefront.

This amalgam of insight, memory, experience, invention, skill, technique and process I might best illustrate from my own example. I use it because I know about it, but I emphasise that it is intrinsic to the work of all crafts people, artists and designers.

I wished to design and build a rowing and sailing boat to enable me, single-handed, to explore estuaries, river mouths and shallow inlets; features of the coastline where I live. My design brief was simple and functional: a light boat I could load single-handed on its road trailer, yet of sufficient waterline length for easy rowing and good sailing performance; a rig quick to set-up and take-down, and able to be stowed inside the boat; a kick-up centreboard and rudder to cope with sudden encounters with sand or mud banks.

There were a variety of stock dinghies and skiffs which would have fulfilled this brief, but I wanted to design and make it myself.

Why? An honest answer is to prove my level of craftsmanship, to produce a unique vessel no one else possessed. This boat is a reflection of myself and the deeper I dig beyond the obvious "functional" reasons the more complicated my answers. My boat begins to carry a cargo of status, self-esteem and egocentricity!

I studied Gardner's "Building Classic Small Craft", drawn to the "classic" appeal of Whitehall's, but studied also the refined and sophisticated form the rigs of such class boats as Finns and Contenders. (Three sons at one stage raced in an International Contender series. Tony was twice world champion - a "family" reference here?)

The boat was to be in wood. It is a material with which I enjoy working, and its techniques I can manage in my own workshop. But it is a material which frequently carries connotations of superiority to plastic, and has a long history of documented craftsmanship.

I wanted to use "modern" glued construction but retain the classic magic of lap-strake planking lines. (My second yacht was a gaff-rigged V-Class 18 footer, Bill Roger's ARLINE, which I raced, with little success, in the late 40s. She was unusual for a V-Class in those days in that she was "clinker built". - a certain amount of nostalgia is creeping in!)

The boat was drawn up on the garage wall, where she was built, a handy reference during building! She was to be 15 feet in length, two skin laminate of 3mm ply from keel to turn of bilge to give strength in groundings or from my awkward stompings. From bilge to gunwale is 6mm mahogany ply, glued lapstrake.

The wine-glass transom could be argued to provide functionally-efficient after sections, and a partial skeg for better tracking, but it is really just a shape I like, and helps my desired image of a classic, elegant boat!

I frame up cross and side thwarts in mahogany with grating inserts - hours of "functionally" unnecessary work - and meticulously dovetail strengthening knees to carry the straight line of thwart into the curve of the adjoining strake. I don't need to do this. The epoxy I am using is more than strong enough and could obviate this assemblage of joints once locked and screwed or riveted

Working for our future.

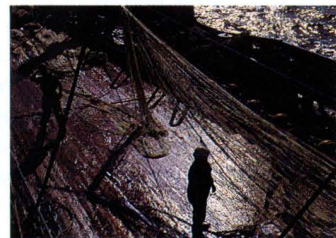


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into place. These structural elements again are a display of craftsmanship, a link to tradition ...

The gunter rig is carried on an unstayed hollow oregon mast, with a loose-footed, boomless sail. It is efficient enough, if I keep the gunter tight against the mast to hold the sail shape, but it is also a nostalgic reference. I did draw the line at red-dyed synthetic sail cloth!

When launched, BLUE PETER proves able and quick enough. She would have had more power in the quarter if I had not used the wine-glass sections. She is, while an efficient rowing and sailing skiff that gives satisfying performance, also, and as much, an exercise in nostalgia, and a personal statement. I like the image of her as a slim-lined, dainty skiff easing her way up the estuary, with a chuckle from the clinker planking at her entry, the mangroves a dark green foil against the white shell banks now covering on a rising tide. She adds to my quality of life.

The endeavour here has been to show that distinctions based on the functional and non-functional are dubious in respect of "works of art" and other kinds of artefacts. Implied, also, is the notion that expressive or communicative powers are not confined to the traditional definitions of the visual arts as painting and sculpture. It might be asked, with justification, whether there is any point or need to argue that a ship could be said to have the same qualities as a sculpture.

One answer might be that it is necessary to constantly test established definitions if not traditions, if they are to remain useful and relevant. The visual arts have built around them a wall of mystique - an impenetrability that assists the preservation of elite status, and controls accessibility. It is a status more and more at odds with contemporary society and, one suspects, is disintegrating under the impact of both cultural variety and technological advance. When one views the form of America's Cup challenger KZ1 silhouetted against the sky at HOBSON WHARF it is not so far fetched to think this ship could be equally at home in the company of the sculptures in the forecourt of the Auckland City Art Gallery.

If we see KZ1 only as a "yacht" that proposition may be diminished, even absurd.

However, equally, if we see Colin McCahon's "Northland Panels" paintings only as descriptions of greenish hills they also become severely diminished, if not absurd.

It might appear that the more obvious starting points of this discussion were matters of comparative beauty, technique, and form, which some would argue are necessary constituents of both a work of art and a ship. However neither the efficient performance of a ship, nor the expressive performance of a sculpture are reliant on "beauty". Indeed there is probably as much debate over the issue of beauty as related to ships as over works of art. There is no simple canon of beauty, for ships or for art. It is a term that is generally a summation, or a generalisation of many elements, and does not afford a working comparison of objects.

Nor is technique in itself a useful intention of excellence, for art or for ship. Technique exercised for its

own virtuosity becomes display; it may be admired as a dazzling performance, but in itself does not guarantee either the ship's or the art work's efficiency. In ship as in art, the best accolade one can give technique, is when its application becomes invisible or at least unobtrusive.

Technique must be utilised in service of the purposes of the project, whether ship or work of art. In that usage it becomes a unique but integral part of the whole, and in itself cannot be isolated as a criteria for either excellence or comparison (that is not to say that one cannot declare that the technique has not been adequately understood, or adequately employed for the purpose to which it has been employed).

The idea that "form" might provide a useful reference point, or basis of comparison of ship and work of art is an attractive, even seductive one. That both must take shape or form to exist is self-evident, and the language of form used for sculpture has affinities with the form of the ship.

Thus, we may talk of concave and convex, mass and void, density and linearity, balance, harmony and tension, opposition and coincidence, repetition, interruption, contrast, and contour, plane and edge. As a sculptor may discuss the way the finely pleated drapery provides a linear direction and a textural foil to the mass of the body form of Greek torso in marble, so the shipbuilder may discuss the ways in which sheer-line, enhanced by gradient of bulwarks and cove-lines accents and complements hull shape.

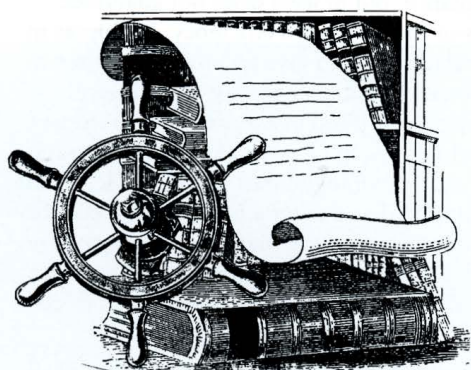
This coincidence of language, however, does not do much more than illustrate that ships and works of art may share some "formal" qualities. It does not make a ship into work of art.

At the outset of this article, it was suggested that in the end it is a society, a culture, or a group which declares that an object is a work of art. That a ship may be a work of art is already true in some societies.

What in the end is important is not what categories we place objects in, but what objects can do for us. The category is less important than the quality of the object, be it ship or work of art.

Peter Smith retired recently as Principal of the Auckland College of Education. He has been a noted art educator, painter and boatbuilder for many years and is currently Chairman of the Northern Regional Arts Council and member of the Queen Elizabeth II Arts Council of New Zealand.





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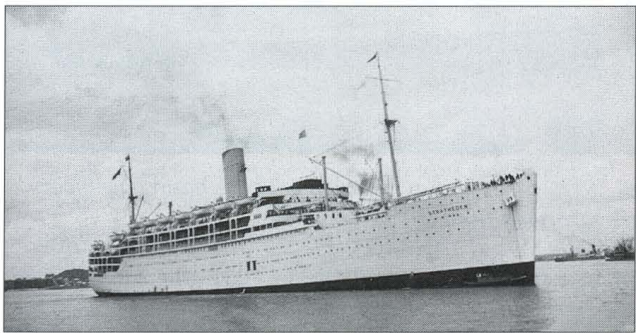
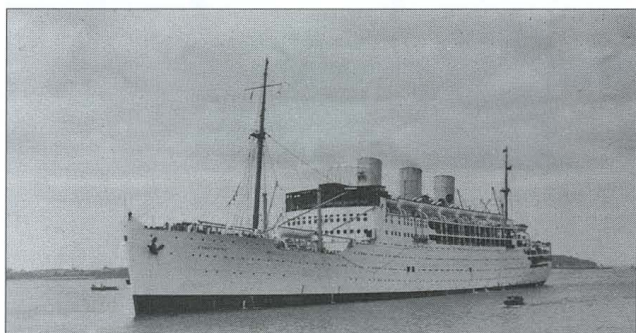
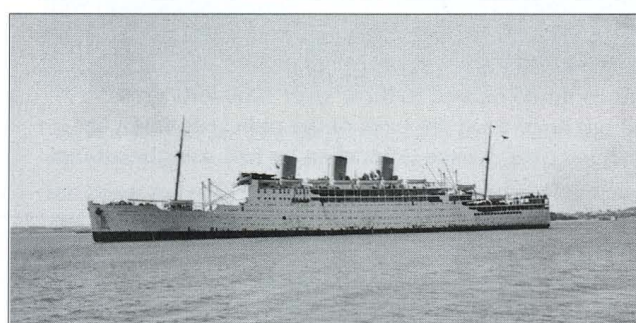
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AN INTRODUCTION TO THE WHARTON COLLECTION

by Bill Laxon

For 50 years in the middle of the 20th century, the Port of Auckland was under the unsleeping scrutiny of Arnold and Eric Wharton, two brothers from a remarkable North Shore family.



Arnold was the compiler and recorder par excellence. His shipping interests were confined to those vessels which came to Auckland and his meticulous files record every such vessel over 100 tons from 1850 through to his death in 1980. Not only is the date of every arrival at Auckland noted (and with a regular visitor like the MONOWAI this runs into hundreds) but also the vessel's principal particulars and career down to its final fate. These records are held by the Auckland Maritime Society. Shipping was not Arnold's only interest. He also assiduously compiled a record of every picture theatre in Auckland together with the names and dates of the films that were shown there. These records are now held in the library of the Auckland Institute & Museum.

But it is with the younger brother, Eric, that these notes are mainly concerned. Raised in the family home at Devonport where they moved when he was 7 years old and within sight and sound of shipping, it was hardly surprising that Eric grew up imbued with an interest in ships that was to last all his life. His first job was with the Auckland office of the New Zealand Shipping Company, a task that took him around the wharves to deal with each ship that arrived to the Company's agency. This and his daily trip across the harbour on the Devonport ferry

The 1930s saw the first large cruise liners to come from Australia on a frequent basis, as compared to local vessels on special trips, or the occasional Cunarder from New York. Foremost among the lines involved was the senior company in the Australian trade, the P & O.

The sisters STRATHNAVER and STRATHAIRD of 1931/32 had set an entirely new standard in the Company's fleet in every respect. At 22,200 tons they were easily its largest ships, their speed of 21 knots from twin screw turbo-electric machinery cut three days off the London-Melbourne journey and a permanent swimming pool was included in passenger amenities. In these ships, the Company's drab buff and black colour scheme was abandoned in favour of white, set off by three imposing cream funnels, only the middle of which was a working model.

STRATHEDEN of 1937, and her sister STRATHALLAN, were the final development of the Strath class with tonnage raised to 23,700, geared turbines and a single funnel.

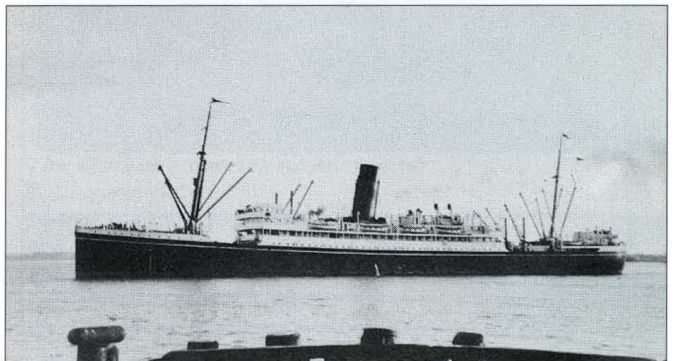
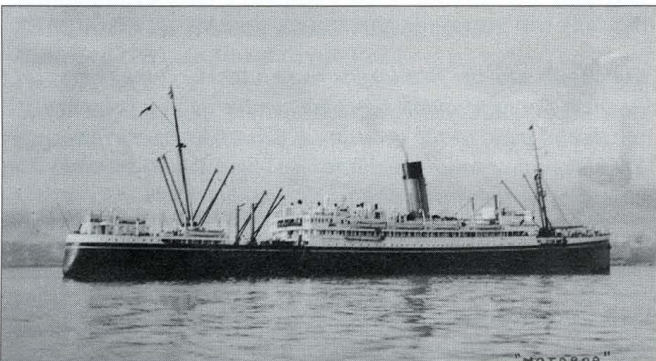
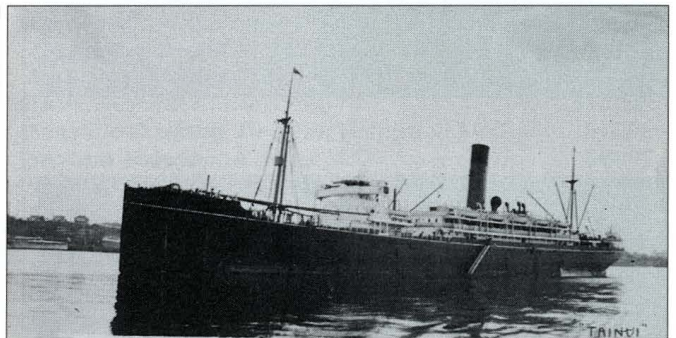
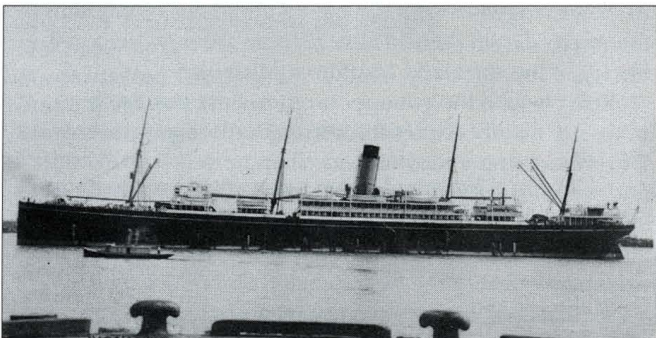
gave him an unequalled opportunity to photograph ships in their local setting, and his efforts form an unrivalled record of Auckland shipping from 1930 to 1950. All this was achieved with the most basic of photographic equipment, a simple box Brownie camera using 116 size film, but the clarity and setting of the resulting photos would not have disgraced any professional using much more sophisticated gear.

In his photography as in everything else, Eric was a perfectionist. He scorned the photograph of a ship alongside a wharf cluttered by a background of cranes. For him the only acceptable view was of a ship preferably under way or at least at anchor in the stream clear of detracting other features, and as near to broadside or slightly forward of amidships as possible. The number of times he achieved just that in a port like Auckland notoriously difficult to obtain the right angle of sun speaks volumes for his patience and application.

Eric could be a man of enthusiasms and moods. In his time he started and abandoned more collections than a dozen other people together would have achieved. In the early 1950s he suddenly gave up photography and sold his negatives, never to resume. Perhaps his early retirement from the New Zealand Shipping Company because of indifferent health played some part here, but it could equally be stop and start with other aspects of his collection. Over the years he built up an enormous series

of albums containing photographs of the vessels of all the major shipping companies world wide from the earliest days of steam. These eventually came to number just on 100 albums. At one time when Eric tired of the albums he sold them to a fellow enthusiast, the late Frank Baldwin whose collection is now held by the Auckland Maritime Museum, but he later bought them back again. In some respects he made a rod for his own back with the albums, as in order to fit 4 photos on the standard album size page, he insisted that each photo be 5" by 3" or just over an inch smaller all round than the standard postcard size print. This meant that he could never buy photos for the albums "off the peg", but had to have them specially printed, a service that not many suppliers of prints were willing to provide. After Eric's death this invaluable collection passed to the family of his brother Harold and, so far as is known, is still held by them.

But photographs were by no means Eric's only interest in shipping. He rivalled his brother Arnold in the assembly of information, though in his case his interest was world-wide in ships of every kind from the smallest to the largest. The details were recorded on cards in well over 100 boxes, though again methods changed over the years. He later abandoned trying to deal with all ships and confined himself to those over 3000 tons gross, though he re-used the back of the old cards when he changed over. At one time when he had sold the albums



The senior company, founded in 1858, unkindly known as the "Slow Starvation and Agony".

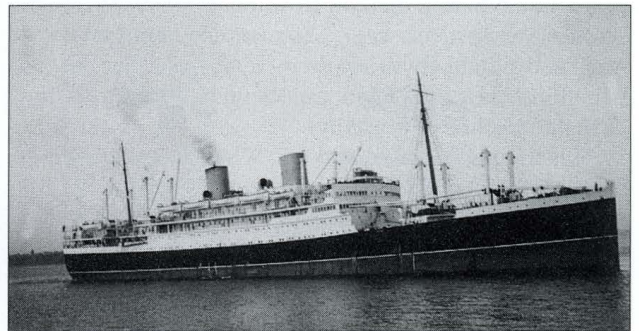
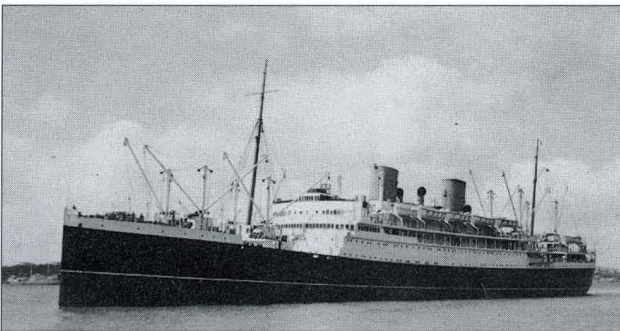
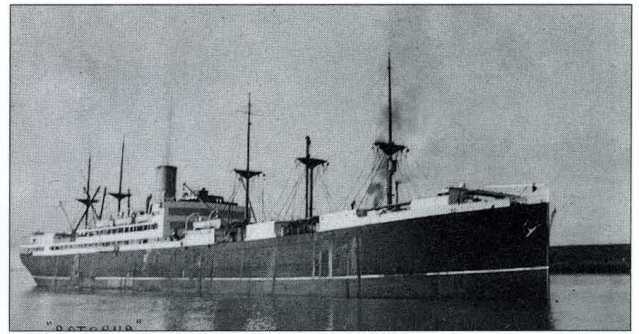
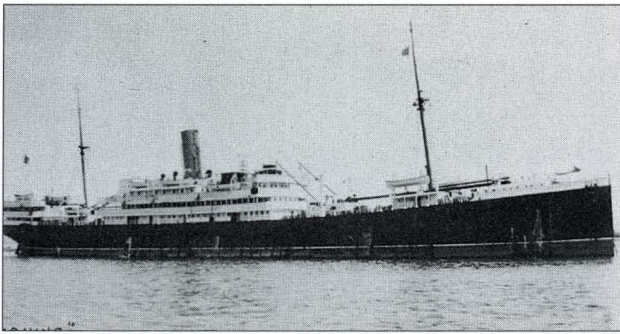
Some of the passenger fleet, all Belfast products.

IONIC of the 1902, the last survivor of the famous trio, in their day the largest ships in the New Zealand trade. Originally White Star owned, but wholly Shaw Savill by the 1930's.

TAINUI of 1908, from the neighbouring Workman Clark

yard. A typical Shaw Savill design with the main passenger decks separated from the island bridge.

MATAROA and TAMAROA of 1922. The Siamese twins, taken over from the Aberdeen Line in 1926 and distinguished by the verandah cafe built on by Shaw Savill and adopted for all their passenger ships, their cruiser sterns and extensive pipework on the outside of the funnel. Like IONIC, from HARLAND & WOLFF's yard.



Always known as "The Shipping Company". Founded in Christchurch in 1872 and still a New Zealand company although English controlled since 1888 and part of the P & O Group since 1916.

Some representative passenger vessels:

RUAHINE of 1909. The first of three sisters from the Denny yard and the fleet veteran in the 1930's. An extra

passenger deck amidships was added in the 1920's.

ROTORUA of 1911. Originally the emigrant carrier SHROPSHIRE in the associated Federal fleet, she was transferred to the Shipping Company and rebuilt as a main line passenger ship in 1922. Distinguished as the only 5-masted steamer left in the trade.

to Frank Baldwin he had photos and cuttings on the cards as well, but when he resumed the albums all these were removed. The cards recorded each ship's basic details and fate with a reference to the album and page where its photograph was located. There were also separate card indexes containing the fleets of all major owners and others of houseflags and funnel colours. Each wooden box contained some 1000 or so cards, so was a weight in itself, and as Eric's health deteriorated the lifting of the boxes became too much of a strain.

When it became known that Eric was contemplating disposing of the main card index, the Auckland Maritime Society which had already acquired the part covering the smaller ships in 1960, stepped in and purchased the lot. Then began the enormous task of transcribing those cards which had duplicated information front and back, so that each ship had a separate card. Carried out by voluntary work of society members, this job took just over two years to complete, though there remains a number of gaps where cards had been destroyed for one reason or another.

I first met Eric in the early 1950s when I was still at school and just starting to develop my shipping interest and collection. I regarded him as an almost inexhaustible mine of information with answers to all those questions which puzzled me, and visits to his tiny cottage in

Rutland Road behind Calliope Road in Devonport (which my children later christened the doll's house) were always a stimulating and rewarding experience. Eric could be a hard taskmaster and an exacting critic. There were few writers in the nautical field who were not at the receiving end of his criticisms (nearly always correctly), but his most devastating scorn was levelled at the daily press whose standard of reporting of maritime affairs by those not well versed in that field reduced him to despair - "can't believe a word of it" was a comment frequently made.

On the other hand, Eric was no respecter of printed matter except as it suited his purposes. Few books that came his way escaped the attention of his scissors for the pictures they contained, and the value of many was destroyed in this way. Nor had Eric any time for authority if it interfered with his lifetime passion. He had several brushes with the censorship controllers during the Second World War over his photography of ships, which was banned. Ironically some of these photos are the only surviving record of ships completed after the outbreak of war which failed to survive the conflict.

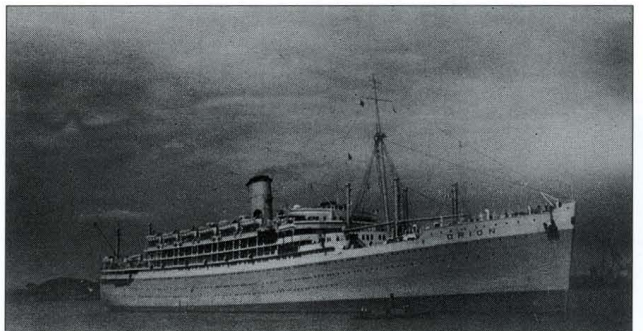
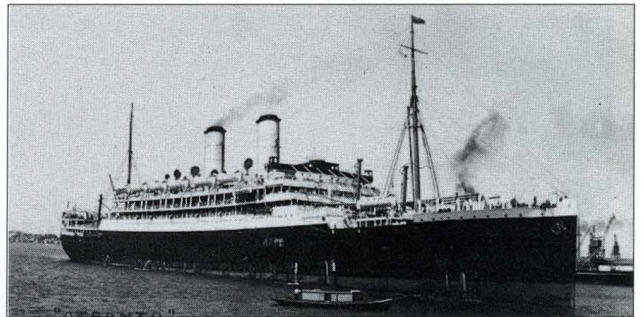
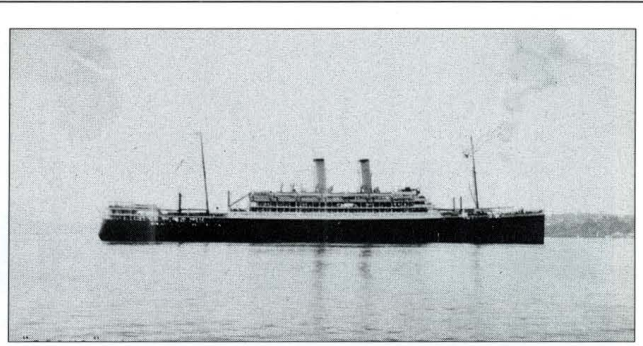
Eric had an extremely retentive memory, frequently being able to supply information without having to consult his card index. Among his favourite ships were the steamers of Andrew Weir & Company whose names

all ended in his own - DUNERIC, HALERIC, ROSERIC, etc. His pet aversion was the shipowner who stepped out of a standard naming scheme and chopped and changed ships between fleets, so that the Blue Star Group which had a penchant for that sort of activity was a frequent butt of his criticism.

Eric's main interests outside of shipping were first as a general handyman and helper to neighbours and friends. There were few people in need in the Calliope Road area who had not benefited from his kindness at one time or another. His second main contribution to the community was as honorary church officer of St Augustine's Anglican church in Calliope Road, a position he held for many years. Eric Wharton died on November 3rd 1979, and his brother Arnold a year later. The maritime world in Auckland is unlikely to see their equal again, but the benefits of their lives' work carries on in the records they have bequeathed to posterity.

This tribute to Arnold and Eric Wharton was triggered by our Editor's suggestion in the September issue of *Bearings* that there was a lack of material about Auckland maritime activities in the 1920s and 1930s. Over the years I had collected a number of original 116 size prints from Eric's negatives, each bearing the ship's name in his meticulous handwriting. It was by no means complete, but the thought occurred that assembled in an album it would make an interesting record of Auckland's commercial shipping of that time. Accompanied by a fairly elementary text I put together on a company by company basis, it has lain on my shelves since. Now it is proposed to include a small portion of photos and text in future issues of *Bearings*, commencing with the Shaw Savill Line. Perhaps one day it may prove possible to assemble a fuller selection of the Wharton Collection with an expanded text as a fitting tribute to two accomplished Auckland brothers.

Bill Laxon is a maritime historian whose particular interest is the development of steam shipping services from Auckland, both coastal and overseas. He has been a trustee of HOBSON WHARF since the museum's inception.



The junior partner in the Australian trade was a frequent caller on cruises, and actually extended its main line to Auckland for a few months from 1938 until the outbreak of war.

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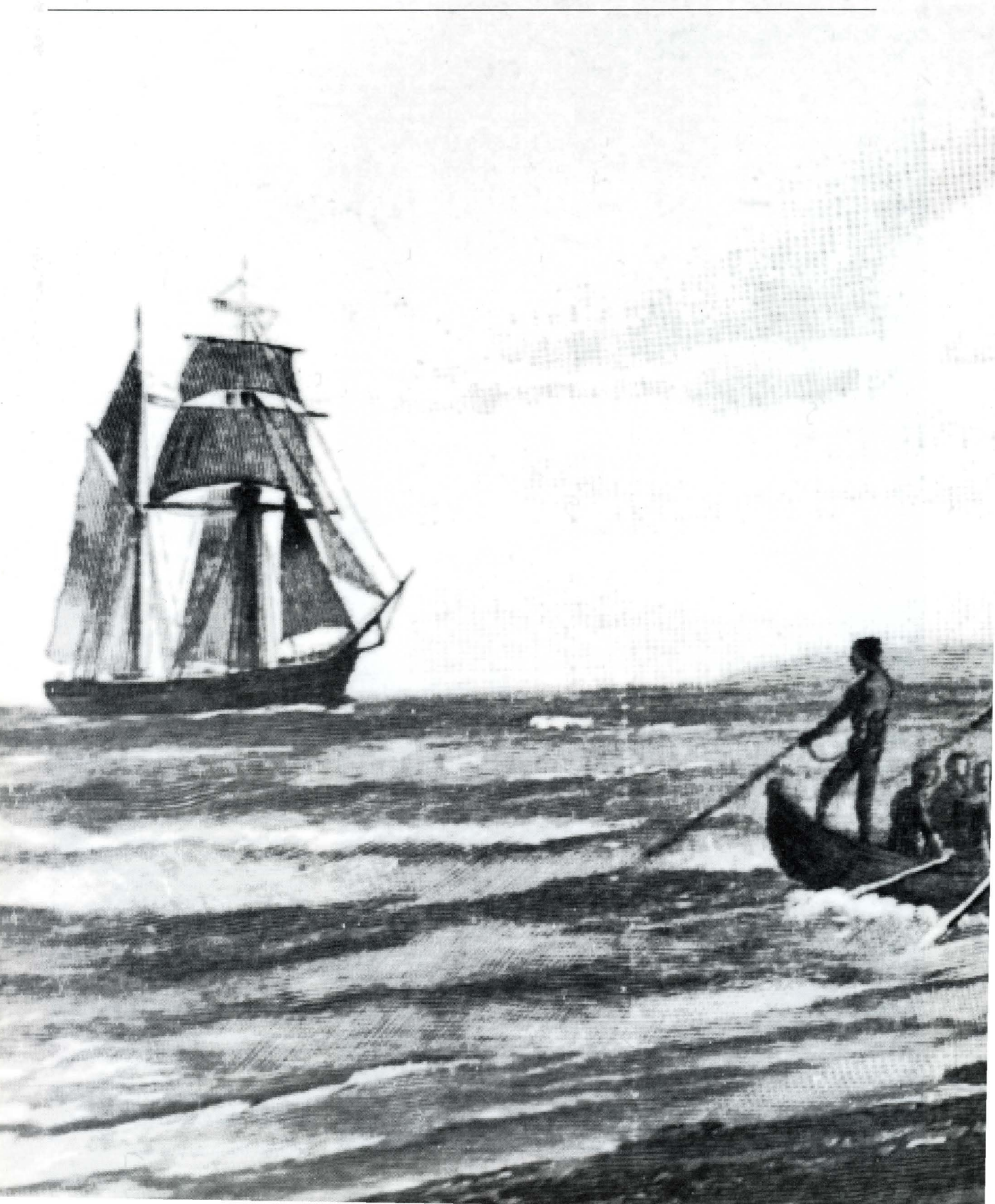


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THE LABOUR RECRUITERS

by Cliff Hawkins





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HOBSON WHARF

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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 discount at the Hobson Wharf store.

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:
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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

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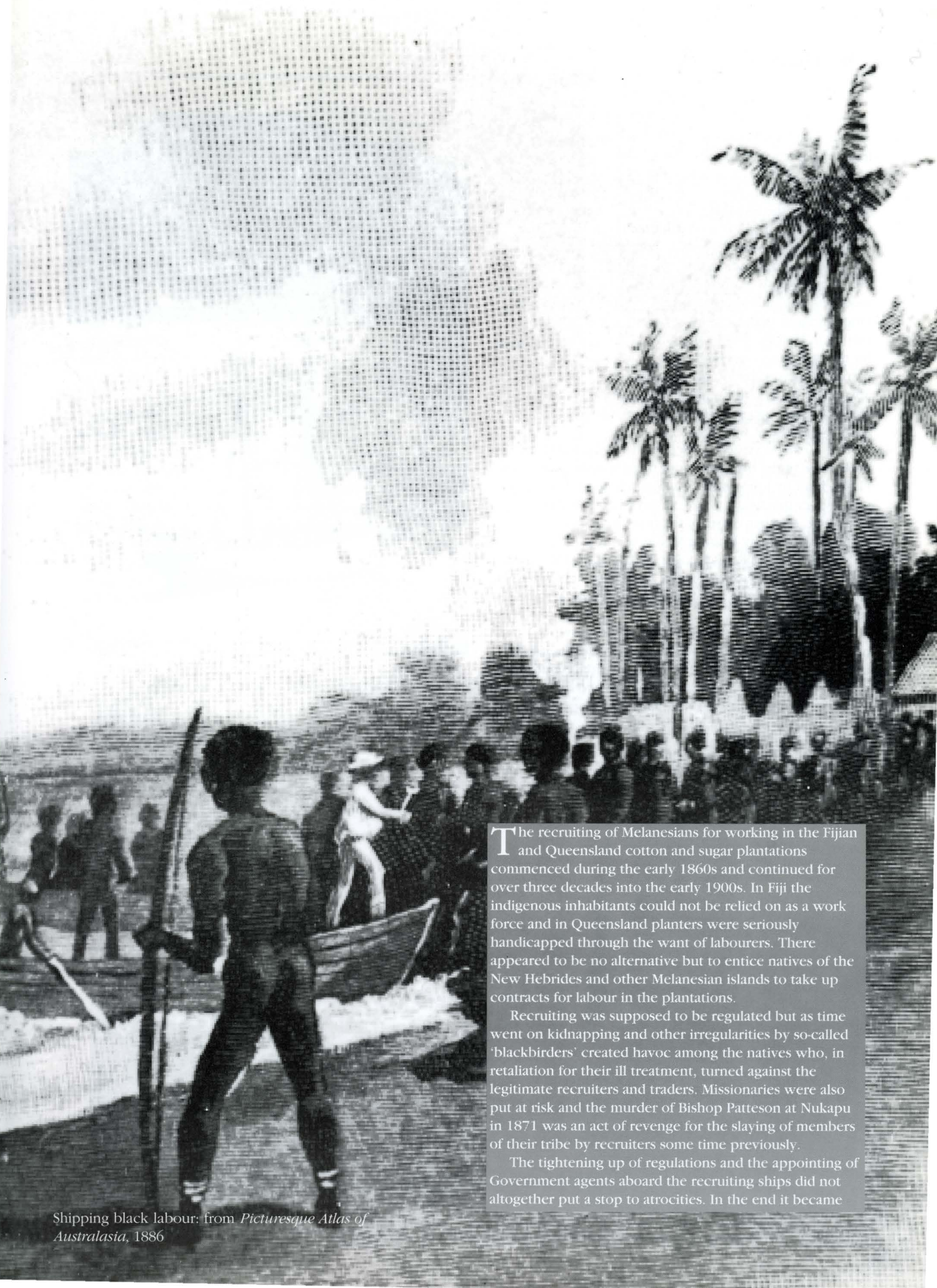
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The recruiting of Melanesians for working in the Fijian and Queensland cotton and sugar plantations commenced during the early 1860s and continued for over three decades into the early 1900s. In Fiji the indigenous inhabitants could not be relied on as a work force and in Queensland planters were seriously handicapped through the want of labourers. There appeared to be no alternative but to entice natives of the New Hebrides and other Melanesian islands to take up contracts for labour in the plantations.

Recruiting was supposed to be regulated but as time went on kidnapping and other irregularities by so-called 'blackbirders' created havoc among the natives who, in retaliation for their ill treatment, turned against the legitimate recruiters and traders. Missionaries were also put at risk and the murder of Bishop Patteson at Nukapu in 1871 was an act of revenge for the slaying of members of their tribe by recruiters some time previously.

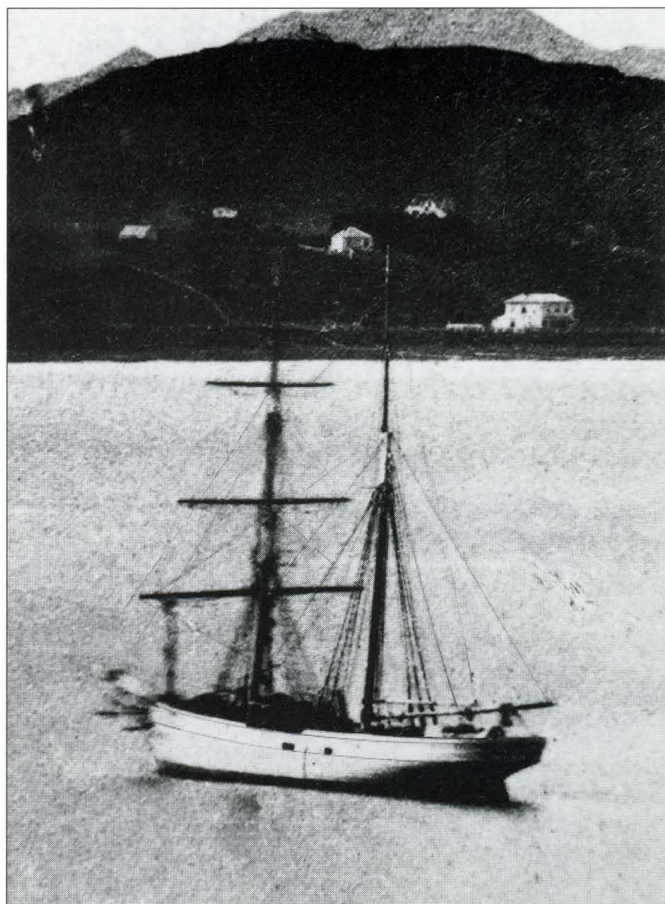
The tightening up of regulations and the appointing of Government agents aboard the recruiting ships did not altogether put a stop to atrocities. In the end it became

necessary to introduce naval surveillance throughout the area in which the traders operated and in Sydney the Imperial Government built three armed schooners, the SANDFLY, CONFLICT and RENARD for duty in Melanesian waters. Perhaps it is of some interest to mention that the SANDFLY arrived at Auckland from Levuka in March 1879 'to recruit the health of the crew'.

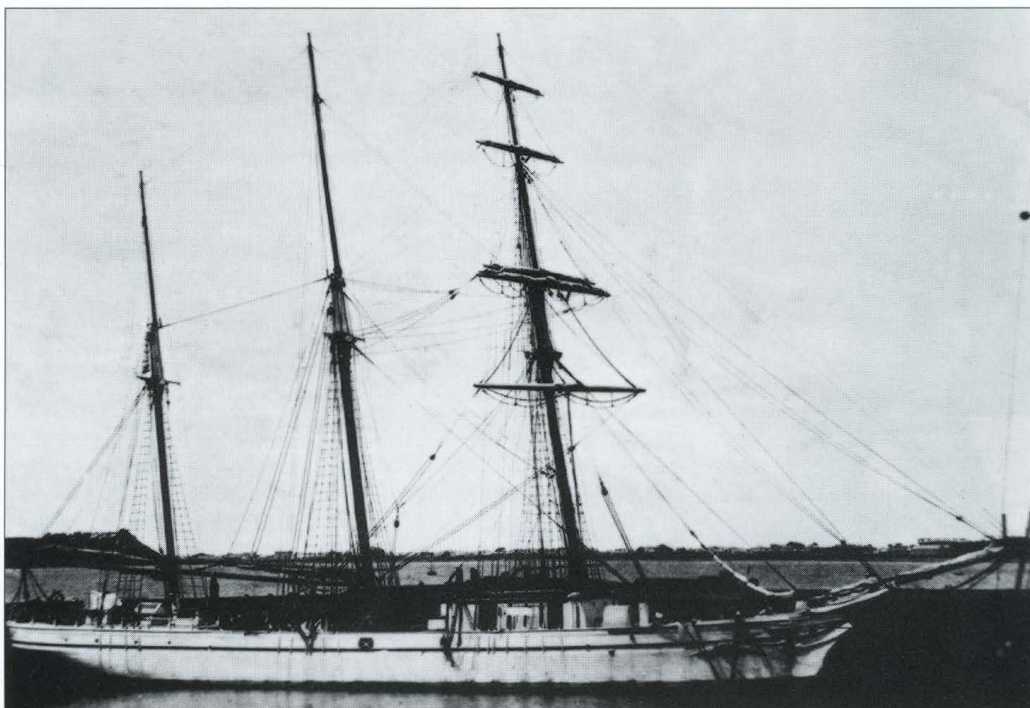
New Zealand vessels were very much involved in the labour recruiting 'trade' using Levuka, which was then Fiji's administrative centre, as their base. The Queensland recruiters operated more generally out of Maryborough. One foreigner in the trade was the schooner MANA₁ owned in Hawaii. Would she have been seeking Kanakas for the Hawaiian cane fields? For health reasons the recruiting vessels had to be properly fitted out. It was also advantageous to employ ships known for their ability to make fast passages and so make it less likely for disease, such as dysentery, to spread.

New Zealand vessels were specifically suited to the trade. One of the best-known of these was the brigantine FLIRT₂ built by John Darrach at Mahurangi in 1869 making her practically a new vessel when she went recruiting. Another vessel of the first order was the DEFIANCE₃ built by Richard McKay at Auckland in 1880. The Tasmanian topsail schooner HALLY BAYLEY₄ which made a number of exceptionally good trips between Hobart and Auckland also found favour in the labour recruiting fleet.

A report from Fiji in May 1870 made it known that the need for labour had become more acute since a large number of natives whose engagements had expired were being returned to their home islands. A need for additional workers was also created by the opening up of



The brigantine FLIRT on the Waitemata, May 1869



The mission barquentine DAYSRING at Auckland, probably 1870

new plantations and the expanding of existing ones. As many as fourteen vessels had recently sailed from Levuka for the New Hebrides and among others preparing to make their departure was the new South Wales brigantine *MAGELLAN CLOUD*⁵. She was built on the McLeay River in 1865 and came on New Zealand registry in 1871. She was known on the Kaipara for shipping timber across the Tasman and also as a whaler out of Russell.

Throughout the islands there was no other means of communication than by small trading vessels under sail and even a short journey could be a prolonged ordeal under adverse conditions. A short Fijian coastal passage made by the schooner *DANCING WAVE*⁶ from Suva to Lautoka in 1870 was certainly not appreciated by a passenger in that vessel. What took ten days, he complained, had taken the schooner *QUEEN OF THE ISLE*⁷ four days less. She had set out from Suva a few days earlier and apparently experienced a more favourable weather pattern. Such disparity in the time spent on a voyage was, of course, not unusual in the days of sail. Advice from the *DANCING WAVE*'s passenger for anyone intending to make a voyage to Fiji was to pause before he entrusted himself to a small craft. 'None but people that have been accustomed all their life to rough it are fit for the discomforts of a small sailing craft,' he said. A cruise on a labour recruiting vessel, with all the additional perils, would certainly not be

recommended.

As early as 1870 alternative sources of labour were being investigated. A report mentioned that as the demand for workers exceeded probable supply so much efforts were being made through a Chinese merchant in Melbourne to import coolies from China and the first arrival of 'Celestials' were to be looked for in a few month's time. Again, in 1880, about 400 coolies were expected to arrive in Fiji from India. But let us go back in time to 1870 as by then the natives were beginning to realise that shipping out to the plantations was not as nice as staying at home. Consequently it had become more difficult for the recruiters to obtain labour. The natives had become suspicious of their motives and were more cautious in accepting a contract. This resulted in subterfuge becoming more prevalent in enticing natives aboard a vessel. Stories of atrocities spread, some difficult to believe and there were denials that certain events did actually take place.

In July 1870 the Melanesian Mission schooner *SOUTHERN CROSS*⁸ returned to Auckland from a cruise with word that the lawless conduct of the recruiters in the Banks Group during the previous year had got the natives there into such an excitable state that any attempt at fair trading had become extremely perilous.

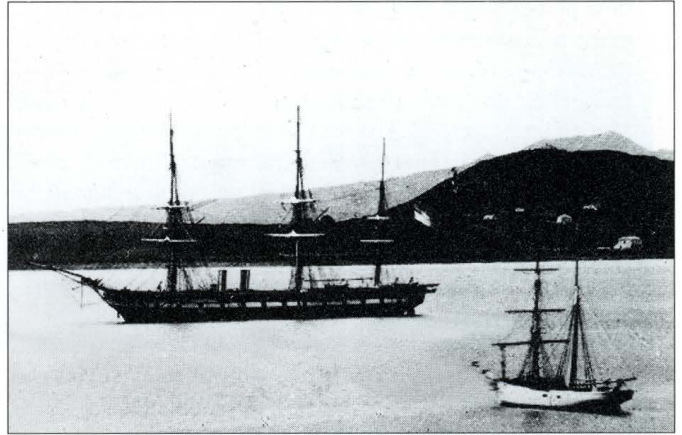
A short time after the arrival of the *SOUTHERN CROSS* there appeared in an Auckland newspaper a letter from



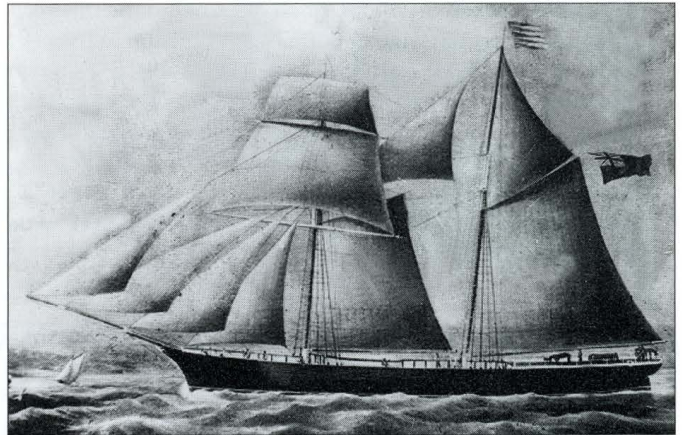
The Auckland brigantine *DEFIANCE*: A PAINTING by W Edgar, courtesy Mission to Seamen, Auckland

the Rev P Milne of the New Hebrides Mission which also points to the fact that all was not well with the natives. 'If such things are done' he wrote in referring to the alleged atrocities, 'can we be surprised if vessels are cut out and the boats' crews murdered and tomahawked and can any blame be attached to the natives for adopting the sole revenge they have left? Such blood will rest on the heads of those who by illegal actions excite the passions of the Islanders, and not on the ignorant savages.'

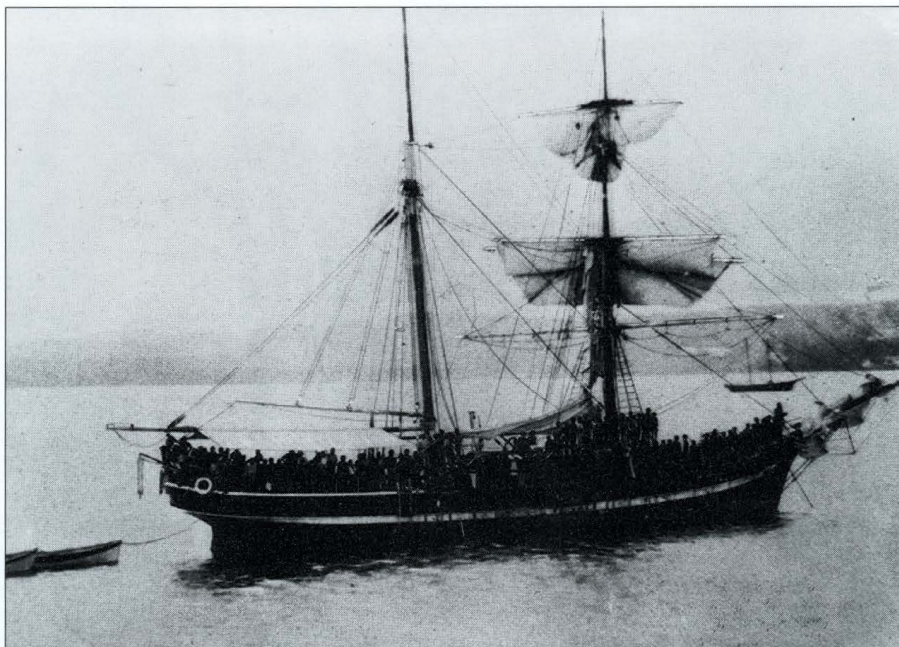
Milne had arrived at Trego in the Shepherd Group aboard the Mission vessel *DAYSPRING*⁹ at the end of October 1869 and his letter was written in December. Anchored at Trego was the Auckland brigantine *FLIRT*. Milne continued 'We soon learned that the object of her (the *FLIRT*'s) visit to the New Hebrides was to get labourers for Fiji, and that she had on board some twenty natives of Three Hills Island, and three natives of Tongoa. A Tongoa chief who came on board the *Dayspring* told us that a little before our arrival he went to the *Flirt* in his canoe, a white man on board presented a musket, and said that if he took that man away he would shoot him. Soon after this, Captain Fraser, commanding the *Dauyspring* Mission ship, went on board the *Flirt* to see her captain who told him that he was not kidnapping natives, nor was he going to take them to Fiji, but merely taking them at their own request to the neighbouring island of Epi to see their friends, and he would return them again to their own island in three days. We learned, however, afterwards, that the men were taken to Fiji and never returned to their friends. One of the chiefs of Tongoa is greatly enraged just now at white men, owing to Captain McLeod of the schooner *DONALD MCLEAN*¹⁰ having taken away two of his wives and a number of his people to Port-au-France, New Caledonia, and he is waiting for an opportunity to take vengeance. He intended to come on board the *Dayspring* the day on



The brigantine *FLIRT* with HMS *GALATEA* at Auckland, May 1869



The Tasmanian topsail schooner *HALLY BAILEY*; photograph from the late Harry O'May, Hobart



The brigantine *MEG MERRILIES* in Somo Somo Strait, Fiji: Fiji Public Relations Office, Suva

which we left and a number of his men, as if friendly to us, and then suddenly fall on us, and kill all the white people on board. We left, however, at day-break, and thus providentially escaped.'

Incidentally the DAYSPRING arrived at Auckland from Futuna, in the New Hebrides, 25 September and following her into port the next day was the schooner KAURI, also from the New Hebrides. The report which her master furnished provides some idea of the extent of the labour traffic and the number of Auckland-built and owned vessels involved.

The KAURI¹¹ had been at Sandwich (Efate) in August where Captain Shepherd boarded the schooner COLLEEN BAWN¹² bound to Levuka from Tanna after having recruited 61 natives. Later the schooners SWALLOW¹³ and

MERLIN¹⁴ were spoken with at sea, both making for Sandwich. At Havannah, a harbour to the north of Vila on Efate, the master of the KAURI visited the cutter RINGDOVE¹⁵ which had come from Apri (perhaps Epi) with 28 natives. Then, on passing through the Shepherds Group (9 Sept.), the Sydney schooner MARION RENNIE¹⁶ was spoken. She had 85 natives on board. Two days later (11th) the KAURI anchored at Havannah where Captain Shepherd boarded the schooner DONALD McLEAN as she passed outward bound to New Caledonia by way of Mallicollo (Malekula) with 17 natives. The last vessel met with was the schooner MERLIN, on the 13th, as she was sailing for Fiji with 47 natives. The KAURI, after taking on wood and water for ballast, sailed herself for home taking just under 13 days on the voyage to Auckland.

FURTHER READING

A Cruise in a Queensland Labour Vessel to the South Seas by W E Giles, Australian National University Press, Canberra, 1968

The Last of the Windjammers Vol II by Basil Lubbock, Brown, Son & Ferguson, Glasgow, 1925

A Maritime Heritage by C W Hawkins, William Collins, Auckland, 1978

References

1. MANA, schooner 116 tons reg. owned by S Parker of Honolulu. Wrecked Funafuti 1878
2. FLIRT, brigantine, built 1869 by John Darrach at Mahurangi. Lost in Islands 1885
3. DEFIANCE, brigantine, built 1880 by Richard Mackay at Auckland
4. HALY BAYLEY, topsail schooner, 113 tons, built 1869 by John McGregor at Hobart
5. MAGELLAN CLOUD, brigantine, built 1865 on McLeay River, New South Wales. On New Zealand registry 1871

6. DANCING WAVE, schooner, built 1864 by George Beddoes at Devonport
7. QUEEN OF THE ISLES, schooner, built 1866 at Dunedin. Lost New Hebrides 1870.
8. SOUTHERN CROSS (No 2), schooner, built in England
9. DAYSPRING, barquentine, built in Nova Scotia
10. DONALD McLEAN, schooner, built 1866 by George Beddoes at Devonport
11. KAURI, schooner, built 1862 at Weiti (Wade River)
12. COLLEEN BAWN, schooner, built 1862 by A Ryan at Waiwera
13. SWALLOW, schooner, built 1870 by Henderson & Spraggon at Auckland
14. MERLIN, schooner, built 1870 by Henry Niccol at Devonport
15. RINGDOVE, cutter, built 1864 by William P Brown at Russell
16. MARION RENNIE, schooner, 56 tons, built at Brisbane 1863.

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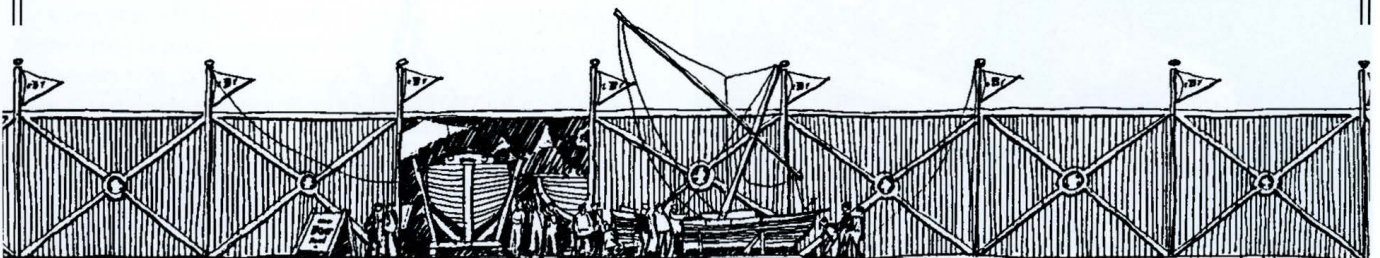
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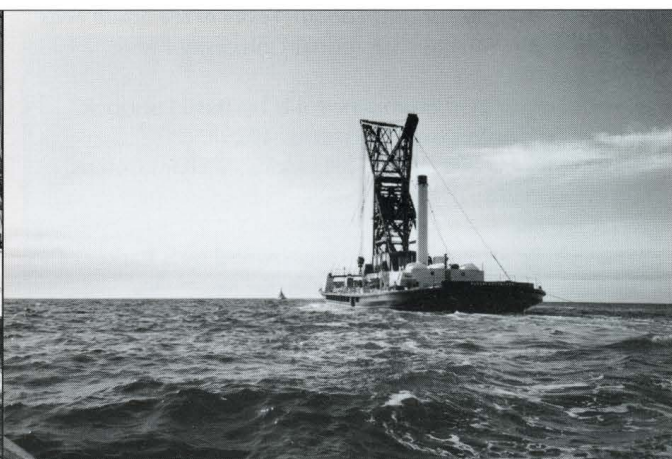
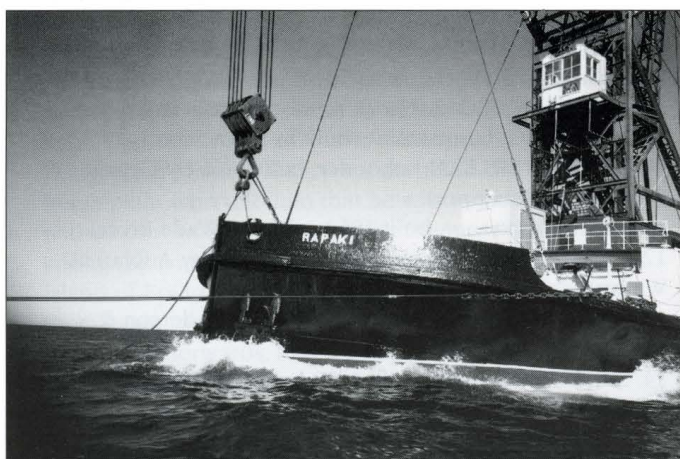
For further enquiries re dates of future courses phone 0-9-445 1076 (a.h.)



Museum News

“The arrival of the RAPA KI”

*The Trustees and Staff of HOBSON WHARF
thank all involved in the preparation and tow
of the RAPA KI from Lyttelton to Auckland*



Programme

ART EXHIBITIONS

Peter and Dean Oxborough alongside HOBSON WHARF.

Until 8 December
Edmiston Gallery of Maritime Art

Silver and Salt

Until mid January
Edmiston Gallery of Maritime Art

SPRING RECITAL SERIES

October 31 5:00 p.m.

The Jascha String Quartet

Music by Schubert, Mozart, Haydn
Robert Issell, Violin
John Fennell, Violin
Katherine Hebley, Cello
Jenaro Garita, Viola

November 21, 5:00 p.m.

A night at the opera with Patricia Hughes

Arias and songs by Purcell, Puccini,
Verdi

Tickets \$25 each concert.

CAROLS BY CANDLE LIGHT AT HOBSON WHARF

Sunday December 19, 7:30 p.m.
"An evening for the family"

SOUTH PACIFIC NIGHTS (LUAUS)

Feast, cultural entertainment, dance and
song from the entire South Pacific at
HOBSON WHARF.

Commencing 6:00 p.m. on the
following nights:
October 7, November 11, December 2,
March 3, April 7.

Cost : Adults \$40, Children \$25.

Payment: Amex, Mastercard, Bankcard,
Visa, cheque.
Pacific Cultural Promotions Ltd,
P O Box 106010,
Downtown Shopping Mall, Auckland.
Phone/Fax : (09) 378 7702.

WORKSHOP TEACHING PROGRAMMES

"The Boat Yard" 9-10 October
Module III Clinker

Boat Building 23-24

October Module IV Clinker

Boat Building 13-14

November Lofting 27-28

November Hooked on Boats

Ring The Boat Yard (09) 366 3949 for
further information

SHOPPING AT HOBSON WHARF

Remember HOBSON WHARF offers
fine shopping for gifts or self
indulgence at The HOBSON WHARF
Store, Pacific Crafts, The Studio, The
Woodturner and Woodcarver.
Christmas shouldn't be a problem this
year!

SUMMER HOURS

HOBSON WHARF's hours over the
Summer (Labour weekend to Easter
inclusive) will be :

Monday - Thursday
10:00 - 6:00

Friday - Sunday 10:00 - 9:00

COME SAILING

by David Ingram

A mother and three little girls reach
away from HOBSON WHARF,
spray flying in a brisk sou'westerly
wind. As they approach Wynyard the
six year old calls "ready about...lee oh",
and pushes the tiller hard to leeward.
The Soling tacks quickly, and, sheets
eased, they go charging back towards
the RAPAHI.

A ten year old boy, a visitor from
Melbourne, is given a twenty minute
sail, steers with confidence, and comes
back three times to learn more before
heading home.

Two visitors from England come
afloat for two hours of intensive sailing.
In a stiff twenty-four knots from the

sou'west, with a reef taken in, they take
turns in steering, progressing from
exciting reaches between Orakei Wharf
and North Head, to tacking and close
hailed sailing. Arriving back at
HOBSON WHARF the woman finds
that she has sailed the boat well all the
way up harbour while the instructor
and her friend chat away.

None of these people had ever been
in a sailing boat before. Their
experiences are but three of the
enduring memories from the first two
weeks of operation of the Rangitoto
Sailing Centre at HOBSON WHARF.

From its accidental genesis in 1984,
stirred by the sight of fifty seven
Solings in Boston Harbour, to the
opening of HOBSON WHARF on

August 19, the dream of a sailing
centre, providing uncomplicated access
to sailing for all, has gathered pace in
my mind. I wanted to provide sailing
instruction for beginners in something
other than centre-boarders or large
keelboats, and to focus that instruction
on the acquisition of thorough boat-
handling skills. I had in mind a centre
where people who had never sailed
could come afloat for a short time and
get a taste of what sailing is all about.

I dreamed also of a place where
workers could come for a half-hour
interlude during their lunch break,
where visitors could experience what
Auckland sailors take for granted, or
where groups from every occupation
could challenge their rivals to an

America's Cup style match-racing series.

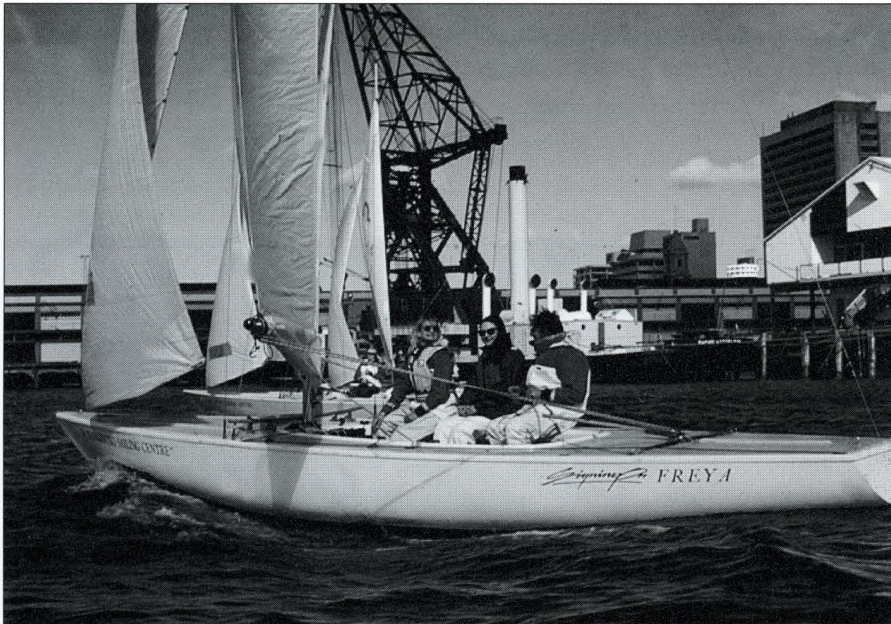
Now the Rangitoto Sailing Centre is a reality and is in a cautious 'settling in' mode until our elected time of launch, 2.55pm on Saturday October 16. This is an horoscopically elected moment you understand, and is quite proper, even if Rodney Wilson does suggest that we

are hedging our bets with the cosmos.

Our first student, an Outdoor Education instructor from England has undergone an intensive twelve hours of instruction. A pool of New Zealand Yachting Federation qualified instructors is teaching an approved course. Children and their adult

companions have come sailing in our school holiday programme. All is settling down nicely.

I would like to thank all whose advice, collaboration, and assistance has gone into making real this dream. The acceptance of the Rangitoto Sailing Centre as a part of HOBSON WHARF is a milestone in my life.



One of Rangitoto Sailing Centre's Soling yachts heading into HOBSON WHARF basin (Photo: Roy Thompson)

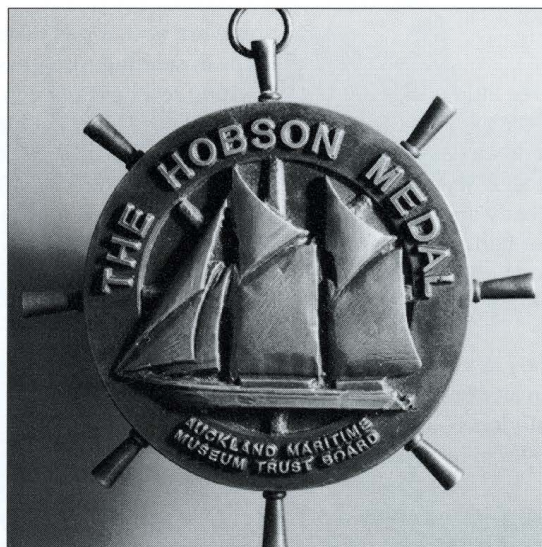
**AUCKLAND RESCUE HELICOPTER
Recipient of the inaugural Hobson Medal**

Recommendations and nominations for the award of the first Hobson Medal were received from individuals and organisations throughout New Zealand. Amongst them were many worthy of the award, but Trustees had no difficulty in agreeing that the Auckland Rescue Helicopter (widely known as the Westpac Rescue Helicopter) should receive the inaugural medal.

The Governor General, Her Excellency Dame Catherine Tizard, read a citation describing the service's impressive history and three major rescues carried out in recent months. Indeed it was noted that on the day of the award being conferred, the helicopter had flown on a rescue mission to Norfolk Island. Most of its operations are conducted at sea.

Her Excellency presented a handsome bronze sculptural medal set in a turned puriri box to Mr Scotty Watson, the service's General Manager.

Henceforth the Hobson Medal will be presented annually on the museum's birthday to the individual or organisation who/which has made the most meritorious contribution to New Zealand maritime activity in the preceding twelve months.



The Hobson Medal

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The museum's first visitors! On Saturday 21 August the Parr family stood at the front of the queue waiting for the doors to open for the first time. Rosie Parr is seen here on REWA with Michael at the wheel, husband Roger and Hannah behind.

FIBRE OPTIC LIGHTING AT HOBSON WHARF

The photograph on the back cover of the Wharf at night shows how effectively fibre optics lighting can be used to highlight key architectural elements.

In adopting this technology, HOBSON WHARF joins a growing number of important international museums which are using fibre optics in displays and presentations. Show cases as well as individual objects are being brilliantly and safely illuminated by this medium. One outstanding example is the decision by the Louvre in Paris to use Eurotec fibre optics to show off the Mona Lisa.

The features of fibre optics which are suited to a museum environment are light intensity and precision, an absence of heat and emissions which might be harmful to precious collections. Security and maintenance is also enhanced as the light source can be located away from particular exhibitions.

Although the light redirecting properties of prisms have long been known, fibre optic light functions which are similar, are more recent adaptations of the principle. The key development which has made fibre optics practical is the use of a high refractive index core with strong but not brittle low reflective index cladding. Light sources are now available to meet a wide variety of situations based on quartz halogen 12 volt lamps with outputs up to 150 watts. Colour wheels are used for decorative effects.

The majority of fibre optic applications can be grouped into application areas: multiple light source applications, sensing of level or colours, hazardous environment applications, inspection and shape detection. The multiple light source application alone has many alternatives from architectural to marketing, from safety to high fashion. In a marine environment fibre optics can be used to provide attractive controlled lighting in public spaces or safety lighting on deck.

In contrast, Harrods in London achieve wonderful retailing effects with finely tuned Eurotec systems.

A major non commercial use of fibre optics is road user communication in the form of signs and warning devices. Increasingly European motorways authorities are introducing signs to improve safety and increase traffic flow. In conjunction with Eurotec, Coeval are leading exponents of overheight detector systems for warning drivers of inadequate clearance under bridges.

There are many potential uses in New Zealand for fibre optics made from glass. As understanding grows that long run cost i.e. initial outlay, power consumption and maintenance can be lower than conventional systems, there will be many more following the HOBSON WHARF lead. Further information can be obtained from Pacific Eurotec Limited, P O Box 37-208, Parnell. Fax 649 524 6542.



Kenneth Bedggood, a sheet metal fabrication student at Manukau Polytech, with the cowl vents he made under the supervision of Tutor Kelvin Baker, for the scow TED ASHBY. This support from Kenneth and Manukau Polytech is greatly appreciated

RECENT ACQUISITIONS

The following people have gifted artefacts to HOBSON WHARF in recent months.

Their contributions are gratefully acknowledged.

Ian Hay - NSFCo badge and whistle

MoT - Station pointer in case; Capt Fulton's automatic signalling system

Donald Armitage - Cotton headsails ex schooner ARCTURUS

David Ingram, Alan Mummery, Brian Donovan - compass for scow

Richard Neild - Ship's lifejackets

R. Scholey - Union and Shell Co badges etc; palm and needles

Warwick Macky - Clock ex yacht VOLUNTEER

Sir Gordon Tait - Clock ex yacht VIKING

Francis O'Dwyer - Marine radio

Bryden McKinnell - 9-ft sailing dinghy, gear and trailer

Ports of Auckland Ltd - Signal lamps and radio repeater ex Mt Victoria

Jack Inch - Transceiver reputed to have picked up first message of NIAGARA sinking, 1940

J M Griffin - Johnson 9½ hp outboard motor

Roger Allerley - Outboard motors: 1938 Johnson, 1950s Crowe

C.W.F. Hamilton Ltd - Rainbow jet unit

Neville Dunsford - Pair of ash sweeps

Mrs Mavis Jenkins - Immigrant trunks 1825 & 1903

Sumner Lifeboat Inst. - Flag ex RESCUE III

Irene Jaycock and Joan Pitcher - DSFCo cap badge and whistle ex Capt. Joe Pitcher

Karekare Surf Life Saving Club - Reel, line and belt, 1930s; life-saver's togs 1940s

Barry Davis - Kit of Boatbuilders tools ex John William Davis; voice tube whistle ex Waitemata ferry

Philip Roud - Manukau flattie

Estate of C A Ginders - Maori anchor stone

Jim Dippie - Hamilton 'Quinnat' jet unit

Barry Thompson - Shipping ties; souvenir lifebuoys

Tim Phipps - House flag, Federal Line

W.E. Brown - USSCo cap badge and water can; SS & A ticket

Eileen Welch - 'Barrakuda' flippers

R. Bailey - Pair of harpoons

A. Hebbend - Wellington Harbour Board cap, cap badge and

- buttons
- B.V. Dephoff - Speargun, 'Haas'; speargun home-made by donor, 1950s
- Ray Tilby - Sextant ex Capt. Robert Spittlehouse
- W. Weatherup - Cap badge, Watchman Shipping Co.; cup, ANL
- Bruce Tantrum - Kit of boatbuilders and riggers tools
- Frank Warnock - Easyrider windsurfer
- Edwin Knewstubb - Ship's bell ex MATUA; USSCo and Maritime Carriers flags; engineer's indicators and gear; bottle of burgundy celebrating arrival of UNION ROTORUA 1976
- Graham Gower - X class spars
- Stephen McElrea - Star finder, 'Philip's Planisphere'
- R.G.L. Tillet - NZSCo badge
- Don Wright - 12-ft surfski, 1948
- Simon Cotton - Outrigger canoe models
- Percy Smith - Foretruck of p.s. WAKATERE
- Con Thode - Matchbook container, Canadian Pacific Line
- Miles Hamill - Seagull 4½ h.p. outboard motor
- Auckland Surf Life Saving Association - Flotation belt, respirator, caps, belts, Muriwai suit
- Rick Holden - Niuean outrigger canoe
- Gareth Hodson - Furuno depth sounder
- Arnold Nicholls - Comet windsurfer
- Stuart Thomson - Glass sculpture of STEINLAGER 2
- John McArthur - Mullet boat CORONA miniatures
- Colin Dennes - Mosquitocraft dinghy; 6-ft clinker tender, 1930; framed Kinnear square-rigger photographs; V-class model; rigging screws ex THETIS; albums

FERRY TELEGRAPH

The surviving wheelhouse of the Waitemata ferry TAKAPUNA is equipped with a New Zealand made Mason & Porter engine-room telegraph.

The telegraph has been acquired and very kindly donated by Mrs L S Dromgoole in memory of her late husband Leo Dromgoole who ran the North Shore Ferry Company from 1960 until 1981. It has been identified by Johnny Cole, a long-serving ferry skipper, as a ferry telegraph, possibly from the NGOIRO.

We are very grateful to Mrs Dromgoole for her generosity.

The telegraph is accompanied by a compass used aboard the TAKAPUNA many years ago, and donated by Allen Sandford. Several other bits of gear have yet to be acquired: a wheel (that presently installed is from the coaster MANAIA), a cast-iron steering pedestal and gears, a compass light and bracket, switchgear and a green sunscreen. Please contact the Curator if you can help.



recto (above), verso (below)
RESOLUTION and ADVENTURE medal - one of many struck for presentation to people encountered by James Cook on his second voyage. On loan to HOBSON WHARF from the collection of the late Allan Sutherland.



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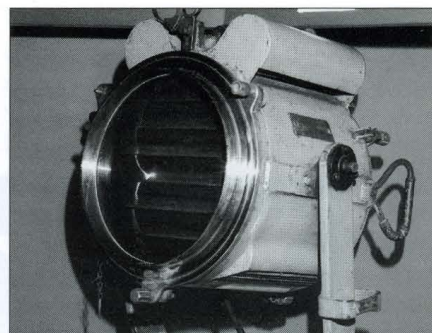
YACHTING ALBUMS

Colin Dennes of Kerikeri has presented to the Maritime Library two magnificent leather-bound albums of yachting photographs compiled by his father Geo. M. Dennes, the chairman of the 1938-39 Inter-Dominion Yacht Racing Committee. One is of the boats, people and racing in the 18-foot World Championships held in Auckland in 1939, between the Sydney boats TAREE, MALVINA and ST. GEORGE, and eighteen V and M class boats from Auckland. The Worlds were won by M9 MANU; Colin took part in his boat M6 MANENE.

The other album covers the Auckland Anniversary Regatta, 1939-40, with some spectacular shots in strong winds of all classes from Zeddies and Ts to the A class. Included are shots from turn-of-the-century regattas, including several of the standing lug and balanced jib-rigged boats that preceded the post World War I standard classes: X, M, Z, and so on.



A Mason & Porter engine-room telegraph donated by Mrs L S Dromgoole in memory of the late Leo Dromgoole



A Signal Lamp donated by Ports of Auckland Ltd



Stuart Thomson's glass model of STEINLAGER 2



MODEL OF TONGAN TONGIAKI

The museum was very fortunate to be gifted a splendid 1800mm model of a tongiaki by the Kingdom of Tonga. Built by model maker Tuione Feoko the tongiaki was a double-hulled canoe which at the end of the eighteenth century was beginning to be replaced by the Fijian ndrwa (or kalia in Tonga). It carried a large raised deck across both hulls, with the mast stepped in a shoe at the extreme end of one hull.

Feoko Tuione with the model Tongan tongiaki.

EXCITING BOATBUILDING POSSIBILITIES

Part of the philosophy of HOBSON WHARF has been to 'push the envelope' of what people thought was possible from a maritime museum. It was partly this philosophy that guided HOBSON WHARF in its choice of *The Boat Yard* as the commercial boatbuilders that would be associated with the museum development.

The Boat Yard is a new company owned and operated by Auckland boat builders Herbert Krumm-Gartner and Ian Newcombe. One of the first things that Herbert and Ian did when they started planning the new company was to throw out of the window. The rule book about how to run a boatbuilding business out of the window.

Sure, they still provide the services that you would expect from specialist wooden boatbuilders, like building,

THE CLIFFORD D AND PAULINE MALLORY SCHOLARSHIP

HOBSON WHARF was surprised and proud to be advised, on the eve of its opening, by Mystic Seaport's Director, J Revell Carr, that the inaugural Pauline C and Clifford D Mallory Jr. Scholarship would be awarded to a HOBSON WHARF staff member.

Pauline Cropper Mallory is a New Zealander who met a United States Naval Officer, Clifford D Mallory Jr. during World War II. Their marriage fifty years ago created a partnership that has benefited Mystic Seaport Museum through five decades. The Mallorys have provided volunteer leadership and strong commitment to their museum, and Clifford Mallory is the immediate past Chairman.

In their honour, Mr and Mrs Wade F B Thompson, New Zealanders resident in the United States and involved with Mystic Seaport, have created the *Pauline C. and Clifford D. Mallory Jr. Scholarship*.

BOOK COLLECTIONS

Among the gifts of books to the Maritime Library have been several large personal and institutional collections, two in particular in recent months.

Bill Belcher of Waiheke has donated his extensive library of yachting, design, navigation and general maritime

repairing and restoring boats of all shapes and sizes, using both traditional and modern boatbuilding methods. But even here their commitment to giving the customers what they really want at a fair price stands out from the pack. A number of the immaculately restored boats on display at HOBSON WHARF are testimony to The Boat Yard's excellent craftsmanship at affordable prices.

The difference really begins to show when you look at some of the other services that *The Boat Yard* has offer. Their 'Hooked on Boats' series of courses has received rave reviews. A range of courses is available for the absolute beginner through to the more advanced amateur boatbuilder, and new accelerated learning techniques will allow you to learn your new skills quickly, with fast, observable results, and without skimping.

And if you've already got the skills,

Herbert and Ian are keen to make sure you don't have any other excuses for not getting on with the job. When you call in at *The Boat Yard*, some of the people that you see working are amateurs making use of the Assisted Projects scheme, in which you can hire whatever space, tools and expertise you need to get your boat built. This allows you the satisfaction of building your own boat, with the comfort of friendly expert supervision. Whatever your wooden boat dreams, *The Boat Yard* will go out of its way to help you realise them.

The Boat Yard is also the home of the Auckland Amateur Boatbuilders Association and it costs nothing to get on the mailing list. You're always welcome to drop in, and all quotes are free. But don't expect to stop very long for coffee - somebody's paying for that time!



Derrick Hickman, of *Shore Sails*, at work in the HOBSON WHARF sail loft. (Photo: Paul Gilbert, Light Transport)

books, collected over many years, to HOBSON WHARF. Bill will be remembered for his surviving a shipwreck on Middleton Reef in his yacht JOSEPHINE and the subsequent weeks afloat in a rubber dinghy (told in his book *Shipwreck on Middleton Reef*); and his book *Yacht Wind-Vane Steering*.

Bill Belcher earlier gifted the square-bilge, 18-foot yacht THE ROSE to HOBSON WHARF.

The Royal New Zealand Yacht Squadron has periodically, through the Squadron archivist John Watson, gifted photographs, books and periodicals to the Maritime Library. Some of the bound sets of periodicals date back to the 1890s.

The RNZYS collection is shelved as a distinct collection in the Maritime Library.

Our gratitude goes to the donors of both these significant collections.

The Town Crier, John Pirtle, did a sterling job at HOBSON WHARF's opening keeping visitors aware of the programme



THE LIBRARY

The following people have gifted books and archival material to HOBSON WHARF in recent months. Their contributions are gratefully acknowledged.

W.R.M. Belcher - Books, 128 vols.
 John Gray - PAMIR cuttings and photographs; books
 Barry Clow - Kinnear ship photographs; cuttings
 Lou & Iris Fisher Trust - Bookplate donations: *Tracks in the North* by F.J. Hansen
 Craig Harris - Menu from MIKHAIL LERMONTOV
 NZ Yachting Federation - Yachting magazines and cuttings
 Ruskin Cranwell - Bookplate donation: *Mystic Seaport Museum Watercraft* by Bray
 Michael Stammers - *The JHELUM: A Victorian Merchant Ship* by Stammers
 Ron Given - Paper Tiger plan prints and archival material
 Fiordland Travel - plan print & photographs MILFORD WANDERER, EARNSLAW
 Sam Wong - Model plans, posters and catalogues
 John Street - *Canvas Work* by McLeod; debentures of WILLIAM C DALDY Preservation Society; *Phantom Fleet* by Ashby
 Philip Burton - *The Sea-or Mariner's Astrolabe* by Waters
 Gordon Clemo - *Admiralty Navigation Manual* 1938
 Mrs Toni Angell - Dutch immigrant memorabilia
 Mrs Rona Colbert - photographs of Auckland waterfront 1945-50
 RNZYS - Photographs, scrapbook, cuttings, books, magazines
 Mrs Irene Jaycock - Chart, letters, photographs, books associated with Waitemata ferries
 Keith Duncan - Painting: *Maori Fishing* by A J Lloyd
 Customs Department - Photographs of Waitemata
 Murray White - Photograph of 1888 champion whaleboat crew
 Ian Forrest - Shipping photographs; Orient Line, NZSCo and Shaw Savill memorabilia
 Karekare Surf Life Saving Club - Photographs
 John Sharps - *The Oriental Navigation*, ed Purdy, 1826;

NZ Yachtsman magazines
 Paul Jones - Modelmaking books
 Lyn Dawson - Passenger list, RMS PAPANUI, 1907
 Cecil Jones - Shipping photographs, cuttings, ATLANTIS menu
 Buster Bartlett - Plan prints: Athol Burns motorboats; Blandford canoe
 Mrs Pat Glasgow - Photographs and negatives of shipping at Raglan
 Mrs Peggy Vivian and Mrs Jean MacClelland - Papers of Capt. G.G.R. Robertson
 Mrs Jean Faulkner - Memorabilia, Faulkner Bros ferry services, Tauranga
 Les Miller - Johnson outboard promotional material, 1930s and 50s
 Percy Ginders - Motor boating and yachting magazines
 John Rose - *AKARANA: The Ports of Auckland*, by Rose
 Ports of Auckland Ltd - AHB Hydrographic chart of Waitemata, 1912
 Hydrographic Office - Transparencies: charts and plotting
 Roy Jackson - Photographs of cutter REWA, 1940
 Richard Jones - *Century of Sail* by Holmes; *Defence '87 Down Under* by Swann
 John Crowder - *The Planispheric Astrolabe*, Greenwich
 Upokoina Teiotu - Booklet of videotape on the building of Atiuan canoes
 John Peat - Starling class photographs, P class training film
 Brent Leslie - videotapes of restoration of TARATAI and REWA
 John Kaiser - *The Art of Rigging*, Steel 1806
 T.C. (Tim) Windsor - Original plan of ferry PEREGRINE; plan prints of Windsor yachts; yacht and ship design books; photographs and plans of United-built vessels, 1940s
 Grant Svendsen - Photographs and negatives 'Bond Marine Photos'
 A Hebbend - *Bylaws and Regulations, Instructions to Employees*, Wellington Harbour Board
 Mrs Olwyn M Turbott - *Canoes of Oceania* by Haddon & Hornell
 Antoinette de Boer - Dutch immigrant ship memorabilia
 Ian Bergquist - *Yachtman's Annuals; Modern Boat Building* by Monk; *Your New Boat*

R.G.I. Tillett - Seaman's papers; NZSCo memorabilia; original plan of Couldrey 9-ft sailing dinghy
 Roger Morris - Shipping postcards and photographs
 Mrs Mavis Jenkins - Scrapbooks and magazines, NZI ENTERPRISE Frank Aspden - Videotape, manuals and documents:
 5 hp Skandia oil engine
 L. Longley - Photographic portrait of USSCo officer
 Roger Soljak - Spirit Trust and W.W. Stewart prints
 Robert Rae - Albums of shipping cuttings, A.A. Kirk series
 Helen Miller - Photograph of barque PAMIR
 Ken Bateman - USSCo and MONOWAI memorabilia
 Valerie A Newton - *Scotchtown & Pelican: Alexander Newton and his Vessels*, by N.A. Newton
 Auckland Surf Life Saving Association - surf lifesaving photographs, competition programmes, manuals
 John Reardon - Photographs and crew agreement, steam crane RAPAKI with U.S. forces, 1944
 Auckland Maritime Society - Original plan prints and copies of ferry TAKAPUNA
 John McArthur - 8mm film; cruise of ARIKI 1929; Yacht Racing 1950s
 J. Davidson - Invoice forms, W.G. Lowe & Sons, 1940s
 Laurie Hutton - Shipping photographs; report on HIKINUI 1963
 C.W. Hawkins - Periodicals, Cook ephemera
 A.J. Yates - Auckland Anniversary Regatta programmes
 Tim Phipps - NZSCo apprenticeship papers





*Bluff Maritime Museum on the night of the official opening,
19 November 1992*

BLUFF MARITIME MUSEUM NEWS

The Bluff Maritime Museum is housed appropriately in the former Awarua Boating Club building. It was previously located in a room in the Southland Harbour Board's administration building.

The present building is larger and allows easier public access. It is situated on Foreshore Road, near the entrance to the Island Harbour and museum visitors can view the activities at the Port. The museum has been open since December 1991 and was officially opened on the 19th November, 1992, by the Museum Trust Board Chairman, Alan Johns.

The exhibits consist of maritime artefacts from the Bluff, Foveaux Strait and Stewart Island region. Pride of place among the exhibits is a coin

operated triple expansion steam engine from a former Southland Harbour Board tug, the T.S.T. AWARUA, which has been reconstructed in a simulation of her engine room. There are also displays on whaling, oystering and local ship wrecks, among others.

Louise Craig
Curator

KERIKERI JUBILEE RACES

In conjunction with Kerikeri 175th Jubilee Committee, the Kerikeri Cruising Club has organised two events for the New Year.

New Years Day, 1994, 11 a.m.
Rowing race from the Old Stone Store basin to the Cruising Club, 5 miles.

Rowing craft of all types are eligible. A tow from the club to the start will depart 9-30.

Historic yachts are invited to follow the rowing race.

2nd January, 1994. Handicap keeler race: A & B divisions, and two special categories.

The Cullen Cup, for yachts designed or built before 1950, and the Logan Trophy for yachts designed or built by Robert Logan or the Logan brothers. AORERE, IORANGI, ARAMOANA and GLORIANA are resident; all other surviving Logan yachts are especially invited.

Dinner and prizegiving at the KCC, afterwards.

Contact Jim McGlashan
P O Box 333, Kerikeri
Ph. 0-9-407 8626
or Kerikeri Cruising Club, Channel 77

IDLE-ALONG ASSOCIATION NEWS

Idle Alongs celebrated the opening of HOBSON WHARF by entering two boats in the opening parade on the Friday and with a sail-in on the Saturday. The association is in good heart with a regular programme of events planned for the summer season - including the championships at Birkenhead Wharf on 12 and 13 February 1994.

Four IAs are due to be launched during October. Two of these boats have been built by Gary Matthews and Keith Jones following the basic John Spencer design but using a female mould. The first of these hulls was displayed at the Boat Show and caused some interest because the price of a finished IA at \$4000 was cheaper than some smaller two-person boats. It looks as though the next IA champs will see Peter Sharp and Gavin Dagley, who came first equal in 1993, racing in new boats.

The association will be running an "Active-in-Age" programme early next year to attract older sailors back into Idle- Alongs - with "brush-up" classes for those who haven't sailed in years. As well as club racing, the IAs are taking part in a Riverhead cruise and an overnight cruise to Motuihe is planned.

Tom Haskell from Raumati is keen to contact any other IA owners in the area to start more regular racing in the Wellington area. His phone number is 04-297 0931.

For further information about the IA Association phone Ian Black 09-413 9712 or Keith Salmon 09-480 9233.

Keith Salmon

OLD NAVAL WORKHORSES DEPART

Wednesday, 22 September, 1993 dawned overcast with rain on the way. There was a hive of activity on Princes Wharf with a towing crew making final preparations on the ex Royal New Zealand Navy survey vessel LACHLAN and patrol vessels PUKAKI and ROTOITI for the long voyage to the Philippines and Hong Kong. Along with the tug HEREKINO (ex Northland Harbour Board), all the vessels have been sold to a Philippines buyer.

The LACHLAN was built in 1944 at Cockatoo Dockyard, Sydney, Australia for the Royal Australian Navy. One of the numerous River class frigates built during World War II, LACHLAN saw

action in the Pacific war before her conversion for her surveying role. The ship transferred to the Royal New Zealand Navy in October 1949 and was the mainstay of the Hydrographic Department's surveying fleet until 1975. At the time of her commissioning into the New Zealand service, ships sailing on the New Zealand coast were relying upon charts and information dating, in some cases, back to the days of Captain James Cook (not to say that all his work was inaccurate - far from it). So it was that LACHLAN and her various commanders' names became recognised on the many charts of our coastline during the long and active years of her commission.

Following decommissioning, LACHLAN became a workshop and accommodation vessel without motive power at the Devonport dockyard during refit periods on the various naval vessels, until her recent sale to Hong Kong Chinese buyers. The old workhorse may find temporary work as an accommodation vessel before finally heading to a breaker's yard.

LACHLAN's Principal Dimensions

Length overall	301 ft (91.7m)
Beam	34 ft (10.3m)
Draft	17 ft (5.1m)
Displacement	1850 tons (about)
Triple expansion steam engines	
Speed	19 knots
Crew complement	135 men.

PUKAKI and ROTOITI

The two patrol craft were a lot newer, having been built by Brooke Marine, Lowestoft, United Kingdom in 1974. They were designed to operate within the New Zealand Economic Zone. Along with two sister vessels HAWEA and TAUPO they were capable of undertaking extended surveillance patrols, and search and rescue and interdiction roles. With the extending of the economic zone to 200 miles these smallish vessels became obsolete and were laid up for a number of years prior to the eventual sale to the Philippines.

Principal Dimensions of Patrol Vessels

Length overall	32.8m
Beam	6.1m
Draft	1.7m
Displacement	136 tonnes
Main engines twin 12 cylinder Paxman diesels, each 1300 hp driving twin screws	
Speed	19 knots
Crew complement	20 men.

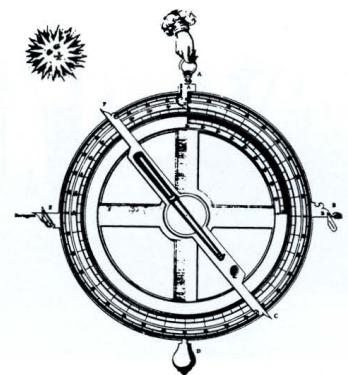
The Tug HEREKINO

The tug purchased by the same Philippines buyer to carry out the long ocean tow from auckland to Hong Kong via the Philippines was the ex Northland Port Corporation's HEREKINO built coincidentally by Brooke Marine, Lowestoft, in 1966. In remarkably good condition, this fire-fighting and ocean-salvage tug had, for the greater proportion of her life, been a standby tug at the Marsden Point oil refinery and consequently her main engine and other equipment onboard were like new. No doubt she will see a lot more service under her new ownership.

HEREKINO Principal Dimensions

Length overall	35.29m
Beam	9.28m
Draft	4.03m
Gross tonnage	287 tons
Powered by a single 6 cylinder Mirrless National diesel of about 2100 BHP and driving a single propeller in a movable Kort nozzle.	
Bollard pull	33 tons
Service speed	12 knots

Robert Hawkins



**UNION STEAM SHIP COMPANY
APPRENTICED CADETS
REUNION 1993**

Reunions are not uncommon events, however one which took place over the weekend of 19-21 March may certainly be looked upon as rare indeed. The Union Steam Ship Company's Cadet Scheme may be deemed New Zealand's most successful merchant navy officer training scheme. Whilst there had been other limited schemes, none lasted as long, and only the New Zealand Government-run AMOKURA (1907-1921) saw more cadets through to officer status.

What took place at Wairakei Resort Hotel on this most recent occasion was a gathering of ex-cadets representing those New Zealanders who had passed through the Cadet scheme started in 1952 up until its eventual winding up in 1986. During that period, 327 young men and women had signed indentures, although not all completed the three-years seetime for various reasons. With 81 ex-cadets attending the reunion, representing most of the 34 years, a good turn out was achieved on anybody's terms.

During an hour or two of reminiscing on the Saturday morning of the reunion, the roll, called by our old Navigation School Master, Captain L MacMillan (Captain Mac), produced also an interesting Who's Who of shipping personnel. Amongst the gathered 'clan' could be found executives of several shipping companies, harbourmasters, harbour pilots, marine surveyors, stevedores, ships' masters and officers from companies near and far. Some have changed tack completely - one or two now fly Boeing 747s and have dual

qualifications as Master Foreign Going and a commercial pilot's licence - a rare feat indeed.

To have endured the rigours of life at sea starting straight from high school at the tender age of 16 or 17 to sail away to sea onboard rather small, slow, green-painted ships with black and red funnels, could almost be likened to so many years before the mast - something out of a Joseph Conrad yarn of an earlier century. However, going to sea still had a certain amount of, not-so-much glamour, but interest attached, even as late as the 1970s when ships still looked like ships.

Although Union Company vessels of the late 1940s and early 1950s served an early purpose, it was not until the late 1950s that Union Company designed cadets' accommodation into their new vessels. From 1955 (KAWERAU class) onward until the advent of the Tasman ro-ro's and the last vessels to carry cadets, the gas turbine ro-ro's UNION ROTOITI (now diesel-powered) and UNION ROTORUA of 1976/77, each vessel built carried between two and four trainee officers. Training took the form, not only of learning the art of navigation, but also the skills of seamanship, cargo work and even how to look after all manner of illness onboard. Periods at sea were interspersed with spells at Navigation School in Wellington and Auckland, with annual tests of ability (or lack of it!). Remembered and talked about in reverent tones were subjects such as rule of the road (on a Friday afternoon, a clip over the ear meant a grave mistake had been made), those schoolmasters, ships' masters and mates good and bad alike who have shaped the futures of so many in an island

nation's lifeline.

With the rapid decline in the number of ships sailing under the New Zealand flag in the early 1980s, and in Union Company in particular, it was decided to discontinue the cadet training scheme in favour of what has become known as the single point of entry.

There always was a greater number of cadets being trained than could be later accommodated as officers within the fleet, a cost which not only Union Company but many overseas companies bore. With the decline in other western nation shipping lines there was not much future seen in training officers for jobs that no longer existed. However, those of us fortunate to have been part of the Union Company Cadet Scheme, and who have survived into the 90s, were able to enjoy a weekend of reminiscing and friendships rekindled along with wives and partners. New Zealand as a maritime nation can be proud of this period in her maritime heritage, and Union Company management with their earlier foresight can be thanked for its support of the Cadet Scheme over the years of its existence.

As a footnote

During the Saturday morning, 20 March, a video recording was made in order to preserve for posterity the roll call of cadet names who signed indentures between the years of 1952 and 1986. A copy of this video recording is to be presented to both the Wellington Marine Museum and to HOBSON WHARF New Zealand National Maritime Museum.

Robert J Hawkins
**Ex Union Company Apprenticed
Cadet 1966-1969**



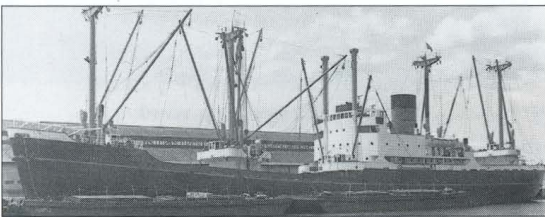
M.V. KAWAROA of 1950 - a distinctive silhouette



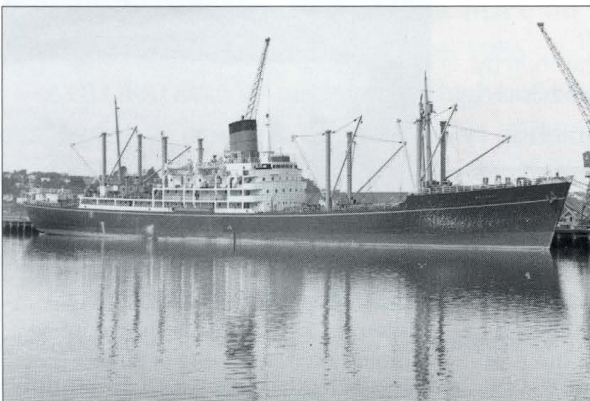
M.V. MARAMA of 1969 - the dawn of the roll-on roll-off era on the Tasman



The Reunion-apprenticed cadets, Wairakei 1993



M.V. KAWERAU of 1955 - cadets' favourite



M.V. WAITAKI of 1954 - four cadets in relative luxury

LAUNCHINGS



TED ASHBY



Jenny Gibbs cracked the traditional bottle of champagne and named the Freightways scow the TED ASHBY.

ALONA



ALONA, a carvel Folkboat (mahogany on oak) designed by Tord Sunden (1942) and built by E Sattler at Auckland (1968) has been refitted and refurbished by John Gladden Ltd and "relaunched" recently at Okahu Bay. Owner J McPherson, Auckland.

ARTFUL DODGER

The cutter ARTFUL DODGER, a 22-foot LOD replica of eighteenth century British and French craft built by



Neil Fleming of Omokoroa. She is 22 ft x 7 ft 8 in x 4 ft 3 in and carvel planked with 7/8 in Philippines mahogany, copper and bronze fastened.

ELIZA



Eliza Hobson, Captain Hobson's wife, is remembered through the naming of HOBSON WHARF's Pete Culler "Good little Skiff" launched at the museum on Sunday September 19. Built as part of the Boat Yard's "Hooked on Boats" workshop programme and finished in the shop by staff, ELIZA is available for public use.

MV AUCKLAND

The MV AUCKLAND, a fully refrigerated ship of 7037 tonnes gross, was built in 1933 and is shown here on her maiden voyage at the Port of Auckland on 29 March, 1993.

NHB4 DRIFTWOOD



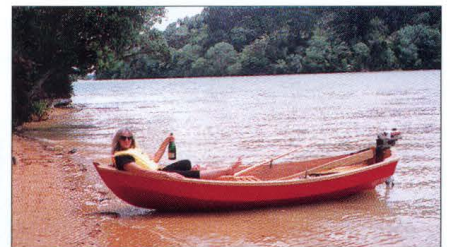
NHB4 DRIFTWOOD, measuring a mighty 16 ft x 6 ft and powered by a 30 h.p. Yamaha engine was built by Colin Reid of Kerikeri for Harbour Warden duties. She has full headroom and planes at 15 knots.

PUKE



The Boatyard crew wheel the restored PUKE out into the light of day. A supreme effort ensured she was ready for the opening weekend.

CARTOPPPER



Phil Bolger 11 ft 6 in 'Cartopper' built by John Wilson of Birkenhead. The boat is shown a few minutes after launching at Sunset Bay, Hellyers Creek, Auckland.

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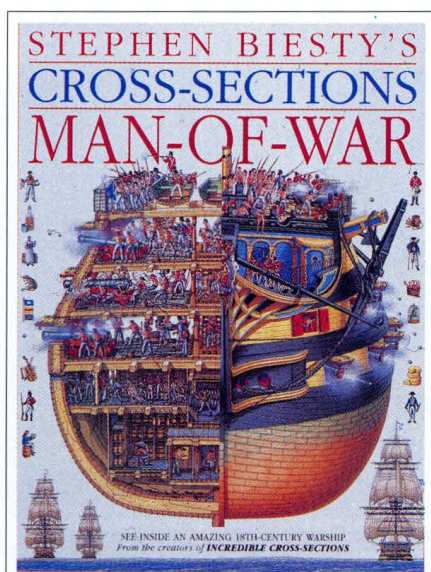
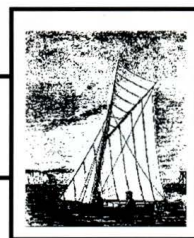
Private Bag 92 121

Auckland

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BOOKS



CROSS-SECTIONS: MAN-OF-WAR

by **Stephen Biesty (illustrations)**
and **Richard Platt (text)**

Published by Viking, Penguin Books,
1993

Hardcover, illustrated, 32 pages, \$34.95

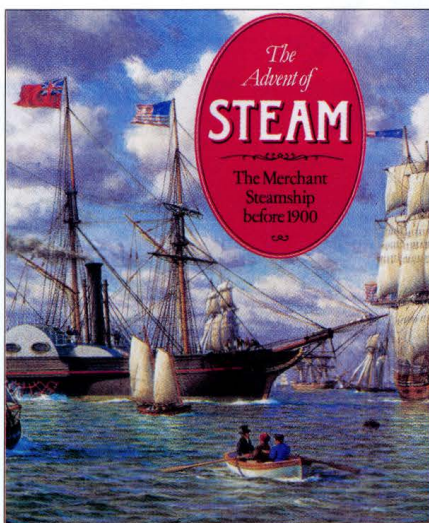
Children's book for all ages. *Man-of-war* is a recent title in Stephen Biesty's wonderful series of books of cross sections. If you like drawings, if you like detailed drawings full of incident, anecdote and information, if you rejoice in technical information or like to discover hidden incidents you will love the books in this series. Whether the reader is a seven or seventy year old, the Biesty books fascinate. Needless to say they have been extremely popular and successful.

Man-of-war dissects an 18th century Royal Navy warship and life aboard her, leaving no aspect of the ship and her activities unexplored. Biesty's coloured line drawings are crowded with information but they are never dry or merely informative. Life aboard, from the heads to the manger, the sick bay and the operating theatre, laundering, the galley, the bilges,

working the ship, the sailors, marines, and ship's rats, discipline and punishment aboard; all and much, much more is illustrated in fascinating detail.

Whilst the number of pages might appear to be small, this book will deliver hours and hours of delight, and provide many opportunities to return for yet another hour of search and discover. An excellent gift for children of all ages, and children who aren't children anymore.

Rodney Wilson



THE ADVENT OF STEAM: THE MERCHANT STEAMSHIP BEFORE 1900

**Conways History of the Ship
By Basil Greenhill**

Published by Conway Maritime Press
Ltd, 1993.

Hardcover, illustrated, 190 pages.
British price Stg £28.00.

As with other titles in Conway's splendid 'History of the Ship' series, *The Advent of Steam* is an anthology of essays by various authors.

The topics covered in this volume are:

- Steam before the screw
- Early steamships in eastern waters
- Steam navigation and the United States
- The screw propeller and merchant shipping 1840-65
- Triple expansion and the first shipping revolution
- The industrial background to the development of the steamship
- The Ship Propeller Company and the promotion of screw propulsion 1836-1852
- Sail-assist and the steamship
- Alfred Holt and the compound engine
- Marine engineering development in the nineteenth century.

The editor of this title, and one of its contributors, is Dr Basil Greenhill, a celebrated maritime historian and former director of Greenwich's National Maritime Museum.

No innovation in maritime transport since the development of the three-masted ship has had such an impact as the creation of the steamship. This book traces that development from the first low efficiency engines and paddle propulsion, through the emergence of the screw to the invention of the efficient compound engines which achieved vastly increased power and reduced fuel consumption. With screw propulsion and double and triple expansion steam engines, the steamship evolved from an inefficient fuel user confined to relatively short distance passages to the high capacity, international cargo carriers which herald the arrival of our modern age of shipping.

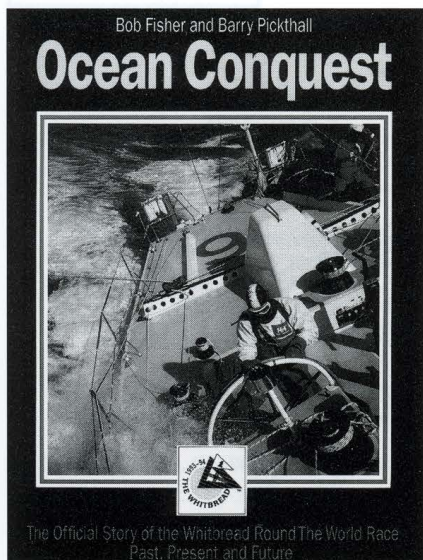
The Advent of Steam traces that development and concentrates on the final quarter of the nineteenth century when steam came of age. As the list of essays above indicated, the entire spectrum of steam vessel application is covered: the first wood steam paddle wheelers of the second decade of the nineteenth century, steam assisted

sailing ships, transitional steam-sail ships, the introduction of iron ships, steam in the middle East and Asia, the great river boats of the United States, trans-oceanic steam navigation, the effect of technological advance on the range and efficiency of steam propulsion, the development of screw propeller ships, the industrialisation of the steamship and so on.

The book is lavishly illustrated with scores of excellent black and white photographs, old engravings, and splendid line drawings. Vessel lists, a glossary and an excellent bibliography combine with much new research and fresh publication to make *The Advent of Steam* a standard work on its subject.

One is accustomed to the excellence of Conway's maritime publishing, but every now and again a title arrives which is especially good. This is one of them, and is a "must" for any steam enthusiast's bookshelf.

T I Rodney Wilson



OCEAN CONQUEST

The Official Story of the Whitbread Round the World Race Past, Present and Future
 By Bob Fisher and Barry Pickthall
 Published by Little, Brown & Co. Hard cover, illustrated, 160 pages. \$59.95.

The arrival on our bookshelves of *Ocean Conquest* by Bob Fisher and Barry Pickthall at this time when the present great assembly of yachts is battling for positions on the ocean is exciting.

Bob Fisher is to me the doyen of

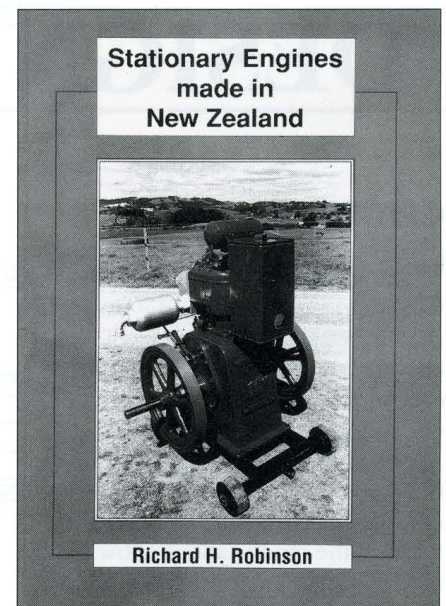
yachting journalists. His previous sixteen books are classics and I believe that *Ocean Conquest* will win acclaim worldwide. Barry Pickthall's photos are breathtaking and during the Whitbreads, the "Everest of ocean racing", he has had plenty of chances to shoot some amazing photographs. Scenes of decks completely submerged, cockpits full of water, and spray to the masthead, with the yacht seemingly almost totally submerged while the crew still grind the winches; the low-wooded FAZZISI more under the water than above. The photographs are awe-inspiring.

This is a book apart from all others. I enjoyed the in-depth studies of the drivers of these mighty machines - Ramon Carlin, Chay Blyth, Rob James, Cornelis van Rietschoten, Lionel Pean, Pierre Fehlmann and Peter Blake. The saga of van Rietschoten's heart attack in the 1981-82 race is fully disclosed. It was a truly stressful time in the Southern Ocean in storm force winds. The yacht had suffered several bad knockdowns, her boom was broken, the mast had been damaged, but Connie would not seek outside advice. The photo here of Earl Williams at the helm of FLYER at twenty knots says it all.

Part I of *Ocean Conquest* deals with the first four races and profiles six skippers; and Part II with the 1989-90 race and Peter Blake. Part III covers the present 1993-94 race, including the course; the new Whitbread 60-foot class and its challenge to the maxi-yachts; the increasing speed of the yachts - 37% increase in average speed from GREAT BRITAIN V in 1974 to the 10.68 knots of STEINLAGER 2 in 1990 - and reasons for it; satellite video communication and its effect on the popularity of the race by showing 'live' footage on the TV; and brief information on twelve of the entrants for the present race known at the time of writing. Part IV summarises the results leg by leg of the first five races and provides brief technical specifications of the winners (tiny sail plans are shown - lines drawings would have been very interesting), and provides a useful index of people and yachts. The Foreword by Peter Blake, the only competitor to have done all the Whitbreads, sums it up. Gale conditions in the Southern Ocean, a

temperature below freezing, time to go on watch: "...slide back the hatch...huge breaking seas come marching up from behind... The watch captain explains the situation: 'a small spinnaker, two reefs in the main, two in the mizzen... growlers and bergy bits aren't melting... a couple of close misses... done 60 miles in the last 4 hours...'. The spray coming over the windward deck is turning to ice particles. The decks are covered in ice... cockpits are full of snow."

Peter Blake finishes with these words: "It's one you get to hate, but learn to love and at the same time. It's been a major part of my life that I will never forget or regret." A mighty book.
D'Arcy Whiting



STATIONARY ENGINES MADE IN NEW ZEALAND

By Richard H. Robinson

Published by Country Life (NZ) Ltd. Soft cover, illustrated, 96 pages. \$49.95

I've known that this book was in preparation for some time but was not at all prepared for the excellence of the finished product. Richard Robinson is an enthusiast who has been involved with publications devoted to old farm machinery for a while and has published monographs on various aspects of our farming history. This

book extends his field to matters maritime with the treatment of NZ-built marine engines along with the stationary engines built to power milking plants etc., topics that have been largely neglected until now, when, as he points out, it is almost too late.

Richard has not attempted to treat the subject exhaustively, but has done the subject proud with an intensely readable text, a handsome format, all art paper with extensive use of colour plates, lifting the book to a very high standard. No less than 36 of the 96 pages feature excellent colour

photographs of extant engines both restored and "as found". These give the book a life and immediacy which is often regrettably lacking in such books of an historical and nostalgia type.

Naturally, I found the sections on the marine engines particularly interesting, especially the treatment of the Zealandia, Nelson, Twigg and Masport engines. The MISS MASPORT speedboat engine is a knockout, illustrated by superb contemporary photographs from David Porter's collection. It is exciting to be reminded that a four litre overhead cam engine was designed and built by Mason &

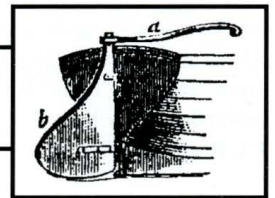
Porter in 1921 and installed in a hull designed by Arch Logan and built by Arch and his young brother Willie. Heroic stuff!

Richard ably puts all this in the context of the effect of the two World Wars, the Depression and the advances of electrical reticulation. He leaves us with a sense of regret that the local engine-building industry did not carry on to the present.

Stationary Engines made in New Zealand is a must for the bookshelves of anyone interested in our maritime and technological heritage.

Harold Kidd

DESIGN



CHORTLE

Chortle is a real pocket cruiser. Although she is a small ship that you could easily build in the back yard, she has some of the qualities of a larger craft. The double chined hull form is simple for the home builder to frame up and plank with 9mm ply.

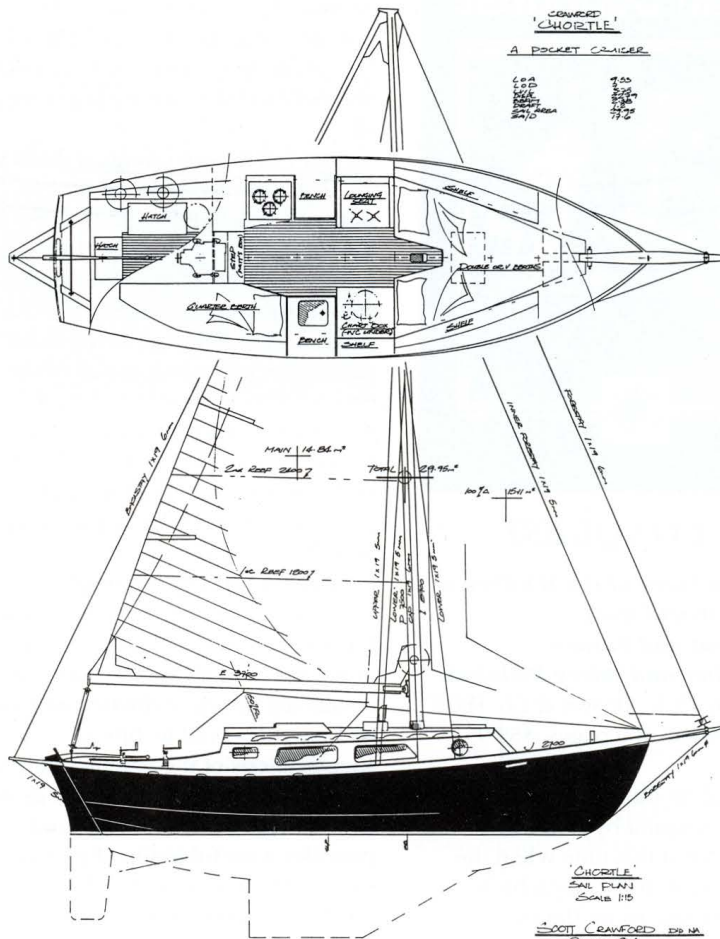
She is a development of a design that was built around 1985 and was sailed extensively without an engine. Some of the modifications allow for an inboard, adaption to a hollow fin that carries the ballast and about 130 litres of diesel, and a simple outboard rudder.

The cockpit is comfortable with storage under the seating aft and to port, and the layout below is most suitable for a singlehander or two who are rather friendly, although a quarter berth is also provided.

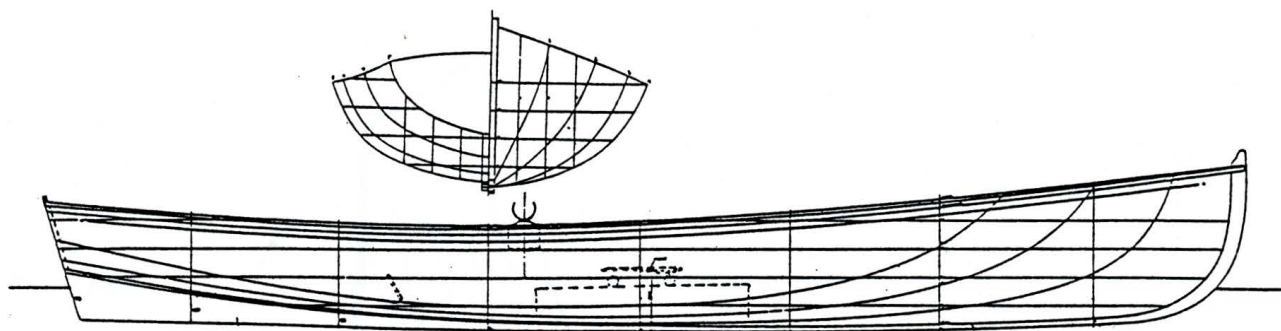
Specifications:

- Lod 7m
- Lwl 5.75
- Beam 2.38m
- Draft 1.2m
- Displacement 2279kg
- Sail area 29.95 sq.m

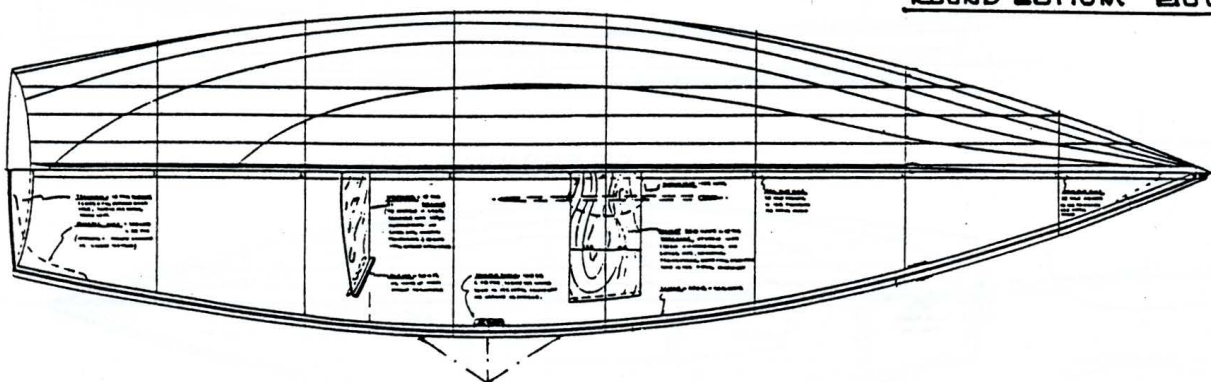
Plans are NZ\$255 and available from;
 Scott Crawford
 P O Box 916
 WHANGAREI
 New Zealand



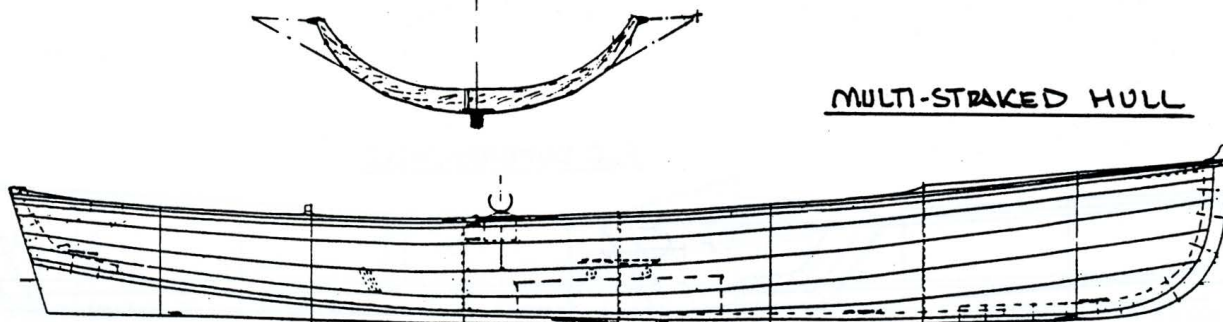
NW 1984 2004 302



ROUND BOTTOM HULL



MULTI-STRAKED HULL



RECREATIONAL ROWING SKIFFS

David Payne of Sydney, whose work has featured previously in *Bearings*, has submitted three new designs; round bottomed and multi-straked versions of a 4.2 metre recreational rowing skiff, a 5.5 metre rowing skiff, and a 5.5 metre motor launch.

RECREATIONAL ROWING SKIFFS

- 4.24m / 14-ft approximately
- LOA 4.24m
- BEAM 1.12M
- EST.WEIGHT 33 kgs

Recreational rowing is a popular form of exercise these days, akin to bicycle riding. These three boats are

designed to handle open water conditions and can carry some gear as well. Fitted with a sliding seat and outriggers, they become a fast form of transport, with good stability and a comfortable amount of freeboard. Ideally they are best suited to one person rowing, but can be re-arranged for two person rowing, or for carrying a passenger. Notes on the drawings indicate how to do this.

The flat bottomed boat is a little longer, at 4.69m LOA, and is built in plywood, 4 to 5mm thick with options for fabric reinforcement.

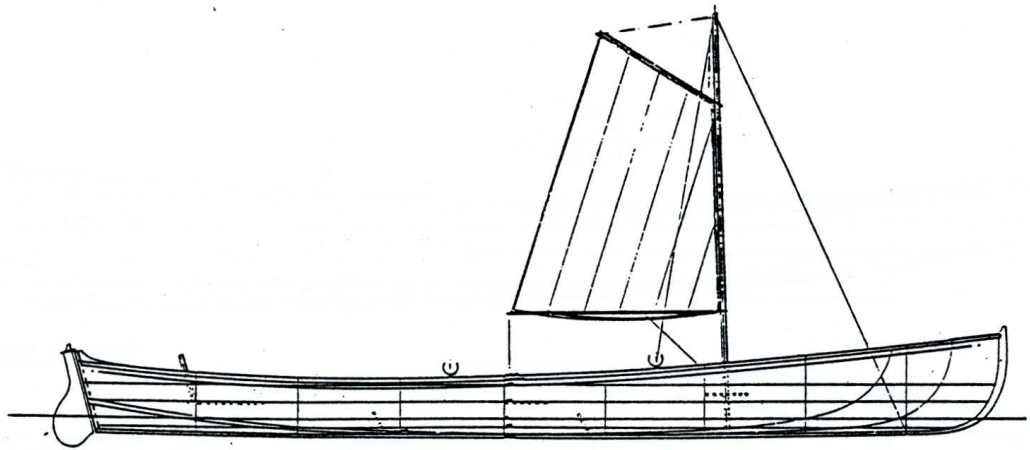
The multi-straked hull is planked in plywood about 4 - 5mm thick with a 200 gsm reinforcement inside and out.

The round bilge hull is designed for strip planking in 9mm balsa-veneer

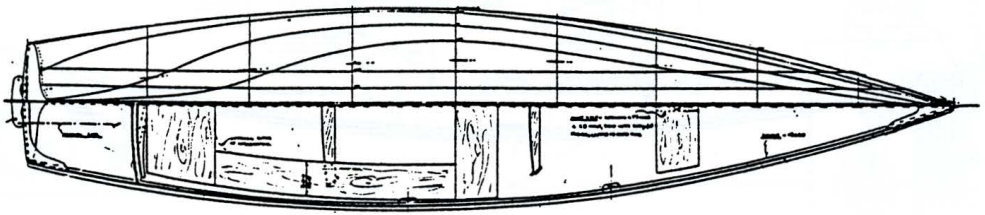
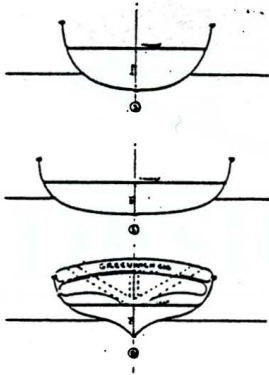
planks or 6 to 7mm Western Red Cedar, with a 200 gsm reinforcement inside and out. This hull could also be cold moulded in thin ply or veneers, or built in lapstrake style.

Plans - Aus\$60 (each boat)

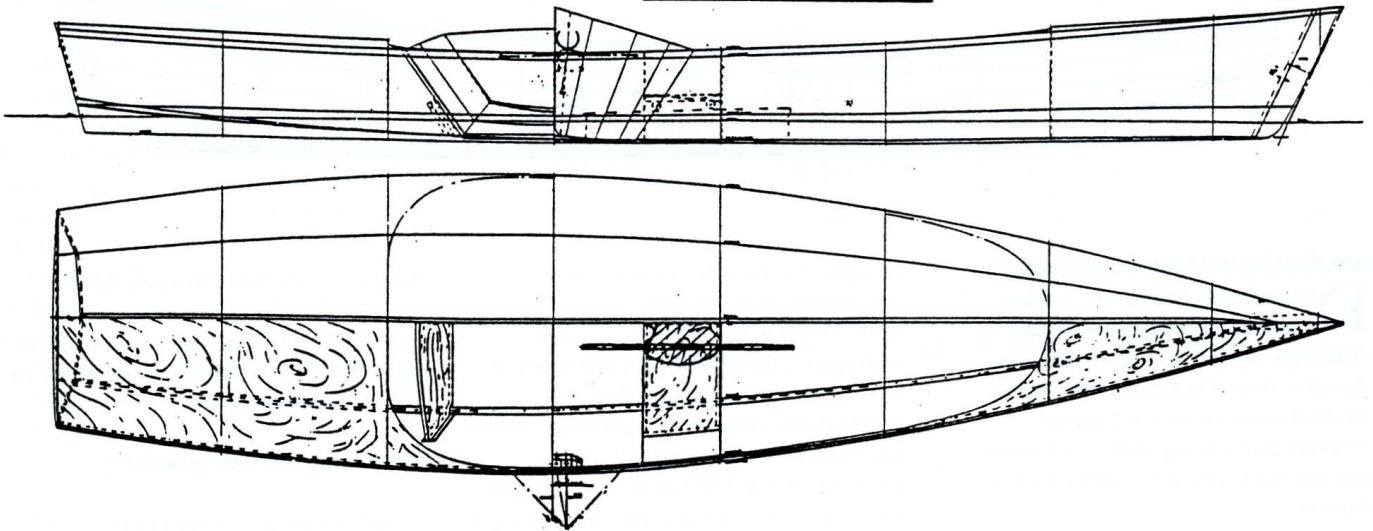
- 1 construction and layout plan
- 1 full size templates to inside of planking for mould frames



GREENWICH GIG



FLAT BOTTOMED HULL



THE GREENWICH GIG

5.5m / 18-ft Rowing Skiff
 LOA 5.5m
 BEAM 1.30m
 EST.WEIGHT 40 kgs

'THE GREENWICH GIG' is designed as a fast recreational rowing skiff,

capable of carrying passengers and gear across fairly open water. A typical outing would be a day trip, with a picnic stop for lunch, rowing up a river or around a bay to a favoured spot. She would also make a good expedition boat, suiting extended camping trips around a lake system. With her sail set in favourable conditions, she can travel

a long way with ease.

Construction is in strip plank, using either 9mm balsa-veneer planks or 7 to 8mm Western Red Cedar, with a 200 gsm reinforcement inside and out. Lapstrake and cold moulded construction are also possible with this hull.

Plans Aus\$75

1 construction and layout drawing
1 full size templates for mould frames
and stem/transom profile.

CINEMA LFB1

18-ft Motor Launch

LOA 5.5m
BEAM 2.15m

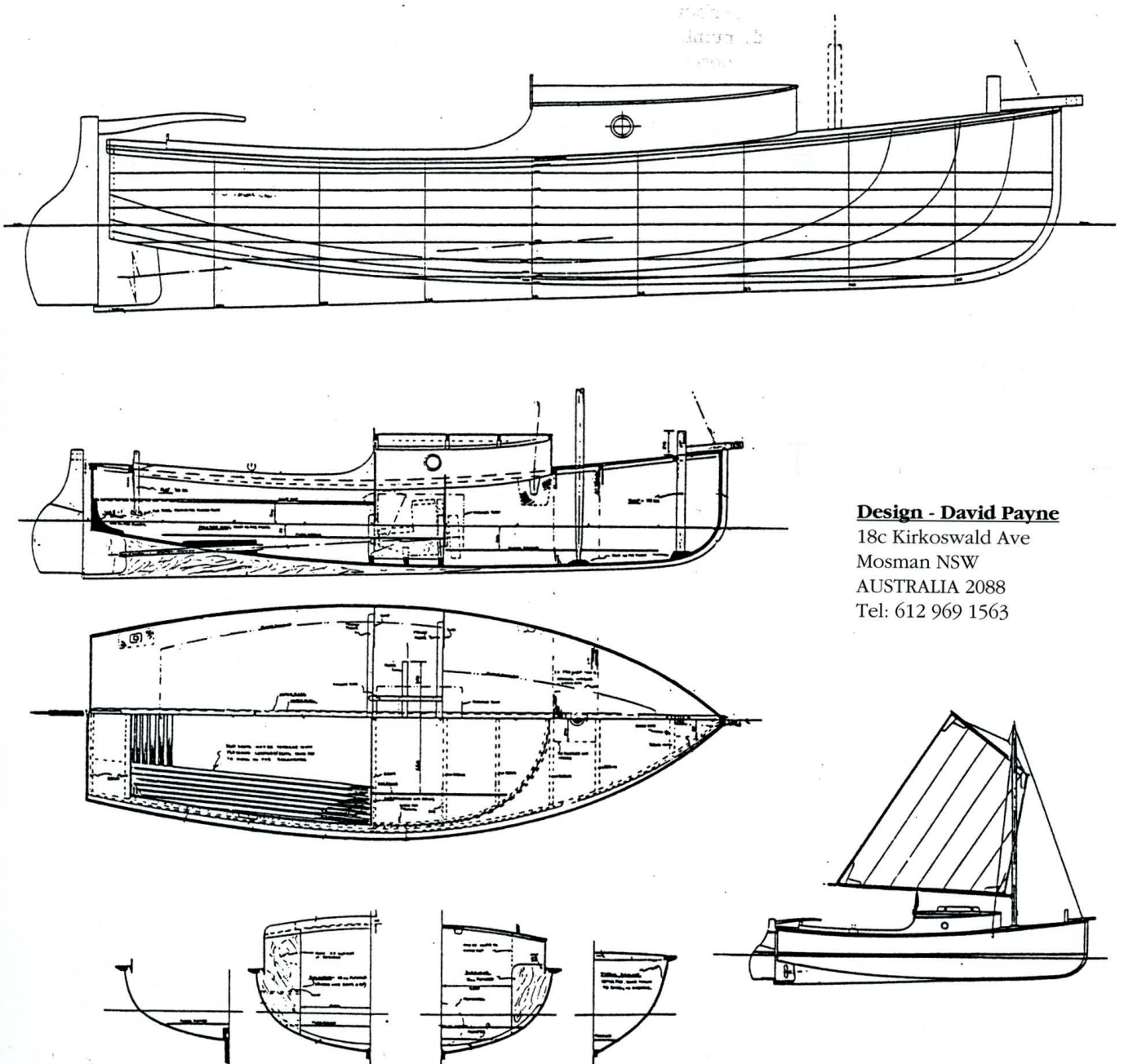
CINEMA is an historic vessel, still active on Sydney Harbour, but not as a fishing boat as she was originally used. Now she is a little day tripper, a task she is ideal for, with plenty of room for passengers and gear. As a recreational fishing boat she is also well suited, with the cuddy cabin giving her a useful sheltered area to keep out of the sun or wet weather.

The original construction was carvel planked with seam battens. The plans drawn up are the lines of CINEMA, with construction in strip plank using

15mm balsa-veneer planks or Western Red Cedar. Reinforcement is a 300 to 400 gsm fabric. Cold moulding is also an option. She is powered by a 5 hp 4 stroke gasoline engine, but other types can be fitted if preferred.

PLANS Aus\$185.00

1 set of lines and body plan
1 construction and layout plan
1 full size templates for mould frames,
stem profile, and cabin
camber/deck camber.



Design - David Payne

18c Kirkoswald Ave
Mosman NSW
AUSTRALIA 2088
Tel: 612 969 1563

FRIENDS OF HOBSON WHARF



VOLUNTEERS

HOBSON WHARF is about to commence recruiting volunteers for tour guiding, information desk staffing, library and archives work, vessel crews and vessel maintenance.

If you are interested in joining these programmes and would like to offer your services please contact us at the HOBSON WHARF Project Office, tel : (09) 358 1019. fax: (09) 377 6000. post : P O Box 3141, Auckland.

MEMBERSHIP SUBSCRIPTIONS

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

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

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

Australia Single NZ\$55.00 Airmail NZ\$65.00 UK/Nth Amer Single NZ\$80.00 Airmail NZ\$90.00 Europe Single NZ\$85.00 Airmail NZ\$95.00

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

DISCOUNTS FOR MEMBERS

Discounts on goods and services have kindly been offered to Friends of HOBSON WHARF by the following suppliers. To obtain discounts, please present your membership card, and ascertain whether there are conditions or restrictions. The Museum values very highly the discount service offered to the Friends of HOBSON WHARF.

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Remi-Kenyon Travel Ltd, Cruises Worldwide, 2%.

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man red life-raft, VHF radio, radio cassette, original dinghy, numerous other equipment.

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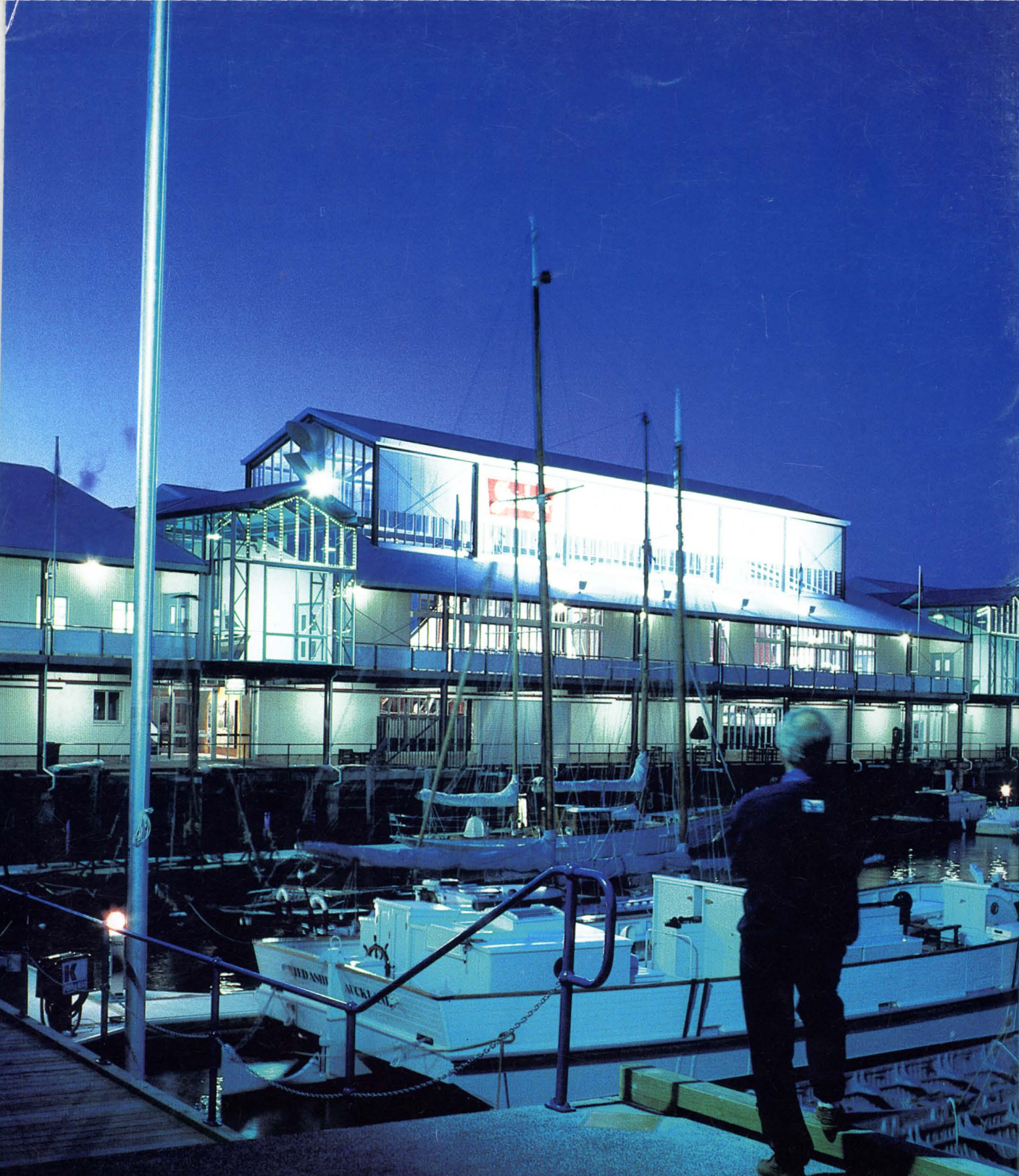
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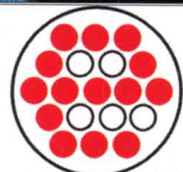


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