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Summer 1993 Vol.5 No.4

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Bearings

EDITORIAL

Summer is upon us. And this year, so is the Whitbread Round the World Yacht Race.

The Auckland waterfront is being transformed. And not before time. HOBSON WHARF opened in August last year, but already before its opening, work had commenced on the retrofit and redevelopment of the Port Company's old Engineers Workshop building opposite. And a few months after that, Turners and Growers Ltd begun the painting, retrofit and representation of their market buildings to the south of the Engineers Workshop.

With the Tepid Baths at the eastern end of that precinct, and the Watershed Theatre at its western end, the makings of a lively waterfront area are assured. It has been a long time coming, and there remains much yet to be achieved, but at last Auckland's much discussed, long neglected, and often despaired over waterfront area has come to life.

With the Whitbread Race, the visiting crews, and the traditionally spontaneously warm and enthusiastic Auckland response to them, it will make it a great summer. But it will be that much greater for the arrival of HOBSON WHARF and all its adjoining commercial development.

The rejuvenation of our waterfront is well and truly underway.

Good on you Auckland - keep the ball rolling.

T L Rodney Wilson

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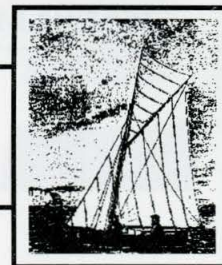
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COVER PICTURE

*The TED ASHBY from aloft
(Paul Gilbert, Light-Transport)*

LETTERS



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



SCOWS

Firstly, may I say how much my family and I enjoyed our visit to HOBSON WHARF a few weeks ago.

Seeing the photos and reconstruction of scows prompted me to write to you to enquire whether your experts can throw any light on the identity of the scow shown in the enclosed photograph. It is rotting away in a backwater of the Matakana River near to the place where we dig our clay. It clearly is a scow rather than a barge as the centre case is still identifiable. I have compared its dimensions with the list of registered sailing vessels given in "Out of Auckland" by Hawkins, and these suggest it might be RITA, built by D M Darroch in 1903. The method of

construction is "solid partition" (see Hawkins p.147). One curious feature is what appears to be a second centre case right in the stern.

I would be interested to learn of any other clues in the construction which might help to identify the vessel positively.

**Mike Rose
Matakana**

THANKS TO BUSTER BARTLETT

I was delighted to notice, amid the bustle of your 'Grand Opening' features in the winter issue of *Bearings*, Buster Bartlett's little gem in the schooner KOTITI.

As an ex-owner of KOTITI (I should

rather say as one who was possessed by her) I always find mention of her fascinating. Although I knew most of the facts of her 'pirating' from Lyttelton, this is perhaps the first time the complete story has appeared in print.

The mystery of her designer persists, though. A son of Peter Lamb's once told me that the design was wholly his father's but as the article says, I once had a couple of sheets of her drawings with Eric Cox's logo and signature on them. Though very similar to the Chapelle lines, KOTITI has a little more freeboard; i.e. she is deeper in the hull.

KOTITI was the sort of little ship that would do anything asked of her - once you were used to her ways. Certainly she was the only craft I have sailed that would reliably 'back down' under sail, and I could happily sail her into places I would never dare with a more modern hull and rig.

Having read the magazine did allow me to make the most of the limited time available for my first visit to the Museum.

Looking forward to reading Buster Bartlett's next article in your spring issue.

**John Wicks
Whenuapai**

TWO LITTLE SHIPS

As an ex-Wellingtonian I have always found the articles written by Buster Bartlett of great interest, but those in the last two issues have moved me to write. VAGABOND and KOTITI were two little ships admired greatly, and the articles recalled to mind an occasion on

which both featured.

I knew Jock Holmes, and on this particular day was aboard VAGABOND in the Oriental Bay boat harbour. She had been moved sideways from her mooring to lie alongside the end wall of the boat-harbour to facilitate some work Jock was doing to her engine.

We noticed KOTITI enter the boat-harbour. This was during her period of Picton ownership, and she was one of a group of Picton keelers that used to come over each December for the Royal Port Nicholson Yacht Club's annual Cook Strait Race.

It was obvious that KOTITI was heading for the space behind VAGABOND and we were concerned that there was barely room and prepared to fend off. KOTITI, however, manoeuvred slickly into the gap and her crew tied her up quite nonchalantly, apparently used to such tight moves.

Meeting her skipper later, I complimented him on his skill, but he put it down to his ship. KOTITI, he insisted was 'a handy little bucket' and could do anything.

I look forward with keen interest to more of Bartlett's articles.

**G. Salmond
Auckland**

BEARINGS

Bearings magazine Vol.5 No.1, Autumn 1993, arrived and as usual provided much of interest and topics that affected me personally.

In this issue the article on the launch VAGABOND brought back memories of a cruise in the Marlborough Sounds in 1947 or 48 on board the ex-Auckland keeler WAIOMO. One evening in a quiet bay we rafted alongside VAGABOND and were entertained by Arthur Holmes and his family. Later we motored down Tory Channel and anchored at the entrance prior to returning to Wellington.

An earlier *Bearings* article described netting in Otago harbour, and once again, the description matched exactly methods my uncle used for netting flounder off Paekakariki beach, when I was a boy.

I'm sure I speak for other members of the Traditional Small Craft Society

when I say that I appreciated and was touched by the story on Simon Dennistoun-Wood who we knew only too briefly.

A.V. Gregory's paintings of sailing ships are superb, but alas, like so many maritime artists, including the Dutch masters, he could never get the sea looking right, perhaps because it never stays still long enough - and why must the background clouds always look so ominous?

Finally, do congratulate the book reviewers whose critiques are always interesting. My next indulgence will be "Classic N.Z. Yachts" thanks to Peter McCurdy.

Congratulations on a fine magazine.

**Blake Remmers
Takapuna**

DISABLED SAILING

I was recently fortunate enough to be able to use the HOBSON WHARF facilities during a week of sailing activities for the disabled, organised through the Rangitoto Sailing Centre with Chris Wornall, of Christchurch.

Confined to a wheelchair because of multiple sclerosis, I was very impressed with the ramps and general layout, which made it easy for me to get down and back up from the boatyard. With my helpers, we enjoyed a pleasant meal in your restaurant, and the whole experience was most enjoyable - not least because of the friendly attitude of your staff.

**Steven Wear
Coatesville**

SOREN LARSEN

As a point of interest, and in reference to the article on SOREN LARSEN, included in the 'Ditty Bag' section of Vol.5. No.1., I would just like to mention that during the refit and dry-docking in Gloucester, the replacement of 'new accommodation cabins and saloon area' referred to, were in fact designed by my brother A.W. Mummery, in Auckland prior to the ship's sailing.

**Pamela Wright
Auckland**

WHARTON BROTHERS

I found the article by Bill Laxon on the Wharton brothers of Devonport most interesting.

I knew both Arnold and Eric Wharton very well having worked with Arnold at the old Department of Trade and Industry in Bledisloe State Building, Queen Street, and having association with Eric through the St Augustine Church, Stanley Bay, and my researching and writing of North Shore history.

They were indeed quite remarkable. However, it was sad that in the closing years of Eric's life he appeared to lose interest in his extensive collection of ships photographs. I have volumes of his albums where, for reasons only known to himself he ripped out the photographs of ships and destroyed them.

The albums themselves would have been thrown away but for my pleading to have them so that they would be preserved. I understand that there are other volumes of albums held by various people and think it would be very nice to gather these all together again, albeit some with missing photographs, as a mark of respect to the man and the many long years of research and photography that he undertook to assemble them.

Incidentally, the house that Eric lived in, referred to by Mr Laxon, was one of three that Pierce Lanigan of Birkenhead (as the contractor to build the Calliope Dry Dock) built for his foremen while constructing the dock which was, of course, opened in February 1888. The three cottages still stand, however, at the William Bond Street end of Rutland Road, Devonport, on the left hand side facing east.

I agree entirely with Bill's comments about Eric's pursuit of accuracy on any article of local shipping and look forward to the follow-up series regarding those great ships that serviced New Zealand through the Port of Auckland.

**Paul Titchener JP
MAYOR
North Shore City**



HOBSON WHARF

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FINANCIAL REPORT FROM THE CHAIRMAN

The closing months of our financial year witnessed the completion of construction of HOBSON WHARF, the fit out of displays and preparation of exhibits, staffing to prepare for the operational phase, opening functions, and the first weeks of public operation of HOBSON WHARF.

In the circumstances it is appropriate to summarise the financial position of the Trust at the commencement of this, its first full year of activity. It is the intention of the Board in future years, to publish audited financial information in greater detail, when that information will be more relevant to our operational activity. Should any sponsor or Friend wish to receive a copy of a complete set of audited financial statements they will be made available upon request.

In summary then the financial position of the Trust at 30 September 1993 was as follows below.

It is most gratifying to report that the commitment of the Trust Board to open its doors 'debt free' (apart from the loan from Auckland City) has been realised. In the difficult economic climate during which HOBSON WHARF came to fruition, this achievement gives Trustees satisfaction and they join me in grateful acknowledgment to all those who have shown faith in, and support for the realisation of this collective dream.

As we embark upon the operational phase of the project Trustees particularly acknowledge all sponsors whose funding support made it possible, and our many friends whose enthusiasm has been an inspiration to us.

We look forward to seeing you all at HOBSON WHARF from time to time - and please tell your visitors and friends about us.

With Best wishes.

J N Keegan
Chairman
HOBSON WHARF
New Zealand National Maritime
Museum



John Keegan, Chairman of the Museum Trust Board and Board of Management

Fixed Assets			
	\$'000		\$'000
Buildings (cost)	9,964	Net Assets are represented by -	
Furniture, Fittings, Equipment, Vehicles - (cost less depreciation)	586	Loan Funds	2,000
Museum Exhibits * (at cost)	1,429	Education Fund (specified)	11
		Grants, Specified Donations, Sponsorships	9,970
	<u>11,979</u>	Retained surplus, Previous years operations	115
Net Working Capital	117		
Total Net Assets	<u>\$12,096</u>		<u>\$12,096</u>

*Museum exhibits - The accounts recognise only the capital costs of exhibits purchased and/or restored. The Trust is fortunate to hold on loan, many most worthy exhibit items, whilst other museum exhibits have been generously donated by HOBSON WHARF supporters. The values of these classes of exhibits are not reflected in the Trust Board accounts.

“An Introduction to the Wharton Collection”

Unfortunately a composition fault in the captions with the above article in *Bearings* Vol. 5 No.3 slipped through the editorial net.

p.27
‘The New Zealand Shipping Company’ should have continued ‘The sisters RANGITIKI and RANGITANE of 1929. With the RANGITATA, all from the John Brown yard, the first motorships in the fleet and at 16,700 tons easily the largest liners on the direct route until the end of the 1930s. Powerful looking ships, their cruiser sterns and gravity davits introduced a new note to the New Zealand liner profile, and they remained among the best looking ships, calling at Auckland to the end of their days.’

p.28
‘Orient Line’ should have continued, ‘ORAMA was the first of its 20,000 ton class, built in 1924 to replace war losses and ex-German tonnage. OTRANTO built the following year and also a Vickers product was in all respects similar, and three more followed by 1929. With the characteristic Orient cowl-topped funnels, these ships were very popular with passengers, carrying both first and tourists. ORION. The first of the Company’s ships to be built with a corn-coloured hull, ORION of 1935 had the same basic hull design as the P & O STRATHMORE, but introduced a new profile by suppressing the main mast. She was sometimes facetiously called “the big tug”.’

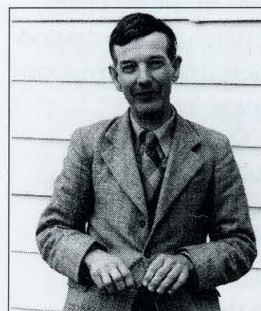
In layout the photographs’ captions have been cropped. The ships illustrated are

p.25
P & O top STRATHNAVER, middle STRATHAIRD bottom STRATHEDEN.

p.26
Shaw Savill and Albion. Top left IONIC, top right TAINUI, bottom left MATAROA, bottom right TAMAROA.

p.27
New Zealand Shipping Company. Top left RUAHINE, top right ROTORUA, bottom left RANGITIKI, bottom right RANGITANE.

p.28
Orient Line. Top ORAMA, middle OTRANTO, bottom ORION.



Eric Wharton



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Congratulate Hobson Wharf on the opening of the Auckland Maritime Museum.

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

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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: 0-9-358 1019, fax: 0-9-377 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 the Traders, Friends of Oceanic Waka, and Friends of the Maritime Library, a \$25.00 subscription additional to the base membership. Each sub-group membership is personal and whilst it can be added to a family or corporate membership base it will be exclusive to the individual requesting it. HOBSON WHARF and *Bearings* have attracted a number of 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

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PASSAGE IN THE ESMERALDA

by Cliff Hawkins



*Last October New Zealand was again honoured with a visit by the Chilean barque Escuela
ESMERALDA. The name borne by this vessel has long been revered by the Chileans.*

The first ESMERALDA was a Spanish frigate that in 1818 attempted to blockade the port of Valparaiso. Chile was then in the throes of warfare with Spain in an endeavour to gain her independence. In an action against the blockading ESMERALDA, George O'Brien, Commander of the Chilean frigate LAUTARO was killed when he boarded the Spanish ship during close combat.

Following the tragic engagement with the ESMERALDA Chile sent a naval expedition to the Peruvian port of Callao where the ESMERALDA lay. A boarding party was able to take possession of the frigate during the night with very little resistance and she was successfully sailed south to Valparaiso to be commissioned as a unit of the Chilean Armada.

With the eventual demise of the ESMERALDA the Chilean government, in 1855, ordered the construction of

present ESMERALDA's motto, Vincer o Morir (Do or Die).

Following the loss of the corvette off Iquique the Chilean government, in 1889, commissioned a light cruiser as the third ESMERALDA and she was succeeded by a fourth ESMERALDA built in England by Armstrong Whitworth in 1898. She was also a light cruiser said to be one of the most powerful of such warships at the time. But, with the advancement of technology in sea warfare, this vessel too became outdated and in 1946 an anti-submarine frigate became the fifth ESMERALDA.

In the meantime a barque rigged steam corvette, the GENERAL BAQUEDANO, that had been built in 1898, was employed as a naval training ship and as such she visited Auckland in 1931 during the course of a Pacific cruise. Surprisingly she could achieve a speed of 12 knots, perhaps under power and sail. It was this vessel



HOBSON WHARF's brigantine BREEZE welcomed the ESMERALDA as she entered the Waitemata

a corvette. She was built on the Thames in England during the transitional stage of steam power taking over from sail so that she was a steam auxiliary vessel. As the second ESMERALDA she was sunk by Peru's monitor HUASCAR in an engagement off Iquique. During the ramming by the Peruvian the ESMERALDA's commander, Arturo Prat, bravely boarded the monitor but, like O'Brien, he was killed in his 'do or die' confrontation. The bravery of the two captains is commemorated in the

that preceded the present sixth ESMERALDA as a sail training ship.

The ESMERALDA we know so well was designed as a four masted auxiliary barquentine by the prominent Southampton firm, Messrs Camper and Nicholson. She was actually ordered by the Spanish Navy for training purposes as the JUAN d'AUSTRIA. Construction commenced at the Cadiz yard of Echevarrieta y Larrinaga in 1942 but a serious fire resulted in the abandonment of

the gutted hull. Subsequently the Chilean Government had the courage to accept the opportunity to rebuild. The hull was launched in 1952 and in 1954 the rigged vessel was commissioned by the Chilean Navy as the *ESMERALDA*. Over the years she has made numerous cruises, mainly in Pacific waters, including visits to New Zealand in 1961, 1966, 1970 and more recently in 1991 and 1993. During the latter cruise she called at West Coast North American ports, Japan, China, Malaysia and Australia. After visiting Wellington and Auckland a course was set to Easter Island and the voyage terminated at Valparaiso. The ship is scheduled for a major overhaul during which a new deck is to be laid in teak.

On the *ESMERALDA*'s last visit to this country I was privileged to join the vessel at Wellington for the passage to Auckland. Knowing the origin of the ship's name and

to port, I imagined the ship being in the Strait of Magellan or, with the wind whining through the taut rigging, perhaps off Cape Horn. I'm sure that the crew thought this comparable to their own winter climate 40° South. And didn't I observe one trainee momentarily hold his hands in the warm air that came from the cowl of a ventilator. At 37 knots the wind was then near gale force.

Clear of Palliser the *ESMERALDA* became more aware of the open waters, so much so that during the night my cabin became a shambles. This with the ship under power and with nothing more than a staysail set. By morning conditions had improved and a visit to the bridge placed our position some forty miles east of Cape Turnagain with a 25 knot SSW wind and a following sea. I learned that the night before a sea had come aboard and flooded a cabin. I remembered hearing a commotion



Making a neat stow as the gaff sail is lowered

how revered it is in Chile's naval history through the exploits of those early Commanders the invitation extended to me is looked upon as a great honour.

After spending the major part of their cruise in the Northern Hemisphere summer those aboard the *ESMERALDA* found the weather in Wellington particularly chilling as one cold front after another passed through. Indeed the weather so impressed me that on going out into Cook Strait with snow well down on the Rimutakas

and that must have been when it occurred.

It was now time to take advantage of the forces of nature and put on some sail other than the single stays'l. The first to be sheeted home was the fore course and the lower tops'l followed so that with the following sea the *ESMERALDA* was visually running and rolling. Such was the motion at times that one lurch just as I finished breakfast caused my chair to take off with me on it. In no way could I stop it and I ended up sprawled on the deck

fortunately with no broken bones and not even a bruise.

Although still very cold the day passed very pleasantly in good company. A choral half-hour is usually held on the deck aft twice a week and one such gathering took place at sundown with the band in attendance. The repertoire comprised both national and popular songs. One, entitled *La Dama Blanca* concerns the *ESMERALDA* herself in endearing terms. Of course all the songs were in Spanish but one was easily recognised as *Lily Marlene*. During the singing I had the jigger mast for support there being a pleasant rolling motion and facing aft there was the whole assembly before me with the ocean and sky as a backdrop. And what a thrill to observe two rogue seas mount up astern with their crests near breaking point almost at deck level and there, soaring nearby, was an albatross to complete the never to be forgotten scene.

This evening I had been invited to dine with the Captain. Normally he dines on his own or with guests sometimes. It was a sociable group with the ship's doctor, Tomas Villalobos, under whose wing I seemed to be,

setting the upper squares'ls. The gaffs of the big fore and aft sails also called for the use of the capstans further aft. My attention was drawn to the fact that each mast had its 'captain'. This is in line with what took place aboard men o'war in the days of the sailing navy when such positions as 'captain of the fore top' were in force.

This morning Tomas showed me his hospital. He was anxious about a very sick officer and more than likely an operation would have to take place. There is everything imaginable on board and it would have been no trouble to have had a tooth extracted or my hair cut. Tomas presented me with a ship's cap embroidered with the *ESMERALDA*'s image and name in gold thread. Even the captain wears one of these the only difference being that his bears the traditional oak leaves on the peak.

Tomas told me that the ship was now mine or did he mean I now belonged to the ship!

In the afternoon while I was on the bridge Captain Howard took me aside to say that yesterday he had received a message that my good friend of many years,



Pleasant sailing off the Bay of Plenty

another *ESMERALDA* officer, a New Zealand Navy officer and a Wellington VIP, Richard, who kept the conversation with the Captain on a high plain. There was still some noticeable motion in the ship and I was again troubled with a drifting chair, although not to the same extent as at the breakfast table. Holding onto one's drinks became a problem as the glasses were inclined to slide out of reach with the roll of the ship. In the officers' mess the table cloth was dampened which kept everything in place but here the linen cloth was dry and in pristine condition. Neither table was fitted with fids.

Wednesday morning the sea had gone down and so had the wind. Land was just visible and snow could be seen on the Raukumaras. So now, to a chorus of whistles and meaningful hand signals, it was time to set more sail. There was no shortage of hands here and those not immediately at a rope's end were lined up ready to answer their call.

To the uninitiated the fore deck appeared to be in a state of chaos yet order prevailed and surprisingly manning the capstans was not hindered when it came to

Jack Churchouse, had passed away. He had kept the sad news from me until now because of last evening's arrangement which was most considerate of him. This evening the ship's priest, Jorge Correa, took mass on deck and Captain Howard, who had met Jack at the *PAMIR* function in Wellington, said a few words in his memory.

Thursday morning and the *ESMERALDA* was on a course across the Bay of Plenty. During the night I peered through a port in the *bano de jeffes* and saw the East Cape light flashing. Tangaroa was not disturbed by our passing and under the calm conditions Tomas was able to undertake an appendectomy on the ailing officer so this morning he was being congratulated from all round on the success of the operation.

Before breakfast there was a special ceremony on the deck aft with the band in attendance. There happened to be on board a Chinese trainee and, it being his country's National Day, it was deemed appropriate to honour the occasion. How thoughtful these Chileans are! Also this morning an exercise took place that is intended to instill

confidence in the trainees. Periodically they have to go aloft, up the foremost ratlines, over the futtock shrouds and down the other side to the deck. With them this morning was the Chilean Ambassador's son and the *New Zealand Herald's* photographer Craig Simcox.

At 1500 hrs the *ESMERALDA* was 25 miles out from the Alderman with land faintly discernible off the port bow. Hands were busy touching up white paint and brass plaques together with the ship's motto that had been taken down. The capstans were also thoroughly scoured and polished until they looked as if they had just been installed. All this was in preparation for the pending visit to the ship by the Chilean President when we arrived at Auckland.

With the dying away of the breeze the sails had been taken in and under a cloudless sky there was scarcely a ripple on the sea. It was most relaxing just to lean over the taffr'l and watch the petrels 'land' and take off in our wake and admire the beauty of an albatross that eyed us with caution. Interesting too were the shoals of jelly fish

doing their best to maintain a course opposite to ours.

This evening the captain dined with his officers and guests preceded with drinks in the wardroom. It was all very convivial and a jolly evening full of fun ensued so that it was well after midnight before I retired to my bunk. By daylight we would be off Tiri.

The pilot was picked up outside Rangitoto and off North Head, with fore and aft sails set, the yards were manned for a grand entry to the Waitemata admired by all the onlookers ashore.

Thank you *ESMERALDA*. We look forward to seeing you again in the not too distant future.

All photographs by Cliff Hawkins

Further Reading

Sail Training Cadet Ships, Harold A Underhill, Brown, Son & Ferguson Ltd. 1956

Tall Ships. The World of Sail Training. Maldwin Drummond & Mike Willoughby, Sail Training Association and Angus & Robertson. 1976

The Oxford Companion to Ships & The Sea, Peter Kemp (Ed.), Oxford University press. 1976

Thomas Somerscales, Marine Artist, His Life and Work. Alex A. Hurst, Teredo Books. 1988.



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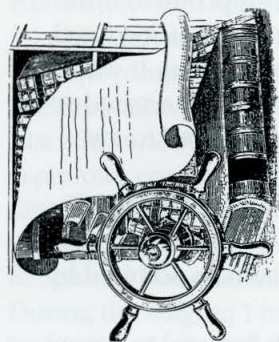
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Fifty Wooden Boats WoodenBoat DMB	\$50.00	Yachting Stephens DMB	\$168.00
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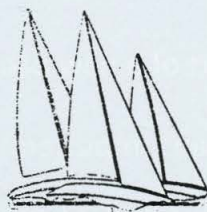
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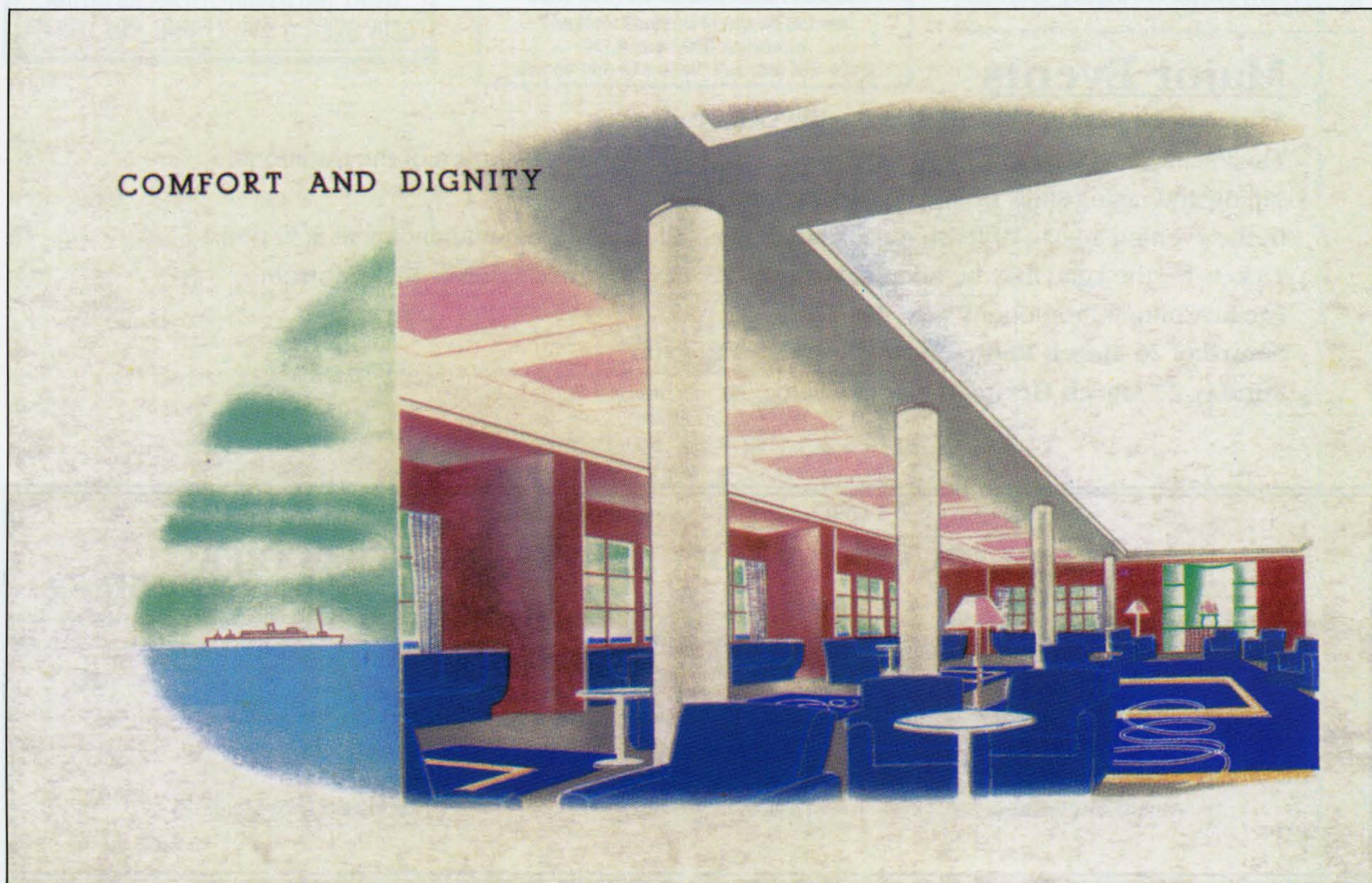
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BRIAN O'RORKE - A NEW ZEALAND MARITIME MODERNIST

by Michael Findlay

“Is she the largest, the fastest, the most extravagantly luxurious ship afloat? ORION claims none of these things, but her passengers will notice other virtues, less spectacular, perhaps more important. She is the reflection of the age in which she serves the public. The whole of the interior decoration, from the cabin door handles to the lay-out of the public rooms, has been in the hands of Mr. Brian O’Rorke. The result has been a unity of feeling not commonly found in ships.”



Born in Wellington in 1901, Brian O'Rorke moved to England with his parents while at secondary school and went on to Cambridge where he studied engineering and later moved on to architecture. In an early rise to prominence he won the RIBA bronze medal in 1926 while at the Architectural Association school in London and was the Dawnay scholar for the same year.¹ A number of small commissions for the refurbishment of older houses for clients from the arts community led to O'Rorke being offered the Mayor Gallery project, at the time of completion one of the few outlets for modern artists in London. The Mayor became the focus for a wealthy and progressive group of art buyers and, when opened to acclaim in 1933, the gallery established O'Rorke's credentials as a non-extremist and tasteful architect with modernist leanings. An earlier project, a music room for Mrs Robert Solomon², had come to the notice of Colin Anderson, a junior director of the Orient Shipping Line who was looking for an architect to oversee the interiors of new ships for the Pacific run. O'Rorke was presented with a brief to invest these ships with the principles associated with modernist architecture and he began work late in 1933.³ Passenger ships were an important part of the iconography of modernism and the significance of the extension of modernist architectural principles into the field of maritime architecture was like a dream made real to the propagandists of the movement. No other single commission by a modernist architect practising in England had achieved wider coverage⁴. The ORION was also noticed by fervent anti-modernists as well as the converted. Evelyn Waugh, savage lampooner of all manner of modernist conceits, used a ship highly evocative of the ORION as a setting for a Charles Ryder's shipboard romance with Lady Julia Flyte in *Brideshead Revisited*. Waugh conjured up this dismal scene.

All over the blotting paper carpet were strewn tables designed by perhaps a sanitary engineer, and square blocks of stuffing, with square holes for sitting in, upholstered, it seemed, in blotting paper also; the light of the hall was suffused from scores of hollows, giving an even glow, casting no shadows. The whole place hummed from its hundred ventilators and vibrated with the turn of the great engines below.⁵



The New Orient Lines ORION was an impressive sight with her straw coloured hull and single funnel. The appearance of the ship was strongly influenced by designer Brian O'Rorke who imposed a clear-headed and unromantic approach to the subject of maritime architecture.

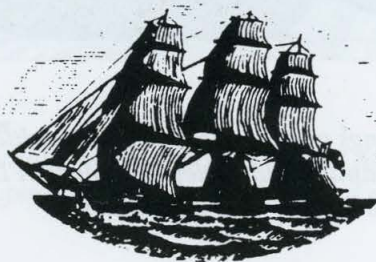
1. *Who was Who*, 1971-1980, p. 596

2. Dorothy Todd, Article 'Marion Dorn, Architect of Floors', *Architectural Review*, Vol. 81, September 1932, p. 108

3. 'Anderson presented O'Rorke with a manifesto, or brief, a document containing not so much what he should achieve but what he ought to eschew' John Maxtone-Graham, *Liners To The Sun*, p. 203

4. Articles on the ORION appeared in *The Studio*, Vol. CX No. 511, Oct. 1935, *Architectural Review*, Vol. 78, Oct. 1935, *RIBA Journal*, Sept. 1935, *Shipbuilding and Shipping Record*, Vol. XLVI, Aug. 1935 and *Lloyd's List and Shipping Gazette*, 31 Dec. 1937

5. Evelyn Waugh, *Brideshead Revisited*, 1945, pp. 262-3



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Public interest in the new ships was fed by numerous pictures and articles in the press in England, Australia and New Zealand which featured the ORION in every stage of construction from the launching of the hull at the Vickers yard to the welding of her funnel.⁶ The Orient Line publicity created an image of modernity for its vessels which was carried through in stylish posters, media advertisements and the brochures describing the ship itself. All possible opportunities were taken to stress the differences between the ORION and conventional vessels and in a typical 1930s expression of Zeitgeist the Orient Line brochures described their ship as 'the reflection of the age'.

Architects had been involved in the design of interiors for ships in the past but always as decorative advisers. O'Rorke was given the opportunity to contribute to the planning of the ship's interior structure and there was a sense of open and flexible space on board the ORION which it had only been possible to achieve with far greater bulk in the past. O'Rorke's mission was not only to rid the ship of illusionistic references to the past but to enforce a gentle rationalism on the entire shipboard experience. There was to be no maritime 'tack' on board the ORION. At a time when many buildings were taking on the trappings of passenger ships with tubular railings and port holes, flying bridges and funnel like chimneys, O'Rorke was moving passenger ship design towards architecture. O'Rorke's practice was limited in size but the demands of the scheme allowed the architect to act as a patron for younger designers and amongst others he gave work to struggling New Zealand



ORION's cafe with furnishings by Brian O'Rorke

Brian O'Rorke designed all of the public spaces, furnishings and decorative fittings aboard the ORION. The elite of British modernist designers also contributed to the ORION including Keith Murray (ceramics and tableware) Marion Dorn (rugs and textiles) E. McKnight Kauffer and John Hutton (murals) Murray and Hutton were fellow New Zealanders.

⁶ Stories appeared in the Otago Daily Times relating to the ORION on Dec. 8, 1934, Dec. 24, 1934, May 29, 1935 and July 20, 1935.

artist, John Hutton, who painted murals and designed floor coverings for the ORION's sister ship the ORCADES. These two ships were considered to be the height of pre-war British industrial design and the passenger lists for their sea trials were a more or less complete register of English avant garde arts and letters. Kenneth Clark was observed acting uproariously in the childrens' play area of the ORCADES on such a trip.⁷

Brian O'Rorke's principle contribution to modernism was in effect the providing of a moving public space in which passengers experienced an elegant and humanistic form of progressive design, and throughout the voyage, the passenger was receiving a subliminal lecture in 'Good Taste'. One could almost hear the Royal Designers for industry whispering in the ducts. O'Rorke's work in designing interiors for various types of passenger transport led him to some high places - both socially and otherwise. He was the designer of the Royal Train for King George VI and also of the interior of the Vickers Viking, one of the first post-war British passenger aircraft.

Whether or not the tens of thousands of passengers who travelled on board the ORION or ORCADES to Australia and New Zealand were aware of their participation in this gentle modernist experiment is a matter as yet undetermined but O'Rorke's important place in British design history is in no doubt.



First Class Cabin

O'Rorke and his team of designers paid special attention to the needs of passengers as interpreted through the principles of modernism. All superfluous features were pared away and the cabins, although designed 60 years ago, still appear fresh and light.

7. Margaret Brentnell, 'John Hutton, Artist and Glass Engraver'

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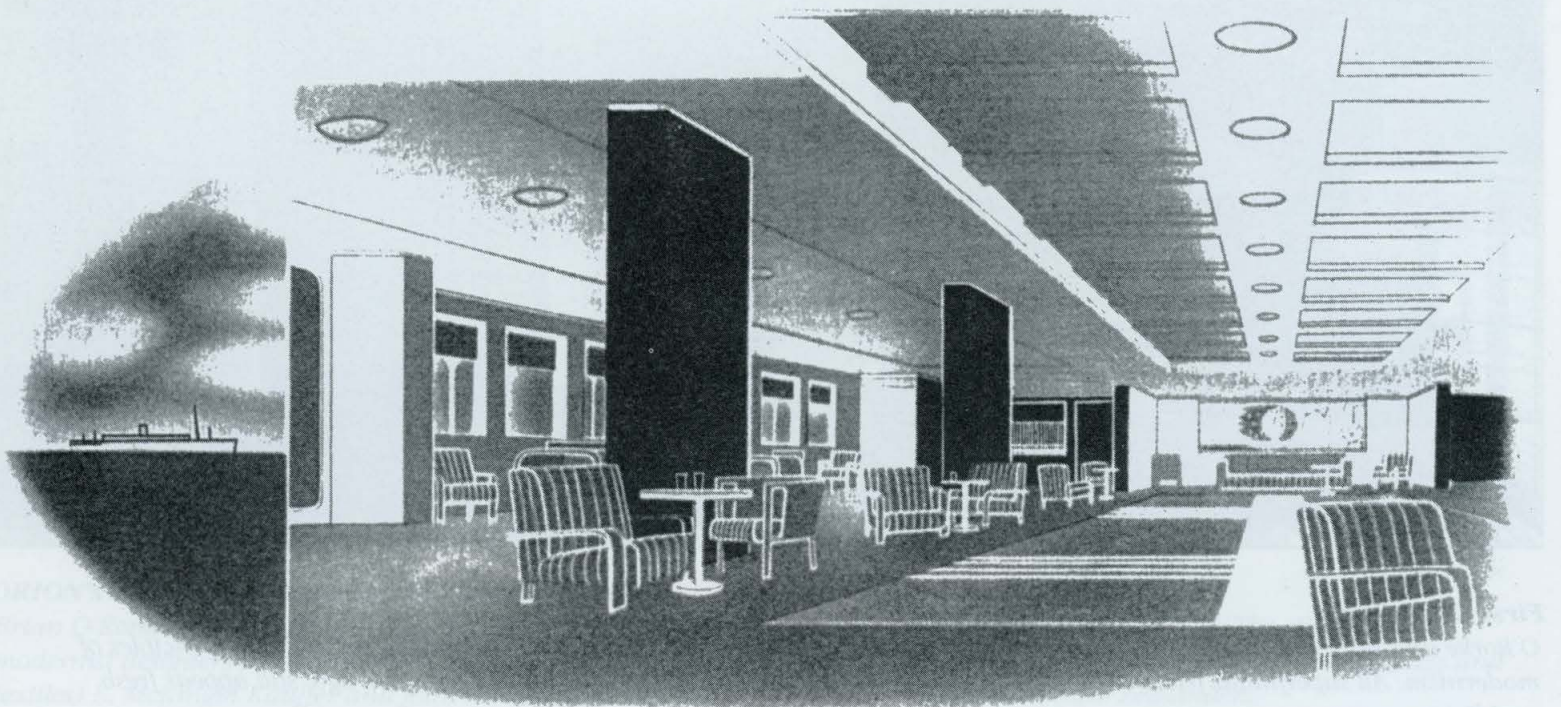
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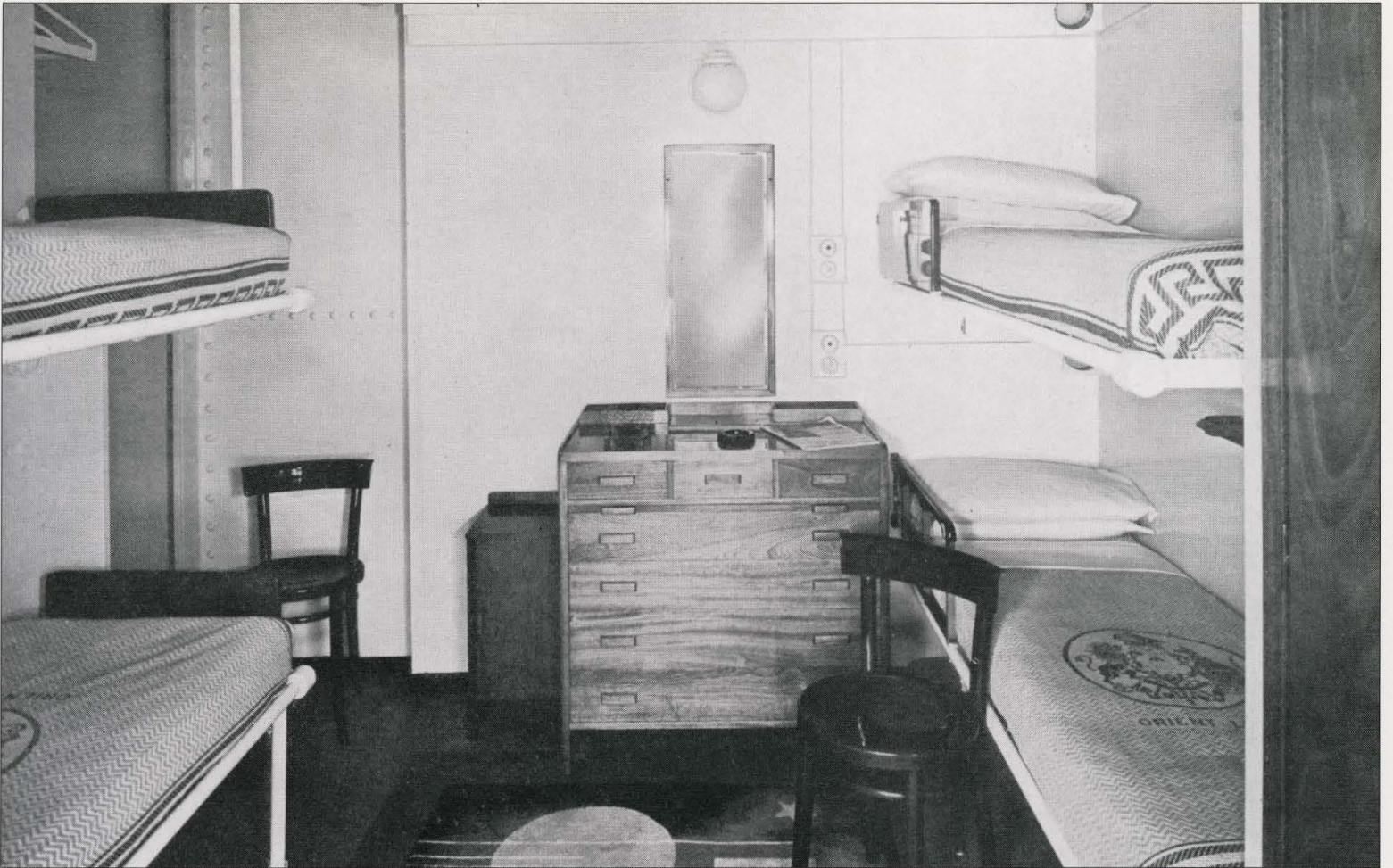
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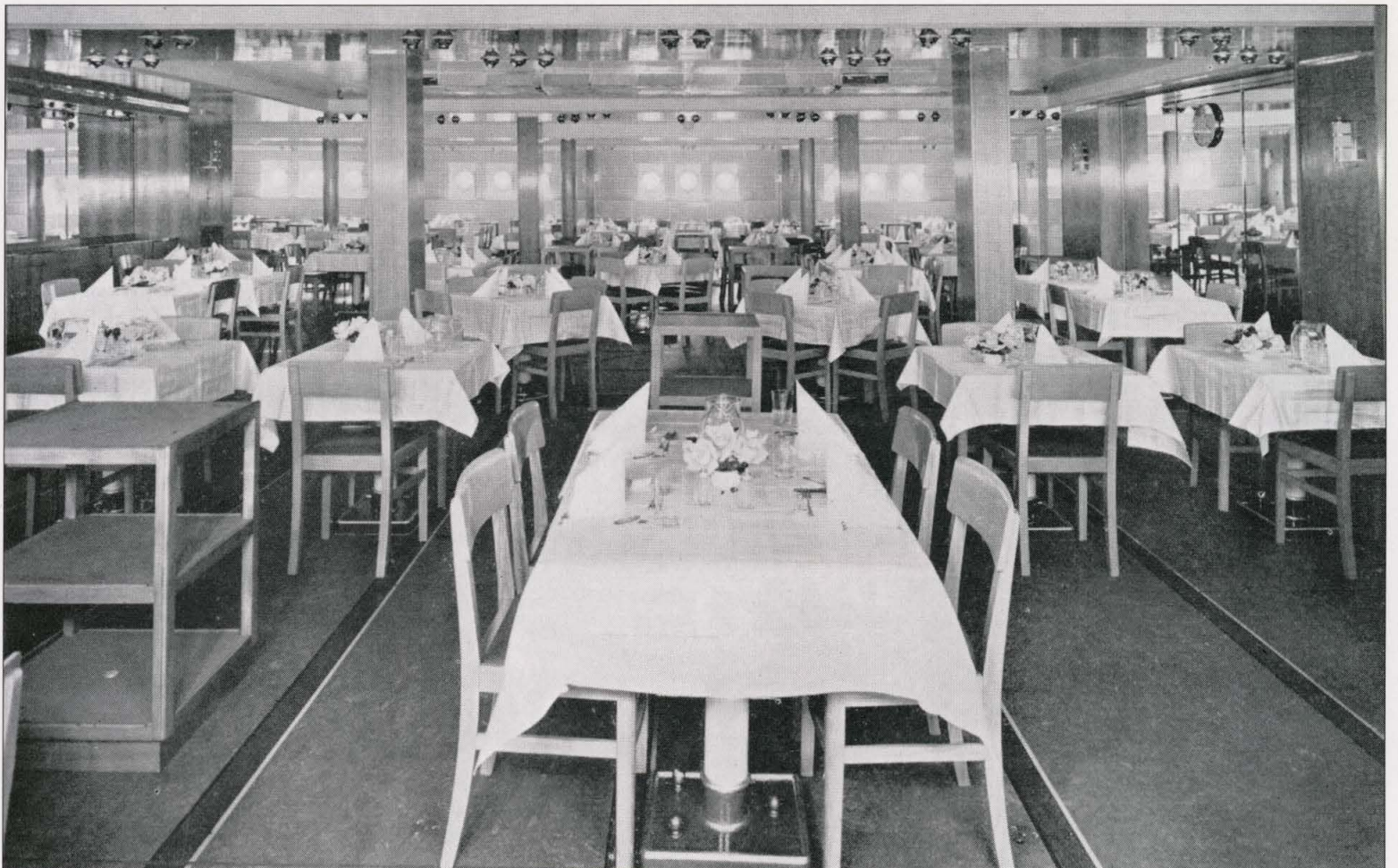


Illustrations from the Orient Line brochure for ORION

The layout for the ORION brochure was as modern in its conception as the ship. Artist Ceri Richards produced cool airbrush and gauche illustrations which reinforced the simplicity and openness of the shipboard spaces.

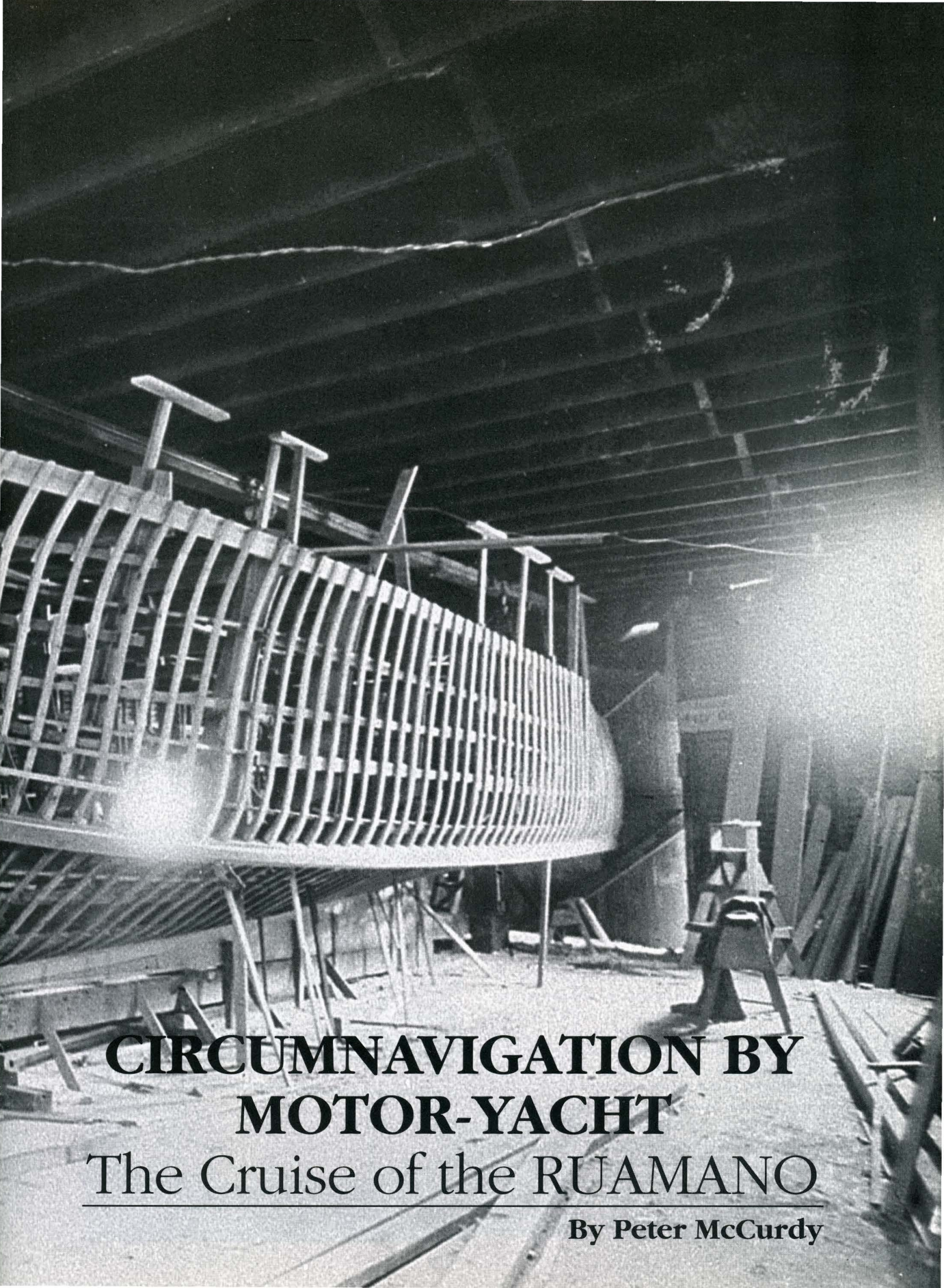


Four berth cabin on the ORCADES



The ORCADES dining saloon





**CIRCUMNAVIGATION BY
MOTOR-YACHT**
The Cruise of the RUAMANO

By Peter McCurdy

Motor-launches had been working in New Zealand for a couple of decades by 1925, but in pleasure boating at least their reliability was still generally regarded as a little suspect despite the enthusiasm of owners and the evidence provided by racing and reliability trials. They were certainly not widely believed to be suitable for long voyages. Equally suspect, from the point of view of seaworthiness, were the hard-chined hulls long used in racers and becoming popular among cruising launches and knockabouts.

One boatbuilder and designer noted for his interest in developing faster and better launches was Charlie Collings of Collings & Bell, St Marys Bay, Auckland. He was a proponent of the concave-convex bottomed hard-chine hull, the builder and designer of fast whale-chasers, and had an early model-testing tank for the analysis of hull forms. His work was not restricted to launches; among his yachts was the large and successful H Class mullet boat CORONA of 1934, now undergoing restoration by the Mullet Boat Association for HOBSON WHARF. (Also at HOBSON WHARF is the twin-cockpit runabout PIRI PONO which he built in 1929; it is described in *Bearings*. Vol.2 No.4)

In 1925 Chas Collings built the RUAMANO, a comfortable, fast, raised-deck cruising launch, for Alfred Court. Alf Court was a member of the prominent Auckland Court family and was the managing-director of John Court Ltd, the large and prosperous drapery on the corner of Queen Street and Victoria Street which survived until the most recent round of destruction and redevelopment. He was well known in boating circles, particularly in association with motor-boats.

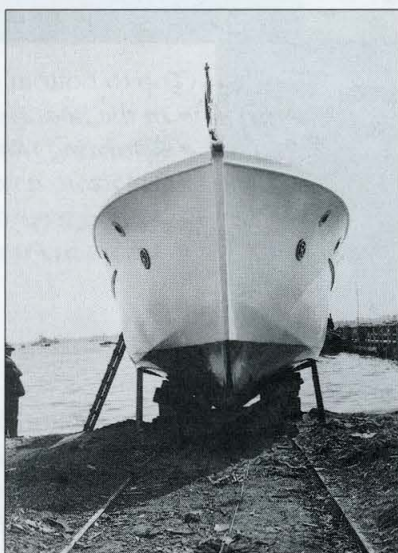
Alf Court's new launch measured 43 feet on deck, 11 feet 4 inches of beam (described variously as 12 and 13 feet) and 3 feet 8 inches of draught. She displaced 11 tons light. Her raised-deck hull was built to Colling's hard-chine, concave-convex form and was planked in kauri in two skins. It was a handsome boat of its type, with plumb stem, plenty of flare in the forward sections, a row of portholes and a rubbing strake each side running out before the bow. It was powered by two 75 horse-power

Red Wing petrol engines of American manufacture, which gave 16 knots flat out and 9½ or 10 knots cruising, consuming one case or eight gallons of benzine an hour at the latter speed. To cope with this prodigious thirst tanks were provided for 240 gallons and more could be carried in cases, each case containing two four-gallon tins. 100 gallons of fresh water also were carried.





The launch of the RUMANO.



Ready for the launch, St Mary's Bay. The C.J. Collings design shows plenty of flare in the forward sections and the concave (at the chine) - convex (at the keel) bottom.

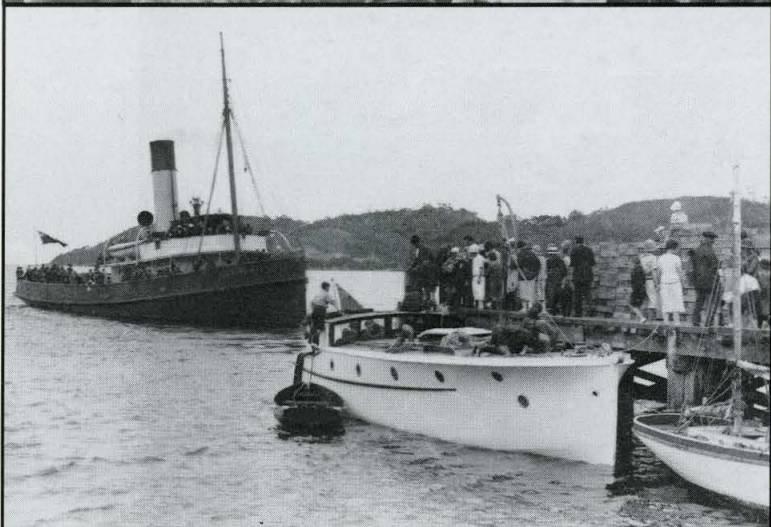
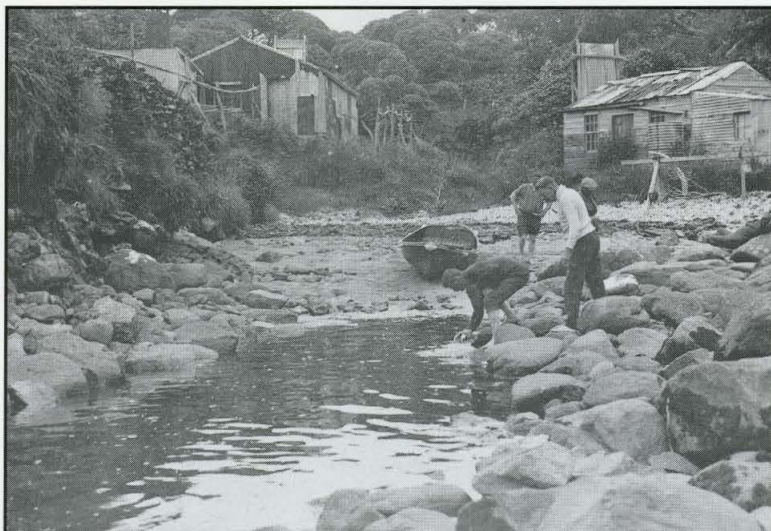


(Top to bottom - left)

- *In the Boat Harbour, Wellington*
- *Returning from shore leave, Akaroa Harbour*
- *At Picton; a small Sounds steamer at the jetty and a scow on the beach*
- *Ashore in Presentation Inlet*

(Top to bottom - right)

- *Fishing boats at Ulva in Paterson Inlet, Stewart Island*
- *Ulva, with local fishing boat*
- *Muttonbird Island*

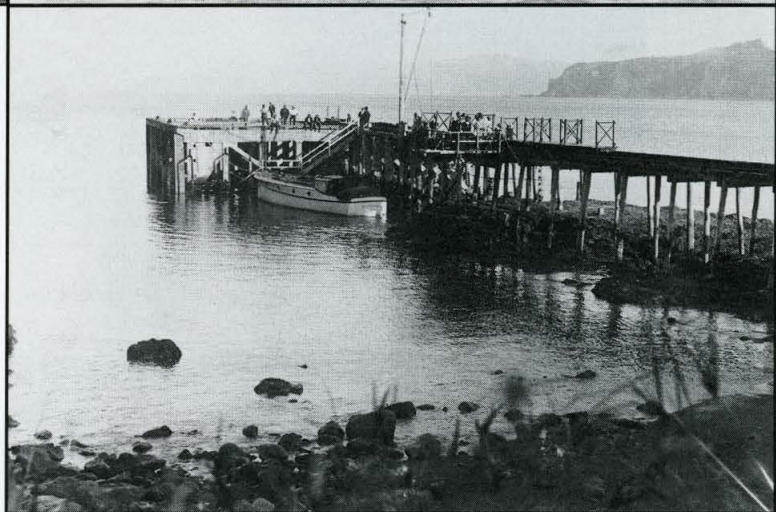


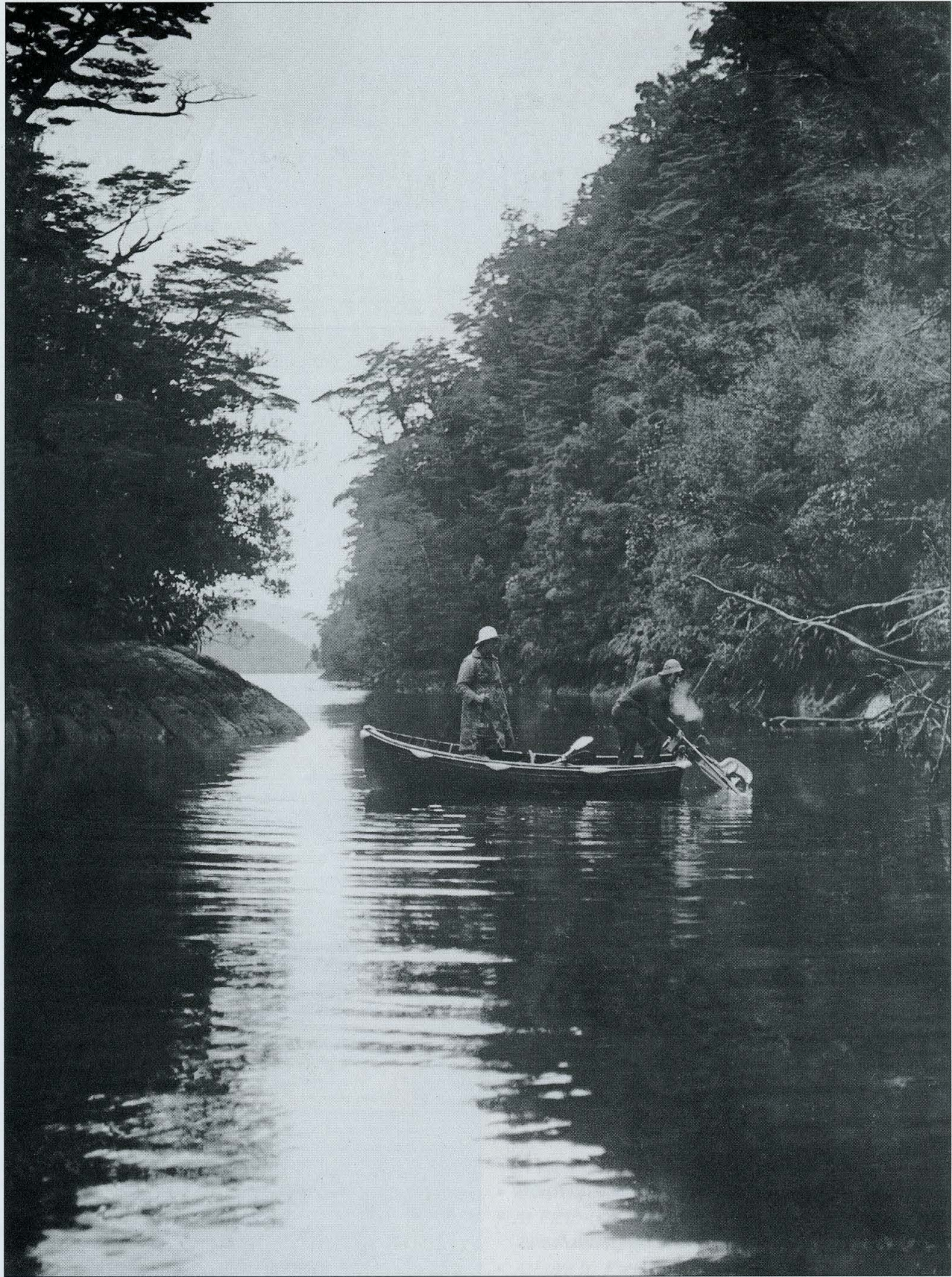
(Top to bottom - left)

- Muttonbird Island
- Joe Johnston presents the Stewart Island Regatta Cup to Bill Johnson, fisherman and X Class yachtsman
- Half Moon Bay Wharf; tug and Foveaux Strait ferry backs out

(Top to bottom - right)

- Lyttelton Harbour
- Bluff, with fishing boat KAPUOSA
- Port Chalmers refuelling, Dunedin boat harbour, the yacht club behind
- Hicks Bay Wharf





Cedar dinghy and rudder Elto, Doubtful Sound



HOBSON WHARF STORE

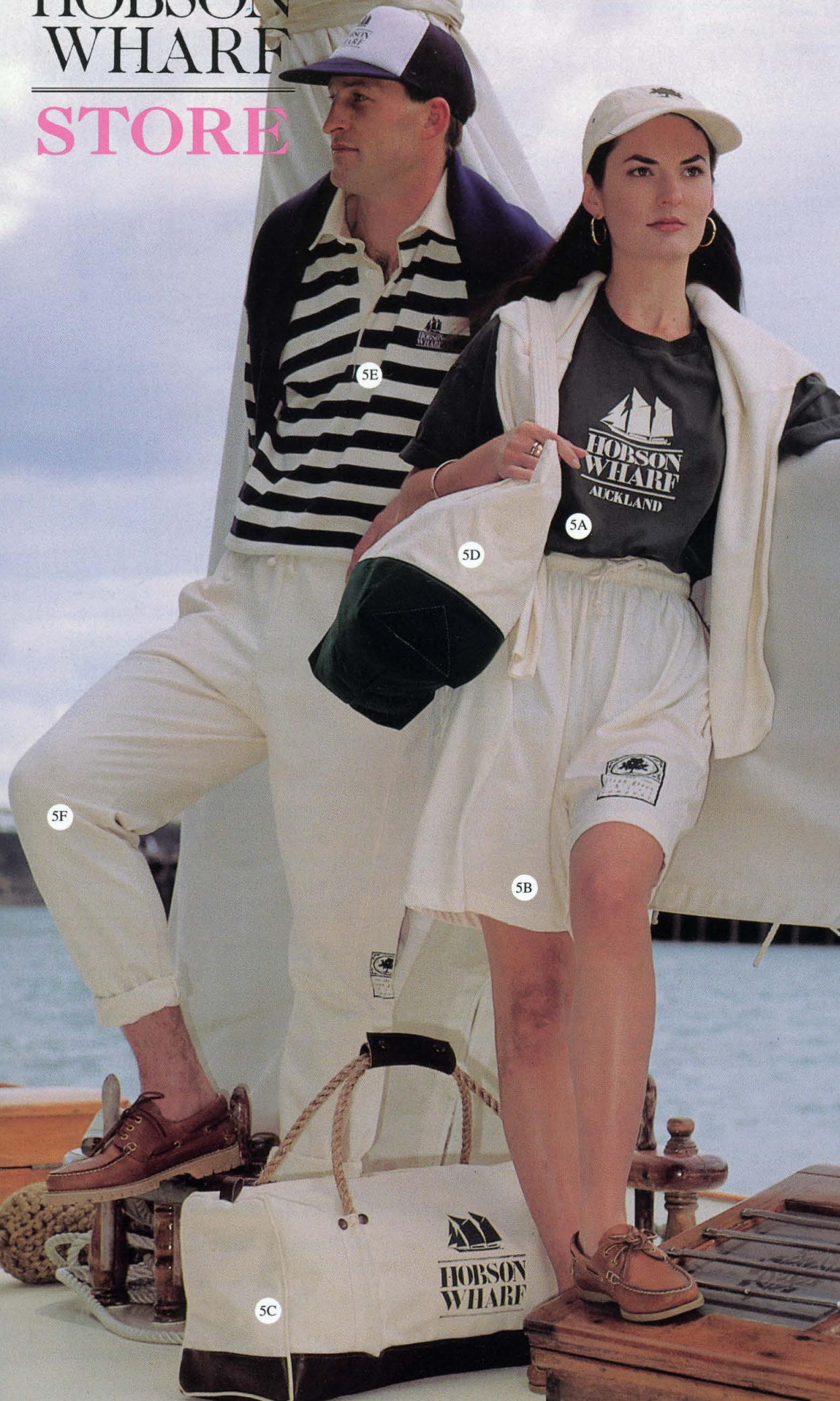
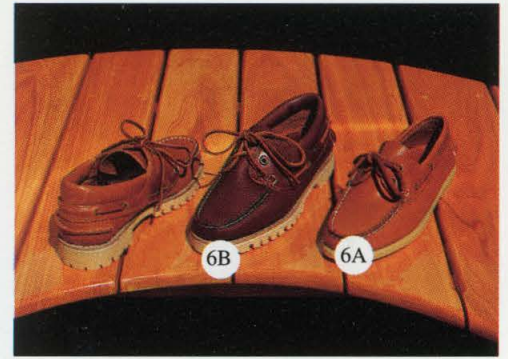


PHOTO NO	CODE	PRODUCT	PRICE	SIZE	COLOUR
1	1A	Desk Calender turns into a beautiful photo frame when calender is finished.	\$25.00		
	1B	Book bound DIB photo frame.	\$32.00		
	1C	Book bound note pad.	\$16.50		
	1D	Stationary Compendium 16 sheets of paper + 16 envelopes.	\$19.50		
	1E	Rope bound note book.	\$15.50		
	1F	Pack of 12 Coasters.	\$ 5.00		
	1G	Photo Album black pages with brass rivets cloth bound.	\$34.00		
	1H	Visitors book.	\$34.00		
	1J	Note Paper and Block.	\$ 9.00		



2	International Code of signal's range of Tee Shirts	\$39.00	SMLXL	
	2A I REQUIRE A TUG			
	2B MAN OVERBOARD			
	2C I AM DRAGGING MY ANCHOR			
	2D I WISH TO COMMUNICATE WITH YOU			

3	3A HOBSON WHARF Sweat	\$49.00	SMLXL	Navy with gold embdy. Forrest grn with grn embdy.
	3B Traditional Canvas Bucket	\$60.00		
	3C Traditional ditty bag	\$39.00		

4	4A Bounty Sailors 4 inch	\$ 9.50		
	4B Code Flag Mugs CREW - CABIN BOY- CAPTAIN- FIRST MATE.	\$15.50		
	4C Sailor Cuddly Teddy, Knitted Guernsey Jumper with gold embroidered name options of SKIPPER- BOSUN- FIRST MATE.	\$34.00		
	4D HOBSON WHARF Watches, leather strap	\$85.00		Tan or black
	4E HOBSON WHARF Solid brass plaques	\$18.50		
	4F HOBSON WHARF Shot glasses set of four @	\$14.00		

5	5A HOBSON WHARF Auckland Tee	\$34.50	SMLXL	Navy or green
	5B Clean Green Drawstring Shorts	\$40.00		Natural
	5C HOBSON WHARF Gear bag	\$119.00		Natural
	5D HOBSON WHARF Tote bag	\$39.00		Navy/grn or natural
	5E HOBSON WHARF Rugby shirt	\$92.00	SMLXL	Navy and cream stripe
	5F Clean Green track pant	\$69.00	SMLXL	Cream

6	6A Boat Shoe 'sizes 3 to 12' & - sizes available	\$148.00		Tan
	6B Street Shoe 'Kauriland' Sizes 3 to 12 & - sizes	\$168.00		Burgandy & Tan

HOBSON WHARF STORE
MAIL ORDER

Code	Product Type	Size	Colour	Qty	Price
					Postage \$3.00

Name.....	Payment Type	Cheque payment
Address.....	<input type="checkbox"/> Visa <input type="checkbox"/> Bankcard <input type="checkbox"/> Diners <input type="checkbox"/> Amex <input type="checkbox"/> M/ Card <input type="checkbox"/> Cheque	Card Payment
.....	Card Holders No.....	Sub Total
Friend of HOBSON WHARF Membership No.....	Expiry Date.....	M/ ship discount 5%
Telephone No.....	Card Holders Signature.....	Total Payment \$
(Prices include G.S.T)		



HOBSON WHARF

FRIENDS OF HOBSON WHARF

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

MEMBERSHIP BENEFITS

Members receive

- The quarterly magazine *Bearings*.
- A series of discounts which will be progressively negotiated with retail suppliers of goods and services in the community.
- Special programmes and events which will include exhibition openings, heritage cruises, lectures, parties etc.
- One gratis entry to the museum per year for Individual Members and one Family pass for Family Members.
- Purchasing 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:
- library access and reader rights
- special library/archive-interest lectures and workshops.

FRIENDS OF OCEANIC WAKA

This group is for those members who have a particular interest in unique craft of the Pacific, and the cultures from which they have come.

- Benefits include:
- Lectures and workshops on Maori and Pacific craft and navigation.
- Lectures and workshops on other aspects of Maori and Pacific life and culture.

FRIENDS OF SMALL CRAFT

This is a group specifically interested in the design and history of New Zealand small craft. It's 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.

TO JOIN THE FRIENDS OF HOBSON WHARF COMPLETE THE COUPON OVERLEAF AND RETURN TO:

FRIENDS OF HOBSON WHARF

New Zealand National Maritime Museum
P.O. Box 3141

Phone: (09) 358 1019, Fax: (09) 377 6000



HOBSON WHARF

FRIENDS MEMBERSHIP FORM

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

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

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

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

NOTE:

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

■ Please record the following information in the Museum files.

NAME/S (in full) _____

ADDRESS (for Museum mail) _____

TELEPHONE NUMBER

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Please notify changes to address or telephone number

■ My *Bearings* subscription will start with the forthcoming issue.

■ I/We include a cheque

I/We wish you to charge my/our credit card account as follows: (A credit card booking fee will apply.)

Visa / Bankcard / Mastercard / Diners / Amex (strike out those which are not applicable)

Card Number: _____ Expires end of: _____

Total sum to be Charged \$ _____ Signature: _____ Date: _____

OFFICE USE ONLY

Membership No. _____ Category _____ Date Joined _____

Renewal Recpt No _____ Expiry Date _____ Date Mailed _____

Update Sub Groups _____

Membership Card/Receipt _____

FRIENDS OF HOBSON WHARF

New Zealand National Maritime Museum

P.O. Box 3141 Auckland • Phone: (09) 358 1019, Fax: (09) 377 6000



*Circumnavigators, clockwise from back left: Joe Johnston, author of *The Cruise of the Rumano*; Alfred Court, owner; Bob Norton; John Kelly; and Charles Collings, designer and builder. Others joined the cruise on some legs.*

The cockpit was right aft, before that the main cabin with berths for eight, then forward through the engine room between the engines to a four-berth cabin and the head right in the bow. Electric lights were fitted and the launch had the luxury of a wireless, or radio receiver. Cooking was carried out on a three-burning petrol stove in the engine room, and 100 gallons of fresh water were carried.

It is not clear now whose idea it was - both the builder and the owner were keen on such things - but on Christmas Day 1925 the RUAMANO set out from St Marys Bay on a circumnavigation of New Zealand. This was to be the first ever by motor launch and was believed to be the first circumnavigation since that by Lieutenant James Cook a century and a half earlier. The crew comprised Alf Court and Charlie Collings; Jack Kelly, hired hand and engineer; Bob Norton, an Auckland tea merchant; and Joe Johnston, an Auckland lawyer. Three others joined the crew for particular legs of the cruise.

Joe Johnston kept a log of the cruise and took photographs; in 1975 these, together with his reminiscences, were published as *The Cruise of the RUAMANO* by his son W.H. Johnston.

Charlie Collings also took photographs and wrote a running account of the trip for one of the Auckland newspapers. In addition the local newspapers at the ports of call were inspired to publish articles on the cruise.

When the RUAMANO left Auckland on Christmas Day she was equipped with a cedar dinghy powered by a rudder Elto outboard motor and was laden with petrol and stores, including a crate of chickens on deck.

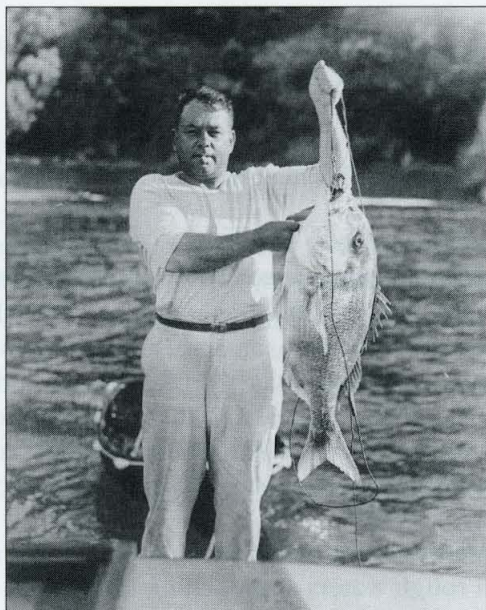
Not on board was the auxiliary sailing rig put together by Joe Johnston, whose yachting friends were alarmed by the prospect of his making a voyage in a boat propelled only by two petrol engines.

The cruise took an anti-clockwise course, heading north first with stops in the Bay of Islands and Doubtless Bay, down the West Coast to New Plymouth, Wanganui and Wellington, across to the Sounds, and down the Westland coast, stopping at Picton, D'Urville Island, Crossilles, Nelson, Greymouth, Fiordland - Milford, Blake, Thompson and Dusky Sounds and Preservation Inlet and Bluff. A detour to Stewart Island - Half Moon Bay, Port Adventure and Lords River - deviated from Cook's track (he went south, around South Cape and did not pass through Foveaux Strait) back to Bluff then up the East Coast to Dunedin and Port Chalmers, Akaroa, Lyttelton, Wellington again, Napier, Gisborne, Hicks Bay, Tauranga, Mayor Island, Big Mercury Island and home to Auckland on the 27th of February, 1926.

The cruise was generally free from unpleasant incident - the log counter had to be dived for at Picton, the launch broached in rough waters approaching Bluff when the helmsman lost his



Eight aboard, and still some freeboard, Stewart Island



Bill Higgins, crew on the Wellington-Nelson leg, with D'Urville Island snapper

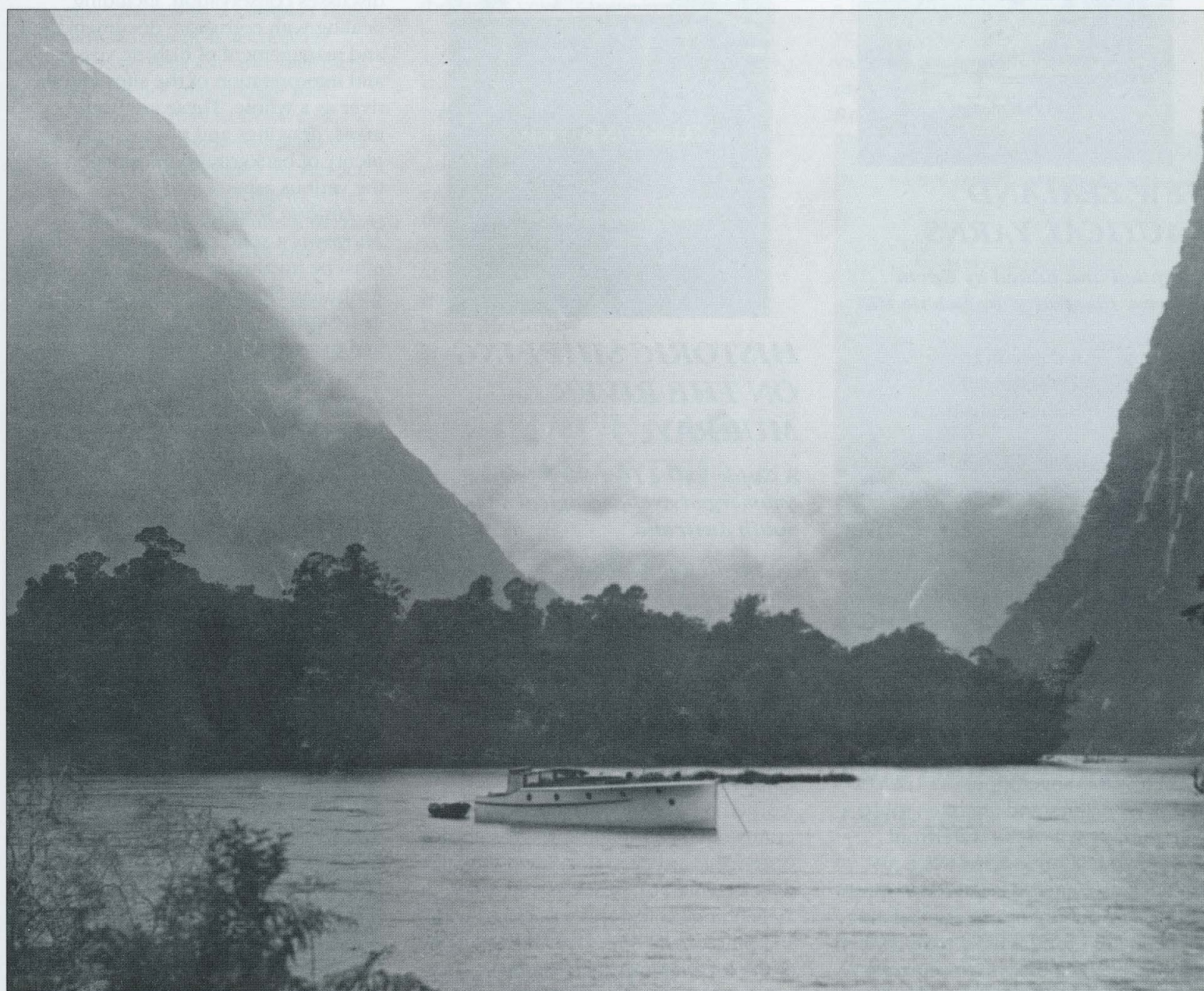
footing on a petrol tin, the steering failed off Kaikoura and the RUAMANO had to be steered to Wellington at reduced speed with a spanner on the head of the rudder shaft. The engines were reliable and any mechanical problems were handled by Jack Kelly and Charlie Collings. Despite an apparent cavalier disregard for the dangers of smoking and cooking in a boat full of petrol, in tanks and cases – sixty extra cases after Greymouth – there were no alarms.

Other aspects were enjoyable. At each town visited the crew were feted and entertained, sometimes to surfeit, the fishing was excellent, the company genial and the weather mostly good. And the ability of both boat and

propulsion were quite adequately proven.

The photographs have come from an album passed down with the ownership of the RUAMANO, and was probably Alf Court's. Many are known to be by Joe Johnston; others could be his or Charlie Collings'.

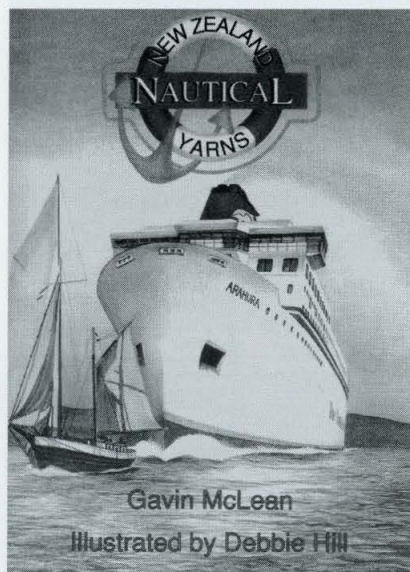
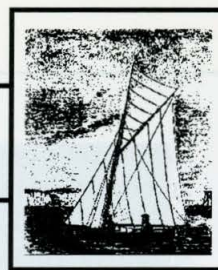
The RUAMANO survives in Auckland in very good condition. The hull is basically unchanged, with the addition of life-ropes and boarding platform, but the upright dodger has been replaced by a swept-back affair with a flying bridge above. She has just been sold to Andrew Johns after twenty-seven years of dedicated ownership by Jim Luke.



Sandfly Stream - Milford Sound

Photographs from the album Round New Zealand in M.V. RUAMANO, courtesy of Jim Luke & Andrew Johns.

BOOKS



NEW ZEALAND NAUTICAL YARNS

Compiled and Edited by Gavin McLean, Illustrated by Debbie Hill.

Published by Grantham House Publishing, Wellington, 1993. Soft cover, 158 pages, illustrated.

Compiled by Wellington-based Maritime historian and *Bearings* contributor Dr Gavin McLean, this pocket sized volume is an excellent bunkside companion.

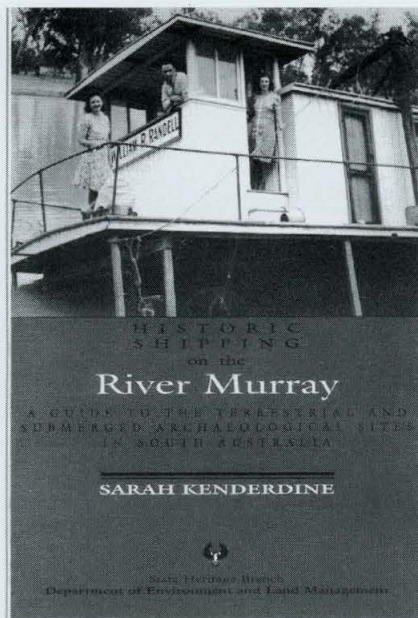
Included between its covers are twenty five anecdotes, stories and yarns from all around the country. They are gleaned from the ships deck, the wharves alongside, the ever-suffering passengers, the villains and anti-heroes, and the occupants of Rotten Row. They cover a wide range of periods, places and personalities and are often told with the wry wit of the waterfront.

Debbie Hill's pencil drawings, included as vignettes scattered amongst the stories, but not necessarily relating to them, are - for the most part - skilled informative little essays in their own right. She is equally at ease with the grand view and the grand vessel, as with idiosyncratic houseboats, little tramps and items of flotsam and jetsam. She describes the waterfront with obvious empathy, and delights in the less usual subject matter.

New Zealand Nautical Yarns is an entertaining bundle of stories - a good

purchase for your boat's bookshelf or such other less noble repositories for books read in short bursts.

Rodney Wilson



HISTORIC SHIPPING ON THE RIVER MURRAY

A Guide to the Terrestrial and Submerged Archaeological Sites in South Australia.

By Sarah Kenderdine.

Published by the State Heritage Branch of the South Australian Department of Environment and Land Management. Soft cover, illustrated, 334 pages.

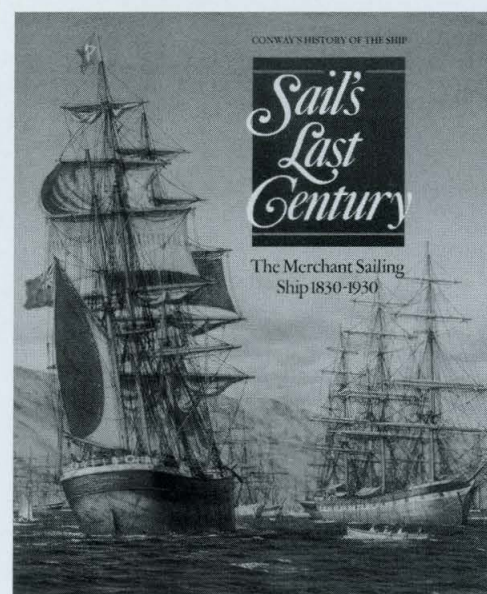
Sarah Kenderdine is a New Zealand marine archaeologist who has worked on a number of wreck projects in Australia. Her guide is the result of a systematic survey to document the wrecks, wharves, landings and other archaeological features associated with shipping on the South Australian length of the River Murray since Stuart's exploration of 1829. It tabulates information on each site including position, description, tenure, local body area, associated features, integrity, public access, and threats; lists references documentary, oral, pictorial and maps and plans; gives the historic significance of the site; and makes recommendations for the treatment of

the site covering legislation, conservation, public use and interpretation.

As well as the systematic treatment of the historic sites, *Historic Shipping* deals with the objectives and methodology of the project, the characteristics of the river itself and how they affect the sites; surveys the history of shipping on the river; and discusses conservation, including dealing with corrosion, documentation and management of historic vessels, and interpretation of the sites and the river as a whole. These are useful maps, drawings and photographs and plenty of background information on the various aspects.

Historic Shipping on the River Murray is a solid piece of work which must be invaluable to the South Australian Heritage Branch in planning its treatment of the river and its sites, and to anyone else interested in the sites. It also goes beyond its primary purpose in that it provides an excellent model for handling any marine archaeological project.

Peter McCurdy



SAIL'S LAST CENTURY

The Merchant Sailing Ship 1830-1930

Series Editor: Robert Gardiner. Consulting Editor: Basil Greenhill,

Published by Conway Maritime Press. Hard cover, illustrated, 176 pages.

Sail's Last Century is one of Conway's *History of the Ship* series and is a parallel volume to *The Advent of Steam* reviewed in *Bearings* Vol.5 No.3. As the consultant editor Basil Greenhill is careful to point out in the Introduction, the division of the histories of development of the steamship and the sailing ship into two separate volumes is artificial, and the prevalent notion of a 'battle' between the practical steamer and the romantic sailing ship - an organic and metaphysical struggle - is not justified. The building and use of vessels of all types was affected by a complex range of influences, practical, technical, economic and political, and sentiment generally did not play a large part.

As with the others in Conway's series, *Sail's Last Century* consists of a set of essays by authorities on various aspects of the subject, giving together a comprehensive overview and a detailed look at particular ship types and developments.

Basil Greenhill, erstwhile Director of the National Maritime Museum at Greenwich and author of numerous works on boats, ships and maritime matters, has contributed chapters on the iron and steel sailing ship and the merchant sailing ship in the twentieth century. David MacGregor, author of three volumes of *Merchant Sailing Ships*, *The Tea Clipper* and others contributes two chapters on wooden sailing ships of over and under 300 tons; and Simon Ville writes on the transition from wood to iron and steel construction. Lewis Parker contributes a chapter on the development of the schooner in America, culminating in enormous multi-masted, fore-and-aft rigged, wooden schooners with auxiliary sail handling gear at the beginning of this century. British schooners, described by David Starkey, usually had square topsails and remained reasonably constant in size.

Per-Ove Högnäs gives a case study of the evolution of the open, square-rigged *skuta* of the Baltic into the decked, fore-and-aft rigged *galeas*, and Peter Allington considers the changing problems in shiphandling as vessels evolved and tugs and steam-powered winches became available over the century.

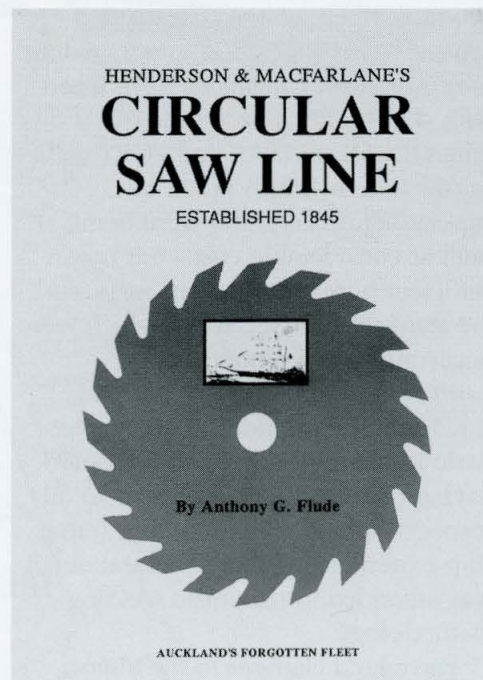
A good bibliography, chapter by chapter, a useful glossary and a

thorough index complete the book.

The text is well illustrated by plans and photographs and by comparative tables of dimensions and characteristics of typical vessels in each of the types and periods under discussion. Some of the pictorial material has been seen before in publications by these authors and others, for example in Greenhill's *The Merchant Schooners* and the Greenwich series *The Ship*, but it all has a valid place in this work.

In 1830, merchant ships were relatively small, bluff, wooden-hulled and rigged with hemp rope. In 1930 the larger vessels were large and fine-ended with steel hulls, spars and standing rigging; some smaller vessels showed equal development but some were not very different from their counterparts of a century earlier. *Sail's Last Century* is a clearly presented exposition of the complex patterns of development and the factors influencing it, both in general terms and in the detail of particular times, trades and places.

Peter McCurdy



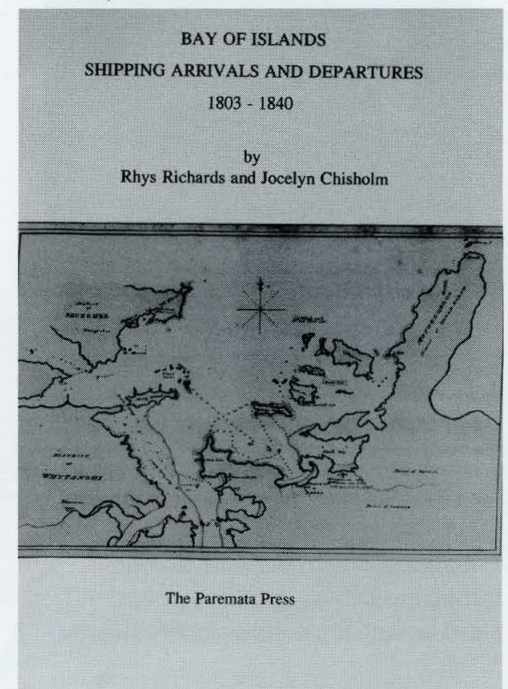
HENDERSON & MACFARLANE'S CIRCULAR SAW LINE

by Anthony G Flude.

Published by Anthony G Flude, 1993, 207 pp, illustrated. Available from the author at 12 Crampton Court, Orewa. Price \$19.95 plus postage \$2.50 Auckland, \$3.50 beyond.

This soft bound, typewriter-set volume presents the history of the Circular Saw Shipping Line, once New Zealand's biggest shipping company trading with San Francisco, China and Chile as well as with Australian and local ports. As well as a history of the line it is a history of the aspirations and bold achievements of the young colony of New Zealand. An index is provided, along with extensive illustrations (which suffer a little from the form of printing and publication) a register of Circular Saw vessels and various appendices. Bearing in mind that this is a backyard publication, it has been very well put together, providing valuable material previously unavailable.

Rodney Wilson



BAY OF ISLANDS SHIPPING ARRIVALS AND DEPARTURES 1803-1840

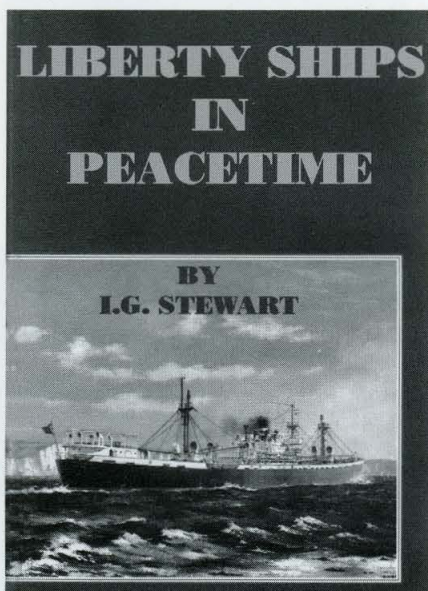
by Rhys Richards and Jocelyn Chisholm.

Published by the Paremata Press, 1992. Available from Rhys Richards, 73 Seaview Road; Paremata, Wellington and Jocelyn Chisholm, 285 Muritai Road, Eastbourne, Wellington.

A part from a six page introduction and a page of acknowledgments, this extremely valuable book is a register of shipping arrivals and departures for the period indicated in

the title. Dates; vessel names, rig and tonnage; the captain and registry; the place of arrival from or departure to; general remarks and source information are given for each entry. Separate name and ships indices are provided along with a bibliography. Henceforth, no serious research on shipping movements in the Bay of Islands during the early colonial period will be possible without reference to this volume.

Rodney Wilson



LIBERTY SHIPS IN PEACETIME

By I G Stewart

Published by Ian Stewart Marine Publications.
Hard cover, illustrated, 322 pages.

Ian Stewart is well known for his deep interest in maritime matters and by preparing *Liberty Ships in Peace Time*, gives this ample testimony. The twentieth century witnessed the absolute ascendancy of mechanical propulsion over sail and numerous technical advances in ship, engine and cargo handling equipment etc. but little else until the container era of the late sixties. Future historians may well gloss over some of the less sensational benchmarks in their retrospective summaries. The role of Liberty ships - both in peace and war - is perhaps in such a category.

The prolific wartime production of ships in the United States was undoubtedly a major factor toward a successful outcome of the 1939/45 war and has been well documented.

Rumour was rife at the time regarding assembly line-building as a potential for structural failure and to the ordinary world citizen, neither particularly aware nor really interested in the maritime scene, the hastily built Liberty ship's role in post-war redevelopment probably slipped into obscurity. After obviously exhaustive research, Ian Stewart takes the reader through the life span of the Liberty ships from their emergence in 1941 as 'expendables' to their demise in 1991, a period of 50 years. Their totally unexpected dominance in international shipping during the post-war years is worthy of greater recognition and this aspect is competently dealt with in a well illustrated narrative supported by detailed statistical analysis.

It is not generally known that the hull design was in fact developed from the proven British tramp steamers EMBASSAGE (1935) and DORRINGTON COURT (1939). The U.K. Technical Maritime Shipbuilding Mission headed by Mr R.C. Thompson visited New York in late 1940 and after protracted negotiations, succeeded against some opposition in persuading their American colleagues to proceed with ship-building programmes. At this time OCEAN, EMPIRE and FORT class (more akin to British mode of superstructure lay-outs) were being built at considerable cost - but not in sufficient numbers to compensate for the staggering losses at sea which were occurring at that time.

In preliminary joint (U.S.A. and U.K.) pre-construction planning, the basic British hull design was adopted, having proved most satisfactory in all respects from FORT, PARK and tramp ship experience. Some structural detail was amended to maximise welding methodology.

Farsighted changes to the almost traditional British 'spread' superstructure to a central block accommodation was incorporated and oil-fired water-tube boilers replaced the coal burning scotch type - not before time.

The E.C.2 - Liberty ship - was thus born. The first, PATRICK HENRY, delivered 31st December, 1941 was followed until the end of the Second World War by a further 909.

The author has carefully traced the subsequent peace time utilisation of

this enormous fleet from 1945 to the last commercially traded ship RUSSIAN FLAG (arrival Bombay April 1990). As larger and more economically operated ships were introduced from the mid 1950s, most British and European companies gradually transferred their Liberty ships to Greek, Liberian, Panamanian etc. registry. They soon became known as Flags of Convenience, under which they traded in gradually reducing numbers for many years. From 1960, underwriters began voicing concern at the noticeable increase in reported damages - mainly through heavy weather, strandings, collisions etc. rather than through direct structural failure. It is believed that underwriters were more disturbed by reduced maintenance and operational standards under Flags of Convenience than other factors.

In 1964, Liberty T2 tankers and other miscellaneous war construction still in service totalled 748 units - mostly under Flags of Convenience.

As the years passed, damages of one kind or another, stringent survey rules, advancing age and economics took their toll.

Throughout the Liberty ship era, these vessels not only demonstrated excellent seagoing qualities but also a standard of crew comfort well ahead of the times. They also set the pattern for further larger but standard type post-war ships e.g. S.D. 14s, FREEDOMs etc.

In summary, an innovative and far sighted decision in 1941 created several decades of maritime history which is now ably recorded by Ian Stewart. For those who may wish to identify any specific E.C.2 Liberty vessel - including T2 tankers - a comprehensive history of all those constructed, showing initial building number, shipyard, subsequent registrations and history through to final disposal is tabulated in the relevant sections.

The humble and expendable C2 Liberty ship served the post-war period with distinction and its peace time role, particularly in bulk trades, maintained that essential continuity on world trade routes while international ship operators replaced their wartime losses.

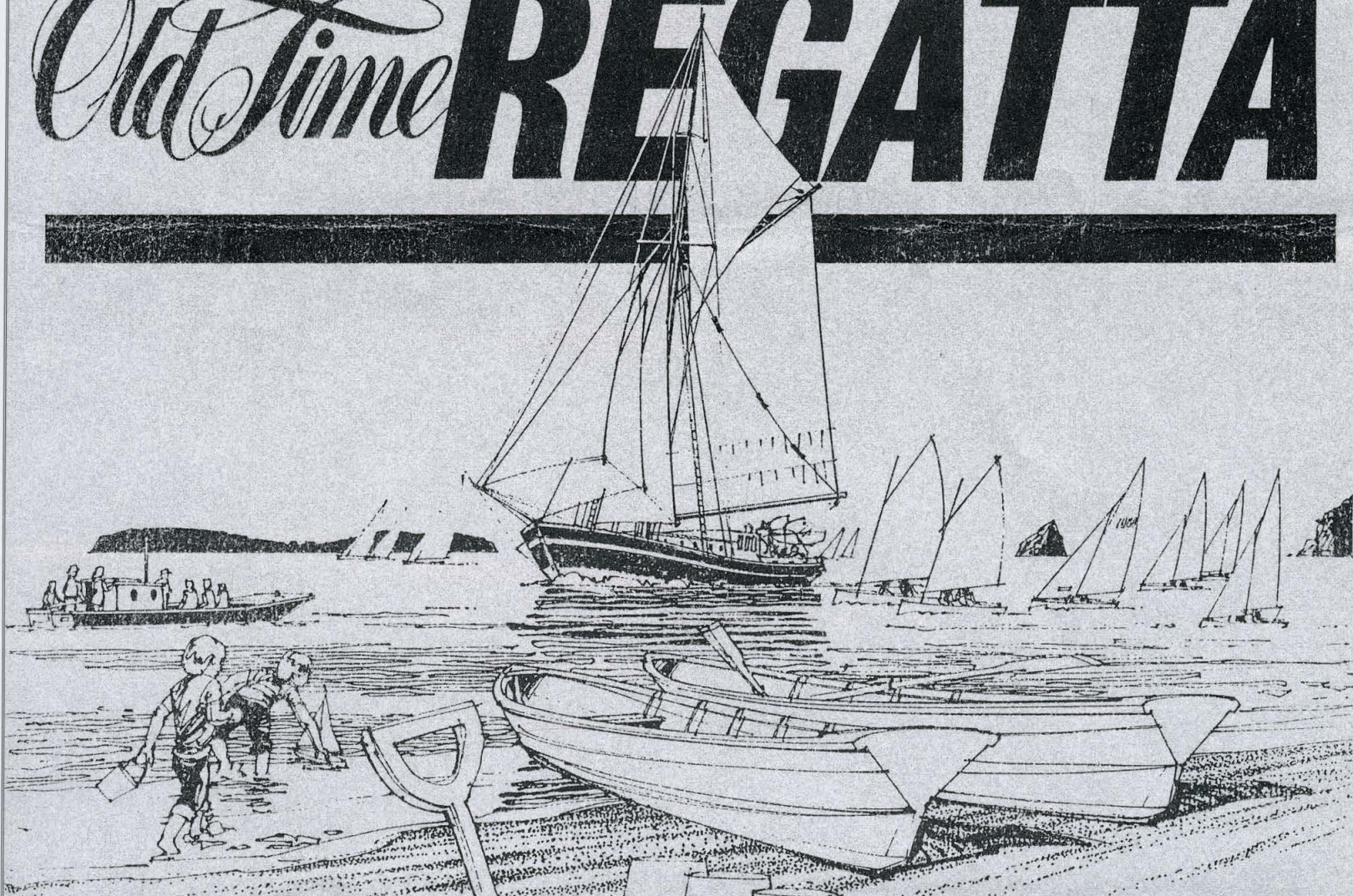
As a well researched reference for this specific period, Mr. Stewart's contribution is without equal.

Richard S Webster
Master Mariner

FRIENDS OF THE MAHURANGI PUHOI VALLEY CHEESE CO.

MAHURANGI

Old Time REGATTA



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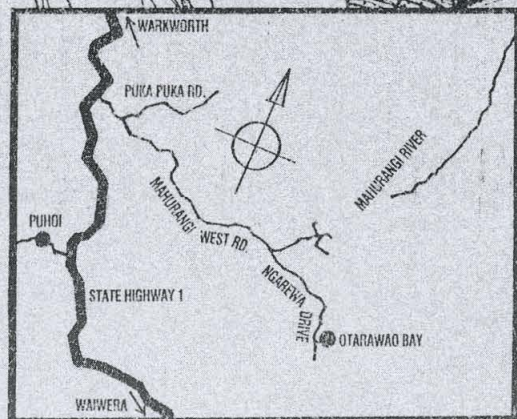
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REGATTA INFORMATION

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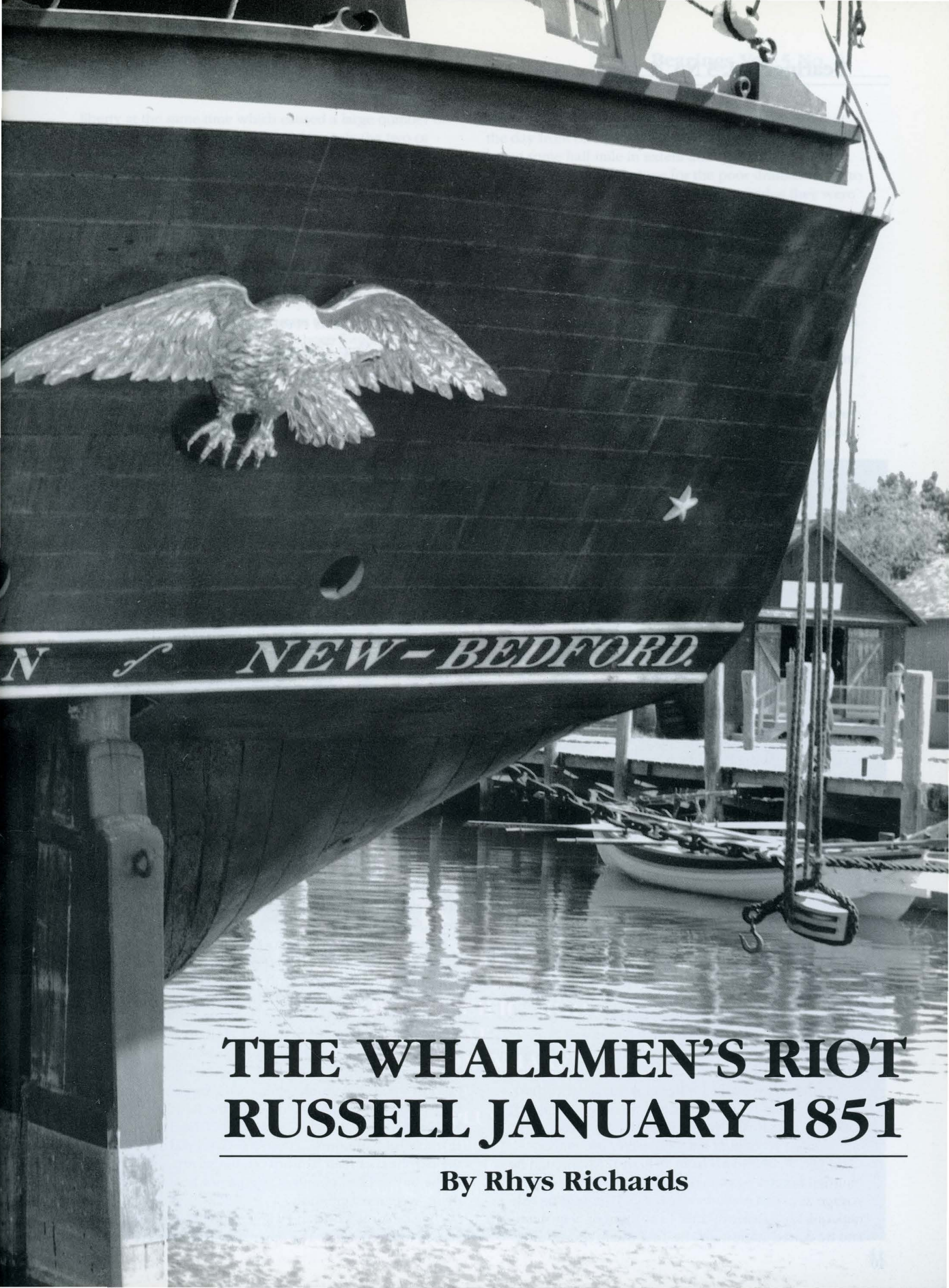
NEW EVENTS

Sea Kayak Harbour Race
- Augustin Sea Bear Shield





CHARLES W. MORGAN



THE WHALEMEN'S RIOT RUSSELL JANUARY 1851

By Rhys Richards

The last surviving whaleship from the days of sail, the CHARLES W. MORGAN of New Bedford, which is now enshrined at the Mystic Seaport Museum in Connecticut, was the subject of a fascinating article by Cliff Hawkins "A Whaleship in New Zealand Waters" in Bearings Vol. 4. No.2. Michael Ibbotson commented too in the next issue, but there is even more to be told of this grand old whaleship's association with New Zealand.

A quick check of indexes to the several miles of microfilms of American whaling journals and logbooks now held by the Alexander Turnbull Library in Wellington revealed that they include two of the four logbooks that survive for voyages of the CHARLES W. MORGAN in New Zealand waters last century.

The first journal, from 1845 to 1848, records a cruise for sperm whales off the Three Kings and the Kermadecs for four months from December 1845, broken only by a visit to the Bay of Islands for the first eight days of January. A doctor, water and potatoes were being taken aboard there, but six crewmen deserted and only three replacements were signed on. The CHARLES W. MORGAN then cruised east and north to Tonga, Samoa and Fiji before returning to the Kermadecs in October 1846. They struck 'greasy luck' off the Three Kings on 14 December taking three sperm whales, two yielding 40 barrels each and one 70 barrels, and on Christmas Day they took another 50 barrel sperm whale.

They next called ashore at Maunganui from 8 to 17 January 1847, before again cruising north to Fiji and Vava'u in Tonga. After a period testing the Tasman Sea unprofitably, they called at the Bay of Islands from 9 to 19 January 1848, and again from 14 June to 13 July to prepare for the long voyage home. The CHARLES W. MORGAN reached New Bedford in December 1848 after a long voyage of 42 months with a handsome cargo of 2170 barrels of sperm oil and 100 barrels of (right) whale-oil.

No logbook remains for her next voyage, her third, but much more is known of her time in New Zealand waters as later in life Nelson Cole Haley wrote a most entertaining account of his four year cruise in the CHARLES W. MORGAN from 1849 to 1853. Though he returned home a seasoned whaler, he had begun this voyage as a slim seventeen year old. However he rose in rank quickly to the responsible position of boat-steerer, and he darted an iron into his first whale shortly after

they reached northern New Zealand in January 1850.

They then called at the Bay of Islands which he described as very pleasing to the eye, though he also noted that behind the sandy beach of the town was a row of houses for a mile or more "amongst which could be seen the usual gin mills that go with all English, and most American, settlements... . We lay there some two weeks, took on board three hundred barrels of water and a little wood, and painted the ship outside. Each watch had two day's liberty and some spent most of the time, and all their money, in the public houses, and had roaring headaches the next day to show for it. There was quite a settlement of Maori a short distance back from the English portion of the town. It is always added to in the season that the whaleships come there. Some of the men rambled about there, as for most of them it was the first time of seeing Kanakas. Numbers of the women and girls were rather pretty, some of the half breeds decidedly so, and most of them were quite well dressed and clean. There were many more females in the settlement than males."

From there they cruised to Tonga "on the line" at Byron and Sydenham Islands (now in Kiribati) and on to Strongs Islands (Kusaie) north west of Nauru. They later returned to New Zealand and the Bay of Islands. Though Haley did not record the date, Hawkins noted that in January 1851 a deserter from the CHARLES W. MORGAN was apprehended in the Duke of Marlborough Hotel. He had been brought there by two locals being at that time "almost insensibly drunk" after a 'drunken riot'. The two locals were brought to court before the Resident Magistrate, James Reddy Clendon, who fined them severely for harbouring a deserter. Haley did not mention the desertion of their steward but his account of this visit to the Bay of Islands, and of a huge riot he witnessed there, were most graphic.

"We took on wood and water, painted ship, and then started to give liberty. The other ship's crews were having

liberty at the same time which caused a large number of men to be on shore each day; and it made the two or three policemen on duty in this small place almost crazy to keep any kind of order amongst so many wild sailors, some being full of fighting rum and others more or less so. The three public houses drove a rattling trade during the days the men were on shore, as they had money to spend and but little chance to spend it for much else than drink of such vile concoction that taken in quantity it rendered them quarrelsome. A great deal of fighting would be going on during the day amongst the crews of each ship too, as when in that state things that happened on board the ship that had almost been forgotten, would be brought up and a fight would come off between the drunken fools, and other fools taking sides some times would bring into the fracas the rest of the watch.

“But when two different ships’ men got at it, the whole circus would be in sight, for others from more

ships would join in, and fighting would be the order of the day from one end of the beach to the other. This being some half mile in extent and quite narrow.... . Of course it took but little time for the poor drunken fools to get so mixed up that they lost all idea of what they were fighting for... The poor unfortunate policemen at such times would be dancing around the outside like performing monkeys, brandishing their clubs and shouting ‘Order, in the Queen’s name!’ and getting tumbled head over heels by some of the crowd when they tried to drag off one of the number who had been laid sprawling on his back, too drunk to do more, or had been hit too hard.

“The crews of all the ships lying there had their liberty brought to an end by one of the most desperate fights that had ever happened between foreigners on that beach. One Sunday most of the crews of the ships were ashore, leaving but a few men in each ship. Quite a few



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settlers had come from different places adjoining the bay to pass the Sunday in town. Also some of the soldiers from a station four or five miles up towards the head of the bay had come to pass away a day's leave of absence. No doubt there must have been at least 150 to 200 men on the beach that day from the outside. I did not care to go on shore but the other three boatsteerers had gone ... and most of the officers. The ship was pretty near deserted.

"About 3 o'clock I heard one of the men say 'There seems to be trouble on shore.' He was looking towards one of the public houses (they all three stood out in plain view on a ridge of land back of where the boats landed on the beach, although some distance apart.) I saw quite a crowd of men in front of it, and the next minute I saw a red coat, with a man in it, roll end over end out of the crowd and halfway down the beach towards the water. He lay there a few minutes, then scrambled to his feet, made towards the men and soon was lost amongst swaying bodies and flying arms. Stepping to the cabin companionway, I called to the officers who were below, telling them that wigs were being scattered on the green shore.

"By the time they got on deck, sailors, soldiers and landsmen could be seen running on the beach and piling helter skelter out of the other two public houses and making for the centre of attraction, where by this time men could be seen tumbling over in all shapes. Some would soon right themselves up; others would lie stretched out full length, back down; some on their sides, knees, and in all positions. Now and then one could be seen, carrying off his eyes with both hands, as he slowly crawled to one side. In this way numbers dropped out, but it did not diminish the crowd that were improving the shining Sunday hours to see who could hit the hardest, as men were constantly arriving and not hesitating when joining the crowd to present their letter of introduction by running a fist against the first head they came to.

"Looking from the ship we had a top seat above the circus, and though it did not have a pleasant look by any manner of means, blest if I could leave looking at what was going on ... There seemed to be an extra amount of red coats stretched out along the beach, as though the body acted on that department more than on others, and by the time the sportive lambs had fought to the limit of

one end of the beach and began to work back again, hardly a redcoat was seen on his feet.

"The entertainment continued back along over the fallen who had not strength to crawl out of the way or were too full of bad rum and knocks to care, scattering, as the body moved, more victims to help fill the numbers that were holding the sand down. Twice up and down the battlefield moved the hosts, until perhaps half the number were laid hors de combat and the balance somewhat damaged, more or less, in the upper works. The fight continued at least two hours.

"But like everything else an end had to come. A squad of soldiers arrived that had been sent for by the police as they had no show to quell the disturbance. A show of fixed bayonets and a few knocked down with butts of guns soon had the field clear of combatants. The sick soldiers were marched off under guard to their barracks and the police arrested every sailor they could lay their hands on. By sunset the beach around the public houses looked like a deserted village.

"Our men on shore had been locked up in an old building, as the jail could not hold more than half that had been arrested. Both this and the jail were wooden buildings, and when our fellows sobered up they broke out of where they were in confinement and went over to where the others were in jail and helped them to break out of that. No one interfered, and it was not known if it were because of fear, or not knowing about it.

"Shoving some small boats off the beach, some of the men went off in them and reported to each ship that the men were on the beach and wanted boats so that they could be get on board. Boats were sent, and long before daylight every man was on board his ship; but the next morning some of them had heads on that looked as though a horse had trod on them with shoes on.

"The next afternoon an officer came on board to find out the names of those who had been on shore the day before; but strange to say he could not find out that any of our men had been out of the ship during the day and he had to leave without making any arrests. The affair assumed a serious look as the officer, before he left, informed the mate that two or three men had been killed and a number very dangerously hurt by stab wounds and cuts.



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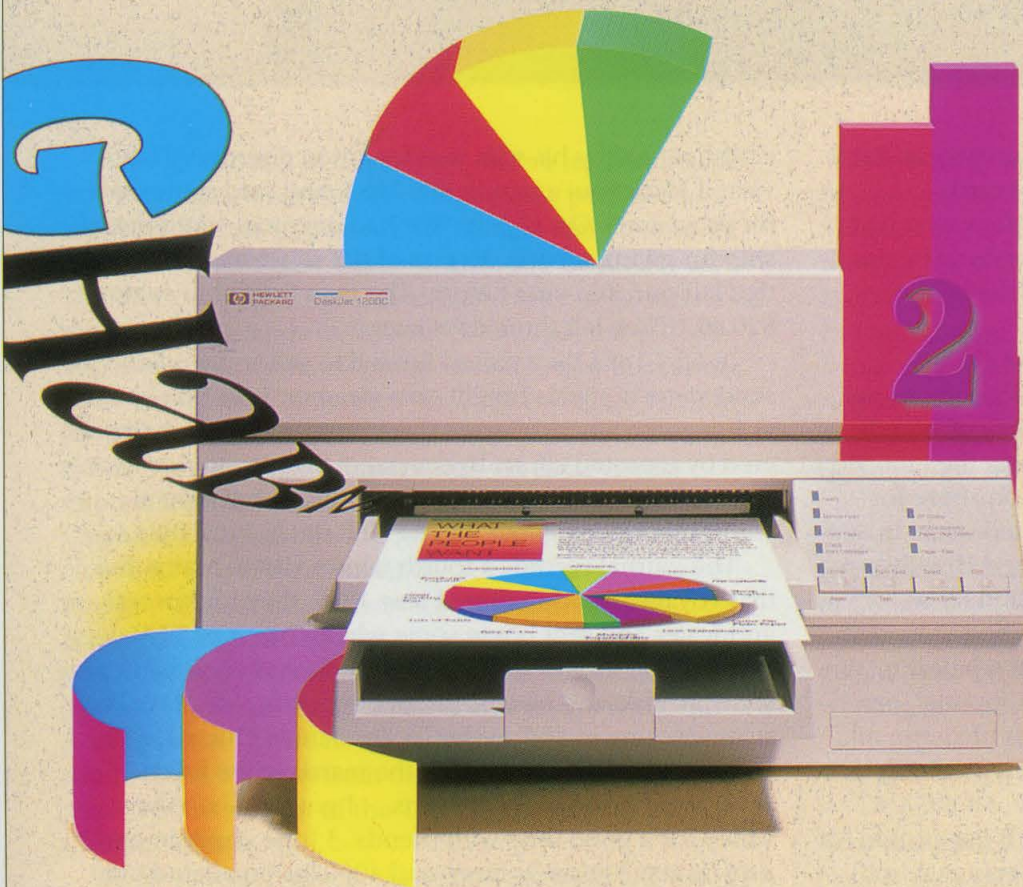
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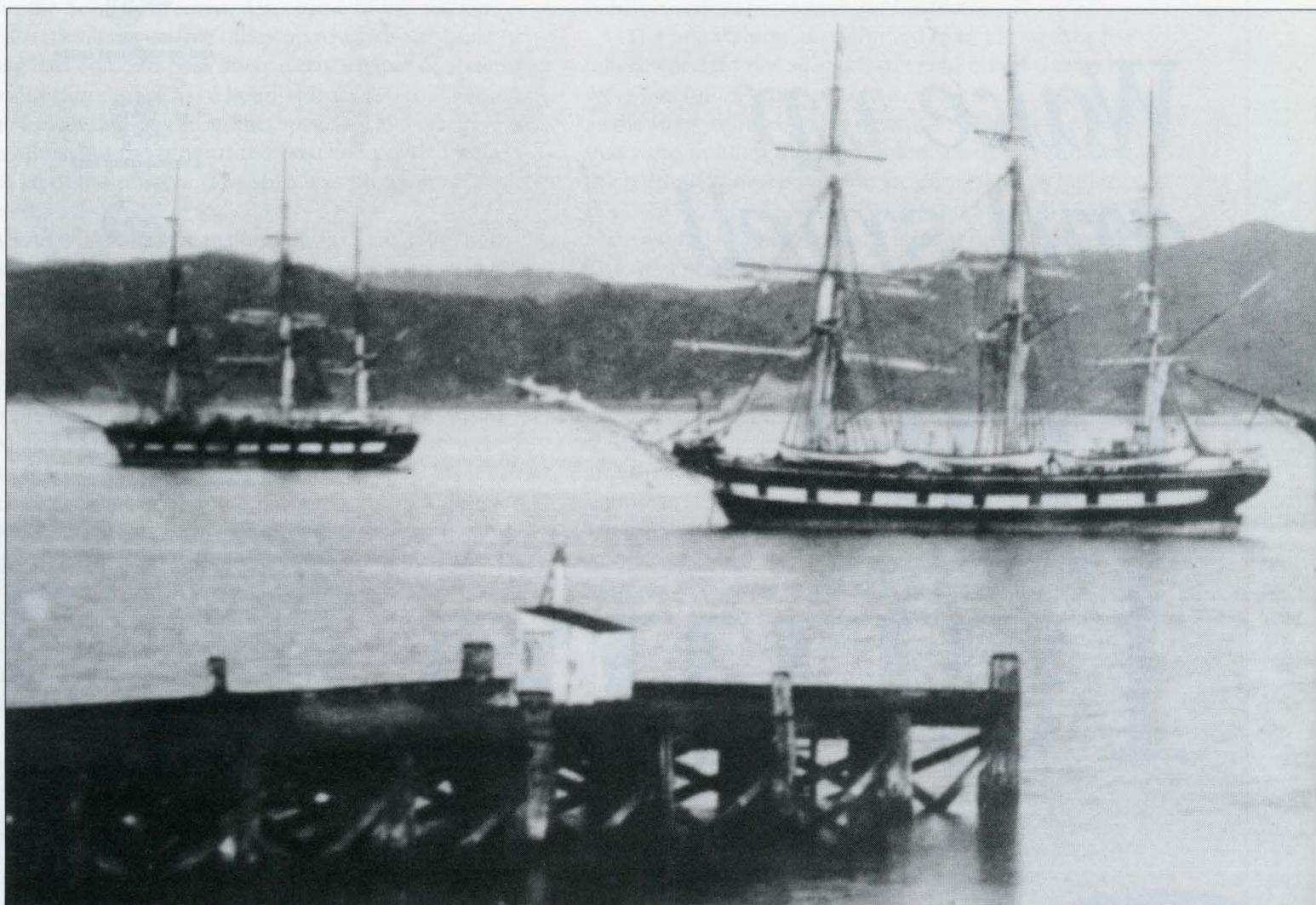
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 **HEWLETT
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“As our ship was ready to sail, we got underway the next morning and went to sea. We never heard afterwards who did the stabbing, but the boys who had been in the row thought most likely it was done by the soldiers, as some of them had, in the sheaths by their sides, bayonets.”

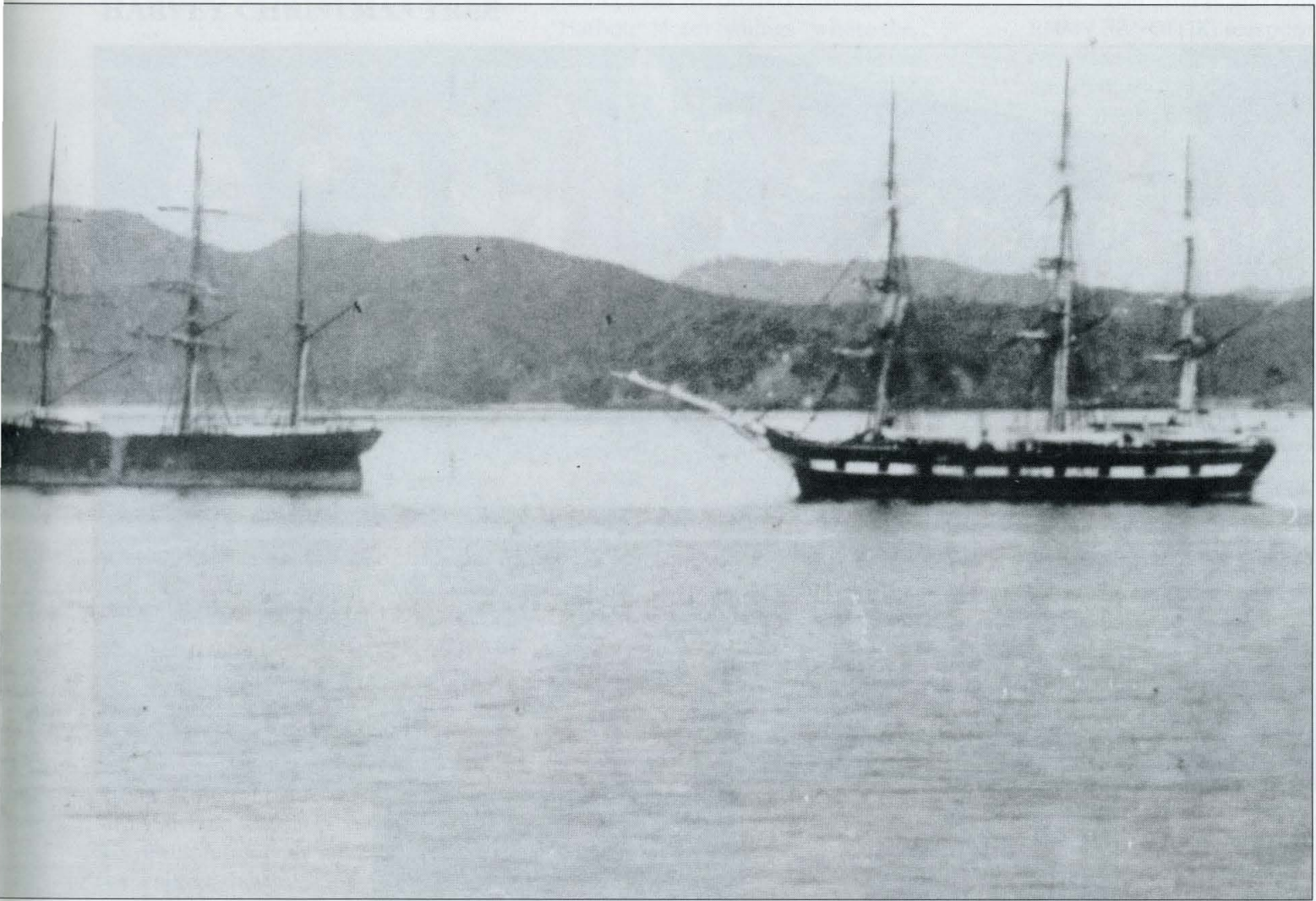
After that Nelson Cole Haley in the CHARLES W. MORGAN cruised north to the Equator before returning, uneventfully it seems to ‘Waapoo’ in the Bay of Islands from 25 January to 8 February 1853. “During the time we were painting ship, a watch was allowed on shore for liberty ... The watch were allowed to go and come in at Russell, so long as they caused no trouble...” However it was rather an ignominious visit as the CHARLES W. MORGAN had taken so little oil, that they had to load a cargo as freight for a more successful right whaleship. On her return home after a long voyage of 41 months, her own cargo was only a meagre 1121 barrels of sperm oil, worth less than two thirds that of her previous voyage.

As Mr Ibbotson noted, the CHARLES W. MORGAN then switched to right whaling in the North Pacific and apparently did not visit New Zealand waters again until her twelfth voyage. An all too laconic journal for this voyage, that survives at Mystic Seaport Museum, is also on microfilm at the Turnbull Library in Wellington. It mentions that at Mangonui in June 1882, the men went to church on shore each Sunday, Captain Keith was

accompanied by his wife and four men deserted. They visited Mangonui again in July 1883, and sold some oil for provisions. On 11 July “We had one man taken out of ship for giving tobacco to one of the shore men ... one that left our ship year before. The man from ship sold \$20.00.” They left three days later.

In May 1884 they visited Russell to sell some oil and to send some home as freight on a steamer. June was spent at Mangonui where efforts to take provisions were hampered by repeated efforts by several of the men to run away. Some were put in irons and others caught, but several were still missing when the ship left on 25 June 1884.

The journal records a fourth winter visit to Mangonui that voyage. Arriving in mid May 1885, they took wood and water and sent home some whalebone. On 22 May “while I was after water, Captain Keith and cook had some trouble and he was put in handcuffs... 28 May. The steamer came in and we had a good time. Our mate Mr Lawrence got married, and at the marriage we fired several guns and blowed horns ... I got a ride up the valley for a good time with friends. 3 June. Took in our provisions. 30 barrels flour, and 4000 lbs bread and one cask beef. Sold about three casks 923 gals of oil.” But thereafter the journal records men running away almost daily, or “a little trouble with the crew”. When most of these deserters had been recaptured, the ship left on 1 July.



A wider reading of the journal, where legible, reveals however that Mangonui was not the only port visited regularly. In fact it was only the winters that were spent around northern New Zealand while the CHARLES W. MORGAN took five right whales and one sperm whale off the Chatham Islands in November and December 1882, and then spent three extended summer seasons cruising just south of the Chathams (Nov 1882 to March 1883; Nov 1883 to March 1884; and Nov 1884 to January 1885) and called there again in February 1885 en route home. Captain Keith had made several earlier visits to the Chatham Islands while in command of the TRITON of New Bedford, and called ashore several times during this voyage. While it is not clear how often Mrs Keith accompanied him ashore, she was left on Pitt Island, as was a deserter, in March 1883, and she nursed her husband there in January and February 1884 while the mate took the CHARLES W. MORGAN on a cruise further south. It would seem from this rough journal that the most productive part of this late voyage was off the Chatham Islands.

As Mr Ibbotson noted, the CHARLES W. MORGAN does not seem to have visited New Zealand waters again until her twentieth voyage when Captain Earle brought her into Russell in October 1894 and to Auckland from 29 December to 22 February 1895. She was undoubtedly the last of the sail whaleships active in New Zealand waters.

Whaleships off Russell, Bay of Islands, c.1885. The original photograph, by John O'Neil, was presented to the Russell Museum by the family of H.W. (Peter Williams). It once hung in the Williams' 'Cricketers Arms' on the Strand, Russell.

In The Whaling Trade in Old New Zealand, Rickard wrote: "By 1827 it was reported that it was not uncommon for fourteen sail of whaleships to be seen at the Bay of Islands during the months of December and January." (John O'Neil, courtesy Russell Museum)

Her survival today so grandly at Mystic Seaport Museum in Connecticut, where her sails are raised and her boats lowered daily throughout the summers, serves as a most magnificent tangible link with New Zealand's rich whaling past last century.

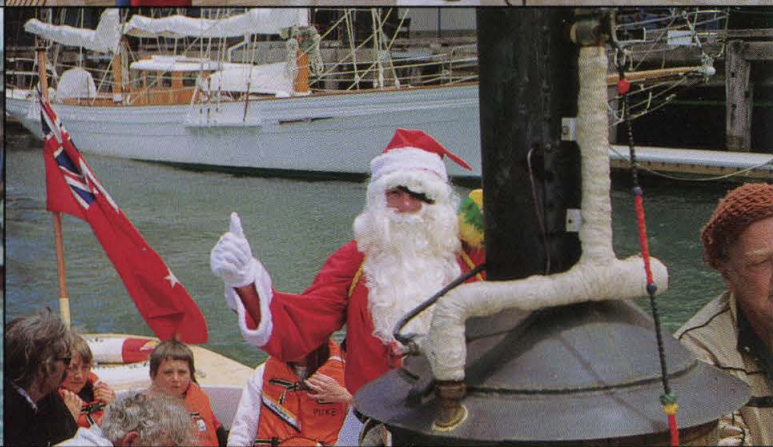
Title photograph by Cliff Hawkins.

Recommended reading list:

Nelson Cole Haley 1950 *Whale Hunt : The Narrative of a voyage by Nelson Cole Haley, Harpooner in the ship CHARLES W. MORGAN 1849- 1853*, Robert Hale Ltd, London.

Rhys Richards 1982 *Whaling and Sealing at the Chatham Islands*, Roebuck Society, Canberra.

Museum News



CHRISTMAS AT



HOBSON WHARF



Left to right, top to bottom
 Rev. Bill Law blessing the Carter Holt Harvey Xmas tree.
 Sinterklaas greeting visitors from his white charger,
 Sinterklaas and his Zwarte Piet helpers,
 The Carter Holt Harvey Xmas tree,
 Father Christmas passed the gifts to the Salvation Army for
 distribution,
 One of the choirs and bands was located on the TED ASHBY
 (Photos: Paul Gilbert, Light-Transport, Vicky Smith)

THE CARTER HOLT HARVEY CHRISTMAS TREE

Thanks to Carter Holt Harvey Ltd, HOBSON WHARF was able to erect a full-sized, decorated Christmas tree in the museum courtyard. More than ten metres high, the tree was adorned with 150 strings of fairy lights, bows and 250 foil-wrapped parcels. It was a wonderful waterfront celebration of Christmas.

Beneath it, a fortnight long Christmas programme unfolded. On Sunday December 5, the eve of the great Saint's birthday, the Dutch St Nicholas, **Sinterklaas**, and his **Zwarte Piet** helpers arrived on site by steam boat and he rode his white horse. The festive season began with Netherlands dancers and organ and Dutch/Belgian food stalls, but moved on through performances by numerous Auckland ethnic groups.

Gifts were assembled beneath the Carter Holt Harvey Christmas Tree for a fortnight, until a piratical Father Christmas of the Anglo American tradition, accompanied by the Salvation Army arrived to collect them for distribution to needy families. And so we walked, danced, sang the traditions of Christmas from St Nicholas to Santa Claus (please don't tell us they are one and the same - we know that, but they don't!).

On Friday December 17, the waterbasin glittered with the reflections of hundreds of candles for the waterfront's first Carols by Candlelight on the water. The Tongan Methodist Band and Choir led the festivities. Then Auckland City Brass Band performed with great gusto and a Mt Roskill choir and public matched their enthusiasm and spirit with vigour.

A very big thank you to Carter Holt Harvey, the Auckland City Band, the Tongan Church, Roskill Chorale, the Salvation Army, the Dutch dancers and stall holders and all the people who participated or gave during the Christmas fortnight.

SUMMER PROGRAMME

HOBSON WHARF programme over the summer includes scow sailings on the TED ASHBY. "Heritage Sailings" have been devised where the public can experience being underway on a

traditional scow for about three hours. Shorter sails are offered through the "Harbour Motor Sailings" where the vessel is under motor with some sail up. Passengers will be back on the marinas in 40 minutes.

The TED ASHBY can also be hired for private sailings over the summer and throughout the year. Surveyed to carry 49 people, being on the TED ASHBY on a glorious Auckland summer evening will be an experience to remember.

Volunteer sailing programmes have been established which will give Friends of HOBSON WHARF a unique opportunity to be involved with this heritage programme at a very small cost.

Music will be a regular feature on the site and over the summer visitors to the museum will be able to make use of the services of our CREW who are trained to enliven the displays and the site in general, with tours of the museum. Information regarding all these services can be found at the Information desk or by contacting the Administration office at HOBSON WHARF.

RECENT ACQUISITIONS

The following people have gifted artefacts to HOBSON WHARF in recent months. Their contributions are gratefully acknowledged.

Mrs H.M.B. Fraser - Cup, saucer and plate with SS TRIUMPH crest, salvaged from the steamer in 1883 by her grandfather Geo. Fraser

Peter Sheffield - Sailing model yacht made at W.G. Lowe & Son, c.1925

John Sharps - Sou'wester

Kip Kempthorne - Stuart's Marine Distance Meter

Mrs Cecil Algie - 18th Century engraving of Cook's chart of New Zealand; watercolour of HMS ENDEAVOUR by Richard Baker

A.W. Addison - Light game-fishing, rod and reel, 1943, hand-forged shark hook and line; all fabricated by donor

Subritzky Family - Subritzky Shipping house flag

G.W. Cox - Half-model of H28

Christ's College - Outriggers for competition rowing four

Anon - Maritime Carriers house flag

Reg Combes - Bell of fishing boat

COUNTESS; model of SS TRIUMPH; Shaw Savill ashtray and cufflinks; RMMV RANGITIKI teaspoon; section of undersea cable; watercolour of emigrant ship AUCKLAND; framed photographs of Auckland Shipping and yachting

M.J. Armstrong - Canadian-Australasian AORANGI ashtray

Henry Hughes - Model of PORT AUCKLAND

A.L. Cadman - TSD and Neptune outboard motors; outrigger canoe models

Brooke family - Frostbite KIATOA, restored by Don Brooke; half-models of RAWHITI and WAKATERE class; lifebuoys ex WAIRARAPA and NIAGARA

R.S. Hopkins - X Class and mullet boat gear; sweep ex NIAGARA lifeboat; Elliott model boat mould; carved grille ex Bailey ferry

R Class Squadrons, Auckland, Wellington, Canterbury - R Class yacht HARD RAIN MK.II

Please contact the Curator at HOBSON WHARF if you have maritime objects, particularly those with New Zealand associations, that could be suitable for any of the many facets of maritime activities and history covered by the museum.

THE MARITIME LIBRARY

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

Mrs M.T. Russell - Matson Line menus
A.H. Williams - Shipping photographs
Alistair Stodart - Photocopy of *From Ship to Shore: William Schermuly and the Pistol Pocket Apparatus*

South Auckland Marine - Handbooks for Mercury outboard motors

Union Shipping Group - Charts, ship plans, books

Fred Mitchell - *Copper-Nickel Alloys in Marine Systems*

Russell Kerr - Marine engineers papers of K.R. Kerr

Philip Drury - Yachting books and magazines

Mrs Cecil Algie - Maritime books, 36 vols

Brian Henshell - Matson Line booklet

Martin Barriball - Sunburst plans and literature

Nautical Institute - Books, 16 vols, and videotapes
Tony Taylor - Badminton Library
Yachting Vols I and II, 2nd ed, 1895
Hodder Headline NZ - *The Lost Ships of Guadalcanal* by Ballard
J M Mildren - *Liberty Ships in Peacetime* by I.G. Stewart, limited edition
Robert Stone - *International Code of Signals* 1901
Con Thode - Handbook for Calliope Sea Scouts by L.R. Thode
Piers Mackereth - Books, 7 vols, including *The Sea Boat* by R.C. Leslie
Subritsky Family - *The Subritsky Legend; Subritsky Shipping: A Heritage of Sail*, by Mike Subritsky
Lyttelton Port Co - Plan prints of floating crane RAPAKI
Einar and Anna-Greta Nasstrom - Reproduction of and notes on Swedish barque MINA, arr. Nelson 1863
Gordon Cox - Album of cuttings on Waitemata yachting, 1939-50s
Tony Flude - *Henderson and MacFarlane's Circular Saw Line* by Flude
Rhys Richards - *Bay of Islands Shipping Arrivals & Departures* by Richards and Chisholm
Susanne Collecutt - N.Z. coastal ship's logs of William Sullivan, 8 vols
Peter Entwistle - *Lloyds Register of Ships* 1991-92
Waitemata Stevedoring Services *Register of Australian and New Zealand Ships* 1918-19
Conway Maritime Press - *Sail's Last Century; The Advent of Steam; The Shipping Revolution*
John Hager - Plans of launch MAPU by H.E. Cox
Kerry Moore - *A Short History of a Pioneer Family* by Sylvia Moore; *The Last Landfall: Early Big Omaha History* by L.D. Meiklejohn
M.J. Armstrong - AORANGI menus and photographs, 1941
Bob Rankin - Crossing the Line certificate, USS IDAHO, printed 1908
Graeme Wilkinson - Photographs of scow GLENAE
Catherine Fogarty - Photographic panorama of LYTTTELTON Harbour, C19
David Eyres - *Ship Construction*, 2 editions, by D.J. Eyres
Auckland Radio - New Zealand and Pacific charts
Sarah Kenderdine - *Historic Shipping*

on the River Murray: by Kenderdine

ENZA AT HOBSON WHARF

For a week or two before and after her promotional circumnavigation Peter Blake's and Robin Knox Johnson's big catamaran ENZA was stationed at HOBSON WHARF. A striking contrast with the heritage vessels in the marinas, and resplendent with huge painted apples and pears along her topsides, ENZA participated in daily promotional sails on the Waitemata Harbour and nearer areas of the Hauraki Gulf.

In early January the catamaran will depart Brest in France, competing against a French trimaran, in a bid to break the "Round the World in 80 days" non-stop sailing record.

CHARITIES AT HOBSON WHARF

Austin's Catering and HOBSON WHARF are pleased to announce that the charities selected for concessional catering and use of the TVNZ Convention Centre during 1994 are:

- Cystic Fibrosis Association of New Zealand Inc.
- Monte Cecilia House
- New Zealand Family Planning Association Inc.
- New Zealand Yachting Federation
- Auckland Rescue Helicopter
- Spirit of Adventure Trust

Charitable organisations wishing to be considered for sponsored use of the Convention Centre and Catering during 1995 should contact Rodney Wilson at HOBSON WHARF, or Scott Ashton at Austin's.



ENZA alongside in the museum basin. (Paul Gilbert, Light-Transport)

MODEL MAKING COURSE

Ship modelling has been a creative start for many hundreds of years and for a wide variety of purposes. From the burial models of ancient Egypt to the scale radio controlled models of today.

In order to encourage more people in Auckland to take up this absorbing and creative art the ship modellers Workshop at HOBSON WHARF assisted by the North Shore Model Ship Society Inc. are to conduct a course in the New Year on the subject.

The course will encompass the following, not necessarily in this precise order.

1. History of ship modelling
2. Choice of a subject to model
3. Build a kit or scratch-build
4. Research and Modelling Scales
5. How to read plans and lines
6. Methods of hull construction
7. Making sails for models
8. Masting and rigging
9. Superstructures and deckhouses
10. Fillings and fitting out
11. Painting materials - methods
12. Fitting motors and Radio Control
13. Maintenance, transport and display
14. Materials, tools and workshops

It is planned to run the course on

one evening each week lasting in total for seven weeks with two subjects being dealt with each evening.

Interested? Then write to:
HOBSON WHARF
 New Zealand National Maritime
 Museum
 P O Box 3141
 AUCKLAND

mark the envelope:
 'Ship Modellers Workshop' and full
 details will be sent to you. Alternatively
 you can request details by telephoning
HOBSON WHARF Administration
 Office Tel: 0-9-358 1019.

There will be an Enrolment Fee of
 \$20.00. The course will commence in
 March.

So if you are interested do get in
 touch or if you have friends who may
 be interested tell them. We can cater
 for a maximum of twenty-five students.

Later in 1994 we plan to run a
 practical course during which each
 participant will build a model for
 themselves, but more on this later.

Ross McWilliams

COOK'S CHART

Lieutenant James Cook's chart of
 New Zealand has long been famous
 for the accuracy and thoroughness of
 the survey from which it was derived,
 given the resources of the period and
 the conditions under which it was
 carried out. Mrs Cecil Algie has very
 kindly gifted, from the collection of the
 late D.C. Algie, an 18th century
 engraving of the chart to **HOBSON**
WHARF, from the plate by I. Bayly. The
 engraving is hand coloured and a fine
 demonstration of the work of the
 Navigator. It will form part of the
 display in European Landfalls.

Mrs Algie has also gifted a modern
 watercolour by Richard Baker of Cook's
ENDEAVOUR off Bream Head, and
 many volumes to the Maritime Library.

AMERICAS CUP BOATS AT HOBSON WHARF

Not only is the **HOBSON WHARF**
 forecourt over-shadowed by the
 soaring presence of the 1988 Americas
 Cup challenger **KZ1 NEW ZEALAND**,
 but the museum basin will be
 enlivened by the activities of the two
 1992 Challenge boats from mid January
 to late March.

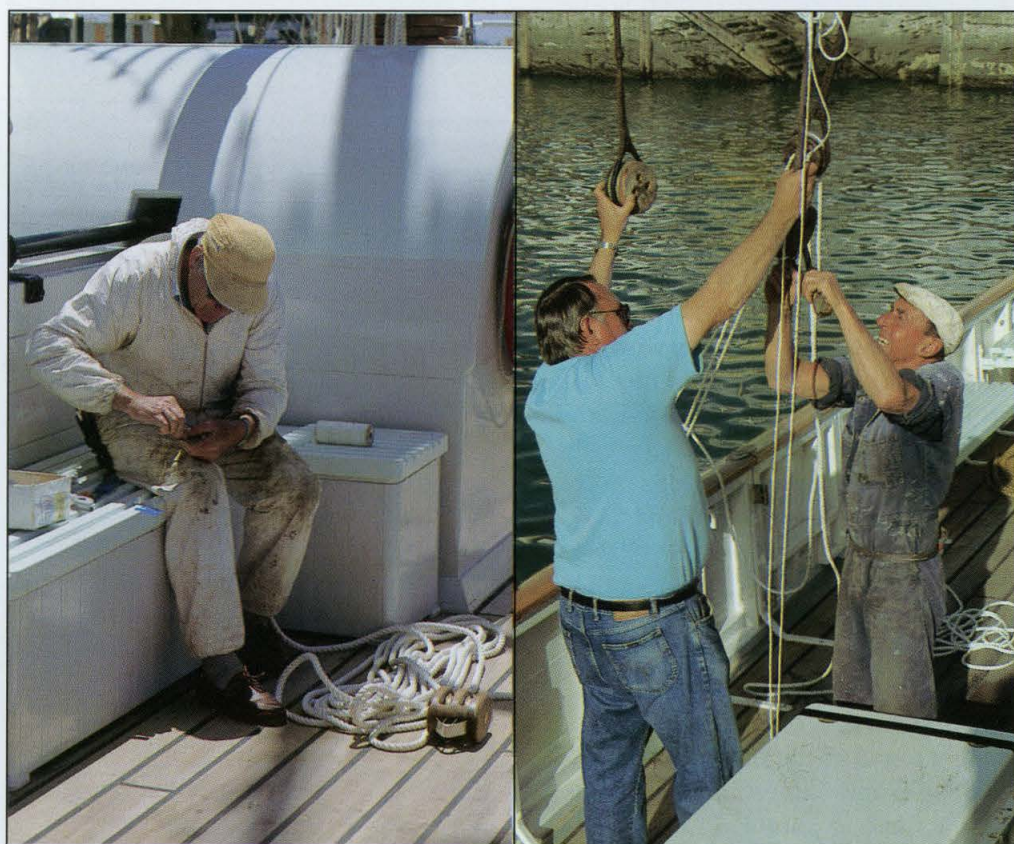


As part of the build up to the next
 Cup challenge, the New Zealand
 Challenge has decided to operate its
 two vessels out of **HOBSON WHARF**
 for a series of local race promotions,
 and international match races. It will
 certainly be a lively and memorable
 time with the Whitbread fleet,
 Whitbread activity, and this pre-
 Americas Cup racing.

THANKS TO CREW

We would like to thank the following
 volunteers for their help in preparing
 the **HOBSON WHARF** waterborne fleet
 for operation.

- Ron Blackman
- TED ASHBY rigging
- Wally Cooke
- TED ASHBY rigging



*A number of **HOBSON WHARF**'s enthusiastic volunteer crew members.
 (Paul Gilbert, Light-Transport.)*

Peter Entwistle
– BREEZE maintenance
Gordon Clemo
– BREEZE maintenance
Lawson Burgess
– BREEZE maintenance and rewiring
Mike Foster
– BREEZE rewiring
Lionel Brock
– Volunteer tuition
Martin Paget
– Volunteer tuition and organising
Police help.
Chris McMullen
– Coordinating to settling down
maintenance of the RAPAKI
Graham Wilkinson and Tony Hanlon
– Preparing and training the crews
for the PUKE
Tony Le Scalle
– General help on fleet
Brent Mitchell
– General help on fleet
We would like to thank all our
volunteers who make the operation of
our vessels a safe and special event for
our patrons.

HARD RAIN MK.II

The R Class has been for many years
the class for innovative technical
development within fairly unconfining
rules which chiefly limit hull
dimensions and sail area. The class was
established in Canterbury, with much
input from the Mander brothers, and
first raced for the Leander Trophy in
1951.

HARD RAIN MK.II has been a most
successful and enduring boat in the
class in recent years. She has won the
Leander Trophy a record four times, the
first in 1981 and the latest in 1991, and
in the past eleven years has been only
once out of the top six placings.

To the benefit of the Hall of
Yachting, rule changes for the 1993
season have led to the retirement of the
boat at the peak of her career and she
has come to HOBSON WHARF in her
1992 form.

Marty Douglas of Auckland has
brought together the Auckland,
Wellington and Canterbury Squadrons
of the R Class to jointly gift HARD RAIN
MKII to the maritime museum. Their
generosity is appreciated.

LIBRARIAN/ARCHIVIST APPOINTMENT

Robyn Mason has recently been
reappointed to the position of
Librarian/Archivist at HOBSON
WHARF. Robyn brings an excellent
background to the project with a
degree from the University of
Auckland, experience at the Fine Arts
Library at the University, and post-
graduate Library training at Albany,
New York. She was founding Librarian
at Strawberry Banke Museum,
Portsmouth, New Hampshire, a
maritime village. Her duties there are
particularly appropriate for the
pioneering work to be undertaken at
HOBSON WHARF. Immediately prior to
joining HOBSON WHARF she was
Librarian at the U.S. Information Service
in Auckland.



Robyn Mason, HOBSON WHARF's
founding Librarian/Archivist
(Paul Gilbert, Light-Transport.)

HISTORIC VIDEOS ON SALE

Soon to be released, only available at
the HOBSON WHARF Store, two
beautifully compiled video's depicting
New Zealand maritime past and our
passion for boats and the sea.

The first video entitled *Boats and
Beach's* feature nostalgic film clips of
New Zealanders indulging their passion
for boats and the sea during the 1940s,
50s, and 60s.

The second video entitled *Ships and*

the Sea features fascinating film clips of
New Zealand's maritime past covering
the 1940s, 50s and 60s. You will visit
Coastal Ports, trace the history of ferry
travel on Auckland Harbour and the
opening of the Auckland Harbour
Bridge.

These videos will make fascinating
screenings and wonderful gifts for
friends and family, and are taken from
footage shown in our displays.



Members of the Pacific Workshop at HOBSON WHARF.

A MAJOR MILESTONE

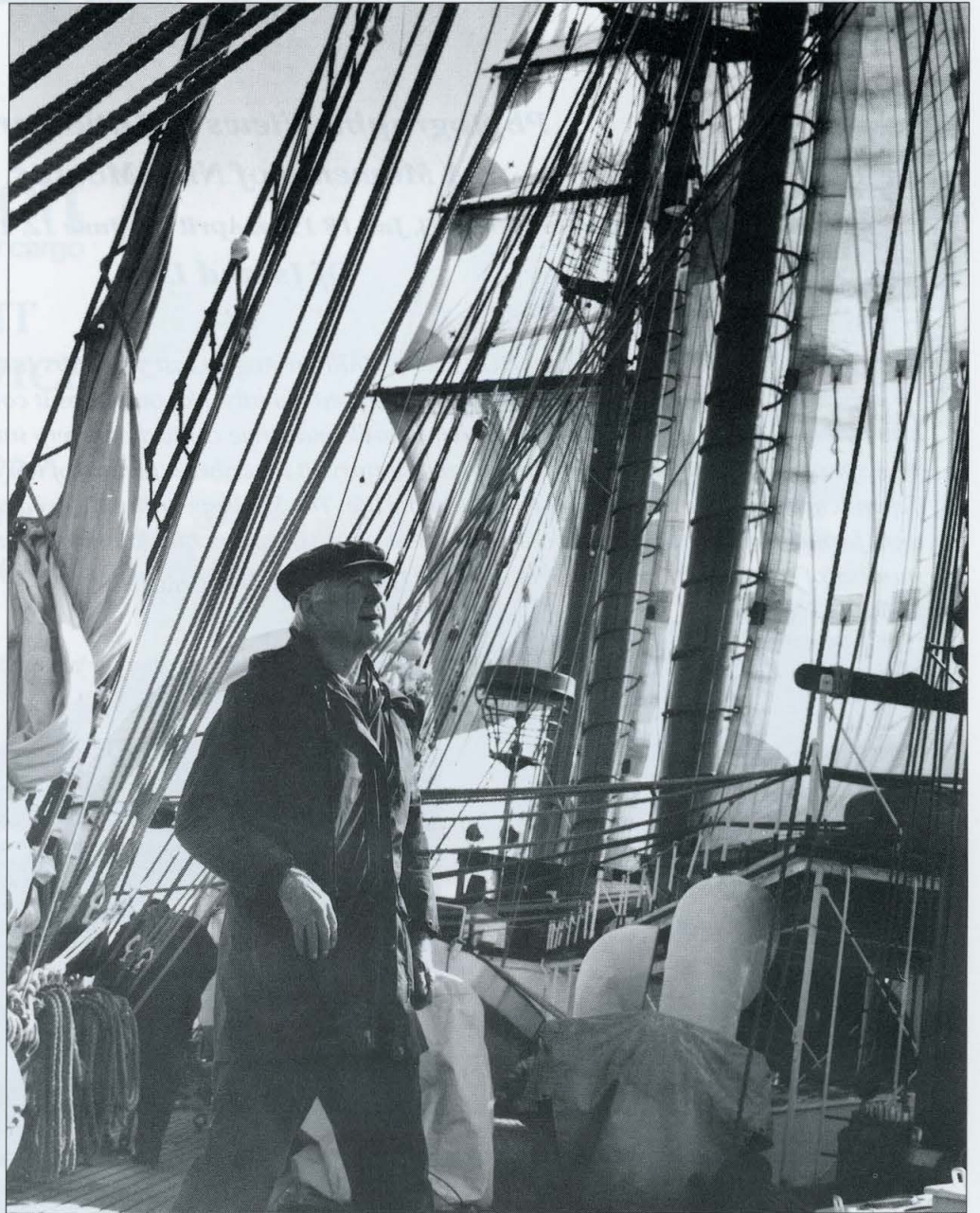
Bearings' most regular contributor, and well known historian, Cliff Hawkins, turned 80 on January 19, 1994.

Born in Cudworth, Surrey, England, but a New Zealand resident since 1925, Cliff shows no sign of eight active decades. Always ready to sign aboard for a sail upon a worthy vessel, the sprightly Able Bodied Seaman Cliff Hawkins describes his recent voyage on the *ESMERALDA* from Wellington to Auckland in this issue.

For decades Cliff has followed shipping in the Port of Auckland and beyond. Camera in hand he has cycled in pursuit of an astonishing range and number of vessels - ships as various as his beloved scows, the Island schooners, the last leviathans of the age of sail, the work horses of commercial shipping, sail training ships and much, much else.

In books such as the *Praus of Indonesia*, *The Dhow*, *Log of the Huia*, *Argosy of Sail* and *Out of Auckland* which later became *A Maritime Heritage*, Cliff has recorded and preserved a knowledge of some very important aspects of New Zealand's (and further afield's) maritime history. The job is far from done, however, and an energetic, youthful eighty year old Cliff Hawkins will be out on the water for many years yet, recording, documenting, photographing, talking and enjoying life afloat.

From all at HOBSON WHARF, and from hundreds of devoted readers, "well done Cliff, it has been a good passage so far, we've got plenty of miles to run yet so hold your course".



Cliff Hawkins aboard the ESMERALDA, October 1993.



HOBSON WHARF would like to thank White Cross Ltd and Trustee Mr Michael Renhart for the generous donation of a wheelchair for use by patrons on the site.

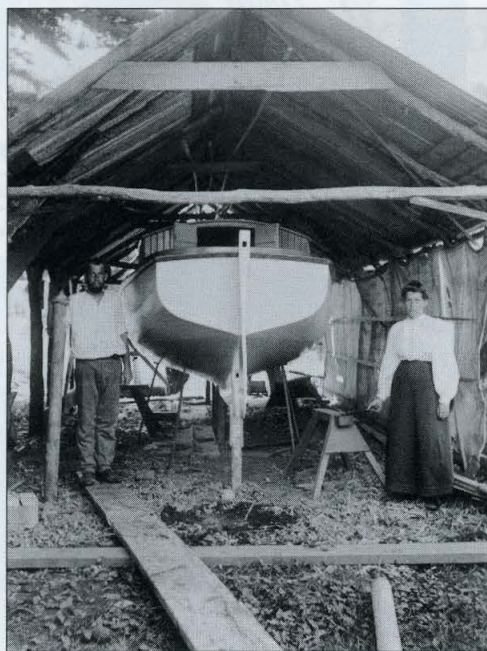
THE SHAKESPEAR ALBUM

Photographic Views of Little Barrier A Momento of Nine Months

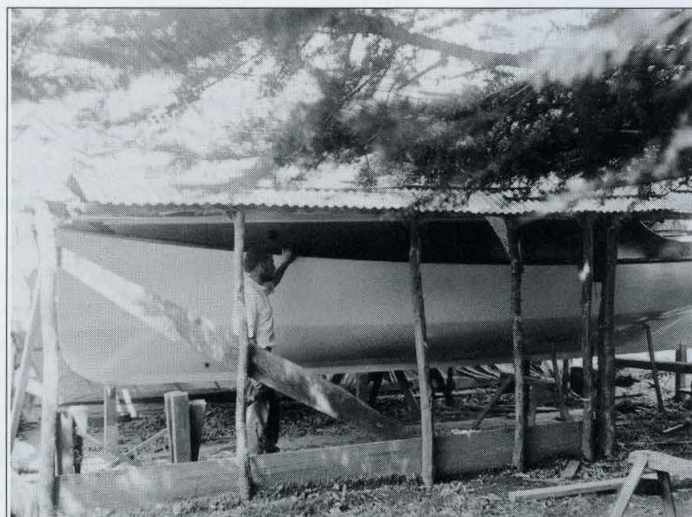
*(May 10, June 22, Nov 28, 1903, Jan 18 1904, April 29 - June 12, 1907, April 1, June 1, 1909)
Of Island Life*

Just at the time we were opening HOBSON WHARF in August last year, Mrs Judy Russell of Dunedin brought in a delightful photographic album from the Shakespear family. Not only does it contain some wonderful images but it also records a small slice of history in a remarkable maritime context of a very interesting family.

It spans about ten years at the turn of the century. It describes a picture of life on Little Barrier Island with an obvious dependence on boats and the sea to sustain the life. The Shakespear family lived on the Maburangi. Some of the family were farmers while others built boats and spent many summers holidaying on Little Barrier dependent for transport on a number of small craft. Among them were the FRANCES, the PIRATE which was wrecked and rebuilt, the ILEX and the MERRY DUCHESS.



Stern view of HAUTURU in her building shed, October 1909



HAUTURU in her building shed, Little Barrier Island, October 1909





Launching HAUTURU over a boulder bank, South Landing, October 14, 1909



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OF IMAGING TO
WHITBREAD
AUCKLAND**





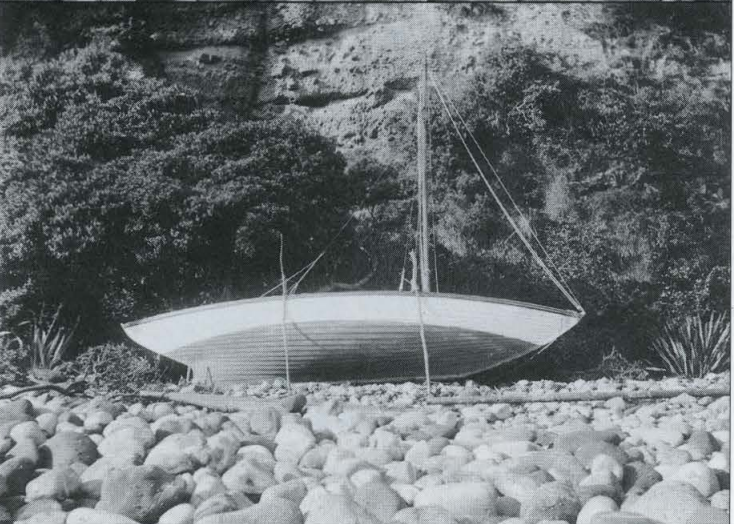
*PIRATE, built by
R.H. Shakespear, in
her shed
Little Barrier,
October, 1902.*



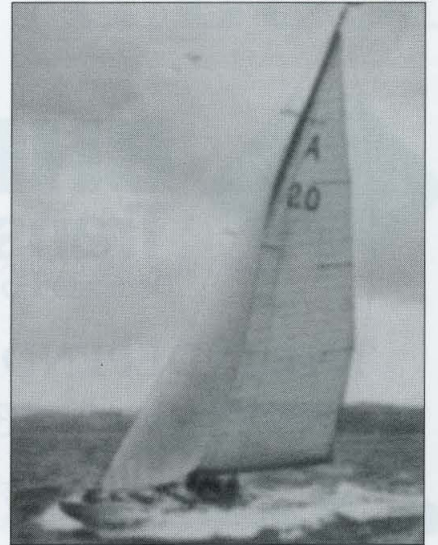
*PIRATE, about to be
launched,
March 21, 1903.*



*Christening the
PIRATE,
March, 1903.*



*PIRATE safely at rest
after eight hours
hard labour,
June 25, 1907*



TAMATEA - A20

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

Beam 8 ft 6 in Draught 7 ft 3 in

Designed by A.C. Robb

Built by A.F. Couldrey

Launched January 1937

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

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KATIE

LIFE, LUST AND COARSE YACHTING IN THE LATE 1940s

by Mike Dunsmore

I first viewed KATIE on a Sunday afternoon. It was blowing like stink outside and the Zeddie boys were playing five hundred and quaffing the odd beer in the Devonport Yacht Club. Both activities were favourite pastimes. At that time 'Basher Bates' had not yet received the legendary injury from the double-hung window which converted him into something akin to a hammerhead shark.

This disaster still awaited him.



Mike Dunsmore and Graham Tagg outside the Masonic at Devonport with supplies for a foray to the Bayswater Dance Hall.



KATIE in Browns Island passage, New Years Day sometime between 1948 and 1951. The hastily set sails and gear in a mess reflect a New Years Eve spent at Lofty Blomfield's Holiday Inn at Oneroa, and dragging the anchor at Matiatia to wind up in Drunks (Islington Bay) Rangitoto.



The first winter's refit at the Devonport Yacht Club, showing deep-bodied and slack-bilged hull with fore-keel rising to a deep forefoot.

KATIE was flat off the wind running towards her mooring near North Head. Whilst passing Tiny Devonshire's MOUTERE she performed an incredible Chinese jibe, i.e. gaff on one hand and main boom on the other - quite a problem, and difficult to achieve if you wished it!

The Zeddie smart alocs greeted this with derision, forgetting the number of standing jibes and the inevitable capsizes with which they had been involved on numerous occasions. Appropos of this - whilst sailing in GENESTA, a big bodied Y Class designed by Col. Watson, built of kahikatea by Hugh Littler, in the Littler mansion - we survived an incident. Running down to Sewer Beacon, Skin Littler - a fine skipper - ordered a jibe. Bob MacDuff fumbled between his legs and instead of releasing the preventer let go the running backstay. Skin immediately rounded up and the inevitable result was a capsize into the rich chunky sewage. We all scrambled onto the topsides like lightning, but finally, despite the fact that literally we could walk on water, we were immersed in brown water. We ended up near Music Point, bailed out (this required a shovel) and reached back under flat-cut spinnaker as mainsail. Because of an infantile paralysis epidemic then current my Mum insisted that I indulge in a bath of diluted Lysol. Think about that you modern softies and what it did to the more tender parts. However, I still fronted up to the Bayswater Dance that night,

without success; the girls said 'poo' when I asked for a dance - as was usual.

From the moment I saw her I "a-a-a-adored" KATIE and throughout my life I have associated her with "c-c-c-cowsheds" and "k-k-k-kitchen doors". Milton Wood taught me the song. As a matter of interest, Milton was fond of KATIE and described her as a Proper Yacht, sincerely, without irony.

At that time I owned the 16-foot mullet boat S43 GANNET - bought from Alchy Johnson near the brickworks - which I was fitting out in the backyard of my parents' home in Empire Road. Newcomers to the game would be amazed at how effective old cotton pyjamas and sheets are as seam caulking. It is all fibreglass now.

I sold GANNET for £40 and thus had some cash with which to purchase KATIE. Graham Tagg and John MacIntyre were keen to form a partnership and we eventually raised the £150 which was the purchase price. In consideration of £150 we accepted the vessel KATIE fully rigged ready for sea, a mooring near North Head, an ancient heavy clinker dinghy, new mainsail and jib plus sundry old sails in good condition, two huge anchors, rotten coir warp, smoky primus, lumpy coconut mattress squabs - have you ever tried to sleep on one? - and an incredible 1½ tons of rusty cast-iron inside ballast (mainly clinker bars from Devonport ferries). The previous



Running down to Coromandel for free beer at the closing of two of the four pubs.

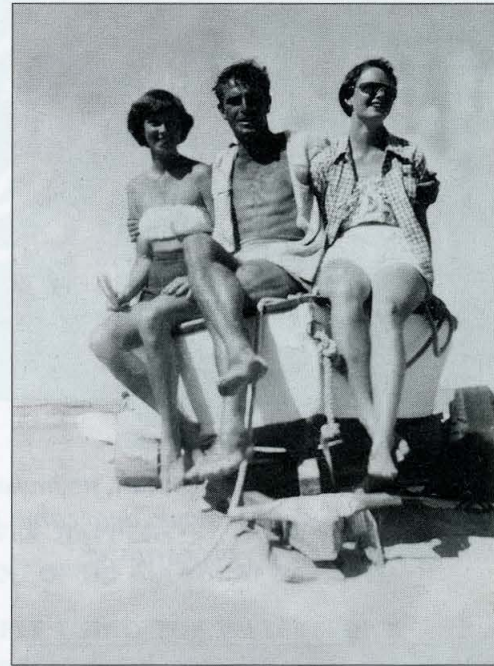


Cruising to Cowes Bay Boarding House "to try our luck"

owners told me that KATIE had half a ton of lead on her keel, but I did not ever find it. She was built in 1888 by MacCallum on MacCallum's Island near Kawa Kawa, to serve as a powder cutter, I believe. How she kept her powder dry I wonder - Good Lord she leaked - but what a delightful vessel for young chaps.

Her shape was typical of a small working vessel of the period: 'cod's head, 'mackerel tail'. She had a plumb stem, slab type entry, deep and firm bilges, deep deadwood, fine run aft and a beautiful little elliptical counter - rather similar to CUTTY SARK's. She was 26-ft long from stem to end of counter, approximately 7-ft beam and drew approximately 4-ft. Her freeboard in the way of the cockpit was 1-ft 4-in. An unusual feature was that her stem was not vertical athwartships and consequently the gammon band for the bowsprit was bolted to one side. This appeared to alter her sheer on one hand and performance on port tack. She was constructed on the three-skin, diagonal principle, an immensely strong system as was proven by her longevity and being dropped on the bricks by myself on some occasions. A further proof is that whilst awaiting her launching after a winter refit Linc Wood mounted a timber-jack against her bottom and an outside plank moved considerably. No problem; a couple of copper nails, caulking cotton and soft putty solved the trouble. She was in the water ten minutes later. Try that, you fibre-glass people! Immensely strong construction did not prevent her from leaking along the garboards; however, if you dropped her on the bricks and drove the deadwood upwards, this stopped the leaks for a while. The consistent and quite normal leaking along the cabin carlins was a perpetual pain in the bum - you could not get away from those drips. Sometimes we hit the sack in our oilskins!

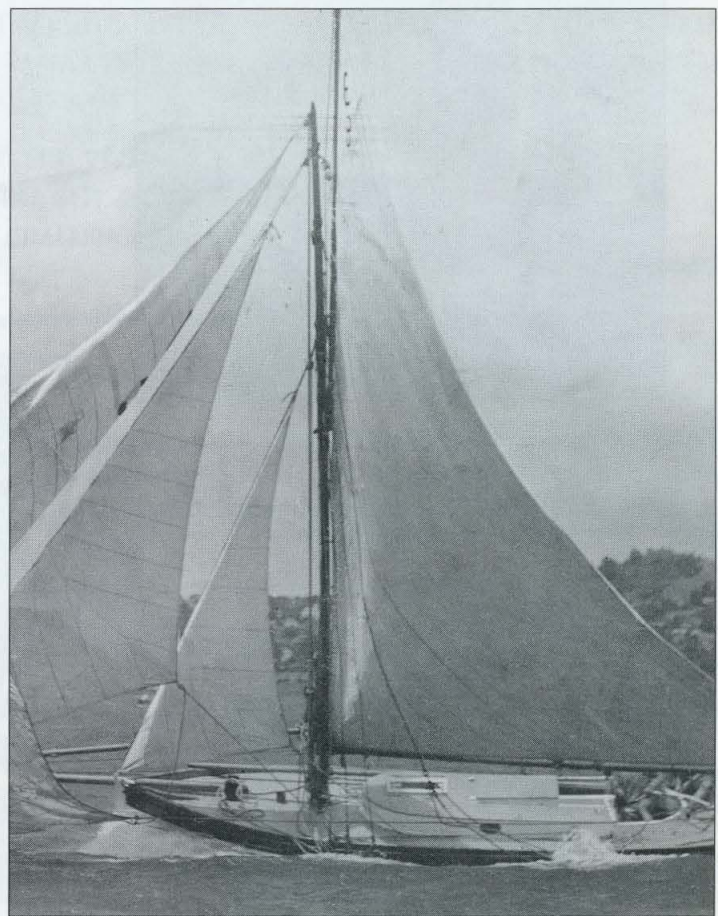
Rigged as a traditional cutter with a high-peaked mainsail (no topsail), mast hoops, lanyards for setting up the stays, and shrouds, 14-foot bowsprit, a 24-foot main boom, and staysail and jib, she was managed easily. We



"Our luck was not as good as this suggests"

often cruised with two people and on some occasions I took her away by myself. The only problem, single-handed, was the weight of the anchors.

KATIE was a well behaved lady. Because of her long keel, she would steer herself on most points of sail except flat off the wind. The long keel and deep forefoot



Devonport Regatta, with the mizzen of Pud Dixon's SUNDOWNER set as a spinnaker and putting all at risk. The gammon iron to starboard of the stem, the bits and the neat (but leaky) skylight are details from an earlier era.



KATIE, c.1930, with vertically-cut mainsail, jib tacked to bowsprit traveller, warp flemished down onto cabin top, and generally yachty appearance.



"The utterly beautiful MAYBELLE" (Babs Webster), beaten on handicap by the scruffier KATIE, the author recalls, at the 1950 Anniversary Regatta.



The 16-foot centreboarder GANNET, sold for £40 to finance the purchase of the KATIE.

had the disadvantage that she was unreliable in stays in anything but a small sea. This was cured by shoving her up into the wind until she got stern way and then reversing the tiller. This procedure was infallible providing you had sea room. I think this manoeuvre is virtually unknown today. She ran and reached well, leaking all the time, but except in exceptional conditions was a slug to windward. The exceptional conditions were experienced when we cleaned up Ash Spencer's VALHALLA on a wind to Rangitoto Beacon, although beaten by her and Babs Webster's MAYBELLE off the wind. She won that Anniversary Regatta by three quarters of an hour. Good on you KATIE.

This brief account of KATIE should not be concluded without recording the following incident. It was normal practice to leave a vessel in the water for one week after launching to allow her to take up (i.e. hull and caulking) before she was sailed. On this occasion we sailed for Kawau within one day of launching. One can easily imagine what happened to the hull. Off Rangitoto Beacon I noted that she was becoming sluggish. John MacIntyre - or was it 'Simmo' Simpson? - put down his beer (it was the Christmas cruise) and poked his head down below. Good Lord! She was full up to the bunk boards and in the water floated loaves of bread, blankets, tobacco and all our dance hall "gropi mocha" gear. Beer bottle labels were stuck to the deck head - what a disaster. Fortunately the beer and tinned baked beans were inviolate. Having bailed out with galvanised-iron buckets we held a council of war and by mutual agreement decided to carry on to the dance hall at Kawau. Youthful lust is an amazing thing. Bailing all the way we arrived in Mansion House Bay. There were few boats of any size except for a large launch with plate glass windows at exactly the level of our 14-foot bowsprit. We squared away into the bay but, unfortunately, were struck by a squall which pressed KATIE's bow down causing the water to rush forward and reduce the grip of the rudder in the water. She immediately rounded up and headed with evil intent towards the plate-glass windows of the launch. Graham Tagg was on the bowsprit and, only because KATIE took a pitying shear, he was able to fend off. We immediately put her alongside Mansion House Wharf and commenced pumping and getting rid of the debris which took two days. The wife of the relieved launch owner came alongside and comforted us by commenting "you Poor Dears" as we fed the fish with our sodden bread. Fact or fiction - who knows?

As a matter of interest, previous to this incident we had painted KATIE's bilge and ballast with creosote, a great rot protection, but unfortunately soluble in water. She smelt not unlike a public toilet for the remainder of the season.

[BIO]

A student at the time of these adventures, and a descendant of mariners, Mike Dunsmore has been an architect in Australia for many years.

AUCKLAND'S HARBOUR EDGE PROJECT

Creating the Climate



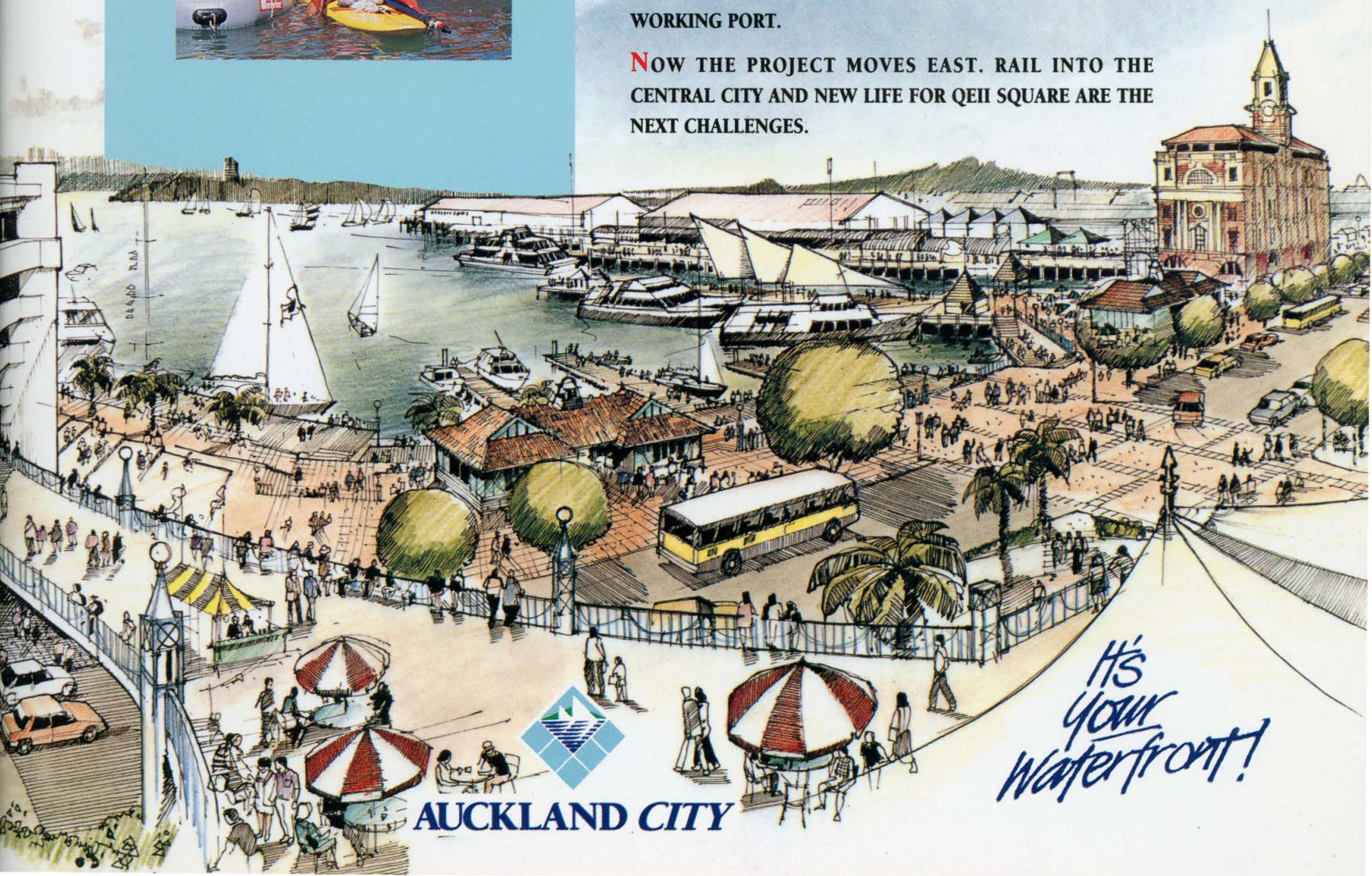
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AUCKLAND CITY



HOBSON WHARF thanks Carter Holt Harvey for their support of Christmas at HOBSON WHARF.
(Photo: Paul Gilbert, Light-Transport)
