

Bearings

AUCKLAND MARITIME MUSEUM
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Hobson wharf



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MAINZEAL GROUP**

**PROUD TO BE PART
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AUCKLAND MARITIME
MUSEUM**



Bearings

Cover picture: A major acquisition for the Auckland Maritime Museum, the brigantine BREEZE, bustling along in a good breeze.

P O Box 3141, Auckland, New Zealand

FROM THE DIRECTOR



A new magazine for a new museum. *Bearings* is the official magazine of *Hobson Wharf* (Auckland Maritime Museum). It is the Wharf's opportunity to talk about its programme and its activities. It is our opportunity to take stock of where we are, and where we are going.

Bearings will not confine itself to Museum activities, however. It will be a vehicle for well researched, informative articles by people beyond our staff which deal with all aspects of New Zealand's maritime heritage.

This is volume 1 (1989) number 1. In subsequent years number 1 will appear in March, number 2 in June, number 3 in September and number 4 will be the

NEW APPOINTMENTS

At the time of going to press two of three new appointments to the museum staff were announced. These are the positions of Curator, which is occupied by Peter McCurdy, and Technician/Boatbuilder, occupied by Bill Simpson. Peter McCurdy is well known as a founding member of the Traditional Small Craft Society and Editor/Publisher of the Society's journal. He has acquired

Christmas issue. We are starting in a modest way but we hope that future issues will grow bigger and better.

Bearings will be distributed free to the members of our Friends club. The *Friends* will receive special programmes and concessions from the Museum, and will, in time, also receive an enviable range of buying privileges elsewhere. The Friends Club will offer commercial advantages to its members whilst supporting the Museum.

I am extremely grateful to *Mirage Design & Print Limited* for their sponsorship of *Bearings*, and to those advertisers who have joined us in support of the magazine at this early stage in its development. Advertisers can enjoy the twin benefits of well positioned company promotion and satisfaction at supporting the establishment of a fine magazine for a fine new heritage and recreation facility. If you would like to join our stable of supporters by advertising in *Bearings* please contact me and we will be pleased to discuss your requirements.

It is many years since a project with such widespread popularity, and having such a major benefit for the country, was launched. As advertiser, sponsor or member of the *Friends*, you can demonstrate your commitment to the task. Please join us.

Dr T L Rodney Wilson

extensive knowledge of New Zealand small craft history over many years of commitment to the subject. Bill Simpson is a highly skilled wooden boat builder, designer and model maker. He is widely respected in the trade as a shipwright and craftsman of exceptional ability. We welcome both men to the project team staff.

CONTENTS

- 3 From the Director
- 4 Enlarged Maritime Museum gets green light
- 6 "SS Puke"
- 8 Auckland's brigantine. T L Rodney Wilson
- 13 Crew positions available
- Small craft collection
- Collector Posters
- 14 Cliff Hawkins speaks of the Venue
- 17 Donors and sponsors
- Collecting
- Vintage outboard engines
- Trustee body expanded and Council established
- 18 The vanishing of the vintage centreboarders. Robin Elliott
- 21 Old Boats and new bytes. Harold Kidd

MARITIME MUSEUM

Recently, Auckland Maritime Museum Trustees announced the port company's decision to allow the museum to develop on a much larger site than the 30,000 square feet (over two floors) originally provided on Princes Wharf.

The new site retains that space but extends westwards to take in the historic Launchman's Building and associated breastwork as well as Hobson Wharf for its entire length and width (excluding the western side which is retained for the larger fishing boats). The total available floor area is now 110,000 sq.ft.

A U-shaped basin is provided giving a sense of enclosure around a generally sheltered, intimate piece of water. Accordingly the buildings have been designed to achieve the greatest advantage from this.

Decks and verandahs on three levels line the eastern side of the main building on Hobson Wharf whilst the Quay Street breastwork and Princes Wharf arm each have this feature on two levels. The water becomes an aquatic amphitheatre with the possibility of audience lining all decks and verandahs for waterborne events ranging from floating exhibitions, model boat regattas, dragon boat racing, jazz or the orchestra on a barge, perhaps even *HMS Pinafore* on the deck of one of the museum's vessels.

The buildings have been styled to be reminiscent but not imitative of waterfront architecture from New Zealand ports early this century. They are simple, but elegant, metal-clad, steel-framed structures of open plan. A link wharf and first floor level building behind the Launchman's Building houses a model makers' workshop and the large Maritime Library and Archives. Below in the Launchman's Building itself are a traditional Chandlery, the nautical fashionwear shop *Boateak* and a specialist book and souvenir shop.

On Hobson Wharf is a functioning wooden boat workshop where visitors may see boats and spars being made, a commercial sail loft also accessible to the public, a riggers loft, the veteran Gulf cutter *Rewa* (1886) fully rigged, a hall of Pacific and Maori navigation, a Hall of New Zealand Yachting containing fully rigged boats from the diminutive seven

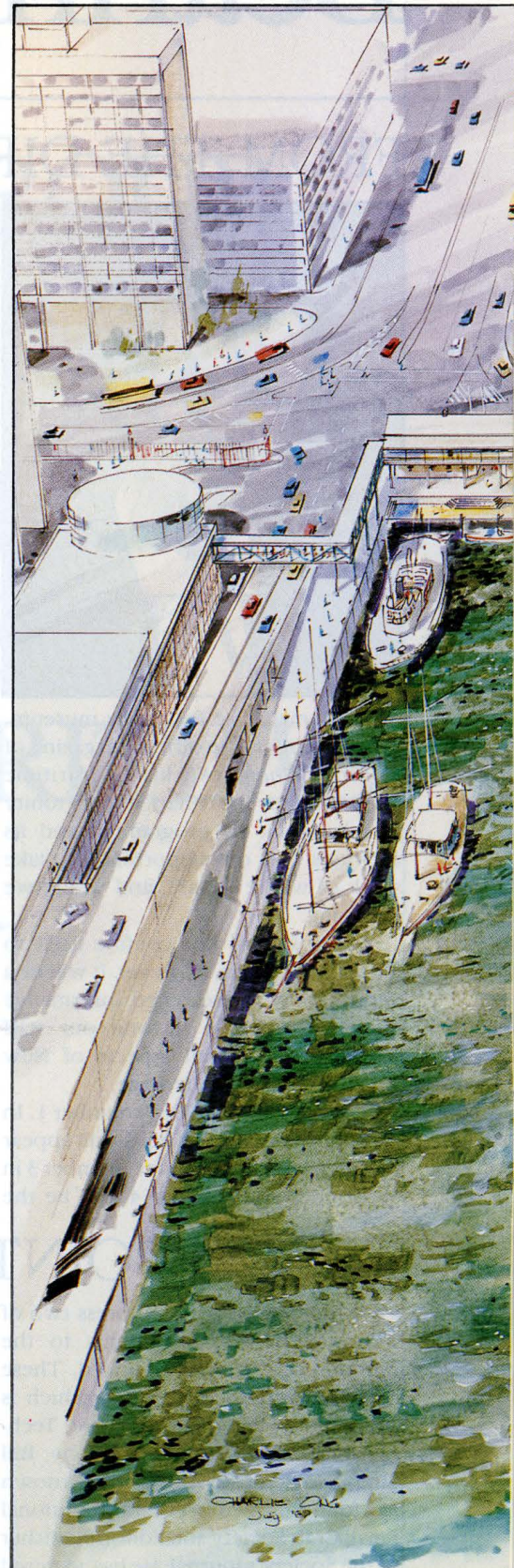
foot P Class to the powerful L Class 22' Mullet boats. Displays on the Voyages of Discovery, early coastal and inter-dominion shipping, immigration, navigation, the beach and a Penny Arcade, Whaling and Sealing, Fishing, Maritime Arts and Crafts etc. are also housed in the Hobson Wharf building.

It is here too that the administration will be located. A members lounge and functions catering facility with capacity for 400 guests, and enjoying spectacular views to the west, down into the Hall of New Zealand Yachting and east into the Museum Basin, will also be sited at the top of this building.

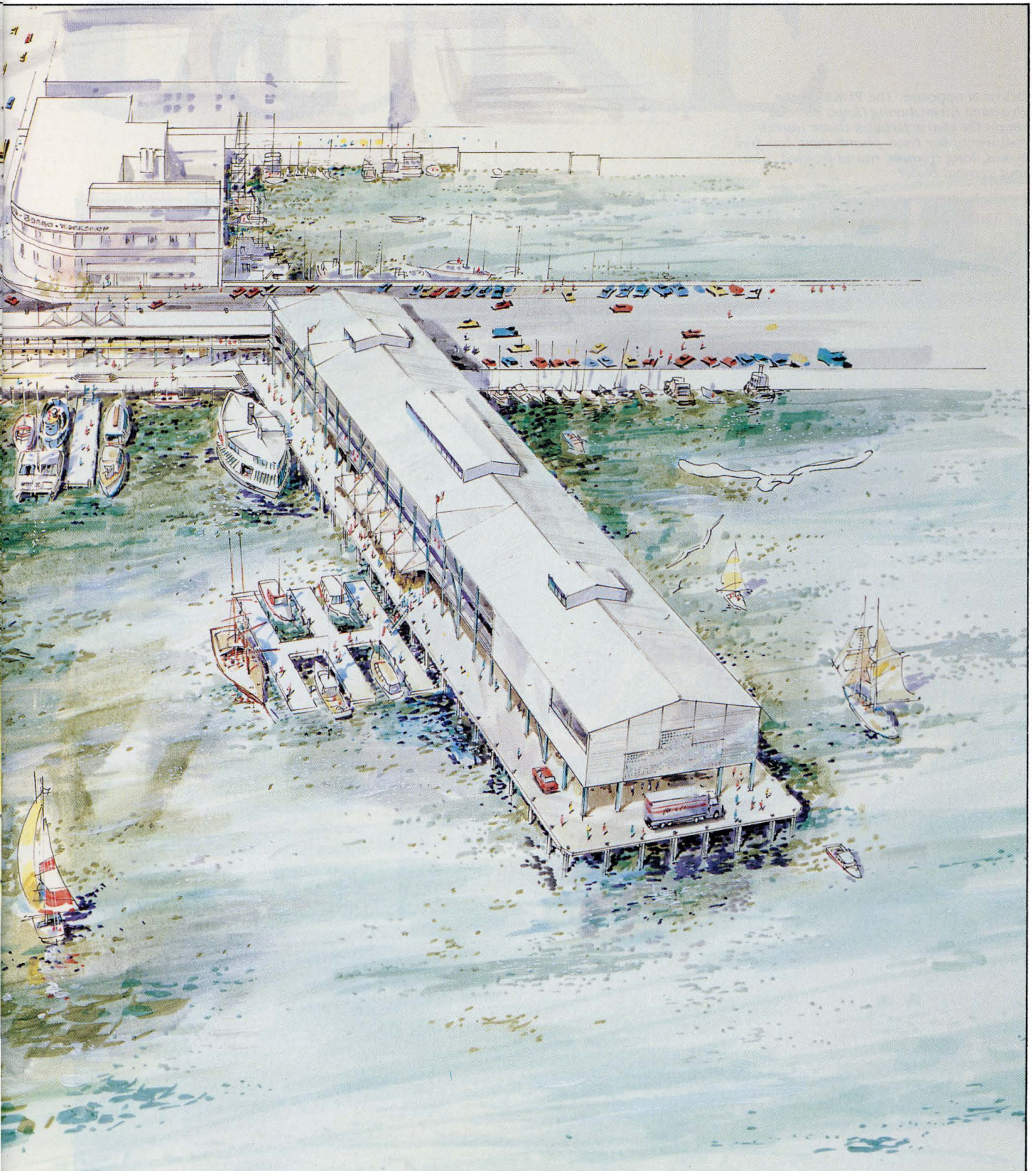
On Princes Wharf a second entrance and further displays are located. These include galleries devoted to the Port of Auckland and the small ports of the north, Harbour Ferries, Oceanography and Hydrography, Maritime Photography and Prints, Remarkable Voyages and a large facility for temporary exhibitions. A lounge for members of the Museum's corporate support group, the Council, is also provided.

Existing small craft operations are integrated into an active Museum basin. Commercial operations, the Museum's historic waterborn craft, sail training vessels and the vintage tug *William C Daldy* will share the space with periodic special water events. Eating facilities include a floating restaurant, quayside terrace cafe and takeaways kiosk as well as the functions lounge. Bars are also included in the restaurant boat so that patrons can enjoy a range of service from coffee and tea through a leisurely light lunch, a glass of beer or wine, to a dignified dinner on board amongst the Museum's boats in a festive marine environment.

Provision has been made for America's Cup uses, or the imposition of other short-term uses consequential upon the Cup Challenge, should these be required. Development is scheduled to commence at the beginning of 1990 with the first stages open in October. The last portions of the development will be concluded by the end of 1992 at the latest; a year sooner if there is to be no Cup challenge.



GETS GREEN LIGHT



“SS

Below & opposite: The PUKE on the Brisbane River during (Expo 88'. She shows the characteristics steam launch features of her time: plumb stem, low free board, long counter, round-fronted cabin and vertical boiler.



PUKE

Reputedly New Zealand's oldest steamer, the twenty six foot steam launch *SS Puke* has finally found a permanent home at *Hobson Wharf*.

In what must be one of the most sympathetic sponsorships *Puke* has been gifted to the museum by New Zealand's venerable steam ship company, the Union Shipping Group. The Union Company chose this vessel as a way to mark the concurrence of the New Zealand and Auckland sesquicentennials, and World Maritime Heritage Year. *Puke* will be a much loved feature at the museum with her plumb stem, long slender hull, gentle sheer, delicate counter and proud tall funnel. She is instantly captivating with the warm, romantic smell of oil and steam and the virtually complete absence of sound as she glides through the water.

Puke was built in 1872 by E Thompson & Son at Aratapu on the Kaipara Harbour. She was built as a tender for the kauri milling industry and spent her early days towing logs from the booms to the mill skids.

In the late 1970s Alan Brimblecombe of Warkworth acquired her from the Tamaki River. Little is known of the first hundred years of her modest existence but the double-skinned kauri hull and the little cuddy are original. When purchased she wore the inevitable plywood cabin behind the cuddy and was powered by a petrol engine. It is probable that *Puke* was converted from steam to internal combustion engine as soon as these became commonplace.

The first task in her restoration was the replacement of that engine with a steam plant which is a near replica of that which would have first powered her. The current boiler is a 1951 Sharman 3 horsepower unit running on wood or coal—generally the latter—and developing an operating pressure of 100 lbs.

That powers an A&G Price single cylinder, double-acting steam engine driving a 23-inch propeller. *Puke* cruises comfortably at 5 knots at 150rpm, using 40 lbs of soft coal per hour.

Six years were spent by *Puke* at the Historical Maritime Park in Paeroa. Early on she was simply painted in white, but in recent years she has been decked out in the house colours of the Union Company, an elegant colour scheme which admirably suits her low lean lines. The

and thousands of spectators. Indeed *Puke* is a bit of a film star herself having played the lead part in television commercials and having been auditioned for a prominent role in a new television series to be shot in New Zealand.

Puke's excellent condition is due in part to her undeniable beauty, a factor which cannot but have contributed to her preservation through a century of changing ownership. But it is also a product of her strong heart-kauri



boat is a well known sight on the Waihou, Ohinemuri and Mahurangi Rivers, at Warkworth, Kawau Island and so on. But last year, to mark the Australian bicentenary, she carried VIP guests up and down the Brisbane River at Expo '88 for six months. During that time she was the object of the admiring attention of a Prime Minister, Cabinet Ministers, Dame Te Atarangiaku, Governors General, Mayors, naval officers, film stars

construction. It has been, during the last twelve years, assured by Alan Brimblecombe's devoted restoration and meticulous attention.

Finally though, it is the Union Shipping Group that we thank for having placed this little ship in the custody of a national maritime heritage collection, a repository where she will now reside to fascinate and delight New Zealanders of many generations yet to come.

AUCKLAND'S BRIGANTINE *Breeze*

Dr T. L. Rodney
Wilson

Ralph Sewell is one of those extraordinary people who achieve in unusual ways. His life, not infrequently punctuated by altercations with petty bureaucracy, has been one of steam engines and diesel, trains and boats, church organs and music hall organs. Not very many years ago people knew his property at Coromandel for the windmills that supplied his power. In this instance the windmills were less a product of Ralph's environmental sensitivity than the direct outcome of a dispute with the electric power distribution authority.

It was there—at Tiki Landing—in 1981, that the brigantine *Breeze* was built, slipping down the ways in October to float free on the top of a Hauraki Gulf tide. And it is in these waters that *Breeze* has spent much of her short, colourful life. It is also here that she will permanently reside, a signature exhibit at *Hobson Wharf*.

Breeze is a replica coastal trader, typical of vessels which worked our coast at the turn of the century. She is built in the tradition of the 19th century and many of her shipwrighting techniques, as well as the materials of her construction, are faithful to that time.

Let's be clear on two important points first off. She is a replica *workboat*, and for those who expect a yacht finish she will disappoint—she is straightforward in her construction, consistent with the character of a workhorse. And she is a replica of a turn of the century vessel: so again those who seek watertight bulkheads and some of the more recent

demands of survey will find her lacking. *Breeze* is, as her designer/builder intended, faithful to her type. You accept her 'warts and all'.

Not that there are many warts! She is one of the prettiest boats on the harbour with a perfect sheer, graceful fiddle head and jaunty counter. Her rig is beautifully balanced and she unfolded 1700 miles in her first ten days out bound for Mururoa in 1985. With the wind on the beam, *Breeze* not infrequently displays surprising agility to unsuspecting yachtsmen.

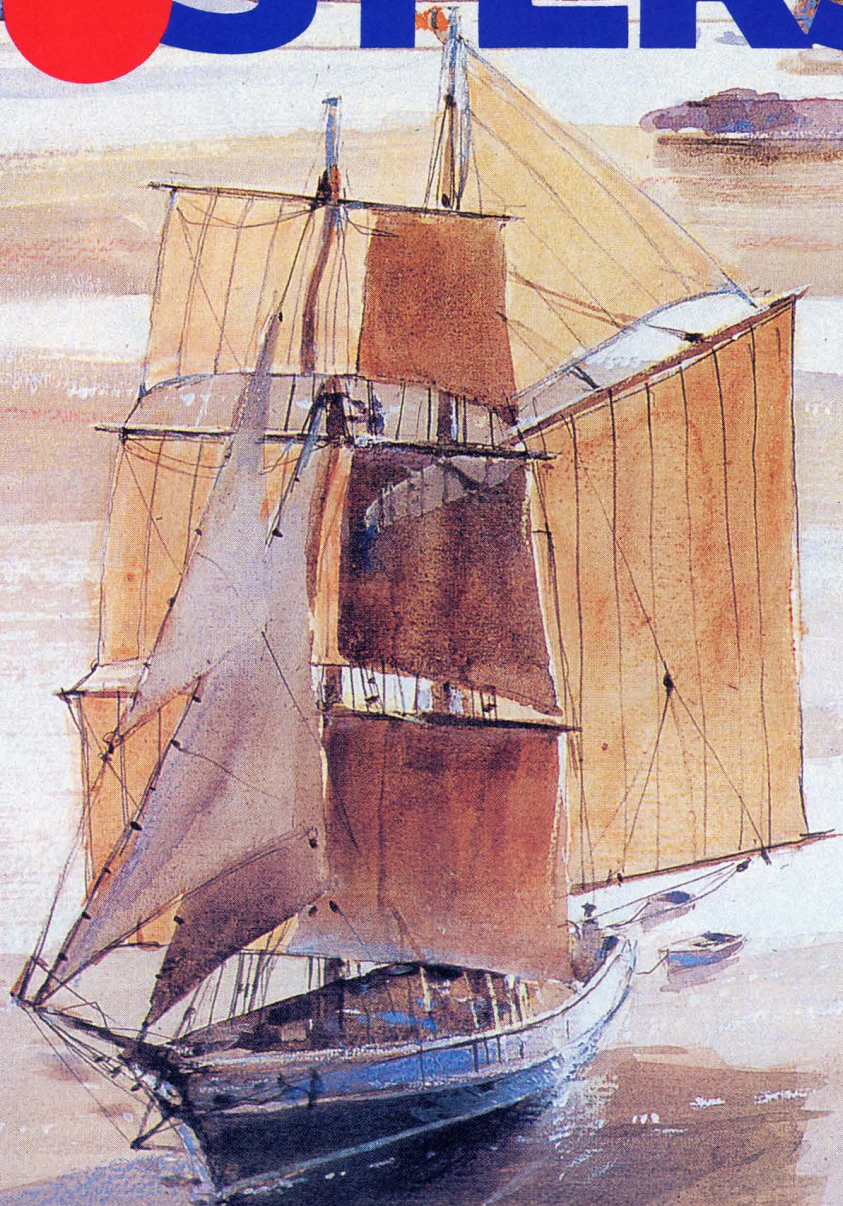
Measuring sixty feet on deck (18.3m—imperial/metric equivalents follow tradition rather than newer conventions), with a maximum beam of 16'6" (5m) and draft of water of 6' (1.8m), she is neither a large nor a small ship. Her powerful brigantine rig spreads up to 11 sails. In time honoured fashion she is built of one diagonal and one fore and aft skin of kauri on sawn kauri stringers. The deck is two skins, one of kauri, one of totara. She is copper fastened and stiffened with carefully selected pohutukawa knees and sawn kauri floors.

By 1985 *Breeze* had become an identity in the Hauraki Gulf and already, by that time, Ralph and I had talked, and sought ways in which she might become involved with the Maritime Museum. On July 10, at 11.50pm, the Waitemata Harbour was torn from its sleepy winter's night by the explosion that ripped apart the plating of the Greenpeace ship *Rainbow Warrior*. And

Opposite: Ralph Sewell at the helm of his creation. The BREEZE is a brigantine, square-rigged on the foremast and fore-and-aft on the main mast (C. Hawkins)



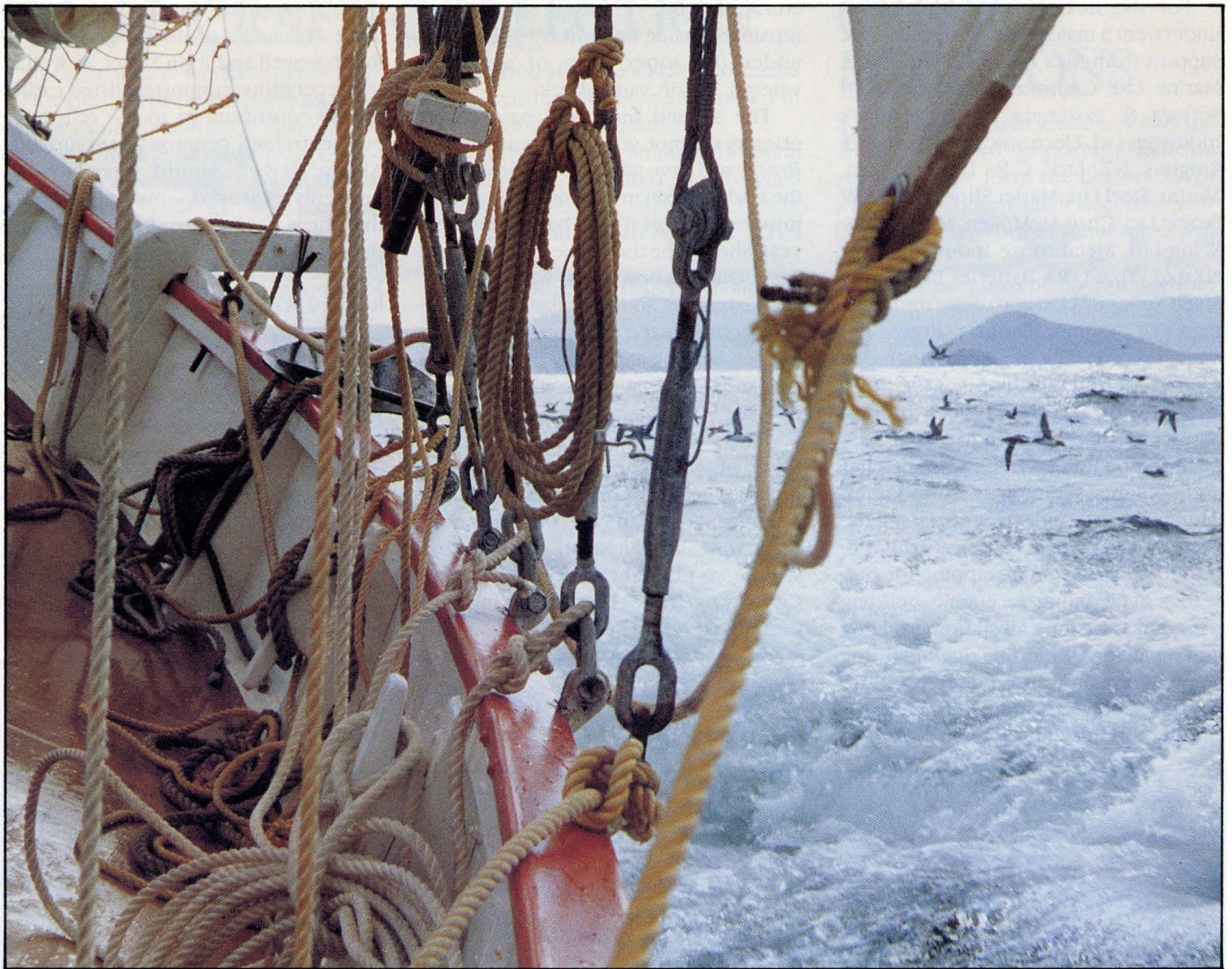
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rapidly she settled to the bottom, sad testimony to France's suspension of morality in countering international protest at their nuclear testing on Mururoa atoll. On September 7, *Breeze*, standing in for *Rainbow Warrior*, slipped her moorings, motored to Admiralty Steps and then set forth on her epic voyage flying the Greenpeace flag in defiance of France and her environmental invasions. If ever there was a cause for Ralph's ship consistent with his own values, this was it. And *Breeze*, under the skilled command of Jim Cottier, equipped herself admirably. The story of her tussle with the French authorities and the experiences of her crew is fascinating and might feature as another tale in these pages sometime in the future.

After her return, *Breeze* spent most of her time lying in the Kerikeri inlet. Her maintenance slipped somewhat, and at the time her acquisition for the museum

was concluded, she was in need of a major refit. The basis of agreement between Ralph Sewell and the Museum for the sale of *Breeze* at materials cost only was reached by mid 1989. All along Ralph had sought such an ownership for her. The project—inspired and ably assisted by his late wife, Alison—had always been driven by a desire to produce something public, to contribute to the community's knowledge and feeling for its maritime past. The agreement represented a convergence of Ralph's ambitions and the Museum's requirements.

It was at this point that John Street of A Foster & Co stepped in to underwrite the acquisition. John is well known and highly respected for his support of all manner of maritime projects, especially conservation of historic craft. Fosters, the country's oldest chandler, is a museum in its own right, redolent with the smells, character and stock of the beginning of the century. But here was

Rail down and boiling along.

something that went beyond Fosters' past support. Saint John of the waterfront had arrived!

Under the command of Captain Roger Morris, in the early morning of Saturday September 3, *Breeze* motored down the Kerikeri River, set sail once out in the Bay, and headed for Auckland. It was an adventurous trip with the crew losing the main topmast and the fore yard on the way down the coast. With such little maintenance the weather had been getting in. At the Marine Steel slip on Beaumont Street the following Monday, the yards were sent down and the masts unstepped. From there she motored the short distance to McMullen and Wing's yard on the Tamaki River and was lifted from the water and run into one of their big sheds.

For the next two months *Breeze* underwent a major refit. With extensive support from Ajax Fasteners Ltd, B.E.P. Marine Ltd, Cashmore Bros. Ltd, CMI Screws & Fasteners Ltd, Donaghy's Industries Ltd, Electronic Navigation Ltd, Epiglass NZ Ltd, C.E. Lawford Ltd, Marine Steel Ltd, Marler Shoes Ltd, ERW Seagar Ltd, Chris McMullen, McMullen & Wing Ltd, Metabronze Industries, Sika NZ Ltd, Yuasa JRA Batteries Ltd, Hayes Metal Refineries Ltd and under the craftsman eye of Grant Thomas, *Breeze* has been reborn. The work has included refastening and recaulking of the deck, checking of all through-deck fittings, adding further support to main deck beams, rebuilding waterways in hatches and skylights, scraping down and refinishing all masts and spars, replacing the broken yard, main topmast and jibboom, repairing and recapping the bulwarks, overhauling the engine, building new tanks, treating all standing rigging and replacing all running rigging, fitting a new wormshoe and rudder stock, fitting a new cutless bearing, replacing spar fittings and installing some new ballast

etc. At the time of writing she is being repainted inside and out by volunteers under the supervision of a *Breeze* veteran, Erwin van Asbeck.

The second birth will have taken place by the time you read this article and *Breeze* will have taken up her position in the viaduct basin in readiness for moving into the *Hobson Wharf* basin later next year. She will be the venue for launching Tessa Duder's new book *Waitemata* in late November, and will substitute for the brig *Active* in the re-enactment of the Hansen landing at the Bay of Islands on December 22. As such she will launch the official 1990 programme.

1990 will see her participating in the Spirit of Adventure Trust's Tall Ships programme, the Commonwealth Games opening and much else. *Breeze* is now your ship, an Auckland flagship that will be a permanent feature of the City's waterfront. How satisfying that thought is! ☼

It is appropriate that I conclude with the Museum's profound gratitude to Ralph Sewell and John Street, as well as those generous supporters listed earlier whose contributions to the refit have been extremely generous. I am sure that Alison Sewell would have wholeheartedly approved—my only regret is that she is not here to share with us on this occasion.

Rodney Wilson

Breeze offers a unique sponsorship opportunity both in 1990, and thereafter. She is a romantic vessel of great allure that provides an exceptional profile and hospitality opportunities. The Museum will be pleased to talk with interested parties.



SMALL CRAFT COLLECTION

Since February we have been busy locating representative examples of New Zealand small craft. These will be displayed in one of three places—the highly selected group of waterborne exhibits, the Hall of New Zealand Yachting and the Small Craft Gallery.

A good start is being made to the New Zealand Yachting collection. Examples of the following boats have been acquired:

Silver Fern; Takapuna Z Class; 18 Footer; *Atua Hau* (the International 14 which won the Prince of Wales Cup in 1958 and is the country's first cold moulded boat); and *The Rose*, Bill Belcher's V Class.

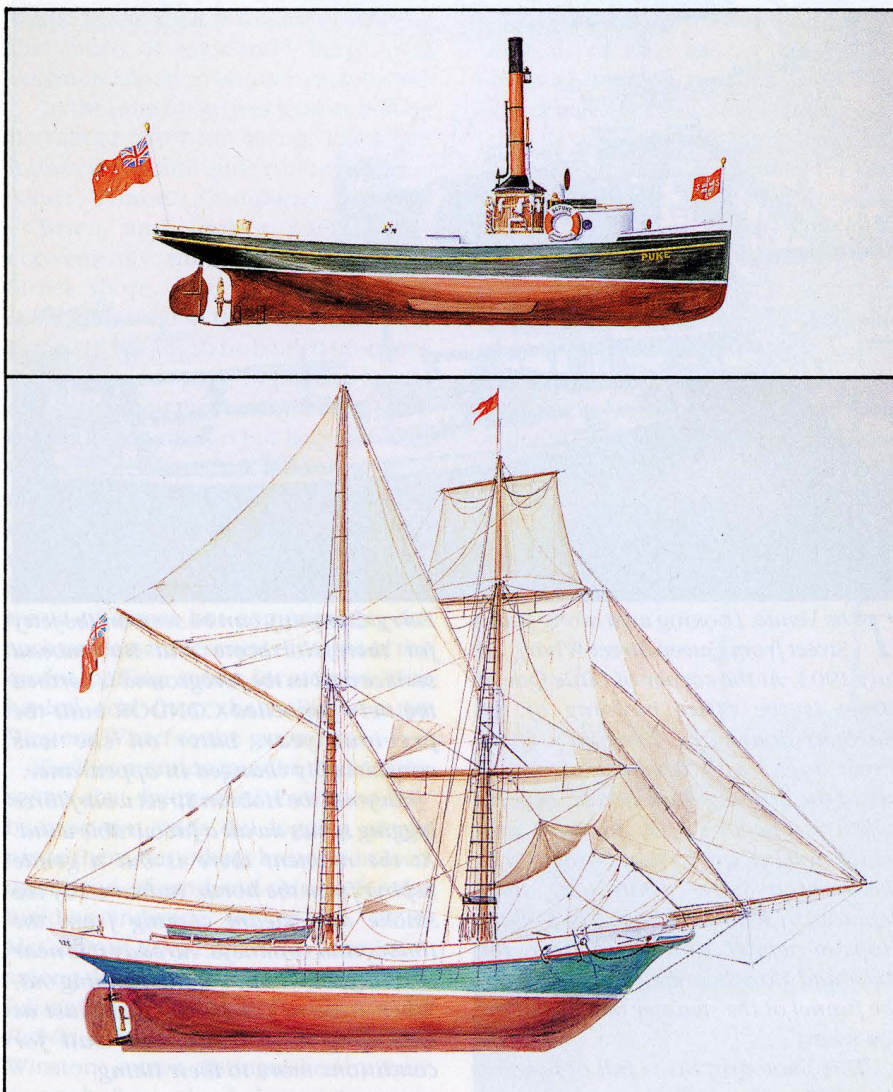
The following boats are on offer and will be received soon: the first Frostbite, the first Sunburst and a Squadron Dinghy. *Mawbiti*, the first (Arch Logan) M Class and the X Class *Iron Duke* from

the Auckland Museum will be transferred to the Maritime Museum and shown in their original rigged state.

We are especially anxious to obtain the following: a planked gunter-rigged P Class, an Idlealong, a Spencer Cherub, a Y Class and a gaff-rigged L Class mullet boat.

The small craft collection already contains a coracle, a pre-war German HART folding canoe and a Logan dinghy. A Montagu navy whaler is to be made available and the first inflatable made outside of Europe (by Chris Marks) is on offer from Lancer Industries.

If you are able to help us locate craft we seek, or have proposals for important or unusual inclusions in these collections, we would be delighted to hear from you.



CREW POSITIONS

In *Breeze* and *Puke*, *Hobson Wharf* has obtained two important historic vessels. These form the beginnings of a carefully chosen small fleet of waterborne exhibits. Further acquisitions will be made.

Each vessel is to be operated within museum policy by individual preservation groups. People accepted into these groups will form the operating crews although it is possible for people who may wish to assist with maintenance to do so without an obligation to crew the vessel under sail. All sailing crew will be expected to participate in routine vessel maintenance.

Currently we are accepting expressions of interest from people who wish to be involved with:

Breeze
SS Puke

If you wish to be considered for crew positions please contact us, providing with your letter a brief resume of your experience.

COLLECTOR POSTERS

A series of fine quality collectable posters featuring ships portraits of vessels associated with *Hobson Wharf* is about to be commenced.

With sponsorship from *Mirage Design and Print* three posters will measure 594 x 841mm and will be offset printed in full colour on high quality paper.

Each will be a profile hull and sail plan (where applicable) executed in watercolour by the gifted marine artist and illustrator, Roger Morris. Readers will know Roger's splendid book, "Pacific Sail".

The first series will be a poster for each of the following vessels:

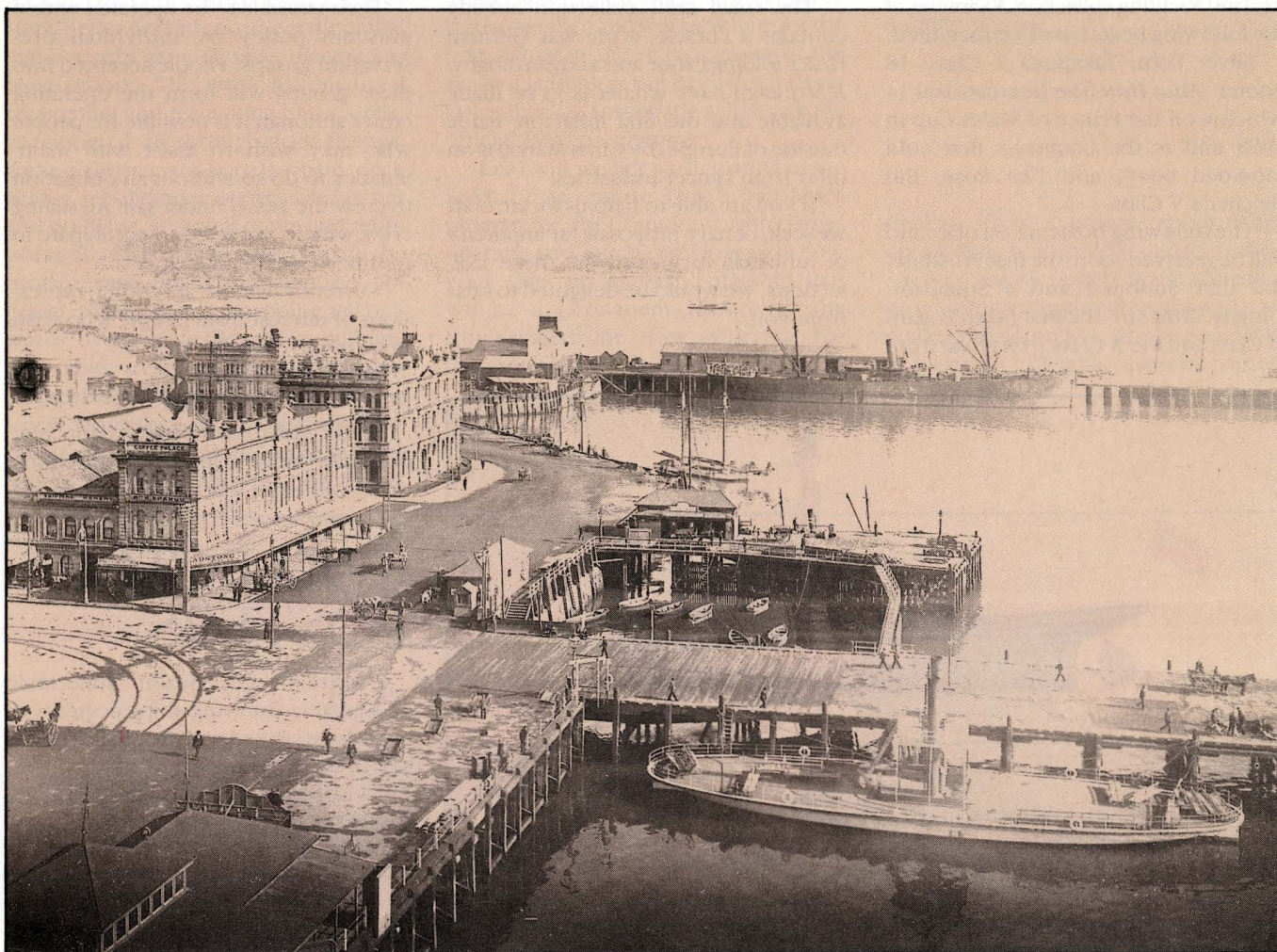
Breeze
SS Puke

They will be delightful framed or simply exhibited as posters. They make a fine gift and are a splendid way of supporting the establishment of "Hobson Wharf".

An order form is enclosed. Please complete and we will rush you your posters packaged in strong cardboard tubes.

Cliff Hawkins speaks of

THE VENUE



The Venue. Looking west along Quay Street from Queen Street Wharf, 24 July 1903. At the corner of Little Queen Street is the office building of the Harbour Board (the 'Kremlin'). Quay Street angles into Fanshawe Street to avoid the graving dock access, beyond which is Seagar's iron foundry and boiler making works that border on to the Hobson Street wharf long since replaced by Princes Wharf. The present Hobson wharf and venue for the Auckland Maritime Museum lies beyond the funnel of the steamer berthed at the old wharf.

This photograph is full of historic detail. The office of the Devonport Steam

Ferry Company can be seen on the jetty for their Northcote and Birkenhead service and in the foreground is berthed the twin-funnelled CONDOR built the previous year. Later on she was considerably changed in appearance.

Beyond the Hobson Street wharf three logging scows await a favourable wind. At the moment there is but a gentle zephyr from the north, indicated by the smoke and steam coming from the timber mill chimneys. Already it is near mid-day and the tide is still running out. When it turns the scows might just as well drop their sails and wait for conditions more to their liking.

How many Aucklanders remember the waterfront to the west of Princes Wharf before 1924 when the battle cruiser *Hood* berthed at the newly completed wharf? Eyes at that time were more generally focused on the harbour to the east where most of the shipping movements took place. Maybe all the reclamation extending progressively from the natural shoreline and the construction of the Western (Wynyard) Wharf did not make a pleasing sight for environmentally conscious folk who could visualise the despoliation of the area by industrial growth.

Already the original Freemans Bay had disappeared with reclamation to form Victoria Park and further out an even larger area was gradually taking shape bounded by what became known as Julians Wall, the breastwork adjacent to the Western Wharf project and the newly developed St Marys Bay shoreline. And out beyond this the reclamation was to extend right to the end of the new wharf. It was upon all this expanded area that much of Auckland's burgeoning commercialisation became established.

In the immediate past timber milling hereabout had been the all important industry and until quite recent times the Kauri Timber Company, Leyland O'Brien and Parker Lamb were conveniently sited on the Fanshawe Street shore. Logs discharged from scows or rafted in from the coast were placed in booms to be hauled up ramps to the saws. Always, in passing by the mills, there was the not unpleasant smell of freshly sawn kauri but later on, with the introduction of new industries, more especially oil and fishing, nauseating odours often permeated the atmosphere, especially on a calm day. The gas works in nearby Beaumont Street also added its quota of fumes but compensating for such unpleasantness was the sight of the quaint puffing steam locomotive that hauled coal from the colliers at the Western Wharf to the gas works.

Further mention must be made of the scows that frequented Freemans Bay because not only did logging scows moor there but others brought in load upon load of sand and shingle for the building industry. During the 1930s McCallums' *Kitty Fraser* was prominent among the scows that tied up alongside Julians Wall to discharge. The *Kapua* and *Pabiki* can also be remembered. The Winstone scows, distinguished by their green hulls, unloaded into hoppers



opposite the city markets. The *Waikonini*, *Combine* and the smaller *Dominion* were well known. Scows too brought in deck loads of tea-tree firewood to keep the home fires burning.

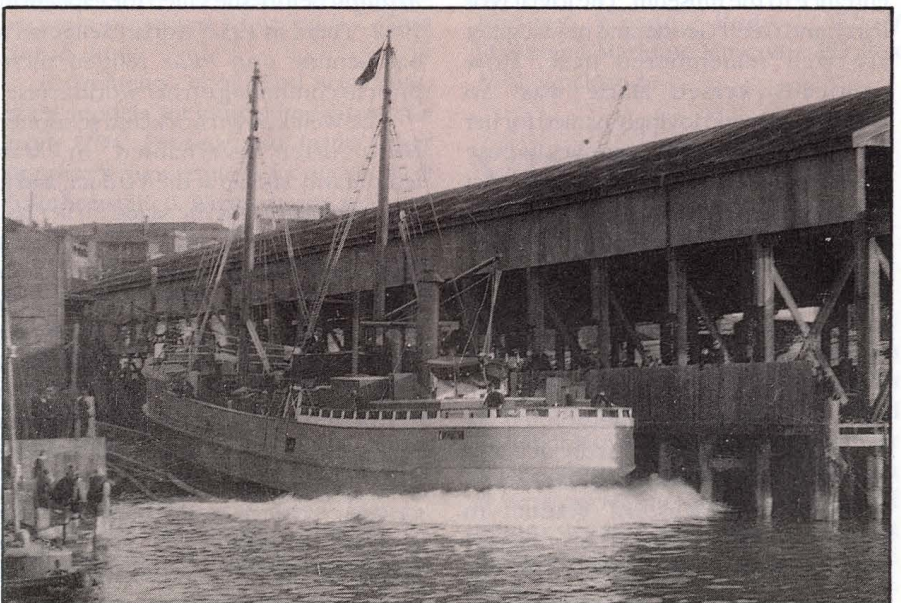
The old wooden Nelson Street Wharf disappeared long ago as did Niccol's shipyard wedged between it and the timber mills. The kauri-built motor vessel *Atua* is remembered being launched from there in 1932. These were the days when it was still possible to hear the squeal of halliard sheaves and the clanking of anchor chain as a scow set sail from Freemans Bay. Such memories bring us to the site of the maritime museum close to where these sounds originated.

Hobson Wharf (not to be confused with the former wooden Hobson Street Wharf) came into being in 1937 as an

appendage to the Viaduct approach west of Princes Wharf and directly in line with Quay Street. The construction of Hobson Wharf followed the building of the Western Viaduct with its connecting rolling lift bridge. It is on this wharf that the maritime museum is to be built. This corner of the harbour has seen some remarkable changes over the years and obviously more are to come. The wooden offices of local shipping companies situated between Princes and Hobson Wharves are in a way very similar to the small offices that sprang up

MIENA alongside the Eastern Viaduct in 1938; Hobson Wharf behind.

Launch of ATUA (later WAIOTAHU) from Niccol's yard, Freemans Bay, September 12, 1932.





undisciplined on the Queen Street Wharf T's at the turn of the century. Today such buildings create an old-world atmosphere and this has continued to a certain extent with the approach to Hobson Wharf.

These wooden office buildings, which bring back memories of identities who were well known on the waterfront half a century ago, will be retained as the entrance to the museum. The jovial Ivor Parry, and Geoff George and his daughter are well remembered here. How nautically versed Marie was! So appropriately and lovingly named for her is the Blue Boat which continues its busy career with other units of the fleet that have followed in the wake of the *Olives* and the workhorse *Sambo* that so often brought to its berth a sand-laden unengined scow.

The most prized of all Geoff George's vessels was the lovely ketch *Miena* which he brought across from Hobart in 1938 and which was requisitioned for war duties in the Pacific, sadly never to return. A photograph of her taken when alongside the Western Viaduct in December 1938 shows Hobson Wharf with the outer shed completed but the others only in frame. These sheds will

be replaced by the proposed museum building.

Speaking of the *Miena* brings back memories of other vessels that tied up nearby alongside the Viaduct. The old paddle tug *Kotuku*, whose remains were left to rot in the Waihou River, can still be seen at Paeroa. The next old-timer to take up a similar berth, but for a new lease of life, was the former brigantine *Aratapu* before she sailed for Papeete in 1932. Then, in 1937, Adrian Seligman's barquentine *Cap Pilar* refitted there prior to continuing on her world cruise.

The well-known Auckland schooner *Huia* often overhauled or was temporarily laid up at the Viaduct, and it was from there that she sailed on her last voyage in 1951. Previously it was customary for her to tie up at Hobson Wharf. Other sailing ships which enjoyed that privilege were the three-masted schooner *Oiseau des Iles* from Papeete and the *Tagua* when she was employed by the Public Works Department in 1946. A small local vessel that regularly occupied the innermost eastern berth was the launch *Lady Jocelyn*, engaged on the run to Whitianga. The little scow *Scot*, which carried out a scheduled service to Waipu,

The most colourful vessel to berth near Hobson Wharf was the schooner TIARE TAPORO, remembered for the lei-bedecked Rarotongan passengers disembarking at Auckland, and the pervasive scent of copra. She was built by Charles Bailey Snr. and latterly was captained by the veteran South seaman Andy Thompson.
(C. HAWKINS)

would tie up at Princes Wharf opposite.

It must not be thought that Hobson Wharf was used exclusively by small craft. There were occasions when quite large overseas vessels completely filled the eastern side. Remembered is the E & A (Eastern and Australian) Line's *Nankin* in 1949. She was a war-time Victory class steamer built as the *Mount Holyoke* at Richmond, California in 1945. With a length of 441 feet and of 7 444 tons gross she was probably the largest vessel to occupy this berth. Next to her in size would have been the Yugoslav *Radnik* with a length of 112 feet. She was quite an old-timer having been built in 1908 at Newport News as the *Chirikof*. So it can be seen that Hobson Wharf became a well used addition to the Port of Auckland's facilities and rightly becomes the venue for the museum and its supporting organisations.

TRUSTEE BODY EXPANDED AND COUNCIL ESTABLISHED

Recently some adjustments to the Museum's governing Trustee body have been made. The Chairman of the ARA joins the Auckland City Mayor ex officio, a Council of business support has been established under the chairmanship of Sir Gordon Tait and he too joins the Museum as an ex officio Trustee. Penny Whiting and Michael Renhart have recently joined us as Trustees.

The Council will support Trustees and Museum Staff in the Museum's corporate relations programme. That will be an ongoing task extending beyond the initial Capital Campaign.

A list of Trustees follows:

Mr Paul G Canham
Mr Robert W Carr
Mr H W Couldrey
Mr Ian L Forrest
Sir Rochford Hughes
Commodore Ian A Hunter
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Mr Colin Kay
Mr William A Laxon
Mr Robert T Lorimer
Mr Robert A Owens
Mr Michael Renhart
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DONORS & SPONSORS

Many people realising that at last Auckland is to have its long awaited maritime museum — and that it is to be a dynamic, participatory organisation — have begun to throw their support behind the venture.

This magazine has been launched as part of a very generous three-year sponsorship from the quality printing company *Mirage Design & Print Limited*, whilst the Museum's Deux Cheveaux is being run through a fuel sponsorship from *BP Oil New Zealand Limited*.

A Foster & Co have extended considerable support, both in offering many historic items from their Aladdin's cave warehouses as well as standing guarantor on the acquisition of *Breeze*. Many members of the marine and related industries have supported Fosters in this particular venture and are acknowledged in the article *Auckland's Brigantine*.

Uncles Group have gifted their 18 footer and the Union Shipping Group has recently announced the delightful sponsorship of *Puke*. *Gartner Engineering Ltd Charitable Trust* and *Ron Copeland Engineering* have made generous cash donations. *Sanfords* joined the project as the first corporate sponsor some time ago and a major founding grant of one million dollars, which has enabled the project to be finally got underway this year, has come from the *Auckland Harbour Board*. *C E Lawford Ltd* has donated shipwrighting and workshop tools to the Museum whilst *Moller Yamaba* and *Avon Inflatables* have

gifted the inflatable tug and tough workhorse motor to shift our waterborne exhibits.

The *Auckland City Council* has advanced a \$2,000,000 loan on generous terms and has demonstrated a willingness to support the establishment of this unique and important new heritage and leisure institution in the future.

Many people have begun to make collection items available. These include the *Auckland Harbour Board*, *Geoff Smale*, who gifted the International 14 *Atua Hau* which took honours at Cowes in 1958, and Bill Belcher who made *The Rose* available, a delightful George Honour V Class. *Peter Bergquist* has donated the Silver Fern *Flying Cloud*, and the *Scobie Family* of Pukekohe recently presented a fine kauri Z Class *Sarah Anne*.

Instruments, books and magazines, some models, including the *Endeavour* from *UDC Finance* and many other important requirements for our displays have been gifted. We are deeply indebted to this growing wave of 'maritime generosity'. The sea and the waterfront are places where the concept of a 'helping hand' is more often encountered than elsewhere — it is good to see this fine tradition extended towards Auckland's newest public institution.

I am reminded of the slogan of a Dutch museum:

Dit museum is van U, voor U.
'This museum is from you, for you'

COLLECTING

Just a few days ago I was invited to inspect some items for the Museum. And what a wealth of items there were (including new cant hooks, which used to be used to manipulate logs, and 'new' old wooden blocks, navigation lamps, tools etc). But as my host and I walked through his premises, there in the corner was a complete blacksmith's forge! The forge, the anvils, the tools (hundreds!) all just as if the blacksmith had left for the day. What a find!

It's surprises like these, and the regular little treasures that come in (a Ditty bag full of personal items from the family of a former crewman aboard the *Huia*), that punctuate the development of *Hobson Wharf*. It is clear that there is a wealth of important material — major items, and minor but rich and often personal things — waiting to be included in the *Hobson Wharf* collections.

If there is one cultural institution that reaches the hearts of all Aucklanders, that reaches across our so-called social and cultural segments, it is a museum dedicated to our maritime heritage, proudly preserving the skills and traditions of the sea. The warmth of support we are enjoying and the ready generosity of donors is testimony to that.

We are very acquisitive at present! If you have been jealously guarding material for the eventual maritime museum, now is the time to let us know. We promise you a response. If you believe you can help us locate things, or would like to receive a copy of our current wish list, please write to Dr Rodney Wilson, *Hobson Wharf* (Auckland Maritime Museum), PO Box 3141, Auckland.

VINTAGE OUTBOARD ENGINES

Twenty vintage outboard engines dating from as early as the 1920s have been assembled. Three were gifted by Miller Moyes Seacraft whilst no fewer than 16 were donated by Terry Harrison of Harrison Marine. Some quite unusual motors are included — my favourite is the ½ h.p. Evinrude. It really is an egg-beater!

THE VANISHING OF THE VINTAGE CENTRE BOARDERS

Robin Elliott

Take a look through any scrapbook compiled by a yachting enthusiast from the turn of the century up to the mid 1950s and as well as the obvious feelings of nostalgia, the shared or inherited memories, and the style both in the look and the narration of the reports, you will also notice several other very interesting things.

The first and most obvious is that scrapbooks in themselves are a lost form of recreation, but that's another story altogether. With regard to the sport of yachting, firstly there is the sheer quantity and variety of the material that was produced: the photographs, race reports, tactical analyses, race gossip and personalities—and from several print sources as well. It wasn't just the dailies that carried the news—the weeklies, the '8 o'clock' and others all carried regular yachting columns—but also a massive quantity of material was poured out over half a century or more by that amazing character "Wilkie" Wilkinson or "Speedwell", as he liked to call himself. The serious scrap collector had to keep on top of his material if he wanted to get it all pasted up before the next wad came along from grandparents, aunts and uncles or anyone else who was supplementing his own efforts with the dailies. Secondly of note is that the variety of photography that accompanies this media onslaught almost without exception portrays classes of yachts that have vanished from our harbour, not just individual yachts, as might be expected,

but entire species. Classes that occupied both the harbour and the news media for nearly fifty years have just disappeared. Yellowing cuttings show the classes identified by letter, the 16' S, 18' V and M, 14' T, X and Y classes; Keelers by A to F and K; mulleties by H, I, L and N; and the junior classes: P, Z, Idle Along, Frostbite and Silver Fern. With one or two exceptions all have disappeared as class racing entities although some have been revived in small enclaves here and there. Of the junior classes, only the Ps and Frostbites have been racing continually since their inception, and they are relative newcomers.

By far the greatest media attention during the period from the 1920s to the 1940s centred on the larger unballasted centreboarders and the mulleties which raced each weekend with the Auckland Yacht and Motor Boat fixture list at a variety of clubs around the harbour in regatta after regatta. Almost the entire Auckland fleet was present on any particular day at the nominated club. Today, just two classes survive, the 18' Ms and the 22' L-class mulleties. They are the

only vintage classes that have been raced continually to the present day. The Ms are still based at Okahu Bay where they have been for the last forty years while the L's are at the Ponsonby Cruising Club at Westhaven, their home for nearly ninety years.

But where did all the others go to? A conservative estimate puts the 16' S-class registrations at 174 since their inception just before World War I; with 341 18' Vs, and an astonishing 743 14' T, X, and Y class boats since the introduction of class letters in 1921. The mullet boats had been around longer than any of them and well over two hundred of various sizes have sailed on the Waitemata since the turn of the century.

The S-class was already in decline in the late 1930s when the arrival of Ron Oliver's champion 16-footer *Escapade* and the rise in popularity of the 18' V-class through international competition conspired to hasten its demise. That same international competition was to eventually destroy the Vs after they entered a period of spectacular success, evolving into the Flying 18s in the 1950s



18 footers racing on the Waitemata, probably during the 1924-25 season. In the foreground are M1 MAWHITI and M2 POLLY; up to windward are V16 SURPRISE, V23 DRONE, V1 WIZARD or V7 MAGIC obscured by the beacon and M4 MARORO.

and then into the sponsor-driven machines of the 1960s, only to founder under the need for ever larger sums of money to remain competitive with the Australians in the early 1980s. By then, however, they had mutated into something else altogether and retained little resemblance to their ancestors apart from length and a lack of restrictions.

The Sanders Cup X class, after being the Blue Riband class of New Zealand yachting for more than thirty years, performed an amazing act of self immolation in 1955 by holding a design competition and declaring the winner to be the basis for the new one design X class, thus rendering the entire New Zealand X-class fleet obsolete overnight. Up until then almost all X-ies had been amateur built and the decision to have the new design built in the new fangled fibreglass effectively prevented any immediate reconstruction of the fleet on a national basis as only one manufacturing company owned the mould.

By the time the folly of this was overcome several seasons later and the rule amended to allow amateur con-

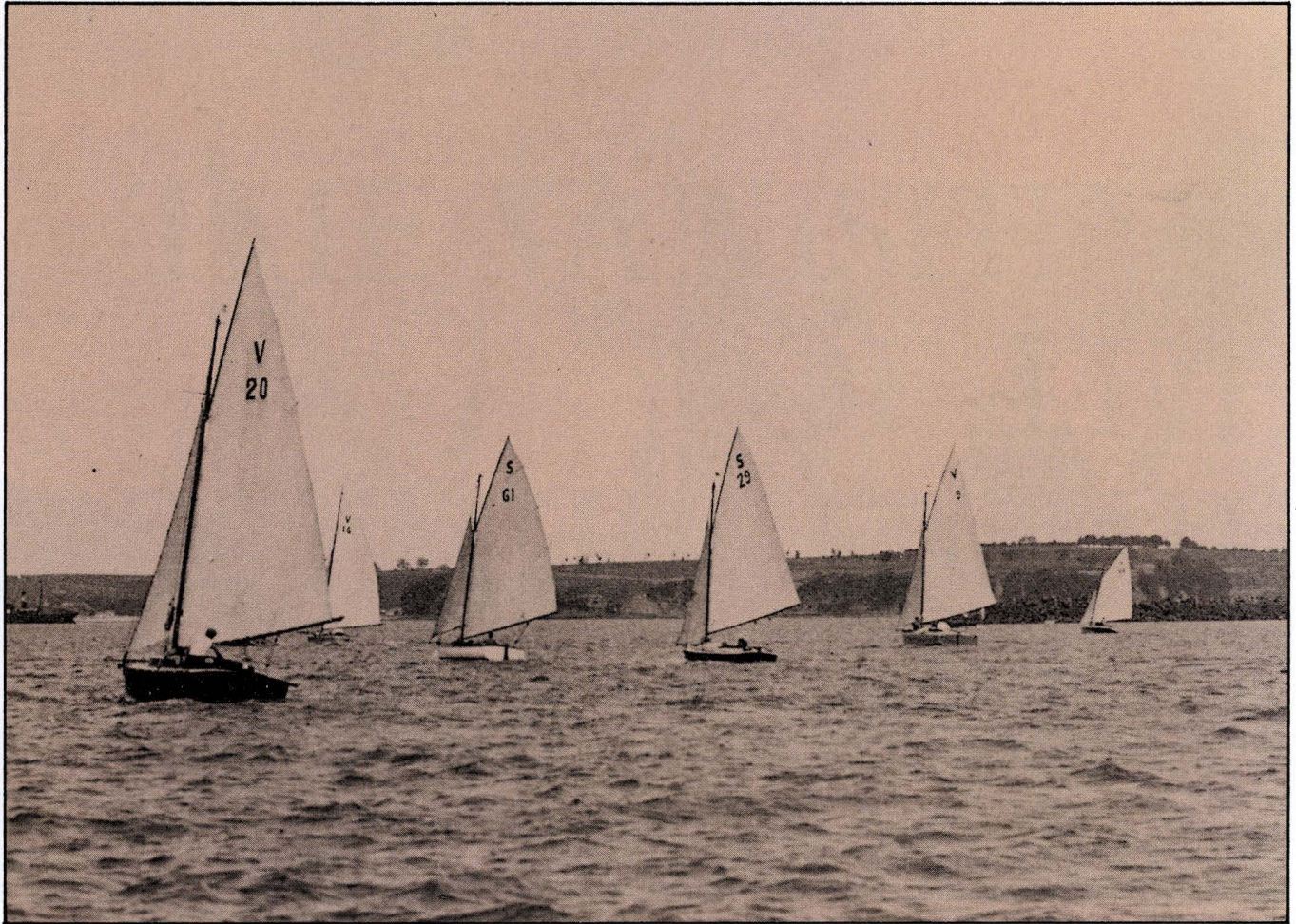
struction in timber, the impetus had gone from the class. A few enthusiasts worked hard and kept racing alive in provincial centres for another five or six seasons with the incentive of the annual Sanders Cup competition. But the class was lost with the rise in popularity of the Javelin which eventually became its successor as the national 14' class.

The once popular round bilge Ts and square bilge Ys, and the lovely little Silver Ferns slid quietly away around the same time as newer performance dingies such as the unrestricted 12' Q-class, R's, Cherubs and Javelins made their appearance and blasted their way around the harbour at greater speed.

Speed was not the only factor, however; rising affluence and a better standard of living brought more people into the sport. Owning both a yacht and a car was now not uncommon and the lightness of the new craft meant that they could be taken home after racing, a major advantage over the older and heavier centreboarders in terms of maintenance alone.

The mulleties changed for slightly

different reasons. They ranged from 16' to 32' in length but most were in the four classes N, L, I and H—20', 22', 24' and 26'-plus respectively. They had always been good cruisers and they also made good launches, much to the disgust of the hard sailing element, so there was always a certain amount of loss. It was the allocation of the Lipton Cup in 1922 to the exclusive use of the 22' L-class which put a stop to any real growth in the other classes, especially the marvellous 26' H-class which was regarded as the premier 'working class' yacht on the Waitemata. The 20' Ns and 24' Is had always suffered from a kind of identity crisis, being not quite this or that, but as the years went by the stature of the Lipton Cup cast such a shadow that they, as well as the mighty Hs, were put into limbo and reduced to playing out the



seasons year after year until finally no more were coming down to race.

By 1965 the transformation was almost complete; the Zeddies and IA's staggered on for another season or two but nearly everything else had gone. Indicative of a new sophistication on the harbour had been the emergence of international classes such as Flying Dutchmen, International 14's, OK's, Finns and a new crop of local designs, Cherokees, Mistrals, Zephyrs, Moths and 12' Catamarans; all of them without exception, of a small trailerable waterline length based around crews of just one or two where previously three or four had been deemed necessary to hold down the bigger centreboarders.

Interestingly enough, the decline in the traditional centreboarders was paralleled by a decline in media coverage. The building of the Auckland Harbour Bridge in the mid-1950s destroyed small boat racing in the upper harbour and the resulting end of the combined clubs racing also brought about the end of the regular and spectacular one day regattas that the

newspapers used to cover in such detail. It was almost as if the two were mutually dependent upon each other, although this was not really so. Changes in newspaper format, greater emphasis on advertising and the challenge of television had brought about a change in the way all sports were reported and there just was not enough room to print the old blow-by-blow race coverage of the past, assuming that anyone even had the time to read it.

Whatever the reasons for the disappearance of these traditional classes from the scene, there were too many boats for them to have simply vanished. Some would have fed the winter fires or contributed on Guy Fawkes night; others were converted to runabouts or wrecked, but the disappearance of almost the entire fleet cannot be so explained. There must still be a lot of them out there, somewhere.

Maybe there is a long forgotten hardstand area in the mangroves somewhere, beyond Herald Island or up Lucas Creek, where the wind whistles through the ribs of row upon row of grey-timbered and

Racing in the 1925-26 season, from the left: VII MAGIC, V20 SCUD, V16 SURPRISE; 16 footer S61 NGAMU and S29 SEA SLEIGH; V29 WILD WAVE; and the 14 footer T22 GANNET.

peeling old Vs and Xies, rattling the halyards and rusted shrouds on scores of rotting Ts, Ys and Ss, masts and booms sagging at crazy angles. A bunch of failed Emmies decay quietly in a corner and a line of assorted mulleties sit sunk into the mud on the shore with the tide washing in and out of their bilges; a few relatively new arrivals in slightly better condition at the front, but at the back very H.P. Lovecraft. There would have to be a bit of mist about too and a grizzled old attendant in a worn oilskin, with an opaque glass eye, a gammy leg, grey hair flicking in the breeze and a tale to tell to make it realistic.

In short, a Waitemata equivalent of the Elephants 'Graveyard' where all the old centreboarders go to die... Ah well, that's enough of that sort of talk isn't it? Abdul! Throw another Zeddie on the fire; the night grows chilly. 🌀

OLD BOATS AND NEW BYTES

Harold Kidd

Dale Spencer's boatshed in Ponsonby c. 1914.

Last Christmas I had my 28' keeler *Loloma* all set up ready to go away for a fortnight's cruise with the family when the weather packed up on Boxing Day and it looked as if it was going to be bad for a while.

Sitting at home was a new 20 mega-byte IBM-clone computer begging to be played with. On a whim, I decided to convert all the literature in the house on pre-1940 yachts into a database because I had had a great deal of frustration in attempting to get consistent and reliable information, not only on *Loloma* (built in 1910 by J.J. O'Rorke) but also on *Jessie Logan*, the celebrated little gaff cutter built by Robert Logan Senior in 1880. I had only just started restoration of *Jessie* and was puzzled by inconsistencies in the standard reference books.

My home library is considerable but was used up in this way in no time, and put on the computer for a second time after a blunder wiped the hard disk without a backup. Lesson One...

Three weeks later I had processed all the Auckland Regatta Programmes to 1940 and was chewing through the *New Zealand Yachtsman* at a great rate, even though this meant hours and hours of research at the Museum and the Public Library.

Now, eight months later, the database is immense, over 10 megabytes, with nearly 20 000 entries on probably 1800 yachts, mostly from prime sources such as contemporary newspapers and magazines, but increasingly from interviews with veteran yachtsmen and yachtswomen whose memories and enthusiasm for the project are a continuing inspiration.

Early in the piece, I joined forces with two important gentlemen. They are Martin Foster of Devonport, the well-known yachtsman and former Secretary of the Yachting Federation who has an important collection of early yachting photographs and commentaries, and Pete McCurdy. Pete is a

foundation member and torch-bearer of the Traditional Small Craft Society, a loose association of people interested in not only the history of New Zealand boats of all descriptions but also boats built along traditional lines of whatever vintage. He is also the editor of the excellent magazine *Traditional Boats* which has done an incalculable amount in assisting in the preservation of old craft in this country.

Gradually the task grew from a boat list-making exercise to reveal some new insights into the mind of the period, the characters of the people whether builders, designers or owners and a whole mass of quite new boats, events, people and emphases, some of which have been distorted by the standard texts.

These are a few of the *new* things I have enjoyed:

Jessie Logan and Babs Webster's crack E-class keeler *Maybelle* (launched and raced by the Logans as *Corina*, but *Maybelle* since the 1890s) are virtually identical which explains the freakish success of *Maybelle*, built within 12 months of the *Jessie* leaving town in 1889.

While the Logans and Baileys have been justly enshrined as demi-gods of our yachting past, little has been said about a number of boatbuilders who deserve to share a little of their aura at least. From the early period, Jack Waymouth Senior and Junior in particular have been neglected, except in relation to one of the father's last boats, *Yum Yum*, about which much nonsense has been written. His early yard was in Customs Street alongside James Mackay's yard. Other important boats were *Mapu* and *Winona* (Waymouth Senior) and the



famous 16 footer *Mascotte* (Waymouth Junior).

Another unsung hero was Dale Spencer whose yard was in Ponsonby. His forte was mullet boats, amongst the better known of which were *Acacia*, *Allies* and *Wayward*. Dale and his young son were tragically drowned when the *Celox* went down in the Motuihe Channel.

Certain streets in St Mary's Bay and Devonport were solid with yachting families: London Street, Ring Terrace and the rest of the streets fronting on to St Mary's Bay, Shelley Beach and the Ponsonby Wharf with the Spencers, Mackays, Masefields, Wilsons, Thompsons, Bartons, Tercels and Collings. The Devonport waterfront from Huia Street to Cheltenham Road housed the Buchanans, Sutherlands, Windsors, Emiralis, Gittoses, Braunds, Alisons, Mackys, Logans, Baileys, Woods, le Huquets and so on. These people lived for their boats and formed a close-knit seaborne fraternity, particularly in the golden age before World War I. I am conducting a full-scale search of titles in the area to trace the families and, from another angle, am preparing basic genealogical tables of the better-known families to differentiate between the various members and to demonstrate the relationship of families. Just trying to sort out the Lidgards (and their cousins) is a major job in itself.

The mullet boat's pre-eminence staggered me, brought up to regard keel yachts as *the* important yachts on the harbour. In fact, the truth is very much the reverse. Centreboarders (including dinghies of course) were reckoned in 1912 to provide sport for 3300 Aucklanders while keelers accommodated only 300.

The Ponsonby Cruising Club alone could expect an entry of 70 mullet boats for a Saturday race at the height of the season in 1912, while the Squadron could expect maybe 8 boats. The Victoria and Richmond Clubs also catered almost exclusively for mullet boats. The more one studies mullet boats, the more the fascination grows. They provided cheap and easily built but competitive yachts capable of being built by amateurs (although the very best were professionally built) and the closest thing to class racing until the Xs and Ms of the 1920s came along. There is living proof of this in the Lipton Cup, still keenly

competed for by restricted design 22' mullet boats whose hull design has shown very little change since 1913 and does not need to. Although sails and rig reflect modern technology, the essential wholesome concept is still there—a boat tailor-made to Waitemata conditions.

With people like Ron Copeland of the *Nomad*, one of the finest restorations ever in New Zealand, the mullet boat movement is in resurgence.

Some of the identities of early Auckland yachting were of considerable character and fascinate me. They would probably be amazed that at least one person is interested in them after so many years. For example, Capt. Gibbs of the old Dunedin-built cutter *Spray* who was universally adored; W. Verker Bindon of the cutter *Maritana*, renowned for his bad temper, who conducted a bitter controversy when he was given a letter of introduction to the Port Nicholson Yacht Club from the Auckland Yacht Club (now RNZYS) which revealed that he was "not a gentleman"; W.A. (Wilkie) Wilkinson, a little man with a huge voice and an abrasive temperament, who was, nevertheless, a tireless promoter of yachting for all of his long life; Arch Buchanan, one of the many lawyer-yachtsmen, who owned and had built many of the best-known Auckland yachts, mostly Logan products. Arch took umbrage rather easily it seems and gradually turned his back on racing as a result of a couple of unpleasant protest incidents. He owned the magnificent Logan racer *Rainbow* for nearly 30 years but elected to simply cruise her; James Hill Mackay who owned the early mullet boat *Echo* and had the crack 24 footer *Glady* built by Collings and Clare in 1903. *Glady* was named after his little daughter, now Mrs Glad Torrens of Birkenhead, a very hale 90. Jim Mackay was tragically killed in an accident at the Auckland Gas Co. at the height of his yachting career.

These are just a few of the people "jumping up at me" from the lists on the computer and the interviews with people who remember them with affection.

New Zealand boat builders and designers have long been lauded for their design capabilities, sometimes as though their talents arose in full flower and totally indigenously. The truth is that New Zealand yachts, although always

right up-to-date, were frequently highly derivative. The two great sources of inspiration were, on the one hand, the Europeans such as the Scottish designers Watson and Fife who particularly influenced the Logans and, on the other, the *Rudder*, the American monthly which published the designs of such people as Herreshoff, Hand, Mower, Day and Alden. It is my firm opinion, for example, that we owed our square-bilge centreboard classes to this one influence. I can trace the rise of the Y class and the square-bilge V class in Auckland from a *Rudder* square-bilge 14-footer built by Highet in Wellington in 1910, through Wellington expatriate George Honour in Auckland in 1919 to the Auckland 14s and 18s and probably the Wellington Idle Along.

Having said all that, nothing can take away the glory and perfection of some of the designs of the Logan Brothers, Charles Bailey Junior and Tom Le Huquet, whose last boat *Jeanette* must have been one of the prettiest boats ever launched in this country.

The longevity (in large quantities) of New Zealand yachts is quite extraordinary. I reckon it would be possible to assemble 30 per cent of the yachts participating in the 1900 Auckland Regatta and probably 70 per cent of those in the 1940 Regatta (ignoring boats 18' and under). Some are derelict of course and many are launches and fishing boats. This longevity is due to the use of kauri timber, to the very good craftsmanship which was universal, to the double or triple planked construction commonly used on keel yachts giving a strong, inherently watertight, mono-coque structure, and because of the Kiwi inclination to constantly repair and keep old artefacts going. One could write a book on that too! This thoroughly admirable New Zealand tendency is well exemplified by the perpetual motoring history museum we maintain.

Another factor is that to the above virtues was added general superiority of design, however eclectic, that ensured that a yacht had a competitive lifespan of many years. *Jessie Logan*, for example, was a champion in Auckland, Wellington and lastly Nelson for nearly 25 years, while Logan Brothers' *Ariki* had nearly the same span of absolute dominance in Auckland until in turn displaced by Tercel Brothers *Ranger* in 1938, again with a like period as top boat. Not until

the advent of the designs by Farr, Holland, Davidson etc. and modern high technology was this gentle cycle broken irreversibly. Many boats were exported in the "Vintage" period of say 1890 to 1914 to Australia, South Africa and the Pacific Islands, many more indeed than those quoted in the standard reference works. For example, the famous Sydney sportsman Mark Foy commissioned the Logan Brothers in 1904 to build the ultimate speed machine. The product, known as *Southerly Buster*, was an awesome super Patiki 24' long, 10' wide and with a huge rig. Foy attempted to set up an Anglo-Australasian Cup challenge for all-comers but found no takers in the UK where the bones of this fearsome Antipodean contrivance may still languish.

Logan and Bailey-built boats dominated the Sydney yachting scene for almost 40 years. The mysterious *Awanui*, later *Culwalla III*, was designed by Fife but attributed by no less authority than the writer of the official centenary history of the Royal Sydney Yacht Squadron to a New Zealand builder (unspecified). I don't think this is true but it gives some idea of the value and mystique placed on the Auckland product.

It has been a great joy to me to assist in discovery after discovery of old yachts lurking under houses and up remote creeks, in all sorts of guises, usually as a motor launch or a fishing boat. Often the owners have no idea at all of their boat's age or historical significance. Not all of these will be restored, of course, but the restoration movement is gathering force. It is a movement akin to the Vintage car movement, but alas too late to save many worthy boats, some of which have only recently had Viking funerals or been chopped up for firewood.

The Traditional Small Craft Society has achieved a lot. Recently the Mullet Boat Association has been formed to preserve that unique New Zealand type along the lines of the highly successful M-class Association. Individuals will, however, always form the backbone of restoration activities and the contacts are growing, expertise is being shared, and people like me, Robin Elliott and Dan Luther are filling an increasing role in providing accurate historical information, drawings and photographs. Dan surprised himself with the huge response to his "Golden Oldies" meetings where



veterans mixed and swapped yarns, delighted that what they had done as youngsters was really regarded as important, valuable and interesting by newer generations.

It is with this background that the Maritime Museum is coming to flower under the Direction of Rodney Wilson, a man who has been involved in all these things and is acutely aware of the culture the Museum is to serve and form part of.

I see the Maritime Museum as having the role of focusing all these random activities, co-ordinating them and nurturing them. In a maritime nation such as ours this Museum will play a vital mainstream function if only to remind us

20' and 22' Mullet Boats off Devonport. In foreground VERBUS, VARUNA and GLADDIE c.1925.

of the very real worth of the craftsmanship, seamanship and courage of past generations.

My own research will now culminate in the publication of a book, co-authored with Martin Foster and Pete McCurdy, attempting to list and describe every significant yacht built in New Zealand between 1840 and 1940. It is a huge task but a worthwhile one. We hope it will provide a sound reference work and broaden the perspective of yachting history in New Zealand. 🌐

BOATING

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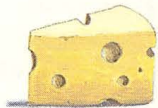
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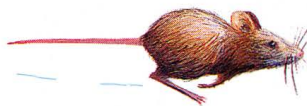
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