

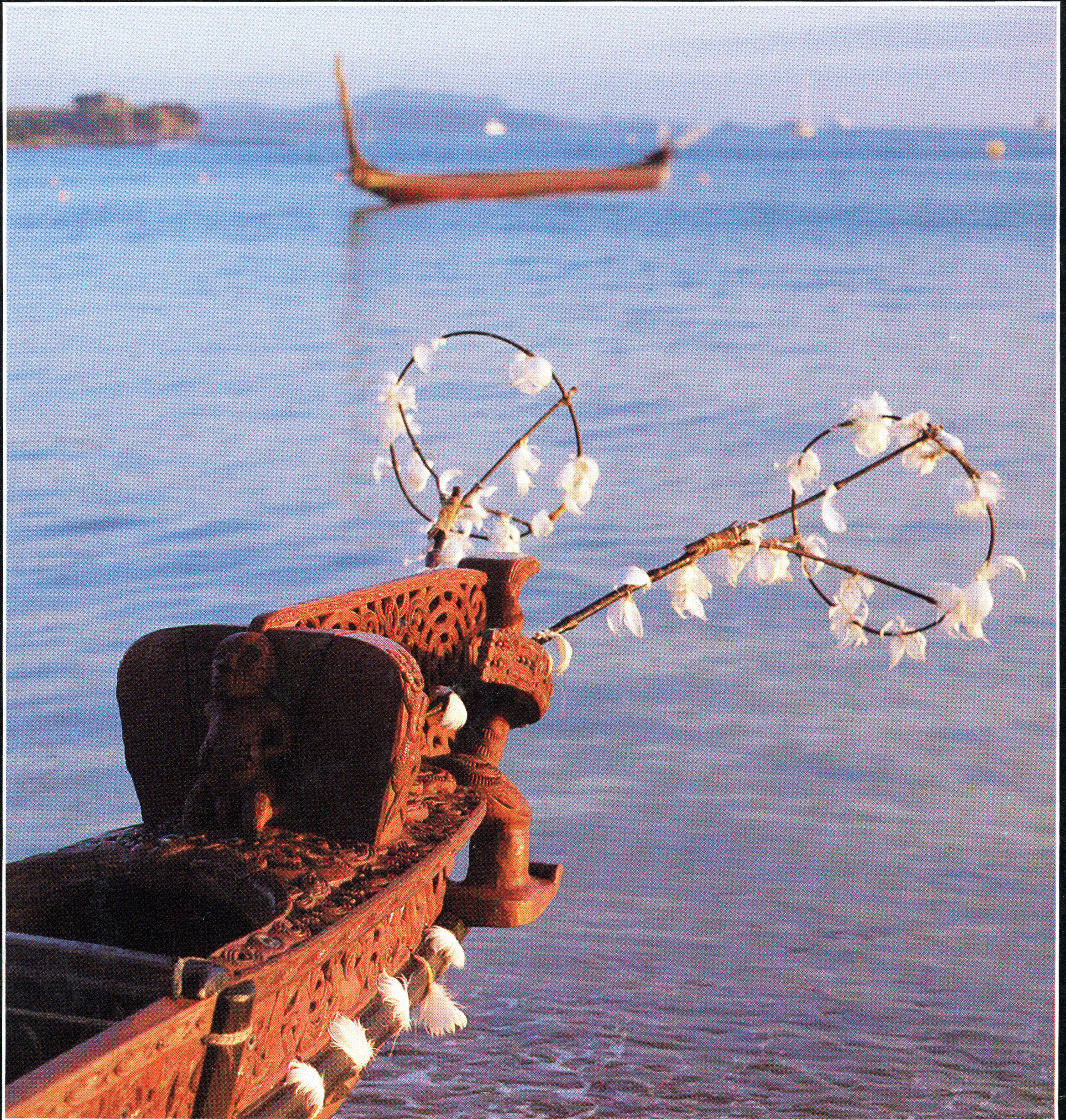
Autumn 1990 Vol.2 No.1



Bearings

HOBSON WHARF Auckland Maritime Museum

\$3.50
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THE 1990 WAKA AUCKLAND'S LEADENHALL STREET TE RANGIMATA
AN INTRODUCTION TO THE SCOW THE SEA SCOUT STANDARD CUTTER

(Detail) Chalk drawing "Pastime" by David Barker 1989

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Auckland Maritime Museum

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Bearings**EDITORIAL**

The first number of *Bearings* was a week or two later off the press than we had hoped. But we are very satisfied with the result and are greatly pleased to be bringing you the second issue, the first for 1990 which is a year of uncommon importance for New Zealand, maritime activity and HOBSON WHARF.

You will notice that this issue introduces a more ordered structure with an Editorial, Museum news, Ditty Bag, news from the Friends of HOBSON WHARF and other clubs and associations, reviews and more features content. We have been delighted with the standard of production achieved in Vol. 1. No. 1. and are confident that by the end of this year *Bearings* will be a comprehensive, wide-interest and very enjoyable maritime magazine.

A new feature in this issue is a Letters to the Editor column. Please use it, for we want the magazine to be a lively forum for the exchange of news and views, one which responds to the interests and concerns of its readers.

The Auckland waterfront has been a wonderful centre of activity during the last weeks. Once again the Whitbread fleet and the race organisation demonstrated to the City Fathers, property developers, the Port Company and many thousands of

CONTENTS**2 LETTERS****4 MUSEUM NEWS**

Five People
Gifts & Donations
That Racing Yacht BREEZE
The Wish List
Skilled Model-Makers
Retired Boatbuilders

THE COLLECTION :
Acquisition & Restoration
Permanent Recognition at
HOBSON WHARF

Restoration: CORONA

z class JANET ANN
Logan Dinghy
ATUA HAU

N.Z. Craft for the Collection :

22-foot Mullet Boat
Idle Along
Y Class
Post-War Dinghies
Seacraft Runabout
Punts & Flatties
REWA
Wooden Spars

The Library
Recent Acquisitions
HOBSON WHARF posters

14 THE 1990 WAKA
Photographs by Brian Latham**18 TE RANGIMATA: He Waka Pahi**
by Rodney Wilson & Maui Solomon

Aucklanders how much people want to have access to the City's waterfront and for it to be a centre of entertainment. The atmosphere has been electric with excitement and people have been more relaxed in enjoying the crowds and convivial company than I can recall for a long time.

The waterfront is going to change and it is to happen soon — not in the

24 AUCKLAND'S LEADENHALL STREET
by Bill Laxon**30 AN INTRODUCTION TO THE SCOW**
by Cliff Hawkins**35 THE NEW ZEALAND STANDARD SEA SCOUT BOAT**
by Gordon Douglas**42 DITTY BAG**
The Summer's Events
The Arrival of the RAINBOW WARRIOR
Club Association News:
The Auckland Maritime Society
The Idle Along Association
The M-class Association
The Mullet Boat Association
The Traditional Small Craft Society**47 THE FRIENDS OF HOBSON WHARF**
The Friends and Subgroups
Corporate Memberships**48 BOOK REVIEWS****COVER PICTURE**

Tau-ibu and waka
(Brian Latham)

next decade, or even next year, but in the next months! The change will transform the City and HOBSON WHARF, located exactly where the Whitbread fleet was berthed, will be at the heart of it. 1990 will be a good year; 1991, 1992 and the ensuing years even better.

Rodney Wilson

LETTERS

Bearings readers are invited to write on any subject to do with HOBSON WHARF, *Bearings* or maritime matters generally. We do ask that letters be signed — no noms-de-plume please — and the address of the writer must be given, not necessarily for publication. For the sake of our staff and to prevent confusion letters must be legible, double spaced and preferably typed. Illustrations may be run with letters — please identify subject and photographer if possible. Some editing may be necessary for reasons of space but every effort will be made to preserve the writer's intention. Go to it — your information, ideas and opinions are very welcome.



MULLET BOATS & SAVING THE ENDANGERED

I have been asked to answer a few queries on my article "Old Boats & New Bytes" in the first issue of *Bearings*.

The yacht described as VERBUS in the caption to the picture on page 23 is, of course, the VENUS. The misnomer might be a typographical error or perhaps have been caused by my handwriting.

The VENUS was built by the Logan Bros. for Robert Rae of Ponsonby and was launched in November 1909. She was, as far as I know, the first mullet boat to bear a device on the sail. Isitt Wood of Devonport had the idea on a troopship coming home from World War I and put the kiwi on the mainsail when he bought the VENUS shortly after his return. Others followed suit, but that is another story. Incidentally, Milton Sarson, Isitt Wood's great nephew, has purchased the VENUS and has brought her back from Whangarei to Devonport for restoration.

I gather that the mention of GLADDIE in the caption and GLADY in the text has caused some confusion. They are two different boats.

The GLADDIE was built by Andy Tobin in 1909 as the IOLA and in 1910 was sold to de Courcy of Ponsonby who renamed her WINNIE. She was sold again in 1918 and named by the new owners GLADDIE. She was a 22-footer and was registered as L3 in 1922; her number was 151 under the

Rescuing the endangered. Harold Kidd and others hauled an old fishing launch from the Manukau at Blockhouse Bay last year. The vessel is believed to be the WHY NOT which was built as a centre-board fishing smack in the 1890s by le Huquet and was a yacht on the Waitemata for many years.

(P.J. McCurdy)

system in force between 1914 and 1922.

GLADY was a 24-footer built in 1903 by James Clare for James Hill McKay and in 1922 was registered as I3 and later as I11. She was named after Gladly Torrens, nee McKay, who was James Hill McKay's daughter. Glad Torrens is a hale and heart ninety years old and she pulled me up on a slip in the article: the builder of the GLADY was of course Clare, not Collings & Clare. The chronology of the permutations of nomenclature of that firm and its successors needs some attention.

The GLADY was last seen as a launch in the Whau Creek in 1969. Last year, Peter McCurdy and I found some of her spars built into a suburban fence in Waterview; they were too decayed to be retrieved but we have recorded their dimensions.

That brings me to another subject. There is a crying need in Auckland for somewhere for individuals who pluck boats from the danger of imminent destruction to put them under cover

until a restorer or sponsor can be found. Even now, unexpected treasures are turning up.

I have done my best but I have reached saturation in my own boat rescue operations. Trying to house and restore three boats about 28 feet long is as much as I can handle, not to mention my long-suffering family and neighbours.

The Maritime Museum must necessarily be selective in the types and the number of boats it accepts for preservation and not too many of the boats that turn up will be candidates for Museum berths. The remainder must take their chances with the few sympathetic individuals who are prepared, in time and contrary to common sense, to restore them.

In the meantime we need a place to store these boats. Any ideas?

Harold Kidd, Greenhithe

BEARINGS

Having recently seen the first issue of *Bearings*, I was impressed by the high standard of presentation, but disappointed by the content, which seemed rather trite. *Bearings* will be, I presume, the main contact which non-Auckland residents can maintain with the maritime museum, and, as such, it really needs more rigorous content if interest is to be maintained. The journal of the Historic Places Trust could perhaps be a good model, and

Traditional Boats an even better one. The latter journal shows that high quality marine history and associated boating material is already available in New Zealand. If the presentation of *Bearings* would be combined with the content of *Traditional Boats* the result would, I think, be a really high-quality journal with a broader appeal than either has at present.

G. Kenneth Scott, Te Atatu

"Trite" seems an unnecessarily harsh word to describe a magazine which in its pilot issue records the approval of a very major site for the new museum, the acquisition of two important vessels, the obtaining of significant sponsorships and support and includes three interesting and informative articles bearing upon the activities of HOBSON WHARF. But we are aware of the first issue's shortcomings — as we are of its successes. With the support of good contributors, willing advertisers and generous subscribers (I hope our correspondent will become one)

Bearings will emerge as the magazine we all envisage. However whilst we intend that it include some of the content of Traditional Boats — and small craft will necessarily be a major concern of both the magazine and the Museum — it is important to remember that our responsibilities to maritime history and culture encompass much else as well. — R.W.

SQUADRON FIRST

I understand the Royal New Zealand Yacht Squadron was the first corporate members of the Friends of HOBSON WHARF. How appropriate in all the circumstances of our involvement with yachting, both at home for over 100 years and away for some nearly 60 years, and in the vital area of youth training, that we should continue to lead from up front.

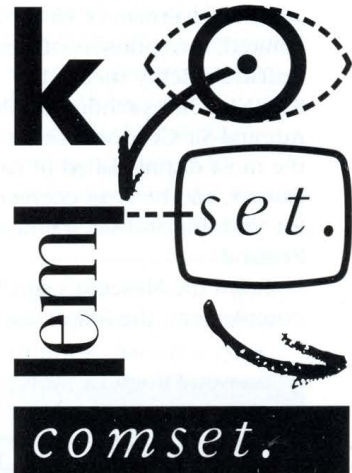
Our best wishes and our undertaking of support go to Rodney Wilson as Director of Auckland Maritime Museum in all his endeavours

to further the interest of the Corinthian Sport and record its past.

Evan Kerr-Taylor
Commodore, RNZYS.

Our considerable thanks go to the Royal New Zealand Yacht Squadron which was, indeed, the first corporate member of our Friends. The response to Friends membership, at both corporate and private level, has been very encouraging and we urge others to follow the generous example set by our pioneer founding members. In due course Bearings will carry a list of all members. R.W.

CORRIGENDA: *Bearings* Vol.1, No.1. Caption, page 19: M2 is MOLLY, Caption, page 20: V11 MAGIC has been cropped from the left of the picture. V29 should read V9 (NGAMU).



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MUSEUM NEWS

FIVE PEOPLE

John Keegan, the Managing Director of the Union Shipping Group, has recently succeeded David Johnson as the Chairman of the Auckland Maritime Museum Trust Board. Mr Keegan is a long standing trustee and a tireless promoter of the maritime museum project. His company, readers will recall from *Bearings* Vol.1. No.1, generously sponsored the acquisition of the 26-foot steam launch PUKE in 1989.

We welcome our new Chairman and, at the same time, thank David Johnson for his vision and able chairmanship during his term.

Sir Gordon Tait is a trustee of the Museum and the Chairman of the HOBSON WHARF: Auckland Maritime Museum Business Council. Sir Gordon comes to the project as a well known director of several major companies and the Chairman of Lion Nathan Limited, the sponsors of New Zealand's richly successful STEINLAGER yachting challenges. As Admiral Sir Gordon Tait, he enjoyed the most distinguished of naval careers, and he is an energetic worker for yachting and sail training in New Zealand.

From the Museum's small staff complement, the following three

people will be well known to many readers, and will become well known to others. The ever-efficient voice at the end of the telephone is Jennifer Forster, the Museum Secretary. Jennifer came to the project shortly after her return to New Zealand from several years in Los Angeles.

Peter McCurdy, appointed to the Project Team Curatorship in November, is known for his ten years of editing and publishing *Traditional Boats* and his pioneering work in support of the Traditional Small Craft Society. HOBSON WHARF has been very fortunate in obtaining his considerable expertise and knowledge.

Bill Simpson, a meticulous shipwright trained at the Navy Dockyards and a sublime model-maker, has joined the project as a Technician. Bill has a widespread reputation in Auckland for his craftsmanship and insistence upon quality in all he does.

The restoration programme for the Museum's small craft collection has commenced under the joint direction of Peter McCurdy and Bill Simpson and the large task of preparation of the collection for display stretches out in front of them.



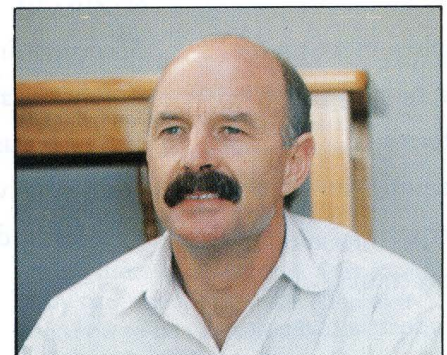
John Keegan



Jennifer Forster



Peter McCurdy



Bill Simpson

GENEROUS GIFT FROM THE SIR JOHN LOGAN CAMPBELL RESIDUARY ESTATE

Immediately before Christmas, the Museum trustees received the very welcome news that the Sir John Logan Campbell Residuary Estate would contribute \$30,000 over three years to HOBSON WHARF.

Sir John is perhaps the most well known founding father of Auckland and his mercantile and civic life constituted an important stone upon

which the City of Auckland has been built. Sir John's life was inextricably connected to the City, to its Ports and to the waters of the Hauraki Gulf.

This generous gift from the estate of Sir John Logan Campbell is especially appropriate and welcome. We thank the Trustees of his estate most warmly.

DONATIONS

Three very handsome donations in the form of cash and sponsorship have recently been received.

Alan & Zelma Brimblecombe, the previous owners of the PUKE featured in *Bearings* Vol. 1 No. 1 and now a proud possession of the museum, gifted \$1,000 towards the purchase of tools for the shipwright's workshop. This is a very valuable and very timely contribution. It is particularly appropriate given Alan's past (and continuing) restoration activities.

Eric Salmon, one of the Museum's original trustees and a valued member of our present Trust Board, has again made a cash donation of \$1,000. This is the second personal gift of that scale from Eric who, in making it, observed that it is twenty years since he first promoted the idea of a Maritime

Museum. I am delighted that after two decades of waiting his vision is now to be realised.

B.P. Oil New Zealand Limited have renewed their fuel sponsorship for 1990. They have greatly assisted in provided the staff with the mobility needed to get this major project launched.

We are very grateful to Alan and Zelma, Eric and B. P. Oil.

GIFT OF COMPUTER FURNITURE

During 1989 Silkwood Manufacturing gifted one of their excellent Computer Bureaus to the Museum office. It has been extremely useful in coping with the large volume of work handled by the Museum word processor at this planning stage.

GIFT OF POWER TOOLS

Morris Black and Matheson Limited, the wholesale distributors of Makita power tools, have gifted a range of electric hand-tools to the Museum shipwright's workshop.

These are valuable additions to the tool chest and have been applied immediately to the small craft restoration programme.

GIFT OF ABRASIVE PAPER

Fletcher Wood Panels have donated vast sheets of abrasive paper in several grades — the consumption of sandpaper has been high in restoring the BREEZE and other vessels, and this contribution is most useful.

THE RACING YACHT BREEZE

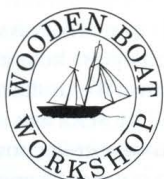


Not once, but twice, the BREEZE cleans up the fleet! First at Russell in the very special 1990 Tall Ships Race BREEZE took handicap honours; then in Auckland on Anniversary Day, she repeated that distinction.

We are grateful to Captain Jim Cottier on the first occasion and Captain Robert Hawkins on the second for this excellent performance; some

"Bonjour!" rang out across the water as Greenpeace Veterans of Mururoa greeted the BREEZE, herself a 1985 Mururoa veteran, at the Whitbread start line.

Nice to meet up with old friends.
(Rodney Wilson)



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credit must go to their crews of course!

Our pleasure is mixed with a touch of anxiety however. We are realistic enough to realise that the BREEZE is unlikely to be considered for the America's Cup, the Admirals Cup or the Whitbread but we are concerned that our skippers and crews might be wooed away from us by the glamour of 75-foot America's boats or Southern Ocean maxis.

The Tall Ships Race, Russell; looking astern over the wheel of the BREEZE at (below) the R. TUCKER THOMPSON and (right) the SOREN LARSEN, the SPIRIT OF NEW ZEALAND and the YOUNG ENDEAVOUR. (C.W. Hawkins)



THE WISH LIST

As you would expect, the collections for HOBSON WHARF are being put together with careful intent.

By resolution of the Council of the Auckland Institute and Museum, the maritime displays of the "museum on the hill" are to be transferred to the HOBSON WHARF institution. But HOBSON WHARF staff have, of course, been greatly expanding the very valuable nucleus that we are to inherit.

New emphases will be given and a rich variety of new themes treated in the new museum and collections must be assembled with these requirements

in mind. In the first issue of *Bearings* we reported on some of our recent collecting initiatives and this we will continue to do in each subsequent issue. (Some specific types of boat that we are seeking are described later in this section.)

But to assist our supporters, people interested in the project or others who simply have maritime memorabilia or artefacts that they think might be of interest to us, we have prepared a "wish list". The Wish List will be regularly updated and copies are available from our project office, level 4, Ports of Auckland Building, Princes

Wharf, or may be requested by telephone, (09) 366 0055, extensions 735, 738 and 739.

We need your help in many ways, not the least of which is your help in locating collection items. We do have specific needs and will be selective in the items received into the collection, but we promise you a courteous and immediate response to your offers and enquiries. We look forward to hearing from you—and do pick up a copy of the Wish List: you, your family and friends, and your neighbours may be more useful to HOBSON WHARF than you realise!

RETIRED BOATBUILDERS

HOBSON WHARF is seeking the involvement of retired boat builders, or boatbuilders, capable of working on the small craft restoration programme. Can you help?

The restoration programme is one of meticulous, craftsmanlike rebuilding of classic New Zealand boats. Each boat will be restored according to a detailed "conservation proposal" which identifies all the work to be carried out and describes how it is to be done. The Conservation Proposals are produced by HOBSON WHARF staff and the work carried out is supervised by them.

Skilled boatbuilders, able to work full- or part-time on the projects and willing to work with us to ensure the greatest accuracy and fidelity in restoration, are required. Boats and projects of greatly varying complexity

are involved, from the 7-foot P Class to vessels the size of the BREEZE. Some projects are virtually cosmetic; others are most substantial. Some work will have to be carried out in the Museum workshops; other boats may be transported to our volunteers' own workshops.

Clearly it is work which requires skilled craftsmen, but equally it requires a real commitment to accuracy and fidelity. If you have these skills and would like to offer your time in the most congenial of work environments, we would love to hear from you.

The old skills are as valuable as the old boats and maritime artefacts we are collecting. HOBSON WHARF is committed to their preservation — let's hear from you and have you involved with the project.

SKILLED MODEL-MAKERS

As the Museum displays are prepared, the need for high quality models of certain vessels becomes apparent. In particular, models are required of the various Auckland Harbour ferry types and certain of the scows.

We are looking for model-makers capable of museum-quality work on models of vessels needed to complete our displays.

If you have the skills to research and build high-precision, accurate models, and would like to be involved in this important aspect of an exciting project, please ring Peter McCurdy or Rodney Wilson at (09) 366-0055 or write to us at P.O. Box 3141, Auckland.

THE COLLECTION: ACQUISITION & RESTORATION

PERMANENT RECOGNITION AT HOBSON WHARF

The water-borne exhibits and the vessels for the various halls of New Zealand yachting and shipping at HOBSON WHARF offer one very attractive way that you can achieve permanent recognition at the Museum for yourself, your family or your company.

Did you spend your salad days in an Idle Along or a Zeddie, or perhaps the rumbustious days of your young adulthood in a mullet boat? People have all sorts of connections and associations with all sorts of boats. You can identify yourself with a boat of your preference at the new museum.

How? The HOBSON WHARF staff regularly acquire new craft for a national water-craft collection. Boats of all sizes from a 7-foot early P-Class boat to powerful a 26-foot H-Class mullet boat are coming to the Museum. Some are gifted; some are

purchased. Some, such as the Silver Fern and the original Sunburst, are in display condition; others require restoration. Some projects are expensive, some moderately so, and most are not very expensive at all.

Donors of boats and the sponsors of restoration projects will be acknowledged permanently on the display labels for the boats and in catalogues and publications featuring them. You can be involved as a donor or as the sponsor of a restoration project and your support will be recorded and be publicly acknowledged in perpetuity.

For a few hundred dollars or a few thousand if you are able, you can join this important project to preserve fine representative examples of New Zealand's indigenous yacht types. As a donor you can be close to the project, join in the discussions leading up to the restoration and watch work in

progress. But you need not, if you prefer a more detached involvement.

In most cases, the money donated will be used to purchase the vessel and/or the materials for our own shipwright and assistants to work on the boats. Some of it will be spent with specialist maritime tradesmen on aspects of the restoration. From time to time we will publish details of forthcoming restoration and acquisition projects: the current ones are described below.

If you are able to help and wish to join us in the assembly, restoration and presentation of this important national collection, we would be delighted to hear from you.

RESTORATION

CORONA

The CORONA is one of the few survivors of the large fleet of 26-foot (7.9m) mullet boats built for fishing and racing from before the turn of the century until the 1930s. She was designed and built in 1936 by Collings for the Nunns brothers in a last great flowering of 26-foot (H Class) mullet boat racing, dominating the class until 1962 when she went to Whitianga as a fishing boat.

Ron Copeland, who has rebuilt H5 NOMAD, and Lee Chambers, now working on H13 ARAWA, brought her back to Auckland last year and stripped away the fishing-boat modifications ready for rebuilding.

Although the back-bone and the planking are sound and the hull has held its shape, the work involved in

the rebuilding is considerable, partly because the CORONA was originally built to a price. The method will follow that used by Ron Copeland with the NOMAD: erecting outside frames to support the planking while ribs and decks are replaced.

The work to be done may be summarised as follows, each simple heading standing for some complex operations:

Build cradle and erect outside frames; remove decks and unsound ribs; add new hog (original keel is rather light); rebuild keel & sternpost joint; instal new centre-case; re-rib; build new decks, coamings & cabin top; make new spars, sails & rigging; and install new engine and gearbox. The last is a practical requirement for

use of the big mullet boat at HOBSON WHARF; the propellor and its aperture ought not to affect speed under sail or steering significantly, judging by the performance of the NOMAD.

The restoration sponsorship sought for the CORONA is \$60,000.

The big mullet boat CORONA as she will be again after restoration. She sets foresail, jib and leader and a reefed mainsail.



Z CLASS JANET ANN

The Takapuna or Z-Class yacht was designed by Bob Browne in 1922 and rapidly became popular all around New Zealand. Although the class lost its importance in the 1950s, along with all the old New Zealand racing dinghies, the boats are still regarded with affection and a fleet of thirty or so races regularly at Paremata.

The JANET ANN (inadvertently called SARAH ANN in the first issue of *Bearings*) was built at Papatōetoe by Colin Grant, an amateur boat builder, in the early 1950s and was kept by the Scobie family on the Manukau from the mid-fifties until last year when she came to HOBSON WHARF.

The restoration work includes stripping and painting and varnishing hull and spars, re-canvassing the deck, replacing running & standing rigging, making a new cotton mainsail and general small repairs. Sponsorship sought: \$1600.



A Zeddie of the 1940s on its most exciting point of sail in a breeze. The rig comprises a gunter mainsail and a single-luff spinnaker.

(Basil Pollock collection)

LOGAN DINGHY

This 9-foot clinker dinghy, gifted by J. K. Dennerly, is a yacht tender-flat-floored, shallow and flat-sheered to fit under the boom or the foresail of a yacht. The bow is relatively fine at the forefoot and full at the gunwale, and the boat is very lightly built and finely detailed.

There are two aspects to the restoration. The first is repairing the damage resulting from age and use: split planks, outer stem and plank hood-ends; along with stripping, painting and varnishing. The second is replacing old repair work not in proportion to the original such as knees and rowlock chocks. Sponsorship sought: \$500



ATUA HAU

In 1958, an International 14-footer from New Zealand, ATUA HAU, won the Prince of Wales' Cup at Cowes, England, skippered by Geoff Smale.

The boat was remarkable in two respects: it was eight years old when it won the Cup, at a time when the design of International 14-footers was rapidly developing, and it was the first cold-moulded boat built in New Zealand. The builder was Col Wild and the hull was planked in two skins of kauri (thin sawn plank, not veneer), the inner diagonal and the outer fore-and-aft, glued with Aerolite. The hull was varnished and looked tremendous.

Forty years on, the boat still looks very good but the old Aerolite glue is brittle and the ATUA HAU will not sail again to avoid the risk of bond failure and hull distortion.

The restoration work involves mainly the re-finishing of the hull and spars, all in varnish, and work on the fittings and the standing rigging. Sponsorship sought: \$500.



The International 14-Footer ATUA HAU on her way to winning the P.O.W. Cup in 1958. (After a Beken photograph, G. Smale collection)

NEW ZEALAND CRAFT FOR THE COLLECTION

Examples of several early New Zealand racing class boats have already been acquired and the Museum staff are in pursuit of others. Nevertheless, certain boats have been elusive so far, and there are other types that we are anxious to trace as well. In general, sound boats in as close to their original state as possible are sought. In some cases unmodified

boats in good repair may simply not exist and hull and gear may have to be put together from several sources with perhaps much restoration work to be done. Let us know please about boats and gear that might fit the bill, and any others that suggest themselves for the Collection, whether or not they appear here or in the Wish List. All proposals will be carefully considered.

SEACRAFT RUNABOUT

From the late 1940s to the early 1960s, Seacraft of Ellerslie built thousands of 10½ and 12½-foot clinker runabouts in kauri, mahogany and kahikatea, generally for use with outboard motors. A few of the larger boats were fitted with the Norman opposed-twin, air-cooled, inboard engine from England, and a good example, preferably with its original varnish not painted over, is needed

Below: Y14 ORETI racing in the 1940s with the original gaff rig of the type, Y48, believed to be the ONELUA, is bermudan rigged (Basil Pollock collection)



IDLE ALONG

Despite several trails to follow, a good planked (not plywood) example of Alf Harvey's design for the Museum to acquire is proving elusive. The hard-chine boat was designed in 1934 for Wellington Harbour and became popular for both racing and dinghy-cruising, its broad beam making it roomy and stable.

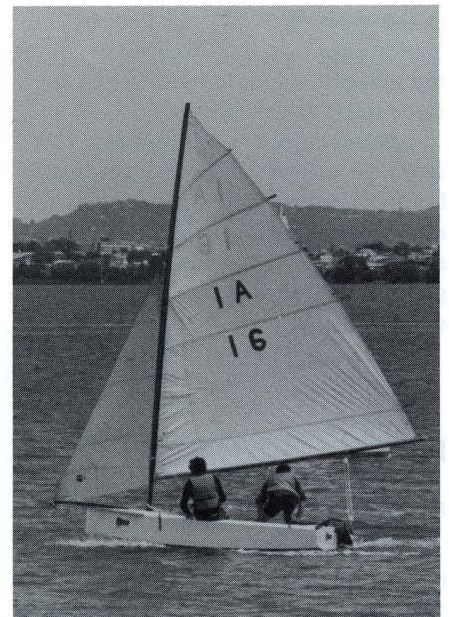
A complete boat would be most desirable; however, the Museum has a sound cotton mainsail, sources of spars and gear are known and locating a planked hull in sound condition is the crucial requirement.

Right: The Idle long BLUO, which sailed for many years without one of the mainsail battens. (Keith Salmon collection)

22-FOOT MULLET BOAT

The mullet boat is in many ways the quintessential Auckland boat and the 22-foot L-Class boats, because of Lipton Cup racing, are the most numerous.

The Museum would like to obtain a sound, unmodified boat with the traditional cabin, centre-board and gaff rig — in other words, not a currently competitive Lipton Cup boat, a fishing-boat conversion or a keeler conversion — for the fleet of water-borne craft. Suggestions please.



Y CLASS 14-FOOTER

The 14-foot square-bilgers designed by George Honour made him famous, although apparently the inspiration came from an American boat brought by ship to New Zealand.

The hull of Y14 ORETI, built by Ted Croad who was well-known in Auckland as the band-leader at the Pt. Chevalier Ballroom, is available but is in a poor state and lacks the rig and other gear. To hear of a surviving George Honour boat in good condition, and perhaps a 1940s skimmer such as the PREFECT, the SHADOW or the PRELUDE, would be most welcome.

PUNTS & FLATTIES

The New Zealand scow is well-enough known in its country of origin, but there other strong local traditions of flat-bottomed boatbuilding in New Zealand, usually in isolated areas without developed roads, often on large estuaries. Such boats, most of which were called "punts", were built at Westport, on the Kaipara and the Hokianga, at Great Barrier Island, at Matakana and Mahurangi north of Auckland and for the Rotorua lakes. Their bottom planking ran fore-and-aft, the sides were clinker-planked and the frames were sawn from grown crooks, in the north usually of pohutakawa. Despite the name "punt", most of the boats were sharp-bowed, unlike the English river punts, and there does not seem to have been a tradition of cross-planking the bottom as in many equivalent American small craft and, in fact, in most New Zealand scows.

The punts were often built by farmers and fishermen rather than specialist boat-builders and some, notably on the Kaipara and at Westport, are still in use as working boats.



A broad-sterned Kaipara punt of a type used to carry oysters or nets aft and towed at speed by a launch. A single thwart is fitted forward. Like the Mahurangi punt, it has fore-&-aft bottom planking, clinker sides and frames sawn from natural crooks. (P. J. McCurdy)



A 3-plank (per side) Mahurangi punt with a Y stern. The standard length is 22 feet and the boats were rowed and occasionally sailed. (P. J. McCurdy)

THE POST WAR DINGHIES

In the 1950s, with the advent of marine plywood and cold-moulded construction, the old clinker and solid-planked square bilge boats began to lose their popularity. They were replaced over several years by the boats of two designers especially: John Spencer, with the 12-foot Cherub, the 10½-foot Flying Ant and the 14-foot Javelin; and Des Townson with the 11-foot Zephyr, the 11-foot Dart and the 12-foot Mistral. Good early examples of a Cherub and a Mistral, are needed to represent the work of these designers.

The 11-foot Moth class for many years engaged the most creative and experimental racing dinghy designers and builders. One of the more extreme boats, with wings, could represent the class at HOBSON WHARF.

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REWA

The 37-foot cutter REWA has been working in the Hauraki Gulf for more than a century, first as a farmer's boat, then as an explosives carrier for Nobels, as a fishing boat and, in the last few years, as a cruising yacht. Her present owners, the Waters family of Waiheke, have sailed her into every bay in the region and compete in the Anniversary Regatta each year.

The REWA is the embodiment of nineteenth-century life on the Gulf and will be the perfect representative of the once-numerous small Auckland trading cutters in the Coastal Shipping Hall at HOBSON WHARF.

The Museum staff are seeking a sponsor to provide \$20,000 to bring the REWA to the museum; the vessel will be joint gift to HOBSON WHARF by the Waters family and the sponsor.

Before the REWA goes into the Hall of Coastal Shipping it is intended to remove the cabin (it is bolted down to the cargo hatch coamings) and operate her for a season to film all the uses and activities of a trading cutter at the turn of the century.

We would be very pleased to hear from you if you can help in the acquisition of this important vessel.



The cutter REWA on the beach for bottom painting. (E.M. Waters)

WOODEN SPARS

All around the country, under the floor-joists and in the roofs of houses, garages, boat sheds and yacht clubs, are hundreds of wooden spars that were replaced by their owners when competitiveness in racing, or fashion, dictated a change to aluminium. The wooden spars often sit for years until somebody decides to tidy up then out they go, onto a November bonfire, into the pot-belly or into the garden as stakes and posts.

While the Museum cannot possibly

take care of every boat that is offered, it is a different matter with the spars. Those not directly of use in restoration projects can be stored until the benighted aluminium-user or a new owner sees the light and needs a wooden mast for a Frostbite, P, M or Mistral.

If you are aware of wooden spars languishing, identify them if you can, leave the fittings attached and please let us know.

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THE LIBRARY

Books & Journals

Numbers of books on various maritime topics have been gifted to the Museum and it is hoped that the flow will continue. There are some New Zealand titles, mostly out of print, that are essential to the collection; copies of those listed and any others on early New Zealand shipping, boating, fishing, whaling and exploration will be very gratefully received.

Ted Ashby	<i>Phantom Fleet</i>
C W Hawkins	<i>Log of the Huia</i>
	<i>Out of Auckland</i>
	<i>A Maritime Heritage</i>
Henry Brett	<i>White Wings</i>
Percy Eaddy	<i>'Neath Swaying Spars</i>
Ron Carter	<i>Little Ships</i>
	(both editions)
James Cowan	<i>Tales of the Maori Coast</i>
	<i>Aquatic Monthly</i>
	<i>NZ Yachtsman</i>

COLLECTORS POSTERS

Two very beautiful collectable posters have been produced by Graphic Mirage for HOBSON WHARF. These feature the Museum's vessels: BREEZE SS PUKE

Each poster includes a profile portrait of the vessel by the skilled watercolourist Roger Morris. Roger, well known for his book *Pacific Sail*, is also a sailing master for the BREEZE.

The portraits accurately and attractively depict the two vessels and the paper and the printing are of high quality.

The posters are suitable for display as full-sheet posters or alternatively may be mounted and framed as delightful reproductions. Each sheet measures 710 x 510 mm.

An order form is included separately with the Friends membership application. The posters are available at \$20 each or \$35 the pair including postage and GST.

Avoid disappointment by acting promptly: send your order to
HOBSON WHARF
Auckland Maritime Museum
P O Box 3141
Auckland

Early issues (1940s & early 1950s) of *Sea Spray*

Cuttings File

Some of the archival material coming to us is in the form of scrapbooks of newspaper cuttings. These are valuable records of day-to-day events and developments on the oceans and the process should be carried on with current publications. Wanted: A systematic and enthusiastic volunteer to clip and file maritime items from the Auckland newspapers and magazines. The topics will include shipping movements, yacht-race reports, boat and ship building, marine flora and fauna, political events affecting the sea, marine pollution and the environment, coastal development, amateur and commercial fishing and anything else of a maritime nature. Please contact the Curator at HOBSON WHARF.

RECENT ACQUISITIONS

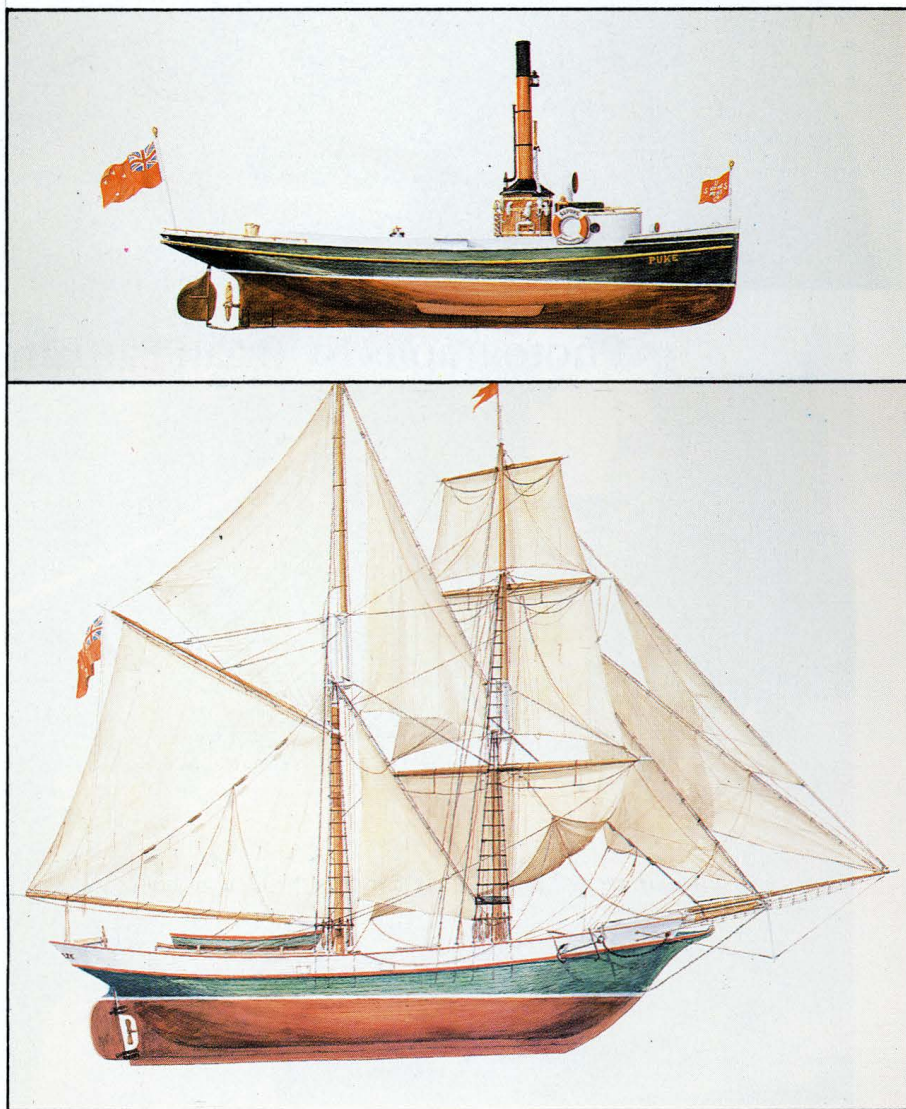
Artefacts gifted to the Museum in the last few weeks include books, uniforms, sails and spars, photographs and logbooks, tools and much else. These are some of the items:

By the family of the Auckland boatbuilder Percy Vos, a kauri P-class sailing dinghy and a small, finely built clinker pram, both built in the 1930s.

A very old Anzani outboard motor and other gear from Mr. M. W. White of Te Atatu.

A working gyroscopic compass (a four-foot high Dalek-like instrument) by the Maritime Studies Department of Manukau Polytechnic.

Our grateful thanks to all the donors for their additions to the Collection of HOBSON WHARF.



THE 1990 WAKA



Photographs by Brian Latham

One of the highlights of New Zealand's 1990 Programme was the building of twenty-two waka taua by the various iwi throughout the country.

The project has been one of great pride for the iwi and great spectacle for the public who have already seen some of the waka in Auckland at the time of the Commonwealth Games opening and on Waitangi Day in the Bay of Islands.

The Auckland photographer Brian Latham, who was aboard the BREEZE on her 1985 anti-nuclear-testing voyage, was at Okahu Bay to record the drama of the big, and very big, canoes. We have chosen six of his black and white photographs which convey the power and majesty of that occasion. 🌀

Above & Opposite: MAHUUH O TE RANGI, built by the Ngati-Whatua of Orakei. Length 120 ft (37m), beam 9 ft (2.74m), strip-built in kabikatea.





MAHUHU O TE RANGI

KOTUITI TUARUA of the Ngati Paoa. Length 58 ft (17.7 m), beam 6 ft 8 in (2 m); also strip-built, of kahikatea and totara.





AUCKLAND MARITIME MUSEUM

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Director Dr T. L. Rodney Wilson

Dear Friends

Response to the introduction of Friends of HOBSON WHARF membership with the first issue of *Bearings* has been very good. We are delighted!

With this second issue we would again like to appeal to our supporters to become active, financial members of the Friends.

To those who have joined us, may we also appeal for support in recruiting new members. If each member, having made their own commitment to the HOBSON WHARF project, could attract four other members we would have a forceful membership growing ever faster. The larger the membership the better the buying privileges we will be able to negotiate for you. And the better the buying privileges, the better value your membership will have for you.

To help this process along we have decided to introduce a small incentive. Membership forms can now be inscribed with the name of an already financial member who sponsors new membership applicants. The member responsible for recruiting most new members in each three months between the publication of *Bearings* will receive a high quality 5 inch Schatz ships' chronometer or barometer. Their contribution to our growth will also be acknowledged each quarter. Succeed twice and you will have a matched pair of instruments!

Join the Friends, join up others, and you will enjoy;

- the satisfaction of knowing you are helping to launch a splendid new facility
- regular issues of *Bearings* and a growing range of membership privileges
- the chance of winning a precision nautical instrument for your boat or home.

With my very best wishes and thanks for your support.

Sincerely yours

Dr T L Rodney Wilson
DIRECTOR

In the foreground, one of the Tainui waka of the 1930s, either TUMANAKO or TE RANGATAHI. Length 70 ft (21.3 m), beam 5 ft (1.5 m), a traditionally constructed waka with a dug-out hull with carved topstrakes. Built at Ngaruawahia at the instigation of Te Puea Herangi. Afloat is KOTUIITI TUARUA.

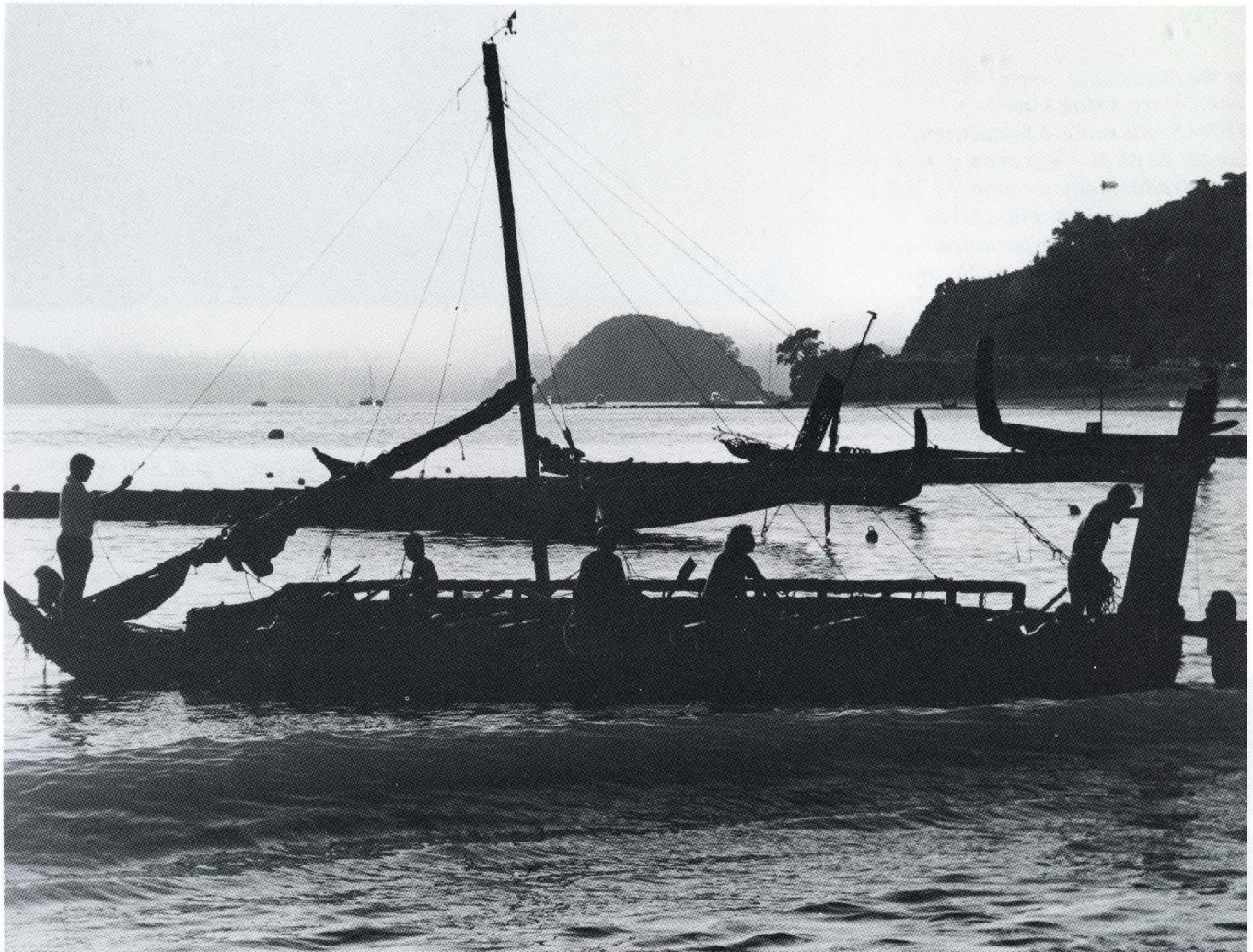


Left to right: One of the 1930s Tainui waka taua; TUHI MATA KAMOKAMO of the Ngati Maniapoto; and MAHUHU O TE RANGI at Okahu Bay and a small part of the crowd of Aucklanders that came to see and pay their respects. TUHI MATA KAMOKAMO has the same dimensions and construction as KOTUIITI TUARUA: they and MAHUHU were built at Manukau.



TE RANGIMATA

He Waka-Pahi, He Waka Humarie.



by Rodney Wilson & Maui Solomon

*“E Pouariki, Ooi!
Tokina Mau au, E-ei, E-ei!
E ka ki ku rung’ o Pouariki
E kei e, ke ro.”*

TE RANGIMATA (The Face of the Sky) is the name of the most unusual of the waka recently built as part of the 1990 commemorations. TE RANGIMATA is built of raupo, and therefore is a rare New Zealand example of a reed boat, craft which occur in many different cultures in many countries but which generally are intended for inland waterways. TE RANGIMATA can be called a raft-boat, having the form of a boat but dependent on the buoyancy of the individual elements of which it is built

The waka pahi TE RANGIMATA at Waitangi with the waka taua fleet.
(Brian Latham)

to be able to float.

Recently I spoke with Mana Cracknell of Napier about the sources of TE RANGIMATA’s design, the technology with which she was built and the intentions which underlay the project. Although Mana Cracknell is not a Chatham Islander, the building of a canoe indigenous to Rekohu (the Chathams) became his special project

by invitation of the Moriori people, thus ensuring Moriori participation in the Waitangi celebrations on February 6.

TE RANGIMATA is a waka pahi, or ocean-going canoe made of raupo, the New Zealand bullrush. Originally, the Moriori would have used korari, or dried flax stalks, as flotation material for the waka pahi due to its great abundance in Rekohu. However, the dictates of time and availability of material necessitated the use of raupo for the mainland construction of TE RANGIMATA. Closely related to the smaller mokihi, or river and lake reed boats, the waka pahi is a more robust and stable vessel. The largest vessels of this type previously built were up to 21 metres in length and 4.25 metres in beam. According to Mana most were smaller, generally 10.5 to 13.5 metres in length. TE RANGIMATA is of this scale, measuring 13.1 metres stem to stern, with a 1.9 metre beam and drawing nearly a metre of water. She takes her name from one of two ancient voyaging canoes that made their way from the New Zealand mainland to the Chathams.

Maui Solomon of Wellington was the organiser and co-ordinator of the waka pahi project, and Mana Cracknell its researcher and the driving force behind the two-month-long building phase. Mana's research took him to the recordings or Moriori vessels by Elsdon Best and the collections of the Canterbury and National Museums.



Attaching the ribs to the keels. In TE RANGIMATA sawn timber was used; in the old days they would have been of matipo.

From this relatively scanty evidence, Mana was able to reconstruct the Moriori waka pahi.

An elder from Moeraki, Tim Te Maiharoa, taught Mana the correct way to lash the raupo and the knots used to tie the lashing, and spent several weeks helping with the construction of TE RANGIMATA. Subsequently he discovered identical techniques employed in waka korari, or smaller Moriori canoes, preserved in the

National and Canterbury Museums. These korari are only 2.5 to 3 metres in length, and are made from lashed bundles of flax stalks (korari) and matipo, akeake, and rarauhe, the stalks of large ferns.

An advantage all of these reed canoes have on a rocky shore is their resilience and their resistance to damage, a great asset for canoes fishing close in. And should a vessel of this boat-raft type be swamped by a wave, it will lift again as the water drains through sides and bottom.

In effect, the waka pahi is similar to double canoe or catamaran in that it has two continuous keels running from stem to stern. Water washes between the keels creating calm beneath the hull and adding stability. It is suggested that this also creates lift at the bow. The hull flexes with the motion of the sea, further damping the waves and giving the impression that the rougher it gets the more stable the waka becomes.

During construction, TE RANGIMATA was visited by an elder whom Mana thought to be some 80 years of age. The old man stayed and talked for more than three hours. He spoke of memories of "boats made of bones". This poetic description, referring to boats of rib construction, fascinated Mana. Unlike the dug-out canoe, or the dug-out with sides extended by planks sewn together in



The upswept forward ends of the twin keels.

typical Polynesian fashion, such as the waka taua, the raupo waka pahi employs a skeleton of ribs as the structural framework for the vessel.

Building was begun by Mana, himself a descendant of a family of early boat builders, and he was joined by his carpenter brother-in-law who built the frames or ribs. Phillip Preece, a Chatham Islander, also joined the project. In the end, in the weeks of rushing to complete the waka, six or seven people were working on the project.

Two departures from tradition are the inclusion of time capsules within the structure of the waka and an altar raised above the stern. The altar, running athwartships, is a miniature mokihi or inland reed canoe used by the Maori of both the North and South Islands. Tradition requires the first vessel built to be given away. In this case the mokihi was the first built and it is raised at the stern as a gift to TE RANGIMATA. A second mokihi was built and named TE RANGIHOUA, after the sister waka that accompanied TE RANGIMATA on her historic voyage to Rekohu from the mainland many centuries ago. The original TE RANGIHOUA was wrecked on the north-west coast of Rekohu and her occupants all drowned. The little

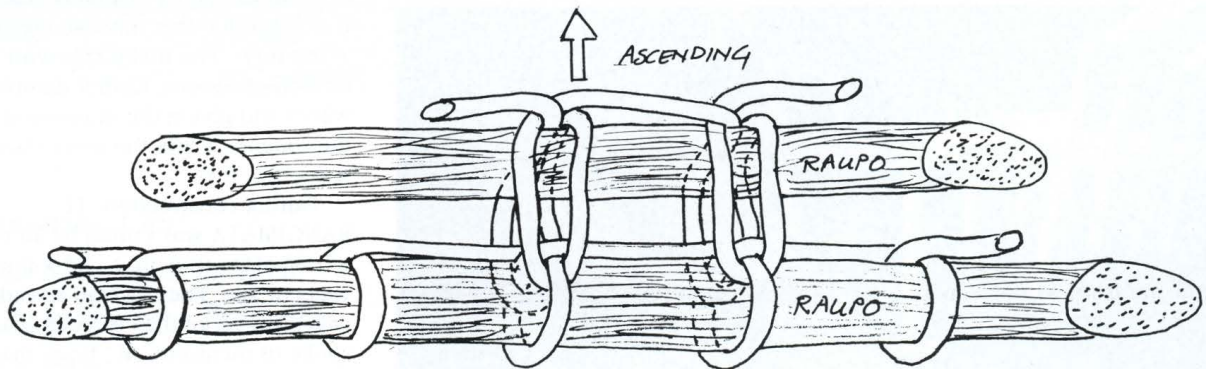


Tim Te Maibaroa making up bundles of raupo.

mokihi was used for ceremonial and religious purposes during the construction of TE RANGIMATA, to keep the waka pahi noa (non-tapu) during the work, and was gifted to Tangaroa, the sea god, at Waitangi in commemoration of the fate suffered by her travelling companion TE RANGIHOUA and her crew.

The waka pahi is a rowing canoe. In this too she is different from prevailing Maori and Polynesian practice. The rowers sit, in European fashion, with their backs towards the direction of travel instead of the usual forward-facing paddling position. Early rowlocks preserved in the museums

Detail of the lashing technique learnt from Tim Te Maibaroa and employed in TE RANGIMATA



confirmed for Mana this mode of propulsion. The rowlocks are rudimentary blocks of manuka, lashed to braces, which in turn are attached to the keels.

Like her namesake, TE RANGIMATA was rigged for sailing, carrying in her case a single oceanic lateen sail. Her oregon mast was carried away at Waitangi and will be replaced by a new spar of kahikatea. Sailing the waka pahi revealed an effective windward capability, which is a hallmark of all Polynesian sailing craft. The waka can be made to point very high but performance is greatly enhanced at a course of 60-90 degrees to the wind. Although slow, the waka pahi is very stable and was designed especially for the heavy seas it will encounter on fishing and birding expeditions that it will be taken on in the Chathams as part of the Islands' bicentennial celebrations in 1991.

As an official 1990 project, the construction of TE RANGIMATA was started in early December 1989 and completed in late January 1990. Considering the limited resources provided by the 1990 Commission and the two-months time frame to conceptualise and build the waka pahi, it was a miracle of effort and determination from all those involved with the project that it was able to be completed in time for the Waitangi Day celebrations.

Unlike the waka taua or war canoes, TE RANGIMATA is a vessel of peace, a waka humarie, which brings to mind the old way of life of the Chathams' Moriori inhabitants. TE RANGIMATA is symbolic of a new beginning for the Moriori and all of those who were involved in her creation. Most importantly she symbolises the ancient whangaunga connections between Mana's people of the East Coast, the Moriori of Rekohu and the ancient Waitaha people of Te Wai Pounamu from whom Tim Te Maiharoa is directly descended.

Now that TE RANGIMATA has made her historic trip to the Waitangi celebrations she has been taken back to Napier where she will be tested further in readiness for her excursions at Rekohu. Invitations for her to appear at Wellington and Hamilton have been received and we hope that her owners will consider bringing her



Building up the sides of the waka pahi with lashed bundles of raupo.



Phillip Preece and Mana Cracknell lashing floor braces.

to the sparkling waters of our Waitemata.

A more ambitious idea is developing for an ocean voyage from the mainland to the Chathams, retracing the path of her ancient namesake and returning the waka pahi to her generic home waters. And the possibility of an international regatta of reed boats has also begun to form in Mana Cracknell's mind. What a wonderful event that would be! The HOBSON WHARF project team certainly wish that intention well. Congratulations to Mana and all those involved with TE RANGIMATA on an exceptional contribution to our own national celebrations and the 1990 International Maritime Heritage Year. 🌐



FURTHER READING

The Maori Canoe, by Elsdon Best.
(Government Printer, 1925 & 1976)

Canoes of Oceania, by A.C. Haddon & James Hornell. (Bishop Museum Press, 1975)



Top & Right: Pole framing and raupo decking for the foredeck.



The completed waka pahi ready to be launched. The two figureheads are stylised kawau or shags; the cross-member at the stern is the small tapu mokihi.

TE RANGIMATA

Dimensions: length overall 13.1 m
 Keel length 10.7 m
 breadth centre of keel
 to centre of keel 0.81 m
 extreme beam 1.9 m
 overall height 1.5 m
 draught 0.65 m
 mast height 6.375 m
 gross weight
 wet 4.8 tonne
 dry 3.0 tonne

were used). Bull kelp inserted into gaps in floor. Originally lashings protected by a coating of seal grease and whale oil.

Built: December 1989 — January 1990
 (inclusive) at a cost of \$35,000

Crew: Rowing 7, sailing 3.

Maximum complement 24

Best speed attained: 6 knots

Construction: Raupo on frames with 12 ribs (originally korari and rarauhe



TE RANGIMATA dried out at the Aburiri Estuary. A waka pahi resists damage by a rocky beach.

Building the waka pahi TE RANGI MATA
 (Photographs from the album of Mana Cracknell)

AUCKLAND'S LEADENHALL STREET

by Bill Laxon



For a very long time, Leadenhall Street in the City of London was famous as the shipping centre of the world, with an enormous number of shipping company offices concentrated in a small area. On a smaller scale, Auckland too had its Leadenhall Street.

In the late 1940s and the 1950s, when, in retrospect, everything seems to have been very settled, nearly all the major shipping offices in Auckland were concentrated in a very small part of the central business district (a term that had probably not then been thought of) on the southern side of Quay Street. This maritime power-house occupied only two and a



The Northern Steamship Company building in Quay St. (W.A. Laxon)

half city blocks, from the Queen Street corner in the west to the Northern company building in the east. Thirty years later only the Union Company and McCallums remain where they were and it is an interesting exercise to look back on those enterprises which have moved elsewhere or disappeared altogether.

Immediately adjoining the foot of Queen Street (from where the Onehunga trams departed on what was reputed to be the only coast-to-coast tramline in the world) stood Endean's Building. On the second floor was the office of the Blue Star Line (N.Z.) Limited. Its inconspicuous upper-floor position reflected that it still retained some of the stigma of having been a Conference-breaker and it still had to suffer its outward ships being loaded under the auspices of the other member lines. It is ironic that today it is the only survivor of those Conference Lines still trading in its original form. Also in Endean's Building was the office of McCallum

Bros., the operators of a fleet of tugs and barges engaged mainly in the shingle trade from Karamuramu Island (better known now as McCallums Island) in the Ponui Passage. Its distinctive red scoria was a feature of many Auckland footpaths.

The most conspicuous of the Endean's Building tenants was the venerable firm of Henderson & McFarlane which occupied the major ground floor tenancy on Quay Street. The firm was almost as old as Auckland itself, having been founded in 1842. The portals at the entrance were decorated with Henderson & McFarlane's well known circular-saw symbol but they were at that time best known as the local agent for the Matson Line whose pre-war luxury vessels MARIPOSA and MONTEREY were fondly remembered by the travelling public. When, after many false starts, the Matson service finally resumed in 1946 it was with two vessels bearing the same names but of much smaller size and less prestige than their pre-war namesakes.

Henderson & McFarlane were also the local agents for Andrew Weir's Bank Line whose ships were prominent in both the lampblack trade from the Gulf of Mexico and the phosphate trade from Nauru and Ocean Islands. The public were less aware that Henderson & McFarlane had lost their independence shortly before the war and were wholly

owned by the Australian conglomerate Burns Philp whose Auckland office in another part of the city remained a quite separate entity. To Aucklanders Henderson & McFarlane were epitomised by their long-serving manager, Bill Playle, whose rotund form was a familiar sight in Quay Street.

The next building to the east in Quay Street was the Huddart Parker Building, a narrow, two-storey edifice squeezed between Endean's Building and that well known maritime watering hole, the Ambassador's Hotel. Its ground floor was occupied by the company whose name it bore and whose only activity so far as Aucklanders were concerned was with the trans-Tasman liner WANGANELLA, which had survived stranding on Barretts Reef and was a regular arrival from Sydney, making alternate voyages to Wellington and Auckland. On the first floor were the offices of Watkin & Wallis who were no longer ship owners but whose name was still inevitably linked with the DUCHESS of pre-war Kawau and Waiheke excursion fame. Their function in post-war years was principally as the Auckland agents for Richardson & Co.'s coastal services to Gisborne, Napier and South Island ports but they also represented some overseas owners.

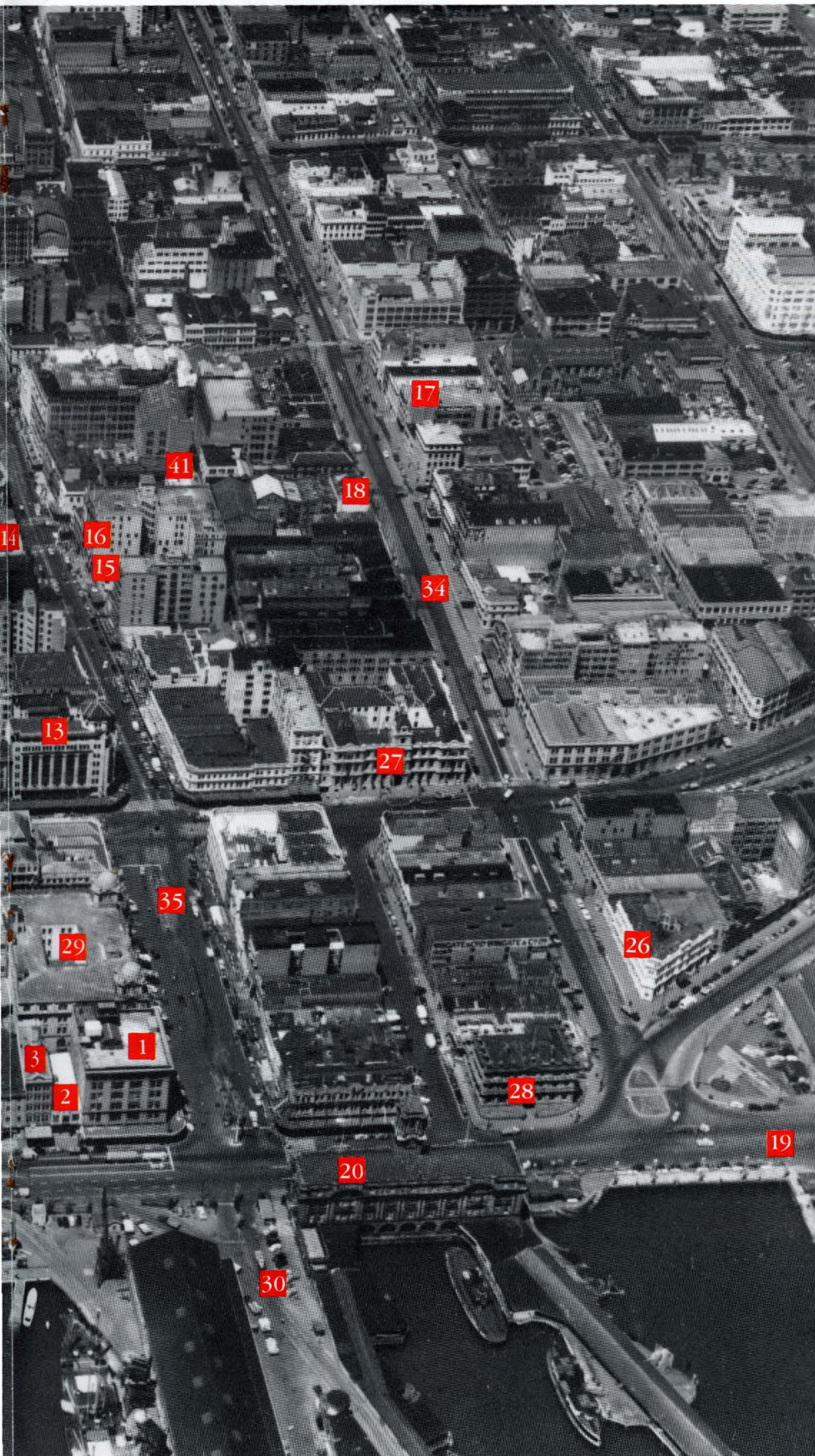
Navigating, sometimes with difficulty, past the Ambassador's and the flourmill of the Northern Roller

Opposite: The last steam train in Quay Street, a preservation society special instead of the usual goods traffic, 5th October, 1963. The Union Steam Ship Company Building has since been demolished but the Union company is still on the same site. (C.W. Hawkins)

AUCKLAND'S LEADENHALL STREET



Auckland's Leadenhall Street: The Shipping Offices of Auckland, 10th December, 1953. (Whites Aviation)



KEY

Buildings & offices mentioned in the text:

1. *Endean's Building*
2. *Huddart Parker*
3. *Ambassador's Hotel*
4. *Union Steam Ship Co. — Union House*
5. *New Zealand Shipping Co. — Maritime Building*
6. *Northern Steamship Co.*
7. *United Repair Works (Later Union Fish Co.)*
8. *Colonial Sugar Refining Co.*
9. *Spedding — Commerce Building*
10. *Russell & Somers*
11. *A.H. Nathan*
12. *Farmers Auctioneering Co.*
13. *British Phosphate Commission — Dilworth Building*
14. *L.D. Nathan & Co.*
15. *A.S. Paterson & Co.*
16. *Union Co. passenger office — N.Z.I. Building*
17. *Dalgety & Co.*
18. *A.G. Frankham*
19. *H.L. Carey & Co., Auckland Launch & Towboat Co., Bradney & Binns, Parry Bros. — Launchmen's Building*
20. *Devonport Steam Ferry Co. — Ferry Building*
21. *Waikeke Passage Service Co.*
22. *A.G. Frankham, wharf office*
23. *Northern Roller Mills*
24. *Metropolitan Drainage Board*
25. *Municipal Bus Terminal*

Buildings of interest not mentioned in the text:

26. *Auckland Sailors Home*
27. *Custom House*
28. *Auckland Harbour Board Office*
29. *Chief Post Office*

Wharves:

30. *Queens*
31. *Central (now Captain Cook)*
32. *Northern (now Marsden)*
33. *Kings*

Streets:

34. *Albert St.*
35. *Queen St.*
36. *Commerce St.*
37. *Gore St.*
38. *Britomart Pl.*
39. *Quay St.*
40. *Customs St.*
41. *Swanson St.*

Milling Company, one crossed Commerce Street and came to the Auckland offices of the Union Steam Ship Company. The green-painted building still bore numerous signs of its wool-store origins, but that was now many years in the past and on entering through the main door one was confronted by an enormous L-shaped wooden counter which ran through the whole of the ground floor and sheltered all the lower-ranked employees of the Company. Those of more senior status had individual offices along the Quay Street and Commerce Street frontages, some of them furnished with chairs and desks from steamers no longer in the fleet. Several had windows enhanced by coloured glass reproductions of the emblems of companies either represented by the Union Company or part of the P & O Group. Three flagpoles graced the upper balcony of the building; the Union Company flag usually flew from the centre pole and the flags of other group companies whose ships happened to be in port from the other two. Thus, one often saw the British India, Eastern and Australian, Nourse, Canadian-Australasian and, in later years when the Orient Line had taken over from the last-named, the Orient flag on those poles.

A secondary entrance at the eastern end of the building led to the upper floors which were occupied by the Northern Military District headquarters of the New Zealand Army, and, announced by a most interesting large silver plaque, the office of A. W. Essex, the New Zealand representative of the far-flung Canadian Pacific Railway whose interests extended into shipping and airlines. As the local manifestation of the famous EMPRESS fleet, this office aroused thoughts of far-away places with such tourist magnet names as Banff, the Rockies and the Chateau Frontenac in Quebec. It was perhaps not well known that Canadian Pacific was an equal partner with the Union Company in the Canadian-Australasian Line which operated the AORANGI until 1953, though her manning and management was entirely a Union Company responsibility.

Immediately adjoining Union House was the then recently completed premises of the New Zealand Shipping Company, named, as were all of its

offices, Maritime Building. The twin flags of the New Zealand Shipping Company and the associated Federal Line were flown from its poles and the main Quay Street window was graced by a large scale model of the then new passenger liner RANGITOTO. At the front part of the ground floor one could book a passage in the RANGI vessels to England via Panama and freight concerns would be dealt with at the rear part of the ground floor or up the attractive circular staircase to the rear of the first floor. The New Zealand Shipping Company was also the local agent of the parent P & O Company and when its ships joined the trans-Pacific service in the latter part of the 1950s, passenger traffic became of even greater moment in Maritime Building.

Crossing the vestiges of Gore Street, in peril from the buses exiting from the terminal behind, one passed the non-nautical Metropolitan Drainage Board to reach the offices of the Northern Steam Ship Company, the only building in the collection which actually housed the head office of a shipping company rather than the local branch. This venerable building in warm yellow brick proudly bore the date 1898 on the upper gable. Because of the company's close association with Japan as local agents of the Nitto Shosen Line, the first Japanese company to resume service to New Zealand after the war, it often flew the Japanese national flag immediately over the main entrance. This caused some irreverent souls to refer to the company as the Red Ball Steam Ship Line. The Northern Company at that stage was gradually shedding its long-standing provincial services in favour of longer services to South Island ports, based on Onehunga rather than Auckland. The main instigator of these developments was the company's long-serving General Manager, Geoff Hardy, who occupied the corner office on the western side of the building, looking out over the traditional long counter graced by a model of the MARANUI, the first ship built to the company's order after the war. The Northern Company building also had three flag poles, with the company's own blue and white house flag on the centre pole and the others usually bearing those of its subsidiary, the Kaipara Steam Ship Company, which

was revived in the latter part of the 1950s, or the Nitto Shosen Line or the Australian HC Sleigh, for whose timber-trade ships the Northern Company was the local agent.

The upper floors of the Northern building had originally been sail lofts and gear stores but in post-war years the first floor was the domain of the Waterfront Industry Commission which was responsible for port labour.

The Northern Building really marked the eastern end of the Leadenhall Street of Auckland but one could stretch a point and carry on past the heavy industry which then operated from the United Repair Works, a joint operation of the Union and Northern companies in the building now occupied by the Union Fish Supply Company. Finally, on the corner of Britomart Place, were the offices of the Colonial Sugar Refining Company Limited. Its main connection with shipping in Auckland was then the operation of the fleet of harbour lighters and tug which brought the refined sugar down from Chelsea for trans-shipment in those pre-harbour bridge days. But it also did have the occasional member of its deep sea fleet bringing a load of bulk sugar to the works from either Fijian or Queensland ports and so really qualifies as a shipping office on that basis.

As with Leadenhall Street itself, although the shipping offices were concentrated in Quay Street there were others in the surrounding streets and a survey of the immediate post-war scene in Auckland would not be complete without reference to them. Parallel to Queen Street and one block further from the harbour was Customs Street East, on the Anzac Avenue corner of which were the offices of Spedding Limited, the local agents of the Scandinavian combine of the East Asiatic Company (Denmark), Will. Wilhelmsen (Norway) and the Transatlantic Steam Ship Company (Sweden) which had begun a direct service to New Zealand in 1946. Being on an upper floor in the Commerce Building, Speddings had little impact on the casual observer. In contrast, on the landward side between Fort and Gore Streets, were the offices of Russell & Somers Limited whose considerable travel agency business enjoyed shop-frontage status. They

became much more prominent in the direct agency field in the mid-1950s when their Dutch principals, the Royal Inter-ocean Line, resumed the service from far eastern ports which had been maintained in pre-war days by one of its constituent companies, the K.P.M. As a result of this connection, one of the principals of Russell & Somers was also usually the Royal Dutch Consul in Auckland, as a substantial brass plaque at the main entrance to the building proclaimed. Almost immediately opposite in Customs Street East were the offices of Arthur H. Nathan Limited who had ceased to be shipping agents by this time, but in earlier years had been prominently connected with the A & A Line services from the east coast of North America.

Continuing westward along the seaward side of Customs Street East brought one to the imposing building occupied by the Farmers Auctioneering Company, the local agents of the Port Line. One mounted a flight of steps and passed through large wooden doors with brass handles to be met by the inevitable substantial wooden counter which bore on the left a large model of one of the typical Port motor-liners of the 1920s. It was later matched by an equally fine though smaller model of the streamlined PORT AUCKLAND of 1949 on the right. In later years this building continued its shipping connection. The final shipping association by housing both the Columbus and the Sofrana Lines. It still stands today but no longer has a direct shipping connection. The final shipping association in Customs Street East was found in the Dilworth Building on the Queen Street corner, on the upper floors of which were the offices of the British Phosphate Commissioners who were responsible for all the shipping bringing phosphate from the Pacific Islands. Though their TRI-ships were occasional visitors in that trade, it was mostly handled by chartered tonnage.

Queen Street, the main thoroughfare of Auckland, was not the scene of much shipping activity but between Fort and Shortland Streets, facing each other on opposite sides, were the offices of L.D. Nathan & Co. and A.S. Paterson & Co. who shared the Shaw Savill & Albion Agency.

Nathan's office was an adjunct of

its main building round the corner in Fort Street and was perhaps the most obviously nautical of all the shipping offices with a large painted ship's bridge and funnel on the rear wall and port holes instead of windows in the internal doors. The atmosphere was completed by an impressive coloured array on either side of the entrance depicting the house flags and funnel colours of all the shipping companies it represented. In the later 1950s when Shaw Savill established its own office in Auckland, the building occupied was that formerly used by Patersons who moved into Fort Street just short of Nathan's main building, taking with them their huge model of the DOMINION MONARCH. Just a little further south along Queen Street, sheltering under the pillars of the New Zealand Insurance Building, was the city passenger office of the Union Steam Ship Company, an extremely narrow office with room for little more than a restricted passage-way and a row of desks. With the trans-Tasman and trans-Pacific services plus airway bookings, it handled a substantial portion of passenger movements through Auckland at that time.

Further afield, the only other shipping offices of note were in Albert Street. That of Dalgety & Co. on the western side handled a lot of the early B.P. tanker work and also, from its White Star connection, had a residual interest in the Shaw Savill agency. This was shown most clearly by a large model of the three-funnelled White Star Liner MAJESTIC, originally the German BISMARCK, the largest ship in the world until the building of the NORMANDIE and the QUEEN MARY in the mid-1930s.

Just below the Swanson Street intersection on the opposite side of Albert Street, on the upper level of a small two-storey building, was the office of A.G. Frankham Limited whose coasters ran to far northern ports and from Onehunga to Hokianga on the West Coast.

On the waterfront, there were a number of other local shipping offices on the seaward side of Quay Street. Starting from the west, in the Launchmen's Building between Hobson and Princes Wharves one found the offices of H.L. Carey & Co., the Auckland Launch & Towboat

Company, Bradney & Binns and Parry Brothers. Carey's principal interest was then the Whitianga and Tairua trades with the LADY JOCELYN while Bradneys had given up their Ostend trade and were now mainly known for the line launch PRESTO which attended every arrival and departure at the wharves. The other two firms here were principally engaged in towing and barge operations though the Auckland Launch & Towboat Company was also involved in passenger work with its Blue Boats which ran to Rangitoto and Motuihe.

In a small office tucked away on a mezzanine level in the impressive Ferry Building were the offices of the Devonport Steam Ferry Company which was still responsible for all the cross-harbour traffic, both passenger and vehicular, in those days before the harbour bridge. At what is now known as Kings Wharf Low Landing were the offices of the Waiheke Passage Service Company which ran the TANGAROA, the BAROONA and the ONEWA to Waiheke ports. Finally, in between them, tucked in a small corner of the Central Wharf sheds, was the wharf office of A.G. Frankham Limited.

Looking back, it was a varied and colourful scene in those years for a city the size of Auckland and there is little presently to compare with either the range of offices or the characters who inhabited them except some now rapidly fading memories. No longer do steam trains rumble along the middle of the carriage-way to disrupt the traffic and coat the buildings with soot; even the rails have now disappeared. Such of the buildings themselves as have survived have largely been taken over for other purposes and the atmosphere of that part of Quay Street has changed permanently. ☺

Bill Laxon is a maritime historian whose particular interest is the development of steam shipping services from Auckland, both coastal and overseas. Two of his books on the coastal trade are Steamers Down the Firth and Steam on the Manukau. Bill has been a trustee of the Museum since its inception.

AN INTRODUCTION TO THE SCOW

by Cliff Hawkins



During the early period of European settlement in New Zealand, watercraft provided the only means of transportation and ship-builders found an immediate demand for any vessel they might build. It soon became apparent, however, that a type of vessel more suited to the local conditions was required. There were vast expanses of shallow water and at low tide the usual type of hull, with its traditional deadrise, would fall over on one bilge or the other, making it difficult to work any cargo. A shallow-draught, flat-bottomed hull which would remain upright when left

high and dry became a real necessity.

On the Great Lakes of North America a type of craft had already been developed to suit the conditions there and adaptations of the type were to appear on the Atlantic seaboard as far south as the Gulf of Mexico and in California on San Francisco Bay. Construction of these vessels, loosely called scows, varied from area to area but essentially they were flat-bottomed and most were designed to carry their cargoes on deck. Some hold scows were employed on the Lakes; one example was the MILTON which was built at Milwaukee in 1867, five years

before the first scow took the water in New Zealand.

The first New Zealand scow was built for a mariner from North America, one George Spencer, who placed an order with the Omaha ship-builder Septimus Meiklejohn for the construction of a shallow-draught vessel on the lines of a Great Lakes scow. She was launched in 1873 and named LAKE ERIE and the fact that a number of similar barges, or scows, that followed her were also named after North American lakes helps to confirm the origin of design. The

Left: The Great Lakes hold scow MILTON loading timber at Montague on the eastern shore of Lake Michigan in 1870. A rectangular centre-board case is clearly visible between the masts, indicating that the vessel possessed a drop keel, perhaps two, and not a pivoted board. The MILTON had two cargo hatches, one immediately aft of each mast. Because the foremast was stepped so far forward, the forestay was taken to a position half-way out on the bowsprit; a similar arrangement was used in some New Zealand scows. (Smithsonian Institution)

Opposite: The NGARU, like most of the logging scows, sailed without bulwarks amidships to facilitate the loading and discharging of logs. She was built at Whangaroa by Lane & Brown in 1898. (H. Winkelmann photograph)

LAKE SUPERIOR was built at Pakiri by George Sharp in 1875, the LAKE ST CLAIR at Mahurangi by John Darrach in 1876 and the LAKE MICHIGAN at Omaha by Meiklejohn, also in 1876.

A report in the newspaper *Southern Cross* of 27 June, 1873, on the LAKE ERIE is well worth repeating here.

"There was recently launched (in April) from the ship building yards of the Messrs Meiklejohn, Omaha, a vessel which for peculiarity of build is quite a novelty in Auckland. The vessel, which is being rigged as a fore-and-aft schooner, is in the shape of a punt — bluff at both ends. She is 60 feet long; and her beam amidships is 16 feet 6 inches. The depth between her bottom and deck is four feet. The vessel is decked over, and has a bulwark of between three and four feet high. No cargo is to be carried below deck, everything being placed above: in fact, no hatchways, etc are provided. She will be fitted with a centre-board (on the American principle — swung from one end). The vessel, or monster punt, is to be employed in the timber and firewood trade, and is expected to carry about 80 tons cargo. The idea of building a vessel of this description is to enable

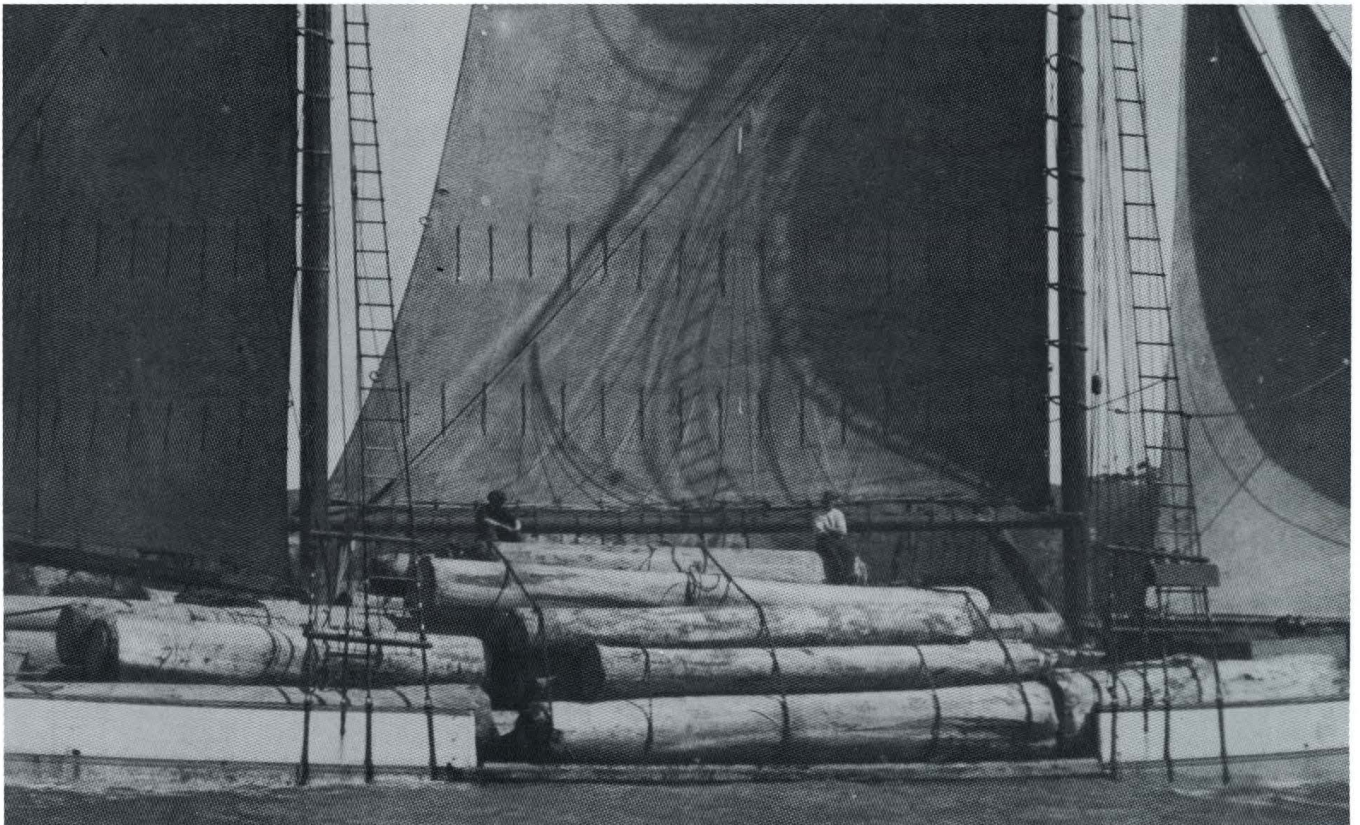


The MARGARET, with a load of split posts, sits squarely on the mud. The stem is plumb, an unusual feature in a scow. (C.W. Hawkins collection)

the owners to run the vessel up the shallow creeks, and take in her cargo direct from the mills, instead of having to lie off some distance, as is so frequently the case with cutters and schooners, and so save the lightering

off by small punts, etc."

A further reference to the scow's origin was made on the LAKE ERIES arrival in the Waitemata when it was reported that the new hull form "on the same principle of the wood-carrying vessels on the lakes in America" aroused considerable interest. That the centre-board was swung from one end indicates that it was pivoted at the upper fore-corner. A similar type of board was fitted in





the scow UNA, built by David Darroch at Omaha in 1883, and also in the MARGARET, built by Hewson and Melville at Mechanics Bay in Auckland in 1884. Leeboards were tried in scows; it is known that Charles Gouk

fitted them in the RATA at Auckland as late as 1880. Apparently they never took on and, as can be imagined, their operation would have been rather difficult in a vessel carrying a large deck load of tea-tree firewood.

The common form of centre-board in New Zealand scows was heavily built of timber and was longer than it was deep. It dropped vertically in a case that extended well above the deck.

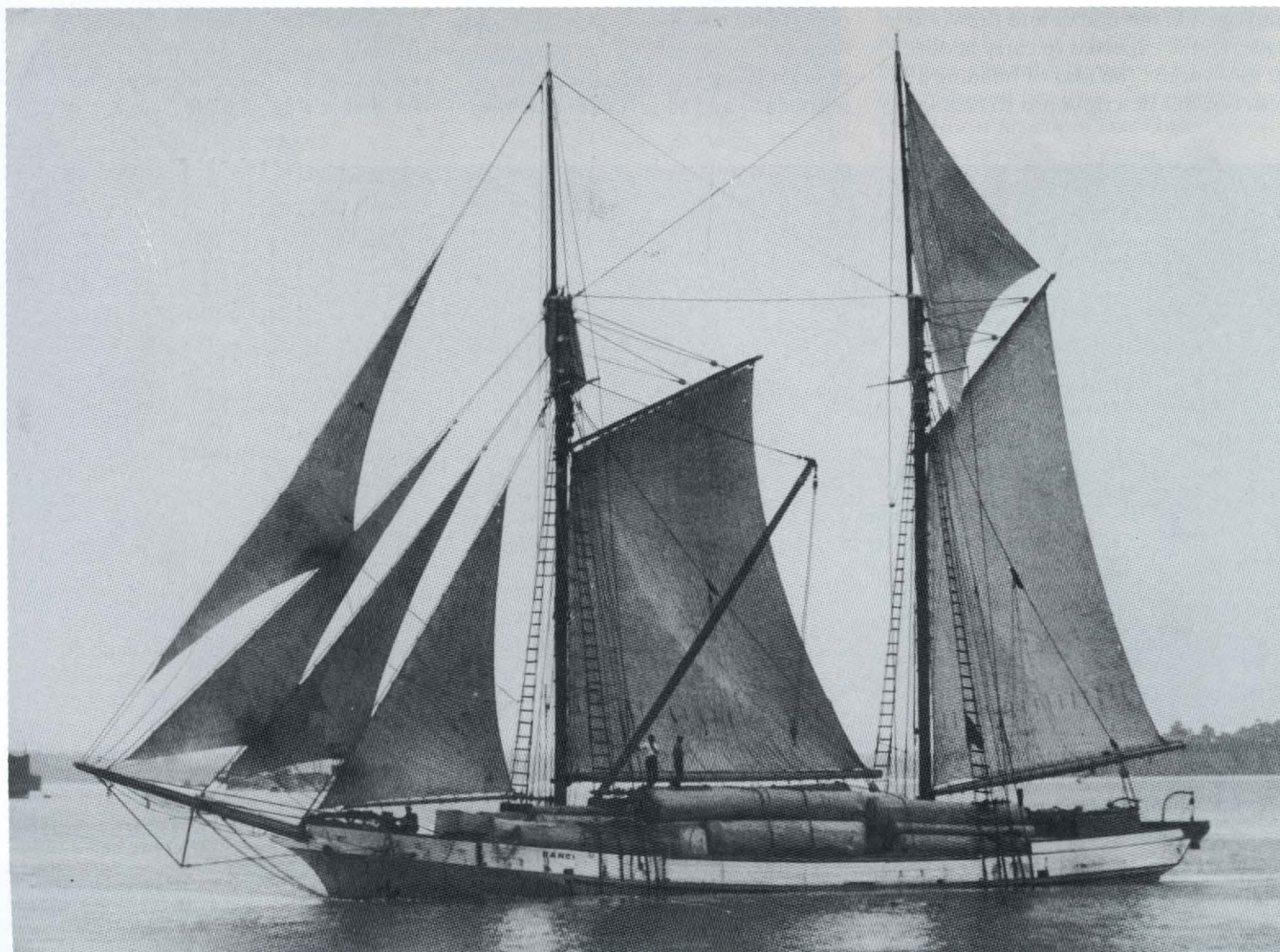
A scow measuring about 80 feet (25 metres) or more in length had two centre-boards but the big three-masters, such as the *Zingara*, were generally fitted with a third, smaller, board forward of the foremast.

When a scow carried cargo below

Left: Scow builders of Omaha with the NOR'WEST ready for launging in 1908. Left to right: David M. Darroch, rigger Marshall, unknown, Kenneth Warin, Dungan Knaggs, Harvey Darroch, Willing Knaggs and Watt Darroch. (C.W. Hawkins collection)

Below: The RANGI of 1904, typical of the schooner-rigged scows built by George Niccol at Auckland.

(C.W. Hawkins photograph)



the deck the hold was divided into two longitudinal compartments by the centre-board casing. This also applied to any shallow-draught vessel of more normal construction, for example the ketches EDNA, VICTORY and MIRO.

The centre-board was already in use in New Zealand when the LAKE ERIE made her presence known on the Waitemata, a schooner, the CREST OF THE WAVE, having been constructed with what were termed sliding keels at the North Shore in 1862.

The late Howard Chapelle, the American marine historian, considered that our sailing scows were in many respects the highest development of the type, although he amplified his statement by saying that in the United States there was a step in development beyond the scow. This was the "sharpie" which was employed in commercial fishing on the Atlantic seaboard. He thought, however, that the New Zealand scow was such an important part of the development of the sailing scow that it should be exhibited in model form in the American Watercraft Collection, held in the Smithsonian Institution at Washington, for comparison with the North American vessels, despite a policy not to exhibit foreign vessels. As the Curator of the Collection, Chapelle considered this to be an exceptional case as he thought that the New Zealand, and Canadian, scow schooners had some relationship with those in the United States.

From the early New Zealand barges there developed what became the conventional scow with pointed bows, rather blunt at first but the V formation eventually became more refined and combined with a respectable sheer gave us some really good-looking scows to grace our waters. The flat bottom was of course always retained, even in the round-bilged scows. Of these the VIXEN was a good example. She was built by the well-known Charles Bailey at Freemans Bay in 1883. Her hull shape, however, displeased the masters of the orthodox square-bilged scows when she came home first in the race for scows in the 1884 Auckland Anniversary Regatta; the masters of other scows refused to race again in the annual event unless the VIXEN's master agreed not to compete. As the WENDELL, the VIXEN was still working hard during



The KITTY FRASER, built at Omaha by D.M. Darroch in 1911, sailing close to the wind as she approaches Freemans Bay. The jib-topsail has just been taken in.
(C.W. Hawkins photograph)

the 1930s.

Auckland was the home port for the majority of scows, perhaps because this city possessed the industries and the population to keep them in employment. There was a constant demand for sand and shingle, as well as tea-tree firewood to keep the home fires burning. Sand and shingle could be taken only from certain beaches and by licence and so the scows that belonged to Messrs Winstone, Craig, McCallum or Bryant

all worked on specific runs. Perhaps the most distant run was to Parengarenga for silica sand for the manufacture of glass and a run not quite so far outside the Gulf was to Waikawau on the seaward side of the Coromandel Peninsula.

The logging scows were at one time a familiar sight on both the Tasman and Pacific coasts of the Auckland province, heavily laden with kauri or rimu from remote estuaries near to where the bush was being worked. Logs were discharged into booms at the Kauri Timber Company's mill at Whangaparapara on Great Barrier Island and from there other scows conveyed the sawn timber to Auckland. Another mill at Whitianga also kept the scows busy. During the 1903s, the Leyland O'Brien scow



The crew of the Scow OWHITI shovel wand at Waikaway. The OWHITI was built by Darrochs at Stanley Bay in 1924 for A.W. Bryant & Co. (C.W. Hawkins Collection)

RANGI was still loading logs at Puriri on the Waihou River and at Omokoroa in Tauranga Harbour for the company's mill at Freemans Bay in Auckland. Another veteran scow that held on until the last was the KATIE S which frequently brought logs to Goldie's mill at St Marys Bay.

It was sad to witness the gradual demise of the scow. In 1933 I noted 21 scows still actively engaged on the Waitemata; of them only the RANGI, the KITTY FRASER and the ETHEL WELLS had not resorted to diesel power. These three, together with the OWHITI and the MAGGIE were the only ones to set gaff topsails. The fine schooner-rigged SEAGULL had gone out of commission the previous year and the diminutive hold scow PAHIKI, which by then had a single gaff topsail, was temporarily laid up. The TUAHINE, the MOA, the ESME and the KIATIA were also noted as being laid up. The KAPUA was not then around but in 1934 she reappeared on the

scene as did the KOHI and the PAHIKI. I photographed the COMBINE coming up the harbour taking in her topsails early in 1932 and I next photographed her alongside Winstone's hoppers adjacent to the City Markets in July 1935 — with her main topmast struck.

The PEARL KASPER was one scow that had eluded me but I eventually caught up with her as a single-masted motor vessel, rigged with a leg-o'-mutton mainsail and a staysail (there was no bowsprit), lying alongside the

laid-up NGAHAU at the Western Viaduct.

In a more technical article in a future issue of *Bearings* I shall describe the construction, the rig and the gear of the New Zealand scow. 🌀

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

SURVIVING SCOWS

Only a handful of the 130 or so scows built in New Zealand survive:

OWHITI (Darroch, Auckland, 1924) At Opuia, rigged again in the early 1980s, not in use.

ALMA (Niccol, Auckland, 1902) On the Hokianga, afloat, powered, not rigged.

SUCCESS (Darroch, Auckland, 1925, ex-ALWYN G) Last heard of at Pauanui, powered, not rigged.

JANE GIFFORD (Darroch, Omaha, 1908) Rebuilt at Waiuku on the Manukau, soon to be rigged and launched.

THE PORTLAND (Niccol, Auckland, 1910, hold-scow) At Owaka, South Otago, rigged but without centre-board and case, now a yacht.

ECHO (Brown & Sons, Te Kopuru, 1910, hold-scow) Preserved on blocks on the beach at Picton — P.J.McC.

FURTHER READING

A Maritime Heritage, by C.W. Hawkins (Collins, 1978)

Phantom Fleet, by Ted Ashby (Reed, 1975)

'Neath Swaying Spars, by P.A. Eaddy (Whitcombe & Tombs)

Oliver

BREEZE FRIENDS - NEWSLETTER

Over the last months BREEZE has been out sailing most weekends. However our skippers have had some difficulty making contact with members to organise necessary numbers for each day or weekend sail. We have attached her schedule for October through January, and listed the skippers who will be in charge on each occasion.

From October 29, Friends of the BREEZE will be able to ring on a direct line to the Museum and leave a message on an answerphone regarding their availability as crew. The answerphone will operate from 7a.m. - 7p.m. Monday - Friday, and 7a.m. - 12 noon Saturdays. Tel: 3660055, dial 0 and ask for extension number 406.

BREEZE is a replica coastal trader, typical of vessels which worked the New Zealand coast at the turn of the century. She is built in the tradition of the nineteenth century, and many of her shipwrighting techniques, as well as the materials of her construction, are faithful to her time.

Bill Simpson, the Museum's shipwright is concerned to set up working bees for Friends of the BREEZE to assist with her maintenance. Part of the pleasure of being a Friend is to work alongside others to keep BREEZE shipshape. Working on her also improves one's knowledge and understanding of the vessel.

Working bees will be held on Saturdays.

If you are available, please contact the BREEZE answerphone -Tel: 3660055, dial 0, ask for extension number 406, and we will make final arrangements.

Sometime in November/early December the BREEZE will need to be slipped to be cleaned and painted - this will need workers. This really needs to be done before Christmas.

EVENTS

We are sure that you are all wanting to know how things are going with the Friends of the BREEZE. We are also planning some special events around the vessel which you might like to get involved with as crew.

- 11 November - Heritage Vessel Race with about 25 vessels (Auckland)
- 6 January - Tall Ships (Bay of Islands)
- 26 January - Mahurangi Regatta
- 28 January - Auckland Regatta Day
- 2-3 March - Port Festival (Auckland)

SOCIAL

We feel that it is time we all got together to meet each other and as many of the skippers as possible. It will also be an opportunity to find out which days are available for sails, working bees etc.,

We will meet on - Wednesday 7 November at
Richmond Yacht Club - 7.30 p.m.
Main entrance and go upstairs.

Refreshments will be available.

Richmond will be in full flight downstairs because it is race night for them, but we are welcome upstairs.

Please make a big effort to be there so we can also look at directions for the Friends of BREEZE for 1991.

SKIPPERs of the BREEZE

- Roger Morris - the Spring issue of *Bearings* carries an article about Roger's maritime background and his work as a maritime painter. Roger is also the convener of the Skippers of the BREEZE.
- Jim Cottier - a Manxman, Jim is a professional skipper who has taken the GREENPEACE III (now GONDWANA) to the ice. He also skippered the BREEZE on her voyage to Mururoa to protest against French nuclear trials in the Pacific.
- Robert Hawkins - a ships surveyor and the son of Cliff Hawkins Robert sails regularly with the SPIRITS as Master.
- Rob Morton - he sailed with the BREEZE to Tahiti with Jim Cottier. He sailed with the BREEZE Sailing Club under Ralph Sewell, the builder of the BREEZE.
- Peter Sewell - son of the builder of the BREEZE, Peter is a rigger by trade. He has had experience on the square rigger TOLE MOUR.
- Barry Thompson - a professional ships surveyor, Barry is involved with the Spirit of Adventure Trust and sails as Master on the SPIRITS from time to time.

OTHERS

BREEZE FRIENDS NEWSLETTER

- Erwin van Asbeck Mate - Erwin sailed on the BOUNTY and R. TUCKER THOMPSON and currently works with Bill Simpson in the Auckland Maritime Museum workshop and on maintenance for the BREEZE.
- Bryan Pulham - Bosun - is on most BREEZE trips and has a very good knowledge of small craft generally.
- Bill Simpson - Auckland Maritime Museum staff - Bill is our Boat-builder and is responsible for the maintenance of the BREEZE.
- Peter McCurdy - Auckland Maritime Museum staff - Peter is the Curator and is responsible for the overall care of the BREEZE and the preservation of her authenticity.
- Gillian Chaplin Auckland Maritime Museum staff Gillian is the Manager of Public Programmes, and will organise the smooth running of Friends of the BREEZE. Ph. 3660055 Ext. 439.

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If you are available, please contact the BREEZE answerphone - tel: 3660055, dial 0, ask for extension number 405, and we will make final arrangements.

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THE NEW ZEALAND STANDARD SEA SCOUT BOAT

by Gordon Douglas

In recent years, many ancient wooden Scout cutters have been replaced by fibreglass boats of more or less the same shape with aluminium spars and perhaps a strip of wood at stem and belting. Some people regret the change, preferring the crisp line of clinker planking and the glow of varnished spars; others think only of the cost of building such boats nowadays and the hours of work required to maintain them. Many in both groups would be surprised to learn that the design is not all that ancient; the Standard boat is younger than all the classic New Zealand racing dinghies, although its lineage does go back a couple of centuries.

Before the 1940s, the various Sea Scout troops in New Zealand used a variety of boats for training their boys. The 27-foot Montagu whaler was a favourite; boats were bought cheaply from the Royal Navy and transported cheaply or free of charge by ships that traded to New Zealand. (The Terra Nova Sea Scouts had a 25-foot gig reputed to have come from the Royal Yacht VICTORIA & ALBERT; it was brought out by and named after the DURHAM.) However these big boats were a handful for the eleven- to fifteen-year-olds that mostly used them and they required a lot of maintenance. In the early 1940s they were also becoming hard to obtain —



A Scout boat from Rotorua pulling six oars on the Waikato River in 1984.

(P.J. McCurdy)

there was a war on.

With these problems in mind, Alex Black, the National Commissioner for the Sea Scouts, began to look for a design of boat that would be suitable for teaching several boys at a time to

sail and would allow the troops to compete evenly with each other in Regattas. Alex Black had seen a 16-foot boat aboard H.M.N.Z.S. HAWERA, an ex-Northern Steamship Co. wooden coaster commanded by Lt. A.K. Griffiths who had been associated with the Iron Duke Sea Scouts of Nelson. The two felt that the boat, with some modification, would be suitable for a scout patrol of five or six boys.

With a description of the boat and a general design brief, Alex Black went to Andy Miller of Miller & Tunnage at Port Chalmers. Andy Miller was something of a character and inclined to be a bit deaf, especially when it suited him, and somehow the 16-footer grew. The result was a clinker boat with eleven planks a side, 17 feet long and five feet broad. The original rig had a gunter mainsail of 105 square feet and a jib of 25 square feet. A loose-footed trysail hoisted to the masthead was marked on early plans but was never in general use.

Although the boats are very heavy by modern standards, and the wooden ones expensive, I believe that they have fulfilled their function well and, of course, they were much lighter than the boats they replaced. They are safe to sail (although they will capsize if pushed to) and will cope with a blow, especially when reefed. They will carry six and can be handled by the standard crew of three. As well, they are good under oars with a crew of four to six.

The only serious accident in the Standard boat that I am aware of occurred in the 1960s when a leader

and some boys died of exposure after capsizing on a North Island lake. Subsequently, buoyancy was added to make the boats recoverable after a capsize.

Alex Black instituted a system of annual boat survey which has undoubtedly been instrumental in keeping boats maintained to a high and safe standard.

I learned to sail in one of these boats, the TOROA, No. 77 of the Terra Nova Sea Scouts, and spent many happy hours in her on the Otago Harbour. On a couple of occasions I remember staggering under too much sail from our shed to the local yacht club for a club race only to find that it was blowing too hard for the local yachties; we pulled down a reef and sailed away for a lovely afternoon with lashings of sunshine and wind.

The long, open gunwale means that the scout boats can ship a bit of water in a slop when pressed and a bailer is often in use. One time, after a thrash to windward and with quite a bit of water slopping in the bilge, we hoisted a 50 square-foot Zeddie spinnaker, thereby breaking all sorts of rules. The bow lifted to the kite — the spinnaker

hand was not far enough forward — and the water in the boat rushed aft as she lifted and overwhelmed her, and suddenly the afterguard were up to their necks in water and she was rolling over.

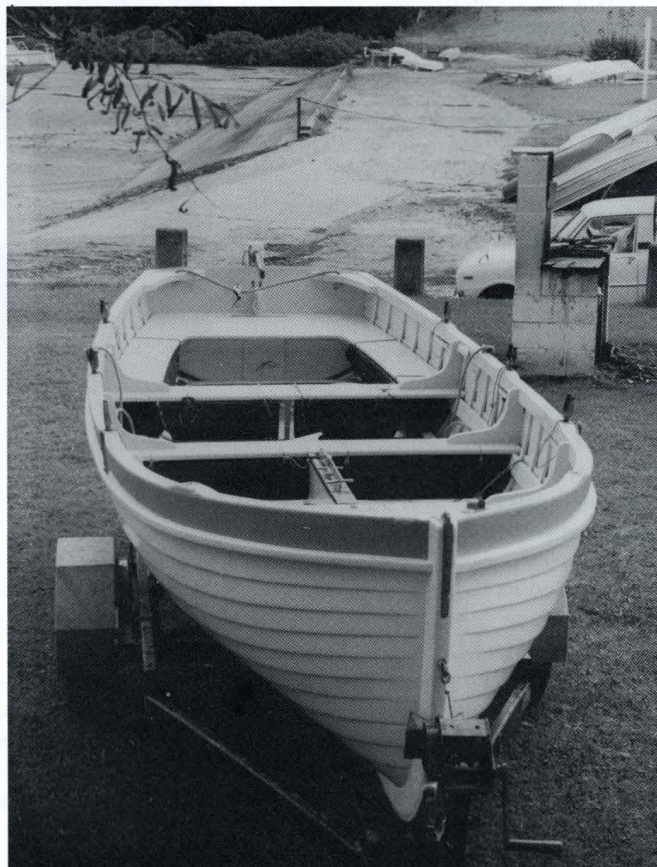
I have spoken to a number of people who have built these boats and who know them well. They all feel like me about them: they were an excellent boat for their purpose and no great improvement could be made to the lines or layout. However, modern materials and ideas would probably make a new design for a training boat quite different.

The major factor in the wooden boats not being built anymore is cost. One builder experienced in clinker work thought that a Standard cutter could take as much as five hundred hours to complete, including making the spars and fitting out. There was a lot of finishing work which is very time consuming: stretchers, gunwale-capping, rowlock chocks, rudder and centre-case and so on, as well as patterns for castings. At a charge-out rate of perhaps \$20 an hour [and usually rather more than that in 1990] that makes \$10,000 for labour alone. A



The KONTIKI, built by John Gladden of Northcote and owned by the Birkenhead Sea Scouts based at Little Shoal Bay. This view shows the straight keel, well-rounded forefoot and slightly raked stem.

The full bow is apparent. The cutter has three thwarts, side benches aft and sternsheets. The thwart knees are plywood-gusseted and have the characteristic Gladden shape — Navy-built Standards had laminated knees with less depth of throat. Buoyancy blocks have been fitted under the thwarts.



lot of money for a dinghy.

The rig was one aspect of the design that could be easily changed and a bermudan mainsail is now in general use, with the disadvantage that the mast will no longer stow in the boat.

The gunter rig was fairly straight forward to use and only one main halyard was used. It was critical to have a second place to attach the halyard to the yard 2 foot 6 inches above the usual position for use when reefing; otherwise the yard would not pull up to the mast properly, impairing windward performance. Getting the luff of the mainsail to stand could be a problem. One effective system used a wire jackstay from the heel of the yard to the gooseneck and the luff of the sail was seized to it. The tension on the jackstay supported the luff.

Another problem sometimes encountered was that the heel of the yard would swing around to leeward on the first tack and then jam there, forming a lump at the throat on the weather side on the opposite tack. I had the same problem on my X-Class boat (high-peaked gaff with peak and throat halyards, rather than gunter)

which was cured by using a tumbler in the gaff jaws. Very loose-fitting jaws seemed to work for the Standard boats.

The plans as drawn by Westrupp of Nelson are quite detailed — more so than one generally finds in clinker plans — and the four sheets show i) the sailplan, offsets and general arrangement ii) the plank offsets iii) stem, forefoot and stretchers iv) lining and fittings.

Interestingly, there are two sets of offsets for the hull, one set to the outside of the planking and the other for the moulds and the transom. The offsets to the outside of the planking I assume to be the originals by Andy Miller. One very experienced builder who had built Standards was bemused by the mould, transom and planking offsets. The usual method was to lay down the lines to the outside of the planking on the loft floor and obtain the mould outlines by placing pieces of wood the thickness and depth of the planks at their various positions.

Another feature that he found interesting was the table of offsets for the individual planks. He recalled that two lots of planking had been cut

when the first boat was being built, with the plank shapes determined by spiling, but great difficulty was experienced in planking the second boat as the planks were not just right. Perhaps they had moved a little between cutting and hanging or the backbone and moulds had been erected slightly differently, but there were problems.

It is interesting to compare the Sea Scout Standard boat with some other pulling boats of similar size. The 18-foot by 5-foot gig from the shipwreck depot on Adams Island in the Auckland group, described in *Traditional Boats* No. 36, and the 17-foot by 4½-foot Whitehall boat in *Building Small Classic Craft* by John Gardner (I.M., 1977) both look more “olde worlde” with virtually plumb stems and high-tucked wine-glass transoms and have finer lines than the Standard, the Whitehall markedly so. The Westrupp drawings do not show waterlines and buttocks but they would definitely show fuller ends than the other two. The Scout boat would be slower under oar and sail but would stand up to her sail better than the Whitehall and carry more load.



The ¾-view shows well the full bow and stern and short, rounded run. The pivoting-blade rudder is deeper than that drawn.

The KONTIKI rigged. The compact gunter-sloop sail-plan allows all the spars to stow inside the boat. A rope mainsheet horse and running backstays, not shown on the drawing, are fitted.



(KONTIKI photographs by Rodney Wilson)

Perhaps the best comparison is with the workhorse of the old Navy, the 32-foot cutter. The Scout cutter is in many ways a miniature version.

Since the first Sea Scout Standard Boat hit the water over forty years ago, thousands of boys, and latterly girls, have learned to sail in them. They are remembered as being big and heavy and lots of work to maintain but transcending any dissatisfaction, I suggest that there is an undying affection of these capable little ships.

Barry Simpson provided me with the plans, for which I am grateful. I would like also to acknowledge the valued comments of Brian Inglis, Stewie Larkins and Stan Durry, all ex-Miller & Tunnage; and Martin Innes and Alex Black. However I must accept responsibility for any opinions in this article. ☺

After learning to sail in a Scout boat on Otago Harbour, Gordon Douglas went on to Xies & Zeddies and crewed on the 1895 Bailey yacht THELMA. He has a small fleet of old boats and occasionally builds a new one and writes on New Zealand yachts and other craft for Traditional Boats.

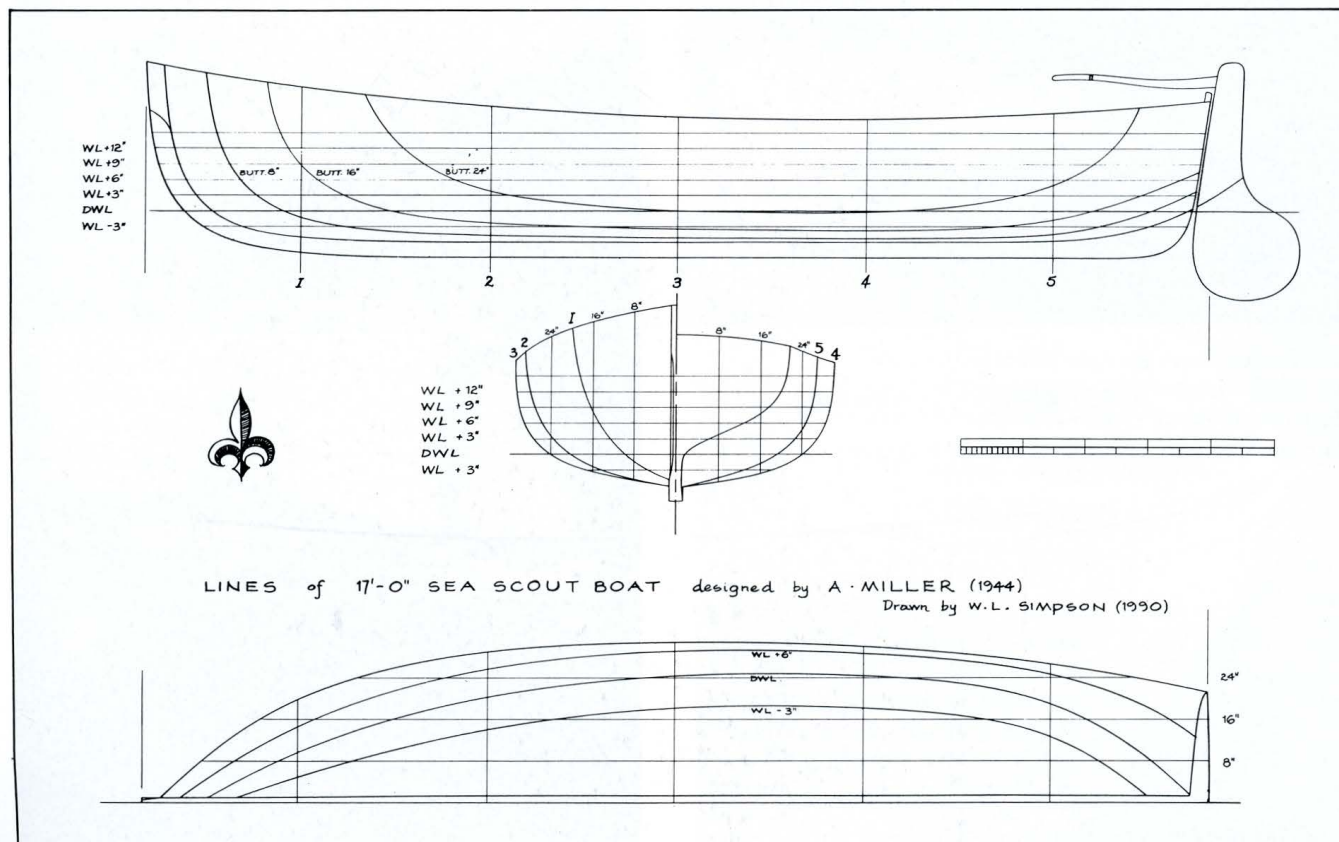
Below: The lines of the Standard cutter, drawn by Bill Simpson from the offsets to outside of plank given on the 1960 A.M. Westrupp drawings. These offsets are assumed to be Andy Miller's from his 1944 design. There was some difficulty in fairing the lines forward: about 5/8 inches adjustment in the gunwale line and 3/4 in the body plan was necessary. It is likely that a builder would make these adjustments when setting up the moulds to allow the plank to lie fair; it also seems likely that boats from different builders were not identical, especially in the ends. The body plan shows moderate deadrise, nearly plumb sides and moderately slack bilges. The forward and after sections are full and the transom, although a wine-glass shape, is deep and heavy. The water-lines are convex forward and more so aft. The buttock lines are straight amidships and turn up well towards the stern: the run is short and full. All in all, a very full-ended boat, stable and able to carry a large load for its length, and very suitable for its purpose. In the range of ships' boats from which is derived, it belongs to the cutters rather than the gigs. — P.J.McC.

Opposite: Sheet 1 of the drawings for building the Standard Boat by AM Westrupp of Nelson, 1960. This sheet gives the sailplan, the general arrangement of the hull, offsets to outside of plank offsets to mould and transom and the body plan with the lining-off of the planking shown.

Sheet 2 gives offsets for the individual plank, heights of planks at the stern and the scantlings.

Sheet 3 gives offsets for stern and forefoot and details of the rowing stretchers.

Sheet 4 gives details of lining (floor-boards), centre-plate and case, rudder and fittings, mast-gate, rowlock sockets, mainsheet horse and gooseneck.



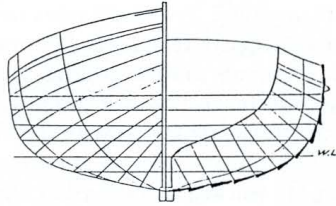
SEA SCOUT™ STANDARD BOAT

designed by A. Miller 26. 2. 44

detailed drawings by A.M. Westrupp & Co, Nelson, July 1960 - 4 sheets:-
 sheet 2 is blank offsets
 " 3 " stem forepart & strake
 " 4 " lining & fittings.

Outside Dimensions Half Breadths:-

Stations	Depth	1	2	3	4	5	Trans		
Sheer	1/2"	1"	20 1/2	29 1/4	30 3/4	30 1/2	26 1/2	21 3/8	
1	1/2"	1"	18 1/2	27 1/4	30	29 1/4	26	19 3/8	
2	1/2"	1"	17	27	29 1/4	29	25 1/2	17 1/2	
3	1/2"	1"	16	26	28 1/4	28 1/4	25	13 1/2	
4	1/2"	1"	14	24	27 1/4	26 1/4	23	6	
WL	1/2"	1"	11	20 1/2	24 1/4	24 1/4	19 1/4	13 3/8	
6	3/8"	1 1/8"	7	15	17 1/4	18 1/4	11 3/4	-	
Sheer heights above WL.									
		28 1/2	28 1/4	24	19 3/4	17 1/2	17 3/8	18 1/2	21 3/4

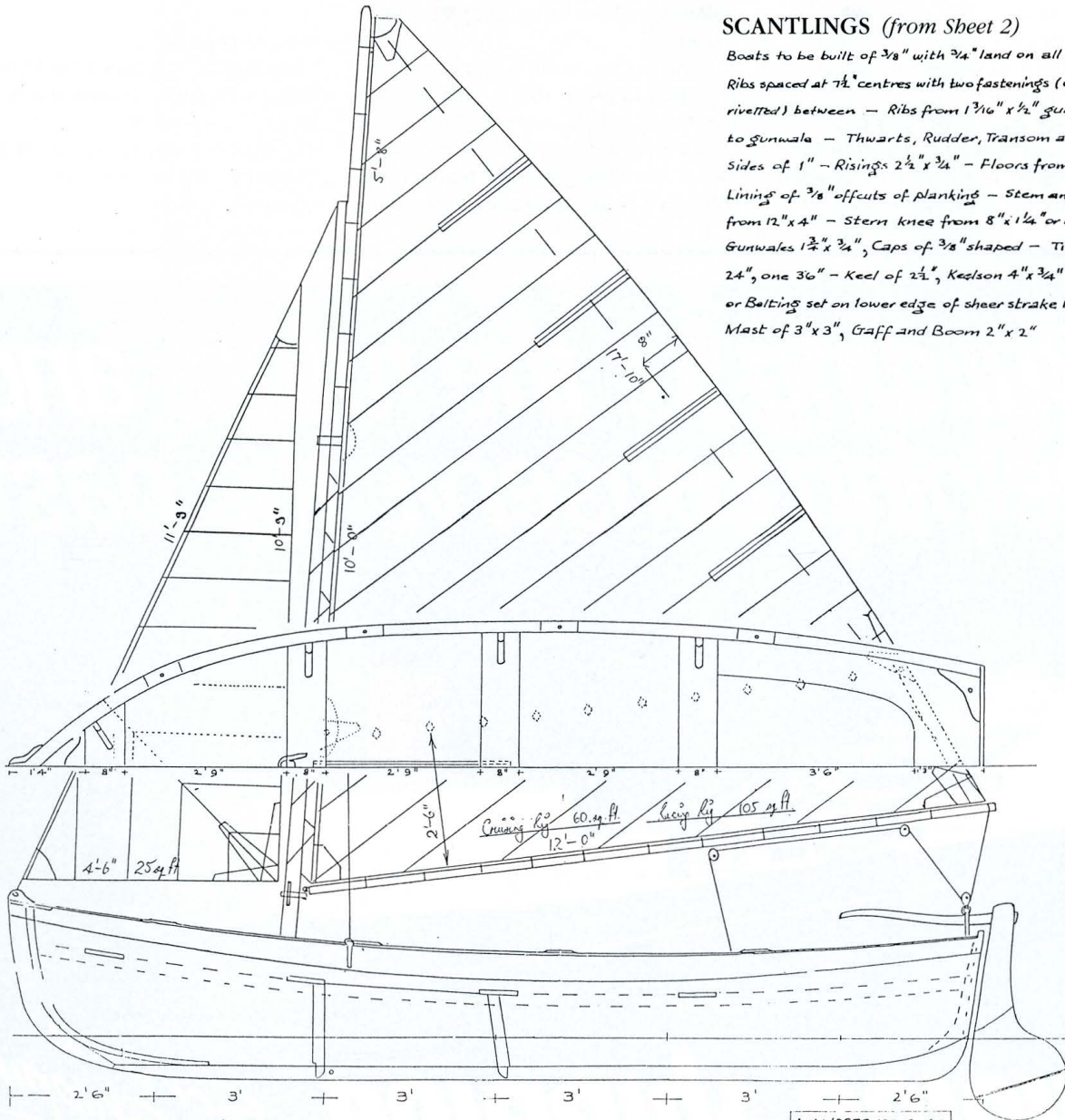


Offsets for moulds and transom:-

Heights above WL to Sheer						
	10 3/8	7 1/8	5 1/4	5	5 1/8	
sidings 1 3/8, 1 1/8						
Half Breadths						
Moulds	1	2	3	4	5	Transom
Sheer	19 1/2	28 3/8	30	29 3/8	26	21
1	17 1/2	27 1/4	29 1/4	28 1/4	24 3/4	19 1/4
2	16 1/2	26 1/4	28 1/4	28	23 3/4	16 3/4
3	15 3/8	25	28 3/8	27 1/4	23 1/4	12 3/8
4	13	23 1/4	26 3/8	26	22 3/8	5
WL	10	20 1/4	23 1/4	23 1/4	16 3/4	1 3/8
6	5 3/4	13 1/4	18 1/4	16 3/8	9	-
Flats left on bottom of moulds, 2 3/8 below WL 6						
	3	4 1/2	5	4 1/2	2 1/2	

SCANTLINGS (from Sheet 2)

Boats to be built of 3/8" with 3/4" land on all seams -
 Ribs spaced at 7 1/2" centres with two fastenings (copper riveted) between - Ribs from 1 3/16" x 1/2" gunwale to gunwale - Thwarts, Rudder, Transom and Case Sides of 1" - Risings 2 1/2" x 3/4" - Floors from 3" x 3/4" - Lining of 3/8" offsets of planking - Stem and Apron from 12" x 4" - Stern knee from 8" x 1 1/4" or natural - Gunwales 1 3/8" x 3/4", Caps of 3/8" shaped - Tillers one 24", one 36" - Keel of 2 1/2", Keelson 4" x 3/4" - Nosing or Baiting set on lower edge of sheer strake 1 1/4" x 7/8" - Mast of 3" x 3", Gaff and Boom 2" x 2"



A.M. WESTRUPP & CO
 Boatbuilders
 Nelson

AUCKLAND BOATS

Auckland Standards were built by several builders. John Gladden built his first one at Northcote for the Wairau Sea Scouts at Milford, where the boat is still in use. In all he built twenty-six or twenty-eight cutters, of which six went to the Navy for the Sea Cadets and two went to Thames. The Gladden boats were built of heart kauri with steamed timbers of hardwood, usually karri. Oak was tried in the ribs of the early boats but it did not last well in the Auckland climate. The thwart knees had plywood gussets. All the Gladden boats were gunter-rigged and most had sails by Boyd & McMaster.

Building Scout boats was not lucrative and in strict terms probably not economic. However it made good fill-in work between larger boats and

was excellent training for apprentices: the boat required most of the traditional wooden boat building skills and once the apprentice had completed one he could tackle just about anything. For many years navy boatbuilding apprentices at Devonport built Standards as their passing-out project at the end of their time. Some of these boats remained with the Sea Cadets but many went to Sea Scout groups in Auckland and further afield. The Devonport boats had laminated knees like those of the later Montagu whalers.

Forty-seven Scout cutters are reported in use in the Auckland region, although how many are wooden is not stated, nor how many are in use elsewhere. The replacement fibreglass boats, nominally of the same

shape, are reported to sail faster than the old boats, especially to windward, but the wooden boats are faster under oars. The sailing performance is a function of the rig: the later boats use bermudan mainsails and aluminium spars, but the mast will no longer stow in the boat. Spinnakers are no longer forbidden: the Sunburst spinnaker, pole and gear is now standard on the Scout boats.—P.J.McC.

Further Reading

"The Gig from Adams Island" by Gordon Douglas, *Traditional Boats* No. 36, August 1985.

The Boats of Men of War by W.E. May (National Maritime Museum, Greenwich, 1974).

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DITTY-BAG

DITTY BAG

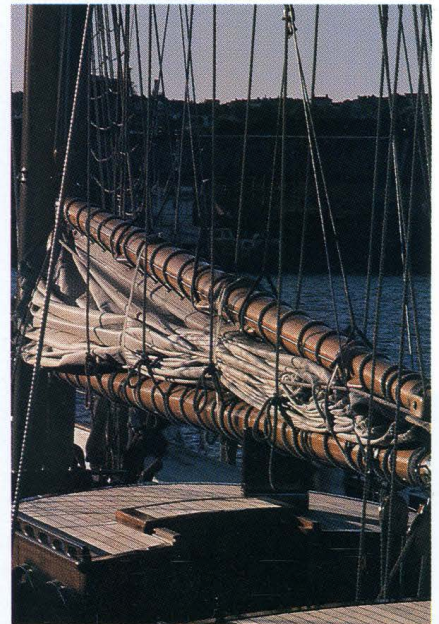
Ditty Bag is the general news section of *Bearings*, set aside for reporting events formal and unplanned, desirable and disastrous: launchings, foundering, arrivals, departures, victories, defeats, regattas, plans, protest, progress.

It is also the vehicle for class associations, societies and clubs to publicise their group and its purposes, announce forthcoming events and report on those past.

Please write or telephone with your news. Copy for the winter issue should be to hand by 31st May, 1990.

THE SUMMER'S EVENTS

The summer has been a very active one on and off the coasts of New Zealand. It began with the BREEZE at the Hansen & Marsden landing in the Bay of Islands in December and did not really begin to slow down until well into February. THE RAINBOW WARRIOR arrived at Auckland and later searched for drift-netters in the Tasman and the GONDWANA found environmental abuses in Antarctica. The 1990 Tall Ships fleet sailed to Gisborne for the start of the sesqui-centennial year. The World Outrigger Canoe Championships were held at Okahu Bay. The Whitbread around-the-world fleet, arrived, aroused the



SCHOONER XXXX, detail.
(Paul Gilbert, Light-Transport)



Bond's SCHOONER XXXX, a spectator ferry and the cutter SORCERESS at the Auckland Anniversary Regatta.
(Light-Transport/Archivista)

waterfront and departed in accident and excitement. Twenty-two waka taua and a waka pahi were built or refurbished; many appeared at Okahu Bay for the Maori & Polynesian arts festival. The Australian Navy came to the Waitemata. The Queen's baton for the Games crossed the Harbour in the MAHUHU-O-TE-RANGI, attended by hordes of vessels from brigantine to Optimist. Cyclone Ofa hit Samoa. The 150th Anniversary of Auckland Regatta was held (though not the 150th Anniversary Regatta) bringing out thousands of craft of all sizes and types. The waka and the square-riggers came to Waitangi for the 150th anniversary of the signing of the Treaty and the waka continue to inspire Maori, Pakeha and visitor. And the NGOIRO sank in the viaduct basin.



The Tainui waka TUMANAKO and TE RANGATAHI were carried up Queen Street in Auckland to the Civic Theatre for the premiere of the film Mana Waka which depicted their building at Ngaruawabia in the 1930s.

(Brian Latham)

Above left: STEINLAGER II hoisted out at Devonport after winning the Fremantle-Auckland leg of the Whitbread Race.

(Paul Gilbert, Light Transport)

The waterfront in January was the place for the people, come beatwave or downpour.

(Light-Transport/Archivista)

THE ARRIVAL OF THE RAINBOW WARRIOR

On the 20th of December 1989, the new RAINBOW WARRIOR sailed into Auckland to begin a new campaign in the Pacific, working for the Greenpeace organisation against nuclear testing, wall-of-death fishing and the dumping of hazardous wastes; and for the preservation of coral reefs and the protection of small Pacific

nations from climatic change and rising sea-levels caused by the greenhouse effect.

Very few New Zealanders will be unaware of what happened to the first RAINBOW WARRIOR; and there were emotional scenes when the new ship arrived. However the vessel is interesting in her own right, not only

for her future activities and associations with the past.

The new RAINBOW WARRIOR, like the first, was a North Sea trawler. She was built in 1957 as a 44m steam trawler, lengthened in 1966 to 55m and converted to diesel, and in 1987 drastically modified for use by Greenpeace.

The RAINBOW WARRIOR can function as a motor-ship, a sailing ship or a motor-sailer with any combination of sail and motor power. There are two engines which can provide anything from 70 h.p. to 1200 h.p. to the two-metre diameter, four-bladed, variable-pitch propeller and the ship is rigged as a three-masted schooner with some unusual features. The foresail and the mainsail are both gaff-sails set from triangulated horizontal gaffs and furled around a rotating luff spar abaft each mast; the peak and the clew are hauled out on travellers and the swing of the gaff is controlled by a vang to the next masthead. The mizzen is a bermudan sail, also furled on a luff roller, and all three booms are triangulated to prevent the clews lifting. The jib also has a boom and is balanced, rotating not about its luff but about a stay somewhat abaft it. This arrangement reduces sheeting forces and, as in the other sails, keeps the clew from lifting. In light airs, "staysails" can be set flying between the masts.

The rig design allows simple and precise control of the sail area and of the set of the sails, including the degree of twist over the height of the sail. Internal forces in the sails are much less than in conventional rigs, extending the length of their life; the sail-cloth is a highly UV-resistant, unfilled polyacrylic which should resist fatigue and stand up well to the Pacific sunshine.

The ship is equipped to minimise its own demand on the environment with water heating by solar-heat exchangers and by engine waste heat, a sewage-treatment system, and a water purifier. Because of her role as an educator and publicisior she has the most up-to-date satellite communication equipment fitted to allow instant communication of news to the world, and part of the original fish-hold has been converted to a theatre.

SPECIFICATION

Length over all	181 ft	55.2m
Length between perpendiculars	160ft 6in	48.95m
Breadth moulded	28ft	8.54m
Depth moulded	14ft 3in	4.35m
Gross tonnage		560 tonne
Working sail area	6700ft ²	650m ²
Engines	2-Deutz MWM Type TBD 604	
Propeller	2m dia, 4-bladed v.p.	



The new RAINBOW WARRIOR. The unusual three-masted schooner rig permits very fine control of sail area and trim: note the absence of twist in the gaff foresail and mainsail.

(Greenpeace/Culley)

S.S. NGOIRO SINKING

Recent publicity surrounding the sinking of the ferry boat restaurant S.S. NGOIRO, trading as Freemans Afloat, has given the impression that this vessel is owned by the Auckland Maritime Museum. We wish to correct that view and further point out that the double-ended ferry S.S. TOROA, currently lying alongside Birkenhead Wharf, is not owned by the Museum either.

We wish the owners well in their endeavours to retain a commercial use for the NGOIRO and save the TOROA. The NGOIRO is a preferred option for a floating restaurant at HOBSON WHARF if she is capable of meeting the Trust Board's structural, aesthetic and other requirements. The Auckland Maritime Museum Trust Board does,

however, wish its supporters to know that neither vessel is formally or informally the Board's responsibility.

THE AUCKLAND MARITIME SOCIETY

The Auckland Maritime Society was formed by a group of avid shipping enthusiasts in 1958 to further encourage the interests of anyone with a love of ships and the sea, both historical and topical. The Society is affiliated to the Auckland Institute & Museum and supports the Nautical Section there. The Museum's nautical library and records section is available

for use by Society members. Occasional ship visits and Harbour excursions are arranged when possible and membership is welcomed by those with an interest in ships and shipping in general. The very modest subscription covers the cost of an informative newsletter published monthly in line with the meetings which are presently held on a fourth Wednesday of each month in the Liston Hall, Hobson Street, Auckland. The annual subscriptions are \$18.00 (family) Double, \$11 Single and \$8.00 Country Membership.

The April meeting will be on Wednesday the 25th, commencing at 7.45pm. The guest speaker will be Mr John Webster.

Future Meeting Dates: May 23rd (Annual General Meeting), June 27th.
Chairman: Robert J. Hawkins
PO Box 139
Auckland



THE M CLASS ASSOCIATION

The M is a restricted-design, 18-foot racing dinghy, and is considered by its sailors to be the aristocrat of the traditional New Zealand racing dinghies.

Boats in the class must be clinker-planked in 3/8 inch solid timber and no broader than 7 1/2 feet. The sail area is restricted to 250 square feet. There are restrictions on plank lining off, depth and mast height but within the restrictions variations in design are possible.

The first boat, MAWHITI (soon to come to HOBSON WHARF), was designed and built by Arch Logan in 1922, and Logan boats dominated the class until the 1930s. Around the war years the boats of Jack Brooke, Billy Rogers and Bob Stewart took control until in 1947 Laurie Davidson built a boat that was sharper forward than the rest of the fleet. Davidson boats won nearly everything from then on. The M Class was affected by the same

THE IDLE ALONG ASSOCIATION

The association register identifies 25 Idle Alongs in the Auckland area, and a few others at Raglan, Te Kawhata and Wellington.

A core of active boats has been racing on the first Sunday of each month with the Northcote and Birkenhead Yacht Club at Birkenhead Wharf. Duck Creek Books of Birkenhead are supporting the class with a prize for the racing series. A regular entrant is PHOEBE, an ex-

Napier Idle Along restored and raced by Grant & Fiona Wakefield.

Bruce Faulkner (09-419 0627) can advise on how to get a copy of the plans for the John Spencer plywood version of the Idle Along.

Idle Alongs Racing: No.4 CONSPIRACY, sets the new short-battened sail and No.11 CLIMAX the original-fully battened rig.
(K. Salmon)



influences that ended other traditional racing classes after the war, but with the emphasis on the restoration of old boats by Roy Skinner and the building of new ones by Keith Atkinson in the 1970s and later by Owen Reid, the class has picked up again and now numbers some eighteen boats, with other being rebuilt and three new boats under construction in the Maritime Museum's shed on Princes Wharf.

The class is looked after by the M-Class Association, under the wing of the Royal Akarana Yacht Club. The Association holds races during the summer and has an active programme to encourage the restoration of old boats and the building of new ones, including the purchase of kauri for the purpose. The Association publishes a quarterly newsletter; the subscription of \$20 p.a. helps to fund restoration projects.

M Class Association, P.O. Box 2705, Auckland. Secretary: Allan Stuart, Ph. 435 660.

The Golden Jubilee Arch Logan Memorial Race

Since 1940, the M Class has raced each year in memory of Arch Logan who started the class. This fiftieth race was won by the MANAIA, a 1939 Bob Stewart boat which was launched on the first day of World War II and took part in the first Logan Memorial Race. It was a very close race among MANAIA, the Davidson boat MOTIVATOR and the Reid boat MACH-ONE, which some argue has a Davidson bow and a Couldrey stern; and there were tussles for the minor placings as well. The conditions suited the older, bluffer boats, with a reasonable amount of wind and smooth water, and it was most fitting that a boat from the past should win the Jubilee race.

THE MULLET BOAT ASSOCIATION

Despite the greater publicity given to the keelers, mullet boats and related centre-boarders were the mainstay of Auckland yachting at least until World War II and the boats, the racing and the people are a large part of the maritime tradition of the region.

The association was formed in 1989 for these reasons:

1. To support the Ponsonby Cruising Club in fostering the current and future L Class.
2. To foster the restoration of mullet boats of every description and encourage owners of the surviving boats to take them back to original condition.
3. To bring mullet boat owners, skippers, crew, builders and enthusiasts together to meet and promote fellowship.
4. To raise money for the restoration of individual boats as approved by the association.

The first of the restoration projects, in conjunction with the Maritime

Museum, is the CORONA, an H-Class twenty-six footer built by Collings & Bell in 1936.

THE MULLET BOAT RE-UNION

On the 24th of February, mullet-boat sailors, builders and enthusiasts gathered at the Ponsonby Cruising Club, Westhaven, to talk about mullet boats and to raise money for the CORONA Restoration. The event was a great success on both counts: about \$4,000 raised and a good deal of mullet-boat lore and history rediscovered. Gerry Barton, one of the builders of the CORONA, spoke about her construction (she was built to a price and has preserved her shape and strength remarkably, considering) and his near-electrocution in the process when removing bent fastenings from the kowhai timbers with an electric drill.

There was a line of mullet boats on the marina, from the old and traditionally-rigged HUIA, MELITA &

NOMAD to the cold-moulded SNATCHER and a couple of plastic boats with go-faster gear; and inside a splendid array of photographs.

Events

Meetings — at the PCC, Westhaven, the last Thursday each month.
26th April, 31st May, 28th June.

Printing Express Series: Race 4
— Sunday 8th April, 12.45pm start. \$3000 prize money for series provided by Printing Express.

Cruising Race to Leigh — Friday 13th April (Good Friday) 10am start.

Association subscription: \$20 pa — supports restoration projects and the quarterly Mullet Boat News.

The Mullet Boat Association

P O Box 100-006
North Shore.

Secretary — Paul Cato, Ph. 479-6800.

THE TRADITIONAL SMALL CRAFT SOCIETY

The Traditional Small Craft Society is an informal association of groups and individuals established to encourage the building, use and restoration of boats of traditional form, construction and rig; and to research and preserve the lore of the small boat.

The words "small" and "traditional" may be broadly interpreted: vessels from two metre dinghies to thirty-metre hold scows fall within the interests of the Society, as do historic craft, replicas, modern developments of traditional designs and alternative craft.

The TSCS holds meetings and sailing events in several centres and takes part in local regattas and boat shows. There is no formal membership and the activities are open to everyone interested.

The various groups and individuals are linked by the quarterly journal *Traditional Boats* which contains illustrated articles by its readers on all aspects of traditional boating, covering

working, racing and pleasure craft from New Zealand and elsewhere. *Traditional Boats* is distributed from Stewart Island to Kaitaia and overseas. Subscription \$16.50 for five issues.

Events

Meetings, Auckland — the 2nd Wednesday each month, at the Ponsonby Cruising Club, Westhaven, at 7.30pm: 11 April, 9 May, 13 June.

Meeting & Events in other centres — details in *Traditional Boats*.

10th Anniversary Sail-In — Sunday, 20th May, 1.45pm, at Little Shoal Bay, where it all began in 1980. All those with historic, traditional and neo-classical craft, or interested in them, are welcome. Casual racing under sail and oar, picnic. High water 3.15pm.

THE 1990 I.M. AMATEUR BOATBUILDING AWARDS

For wooden boats built by amateurs;

bronze plaques and generous book prizes will be awarded by David's Marine Books, the NZ agent for the International Marine Publishing Co. The Awards will be given in two classes:

Basic Boats Class — simple craft intended for novice builders.

Open Class — more complex wooden boats of any construction, traditional or modern.

If you first launched your wooden boat after May 1988 and you are not a professional boatbuilder, send an S.A.E. straight away to *Traditional Boats* for the entry form. Entries close 1st May 1990.

Auckland Contact: Colin Brown
Phone 416-6654

Other Centres: Contacts listed in the journal

Traditional Boats: Peter McCurdy
15 Cowley Street
Waterview, Akld. 7.
Phone 09-884-680

FRIENDS OF



HOBSON

WHARF

FRIENDS OF SMALL CRAFT

FRIENDS OF THE MARITIME LIBRARY

Special interest subgroups have been formed within the Friends of HOBSON WHARF club. The immediate advantages to people joining the Friends of the BREEZE or of SS PUKE are obvious but many readers might ask why join the Friends of Small Craft or the Friends of the Maritime Library when the museum and the library don't yet exist.

"Pioneering opportunity" is the answer! As a member of these groups you will have the chance to participate in identifying the Museum's needs, locating material and collecting items. You may have a library of maritime books you wish to see enter a larger public collection, or

collections of photographs, old naval architects' drawings or builders' daybooks. You may be interested in assisting the staff to locate early boats for the small craft collection or in learning more about your indigenous New Zealand small craft.

In the case of each membership subgroup, special programmes will be organised and regular meetings held. News about the activities of each Friends group will be published in this column in *Bearings*.

The lack of museum during the next months will not be an obstacle to activity. Join now and participate in planning for these important facilities in the HOBSON WHARF Museum.

CORPORATE
MEMBERSHIP

Corporate membership of the Friends of HOBSON WHARF is an excellent way for companies and other institutions to support the Maritime Museum. We are very pleased that those listed here are giving their support in this way, and we hope that others will follow their example.

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Epiglass N.Z. Ltd.
Turner Hopkins
Union Shipping Group
Union Shipping N.Z. Ltd.
N.Z. Stevedoring Co. Ltd.

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OF THE CREW
TO BUILD THE NEW
AUCKLAND MARITIME
MUSEUM



BOOKS

AMERICAN SMALL SAILING CRAFT: Their Design, Development, and Construction.

By Howard I. Chapelle

Published by W.W. Norton & Co., 1951. Hard cover, illustrated, 363 pages. \$73.50

After a decade of absorbing the content of *American Small Sailing Craft*, I find it very difficult to stand back and write a dispassionate review of the work; I cannot imagine not having a copy to hand for reference, inspiration and enjoyment.

Chapelle spent most of his life documenting and writing on American working craft, although the earliest drawings bearing his name that I know of are of English vessels — 19th century Thames barges. They date from 1924 and have been published in Frank Carr's *Sailing Barges*.

Over many years Chapelle measured and recorded sailing craft, sometimes when the particular type was on the edge of extinction and an abandoned hulk was all that remained. In other cases he found old builders' draughts and half-models and dug out Admiralty drawings in England made when a ship was captured or taken into service. His field of expertise was wide, from bark canoes and skin boats to merchant and naval sailing ships, and the volume of work he produced is astounding. As well as researching, drawing, writing and designing, he was the Curator of the Watercraft Collection of the Smithsonian Institution in Washington. In all of his publications the characteristic drawings are as important as the text.

American Small Sailing Craft was published in 1951. It had a profound influence at the time and even more influence in the 1970s with the revival of interest in traditional craft. It was the starting point for a new generation of maritime historians and the inspiration for designers and builders.

The book has eight chapters: Colonial & Early American Boats; The Scow and Bateau; The Shallops; The Skiff and Yawl-boat; Sloops & Catboats; Foreigners and a Native; The Newcomer, the V-Bottom; and On

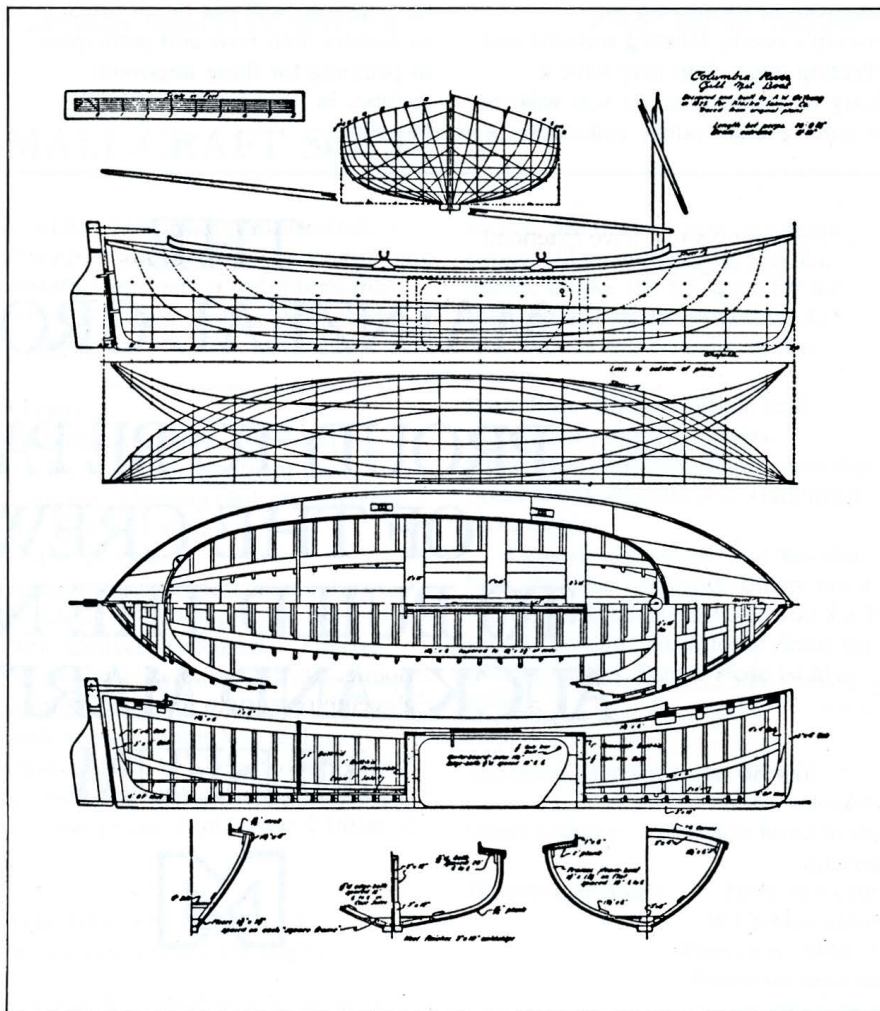
Building Boats. Each chapter deals with a number of types, giving their origins, variations and characteristics, with lots of lines and construction drawings, about 120 all together. Many of the drawings have tables of offsets and in most cases there is enough information for somebody to build that boat. The last chapter discusses building classic working boats, or pleasure craft derived from them that keep the simplicity of gear and construction and appropriateness of the prototype. Seaworthiness, tuning the rig and seamanship are discussed too. In all of this is the thesis that the cost and complexity of most racing craft is not needed in a boat except in costly and complex racing craft — a timeless notion repeatedly forgotten.

Among the multitude of craft presented in text and drawings are the better known American classics: dory,

scow and sharpie, Whitehall and peapod, catboat and skipjack, but there are many excellent boats of other types, and some oddities. Just a few, in either category, are the lateen-rigged "Dago boat" of San Francisco, a double-Moses boat of the West Indies, a simple and elegant Maryland V-bottom tonging skiff, a 21-foot New York sloop rather like an early mullet boat, and a double-ended boat with two gaff sails (a shallop) from the Isle of Shoals.

Since *American Small Sailing Craft* was published, others have found out more about particular boat types, for example John Gardner with dories and Whitehalls. In some cases Chapelle's work has been found to be in error or

A Columbia River salmon boat; drawing by Chapelle from American Small Sailing Craft.



simply lacking information. This is inevitable, of course, in nearly forty years and it does not detract at all from the worth of the book. Nor does the style of Chapelle's writing which some but by no means all find dry.

Any large shortcomings are not the author's but the publisher's. My own copy of *American Small Sailing Craft* is disintegrating after ten years and not just from hard work. The paper and the binding ought to be better, and it should be possible to reproduce the drawings so that the offsets and lettering are all legible, even at a small scale; in too many cases they are not. (Full size copies of the drawings are available from the Smithsonian.)

The reproduction of the photographs in the review copy is distinctly muddier than in my own, and parts of just one or two drawings have not printed. Norton have had a good run from *American Small Sailing Craft*, especially over the last 15 years; it is time they went back to the originals at the Smithsonian and made some new printing plates — the old ones are wearing out. They could perhaps add to the twelve photographs — reproduction of half tones is relatively cheaper now than in 1951 — and make the drawings entirely legible. And they could perhaps add a bibliography of the more recent works that have extended Chapelle's coverage of particular craft.

The production shortcomings notwithstanding, *American Small Sailing Craft* is one of the most important books in the field and is enormously valuable to the student, the boatbuilder, the designer and the dreamer. I would not be without a copy.

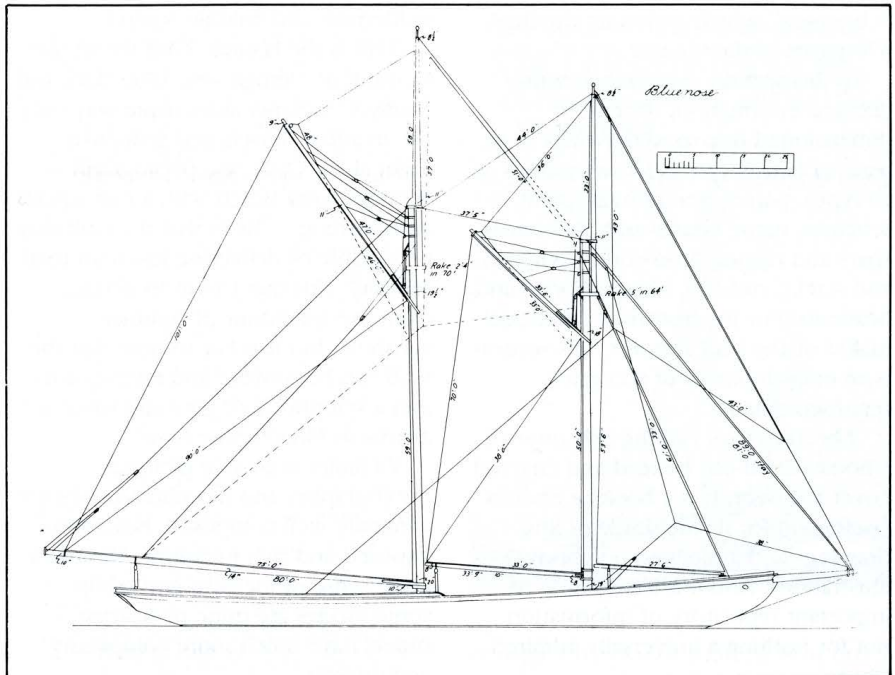
Peter McCurdy

THE AMERICAN FISHING SCHOONERS 1825-1935

By Howard Chapelle

Published by W W Norton & Co., 1973. Hard cover, illustrated, 690 pages. \$74.50

There can be few ship types which have attained the beauty of the New England fishing schooner. In their final stages of evolution these slim, long-ended craft with long, fine entrances, flat runs, and powerful rigs



The sailplan of the Lunenburg schooner BLUENOSE of 1920, from The American Fishing Schooners 1825-1935.

were fast and elegant. Little wonder that their owners began to race them and even less wonder that when they did, the requirements of racing began to affect profoundly the form and shape of the schooners built during the last years.

The American Fishing Schooners is one of the best known of American maritime historian Howard Chapelle's classic works. It is the ultimate authoritative work on these amazing piece of scholarship. Chapelle was trained as a naval architect and attained the position of Historian Emeritus at the United States Museum of History of Technology, Smithsonian Institution, Washington. His work in recording the small craft of the United States is legendary.

The American Fishing Schooners traces the evolution of the fishing schooner from the colonial late eighteenth century to the last days of the working and racing schooners in the third decade of this century. The study begins with the small early Chebacoo Boats and pinkies, vessels with short ends and the rather bluff bows and full entrance typical of eighteenth century forms. It moves quickly into the rise of the schooner smacks and schooners of the second and third decades of the nineteenth

century, a period of rapid expansion of boat building and of the Grand Banks fishing industry which fed it.

The history of the type is then presented through 312 packed pages and 137 lines, profile and sail plan drawings. Chapelle's drawing style is distinctive — so much so that it has been suggested that the great historian placed his own imprint upon the shape of American craft. The drawings are exquisite and reproduce well in the Norton volume. Prepared from vessels, half-models and from builders' plans, these drawings demonstrate vividly the development from the more burdensome early vessels to the greyhounds of the final decades.

For many these drawings will constitute the great joy of the book. Hours of study, comparison and discovery are to be had from them. And they demonstrate of course, that development is never conveniently linear; that great variation is always to be found amongst vessels of the same generation.

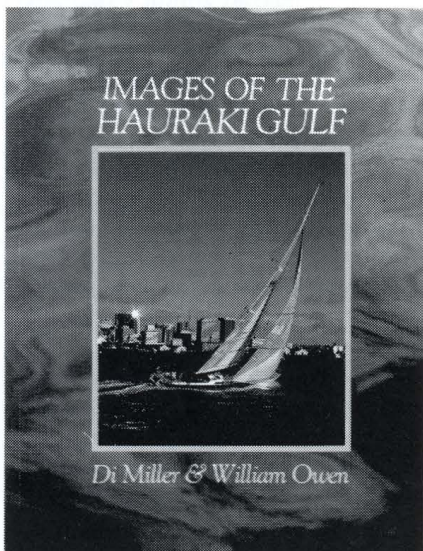
The text, of necessity, touches upon the history and sociology of the fishing industry and its boat designers and builders, but it is finally and predominantly a study of the vessels. A small centre section carries black and white photographs of some of the schooners and their gear but a great deal more information is to be gleaned from the author's "Notebook on Details of Gloucester Fishing

Schooners" which makes up the final 370 pages of the volume.

In this section, jam-packed with detailed information, dozens of dimensioned free-hand drawings of all sorts of details can be found: pumps of all types, parrels and pinrails, paint schemes, name boards and trailboards, spars and rigging, ironwork, skylights and stacks, rudders, hinges, horses and headrails. For the historian, the model maker or the boat restorer, this section is an encyclopaedia of accurately recorded detail.

The American Fishing Schooners is a book which can be read and enjoyed cover to cover. It is a book of endless fascination for its multitude of line drawings and annotated notebook illustrations. And it is a hugely important repository of information — not for nothing a universally admired classic.

Rodney Wilson



IMAGES OF THE HAURAKI GULF

By Di Miller & William Owen

Published by Hodder & Stoughton, 1990. Soft cover, illustrated.. \$39.95

The title says it: *Images of the Hauraki Gulf* is a picture book. Limp-bound, and colour-illustrated on glossary art stock, *Images of the Hauraki Gulf* assembles a large number of Di Miller's studies of Auckland's favourite aquatic playground, aquatic park, aquatic

wilderness and wildlife reserve.

This is the Hauraki Gulf we all like to think of: benign seas, blue skies and zephyrs. Summer skies make way only for arcadian sunsets and seductive night skies. Only one photograph — Whangaparoa Beach with a rain squall approaching — hints that the Gulf may be capable of delivering less than total serenity. Not that I wish to detract from the splendour of summer sunshine, but it is fair to note that the Gulf can be sublime and tempestuous, and a symphony of grey and silver is as true as Ektachrome blue.

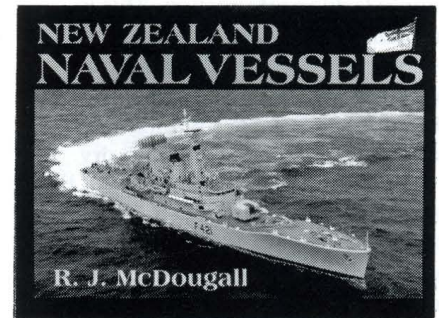
Di Miller is an able pictorial photographer and her photographs are generally well composed, beautifully exposed and rich in colour. She has a good sense of incident and whilst some images are quite pedestrian, others have much more complexity and interest.

The photographer has been well served by the Gulf writer, William Owen, well known to the boating fraternity of the north for his excellent guide books to the Hauraki Gulf, the Northland Coast and, more recently, the Bay of Plenty Coast. Owen's *Hauraki Gulf* will be found next to the RAYC handbook on many an Auckland boat's book shelf, for it is a perfect complement to that standard cruising reference and speaks of long and deep experience of the Gulf.

A short introduction is followed by twelve geographically defined chapters each with a short foreword and useful extended captions to the plates. The text is, however, subordinate to the illustrations and it is for these that the book will generally be purchased.

Bush-clad hills, rocky headlands, small harbours, heavenly anchorages, sailing vessels and launches, historic properties and sites, beaches and islands, people at leisure and occasionally at work, and the tentacles of suburbia reaching into our aquatic wilderness make up Di Miller's Hauraki Gulf. There are no surprises and hers is almost always a middle distance or long distance view. But many will find her portfolio a tantalising lure to personal discovery, whilst for others it will be an album of past discoveries and memories of places visited.

Rodney Wilson



NEW ZEALAND NAVAL VESSELS

By R J McDougall

Published by GP Books, 1989. Soft cover, illustrated, 186 pages \$39.95

As the title suggests this book is a reference work rather than recreational reading. It contains details of virtually every vessel operated in the naval defence of this country since 1840, accompanied by a brief explanatory text.

A substantial amount of detail has been crammed between the covers, presenting virtually every vessel operated by the New Zealand Division of the Royal Navy and latterly the Royal New Zealand Navy, as well as giving glimpses of those operated by New Zealand in earlier times. Also included are Royal Navy ships associated with New Zealand during this century. The layout of the book can be somewhat confusing in that it combines chronological sequence with class sequence; however as it is not intended to be read from cover to cover this is not a serious drawback.

The details of each vessel are generally accompanied by a photograph and it is obvious that the author has gone to great pains to uncover as many of these as possible. Particularly in the case of minor craft, this is one of the strengths of the book.

One criticism is that the narrative text does not appear to have been researched as thoroughly as the technical detail. However, as the information is available from other sources this is more of a pity than a catastrophe.

This is the second book to be published giving the details of the ships of our navy and it is by far the superior. Given the prices of books these days, the cost is not excessive

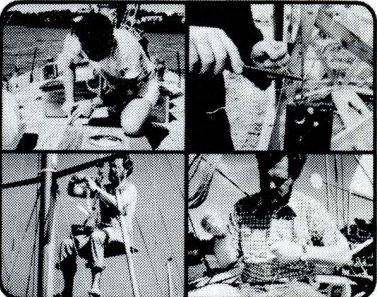
and it is sure to find a home with anyone who has an interest in the ships of the Royal New Zealand Navy. Provided the binding lasts, this book will continue as the primary source of information on the ships of our navy for many years to come.

Peter Dennerly

Lt. Cdr. Peter Dennerly, RNZN, is currently Director of the Royal New Zealand Navy Museum, Devonport, Auckland, and Naval Historian.

The
Self-Sufficient
Sailor

The essential book for the independent sailor—a distillation of what the Pardeys have learned in their years of voyaging in their famous *Seraffyn*.



Larry and Lin Pardey
authors of *The Care and Feeding of the Offshore Crew, etc.*

THE SELF-SUFFICIENT SAILOR

By Larry and Lin Pardey.

Published by WW Norton & Co., 1982. Hard cover, illustrated, 312 pages, \$46.95.

Within the “how to” category of boating books there is an impressive range of volumes devoted to boat maintenance, seamanship and the practicalities of cruising life aboard. Not all are good.

The Self-Sufficient Sailor by Larry and Lin Pardey, one of several books they have written on cruising and their own sailing exploits, is certainly one of the better ones. The Pardeys’ philosophy is straight forward — keep it simple, keep it cheap, keep it practical.

The Self-Sufficient Sailor starts with a basic discussion on how to get afloat and, in chapter 3, embarks on an intriguing cost-benefit analysis to help the intending cruiser select a vessel of appropriate size and type.

The subjects discussed range over boat handling and anchoring without an engine, relationships with crew as well as those with people met along the way and boat maintenance. Section IV, entitled “if you can’t repair it, maybe it shouldn’t be on board” begins with the exhortation “Think simplicity”. The ensuing chapters, the reader is advised, “may give you some ideas that start you on the road to technical freedom”.

It is here that the intending cruiser will probably find the most readily applicable advice. The use of an oar or sweep for auxiliary power, alternatives to the use of electricity, wooden mast-building (with a clever aluminium foil method for increasing your vessel’s radar profile), the fitting of low bulwarks, the assembly of a meaningful tool kit, anchoring and anchor gear, an emergency abandonment kit to be used in conjunction with the ship’s dinghy rather than a life raft, safety on deck, the use of oil lamps, repairable rudders, ideas on cruising sails, the “instant whisker spinnaker pole”, some observations on windvanes, a host of little items such as the versatile “Hiscock canvas square” rain catcher, sun covers, underwater putty, the “handy dandy pipe lighter”, the “no-handed flashlight”, mechanical bilge pumps, the don’ts of carrying firearms and discussion on pirates, thieves and bilge ventilation all combine to produce a fascinating compendium of cruising advice.

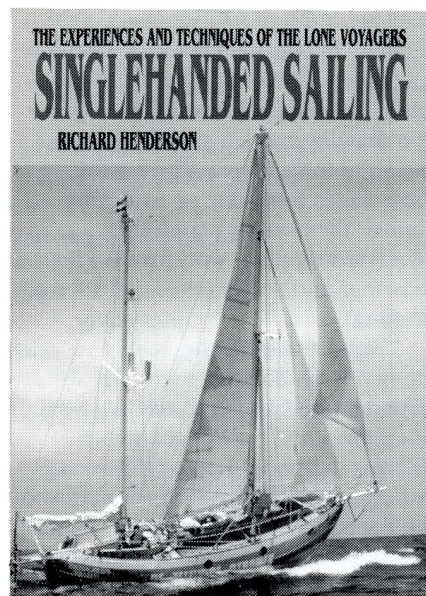
The Pardeys write in a straightforward, engaging and sometimes humorous style ensuring that *The Self-Sufficient Sailor* is not only informative and useful but a compelling read.

Rodney Wilson

SINGLEHANDED SAILING : The Experiences and Techniques of the Lone Voyager

by Richard Henderson.
Published by Adlard Coles, 1989.
Hard Cover, illustrated, 342 pages.
\$64.95.

On the assumption that that which is set up for one person to do effectively can only be more easily



managed by two or more, a boat fitted out for single-handed sailing must be the safest and most effective cruising boat. If that is the case Richard Henderson’s *Singlehanded Sailing* must be one of the best texts available for choosing, fitting out and handling the cruising yacht. It certainly has to be definitive source for the single-hander.

Singlehanded Sailing launches into the methods and special requirements of one-crew cruising through a preliminary section including a history of the earliest single-handers and some of the more remarkable and extreme achievements, the single-handed race phenomenon, and a very worthwhile chapter on “Motives, Personalities and Psychological Aspects”.

An analysis of the single-handed cruising vessel with considerations of design, displacement and seaworthiness (multihulls are included), rigs and sails and a number of very worthwhile tips on easy sail handling and self-steering follow in the next section.

A third section deals with aspects of seamanship including the continual problems of sleep, fatigue, and the psychology of single-handed sailing; anchoring and mooring; navigation, safety, radar and electronic aids; passage planning, provisioning; health care, sickness and injury; lying ahull and heaving to, sea anchors and running off; and capsizing, emergencies, dismasting and life-raft survival.

Richard Henderson’s text is very

readable, presenting its considerable detail in an engaging manner. It is only adequately illustrated with black and white photographs but the numerous line drawings which stud the text are clear and informative. The quality of these varies from one or two quite clumsy sketches to a computer generated rig plan, workmanlike line drawings and some quite sophisticated drafting.

Singlehanded Sailing is an eminently authoritative text. An absurd statement perhaps from one who has not a jot of the experience which informs the book. But *Singlehanded Sailing*, it is clear to see, is jam-packed with accumulated knowledge, wisdom and skill, experience no less valuable for the Gulf sailor than for the intending off-shore single-hander. It should be compulsory reading for all who venture off-shore and is recommended reading for those whose inclination or available time keeps them in calmer waters.

Rodney Wilson

NORTON ENCYCLOPEDIA DICTIONARY OF

NAVIGATION. By David F. Tyver

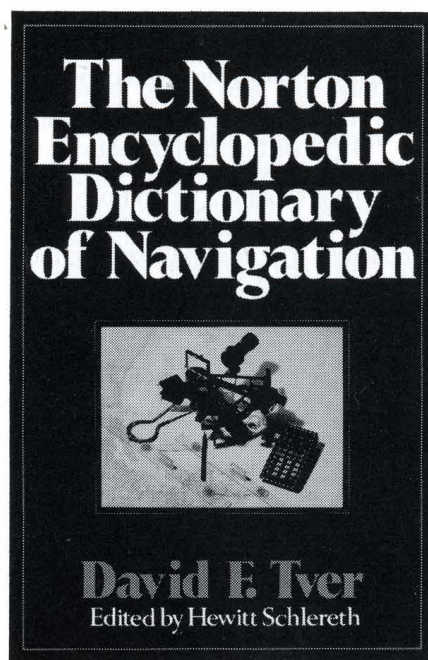
Published by W W Norton & Co., 1987. Hard cover, illustrated, 287 pages. \$45.95.

With the appearance lately of several "user-friendly" nautical glossaries, navigational tutors must be having similar qualms to mediums and illusionists when, in 1931, J. C. Cannell wrote *Secrets of Houdini* (Dover Publications, 1973).

The *Norton Dictionary*, named for its publishers, is a compendium of navigational terms in alphabetical order. The text is occasionally illustrated with sketches, exploded diagrams, and tables. It is at a technical level which readers with a qualitative knowledge of physics at about School Certificate level will fully comprehend.

The contents are arranged in four sections: navigation, weather, navigational stars and a navigational alphabet. The navigation section occupies 218 of the 287 pages.

The text is refreshingly international, unlike Bowditch with its



North American vernacular or Nicholls' Concise Guide ("neither concise nor a guide") which is definitely British. In general the glossary is technically detailed, and in places supported by equations, definitions, technical diagrams, and tables.

Criticising what is left out is a subjective undertaking. No stick for omitting the precision aneroid (in common use on reporting merchant ships); however I am surprised that there is no reference to satellite navigation — Decca and Loran are there, although the Deccometer illustrations are 15 years out of date — and the glossary for weather spills into the navigation section. All this reflects on the credibility of the authorship.

One of the two authors has a background in writing reference books, and other in writing "common sense" navigation books.

Despite criticism, this book can be recommended for navigators and tutors who have an inquiring mind and is a must for students who wish to be troublesome!

Tim Ridge

Tim Ridge came ashore in 1969 having served as deck officer with the British India Steam Navigation Company and on the educational cruise ships NEVASA and UGANDA. He has taught at the M.O.T. Nautical

School and served as Examiner of Masters and Mates. He currently operates the City of Sails Maritime School and is the patent-holder and manufacturer of the Bi-rola Rule.

BOOKS RECEIVED

The following titles have been received and will be reviewed in subsequent issues of *Bearings*:

CRUISING NEW ZEALAND WATERS

by Jane and Michael Burroughs (Heinemann Reed)

WORLD CRUISING SURVEY

by Jimmy Cornell (Adlard Coles)

BOATBUILDING

by Howard I Chapelle (Norton)

NEW ZEALAND LIGHTHOUSES

by Gregory B. Churchman (GP Books)

SPIRITS

by David Hindley & Gavin McLean (GP Books)

NEW ZEALAND NAVAL VESSELS

by R J McDougall (GP Books)

WAITEMATA: Auckland's Harbour Of Sails

by Tessa Duder & Gil Hanly (Century Hutchinson)

THE PENNY WHITING SAILING

BOOK: An Illustrated Guide to Sailing Skills

by Penny Whiting (Heinemann Reed)

YACHT DESIGNING AND

PLANNING: For Yachtsmen, Students and Amateurs

by Howard I Chapelle (Norton)

THE CAPABLE CRUISER

by Lin & Larry Pardey (Norton)

ALWAYS A DISTANT ANCHORAGE

by Hal Roth (Norton)

SHIPS OF THE UNION COMPANY

NEW ZEALAND COASTAL

PASSENGER SHIPS

SHIPS OF THE NEW ZEALAND

SHIPPING COMPANY

Photographs from the Wellington Harbour Board Maritime Museum Collection Vols. 1, 2 & 3, compiled by Gavin McLean. (GP Books)

HOBSON WHARF

Auckland Maritime Museum

WISH LIST April 1990

The staff at HOBSON WHARF are actively seeking items for the collection and planning the displays of the Museum. We have prepared this Wish List to assist supporters, people interested in the project and people with maritime artefacts and

memorabilia in their possession to assist us to find what we need.

The Wish List will be updated from time to time; the current list may be obtained from the project office.

If you can help with anything on the list, or have other items

that you think may be of interest to us, please write or telephone.

HOBSON WHARF:
Auckland Maritime Museum
P.O. Box 3141
Auckland 1
Telephone 09-3660055
extensions 735, 738 or 739.

Voyages of Discovery

Models

- Hypothetical Polynesian/Maori voyaging canoe
 - ENDEAVOUR (a superb example is on offer — \$10,000 sponsorship sought)
 - HEEMSKERCK
 - ZEEHAEN
- Early charts

Maori & Pacific

- Pacific Islands sailing proa
- Pacific Islands fishing canoe
- Maori river and coastal canoes
- Paddles, canoe embellishments, anchor stones, etc.

Navigation

- Back-staff and cross-staff
- Quadrant (Auckland Museum — 1 example)
- Octant (Auckland Museum — 1 example)
- Azimuth compass
- Chronometers
- Sextants (1 or 2 examples at hand)
- Parallel rules, dividers and drawing instruments
- Patent log
- Compass in binnacle
- Barometers/thermometer
- Telescopes
- Handbearing compasses
- Theodolites
- Marine radar (offered — Union Co)
- Polynesian shell charts (replicas to be made)
- Charts
- Pilot books, nautical almanacs
- Antique terrestrial and celestial globes (Auckland Museum)
- Satnav
- Weatherfax
- Early and modern ship and yacht radios

Sealing and Whaling

- Whaleboat (TAINUI from Auckland Museum on offer)
- Harpoons, axes and tools of various kinds (Auckland Museum)
- Whalepots (Auckland Museum)
- Whaleboat models
- Old line engravings of whale species
- Early (C19) charts
- Old engravings & illustrations of whaling activity
- Photographs C20 shore-based whaling

Early Coastal and S.W. Pacific Shipping

- Model HUIA (on offer)
- Model TIARE TAPORO (building)

Models & illustrations of other early coasting and Pacific trade vessels

Photographs, lithographs and engravings showing port activity throughout the country (especially Port of Auckland)

- Early charts
- Early signs, billboards, port equipment
- Line drawings of early trade vessels
- Half-models of early trade vessels
- REWA (Sponsor sought)

Inter-Dominion and Early International Shipping

Builders' models and ship models (some on loan to Auckland Museum)

- Photographs
- Memorabilia

Fishing Industry

- Photographs & illustrations of early fishing activity
- Maori fishing equipment
- Early European fishing equipment
- Illustrations of fish types & fishing techniques
- Small early fishing boats
- Photographs of modern fishing activity including fish processing
- Video or film footage of modern fishing vessels in action

The Scows

- Models of ZINGARA, RANGI, MOA, OWHITI (on offer)
- Construction models —
 - hold scow
 - deck scow
 - post and beam construction
 - partition construction
- Photographs of early scows, and the scows being loaded, worked, under sail
- Memorabilia associated with the scow trade
- Taped interviews with surviving scow men
- Letters and diaries which describe the life of the scow families

The Port of Auckland

- Photographs, engravings, lithographs from all stages of the Port's development
- Photographs, etc, models of pilot boats, tugs, dredges and other service vessels
- Charts of the Hauraki Gulf and Waitemata Harbour from all periods of the Port's development
- House flags, etc
- Signs, notices, billboards
- Furniture and equipment from Port offices, Customs offices, shipping companies, etc — c1900
- Harbour Board punt

Pilotage/Lifeboat Services/Lighthouse Services/Rescue

Early lifeboat
Rocket lines, heaving lines and other rescue equipment
Early life-jackets and survival equipment
Emergency radios, flares, etc
Recoveries from shipwrecks
Shipwreck photographs
ORPHEUS memorabilia and model (Auckland Museum)
Small lighthouse (have)
Lighthouse memorabilia, photographs, lighthouse-keeper
and family photographs
Signal lamps
Pilot boat models
Pilotage memorabilia

New Zealand Small Craft Hall

River Avon rowing skiff
Cold moulded surf boat
Wooden sporting rowing scull
Construction models (carvel, lapstrake, cold moulded, strip
plank, plywood, fibreglass, ferrocement, steel)
Mahurangi & Kaipara punts
Seacraft clinker runabout
17ft Standard scout cutter

Hall of New Zealand Yachting

Squadron dinghy
Gunter-rigged P Class
X Class (IRON DUKE — Museum; additional example
on offer)
Couldrey V Class yacht
Charteris Bay skimmer
M Class (MAWHITI — Museum)
Y Class
Frostbite (on offer)
Cherub (Spencer design)
Mistral
Idle Along
Moth
Vintage footage of yachting film, modern yacht racing film

Water-borne Exhibits

PASTIME (on offer — sponsor being
sought)
Gaff-rigged L Class mullet boat
A Fine Logan yacht
A fine Bailey yacht
A fine le Huquet yacht
Classic plumb-stemmed sedan launch, eg
Bailey & Lowe ROMANCE
26' Mullet boat — hull obtained, sponsor for restoration
sought
Motor fishing boat — typical Auckland wooden boat such
as Vos WAIPAWA
Scow — 1924 OWHITI offered, sponsors for purchase &
restoration sought
Small wooden coaster — N.S.S. Co. type.

Maritime Arts & Crafts

Scrimshaw (some — Auckland Museum)
Ornamental rope work, knotted picture frames, etc.
Maritime paintings — especially early ships portraits
Figure heads (3 examples Auckland Museum)
Very early decorative engraved charts, atlases and printed
books
Decorative weapons
Dress uniforms
High-quality ships in bottles
Decorated seamen's chests

Ships' engraved antique glass and silver

Ferries

Ferry tickets, timetables and memorabilia
Ferry service photographs

Models of

BRITANNIA
TAKAPUNA or other paddle
EMU wheel ferries
VICTORIA

Models of

ALBATROSS
TOROA or other double-ended
KESTREL steam ferries
NGOIRO

The Beach

Penny Arcade games and machines (sponsor required for
purchase \$70,000)
Bathing costumes and beach-ware from C19 to present day
Surf lifesaving reels and harness, hats, etc
Surf board, surf skis
Early deck chairs, bathing machine (!), etc

Remarkable Voyages

Craft, memorabilia, equipment, photographs
Archives from remarkable New Zealand and SW Pacific
voyages

Aural & Video Displays

Early recordings of sea music, sea-board life
Video and film from ocean voyages under sail (eg
Whitbread races)
Video, film and sound recordings of boat launchings
Diaries, letters, log books, etc with material suitable for
aural displays
Names and addresses of people who should be recorded for
oral archives — eg veterans of PAMIR, scowmen,
pioneer yachtsmen, early boatbuilders, riggers, etc
Film of early scows, trading vessels, fishing, harbour ferries,
yachting, loading/embarcation early passenger and
cargo ships

Immigration

Memorabilia from immigration ships at all times in
New Zealand's history
Photographs, drawings, etc which describe early immigrant
ship cabins
Equipment from passenger ships of say c.1850, c.1920,
c.1955
Ship crockery
C19 trunks and cabin baggage — early immigrant goods,
clothing, etc

General

House flags and special historical flags (offered, Union Co)
Sets of signal flags
Fids, marlin-spikes, ornamental rope work, canvas buckets
and bags, bosuns' chairs
Brass lamps and instruments
Bronze fittings, bollards, portholes, dorade ventilators
Tug fender
Good quality general ship models for the model-makers'
workshop
Good quality half-models
Model-makers' tools

Blacksmiths Forge

Forge, anvil and all blacksmiths tools



SPORTS
CUP
Nuclear Free
New Zealand
Nukiria Kore
Aotearoa

RICHMOND YACHT CLUB PRESENTS

THE GREENPEACE CUP



OPEN HANDICAP YACHT RACE
CELEBRATING

NUCLEAR FREE NEW ZEALAND

NŪKĪRIA KORE AOTEAROA

SATURDAY JUNE 2 1990

FOR ENTRY DETAILS PH. SHIRLEY JOHNSON
(09) 696-373 AFTER HOURS

OR LEAVE A MESSAGE ON THE RICHMOND YACHT CLUB
ANSWERPHONE (09) 764-332

OR WRITE TO: GREENPEACE CUP
RICHMOND YACHT CLUB
WESTHAVEN
ST MARY'S BAY
CPO BOX 2185
AUCKLAND

CARVER:

GUY MOANA

PHOTOGRAPHER:

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