

Spring 1990 Vol.2 No.3

# Bearings

**HOBSON WHARF** Auckland Maritime Museum

\$4.50  
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NORWEGIAN KETCHES IN AUCKLAND THE MARINE PAINTINGS OF ROGER MORRIS  
TUGBOAT ON THE KAIPARA OTAGO SEINE-FISHING BOATS



# FIRST AROUND THE WORLD.





**HOBSON WHARF**

Auckland Maritime Museum

P.O.Box 3141, Auckland, New Zealand Ph: 366-0055

**Bearings****EDITORIAL**

An Auckland public figure stated recently that HOBSON WHARF is a project for rich yachtsmen. I am sure that the volunteer crews working on our vessels, some of the folk who help out in our workshop, and most of our Friends would be startled to discover that they were "rich yachtsmen". Nothing could be further from the truth, although we do hope that HOBSON WHARF will interest both the well-off and the not so well-off.

Our detractor's view of yachtsmen raises an interesting perception of recreational sailors — one that, even in the "City of Sails", is not altogether uncommon. Clearly some yachtsmen are rich, but most aren't.

The majority of sailors I know are devoted to their craft, and make significant sacrifices in order to be able to maintain and enjoy them. For every hi-tech, high-priced vessel tucked away in an expensive marina berth, there are numerous little darlings hanging on a swing mooring, cradled in a mud berth or sitting on a trailer. Most people who "go down to the sea" do so in modest little ships.

This perception of yachtsmen as rich has apparently motivated recent massive increases in berthage, pile mooring and swing mooring fees. In the case of the swing mooring owner, no services greater than the use of a few square metres of seabed, and a few more of water to swing in, are obtained. Significant fee increases can be justified only if significantly improved services are provided.

Harbour authorities are now pursuing profits with greater vigour than in the past. And they will point

out, quite rightly, that there are environmental and safety services, slipways and other amenities provided for the recreational mariner which have to be paid for. But is it reasonable that mooring and marina berth owners — the so-called "rich" boaties — alone should meet these costs?

In Auckland the departing Harbour Board attempted to establish Trust Funds to support marine rescue, the marine environment, waterwise programmes, sail training, recreational and sporting bodies, and HOBSON WHARF. But that intention was overturned and the funding, it seems, is unavailable to most of the potential recipients.

The question arises: who will fund these essential functions? Surely they cannot be an extension of a "fund all maritime activities from mooring income" policy. Surely the time has arrived when all New Zealand pleasure craft should be registered and an annual licence fee charged to fund equitably the maintenance of marine facilities, the marine environment, safety and training programmes, and rescue services.

Of course another positive outcome of small-craft registration would be the ability to identify craft. That might mean that boat owners would be more considerate of the needs of others, of the need to maintain safety, and of the need to use one's vessel in a seamanlike way.

Registration is, after all, a considerable discipline on the roads — a little discipline on the water, and a little more equitable distribution of costs, would do no harm whatsoever.

**Rodney Wilson**

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**COVER PICTURE**

*REWA (1886), in the foreground, accompanies ANNA KRISTINA (1889) during the arrival of the ANNAs on the Waitemata in August.*  
(Paul Gilbert, Light-Transport)

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## LETTERS

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

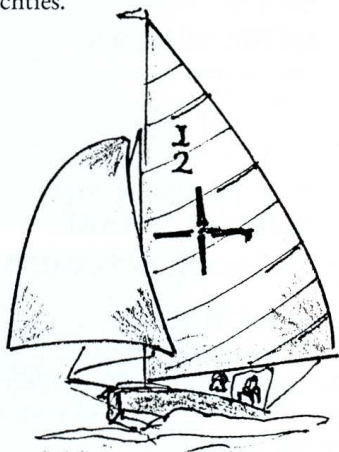
Please have your say — your information, ideas, opinions and queries are awaited.

### IDLE ALONG

With the renewed interest in the Idle Along Class, I hope the following is of interest to readers and members.

It must be remembered that the class was identified by the mark "IA" only in the north. This was to avoid confusion with one of the larger Mullet Boat classes. Elsewhere the sail identification "I" was carried.

IDLE ALONG was not the first boat of this class built. This honour fell to a boat named RONGOMAI which was built by Mr. Jack Tetley, who in those days was a prominent member of Heretaunga Boating Club. He decided to build one of the boats designed by Alf Harvey, or "Unc" as he was called by most of us young yachties.



I later knew Jack Tetley well and I remember the faded old varnished name board RONGOMAI hanging on the wall of his workshop many years later. He built another Idle Along called SPRAY later on, which was completely varnished, looked very smart, and was raced keenly during the 1940s.

Soon after RONGOMAI was launched, Alf's boat called IDLE ALONG was launched. This is no doubt how the class got its name. She carried the sail number 12. I crewed on this boat soon after World War Two when she was owned by Jack Williams at Evans Bay Yacht Club in Wellington.

Gunter-rigged with cotton sails, she was always easily recognised as she had a large four-pointed star sewn on her mainsail. By then most of the other boats were Bermudian rigged but still with cotton sails; synthetics came along much later.

In Wellington the Idle Along fleet was very strong as obviously the boat suited the often boisterous conditions for which the Capital is famed. During inter-club championships and Moffat Cup trials, large fleets faced the starter's gun, and the ensuing racing was very competitive by the standards of those days.

**D.A. Bartlett**  
Whangarei

### BATTENS & NUMBERS

*Murray Stark of Christchurch has also written about the anomalies in Idle Along numbering, and on yacht numbering generally. The information here has been abstracted from a couple of letters:*

The "IA." is a peculiarly Auckland phenomenon; the rest of New Zealand denotes it "I". IA1 was the ROMANCE JNR., built by Sam Ford in 1938, eight years after the IDLE ALONG was built by Alf Harvey in Aurora Terrace, Petone. The Ford boat was gunter-rigged with *short* battens, contrary to the caption on page 45, *Bearings* 2-1, which implies that the original rig had full-length battens.

In 1941 the bermudan mast was allowed as an option. IA39

SUZANNE, built in 1947, still had a soft sail with short battens. IA49 KARMA, built in 1950, had full-length battens.

In *Bearings* 2-2, Gordon Douglas pondered on the number K610 for the International 14 ATUA HAU. K did not indicate a class, but a country: K for the United Kingdom, G for Germany and US for the United States. ATUA HAU originally had the number K610, being registered with the R.Y.A. in London. The Z was added after the 1956 Olympics in Melbourne and New Zealand boats took the symbol KZ for international competition.

Murray Stark believes that the ATUA HAU was *not* the first cold-moulded boat in New Zealand: the eighteen-footer RESULT was built in 1950 and the WRATH was the first boat off ATUA HAU's mould — five boats in all were built on it and another three from a design by Laurie Davidson. He himself built a cold-moulded cedar R-class boat and two cold-moulded runabouts in 1950, one of the latter in three skins of teak which needed a liberal dose of carbon tetrachloride before gluing — not a healthy occupation. However, even linseed oil can be hazardous; there is the risk of spontaneous combustion, even in Dunedin. Mr Stark knows of one boat that did not get launched in the summer of 1943 for that reason.

### THE END OF THE ZINGARA

Congratulations on a great magazine — it has rapidly become one of our favourites.

Mention of the three-masted scow ZINGARA in Poma Palmer's letter (*Bearings* Vol.2 No.2) was of special interest because the steering gear from her is still in operation, but on our TE AROHA.

The ZINGARA had completed loading 100,000 feet of timber in Hokitika on the evening of 15th January 1929, intending to sail on the 2 a.m. tide that night. The bar was wide and deep, and the sea fairly smooth when the ZINGARA headed out of the harbour bound for Wellington.

Fate, however, had other plans, and on this, her 13th crossing of the



*The steering gear of the scow ZINGARA, now aboard TE AROHA.*

(M. Pigneguy)

Hokitika bar, a chain in her steering gear broke and the vessel got out of control, sheering off to the south. Once in the breakers she was washed ashore just outside the south wall.

It was thought that there would be no difficulty in pulling the vessel off the beach, and while they were waiting for the tug WESTLAND to arrive from Greymouth, her timber cargo was jettisoned to lighten her for the operation.

The WESTLAND arrived that same afternoon, but unfortunately during the rescue operation the following day the tug, with the weather worsening, also ended up on the beach. She was eventually refloated on the 18th January, but the ZINGARA remained firmly stuck, now buffeted by heavy seas.

On 29th January the steamer NILE nearly succeeded in pulling the ZINGARA free, but a strong northerly blew her back onto the beach yet again.

The heavy pounding the ZINGARA was receiving had caused a considerable amount of damage to the stranded vessel, and the underwriters were called in.

Mr. L. Wood of Wood and Son, Shipwrights, Wellington, declared the ZINGARA to be severely strained and that she was now a total constructive loss. The owners, the Wellington-West Coast Shipping Company, abandoned the ZINGARA to the underwriters on 6th February 1929. Her value at the time was 10,000 pounds.

Most of this information I have extracted from reports of the *West Coast Times*.

It seems that a great deal of gear from the ZINGARA was able to be salvaged, amongst which was the steering gear.

TE AROHA was at that time a frequent trader up and down the West Coast under the ownership of the Anchor Shipping Co. (1928-33) and the Holm Co. Ltd. (1933-36). In January 1934 she underwent some major changes while on survey in Wellington, including having the steering gear ex-ZINGARA fitted — we assume with new chains.



I have enclosed a copy of the 1934 Survey Report on which it is interesting to see the size of the survey fee, some five pounds sixteen shillings. Last year the survey fee for basically the same job was \$2,200!

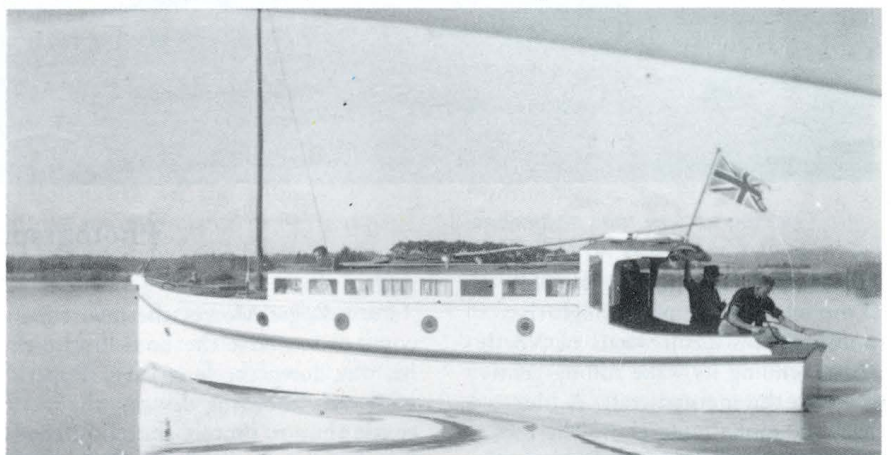
TE AROHA, built in 1909, is of the same solid construction as the ZINGARA (1906) was but she has always managed to survive her several strandings, which were through no fault of the steering gear!

These days, I make a habit of frequently inspecting the steering chains, just in case!

**Michael Pigneguy**  
m.v. TE AROHA

#### LLANDALLAH

Information is sought on the history of a launch owned by Doug Davidson of Dargaville. LLANDALLAH (not KANDALLAH) was the name borne by the boat when he acquired it two or three years ago. The photograph is believed to date from the 1940s. Please write to Doug Davidson, P.O. Box 221, Dargaville, or telephone Harold Kidd at 09-413 9076, evening, or 464 191, day, if you can help.



*LLANDALLAH: history unknown*

#### ANOTHER TUGBOAT ON THE KAIPARA

I have been doing a story of a little steamer, the WAITANGI, that was built here in Matakohē in 1898 by Robert Logan for the Smith Bros (my relatives). She was used for the towing and rafting of logs for the Smith Bros' mill. The mill was burnt down in 1906 and s.s. WAITANGI was sold to Sellars and Allen to operate as a passenger and cargo ship from Helensville to Tinopai, Batley, Pahi, Whakapirau and Matakohē; their new steamer, the s.s. TUIRANGI, came into service in 1908.

The WAITANGI went out of the Kaipara to Auckland and was used as a tug and for towing rafts, but I don't know who for. Then to Port Chalmers as a fishing boat; back to Auckland again under the name JAMES C for J.J. Craig, towing shingle barges; to Dunedin for trawling; and then to the West Coast, freighting fish under her old name WAITANGI. She was then laid up for a period to be re-engined with diesels. In 1937 she went to Bluff as an oyster boat and that is where she is today, in good condition at the age of ninety-two years.

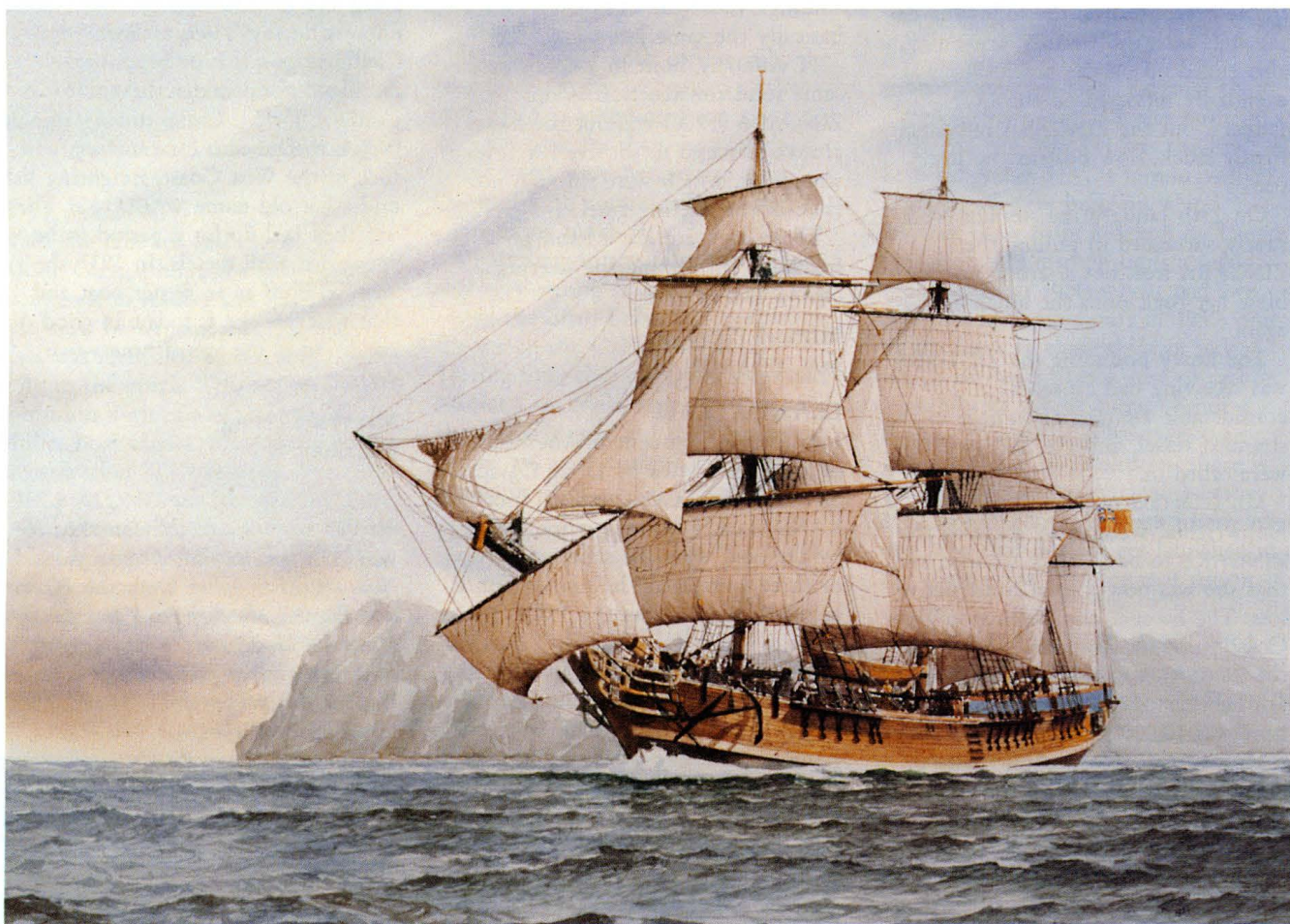
**Mervyn Sterling**  
Matakohē

*Mervyn Sterling's mother launched the WAITANGI, as a child of seven years. Now retired from the Otamatea Kauri and Pioneer Museum (ex Matakohē Museum), Mervyn is currently engaged in writing stories of the district's past. He seeks further information about the career of the WAITANGI. — C.W.H.*



# ROGER MORRIS: MARINE PAINTER

by Rodney Wilson



Photographs of artwork by Rodney Wilson

It was early morning as the old motor ferry swung through the polished lapis lazuli waters of North Cove, sending its wake rolling gently through the moored craft. A blue haze of smoke hung above the roof of a house pinned between the dry-stone wall at the water's edge and the trees

rising behind.

I saw Roger Morris, the man I had come to see, leave the house and pick his way down the long jetty, slippery with early morning dew. As the gentle thump, thump, thump of the ferry's Gardner diesel faded, silence again settled.

Across the bay, houses eyed each other glowing in the early morning winter sun. I could hear the drops of dew fall from the trees into the water; a voice carried clear across the bay; a

---

The BOUNTY, watercolour, 520 mm x 730 mm.





Bending Sail on the  
HUIA, watercolour,  
553 mm x 470 mm.

weka scurried around the corner of the house and back into the bush.

On the water, a Seacraft clinker dinghy lay motionless off the jetty, Roger's eighteen-foot mullet boat sat at her mooring and, beyond, a little Woollacott cutter looked out past the boats moored further out. North Cove on Kawau Island and the Morris's house and jetty, were a picture of sublime tranquillity — Arcadia on Auckland's maritime front path.

Roger Morris is the convener-skipper of the brigantine BREEZE at HOBSON WHARF and the author

and illustrator of *Pacific Sail*. Some will know Roger as a sailor; others may know him better through his books. Both are elements of a rich character, shaped since earliest childhood by art and sailing.

Like most specialist painting types — landscape and still life, for example — maritime painting emerged in the Netherlands during the seventeenth century. It was appropriate that the birth of such art should occur in the leading mercantile maritime nation of the time. It was also to be expected that the patrons of this art form would demand fidelity and accuracy

in the representation of vessels and the weather and sea conditions in which they are portrayed.

It is in this respect that maritime painting has tended to set itself apart from other genres. While the landscapist may seek to portray conditions of weather and appearance naturalistically, and painters in general have tried to render their subjects realistically from time to time, nowhere is the demand for descriptive accuracy as consistently high as it is in maritime painting.

From this demand has grown the belief that the higher ideals of art are

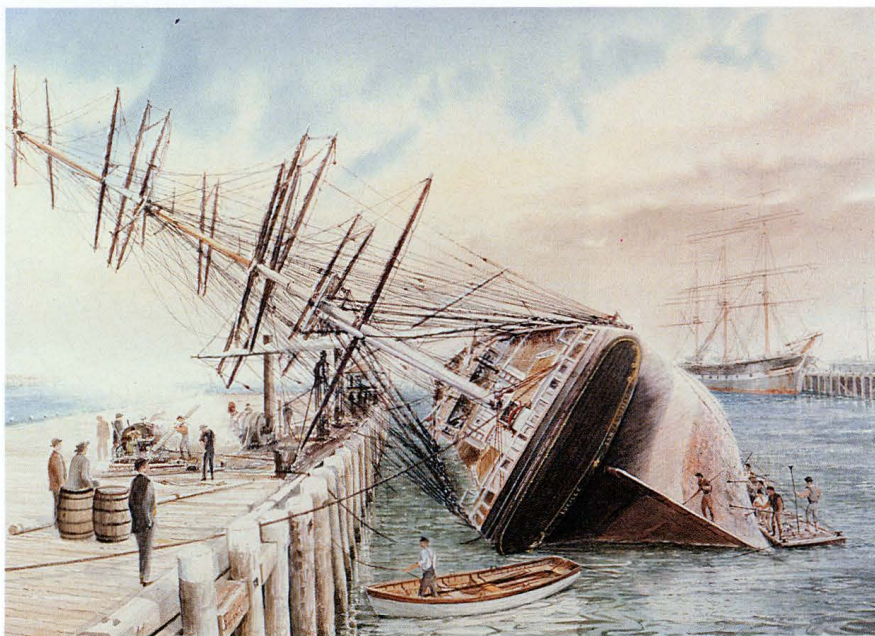


The Raft Ship COLUMBUS Coming Up the English Channel, *watercolour*, 357 mm x 521 mm, (first version). The COLUMBUS was built in 1823, and crossed the Atlantic in 1824 carrying 4000 tons of timber from Quebec to London. The ship broke up while attempting the return crossing.

subordinated to the illustrative requirements; a belief that has caused maritime painting to be regarded as a lesser art; something between "High Art" and "Folk Art". It is true, of course, that much maritime art is dry and descriptive, without subtlety and poetry. But it is also true that in the hands of certain painters it has achieved the greatest subtlety. Willem van de Velde the Younger's paintings from the middle of the seventeenth century are examples of maritime painting equal in quality to any landscape of that era.

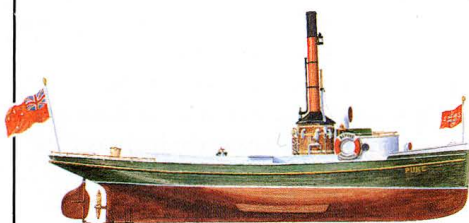
Roger Morris, who regards himself as a better painter of ships than of people, is one of those comparatively rare artists who combine fidelity to detail with an ability to breathe life and movement into a marine setting. The sun shines through his sails, while the planes of one sail overlapping another give lightness and vigour. His hulls sit in the water; the weather and sea conditions are compatible and both are accurately reflected in the set of the sails and the

The LUCILLE Hauled Down in San Francisco, *watercolour*, 525 mm x 735 mm.



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The ARCHIBALD RUSSELL, oil on card, 750 mm x 600 mm.

attitude of the ship. There is a correctness in it all that speaks of the joint authority of the painter and the seaman.

Roger Morris was born above the River Thames at Maidenhead on 25 July, 1935. He learned to sail when aged seven or eight and "mucking about in boats" became a recurrent theme of his childhood. His father, although trained as an architect, was a commercial artist and part-time painter while his mother was a portraitist. The die was cast. However, despite his childhood of drawing it was the sea which was to emerge as the young man's first mistress.

Roger's childhood was spent in war-torn England and was punctuated by a constant shifting from one boarding school to another. Last in this succession was "Bembridge," on the Isle of Wight, where the pupils were encouraged to engage in extracurricular activities. Weekends would invariably see Roger in a hired 14-foot sailing dinghy exploring the waterways of the Solent.

When having to choose a vocation finally loomed, the sea beckoned and Roger joined a merchant service training ship, the Thames Nautical Training College H.M.S. WORCESTER, a steel-hulled static training ship on the Thames, at Greenhithe, some nineteen miles below London. Life aboard was austere to say the least.

The WORCESTER was funded by the shipping lines but staffed by naval officers. She was a huge, wall-sided vessel built as a reformatory ship about 1906, and ship-rigged. Although the masts appear truncated in the illustration because of the hull's high topsides, they were an impressive 180 feet high. Two hundred trainees, aged between fifteen and twenty years (most fifteen to eighteen) were aboard.

Training was for two years, of three terms each, and very little shore leave was allowed. Trainees slept in hammocks between the vast open decks which were sluiced out and scrubbed with dirty Thames seawater

*The training ship WORCESTER at Greenhithe on the Thames.*  
(Morris Collection)







The ZEEHAEN and the HEEMSKERCK, *watercolour*, 370 mm x 730 mm.

each Saturday. Sitting was forbidden during most breaks and trainees would go “slewing” — walking — around the upper deck; at other times all movement was at the double. Corporal punishment prevailed and discipline was 1860s navy-style!

In his fourth term Roger was promoted to Captain of Sailing, in charge of the ship’s 40-foot yawl and boats. (The yawl can be seen in the right foreground in the photograph of the WORCESTER, jammed between the barges. This unconventional berthage was the result of a gale which put both yawl and barges ashore.) Later, he rose to the rank of Chief Cadet Captain.

At graduation Roger Morris was seventeen years of age and ready to go to sea. But the call of square rig, practised on the WORCESTER and on the CUTTY SARK alongside was to wait a number of years. In those days it was not yet again possible for a young man to go to sea under square rig.

On 1 January, 1953, Roger joined the Furness, Withy and Prince Line, and was appointed to the NOVA SCOTIA, a passenger-cargo ship serving the Liverpool — St. John, Newfoundland — Halifax, Nova Scotia — Boston run. The journal he kept as a requirement of his two-year apprenticeship reels these ports off with stunning monotony, varied only very occasionally when ice blocked access to the scheduled port.

The journal is also interesting

because it includes a number of youthful portraits of ships in watercolour and pencil. The twin callings of sea and art are clearly in evidence, although I suspect that the artist had no idea at the time how his interest in art was to develop.

The NOVA SCOTIA was followed by a period on the PACIFIC FORTUNE, a ship that made the run from Manchester via the West Indies and Panama to all the great and small West Coast ports north of Los Angeles. On the outward run the PACIFIC FORTUNE would carry machinery and cars and as many as 900,000 cases of whisky. Homebound she carried timber, fruit and wood pulp. Protecting the cargo of whisky from watersiders and crew — “even ourselves if we had half a chance” — was a full-time job!



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Spanish Ships Leaving Port,  
*watercolour, 520 mm x 730 mm.*

After several years at sea, Roger left the merchant service armed with his Second Mate's ticket. Several voyages around the Mediterranean on a triple-expansion steamer promoted him to First Mate, but the sea had now to make way for a new love. Roger and his wife, Kathleen, were married in 1958 and decided to pursue a life in New Zealand.

Roger joined the Union Steam Ship Company ship WAIKARE as a supernumerary, arriving in Auckland just before Christmas 1958. Kathleen followed a little later as a passenger aboard the GOTHIC.

Roger's first impressions of New Zealand were not all that positive. He was kept ashore with no income, then just a day or two before his wife was due to arrive he was ordered to sail from Tauranga. The shipping company was unmoved by his

arguments and so Roger resigned. He was ashore before he had been to sea, and he began a new career as a builder's labourer. The Morriszes took up residence in Beachhaven and Roger proudly claims responsibility for the creation of a not altogether straight foundation at the Beachhaven Primary School.

One more term at sea, aboard the VITI, was to conclude the first phase of Roger Morris's life. The VITI, once the yacht of the Governor of Fiji, had



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been acquired by Clough Blair and brought back into service as a deep-freeze “peas and beans” ship. In addition she was chartered out to the Department of Scientific and Industrial Research as a survey vessel. Roger admired the DSIR scientists for their “Kiwi ingenuity”.

They took depth soundings by dropping old hand-grenades over the side; the sound reflections were picked up and recorded by a special instrument developed by the DSIR. Every five miles down the west coast of the North Island, from North Cape to Cape Egmont, core samples were taken by the VITI which reversed into the surf to get her first sample each time.

With the birth of their second child in 1960, Roger, who had taken

‘command of the VITI, came ashore. For two-and-a-half years he made fibreglass display mannequins. Then with the rise of surfing, the company diversified into surfboards.

These years had not seen a great deal of painting and drawing, but that was soon to change. In 1965 Roger acquired teacher’s qualifications in the one-year “pressure-cooker” course offered at Epsom. His probationary year was spent at Ruapotaka Primary School and was followed by several years of classroom teaching to Forms I and II at St. Heliers. Sailing on Headmaster Ray Southwell’s keeler, the COSSACK, became a passion and at least once a week Roger would be found out on the water — usually gunkholing, as racing was never his preference.

By then he and Kathleen had a family of four girls and two boys to support. To bring in a little extra income, Roger turned to his other ability, painting. He had never intended to remain in teaching beyond the period of the family’s greatest

financial need and it was from this point that maritime painting began to move to centre stage in his life.

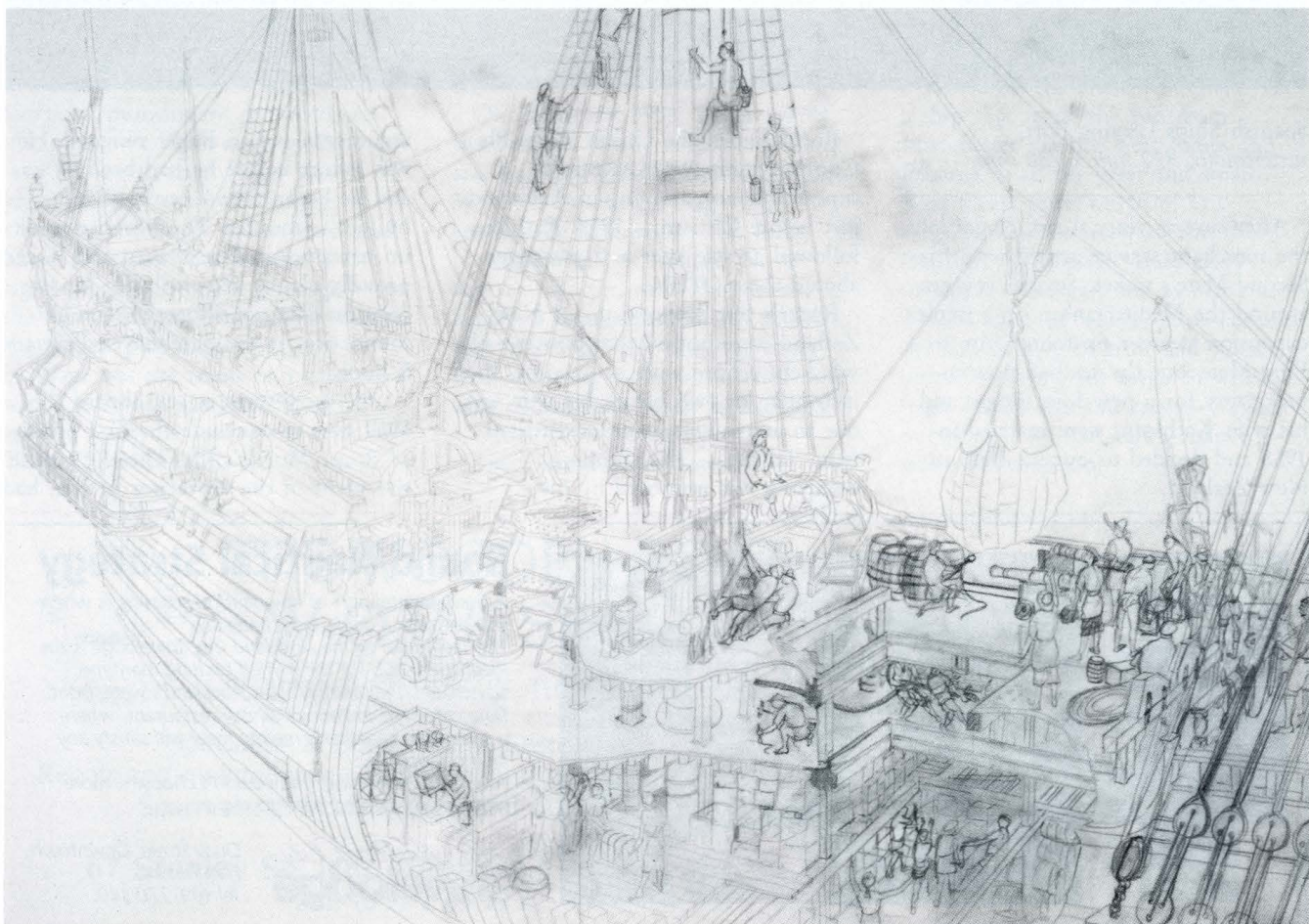
In 1980, Captain Paul Leppington, master of the replica ship BOUNTY, invited Roger aboard. A new field, one which rested neatly alongside his painting, began to open.

At about the same time, Mike White, a publisher’s agent, who had seen an exhibition of Roger’s paintings at the Downtown Gallery in Auckland, proposed a book of paintings and text depicting notable New Zealand sailing ships. The following year *Sail Change — Tall Ships in New Zealand Waters* reached the bookseller’s shelves. That same year Roger signed on as the First Mate of the BOUNTY.

In 1983 the BOUNTY sailed for Tahiti to take part in the epic film of the same name. On this voyage they were almost embayed near Spirits Bay. The ship had been rolling badly, eventually rolling both engine exhausts under. The engines and the generator were dead, leaving the crew

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Cut-away View of a Manila Galleon, pencil on transparent paper, 594 mm x 842 mm. A working sketch used to prepare a painting for an article in the National Geographic for September, 1990.





*Roger Morris in his Seacraft dinghy at North Cove, Kawau Island, with the mullet boat, V27 REREMAI, beyond.*  
(Rodney Wilson)

no option but to sail her off the lee shore. But the BOUNTY's windward ability was severely hampered by the need to drag two large screws — which behaved rather as sea anchors — through the water. "We could feel that the ship wanted to get up and go, but the propellers just held her back". It could have been a close call.

Later that year Roger took over as Master of the BOUNTY. Then in 1984, the BOUNTY sailed for Los Angeles to promote the film. When the order to sail came, the main mast was out of the ship and only the mizzen mast was rigged. Thanks to a Herculean effort by the bosun, Grey Hutchinson, and the crew, the ship was rigged, provisioned and underway in only three weeks.

Roger recalls that trip with pride and affection, referring to his "splendid crew of twenty-two", several of whom are now involved in our BREEZE sailing programme. With the engine keeping the "cursed" propellers just turning to eliminate their drag, they made a run of 219 miles in one day in the Easterly Trades near Hawaii.

*Sail Change* had turned out successfully and from it grew the idea of a larger book to be written and illustrated by Roger after research by him and Kathleen. It was to deal with the history of European voyaging in the Pacific.

*Pacific Sail* was published in 1987 and is, in my opinion, the most accomplished and authoritative illustrated book on European ships of this part of the world.

By this time, Roger's painting had fully matured and had achieved an authority as well as a sensitivity that is rare in so much illustrative painting of marine subjects. The seaman's eye and the first-hand practical sailing experience on the BOUNTY can be clearly recognised.

Roger Morris's paintings reveal a mariner's knowledge of the sea and a sailing man's awareness of how a ship works. Distressingly little is known about European ships of some



periods; ironically, maritime historians know more about the vessels of the ancient Egyptians and Greeks than they do about sixteenth century European sailing ships. In the area of hypothesis and conjecture, first-hand experience in the setting and handling of archaic forms of square rig — as was gained by trial and error aboard the BOUNTY — can make all the difference between convincing and unconvincing depictions.

*Pacific Sail* has sold well in the United States and Europe, as well as in New Zealand and Australia. Its success has led to the commissioning of a sequel, *Atlantic Sail*, and it is work for this project that has kept the artist off the water more than he would like during 1989 and 1990.

While Roger enjoys painting for publication, he is more interested in painting for the market. Interest in his work has been growing abroad and he has had exhibitions in Los Angeles galleries in recent times. Most of his work, however, is on commission and that is what he prefers.

Although he uses both oil and watercolour, Roger Morris's ability as a watercolourist is especially noteworthy. Painting in the English watercolour manner, with no white, demands considerable discipline. There is little opportunity to go back; no opportunity to paint over mistakes. It is just as well, then, that he researches his subjects well in advance and develops the drawings to a significant degree before moving to the painting.

Watercolour suits Roger's treatment of light, skies and atmosphere. He begins with the sky and moves down the paper to the ship, defining its detail progressively. Finally he completes the water. While this generally means that he moves from top to bottom in the classic watercolour technique, it also means that he defines the sky and the ship before dealing with the water which must, of course, reflect and reveal both ship and sky.

When asked what the most important quality he sought was, Roger answered, "movement — life". After confessing that I had expected him to say "fidelity" or "accuracy", he replied that the sea and sky were continually moving whereas, by contrast, the ships are confined to being seen at a certain angle, in a certain mode. It is the ability to capture the movement of the sea and sky that sets the successful painting apart.

I would add that it is the ability to capture those transient qualities of light, water and sea and match them perfectly to the attitude and appearance of the ship that produces apparent fidelity and accuracy.

However it is the ability to achieve fidelity and also to breathe the life of the sea, the poetry of the wind, light, canvas, rope and wood into a work that elevates the maritime painter from illustrator to artist. Those who know *Pacific Sail* will appreciate that Roger is both a skilled didactic illustrator and a fine maritime artist. ☼



# SEINE FISHING ON THE OTAGO HARBOUR

by Gordon Douglas



*A seine fishing boat at Deborah Bay, Otago Harbour. The net sits on a board across the gunwales ready for shooting. The photograph, by G. Crombie, won first prize in the Auckland Weekly News Photographic Competition (Landscape Study), year unknown. Its title was "A New Zealand Fisherman's Home at Deborah Bay, Dunedin, N.Z." (G. Crombie, *Auckland Weekly News*, G. Douglas collection)*

Seine (pronounced "seen" locally) fishing on the Otago Harbour was probably practised from the earliest days of European settlement until about 1946, and was an interesting, low-capital part of the southern fishery for about one hundred years.

In brief, seine fishing involved rowing out from shallow water, dropping off a net with long lines attached and pulling the net back into shallow water where the fish, mostly

flounder, were retrieved.

The boats were generally eighteen to twenty feet long, clinker built, and they appear to have been very similar to the watermen's boats seen in old photographs of Port Chalmers. They had fine entries and the wineglass transoms so characteristic of the pre-outboard boats.

An interesting feature of construction was that many of the boats did not have a rebated stem but



rather a false stem fitted to the apron, and easily removed from it. This was quick to repair and thought to be stronger than the rebated stem.

The boats were quite burdensome and could easily carry three grown men, a wet net some forty-five fathoms long with its weights, and eight wet coir lines, each forty-five fathoms of one-and-a-half-inch circumference.

There were lockers for fish and lines built over the lining on each side, and the forward headsheets had a bulkhead beneath to provide a reasonably dry place for food. A box pump was fitted to the after thwart to deal with water that came aboard with the lines and the fish and with the crew scrambling in and out. The net itself did not contribute too much to the bilge-water as it sat on a large board and drained over the side.

Boats were painted annually, with a second coat of antifouling later in the season — a clean bottom is especially important if you are rowing. The most popular antifouling was "Rajine" [Suter Hartmann & Rahtjen's anti-fouling composition], the brand used in the Port Chalmers drydocks and referred to locally as "Five O'clock", as that was when it left its legal owners and went home under coats and jackets. Black (so as not to be seen by rival crew members at night) was the universal colour for the topsides, usually with a yellow caveta line, and the interior was light blue.

Although the boats could fish with a crew of two, there were usually three aboard. When moving to and from the fishing banks and beaches, the boats were rowed randan — the bowman used one sweep, the midships man used two oars (known as paddles) and the stroke (usually the owner) rowed in a standing position, facing forward. The bowman often sat on a movable seat, just a square of wood with runners, which lifted him off the thwart slightly to keep his rear end dry when a bit of chop slopped over the bow. It probably also allowed him to sit over the thwart knee and so be further from the gunwale for easier rowing.

The boats carried a simple spritsail rig for use whenever the breeze was fair, and a rudder and tiller were

[Marine—162.]

MARINE DEPARTMENT.

License No. 14153

**License for a Sea-fishing Boat to be used for taking Fish or ~~Crustacea~~\* for Sale.**  
(Issued under the Fisheries Act, 1908, and its Amendments.)

Port: Dunedin

Whereas the registered sea-fishing boat "Sea Hawk", No. 24,  
tonnage 54, of the Port of Port Chalmers, S. Lewis, Owner,  
has been approved of by me as a fit and proper boat to hold a License under the Fisheries Act, 1908,  
and its Amendments:

Now, therefore, I, H. A. Willmer, by virtue of the powers  
vested in me in this behalf, do hereby license the said boat "Sea Hawk" to be used  
as a sea-fishing boat for taking fish or ~~crustacea~~ for sale under the Regulations which are now or may  
from time to time be in force under the provisions of the Fisheries Act, 1908, and its Amendments.

The receipt of the fee of Five pounds Five shillings  
pence (5/-), is hereby acknowledged.

Given under my hand, at Dunedin, this 4th day of  
January, 1934

Superintendent of Mercantile Marine.

This License remains in force until the 31st December next ensuing or so long only before this date as the  
above-named boat remains in the possession of her present owner.

All receipts issued by Government officers for the receipt of public moneys must be given on numbered official forms.  
\*Strike out if not applicable.

*The licence for the SEA HAWK to be used "as a sea-fishing boat for taking fish for sale under the ... Fisheries Act ...", issued 4th January, 1934.*  
(Port Chalmers Museum)

carried for steering and sailing.

Seine fishing took place throughout the year, with the summer months producing the best catches. Flounder were the most frequently taken species but good hauls of trevally (from the outside beaches) and red cod were taken at times, although red cod were as often released as there was usually no market for them. Trevally were often railed through to Christchurch for the very good prices at the market there. Salmon were occasionally taken, perhaps a couple per week. Possession of these was strictly illegal and although seine fishermen were seldom inspected by the authorities, the local police often looked for salmon, never finding them of course! They were discreetly disposed of at one shilling per pound.

One young policeman at Port Chalmers thought he was in for promotion, or whatever, when he retrieved two long unfamiliar silver fish from a seine boat. He took his "salmon" back to the watch house only to be told that they were kahawai and that he had better put

them back quickly or he would run the risk of being charged with theft!

Fishing would start in water shallow enough for the bowman to stand in, holding one end of the line. The boat then moved away from the shore with the line running off the net which was flaked on the seine board across the stern. The net was then shot with the boat moving parallel to the shore and with the tide. The line on the other end of the net was fed out as the boat came back into shallow water.

Both lines were then pulled in, the boat end being pulled in faster. The topman kept the boatman informed of his position so that the ends could be kept even. The last line was marked at the twenty and ten fathom lengths and the bowman would call these figures out as he hauled. If the tide was running quickly, the boatman would send his crew to assist the topman with hauling the lines. It was vital that the net did not get downstream of the end by the boat as it would probably then turn inside out and much of the catch would be lost.

Once the poles at the ends of the net were in hand (these had a lead weight on the bottom) the lead and head lines were gathered together while the middle of the net (the



## BOATS ENGAGED IN THE SEINE FISHERY ON OTAGO HARBOUR

BOAT	REG.NO.	LENGTH	MOORING AREA	SKIPPER	YEARS
ROSY	21	18 ft.	Back Beach, Port Chalmers	E.J. Holden	1937-38
POLLYNOR	41	20 ft.	Careys Bay	George Hill J. Potter	1903-34 1937-38
LINDO	7	18 ft.	Port Chalmers Deborah Bay	"Dad" Neilson "Dad" Neilson	1904-14 1917-39
NOVELTY	34	20 ft.	Port Chalmers Deborah Bay	T. Erridge Joe Erridge	1904-17 1917-39
RIMU	45	18 ft.	Port Chalmers Hamilton Bay Hamilton Bay Careys Bay	J. Erridge J.H. Kenton H.R. Kenton T. Hoskins	1904-23 1926-27 1927-36 1936-38
BETSY	31	15 ft.	Lower Harbour	J.H. Kenton	1933-47
OLGA	380	20 ft.	Deborah Bay	M. Cottle	1928-36
ANDREW PETER (Craft renamed)			Deborah Bay	W.S. Box	1929
			Deborah Bay	H.S. Watson	1930-33
			Deborah Bay	H. Kenton	1934-45?
			Deborah Bay	H.R. Kenton	1945
			Deborah Bay	J.R. Nelson	1946-54
DUKE OF YORK	37	20 ft.	Deborah Bay Deborah Bay	W.J. Lewis E.J. Lewis	1904-40 1940-50
STRANGER	35	18 ft.	Deborah Bay	T.H. Lewis	1904-07
STRANGER	334	19 ft.	Otakou Otakou	J.B. Lyon C.V. Andrew	1919-39 1939
MADGE	370	18 ft.	Deborah Bay	W.J. Lewis	1921-24
SEA HAWK	24		Deborah Bay	W.J. Lewis	1927-31
(Craft renamed)			Deborah Bay	H.S.S. Lewis	1931-37
			Deborah Bay	H.S.S. Lewis	1937-40
SWAN	372	12 ft. (flattie)	Deborah Bay	H.S. Lewis	1931-33
TEKAPO	372	18 ft.	Deborah Bay	Gibbs (owner)	1921-22
				J. Allan (skipper)	
			Deborah Bay Deborah Bay	G.E. Ledgerwood W. Ledgerwood	1922-25 1926-27

bunt) was held down with one foot — this was called footing. The topman and the boatman moved in together and pulled the fish out of the bunt and put them in the lockers in the boat.

It was very hard work and often the

water would top the thigh gumboots of the men as they bent to pull the lines. Occasionally the nets would be full of a brown seaweed known locally as "snot" which made even the coir lines hard to handle.

In addition to the thigh gumboots,

the crew wore oilskin coats and leggings. These were made from two layers of unbleached calico with several coatings of boiled linseed oil.

The nets were of two-and-a-quarter-inch mesh and forty-five fathoms long. (One family, the Peros of Lower



Portobello, used a seventy fathom net.) The mesh size was changed by law to four inches towards the end of the fishery in about 1946 but, because old stock still in hand could be used, there wasn't too much four-inch employed, especially in the bunt of the net. Not only were there fish that the four-inch did not take but, more importantly, the seaweed went through and caught on the larger mesh instead of staying on the inside and then falling off when the net's position on the seine board was reversed, as it was with each shoot.

The cotton nets were tanned about every three months; rimu bark was the favoured agent, especially in the early days. The bark was chopped off the tree (my informant was very careful not to ringbark the tree) and then boiled in a copper for two to three hours. The net was coiled up in a half cask, covered by the hot tanning solution and left to steep for about twenty-four hours. The solution was then drained out to be kept for next time (with more bark to be added) and the net dried. It was then put in seawater for a short time to fix the tanning and dried again. If this was not done rain would wash the tanning out.

The unavailability of rimu bark in later years meant a substitute had to be used. Wattle bark was a satisfactory alternative, as was Wattle Extract, a commercial product from Australia which was purchased at the local tannery. The extract came in sacks and was very hard, taking the shape of its sacking. Once the sacking had been stripped off, the extract had to be broken up before it went into the copper.

The crews made their own nets from purchased netting one hundred meshes deep. The bunt was about thirty to forty feet long and the full hundred meshes deep. The ends narrowed to ninety, seventy-five and then forty-five meshes.

Each boat carried eight lines forty-five fathoms long which could be joined together. While one line was generally used in the harbour, up to three were put on for the Aramoana Flats haul, known as Piggy's. Four lines on each end of the net were used when fishing the outside beaches.

It is difficult to know how many

boats were engaged at any one time in seine fishing, although an unsubstantiated comment from a long-gone fisherman had twenty-seven boats working the Lower Harbour, probably around World War One. Bill Ledgerwood thought that there would have been twelve to fourteen boats working the Lower Harbour. Official records note a maximum of only fifteen rowing and/or sailing boats registered solely for seine fishing for 1923 and 1926-27, but many of these were not actively engaged in fishing and there were other unengined craft registered for seine fishing as well as for hand-line, set-net and long-line fishing. In addition there were some smallish craft with engines which were registered for seine fishing as well. The above confusions aside, the accompanying list has been compiled with the help of ex-fishermen who took an active part in this fishery.

Fishing was frequently carried out at night as well as during the day, and sometimes crews would work the day and night tides. With the catch to be marketed the following morning, fish were kept alive in a "coff" (coffin?), a large box with holes in it which was towed behind the seine boat. It performed the same function as the wet well used in fishing boats in other parts of the world. Flounder and trevally were never cleaned, but were marketed whole.

While the work was wet, cold and uncomfortable, it wasn't dangerous and it paid a little better than wages — four to five pounds per week. The main danger was the possibility of being run down by the petrol-engined hand-line boats, which did not carry lights until one fishing inspector applied pressure to have them lit about 1924. (Seine boats did not have to carry lights.)

The harbour was not fished when it was blowing from the southwest, but quite often the seine boats would get towed out of the harbour to the outside beaches — The Spit, Kaikais, Murdering, Long and Purakanui Beaches — which could not be fished in the northeast winds. Bill Ledgerwood recalls only once having to leave the boat moored and walk

home because of a strong southwesterly that blew up unexpectedly.

There was quite a bit of rivalry among the crews and no-one ever said where their good catches had been taken. When working at night, smokers were careful to stoop below gunwale level to draw on their cigarettes. Occasionally there would be a bit of a race between a couple of boats, but one boat, the DUKE OF YORK, was so superior that there was not much point.

Steve Carey tells of a time when he and Roger Carey (later a boatbuilder at Picton) were out rowing in a new dinghy. They were young and strong, and knew what they were doing with a pair of oars. A seine boat came by, heading for the fishing steps to unload. Steve and Roger quickened the pace a little to show what fine fellows they were. The fishermen must have decided to show them; without any apparent increase of stroke rate or fuss the seine boat drew ahead, leaving two red-faced, chastened youths in her wake.

## THE SEA HAWK

Sadly, there appears to be only one surviving seine boat, the SEA HAWK, and she is a museum piece, never again to be in the water. According to Shack Lewis, who has owned her for many years, the SEA HAWK was an old boat when she came into his family as the MADGE early in the century. She was bought as a decked sailing boat and was extensively refitted for set netting and seining by removing the decks and installing gunwales, linings, and thwarts. Unsound timber was also replaced.

In general appearance and layout, the SEA HAWK is typical of the seine boats, although she has only about five feet of beam compared with the nearly six feet of many seine boats. She is also finer aft and may not have carried the weight of the net so well. The lines show an easily driven hull with steep deadrise and easy bilges. The entry is fine but without hollow in the waterlines; aft the buttocks are easy and the waterlines hollow. The high bilges, steep deadrise and fine



ends could have presented difficulties when fishing the outside beaches, unless it was really flat, as she would not have lifted much to a swell and would have heeled over a long way when the surge receded and the keel met the beach.

The SEA HAWK is unusual in that the bottom is carvel-planked and the topsides clinker, and she carried a gaff mainsail when spritsails were the norm. [The Port Chalmers Register records her as rigged with a spritsail.] She has a closely fitted lining, or ceiling, which kept fish and slime out of the bilge and gave firm footing for the crew. Drop boards between cleats on the bulkheads under the thwarts kept fish and lines apart. Her stem is not rebated; it has an exterior capping attached to the apron and easily removed. Interestingly, the carvel seams are covered by a batten only between the steam-bent ribs — the battens are not continuous.

I feel that the lines drawing does not quite do justice to the SEA HAWK; in the wood she exhibits none of the heaviness seen in the plans. She is a distinctive, delicate-ended, lovely boat. She does seem to show many differences from other boats but of course the seine boats were a type, not a class.

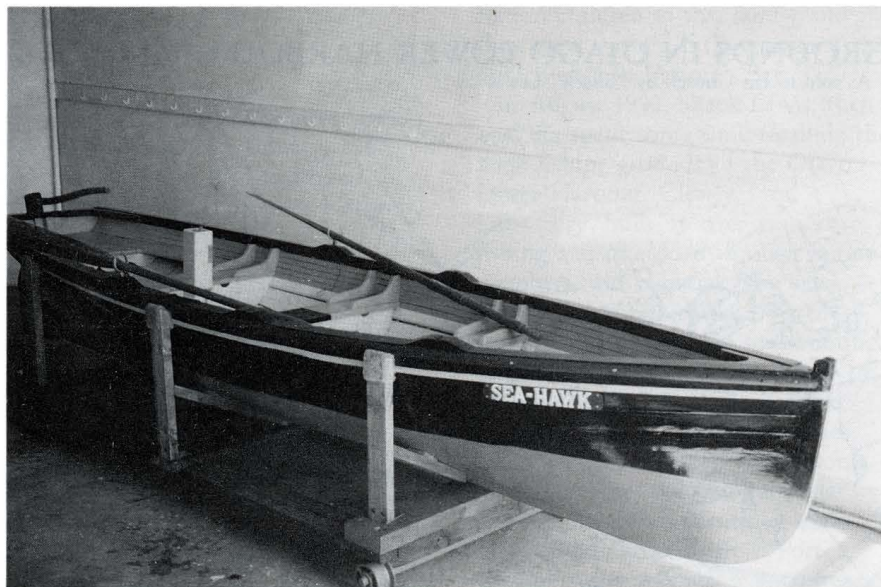
The SEA HAWK is now on display in the Port Chalmers Museum.



*The seine boat SEA HAWK, before restoration. Note the deep forefoot and heel, fine ends and slack bilges. The skeg is planked-down with a broad sweep of the rabbet line between keel and sternpost. The planking is carvel below and clinker in the topsides. Inside, the boat is fully ceiled above and below the thwart riser, and bulkheads are fitted below the thwarts, with fore-&-aft parting-boards between. Heavy thwart and quarter knees are fitted and the inwale is substantial. A large box pump is fitted to the after thwart; it is not clear how the bilge-water was put overboard from the pump. The mast steps through the forward thwart. (Gordon Douglas)*







*The SEA HAWK, restored and preserved at the Port Chalmers Museum.*  
(Ian Church)

*The lines and arrangement of the seine boat SEA HAWK, taken off and drawn by Murray Stark. The body plan shows steep rise of floor, slack bilges and a high-tucked stern. The ends are nearly plumb and the forefoot is deep, with a fine entry. The sheer is quite flat. A boat of this form would have been easily driven at moderate speed, and tender when light.*

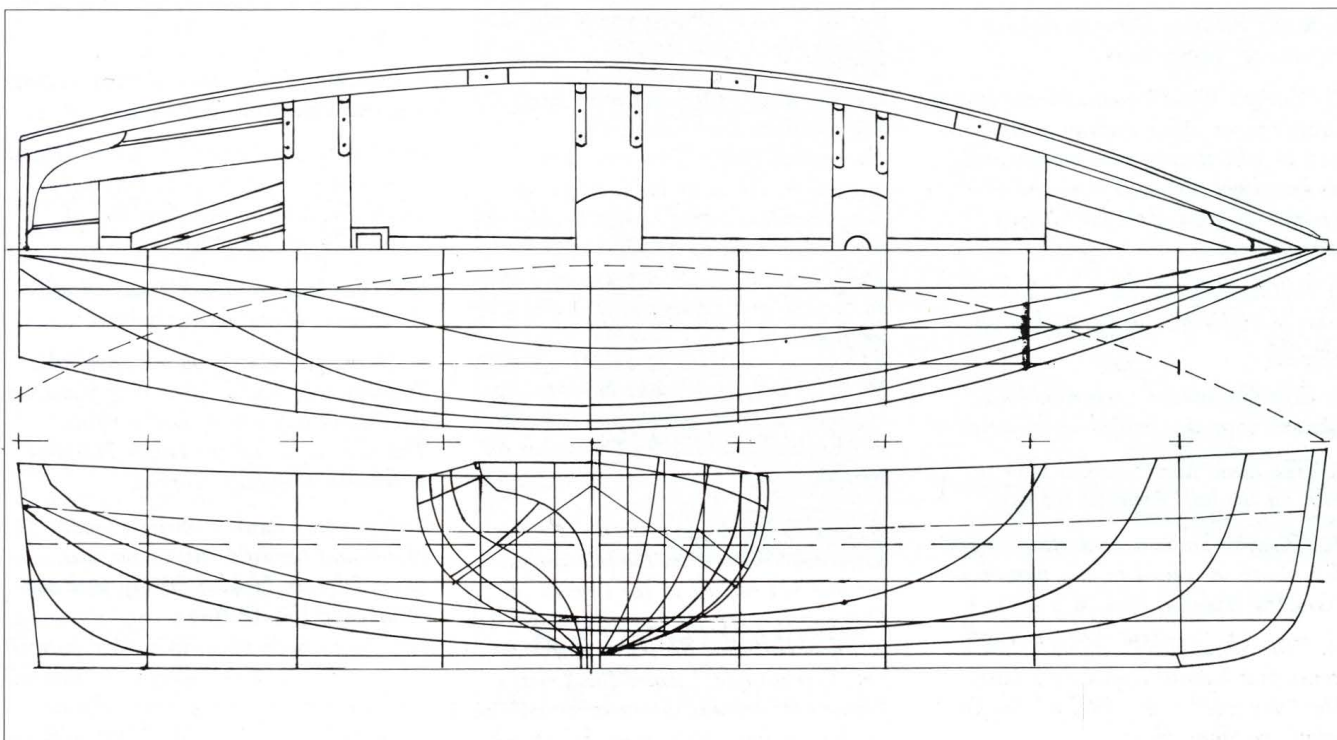
*The SEA HAWK is 18 ft long with a beam of very close to 5 ft. The old paint line shows a draught approaching 1 ft 8 in. In the Port Chalmers register*

I am indebted to three men for their time and knowledge: Mr Shack Lewis of Deborah Bay, long-time owner of the SEA HAWK and a small boat fisherman for many years; Mr Bill Ledgerwood of Deborah Bay, who fished by seine in the years immediately after World War One and went on to hand-line and trawl; and Mr John Kenton of Careys Bay who, with his father, was the last commercial seine fisherman on the Otago Harbour before becoming a trawlerman and building his own boat. Mr Murray Stark of Christchurch, an experienced and knowledgeable small boat sailor and builder, took the lines off the SEA HAWK — my thanks to him for that.

*of fishing boats, the breadth is given as 4.5 ft, presumably measured inside the risers, and the depth as 1.5 ft, measured from underside of thwart to top of hog and corresponding to the depth of hold of a ship. The tonnage is given as 0.54, gross and net.*

*The planking is  $\frac{3}{8}$ -inch thick, and the ribs,  $1\frac{1}{4}$  in x  $\frac{5}{8}$  in, are spaced at about 9-inch centres.*

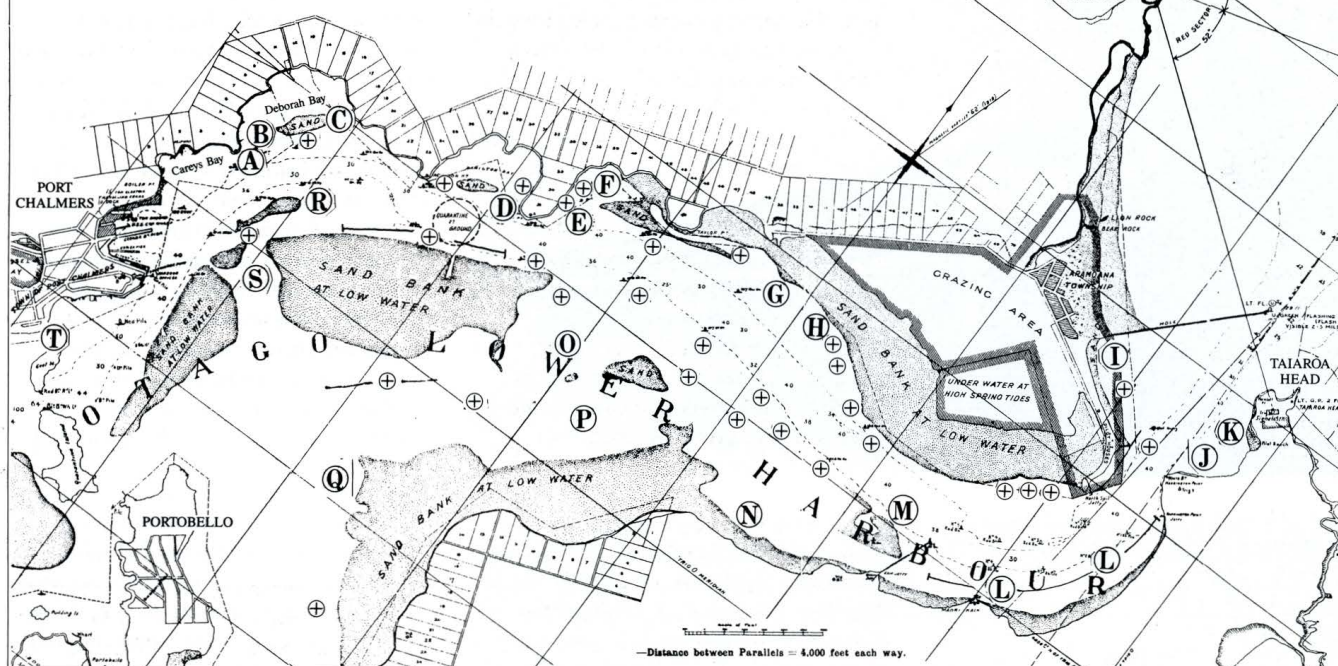
*This boat is very similar in form to the gig from Adams Island described by Gordon Douglas in Traditional Boats No.36, q.v.*





# SEINE FISHING GROUNDS IN OTAGO LOWER HARBOUR

As told to Ian Church by "Shack" Lewis



## KEY

⊕ Hauls identified by Shack Lewis, not described here

A. Rocky Point: a short haul off the point. A good place for red cod at certain times of the year.

B. Rocky Point to Deborah Bay bank: an area of "funny tides".

C. "Gregg's Wood": named from Harry Gregg's farm. After milling at night he used to split timber with wedges and his lamplight was seen from the harbour. A good place for (illegal) salmon.

D. Pulling Point — the "wee flood": a great place for greenbone, moki and trevally.

E. "The Chinaman": where a dead Chinese man was hauled up in a net.

F. "The Lime Kiln": named after a ruin on the hill. Right in the bay.

G. "Piggy's Flats": named after "Piggy" Bill Heath who used to run pigs on the "Grazing Area".

H. "The Stone Heap": named after big stones (not ballast) tipped off a barge. The "wee wee" was a haul on the flood below the Stone Heap.

I. "The Inside" haul: the flashing light on Taiaroa Head could be seen from here.

J. "Wee Pilot Beach": a shot up harbour.

K. "Big Pilot Beach": fished towards Taiaroa Head after the tide.

L. "The Kaik" (Otakou): three hauls from Weller's Rock nearly to Harrington Point. (This area was 'ruined' in the early 1950s when rock from the Goat Island channel widening was dumped there.) At Otakou there was a stone wall; the net was shot once on the ebb and below the wall down on the flood.

M. "The Old Bank": one haul towards Harrington Point which had to be shot on the flood; another haul was shot on the ebb.

N. Lewis's Beach: named after Arthur Lewis who farmed on the hill above. He was not related to the Lewises of Deborah Bay but they sometimes got his petrol bills. Inside the main bank was the "Garfish haul" where Bill Lewis (Shack's father) used a one-inch mesh to catch these long, blue, bony fish which

were prized by Dunedin's Jewish community.

O. "West's Hole": this was where Tom Lewis, the "Flounder King" (Shack's uncle) made the biggest-ever catch in the harbour.

P. "Stinking Hole": named from rotting seaweed which collected there.

Q. Head of the Little Gut: where Shack got his best-ever haul of twenty-eight dozen flounder in only four feet of water. The gut no longer exists.

R. "The Magazine Bank": named after the Powder House formerly here.

S. "Tunnage's Gut": named after John Tunnage who had a fish-curing plant on the Careys Bay side of Boiler Point. This was as far up the Lower Harbour as fishermen usually worked.

T. "Christie's Bank": between Goat Island and the rifle butts. This was worked by the Holden family with the ROSIE and the ARAWA.



## "SHACK" LEWIS

by Ian Church

Henry Stanley Shackleton Lewis was born on 1 January, 1910, and has spent all his life around Deborah Bay on the Lower Harbour, first as a fisherman, then as a waterside-worker and, since retirement, as a shell-collector and beachcomber. He lives in a small cottage, crowded with boxes of shells collected over many years, in Lewis Street.

He is a grandson of Robert and Emma Lewis, who settled in the area in January 1862. Robert was from Branekister, Norfolk, and Emma from Whitstable in Kent; they were married at Cranbourne, Victoria, in March 1860 and came to Otago in the barque *NORWESTER*. On board was Robert's fishing ketch, the *BLANCHE BARKLY*, and he soon became familiar with the fishing grounds between Moeraki and Cape Saunders where he caught groper and blue cod.

He was not on board when his boat was wrecked with the loss of two lives in December 1869. He replaced her with the cutter *AGNES* but later turned to seine fishing in the harbour with the *DUKE OF YORK*. (After many years this boat was sold out of the family and was broken up at Brighton). The main catches were flounder and red cod; frost fish were collected from the ocean beaches in season and the odd salmon could be caught. "Bob the Fisherman" wrote to the *Otago Daily Times* on 10 May, 1871, asking for a road around the Lower Harbour from Port Chalmers for the local fishermen, lightermen and carpenters. His postscript read, "Please excuse bad writing, hand shaky, hauling up groper at 2 o'clock this morning".

Bob and Emma had six sons and nine daughters. One son, Tom, was a seine fisherman for forty-six years and was known as the "Flounder King". In a single haul he, his brother Herbert and Jim Solomon once took seventy-five dozen flounder from West's Hole. Their total catch that week was one hundred and twenty dozen, which brought them nine pounds — a good week.

Another son, William John, known as Bill, was Shack's father. There were

sixteen children in this family and they grew up in a little cottage at the water's edge in Deborah Bay.

In August 1990, Shack Lewis, then aged 80, spent some time recalling the seine fishing grounds of the Otago Lower Harbour. Clearly, local knowledge, built up over years of fishing and passed on through family members, was essential. The exact location, the state of the tide, the season and the direction for shooting the net were all important. Many of the names of parts of the harbour were not official, they were names given by the fishermen and in some cases the names used by particular families. Mr Lewis identified some fifty separate grounds from Port Chalmers down — just a few of these are listed.

For two to three months when there were no fish in the harbour the Lewises would row outside to Purakanui where they rented Ben Drake's crib. There were three hauls on Purakanui Beach and one at "Goat Island" (Mapoutahi). This was a good place for salmon. They sometimes rowed to Kaikais Beach which was a good place for warehou and trevally. ⚓

## FURTHER READING

(Page numbers are for pictures of interest.)

*Otago Cavalcade 1906-1910*, by Hardwicke Knight (Allied Press, 1983) — p.34 Careys Bay; p.44 Deborah Bay. *A History of Otago*, by Erik Olssen (John McIndoe, 1984) — p.104 Fish-curers at Careys Bay.

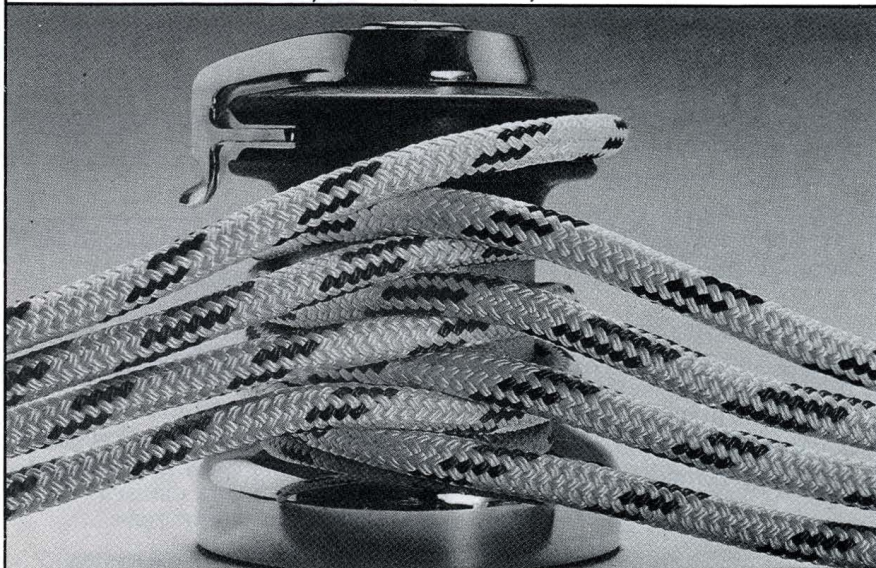
*Otago Harbour: Currents of Controversy*, by Gavin McLean (Otago Harbour Board, 1985) — p.300 Otakou.

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

*Gordon Douglas lives at Otakou on the Otago Peninsula where he builds, restores and writes about New Zealand boats.*

*Ian Church is the Curator of the Port Chalmers Museum. He is writing a history of the boat-builders Miller & Tunnage.*

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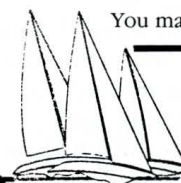
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# ANTIFOULINGS

Some observations from  
Keith Ryman of Epiglass (New Zealand) Limited

Probably the least understood and the most criticised type of paint on a vessel is the antifouling, yet it is the part of the vessel's coating system which has the greatest effect on its freedom of movement through the water.

"Ablative" and "eroding" have become the new catchwords in the market, much as the original tin-based self-polishing antifoulings gave the word "co-polymer".

With the wide range of antifoulings now available we need to take a step back to see why and how these "new" antifoulings fit into the scheme of things.

After the ban on TBT (tri-butyl tin) compounds, discussion in magazines

and newspapers implied that tin compounds were the most effective toxin in resisting marine growth, and that antifoulings would never be the same again.

Tin compounds did have their place in antifouling paints but in fact Epiglass had developed alternative boosting biocides years earlier; Epiglass Longlife Antifouling, for example, has been free of tin for nine or ten years. This product is a hard, scrubbable, cuprous-oxide paint with a proven commercial and pleasure boat record; eighteen to twenty-four months growth-free performance is not uncommon.

Advanced research and development work in the Auckland Laboratories of

Epiglass enabled us, about a year ago, to relaunch the product in a range of very bright colours as well as an off-white.

Tin compounds, as far as Epiglass was concerned, really worked well only in the so-called co-polymer or self-polishing antifoulings in which the toxic tin was grafted to the base resin and had a controlled release of toxin to maximise efficiency. These products had a unique ability to polish out micro roughness on a hull, resulting in a genuinely smoother film and thereby increased speed and reduced fuel consumption.

TBT-based co-polymers were used on LION NZ and CERAMCO NZ, the round-the-world maxis, to give them



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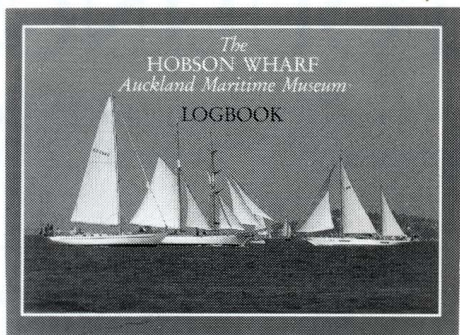
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an added edge. LION, in fact, used our Clear Antifouling; the tin co-polymer is the only genuine antifouling able to be formulated as a clear finish. (STEINLAGER 2 and FISHER & PAYKEL used our new tin-free antifouling technology with obvious success.)

Tin-based antifoulings were also the only type that could be applied to aluminium hulls or appendages: cuprous-oxide antifoulings cause electrochemical attack on the alloy with resultant pitting and corrosion. Tin-based co-polymer antifoulings were not easy to formulate and not all manufacturers offered them for sale.

The public had become used to the lack of sanding needed on the self-polishing TBT-based types, and the replacements after the ban had to have similar properties.

The replacements from Epiglass, namely XL and DRP, are based on the proven technology mentioned. They utilise the most up-to-date resin technology available.

XL, the cuprous-oxide ablative antifouling, is a very high performance product available in

bright colours and an off-white. It is currently being used on commercial craft as part of a three to five-year antifouling system. Its unique resin chemistry with boosting biocides, which has been thoroughly raft-trialled and commercially proven in Australasia, gives an antifouling of unequalled performance. Toxins used in Europe and the USA rarely work as well in New Zealand waters, and much work goes into isolating those compounds that will give good local performance.

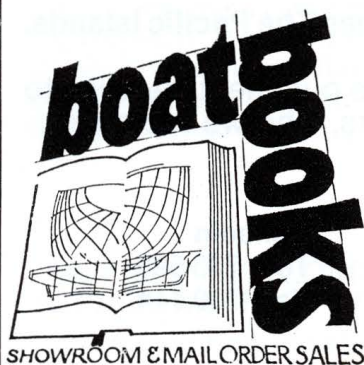
The DRP counterpart is cuprous-oxide-free and contains other boosting biocides which enable a true white antifouling to be produced. The product is specifically intended for alloy boats, its ablative action minimising "clogging" of the antifouling with slime, algae and mud, thereby maximising antifouling performance. Harder antifoulings for use on alloy vessels are currently being commercially tested but at present there appears to be little demand for such products.

The eroding/ablative type antifoulings on the market perform

the same function as the tin co-polymers, except that claims of self-polishing and drag reduction need to be taken with caution. "Ablative" antifoulings do not generally offer these specific benefits. The advantages which are gained are generally due to the fact that any growth sloughs off with a layer of paint as the vessel moves or sits in a tidal stream.

This residual slime layer tends to adhere tenaciously to conventional antifouling, giving reduced hull efficiency. Rotor trials, micro-photography and hull-roughness measurements with sophisticated measuring devices reveal that the rough-textured surface of ablative/eroding antifoulings, which might look smooth to the eye, becomes rougher with use!

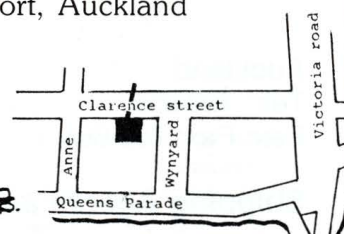
For highly competitive racing vessels, Epiglass has available E-Type High Speed Copper. This has been modified over the years and is now based on a unique, toughened polymer within a modified graphite matrix. The product can be polished and burnished to give a slick racing hull. ☼



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# ANNA KRISTINA AND ANNA ROSA IN AUCKLAND

by Rodney Wilson



Photographs by Paul Gilbert, Light-Transport





ANNA ROSA (1892).

At 3 p.m. on 19 August, a small flotilla of vessels, and a number of onlookers on shore, greeted the two Norwegian ketches ANNA KRISTINA and ANNA ROSA as they rounded North Head, Auckland. The ketches are in Auckland at the invitation of HOBSON WHARF.

While they are on the Waitemata the opportunity will be taken to explore the possibility of retaining the vessels in New Zealand for an international youth understanding programme. To this end, an option to purchase has been extended to HOBSON WHARF.

Should it prove possible to keep the vessels in Auckland, they will not be owned by HOBSON WHARF but by a separate foundation, although it is hoped that they would berth at the Museum and be serviced from that site.

ANNA KRISTINA (1889).

The vessels would operate a programme designed to encourage cross-cultural and cross-linguistic understanding between young folk from different countries, and to celebrate New Zealand as a place where sensitivity to cultural difference, to our maritime heritage and to the needs of the environment prevail.

The ANNA KRISTINA and the ANNA ROSA were built on the Hardanger Fjord, Norway, in 1889 and 1892 respectively. Initially they were unremarkable vessels, just two of

a fleet of some 2000 jakts which traded along the Norwegian coast at the turn of the century. Today, only ten are left.

The jakts are massively built and marvellous sea vessels. Roald Amundsen's GJOA which was also built on the Hardanger Fjord spent two winters locked in the ice between 1906 and 1909 during his discovery of the Northwest Passage. The GJOA can be seen at the Maritime Museum in Oslo.

ANNA KRISTINA and ANNA ROSA

	ANNA KRISTINA	ANNA ROSA
Built	1889	1892
Length on deck	76 ft	69 ft
Beam	21 ft	20 ft
Draught	9 ft	9 ft
Sail Area (incl. square sails)	4410 sq ft	3440 sq ft



*The cutters REWA (1886) and UNDINE (1887), behind, turn on a contemporaries' welcome.*

have been meticulously restored in a 15-year project by the Dutch couple, Hans and Heti van de Vooren. In 1985 ANNA KRISTINA won an award from the Norwegian Maritime Heritage Society for "the best restored vessel of its kind".

The ships are planked with a 100 mm thick outer skin and a caulked ceiling of 60 mm thickness. The substantial sawn frames are spaced at approximately 400 mm centres and the planking is treenail or trunnel fastened. All planking and frames are of Norwegian pine.

The ketches are rigged in traditional Norwegian ketch fashion, with main and mizzen yard topsails, and a square course on the main mast. Wherever possible, old rigging, blocks and fittings were used again in the restorations. The one major concession to modernity has been in the choice of Duradon for the sails.

While authenticity is to the fore above-deck, down below the vessels do



make concessions to the needs of modern charter parties. In the past the captain's accommodation was gracious, but that of the crew was spartan. The ANNA KRISTINA had six bunks for the crew, and a small stove. Every crew member had his own sea chest with a private supply of

dried meat, tobacco and biscuits. The galley was confined and its only equipment a large stove.

Today, the interiors are beautifully refurbished and comfortable, retaining

*Commonplace a century ago, today a rare delight.*





*The BREEZE from HOBSON WHARF, a replica of New Zealand ships contemporary with the ANNAs.*

the ambience of the past with oiled and painted timbers, oil lamps, wood-burning stove, grand saloon tables, linen-curtained bunks and "Rosemaking" decorations painted in the traditional manner. Modern equipment is discreetly accommodated behind the facade of nineteenth century appointments.

In the issue of November/December 1986, *Wooden Boat* magazine ran a feature article on these two ships. Since then they have sailed many miles, including ANNA KRISTINA's participation in Australia's First Fleet re-enactment. We are very fortunate to have them in our waters for a while — how nice it would be if we could keep them here. 🌀



*Voyage's end, rafted up alongside Princes Wharf.*





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# WHALING & THE IWC

by Diana Pipke



We admire the incredible skill and courage of the early whalers. They pursued huge whales in small boats, flung the harpoon and were then dragged, sometimes for hours, until the whale gave up the fight. In the 1870s, whaling was revolutionised by a new technology: harpoon guns, explosive heads, compressed air to inflate the whale, and steamships. The hunt changed to large-scale deep-sea whaling and even the whales of the Antarctic could be exploited. Modern whalers were incredibly successful: 55,000 whales were reported killed in the boom year of 1938.

The International Whaling Commission (IWC) was established in 1946 to prevent further over-exploitation, but it soon became a Gentleman-Whalers Club presiding over the increasing depletion of whale species. Even the IWC couldn't ignore the evidence of over-whaling by the 1960s. Blue, Humpback and Fin

whales became protected species, but too late for their population numbers to recover.

By the 1970s, most large whale species, now too few to make commercial whaling profitable, were protected by the IWC. So the whalers now turned to the giant toothed species, the Sperm whale, and the two smaller baleen whales, the Minke and the Bryde. Minke whales are only eight to nine metres long, compared with the twenty-five to thirty-metre Blue whale. From the mid-70s, Japan and Russia took thousands of Minkes from the Southern Pacific Ocean while Norway hunted Minkes in the North Atlantic.

But as the effects on whale populations and the horror of the slaughter became increasingly public knowledge, a mass anti-whaling movement gained influence. Greenpeace helped this public outcry by distributing film of protesters in

inflatables protecting whales by getting between them and the harpoon guns.

A major political move came in 1972 when the United Nations Conference on the Human Environment unanimously called for the IWC to declare a moratorium on all commercial whaling. Sadly, the political forces within the Whaling Commission were not yet ready for this.

But the anti-whaling movement gained political influence. The conservation-minded countries came to dominate the IWC and in 1982 they voted for a moratorium on commercial whaling.

Are the whales now saved? Can we now put the destruction of a unique, awe-inspiring animal aside and

---

*Humpback whales — mother and calf.*  
(Greenpeace)



concentrate on other environmental issues? Not yet.

For a start, an international convention works only with the genuine agreement of all participants. Japan and Norway (and Iceland until last year) have continued whaling by taking quotas for "scientific research". Article eight of the international convention allows the killing of whales for research, but each scientific proposal put forward by the whalers in recent years has been criticised as adding nothing essential to our knowledge of whales.

Unfortunately, the high price of whale meat on the Japanese market provides a strong incentive to continue whaling for "research". Most Japanese acquired a taste for whale meat only after World War Two and it now sells for \$50-60 a kilogram to Tokyo restaurants. (Not only whales are threatened. Salted dolphin meat is sometimes sold as whale meat and the Japanese population of Dall's porpoise is heading for extinction if the kill of twenty to thirty thousand a year is not drastically reduced.)

At present, "scientific-research" whaling is on a small scale and does not yet pose a threat to the survival of a species. But in 1990 and 1991 the moratorium on commercial whaling is up for review. It will be a much more dangerous situation if the whaling nations succeed in overturning the moratorium.

While it is true that there are many thousands of Minke whales — they were spared the onslaught of centuries of whaling — it is essential that the world adopt a cautious approach to any further whaling. All commercial whaling has resulted in whale populations being so reduced that increases in numbers, once whaling has ceased, have been very slow. The Blue Whale (the largest animal that ever lived) and the Humpback, Bowhead and Northern Right whales are all endangered species as a result of whaling — even after forty years of "management" by the IWC.

The disasters of commercial whaling are caused by both the nature of whales and the nature of whaling.

Firstly, the population of an animal which is mainly out of sight of humans and migrates over huge distances is uniquely difficult to assess.

The error rate for the assessment of whale stocks is as high as 50 per cent (*New Scientist* 14 July, 1990).

Furthermore, whales produce only one calf every two to three years after a long juvenile period. Whales are now subject to other dangers, such as large drift-nets, discarded fishing gear, pollution and increased coastal development of old breeding grounds. Once a population is discovered to be seriously reduced, it may be too late to expect numbers to recover. Another species could be heading for extinction.

Secondly, whaling is big business, needing a huge capital outlay and demanding a high return. It is better business to over-exploit and then invest elsewhere rather than accept slow returns from whaling at a level that sustains the whale population.

New Zealanders have shown that they abhor the practice of whaling. In a Heylen poll commissioned by Greenpeace earlier this year, 94 per cent supported a world-wide ban on

all whaling while 88 per cent approved of New Zealand banning whaling nations from fishing in our waters. Since the end of the 1970s, the New Zealand government has taken an active role in the IWC on many anti-whaling and protection issues. The results of the recent poll show that New Zealanders feel strongly enough to want the government to take strong effective action. Greenpeace has asked the government to take every step possible to persuade the whaling nations to give up whaling, and to invest instead in environmentally acceptable businesses.

Greenpeace wants all possible steps taken to end whaling now and forever. If you agree, please let your Member of Parliament know of your concern. 🌱

*Diana Pipke works for the Ocean Ecology Campaign of Greenpeace New Zealand, specialising in information on dolphins and whales.*



*Icelandic whaling: flensing a rorqual.*  
(Ferrera, Greenpeace)



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# FRIENDS OF HOBSON WHARF

## Auckland Maritime Museum

The Maritime Museum has established a 'Friends' Club.

The full benefits of Membership will be obtainable after the Museum is fully developed in 1992. For those individual people and corporations who recognise the value of the Museum to Auckland and New Zealand and who wish to show their support at the earliest stage, we have launched the Friends of HOBSON WHARF and established a Founding Member category.

Why not join now, show your support of Auckland's exciting new maritime museum/maritime recreation centre and attain recognition as a Founding Member?

### MEMBERSHIP BENEFITS

Members will receive

1. The quarterly magazine *Bearings*.
2. Concession entry charges to the Museum.
3. Purchasing discounts at the Museum restaurant and retail operations.
4. A series of discounts which will be progressively negotiated with retail suppliers of goods and services elsewhere in the community.
5. Special programmes and events including exhibition openings, heritage cruises, lectures, cocktail parties etc.

### ADD-ON MEMBERSHIPS

For those who have specific interests, and where there are sufficient numbers of people with similar interests, special membership subgroups will be formed. Each subgroup will have its own steering committee and will organise its own specialised programme.

#### 1. Friends of the Maritime Library

This group will be particularly concerned with support of the Museum's library and archives

through special-purpose donations and by assisting the Librarian/Archivist in the acquisition of collection material.

Benefits include

- i) library access and reader rights
- ii) special library/archive-interest lectures and workshops

#### 2. Friends of Small Craft

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

Benefits include

- i) Support of the director and curator in locating appropriate small craft, small craft design files and other historical data relevant to this collection.
- ii) Special lectures and workshops

#### 3. Specific Vessel Preservation Groups

The Museum will acquire a carefully chosen, manageable collection of historically valuable water-borne exhibits. It is envisaged that each vessel will have a preservation group attached to it. These groups will comprise people who are enthusiastic about and are prepared to make a commitment to the vessel of their choice.

Benefits include

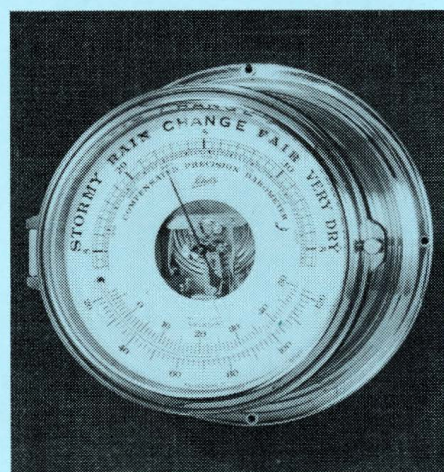
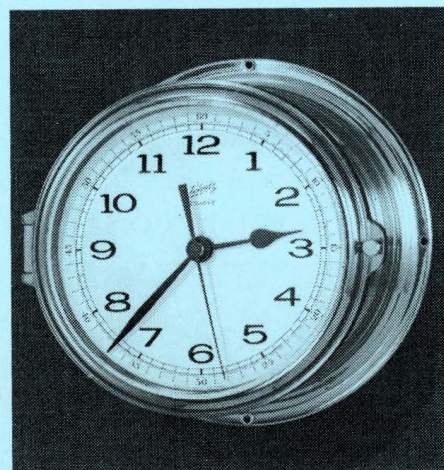
- i) Participation in the day-to-day maintenance of the vessel and assistance with the Museum's presentation and interpretation of her.
- ii) sailing rights

### JOIN UP A MEMBER

To those who have joined us we appeal for support in recruiting new members. With a large membership we can negotiate better buying privileges and opportunities for our Friends.

To encourage you in this process

we have introduced a small incentive. New Friends of HOBSON WHARF can name on their membership application form the financial member who prompted them to join. The member responsible for recruiting the most new members in each three months interval between issues of *Bearings* will receive a ships' chronometer or barometer. Their contribution to the growth of the Friends will also be acknowledged each quarter. Succeed twice and you will have a matched pair of instruments!



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## YOUR MAGIC



# THE SUMMER CRUISE OF THE PETREL, JANUARY 1887



*From the Diary of Thomas Ryan*

Edited by Gainor Jackson

Having holidays, I got together a crew comprising W. Speight, Mark, Harry Ramsbottom, Harry West and myself.

We set sail for the Thames on board our good yacht PETREL. The town clock chimed noon as we left our mooring and, favoured with a nice northerly, we shaped our course. At Chamberlins Island we "lay to" and obtained some firewood to boil the billy.

After leaving the island we got into the swell of the gulf and the yacht began to roll a bit, which caused uneasiness to one of our crew (West) as he was playing cards. After a while he heaved the contents of his stomach overboard, to the derisive laughter of all, for in his own estimation he was a grand sailor. He subsequently attributed it to the unwholesome tobacco he was smoking.

Shortly after having tea, and as it

was dark, we espied the gleaming lights of Grahamstown and at 7.45 p.m. we brought to an anchor off Curtis Wharf, made sail snug and went ashore. I stayed at the Bowen during the night and the others slept on board.

In the morning we were shown down the Cambria mine by the

---

*The Cruise of the PETREL, watercolour and ink by Gainor Jackson.*



manager. That evening we had a musical party at the Bowen. Mark was conspicuous by his attention and jollity towards the "ladies" present.

At 8.20 a.m. we weighed anchor for Coromandel. Having the benefit of the strong ebb tide, our progress was pretty good. It was indeed a pleasant day, the sky bright and clear. The waters asleep, and numerous porpoises playfully jumping out of the water and numberless gannets diving. About noon a nice breeze from the north entailed a dead beat, but, with the ebb tide still in our favour, we made good progress, passing Tapu and Waikawau.

About 5.30 p.m. we made "Sandfly Bay" where we had a yarn with an old man who was building a small cutter. He lives in the boat, which is covered amidships by the small house, and this is his home.

While talking with him the noble army of black sandflies came down to interview us and their presence was soon keenly felt. Ramsbottom got the pace made too warm for him so he waded into the tide up to his trousers and breathed a threat of defiance at the little terrors. Boiled the billy ashore and had tea on board. Played cards then turned in.

All were asleep when we were startled by Mark calling out the unusual cry of "water".

We soon discovered he had been "sailing" on his bed in bilge water caused by the tide leaving the yacht, which had laid over on Mark's side.

All hands tried to get the yacht upright, but our strength was not equal to the task, so we had to wait until the tide floated her again. After breakfast we got under way and the wind, being "up and down the mast," had to sweep (row) the yacht around the point to get in the strong ebb tide.

We drifted past some rocks off Karita Bay and opened fire with our two broadside guns and succeeded in killing eight shags. About a mile farther on we came across a small island covered with shags. Being anxious to keep our supply of ammunition, we could not shoot any. But I landed and threw stones and sticks at them, wounding a few.

After crossing Manaia Bay we fell in with a nice breeze from the north, and went up Coromandel Harbour where we arrived at 12.30 on January

13. Had dinner on board. Went ashore for water and bread, then left for Great Barrier.

Outside the heads we fell in with a nasty flood tide and sea, so we decided to run under the lee of the heads for the night.

Up early next morning. No wind, so swept the yacht ashore to get half a sack of peaches. While going around the island we saw forests of peach trees and tremendously long grape vines, but none ripe enough to eat. The sun made havoc with Ramsbottom and West. Next day their wrists and shins were blistered.



During the calm Mark and West went ashore in the dinghy to one of the islands for firewood. West nearly fell overboard on returning.

A light northwester led us down to Cape Colville and along the shore we saw a great number of wild goats. We got to the cape at 7 p.m.

Then the wind shifted to a fine breeze. Carrying all sail, we stood across to the barrier where we fetched Cape Rio, then we ran to Okupu Bay which was reached at 2 a.m. Clewed up sails and turned in.

Next morning we were surprised when we went ashore, as Gus Hill had come down in the steamer to join us for the remainder of the cruise.

We went hunting and got a pig which we roasted. After tea we played cards till bedtime. Up at 7 a.m. Sunday and got ready for a good walk to the hot springs. West was anxious to lead, but he got taken along at a rare pace by Gus and Speight. The

pace was too warm for Ramsbottom and he collapsed and turned back as he lost the road.

All had a good bath, and I went up the creek sketching. Walked leisurely back and got home at 2 p.m. and had dinner. After, we went stingray-hunting and got only one as the harpoon would not hold. In the evening had a salvation service in which some queer testimonies were given, and a number of songs sung with gusto.

Up early Monday and cleaned the bottom and scraped spars. Tuesday we left for Port Fitzroy, but no wind, and had to pull nearly all the way to Wellington Head where all went ashore rabbit-shooting, but got only one. Mark and myself tried to harpoon yellowtail but were unsuccessful. All around us were great schools of kahawai, but couldn't get near enough to get any.

Left for Okupu Bay but no wind. The tide was against us, making it unpleasant, so we had to pull again. We didn't reach Flat Island until dark. There was a predicament; no beds, no blankets, no food, save some lime juice and about half a dozen biscuits. To make our beds of fern was the next thing, but just as we got them down came the rain so we had to leave the fern and come on board.

What a nice outlook for the night, so we picked out the softest boards to lie on. We played cards to while away the time, and when we turned in we had a treat lying on bare boards, thunder growling all around, lightning flashing and rain coming down in torrents.

There was a regular watch all night and every time one woke (and that's often) there was to be heard groaning, twisting and twirling of bodies as one joint or the other wore out the softness of the boards. Needless to say, all hands were up at daybreak glad to shake out all the stiffness.

Had a biscuit and lime juice for breakfast. Got the sweeps out and pulled the yacht to Gannet Pt. where we had some fine gannet shooting. Having shot and gathered 10, Mark went in the dinghy after some wounded ones.

Thoroughly tired of our trip to Fitzroy, all hands stayed in after a good dinner well relished by our famished stomachs. Most slept during



the afternoon; what a sight when they awoke!

While asleep Gus had got my colour box and given all asleep a good painting of red paint all over their faces. After tea had some songs and went to bed early. Thursday turned out wet, so we loafed around and wrote letters.

We set sail for Kawau at 8.40 a.m., bowling out the bay with a strong breeze. We reached Bon Accord Harbour at 4 p.m. after a fine run across. After fixing the boat, Gus, "Buck" and myself went ashore to see Sir George Grey whom we found in his drawing room.

He was rather unwell, but gave us the royal welcome he always accords to visitors. After a long conversation he invited us to have an afternoon tea with him after which he invited us to tea along with the household, and we

availed ourselves of the kind invitation.

After tea he invited all hands ashore to a musical evening where we enjoyed ourselves immensely, the George family and the Misses White being present. It was a rare "chuck in" for the "lime-juicers" to discuss politics with such an able statesman, and they spent a good time with the veteran.

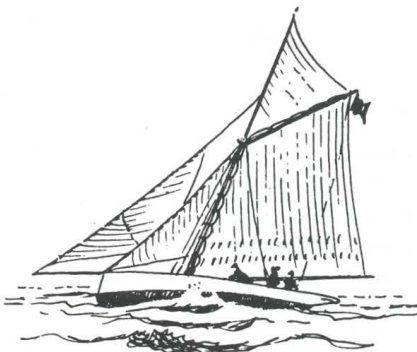
Left at 10 p.m. and were up early next morning as we wanted to get to "wallabi" across the bay. The brutes were too wild and we only got one which Gus shot. Had tea on board, and then went ashore to say goodbye to Sir George who seemed rather anxious that we were going as it was blowing a stiff breeze from the east.

But, being in good trim, we left the harbour at 5 p.m. and, after a rough run to Whangaparaoa, we anchored at

8.30 p.m. We were glad to get asleep.

Woke early to get among the rabbits and got 17. After breakfast we left for home which was reached at 2 p.m. Sunday, thus concluding one of the most pleasant and enjoyable trips one could have around the Hauraki Gulf in a fortnight. ☼

*(Original spellings have been preserved.)*



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# TUGBOAT ON THE KAIPARA

*Tugboat on the Kaipara is the story of the tug DURHAM, which served shipping on the Kaipara Harbour during the height of the kauri trade at the end of the last century. This narrative is based on entries in her log, from the period 1890 to 1897. Part I appeared in Bearings Vol.2 No.2.*

by Cliff Hawkins  
Part II



Occasionally foul weather prevented any movement of shipping on the Kaipara Harbour, one such period occurring during the winter of 1897. When, after a full week of inactivity, conditions became favourable, five sailing ships, all laden with timber, cleared for overseas, and two more for South Island ports.

So far we have witnessed, so to speak, little more than inconvenience caused by inclement weather. But

there were times of real anxiety and sometimes tragedy.

Monday, 24th March 1890: "This day begins with freshening wind from SSW. Blowing fresh breeze at noon lasting remainder of day. The GRASMERE and SYREN arrived. When bringing up the SYREN lost his anchors and drifted toward bank. Went down to him with launch to see if any assistance required. Found that a third anchor had been bent on and

*Shipping at Te Kopuru on the Northern Wairoa: two barques and four brigantines. This picture gives an idea of the volume of shipping involved in carrying timber from the kauri forests of the Kaipara to other parts of New Zealand and to Australia, Britain and America. (C.W. Hawkins collection)*





*Tatarariki mill on the Northern Wairoa. An unidentified Scandinavian barque takes in a cargo of timber. (C.W. Hawkins collection)*

let go and vessel safely afloat in three fathoms of water. No assistance required."

Some weeks later a timber-laden brig was to get in a far worse situation outside the harbour entrance.

Thursday, 8th May, 1890: "Begins showery, clearing off before sunrise. Forenoon light SE breeze, sun hot. Noon fresh ESE breeze which fell light about 5 p.m. Evening light airs. The brig WILD WAVE came down the Kaipara and proceeded towards bar. When vessel got outside Tory the wind fell light and the tide carried vessel onto North Spit banks through the broken water at 6.15 p.m. Signalman telephoned vessel burning blue lights. Got steam up on launch and proceeded down to North Spit but could see nothing of vessel or any signs of wreckage so conjectured vessel had got clear. Returned to moorings at 12.30."

Friday, 9th: "Light variable airs fore part of day. Latter part light SW wind. At 7 a.m. signalman telephoned WILD WAVE at anchor water-logged about two miles to NW of spit end and 1/2 mile off shore bearing from lighthouse W1/2S. Got steam up and coals on launch and proceeded to vessel which was reached about 2 p.m. Found vessel at anchor full of water. Got a line from brig and started to tow towards bar. At 5.30 dusk, beacons being in line, steamed in over the bar getting in abreast of Tory about 8.15 when the MINNIE CASEY came down and also towed. About 9.40 well inside lighthouse and water smooth. At master's suggestion let go tow rope and vessel proceeded towards South Head in tow of MINNIE CASEY. Launch reached moorings at 10 p.m."

(It may be assumed that the "launch" was the tug DURHAM.)

At Helensville the WILD WAVE was

declared to be beyond repair and condemned. The brig had been built in Guernsey in 1854 and was registered in Sydney. Her cargo had been loaded at Helensville.

In March 1893, tragedy was suspected when word reached Pouto that wreckage had been seen south of the Kaipara entrance. There was some concern for the safety of the Auckland-owned barque NORTHERN STAR, then overdue at Wellington on a voyage from the Hokianga with a cargo of timber. On going across to the South Head the harbour-master went along the ocean beach and located a vessel bottom up. He confirmed that it was indeed the wreck of the NORTHERN STAR. The DURHAM, however, was usually concerned with minor mishaps and there were many of them.

29th April, 1894: "... to entrance of Tauhoa channel. There anchored, went ashore and walked across Tapura



*A typical scene on the Northern Wairoa River while the kauri forest lasted: jetty, rafted logs and a barquentine, the TITANIA, under tow by the tug OHINEMURI and assisted by two other steam vessels. The OHINEMURI was built by William Holmes at Devonport in 1891. (John and James Holmes built the DURHAM in 1875.) She was owned by the Northern Steam Ship Co. during this period. 89.1 x 18.4 x 6.9 ft; tonnage 114.2 gross, 73.04 net. (C.W. Hawkins collection)*



*The barquentine PENDLE HILL, moored stern-to in a quiet backwater of the Kaipara. She was built at Sunderland in 1878 by John Blonner and ended her days as a hulk at Sydney. 124.6 x 24 x 11.45 ft, 234 g.t.*

(C.W. Hawkins collection)

pit where cutter EMMA ashore. Crew did not require assistance so returned reaching moorings at Pouto 6 p.m."

7th August, 1894: "... taking soundings till 1 p.m. when the DEVONPORT required DURHAM's assistance. Steamed up to abreast waterhole and towed vessel off bank."

12th March, 1895: "Wind ESE variable. PENDLE HILL anchored abreast of lighthouse in consequence of mistaying (lost one anchor). Wire sent 9 a.m. to H'ville to despatch DURHAM at once — Reply to telegram recd 10.25 a.m. advising her leaving for Heads — Forenoon fine, passing clouds — wind light from ESE by SSE. Barometer set fair. Afternoon wind increasing — PENDLE HILL passed the Point about 2.30 p.m. under easy sails in company with tug DURHAM."

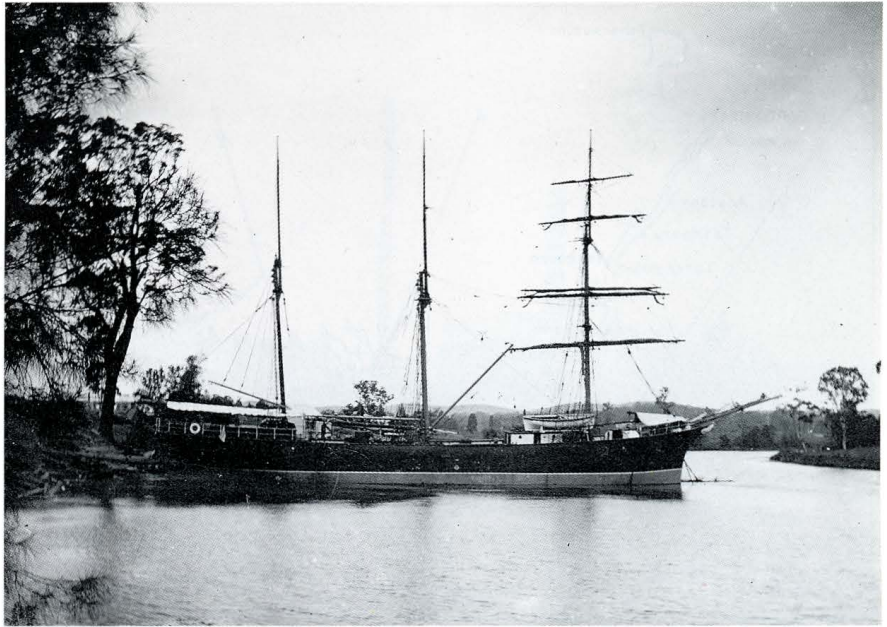
Not all masters unacquainted with the Kaipara would risk the entrance unaccompanied. On one occasion the Hobart schooner MARY WADLEY approached the bar but, with no tug in sight, turned tail and headed out to sea. Unknown to those aboard the schooner, the DURHAM was in fact on her way out but by the time she arrived on the scene the MARY WADLEY was well away. Quite ignorant of the DURHAM's fruitless mission the master of the schooner arrived back off the entrance the next day and entered port with the assistance of the tug.

But there were times of misunderstanding and even dispute.

13th September, 1893: "Left Pouto per DURHAM and steamed up the Kaipara after the ANTHONS on reaching which master stated he did not require pilot although signalman

*The topsail schooner ELIZA FIRTH under tow by the s.s. NAUMAI off Dargaville. The scow THREE CHEERS is at the jetty. The ELIZA FIRTH was built in New South Wales in 1869, and was lost on the Kaipara in 1915.*

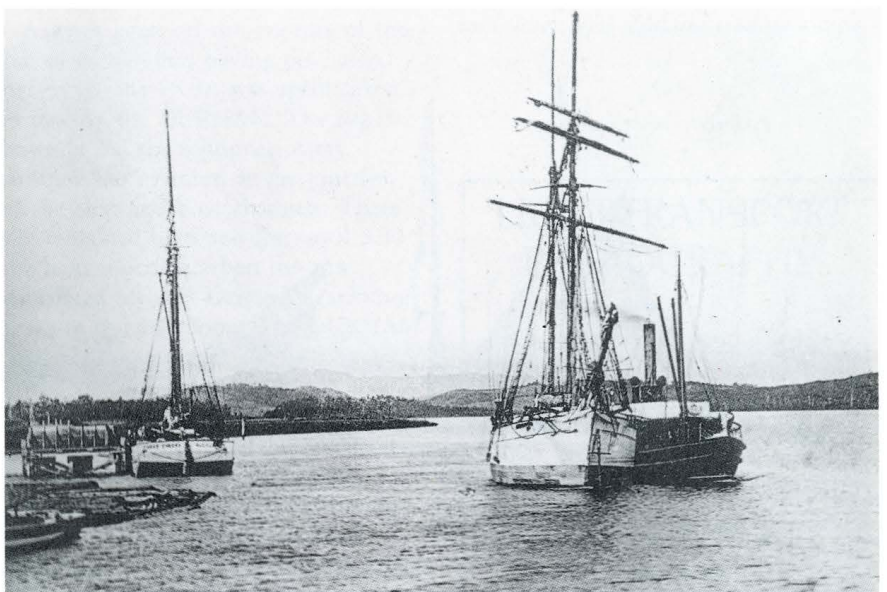
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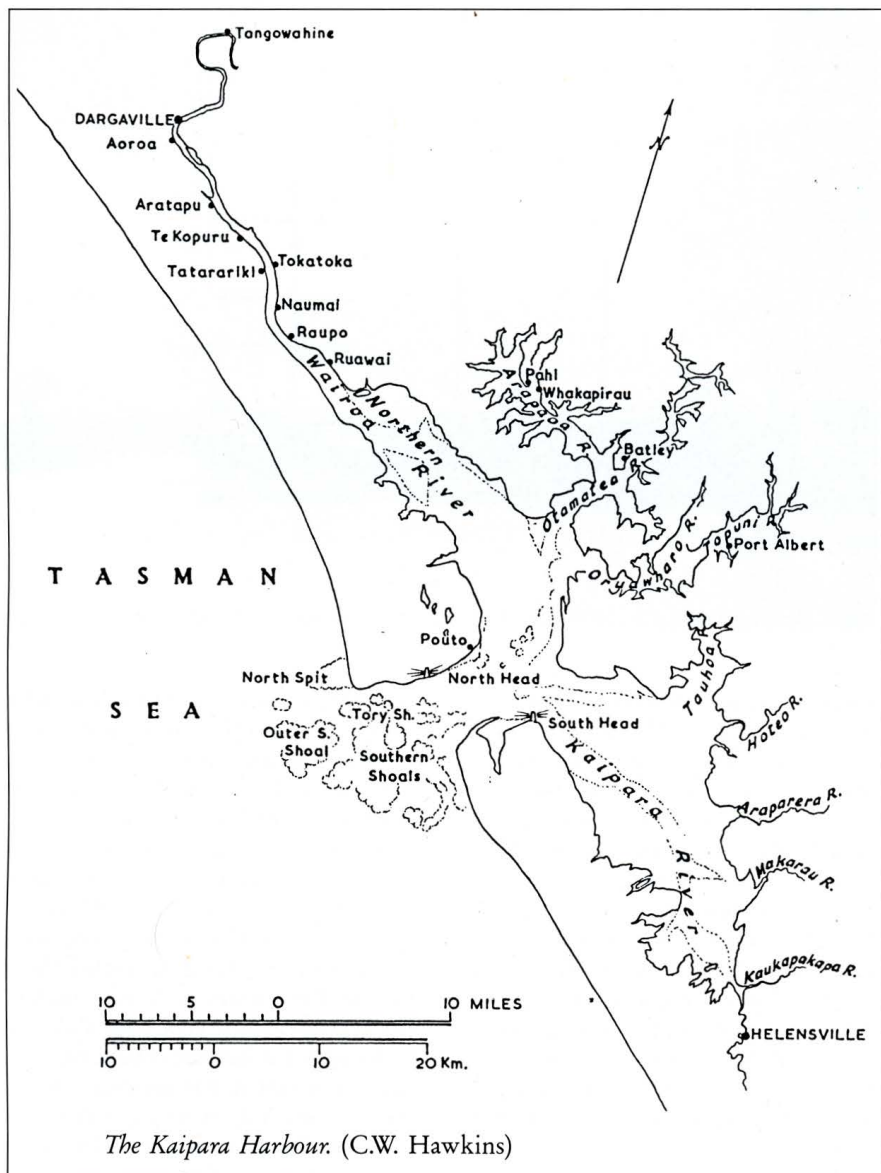
stated vessel had jack flying when passing lighthouse. Master says it was not the jack but flag S for steamer." Two days later there was another incident when the topsail schooner WELCOME, inward bound, passed Pouto "... with jack flying on fore backstay abreast lower topsail yard, not seen until vessel abreast Pouto. Launched boat and pulled after vessel but vessel never stopped, having fair wind soon distanced boat so pulled back to station." All this indicates very well how dependent everyone was on flag signals for communication at sea.

Already we have seen that the

DURHAM was not only tug and pilot launch but also the "Blue Boat" of the Kaipara. The Customs officer stationed at Pouto relied absolutely on her being available so that he might board ships during the course of his duties, and often the ships were many river miles away. In June, 1892, he made a visit to the Aratapu shipyard of Barbour and Mead to inspect the new pearling vessel EON and check her measurements. Fees were also collected for a steamer certificate. Later that year it was necessary for the Customs officer to go to Port Albert by way of the Oruawhoro River to attend court proceedings







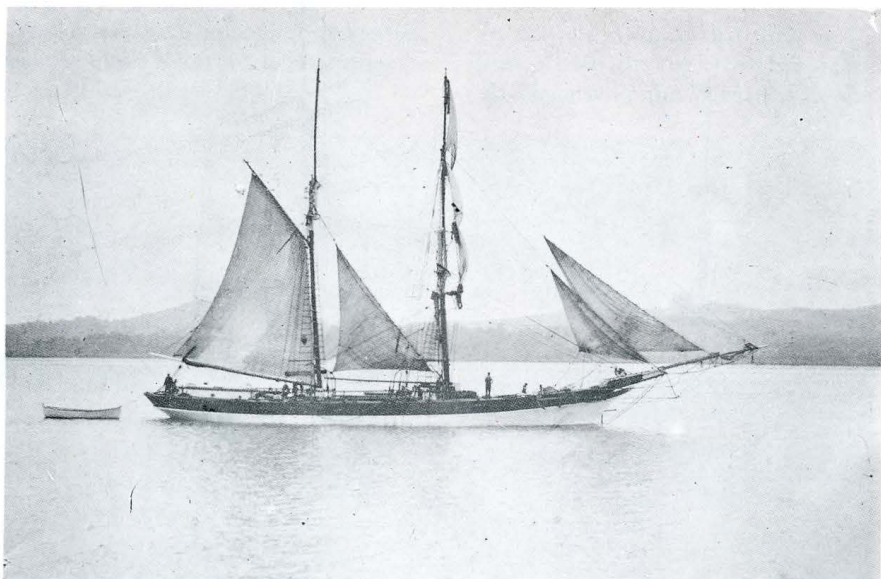
against a shipmaster for the wrongful discharge of ballast. And in 1894 there was a preliminary enquiry into a collision between the barque GRASMERE and the brigantine ARATAPU.

An entry in the Pouto log book for the 8th March, 1894, again illustrates the importance of the tug in connection with the work of the Customs officer-in-charge. "... 7 a.m. went on board the DURHAM and proceeded by same up the Wairoa, calling at Te Kopuru and Aratapu. From thence the DURHAM steamed to Tatarariki to tow the COQUETTE to Heads, I staying at Aratapu to receive entries and duty on tea landed ex KILLARNEY from Sydney, from thence on to Dargaville per OSPREY."

Ever alert for any infringement of regulations, the officer-in-charge in March, 1896, detected the barquentine YOLANDE, outward bound for Sydney, laden with a greater cargo of timber on deck than was permitted by her licence. Consequently the vessel was taken back to the wharf at Aratapu and it was not until some days later that the Customs officer cleared the YOLANDE with the necessary certificate.

It can be imagined what inconvenience was caused when any accident befell the DURHAM, and by all accounts the tug's itinerary was all too frequently interrupted by the loss of a propeller blade or worse. At such times the company's steamer MINNIE CASEY was able to take over her duties. On one occasion, however, the DURHAM had to be beached at Shelly Beach to have a complete new propeller and shaft fitted at a time when the MINNIE CASEY was fully committed to her river services and she in turn had to be replaced by the ETHEL.

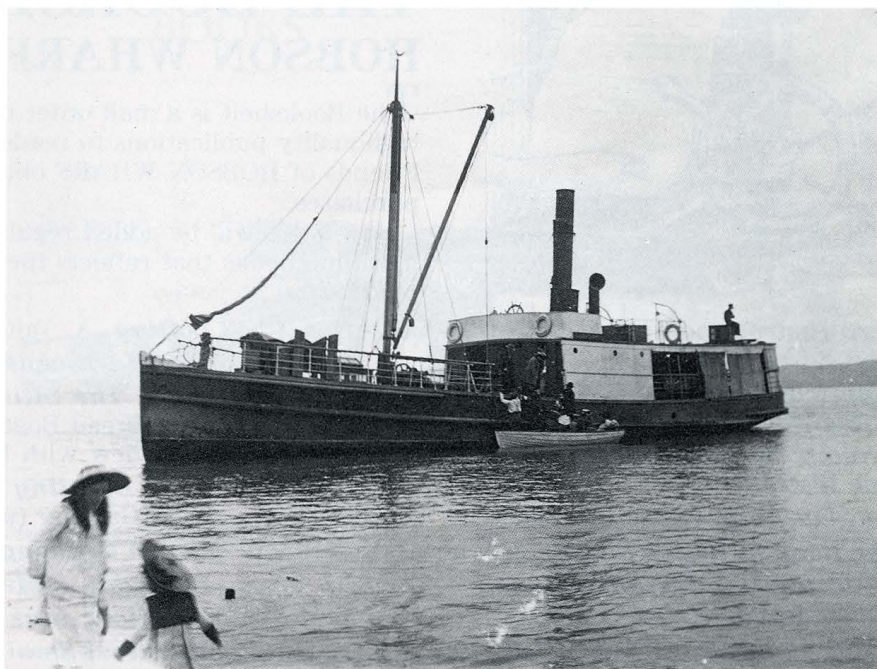
Despite rivalry in business the river folk readily lent a hand when it was required, but the DURHAM was not always on the receiving end. On one occasion (12th September, 1892), while steaming down the Wairoa River from Aratapu, she fell in with



*Weighing anchor: the brigantine ARATAPU, built by James Barbour at Aratapu in 1878. 95ft x 23.7ft x 9ft. 122 ton. (C.W. Hawkins collection)*



The NAUMAI landing passengers by small boat. The NAUMAI was built by Brown & Sons on the Kaipara and, like the DURHAM, was owned for a time by the Northern Union Steamboat Co. 72.8 x 14.2 x 7.7 ft, tonnage 47.22 gross, 28.62 net. She was broken up at Napier in 1932.  
(C.W. Hawkins collection)



the steamer KINA which had broken down. Not only did the DURHAM tow the disabled vessel to the Tokatoka wharf but passengers and mail were taken aboard the tug which then turned about and steamed up river to deliver both passengers and mail at the various landings on the way back to Dargaville, which was not reached until well into the night. Another time (13th October, 1896) the MINNIE CASEY "broke down up Shelly Beach way" and the DURHAM temporarily took over the passenger run with no substitute laid on for her own duties.

Wednesday, the 21st of March, 1894, was a very important day in the career of the DURHAM. After a full day's towing she had to steam post-haste up the Wairoa in the evening "to be at the premier's service at Dargaville." Dick Seddon was taking the opportunity to become acquainted with the Kaipara. For two days it was recorded, "DURHAM attending premier", and on the third day, Saturday the 24th, the tug "passed Heads with premier's party for Helensville about 11a.m." It was not until three days later that the honoured DURHAM was back to her normal duties, attending shipping, checking buoys and taking soundings.

Of particular interest is the DURHAM's association with the topsail schooner HUIA, as it was the DURHAM that towed her out to sea

on her maiden voyage on the 24th of September, 1894. When the HUIA returned to the Kaipara from Newcastle, New South Wales, on the 30th of October, she carried a cargo of coal for the tug's owners at Helensville and so, on entering the harbour, the schooner sailed over to the South Head shore. It is recorded that "the officer-in-charge proceeded per DURHAM across Heads to Bucklands wharf, where boarded the HUIA and examined manifest and stores, etc., returning to Pouto per DURHAM at 6 p.m." The DURHAM then left Pouto "on company's service" to tow the schooner up the Kaipara River to Helensville.

A week later, on the evening of the 7th of November, having discharged her cargo, the HUIA was again taken in tow by the DURHAM. The tug however led the schooner astray, running her aground at the junction of the ship and boat channels. There she remained hard and fast until 5.30 the next morning when the tow continued towards Dargaville, arriving there in the afternoon. The DURHAM then had to steam all the way back to Pouto and did not pick up her moorings until after ten p.m.

The busy life of the DURHAM on the Kaipara continued until 1900 when she returned to the Waitemata to work for the Devonport Steam Ferry Co. She was broken up in 1909.

#### FURTHER READING

*A Maritime Heritage*, by C.W. Hawkins (Collins, 1978)  
*Log of the Huia*, by C.W. Hawkins (Collins, 1973)  
*Seven Lives on Salt River*, by Dick Scott (Hodder & Stoughton, 1987)  
*The New Zealand Section of the Register of All British Shipping*, by M.N. Watts (N.Z. Ship & Marine Society)

*Cliff Hawkins has been photographing ships for decades and has written several books on ships from New Zealand and elsewhere. He is currently preparing articles for Bearings on scows and other New Zealand trading vessels.*

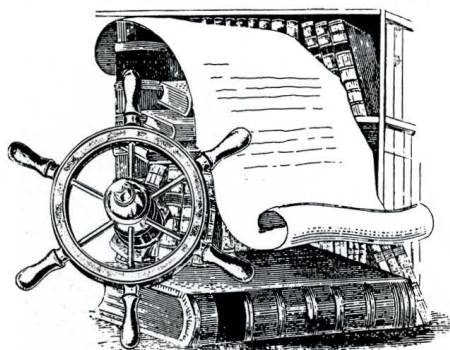
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## BOOKS

*Stewart Island's KAIPIPI SHIPYARD and the ROSS SEA WHALERS*

By J.P.C. Watt.

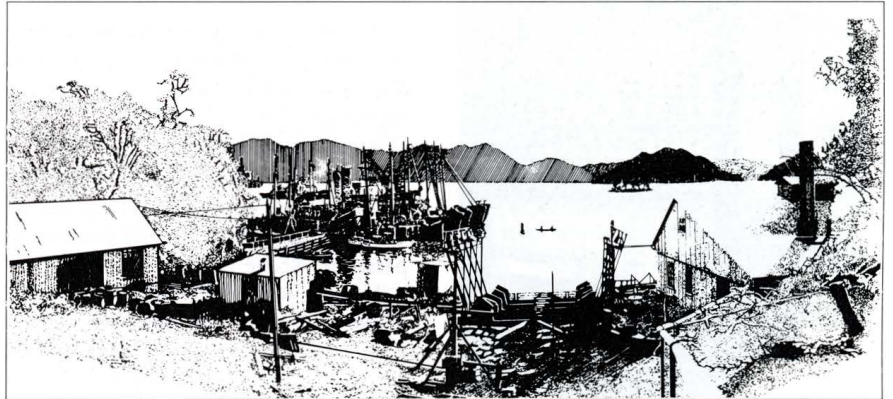
Published by the author, 1989.  
Hard cover, illustrated, 273 pages.  
\$52.50.

The Old Whaling Base in Paterson Inlet at Stewart Island was to me, at the age of six, a magic place — full of relics and the lingering presence of people long gone. The bones of an old wooden ship, damaged iron propellers, old iron machinery, a slipway disappearing under the water and, hidden in the bush behind the beach, foundations of buildings. I knew that the place had been occupied only decades before and that my grand-parents' launch, a clinker double-ender, had been left by the people of the Base, yet the place was a mystery.

Decades later, *Kaipipi Shipyard and the Ross Sea Whalers* has explained the mysteries but preserved the magic. It is a history of nine summer expeditions, to the Ross Sea between 1923 and 1933 by the Rosshavet Whaling Company of Sandefjord, Norway, and of the over-wintering and repair base that they established.

Carl Anton Larsen, the famous polar explorer and whaler, took the factory ship SIR JAMES CLARK ROSS and five STAR chasers into the Ross Dependency in 1923, under licence from the British Government. At the end of the season, the ROSS took her cargo of oil to Europe but the chasers stayed at Stewart Island. In 1925, the Kaipipi Shipyard was established, not at Kaipipi but further up Paterson Inlet, for the repair and wintering-over of the chasers during the southern winter.

On the third trip, the C.A. LARSEN, with its unique bow-ramp for hauling whales aboard, joined the fleet (whales were flensed



from dinghies alongside the ROSS) and later a new SIR JAMES CLARK ROSS replaced the first.

The final trip was in 1932-33; there was a glut of whale oil and the blue whale was facing extinction. The factory ships and most of the chasers and men returned home. The Base was abandoned, the buildings and small boats dispersed around the Island, and that was the end of the Kaipipi Shipyard, apart from the relics.

The book begins with the Base as it is today and continues with the history of the expeditions, the establishment of the Base, life and work there, and relationships with the Stewart Islanders. There is an excellent chapter on the ships: factory ships, chasers, the old whaler OTHELLO: and the boats: Bollinder launches, snekkas, flensing dinghies and praams. Interspersed are short sections on people, places and incidents: Norwegians who stayed here, the stranding and subsequent repair of the LARSEN, Byrd and his polar aeroplanes, and more.

Jim Watt is definitely not an apologist for whaling, but he has not judged the Rosshavet whalers by modern standards. In the 1920s the killing of whales was not reprehensible: if not heroic it was at least regarded as a necessary, if arduous and dangerous occupation, when it was thought about at all. It is clear that these were not hard men, despite their extremely hard life (those wintering over at the Base were away from home at least three seasons, alternating a gruelling, cold summer and a lonely winter); they were

gentle, reserved people. The Stewart Islanders gradually took them to their hearts.

The *Ross Sea Whalers* is an extremely thorough piece of scholarship and is very densely packed with information, perhaps enough to spread over as many pages again. Nevertheless, it is well told, to be read as a narrative; as a browse among the splendid photographs, personal vignettes and appendices (sailings, personnel, catches, journals and contracts); or as a work of reference, with its comprehensive index.

Jim Watt treats his subject with respect and affection and has produced an excellent work which deserves recognition far beyond New Zealand (and Sandefjord). *Kaipipi Shipyard and the Ross Sea Whalers* is a story of universal maritime and human interest.

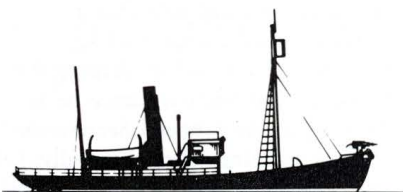
Peter McCurdy

*SHIPS OF THE UNION COMPANY**SHIPS OF THE NEW ZEALAND SHIPPING COMPANY**NEW ZEALAND COASTAL PASSENGER SHIPS*

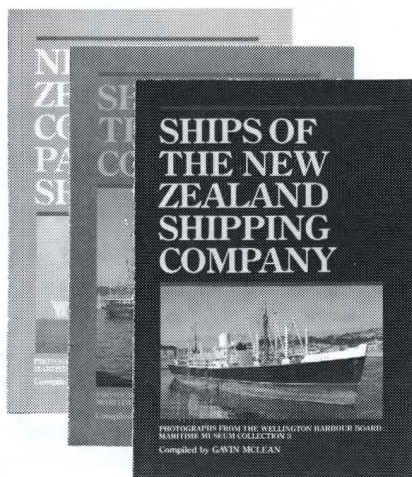
By Gavin McLean. Published by GP Books, Wellington, 1990. Soft cover. \$12.50 each.

These three books fill a long-neglected market by providing a readily accessible, reasonably priced visual record of various aspects of New Zealand shipping history.

The photographs, culled mainly from the archives of the Wellington







Maritime Museum, have been carefully reproduced, with only one vessel suffering from the purist's bane of having a bow or stern cropped out.

Leafing through these pages makes one realise what a debt we owe to our early maritime photographers for preserving types of ships and a way of life now vanished from our seas and ports. Of all the ships portrayed, only the rail ferries across Cook Strait and the Union Company trans-Tasman ships remain.

Unfortunately, the same enthusiasm cannot be generated for the accompanying text of any of the three books. It is full of careless proof-reading and misplacement of captions, which suggest either over-hasty compilation or insufficient care and supervision.

Even worse are some outright inaccuracies.

The most glaring are the description of the steam turbo-electric RANGATIRA of 1931 as a motor vessel on page 41 of the coastal ships book; the suggestion on page 39 of the same book that the WAHINE had a bow thruster when in fact she had only a bow rudder; and the statement on page 8 of the Union Company book that the company entered the inter-colonial trade with the purchase of the McMeckan Blackwood fleet in 1878, whereas it had done so with the sailing of its own ROTORUA from Onehunga in January 1877.

The list of errors and omissions is too long for inclusion in this brief review, but anyone interested may obtain a copy from the Auckland Maritime Museum office.

The title of the third book is

something of a misnomer — *Cook Strait Passenger Ships* would have been more accurate. Apart from a brief mention of Foveaux Strait and some Northern Company ships, there is no mention of that company's major services to New Plymouth, Whangarei or Tauranga; nor any coverage of Hawkes Bay, Banks Peninsula or West Coast shipping, all of great importance in the coastal passenger scene in their day.

Anyone wanting a record of aspects of New Zealand shipping would be hard put to find a better photographic record than that provided in these books. But the accompanying text should be treated with caution and verified elsewhere before being relied on.

W.A. Laxon

### **MASTERS OR SERVANTS?** *A Short History of the New Zealand Merchant Service Guild & its Predecessors*

By **Gavin McLean.**

Published by the New Zealand Merchant Service Guild, P.O. Box 11-878, Wellington. Hard cover, illustrated, 96 pages. \$19.95.

Gavin McLean has adroitly condensed 100 years of New Zealand Merchant Service Guild history into a slim volume which can be read in a dog-watch or two.

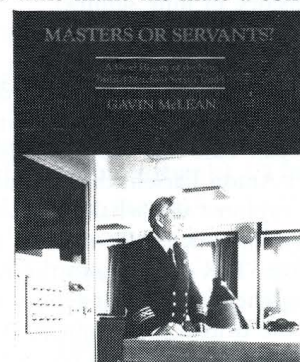
There are many lessons to be learnt from this brief foray into the past. History, we are told, repeats itself; the trouble being that we are slow learners. *Masters or Servants?* should be required reading for all new entrants into the merchant service — indeed for all those whose work involves industrial relations.

To answer the question posed by the author's choice of title: surely from the formation of the first shipping companies the master became as much a servant as the crew under his command — it is purely a matter of degree. The author provides evidence of this by reproducing the *Instructions to Officers* issued in November 1878 by the Managing Director of the U.S.S.Co., James Mills. Sir James, as he later became, he describes as a hard-headed young clerk

when the company was formed in 1875. Three years later Mills was promulgating instructions, at least two of which should more properly have formed part of any self-respecting "Masters Standing Orders".

As the fleet grew in size, Mills devised new ways of imposing discipline on his seagoing staff. His *Instructions to Masters* of 1878 is described as "an important document and an early step in the Masters transition from semi-entrepreneur to salaried employee".

We can only acknowledge another "lesson" from the past which still has to be applied, in the quoted comments of maritime writer Frank Bullen on the rift between the Maritime Officers Association and the Shipmasters Association. While speaking at a banquet in 1906, Bullen claimed that "... the interests of the masters and the officers were identical and — as engineers knew — waste of power through unnecessary friction was an unpardonable sin ... [he was also] satisfied that a captain was useless if he couldn't maintain discipline aboard his ship and at the same time make his mate a comrade."



In his "Conclusion" McLean cites two major themes which stand out: the conservative nature of the Guild and its membership base, which for most of its history could never quite make up its mind whether it was an association representing a body of professional officers on professional matters or a modern trade union dedicated to improving the income and living standards of its members; and the important role that a relatively small number of key individuals have had in shaping its course. In the latter instance he is referring to the General Secretaries.

While agreeing whole-heartedly, I believe that the author has tended to



confuse the role of the Secretariat with that of the Executive and, in doing so, has not given credit to many men throughout the years that have had to "stand up and be counted" before their various employers, albeit in the company of the General Secretary.

Simply put, the Secretariat are paid staff members while the Executive are the elected members of various panels. Speaking as a former Executive member of ten years standing (1972-82), I was privileged to work with many dedicated people over those boom and bust years. These people gave freely of their time and skills regardless of the fact that there were (and probably still are) employers who displayed the same attitude to anyone prepared to stand up for their beliefs that James Mills exhibited in a letter to Angus Cameron. In that letter, written *four years after the 1890 strike*, Mills supplied a list of officers who went out on strike, and asked for a separate report upon the circumstances of each ship at the time, and the conduct of the individual officers.

Gavin McLean again confuses the Secretariat with the Executive when referring to John McLeod's background as a purser. He states, "None of the other executive positions are now held by people who have served at sea". This is, of course, incorrect although, with the amalgamation with unions who are not seafarers, the composition of the Executive must change — but, one hopes, not to the exclusion of those it was set up to serve.

All those concerned with this publication are to be complimented on their forethought and persistence in having it researched. The author, given that he had to resort to such a variety of "sources" for his material, including a heavy dependency on the files of the Guild's principal adversary during those years, has presented a very balanced view of events, and a fascinating insight into maritime industrial relations in this country during the last hundred years.

#### Jim Varney

*Captain Varney, the recently retired Harbourmaster of the Port of Auckland, was the President of the N.Z. Merchant Service Guild, 1976-82.*

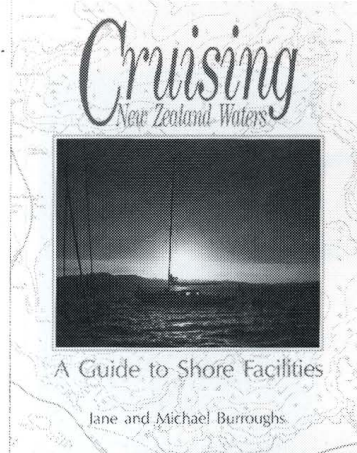
### CRUISING NEW ZEALAND WATERS:

*A Guide to Shore Facilities.*

By **Jane and Michael Burroughs.**

Published by Heinemann Reed, 1989. Soft cover, illustrated, 117 pages. \$29.95.

This book surveys four popular cruising grounds: the Bay of Islands, the East Coast from the Bay of Islands to Whangarei, the Hauraki Gulf, and the Marlborough-Nelson area.



The authors anticipate the inevitable question of why another cruising guide in their introduction. They refer to *Pickmere's Atlas* and the R.A.Y.C.'s *Coastal Cruising Handbook*. (I would add the three excellent guides to the Hauraki Gulf, the Northland Coast, and the Bay of Plenty by William Owen.) Their role, the authors state, is to supplement these sources with information about onshore and service facilities.

For all that, a good deal of the text is devoted to abbreviated descriptions of places, anchorages, passages and suchlike — information which is available in more detailed form elsewhere. The guide to facilities is useful but fairly slight in content, and subject, I suspect, to change as facilities come and go. When the authors reach Auckland and provide a sentence or two on Victoria Park Market, MOTAT, the Zoo, Kelly Tarlton's, the Library, the Museum and the Art Gallery, all purpose seems lost. This information, available in greater detail in general visitor information, has little to do with the needs of cruising mariners for

information on onshore facilities.

*Cruising New Zealand Waters* is by no means a comprehensive guide to cruising our shores or to our shore-based facilities. Undoubtedly it is of some value but it does not contain anything like the wealth of information in the R.A.Y.C. *Handbook* and the guides prepared by William Owen. It could not be described as essential shipboard literature.

**Rodney Wilson**

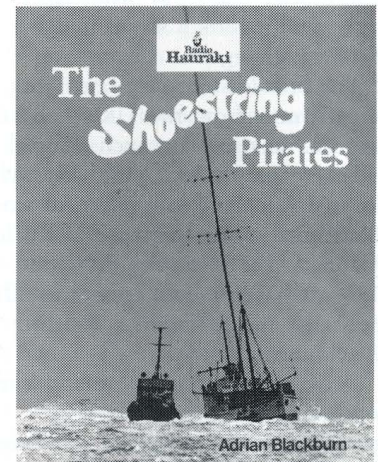
### THE SHOESTRING PIRATES

By **Adrian Blackburn.**

Published by Hauraki Enterprises Ltd, 1988. Soft cover, illustrated, 172 pages. \$29.95.

The Hauraki radio revolution — when the pirates took to international waters — seemed a momentous defiance of central government twenty years ago. Remember? Not unless you are middle-aged or older.

Radio in the 1960s was government-run and, well, tactful is about the kindest word to describe its approach to news and commentary. There had been a surge of opinion, especially from the young and unstuffy, in favour of private radio licences. But the Government, in its ponderous way, was hedging.



The drive for change came from a young Wellington journalist, David Gapes, who had worked on a Sydney daily newspaper and liked the breadth of programming provided over there by the mix of government and private radio.

What was critical, in retrospect, was that a handful of young journalists and radio buffs took on the



Government and won. And in this country at that time you really had to have a heavily sympathetic public to make sure the Government would be circumspect in its responses.

To establish the pirate station in the rough water off the rugged New Zealand coastline took a lot of nerve, energy and sheer persistence. Some of the young people involved have remained in radio; others are still well remembered for their cheek and verve.

Among the remembered names are the Parkinson Brothers (Chris and the late Mike), Ian Magan, Derek Lowe, Mike Baker, Barry Knight, Ian Ferguson and Peter Telling. If you know them now, the photographs will remind you how long it has been.

The unsung heroes were the seamen and technicians, without whom the operation would never have left the wharf.

Radio Hauraki is now just another station on a crowded Auckland dial. And today the public broadcasting stations, led by Newstalk 1ZB, have outclassed the privates in most parts of the country. In fact, 1ZB with the irreverent Paul Holmes has taken over the mantle of audacity first worn by Hauraki.

Would this have evolved if the pirates had not pushed themselves forward and revolutionised radio? Not likely. State radio was insufferably smug and it took a lot of nudging before it changed.

The broadcasting of pirate programmes from the TIRIs I and II at sea off Auckland was such a signal event, to perpetrate a pun, that well known Auckland journalist Adrian Blackburn wrote the story of Radio Hauraki, *The Shoestring Pirates*, in 1974. It has just been re-issued with revisions and postscripts, also by Blackburn.

I read it first time round and a re-read reminds me how briskly professional the writing is — a bright and breezy account of the Hauraki saga with a high fact count and a low level of nostalgia.

Who cares after all these years? I'm not sure about that. But it is a story very well told in a well-designed book. Radio buffs of a new generation may consume it with enthusiasm.

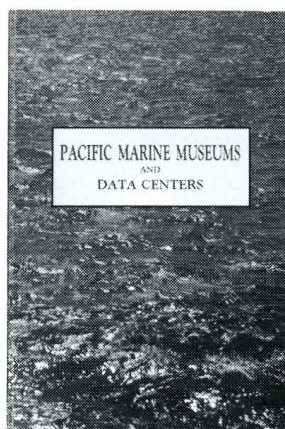
Gordon McLauchlan

## PACIFIC MARINE MUSEUMS AND DATA CENTERS

By L.B. & S.A. Landauer.

Published by Flying Cloud Publications, 1990. Soft cover, illustrated, 242 pages.

“Some things are more Pacific than Australian or American or Tahitian. Of course, each region has something unique in its history, but there is also the thread of similarity that weaves the beautiful fabric of Pacific ‘oneness’. That is what you’ll find in this volume” claims the publisher’s blurb on the cover of this volume.



But you will look in vain for the “oneness”, the Pacific theme. Instead you will find a country by country listing of maritime collections arranged alphabetically by place name.

With collections of considerable historical value being given equal listing with minor displays of nautical bric-a-brac, the compilers have clearly sought to list every collection, large or small, regardless of their relative merits. As a directory, therefore, this book could send its reader on some monumental wild goose chases. What is sorely lacking is a rating system to at least give a clue as to whether or not the pursuit is worth the effort!

To conclude on a positive note, the directory comprehensively lists the collections in our part of the world, giving such useful information as place, opening hours, telephone numbers and admission charges, as well as an indication of the strengths of each collection. And that certainly is valuable.

Rodney Wilson

## YACHTING Vols I & II

*The Badminton Library of Sports and Pastimes.*

Edited by the Eighth Duke of Beaufort assisted by Alfred E.T. Watson. Facsimile edition published by Ashford Press Publishing, 1985. Hard cover, 479 and 501 pages, illustrated. \$49.95 each.

*Yachting* was originally published in 1894 by Longmans Green in the “Badminton Library” series, compiled by the Duke of Beaufort and Alfred Watson to inform the gentlefolk of England (and the World) on how the English went about the business of sport, from Hunting to Motor Driving.

The books are physically impressive — of small format but thick, with heavy paper of superb quality and aroma, and handsomely bound and gold-embossed, and of considerable heft.

The nearly one thousand pages (the two volumes ought to be considered as one work) are crammed with essays — sound, slight, eccentric, sensible — on all aspects of yachting to that time, for browsing or serious reading.

The century-old text has worn well although, like the Curate’s egg, it is good in parts. When it is good it is excellent.

Many of us have a distorted view of Victorian yachting, believing the arts of design and building to have been still technically uninformed. Nothing could be further from the truth. The practitioners knew where they had come from and what they were trying to do.

*Yachting* sets out to instruct on the history of yachting and yacht design to the year 1893, and deals in detail with the yachting season of 1893, arguably the most significant season in yachting, before or since. It was the time when the *BRITANNIA* and the *VALKYRIE II*, designed by G. L. Watson, and the *NAVAHOE* and the *VIGILANT* from the Herreshoff yard immediately made antiquated all previous styles and established the spoon bow and the short keel as the fashion for the next seventy years. Watson himself has contributed a masterly essay on the evolution of the modern racing yacht, full of Scots



good sense and soundness.

Lewis Herreshoff, the blind older brother of N.G. Herreshoff, has written on yachting in America in complementary pieces to Watson's. American and British designers, boat-builders, sail-makers and yachtsmen had been vying with one another and exchanging ideas since the AMERICA sailed at Cowes in 1851, startling the Poms out of their flax sails and loose-footed mainsails.

The contest between Nat Herreshoff's VIGILANT and Watson's VALKYRIE II in 1893 for the America's Cup was the culmination of over forty years of intense development in all areas of the sport: technology of course, but sailing skills and attitudes as well. This stuff is very, very good.

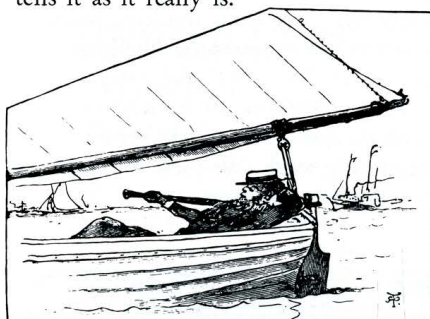
Also good are pieces on five-raters and five-tonners on the Clyde, and two worthy chapters by "Thalassa" (Greek for "Behold the sea", if I remember correctly) on racing and rating rules (very instructive on how the lead-mine freaks came about) and on small yacht racing in the Solent. The last is important in showing the real source of today's small classes as well as the quite frantic pace of development in yacht design in the late 1880s and early 1890s, when Nat Herreshoff brilliantly conceived some quantum leaps in design.

There are slighter essays — some boring and poorly edited, some fresh and interesting — on such diverse subjects as the histories of English, Scottish and Irish yacht clubs, yachting on the Norfolk Broads, schooner racing, ocean cruising, foreign and colonial yachting; and a contrasting pair from E.F. Knight, "Fitting Out a Fifty-Tonner to go Foreign" and "Baltic Cruising", the latter recommending inshore cruising in shoal boats fitted with leeboards. And there is an impossibly pompous piece on Corinthian yachting which debases that term.

Some essays, on topics of perhaps little moment, are pervaded by the infectious naïve enthusiasm that characterises the Englishman in a hobby or pursuit that he has just invented. The eccentricity of the English (especially those with an underlay of Celt) is a joy which leavened the narrowness of Victorian society and gives some respite from

the tedium and horrors of the twentieth century. There are some eccentrics abroad in *Yachting*.

The Earl of Pembroke and Montgomery has written a fascinating essay on "Yacht's Sailing Boats". For "yacht" read "steam yacht" in most cases, but the sport of sailing small open boats comes across as a fresh, wonderful, new discovery with the potency of that first book by Cousteau on scuba diving — remember? This nobleman describes sailing a small boat in high winds and rough water like a convert to a new faith. Even after a century and countless shifts in idiom, his writing tells it as it really is.



Never 'moon'

"Yacht's Sailing Boats", *Yachting Vol. I.*

Another eccentric piece is on the doings of a group of Dublin yachtsmen-artists aboard a 60-foot shoal-draught ketch, in an otherwise somewhat barren dissertation on British yacht clubs. It relieves the dullness of some po-faced meanderings on the Royal Clubs of the Thames.

The Earl of Onslow has contributed a pretty piece on yachting in New Zealand which, although dismissive of indigenous boat-building, to my disgust, is fulsome about our cruising grounds: "The coast is more indented, the harbours more spacious than those of the Mediterranean; the islands ... more numerous ... the weather is far less treacherous than that of the Mediterranean, and gives better warning of its approach. For those who wish to enjoy two summers without a winter; to see some of the most remarkable natural phenomena of the world, and the most interesting and most developed savage race with which Englishmen have come in contact; to explore fresh waters; to find an ample supply of good provisions, suited to European requirements; to live among fellow-countrymen who will assuredly give a

hearty and hospitable welcome, and to realise something of the extent, the variety and the vastness of the Queen's Empire, I can suggest no better nor more enjoyable cruise during the English winter months than one round the beautiful islands of Antipodean Britain."

That sums up the general tone of the work. England and Englishmen are first on earth and have the duty to lead the rest of the world gently towards peace and enlightenment. (Let us forget for the moment what was happening in the Sudan and the Cape.) Looking back like this, one has to suppress the awful sentiment that the bloody Americans spoiled it all for us.

The overwhelming impression given by *Yachting* is that the contests between America and England in the America's Cup and other trans-Atlantic forays accelerated the development of the technology involved to such a point that we are even now just picking up ideas or re-inventing forms from the past. There is also abundant evidence of mutual respect between the designers and yachtsmen of both sides of the Atlantic — it created a good deal of magic.

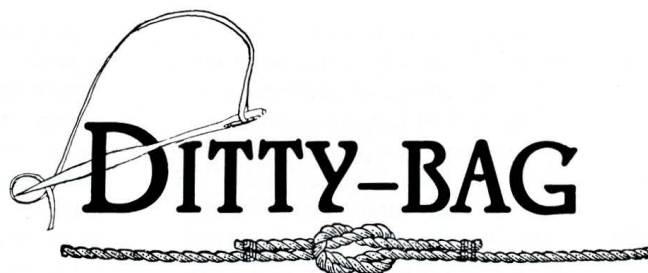
It was the patricians (many of the essays are by knights and earls), the privileged and the wealthy who made yachting a serious pursuit. Yachting does not flourish in poverty, as we are beginning to realise in this country. Gradually the lower orders and people outside the coast of England and the littoral of New England took up the sport in progressively modified forms until it became a major pursuit for civilised Man.

These two volumes speak to us from nearly a hundred years ago with the Word. The trappings of class and privilege, not to mention antiquity, fall away readily and reveal the passion for the sport, the fun, the humour, the camaraderie and the teamwork involved in yachting, which has become a great civilising influence, blending as it does technology, skill, craftsmanship and the pitting of Man (and Woman, I hasten to add) against the elements.

An absolute must for the yacht's library.

Harold Kidd





## WRITING FOR *BEARINGS*

Articles and news items for *Bearings* are sought from our readers. No guarantees of publication can be given but all contributions will be carefully considered. Writers should submit typed copy, double-spaced and on one side of the paper only, with illustrations. All material will be returned unless writers wish to donate illustrations to the HOBSON WHARF archives.

Writers should ensure that material supplied is free from copyright, and undertake to indemnify the publishers against infringement of copyright or actions resulting from content construed to be libellous or untrue.

Please telephone or write if you wish to discuss an article before beginning work. We look forward to your contributions.

flying across to feed in the upper reaches of the Manukau Harbour.

This ecological significance has been acknowledged by the establishment of the nature reserve at Tahuna Torea.

However, the Tamaki Estuary is under increasing pressure and there are claims that it is one of the most polluted waterways in Auckland.

The problems are associated with a wide range of both water and land uses, and cannot be attributed to any particular "worst offender". The causes which contribute to the overall pollution have been identified, but further study is necessary before any particular solutions can be adopted.

Any plan of action also requires that there is sufficient funding to implement and monitor any protection methods. Authorities therefore need to be told how we can protect the Tamaki and that the public demands that attention be focused on this issue.

Tamaki River has traditionally been valued as a place for aquatic sports. It is used for canoeing, yachting, rowing, boardsailing, swimming, boating, and fishing. But people have already experienced some of the effects of the poor water quality on their health. It is time to voice real concern about the state of the river before it is no longer fit for recreational use.

The establishment of an on-going Action Plan for the Tamaki Estuary requires the interest and involvement of the public. The writer has been appointed co-ordinator for an education programme to raise public awareness about the need for the protection of the Tamaki Estuary, and can be contacted at the Manukau City Council, ph. 09-278 0900 ext 8141.

Make your concern known. Write to the Auckland Regional Council. Talk to MPs, City councillors and community board members.

Anne Fenn

## ACTION ON THE TAMAKI

The Tamaki Estuary is a long, narrow tidal estuary with extensive mudflats and narrow waterways at low tide. It is bordered by Auckland City to the west and Manukau City to the east. Its accessibility and its recreational and ecological value make it an important inner-city waterway.



Historically, the Tamaki Estuary is one of the most important waterways in New Zealand, being the easiest route between the west and east coasts since earliest human settlement.

Although not a destination for boat owners, the Tamaki River is today a good place for a large number of boating activities. Several thousand boats can be moored in it at any one time and consequently it is an environment under increasing pressure because of this and other uses. The estuary is in the middle of a densely populated area, and is surrounded by residential, commercial and industrial properties; each of these land uses has put its own pressure on the river.

The estuary has enormous potential for recreation and food-gathering, and there is no doubt that some areas are highly scenic and beneficial. However, continued use and abuse, for example as a vehicle for the dispersal of human and industrial waste, necessitates its protection.

The Tamaki Estuary is ecologically important because of its extensive mudflats, mangroves, and salt marsh flats. It is a salt-water oxygenating area, and a breeding ground for flounder, paketi, yellow-eyed and grey mullet, shrimp, mud-crabs and other fish and shellfish.

It is also a feeding and resting area for migratory birds. Located at one of the narrowest points of the Auckland Isthmus, wading birds gather there,



## PASTIME IN A POND

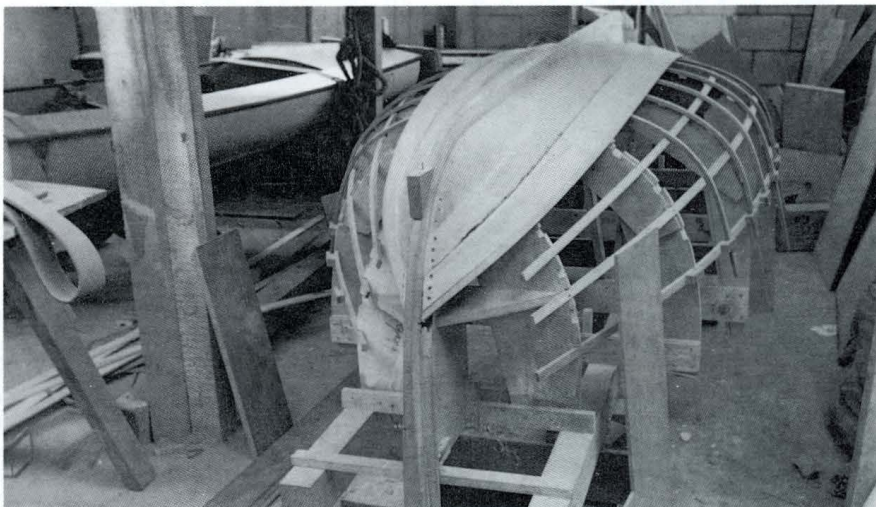
Harold Harkwicke and Murray Stark have reported on the odd situation in which the 1886 cutter PASTIME found herself this year.

Why a sound veteran cutter should be skulking in an urban pool by a pub, instead of sailing, is not clear. She did lose her Lyttelton berth to harbour development and, according to Murray Stark, historical associations with the site rather than a lack of sailors are the reason for the yacht's limited horizons. The pub is the Pegasus Tavern, once the Pegasus Press of Albion Wright, the owner of the PASTIME for many years, and it is one of the oldest buildings in Christchurch dating from 1853. (Murray Stark also says that this is where W.J.P. McCulloch, the winner of the first Sanders Cup race, launched his open twenty-one-foot launch KELVIN, powered by a one-lung Kelvin petrol engine, and chugged down the Avon and on down the coast to Dunedin, in 1919.)

While the PASTIME is simply sitting, the need to carry out the maintenance demanded by a yacht in active use might not be apparent. One hopes that here is not a tragedy of decay in the making — the ordeals of the static floating exhibit are now well understood.

The PASTIME was built by Malcolm Miller at Lyttelton and remained in the Miller family until acquired by Albion Wright in 1960. Her length is 40 ft 3 in, beam 8 ft 9 in, draught 7 ft 2 in and working sail area about 1350 sq ft.

*The PASTIME in her pond.*  
(Montage by Murray Stark)



## SPRING ARRIVES AT THE WOODEN BOAT WORKSHOP

Spring arrived in Auckland on the night of Sunday, 5 August, hard on the heels of a tempestuous weekend. That arrival, we are reliably informed,

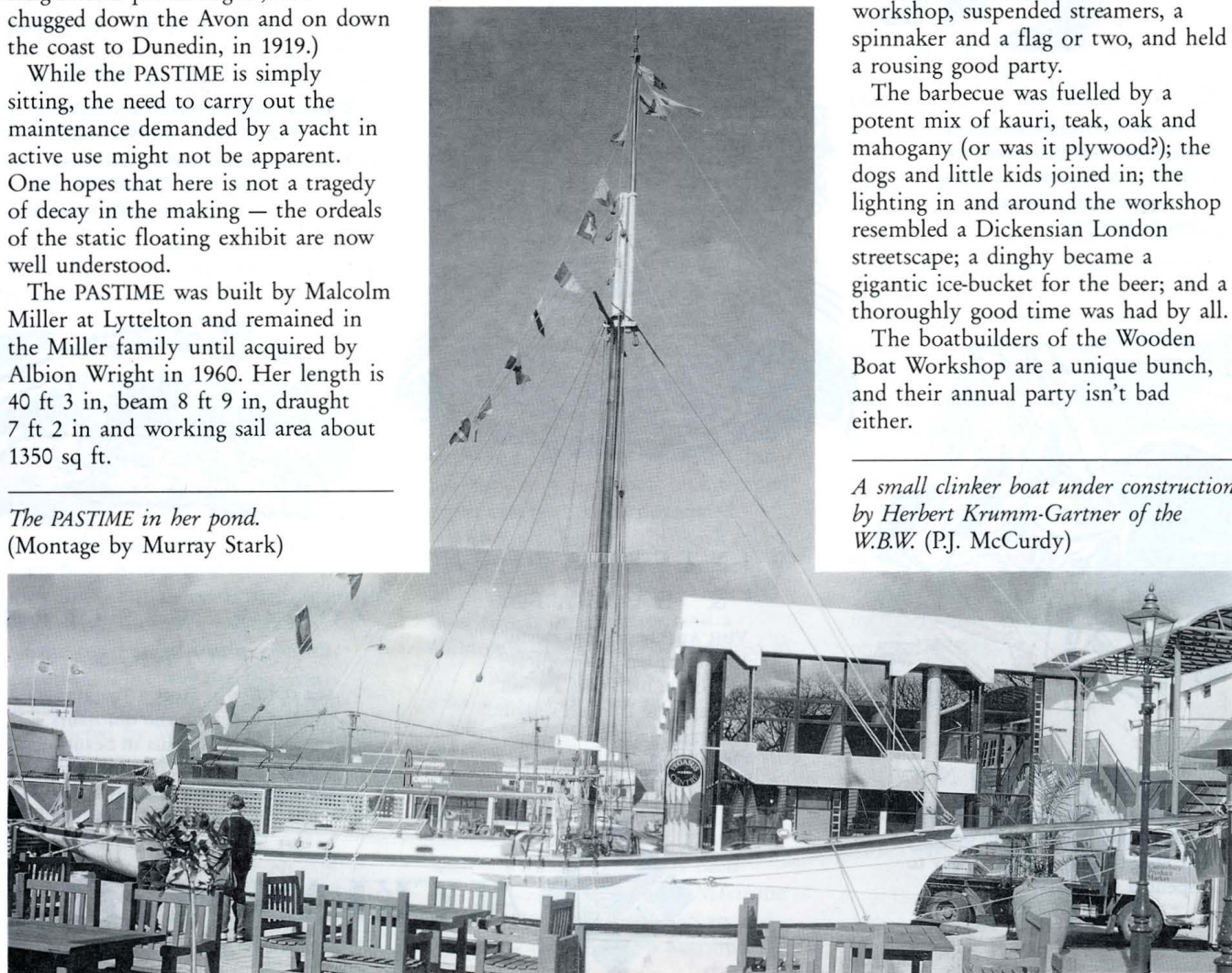
is marked by the Wooden Boat Workshop's annual party.

To the driving rhythm of JT and the Bluebenders, the wood-benders and glue-menders cleared the workshop, suspended streamers, a spinnaker and a flag or two, and held a rousing good party.

The barbecue was fuelled by a potent mix of kauri, teak, oak and mahogany (or was it plywood?); the dogs and little kids joined in; the lighting in and around the workshop resembled a Dickensian London streetscape; a dinghy became a gigantic ice-bucket for the beer; and a thoroughly good time was had by all.

The boatbuilders of the Wooden Boat Workshop are a unique bunch, and their annual party isn't bad either.

*A small clinker boat under construction by Herbert Krumm-Gartner of the W.B.W. (P.J. McCurdy)*





# SUMMER *Attractions!*



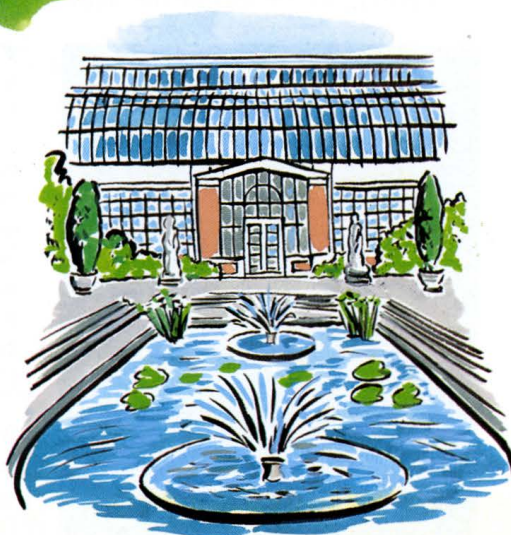
## GOLF

Tee off at Chamberlain Park. Only five minutes from city. Open 7 days, dawn 'til dusk. Equipment hire available. Phone 866-758



## AUCKLAND CITY ART GALLERY

Wander through picturesque Albert Park, then down to the Art Gallery — one of Auckland's finest buildings. Cnr. Kitchener and Wellesley Streets. Phone 390-831 (24 hrs). Open 7 days.



## WINTERGARDEN & DOMAIN

Visit Auckland's wonderful Wintergarden and tropical hothouse, then take a stroll through the Domain's idyllic trees and gardens. Open 7 days.



## WATERFRONT

Catch a bus to Mission Bay then hire a bike, take a stroll or jog around the bays. A great way to spend a sunny day.



## ZOO & WESTERN SPRINGS

See the Kiwis. Meet a Tuatara — the last link with the dinosaurs. Hundreds of animals in beautiful natural grounds. Then stroll through Western Springs.



# AUCKLAND CITY



## ARIKI

On the hard at Half Moon Bay, after a long period of inactivity on the Clevedon River, is the ARIKI, the Logan Bros' 1905 masterpiece. She has been hauled out for the refurbishment of rig and hull to be ready for a busy summer on the Waitemata. The hull looks very fair, a tribute to the three-skin construction and the quality of the original workmanship and materials.



*Edwardian counter and 1990 working methods — the ARIKI at Half Moon Bay. (Matthew Barrie)*

## WELLINGTON PORT NOTES

The Port of Wellington has been extremely busy in recent months and expects a record year in tonnage handled and profit. The banana trade recommenced in May and has continued with the NEW ZEALAND REEFER and the AFRICAN REEFER flying the famous Lauritzen houseflag at the city wharves for the first time in sixteen years.

Logs provide the latest new trade. Although no one envisages Wellington rivalling Mt. Maunganui as a forestry port, Tasman Forest Products has begun shipping out quantities of logs. The first shipment left Wellington late in August aboard the OCEAN LARK.

Tugs and barges have been more in evidence lately. The large Seaview marina development has brought a number of Seatow and Blue Boats tugs and barges south, and Seatow has been busy bringing in shipments of rock for the marinas as well as for the Hutt River protection works.

One tug headed in the opposite direction. This was the big Voith Schneider water-tractor NGAHUE. Completed by WECO in 1977, the NGAHUE was Wellington's third "big red" port tug. Similar to the earlier KUPE and TOIA, as well as the Southland Harbour Board tug MONOWAI, the 309 g.r.t. NGAHUE carries a less sophisticated fire-fighting system than her sisters but is otherwise very similar.

Temporarily surplus to the requirements of the Port of Wellington Company, the NGAHUE has gone to Napier on an 18-month charter. There she will assist the local tug MAUNGATEA with the container vessels calling at the Hawkes Bay port.

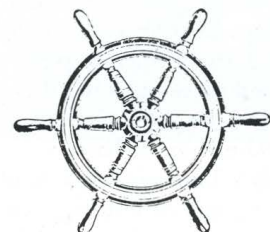
Wellingtonians are now seeing the first tangible evidence that something is happening with the big Lambton Harbour Development. Frank Kitts Park, redesigned by Boffa Miskell Partners, is almost complete. The work, which virtually doubles the size of the park and enlarges the artificial lagoon, has involved resiting and restoring the historic Star Boating Club and Wellington Rowing Club premises to where their architectural merit can be better appreciated.

Although there is still work to be done on the three-storey public amphitheatre, most of the trees and light towers are in place, and a children's lighthouse has appeared in the middle of the park. In August the after mast of the former Union Company inter-island ferry WAHINE was erected as a memorial to the ship, which sank with the loss of 51 lives off Seatoun in April 1968. The mast has been refurbished and together with the mizzen mast has been donated to the Wellington Maritime Museum by local businessman and museum-owner Sir Len Southward.

The Wellington Maritime Museum and Gallery will be one of the key features of the waterfront development. Expansion there continues at a steady rate. Recognising that its archives are probably the most extensive in the southern hemisphere (e.g. tens of thousands of photographs; 20,000 charts, including five sets of world charts) the trustees have authorised the preparation of a catalogue to provide an overview of the collections.

On 27 August the Museum Trust hosted a reception to mark the launch of this correspondent's history of the early Union Steam Ship Company, *The Southern Octopus*. The book was launched by the Mayor of Wellington, Jim Belich, and the function was attended by a diverse crowd, including local government officials, Union Shipping Group executives, New Zealand Ship and Marine Society members and book trade representatives.

Gavin McLean

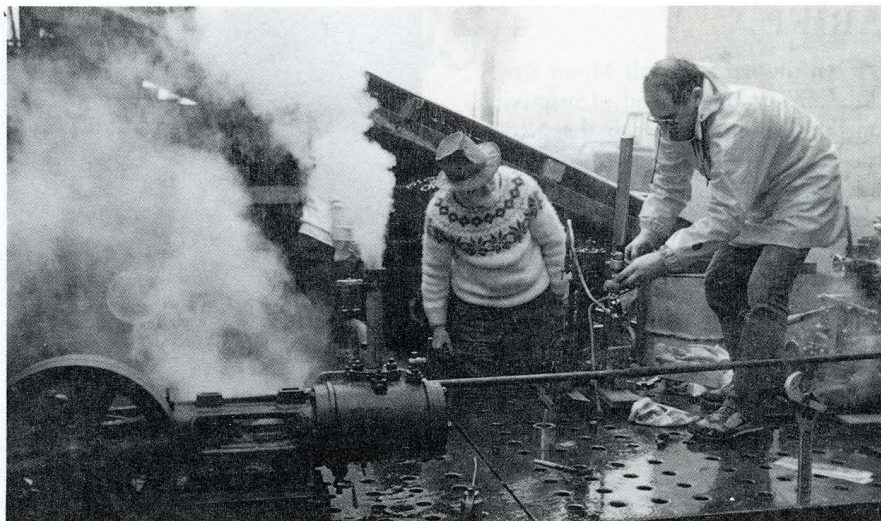




## THE AUCKLAND STEAM ENGINE SOCIETY INC.

The Society is dedicated to the preservation, restoration and construction of steam engines and boilers, and many of its members are interested in steamboats and larger vessels. The president, Ralph Sewell, has built two steam launches and built and modified engines and boilers; some other steamboats owned by members are Russell Ward's GYPSY, Neil Cox's INONIE and, until she came to HOBSON WHARF, the PUKE.

On the 29th of July, the society held a meeting at Chris McMullen's shed on the Tamaki. The weather was atrocious but there was plenty of steam from a new boiler built by Chris McMullen and an old boiler brought by Alan Brimblecombe to run several engines, and whistles, brought along by members. Chris McMullen has some large and useful machinery in his shed and several projects underway, including the building of a replica N.G. Herreshoff



steam launch — more on this later.

The weather improved in the afternoon and society members steamed up and down the river in the GYPSY (described in *Traditional Boats* No.51) and the PUKE, enjoying smoke, steam and boats.

The Steam Engine Society publishes a quarterly journal *Steam Torque*; the Winter 1990 issue had a good deal of its space devoted to steamboats.

*Amidst rain and steam, Ralph Sewell (in hat) and John Hager set up a steam whistle at the Auckland Steam Engine Society meeting on the Tamaki.*  
(P.J. McCurdy)

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### THE AUCKLAND STEAM ENGINE SOCIETY

**Subscription:** \$10 p.a.

**Secretary/Treasurer:** Gary Summerhays, P.O. Box 122, Huntly.

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## THE TRADITIONAL SMALL CRAFT SOCIETY

The wind on the 26th of August spoilt the Bean Rock Rowing Race; several rowing boats arrived at Okahu Bay after the race should have finished. Boats arriving under sail from further up the Harbour had an enjoyable sail down and frustration going back: squalls first then insufficient wind to beat up against the tide, even with oars to help. Working sailors from the days before motors would have gone some other time, or somewhere else.

Other events in Auckland included a visit to Roy Harris's N.G. Herreshoff ARIA under construction at Pt. England. The hull, like a sharp, stretched mullet boat, is strip-built of macrocarpa, with some novel features.

The Tauranga group had a stand at the Tauranga Boat Show at Labour Weekend. Their membership is growing and there are some interesting boats under construction.

The 1990 edition of Barry Dunwoody's Tauranga TSCS Annual, a fascinating mix of history, events, technical material and strongly held

opinion, is well worth getting hold of — write to 36 Emily Place, Tauranga.

**AUCKLAND MEETINGS** — the second Wednesday each month at the Ponsonby Cruising Club, Westhaven, at 7.30 p.m.: 14th November, 12th December.

### AUCKLAND EVENTS

**Rangitoto, McKenzies Bay** — Sunday, 28th October. Sail from Takapuna ramp, 11 a.m.

**Waiheke Cruise** — Weekend, 17th & 18th November. Small craft rendezvous off Okahu at 9 a.m. or off Maraetai at 10 a.m. to sail across in two fleets. Larger boats will escort. The Museum Whaler will go if enough of a crew is keen.

**Christmas Sail-In, Wenderholm** — Saturday 8th December. Row up to the Puhoi pub for lunch (meet at Wenderholm ramp 10.30 a.m.); sailing and barbecue back at Wenderholm afterwards.

**HAMILTON MEETINGS** — the fourth Wednesday each month: 24th October, 28th November. Ring Jack

Eason at 071-64508 for venue.

**TAURANGA MEETINGS** — the fourth Thursday each month: 25th October, 22nd November. Ring Barry Dunwoody at 075-65373 for venue.

**WHANGAREI MEETINGS** — the last Thursday each month, 7 p.m. at the Northland Regional Museum, State Highway 14, (ph.089-489 630). 25th October, 29th November.

**OTHER CENTRES** — see *Traditional Boats* for events and local contacts.

### AUCKLAND CONTACT:

Colin Brown, ph. 09-416 6654.

### TRADITIONAL BOATS

The last issue, TB55, intended to be earlier, will be out soon. It will be larger than usual with articles on the wide range of boats included under "small" and "traditional". Price \$7 post-paid (includes TB54). Peter McCurdy, 15 Cowley St, Waterview, Auckland 7. Ph. 09-884 680.



*Roy Harris's Buzzards Bay 25-footer (25-ft waterline — length on deck is 32 ft 3 in), built to offsets provided by the Hart Library, M.I.T. More Good Boats, by Roger Taylor (I.M., 1979), describes the original boats of 1914. (P.J. McCurdy)*



## AUCKLAND MARITIME SOCIETY

With the winter months behind us we hope once more to attract members and friends to the numerous and varied events that are planned. Liston Hall has been renovated: we now have a more permanent base and are able to concentrate on nautical affairs.

Recent meetings have again proved interesting and entertaining. The May meeting, the Society's Annual General Meeting, was not confined solely to business. A film entitled "Welcome Home ACHILLES" and offering a taste of nostalgia was screened. Not only was the film black and white but it was also without a soundtrack, and so imaginations were to the fore at the sight of the GRAF SPEE sinking outside Montevideo and the victorious ACHILLES steaming up the Waitemata. The sight of the crew of the ACHILLES marching up Queen Street must have brought back memories to some of our members. Our thanks to the Royal New Zealand Yacht Squadron for the loan of the film. At this meeting, Mr John Webster was elected Secretary of the Society.

At our June meeting, Captain Neil Wheeler from the Auckland branch of the Protection and Indemnity Club spoke about the workings of this body. The P & I clubs are basically an insurance association for the protection of ship owners against the perils of the sea. They form a worldwide network to assist in the event of disasters and marine accidents.

In July we screened a film, once again lent by the RNZYS. It was the 1982 Whitbread Round The World Race with Peter Blake and CERAMCO from New Zealand battling it out

with the Dutch FLYER and the elements. It reminded us of the recent triumph of Peter Blake in that event.

Our August guest speaker, Keith Hawkins, talked about his experiences on the North Sea Oil "patch". And what an experience that must have been. Keith was at one stage stationed on the ill-fated Piper Alpha platform; with the frightful conditions the men live under, both work-wise and weatherwise, the North Sea is surely no place for the weak-hearted.

### FUTURE MEETINGS

Liston Hall, Hobson St, at 7.30 p.m.:

**24 October** — Mr Dick McKay: a maritime miscellany from his slide collection.

**28 November** — Photographic Competition: members will be able to display up to three of their best nautical prints. The judge will be a professional photographer and the top

photograph will be published in *Bearings* magazine.

**Annual Dinner** — The Society's Annual Dinner this year will be a luncheon at the Esplanade Hotel on Sunday 28 October. All members and friends are invited. Bookings to the Treasurer or Secretary.

### AUCKLAND MARITIME SOCIETY

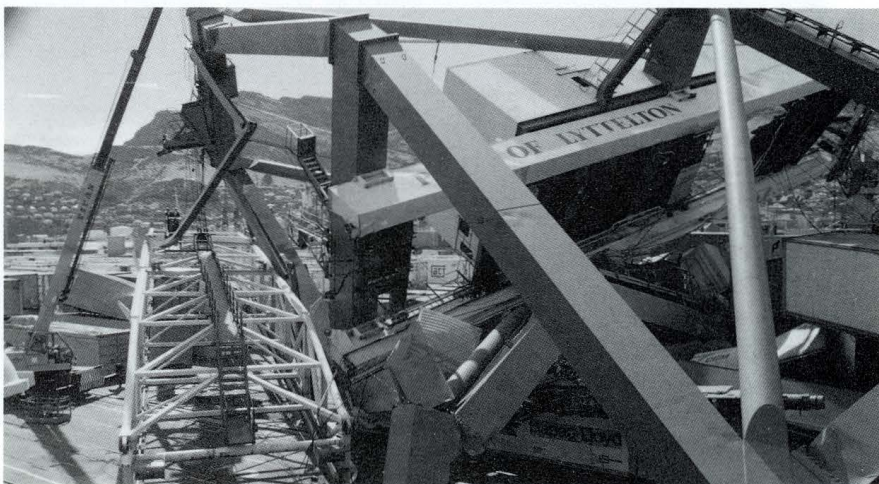
P.O. Box 139, Auckland 1.

**Subscription:** Single \$14.00; Double (family) \$20.00. Country Member \$10.00. (Please note small increase in subscriptions.)

**Chairman:** Robert J. Hawkins  
Phone 781 254 (day)  
410 4786 (evening)

**Secretary:** John Webster  
Phone 778 915/790 202  
(day/evening)

**Treasurer:** Graham Perkins  
Phone 452 459 (day/evening)



*The scene at Lyttelton, February 1985, after the ship MORTON BAY hit the container crane — one example of a*

*marine disaster discussed in Neil Wheeler's address to the A.M.S. (The Protection and Indemnity Club)*



## PROJECT WAIMARIE

The WAIMARIE is a paddle-steamer built by Yarrow & Co. of London and assembled at Wanganui in 1900 for use on the river. She was originally called the AOTEA and she measured 102 feet by 16 feet on the waterline. She could carry 260 passengers at a speed of ten knots. In 1902 her name was changed to WAIMARIE, and she worked on the Whanganui until 1952 when she sank at Hatrick's Wharf, where she still lies.

The Whanganui Riverboat Restoration and Navigation Trust has been established to salvage, restore and operate the WAIMARIE, and has the broader aims of restoring the Hatrick Wharves, establishing a Whanganui River museum, restoring and preserving other aspects of the river-boat era and preserving the traditions and skills of navigation on the River.

Enquiries to the Trust, P.O. Box 5108, Aramoho, Wanganui, or telephone 064-39817 or 36915.



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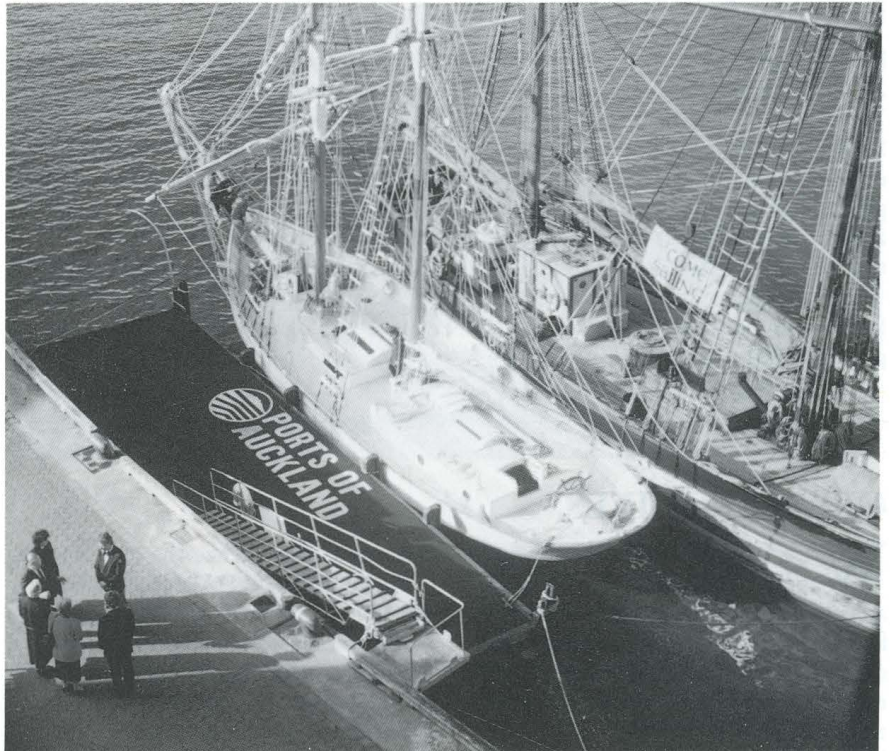
# MUSEUM NEWS

## LOTTERY BOARD SUPPORT FOR HOBSON WHARF

In what must be the New Zealand Government's single most significant contribution to maritime heritage in this World Maritime Heritage Year, the Lottery Board recently announced a grant of two million dollars to the HOBSON WHARF project.

Although this contribution by no means completes fundraising for the museum (indeed it simply marks the conclusion of the first phase), it does permit building to start. It is therefore a very welcome gift; one for which the Auckland Maritime Museum Trust Board warmly thanks the Lottery Board.

Also gratifying was the enthusiasm for the project, within the Government and far beyond, that became evident during the period of consideration of the proposal by the Lottery Board.



*BREEZE, ANNA KRISTINA and assembled personages at Princes Wharf for the announcement of the Lottery Board grant to the Maritime Museum. (Jennifer Forster)*



*Left to right: Dame Catherine Tizard, Mayor of Auckland; John Keegan, Chairman of the Maritime Museum Trust Board; John Sorensen, Captain of the Norwegian ketch ANNA*

*KRISTINA; the Hon. Margaret Austin, Minister of Internal Affairs; and Rodney Wilson, the Director of the Maritime Museum. (Paul Gilbert, Light-Transport)*

## MAJOR CASH GIFT FROM FREIGHTWAYS

In August, the Museum received a major cash gift from Freightways Group Limited. While the money is of great value to the HOBSON WHARF project, the sentiments behind the unsolicited donation were also appreciated.

Freightways strongly endorsed the Auckland Maritime Museum Trust Board's policies in both the structure of funding for the Museum and the nature of the development it has chosen. The company supported the Board's pursuit of a debt-free facility and indicated continuing assistance as long as the Board adhered to its principles.

We extend grateful thanks to Freightways and look forward to a long-term association with the company.



## THE HOBSON WHARF RUNABOUT

Chandlers A. Foster & Co. have gifted an Avon inflatable, and Moller Marine Ltd have gifted a 20 h.p. Yamaha outboard to power it. The inflatable will be the HOBSON WHARF utility boat, for running errands about the harbour, photographing events on the water, and acting as a soft tender and tug for the Museum's vessels afloat.

Our thanks to Fosters and Mollers for combining to present this generous and practical gift.

## HOBSON WHARF AT THE SHOWS

The Museum had displays at Imtec, on Princes Wharf in August, and at the Oceans Expo, in the Aotea Centre in September. At the former, the squadron dinghy DECOY, the BREEZE and PUKE posters, and a video machine (shared with the SPIRITS Trust alongside) attracted people to talk about the Museum and to pass on information about vessels, artefacts and maritime history to be followed up later. The BREEZE lay off Princes Wharf and a large crowd found the sight of Albert Tumai and Erwin van Asbeck scrubbing around

the waterline from the ship's boat quite fascinating — perhaps organisers of marine shows can learn something from this.

Thanks to Jan Bridger and Piers MacKereth for their help at the Museum stand.

The stand at Oceans Expo was graced by one of Owen Reid's magnificent new M Class boats and a large brass binnacle lent by Fosters Chandlery.

Both events resulted in quite an upsurge in new Friends membership and interest in the Museum project.

## ORAL ARCHIVES

Written history has been largely about official and signal events and the activities of the powerful and famous. The apparently ordinary lives of most people have not been taken nearly so seriously. The invention of the tape-recorder and the rise of oral history have changed that and in the process it has been discovered how interesting these lives can be, especially when the world has moved on.

Old maritime ways have gone, and while the events have been recorded, what things were really like at the time survives in people's memories. Access to those recollections is by

conversation — hence the oral archive.

At HOBSON WHARF it will be possible to listen to a whole range of voices of the past — perhaps a boat-builder on the vagaries of steam-bent ribs; a stoker on intolerable heat and a tough social system aboard a 1920s steamer; girlhood memories of taking the younger children to school in a launch while the men were away at the war; going out with the doctor to meet the steamers and sailing ships coming into Bluff; the slavery of cod-fishing at the Chatham before the crayfish boom.

The important voices to be recorded now are the oldest: the memory dies

with the individual. There are thousands of people to interview and still not nearly enough people to do it — a little art and much practice are needed to make the most of the subject.

If you would like to assist in creating the oral archives for HOBSON WHARF, as interviewer or subject, please contact Peter McCurdy. Lack of experience is not a drawback — Megan Hutchings of the Auckland Public Library runs excellent one-day training sessions and there are similar resources in other places.

We look forward to hearing from you.

## IN SEARCH OF A SCOW

During the second half of July a series of sorties was made to Northland, the Bay of Plenty, Canterbury and South Otago in pursuit of a scow, and one or two other possible boats, for HOBSON WHARF. The patron of these excursions, and of the scow project, is Alan Gibbs.

Few scows remain; those considered for the Museum's water-borne fleet were the deck-scows OWHITI, ALMA and SUCCESS, and the hold-scow THE



*The ALMA, on the Hokianga. She was built by Niccol at Auckland, 1902. (Rodney Wilson)*



*THE PORTLAND, lying at Owaka, South Otago. She was built in 1910, also by Niccol. (Rodney Wilson)*

PORTLAND. The OWHITI, well-known to Aucklanders over many decades, is to join the Museum as a working scow.

The OWHITI is ketch rigged; she is 71½ feet long on deck, 22 feet of beam and 3 foot 8 inches deep. She was built by D.M. Darroch at Stanley Bay, Auckland, in 1924. Early in the 1980s, owner Dave Skyrme of Opua carried out an extensive restoration to bring the vessel back into sailing condition.

The Museum is fortunate in having Alan Gibbs as the sponsor. Not only does he understand the need to retain the workboat quality, and what is involved in maintaining such a vessel, but he also appreciates the skills that



Dave Skyrme brought to the previous restoration, and the bond that kind of ownership forges.

As a consequence, the work required to bring the OWHITI back to sound workboat condition will be undertaken by Dave Skyrme at Opua on behalf of the Museum and its sponsor.

*Bearings* will report more fully on this vessel and on the process of restoration.

Meanwhile, Auckland can look forward to the re-establishment of the unmistakable form and rig of a scow on the waterfront, and the Museum's volunteer crews to sailing one of these leviathans of the recent past.



*The deck goes on forever: OWHITI, and the HOBSON WHARF boatbuilder Bill Simpson. (Rodney Wilson)*



*The OWHITI, in the Bay of Islands, 1983. (Grant Maisey)*



## THE COLLECTION

### PIRI PONO

**P**IRI PONO, one of New Zealand's most elegant motorboats, has been gifted to HOBSON WHARF by Robin Congreve and Alan and Jenny Gibbs. A 29-foot twin-cockpit runabout, she was built in Auckland in 1928 for Robert Laidlaw, the founder of the Farmers Trading Company Ltd.

The PIRI PONO originally served on Lake Taupo before being requisitioned by the Air Force during the Second World War. In the 1930s she was re-engined with twin 100 h.p.

Graymarine petrol engines, and these she still has.

Extensive restoration in the form of refastening and the fitting of new mahogany decks was carried out recently by Marine Services Ltd. in Nelson and consequently the vessel is structurally in very good condition. Further work — painting, varnishing, refitting of the cockpits, and detailing — will be undertaken in the HOBSON WHARF workshops. Once that is done, the PIRI PONO will

again be a complete thoroughbred. With her straight stem and sharp forefoot, reverse sheer forward, flared bow and her tumble-home stern, and her considerable size and grace, she is an impressive craft.

When the restoration is completed we will run a feature article on the history of this grand boat. In the meantime, we wish to record our considerable thanks to Robin, Alan and Jenny for their gift.



PIRI PONO at Lyttelton in August, at the time of her acquisition for HOBSON WHARF. (Rodney Wilson)



### THE LIBRARY

**T**here has again been an excellent response to the request for particular publications, most of them out of print, for the HOBSON WHARF library.

Our thanks to Con Morley, Kerry Moore, John Webster and Elaine Ritchie for the first twelve issues of *Sea Spray*, Carter's *Little Ships*, *The Ship* by Landström and Hawkins' *Out of Auckland*, respectively.

Many other interesting and essential books and periodicals have been presented too; there is not space to cover all, but among them was a small volume published in London in 1856, *Yachts and Yacht Building* by P.R. Marett, also from John Webster. The book has fold-out drawings of large yachts of the time, including the schooner AMERICA that had made its

mark on the Solent in 1851, and it is a treatise on the new "scientific" approach to yacht design. There are hand-written notations on technical matters throughout, and the book was found on the Takapuna dump many years ago by John Webster — did it belong to one of the famous Devonport designers and builders?

Bob Townley has given regatta programmes, magazines and archival material from his own extensive collection and that of the late Wyn (Wish) Cogswell — his set of *Traditional Boats*, however, is going home with him to Ireland, to be bequested to HOBSON WHARF at a later date.

Thanks to John Webster and Bob Townley, and to Atholl Guthrie, Mrs Galliard, and many others for their

contributions to the Library.

The list of requests for this issue:

New Zealand and foreign boating and shipping periodicals.

M.N. Watt	<i>The Index to the New Zealand Section of the Register of All British Ships</i>
March	<i>Inshore Craft of Britain Vols. I &amp; II</i>
Hornell	<i>Water Transport</i>
Underhill	<i>Masting &amp; Rigging</i>
Carter	<i>Little Ships</i> 2nd Edition

If you can help with any of these, or indeed have any publication that you feel the Museum Library ought to have on its shelves, please contact the Curator at HOBSON WHARF.



## RECENT ACQUISITIONS

The Museum would like to acknowledge here the generosity of many people who have contributed artefacts for the collection:

Captain B.M. Commons — a very old pillar sextant by Troughton & Simms. More on this accurate and functionally beautiful instrument in a future *Bearings*.

Peter Bailey — a deadeye from the CAP PILAR

Hans van de Vooren — a large peak halyard block from the Norwegian galeas SJOBLOMSTEN (similar to the ANNAs).

Margaret Mitchell — many prints and photographs of the early Auckland waterfront, ex-S.L. Wilson (Wilson & Horton) collection.

Leith Jackson — Evinrude Sport-Twin outboard.

Terry Gillespie — rigger's tools

David Bell — boat-builder's tools

Danny Tilby — uniform of the late Captain Robert Spittlehouse

Kerry Huntingdon — boat-building tools, Seafix RDE, Husun Sextant.

Mrs. I.A. Chambers — Indenture papers, pocket compass and notebooks of C.D. Husband.

R.W.A. Fenwick — Merchant Navy uniforms, shipping line badges, buttons and insignia.

Alistair Robinson & Hugh Gladwell — the Zeddie THETIS.

John Fairburn — Penta P12 outboard motor.

Herbert Schulte — Kelvin P2 engine.

Kim Ball — 40 h.p. Redwing engine.

C.L. Aley — Squadron dinghy drawings.

Alan Estcourt — spars and many other surviving parts of the mullet boat L22 VARUNA, wrecked on Lake Rotoiti during Cyclone Bola; and Idle Along plans.

The Museum has compiled a Wish List of the items it is seeking for the displays. Please telephone or write to obtain a copy, and don't hesitate to contact the Museum if you know of a boat or other item suitable for the collection.

## THE WHITE HERON

Recently the Curator brought back from Rotorua a classical Gilbert Islands (now Kiribati) proa. The outrigger canoe was gifted to the Lake Rotorua Sea Scouts in the early 1970s by a Gilbert Islands troop attending the international jamboree in Rotorua. The Sea Scouts in turn gifted the boat to the Rotorua Museum and it is now on long-term loan to HOBSON WHARF. The WHITE HERON is built in the traditional way, with planking, frames, crossbeams and outrigger attached by lashing. It is rigged with an oceanic lateen sail which is moved to the other end of the boat as it goes about. The canoe is 4.45 m long and 3.45 m broad (the hull itself is very narrow), and is the first boat in what will be an extensive and representative display on Pacific Island sea-faring at HOBSON WHARF.



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MUSEUM**





# FRIENDS OF HOBSON WHARF



## THE PERFECT CHRISTMAS PRESENT

Auckland publishers Random Century, in conjunction with the Maritime Museum, have published the *HOBSON WHARF: Auckland Maritime Museum LOGBOOK*.

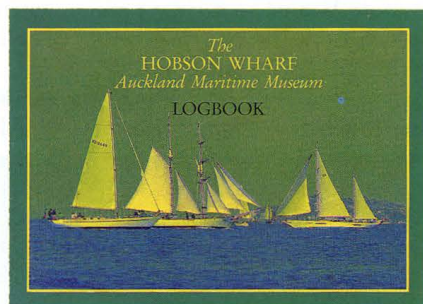
Liberal illustrated with vintage black and white and modern colour photographs, and beautifully designed and bound, this logbook will delight both when in use and as an heirloom record of cruises made.

Subjects pictured include scows, early small trading vessels, veteran yachts and interesting modern boats. Dinghies and dories and the waterfront itself have not been forgotten, nor have the details of rig and fittings.

On the log pages separate columns provide for weather and sea conditions, course made good, distance run, fuel consumed, remarks etc., and there is a panel for the name and details of your vessel.

Treat yourself or a friend this Christmas. The *HOBSON WHARF LOGBOOK* will reach booksellers by Christmas and will retail at \$29.95.

Members of the Friends of HOBSON WHARF may secure their copies at \$25.50 (GST, postage and packing included) by sending a cheque to the Auckland Maritime Museum, P.O. Box 3141, Auckland.



Once again, the Friends of HOBSON WHARF membership list has grown rapidly during the quarter. Many new Friends came across *Bearings* in the bookshops; others saw the Museum stands at Imtec in August and at the Oceans Expo in September. A warm welcome is extended to the new members.

## THE FRIENDS OF THE BREEZE

The Museum brigantine has been out on the water several times in the last three months, for general sailing, training in the operation of the engine (a six-cylinder Lister) and in handling under power, welcoming the Norwegian galeases, establishing emergency procedures, and taking part in the unveiling of the Ports of Auckland Summer Festival programme with the KESTREL.

The man-overboard practice during the emergency procedures preparation caused embarrassment when the boat-

*Anchor tried to bobstay, photographer dangling from end of jibboom — the BREEZE with a bone in her teeth.*  
(Colin Brown)



hook could not be found — it was still on the barge in the viaduct basin where the BREEZE berths. A lesson in itself.

Much work has been done as well, including the rebuilding of the wheel and replacing blocks in the running rigging, some of which were old long before the BREEZE was built. At the time of writing the belaying pins are soaking in the traditional linseed oil and turps, with a little less-traditional copper naphthenate.

The smaller of the ship's boats is having the garboards replaced; the larger has been much sailed lately, rigged with a spritsail, by the Traditional Small Craft Society and the crew of the ANNA ROSA.

An active programme is being set up for the summer: now is the time to join the Friends of HOBSON WHARF and the BREEZE to make sure of a chance to go sailing and work on a small square-rigger, and to learn the skills involved.

## THE FRIENDS OF THE PUKE

The steam launch was taken to the Steam Engine Society's meeting on the Tamaki in July (see Ditty Bag), steaming up and back in glorious weather, crewed by Alan Brimblecombe, John Hager, Dave Soper and Bill Simpson at different times, and escorted by John Hager's i.c. double-ender MAPU.

She was also to have joined the BREEZE at Imtec in August but was trapped at her Westhaven berth by damage to the lifting footbridge.

The launch will soon be brought into the workshop for attention to a leaking plank seam behind the condenser, a couple of deck seams and the paintwork. Friends of the PUKE, and anyone else willing, are invited to help.

As with the BREEZE, there will be a full summer programme. Join the Friends now to enjoy steam on the Waitemata.

*Photographer at work: Paul Gilbert, the author of many of the photographs in Bearings and in the HOBSON WHARF LOGBOOK, aboard the MAPU. The launch, steered by John Hager, was built by Col Wild at Devonport in the 1920s. (Jennifer Forster)*

## DISCOUNTS FOR NEW MEMBERS

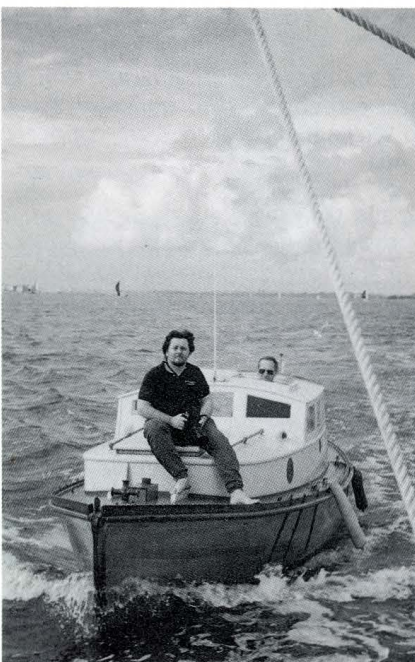
Two new discounts on goods and services have kindly been offered to Friends of HOBSON WHARF. These are described below, together with the list of discounts offered to date. This list will be updated in each issue of *Bearings*.

To obtain the discounts, please present your membership card, and ascertain whether there are conditions or restrictions.

The Museum values very highly the discount service offered to the Friends of HOBSON WHARF — our thanks to these firms and individuals for their support. Please contact the Museum office if you too can offer a Friends discount.

## COMPASS-ADJUSTING SERVICE

Captain B.M. Commons, well known on the Auckland waterfront for his compass services and from his Harbour ferry days, is offering a 20 per cent discount to Friends of HOBSON WHARF on his usual rates for compass-adjusting. The discount applies to privately owned vessels only. Contact him at 345 Glen Var Rd, Torbay, Auckland 10; telephone 09-403 8733.



## DENTAL DISCOUNTS

*Should any of the faithful require their dental seams caulked, strands of oakum removed, ravages of corrosion made good (painlessly if required), Stockholm tar or other unctions applied, I am happy to offer a discount of 20%. I can actually offer treatment for more difficult problems by way of full oral rehabilitations, cosmetic dentistry and therapy for jaw joint troubles.*

*My staff and I have no prejudices except towards tupperware soapdishes masquerading as boats and the people who swan about thereon: sailors and steamers alike can feel welcome.*

*It will be necessary to produce the membership card, agree on costs at outset and settle on completion of treatment.*

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## FRIENDS DISCOUNTS

**Capt. B.M. Commons: Compass-Adjusting, 20%.**

345 Glen Var Rd, Torbay, Auckland 10, Tel. 09-403 8733.

**Ferrymans: Restaurant, 10%.** Aboard NGOIRO, Halsey St, Freemans Bay, Auckland 1. Tel. 09-302 4834.

**M.R. Ward: Dental Surgery, 20%.** 10th Floor, Southern Cross Building, Victoria St. East, Auckland 1. Telephone 09-735 521.

## CORPORATE MEMBERSHIP

The following companies and institutions are new additions to the growing list of corporate members of the Friends of HOBSON WHARF: **The Great Escape Company**  
**Freightways Group**  
**Leonard & Dingley Ltd**  
**Oceanic Navigation Ltd**





*The AILSA, with her original cutter rig. (A.V. Buchanan album, M. Foster collection.)*

## AILSA

### CO-OWNERSHIPS OFFERED

**T**he AILSA was built at Devonport, Auckland, by T.E. le Huquet in 1909. She was originally rigged as a gaff cutter but was converted to yawl rig after going to Wellington in 1911. In 1920 the AILSA became one of the first bermudan-rigged yachts in New Zealand.

Beautifully restored by the present owner, and with the Edwardian yawl rig reinstated, she is one of the best turned-out veteran yachts of Auckland.

**T**he Auckland Maritime Museum wishes to acquire the AILSA and to do so is offering patrons four **Co-Ownerships**.

**Co-Ownership** requires an initial payment of \$10,000 plus GST, and a quarter share of AILSA's annual maintenance costs for the duration of ownership.

If you would like to know more about this opportunity to share in the maritime heritage of New Zealand, contact Rodney Wilson at the Auckland Maritime Museum, P. O. Box 3141, Auckland. Tel. 09-366 0055.

*Length 36 ft 9 in, beam 9 ft, draught 5 ft 6 in.*

*Construction: three-skin kauri — two diagonal and one fore-&-aft, copper-fastened, grown floors and knees.*

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**Co-Ownership** of the AILSA provides each owner with:

- Access to the yacht for ten years.
  - Up to ten weekends of sailing per year.
  - An opportunity to cherish the yacht and become involved with her preservation and care at HOBSON WHARF.
  - The most desirable marina berth in the country — right at the heart of the Museum complex.
  - A rare pride of ownership — the sight of the AILSA on the harbour will cause heads to turn!
  - The satisfaction of helping HOBSON WHARF preserve a vitally important piece of the country's maritime heritage.
-



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

# FOSTERS

A detailed chalk drawing of a sailboat, likely a ketch, sailing on a choppy sea. The boat has two masts; the mainmast is on the left with a large white sail featuring the letters 'A 6' and a red pennant at the top. The foremast is on the right with a large orange sail. The hull is dark, and the deck is visible. The sky is a mix of blue and white, suggesting a bright day. The water is depicted with blue and white strokes, indicating movement and waves. The overall style is that of a chalk drawing on a light-colored surface.

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*RAKOA at her moorings in Chelsea Bay.*  
(Photograph by Paul Gilbert, Light Transport)



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HOBSON WHARF: Auckland Maritime Museum.