

In conjunction with  
the Ponsonby Cruising Club  
P.O. Box 47010, Ponsonby  
Auckland

The New Zealand

THE OFFICIAL JOURNAL OF THE  
CLASSIC YACHT ASSOCIATION OF NEW ZEALAND



# CLASSIC YACHT

PROUDLY SPONSORED BY  
LOGAN CLOTHING

QUARTERLY

Issue 18

October '98

## CLASSIC EVENTS CALENDAR

▶ = a Logan race

Sunday, 18 October 1998 PCC Opening Day	▶
Friday, 23 October 1998 Coastal Classic Race to the Bay of Islands	
Sunday, 8 November 1998 RNZYS Veterans Day - Harbour Race	▶
Sunday, 22 November 1998 Royal Akarana Yacht Club's Anniversary Race	▶
Saturday, 5 December 1998 Scott Wilson Memorial Race to Patio Bay	▶
Friday, 29 January 1999 Mahurangi Weekend - Night Race NYC	▶
Saturday 30 January 1999 Mahurangi Festival, Anniversary Regatta	
Monday 1 February 1999 Auckland Anniversary Regatta	▶
Friday, 5 February 1999 Squadron Weekend - Night Race	▶
Saturday 6 February 1999 Round Kawau Race	▶
Saturday, 20 February 1999 CYA Picnic, Islington Bay	
Saturday, 6 March 1999 RNZYS race to Te Kouma	▶
Saturday, 13 March 1999 Duder Cup	
Sunday, 21 March 1999 PCC Vintage & Veterans	▶
Saturday, 10 April 1999 RNZYS Round Rangitoto Race	▶
Sunday, 18 April 1999 PCC Closing Day	▶
Sunday, 25 April 1999 VCC Cruising Club ANZAC Day Regatta (Old Crew Day)	

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Greg Scopas (09) 376 8014 • Social/Cruising/Tuesday Meetings:  
John Gorter (09) 292 9100 • Editorial: Sandra Gorter (09) 292 9100

7 out of the 12 Logan races to count for the Logan  
Championship Points Prize



## The CYA SECOND ANNUAL PRIZE GIVING

On Saturday 22nd August the CYA held their second annual prizegiving at the Ponsonby Cruising Club. Around a hundred members, owners and crew were present to cheer the prize winners - and of course for the excellent meal and entertainments provided.



Once again, the Ngataranga swept the deck of prizes. The A-class Classic Yachtsman of the year was Greg Scopas (perhaps for the last time if utterances from the competition are to be believed!) and in the B division, Lisa and John Duder and Spray II took the trophy for champions of the 1997/98 season.

The awards were truly remarkable for their generosity. All prizewinners came away with vouchers from LOGAN CLOTHING,

in most cases representing a large proportion of their annual expenditure on clothing. As well as trophies, and clothing vouchers, prizewinners also received a CYA burgee embroidered with their boat's name, and a record of their performance in the 1997/98 season.

In a move initiated and actioned by Mark Bartlett, the CYA called on LOGAN's representative on the night John Brock, to accept plaques, one for each LOGAN outlet, as a token of appreciation for their extremely generous sponsorship of our Association. Without the support of LOGAN's our association would not be the success it is.

Thanks LOGAN's.



# AORERE

Robert Logan senior built the Aorere between 1893 and 1894. At the same time his sons Archibald, John and Robert were building the *Gloriana*, the smaller C class vessel, which has a comparable hull profile, their designs being a reflection of their era. Today both the Aorere and the *Gloriana* live in the Bay of Islands. The Aorere is anchored on the Kerikeri inlet, and the *Gloriana* is on the hard at Roberton Island.

Aorere's dimensions were 40 ft length on deck, 8 ft 6" beam and 7 ft 6" draught when built, and she cost £250.00 to build. She was claimed to be an epoch maker, revolutionary at the time because of her radical wide beam - yachting critics of the day proclaimed that, because of this, she would never sail! She was also one of the last of the clipper bow-style yachts built. Hull forms soon changed to a spoon-bow, like *Rainbow*, and what some would call a modern hull form with a lot less boat under water.

Aorere was built of 3 skin kauri and was classified as a 5 rater. She spent the majority of her early life racing in Auckland. Around 1920 the coach roof was added and she

there when I was about 10 years old, and she looked then very old and sad. She had broken her mooring in Evans Bay in the Wahine storm (see photo), and come up under the wharf, tearing open her stern and she sunk there. She was towed off to the breakwater and left, half submerged.

Aorere is a lucky boat. She was re-floated, and repaired. Robert Kelly, a boat builder, bought her and worked on her with love and care. He replaced much of the interior joinery and refastened the hull. Aorere then came north again with the Kelly family. When I found her in 1980 she was lying off Totara North in Whangaroa Harbour. The Kelly's were leaving the country and they had to sell, but Beth Kelly was in tears when I said I'd buy the old boat.

Aorere was not in very good shape at the time! I was so proud of my classic yacht, but now I look back in horror at the condition she was in! After a year of fun with her we pulled her up the beach in front of our Kerikeri Inlet house just "for a couple of weeks". Well, the bonfire on the beach

got bigger and bigger. Off came the decks, the toe rails, the deck beams - all rotted from having been fibre glassed over at some stage. A year later, back in the water! Then - a year after that, out she came again. New cabin roof, beams, floors and cockpit! Once again a year went by. Old boats are like that!

Maggy and I planned a Pacific cruise, so life lines were fitted, keel bolts drawn, rudder re-built, cabin strengthened.... and we left



1914 - Close-hauled

for Tonga, May 1990. There had been some concern over the seaworthiness of such an old boat, particularly with reference to the long overhang of the stern. I assumed the problem would be that it could break with the weight of a following sea, but in fact, what actually happens with a profile like Aorere's is that the stern has no buoyancy until the wave is six feet down the length of the boat, by which time the water is already on board and the helmsman is up to his armpits in water. It was, actually, a very wet trip!

We were very conscious of the age of our boat - 96, at this time! - and maybe we were over cautious at sea, but all the same, we had some exhilarating rides down the long ocean swells. She has this lovely trick of charging down the face of a wave and settling down into the water like a duck - a sort of curtsy at the end. It made me smile, every time. Other days, though, we were doing 6 knots under bare poles and there were not so many smiles. We cruised in Tonga and

Fiji for 6 months - it was a great adventure!

1994, once again out of the water. This time for a new engine and a change back to her original historic rig as a gaff cutter - her birthday present! One hundred years old, and she is now back to her old self. I wanted to be able to sail her single handed, so we adjusted the area of the mainsail, and it is now smaller than the original huge spread of canvas, but with larger topsails for light winds. She now carries around 1000 square feet of sail and feels like a true classic. But with all the extra "strings", Aorere is a lot more work to sail. And when the jackyard topsail jams aloft on a dark squally night, things can get a little stressful!

Real sailing, though, isn't it?

Terry Dunne, *Aorere*

(Thanks Terry, for one of the more entertaining 'boat' stories yet! Ed)



1967 - After the Wahine Storm

was converted to a gaff schooner. In 1940 she was altered again, this time to a gaff ketch. Ten years later she was living in Christchurch, and after that Wellington, where, in 1960, she was re-rigged to a Bermudan ketch - and was sold for £1050.00. The new owner, Jim Lysart converted her to Bermudan cutter, and he raced and cruised her in and around Wellington for a further ten years.

I actually remember seeing her



1997 - Mahurangi Regatta. Photo Bob Wharton.

## Letters to the Editor

Dear Madam

As a member of the Classic Yacht Association of New Zealand and an interested reader of your publication, I read with interest the article in the July '98 issue on Katrina II and particularly the box in the bottom corner of that article.

My late father - Bill Couldrey - was the designer of Jeranne I (K2) and Thelma (K3) in 1948. Jeranne I was built in Whangarei for Murray Wiseman by Law, and Thelma built at Milford for Claude Edwards by Alan Williams.

Helen (K1) was, as stated, designed by Bob Stewart but built by my father at Col Wild's she at Bayswater. I had the pleasure recently of going aboard Helen at Tauranga after total restoration including the original Oregon spar. She has now returned to Auckland.

We have many photographs of all of Dad's yachts and launches and have the complete set of the original plans. Some time in the future you may wish to feature some of his boats in your publication, and if you could contact me initially on...

I look forward to receiving your publication each quarter, as it keeps me up to date with the Auckland yachting scene.

Yours faithfully  
Graham Couldrey

## Letter from the Editor

Thanks for this letter Mr Couldrey. I love information on our boats, especially from people who were there at the time. I'll take you up on that offer in the near future.

If any of our members, especially older members, are prepared to share their knowledge and their nautical memories with others of the Association, I know that there are many readers who are fascinated by these accounts of our early history. If you are willing to share your story with the Association, please either send me your written story, or telephone me at (09) 2929 100, and I will do my best to see that the story is published in the Classic Yacht Quarterly. Thanks.

The Editor, Sandra Gorter  
(Hinemoa)

## Social Diary

CYA meetings, 2nd Tuesday of each month at the PCC. Phone John 292 9100 for more details.

November - Rules  
December - Annual Raft up  
January - none (See you out there cruising!)

## "Stop Press"

Logan International Classic Yacht Regatta 1999-2000

Specialty Brands (Logan), is sponsoring a major international classic yacht regatta in February 2000 between the end of the Challenger Series and the first America's Cup race, with \$40,000.00 in trophies and prizes. Mark Bartlett (Katrina II) will be the CYA Co-ordinator. More to come in your next CYA Quarterly!

Hamish Ross

## 'The Last Boat'

Adapted from an article in 'Dragon Boat' by Monsieur Jones-Dupont, Waterloo, Belgium.

National associations and regatta organisers should think carefully about the last boat. Without the last boat there would be no racing. In any regatta only a small number of boats win. The majority of boats never succeed and it is proven that the boats that arrive first regularly do so again and again, whereas others trail behind. It is also proven that boats who are regularly last are so again and again.

It is interesting to note that it is more rewarding to arrive first than last, so there is a certain motivation to be first. There is none to be last.

Last boats usually get tired of racing behind everybody else and in the end do not race at all. This has a double consequence: first there is another boat going to be last (thus continuing the decay) and second, the races are held with one boat less. There are only a limited number of new owners ready to invest in being last. Common sense tends to argue that something must be done for the less able.

Organisations in general tend to put the most emphasis on the needs of the first boats. Best of starting lines, good committees, correct measurements, up to standard windward buoys, etc. This is of the utmost importance to top races.

Whereas for the others the most important thing is to participate, not to break anything, and to finish the race in close combat with another. Organisers have a habit of completely neglecting the slower competitor. They are rarely if ever mentioned. They rarely receive even a souvenir of the race. Most of the time they must be happy with a paper list where the name of their boat is at the bottom of the page. Sometimes one gets the impression that they are there to make a bigger crowd around the better ones and organising committee and buy old sails. Again something must be done for the less able ones.

The competitors are also not blameless. Some who are well placed in the overall classification even have the rudeness not to sail the last race. Some, after crossing the line, just return spinnaker fully set across the race course through the pack of less speedy boats, not giving a damn if these boats are still competing from being the second last boat. Others prepare a tow in the middle of arriving boats not caring about upsetting the race of latecomers.

So there is also a problem with the last respect due to the last boat.

It is of the utmost importance to remember that the last boat has also fully paid the entry fees, that its crew often drink more at the bar, and has the same rights as the first one. The further down the list the boat is the greater the fleet. A real pleasure is to see large fleets of yachts sailing in races. Large crowds help reduce costs and attract sponsors. We win nothing with races showing small fleets.

We must do something for the last boat and do it well. I'll always remember this crazy Dutchman, who after winning some races sailed the last heat aboard the last boat while the helmsman there was invited to helm the winner. Something to meditate.

The corollary of the aforesaid is:

The last boat is more important than the first one.

(With thanks to the H28 association who printed this in the Oct '97 edition of their magazine 'H28 Signals', and to Keith Syme, an H28 owner and Classic Yacht member for bringing this excellent article to our attention)

## The CLASSIC YACHT ASSOCIATION of New Zealand Inc.

### PRIZE-GIVING RESULTS

#### 1997/98 Logan Series - best of 8 from 14 races

##### 23/11/97 Logan Cup - Race 1 Div A - RAYC Classic Yacht Regatta

Division:A 1 - Hinemoa 2 - Prize (FOL) 3 - Moana  
Division:B 1 - Yum Yum (FOL) 2 - Wanderlust

##### 06/12/97 Logan Cup - Race 2 Div A - Scott Wilson Memorial Race to Patio Bay

Division:A 1 - Prize (FOL) 2 - Helen 3 - Katrina II  
Division:B 1 - Yum Yum (FOL) 2 - Irene 3 - Nomad

##### 23/01/98 Logan Cup - Race 3 Div A - NYC night race to Mahurangi

Division:A 1 - Little Jim 2 - Hinemoa (FOL) 3 - Moana  
Division:B 1 - Wanderlust (FOL)

##### 24/01/98 Logan Cup - Race 4 Div A - Mahurangi Anniversary Regatta

Division:A 1 - Ngataranga (FOL) 2 - Katrina II 3 - Little Jim  
Division:B 1 - Scout (FOL) 2 - Spray3Reverie

##### 26/01/98 Logan Cup - Race 5 Div A - Auckland Anniversary Regatta

Division:A 1 - Moana (FOL) 2 - Hinemoa 3 - Rawhiti  
Division:B 1 - Alia 2 - Spray (FOL) 3 - Wanderlust

##### 05/02/98 Logan Cup - Race 6 Div A - RNZYS night race to Kawau

Division:A 1 - Moana (FOL) 2 - Hinemoa 3 - Ngataranga

##### 06/02/98 Logan Cup - Race 7 Div A - Squadron Week harbour race

Division:A 1 - Matia 2 - Ngataranga (FOL) 3 - Little Jim

##### 07/02/98 Logan Cup - Race 8 Div A - Round Kawau race

Division:A 1 - Ngataranga 2 - Moana 3 - Hinemoa

##### 28/02/98 Logan Cup - Race 9 Div A - NYC George Winstone Memorial Trophy

Division:A 1 - Teal 2 - Little Jim (FOL) 3 - Moana  
Division:B 1 - Spray (FOL)

##### 07/03/98 Logan Cup - Race 10 Div A - RNZYS race to Te Kouma

Division:A 1 - Katrina II 2 - Ngataranga 3 - Hinemoa (FOL)

##### 21/03/98 Logan Cup - Race 11 Div A - PCC Vintage & Veterans

Division:A 1 - Victory 2 - Little Jim 3 - Moana (FOL)  
Division:B 1 - Petrel (FOL) 2 - Wanderlust 3 - Kotuku

##### 04/04/98 Logan Cup - Race 12 Div A - RNZYS Haystack race

Division:A 1 - Katrina II 2 - Hinemoa 3 - Little Jim (FOL)  
Division:B 1 - Wanderlust (FOL)

##### 19/04/98 Logan Cup - Race 13 Div A - PCC Montana Closing Day Regatta

Division:A 1 - Moana (FOL) 2 - Ngataranga 3 - Little Jim  
Division:B 1 - Spray 2 - Wanderlust (FOL)

##### 25/04/98 Logan Series - Race 14 Div A - VCC Anzac Day Regatta

Division:A 1 - Ngataranga (FOL) 2 - Victory 3 - Rawhiti  
Division:B 1 - Spray (FOL) 2 - Wanderlust 3 - Irene

## Subscription

The Classic Yacht Association has a proud track record for fostering and maintaining New Zealand's yachting heritage, and for encouraging a racing and cruising fraternity amongst the owners of classic yachts. Please support the Association by coming along to the regular monthly meetings, and through your financial support.

Name: .....

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Phone: ..... home: .....

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(Please circle) Owner \$40.00  
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Boat(s): .....  
The Classic Yacht Association of New Zealand  
PO Box 47-010, Ponsonby

## Australian Wooden Boat Festival

by Sandra Gorter

Hobart Docks, 21st and 22nd November 1998

The organisers of the Australian Wooden Boat Festival have sent us a package of information which CYA members may like to take a look at. In summary, it is a very well organised, well funded, fun event for people who like wooden boats. New Zealand is profiled this year as the Waitangi will be sailing to Hobart from Melbourne for the event, and the Aussies are interested in our Kauri construction vessels. Included in the list of events are: a collection of yachts, launches, model boats and wooden dingies, nautical music, theatre, museum (the Aussies are good at these), Maritime exhibitions, a Wooden Boat forum, activities to entertain the children, a boat building challenge, HEAPS OF PRIZES, races, dances, rescues, demonstrations etc. ....

The Saturday night dinner (\$65) has entertainment billed as "Nautical but Nice" (a comedy duo of 'real' Mermaids).

Sounds like a great, inexpensive (\$10 entry for the weekend), overseas holiday for Wooden Boat lovers.

### A day trip to the Royal Yacht Club (Victoria) in Melbourne

I had a day to kill in Melbourne during a recent trip to Oz, and decided to visit the Waitangi before catching my flight out that evening. Organisation was very 'last minute' before I left, but I spoke to Col Anderson on his mobile and got the OK to go and look at the boats in Williamstown. Col was actually just rounding the mark in a race as I spoke to him and was about to leave town when he returned to dry land, so his mind wasn't exactly on how a tourist with two children in tow could best see the pride of the Melbourne fleet. Obviously a man used to dealing with unusual requests at short notice, he gave excellent directions and advice on who to ask for help when I arrived.

The best laid plans and all that... when I arrived at the Royal Yacht Club of Victoria I spied a beautiful boat out on the hard getting a new coat of antifouling and instantly forgot all instructions as to what I should be doing. Alex Morrison is the owner of Melbourne's version of the Frances (he is also as I have subsequently found, the commodore of the RYCV). An eight metre design (so echoes of Ranger) and extremely pretty. Mr Morrison was busy when I first arrived but pointed me in the direction of Waitangi and told me to look out for a number of other boats which are in their classic fleet. There were more than I'd thought. There was the Waitangi of course, looking fabulous with a coat of black paint as sleek as seal skin. Thanks to a guided tour in the club rubber dingy by Mr Morrison, I also had a close look at the Vanessa, a 1927 49' Fife design, the 51' Peel (Aus) design Acrospire III, one of Col Anderson's boats, and the Josephine another sleek 48' racer/ cruiser Fife designed boat. These boats are part of a class of very s.e., eight metre boats, which regularly race in Melbourne, and apparently the competition is fierce. The finish on the paintwork on these boats is incredible. The shine matches the best of anything I've seen anywhere.

I was invited to have a look at the

1896 Fife designed Sayonarra which is out being restored by Col. in sheds just along from the RYCV, but it was too far for my three year old to walk after a day of excitement, so we settled for lunch at one of Williamstown's many sidewalk cafes. Williamstown is café society at its best - wide roads, very little traffic, lots of room, sunshine, and beside the water. What a way to spend a holiday. Thanks Melbourneans.

## DES TOWNSON (continued from Issue 12)

**Sandra Gorter:** I wonder that Jack Logan meant when he said his Uncle was a pirate...?

**Des Townson:** I probably used the wrong word. What would Jack have actually said? I'm pretty sure it was John, my Uncle John. He was derogatory about his Uncle John. And it was that he took a lot of the... praise... that's the wrong word, praise for the Logan brothers, when it really wasn't him, he was the one in the office that

looked after the clients and all the rest of it.

**SG:** It's a difficult position to be in, because boatbuilders don't seem to achieve alone, it's usually as part of a team, a two way, administration/ construction team... Do you think Logans could have done what they did without somebody running things in the way it was run. Was it integral to the whole, to the overall picture?

**DT:** Probably, yes. I think so. Another thing with the Logan Brothers as boat builders, if you look at them the output was pretty minimal for all those years and all those people. I think it was Harry told me, Harry Gillard, that Archie, what little money he had, he'd made from land deals.

When I first started boat building Harry said to me, for goodness sake Desmond, make it pay. You know there's been too many good boat builders who have gone down because they didn't make it pay. Well, it was good advice, but very hard to carry out. Max Carter did his best to make it pay. Bruce Farr was a terrible shock to Auckland boating because he insisted on making it pay(!), and he wasn't popular for it! Because... there had been a culture grow up where artists are not rewarded. The art was seen to be a reward on its own. But that's changed dramatically now.

The Logans I think were fairly religious, though that never came out in my talking to Jack - I can't recall anything in that area. I went over one day and Jack wasn't home. Old Mrs Logan answered the door, and she said she'd just been to church. Old Mrs Logan had a very strong faith, but a wry humour. And Jack!... Jack's humour was a bit sharp. You know, he would hurt people a little bit. And yet I know that that was not his intention, he didn't like hurting people, it was just the way he was.

It seems that his brother carried the Logan (line/ eye? unclear). That was Doug Logan, he was known as Ghost. Dad was at school with him and said he was as pale as a Ghost, so they called him Ghost Logan. He was killed in the war somewhere and that was the end of the Logan line. I know that Jack had two sons. Jack married very late, and had two sons. They don't seem to have gone into the boating world. But it would be interesting to know what their aesthetic senses were. If it came out.

Back to the Logan boats... old Bert Woolacott, I spent a day with Bert Woolacott who was interesting. He said, the Logan boats, they're not really original at all, they're Fife designs and they were brought here by old Robert Logan when he came out from Scotland: they were Fife designs and if you look at them you can see that they are. But then, this is the arrogance of artists, and particu-

larly young artists, or young people generally, you think you're original. You're not original at all. Neither are you isolated as an individual. You're very much the product of what affected you earlier in life, and what's happening around you all the time. There's no doubt about that in my mind at all. You might think that you're strong and you stand outside the norm, forget it, it ain't like that.

**SG:** What was the first keeler you designed?

**DT:** Serene, and that came about because I had been doing the little boats - Zephyrs and Mistrals. I reckoned I would build small boats for ten years and then I'd have a go at building keelers. Again, looking back, a huge arrogance, a degree of certainty that I could do it, and yet I was... still am, a very timid person by nature, you know, I don't get into things. I can remember the comment being made, 'You can design small boats all right, but wait till he tries a keeler'. That stabbed me a wee bit, and that was a long time before I did Serene.

Eventually I had enough money to buy a keeler and I bought the Storm. A little Woolacott boat that Mac (unclear) had built. And of its type, it was a good little boat. We did quite a lot of cruising in it. I took John and Dawn Peat to Kawau to the squadron weekend once and it blew coming home. We came through the Tiri passage and we got a fair hiding and the boat just laid down and died, it had no great stability. As Mac said to me, look, I built it quickly, it was just to get afloat so don't expect it to be a masterpiece of engineering or anything. Well...(!) it was leaking, the garbards were leaking, little geysers were squirting at each other as the boat moved. And the sump oil, because the boat was leaking the sump oil had found its way up around... Oh! it was terrible! I just went below and sulked. I gave the helm to John and I just went and had a rest. I thought I just have to build my own boat now.

It was then that Patiki came out. That was a major breakthrough, a complete reversal of the way keelers had been going. It was a return to the eighteen nineties really, that's why it was called Patiki, from the influence of the early Patiki's lines... and twenty... seven feet long? Roughly.

I remember Jack telling me that there was a twenty seven foot boat down in the shed and he could remember two men lifting it. One at each end. They were very flat, hence the name. I've got the rudiments of the drawings of one there somewhere. They had a bow on them, flat floored, very low wooded, very straight, extremely light, and very, very fast reaching and running. A lot of them were in Napier, the Napier earthquake wiped out the area that they used to sail on. There was a big lake there and the earthquake was probably the end of the Patiki's there. Some of them went to South Africa.

Logans built a lot of boats... well a number of boats for South Africa. Anyway, Bob Stewart decided to build a keel boat based on the Patiki principal, something flat floored, very light... Robin... Peter (unclear) I remember bringing a model around to show me, a half model, asking me if I'd build it for him. This half model of the first Patiki. I wasn't interested in building other people's designs, would only design what I built and build what I designed, I was going to keep it all to myself, but that was the beginning of it. Then Patiki was launched, and we were out... I'd heard that this boat was going very well.

We were out in Storm, out by Motuihe somewhere and someone said, there's the Patiki, so we steamed over to it. We motor sailed alongside and just couldn't get over the speed of the damn thing. Peter took me for a sail on it one day, I think that was up in the Bay of Islands. While the helm was brutal, it bumped and thumped, there was no question, that it sailed quickly. And so it was then that I decided that I had to build a keeler, because Storm just... braced me off! (laughs) That's all you

could say of it. So I built Serene using a molded technique.

The Patiki influenced me very, very much, Serene was only twenty six feet long. I didn't like the look of Patiki, I didn't think it was pretty, and I spent a lot of time trying to make Serene look good. I actually had it drawn on a small drawing board that I used to use, and that sat in the back of the car and when I was driving anywhere I could look at the drawing through the rear vision mirror... and say yes... this and that. I remember driving to Tarawera one time with it in the back of the car... you wouldn't do it today!

**SG:** What made you go to the beautiful sweeping lines?

**DT:** Well again, Dad pointing out the little launch Coquette, and another one, the Wairiki, and Harry pointing out Rawene and gradually the sensitivity to the Logan boats was brought out. And, Harry Gillard always had quite an influence over me. Harry was... it was Dad who first took Harry sailing. He came from England originally. Dad took him away in Nomad one weekend, and he thought this was pretty good. Dad was just a few years older than Harry but anyway Harry had quite an influence on me boating-wise. He taught me a lot of my seamanship, which is not to say that Dad didn't teach me a fair bit, or my Grandfather hammer some points in to me, but Harry was the one outside that steered me a fair bit, and so I got to look at the Logan boats. Another was the launch the Ngaio. I remember Harry pointing that out and saying you look at it. It's an aristocrat amongst launches. It still is, a beautiful thing. And that influence would have gone into Serene, the Logan influence.

Now the sheer, which in today's world where boats are so straight, makes my boats tend to be quite distinctive because they're sheer, is a cultural thing. Quite interesting when you think about it. It came from England, or Scotland. From William Fife. The bow is high, the afterbody is low. This I understand came from the fishing boats in the North Sea. When they were hove to fishing, they needed a high bow in front of them to stop the sea breaking over them, and they needed the low waist in the ship to handle their nets. That's where the design stems from.

If you look at a yacht, and I remember in the seventies looking at the rater boats and wondering why the 5 & 5 boats were so ugly. They had low bows on them and were getting higher and higher in the middle and bigger and bigger aft. It dawned on me of course, if you go sailing on a Logan boat, or any of my boats, the bow is high, they lift the wave up and they throw it right back to the cockpit, and you get drenched. You sail on an ocean race in an 5 & 5 boat of that period, the bow is low, the water lifts up and just blows straight over, until it gets back to the mast. (laughs). So the logic of building a boat with a low waist and a high bow, isn't all that good. You live in the afterbody of the boat where you want the most room, you want the bow to really break the sea open for you so that you go through dry and unhampered. Even in the old sailing ships, the aftercastle was the highest part. The only boat I can think of immediately, that was relatively high forward were the old Viking ships, and they are most elegant.

**SG:** There's a link there to functionality you know that its got a function, somehow that reinforces, and makes the form attractive?

**DT:** This is in nature, the link which I suppose has been one of the most significant scientific discoveries in my lifetime, hasn't been the bomb and those things, it's the (Einsteinian Principle) that there are no absolutes. That everything is interconnected to some extent. These are fundamentals, which is why I say: You are a function of your environment.

