

# THE NEW ZEALAND CLASSIC YACHT JOURNAL



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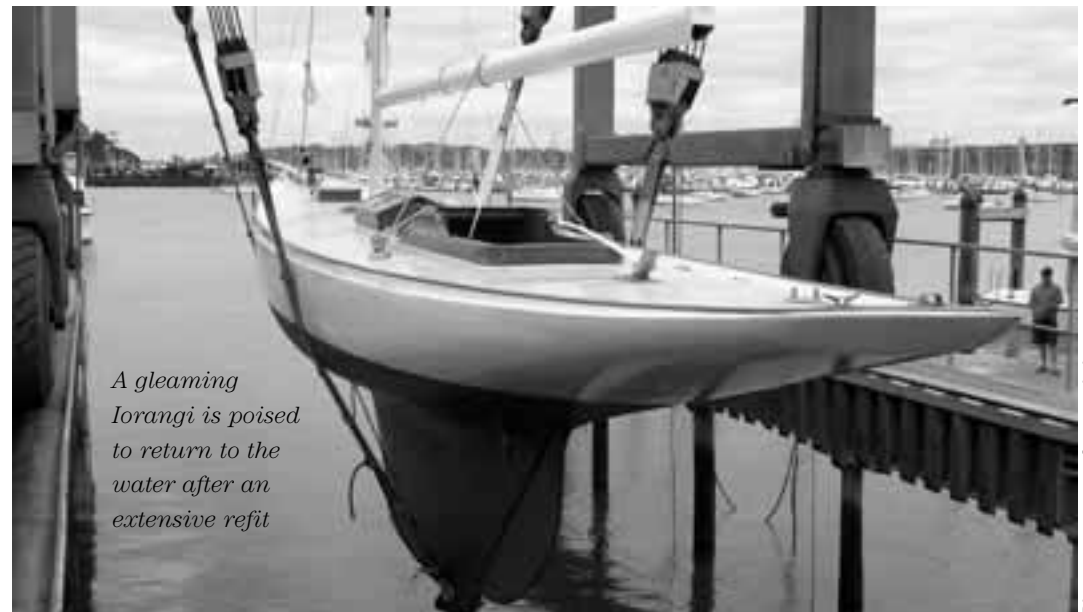
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## A big season beckons with new revivals of old faces

This coming season looks to be a great one for the Association. In the middle of October, John and Sandra Gorter relaunched *Iorangi* after an extensive refit. *Iorangi* is a 36 foot linear rater, a near sister of *Rainbow*, and was launched by Logan Bros on 15<sup>th</sup> September 1901 for Alexander Turnbull of Wellington.

From 1909 to 1912 she had a sojourn in Dunedin, but was brought back to Auckland by Tom Alexander over Christmas 1912-13. Sadly, she lost her gaff cutter rig in 1946 and still awaits a restoration to her original configuration. No doubt when the Gorter children get bigger – much bigger!



*A gleaming Iorangi is poised to return to the water after an extensive refit*

Photo courtesy of www.chriscameron.co.nz

As we go to press, the launch boys are starting the season with a well-attended rally to Mahurangi over Labour Weekend. There are a lot of new faces and new boats. Ron Jamieson and his merry men have great enthusiasm and camaraderie.

Harold and Pauline Kidd have bought the old bluewater ketch *Seaward* recently advertised in *Sheerlines*. Her history is quite incredible. Harold has established that she was built in Dunedin by Jas McPherson around 1909 as the auxiliary ketch *Ariadne* for the Presbyterian Church to service its Stewart Island parish. She is built like the proverbial brick

outhouse. The hatch over the saloon is to take a wool bale! Owned by Dick Wellington, she did extensive Pacific cruising before World War 2 and after the war did two Trans Tasman races and the inaugural Sydney-Hobart!

*Jessie Logan* won't be out this season. Next season, however, she is likely to come out with a reduced and refined rig designed by naval architect David Payne of Sydney, who got *Akarana* sorted out.

Colin Brown and Pete McCurdy have *Awatea* (Chas. Bailey Sr, built in December 1887) set up at Colin's new Riverhead property. She is looking remarkably well and

fair despite all her vicissitudes over the past 116 years. Research is debunking the myths about her ownership under Henry Swan, who turns out not to have been a hermit, but an extremely wealthy if eccentric lawyer and who never had the slightest intention of going offshore in her. Truth is again proving stranger than the fiction we have suffered about her for years now. *Awatea* will be a knock-out when Colin has restored her.

The Bailey & Lowe 24 foot linear rater *Miro* (December 1900) has been saved and is coming north to Auckland for a pukka restoration. More details soon.

# The Manowai saga

We own Manowai, a nice 32 foot Bailey & Lowe "tramtop" launch, built in 1921. She is a very forgiving little launch that runs all day on the smell of an oily rag – diesel that is.

We were returning from Mahurangi after the Classic Anniversary weekend in 2002 on the Sunday. It was very rough when we left at approx 0600, with seas at 1m and 2m at times, and 25 knot nor-easterlies gusting 35. No big problems, but we did fall off a couple of big waves. After seven hours we pulled

into West Park. As normal, we switched on the electric forward bilge pump and then noticed water coming out at fire hose rate. On checking, we found a reasonable catchment area under the forward bunk.

Well, since the old girl was due for a lift-out, we decided to carry on until May then dry dock her for about 3-4 months for a look and a repaint. We decided that an undercover area was required, as some rot had been noted in the cabin top, which needed repair; but we were still sure that she would

join the fleet by September.

At this time, life as we knew it came to a stop. Weekdays to earn and weekends to burn, but in actual fact it was grind. Manowai wore 7-9 coats of paint topped off in what appeared to be swimming pool paint, so that it curled up into a hard, solid mass when heat was applied. This work took us approximately nine weeks of hard labour, and even when paying for weekday labour at a low rate, it all added up to a considerable amount.

First lesson learned: when you are not on site all the time, you have no control over the labour, and even old fellows

like me can be too trusting and let the time charges run away.

Finally, there she was in her radiant glory, bare to the bone, nude, not a skerrick of paint to be seen. She needed rot repair from the top down, so we hired local boat building labour.

Second lesson learned: don't suspend your critical faculties and talk yourself into the same situation twice. No problems with the workmanship, but again we lost control over labour time charges.

**Ralph and Diana Power**

*Next issue – Part II: Is she worth the effort?*



*On her way to restoration – Manowai heads for the yard (left) and stripped to the bone (above)*

## Classic Yacht and Launch Burgees for sale

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**\$45**



# *The Jewel in the Crown - Tiritiri Matangi Wild Life Reserve*



*A triumph for DOC. Chad and Marg Thompson in the young rainforest on Tiritiri Matangi where sheep were grazing only a few years ago. Below: a fine New Zealand woodpigeon (kereru)*

Out there in the Hauraki Gulf, about 14 miles north of North Head is 'The Island that looks to the wind' Tiritiri Matangi. If a straw poll was taken of the readers of this article, the majority would probably admit that they have never landed there in the last decade, if ever in their lifetime. Nor had I until 2000. I am now continually amazed every time I return to find more and more birds and trees that I have not observed on the mainland ever before.

Until the 1980s, Tiri was one of the island farms of the Hauraki Gulf run by the Hobbs family (long standing RNZYS members) when it was taken over by the Department of Conservation. Since then the island has been replanted with 300,000 native trees and shrubs. It is now teeming with species of native birds that you would have to travel the length and breadth of the country to observe, and then only if you had specialised knowledge of where to look. This sanctuary for endangered birds offers an incomparable opportunity to see, as well as hear, saddleback, stitchbird, kokako, kakariki, takahe, whitehead, bell bird, New Zealand pigeon and North Island robin (as well as the more commonplace, but full of character, tui and fantail) in an historical forest setting. Nowhere else in the country can a visitor have access so easily to our amazing variety of bird life.

Obviously you must pick your weather, but the anchorage on the western side of the island, north or south of the rocks in the middle of the bay, is fine, although there's more water to the south. There are also anchoring possibilities on the eastern side of the island, but they are not recommended for overnighting.

We recently took some overseas friends, who are

real nature lovers, to Tiri for the dawn chorus. The crunch is that you need to be ashore 1¼ hours before scheduled sunrise. Upon landing, we made our way by torchlight to the Wattle track where, in darkness and silence, we awaited the very special experience of the dawn chorus. First one and then another distant bird made the first calls of the day. Then another, and another. Within a quarter of an hour we were surrounded by a deafening chorus, an experience of unforgettable beauty. As the day broke we made our way along the track, coming upon the many feeding stations where the birds congregate, and seeing species of birds only seen before in text books.

If you make this pilgrimage, you can then go up the track to the lighthouse before venturing off to the northern reaches of the island, or collapsing back on the boat in time for a well deserved breakfast and a strong dose of caffeine. During the later part of the day, the DoC office and shop are open to the public up at the lighthouse and the friendly staff and team of volunteers are very welcoming providing information, souvenirs and morning or afternoon tea.

Don't wait to hear from your children (after one of their school trips) about this special place; just make a note in your ship's log to anchor off the next time you are sailing past and go ashore.

***Chad Thompson***

NB. To gain the most out of the Dawn Chorus go ashore for familiarisation during daylight hours previously.



# Support for CIM

*Breeze certainly has a world-wide readership! Here is an encouraging letter from AIVE, the leading organisation in promoting the desirability of originality in every aspect of our beloved yachts. The CIM Rule must become our benchmark.*

Dear Russell,

I have read with interest and appreciated your article on the CIM Rule published in your interesting journal. My congratulations, as you have perfectly seized the essence of our Rule and I could never have thought of a better summary.

May I outline just a few other considerations:

a. when, about 12 years ago, we started to draft the first AIVE Rule (from which the present CIM Rule comes), our main purpose was to preserve our heritage of vintage and classic yachts, although, at the same time, allowing their owners to race. Thus the importance of the Co (authenticity and conformity factor) introduced in the formula. As far as I know, this factor is present only in

our formula and has had the great merit of having the owners restore their yachts to their original design and construction. Moreover, in our regattas, competition is an important component, but it is diluted by our love for our boats, their history and our pride in knowing that they are as original as when they were launched. Some people criticise this and propose stripping out the authenticity factor from the racing formula and to have separate scoring if authenticity awards must be assigned. We are strongly against this as we are sure that the result will be negative and we favour pure competition.

b. We believe that the only difference existing between the present famous designers and the ones of the 19<sup>th</sup> and 20<sup>th</sup> centuries is in the materials used for building a yacht. Only more rigid and light materials in hulls, sails and rigging have enabled the present incredible performances to be attained, but ideas and creativity were at a high point also at the time of Watson, Fife, Nicholson, Hereshoff, Burgess and all the others. Performances were as great as they could have been, allowing for the

materials available in those periods. Thus it is not at all appropriate to use modern materials on vintage and classic yachts; not only do they spoil the nature of the yacht and its 'soul', but they reduce her performance. The balance between the different components (hull, mast, rigging, sails – wood, steel, atlantic rigging, sail fabrics) that were the subject of great study at the time of origin was the guarantee of the optimum performance for the yacht. Just an example: the owner of a well-known pre-war classic Twelve had thought to improve her performance by installing a carbon-fibre mast and rudder. The result was that, after a few races, the hull planking had suffered and that, once he had changed the mast to an aluminium one, the speed increased by more than a knot!

We want to preserve this important heritage and we are pleased that you agree with our ideas as is testified by the lovely fleet of yachts that you have and the interesting actions you have taken to preserve them.

*Kindest regards,*

*Luigi Lang, Executive Secretary  
Associazione Italiana Vele d'Epoca*



## CLASSIC YACHTS QUIZ

*The first to supply the answers was Beau Farrell. The yacht was EHOA, built by Tom Le Huquet at Devonport in October 1892. The first picture was taken around 1897. The second was around 1907 when she was RHONA. By 1910 she was ROMP and by 1946 she was CHARIE. At all times she was known by Auckland yachtsmen as "The Donkey", you know...Heehaw.*

*Here's the next image. An easy one this time (or is it?) What's her name, who built her, and when, and who designed her? First to contact Harold Kidd at 09 4437785 (bus) or 09 4180418 (home) with the correct details (apart from Harry Pope – and why, you may wonder, is Harry Pope excluded?) is the winner.*

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