

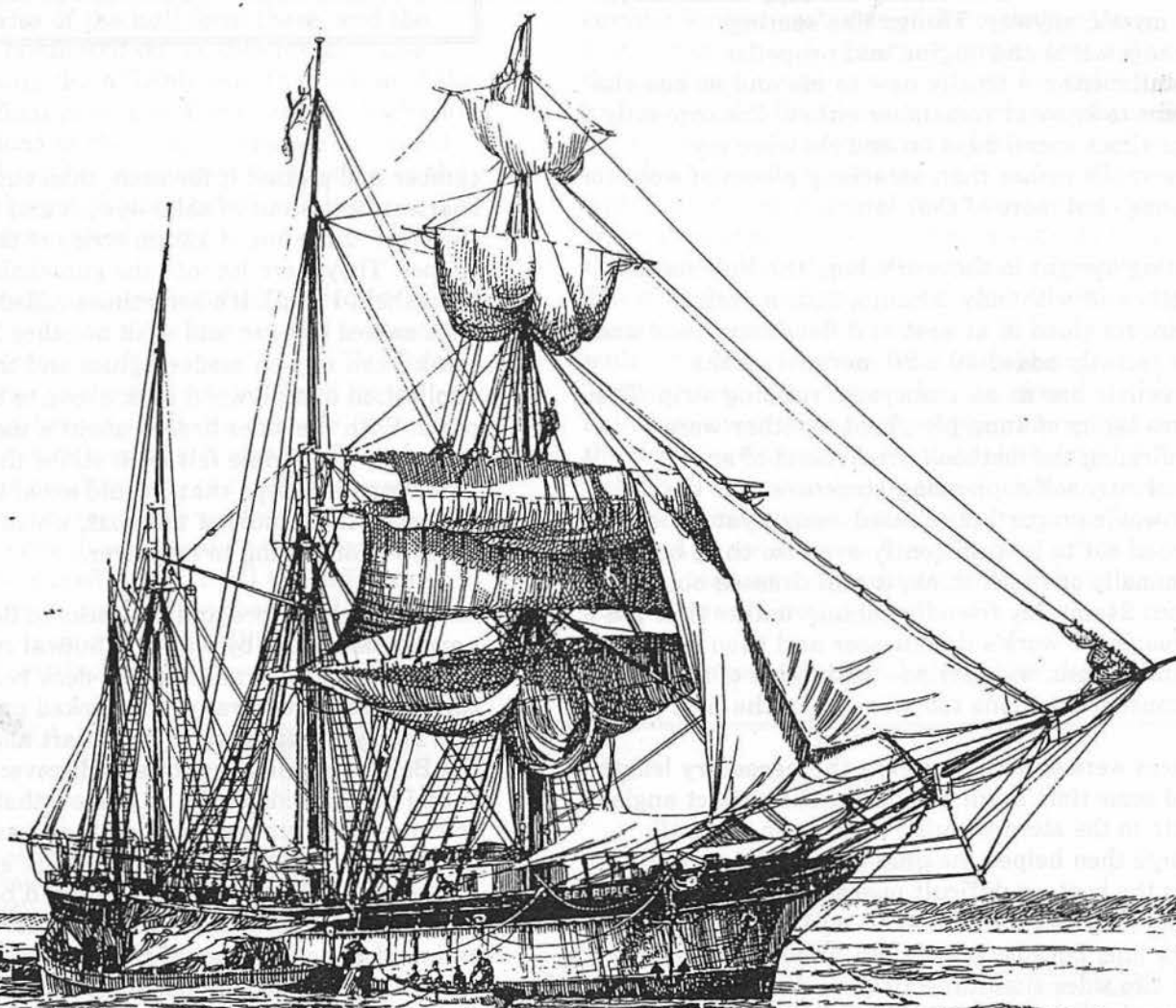
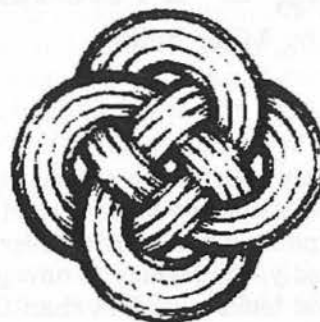
MARITIME HERITAGE ASSOCIATION NEWSLETTER

Volume 4, No.2. June, 1993

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c/o PO Box 1100
Fremantle
WA 6160

Editor: Chris Buhagiar. 13 Solomon St., Palmyra 6157



Barquentine SEA RIPPLE: 187 tons. Built Sunderland, England, for J & W Bateman, in 1863.
Illustration by Ross Shardlow. (See story, p.8.)



Building a Traditional River Launch (Part Four)

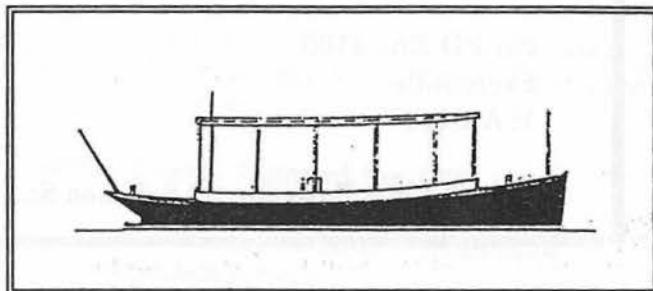
by Mike Beilby

... As you may recall from the last quarterly issue of the newsletter, we had the cold-moulded and externally painted hull turned over and ready for finishing. Sadly, that which is now gracing the inside of the boat looks a lot less than three month's work. Perhaps I'm running out of puff - but, then again, it may be lack of confidence because I'm now into totally unmapped territory, for myself, anyway. Things like seating arrangements and engine and propeller installations are totally new to me and no one else seems to know or remember either. Consequently, I sometimes spend days on end chewing my fingernails rather than attacking pieces of wood (or bronze - but more of that later).

Sitting upright in the workshop, the hull seemed pretty stiff with only 20mm x 20mm oregon stringers glued in at seat and floorboard level and the recently added 40 x 20 meranti on the gunwale line as an embryonic rubbing strip. The three layers of 4mm ply glued together were confirming the textbook predictions of an inherently self-supporting structure. For the gunwale proper I purchased some nyatoh, which turned out to be sufficiently oversize that, being nominally one inch thick, it still dressed out at about 24mm. My friendly cabinet maker first put it through the work's thicknesser and then cut it into mainly 50mm wide strips - with a bit of a struggle because it was none too straight in the first place.

Pieces were scarfed to create the necessary length and some time spent producing the correct angle to mate to the stern framing already in the hull. Marge then helped me glue and clamp each piece into the boat - a difficult operation because of the generous sheerline combined with the bend of the deck line. Because of this, we had no hope of doing the two sides simultaneously, and with a more flimsy hull shell we could well have ended up with a very asymmetrical vessel (like a Venetian gondola). However, so far as I can see, the structure has remained true. We now have around 55mm of total thickness at the deck line and I feel brave enough to walk around inside, albeit gently.

I wanted some decking, both fore and aft, and this called for some deck beams - two at the sharp end and three at the blunt. I determined the desired



camber and plotted it for each, then cut the two shortest beams out of solid nyatoh and laminated the other three out of 12mm strips of the same timber. They were let into the gunwale (or beamshelf, I think it's sometimes called), simply with angled grooves and with no other bracing. I think I can rely on modern glues and the application of a plywood deck above to hold all in place. With the sides braced about a metre from each end, the middle felt even stiffer than before and I began to hope that I could avoid the cross-thwart in the middle of the boat, which would always be irritating to step over.

As I wanted the fore and aft decks to flow into narrow side decks by way of elliptical curves, I started to consider minute side-deck beams and carlins, etc. Structurally, this looked pretty suspect and messy. Fortunately, I got smart and studied the Bolger drawings again and discovered that the good Phil had side decks so narrow that a double thickness of beamshelf was all that was needed, so I went that way too - there being just enough nyatoh left to bridge the gap between bow and stern decks. This will leave the cockpit coaming rather close to the edge of the boat (only 80mm) but will maximise accommodation and make rowing or paddling easier when the solitary spark plug oils up. Although most similar boats are fitted for rowing in emergencies, rowlock blocks will disfigure the cockpit coaming and paddles might be good enough on confined rivers. A final decision can be made on that later.

Perhaps getting ahead of myself, I also fitted a kingplank down the centres of the deck beams, fore and aft - a logical step I hear you say - but then I



haven't yet drilled for, and fitted, the rudder tube. There's not much space in the counter stern and the aft kingplank may have to be chopped out to fit it in - a pity.

Had some vandal meantime sunk an axe into the middle of the keel, the hull would have dropped neatly into two halves, port and starboard. Therefore, to tie the two parts together I glued in six "floors" (boat talk for sub-frames running across the keel - nothing to do with what you stand on at all, that's either deck, sole or floor boards, depending on the circumstances). The fore and aft floors were cut out of solid jarrah because of the fairly steep rise of the hull form there, and the others were laminated out of thin jarrah while simply pressing them firmly into the bottom of the boat in the final positions. Because of springback in the laminations at this stage, they weren't glued into the hull until a spokeshave had corrected the shapes a little and "limber holes" had been provided to drain bilge water.

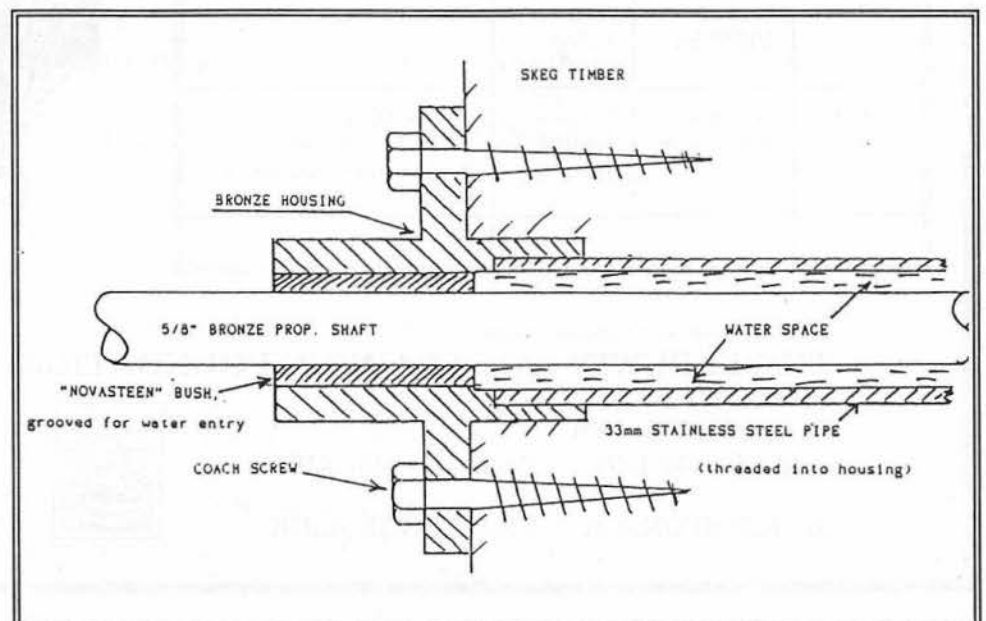
Concurrent with all this productive woodwork, I was stewing over the practicalities and geometry of engine and propeller shaft installation. The fore and aft engine position was determined by the 1800mm long, bronze shaft. Its only 5/8" in diameter, but it's there and it already fits into the propeller and the flywheel, so I might as well use it. The engine bearers were made out of 50mm yellow pine. (Which was meant to be oregon, but some Bunnings staffers can't tell the difference before its planed - and neither can I!) Some of it went into two massive floors, filling the space between the floorboard stringers and well glued

down with a heavy epoxy mix, and coach-screwed to the keel. Then two lengthways bearers were notched over these and similarly glued and screwed. The upper yellow pine faces will be covered by about 25mm of very hard, well-seasoned jarrah for the engine lugs to bolt on to. I will complete these faces only when I know exactly what angle the engine will line up at. At the moment, the flywheel is intended to have 50mm clearance above the keel, so that's the maximum bilge water that can be tolerated with the engine running.

The seats will be of the lengthwise slatted variety, curving around each side of the cockpit, with a transverse one at the stern. Because they will be the most significant visual feature, I opted for mahogany, the Brazilian variety which Austim (in the northern suburbs) imports. I found they had boards 25mm thick and - get this - up to 550mm wide and almost perfectly flat! I was able to pick three good ones at around 350mm wide and got them dressed nearby to 23mm finished thickness. The next day my friendly local cabinet maker cut them up on his huge table saw to 27mm wide slats, with a bit left over for 40mm framing supports. The supports rest on the seating stringer originally built into the hull, with short legs coming down to the floorboard stringer. That should be strong enough. I rather wish now that I'd left out seating level with the engine, because there's insufficient leg room there anyway. It would have left room for the fuel tank and the exhaust system, but the supports are in now.

I am still agonising over the propeller shaft

Anticipated propeller bearing (lower). The upper bearing would be similar, with stuffing box to seal.



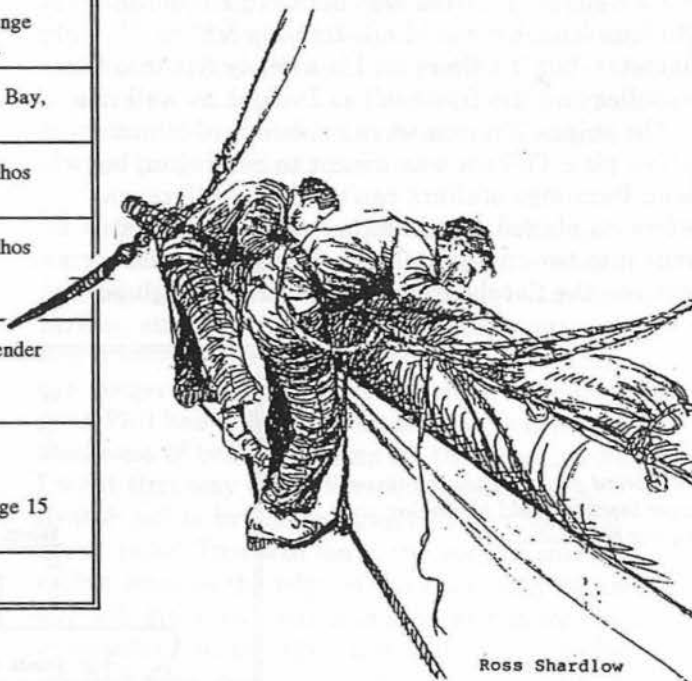


bearings. The housings will be cast in bronze by Ausco - a little olde-worlde foundry in Dianella, where they keep patterns for all sorts of vintage boat fittings. I'll get two identical ones machined and threaded to screw into each end of an appropriate length of 33mm stainless steel pipe, and all this will be assembled through the 670mm of skeg and keel - which has yet to be bored for it. (If you've read this far, I don't suppose you're bored yet either!) However, the choice of bearing surface is a problem. Because the shaft is bronze, it is undesirable to run it in the bronze of the bearing housings. (If the shaft was stainless steel it would be OK, at least until things wore out.) The traditional solution was to line the bronze bearing with soft white metal, but this is expensive these days and is another problem when things wear out.

A popular and effective solution today is a "cutlass" bearing - a plastic material with waterways to let water in for lubrication. Trouble is, these bearings are not made for prop shafts as small as the one in question. However, I may be able to get something similar specially made in Novasteen- another plastic which works with water lubricant. Better engineering would be to replace the 5/8" bronze shaft with a 3/4" stainless steel one. Cutlass bearings are available for this size and the end could be tapered to accept the prop (currently it goes on a parallel section held only with two grub screws), but the inner end would have to be turned down to the original size and machined out for the tiny woodruff key which transmits the drive at the flywheel. I fear the cost of all the machining will restrict me to the first plan ...

Schedule: S.T.S. LEEUWIN ADVENTURE VOYAGES

| Number | Departure | Arrival | Remarks |
|--------|---------------------------|----------------------------|--|
| 17/93 | Broome 27/7/93 Tue. | Pt Hedland 6/8/93 Fri. | 10 days, visiting Lagrange Bay, Lacepede Islands. |
| 19/93 | Dampier 17/8/93 Tue. | Carnarvon 27/8/93 Fri. | 10 days, visiting Coral Bay, Maud's Landing. |
| 20/93 | Carnarvon 31/8/93 Tue. | Geraldton 10/9/93 Fri. | 10 days, visiting Abrolhos Islands. |
| 21/93 | Geraldton 14/9/93 Tue. | Fremantle 24/9/93 Fri. | 10 days, visiting Abrolhos Islands |
| W2/93 | Fremantle 1/10/93 Fri. | Fremantle 3/10/93 Sun. | Whale watching weekender |
| 23/93 | Fremantle 4/10/93 Mon. | Fremantle 14/10/93 Thu. | 10 days, SCHOOL HOLIDAYS, visiting Bussleton (minimum age 15 years). |
| | | | |



For information on all voyages, contact

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PO Box 1100

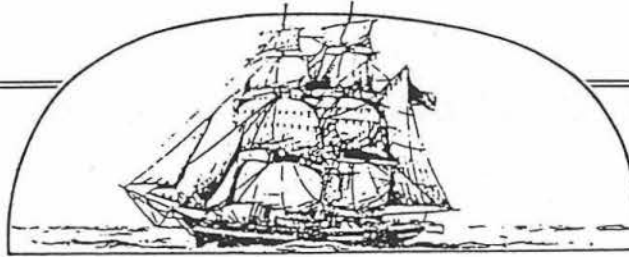
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HERITAGE AND THE SEA

A Musical Voyage of Discovery through Symphony, Sail, Shanty and Spray

The MHA is working in collaboration with Tranby House to stage a musical water pageant in early 1994. Presented as a "son et lumiere" with live costumed tableaux, music, song, dance, film and narration, the pageant will tell the story of WA's maritime history.

The performances will take place at night over four days on the river and banks of the National Trust's Tranby House in Maylands. They will be preceded in the afternoons and evenings by a Maritime Heritage Display featuring aspects of traditional maritime trades and skills, crafts, art and history (similar to the marquee display at the Classic and Wooden Boat Festival). This display will be set up by the MHA at Tranby Quay and on the riverside. It is envisaged that the pageant will run for four performances, from Thursday to Sunday, probably in the last week in February, 1994.

Currently in the feasibility planning stage, the pageant organisers are seeking expressions of interest from organisations and individuals who would like to participate or contribute in some way with expertise, materials, technical assistance, performances in music, song, dance and narration, and sponsorships of tableaux, etc. The MHA displays will be under cover, on hard standing and in the water. We will also be participating each night on the water in the live performances.

THE MHA NEEDS YOU!

- People to man the MHA static displays.
- Crew for some of the boats on the water.
- Display boats for the hard standing.
- Display boats for the water.
- Boat marshals.

Participants will be encouraged to reflect the heritage spirit by dressing as appropriately as possible for the occasion.



INTERESTED? *Then please contact:*

Ross and Barbara Shardlow
23 State Street, Victoria Park WA 6100
Tel: 361 0170 Fax: 470 5251



Barquentines and their Rig

by Barry Hicks

Three-masted barquentines have been in use since the 1830's and have been a very successful type of vessel, of moderate tonnage, and well suited to general trade.

The year 1830 seems to be the earliest time that I can trace the barquentine rig. In that year, T J Brocklebank, the British shipbuilder and shipowner, built a small wooden vessel of 174 tons, the *BONANZA*. Although she was rigged as what is now termed a three-masted barquentine, she was at the time called a brig or, occasionally, a brigantine. In fact, hers was a new rig, and the sailormen of the day were a little unsure of just what to call her.

It wasn't until the 1850's that the term barquentine (or barkentine, as the Americans spelled it) came about. I am not sure where the term originated, but my dictionary seems to indicate that it comes from the Latin *bark*, meaning ship's boat.

I think the Americans played the biggest part in the development of the type. Big wooden barquentines became very popular on the west coast of America in the 1880's. They were much cheaper to build and sail than a ship or a barque and could run a schooner out of sight on an ocean passage. The rig sought the best of both worlds - fore and aft sails for beating into headwinds, and square sails to run downwind.

The secret of the big barquentine was in keeping the gaff sails reasonably small by increasing the number of masts as the hulls grew bigger. One of the most successful was the six-masted American vessel *E R STIRLING*.

In Britain and Europe, experiments with the big barquentines fell into the trap of too-few masts for the size of hull; consequently, the gaff sails were much too large for the small crews to handle using "Armstrong's Patent".

The two best-known vessels of these experiments were the British-built and German-owned *MOZART* and *BEETHOVEN*. They were built side-by-side in Grangemouth Dockyard, at Gourock, Scotland, and were launched within weeks of each other in 1904. They were steel four-masters of just

over 2 000 tons each. The foremasts on each ship were steel-stump topgallant rig, and exceedingly square. The three fore and aft masts rose 179 feet above the deck; the forecourse yard was a massive 93 feet long, and even the topgallant yard was 53 feet in length. On these great masts and spars was bent 25 200 square feet of canvas - the sails rank among some of the largest ever made. A steam donkey engine was used to hoist them. The ships carried a crew of sixteen, as well as twelve cadets.

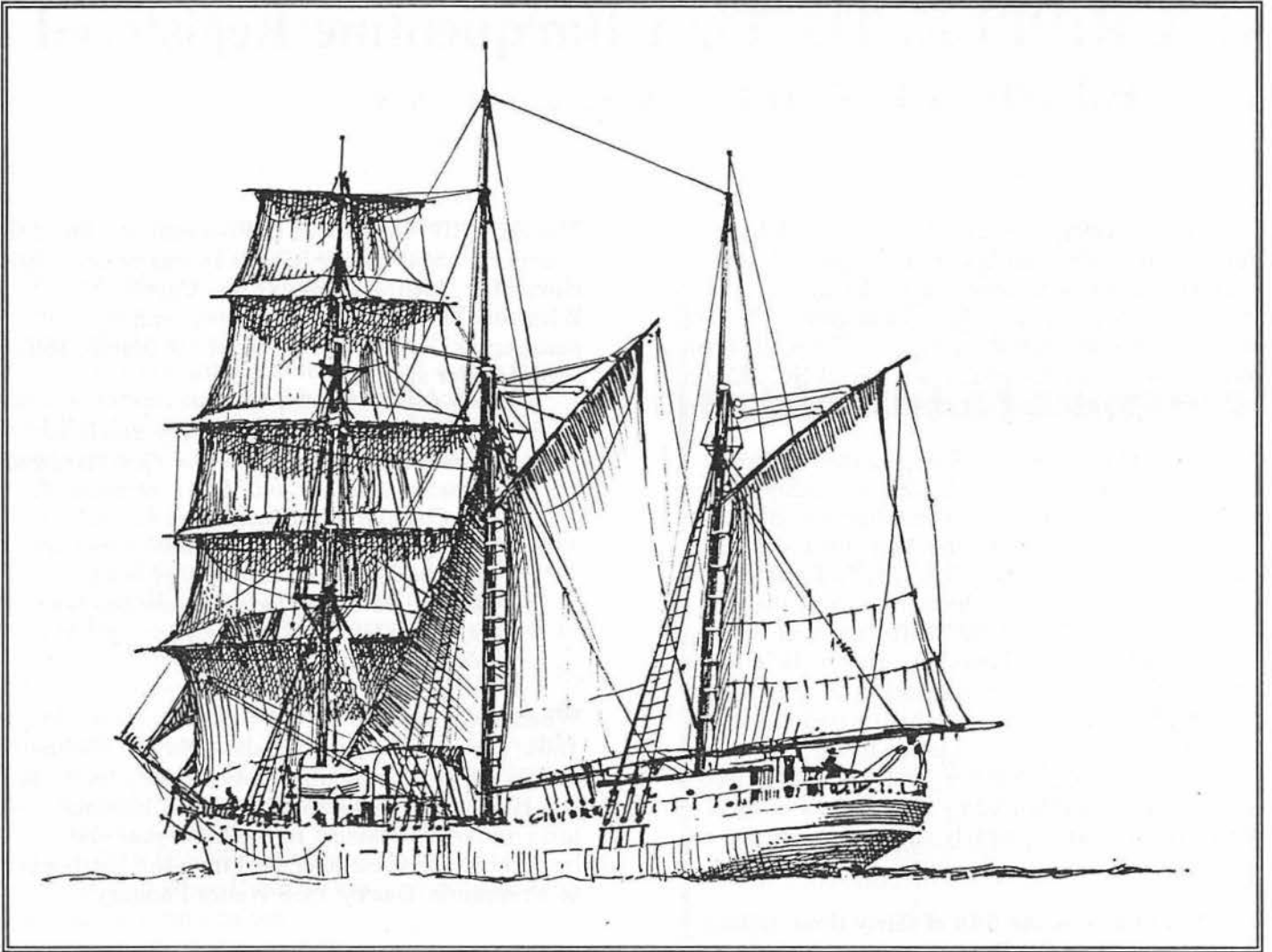
These two sisters were built as out-and-out cargo carriers and had no pretensions as to good looks. Added to this, they were notoriously wet ships, especially on the poop, where the rails were eventually raised another fifteen inches to prevent people from being washed overboard.

Each vessel was built at a cost of £22 000, but by 1908 these and other vessels built at the same time were being offered for sale for half that amount. By 1910, this price had halved again.

I don't know what happened to *BEETHOVEN*, but *MOZART* was financially successful and voyaged the oceans for over thirty years before being taken back to Scotland in 1935 for breaking up. However, this was only because there was no work for her and not because the old lady was beyond repair.

As a contrast to the longevity of *MOZART*, and to prove the fragility of sailing ships, I have to mention the barquentine *HYASTON*. She was built at Rangoon, in 1919, of teak throughout. She set sail on her maiden voyage on October 14th and experienced calms and light winds for a month. Then, on November 14th, *HYASTON* was hit by a cyclone and was lost - at the tender age of just five weeks!

One of man's most beautiful creations was the four-masted barquentine *TACORA*. She was built as a four-masted schooner of 900 tons and, although her hull was considered to be one of the prettiest ever to leave a builder's yard, it was obvious to the captain at the end of her maiden voyage that she was quite unsatisfactory for deep-sea work. On his return to port, he convinced the owners that they should risk the outlay necessary to convert her to a barquentine rig.



The barquentine HANDA ISLE. 275 tons. Built in Auckland, New Zealand. Traded to Western Australia in the 1880 - 1890's. In October, 1919, she disappeared with all hands off Wilson's Promontory, Victoria, after possibly hitting a mine. (Original drawing by Ross Shardlow.)

How right he proved to be! And, moreover, the squaresails on the mainmast were all that was needed to set off her delightful yacht-like lines. She was much admired by all who saw her. Normally, four masts on a barquentine would look too much of a muchness, but TACORA, being small for a four-poster, seemed to be perfectly proportioned and balanced.

Under the new rig, TACORA really showed her taffrail to allcomers and proved to be extremely handy. She showed her ability in this regard when the skipper took her alongside a disabled steamer in heavy weather and the crew passed a line aboard by hand. During this operation, the two ships surged together with a crash which nearly shook the masts out of TACORA, but the little sailer forged ahead and took the heavy steamer in tow. The skipper's faith in the ability of his vessel

and in his seamanship was absolute. After towing the heavy steamship for some time in deteriorating weather, the towline parted. Another line could not be got aboard. In the end, Captain Thornton squared away and promised to report the steamer's condition at the earliest opportunity. (*No radios in sailormen in those days!*) Other and larger vessels would not risk a tow. Eventually, another steamer did get her back to port.

Alas, this beautiful little barquentine was lost off the Celebes in 1911. Carrying a valuable cargo of ebony, she now lies 300 metres below the waves she once so swiftly and so proudly sailed upon.

It takes all sorts of barquentines to make a world, just as it takes all sorts of people! But I hope you will gain as much pleasure from reading these notes as I got from producing them.



SEA RIPPLE: The First Barquentine Registered in Western Australia

by Barbara Shardlow

Built in 1863, in Sunderland, England, by Gardner, for John and Walter Bateman of Western Australia. A three-masted wooden barquentine of 187.35 tons, carvel built; 102'2" x 23'8" x 12'7". One deck with break (raised quarter deck), round stern and a scroll head. Eleven crew. Official No. 36550; registered Fremantle February, 1864.

Curiously, the Fremantle Shipping Arrivals and Departures Register describes her variously as a barque, a three-masted schooner (most frequently), and a barquetta. Not once between 1864 and 1885 is she listed as a barquentine. Lloyd's Register of Shipping lists her as a schooner up until she disappears from it in 1872/73. However, in the Fremantle Harbour Master's Journal of 1870 she is referred to as a barquentine, and in the Register of British Ships for Fremantle she is listed as *three-masted barque[n]tine*. This is the first record of a barquentine in the Register. That she was indeed a barquentine is evidenced by a fine oil painting of her in Asian waters, clearly showing her rigged as such.

SEA RIPPLE was the fifth of thirty three sailing vessels owned by the Bateman companies up to 1900. She was operated by the Batemans as a west coast trader until 1886. She also traded between Australia, south-east Asia and Mauritius, visiting the ports of Hong Kong, Singapore, Port Adelaide and Melbourne. Her cargoes included wool, timber (jarrah), sandalwood, horses, guano, tea and sugar.

Population growth, expansion of the wool and sandalwood industries, and the rapid development of the north-west in the 1860's required larger vessels to carry big cargoes. The ships registered and operated in the colony up to 1860 were small, most being under fifty tons. The north-west explorer Gregory had to charter the 370 ton barque DOLPHIN for his exploration voyage in 1861. Likewise, Walter Padbury chartered the fast 254 ton clipper barque TIEN TSIN in 1863 to carry men, livestock, timber and other items essential for setting up his north-west station on the DeGrey River. With the purchase of the SEA RIPPLE in 1863, the Batemans were able to service the opening up of the north-west and to expand their colonial and coasting trade.

The SEA RIPPLE arrived in Fremantle on the 28th February, 1864, having left the Downs on the 27th November, 1863. Her master was Captain W. Wharton. She carried general cargo and no passengers. The Perth Gazette of 4th March, 1864, recorded her arrival:

... The Sea Ripple is built very closely we believe after the model of the Tien Tsin, and registers 178 [sic] tons. She is intended for the Colonial and Coasting trade, and has been fitted up in the best possible manner, no expense having been spared by the Messrs. Bateman, for whom she has been expressly built. ...[her] first trip will be to Nicol Bay.

When the SEA RIPPLE left Gage Roads on 1 May, 1864, she was carrying 650 sheep for the Withnell family which had set up a station on the banks of the Harding River south of Tien Tsin Harbour, later renamed Cossack. In the same year she brought the first cargo of wool from the north-west to Fremantle. But by 1865 Walter Padbury's

Sale of the well-known 3-masted Clipper Schooner "SEA RIPPLE."

Geo. Thompson & Co.

HAVE been favored with instructions to sell by public auction on WEDNESDAY, the 18th October, 1876, at their Rooms, Mount Street, Fremantle,

SIXTY-FOUR sixty-fourth shares in the 3-masted schooner "Sea Ripple," (187 tons register,) and all her boats, guns, ammunition, small arms, and appurtenances. Together with all stores then on board.

Sale at noon sharp.
Terms at time of sale.
Fremantle, October 5, 1876.

(Inquirer: October 10, 1876. Courtesy, Battye Library.)



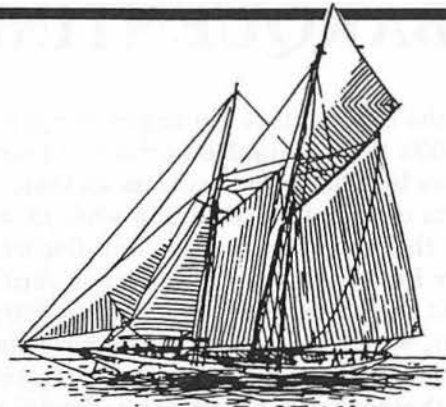
vessels were servicing the north-west and the SEA RIPPLE was rarely used again as a coaster north of Champion Bay.

There were other interesting highlights and incidents in SEA RIPPLE's twenty two years of colonial trading out of Fremantle. In February, 1871, she was the first vessel of the year to arrive in Rockingham to load pit sawn jarrah. She had come from Mauritius, unloading general cargo at Fremantle before sailing on to Careening Bay. During the long and difficult voyage from Mauritius the captain's wife died and a stowaway died of starvation. Over the years SEA RIPPLE loaded many cargoes of timber, sandalwood and horses at Rockingham, and brought many tons of sugar from Mauritius.

Bad weather accounted for a number of potentially disastrous incidents. During a storm in 1872 the brig LAUGHING WAVE parted its anchor cable and fouled the SEA RIPPLE, carrying away her jib boom. Although dragging her anchors, SEA RIPPLE remained afloat but the LAUGHING WAVE went ashore. Despite extensive damage she was later refloated. In 1873, SEA RIPPLE, in the company of the ANNIE BEATON, drifted ashore at South Beach, Fremantle, during a severe gale. Neither was damaged. Not so lucky was the French barque EMILIENCE, which was driven onto the rocks under Arthur Head. It was a year before she was able to return to sea.

In March, 1865, John Pringle, master of SEA RIPPLE, purchased sixteen sixty-fourth shares in SEA RIPPLE. In January, 1875, Walter Bateman's shares were transferred to his brother John: ... *by order of the Supreme Court of WA on dissolution of partnership, Walter Bateman being a lunatic ...* In October, 1876, she was advertised for sale in the Inquirer and the Herald, as a schooner. No change of ownership appears in the Register until January, 1877, in which month John Pringle sold his sixteen shares to John Bateman.

Finally, in 1886, the SEA RIPPLE's registration record was cancelled. The words: *Sold as a coal hulk to Adelaide Steam Ship Co., Certificate of Reg[istration] given up, cancelled and sent Home, Register Book closed this 7th day of Dec.'86.* were written across her page of the registration book by the Clerk of Courts, L. Worsley Clifton. SEA RIPPLE finished her days back in the north-west. She was converted to a light ship and coal hulk and was stationed at the mouth of the Gascoyne River where her light could be seen thirteen miles distant.



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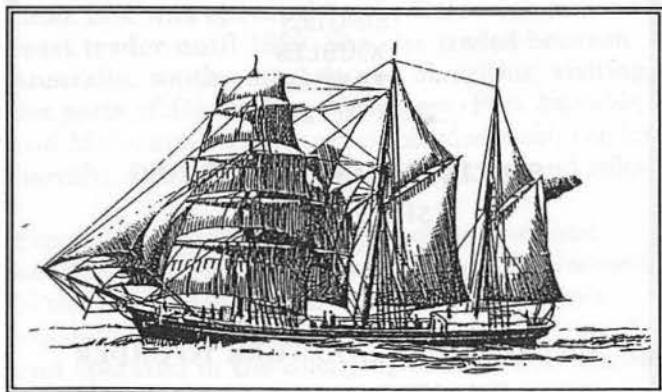
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The BARQUENTINE in Fremantle by Ross Shardlow

When the barquentine rig began to appear in the mid 1800's the Fremantle harbour authorities seem to have had the same problem as their counterparts in Britain in deciding what to call this new rig. In the Shipping Arrivals and Departures Register for Fremantle (SAD), the rig is variously described as three-masted schooner, barquetta or barquentine, with three-masted schooner being the most common description. Of course there were many real three-masted schooners calling as well, so one can never be sure as to what was what.

The barquetta, on the other hand, is a rig in its own right. These days it is usually referred to as a jackass barque, meaning a barque with a fore and aft mainsail. The term was commonly used in the Channel Islands. However, in Fremantle, barquetta was used to describe the barquentine ... or did we have jackass barques and barquettas as well? SEA RIPPLE is referred to in SAD as a barquetta as well as a three-masted schooner. So is the FORMOSA. Indeed, the 381 ton FORMOSA is the first barquetta listed in SAD (1 April, 1875). Before that she is listed as a schooner. Two years later, in 1877 she is listed as a barquentine, and again she takes the honours for this is the first time the term barquentine is used in the register. The CLEOPATRA, 200 tons, is listed as a three-masted schooner, and sometimes as a barquentine. A painting of her clearly shows her as a barquentine.



Barquentine CLEOPATRA. 200 tons. Interstate trader from 1874 - 1881. Ran a regular trade from Melbourne to Fremantle and Champion Bay, exporting lead ore and timber. (Original drawing by Ross Shardlow.)

JANET, 211 tons, is officially registered as a three-masted schooner but she is listed in SAD in 1878 as a three-masted schooner, as a barquentine in 1881, and back to a schooner in 1882. AIRLIE is registered as a schooner but, like FERN, is sometimes listed in SAD as a barquetta. IRIS and

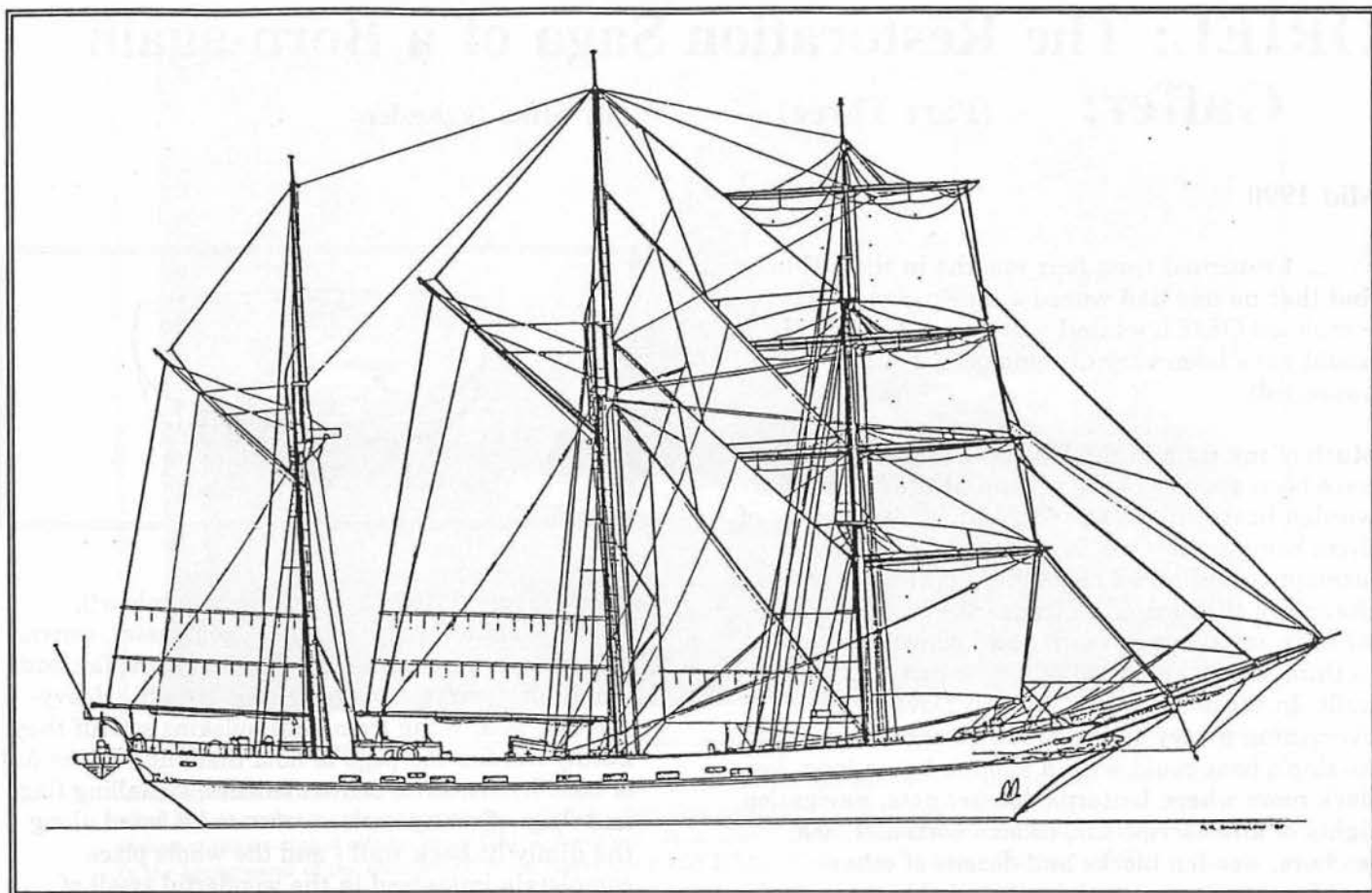
BITTERN are registered as schooners but are listed as barquentines. To add to the confusion, it is likely that some of these vessels may have started off with one rig and were later converted to another.

The first four-masted barquentine to appear in the Shipping Arrivals and Departures Register is the CITY OF ADELAIDE, 843 tons, on 5 December, 1897. She was really a jackass barque, her first two masts were square rigged and the after two masts were fore and aft rigged. She was built in 1864 as a steam ship and was later converted to a sailing ship! Maybe she should be called a barquettatine?

BARQUENTINE: *The Word*

... Simply defined, a barquentine is a vessel with three or more masts, being fully square rigged on the fore mast and fore and aft rigged on the other masts. [See illustration of S.T.S. Leeuwin.] The barquentine is a cut back barque rig, just as the brigantine is a cut back brig. I assume that this similarity with the earlier brigantine gave rise to the coining of the word barquentine.

Almost certainly it was the Americans who first used the word barkentine. The earliest reference to the word is in the log book of the American ship CREMORNE (1861-63) where the FAIRY is described as a barkentine. The first American barquentine is thought to be the MARY STOCKTON, which was launched in 1853 at Manitowoc, on Lake Michigan. The Americans developed the rig through the 1850's and the rig as we know it today is usually attributed to them. Nevertheless, the barquentine rig was known in Britain as early as 1830. In that year the barquentine BONANZA was described as a brig or three-masted schooner. The second known recording of the rig was that of the Canadian barquentine LOYALIST, which was described in 1838 as a brigantine with three masts. Even when the term barquentine came into common use in the late 1850's, the terms three-masted brigantine or three-masted schooner continued to be used in Britain right up to the 1880's. Lloyd's Register of Shipping did not adopt the term until 1874. This is not to say that the term wasn't used in Britain, for in 1866 the diary of Alexander Stephens refers to a quotation for a *composite three-masted barkentine at £15 per ton.*



Maintaining the tradition. The last barquentine registered in Western Australia: STS LEEUWIN II. 236 gross tons. Built in 1986 by ASI Shipyard and operated by the Leeuwin Sail Training Foundation. (Original drawing by Ross Shardlow.)

WOODEN BOAT WORKS - BOATBUILDING COURSES

PROGRAMME : TO CONSTRUCT MEWS 'TOM THUMB' 7' 6" CLINKER DINGHY

COURSE 1. GROUP BUILDERS : 8 DAYS
\$150 per STUDENT*
Dinghy for sale

COURSE 2. OWNER BUILDERS : 12-14 DAYS
\$650 per STUDENT
Materials extra

COURSE 3. LOFTING : 4 NIGHTS
\$60 per STUDENT*

*Reduced price for MHA members

ENROLMENTS : 9 am to 3:30 pm JULY 6, 7 & 8

CONTACT : Graham Lahiff - WOODEN BOAT WORKS B Shed Victoria Quay Fremantle
Tel. 335 9477
P.O. Box 1091, Fremantle WA 6160





ORIEL: The Restoration Saga of a Born-again

Gaffer: (Part Three)

by Mike Igglesden

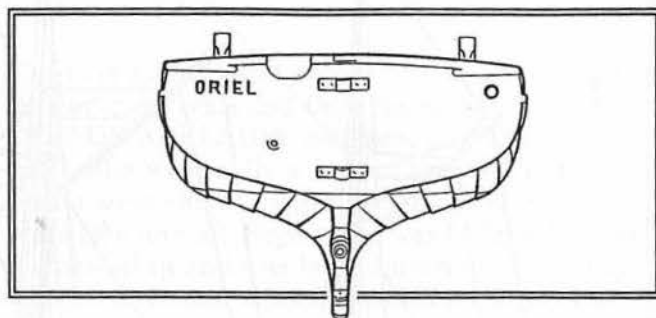
Mid 1990

... I returned from four months in the UK to find that no one had waved a magic wand and completed ORIEL while I was away. Actually, I would have been very disappointed if it had happened!

Much of my time in the UK somehow seemed to have been spent looking around at the beautiful wooden boats still in service, and at plenty more of them being built. One day, in an unsuccessful attempt to wallow in nostalgia, I entered a ship's chandlery that I used to frequent after the War when in my teenage years - and which was, come to think of it, the period of time when ORIEL was built. In those days, this store in Dover was everything a very young proud owner of a very old ex-ship's boat could wish a shop to be - a long, low, dark room where lanterns, lobster pots, navigation lights of all descriptions, bronze portholes, sea anchors, wooden blocks and dozens of other exciting boating essentials, just visible through the gloom, hung from the beams supporting the low ceiling.

The wooden floor used to be covered in huge coils of sisal, manila, cotton, hemp and wire ropes of all sizes, neatly stowed in cylindrical canvas bags, and each declaring its contents with a snake-like length spilled out onto the floor. As rope was sold by the fathom; the proprietor - a big man - measured off any required length by stretching it from one outstretched hand, counting out the numbers of fathoms as he passed it from one hand to the next. This measurement technique was probably close enough to be fairly accurate except that sometimes his elbows appeared to tire and bend somewhat, so that some fathoms were shorter than others.

Progress around the shop was hampered by the presence of anchors of all designs and sizes, hatch covers, bollards, chain, winches, bilge pumps, chain pipes, lifebelts, rope mats, bolts of canvas, and old engines littering any remaining floor area. The shelving running down each wall displayed bronze and wooden cleats of all sizes; as well as shackles, thimbles, rowlocks, boxes of copper nails and roves, bolts of all sizes in bronze, copper and brass; caulking cotton, oakum, caulking mallets and irons,

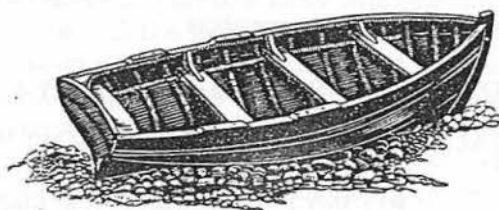


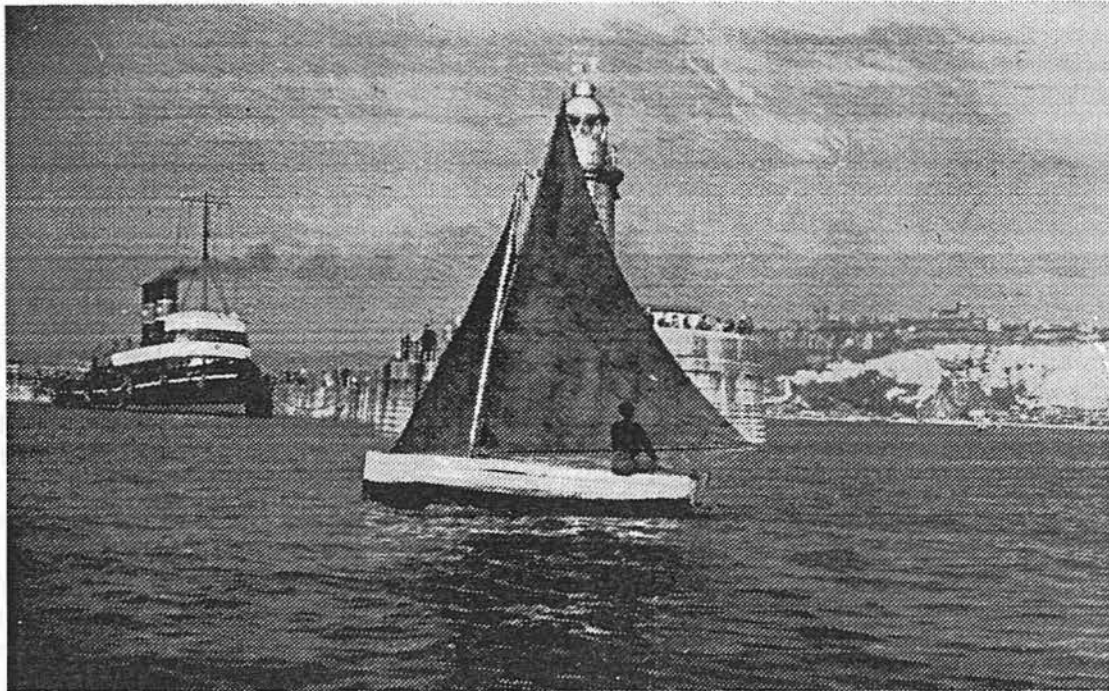
charts (some Stanford charts were in colour!); books, sextants, copper funnels, compasses, canvas buckets, paint, barometers, chronometers, fairleads - and not a chrome-plated fitting in sight. Heavy-weather gear hung from pegs (oilskins so stiff they hardly needed the pegs to hold them up). Racks full of boat hooks, oars, canvas fenders, signalling flags and flags of many nations were to be found along the dimly lit back wall - and the whole place completely immersed in the wonderful smell of tarred hemp.

In those days, questions on seamanship were adequately answered, demonstrations on splicing or knots tying were yours for the asking, and the latest news of doings on the local waterfront were constantly voiced across the counter to anyone wishing to hear - albeit some of the stories may have been embellished a little to give some added interest. I loved the place.

The shop now, of necessity, of course, is all fluorescent lights and glass-topped counters, and is identical to any modern boat chandlers the world over. I bought some brass lacing hooks, and left.

The next big job on ORIEL required the use of the moaning chair ...





Mike Iglesden as a boy, in his first boat, SEAFARER - a then 45-year old clinker-built gunter sloop. SEAFARER took all of Mike's pocket money whenever he visited the chandlers mentioned in the article. Now 46 years older, Mike is still sailing a gunter-rigged clinker boat, ORIEL being only three years younger than himself! Some things never change! In the background of the photograph is the steam tug LADY BRASSY; the scene is Dover Harbour, 1947.

MHA Strip Plank Dinghy

The fifteen foot pulling skiff advertised in the March, 1993, issue of the newsletter has been sold - appropriately to the designer of the boat, Brian Phillips. She is a superb craft and Brian will do a top job of fitting her out. We understand that Brian will be setting her up for sail and oar.

We wish Brian every success and look forward to seeing this shapely craft at the next boat show.

New Book on CENTAUR Tragedy Launched

The book, researched and co-written by Captain John Foley, of the Torres Strait Pilot Service, and Professor Chris Milligan, now of Canada, was launched in Brisbane on May 12th.

The Centaur Commemoration Committee News Sheet, March, 1993, describes the book as being very well researched, in depth, and dealing with the tragedy in full, and should answer many questions about the sinking and events surrounding it.

If you are interested in obtaining a copy, then write to the Secretary of the Commemoration Committee, PO Box 30, Tugun, Qld., 4224, who should be able to point you in the right direction.



Success with SUCCESS

by Ross Shardlow

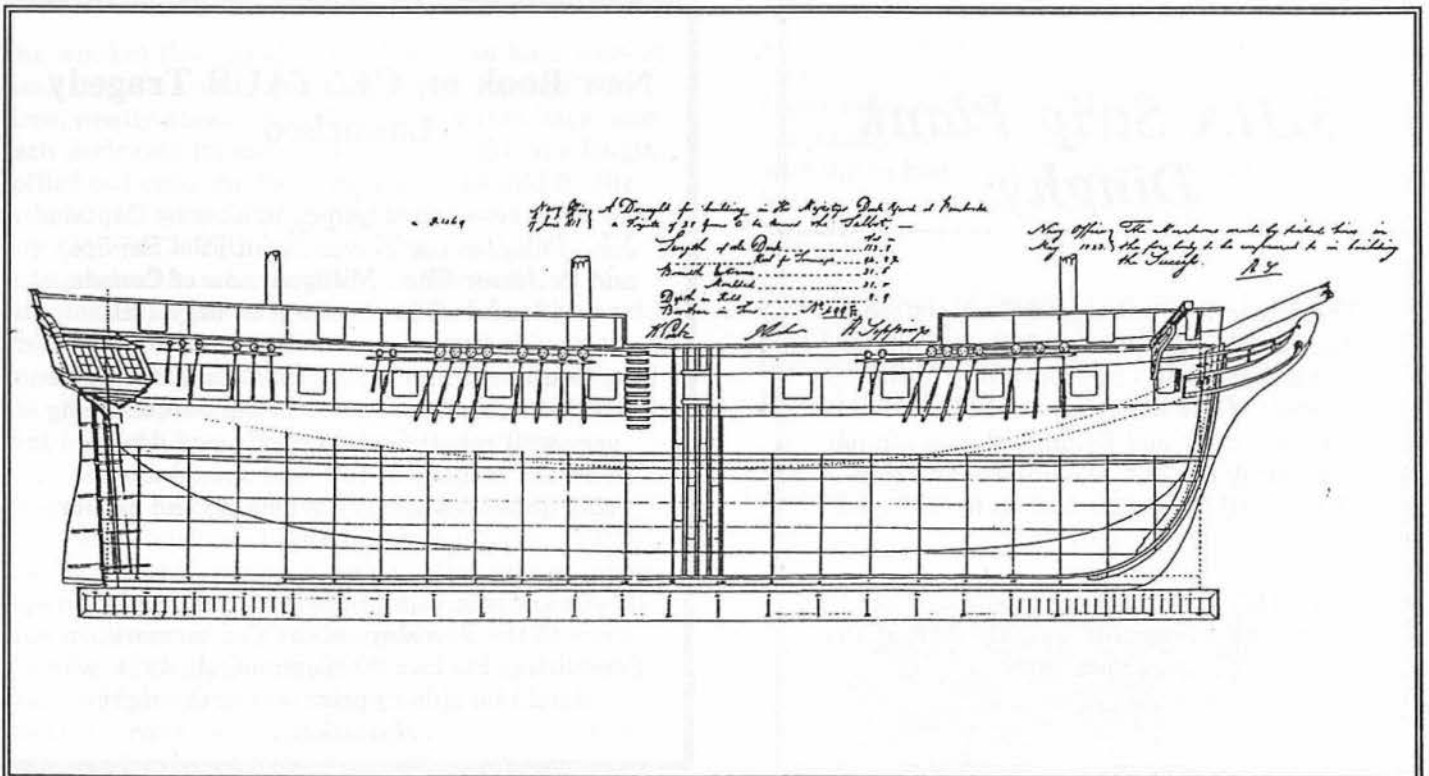
In the October, 1992, issue of the MHA Newsletter we reported we were looking for a qualified modelmaker to complete the model of HMS SUCCESS started by the late Alec Upjohn. We are now pleased to report that Nick Burningham has embarked on this project. The Upjohn Collection of tools, timbers and reference books has been entrusted to Nick and will be used to complete the model. Nick is a new member of the MHA Committee, being elected to a vice-president position at the April AGM.

The model of the SUCCESS is of particular interest to Nick because the ship played a significant role in the opening up of Australia's north. On 19 May, 1827, SUCCESS, in company with the MARQUIS OF LANSDOWNE and the MARY ELIZABETH, departed Sydney on the 'Port Essington Expedition'. Commander of the SUCCESS, James Stirling, had previously surveyed the Swan River region. The purpose of this new expedition was to find a more suitable site than Melville Island for a permanent settlement on Australia's north coast. On June 17, 1827, Stirling anchored at Raffles Bay (30 kilometres east of Port Essington), and established a settlement which he named Fort Wellington. Stirling spent six weeks at Raffles Bay

before sailing to Melville Island and then on to Penang. SUCCESS was sailed back to Sydney under the command of Captain Jervoise. Although Raffles Bay was a superior site, by 1829 it, too, was abandoned. In 1839, HMS BEAGLE, under the command of Captain Wickham, was exploring and charting the waterways and inlets of the far north. Two hundred kilometres south west of Port Essington they explored an inlet that Phillip Parker King had noted during a much earlier expedition. They discovered one of the best harbours in Australia and named it Port Darwin, after their former shipmate Charles Darwin.

Work on the model of HMS SUCCESS is well advanced. Alec had completed planking the hull and Nick has now copper sheathed it. When the model is completed it will be presented to the Western Australian Maritime Museum as originally intended by Alec. It will complement the SUCCESS artifacts already on display. It is envisaged that the entire Alec Upjohn Workshop will be set up as a working facility for ship modelmakers.

(See advertisement for Nick's coming talk! Ed.)



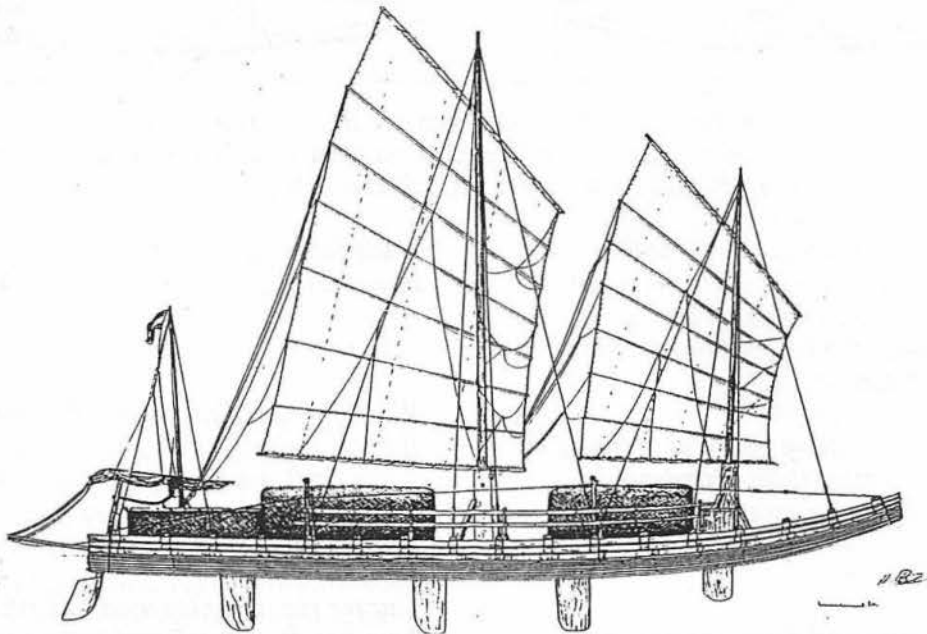
(Reproduced courtesy of the National Maritime Museum, Greenwich.)



"Was America Discovered by Irish Priests from Vietnam?"

A talk by Nick Burningham, to be given on Monday, July 12, at 7.30 pm, in the Leeuwin STAWA Conference Room, B Shed, Victoria Quay.

Nick will be speaking on the building of a replica ancient sailing craft for a trans-Pacific passage, for Tim Severin, of Brendan Voyage fame. The talk will include a description of the traditional sailing craft of Northern Vietnam, and will have full colour slide coverage.



Museum Conservator, Nick Burningham, has restored a large collection of watercraft for the Northern Territory Museum of Arts and Sciences and has set up the display galleries for the Museum's new maritime wing. He has built over twenty models; also models for the Australia Museum and the Australian National Maritime Museum, and others.

He was the last skipper to carry cargo in a British registered vessel in international waters under sail (the vessel had no motor). The craft was carrying tiles from Indonesia to Darwin.

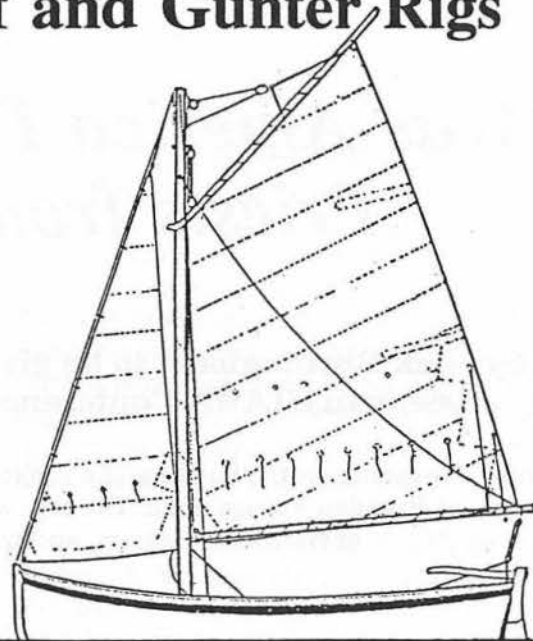
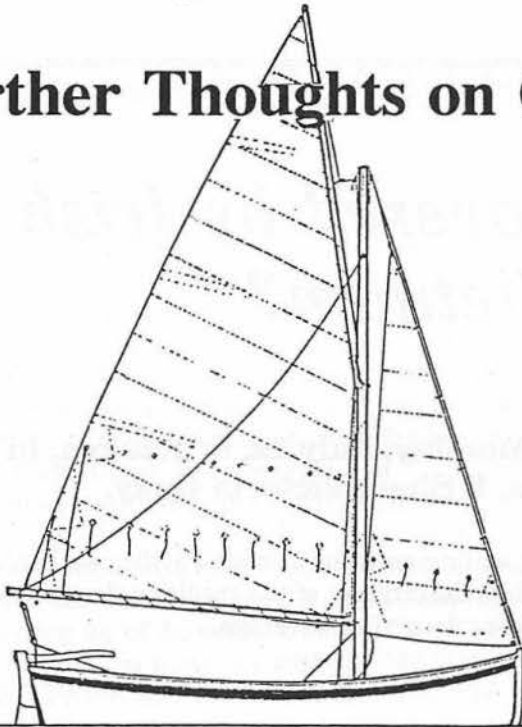
Nick researched, designed, and liaised with the construction of the Makassan Perahu HATI MAREGE (the "Spirit of Arnhemland") - a replica built in Indonesia for the Australian Bicentennial celebrations, supported by the Northern Territory Museum. The perahu is called a Padawakang.

He has also published several papers on traditional SE Asian watercraft, his speciality, and is an accomplished marine artist.

All are welcome to attend.



Further Thoughts on Gaff and Gunter Rigs



Frank Marchant, President of the Old Gaffers Association and member of the MHA, has written in with some observations on Barry Hicks's article: "Some Thoughts on Gaff and Gunter Rigs", which appeared in the last issue of this Newsletter. Frank's observations are reproduced below:

"... I do not know of any controversy regarding rig. The only time we had a discussion on this was in 1985 when a letter such as this came into our possession. The ensuing discussion brought forth some twenty different views.

As The Old Gaffers Association required a ruling on the gaff and the gunter rigs, three experienced yachtsmen and myself held a meeting with the intention of defining a rule to be adopted as an OGA official identification.

The result was a concise and basic "Aussie" type ruling that has proved successful, as we have not had one query over many years:

Gaff Rig: *if there is sufficient space between the gaff spar and the mast to fly a topsail.*

Gunter Rig: *when the mainsail spar lies in a vertical position adjacent to the mast.*

I know this simple solution would not satisfy the purists; however, it suits our Association and we see no point in altering it.

We do have sliding gunter, sprit sail, dipping lug and others sailing with us - after all, they are

traditional rig, they compete in B fleet and they are handicapped according to performance.

A few further observations ...

We did have a large fleet of working craft in the fishing industry - all gaff rigged - as this was ideal when drift net lining or prawn and scallop trolling, and the vessel could be kept side-on by working the main.

Gunter rig was also used in British waters; however, it was referred to as a Gaff. The gaff yawl BONITA, built in 1888, was worked as a Moorecombe Bay prawner. This was followed in 1923 by Bluebird Class pleasure boats, and by the Mayflower Class in 1945 ..."

Frank reports that the OGA is progressing well, the fleet race during the sailing season joining in with the EFYC fleet as a separate entity. OGA has also been involved with the First Fleet and the Tall Ships festivities, and with other historical functions.

(Also in relation to the last issue of the Newsletter, the Editor mistakenly attributed the article "The 38' Gaff Cutter GALLA" to Galli Curci. Apologies are due to Frank - it was his efforts that produced the article.)



Sailmakers of Yore

by Barry Hicks

The late George Huxford, who owned Huxford sails, in Fremantle, had been apprenticed to the renowned firm of Ratsey and Lapthorne, of England. George once told me that he had worked on the sails of the big J-class yachts back in the 1920's.

Fragile yachts for all their size, they nevertheless reached their peak with Sopwith's Endeavours. ENDEAVOUR L was 129'oa, 21' beam and 14'6" draft. She carried 7561 square feet of canvas and was the first British yacht to have an aluminium mast. The sails were all hand-sewn and George reckoned there were two and a half miles of seaming, all triple seamed! Then there were the strengthening patches, the cringles, the bolt ropes and the leathering - and that was just the mainsail!

Another old sailmaker I knew was Reubin Squires who worked for the English saing barge owners, S J Brice & Sons, of Point Yard, Rochester, on the River Medway, in Kent. He said he worked for that same firm for 42 years, and could remember when they had 45 barges working.

Mr. Squires drew his own plans for the barge sails, cut them out and then hand-sewed them. It took him four months to complete a suit of main, mizzen, topsail, foresail and three jibs, and it took nearly 5000 square feet of Egyptian cotton, plus 790 feet of Italian white hemp rope. The suit would cost £150 - when canvas was one shilling a square yard.

The head rope of a barge mainsail was 8" hemp, weighed 3/4 cwt, and was hand-sewn to the sail with five or six strands of twine, well waxed with beeswax, and well twisted up. Eight 1 lb balls of twine were used on the mainsail and it took six weeks to make.

Mr. Squires pointed to a photo of the barge MIRANDA and told me:

... I made that jib topsail out of six-ounce Egyptian cotton. The bolts of cloth were a yard wide, so I split them into three and sewed them into one foot seams.

When a barge bends on a suit of sails, they have to last twelve to fifteen years, in all weathers, so



every two years they are laid out in a grassy meadow and tanned with a centuries-old mixture of:

- *5 1/3 pints paraffin (or kero); 2 2/3 pints boiled linseed oil; twenty ounces of candle wax; thirty two tablespoons of yellow ochre, and sixteen tablespoons of red ochre.*

Warm and melt the candle wax in paraffin, and stir thoroughly. Mix the boiled oil with the red and yellow ochres, then mix altogether and paint the sails. (This works only on cotton canvas. Man-made sail cloth will not accept it.)



Trimmerwheel

In response to Ron Parson's March article "LILLAMANI and TRIMMERWHEEL", MHA member Peter Worsley, of Geraldton, sent in the following note:

I have a book which mentions TRIMMERWHEEL and I am quite sure it is the same vessel. The book is called "Sheila in the Wind", by Adrian Hayter. Hayter sailed a 32' Albert Strange-designed yacht single-handed from England to New Zealand in the early 1950's. He stopped for some time in Geraldton and, during part of this time, he worked as a deckhand on TRIMMERWHEEL - also living on board as watchkeeper when in port. This was in 1955. By then she had twin diesels and fished the Abrolhos Islands.

Adrian called the owner 'Fred', presumably

the Frederick Connell mentioned by Parsons. I think Fred Connell later headed the Geraldton Fisherman's Cooperative. He lives near Geraldton ...

The book apparently mentions that TRIMMERWHEEL once hit a whale while between the Abrolhos and Geraldton!

(Peter has also supplied Fred Connell's home address and phone number. Should Jacqui and Stuart Abbott, or Harold Schoolland [MHA Newsletter, Oct., 1992] wish to contact Fred, then they should let the Editor know.)

Maritime Heritage Association President's ANNUAL REPORT 1992-1993

Boat Building School

In June, 1992, the MHA appointed Graham Lahiff to manage the B-Shed workspace. Graham has been operating the workshop as Wooden Boat Works and has run several boat building courses and boat building projects over the past year.

Whaleboat and MHA Pulling Boat Projects

These projects have been less successful. There was little commitment to completing the pulling boat project and we sold the incomplete boat in March. I feel it is unlikely that we will take on a similar project in the near future.

A grant application proposal for building two whaleboats was pursued up until July. However, complexities with application requirements, the unexpectedly high cost of \$60,000 for two boats, and the fact that there were no Committee members available to take on the responsibility of administering and monitoring such a large commitment, has resulted in a decision to suspend the project at least until such time as the membership takes up the project and runs with it.

Victoria Quay Maritime Heritage Precinct

At the last AGM we reported that Eventscorp had taken the Victoria Quay proposal on board as an initiative

for their 1993 Maritime Year to promote the Whitbread Yacht Race. However, Eventscorp were unable to engender enough support to pursue the proposal and '1993 Maritime Year' was dropped. In the meantime, an interim Board of Trustees was formed to establish a new maritime history museum for WA. Part of the Board's brief is to investigate the Victoria Quay precinct as a future maritime heritage centre incorporating a new maritime history museum. I am representing the MHA on this Board. I have had a personal interest in promoting the Heritage Precinct idea since submitting such a proposal in 1988.

Classic and Wooden Boat Festival

For the last Festival in October, 1992, we appointed Committee member Mike Beilby to represent the MHA to the Festival Committee, and there was more active participation from our members. For the next Festival, the MHA has taken on the responsibility for the display marquee and its exhibits. A number of MHA members have already been organised to exhibit this year. They include the Model Steamship Association which, in collaboration with the MHA, will build a working model of the KRAIT to commemorate the 50th anniversary of Operation Jaywick. The usual venue for the Festival is in doubt this year because of building developments taking place at the Challenger Boat Harbour. Alternative venues



are being investigated but it is possible that the Festival will not be held this year, although there will be one held in 1994.

MHA Newsletter

The Newsletter saw further development this year. We were sorry to see Mike Lefroy step down from being Editor towards the end of last year as Mike has done such a wonderful job in producing the Newsletter. We welcomed Chris Buhagiar as our new Editor in November. He has been enthusiastically carrying on with Mike's developments. Chris produced the March issue of the Newsletter. The Newsletter is a major MHA project. It is our means of keeping in touch with our members and giving them back something for their support. I hope it continues to grow and to broaden its maritime scope.

Alec Upjohn Modelmaker's Workshop

Donated to the MHA by the Upjohn family in 1992, a permanent location for the collection of modelmaking tools, materials and reference collection of books has not yet been found. The Maritime Museum generously offered a section of the B-Shed Museum but it was decided that the open environment was unsuitable. Member model shipwrights have made some use of the materials and are rebuilding one of the lathes. Timber from the collection will be used for the joint MHA/Modelmakers project to build a working model of the KRAIT to commemorate in October 1993 the 50th anniversary of 'Operation Jaywick'. Plans of the KRAIT were obtained from the National War Memorial. The unfinished model of the SUCCESS is waiting for an experienced model shipwright to complete it. The model is destined for inclusion in the Maritime Museum's SUCCESS display.

Committee

The Committee met on the second Monday of every month with the exception of January. Two members' functions were held - both were wonderfully supported by the members. The model shipwrights put on a marvellous display for the October function, and Jim Mendolia of Mendolia Seafoods added to the success of our end-of-year function with the donation of delicious sardines for sizzling.

Heavy personal commitments taxed our Editor's availability during the year and Chris Buhagiar stepped in to take over the editorial reins for the March newsletter. We thank Mike for the time and effort he put into developing our new newsletter format, and for continuing to give time to the production aspects of the newsletter. We also thank our out-going Treasurer for the three years she has so capably looked after our bookwork and funds. Heavy personal commitments have also taxed Tana's time,

but she has offered to continue looking after the membership duties, for which we are very grateful. Thanks are also due to STAWA for ongoing support of the MHA in the form of use of their conference room facilities for our meetings, postal address facilities, and for tables, etc. for our functions. And to the Maritime Museum for its generous support in promoting the MHA, providing the space in the B-Shed Museum for boat building activities managed by Wooden Boat Works, and for the use of their photocopying and mailing facilities for our newsletter

Membership

The Association's mailing list contains 87 names. In January we sadly recorded the death of Sir Paul Hasluck, a valued founding member and supporter of the foundation of the Association in 1990. They are Sir Paul's words that we quote on our brochure. We exchange newsletters with the World Ship Society, Burnie Branch, and the Australian Maritime Historical Society. Mr. Ron Parsons, editor of the Society's Australasian Shipping Record, has been very helpful in identifying vessels and locating vessel histories for members. The Albany MHA supplies minutes of their meetings as well as reports on their projects.

Promotion

The Association's brochure was updated, Wooden Boat Works was added and the membership application form incorporated. The brochure was distributed at the Classic and Wooden Boat Festival.

A large 8' x 2' hand-lettered canvas display banner promoting Wooden Boat Works boat building school and the MHA was made in time for the MHA display at the Classic and Wooden Boat Festival. It was stitched by member Robin Hicks, who also generously donated the canvas. Individual display signs for the boats were made by Mike Lefroy and stands for the signs were built by Mike Beilby. Also for the Festival, Margot Beilby screen printed fifty calico shopping bags with the MHA logo and the brochure cover design. All bags were sold by Christmas and a profit made for our funds. The response to this promotion was pleasing, encouraging consideration for future fund raising promotions.

Conclusion

In conclusion, I would like to thank the Committee for their help, and the Maritime Museum and the Leeuwin STA for their support. Special thanks to our solicitor Greg Gaunt for always being obliging and for helping us with the Workshop Management Agreement and amendments to the Constitution. And thanks to Jim Hunter for his generous assistance with the auditing of our books.



Annual General Meeting

The MHA Annual General Meeting was held on April 19, 1993, at the Leeuwin STF conference rooms. The Constitutional amendments as advertised in the March issue of the Newsletter were adopted. Office bearers of the MHA are now as follows:

New Committee

President: *Ross Shardlow*
Snr. Vice President: *Chris Buhagiar* (newsletter editor)
Vice President/s: *Mike Beilby, Margot Beilby, Nick Burningham*
Secretary: *Barbara Shardlow*
Treasurer: *Bob Johnson*
Committee: *Mike Lefroy, Sally May, Mike Igglesden, Frank Marchant*
Ex-Officio: *Graham Lahiff* (workshop manager); *Tana Bailey* (membership and bookkeeping)

Next Committee Meetings

- Monday, 12th July, 7.30 pm. Guest speaker: Nick Burningham.
- Monday, 9th August.
- Monday, 13th September.

Meetings are held at 5:00 pm in the Leeuwin STAWA Conference Room, B Shed, Victoria Quay. *Members and visitors are welcome!*

Coming Events Planned for 1993

- KRAIT model launching to commemorate 'Operation Jaywick'.
- 'Open house' at the Hicks' family maritime museum.
- Talk by 'My Word' columnist, Peter Jeans, on his soon to be published book "Ship to Shore".
- River trip on the DUCHESS.

Contributions to your Newsletter



The Editor is more than happy to receive items for inclusion in your Newsletter - be they once-off or serialised articles, advertisements, anecdotes, photographs, etc. Please write, or phone me on (09) 339 2625 (H) or (09) 227 3304 (W) if you have anything to offer, so we can talk about the best way of presenting your material.

Remember, the Newsletter can only be as good as the support it receives from membership.