

# Classic Yacht Association

## O F A U S T R A L I A

[www.classic-yacht.asn.au](http://www.classic-yacht.asn.au)

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## COMING EVENTS

### OLD GAFFERS REGATTA - PERTH

April 30, 2005

This yearly event will bring together Perth's fleet of cota boats and other gaff rigged classics. The event is organised by the Royal Freshwater Bay Yacht Club - (08) 9384 9100

### VINTAGE & GAFFERS REGATTA - BRISBANE

June 4-6, 2005

This event marks it's 30th running this year and will be a real highlight of the year. The regatta attracts yachts not only from the CYAA fleet but from all over Queensland as well. Contact Ivan Holm on (07) 3207 6722.

### HAMILTON ISLAND RACE WEEK

August 20-27, 2005

After a stunning show of timber yachts last year the event organizers are hoping for a good turn out this August. The schedule for classic yachts is very gentle in terms of courses and number of races with plenty of time to enjoy the surrounds. Contact the Hamilton Island Yacht Club via the CYAA website or call (07) 4946 4211.

### BALMAIN REGATTA

October, 2005

Every year the Balmain Sailing Club holds it's annual regatta around October, and they include a classics division in their schedule. The timber yachts are well represented in this early summer event, attracting a fleet from all over the harbour. Contact the BSC on (02) 9810 2086.

### VOLVO OCEAN RACE - MELBOURNE STOPOVER

January 19 - February 12, 2006

This around the world race is held every four years and in 2006 Melbourne will be the focus of attention. There will be a very strong classics presence connected with the stopover, and the CYAA is planning events on and around the bay. Keep an eye out in the October edition, and start planning your sail southwards for the summer.

## COVER PHOTO

The first Wooden Boat Festival of Geelong attracted cota boats from the Queenscliff fleet, pictured here in the early morning light before the running of the Corio Bay Cota Cup. Photo by Ewen Bell.



## NATIONAL RACE SCHEDULES

### SYDNEY: CLASSICS / GAFFERS

The Sydney Amateur Sailing Club (SASC) holds winter racing for the classics. The summer series will begin again in September for classics and gaffers. Please note that the annual Gaffers Day event has been moved to March 2006. For details on the race programs contact the SASC by telephoning (02) 9953 6597 or visit their website...

<http://www.sasc.com.au>

### SYDNEY: HISTORICAL 18 FOOTERS

The Australian Historical Sailing Skiffs Association represents an impressive fleet that is getting better every year. Races are held by the Sydney Flying Squadron every saturday, call them on (02) 9955 8350 or find them online...

<http://www.sydneyflyingsquadron.com.au>

### BRISBANE: CLASSICS

Ivan Holm is the CYAA representative in Queensland and is organising several events for late 2005. June brings the Vintage and Gaffers Regatta, July will be a race event at Scarborough Marina, September is the RQYS opening day and then the annual passage race to Deanbilla Bay will be held in December. If you would like to participate, please contact Ivan Holm on (07) 3207 6722 or visit the CYAA website...

<http://www.classic-yacht.asn.au>

### BRISBANE: HISTORICAL 18 FOOTERS / 10 FOOTERS

The Brisbane 18ft Sailing Club operates a full schedule of racing (and social) events for classic/historical 18 footers and 10 footers. You can get a detailed program of their events by telephoning (07) 3399 1302 or visit the website...

<http://www.brisbane18s.asn.au>

### PERTH: H28s

The SOPYC (South of Perth Yacht Club) holds a H28 division as part of their race schedule. Contact the club for more details on (08) 9364 5844 or via the website...

<http://www.sopyc.com.au>

### PERTH: COUTA BOATS / GAFFERS

The RFBYC (Royal Freshwater Bay Yacht Club) operates a Couta Boat division in their club racing fixture. In March each year they head over to Rottnest Island for a series of races, April brings the Old Gaffers Regatta on the Swan River, and November will be the Cicerello Cup. Contact RFBYC for more details on (08) 9384 9100...

<http://www.rfbyc.asn.au>

### SORRENTO: COUTA BOATS

The Sorrento Sailing Couta Boat Club (SSCBC) operates a full program for the Sorrento and Queenscliff Couta Boat fleets. Call the SSCBC on (03) 5984 2881 or go online...

<http://www.sscbc.com.au>

### MELBOURNE: CLASSICS

Impala Kitchens are the sponsors for the CYAA Victorian Division. The fleet is a diverse collection of classics including designs by Fife, Stephens, Rhodes, Alden, Peel, and others. Contact Doug Shields, on (03) 9427 8800 or visit the CYAA website for full details...

<http://www.classic-yacht.asn.au>

### MELBOURNE: H28s

The Hobsons Bay Yacht Club (HBYC) is conducting the annual Sailmaster Series on behalf of the H28 Association of Victoria Inc. Contact Rod Fuller on 0438 529 631 or visit the CYAA website for full details of the program and entry details...

<http://www.classic-yacht.asn.au/H28>



*The view from Phil Kinsella's Sylvia during the 2004 Old Gaffers Day on Sydney Harbour - photo by Ewen Bell*



## WOODEN BOATS IN GEELONG

An impressive collection of beautiful classic yachts featured in the inaugural Wooden Boat Festival of Geelong, March 12-14 2005. A strong showing from the Queenscliff Couta boats plus the CYAA fleet added to the character and flavour of a well organised event which can only grow stronger in the years to come.

### A MAGNIFICENT DISPLAY

As you walked down the main pier at Royal Geelong Yacht Club you were greeted with the sight of dozens upon dozens of classic wooden boats - over 60 in all. The yachts on display included double enders from as far afield as Queensland, working boats of many varieties including the Coutas, the tall ship replica *Enterprise*, cruising yachts of all shapes and sizes, and the elegant lines of a gaff rigged Fife - *Sayonara*.

Only one boat is awarded the Concourse d'Elegance however, and in the first year of the Wooden Boat Festival of Geelong a relatively young vessel called *Zuline* took away the honors. *Zuline* is a 32ft Lyle Hess designed bermudan rigged cutter. The judges were swayed by the expertise and range of traditional techniques that had gone into her construction.

A couple of other boats received a commendable mention as well; the little green Tumblaren *Zephyr*, her larger and significantly older namesake *Zephyr*, *Nellie Rose*, an impressive motor launch named *Erica*, and one of the more unique entries for the event, a canoe called *Wee Lassie*.

### CORIO BAY COUTA CUP

A major feature of the festival was the running of the Corio Bay Couta Cup. I must confess to having a soft spot for the Couta boats. These straight forward working vessels are filled with character and charm. When gathered together en

mass they are a formidable sight, with their wide open cabins and uncomplicated gaff rigging.

The weekend of the wooden boat festival clashed with the already scheduled National Couta Boat Championships in Sorrento, but a dedicated fleet from Queenscliff decided to join in the festival fun and make the event worthwhile. Organisers hope to avoid such problems in future, but in this inaugural year the efforts of the Queenscliff fleet to ensure an event was greatly appreciated by everyone - officials and spectators alike.

The winning yacht earned some notoriety by being the only all girl crew in the fleet - *Lyndal Lea* C911. It was a very proud Carmen Bell who accepted the award at the festival dinner and shared a few words of feminine triumph. It is encouraging to observe that the growth in popularity of sailing amongst women is not limited to the plastic yachts.

### INTERCOLONIAL CHALLENGE

The highlight of the Geelong weekend for CYAA members was to be the Intercolonial Challenge, with Grant Taylor bringing down a contingent of Historic 18ft skiffs and eager NSW crew. The Victorian lads were champing at the bit to try out these over-canvassed flyers on the wide open waters of Corio Bay. A better location would be hard to imagine. But it wasn't to be. Grant Taylor wasn't able to make the trip south with the Historic 18's as planned but did manage to send a small team of representatives, including his sons Nick and James.

In the absence of the Skiffs the CYAA Victorian fleet put up two closely matched classic yachts for the event. Barry Purcell's *Scimitar* and Mark Chew's *Fair Winds*. These two Rhodes designed sloops have very little between them - *Scimitar* being a few years older on the drawing board, a few feet longer in the water, and overall carrying more sail. *Fair Winds* has the advantage of a more modern rig and sail wardrobe. An interesting twist was added to the event when Mark Chew missed the Geelong weekend but entrusted his yacht to Damian Purcell for the duration. Damian is usually found on the foredeck of *Scimitar*, but for this Intercolonial Challenge he was found skipping head to head against his father - instead of crewing for him!

Of the two boats *Fair Winds* was deemed to have the closest connection to NSW. Geelong is pretty much a home coming for Barry Purcell's *Scimitar*, so the odds were already stacked against the northerners. A broken start to the race lead to some confusion and when the wash had settled *Fair Winds* had a healthy lead running to the first mark. The second leg was a beat and the fleet divided along strategic lines - the leaders tacked towards the shoreline while *Scimitar* and a



The Corio Bay Couta Cup was won by Lyndal Lea  
photo by Ewen Bell





The sail past heads for Cunningham Pier with *Sayonara* under full sail  
photo by Ewen Bell

handful of other yachts headed out across the bay. When our two Rhodes yachts converged on the second mark it was evident that the local knowledge on board *Scimitar* had worked very much in her favour.

Final race results put the Victorian yacht ahead of NSW on both time and handicap. So it would seem the next generation of Purcell skippers can still learn a thing or two about sailing from the current generation. Without a doubt *Scimitar* was sailed equal to her handicap and earned the result accordingly, while *Fair Winds* may have benefited from her regular skipper had he been available. Grant Taylor can take some satisfaction as well in the knowledge that his son Nick proved himself a valuable member of the *Scimitar* crew on the day.

## MORE THAN AN AMATEUR

Overall handicapped results for the Corio Bay Classic Wooden Yacht Cup put *Renene* in 3rd place (a very welcome return to sailing and competition for a fabulously presented boat following her dismasting 12 months ago), *Eleanor* in 2nd place (we really must get Stuart Stubbs to write an article one day entitled "Winning from the the back of the fleet"), and none other than *Sayonara* in 1st place.

While the Intercolonial Challenge was won by Victoria the Classic Wooden Yacht Cup winner, *Sayonara*, was skippered for the race by none other than the commodore of the Sydney Amateurs Sailing Club - Rob Evans. There's no doubt that Rob has an impressive track record at the helm of *Sayonara*. Rumour has it, however, that Doug Shields makes one hell of a crew member and this may also be a significant factor in the yacht's success at Geelong!

The commitment to the event demonstrated by Rob Evans and his participation is greatly appreciated by the CYAA, and as our former NSW representative we do hope he will continue to be involved - so long as he doesn't take a trophy back home with him on every visit.

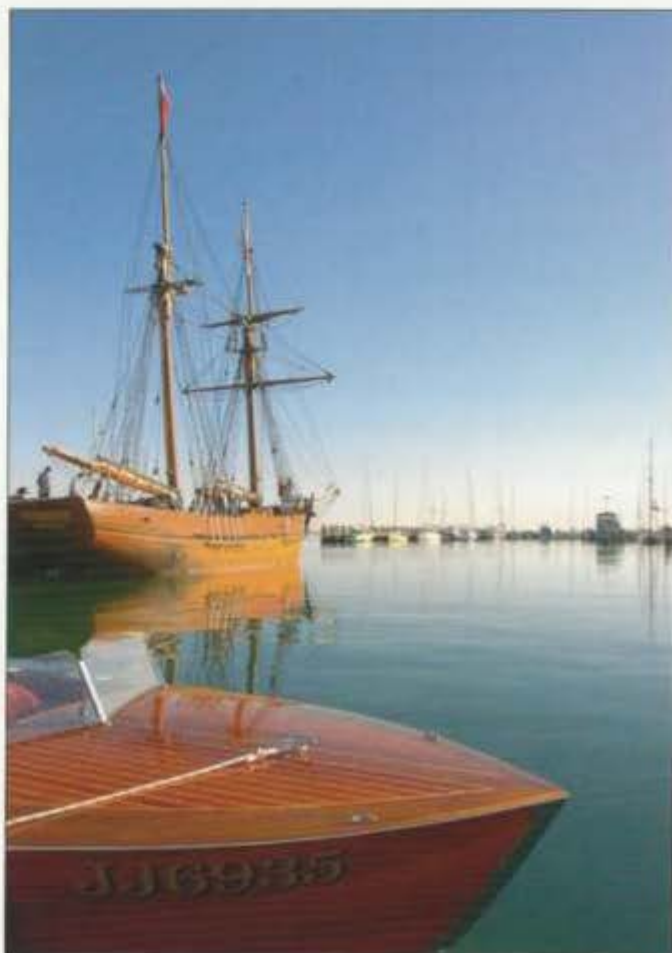
## WHAT MADE IT A SUCCESS

The two day event was a first for Royal Geelong Yacht Club and it's Wooden Boat Festival organising committee. The committee consists of Jack Finlay, Nick Viner, Stuart Dickson, Bill Newman, Harry Farnell, Tony Minchin, Peter Spear and Rod Driscoll. Our hat is off to you gents for a wonderful event, and for the success achieved on so many levels.

Of particular merit is the terrific result to have secured sponsors for the event. Naming rights for the overall event were offered to and accepted by lawyers *Whyte, Just & Moore* of Geelong. Put simply, the festival would not have proceeded without a naming rights sponsor. In return the exposure for the sponsor is Geelong alone has been extremely worthwhile, "It's like dropping a stone in a pond - you drop it in and the ripples just continue going out".

The presentation of sponsorship was very professional, demonstrated the essence of a win/win partnership, and balanced perfectly with the quality and historical focus of the wooden boats themselves.

The committee will review whether to schedule the next festival for 2006 or 2007. They must decide if there is more advantage in keeping in sync with Hobart's Australian Wooden Boat Festival, or to run during the off years. Whenever it happens, the CYAA is looking forward to the next one.



*Enterprise and Erica* - photo by Ewen Bell



## THE BOATS OF HELSINKI

Tony Kearney and Sandra Elms share their visit to Finland in 2004 and give us their perspective on the beautiful sailing and scenery to be found in Scandinavia. The region is famous for innovative naval architects and the sleek uninterrupted lines of the metre rules. Scandinavian yachting tradition is all the more impressive given the harsh climate which excludes any possibility of a 'Winter Series'!

Our passion for Scandinavia and its boats began about 18 years ago when we set off on our first overseas backpacking adventure. In Newcastle-on-Tyne, we encountered a majestic Tall Ships race and with no set itinerary, Denmark beckoned.

On reaching Copenhagen, one of our first excursions was to Nyhavn, a small dock off the main waterway which runs past the city. Lining the dock were all kinds of old North Sea vessels, most with tall wooden masts; a good cross-section of the boats which once plied these waters in great numbers. Standing out from them all was a gorgeous double-ender, *Christiania*. Feeling bold we asked the guy working on deck if he took hitchhikers. "Maybe – come on board and have a drink." So for the price of some provisions, including two crates of Elephant Beer, brothers Carl and Børre made us welcome. We found out that the 45ft ketch-rigged *Christiania* (RS10) was designed and built by Colin Archer of Norway in 1895 as a Rescue Ship and was returning to Oslo on the last leg of a cruise through the Baltic. We sailed out of Copenhagen two days later, encountering a wild storm mid-voyage and finally made our way up the Oslo Fjord at dawn five days later. Here we parted company, thanking the two brothers for such a great time sailing with them. After a week exploring Oslo, it was an easy hitchhike across to Sweden, and Stockholm, where we spent a further four weeks. Stretching our dollar to its limit we managed a few more months in Europe and finally the warmer (and less expensive) Mediterranean climes of Greece and Turkey before returning to Australia.

Having decided 18 years later that a trip to see this part of the world again was long overdue, we set about planning seven weeks in Europe and Scandinavia. And now being wooden boat owners of two years, in our case *Trillion*, a Swedish-designed Tumlarer built in 1937 by Charlie Peel in Melbourne, we had special interest in seeing Scandinavia again. We had often wondered about *Christiania*, and while searching the net for news, discovered with a surprise

that she had sunk very suddenly in the North Sea in 1997, in 1650ft of water. Half an hour later we were relieved to find that she had been rescued in 1999, fully restored and was sailing again out of Oslo. The Norwegian government threw a chequebook at the project, regarding *Christiania* as a national treasure and the same family owners we had met, successfully organised the deepest wooden boat recovery ever undertaken. They certainly cherish their wooden boats in that part of the world.

One place we regretted not getting to the first time was Finland, so plans included a week in Helsinki and ten days driving around the southern coast. Our hopes of seeing many classic sailing vessels were high. Finland is a land of water and forests – there are more than 180,000 lakes and as many islands; and two thirds of its land mass is covered in pine, spruce, oak and ash. It has a rich maritime culture and history which it shares with Sweden, Denmark and Norway to the west, Russia to the east and the Baltic states to the south.

We arrived in Helsinki in late August, less than a month away from the end of the Finnish sailing season which runs from May to the end of September. Helsinki is the northernmost city in Europe – further north even than Moscow – and the sea freezes over between December and March. Unless you don't mind your boat turning into a driftwood slushy, then come autumn every boat that can be is hauled out of the water. There's no 'Winter Series' in Helsinki. During this compulsory winter hibernation, the boats don't just sit on stands waiting for the return of summer. No, this is the time when all the brightwork is rejuvenated; when owners might consider another invigorating sauna (there are more saunas than cars in Finland) – or setting the burners, scrapers and sandpaper to work, while dreaming of summer months and the long days of the midnight sun. Perfect twilight sailing.

Helsinki is a small but buzzing cosmopolitan city of nearly a million people, and is picturesquely located on a peninsula, with predominantly 19th century buildings. We found an apartment in central Helsinki which happened to be a couple of minutes walk away from one of the most beautiful of the many harbours surrounding the city. A stroll on the first evening brought us to Pohjoissatama, its waterfront crammed with a feast of timber vessels; work-boats, launches, ferries, square riggers, and sleek cruisers and racers, all lovingly preserved with acres of varnish, in some cases everything from the waterline up. The smell of wood oil and tar lingered in the air. Not bad for our first night in Finland.

Off Helsinki are numerous islands and skerries dotting the coast, some no more than rounded granite boulders barely





*Classic boat heaven at Helsingfors Segelsällskap  
photo by Sandra Elms*

breaking the surface of the sea. On the larger islands, sailing clubs happily take advantage of sheltered moorings and access to a well-protected coastline. On one such island, the Helsingfors Segelsällskap (HSS) has its home. From the shore the marina looked to us like any other, but a shuttle-boat ride across revealed a huge number of metre boats lining its fingers, from the large and elegant 8mR class, to needle-like 22 m2 skerry cruisers, with folkboats and dragons thrown in for good measure. This was classic boat heaven. One impossibly low sheerline after another and not a stanchion in sight. Counter sterns and spruce masts as far as the eye could see. Everything beautifully maintained from bronze and timber work to carefully coiled sheets laid on the decks. It took great effort and many spent rolls of film to finally pull ourselves away – there would have to be another visit to the HSS before leaving Helsinki.

It wasn't all about boats. Finland's architecture, design and innovation have attained international success; some of the best known being architects Aalto, Saarinen; design companies Marimekko, Artek and Iitala; and present day hi-tech phenomenon Nokia, which began life as a wood-pulp mill and an industrial rubber works. We took in plenty of non-maritime haunts; art museums, design stores, open-air markets and antiques shops. At the food halls we picked up cold-smoked salmon, dark rye and summer berries for picnics. Of course land-based exploration had to include a

chandlery or two – the bronze-laden Farsons was stuffed to the gills with fittings not easily available in Australia – a purchase was inevitable.

Each day we would stumble across yet more classic boats; while walking past the harbour and food markets into town, or catching a ferry out to Suomenlinna, a historic sea fortress located on a cluster of islands off Helsinki, which boasts a huge working dry-dock and boat-building facility dating back to the 1750s. More impossibly beautiful boats and more film taken. On Valkosaari island at the mouth of the Helsinki Harbour, we visited the yacht club, NJK (Nylandska Jaktklubben), where a grand 1900s clubhouse looked out on even more spectacular yachts and beyond to the ferries alongside the Kauppatori market square.

Our second visit to the HSS was prompted by Anders Kurten whom we met in Helsinki (he is a partner in Kurten & Clusius who are building new Tumlarens). The final racing event in the Helsinki calendar, the 2004 Musto Classic was due to take place in a couple of days. He suggested we turn up at the HSS and ask if anyone needed crew. We arrived well before the start of the race. Somehow we were able to talk our way into joining the crew of *Naja*, an 8mR yacht designed by Gunnar Stenbäck and built in 1921, sail number FIN-1. The skipper hadn't shown up (apparently due to a late night!) and they were happy to have extra hands on board.





► *Boats of Helsinki (continued)*

Two races were scheduled for the day, broken by lunch at a sailing club north of the bay. One by one boats around us peeled away from their moorings, using just headsails and old-fashioned sailing skill to manoeuvre into open water – not a motor to be seen.

Out on the water classic boats were converging from clubs around Helsinki and beyond. The metre classes were well represented; 8mRs, 6mRs, 5.5mRs and 5mRs along with the Haj class, Dragons and Folkboats – boats designed and built in the 1920s, '30s and '40s by some of the more influential naval architects of the period such as Tore Holm, Gustaf Estlander, Johan Anker and Charles Nicholson. Around 50 inestimably valuable boats angled for position and hit the start line with gusto – this was no day cruise. The cockpit held the six of us all with allocated tasks. Once under way, instructions mostly came in English for our benefit but with the occasional frenzy-induced slip into Finnish with amusing results. Luckily they all had a good sense of humour. It was truly wonderful to be out amongst those classic racing machines being used as they were designed to be.

At the end of the morning race, we headed to the host club with an appetite for lunch. The clubhouse sat on a rounded shoulder of granite overlooking the marina which was accessed by a 75m long and 10m wide rock-walled channel. Sailing in was easy, directly downwind. After tying up to the other boats, we joined everyone, including our skipper who finally arrived, and sat down to a traditional lunch of pea and ham soup, pancakes, beer and a shot of the Finnish equivalent of schnapps. It was a bit of fun sailing out of the marina with the wind dead on the nose, tacking every 10 seconds until we cleared the channel. The afternoon race was just as enjoyable and at the end of the day we headed back to the HSS, again manoeuvring under headsail back onto the moorings, tucking our bow between two equally precious 8mRs. The regatta was a two-day event but unfortunately we all had other plans for the next day, ours being a short visit to Tallinn in Estonia, before returning to Finland for ten days driving around the coastal towns, fishing villages and islands between Helsinki and Turku.

We never found out what the race results were, not that it matters, it truly was one of those unforgettable experiences. And they really do love their boats in that part of the world.

## HAIKU COMPETITION



### THE WINNER

Ms Erin Cresswell was named the winner by our judges and she will be receiving a copy of the Lonely Planet pictorial edition "One Planet" - 242 sensational pages of imagery taking you around the world and back again. Here are her winning entries...

### TWILIGHT SERIES

*Unexpectedly,  
close, screeches "starboard!", split wood  
avoided, but just.*

### SUNDAY ARVO

*Reluctant family,  
arvo sail disaster, Rain  
yearn for solitude (continued together).*

### HOMEWARD

*Gracious breeze carries  
festering salt whipped crew,  
voyaging homeward.*

A special mention also goes to Rob Pierce who will receive a copy of the book too. As runner up we have published one of his Haiku entries as well...

### WARATAH

*Fresh reach 'cross the Prom,  
dolphins three criss-cross the bow,  
wild song swells the heart.*



## TASMANIA SHINES

The 2005 Australian Wooden Boat Festival is a shining highlight of the Tasmanian calendar, and CYAA member Roger Dundas was on the scene to cover the event in the ABC helicopter. We asked Roger for his impressions, and a few photographs!

"Can you fly to Hobart, we need some aerial shots of the *James Craig* coming up the Derwent"

So the call from the ABC Newsroom in Hobart set me off to see the 2005 Wooden Boat Show at Constitution Dock. Some blokes get to do accounting reconciliations, some blokes get to stand up in court... but my job was to fly a helicopter via Flinders Island to Hobart, load a cameraman and shoot the *James Craig*. Sometimes it is fortunate I never learned to reconcile the books!

The 19<sup>th</sup> century iron barque *James Craig* was motoring north on the Derwent inside Iron Pot in a mid afternoon doldrum. Only 5 sails limply aloft on the fore mast but still a pretty sight heading back toward Recherche Bay, the place she was almost left to rot in 1932. The floating entourage was building with all manner of craft gathered around her, including a number of those beautiful wooden boats that she was heading up to join in Constitution Dock. A pod of 50 or so bottlenose dolphins porpoising purposefully in loose convoy bringing up the rear.

Now that filming had completed I headed straight to the docks - I didn't have much time as I had to be on Robbins Island on the NW Tasmanian coast to shoot a Wahygu cattle muster by midday the following day.



*James Craig* headed for Hobart on the Derwent  
photo by Roger Dundas

The gathering of some 450 wooden craft in one location was a sight to behold. The variety and scope of design and construction, the myriad uses to which timber is employed, function and beauty seamlessly combined to delight the senses of all. Owners, rightfully proud, able and willing to pass their experiences on. I was mesmerised but I did my best to get a fading daylight glimpse of all the craft on show.

Many of the stately Tasmanian timbers live on. Celery top pine, Sassafras, King Billy, Red myrtle, Blackwood and of course Huon pine... amongst the myriad range lovingly managed in a testament to the creativity of craftsmen who cherish these timbers for their strength, beauty and longevity.

Where else in Australia could the atmosphere of a wooden boat exhibition be so enhanced by the history and ambiance of the setting. Buildings along Salamanca dating back to early European settlement, overlooking the greatest gathering of superbly crafted timber afloat in this country.

## FOR SALE - ACROSPIRE III

### ACROSPIRE III - 1923

#### 50ft Gaff Topsail Cutter

Designed by Charlie Peel and launched in 1923, *Acrospire III* is a very fast and original classic yacht that has been faithfully restored and maintained to the highest standards. Her restoration involved complete replacement of all ribs in Western Australian Kauri, plus new keel floors and deck beams of Iroko/Tasmanian Celery top. All fastenings and keel bolts were replaced and her hull was splined and is now in as new condition.

Contact: Leigh Dorrington, (07) 5532 5533

<http://www.ldyachtbrokers.com/>





## GENERATIONS OF SAILING

This edition brings you the third part of Barry Purcell's recollections of *Scimitar* and how she came to be built in a Geelong back yard. If you haven't read parts 1 and 2 then I suggest you grab some back issues of the CYAA newsletter or visit the website. On the following pages we get down to business setting up the shipyard for *Scimitar*, sourcing the final cuts of timber, and laying the keel itself.

### A SHED TO BUILD A DREAM IN

About the middle of 1956 the first major project we had to complete before we could start building the yacht was to construct a 50'x 20'x 15' high shed in the back yard. There was already a 30'x 12'x 15' high shed on the rear fence line, which became the woodwork shop. The new shed was joined and built at right angles to this existing shed, which meant the new shed was running down the length of the property. Fortunately the block of land was quite large for a residential area and it quite easily accommodated all our building requirements. To build the shed Dad employed a retired carpenter, named Les Anderson, who incidentally used to sail with my Grandfather on his motor sailor *Katandra*. Therefore, with Les, the help of my younger brother Geoffrey, and me, we completed the shed in about two weeks.

At about 4-00AM one morning in October 1956 we heard a very large truck pull up into the driveway of the house. I awoke immediately and looked out to see that it was a huge tray truck loaded with timber. We all got up and put some warm clothing on, as it was very cold. The truck was from Bonalbo NSW and was delivering all the White Beech that we ordered. The unloading took quite some time to accomplish as most of the flitches were 30'00" long. We carefully stacked them into the shed with strips of timber in between each layer to aid the air-drying process. About two months later the Canadian Spruce that our boatbuilder George Butcher found for us in Port Adelaide was delivered to our home. These huge flitches, which measured about 16"x 14"x 36'-00", were placed on supports and then fastened to the main columns of the boat shed. We had never seen such clean and clear Spruce as this - considering the size and length.

Dad and Les went to Melbourne to search for the required wood working machinery. A few days later a large truck delivered, (1) A 36" Tilting Table Band Saw; (2) A 16" Bench Saw; (3) An 18" Combination Buzzer-Thicknesser, (4) A 9" Buzzer with a Rebate and (5) various Band Saw and Circular

Saw Blades, as spares. We placed the machinery in the woodwork shop and had electricians wire the required 3 Phase Power.

Things were getting serious now, and Dad decided that he should sell *LaSalette* (fortunately to a member of the Royal Geelong Yacht Club), as he did not want to have two yachts on the go, at the same time. Not a good idea.

I realized what a dynamic businessman my father was. He was the General Manager of a large Electrical Engineering firm - which he owned for many years and later sold it to Dalgety & Company in 1952. Nevertheless, he was requested to stay on and he continued to operate the business up until 1966. Also during this time he ordered most of the equipment from the UK & the USA; and all the timber, tools, machinery; the Bronze & Monel sheet, screws & rod; paint, sealant, rigging, inboard engine, anchor winch, head, sinks, pumps, propeller, anchor chain and the sails; with many other smaller items too numerous to mention. It was sometime before this that the following saying was really hammered home to me...

"When I was 16 my father did not know anything. By the time I reached 21 my father sure had learned a lot!"

...This was my second major shock in building the yacht.

After having worked at E. Brockman and Son at the end of 1956 for about four weeks, manufacturing all the Monel bolts and nuts, it was a relief to me to then work in my Father's machine shop threading all the Bolts and Nuts. This operation was done on a big Vertical Turret Drill with especially made Long Threading Taps for all the Nuts, and on an Expanding Collette Thread Die for all the Bolts. This proved to be a quick and relatively simple operation. The only thing that I did not enjoy was going home each night reeking of cutting oil. However, this was necessary, as the cutting oil really extended the tool life - the Monel could sometimes be difficult to thread with the Taps and Dies if they ran dry. It also allowed for crisp, clean, uniform threads in the Nuts and on the Bolt Ends. This is what we wanted.

All the drawings that I had done on the unobtainable hardware, which were almost exact copies of the original items specified by Philip Rhodes, were made into patterns and I completed them ready for cast in Manganese Bronze by Sands Hill Pty. Ltd, a Non-Ferrous Foundry, located in North Melbourne at that time. They did a great job on all the castings, as they were all very clean and smooth, and they really looked like they were made of solid gold, because of the lovely bright yellow colour.



## OUT INTO THE FOREST

All of the timber requirements that were not available locally had already been ordered from various sawmills and timber yards (mentioned in Part 2). The timber that we wanted from a local source was Red Ironbark. This was ideal for the Backbone of the yacht, the Main Deck Beams, the Floor Timbers, and the Garboards. Dad knew a farmer who had a property next to the Angerhook State Forest behind Aireys Inlet. It contained some beautiful stands of Red Ironbark in the deep moist valleys.

One week end in September 1956 we found a beautiful looking Broad Leaf Ironbark Tree which was about 5'-0" in Diameter at the base. We cut it down with a huge Cross Cut Saw and some Axes. Unfortunately it had a medium size pipe right up in the heartwood. This pipe would have prevented this tree being large enough to allow the 26" Wide x 5" Thick x 22 Ft Long Keel to be cut from it without having some evidence of white ant activity on the surface. We found another tree and this one had an even larger pipe up the centre which rendered it almost useless for boatbuilding. We realized that this was a much bigger job than we first thought. Therefore, Dad decided to obtain the services of an experienced woodcutter.

Dad knew through his workers at Dalgety's that there was just the right man in Geelong West for this job. He was Jack Ritches, brother of the competition champion woodcutter in Australia. Dad and I went to see him a few days later, and a deal was struck that he would cut out a suitable tree and deliver it to the sawmill. Jack added the condition that I would assist him, as he was on his own, and he needed help. This was to be done in my Third Term College Holidays, in October 1956. It seemed in no time at all that Jack was beeping the horn on his old but sturdy truck, in the driveway of our back yard, for me to jump in and drive down to Aireys Inlet. We drove through the property gates and then had to hack our way down to the valley where the big stands of Red Ironbarks were growing. We walked some distance along the valley floor and I spotted this tall, straight, and very large tree situated in the dry creek bed. I felt quite excited because I instantly knew that this tree was the one for our keel. It was a beautiful Narrow Leaf Red Ironbark, which, from our research, is the best possible wood for this purpose.

Jack went back for the truck, which had all the necessary gear on the tray, and unloaded a 30" Swing Saw. With this saw the tree was felled in no time at all. It came down with an almighty crash and the forest fell absolutely silent for some minutes. I could not wait to look up into the butt and when we did there was only a very small pipe - no larger than about



*Scimitar's hull takes shape in 1957 with the vertical moulds and the lengthwise ribbands in place - photo courtesy of Barry Purcell*

1" in diameter. We trimmed all the branches off the large trunk, along with the very tough thick bark. Taking careful measurements, we marked out the keel on the best side of the log. Jack then set up long planks on either side of the log, to provide a runway for the swing saw. Jack then plunged the saw down vertically from his runway above the log, sawing down as far as it would go. Having completed the two cuts on this side we rolled the log over to the opposite side and made matching cuts. We applied a few wedges to the cuts and knocked them in with sledgehammers. All at once the log parted and revealed a magnificent piece of timber.

I had made up a list of our entire Red Ironbark requirement, and we continued cutting out flitches to the dimensions specified. The following week I had somehow caught the flu when Jack arrived on the Monday morning to pick me up. I sent a message down to him that I felt too ill to go, so he left. The next thing I remember was Dad and one of his workmen in my bedroom wanting to know why I was not down at Aireys Inlet with Jack. He said that I had to be there to ensure that everything was done to order. He asked my mother to cut my lunch and drive me down to see Jack, which we both did. This was my third major shock in building the yacht.

"You are never too sick to go to work, especially if you are made responsible for the result."

We collected the first tree that we cut down as it was good for most of the smaller pieces required - such as the floors, deck beams, stem, gripe and stern post. After I went back to College Jack and another assistant collected all the timber that we had sawn in the forest and delivered the flitches to





► *Generations of Sailing (continued)*

Colville's Sawmill in Norlane Geelong where they reduced the timber down to all the sizes that we specified. When the timber arrived home in the back yard I made a cradle for the keel and bolted it down to the concrete slab, to prevent any warpage. I painted the ends with thick red lead, and gave the top, bottom and sides three coats of Creosote. I then covered the top, with two layers of Sisalcraft weatherproof paper - and there it stayed for nearly 12 Months, turning it over every three months.

The last major thing we had to do was to prepare the lofting boards for George. Dad bought many large sheets of Tempered Masonite, enough to make a 50' x 15' board. Geoffrey and I painted them with two coats of Dulux Flat White rolled on with the largest paint rollers we could find. This turned out really well as the surface took the pencil without scratching, the nails without chipping, and it remained white for many years to follow.

#### GEORGE THE BOAT BUILDER

One thing Dad wanted me to do was to fly to Adelaide to tie up all the final details with George Butcher, before George arrived in Geelong. This was my second flight in an aeroplane. The first was when I was about 18 months old, which I do not remember.

One event that really stuck in my mind was a fellow in the seat opposite me who went into a fit as we were flying over the Adelaide Hills. It was very bumpy and the Ansett DC3 was lurching up and down and shaking from side to side. Being a sailor I thought that this was probably fairly normal, so I did not worry. He was lucky; he had two lovely airhostesses looking after him! After my safe arrival in Adelaide all the prior arrangements with George were confirmed and he would be in Geelong on 2 September 1957. His wife and daughter were to arrive in the New Year, ready for the first term of school. Personally, I could not wait for George to start as all the preparations had been accomplished.

After arrival the first thing George and I did was to loft the entire yacht on to the Masonite, which we laid out flat on the concrete in the back yard with long battens fastened to each panel tying them together. Every lofting point came in beautifully, as they were all spot on. George, having built a Rhodes yacht before, said that this was normal for Rhodes, as he always has his vessels lofted full size before he issues the design so there are NO MISTAKES. We took the points

off each station and transferred them to pieces of 6" x 1.25" Oregon, which we laid down flat on the Masonite sheet. Using this method we made all the moulds, which were at 38" centres on the yacht frame. Next was the keel, which was marked out using the offsets taken from the lofting layout. This was a big job as the centerboard slot, rabbet line, and all the frame notches had to be cut in - it would be much easier doing it now rather than later on. At last we set the keel up, on large braced supports in the centre of the shed.

This was the official "Laying of the Keel". 22nd October 1957.

In a similar manner we marked out the entire backbone of the yacht and carefully set each piece up, firmly bolted them to the keel, and bracing them back to the shed structure. George was very exacting, as every joint in each piece was mated together with thin red lead and all the high spots were removed with a sharp scraper until the whole joint was showing a red indicator - meaning that there was 100% contact. Each mould was set up vertically on the backbone at 38" centres and braced in a similar manner. Then the equally spaced ribbands were bolted to the moulds and backbone with steel coach bolts. After this we added the bronze diagonal reinforcing braces for the chain plates and runners. Now we could actually see the size and shape of the hull. It looked beautiful, even at this stage. I was also attending night school at this point, doing my Mechanical Engineering Diploma. I was unwilling to give this up as I realized that it would be needed later... when the yacht was completed.

The Spotted Gum arrived from Bermagui, in the green condition requested, and at exactly the correct time. Dad being an Electrical Engineer brought home some long heater elements and asked me to make a steaming box - which I did. The first ribs were ready; the water was boiling, so we placed them in the box. After two hours we took them out and tried to bend them inside the hull. They were unwilling to bend into shape as expected. Rhodes specified 2" x 2" square section ribs, without laminations. We consulted all the experts, but could not solve the problem. At last we found a chapter on this subject in Howard Chapelle's book about Boatbuilding. He recommended boiling the timber in rock salt or soft soap. We tried various methods and at last discovered that 1) scrapping the electrical elements for a wood fire under the tank and 2) the use of Lux Flakes gave us the desired result. Dad had some special tools made, like a huge spanner to put the twist into each rib, and a bending jig for the heel of the ribs, amidships. As a result, all the ribs went in beautifully. I would like to add that all the ribs, as specified by Rhodes, were laid vertically, twisted to the lay of the planking, and not beveled. This has great advantages when one has to fit the bulkheads, floors, and knees.



Next we fitted all the floors, which are bolted to each rib with three Monel bolts and to the keel with two Monel bolts. One floor under the mast step was sitting on a deep portion of the Gripe. George had cut this floor out that supported the mast step, straddled the Gripe, and fitted against each rib, but did not extend down to the keel. I was not happy with this and pointed this out to Dad when he came home. Dad mentioned it to George at dinnertime, and suggested that it was not satisfactory. The next morning George came out, went over to the floor in question, grabbed it, and hurled it to the ground. He cut out a new one, from a much wider piece of timber, and nothing else was ever mentioned about it again. Everything else that George ever did was perfect, as far as we were concerned.

## DISASTER STRIKES THE PROJECT

The planking was almost complete at this point and George and his wife used to go out each Saturday for a day out in Geelong. Unfortunately, on 17 May 1958, while they were crossing the road a drunk driver ran into George, breaking his leg. Fortunately, he did not sustain any other injuries, other than he was somewhat shaken. We realized that George would spend quite some time recovering, as the work was now up on trestles and ladders. Dad decided that he should return to Adelaide until he recovered. I continued by myself and with the knowledge gained I completed the remaining topside planks. Then I turned my attention to the lead keel pattern. This was just like building the yacht hull, as it had molds and planking. I took off all the offsets from the lofting layout just as George had done on the hull. The main difference was that I had to allow for the shrinkage of the lead after it cooled, and this had to be added to all the offsets. After this was completed, I started to install the stringers - and I realized that this was a difficult job to accomplish on one's own. So at this point I just scarphed the pieces together ready for installation. The Clamp and Shelf would be even more difficult. This of course meant that all the molds would have to be removed.

When riding back from the yacht club a few days later I dropped into Higgs Boat Yard, on the Western Beach. They were building the last of the Dragon Class yachts that had been ordered by RGYC Members. I talked to one of the boat builders there by the name of Henry Hamann. He was a German tradesman. I saw the quality of his work and offered

Henry started work on 15 October 1958. Henry was a worker and he arrived punctually every morning at 7.30. He and I worked together until the Laid Deck, Coaming, Skylight, Hatches, Cockpit, Cabin Sole, Interior Linings, Bronze Braces and Knees, Engine Installation, Water Tank, and Interior Lining were completed. On 3<sup>rd</sup> of April my available time to work on the yacht was limited. Dad wanted me to be Assistant Manager at his Geelong on a part time basis to begin with. This I did for a period of months but I had to give it away in the end because it gave me very bad dermatitis on the hands. At this time I worked on the yacht for 3 years and 3 months full time, now having received some real money, doing part time. I needed some additional funds. In addition I had to buy an MG TF, so some extra finance would be needed to supplement the running costs.

## CASTING THE LEAD KEEL

Dad had arranged for The Geelong Foundry to cast the lead keel in our back yard. We had been collecting scrap lead for quite some time, mainly old sheet metal and pipe. Dad had also arranged with Ernie Brock of the RGYC Members, to remove the lead keel from the "Rover", which was lying derelict at the rear of the Boat Yard. He sent me down to cut it away from the old timbers had shrunk so much that I could easily slide a metal cutting blade between the keel and the lead. When the keel bolts cut through, it was fairly simple to pry it apart with a large crow bar. Dad had a tow truck come a few days later and drop it in the back yard, where it was cut into manageable pieces. Dad also bought some lead to make up the required 4.2 Tons of lead. We used an old War II Ship Mine for the ladle. It was modified with four steel angle legs and a long pouring spout from the top with a sliding gate valve on the end. I dug a large lawn section of the back yard, near the boat shed, as the obvious place to pour the keel.

On 4 September 1959, early in the morning, a truck came with a load of molding sand into the back yard. Later in the day from the foundry came in a truck with a large ladle of molten iron on the back. We placed the mold that I had dug the hole and packed the black molding sand around the hole of it, up to the core lines, and to the top of the large mold was then lifted out with a jib crane, and



► *Generations of Sailing (continued)*

for the centreboard slot, was then lowered into its matching hole in the base of the mold. A large steel closing plate was lowered down on to the top of the mold, roughly level with the ground line. In this closing plate vent holes were at both end and a larger hole was in the centre. All the pig iron on the truck was placed on top of this large closing plate to prevent it from lifting. The Pouring Spout from the mine was placed immediately over the central hole on this plate.

All the lead ingots, keel pieces and other odd lead pieces were placed into the mine - which was now our ladle. A large fire was lit under the ladle and the lead was melting fairly rapidly. The Foundry Men scooped the dross from the top of the melted lead, to ensure a good clean pour. We noticed with alarm that one of the legs became red hot and was starting to buckle. We could do nothing except train a spray of cold water from the hose on to this leg, and pray that it did not collapse. Also at about this time it started to rain, but not too heavily. The Foundry Men were concerned that water may seep into the mold, which would abort the casting operation for this day. We decided to go for the pour immediately.

We could not open the gate valve so we had to use a large blowtorch, which melted the lead in the valve and the pouring pipe. All of a sudden there was a huge WOOSH. The melted lead was spewing out of the pipe into the mold. A shovel was held near the pipe mouth to direct the flow into the mold, as we did not want to waste any of the lead. When the mold was about full, there was a great rumble, the ground shook, and a big cloud of steam arose from the vent holes. Some water had seeped into the mold after all. We were very lucky the whole thing did not explode. Dad and I admitted that we said many silent prayers when we saw what was happening. When the keel was lifted out about a week later, it was as perfect as we could have wished. This was my fourth major shock in building the yacht...

"An amateur needs strong faith and good luck to complete a large and complex project like this."

*End of part three.*

*Next edition we will hear from Barry once again as the boat is prepared for entering the water.*

## PORT ADELAIDE BRIDGES

One of the great attractions of Port Adelaide is the easily accessible waterfront of the Inner Harbour with its resident and visiting tall ships and the daily traffic of sailboats, dolphin cruises and tugs that make it a living, breathing harbour. Having lived here in the Port for last four years, I take great pleasure in being able to walk out my front door and look down to the end of our street where the rigging of the brigantine "One and All" is framed by the heritage buildings of Lipson Street. This is unique.

On one hand the South Australian Government has recognised the unique qualities the Port waterfront offers with the announcement of an approved 1.2 billion dollar urban re-development around the Inner Harbour. So why would any Government with vision consider closing off the historic Inner Harbour by building non-opening bridges across its entrance?

Some years ago the Government proposed building road and rail bridges at the entrance to the Inner Harbour as a way to take heavy vehicle traffic out of the heart of historic Port Adelaide and at the same time improve the efficiency of exports to the working container port at Outer Harbor. The community supported the idea, but only if the bridges were allowed to open, ensuring the Inner Harbour would maintain some degree of its maritime character. A promise was given to the community that opening bridges would be built.

Pressure from well-funded transport lobby groups has seen the Government wavering on this promise. The lobby groups oppose opening bridges, even if it's for only 10 minutes twice a day, and they've even claimed in a full-page newspaper open letter to the Premier that "the vast majority of vessels will be able to pass under fixed bridges". This with a proposed clearance of only 8 metres at high tide. A future regatta or classic boat event in the Inner Harbour would be restricted to boats with tabernacle masts, ruling out most, if not all, of SA's potential new CYAA members.

Ignorance or arrogance could see the integrity of a valuable heritage maritime precinct destroyed. The decision is imminent as we go to press. Will it be Port Adelaide or Pond Adelaide?

Tony Kearney



## RANGER WORLDS

Ranger is a class of boat unique to Sydney Harbour, designed specifically for the harbour, and still sailed and raced to this very day. You'll find Rangers in practically any classic yacht or Gaffer event in Sydney. Once a year, however, they send all the other boats home to let the Rangers battle it out amongst themselves.

### A BRIEF HISTORY ON RANGER

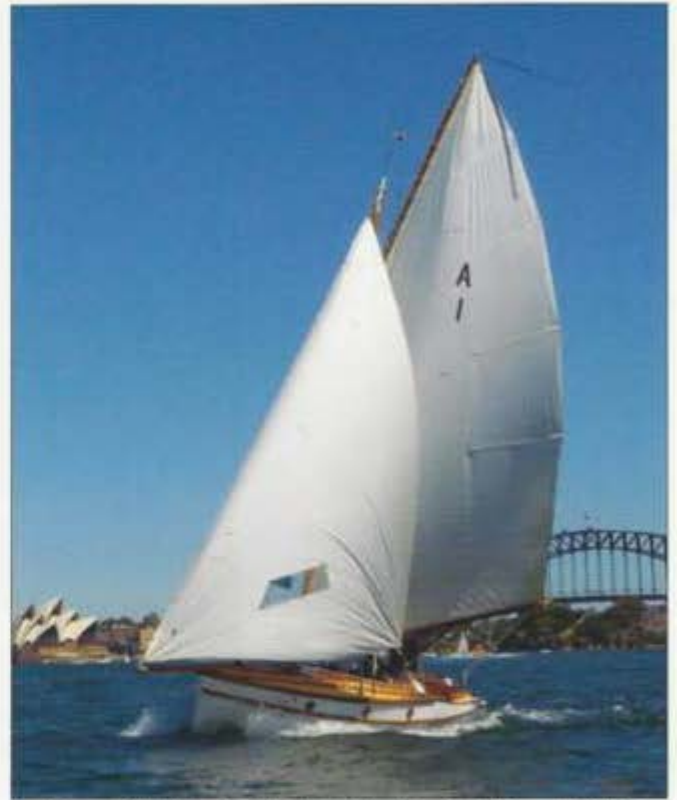
Cliff Gale is the father of the Ranger class, having designed and built the first one in 1933. The idea behind the design was not for speed, rather for comfort and working practicalities. He wanted a vessel to handle long weekends away up and down the coast. Cliff had a great deal of experience in boat design before Ranger was conceived, having constructed picnic sailors, racing skiffs and more. Even at the age of 19 he regarded himself as highly knowledgeable on the subject of yacht design, having learnt his craft by building models and testing them.

Cliff died in 1968 but his son, Bill Gale, has carried forward the tradition since. Bill still makes sure that the original Ranger, *Ranger A1*, is out on the water and represented in events such as the Gaffers Day, the Classics Division, and of course Ranger Worlds. Today there are a total of nine rangers in Sydney and Pittwater, while a few others exist as far afield as Western Australia.

This year was the 7th running of the Ranger Worlds event.

### THE CURVED STARTING LINE OF 2005

This year's race featured a minor bit of barge-man-ship by the skipper of *Vanity*, a gentleman by the name of John Crawford. John's boat is the newest on the block, built in 2002 and



*Ranger A1 is the original Ranger designed by Chris Gale, and still found sailing on Sydney Harbour most weekends - photo by Ewen Bell*

painted in a beautiful black gloss finish. She's as fast as she is good looking I might add. John found himself hitting the line too quick too early and decided to head off a little and run up the line. This manoeuvre can be tricky when on port tack with five other yachts bearing down. Eventually *Vantiy* had to take herself around and break the start.

Never let it be said that the people at Sydney Amateur Sailing Club don't try their best to keep a clean start. To such ends they instituted the 'curved starting line' for this race, the idea being that a straight line might have put *Vanity* over the start before time. A sufficiently curved line by comparison gives all the boats in the fleet an even start and negates the need for any unnecessary 360 degree turns, restarts, or the like.

As it turned out the skipper, John Crawford, did not learn of the new invention until after the race, and so had already completed a 360 degree about on his own initiative. This did not stop John Crawford from winning line honors I might add. John Westacott in *Cherub* and Jim Hardy in *Ranger* were battling it out in the lead with such vigor on the very last leg that they failed to notice the subtle windshift which swept *Vanity* to the line.

Handicapped results placed *Retreat* (G. Proctor) first, *Cherub* (J. Westacott) second, and *Vanity* (J. Crawford) third.

The curved starting line is not expected to be a common feature in future Ranger Worlds.



*Sir James Hardy at the helm of Ranger  
photo by Ewen Bell*



## TANDANYA R19

Bob Munro is one of the true characters of the CYAA membership and to the joy of all his peers he has recently achieved a little success at the helm. Before the champagne and medallions, however, there was a lot of hard work to restore *Tandanya*. We asked Bob to tell his story.

### FROM PIRATES TO CHARLIE PEEL

*Tandanya* started life as an auxiliary yawl named *Wings 2*, built by Charlie Peel at Williamstown in 1939/1940 for a dentist by the name of Dr Geoffrey Cook. She was built to a design by Henry Rasmussen, of Abeking & Rasmussen of Lemwerder, Germany.

The design in question was originally prepared as an ocean cruiser at the request of Kapitan Ludwig Schlimbach, a merchant sea captain. He called this yacht *Stoertebeker III*, named after Captain Stoertebeker an infamous Baltic sea pirate in the 16th century who shared his spoils with the king of Brandenburg. Stoertebeker went the way of many pirate before him, however, and was later executed for his crimes.

Kapitan Schlimbach praised his vessel as the kindest seaboat he was ever aboard after completing a solo trans-atlantic crossing from Lisbon to New York in just 57 days. Uffa Fox in his 5th book, "Thoughts on Yachts and Yachting" (1938), wrote about *Stoertebeker III* together with line plans and layouts including an alternative rig plan for a sloop.

Geoff Cook had this book and he liked the design. He showed the article to Charlie Peel, and Charlie agreed to build it. At one time I was under the impression that plans had been obtained from Abeking & Rasmussen, but Geoff's son showed me the copy of the book with line plans that Charlie had used to build from.



A regular entrant in Skandia Geelong Week  
photo by Ewen Bell

### CHANGING HANDS

The yacht was finished in 1940, but Cook concealed her in a bid to avoid the navy or army from acquiring her during the war. Alas Geoff Cook failed to sail her often and eventually decided to sell up. Tom Clarke, a rear commodore of RYCV, renamed her *Tandanya* - a word from the New Hebrides meaning "swift flying bird". Tom raced her in the first two Bass Strait races after the war, her crew including names such as Jim Johnston, Alwyn Hill, and Jack Savage.

The next owner was David McPherson of McPherson Tools. It was sold again in 1953 to Ron Hillis who wanted a racing yacht. Hillis had Ernest Digby design a new sloop rig, of 8 metre design, and this rig is still in use today. The fifth owner was Leo Bryan, a Melbourne solicitor who raced and cruised extensively on Port Philip and moored down at Mornington during summer months, near his beach home.

In 1968 she was offered for sale once more and purchased by Robert I. Munro. I can remember admiring *Tandanya* in the 1940's. Later in the 1960's I read an article in a 1938 Yachtsman's Annual about *Stoertebeker III*, but I did not make the connection until I considered purchasing *Tandanya*.

### A LITTLE LOVING CARE

My wife, Bev, and my two sons shared the joys of *Tandanya* for many years after taking ownership. In time the boys moved to Darwin and my attentions were ever more diverted to the family business, so the yacht was only used occasionally and was in need of some loving care. Colin Anderson was restoring *Waitangi* and he urged me to do likewise.

Restoring a yacht requires considerable shed space, and when the Port of Melbourne reclaimed the docklands shed I had to find another option. In the city of Melbourne I had a workshop, tucked behind the Queen Victoria Market. *Tandanya* was put on a low loader and early one quiet Monday morning we headed into the city. On arrival it was evident that our mobile crane was too big to fit inside the factory. With a quick change of plans we lowered the yacht onto a steel cradle and used pipe rollers to drag her to the back of the workshop.

The workshop itself had been part of Jame McEwan steel yard and in 1910 used by my grandfather Jas A. Munro - a pioneer in motor cars - for the assembly and building of his imported European cars. In 1920 Holden Bros of Adelaide built bodies for General Motors. Now the factory would be home to its first and last classic wooden yacht.





*Crew prepare for a race start (2004 Winter Series)  
photo by Ewen Bell*

## RESTORATION GETS SERIOUS

Boat builder John Johnson had worked on the restoration of *Waitangi* and was now between jobs. He offered his services to restore *Tandanya*. On inspection it was decided that radical surgery was needed. The deckhouse, cockpit and deck were removed, the interior stripped out and engine removed. Bracing was fitted to the hull and deck beams consequently removed.

A trip was made to Australian Furniture Timbers to gather materials for the rebuild. Old blackwood ribs were removed and Tasmanian Celery Top was sawn, machined, laminated and fitted. New deck beams were constructed of laminated African Mahogany. A new coach house of Honduras Mahogany was made and fitted, with cover boards and cockpit surrounds of the same material. A plywood deck was screwed down and glassed over. Queensland White Beech was sawn, machined and screwed down to form the new laid deck, and seams filled with sikaflex.

The interior bulkheads were fitted. The interior saloon in Mahogany with two settees, one forward berth, two quarter berths, a new galley and engine compartment. Stainless steel fuels and water tanks were installed, a new cockpit, and new VDO instruments. New electrical wiring and lights installed throughout - all engine and instrument wiring completed by Graeme Geary.

Some planking had to be replaced, Huon Pine substituted for the original Kauri. New garboards were made, also of Huon Pine. The hull was repainted white with dark blue boot top and gold cove. The deck house and coaming were attended with varnish.

*Tandanya* was ready to head back to her berth at Royals (RYCV).

## SAILING AGAIN

A Franna crane was placed in the workshop, its jib extended into the peak of roof trusses. The yacht was pulled forward under it and chain attached to cradle. Out on the street there was a hitch with the low loader - the vehicle was too long to turn into the narrow lane. With the help of another crane this obstacle was overcome, and at 6:30 of a Monday morning *Tandanya* was lifted onto a cradle at the club by David LeRoy, ready for re-launching. A little caulking around the sternpost and two days later she was settled in to her marina pen. It was good to be back home.

Our old mast was re-varnished and Graeme Geary stepped it with new sheet and halyard winches. A Muir electric anchor winch and new Lewmar sheet and halyard winches were fitted. Colin Anderson supplied new Doyle Fraser sails and the work was complete.



## CLASSIC KOOKABURRA

When I first heard that Mike Smith, owner of Kookaburra (KA12), had entered his 12 metre yacht in the classic division of Skandia Geelong Week I was surprised. Why would a modern yacht designed for America's Cup match racing be interested in joining a fleet of wooden boats? Although the debate within the CYAA has run its course and concluded, as editor I thought it might be worth hearing from Mike Smith himself to get a better understanding of his perspective.

The fundamental objection from the CYAA National Committee is that Kookaburra is neither a timber yacht nor built/designed before 1970. It has been widely recognised that in other parts of the world that 12 metre yachts built in more contemporary times still have a place within the 'classic' fleet - but only where you have a significant fleet of similar class boats, hence yielding competitive sailing. In such instances a separate division is often established, a 'spirit of classics' for example, denoting that these yachts may not be of timber origin but none the less represent an historical or novel interest that lies outside the mainstream of modern competition.

There may be potential to develop a 'spirit of classics' division for CYAA events for suitable boats that fall outside

our definition of classic, as has occurred in Europe and the USA, but interest is very low at present. The association was not founded with anything other than timber yachts in mind and at the present time the focus remains squarely thus. It is an issue that is worth reviewing in the future of course, as the face of yachting in Australia continues to change.

But that's all academic - let's get back to Mike. When I asked him why he wanted to participate in our events Mike simply pointed out that the classics are a really fun bunch of guys to race with and against.

By way of illustration Mike recounted for me a race at Skandia Geelong Week, just days earlier, in which Kookaburra and a lone Couta Boat (*Vivienne*) were clear ahead of the fleet as they rounded the first mark. A voice hailed Kookaburra from the spritely little Couta as she fell into Kookaburra's wind shadow - it was Peter Gale, "Do you know what the course is?". Mike was initially surprised by the question, and answered "Yes!". Peter called out again, "Do you know where the next mark is?". Mike, still a little bemused with the notion of idle chat with ones race competitors, simply replied, "I think so." Peter's next question came back immediately, "Can you give me a bearing to the mark please?"

The CYAA is full of wooden boats and real sailors. I've met a lot of gentlemen on the water since joining the association, and I have found them a lot easier to spot than a properly qualified 'classic' timber yacht. Thanks, Mike, for sharing your unique and valuable perspective on what makes this association "classic" and not plastic.

## NEW MEMBERS

Sean Hogan of Victoria - owner of *Corsair* a 36' Olsen designed sloop from 1961.

Robert Rowe of Victoria - owner *Sao Raffael* a 1956 huon pine H28 ketch.

Euan MacDonald of Queensland - owner of *Telemark* a 35' mahogany sloop designed by Alan Buchanan built in 1957.

Tony Kearney and Sandra Elms of South Australia - owners of the 1937 Tumlarren *Trillion* (ex Yvonne).

Stephen Shanasy of Victoria - owner of *Torea*, a 33' cutter built by Charlie Peel in 1938.

Richard Gates of Victoria - new owner of *Wanita*, a 33'6" Laurent Giles Oregon sloop built in 1961.

Dr Luk Rombauts of Victoria - crew member.

Norm Mitchener of Victoria - crew member.



Mike Smith and Peter Gale exchange course notes at Geelong  
photo by Ewen Bell



## CLASSY PAINT FOR CLASSIC BOATS

Need paint for your classic yacht or powerboat? Consider the International Coatings quality range to protect your precious investment.

International Coatings have epoxies, primers, topcoats, deck-paints, anti-fouling paints, and varnishes to suit all sizes and styles of vessels.

Ask for your free 56 page "Boat Painting and Product Guide" - available from your local chandler - or check out the website [yachtpaint.com](http://yachtpaint.com) for more information.

In Victoria, Graeme Geary from the GGM Group uses and recommends International paints. See Graeme and his team for all your classic boat maintenance and repair needs:

23 Altken Street, Williamstown

Phone (03) 9397 7440

 **International**  
yachtpaint.com



## FOR SALE - AORERE

### Aorere 1898

38ft Gaff Topsail Cutter 7.8 tons

Aorere is one of the Australia's oldest surviving yachts. First launched on the 21st of March 1898, she typifies the pleasure yachts of the late Victorian Era, with her elegant clipper bow and long sloping counter. Rigged with a fidded topmast and a jackyard topsail, Aorere carries ample sail for light weather yet has shown herself to be a capable sailer in strong winds due to her deep sections and high ballast ratio.

She has undergone a museum standard restoration to return her to original sailing condition and is now regrettably offered for sale.

Andrew Mason

0419 777 552

<http://www.formsys.com/Aorere/Aorere.html>



*Aorere topsail reaching in 22 knots of wind  
photo courtesy of Andrew Mason*



## MEMBERSHIP APPLICATION

Return this completed form to the following address:

CYAA Membership Officer  
Suite 27, 91 Moreland St  
Footscray  
Victoria 3011

### APPLICATION FOR FULL MEMBERSHIP

I .....  
(Full name of Applicant)

Of .....  
(address)  
wish to become a member of the Classic Yacht Association of Australia and apply to have my Yacht accepted on to the Yacht Register for the annual fee of \$50

Signature of Applicant .....

Date .....

Please supply the following details:

Phone Number .....

Fax Number .....

Email Address .....

Boat Name .....

Designer .....

Date of Build .....

Construction .....

LOA ..... Rig .....

Sail Number .....

Details of other Yacht Club Memberships:

.....  
(if you do not have membership with a yacht club affiliated with Yachting Australia (YA) we recommend that you apply for YA membership directly or with the help of CYAA)

### WE NEED YOUR SUPPORT - BECOME A MEMBER!

Your support makes all the difference, and costs so little.

To ensure you never miss another issue of this newsletter, why not become a member of the Classic Yacht Association of Australia. Full membership costs just \$50, or crew/friends membership for \$25.

### APPLICATION FOR CREW MEMBERSHIP

I .....  
(Full name of Applicant)

Of .....  
(address)  
wish to join the Classic Yacht Association of Australia as a crew member / friend for the annual fee of \$25

Signature of Applicant .....

Date .....

Please supply the following details:

Phone Number .....

Fax Number .....

Email Address .....

Details of other Yacht Club Memberships:

.....  
(regular crew members who do not have membership with a yacht club affiliated with Yachting Australia (YA) should complete the section below)

### YACHTING AUSTRALIA MEMBERSHIP

☐ Tick this box if you wish to apply for membership with Yachting Australia (YA). (We require all crew members who regularly participate in CYAA events be members of YA.) We will contact you with details on how to apply for YA Membership.