

THE GOLDEN HINDE





The reason why

Why bother? Why attempt to resurrect a vessel, however famous, of which almost all trace has been lost and for which no records exist? To think so is in a certain sense to reject the importance of history. The further we move away from past events, the more it seems important to us to preserve their traces and memorials.

The original *Golden Hinde* lay berthed for almost a century at Deptford, on the Thames near London, as a visible memorial to Drake's miraculous voyage. Finally, its timbers rotted beyond repair, it was broken up, and all that survives as an odd memento is a chair which was constructed out of part of the remaining sound timber and presented by Charles II to the University of Oxford. It is now to be seen in the Great Hall, Buckland Abbey.

Looking back, history shows us that so many objects such as this, which could and should have been preserved in commemoration of great and historic events or individuals, have been allowed and even encouraged to be destroyed, melted down, or lost. By attempting to re-create some of what has been lost, it is possible to breathe new life into the events that have shaped history and made us what we are.

After launching in 1973, the new *Golden Hinde* sailed to San Francisco and spent some time there as a memorial to Drake's landing in the vicinity. She then retraced Drake's route across the Pacific and Indian Oceans to England, to complete her own circumnavigation of the world in 1980. During the second half of her voyage, she starred in the film *Shogun*, which was being filmed in Japan. Since 1980, the *Golden Hinde* has circumnavigated Great Britain twice and during the Winter of 1985 and Spring of 1986 sailed 14,000 miles from England to Vancouver, B.C. to take part in Expo '86.

The *Golden Hinde* is now on an extended tour of the United States.

The Architect

The seafaring tradition is deeply ingrained in the background of Loring Christian Norgaard, naval architect of Marin County, California, who prepared the designs for the replica of the *Golden Hinde*.

Norgaard traces his descent from a succession of Scandinavian sea-captains and fishermen. His grandfather sailed from Norway to the United States and after a spell as a pilot on the north-east coast opened his own fisheries in Rhode Island.

Christian Norgaard spent his youth around ships and small boatyards and showed an early interest in ship design, fashioning models of early sailing-ships. Beginning to study as an architect, he retained a profound fascination for ships and the sea, and soon he discovered his true vocation at the Massachusetts Institute of Technology studying naval architecture.

The end of the war and navy service found Norgaard opening his own ship-design firm in San Francisco. From there he moved to the Del Monte Corporation as Director of the Marine Engineering Department with the

responsibility for the design and maintenance of over 300 pieces of floating equipment.

His lifelong interest in the history of sailing-ships made him a natural choice to work on the design of the first full-scale, historically authentic replica of Sir Francis Drake's legendary flagship. He was commissioned by a company from San Francisco to research the *Golden Hinde* project and to draw up plans for a full scale working replica, that would be used as a museum of 16th century shipboard life. The task of re-creating the designs for the *Golden Hinde* was to take him over three years.

The peculiar difficulty which Norgaard encountered immediately was that no detailed record or design existed of Drake's ship. Shipbuilders of the sixteenth century worked solely by ratios of length to depth to width. Matthew Baker, an English shipwright working some years after the supposed date of construction of Drake's ship, explained the process in a unique manuscript preserved in the Pepys Library at Magdalene College, Cambridge:

*Proportiones for shippinge
The bredth is arbitrarie, ye depth must never
be more then 1/2 ye bredth, nor less then 1/3,
The length never less then double ye bredth
nor more then treble,
The flower never more then 1/3 nor less
then 1/4 of ye bredth . . .*

Norgaard spent many evenings poring over period manuscripts describing Drake and his ship. Francis Fletcher, Drake's Chaplain on the famous circumnavigation, kept a careful day-to-day account of the trip.

Research

Richard Hakluyt, in his famous work *The Principall Navigations of the English Nation*, recorded many other details of the voyage. The books and manuscripts were many, the references sparse, but out of continued research and careful annotation one clear inference could be drawn: the *Golden Hinde* was a classic example of a mid sixteenth-century warship during the transition from the carrack to the galleon, built along Venetian lines. The ship may even have been a foreign prize taken during a previous privateering voyage.

Contemporary Flemish artists provide a number of seascapes and engravings depicting such vessels. Correspondence with experts and scholars in England such as George Naish of the National Maritime Museum at Greenwich provided further evidence and suggestions. Finally, after more than three years of painstaking scholarship and consultation the first set of plans was completed in the spring of 1971. A visit to England to select a shipyard followed, and the keel was laid in September 1971. But the job was not over yet. Sails and rigging, cannon and ship's furniture had to be provided; arrangements had to be made for carrying the figurehead and other decoration; artefacts had to be obtained or reproduced, even down to the bottles of scented water of which Drake is known to have been an avid user and a copy of Foxe's *Book of Martyrs*, for Drake was a zealous Protestant. Every last detail must be as authentic as possible.

The plan

The plan for the reconstruction of the *Golden Hinde* has been described as a milestone in the history of naval

architecture. Indeed, the task of creating the plan called for the inspection of every available scrap of historical evidence and for a certain amount of inspired speculation.

Shipwrights of the period, as we have seen, left very little in the way of detailed guidance concerning their methods. Matthew Baker, in his 'Fragments of English Shipwrightry' (c. 1586), bewailed the lack of science in his predecessors:

*Befor plotes and demonsteratyons wear used
the mr workmen in those dayes had Sartayne
Reulles of proportyons but not such as agreed
with art for that thay wanted the use of
Arèthmetek and Geometre for the serchng
out of those thinges that otherwyse is
impossible to be found. . . .*

The present replica has been interpreted on the basis of careful research as a small warship of the mid sixteenth century having three masts, two decks, and carrying eighteen cannon typical of the period. The completed vessel weighs a little over a hundred tons.

The size of the vessel is determined to some extent by the known size of the berth at which the original vessel was kept for many years at Deptford. Most of the other dimensions can be arrived at by using the system of ratios practised by sixteenth-century shipwrights. However, the vessel was known by Drake's Pilot, Nunéz da Silva as a good sailer, therefore the designer has built in this characteristic, which can be seen in her lines and rig.

The final dimensions of the replica are as follows:

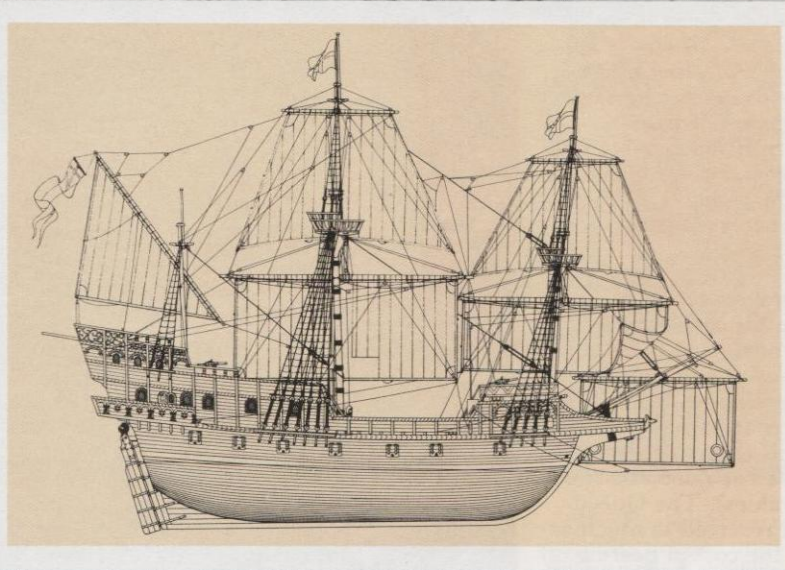
Length of keel	60 ft
Length at waterline	75 ft
Length overall	102 ft
Mean draught	13.5 ft
Breadth to outside of planking	20 ft
Foremast	46 ft
Fore topmast	25 ft
Mainmast	59 ft
Top mainmast	29 ft
Mizzen-mast	36 ft 6 in
Sail area	4,150 sq ft

An equal amount of care has gone into the planning of other aspects of the construction. The lower deck is complete with fourteen culverin, the long-barrelled cannon typical of a ship of the period, complete with loading and priming gear at each gun station. Lanterns and small-arms racks are also fitted on this deck. In the hold are stored shot and powder-kegs, along with a store of small-arms, cooking utensils, barrels, and tools of the period.

Moving up, two cabins lie beneath the poop or after deck of the ship. First, Drake's cabin, the cabin in which Drake 'entertained' San Juan de Anton, owner of the *Nuestra Señora de la Concepcion*, the *Cacafuego* or *Spitfire*, while his men lifted a fortune in gold and silver from her hold. This cabin is furnished throughout with artefacts of the period and carefully authenticated reproductions. Below this is the Great Cabin, also furnished according to the period. On the poop is a 'Round house' wherein Drake spent many hours painting with his young relative, John Drake. The furniture was reported to be the finest of the period and therefore hand-carved replicas in good English oak are exhibited on board.

The main deck, in front of the Great Cabin, on which Francis Drake was knighted at Deptford by Queen Elizabeth I, receives similar treatment, even down to a period crucifix. Finally, the fo'c'sle forward of the main deck contains two small culverin-type

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Drake the Imperialist

In June 1579, a small English ship, the *Golden Hinde*, beat her way northwards off the west coast of America. Her commander was Francis Drake, admiral, explorer, and privateer, returning homeward with a fortune in treasure seized on the Pacific coast from the surprised Spanish. Drake was probably looking for the mythical North-West Passage, to give him a short-cut home to England; but the weather grew cold, the ship was in need of repair, and the crew were in poor health. They struggled on until they reached latitude 48 degrees North, but conditions grew steadily worse and Drake decided to put about and seek a sheltered harbour, where he could carry out repairs and let his crew recover. He headed South and at last in latitude 38 degrees North he found a 'fit and convenient harbour', on what is now the coast of California, which would serve his purpose.

As the *Golden Hinde* approached the land, the cliffs reminded Drake of the white cliffs of Dover. On his landing, he named the place 'Nova Albion', due to its likeness to England, and claimed the territory for his Queen and country. On that day, the 17th of June 1579, Drake became the first Englishman to lay claim to undiscovered territory for his people.

Top: *The Golden Hinde*, a small English ship.
Background: A section of a map showing the route of Drake's circumnavigation.

The event is described in the *Principall Navigations of Hakluyt*:

At our departure hence our Generall set up a monument of our being there, as also of her Majesties name, the day and yeere of our arrivall there, with the free giving up of the province and people into her Majesties hands, together with her highnesse picture and armes, in a peece of sixe pence of current English money under the plate, whereunder was also written the name of our Generall.

The importance of Drake's action was not immediately apparent to his contemporaries. After all, he had circumnavigated the globe, returning with marvellous descriptions of the Spice Islands of the Great South Sea, the wonders of Java and Ternate, which he spent six hours unfolding to his Queen. He had recovered treasures valued at £600,000 (£20 million at present-day values). The Queen alone is thought to have received as much as £300,000, almost twice the cost of beating off the Armada some eight years later. He had severely dented the pride of King Philip II of Spain and carried the English ensign into waters over which it had never flown before.



Left: *The Arms of Drake, granted to him by Letters Patent in 1581.*

Below: *Portrait of Queen Elizabeth I, attributed to Zuccherò, and to be seen at Buckland Abbey.*

Top right: *The statue of Sir Francis Drake on Plymouth Hoe.*

Far right: *Drake's Drum, which has Drake's coat of arms and crest painted on one side and a decorative studded pattern on the other.*

Background: *Illustration taken from the title-page of Sir Francis Drake Revived, an account by Drake himself of his third voyage to the West Indies in 1572-73.*





The English claim to Nova Albion was not seriously pressed until 1753. The capture of a Spanish chart showing the Bay of San Francisco led to a renewal of English claims to the area. An English map produced by Thomas Jefferys in 1753 describes the Bay as 'Port Sr. Francis Drake 1578, not St. Francisco'.

The matter was finally resolved by Spanish colonisation of the area, but it is nevertheless historical fact that by his attempted annexation of the western coast of North America Drake had initiated the process by which the Age of Exploration in England grew into the Age of Colonialism.





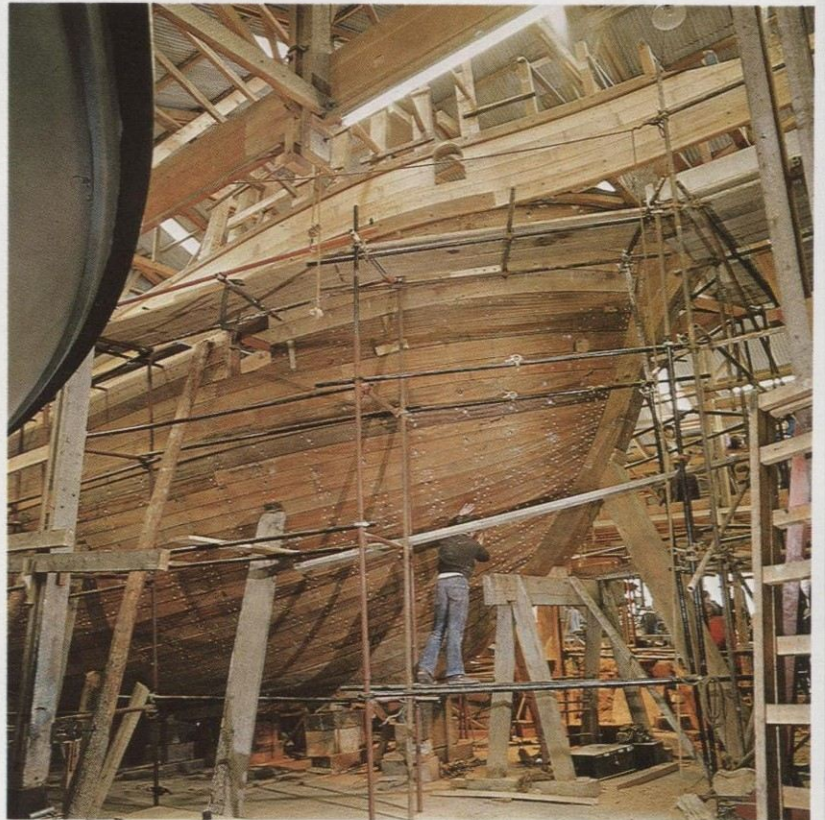
Planking & Caulking

Planking. The material selected for the planking represents the one break with strict authenticity in the materials likely to have been used in the original vessel. Owing to the impossibility of finding ready-seasoned oak of the lengths necessary for planking – anything up to thirty-eight feet and seasoned for a minimum of three years – an African hardwood, iroko, had to be used. The wood had already been earmarked for a number of years and was held in a timber-yard awaiting instructions.

The planks are marked out from the available timber, sawn to shape and prepared to the right size and thickness, and then passed to the shipwrights who are engaged in planking. Before the planks can be used, they must be placed in a steam-box for at least three hours to make them pliable. When the steam-box is opened the plank is rushed straight to the ship amid clouds of steam and clamped into position. As the plank cools, it retains the right shape and curvature.

Planking proceeds in the traditional manner, starting at deck-level, then against the keel and in the bilge. The planks are carefully arranged according to width, narrowing towards the bow and stern, and bevelled at the edges to allow for caulking. Finally they are drilled and bolted or treenailed to the frame.

The last plank to be fitted is known as the 'shooter'. This is driven home with heavy hammers and is an extremely tight, wedged fit. Once the shooter is home, the hull is ready for caulking.





Caulking is a necessary process in order to render the vessel completely watertight. The same principles have been used throughout the centuries and more recently caulking was a trade in its own right. Today it forms part of the training of apprentices at the Hinks' shipyard, and the *Golden Hinde* has been caulked by the shipyard staff.

The material used for caulking is oakum, which is obtained from hemp. In earlier times, offenders were employed in prison picking at old hempen ropes to make oakum for shipbuilding. The caulkers would then sit in the shipyard with a cloth over their knees teasing and pulling it out to the right thickness.

Nowadays oakum is bought ready spun, although some hand-working is still necessary. The oakum is driven home between the seams of the planks, which have been bevelled for this purpose, with a caulking-mallet and caulking-irons, which are like broad-edged chisels. When the oakum is wedged solid, the seams are covered with melted pitch. The process is the same in the case of the deck planks, only here the hot pitch is rushed aboard and poured into ladles to be paid along the seams.

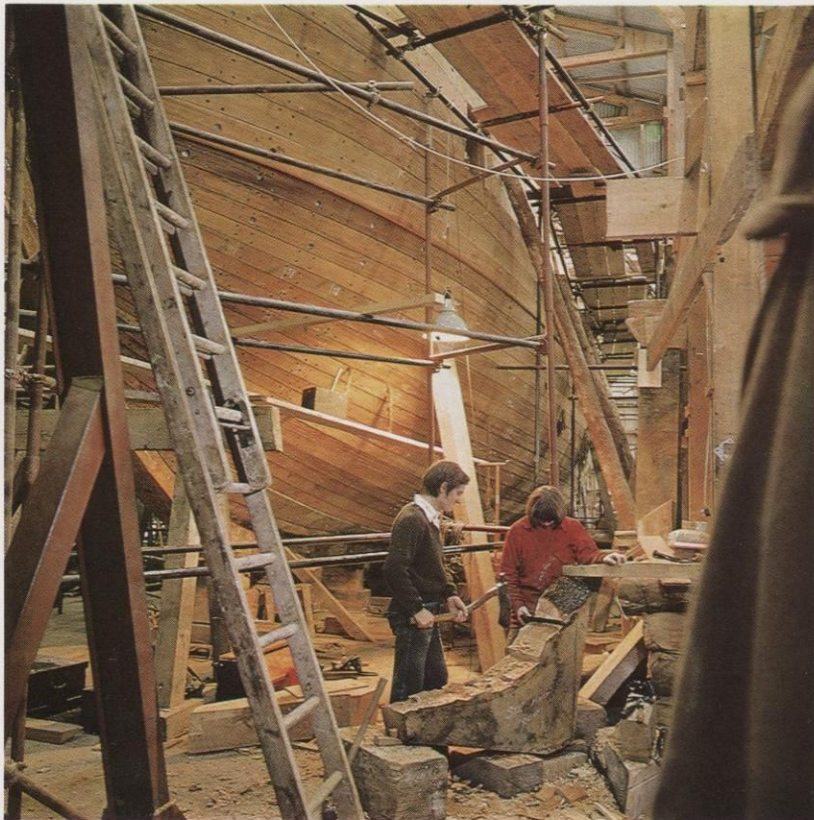
Far left: *Adding the finishing touches to the ribs.*

Left: *Caulking in progress.*

Bottom left: *The planking of the hull is finally completed.*

Below: *Shaping up a mast support using an adze.*

Background: *Hull sections of an Elizabethan ship (Matthew Baker MS.).*



Right: View of the stern, showing the carved gilded head of a lion mounted on top of the rudder-post, and above this the gallery and the Tudor rose of England.

Far right: Drake's cabin, replica of the cabin in which Drake 'entertained' San Juan de Anton.

Below: View of the main deck and the poop or after deck. Francis Drake was knighted on the main deck at Deptford by Queen Elizabeth I.

Bottom right: View of the hutch covering the whipstaff steering position with Drake's cabin beyond.

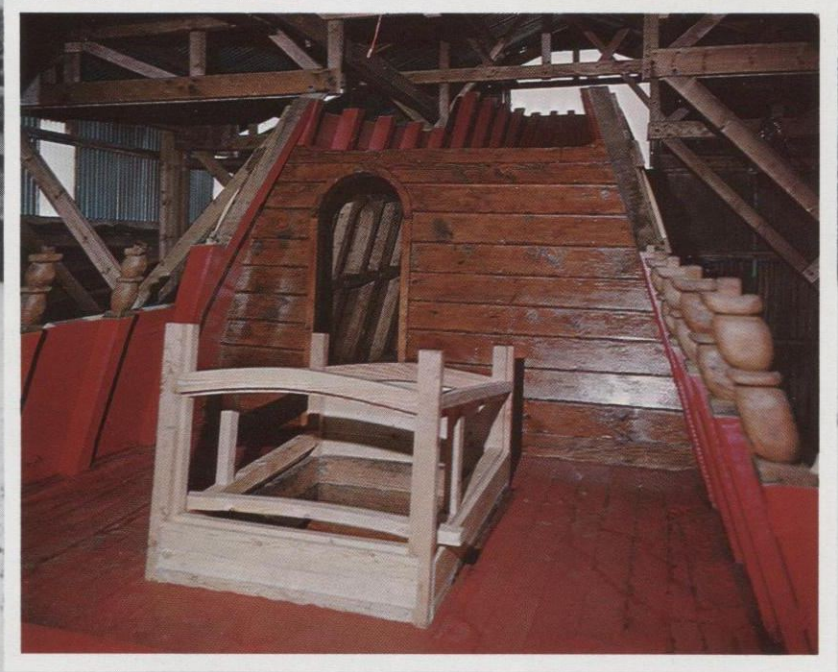
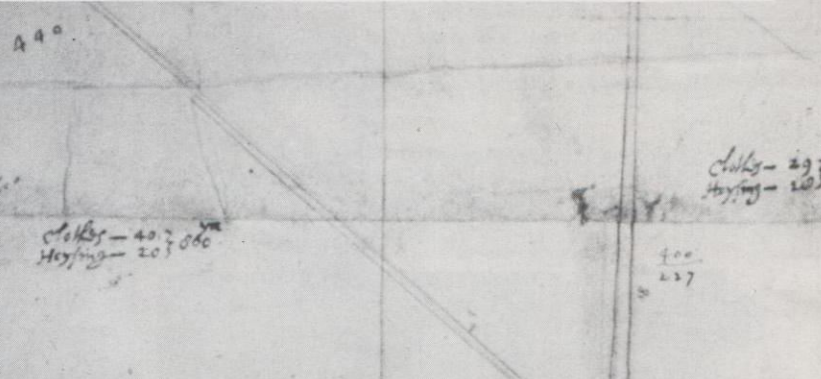
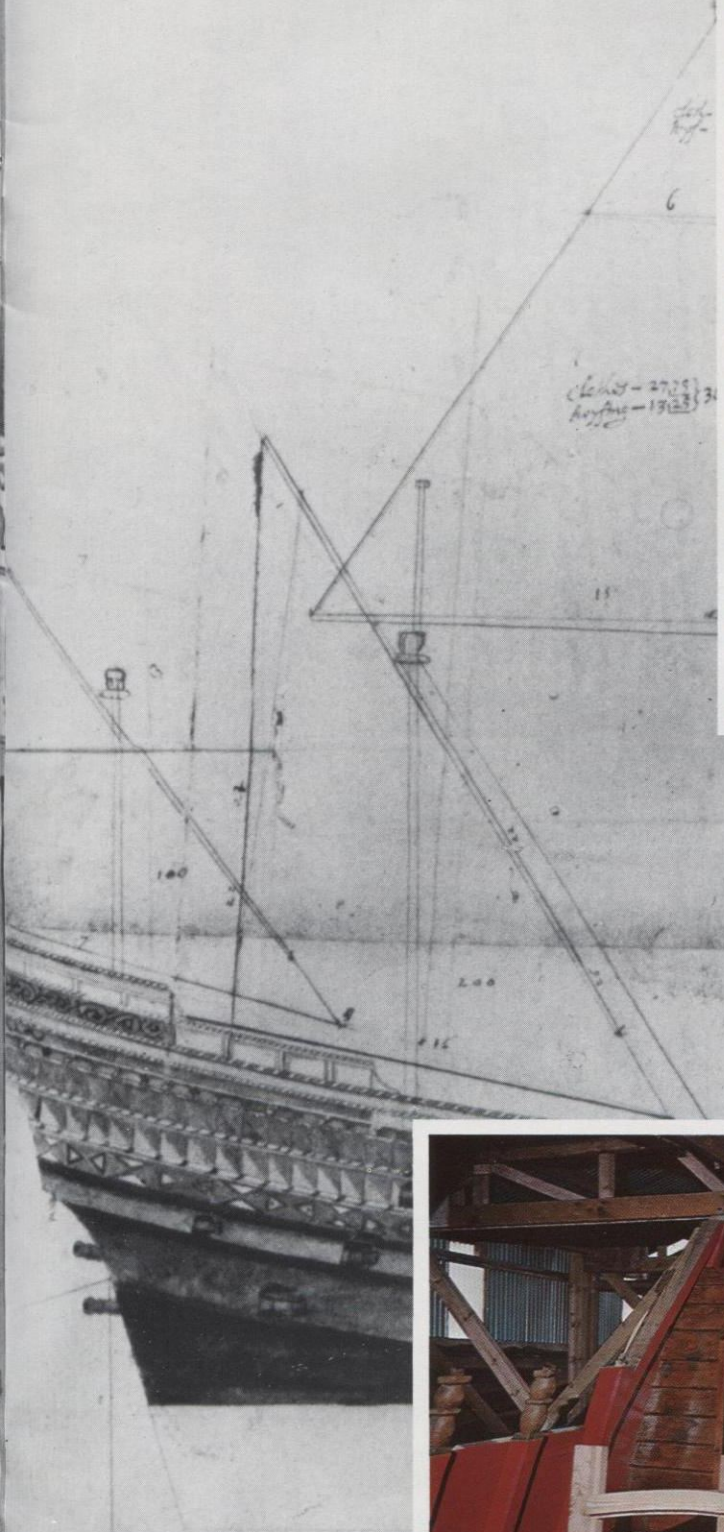
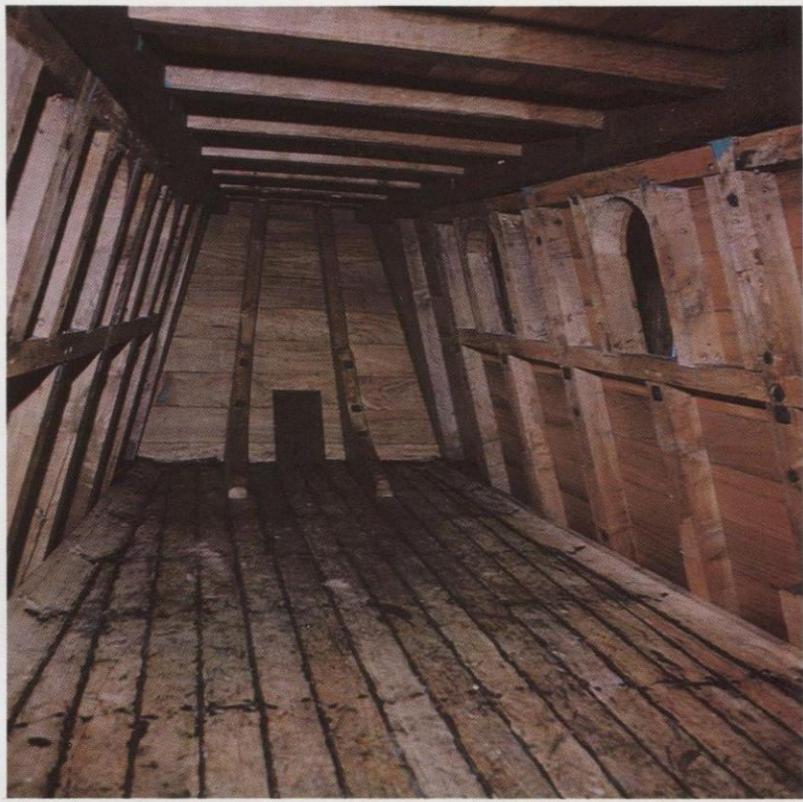
Background left: A shipwright on a ladder carrying a hanging knee, or deck support

(Matthew Baker MS.).

Background right: 'A Shipp of 700 tonne'

(Matthew Baker MS.).





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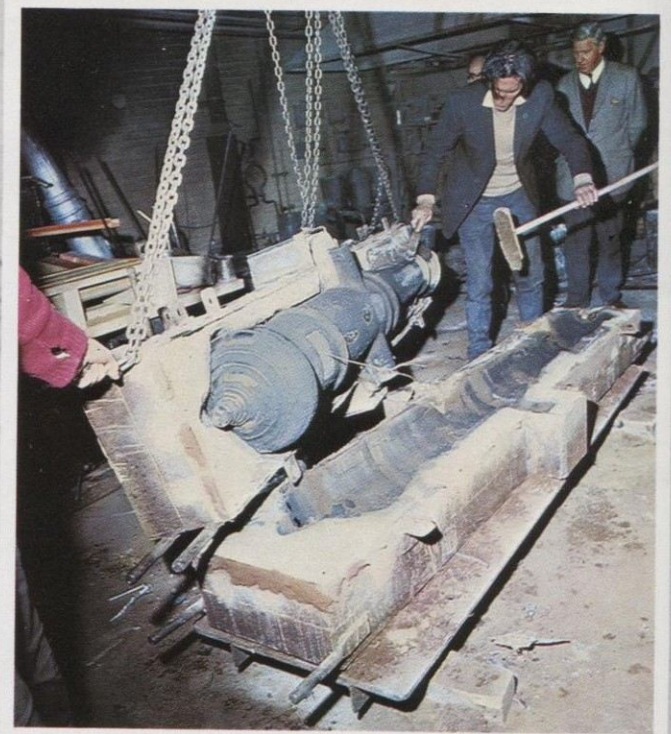
Decoration & Armament

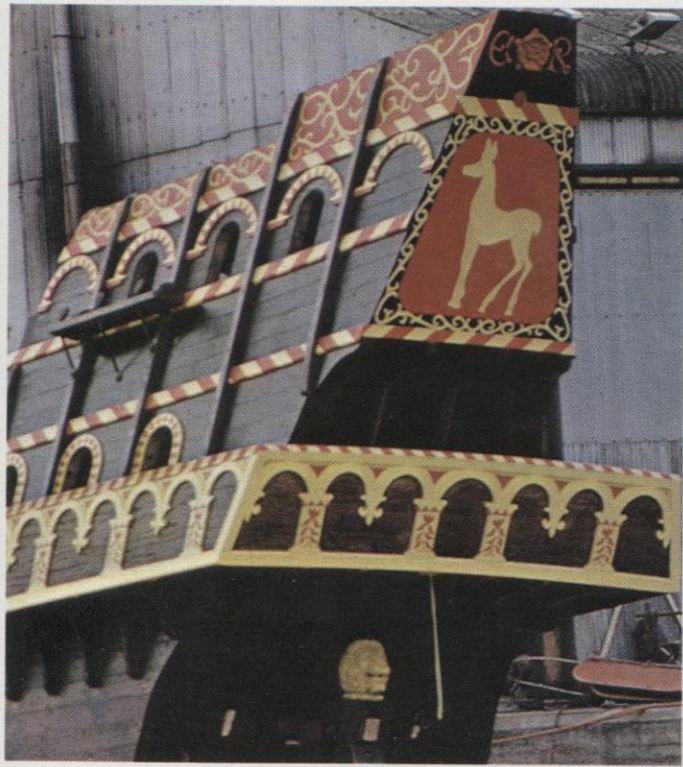
Ornamental carving was fairly restricted on ships of the sixteenth century, in contrast with the highly ornate style practised by shipwrights of the mid seventeenth century and after. Most of the decoration of sixteenth-century vessels was done in paintwork. On the replica the colours are chosen from the arms of Sir Christopher Hatton, Drake's chief patron and major stockholder in the famous enterprise which took him round the world, and those colours known to be popular with Tudor shipbuilders.

It was in honour of Hatton, whose crest bore 'a hind, passant Or', that Drake renamed his ship, formerly the *Pelican*, the *Golden Hinde* as he approached the Strait of Magellan.

Carving on the replica is limited to a gilded figurehead representing the 'hind, passant Or' and a gilded lion mounted on top of the rudder-post. These carvings were prepared by Jack Whitehead and Norman Gaches, internationally known woodcarvers in the Isle of Wight who have produced carvings for a number of historical reconstructions. They have also prepared the plaques for Drake's Cabin and the Great Cabin immediately below and the carving for parts of the rigging and balustrades.

Below: *Jack Whitehead (left) and Norman Gaches working on the carved hind figurehead. The carved lion's head for the top of the rudder-post can be seen to the left of the picture.*
Below right: *The completed hind figurehead.*
Right: *A successful casting. The top of the mould is removed to reveal the newly cast cannon.*





Cannon. Drake's vessel probably carried eighteen culverin, slender cannon with a relatively long range, and this is the number that are being cast for the replica. The work has been carried out by Cliff Matthews, also of the Isle of Wight, who specialises in reproductions of period cannon and has supplied cannon for Carisbrooke Castle, on the Isle.

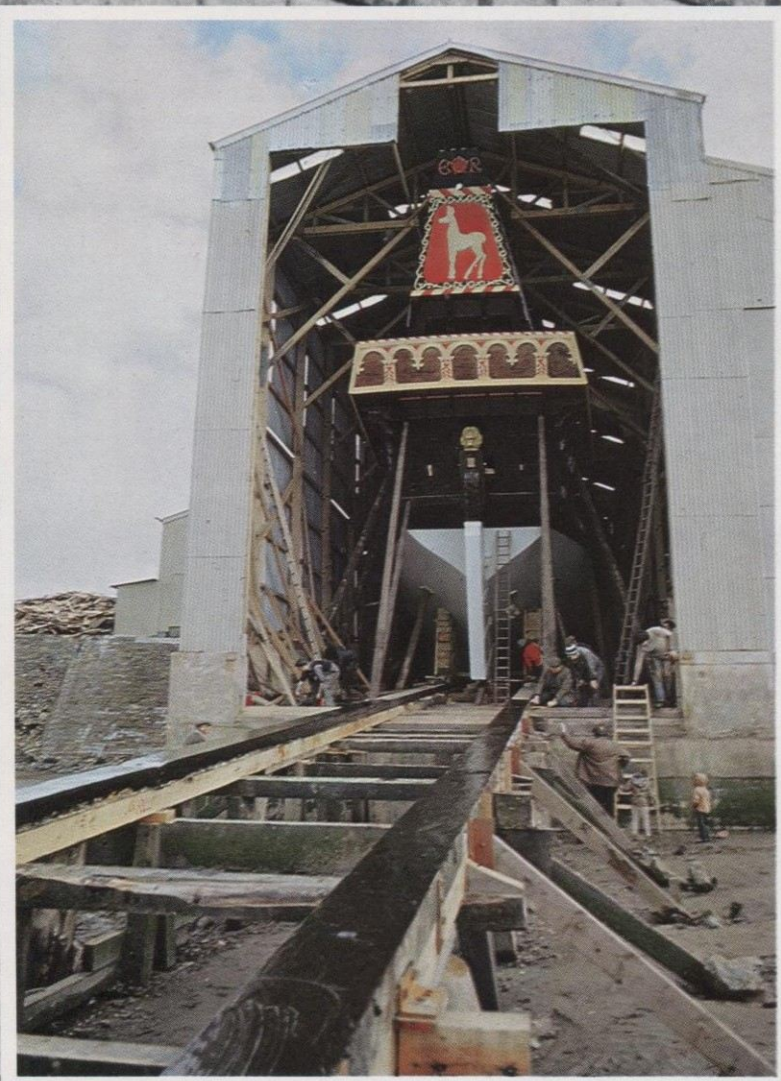
A master plug or cast is the first stage in manufacture. The foundry then uses the plug to make a mould in which the cannon are cast. Once fitted to the gun-carriages, also built by Cliff Matthews, the reconstructed cannon are as complete as those which struck terror into the Spanish settlements of Chile and Peru almost four centuries ago.

Left: View of the decorated stern, showing the golden hind, the gallery, and the gilded lion's head on the top of the rudder-post. After the Golden Hinde was launched, the hind on the stern was altered to conform with the original crest of Sir Christopher Hatton.

Below: Four of the eighteen light cannon that the Golden Hinde carries.

Background: The shipwright at work. An illustration from the earliest surviving manuscript on the art of shipbuilding dating from the time of the Armada (Matthew Baker MS., c. 1586).





The shipyard

Wooden sailing-ships have been constructed by the Hinks family in Appledore since 1844. In that year Henry Hinks, great-grandfather of Alan Hinks, the present owner, founded a small shipyard near the quay at Appledore to build the light wooden sailing-ships that at that time still crowded the estuary. Seven years later Henry Hinks was placed second in an international competition to find a new design of lifeboat. Organised by the Royal National Lifeboat Institution to coincide with the Great Exhibition of 1851, the competition attracted over 400 entries from all parts of the world. Henry Hinks became the owner of a Certificate, a Bronze Medal, and 100 guineas.

For over a hundred years a succession of fishing-smacks, yachts, pilot vessels, and customs launches came off the slipway at this shipyard, until in 1967 reasons of space caused the shipbuilding activity of the family to move into larger premises just west of Appledore. Despite the growing use of other materials, the policy of the Hinks' shipyard has been to continue the methods of wooden shipbuilding that have been used throughout the centuries.

The Hinks' experience of traditional and historic techniques of shipbuilding and the work of the yard on previous projects of this kind secured for them in the summer of 1971 the commission to build the *Golden Hinde* replica, their most ambitious project to date.



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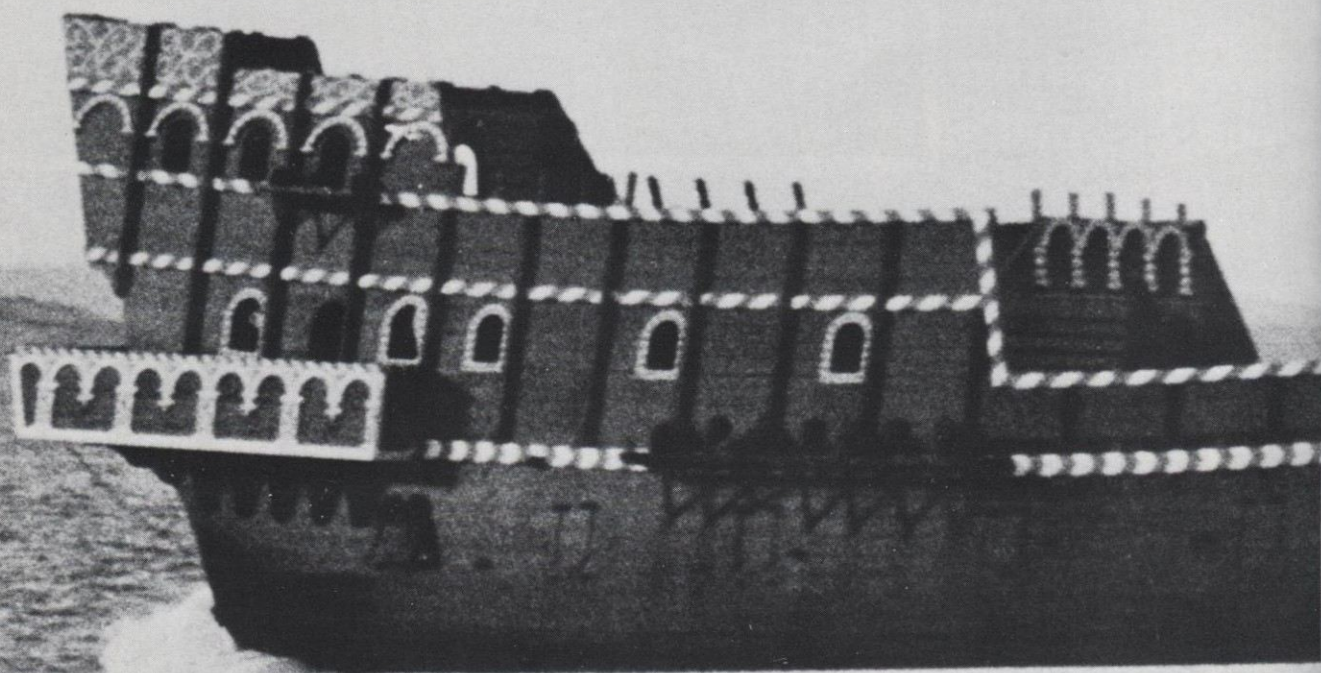
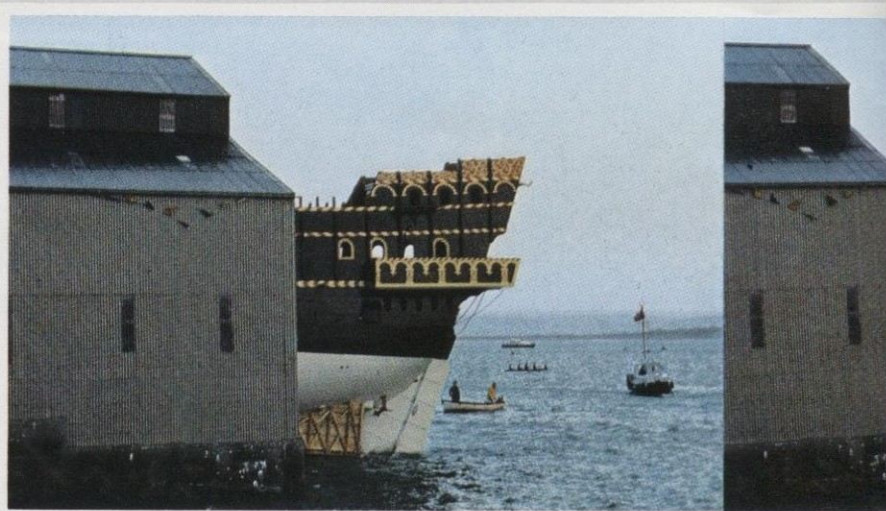


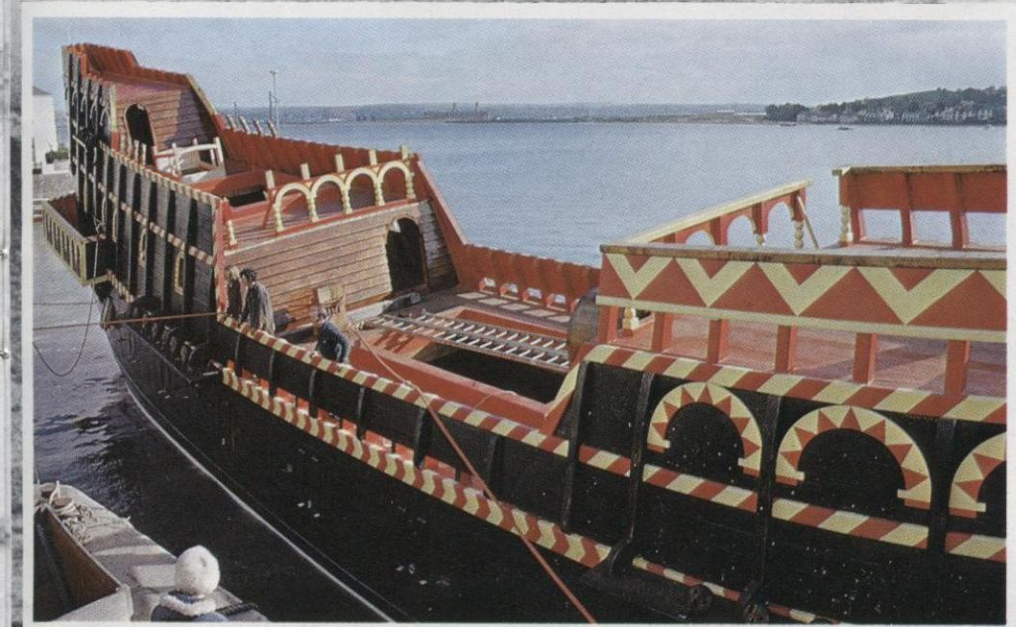
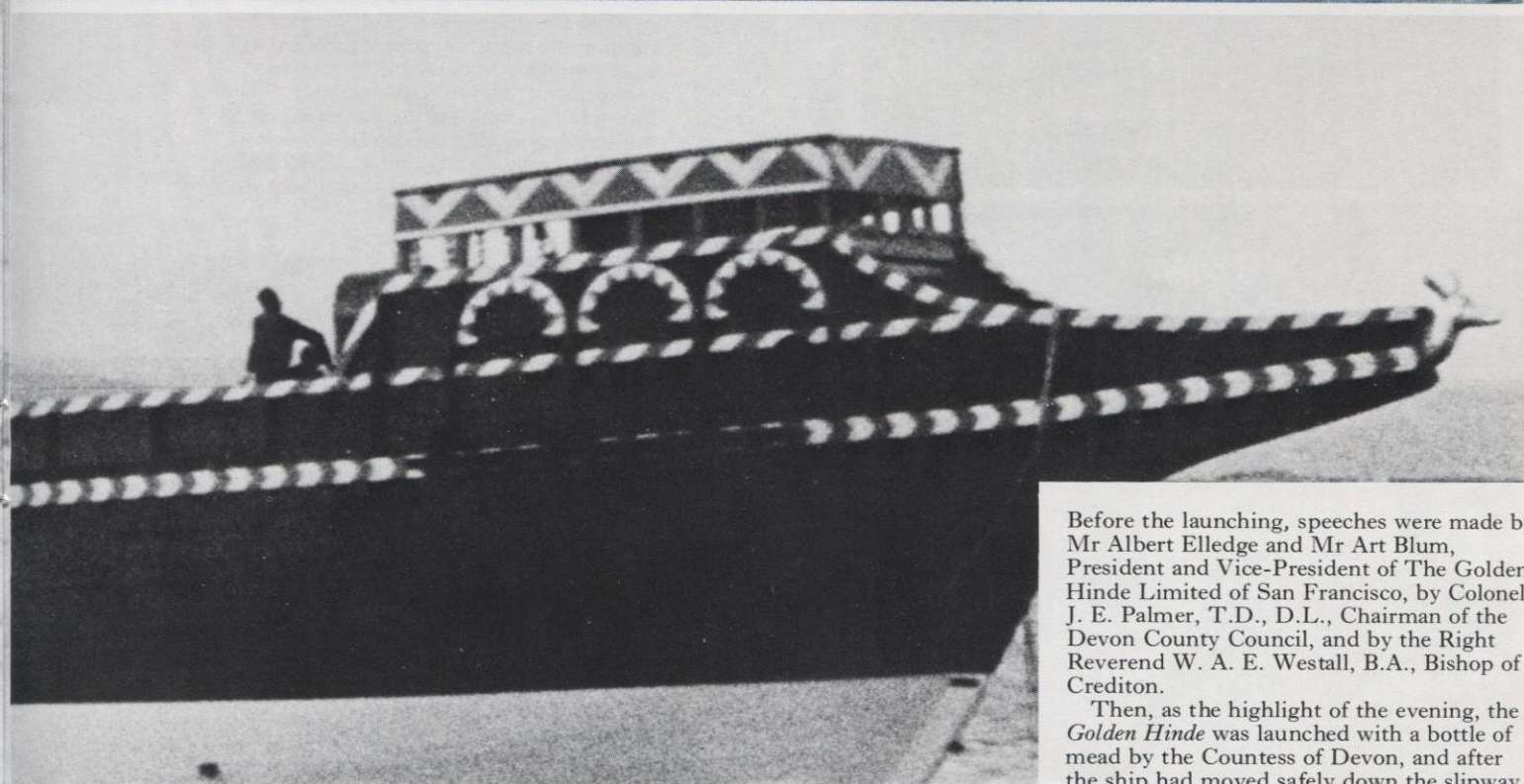
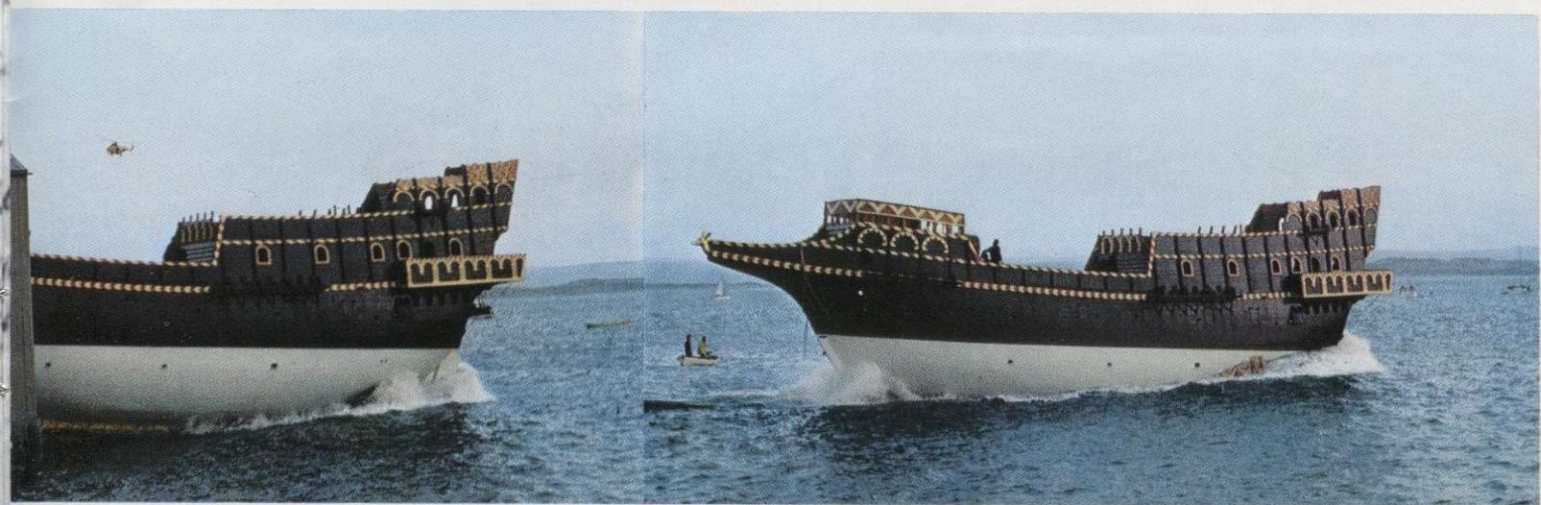
Upper far left: *Greasing the slipway in preparation for the launch.*
 Lower far left: *View of the Golden Hinde from the slipway.*
 Above: *Elizabethan dancing by the Totnes Folk Club on the green beside the boatyard before the launch.*
 Upper left: *Preparing timber for the masts.*
 Lower left: *The varnished foremast and bowsprit lie ready to be lifted into position. The foremast measures forty-six feet to the crow's-nest, and above this will be added the twenty-five-foot-high fore topmast.*
 Below: *Alan Hinks, present owner of the Hinks' shipyard.*
 Background: *The Hinks' shipyard.*



The Launch

The 5 April 1973 was a memorable date in the progress of the construction of the *Golden Hinde*, for this was the date of the launching, when many of those involved in the enterprise saw the results of their efforts. Guests arrived at the shipyard of J. Hinks & Son in the early evening and were entertained with music, morris-dancing, and Elizabethan folk-dancing. The sixteenth-century atmosphere of the proceedings was enhanced by the presence of about forty members of the Totnes Elizabethan Society in full period costume.





Before the launching, speeches were made by Mr Albert Elledge and Mr Art Blum, President and Vice-President of The Golden Hinde Limited of San Francisco, by Colonel J. E. Palmer, T.D., D.L., Chairman of the Devon County Council, and by the Right Reverend W. A. E. Westall, B.A., Bishop of Crediton.

Then, as the highlight of the evening, the *Golden Hinde* was launched with a bottle of mead by the Countess of Devon, and after the ship had moved safely down the slipway, four of the eighteen cannon specially cast for it were fired. Mandy Hinks, eight-year-old daughter of the shipbuilder Alan Hinks, then presented the Countess of Devon with a bouquet, and the American owners also presented her with a miniature cannon scaled down from the cannon for the *Golden Hinde*. An engraved Devon cider flagon containing water drawn from the River Tavy near Buckland Abbey, Drake's former home, was then presented by the Chairman of the Totnes Elizabethan Society to the American owners, to be carried to America on the *Golden Hinde*.

Once launched the *Golden Hinde* was ready for fitting out and her sea-trials in the Atlantic.

Far left: *The Countess of Devon launches the Golden Hinde.*

Left: *On the morning after the launching, the Golden Hinde is moved in preparation for fitting out.*

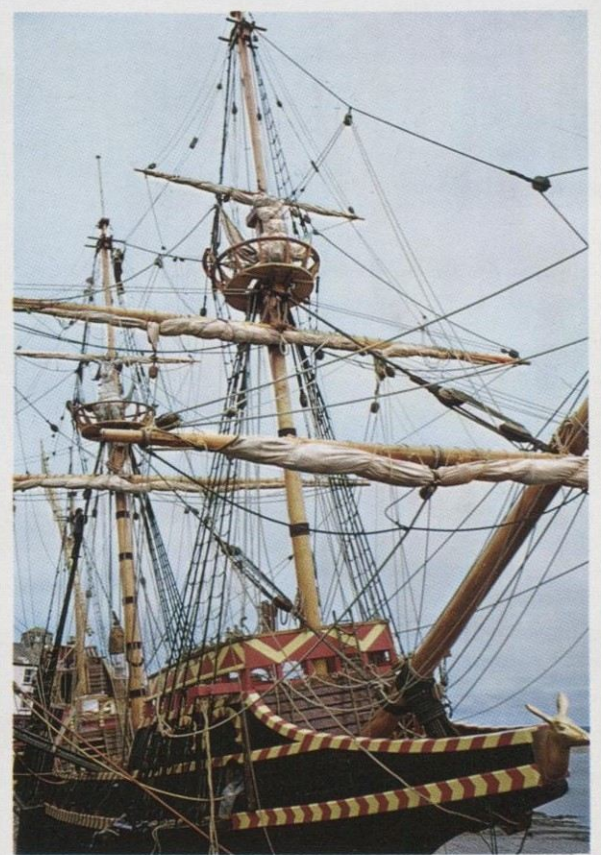
Above: *Down the slipway and into the water.*
Background: *The Golden Hinde afloat.*



Rigging

Specially prepared Italian hemp is used for the rigging of the *Golden Hinde*, in keeping with the period. Tradition finds its place here too. The ropes are spun by a Hull firm which has been making rigging since the eighteenth century, and the preparation of the ropes and the actual rigging is done by two Appledore riggers, the Bennett brothers, who have between them over 100 years' experience in this kind of work. The brothers, who are both over seventy, came out of retirement to prepare the rigging for the replica. Before they retired, both worked on the last of the old wooden sailing-vessels that sailed out of Appledore until a few years ago, and both went to sea themselves.

After the preparation of all the standing rigging, the masts are dressed so that once the vessel is afloat it is possible to drop in the masts and set them up immediately. The fitting out is completed by fastening off all the running rigging (halyards and sheets), using the same techniques and tools that have been used by riggers throughout the centuries.



Above: Oswald (left) and Joe Bennett, two riggers of seventy-seven and seventy-three years, who have prepared all the rigging for the *Golden Hinde*. Here they are seen twisting rope round a deadeye using an ancient riggers' vice.

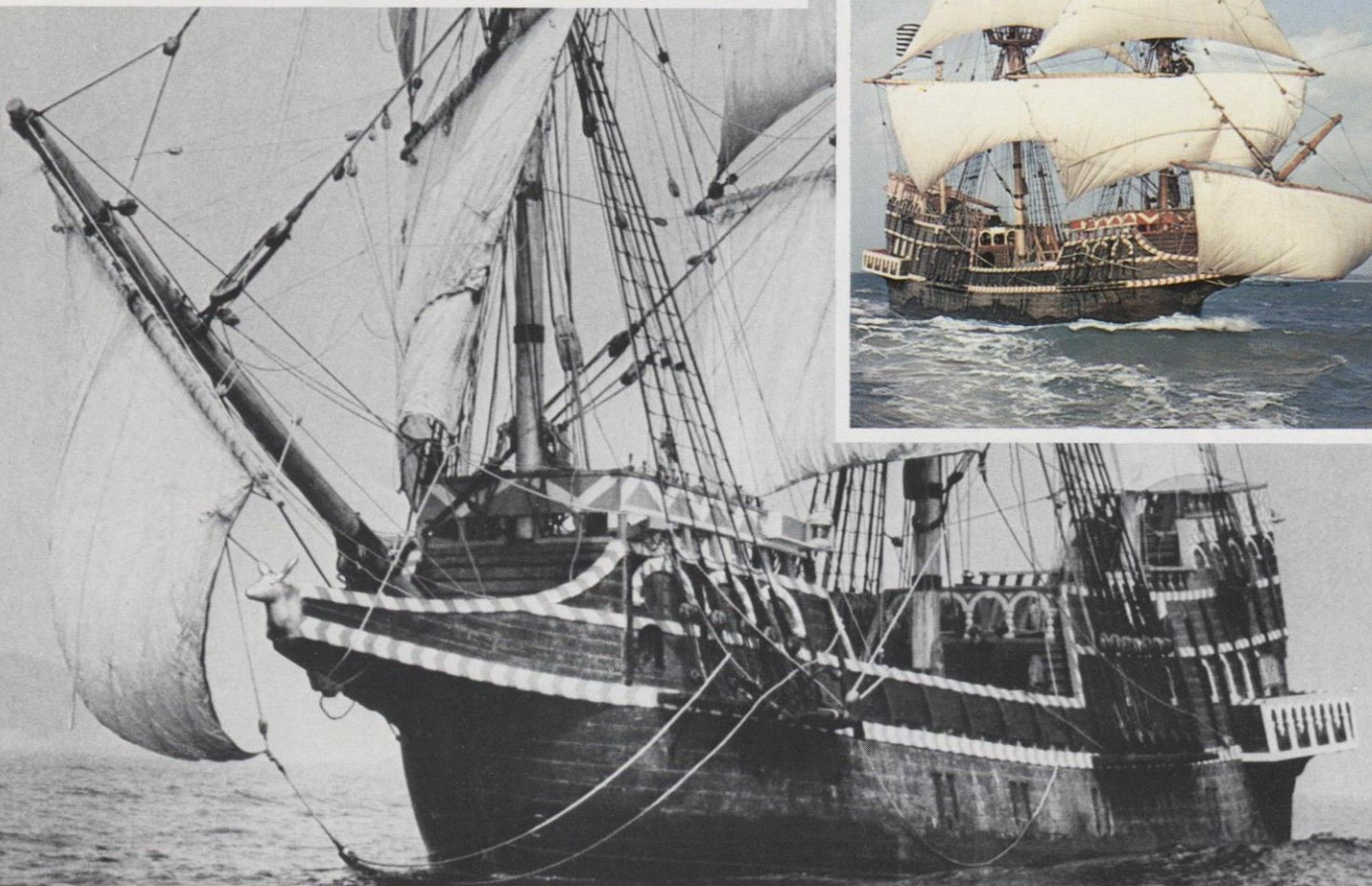
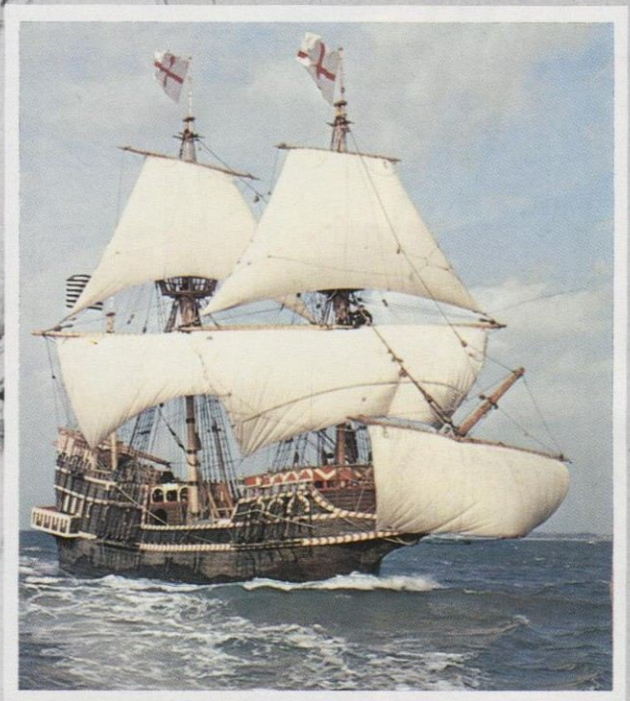
Right: The *Golden Hinde* showing a mass of spars and full rigging, ready for sea trials.
Far right: The *Golden Hinde*, magnificent under full sail, on her sea trials.

Sails

The sails that carried the *Golden Hinde* round the world were woven from flax and sewn by hand. The same material and finishing is used in the 4,150 square feet of sail carried by the new *Golden Hinde*.

The sail plan allows for two square sails on fore- and mainmast and a lateen or triangular sail on the mizzen-mast. A small spritsail is set under the bowsprit.





Above right: *The Golden Hinde sails with a fresh breeze behind her on her journey to London.*
Above: *The Golden Hinde on the Thames sailing towards Tower Bridge.*

continued from front cover

cannon with loading and priming gear, graplins and period lanterns.

Timbers

The plan being settled and the construction contract awarded, the selection of timbers for the construction presented a number of unique problems. The timbers used in the original vessel would probably have been English oak, elm, and pine, the traditional materials used through the centuries for building wooden sailing-ships. Every attempt was made to use only these authentic materials.

The search for authenticity entailed numerous visits to estates and timber-yards throughout the country. Grown oak of the size and quality necessary to make up the forty-foot half-frame timbers or ribs of the vessel was only found after several months of effort. Elm for the keel timbers and pine for the deck planks and bulkheads were more readily obtainable.

Finding the fir for the masts – especially the mainmast – took longest of all. The forests of fir that covered many parts of England in the sixteenth century have shrunk to a fraction of their former size. The shipbuilding effort that defeated the Armada alone stripped acres of the finest forest in England. The shipwrights of that period had little trouble in finding standing trees that met the requirements for mast-building: a sound tree and no branches or blemishes for the first sixty or so feet. Today, the tree for the mainmast of the *Golden Hinde* involved visits to estates as far afield as Scotland before a suitable one was found on an estate in Mid Devon.

Setting up the ribs

The keel was laid on 30 September 1971, three months after construction began. In a ceremony attended by a number of people with important connections with Drake and North Devon, keel bolts were driven home by the Lady Mayoress of Plymouth and the Earl of Mount Edgumbe, present owner of Buckland Abbey, Drake's former country home.



Laying out the ribs started in the middle of November 1971, when the shipyard was honoured by a visit of H.R.H. The Duke of Edinburgh. The last rib was lifted on to the keel at the end of March 1972. First, the stem section and the stern-post were attached, the main timbers that are bolted to the two ends of the keel to receive the ends of the planking. Meanwhile, the sectional plans for the oak half-frames or ribs were being prepared.

This task is usually done by a 'loftsman'. The name is traditional and derives from 'mould-loft', the area, usually a platform above the main working area, where the plans

of the various sections of the vessel are laid full-size. Using the plan supplied, the loftsman starts by laying the outline of the frame full-size on a board, called the 'screeve-board'. Once the shape is laid, sectional offsets and patterns can then be drawn which are used by the shipwrights to select the right size and shape of timber from the materials in store. These are then sawn and prepared by hand to fit the pattern and returned to the mould-loft for assembling into the frame. Once assembled and bolted, the completed frame is ready to be lifted into place on top of the keel.



Adrian Small, captain of the new *Golden Hinde* from launching until 1979.

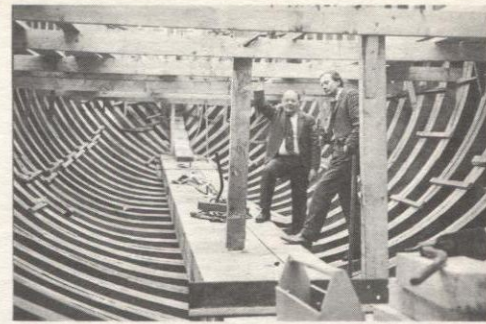
The craftsmen

Sir Richard Grenville, Captain of the *Revenge* in her foolhardy but heroic stand against the Spanish fleet at Flores in the Azores, was born at Bideford, only three miles from Appledore. It is said that his ship once rode at its mooring just where the slipway of the present yard enters the water. Buckland Abbey, Drake's former home, was purchased from Grenville.

Given such historic connections with the sea, it is hardly surprising that most of the families in Appledore have strong seafaring traditions. Almost all the shipwrights working on the *Golden Hinde* are from Appledore families which have direct or indirect links with the sea. All have had to serve an apprenticeship of six or seven years, and most of the present shipwrights were apprenticed at the Hinks' shipyard. At one time it was difficult to attract suitable candidates, but now, with the revived interest in historic shipbuilding, the yard turns away many would-be apprentices each year.

The present staff, whose average age is about thirty, are all fully trained in traditional wooden shipbuilding. Jim, the foreman, has spent all his working life in Hinks' shipyard except for the war years. Alan, his son, also works at the shipyard. He, like his father, may spend all his working life here in the Hinks' 'family'.

A project such as the *Golden Hinde* naturally arouses tremendous enthusiasm among the small staff at the shipyard. One of the shipwrights returned from a two-year stay in Australia to work on the construction of the replica.



Christian Norgaard (left) and Alan Hinks.

A historical note

The spelling 'Golden Hinde' that has been adopted for the replica is consistent with the wish of the owners to make the vessel as authentic as possible. A study of the history of the word 'hind' shows us that the spelling 'hinde' was commonly used from the eleventh to the end of the sixteenth century, and it is likely that Drake would not have departed in spelling the name of his ship from the spelling that appears to have been generally accepted during the period.

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