



MARITIME TIMES

TASMANIA

No 81 – Summer 2022

\$3.50

Summer!

Tasmanians in Sydney–Hobart

Preview of the Australian
Wooden Boat Festival

Devonport tugs salvage

Tasman's Heemskerck

Carnegie Buildings

Aurora Australis II

West Coast news

Coastal Ketches

Cruise Ships

Mistral II

Kaiulani

Admiral

Museum News

President's message

Recent Acquisitions

Westward updates

TasPorts news

+ our regular features



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(closed Christmas Day)



from the president's log

by Chris Tassell



Acknowledgements

Acknowledgement of Country

The Maritime Museum Tasmania acknowledges the Tasmanian Aboriginal peoples as the traditional owners and custodians of the waters and islands of Tasmania that inform our work. We acknowledge and pay our respects to their Elders, past and present, and those emerging.

Our Patron

The Maritime Museum Tasmania is pleased to acknowledge the support of its Patron: The Governor of Tasmania, Her Excellency the Honourable Barbara Baker AC.

Our Supporters

The Maritime Museum Tasmania gratefully acknowledges the support of the City of Hobart, Murdoch Clarke lawyers, TasPorts, Arts Tasmania and Nanni Diesel Australia.

MMT Committee Members for 2023

Chris Tassell, President	Michael Stoddart, Vice President	Pip Scholten	Gerald Latham
Beth Dayton, Secretary	Peter Wright	Rex Cox	Ron Gifford
Paul Armstrong, Treasurer			

The Committee also includes a Councillor representing Hobart City Council.

Committee members can be contacted through the Museum office on (03) 6234 1427. Leave a message with your details for a return call, or email office@maritimetas.org. Please include the name of the committee member in the subject line and your message will be forwarded.

Maritime Times Tasmania

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Front Cover: Summer at the Australian Wooden Boat Festival in Hobart
Photo: Commons

Preview of the 2023 event on pages 14–15



Maritime Times Tasmania welcomes original historical or newsworthy articles for publication

ORIGINAL CONTRIBUTIONS, reflecting the Museum's mission to promote research into, and the interpretation of, Tasmania's maritime heritage, can be short notes or original articles with text about 700–1200 words, accompanied by images, if possible. TEXT will be edited to comply with the magazine's style and publication is at the discretion of the editor.

DO NOT COPY word-for-word from websites, newspapers, books or other publications unless clearly indicating a quote and adding a reference, e.g. *Mercury*/date/page number. Plagiarism is unacceptable. Please be aware of plagiarism (copying another's work), copyright, referencing and photo credits.

Ideally, your contributions will be in a Word document, with embedded images or, preferably, with separate 300 dpi jpeg or tiff files.

We can accept legible handwritten articles, with loose photographs, which we will copy for you and return if required. IMAGES must have a caption, be credited to the photographer or to the source, and have written permission to publish; e.g. if you would like to add an image you see on a website, contact that source (there is usually a 'Contact Us' email link) and request permission to publish in *Maritime Times Tasmania*.

Please email your contributions, with attachments, to admin@maritimetas.org or post to The Editor, 'Maritime Times Tasmania', Maritime Museum, GPO Box 1118, Hobart, TAS 7001. Alternatively, you can leave your contribution, with contact details, at the front desk of the Museum at the street address above. Please add to your calendar:

DEADLINE for the Autumn issue is Wednesday 15 February 2023

HOBART'S ROLE AS A PORT CITY often tends to be taken for granted, but this summer the importance of the port to the city's identity is being demonstrated in an almost hyperactive way. This summer edition of *Maritime Times* highlights the extent of these activities and events over the next few months. Colin Denny reviews the yacht races to Hobart this year with their near record fleets (pp. 10–12), while Rex Cox documents the dramatic return of cruise ships of all sizes to the port (pp. 30–31). The exuberant return of the Australian Wooden Boat Festival with its celebration of Australian boat builders is previewed (pp. 14–15).

While summer is for many a time of relaxation and enjoyment, for the Maritime Museum and its many volunteers it is a time of heightened activity. This might be providing for the needs of the greater number of visitors to the Museum, preparing new exhibitions and displays in the Museum as well as supporting special events such as the Wooden Boat Festival or enabling *Westward* to continue to be an active part of Hobart's heritage fleet activities. Peter Wright outlines the considerable amount of work a small number of volunteers have completed on *Westward* and the need for more volunteers with a wide range of skills to continue this good work (p.8). Similarly, new volunteers to help support the Museum's daily activities and collection management programs are always welcome.

Volunteers play a fundamental role in the preservation and documentation of Tasmania's maritime heritage. Some insight into the scale of this commitment by members of the Tasmanian Maritime Heritage Network across the state can be seen in the efforts to house *Admiral*, an 1865 waterman's boat, at the Bass and Flinders Museum in George Town (p. 34) and achieving the secure storage of the workboat *Aurora Australis II* in a Hobart City Council facility before it is finally put on public display (p. 19). In Western Tasmania the work of the West Coast Heritage Centre at Zeehan in preserving that region's maritime heritage is outlined by Kierny Nicholson (p. 32–33).

The Tasmanian Maritime Heritage Network which is supported by the Tasmanian Government through Arts Tasmania has been coordinated so very successfully by John Wadsley since 2014.

John has played a key role in promoting the maritime heritage of this state and the important role of community-based volunteer groups in achieving this. So, it is with considerable regret that John's decision to retire from this role at the end of this year is reported (p. 37). I am sure all within Tasmania's maritime heritage community wish John every success in his retirement. Also retiring this year is Ross Studley who has served more than ten years as Treasurer for the Maritime Museum. Ross has made a truly commendable contribution to the Museum in what is an ever increasingly demanding role. I would also like to welcome Paul Armstrong to the position of Treasurer following this year's Annual General Meeting.

The Annual General Meeting also provided the opportunity to acknowledge the significant contributions of Museum volunteers and staff with the award of Honorary Life Membership to Kim Newstead, former president of the Museum, Shirley King, John Lucas and Mary Spencer all of whom have made such significant contributions to the Museum over so many years. The sustained contribution of Councillor Jeff Briscoe to the Committee as the representative of the Hobart City Council was also acknowledged at this meeting.

This year the Museum has been generously supported by the Hobart City Council, TasPorts and Arts Tasmania. The City Council has continued to maintain and upgrade the fabric of the state significant Carnegie Building as well as providing support through its Local Business for a Better Community Program for the Museum's Full Ahead Exhibitions project. This will see a new program of changing 12-week exhibitions drawing from the Museum's state significant photographic collection. They will be presented in the Museum's main entrance with the first exhibition 'Fun in the Water' opening in January. This exhibition features a selection of striking photographs from the regattas held on the River Derwent over the past century.

On behalf of the Maritime Museum, I would like to thank all our volunteers, members and supporters and wish everyone a very happy, enjoyable and successful 2023 as the Museum looks forward to another exciting year. □



Westward arriving back in Constitution Dock with its new engine showing about 40 minutes on the clock. On board are John Wedd, Peter Wright, Bernard Carlington and Ross Gates. Photo: MMT Collection

Westward returned to Constitution Dock mid-November following the installation of a new power pack at Prince of Wales Bay. The project was completed with the support of the Australian National Maritime Museum's Maritime Museums of Australia Project Support Scheme (MMA PSS) and NANNI Diesel Australia (see *Maritime Times* No 80, p. 9). All that remains is the completion of some final cosmetic work on the interior of the doghouse. Thanks to all volunteers involved in the project. It's a great 75th birthday present for this iconic Sydney-Hobart vessel and a fine preparation for the eagerly anticipated Australian Wooden Boat Festival in February 2023.

The landing on the first floor outside the Carnegie Gallery currently hosts two very different displays: on one side Antarctic dinosaurs, on the other royalty.

THE ANTARCTIC DINOSAUR EXHIBITION includes examples of fossils discovered within the last 40 years at Mount Kirkpatrick, only 650 kilometres from the South Pole. Antarctica once formed part of the supercontinent Gondwana which also included Australia and Tasmania. For much of the past 250 million years the Antarctic has been close to or at the South Pole. However, during this time the Antarctic has not always been covered in ice.

During the Early Jurassic (205–184 million years ago) the Earth's climate was much hotter and drier. This resulted in the Antarctic being warmer, wetter and covered in forests. This was also the beginning of the Age of Dinosaurs and despite being so far south with its many months of darkness we now know that dinosaurs lived on the Antarctic continent. The small display includes a dinosaur tooth, casts of parts of fossils of a foot, wing bone and skull, fossils of calamite plants and siltstone.

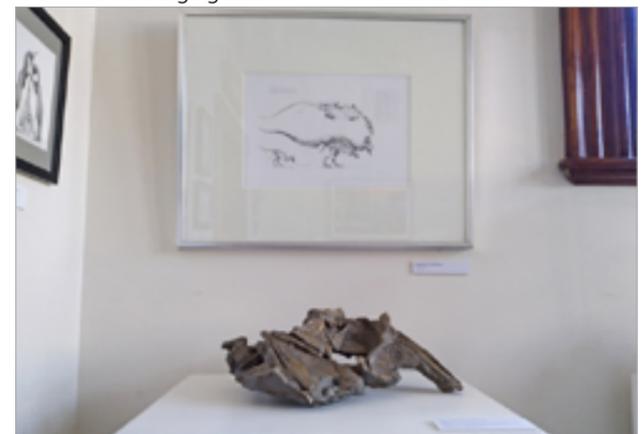
ROYAL TOUR ON SS GOTHIC — On 8 September 2022 Her Majesty Queen Elizabeth II died at Balmoral in Scotland. The Queen and her husband, His Royal Highness Prince Phillip opened the Maritime Museum in its current home in the Carnegie Building on 28 March 2000. That event is commemorated by the other small display on the landing that also includes material from the Museum's collection related to the royal couple's 1953–54 tour of Australia and New Zealand aboard SS *Gothic*, which included a visit to Hobart in February 1954.

Queen Elizabeth was the first reigning monarch to visit Australia; a planned tour the previous year was cancelled following the death of her father, King George VI. Don Clayton was a Radio Operator aboard SS *Gothic* and it is from his collection that this exhibition is presented. Among the items displayed are a photograph of the royal couple enjoying a Crossing the Line ceremony (facing page), Don's hand-annotated personal itinerary of the tour and Don's seaman's record (in which his conduct aboard SS *Gothic* is recorded as 'Very Good').



top: Her Majesty Queen Elizabeth II (with camera) and his Royal Highness Prince Phillip enjoying a Crossing the Line ceremony aboard SS *Gothic* during the 1953–54 Royal Tour of Australia and New Zealand. Photo: Don Clayton Collection

below: A cast of the skull of *Cryolophosaurus elliotti*, in the Antarctic Exhibition, with a reconstruction of *Cryolophosaurus* by Peter Trussler hanging behind. Photo: MMT Collection



WE BID A FOND FAREWELL to volunteer Emerson Easley who is leaving the Maritime Museum, and Tasmania, to return home to Colorado, USA. Emerson joined the Museum soon after moving to Hobart with her partner, Chad, over seven years ago. She has given time to the Museum as a researcher, front desk volunteer, assisting with the School Holiday program and pretty much running our Instagram account. We will miss Emerson and wonder how she is going to manage without a sea nearby. We wish her and Chad the very best for the future. Photo supplied by Jaidee Easley

We Welcome New Members

- | | |
|---------------------------|-----------------|
| Jessica Monkhurst | Jill Ball |
| Brendan Bowes | Toni Appleton |
| Dr Tony Sprent | Malcolm Croxton |
| Graeme & Suezanne Cooksey | |

Membership

CALL IN or JOIN ONLINE

DOWNLOAD AN APPLICATION FORM and see the benefits of membership at:

www.maritimetas.org/support-us/become-member

CATEGORIES OF MEMBERSHIP and annual fees, effective each year 1 July to 30 June (incl. GST) are:

Volunteer	\$15	
Individual	\$35	Family \$45
Concessions / Interstate / Overseas	\$25	
Perennial	\$1000	(once only)

A NEW BOOK by Kate Gordon, one of MMT's LUME writers in residence in 2021, will be in the Museum's shop soon. Initially inspired by a marine chronometer and scrimshaw from the Museum's collection, this timeslip novel follows a modern-day teen who experiences Tasmania's past while navigating her own challenges to change our world. A perfect gift for the young person in your life!

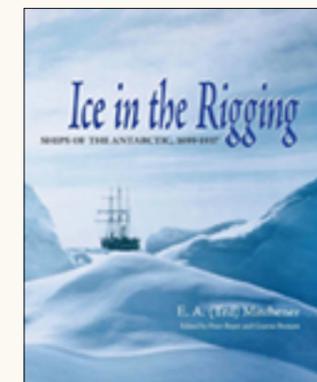


Antarctic Exhibition

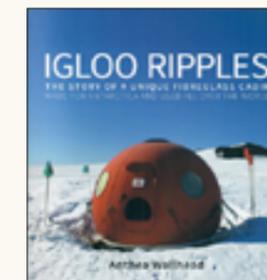
Our 'Ice in the Rigging' exhibition will be at the Maritime Museum

until March 2023

The displays include a diorama of Mawson base, paintings and rare photographs, Antarctic dinosaurs, models of Antarctic ships, and more. And, in our Museum shop, you'll find a range of books about Antarctica, including these.



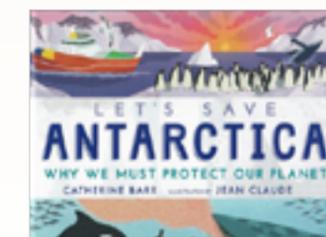
'ships of the Antarctic 1699–1937'



'fibreglass cabin made for Antarctica'



'to Antarctica, via Hobart, with Mawson'



'why we must protect our planet'

recent acquisitions



THE DIVERSE PROVENANCE of the Museum's collection is remarkable. Many artefacts come from our generous benefactors but from time to time we discover objects for sale that would enrich the collection. One recent purchase was the model of the SS *Hector* (left). The Museum's Endowment Fund made the acquisition of the model possible.



THE BLUE FUNNEL LINE SS HECTOR MODEL

Our Endowment Fund trustees recently agreed to purchase a model of a Blue Funnel Line vessel SS *Hector*. Model-maker Les Watson, a former British Merchant Navy seaman, built the model in 1981. Les Watson also built the Museum's models of SS *Paparoa*, SS *Samesk* and SS *River Derwent* acquired in the early 2000s.

Rex Cox spoke of the significance of the model saying: 'The ship and its owners have Tasmanian connections. Alfred Holt's Blue Funnel Line maintained a UK–Australia cargo and passenger service from the early 1900s to ca1970 and an Australian–SE Asia service post WW2 to 1976. Their ships, with names drawn from Homer's *Odyssey*, were regular visitors to Tasmanian ports, loading fruit, zinc, and wool, discharging general cargo and cocoa beans. *Hector* was one of a class of four built with accommodation for 35 passengers. Sister ships were *Jason*, *Helenus*, and *Ixion*.'

SS *Hector* was the fifth Blue Funnel Line vessel of that name and was built by Harland and Wolff in Belfast in 1949. The previous *Hector* had been bombed and sunk in Colombo Harbour in 1942.



OBJECTS FROM AN EARLY TASMANIAN FISHERMAN

A descendant of well-known fisherman Francis Miles recently donated a wicker-bound ceramic water urn (left), which Francis kept aboard his fishing boat *Come and Sea*. The fisherman is said to have worked at sea for many years, beginning in the 1870s and fishing well into the twentieth century

Not long after donating the urn, Ros Murdoch offered five of Francis Miles' net-making tools as well as miniature nets embroidered by his wife, Annie. Like most fishermen, Francis made his own nets and a photograph from the *Illustrated Tasmanian Mail's* 1921 Christmas edition shows him with a net and holding some of the tools (facing page).

In later life, when Francis wasn't making or mending nets for work, he made smaller, more delicate pieces of net that Annie embroidered. The Museum now has two examples.



... and a discovery

THE MYSTERY OF A SHIPWRIGHT'S TRYING PLANE

Occasionally we find artefacts that have been stored and remain unrecorded. When Mark visited the Museum's Cambridge warehouse he discovered a box of miscellaneous objects that included an old shipwright's plane (right) with a note attached:

'Plane 100 years old – went to Californian Gold Diggings in 1849 with William Guest, a ship's Carpenter and one of Cygnet's early settlers.'

The trying plane may be from the former Shiplovers Society collection. The owner, William Guest, was Dinah Wilson of Cygnet's stepfather and the plane is said to have been donated by Dinah's son, Walter Wilson (1875–1967). Dinah Wilson's dinghy can be seen on display in the Carnegie Gallery.

When gold was discovered in California in 1848 the port of San Francisco soon expanded from a sleepy coastal village to a town of more than 25 000 people. News of the discovery reached Tasmania in January 1849 and in the frenzy of that year, fortune-seekers poured into California by whatever vessel they could board.

Sixty vessels sailed from Tasmania for California from 1849 to 1850 carrying an estimated 470 passengers and a wide variety of goods for sale. The ship that William Guest sailed aboard is unknown, but we know that vessels often carried Tasmanian-made prefabricated wooden houses as deck cargo. The 126-ton Hobart-built barque *Harriett Nathan* departed for San Francisco in June 1849 and the cargo manifest includes 'four houses in wood-work'. Perhaps, as a carpenter, William Guest travelled on the barque to assemble the houses on arrival in California.

Ships bound for the goldfields carrying trade goods hoped for substantial profits. However, the consignors often lost money owing to oversupply in California. Tamar-built barque *Petrel* sailed for California twice in 1850. The February voyage reached Hawaii where the cargo was sold to avoid losses. A second voyage left on 25 August and arrived in San Francisco via Honolulu in 78 days. Sadly, *Petrel* later foundered on Hope Beach. The Museum has its wrecked stem on display.

Often it became difficult to return to Tasmania owing to countless crews deserting ship to seek their fortune at the diggings. We have no record of when William Guest returned home to Cygnet so we are left with the unfinished story of his trying plane.

—Colin Denny



Francis Miles and his net-making tools



Westward is 75

It is 75 years since *Westward* was launched in 1947 and 12 years since the Museum took ownership in 2010. It is listed on the Australian Register of Historic Vessels. Now that the new Nanni motor is installed, regular outings on the river are being planned. We need crew for these trips, and we also need to get the boat looking great for the Australian Wooden Boat Festival (AWBF) in February 2023 in Hobart. Can you help?

The Museum owns a number of boats, most of them stored in our facility at Cambridge. *Westward* is the largest, a major asset and a floating waterfront advertisement for the Museum. A small group of volunteers has been dedicated to keeping the boat operational and a participant in major events, for example the Combined Clubs Opening of the Sailing Season in October each year, and AWBF parades. It also has been used for occasional social sails for Museum members, restricted to sheltered waters.

In 2020 the vessel was assessed by David Payne, Curator Historic Vessels (Australian National Maritime Museum) and also by a registered marine surveyor. It is in reasonable condition for its age, but items outside routine maintenance might suddenly occur. Recent examples are a leak in the stern gland and a break in the engine exhaust system; on these occasions the professional services of a shipwright and marine engineer were required. Examples of more routine items of the last two years are battery and fuse replacements (there are 24V and 12V circuits), replacement of the main sheet, gearbox cable and 240V de-humidifier, repair of the mainsail batten pockets, motor oil changes, upgrading of the safety gear, antifouling and regular external and internal painting and varnishing. There are ongoing checks of the bilges and battery charger. We are very appreciative of the support of TasPorts for our berthing and of the Royal Yacht Club Tasmania (RYCT) for annual slipping. RYCT also provided towing to Prince of Wales Bay recently for the exhaust repair. What we need now is to increase our Museum group of volunteers. Since the boat has sails, a motor, electrics and a wooden hull we need people with a range of knowledge, experience and enthusiasm. The present volunteers meet irregularly depending on need. Are you willing to be listed on (i) our volunteer maintenance list and/or (ii) our volunteer sailing crew? We are not gender and age restricted. Would you like a tour of the boat first? Please contact the Museum office for more information.

Our aims: to have the boat spick and span, above and below deck, for February 2023, and to have sufficient sailing crew for regular outings.

—Peter Wright



Westward on the slip at RYCT
Photos: Peter Wright



Interior of reconstructed Commanding Officer's day cabin, HMAS *Derwent* donated to, and installed in, the Maritime Museum in 2020
Photo: Barry Champion

Three notable visitors

to the Commanding Officer's cabin at the Museum in 2022

by Ian Gibson

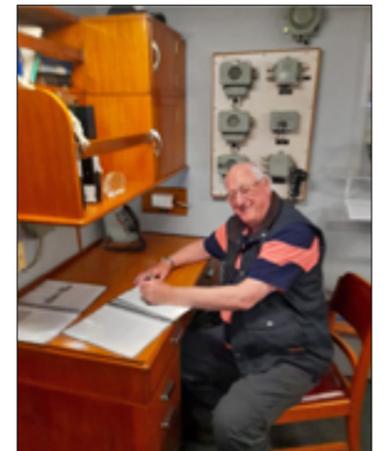
THE RECONSTRUCTED CABIN FROM HMAS *Derwent* (above) is proving a very popular display. Many ex-Navy visitors have remarked on how the display brings back memories of serving on a wide variety of RAN vessels. Three notable visitors are two ex-Commanders of HMAS *Derwent*, as well as a Commander of one of *Derwent's* sister-ships HMAS *Stuart*.

CMDR DJ Shackleton RAN (right)

in command HMAS *Derwent* 06 May 1988–31 August 1989

David Shackleton was promoted to Rear Admiral in 1998, then Vice Admiral and Chief of Navy in 1999. He was appointed Officer of the Order of Australia (AO) in 2000 and Commander of the United States Legion of Merit in 2001. He retired from the RAN in 2002.

Photo: Ian Gibson, November 2022



CMDR JL McAree CSM RAN (centre)

in command HMAS *Derwent* 14 April 1992–17 September 1993

John McAree was second last CO of HMAS *Derwent* and was instrumental in saving the furniture and fittings from the Commander's suite when the ship was decommissioned in 1994. John's RAN career spanned 42 years, joining aged 15 as a Junior Recruit in 1968 and retiring from the Permanent Naval Forces in 1995 as a Commander. John was awarded the Conspicuous Service Medal (CSM) for his service as Defence Attache South Pacific, based in Fiji. Following retirement, John continued in the RAN Reserve until finally retiring in 2017.

Photo: Ian Gibson, June 2022

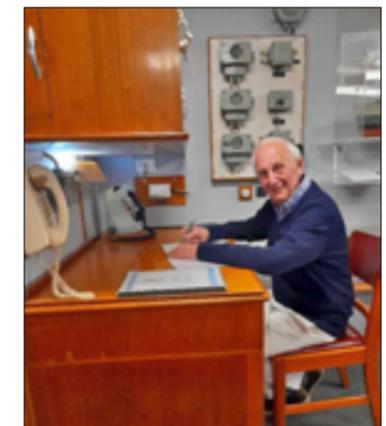


CMDR MJ Stock RAN (lower right)

in command HMAS *Stuart* December 1984–23 April 1986

HMAS *Stuart* was a ship in the same class as HMAS *Derwent*, laid down by the Cockatoo Docks and Engineering Company at Cockatoo Island Dockyard, Sydney, in 1959 and commissioned into the RAN in 1963.

Photo: Ian Gibson, November 2022



Read about Hobart's connection with HMAS *Derwent* in 'Memories seared deep' by John Wadsley in *Maritime Times* No 73 (Summer 2020) p. 29, and more of the ship's story on the Royal Australian Navy's website <https://www.navy.gov.au/hmas-derwent> □



Photo: Sail-World

SULLIVANS COVE WILL COME ALIVE in late December when yachts racing from Sydney, Melbourne and Launceston cross the finish line off Castray Esplanade, lower their sails, and move to their berths on the historic Hobart waterfront.

The 628 nautical mile Rolex® Sydney Hobart Yacht Race has attracted 118 entrants this year including seven overseas yachts and four 30-metre maxi-yachts vying for line honours. Furthermore, the fiftieth running of the Melbourne to Hobart Race has revived interest in the 'Westcoaster' so the yachts from Sydney will be complemented by 53 Westcoaster entrants plus a small fleet from the 285 mile race from Launceston.

Six Tasmanian entries have been received for the Sydney-Hobart race including four who were involved last year. Rob Gough and John Saul became the inaugural two-handed line honours winners in the 2021 Rolex® Sydney Hobart sailing their Akilaria RC2 *Sidewinder*. This year Gough and Saul have entered Rob's Jeanneau Sun Fast 3300 *Kraken* (left).

Jean-Pierre Ravanat will compete in the two-handed division with his Jeanneau Sun Fast 3300 *Hip-Nautic* (facing page, top). He was forced to retire the yacht in 2021 with a damaged mainsail. Jean-Pierre will have experienced ocean racer and fellow master mariner Drew Meincke sharing the workload. The two Tasmanian Sun Fast 3300s will be joined by another two from Sydney making it a 'race within a race' in the 20-yacht two-handed division.

Victoria Logan, a new entrant from the Bellerive Yacht Club, is sailing her modified Sydney 39cr *Huntress* (left) in the fully crewed division. Victoria said she grew up sailing out of BYC from a young age and later regularly competed in local club racing events. She added that her 'crew for this year's Sydney-Hobart is a fun, young and energetic group of skilled sailors from both Tasmania and Queensland'.

'In recent years my sailing focus has shifted to gain more offshore experience in the lead up to the Melbourne Osaka Cup in 2025,' Victoria said. 'My partner Brent and I purchased *Huntress* back in 2020 specifically for the Osaka two-handed race. To date we have been racing *Huntress* fully crewed in Queensland and NSW. Next year we will focus on racing two-handed.'

Another new entrant is Mark Bayles from the Derwent Sailing Squadron sailing his Cookson 12 *Kraken 42S* (facing page, right—not to be confused with *Kraken*). Mark has been a regular competitor in the Launceston to Hobart Race.

Summer Yacht Races to Hobart

by Colin Denny

Photo: Victoria Logan



Photo: Jean-Pierre Ravanat

This year he convincingly won the Maria Island Race, the qualifying event for Tasmanian entrants in the Sydney-Hobart.

Philip Turner is returning with his Reichel Pugh 66 *Alive* (below) after retiring from the race in 2021 with hull damage. Skipper Duncan Hine, who sailed *Alive* to an outstanding overall win in 2018, says the Tasmanian boat is ready to reclaim one of ocean racing's most coveted trophies.

'We're going great guns really,' Hine said. 'The boat is going well and our maintenance is up to

date. We've got a good crew. We get along well and that's how we run the boat. We want to enjoy the sailing. It's not all about the outcome, because the outcome comes down to the weather, provided you've sailed it well.'

The final Tasmanian entrant is former outright winner Ed Psaltis from the RYCT. He has entered his Sydney 36 *Midnight Rambler* (next page) in what will be his 40th Sydney-Hobart. The crew includes police officers Glenn Stewart and his daughter Anne who sailed with Ed Psaltis last year and recently reflected on the proud moment they shared when

'the outcome comes down to the weather ...'

Photos: CYCA/FB



Summer Yacht Races to Hobart (cont.)



Photo: Peter Watson

crossing the finish line in 2021. *Midnight Rambler* (left) will be one of the strong contenders in the 30–40-foot range.

Six yachts from Tasmania have entered the 50th Westcoaster, a race that provides sailors with unique tactical challenges over a 435 nautical mile course. The Tasmanian yachts vying for the Heemskerck trophy awarded to the overall winner are: *Advantedge* (Inglis 47, Andrew Jones); *Cromarty Magellan* (Knoop 39, Richard Grant); *Jazz Player* (Bakewell-White Z39, Brent McKay); *Salient* (Cookson 12, Ian Snape); *Invincible* (Farr 1104, Brian Walpole); and *Rumbeat* (Farr 1104, Justin Barr).

We wish the Tasmanian yacht race entrants safe sailing and success. □



Photo: Peter Watson

Three of the entrants in the 50th Westcoaster Melbourne to Hobart race

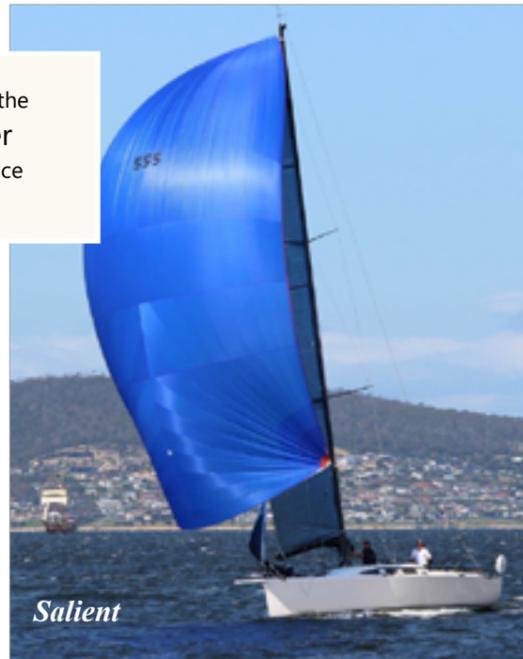


Photo: Peter Watson

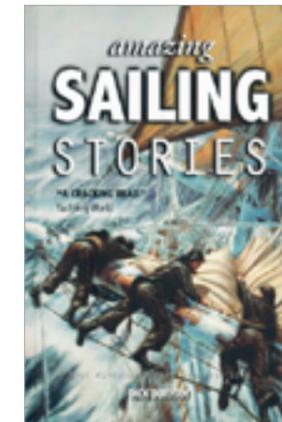
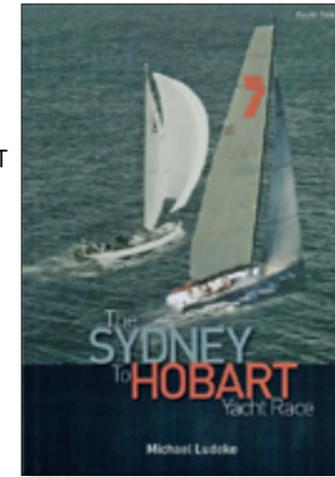


Photo courtesy of Bellerive Yacht Club

in our shop

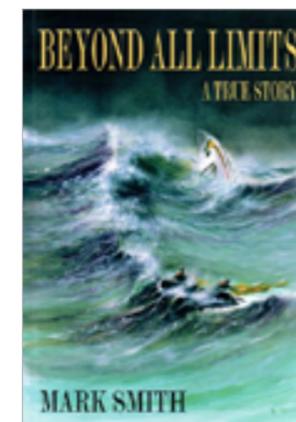
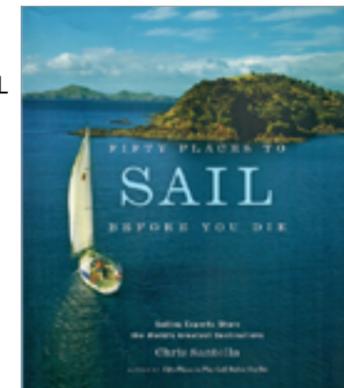
The SYDNEY TO HOBART Yacht Race

by Michael Ludeke
(Fourth Edition)



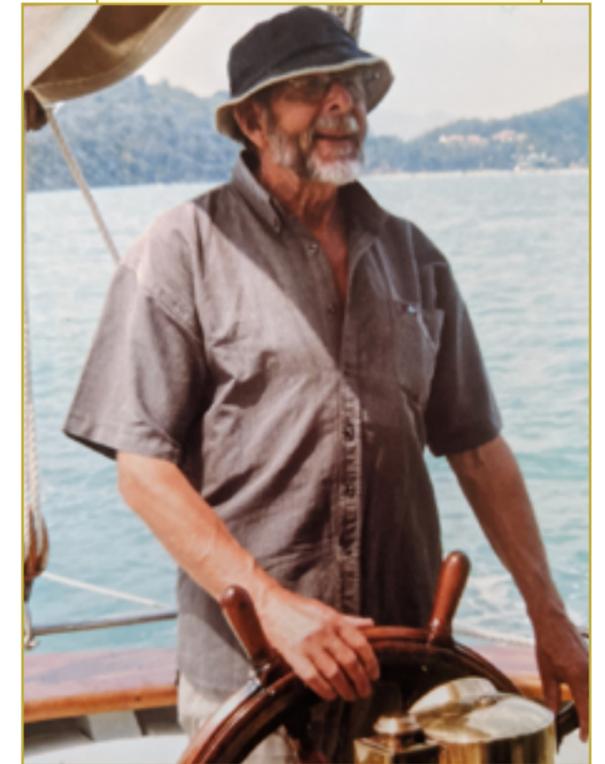
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by Dick Durham

FIFTY PLACES TO SAIL Before you die
Sailing experts share the world's greatest destinations
by Chris Santella



BEYOND ALL LIMITS A true story
by Mark Smith
Cover Illustration B Mearns

in remembrance



Geoff at the wheel of *Eye of the Wind*. Photo: Sue Andrewartha

Geoff Andrewartha

The Museum recently lost another stalwart supporter with the sad passing of Life Member Geoff Andrewartha at the age of 92. Geoff had been a volunteer at the museum for close to 40 years, starting at Secheron House with his final Saturday shift on the front desk with partner Sue not too many months ago. Following the move to the Carnegie Building Geoff looked after the library and was the 'go-to' person for enquiries and research requests. Geoff worked for many years at sea and in Canada as an engineer and, following retirement, he and Sue spent time sailing aboard tall ships with close to 2 years spent aboard *Eye of the Wind* in various places around the world. Geoff was full of knowledge, particularly about the great age of sail and tall ships and he will be remembered fondly. □

1. SEA SHANTIES WORKSHOP & RUM aboard *Enterprize* with the Lost Quays: Known for their complex harmonies and boot stomping beats, the Lost Quays bring to life both traditional shanties and more modern stories of life on the sea. Come join the rowdy choir in this sea shanty workshop aboard the Tall Ship *Enterprize*. Knock back some Dutch courage in between stanzas with straight-up rum and cocktail concoctions from the finest local distilleries.

Only in port during the four days of the Festival, *Enterprize* is a replica of the tall ship that brought the first European settlers from Tasmania to found the city of Melbourne in 1835. A lot has changed since then, but the sea shanties and rum are about the same!

Price: \$45 per person BOOK ONLINE
(includes workshop and complimentary rum drinks)
When: 3.00pm – 4.30pm, Saturday 11 February, 2023
Where: *Enterprize* will be located dockside at the southern side of Elizabeth St Pier.



Lost Quays

© AWBF



Enterprize

© AWBF

3. SPARKLING BREAKFAST on *Soren Larsen* with Chef Eloise Emmett: Start your day right sipping Tasmanian sparkling on the calm morning waters of the Derwent with Captain Marty Woods and Chef Eloise Emmett.

You will have the opportunity to participate in an intimate tour of the vessel from the Captain and Crew, a casual Q&A on all things cooking from a top chef and feast and sup on the freshest Tasmanian produce, as you watch the Festival come to life.

Price: \$90 per person BOOK ONLINE
When: 8.00am – 10.30am, Sunday 12 February, 2023
Where: *Soren Larsen* will be docked alongside Princes Wharf 1.



Eloise Emmett

© AWBF

AWBF special events

10–13 February 2023

Hobart, Tasmania

AUSTRALIAN WOODEN BOAT FESTIVAL organisers are delighted to announce exclusive new program items, never before seen during an AWBF.

BOOK ONLINE Special Events Tickets at australianwoodenboatfestival.com.au/whats-on-2023/

2. SONGS OF THE SEA aboard *James Craig* with Mikangelo & Van Diemen's Fiddles: Critically acclaimed musician and storyteller, Mikangelo, joins members of Tasmania's iconic Van Diemen's Band to bring you 'Songs of the Sea'.

Summoning inspiration from the depths of the Derwent and beyond, this classical-folk collaboration will see the irreverent Mikangelo perform with Van Diemen's Fiddles and special guest artists, Luke Plumb (Mandolin) and Dave McNamara (Piano Accordion) to lure you with mellifluous myth, hosted on the majestic tall ship *James Craig*. Step aboard for this one-of-a-kind event. Take a tour and immerse yourself in 'salty' tales of yore. A true restoration of a majestic tall ship (not a replica), *James Craig* was rescued as a rusting wreck from Tasmania's Recherche Bay in 1972. There are only four 19th-century barques capable of sailing. *James Craig* is the only one in the southern hemisphere.

What: Specially curated concert & tall ship tour (self-guided with 'pit-stop' stories by crew)
Price: \$45 per person BOOK ONLINE
When: 8.00pm - 9.00pm, Saturday 11 February, 2023
Where: *James Craig* will be docked alongside Princes Wharf 1.

Boat Builders of Australia display at AWBF

ANMM BOAT BUILDERS OF AUSTRALIA DISPLAY

Another great addition to the AWBF program is the Australian National Maritime Museum's exhibition style display, which will showcase some of Australia most renowned and most respected builders and designers from right across the country. One of the featured wooden boat stalwarts is Len Randell. Len is probably one of Western Australia's most famous and prolific boat designers. At 27 he was elected an associate of the Institute of Naval Architects (London). Len began designing ten years earlier after rebuilding an old boat into a 20ft centre-board cruiser. He designed many yachts and the first of the high-speed cray boats that operated off the coast of WA. Travelling all the way from WA, will be *Rugged*, R23, one of his most famous designs built by many amateurs in the early 1950s. Other Len Randell vessels attending the festival will be *Smoky Cape*, *Swift*, and *Duet*. *Smoky Cape* was the last boat owned by renowned maritime artist, Jack Earl.

Right across to Queensland, when the history of the team at Norman R Wright & Sons will be explored. Norman R Wright & Sons is a custom designer and builder of quality commercial and pleasure boats — from tenders to super yachts. Based in Brisbane since 1909, they have been mastering the art of vessel design and building for over 113 years. In the early years the focus was on competitive racing yachts, but this work was suspended during WWII when the military engaged Norman Wright to design patrol boats. From the 1940s onwards the firm moved into trawlers, luggers, and sleek powerboats, which is what they are known for today. Some of the Norman R Wright vessels attending the festival will be *Bali Hai II*, *Conway*, *Magellan*, *Tilting at Windmills*, *Boxer*, *New Horizons*, *Reluctant* and *Jenny VII*.

Closer to home, renowned Tasmanian builders Wilson's will be featured. The Wilson Brothers from Cygnet started building boats in 1863. The boat builders are now one of the longest continuously running businesses in Australia and are still recognised as some of Tasmania's best. Although the actual building location has changed over the years, the artisan craftspeople at Wilson's still build and maintain some of the strongest most seaworthy boats around. View boats like *Alathea*, *Gloria of Hobart*, *Kerrawyn*, *Margaret Eve* and more during the Festival.

To ensure widespread representation of builders and designers, the AWBF also invited the team from the Wooden Boat Shop to exhibit. Inspired by the modest historical Couta Boat, Tim Phillips and friends took an interest in the little boats and started restoring them. Fast forward to the present day: the Wooden Boat Shop designs and builds stunning modern versions of the typical wooden boat. Over the past 30 years, skills and techniques have been developed and refined to now make the Wooden Boat Shop the epicentre of modern wooden boat building. At the Festival you will see classic examples including *Argonaut*, *Francesca*, *Gina*, *Green Moon*, *Jane*, *Squally Cove* and *Tideways*. □



Rugged

Photo: Len Randell



Bali Hai II

Photo: Norman R Wright



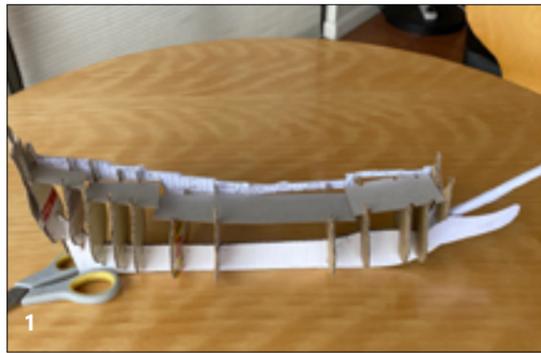
Argonaut

Photo: Wooden Boat Shop

GUIDED TOURS of featured boats will be available. Check out the AWBF website for more information.

www.awbf.com.au

AUSTRALIAN
WOODEN
BOAT FESTIVAL
10-13 FEBRUARY 2023



Heemskerck:

The ship that put Tasmania on the map

by Michael Stoddart



A CHALLENGE FACING BUILDERS OF MODELS of ancient ships is to know what the ship they are modelling looked like. Prior to the advent of photography, paintings and sketches offer the only records of what ships looked like and even then, ordinary working boats were seldom photographed. I faced this problem when I started to build a model of Abel Tasman's *jacht*, *Heemskerck* because almost no information had been retained about what the ship was like. This is an important ship to Tasmania because it was from its deck that Tasman named the land he saw before him Van Diemen's Land. Tasman's journal of his voyage contains a few pen-and-ink sketches of *Heemskerck* and its accompanying vessel *Zeehaen*, but they give no more than rough impressions.

In response to a request from a group of New Zealand citizens of Dutch origin wishing to mark the 350th anniversary of Tasman's landfall in 1642, the Amsterdam Rijksmuseum painstakingly researched the contracts that were let during the ships' construction. Combining the results of this research and with what is known about how VOC (Dutch East India Company) ships were built, the Rijksmuseum recreated the two vessels. *The ships of Abel Tasman*, by Ab Hoving and Cor Emke (publ: Uitgeverij Verloren, Hilversum, 2000), presents drawings of the ships' lines, deck plans and arrangements, rigging and many other details. Good as they are, they leave model builders to work out for themselves how to produce three-dimensional objects.

All VOC ships were built to the same pattern, though the pattern dealt only with the above-water part of the ships. The art of building 'pattern' ships was passed down from father to son without variation, so hull plans were not needed. For example, the rules stipulated that the ship's beam was to be no less than one quarter its length, and the distance from keel to deck was to be one tenth. Further, the thickness of the inside of the stem—which was one inch for every ten feet of the ship's length—provided the starting point for many other details such as the thickness of the hull planks (one quarter the thickness of the stem), the floor timbers on the keel (three-quarters the thickness), and the beams of the lower decks (one-eighth thicker). Such rules make reconstruction of a 'lost' ship less of an impossible task than might be imagined. Tasman himself tells us *Heemskerck* had a burthen of 60 *last* (equivalent to 120 tons)—a figure Hoving and Emke used to calculate every detail of the ship's structure.

My starting point was their drawings of the ship's lines, from which I made a cardboard skeleton (Fig 1). This allowed me to understand the relationship between the slope and camber of the decks and the ship's LOA, and to calculate the height of the deck from the keel, and so forth. Cardboard bulkheads may look a bit *ad hoc*, held together as they are with Blu-tack™ and Sellotape™ but I've always found them indispensable.

The next step involves translating the cardboard shapes to plywood. Plywood outcompetes solid timber in that thin pieces are very strong (Fig 2). I cut the keel from solid timber (in this case yew) as plywood keels never look good. When the frames are rebated into the keel their edges can be faired with sandpaper so the first layer of planks can be fitted (Fig 3). One-and-a-half mm thick planks are steam-bent, just as the original shipwrights did 400 years ago. Lime wood is particularly good for this job as it bends easily and holds its new shape well. Lumps and bumps can be smoothed with sandpaper, and depressions filled with wood putty. The carcass is then ready for the second layer of planks. It's not known what timber *Heemskerck* was built from, but teak seemed a reasonable choice. Teak planks were steam-bent so they could fit the hull's shape.

VOC ships were decorated as flamboyantly as their owners wanted. Tasman tells us his *jacht* was not over-decorated, a fact corroborated by a small sketch of its stern castle in his journal. Unlike contemporary Admiralty ships which carried identificatory figureheads, VOC vessels all had the same rearing lion at the prow. The stern castle, with its abundance of gold leaf, carried the ship's identity. *Heemskerck* carried Amsterdam's distinctive triple-cross motif (Fig 4).

The prows of ancient ships provided access to the bowsprit sails, cat heads and anchors, and two holes in the floor which served as crew toilets—facilities surely designed to test one's mettle in heavy seas. Decorated timbers supporting the prow called for yet more gold leaf.



I'm sorry that I can't put my hand on my heart and say my model (Fig 5) is an exact representation of Tasman's ship, though Hoving and Emke note that as the ship's looks remain unknown no representation can be regarded as definitive. That notwithstanding, I'd like to think that the ship that put Tasmania on the map looked a bit like my *Heemskerck*. □



Abel Tasman's ships
Offset lithograph print after oil on canvas of *Heemskerck* and *Zeehaen* off the West Coast of Tasmania by Haughton Forrest (Carved wooden frame not shown. Spellings vary.) MMT Collection P_1984-502

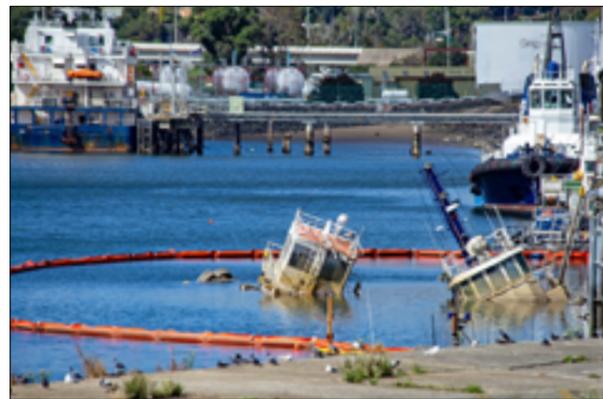


Heemskerck
the completed model



Operation Tug Salvage Devonport 2022

by Brendon Bowes



top: the damaged tugs *Campbell Cove* and *York Cove* aboard *AAL Melbourne*

above: the tugs after the collision with *MV Goliath*
below: *AAL Melbourne* with tugs on board being taken down-stream to be turned around after the salvage was completed

Photos: Brendon Bowes — taken 23 March 2022 with both wrecks on the harbour floor and 13 August just after the salvage of both tugs by *AAL Melbourne*



A COMPLEX OPERATION to salvage two tugboats from the Mersey River in 2022 was remarkable for providing Devonport residents with an opportunity to watch techniques used by modern ship salvors.

On 28 January 2022 *MV Goliath* was departing Devonport on a regular voyage that involved manoeuvring for a tight turn in the Mersey. As the ship's speed was increasing, the master checked the rudder angle indicator and found that both rudders were still amidships and not at the angles expected. At a speed of around 5 knots the bow of *Goliath* struck the tugs *Campbell Cove* and *York Cove*, moored adjacent to the cement wharf.

Both were seriously damaged and started sinking. Oil spill booms were deployed to contain leaking fuel. Soon both tugs were submerged apart for masts and wheelhouses. Thankfully no crew were on the tugs, and no one was injured on *Goliath*, which was later able to continue its voyage.

The 143m Australian-flagged *Goliath* (15 539 deadweight tonnes/1993) is a specialised cement carrier and a regular visitor to Devonport to collect cement produced at the Railton works of Cement Australia. Prior to 2003, this plant operated under the *Goliath* branding.

Campbell Cove was built in Newcastle, NSW in 1976. It was the only tug in the TasPorts fleet to use twin

screw steerable nozzles for propulsion and had been modernised with the addition of a Render-Recovery towage winch forward. With a bollard pull of 34 tonnes, tow hook and retrieval winch aft, *Campbell Cove* was a capable vessel for supporting operations at Devonport.

York Cove was purchased from South Korea in 1998, and provided tug services at Bell Bay before moving to Devonport. Built in 1990, it had a bollard pull capacity of 28 tonnes and was 28 metres in length.

A complex operation was put into place to salvage the two wrecked tugs. TasPorts, owners of the two tugs, engaged salvage company United Salvage to undertake the difficult task. The insurers and the salvors, both of whom had international experience in this work, said later it was one of the most complex salvage activities they have ever undertaken.

Initially the salvage plan was to bring two barges to Devonport; the 60m crane barge *St Vincent* from Brisbane, and the 55m receiving barge *Intan* from Newcastle tended by the tug *Warren*. Bad weather in July caused the crane barge to return to Brisbane. It was substituted by a heavy lift ship, the Liberian-flagged 194m *AAL Melbourne* (32 128 deadweight tonnes/2013) general cargo vessel. Its large on-board cranes offered the lifting muscle essential for the tug salvage.

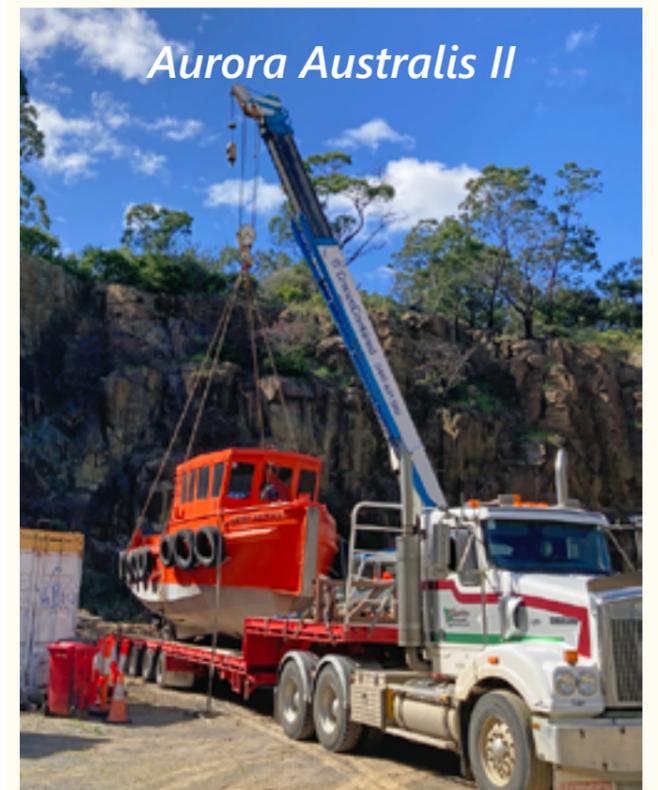
First to be raised was *York Cove*, lifted aboard on 7 August to sit in a specially made cradle. Due to its position on the riverbed, *Campbell Cove* posed greater difficulties. A first lift attempt had to be postponed and the partly raised wreck returned to the water. Success came on 12 August when *Campbell Cove* was recovered after a painstaking operation. All these unusual activities saw a steady stream of spectators along both sides of the Mersey.

On Saturday 13 August, *AAL Melbourne* was turned around, and the barge *Intan* that had acted as a temporary mooring point during lifting, was towed away by the tug *Warren*.

AAL Melbourne could finally dock in Devonport to make preparations for securing the two tugs, now sitting side by side amidships, *Campbell Cove* to port, *York Cove* to starboard.

AAL Melbourne sailed to Brisbane where the two wrecks were offloaded for recycling. □

The Australian Maritime Safety Authority (AMSA) Report is at: <https://www.atsb.gov.au/publications/investigation-reports/2022/mair/mo-2022-002/>



Aurora Australis II being craned into position at the Hobart City Council's Quarry site on the Domain. Photo: Michael Stoddart

The workboat *Aurora Australis II* accompanied *Aurora Australis* on almost every voyage to Antarctica for 30 years, until the icebreaker left Australia. The 10m long vessel was built in Tasmania at the Prince of Wales Bay Shipyard and is powered by twin Caterpillar engines. It displays several design features for Antarctic work.

It is fitted with a reinforced vertical bow for pushing chunks of floating ice (known as 'bergy bits') aside. This is of crucial value during station refuelling operations when oil is pumped ashore through a floating hosepipe. Under its keel is an arrangement of heating pipes through which hot water can be pumped to melt rapidly setting sea ice when the vessel works in particularly cold conditions. Four lifting points allow the boat to be readily lifted out of the water and set on the mother ship's foredeck. Many expeditioners knew the boat as 'the chicken' – because it always came back to the safety of its mother's wing!

AA2, as the vessel is known, was donated by P&O Polar to the Aurora Australis Foundation with the objective of it being put on public display in Hobart. For the last 12 months the boat had been stored at Clean Lift Marine, through the generosity of Pieter van der Woude. AA2 was moved in October to safe storage at the Council's Quarry site.

—Michael Stoddart

TWO FORMER CONVICTS WHO SETTLED near Port Cygnet in the 1850s built their livelihoods from sailing, and owning, several coastal trading ketches in the Huon and Derwent region.

John Fry Wheatley and John Parsell, with their sons, owned and operated significant coastal trading ketches in their lives, including *William and Martha*, *Huon Chief*, and *Royal William*. As former convicts with little capital, they would have struggled to build bark huts, clear land, grow crops and raise families, and the thought of owning a trading ship must have felt like a dream.

Convict Coastal Ketch Owners of Port Cygnet

by Don Alcock

John Wheatley, transported for 14 years for stealing a silver coffee pot, arrived in Hobart in 1836 on *Henry Porcher*. After serving a 10-year sentence, including hard labour at Port Arthur, Wheatley married and settled at Port Cygnet. He purchased 50 acres of land at Petchey's Bay for £50 and would raise a large family of 13 children. John Parsell, sentenced for life for housebreaking, arrived in Hobart in 1831 on *William Glen Anderson*. After being granted his ticket-of-leave in 1840, he became a timber cutter and settled on a small five-acre allotment known as Purcell's Bay near Port Cygnet. Both families lived within a few kilometres of each other.

Like other Huon River pioneers, the Wheatleys and Parsells relied on the fleet of wood ketches and cutters that plied the waterways to serve remote settlements, coastal towns, and farms of the district. These stout, hardy vessels of 20 to 40 tons were built from local Huon timber and designed to operate in shallow waters and inlets. They freighted farm produce and passengers from outlying districts of Hobart, were usually small, rarely exceeding 50 feet in length, and were 'double-enders', meaning they could dock in inlets and load cargo from both ends.

Wheatley learned his sail craft on *William and Martha*, a 20-ton ketch he first sailed as master at the 1854 Hobart Town Regatta. He would go on to become its owner and, around 1882, either sold or gifted it to his son-in-law, Thomas Augustus Parsell.



But Wheatley's biggest investment in coastal traders came from his next big gamble. In early 1868, the ketch *Huon Chief* foundered and sunk at the mouth of the Huon River. Despite efforts to refloat it by its owner, the ship was written off as a wreck. Wheatley secured salvage rights and purchased it for £25. After what must have been a huge effort, and in dangerously heavy swell, *Huon Chief* was refloated and towed to Port Cygnet to be refitted. In June 1868, the *Mercury* reported:

The barge *Huon Chief*, now owned by Mr. Wheatley, and which went down in the Channel about two miles to the westward of Three Hut Point on the 12th September, was raised on 31st ult., and hauled close in shore, unfortunately immediately afterwards a heavy swell set in from the southward, and when last seen on 31st ult. she was in danger of being washed on to and damaged by the beach, which at this point is particularly stony.¹

The following year the *Tasmanian Times* reported the incident:

About twelve months ago the river barge *Huon Chief*, when on her passage from the Huon to Hobart Town, deeply laden with timber, foundered at the mouth of the Huon River near Arch Island. The cause of the disaster was not known, but it was supposed that the vessel, which was carrying a press of canvas before the wind, buried herself forward, and the fore-castle hatch being off, took in so large a quantity of water that she lost her buoyancy and went down.

Her then owner, Mr Howard after several unsuccessful attempts to float her, disposed of his interest to Mr Wheatley, of Port Cygnet, who having succeeded in raising the wreck took it into Port Cygnet. Extensive repairs, almost amounting to entire rebuilding, having been effected, the vessel was about three weeks ago brought to town and after receiving new rigging and a suit of new sails supplied by Mr Colvin, has been again placed on the river. She will in future trade between Port Cygnet and Hobart Town under the charge of her owner, Mr Wheatley.²

Huon Chief was built in 1849 by H Wilson on the Huon River. It had a single deck, two masts, square stern, straight stem, and was carvel-built. It was a very historic vessel, with much significance to Tasmania.

Wheatley now owned two ketches, operating *William and Martha* and *Huon Chief* as master mariner with his son William and son-in-law Thomas Parsell between 1869 and 1875, trading cargo such as timber, firewood, potatoes, and livestock between Esperance, Peppermint Grove, Franklin, Port Cygnet and Hobart. Business was good and both vessels were active apart from a minor collision ...

in the River Derwent [which] took place at about half-past six o'clock on the morning of the 18th when the *City of Hobart*, which was going into port, ran into the barge *Huon Chief*, and carried away the barge's dingy and destroyed her rigging and tiller.³

On 9 October 1874, Wheatley tried to sell *William and Martha* at public auction in Hobart and 'there was a moderate attendance, but the biddings were very dull. The highest bid was £215, at which figure the vessel was bought in'.⁴ Unfortunately for him, only two weeks later the *Mercury* reported that:

... the ketch *William and Martha*, belonging to Mr Wheatley, of Port Cygnet, sunk in Arch Island Bay while taking in a cargo of firewood.⁵



This event must have been a setback until it was refloated and repaired. But not for long, as the enterprising Wheatley's next purchase of a coastal trading cutter, *Royal William*, was an astute investment. Wheatley purchased it in October 1876 for £101 at auction following the death of its previous owner, Robert Harrod, who had bought it a year previously for £280.⁶ It was a distressed mortgage sale. The 42-ton cutter, built in 1832 at Kangaroo Point, Hobart, by John Peachey, was later described as

... a veritable tub, blunt of bow and heavy of stern, without line or grace.⁷

William Wheatley became master of *Royal William* for several years until 1881, mostly hauling firewood to Hobart. He then became master of the 24-ton ketch *Mary Ann*. William's brother-in-law, Thomas Parsell, became the next owner of *Royal William* in late 1881 until he sold it in December 1883 to William Wisby for £60.⁸

These coastal trading ketches continued with new owners, and upgrades, on and off, until their ultimate demise.

William and Martha was broken up in 1921. *Royal William* was damaged and broken up near Hobart in 1910. *Huon Chief* was broken up at Prince of Wales Bay, River Derwent, in the 1950s, the oldest vessel on the Derwent, and probably the oldest in Tasmania.

For a relatively short time, these wooden ketches helped support the livelihoods of two ambitious, struggling, hard-working pioneer families—my wife's direct ancestors. John Fry Wheatley died, aged 65, in June 1882 in Hobart. John Parsell died in 1904 at the ripe old age of 96 at his house in Purcell's Bay near Cygnet. □

References

- ¹ *Mercury*, 'Shipping Intelligence' 18 June 1868, p2
- ² *Tasmanian Times*, 'Shipping Summary' 2 August 1869, p2
- ³ *Cornwall Chronicle*, 'Miscellaneous' 14 June 1872, p3
- ⁴ *Mercury*, 'Commercial Intelligence' 9 October 1874
- ⁵ *Mercury*, 'Shipping Intelligence' 28 October 1874
- ⁶ *Mercury*, 'Sorell' 3 November 1876
- ⁷ *Daily Post*, 'Up and Down the River' 8 Jan 1910, p 11
- ⁸ *Tasmanian News*, 'Shipping News' 14 December 1883

top (facing page): *Huon Chief* on the River Derwent, Regatta Day 1920 MMT Collection P_2019-138

left: *Royal William* on the Domain Slip, nd MMT O'May Collection P_OM_H_6a

in our shop



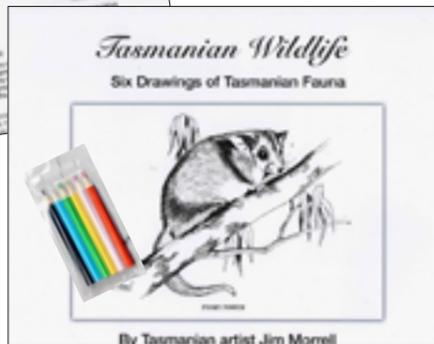
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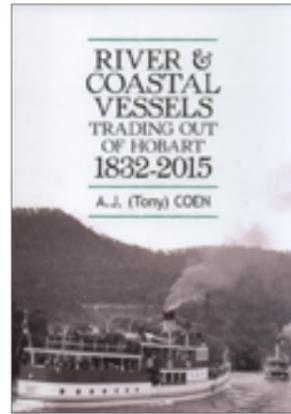


TASMANIAN WILDLIFE
Six drawings to colour



RIVER & COASTAL VESSELS
TRADING OUT OF HOBART
1832-2015

includes an informative section on *Lottah* featured in this issue of *Maritime Times* page 33



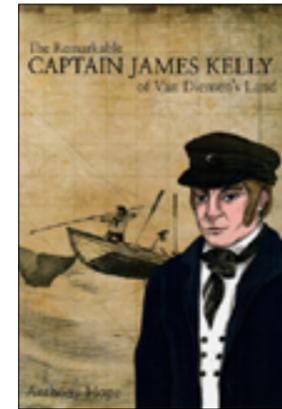
WIN & CLYDE

Side by side in Tasmania's far South West

With a connection to the landscape, they made a home there while fishing and surviving storms on a treacherous coast

MERTZ & ME
by Basilisk

Adventures in the Antarctic based on a true story and as told by Basilisk the sledge-dog

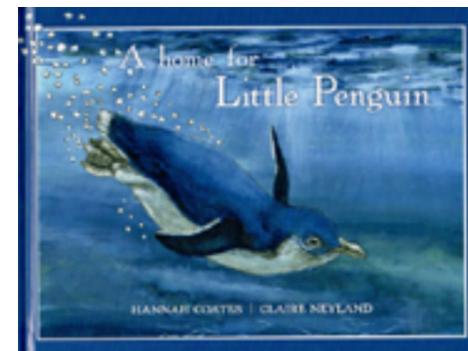
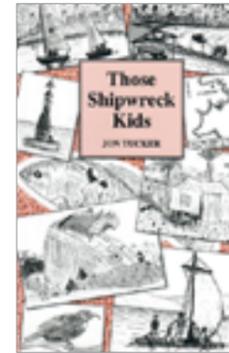


The Remarkable **CAPTAIN JAMES KELLY** of Van Diemen's Land

Son of a convict woman, Kelly was born in 1791, went to sea at thirteen, became a master mariner, a whaler, explorer (circumnavigating Van Diemen's Land in 1815), and a businessman

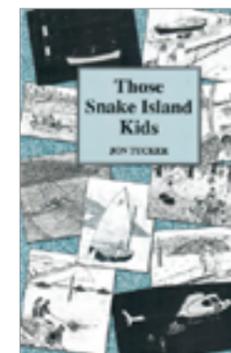
THOSE SHIPWRECK KIDS

When a Tasmanian sailing family anchors near an old wrecked hulk in New Zealand, the kids discover a strange abandoned campsite nearby ... One of a series of NZ-Australian stories



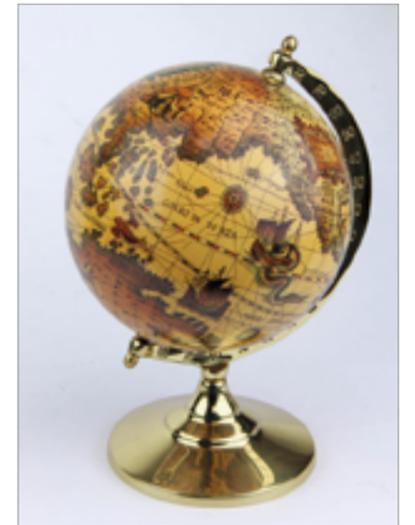
A HOME FOR LITTLE PENGUIN

Set on Tasmania's east coast.



THOSE SNAKE ISLAND KIDS

Jake and his family embark on a sailing-camping holiday on a small Tasmanian island. A chain of events leave him and other children isolated there ... One of a series of NZ-Australian stories



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Kaiulani

leaving Hobart

by Robert Carter OAM



WITH SAILS SET to help conserve fuel for the tug *James Wallace*, the barque *Kaiulani* was towed from Storm Bay, Hobart, at 6.30 am on 6 October 1942, bound for Sydney on what would be its final voyage.

That there was a commercial sailing ship in commission in 1942—halfway through WW2—is remarkable, but there were 27 large sailing ships that were operational during this conflict.

The need to make up for the loss of ships from enemy action and to transport huge amounts of war materials, resulted in laid-up sailing ships being refitted to operational survey. *Kaiulani* was one of them. I have written about this strange reincarnation in my monograph, 'Wartime Windjammers' and book, *Windjammers – The Final Story*.

Kaiulani was built in 1899, by the 'down east' shipbuilder Sewell & Co., at Bath, Maine, to the order of A Hackfield, a German merchant and entrepreneur living in the Hawaiian Islands. It was one of only 13 steel sailing

ships ever built in the USA, and was named after Princess Kaiulani, niece of the King of Hawaii and heir apparent to the Royal Hawaiian Throne. Her name, Kaiulani, translates to 'Child of Heaven'.

Kaiulani spent most of its trading life in the Pacific, firstly in the sugar trade from Hawaii to the west coast of the United States, with voyages to Newcastle, NSW, for coal for the Hawaiian sugar mills, in the off-season. Sold to a fishing cooperative, Alaska Packers Association, in 1920, its role changed, along with the name, which became *Star of Finland*.

In 1929 it was laid up in San Francisco, apart from a brief appearance in the Gary Cooper movie, *Souls at Sea*, in 1936.

The demand for shipping in WW2 resulted in *Kaiulani* being put back to sea. It was American-owned, registered in Panama and given back the original name.

From Aberdeen in Washington State, with a full load of Douglas Fir timber, it sailed around Cape

Horn to Durban, where it loaded cordite explosives for Sydney.

The Japanese submarine attack in Sydney Harbour, prompted Captain Wigsten, *Kaiulani's* master, to head for Hobart instead. Here the US Army requisitioned it for use as a storage hulk, for the build-up of war materials for the New Guinea campaign. *Kaiulani* was towed to Sydney, where it was rigged down, before being towed to Milne Bay, New Guinea.

The tow to Sydney can be described as the last voyage that would be made by an American commercial sailing ship and the last time that the Stars and Stripes would fly from the gaff of a commercial square rigger.

The story of *Kaiulani* was described to me by Gordon Riehl, a seaman on the voyage from Aberdeen, together with that from another friend, the late Jack Savage, an Australian employed by the US Army, to go around Australian ports buying up any craft that could be used in the Pacific campaign. □

Note: *Kaiulani* and its crew were in Hobart from June to October 1942. The Maritime Museum Tasmania has photographs of *Kaiulani*, letters and an extract from the diary of one of the crew, as well as a brass porthole from the vessel.

Further reading

Cox, R and GW Cox (2014) *Ships of Hobart Harbour*. Withington, Hobart pp. 380–386

Denny, C (2007) 'Trouble far from home' *Tasmania 40° South* No 44 pp. 18–27

facing page; *Kaiulani* in Storm Bay, leaving Hobart
below: *Kaiulani* east of Eden, NSW
Paintings by Robert Carter



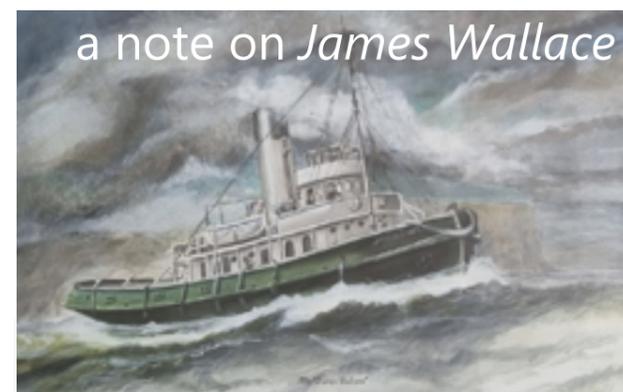
Fine Marine Paintings

by
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Australian Society of Marine Artists

Quality art prints of *Lawhill*, *Alma Doepel*, *Harriet McGregor* and other vessels can be viewed on his website, with prints for sale, regular or large size.

<https://robertcarter.com.au/>

a note on *James Wallace*



James Wallace

Painting by Jacquie Anderson

THE TUG *James Wallace* (192 grt/built Glasgow 1923) arrived in Sydney in 1924 and was re-registered in Launceston in 1933. It was requisitioned by the Commonwealth Government in September 1942. In October it towed *Kaiulani* from Hobart to Sydney. It was then ceded to the United States for service in the Pacific. After a refit in Sydney, it left under the command of Australian master DW Ripley with seven Australian crew and arrived at Milne Bay, Papua New Guinea, in April 1943 just as a Japanese air raid began.

Captain Ripley wrote: 'Instruments, wood-work and glass were splintered as their bullets smashed through the bridge.'

While strafed and bombed by Japanese aircraft, crew members were wounded, but gunners on the tug were able to shoot down a dive bomber.

Despite the extensive damage, *James Wallace* then towed another vessel to Townsville before returning to Milne Bay. After an adventurous career, *James Wallace* was scuttled off Hebe Reef in 1971, but several items were salvaged. Its mast, with evidence of the bullet holes, is installed at Low Head Pilot Station and its wheel (below) also displays damage by bullets. —Rex Cox

Images of *James Wallace* (above) and the tug's wheel were kindly supplied by Colin Dyke AM.





Andrew Carnegie. (1835–1919)
Photo: Theodore Marceau (1859–1922)

Carnegie Buildings

by Alan Leitch

ALL THAT I KNEW ABOUT ANDREW CARNEGIE was that the building in which I volunteer and which houses the Maritime Museum and the Carnegie Gallery was built with funding provided by him. The imposing Hobart Town Hall, built in 1867, was the site of Hobart's first public library. It proved very popular and by 1902 it had more than 100 000 users. But it was overcrowded.

Then the Scottish–American industrialist and philanthropist, Andrew Carnegie, donated funds from his vast fortune for the Carnegie Building to be constructed. Since the library moved from Argyle Street to Murray Street in 1962, the Carnegie Building has been used as Council offices and as an art gallery. It is now home to the Maritime Museum which moved here from Battery Point in 1999.

Libraries were built all around the world with funding from Andrew Carnegie who emigrated from Scotland to America with his parents and later made his fortune in Pittsburgh's steel industry. According to Wikipedia <Carnegie Libraries>, a total of 2509 Carnegie libraries were built between 1883 and 1929, including some belonging to public and university library systems. Carnegie libraries were at first in places with which he had a personal connection—namely his birthplace Dunfermline in Scotland and his adopted home of Pittsburgh, Pennsylvania. There were 1689 Carnegie-funded libraries built in the United States, 660 in the United Kingdom and Ireland, 125 in Canada, and others in Australia (4), South Africa, New Zealand (17), Serbia, Belgium, France, the Caribbean, Mauritius, Malaysia, and Fiji.

I watched a 2014 documentary 'Natural History Museum Live' earlier this year on the Natural History Museum in London. Presenter David Attenborough walks around the museum after it has closed and brings to life many of the exhibits using technology to make it a fascinating and informative program. Well worth a look.

During his presentation, Attenborough mentions Carnegie as having been a natural history philanthropist so I decided to do a little research on the person I only knew as being very wealthy back in his day who had funded a lot of libraries worldwide. He was known for saying 'The man who dies rich thus dies disgraced'. Turns out there was much more to the man than I was aware of and he did not just fund libraries.



left: Maritime Museum Tasmania Photo: Barry Champion 2021



Carnegie Museum of Natural History, Pittsburgh, USA

When it opened in 1895, the Pittsburgh museum's early collections included ancient artefacts from Egypt, minerals, taxidermic wildlife specimens and dinosaurs, reflecting Carnegie's keen interest in evolution. He funded several palaeontology expeditions and the dinosaur *Diplodocus carnegii* was named after him. These early expeditions brought back more than 400 crates of fossils which contributed to the 'Dinosaurs in Their Time' hall at the museum. The Carnegie Museum of Natural History continues to be a place for research with a library mainly of scientific journals.¹



Peace Palace, The Hague. Photo: 2018 Commons

Officially opened on 28 August 1913 in The Hague, the Netherlands, the Peace Palace was originally built to provide a home for the Permanent Court of Arbitration, a court created to end war by the Hague Convention of 1899. Carnegie donated \$1.5 million (US\$50 million in 2021 currency). It includes a law library and gifts from different nations: the tower clock (Switzerland), a fountain (Denmark), wall carpets (Japan), rugs (Persia), marble (Italy), doors (Belgium), a 3.2-tonne vase from Russia, and wrought-iron fences from Germany.²



Carnegie Hall, Manhattan, New York at night.

Opened in 1891 in New York City, Carnegie Hall has three concert halls and great acoustics. Carnegie was inspired by his wife, Louise, who was a singer, and the hall was designed by William Tuthill, an architect and cellist. On 5 May 1891, Russian composer Tchaikovsky conducted his own music here in his American debut. It has since been a venue for classical, jazz, and pop music as well as for comedy, and other presentations.³

Footnote: Andrew Carnegie also provided funding for thousands of church organs across the USA and worldwide. He died on 11 August 1919, at his Shadow Brook estate in Lenox, Massachusetts, of bronchial pneumonia. At its peak, his fortune had been estimated at US\$309 billion. At the time of his death, he had already given away more than \$350 million (approx. US\$5.49 billion in 2021 currency) of his wealth, and his remaining millions were donated to set up teaching and humanitarian foundations, and given to charities and pensioners. He was buried at Sleepy Hollow Cemetery in New York.⁴ □

Acknowledgements and references

¹ Sloan MacRae, Director of Marketing, Carnegie Museum of Natural History. <https://carnegiemnh.org/explore/museum-history/>

² The Peace Palace. <https://www.vredespaleis.nl/peace-palace/history/?lang=en>

³ Corinne Beck, Assistant Dir., Public Relations, Carnegie Hall <https://www.carnegiehall.org/About/Press/A-Short-History>

⁴ Wikipedia https://en.wikipedia.org/wiki/Andrew_Carnegie

Also: American Experience <https://www.pbs.org/wgbh/americanexperience/features/carnegie-biography/>

Carnegie Hall exhibit: 'Andrew Carnegie: his life and legacy' <https://barhama.com/CARNEGIE/> (both accessed 24 October 2022)

ship spotter

by Rex Cox

Cape Bruny



THE FORMER TUGBOAT *Cape Bruny* ex *Wonga* appears to have reached the end of a 73-year career, having sunk at moorings in the Tamar River during early October.

Actually, this career can be divided into three distinct phases. *Wonga* was completed for Waratah Tug & Salvage Co. in 1949 by Cockatoo Dockyard, Sydney as a steam-powered tug of 242 gross tons and operated in NSW ports for 22 years. Sale to Derwent Tug Co. in December 1971 was followed by conversion to diesel with a shorter, streamlined funnel and renaming as *Cape Bruny* for service at Triabunna in company with another former Waratah tug, *Cape Forestier* ex *Warang* (230/1936).

Both tugs also saw service in Hobart until laid up in 1987–88 and sold in 1990 for possible use by the Australian Maritime College at Beauty Point and eventual demolition in Launceston by LD Marine. While *Forestier's* engine and machinery was donated to the College and the hull cut down to the main deck, *Bruny* has remained intact—though deteriorating badly after more than 30 years of idleness. □

1. The partially submerged *Cape Bruny* in Launceston, 22 October 2022 with remains of the ferry *Harry O'May* in the background. The bow of *Cape Forestier* is at the extreme left. An oil spill in the area prompted the installation of the boom around the vessels. Photo: Rex Cox

2. *Wonga* as a steamer, assisting *Golden Lion* at Hobart, 7 August 1972 Photo: Nancy Jacobs

3. *Cape Bruny* as a motor vessel, berthing *USS New Jersey* at Hobart, 12 October 1988 Photo: Rex Cox



4. *Warang* in Waratah colours on arrival in Hobart, 4 August 1968 Photo: Garth Robinson

high and dry

by John Wadsley

Permission to abandon ship, Sir!

Well, they say all good things must come to an end. I am sad to announce I am leaving the good ship MMT after a wonderful voyage of adventure over the past eight years.

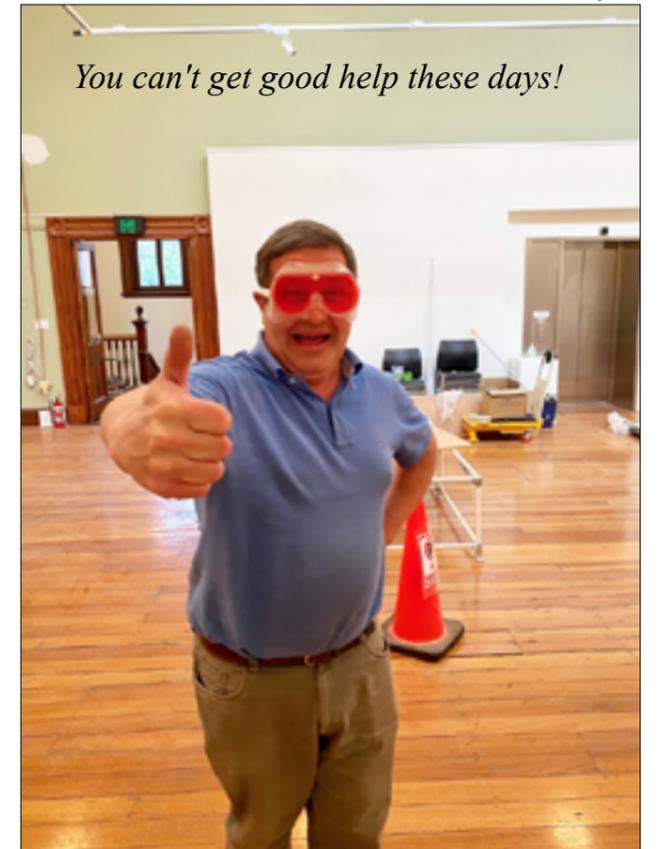
After recent hip replacement surgery, I found myself pondering all those unfinished projects, overdue home maintenance jobs and innumerable things that I never find time to do. And even though I have recovered quickly, I came to the realisation that I needed to make the time now for my family, for all those jobs and for my own research and writing projects.

This voyage started back in 2014 when my predecessor, Liz Adkins, was on maternity leave. Originally, it was expected I would only fill in for six months or so, with Liz to return. But over eight years later, I was still here (probably much to the consternation of those who have shared the Museum office with me and my loudness!!). And what a great experience it has been for me. Looking back over that time, I thoroughly enjoyed working with the great Education Group volunteers revitalising the School Holiday program and engaging with so many eager participants. The Monthly Talks series was taken to new heights of attendance with a varied speakers program until COVID spoilt the party. But we are rebuilding now. Working on exhibitions such as 'The Turning Tide' and 'Wrecks in Tasmanian Waters' taught me a great deal. Our series of travelling exhibitions available for free loan has helped spread the message that the MMT is a key partner in the state's maritime heritage sector. And I am proud to have been a part of the Carnegie Gallery's redevelopment which, while fraught at times, has delivered a great exhibition space for the Museum with some amazing stories. And lastly, the MMT's facilitation of the Maritime Heritage Network has not only allowed me to make some great friendships across our island, but also confirmed the Museum's role as the leading maritime heritage organisation in Tasmania.

We are blessed to have a fine body of willing volunteers that keep the Museum afloat. I thank them all for their hard work and ongoing commitment. To the Committee, I have valued your support and guidance, especially Beth, without whom, the Museum would be sunk. Special thanks to Mark and Camille, I wish them well in helping to steer the MMT through smooth waters.



John on cannon inspection. 'Which end does the cannon ball come out of?' Photo: Beth Dayton



John during the redevelopment of the Carnegie Gallery in 2020 Photo: Annalise Rees

Happy sailings everyone. Thank you for all the friendship, fun, blood, sweat and tears and joy that we have shared in creating one of the best museums in Tasmania. I'll leave it to Mark Twain to explain my departure:

Twenty years from now you will be more disappointed by the things you didn't do than by the ones you did do. So throw off the bowlines. Sail away from the safe harbour. Catch the trade winds in your sail. Explore. Dream. Discover. □



1. Pacific Explorer



2. Noordam



3. Coral Princess

Cruise Ships

CRUISE SHIPS ARE RETURNING to Tasmanian ports in large numbers this season after an abrupt withdrawal during March 2020. P&O's *Pacific Explorer* (77 441/1997) has led the way, arriving in Hobart from Sydney on 25 October for an overnight stay. This was the first of 70 scheduled cruise ship calls at the capital with 23 planned for the former penal settlement of Port Arthur. Holland-America's *Noordam* (82 318/2006) will wrap up the Hobart program on 4 April.

Princess Cruises *Coral Princess* (91 627/2002) commenced Burnie's season on arrival from Melbourne on 5 November. One of at least 8 newcomers to the Australian market, it is also listed as Burnie's 33rd and last caller on 5 April.

The range of ports is greater than in previous years, with Coles Bay expecting 10 visits, Devonport 2 and Launceston 7. *Star Breeze* ex *Seabourn Spirit* (9975/1989) was the second caller at the latter two ports, and indeed is creating something of a record by visiting all the others as well. Also notable among the newcomers is *Viking Mars* (47 842/2022) built in Italy for Viking Cruises Ltd, Norway, and only completed in May this year.

Looking ahead to the next cruise season, Disney fans are in for a treat. *Disney Wonder* (84 130/1999) is doing four 4-night cruises Melbourne–Hobart–Melbourne, so its distinctive profile of two funnels emblazoned with the famous Mickey Mouse ears will be seen here for the first time. □

in Tasmania 2022–2023

by Rex Cox



4. Carnival Splendour



5. Queen Elizabeth

4. The distinctive Carnival Cruises funnel on *Carnival Splendour*, shown here in Hobart, will be seen again this season
21 February 2020 Photo: Rex Cox

5. Another return visitor in 2022–2023, *Queen Elizabeth*, is seen here sailing past Kingston on departure from Hobart 6 March 2019 Photo: Walter Pless

6. Mickey Mouse adorns the distinctive funnels of *Disney Wonder* at Lisbon 25 July 2017 Photo: Luis Miguel Correia

facing page:

1. *Pacific Explorer* arriving in Hobart for Dark Mofo
21 June 2019 Photo: Brendon Bowes

2. *Noordam*'s Hobart arrival seen from Mount Stuart
6 February 2018 Photo: Rex Cox

3. *Coral Princess* at Brisbane
19 June 2022 Photo: Chris Mackey



6. Disney Wonder

... and next season 2023–2024



A collection of buildings on Main Street, Zeehan, houses several displays including the history of west coast mining, timber, wild life, and shipwrecks ... and there's a boat shed.

West Coast Heritage Centre Marine Display

by Kieryn Nicholson



The motorboat *Victory*

below: *Natall*



THE WEST COAST HERITAGE CENTRE OF ZEEHAN, Tasmania has a comprehensive collection relating to our maritime history. Our photographic galleries upstairs showcase this as well as, of course, our dedicated Marine Display, an exhibit featuring historical West Coast vessels and sharing the stories they have to tell. In our Marine Display you will find three vessels, and remnants of others that serviced the West Coast, including:

Natall — a vessel constructed of Huon pine (ca 1905)

Nellie — a carvel-built steam yacht (1889)

Lottah — a wooden steamer (1895)

Natall has the some of the most interesting history. It was built in Strahan around 1905 and, although the builder is unknown, it has the lines of a Britton build. Powered since 1966 by a 6hp single cylinder simplex petrol engine, it is 19ft 6inches long and constructed of Huon pine. Prior to that it was powered by various engines including a Ford 10.

Ownership prior to 1966 was by Clyde Lucas of Queenstown. The story goes that Lucas left Lettes Bay one Saturday to go to the Heads when there was a stiff NW wind blowing. The Bay was so rough that he ended up down behind Settlement Island, only returning to Lettes Bay a week later. Reports are he got off the boat and declared 'that was it'.

Keith (Paddy) Long and Francis (Bushy) Somers, who jointly had a camp at Lettes Bay, took over the boat around 1966 and took it to Queenstown where they refurbished it and installed the new simplex motor purchased from Dilgers garage. They enjoyed nearly 20 years of use from the boat for fishing and enjoying cruising the Harbour. In 1987 they gave the boat to Phil Vickers who had expressed an interest in it and knew them both well. After slipping and painting and some minor engine repairs the boat was again used for fishing and cruising on the Harbour.

Again, the story goes: Phillip Vickers with his father Ted travelled to Double Cove and on to Phillip Island one weekend towing Bushy Somers' 8ft aluminium dinghy as a tender. It blew up rough while at Phillip Island and with difficulty they got back aboard, and it took around three hours to get across to Liberty Point and another two hours to Lettes Bay. Like Clyde Lucas, Phil Vickers got off at Lettes Bay and declared 'never again!'

In 1994 the boat was moved to the Pieman River and moored at Polson's jetty with *Arcadia*. Ted Vickers then took over the boat and named it *Natall* after his granddaughters Natasha and Allison Vickers. *Natall* did not get used much during the period 1994-2003, so it was decided by Ted and Phil to donate it to the West Coast Heritage Centre.

Nellie too has stories to tell. Employed on Macquarie Harbour for most of its career, the remains of the former

steam yacht *Nellie* lie near those of *Lottah* at West Strahan. The engine and boiler were recovered in May 1989 for restoration and eventual display at the West Coast Heritage Centre. *Nellie*, official number 79290, was a wooden screw steamship of 16.22 tons gross, 11.03 net register, on dimensions of 46.2 x 11.4 x 4.7 feet, built at Launceston by Jack & Moore in 1889. Carvel-built with one cutter-rigged mast, one deck, an elliptical stern, and a straight stem, it was powered by a compound steam engine rated at 6½ nhp.

Its Launceston Register, in the name of its first owner Alexander Evans, was not closed until 1971, with a notation to the effect that no trace of the vessel or the owners could be found. However, Evans had sold the boat to the Strahan Marine Board in the late 1890s and the Grining family were the owners when it was severely damaged by fire at Strahan on the evening of 4 October 1910. The final owners appear to have been Morrison Bros of Strahan, and it appears to have remained in service up to the late 1930s.

Victory — a Strahan motorboat (ca 1900), approximately 20ft in length and possessing a unique counter stern and upright stem. Unfortunately, the recorded history of this particular vessel is lacking.

Then there is *Lottah*. At the end of a useful career, likely around 1903, the wooden steamer *Lottah* was abandoned at West Strahan. In 1989 its engine, and that of *Nellie* nearby, were recovered for restoration and display at the West Coast Heritage Centre at Zeehan. *Lottah*, official number 57637, was a wooden screw steamship of 53 tons gross, 44.37 net register, and dimensions of 67.3 x 15.0 x 5.7 feet, built at Port Cygnet by John Wilson in 1895. Carvel-built with an elliptic stern and stem head, it was originally powered by a single cylinder (10-inch diameter by 10-inch stroke) high pressure steam engine rated at 10 nhp made in Sydney in 1877. The prior history of this engine, which presumably came from another vessel, has not been located. In January 1897 a new engine, manufactured in the UK, was landed at Hobart from RMS *Ionic* to replace it, although the registrar of shipping does not appear to have been informed of the fact. A year later a new boiler, made by Cochrane & Co. of Birkenhead, UK, was also fitted, along with a new service condenser, feed water pump and air extractor designed by William Pitfield, engineer of Nubeena. *Lottah* was registered at Hobart in the name of the Huon, Channel and Peninsula Steamship Company. However, in September 1916 the *Mercury* noted that it had been sold to GH Rayner of Strahan for use in his timber milling operations. It left Hobart at 8pm on 14 September, but only arrived 10 days later, after a very rough passage during which it spent a week sheltering in Port Davey. The register was closed in 1962 with the comment 'No trace of vessel or owners.'



top: the Boat Shed
below: remains of *Nellie*
Images kindly supplied by WCHC, Zeehan



<https://wchczeehan.com.au/>

SS *Lottah* – ca 1895

MMT Collection P_GSL251





1 – as found

AT ITS LAUNCH IN 1865 IT WAS BEAUTIFUL and a step above anything on the river at that time. So much so it would carry at least three Tasmanian Governors particularly at the Hobart Regatta. There were eight oarsmen and it was registered for 30 passengers.

But nothing remains the same for such a long time. More than 150 years old when found in NSW, *Admiral* was almost a wreck before being returned to Hobart in 2006 (Fig. 1). Of Huon pine construction, it was 34 feet long with a beam of 8 ft, but in a very sorry state. Previous modifications included a counter stern, additional free boards, re-decking, the addition of a fish well and an engine. It had undergone a lot of changes in its time.

It takes a long time to restore such a boat to original condition and in this case it took three years of dedicated work with a small band of enthusiasts. Finally, it was relaunched in December 2009 looking absolutely pristine, as it had been back in 1865.

The same band of enthusiasts rowed it around the Derwent, the Huon and onto the Tamar. It is a boat that was born to work but, in the modern era, not required to carry passengers, to board ships, or ferry across the Derwent, so it became a show piece for special occasions.

But time moves on and enthusiasts grew fewer and crew is hard to find. Those who have toiled in its rebirth find that it's heavy to launch (some 1980 lbs, just under a ton.) and it suffered from constantly being taken in and out of the water.

In 2019 *Admiral* was offered to the Bass and Flinders Maritime Museum in George Town where a collection of wooden river and ocean going boats were on display. The addition of *Admiral* adds to the collection of wooden boats that Bern Cuthbertson of Hobart was involved in. They include:

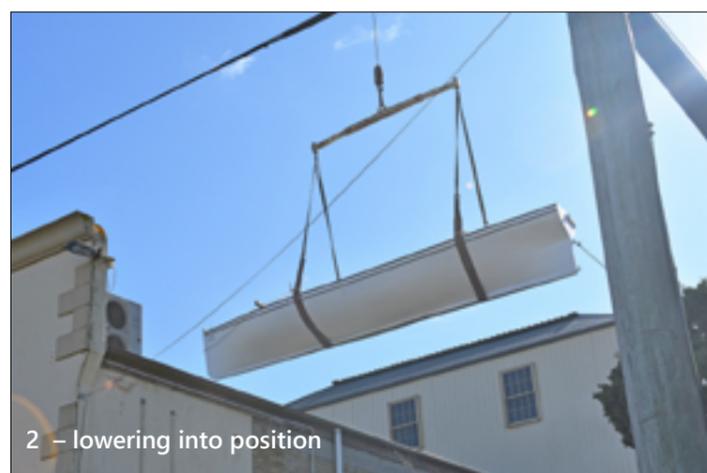
- *Norfolk* – replica launched 1998
- *Elizabeth* – replica built 1984
- *Tom Thumb* – replica built 1998
- *Admiral* - original 1865 – restored to 28 ft and relaunched in 2009.

Like all small museums, space was a premium. But with a bit of effort, it would fit on a floor

Admiral — a waterman's boat

by Peter Hale

Bass & Flinders Museum, George Town



2 – lowering into position



3 – on display

where a café had previously existed. Trouble was, *Admiral* would have to go in through the roof by crane and with Murphy's Law the roof over the location was not practical because of several installed air conditioner condensers.

An alternative was a second bay and with some fancy transfer supports constructed for the boat, and with the grunt of many hands, *Admiral's* one-ton mass was moved into its display location (Fig. 2). It would be a great new display for the Bass and Flinders Museum.

The museum shut for a week in March 2020 for the installation. By the time *Admiral* was installed, COVID came along and we were unable to reopen. In addition to this, the museum transferred ownership to the George Town Council.

At the same time, the Lighthouse Regional Arts members were working off-site, painting a 30ft x 8ft mural of Hobart in 1860. This was done at the request of the Bass and Flinders Museum to be installed behind *Admiral* and was to become a feature of the final display.

The painting was created in acrylic and had four artists working on it with a total of seven panels. During the extended closure, the panels were reassembled on site, behind *Admiral*, and they enhance the story of this wonderful boat (Fig. 3).

There have been two stories written about *Admiral* in relation to its final resting place and one (Broxam et al.) is a detailed account of Watermen in the second half of the 1800s.¹

And a second story about the detailed work involved in the restoration by Tony Hodson and with pictures shows the amount of work involved.²

Contact Bass and Flinders Maritime Museum, George Town, for details of these stories. <https://bassandflindersmuseum.com.au/> □

References

¹ Broxam, Graeme, Cuthbertson, Bern & Peate, Fiona (2009). *Admiral: the history, recovery and restoration of Tasmania's oldest commercial vessel*. Hobart: Navarine Publishing

² *The Admiral Restoration Project 2006– 2009*.

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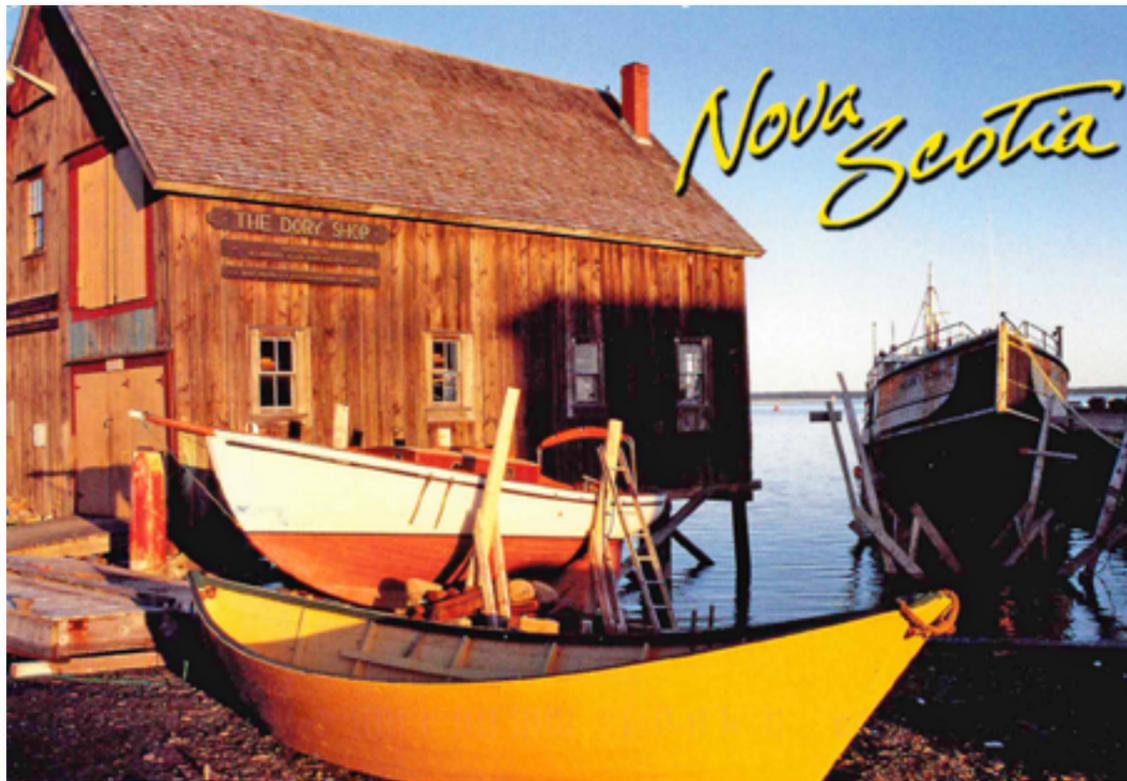
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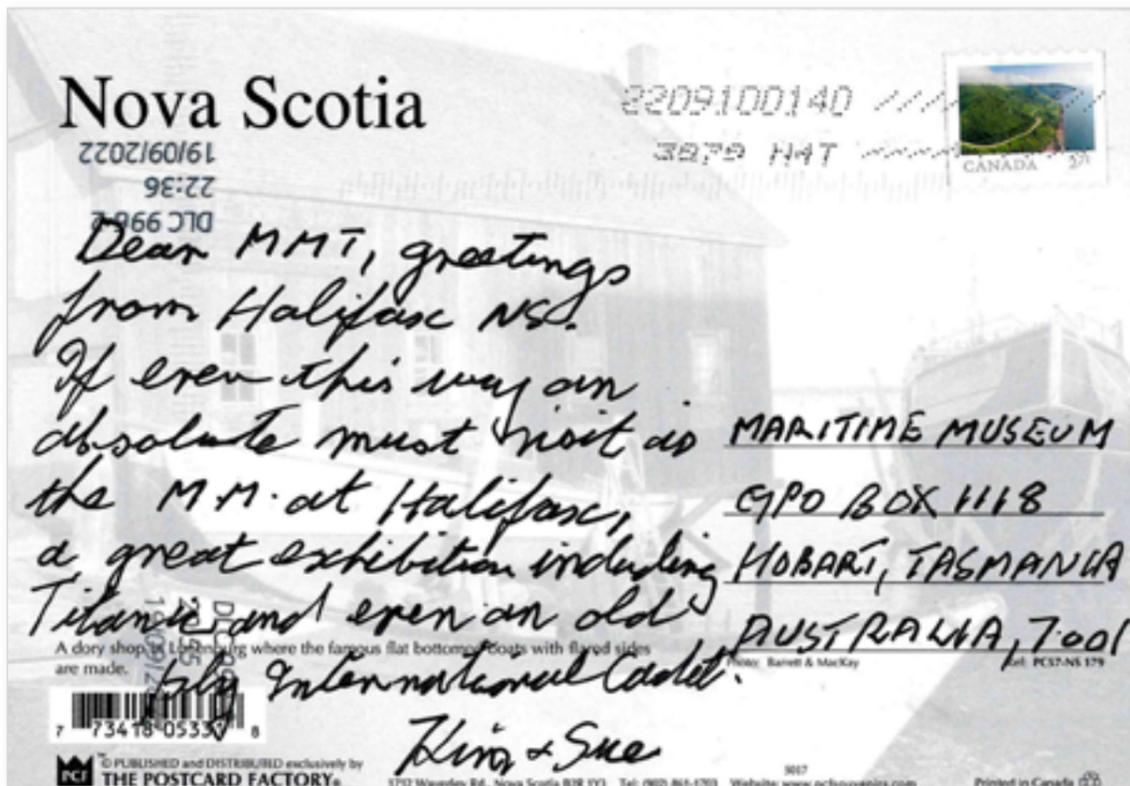
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<https://maritimemuseum.novascotia.ca/visit-us>



Mistral II

Mistral II
Painting by Walter Knoop
Oil and acrylic

A pair of paintings of *Mistral II*

Mistral II was built in Sydney by Wattie Ford Jnr in 1922. It competed in the first Sydney to Hobart Yacht Race in 1945 and was in several subsequent Sydney to Hobart events. It was donated to the Windeward Bound Foundation Ltd and will, after its restoration in Hobart, be used as a training vessel for young people.

Read more about the Windeward Bound Foundation and *Mistral II* on the next page and at <https://www.windewardbound.com.au/mistral>



Mistral II
Painting by Walter Knoop
Oil and acrylic

Mistral II

a blue water warrior

by Sarah Parry



left: *Mistral II* in its cradle aboard HMAS *Choules* at sea
30 January 2019
Photo supplied by Windeward Bound Trust

facing page: *Mistral II* competing in the 1947 Sydney–Hobart
MMT Collection P_Y_525

A brief History of *Mistral II*

While not diluting the history of the first *Mistral*, owned by Guy Rex who indeed went on to own Mistrals 3,4,5,6,7 and, I believe, 8, the Vice Commodore of the Royal Sydney Yacht Squadron, Mr Edward Percy Simpson, had owned his own *Mistral*, a 50ft Sydney-built cutter. Finding he needed a bigger vessel, he commissioned the construction of the John Alden design (No 145) *Mistral II*, a 72ft overall gaff-rigged schooner, from the Berrys Bay Yard of Wattie Ford Jnr.

EP Simpson sold the cutter *Mistral* to the grandfather of Sir James Hardy and it was kept on a mooring at Rushcutters Bay. Stolen from the mooring one night, the engineless cutter failed to clear the heads and was wrecked on North Head.

Mistral II slipped gracefully into the waters of Berrys Bay on 20 September 1922 and was sailed by the owner until his death in 1933. It was the biggest yacht in Sydney at that time, one of the first yachts to have an engine and the first to have a radio receiver on board. It then had a series of owners until, in 1945, it was entered in the very first Sydney–Hobart race. It went on to compete in five more Sydney–Hobarts, and in the last race was owned and skippered by Hobart builder and yachtsman, Jack Paine. The Paine family owned *Mistral II* from 1952 to 1962 and many young Hobart boys spent some of their teenage years crewing on it.

Following its sale in 1962, it had three further owners before being bought by the Burton Family, who were to own it for the next 49 years. Following the unexpected death of Ron Burton, the family decided to donate *Mistral II*, complete with all fittings and equipment and with a significant amount of Burmese teak, to the Windeward Bound Foundation Ltd.

So how did we get it here?

The story began when the head of the donor family, Barbara Burton, contacted our Managing Trustee and advised her of the family's desire to donate *Mistral II* in order to see the vessel both preserved, and used to develop the future prospects of young Australians. A thorough inspection was then carried out by Sarah Parry and one of her Sydney-based Tall ship colleagues, Jon Simpson. Having spent several days going over the entire inside of the hull, pricking and poking into every surface, it was decided to accept the challenge, and bring the boat to Hobart, firstly for restoration and secondly as a future adjunct to our youth development programs.

Our Managing Trustee immediately set pen to paper and wrote a synopsis for a training program incorporating the un-restored *Mistral II* and, at the same time, attracting some necessary funding to enable restoration to begin.

The synopsis was aimed at meeting a very necessary requirement affecting a significant number of young people, particularly the longer-term unemployed, introducing them to the very necessary skills of workplace protocols and workplace behaviour. You see, if you've never worked in a proper workplace, how do you know what is expected of you? You can be trained to the Nth degree, but still not be recognised for your knowledge and potential skill levels, because you simply have never had the opportunity to learn.

While Sarah began exploring the development of a future program, Jon managed to cement an agreement with a shipping company that had one of their ships calling into Sydney for fuel while on their way to Hobart. However, time was short, the window of opportunity was narrow. A cradle to support *Mistral II* was required. Barbara

Burton made contact with a family friend, structural engineer David Hall, who agreed to design the 8-tonne steel cradle. Barbara then contracted with a fabricator to build the cradle. It was so large it had to be de-mountable to transport it to the wharf area. We then had to wait for the ship to arrive at Sydney. The weeks sped past, the ship was held up by cargo problems in various ports and several potential loading dates came and went.

In the meantime, Jon had enlisted the aid of The Sydney Heritage Fleet tugs to move *Mistral II* around as required, and Australian Bridge and Wharf Pty Ltd agreed to provide an alongside work berth, a crane and appropriate personnel to lift the masts and bowsprit out. Many days were spent by a growing group of both Sydney- and Hobart-based volunteers filling a shipping container with *Mistral's* fittings, hardware and equipment, a large quantity of Burmese Teak, and countless other items.

Then the year ran out, the loading wharf in Sydney was needed for the NYE Fireworks preparation, and the ship was still running behind time. Enter the Royal Australian Navy to the rescue. We discovered that the Navy's heavy-lift transport ship HMAS *Choules* was coming to Hobart from Sydney for the Royal Hobart Regatta and the Australian Wooden Boat Festival. We submitted a request under the Defence Assistance for Civilian Communities program which was, in due course, approved. The Commanding Officer of HMAS *Choules*, Commander Scott Houlihan, and his team enthusiastically embraced the challenge agreeing to carry *Mistral II*, the cradle and two shipping containers of equipment to Hobart with them.

They were amazing. *Mistral II's* cradle was assembled inside Garden Island Dockyard, the vessel was

towed over and craned into the cradle, chocked and strapped securely into place, the 'package' plus the containers were craned up onto HMAS *Choules* cargo deck, and *Mistral II* put to sea, feeling the rise and fall of the Blue Water once more.

Mistral II arrived at Hobart in time for the 2019 Australian Wooden Boat Festival, making a magnificent appearance atop a very large low loader. Following the Festival and with the generous support of Tasports, it spent the next month at Mac 5a wharf space while we sealed the copper sheathing on its bottom and in mid-March it was lifted into the Derwent from the Mac 4 wharf and towed to its present home in Constitution Dock and, thanks to the support of Tasports, is just about exactly where it was at the end of the very first Sydney–Hobart race in 1945.

So where have we gone from there?

We have, therefore, put the M.I.S.T.R.A.L. (Multi Industry Skills Training Reaching All Levels) program into action, and we were successful in obtaining significant funding from the Tasmanian Government's Department of State Growth 'Work Pathways' program. This funding allowed us to take two intakes of 'work ready but not job ready' young Tasmanians, aged nominally between 18 and 25 years, working normal 'job hours' in a structured working environment, with a full-time shipwright as facilitator and instructor. The work to be done was both complex and interesting, and showed itself to be emotionally and psychologically rewarding. We had trainees working both on *Mistral II*, and as trainee crew on board *Windeward Bound*.

It provided more than a normal workplace, in that it had its challenges and its rewards. It also provided

Mistral II (cont.)

an avenue for the trainees to increase and/or hone their skills by being able to participate in a large number of short courses provided by Seafood & Maritime Training, AMC or both. Both organisations agreed to sponsor short courses that benefited either individuals, or the group. Some young trainees also participated in some of our 10-day Windeward Bound Youth Development voyage, which boosted their self esteem and created a closer bond within the group.

The training program used the same principles as those applied to *Windeward Bound's* Sail Training and Youth Development programs and saw an increase in participant's self esteem, confidence, skill level and job readiness. One of those early trainees is still with *Mistral II*. Adrian Housego is now a full-time apprentice shipwright, employed by The Windeward Bound Trust and is firmly set on his new career pathway.

the stem to a depth of six inches to remove surface rot caused by long-term fresh water ingress. The rebuilding was executed by laminating a new internal face by epoxy gluing multiple 15mm layers of bluegum until the required stem thickness was achieved. During this process, we also replaced some damaged planking on the starboard bow with new NZ kauri, and we are currently doing a total refasten of the existing sound planking.

Once the restoration is complete, *Mistral II* will join our seagoing programs for advanced sail training and will help to extend our reach into the growth and future wellbeing of young Tasmanians. This boat is a very importance piece of Australia's maritime history. We have no set timetable to finish the restoration; work continues five days per week with at least one shipwright and our full-time apprentice shipwright there every day of the week. □

So what have we achieved with *Mistral II*?

Well, as with all restorations, whether they be boats, cars or houses, everything is always worse than it looks and *Mistral II* was no exception to the rule. To date we have

- replaced or substantially renewed 138 of the 152 original hardwood double-sawn frames with Tasmanian bluegum. Each frame measures 100 mm x 65 mm and each pair of these frames are bolted together with silicone bronze bolts hand made by our trainees and volunteers from new silicon bronze rod supplied by Sydney Based Bronze and Brass Fasteners Pty Ltd
- completely replaced the old sheer clamp and the separate but attached beam shelf with a monocoque, full length, laminated one piece beam the full length of the boat, down both sides which provides both the structural strength and the support for the deck beams
- laminated and installed 38 new deck beams and have fitted new, full length, 40mm thick kauri sheer strakes down both sides of the boat
- removed, restored and refitted the solid kauri transom and, in the process, found and replaced the original scrolled bronze stern nameplate which had been removed by Jack Paine during his ownership, and had graced the family garden as an ornament ever since. David Paine graciously accepted an aluminium casting of the original which ensured the original nameplate's return to the restored transom
- re-built, over the last three months, *Mistral's* original stem, removing the complete inner face of



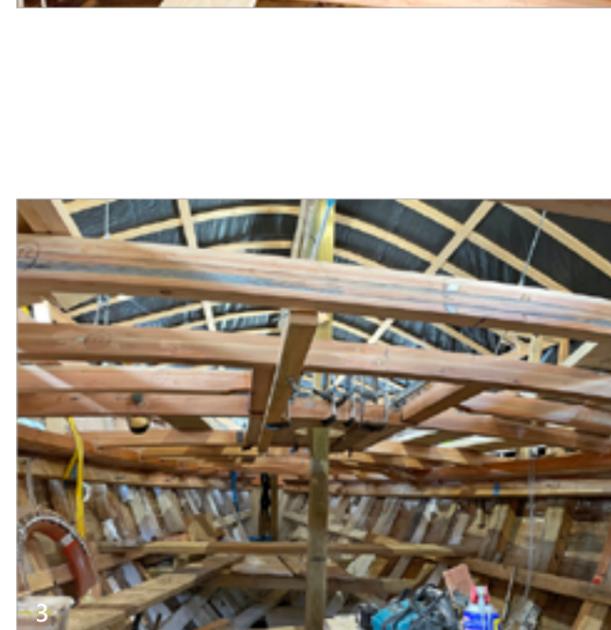
Mistral II (far left) under wraps during restoration in Constitution Dock 23 January 2022
Photo: Barry Champion

Saloon of *Mistral II* (built 1922) looking aft
Photo: Windeward Bound Trust



1. *Mistral II* — First group at work, day one
2. Fairing the deck beams in
3. An underside view of the new timber

Photos supplied by Windeward Bound Trust



WE WANT YOUR STORIES

This issue of *Maritime Times* has several interesting articles written by readers in response to our request for Tasmanian stories of the sea. With thanks to those who responded, a couple of articles have been held over, due to limited space, for a future issue. There are lots more stories out there—both historical and current news—and we hope you'll share them.

TASMANIAN STORIES



If it's **TASMANIAN** ✓
and it's **MARITIME** ✓

We'd like to include your story in *Maritime Times Tasmania*, especially in the next Summer issue (December 2023).

Please send to admin@maritimetas.org
Guidelines on page 2.
Deadline: Wednesday
15 November 2023

Share your story!



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Thank you

to all who contributed to
Maritime Times Tasmania

the writers, photographers, editors,
proofreaders, designers, researchers,
sponsors, advertisers,
behind-the-scenes organisers,
printers, packers and posties.

We wish you a Relaxing Summer
a Happy Christmas
and all the best for the New Year.

TASPORTS HAS RECENTLY FINALISED and signed a Memorandum of Understanding (MOU) with the Mission to Seafarers in Hobart.

The MOU formalises TasPorts' working relationship with the Hobart chapter and further strengthens operational support for the charity, recognising our mutual interest and shared commitment to provide seafarer welfare services in Hobart through the shore-based seafarer welfare facility.

Additionally, this MOU establishes the support framework to assist, encourage and promote the delivery and improvement of seafarer welfare services by The Mission in conjunction with TasPorts. TasPorts supports the Mission's goals through financial and in-kind support, as well as promotion of their services to all visiting vessels.

Ongoing work is taking place to finalise MOUs with other chapters at our primary ports of Devonport, Burnie, and Bell Bay.

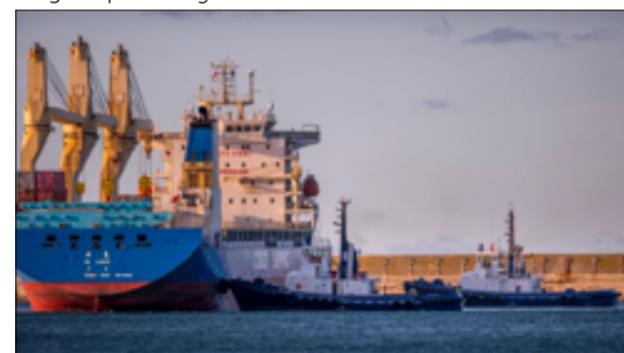
As operators of eleven ports across Tasmania, TasPorts plays an important role in supporting the seafarers that visit our multi-port system and works closely with the Mission to Seafarers.

Seafarers are vital to international trade

Since 2020, seafarers have been on the frontline of the COVID-19 pandemic, playing an essential role in supporting our global economy and prosperity by maintaining the flow of vital goods, such as food, medicines and medical supplies. Seafarers, however, face unique challenges. COVID-19 restrictions on port access globally placed seafarers under enormous pressure and led to increased rates of loneliness, ill health, injury, and even exploitation.

Thomas' story on the next page highlights the important role the Mission to Seafarers provides in connecting and supporting international crews at our ports.

Cargo ship *Da Liang* at Port of Burnie



TasPorts supports Mission to Seafarers

Port of Hobart Inset: Mission to Seafarers building in Hobart

Images supplied by TasPorts

Thomas' Story

In August 2021, a seafarer was seriously injured by a mooring rope he was releasing at the Port of Devonport. This incident resulted in severe lacerations to his face and body and a concussion.

Following the accident, the injured seafarer, Thomas, was assisted by TasPorts and Qube staff, who used a forklift to lower a gurney onto the wharf while waiting for an ambulance, which then transferred him to Launceston General Hospital.

Due to the COVID-19 restrictions at the time, Thomas, who is from Myanmar and speaks almost no English, was placed in an isolation ward for nearly a week, during which his vessel departed for Adelaide.

Through communications between the MtS and the shipping agent, support was found for Thomas within the local Burmese (Myanmar) community. During the following days, thoughtful gifts were delivered to the isolation ward and calls were made by all involved to check on Thomas' welfare,

demonstrating to Thomas and the hospital staff that he was cared about.

Once hospital care was no longer required, Thomas moved to an isolation hotel in Devonport to recuperate further.

During this period, the shipping agent worked hard to negotiate with the shipping company to return Thomas to his home in Myanmar. This was agreed to and flights were arranged after three weeks in Tasmania.

You can donate to the Mission to Seafarers online and donations go directly towards the work of The Australian Council of the Mission to Seafarers Inc. and are used to expand their reach to seafarers and provide assistance to new centres opening around the country. □

If you wish to donate directly to the Hobart chapter, please contact them at hobart@mts.org.au.

Hobart donation



www.tasports.com.au

NEW BOOKS IN OUR SHOP



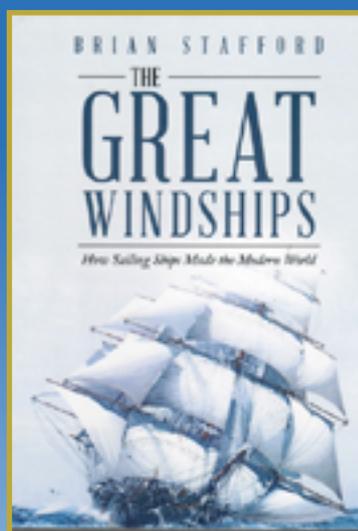
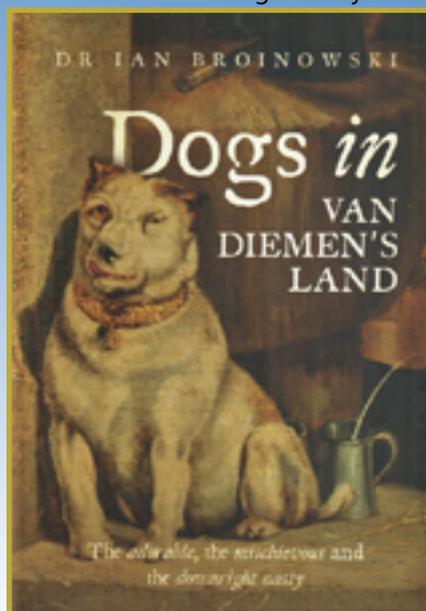
WHALESONG

Modern and Colonial Hobart feature in this timeslip novel

See note on p. 5

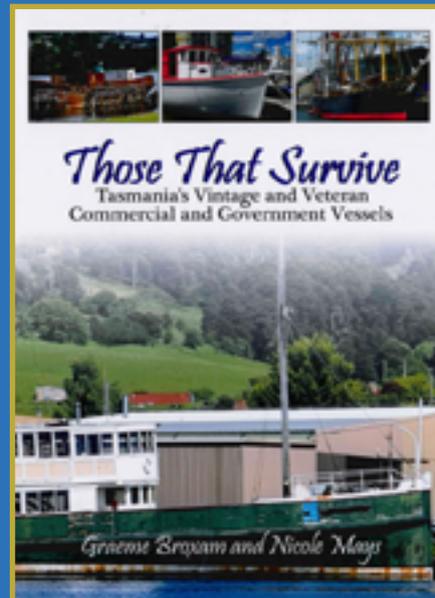
DOGS IN VAN DIEMEN'S LAND

The adorable, the mischievous and the downright nasty



THE GREAT WINDSHIPS

How sailing ships made the modern world

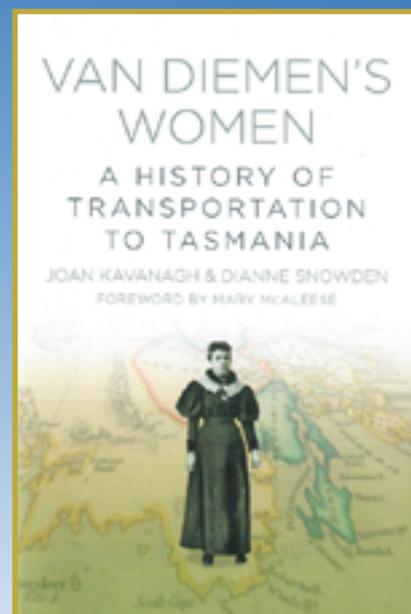


THOSE THAT SURVIVE

Tasmania's Vintage and Veteran Commercial and Government vessels

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a history of transportation to Tasmania



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