

MARITIME TIMES

TASMANIA

No 85 – Summer 2023

\$3.50

Summer!

**Sydney-Hobart race
Cruise Ships in port
and more**

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+ regular features

Kraken III
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Maritime Museum Tasmania

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from the president's log

by Chris Tassell



Acknowledgements

Acknowledgement of Country

Maritime Museum Tasmania acknowledges and respects the palawa/pakana peoples as the traditional and ongoing owners and custodians of the skies, land, and water of lutruwita. We pay our respects to their Elders both past and present and acknowledge that sovereignty has never been ceded.

Our Patron

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

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 2024

Chris Tassell, President	Michael Stoddart, Vice President	Pip Scholten	Gerald Latham
Beth Dayton, Secretary	Ross James	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: *Kraken III* in the 2022 Sydney–Hobart race
Photo: Bow Caddy Media, details pp. 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.

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CONTRIBUTIONS can 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 14 February 2024

SUMMER is when Tasmanians celebrate and revel in the sea; it is a time for the beach, Australia's greatest blue water yacht race and our ports hosting cruise ships with their many guests. It is also a very busy time for the Museum, this year more than ever as we begin the celebrations to mark our 50th anniversary.

Although the Maritime Museum was formally established in 1974 its origins can be traced to the Shiplovers' Society of Tasmania founded in 1931 to promote and preserve our maritime heritage. One of Australia's first maritime heritage organisations the Society developed a remarkable collection of maritime heritage material that now forms the core of our Museum's nationally important collection.

Anniversary celebrations begin with the opening of the exhibition 'Life of a Port' the photography of Rex Cox. Rex is very well known to all at the Museum as he attended the opening at St George's in 1974 and has been involved with the Museum since 1985. Over this time he has held many leadership roles, often at critical times in the Museum's history. Rex's interest in maritime photography extends from his childhood and he has chronicled both the profound changes and the constants of the life of the port of Hobart. While many are aware of Rex's photographic practice in the context of Hobart, fewer are aware that Rex is internationally recognised for his work which is frequently featured in a range of overseas publications.

Maritime Times has been fortunate to be able to draw on Rex's work for many years but the exhibition 'Life of a Port' will be the first opportunity for us to appreciate Rex's work as a photographer and better understand his great contribution in documenting Tasmania's maritime heritage.

Summer will also see the earliest known free-standing sculpture created in Australia displayed publicly for the first time ever. This enigmatic figure generously donated to the Museum earlier this year, most probably depicts Lieutenant Governor George Arthur. Attributed to the convict sculptor Daniel Herbert, it is carved in Tasmanian sandstone

and is a most remarkable political statement for any time let alone colonial Tasmania. While the figure's history is a mysterious one it provides new insight into this colony's turbulent political history.

As well as highlighting some of the recent very significant acquisitions including the Lieutenant Governor George Arthur sculpture (p. 12), this Summer issue of *Maritime Times* also brings news on the Tasmanian involvement in this year's Sydney to Hobart race (p. 14), the Tasmanian cruise ship season now underway (p. 24) and very timely advice on safe boating on the Derwent (p. 34).

In November it was pleasing to be able to report another successful year for the Maritime Museum at our Annual General Meeting. This was the first full year of operation post COVID, a period of time in which there have been, and continue to be, significant changes to Tasmanian visitor patterns. The Museum's success again owes much to the generous support provided by the Hobart City Council, Tas Ports and Arts Tasmania.

This year Peter Wright stepped down as a committee member after leading with John Wedd the *Westward* engine replacement project. This major project which involved far more than simply the installation of new engine and gearbox has ensured the well being of what is undoubtedly Tasmania's most significant Sydney–Hobart Yacht Race winner.

It was also a pleasure to be able to welcome Ross James to the committee. Ross has had a long involvement with Tasmania's maritime heritage. He is joined by the new Hobart City Council representative, Councillor John Kelly, who chairs the Council's Creative City Portfolio Committee. Although John has had long involvement with heritage, he is probably better known for his transformation of the State Cinema into a key element of Hobart's cultural life.

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 2024 as the Museum looks forward to another exciting year, our 50th anniversary. □

Open House Hobart

Open House Hobart is the annual event organised by the Institute of Architects to show off 'secret places to architecture fans, mystery lovers and sticky beaks'. The Maritime Museum participates by opening up the Carnegie Building's cellar and caretaker's flat and, this year, nearly 300 visitors took the opportunity to explore our behind the scenes area, negotiating the tricky, steep wooden staircase. Many visitors were intrigued that the building had a live-in caretaker. Interestingly, HH Scott, the first Curator of the Queen Victoria Museum in Launceston, was first appointed as Curator and lived in a flat in the original museum building in Royal Park and, until relatively recently, Hobart's Town Hall Hallkeeper lived in the 'cottage' (a brick, three bedroomed house) that can be found between the Carnegie Building and the Town Hall. It seems that our building's caretaker's main job was keeping the boiler in the cellar serviced. The cellar was also the

location of the staff WC's, requiring a trek of 60 steps down and then back up again should the caretaker have needed the WC in the night. Perhaps they had a chamber pot.

The cellar itself is of interest as the architect made use of the original cliff edge of Sullivan's Cove, which runs just behind the interior wall of the cellar. There is still a boiler in the cellar, now encased in a coat to prevent asbestos fibres escaping, and there are some remnants of the pipe work for the hot water heating system.

On versions of the original plans for the building there are various locations on the cellar level marked 'coals' so we can perhaps assume that the boiler was coal fired, but there is no indication of how the coal was delivered into the cellar. One early draft of the plans for the building shows a double door opening out onto Davey Street, but this disappears from later plans.



Phil Porte podcast



Phil Porte, one of our volunteers, had a long career in Australia's merchant marine before finding his berth at the Museum's reception desk. Phil has many stories from his time at sea, in a career that took him around the world and more trips across Bass Strait than anyone might care to count.

Phil's son, Craig, has started recording some of his dad's stories and reminiscences and is publishing them as a podcast on the Spotify platform.

Episode 1 covering Phil's early years at sea can be found at:

<https://open.spotify.com/>

Phil Porte in 2021

MMT welcomes new members

Ben Veasey	Adam Taylor
Derek Inglis	Kellie Kingston
John Jeffreys	Mark Chladil
Sally May	Colin Allen
Robert Brocksopp	

Membership

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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)	



Open Day: View from the caretaker's window

facing page: Plans for the Carnegie Building, formerly the Public Library Hobart, and now the Maritime Museum Tasmania

recent acquisitions

by Colin Denny

Oil painting of the barque *Windward*

A framed painting of the barque *Windward* that traded between London and Tasmania in the 1880s has been donated by a descendant of the artist, John Ablitt Clark (1868–1942). Clark was born in Kent, England and emigrated to Tasmania in 1871 when he was five years old. He lived in Launceston where he was a keen yachtsman and a member of the Tamar Yacht Club. His brother William was Harbourmaster on the Tamar from 1912 to 1934.

Clark's painting of *Windward* is an excellent representation of the trading barques of the period and a valuable addition to the Museum's collection of ship portraits.



MV *Blythe Star* model crafted by 3D digital printer

October 2023 marked the fiftieth anniversary of the tragic loss of the coastal freighter MV *Blythe Star* west of South West Cape. To mark the anniversary, Nicholas Dare constructed a detailed model of the ship utilising a 3D printer. Following display at memorial functions he donated the model to the Maritime Museum.

Traditional model makers may be concerned that their craft is being taken over but that is unlikely. Nicholas Dare explained his 3D procedure:

'This model is an attempt to show her configuration for the final voyage; quite a challenge given the various modifications made to the ship over her 13 years in Australian waters. The model was developed using research gleaned from original shipyard plans (of which a few remain), photographs and contemporary accounts, particularly the Turner Sketch from the Marine Inquiry. The NAA archives and Michael Stoddart's book *The Blythe Star Tragedy* were instrumental in configuring the cargo load on the hatch covers.

The model started as a 3D virtual model created in AutoCAD, Delftship and Rhino, and was subsequently 3D printed on FDM and SLA printers using ABS plastic and UV-cured Photopolymer Resins. Some components such as masts and derricks, and some railings are Brass, and Laser-cut Ply was used for the timber deck, and the components were sanded and painted.

The model was not possible without the support of Roland Grard (France) and Mark Eagles (Aus).'



Oil painting of the barque *Petrel*

When a significant oil painting of the Gravelly Beach built barque *Petrel* came on the market, the Museum's Endowment Fund trustees decided to purchase it. The painting is by marine artist James Smith (1813–1881) and shows the barque entering Tamar Heads in 1849.

Petrel began trading between Launceston, Sydney and Melbourne in 1847. However, its suitability for longer voyages soon saw it sailing to Mauritius, Cape Town, Honolulu and California. In 1850 *Petrel*

resumed trading between Tasmanian ports and the mainland. On a voyage from Hobart in May 1853 the barque rounded the Iron Pot and, on leaving the protection of the River Derwent, foundered.

Petrel disappeared for 153 years only for the stem to emerge in 2006 in a storm on Hope Beach, from where it was recovered and conserved. The oil painting now complements the wreckage of the stem of the *Petrel* (below) on display in the Carnegie Gallery.

Photos: MMT Collection



recent acquisitions (cont.)



SS *Taroona* bell:

The SS *Taroona* bell, possibly an auxiliary bell used to repeat signals from the main bell, donated by the estate of the late Frank Ingram who was 2nd Mate on the ship in its final years on Bass Strait. *Taroona* entered service in 1935 on the Bass Strait route from Melbourne to Bell Bay and Beauty Point and from Melbourne to Devonport and Burnie. The ship was requisitioned for war service in WW2 before returning to the Bass Strait service. Motor cars were becoming very popular and *Taroona* could only take 30, which had to be winched aboard. Consequently, in 1959, *Taroona* was replaced by the roll-on/roll-off MV *Princess of Tasmania*, a ship more suitable for the times. The bell is a reminder the important part *Taroona* played in Bass Strait trade.

Frank, a long time member of the Museum, was serving aboard *Taroona* when he met his wife, Maija. When asked if they met aboard, Maija responded, 'Good Lord, no. I never went near the thing!'

below: SS *Taroona* arriving at Launceston 22 August 1958
Photo: Clive Bowring



MV *Iron Sturt* Course to Steer Board

The Course to Steer Board reminded the helmsman of his instructions. MV *Iron Sturt* was a 14785 GRT bulk carrier that regularly carried zinc concentrate to Risdon from South Australia. The course board is a small memento of objects to assist on the bridge.

It reminds this writer of an incident involving the *Iron Sturt*. When departing Risdon about 15 years ago the marine pilot became concerned that yachts racing out of Geilston Bay were endangering his progress. He made a sudden decision to abandon the course through the Tasman Bridge and turn *Iron Sturt* around adjacent to Cornelian Bay. Since the incident, rules relating to commercial ship traffic have been tightened and strictly enforced.



Reading the Spring 2023 issue of *Maritime Times Tasmania* (left), MTT 84 'Navigation' prompted me to write the following. It might be of interest to navigation aficionados!
— John Solomon

Keeping
a navigational skill
alive

In 1960, I was a cadet on MV *King Malcolm*, King Line being one of the companies in the Cayzer Irvine group. For a while, I was acting 3rd Mate. At the time there was a shortage of junior officers, and when the ship returned to the UK I was sent to the passenger ship *Athlone Castle* as Junior 4th.

Back then, all deck officers were expected to have their own sextants. A Glasgow company, Charles Frank & Co, had a job lot of Huson sextants which had been supplied to the British Admiralty during WW II, and were being sold off. I bought one for, I think, £40. It served me well, and I carried it with me for many years, even after I became Master.

In the 1960s to after 2000, I was a pretty keen participant in ocean yacht racing and usually had the sextant with me. It certainly did a series at Newport, Rhode Island, and a couple of China Sea Races, as well as more than 20 Sydney–Hobarts.

A few years ago, a nephew, Rod Andrewartha, who is a Qantas pilot, took an interest in it, and I let him take it. He is now flying 787's and, on Transpac flights, has taken it with him, and used it! This photo shows him using it on the flight deck of a 787 between Sydney and Santiago. How much use it would have been on an aeroplane at, say, 38 000 ft, with a ground speed between 400 and 500 knots, or more, I don't know, but I'm delighted that he is taking such an interest in it, is keeping it alive, and, most of all, keeping an old navigational skill alive! □



above: an old station pointer which John also has. As yet, it has not graced the flight deck of a 787!



EXHIBITIONS at MMT



By the time you receive this magazine, our collaborative exhibition, Reimagining the Ocean, will have come to a close. Working alongside a diverse group of artists, each with their own unique styles and visions, proved to be a very interesting experience. However, it did stir some controversy within our community.

Denise Rathbone's creation (above) which brought a 'feminine' touch to the Commanding Officer's Cabin, for example, faced criticism for being 'unrealistic' and even 'disrespectful'.

Of course, this was far from the artist's intention. Denise's main motivation was, in fact, to shed light on the historical challenges faced by women seeking to integrate into the Navy while also confronting the deeply ingrained societal bias that instinctively assumes the captain to be a man.

And it worked! One day, as we were installing her work, a visitor casually strolled by and, looking at a bunch of flowers, said, 'Oh, the captain's wife has been here'. It was a lighthearted comment, but it shows how deeply entrenched and unconscious our preconceived notions can be.

The truth is that the act of displaying and interpreting objects always reflects certain underlying beliefs and values, no matter how neutral, objective, or scientific we try to be. So, encouraging artists to engage with and challenge our collection and exhibits has, in my opinion, been a marvelous opportunity to view them in a fresh and enlightening way.

Ultimately, I feel that being able to generate passionate (but always respectful!) conversations in a museum is an accomplishment in itself. I'd love to know what you think.

Stairwell display

IN THE STAIRWELL our *Blythe Star* display proved popular, and it was very moving to have the families of the *Blythe Star* crew as well as Mick Doleman, the last surviving crew member, come have a look at the display during the fiftieth anniversary commemorations of the tragedy in October.



Mick Doleman looking at the life raft (or 'the bloody thing' as he called it) on which the *Blythe Star* crew drifted for eight days after their ship sank.
Photo: Jonathan Davis

In December the *Blythe Star* display will be replaced by a delightful group of photographs from our collection, focusing on stylish and interesting sailing outfits. Below is my favourite photograph; in my opinion, it could have made the cover of a fashion magazine!



Crew of yacht *Aida*, Easter 1880 MMT Collection - P_2023-008

Editor's Note: If women represent fewer than 2% of seafarers (Baltic and International Maritime Council / International Chamber of Shipping, Report 2021), the probability of a ship's captain being female is very low. For decades, capable women have overcome difficulties and held important roles in the Navy, e.g. as codebreakers during WW2. Others have become leaders, e.g. Commander Tina Roberts (HMAS *Hobart*) and Rear Admiral Katherine Richards, AM, RAN (Head of Navy Engineering). Male recruits also experienced difficulties in adapting to the naval system. This is currently being documented in the ongoing Royal Commission into suicides (male and female) in the Australian Defence Forces.



Upcoming exhibition: Life of a Port

In mid-December, we're excited to unveil our upcoming exhibition, Life of a Port, featuring the work of maritime photographer Rex Cox.

Rex has been a longstanding contributor to the Maritime Museum, with a lifelong dedication to documenting port and river activities. This exhibition presents a selection of his photographs, highlighting an artistic sensibility that goes well beyond mere documentation. Rex has a strong sense of aesthetics, and his work weaves a captivating narrative.

As part of the exhibition, we've also produced a brief documentary that offers a personal perspective on Rex's work. It explores his motivations, the evolution of his photography in relation to Hobart's port and activities, and his place in the long tradition and wider community of local maritime photographers. We owe a special thanks to Cameron Green from Green Seas Media, who brought professionalism and a deep passion for maritime subjects to this project.
— Camille Reynes

*Visit
be Surprised
be Inspired
Learn*

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Seagull on sign 17 June 2017

top: HMAS *Canberra* returns to Hobart 11 September 2019
Photos: Rex Cox



Colonial Enigma

by Chris Tassell

THE MUSEUM RECEIVED A DONATION earlier this year, of a free-standing sandstone sculpture of a well-dressed colonial gentleman that was functionally plumbed. Standing 1.3 metres tall, the painted and highly detailed full-length figure depicts the gentleman urinating.

The figure is unlike any other known Australian nineteenth- or twentieth-century sculpture. The history of the sculpture can be traced back to about 1870 with anecdotal history suggesting that it came originally from near Ross in the Tasmanian Midlands.

As the statue is literally unique in Australian colonial history the obvious question to answer was it from Tasmania? XRF (X-ray fluorescence) analysis of the sandstone was undertaken by Professor Sebastien Meffre of the University of Tasmania. This revealed a geochemical composition consistent with the lower freshwater sandstones of Tasmania's Triassic Parmeener Supergroup which outcrops in the Tasmanian Midlands.

The clothing of the sculpture is rendered in great detail with, for example, the buttons on the shirt, vest and coat being clearly visible. Comparison with the few images of prominent men in early colonial Tasmania wearing informal outdoor clothing suggests a date from the late 1820s onwards but more probably from the 1830s or 1840s.

The 1830s witnessed the creation of what is widely regarded as Australia's greatest colonial sculptural work, the Ross Bridge. Considered internationally unique because of its carved stone decoration, it was opened in 1836 by Lieutenant Governor George Arthur shortly before his return to Britain. The role of the two convict overseers Daniel Herbert and James Colbeck, both skilled stonemasons, was widely acknowledged at the time.

Daniel Herbert is generally considered to be responsible for the most important sculptures on the Ross Bridge and is known for his fine and precise stone carving including the detailed rendering of clothing. He is also known to have accepted private commissions even when a convict so there are reasonable grounds to attribute the fountain figure to him.

The Tasmanian sculpture is plumbed internally with the only external evidence for plumbing being a penetration in the stone base where the lead pipe is still present (Fig. 1, facing page). This would suggest that the statue was conceived as a fountain from the beginning and that it was intended to be displayed prominently, if not publicly, as a political statement.

Undoubtedly the most polarising figure in colonial Tasmania before 1850 was Lieutenant Governor George Arthur. Widespread political opposition to him was led by prominent lawyers, merchants and landowners. Comparisons of the sculpture with images of Governor Arthur reveal considerable similarities, most notably the prominent eyebrows, thick hair and narrow elongate face.

Although there can be no certainty about the identity of the fountain figure, there is a strong probability that it is Lieutenant Governor George Arthur.

The question remains: who commissioned such a provocative work?

The anecdotal history of the sculpture is that it was removed from Askin Morrison's property 'St Peter's Pass' north of Oatlands to his property 'Runnymede' north-east of Sorrell, sometime before 1870. Askin Morrison was a very successful merchant and whaler owning vessels such as *Flying Childers* and *Runnymede*. Although involved in public affairs he was never conspicuous and it seems highly improbable that he would have commissioned such a controversial work as the fountain figure.

Among the many in colonial Tasmania who were outspoken about Governor Arthur, few if any had the undoubted animosity, resources and opportunity of William Kermode to commission such a contemptuous political statement as the fountain figure.

Another very successful merchant and pastoralist Kermode was noted for his effective use of irrigation at his property Mona Vale, near Ross. Given the depth of feeling between Kermode and Arthur it is not unrealistic to consider Kermode might have commissioned a functioning statue of Governor Arthur urinating over the people of the colony. All the more so as he had ready access to the most accomplished stone masons of the day, Daniel Herbert and James Colbeck, suitable stone and a reliable supply of water.

The figure of Lieutenant Governor George Arthur is considered to have been commissioned by William Kermode from Daniel Herbert in late 1835 or early 1836 before Arthur was recalled.

The Tasmanian carved and painted sandstone sculpture of a well-dressed colonial gentleman urinating is unique in colonial Australian art and is also the best-preserved colonial sandstone sculpture known. The figure is now on display in the Carnegie Gallery at the Maritime Museum. □

1- base of sculpture, showing plumbing access

2- Lieutenant Governor George Arthur, Sir Geo. Arthur ca 1830-1855. Thomas Bock. Mitchell Library, State Library of NSW. <https://collection.sl.nsw.gov.au/digital/qKgA3M6LaQrQE>

3- Lieutenant Governor George Arthur, 1835/1836 Sandstone sculpture Daniel Herbert (1802-1868) MMT Collection

4- head of sculpture Photos: MMT Collection

The Ross Bridge at Ross, Tasmania, completed 1836 Photo: iStock, John H



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ROLEX Sydney-Hobart



Advantage on the Derwent
Photo: Flight Risk Media

THE CRUISING YACHT CLUB OF AUSTRALIA announced that 113 entries have been accepted for the 2023 Rolex Sydney–Hobart Yacht Race. The entrants are from six countries and every Australian state including seven Tasmanian yachts, an increase of one from last year. The strongest Tasmanian contenders for overall honours are past winner *Alive*, winning skipper Ed Psaltis with *Midnight Rambler*, and successful Two-Handed sailors John Saul and Rob Gough sailing *Kraken III*. The Two-Handed entries were originally excluded from overall classification in the race to Hobart but are now eligible.

Advantage, PDYC – Andrew Jones’s Inglis 47 *Advantage* from the Port Dalrymple Yacht Club has entered the race with an experienced Northern Tasmanian crew of 12. The yacht, built in 1990, has undergone a major refit in recent years and races mainly out of Hobart. Jones gained second across the line in the 50th Melbourne to Hobart Westcoaster Race last year. In the past the yacht has achieved line honours in the Launceston to Hobart Race and competed in several Three Peaks Races.



Alive at Hamilton Island
Photo: Bow Caddy Media

Alive, DSS – Philip Turner’s Reichel Pugh 66 *Alive*, the 2018 Sydney-Hobart overall winner, has been entered again skippered by Duncan Hine. *Alive* comes with recent success, having had a clean sweep, winning all seven races in Division 1 of the 2023 Hamilton Island Race Week. The yacht came third in the preceding Airlie Beach Race Series and once again will be competitive in the race to Hobart.

Hansen Tasmania
Photo: supplied by John Townley



Hansen Tasmania, DSS – Airline pilot John Townley from the Derwent Sailing Squadron entered his recently purchased Buizen 48 *Manutai* under the name of his sponsor, Hansen Tasmania. The crew consists of his friends Sam Ibbott and Simon Wilcox with three of their sons. Many years ago, they sailed Cadet Dinghies together and went on to do several Sydney to Hobart races. John has been persuaded by Sam and Simon that the time has come to do a ‘father and son’ race this year. The Buizen will be a comfortable seaworthy yacht for their journey.



Yacht Race 2023

7 Tasmanian entries

Kraken III, DSS – John Saul and Rob Gough have entered *Kraken III* in the two-handed division again this year. It is one of three Jeanneau Sunfast 3300s in the highly competitive Two-Handed division that has 20 entries. Saul and Gough recently competed in NSW, winning the 260nm Tollgate Islands Race outperforming a strong fully crewed offshore racing fleet. The Tollgate Islands off Batemans Bay marked the turning point for the Sydney and return race.

Midnight Rambler, RYCT – Ed Psaltis, the 1998 outright race-winning skipper, has again entered his Sydney 36 *Midnight Rambler*. Last year this yacht won both Division 4 and the large Corinthian IRC Division overall. It will be the 41st Sydney to Hobart race for the experienced and successful skipper who has won every major offshore race on Australia’s east coast with various *Midnight Ramblers*.

Tenacity, BYC – Bellerive Yacht Club sailor John Lawrie has entered his Mark Mills-designed racer *Tenacity*. John will navigate the yacht with Vaughan Lynch appointed skipper. McConaghy Boats built the Mark Mills-designed IRC41 for a Hong Kong owner and optimised it for Asian offshore conditions. Lawrie purchased the yacht and shipped it to Darwin in October 2022 from where it was trucked to Hart Marine in Melbourne for re-assembly. The Hobart crew are learning the intricacies of the Mills 41 as they prepare for *Tenacity*’s first Rolex Sydney–Hobart Race.

Zephyr Insurance Masters, DSS – Ian Johnston has entered the Farr 41MX, *Zephyr Insurance Masters* and, for the first time, the experienced sailor will be skippering his own yacht in a Sydney to Hobart race. *Zephyr* was launched in 1995 in Auckland and spent its early years sailing in Hong Kong and Thai waters. Ian has owned the yacht for eight years and has raced and extensively cruised *Zephyr* on the East Coast of Australia. The crew includes two with Master 5 qualifications and the remainder are all capable sailors.

The race home to Hobart can be demanding but we wish all Tasmanian entrants a smooth and incident-free race with success at the finish line.
— Colin Denny

facing page:
Zephyr Insurance Masters
Photo supplied by Ian Johnston

right: *Tenacity* racing on the Derwent
Photo supplied by the Bellerive Yacht Club



Kraken III in the 2022 Sydney–Hobart race
Photo: Bow Caddy Media



Midnight Rambler racing on the Derwent
Photo supplied by the Bellerive Yacht Club



Sydney–Hobart Yacht Race —

— a selection of items in the MMT Collection

The most significant item in the Maritime Museum's Collection of Sydney-Hobart race-related items is *Westward*, the yacht which won the 1947 and 1948 races and which is now in Consitution Dock and in the care of the Museum. Here we present a selection of miscellaneous items in the MMT Collection.

There are many more items: models of yachts that raced, paintings, photographs, including a collection of Richard Bennett's work, crews' clothing, race programs, flags and banners, name boards to identify the yachts for the public when in dock, and other memorabilia.



Archie
A framed print of the yacht during the 2009 Sydney to Hobart race donated by photorapher Richard Bennett

Windcheater for *Sagacious* worn by Stuart Harris in the 1982 Sydney to Hobart Yacht Race



Bronze medallion commemorating the 50th anniversary of the Sydney to Hobart Yacht Race 1945–1994



Poster – AWA Sydney–Hobart Yacht Race 1987 featuring the maxi yacht *Condor*

Finish of the 1962 Sydney–Hobart Yacht Race *Ondine* (USA) was first and *Astor* (AUS) second
Print of a Painting by John Allcot



Beer cans
Cascade Brewery, Hobart, produced commenorative beer cans of the race. MMT has cans from 1977, 1978, 1979, 1982, 1983, 1985, 1986, 1987, 1994 and one undated

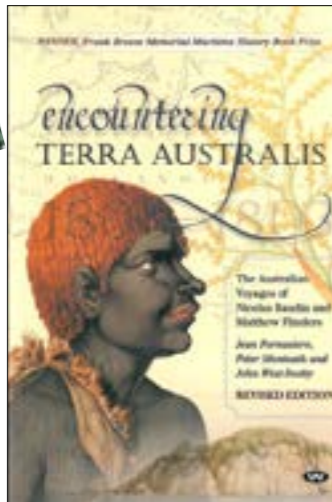
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Nicolas Baudin
and Matthew Flinders

WINNER of the Frank Broeze
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BOOK
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A Miscellany of
Lighthouses Past



Jewellery Boxes



Locally turned wooden lighthouses:
Bruny Is., Eddystone Point, Maatsuyker, Cape Sorrel

Photo: Adrian Levings



Cards



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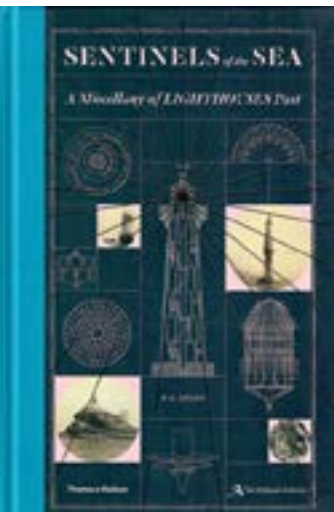
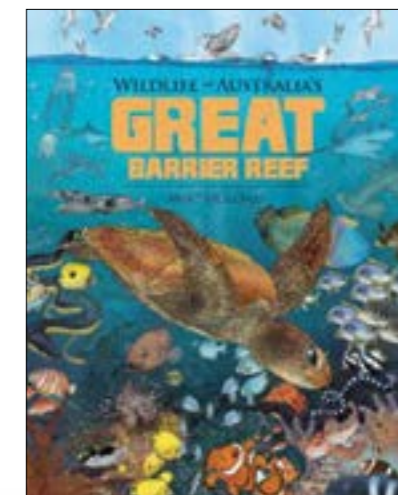


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ship spotter



by Rex Cox

Lady Jillian in the Tamar, photographed from the Batman Bridge, Photo: Kingsley Barr

Lady Jillian

Laid up in Launceston since retiring from Bass Strait service in 1996, the auxiliary ketch *Lady Jillian* (226/1948) may soon have a new lease of life as centre-piece of the proposed Furneaux Maritime History Centre at Lady Barron, Flinders Island.

Lady Jillian was built at Port Adelaide by RM Crouch as the 3-masted schooner *Jillian Crouch* and traded between South Australia, Victoria and Tasmania until the late 1950s. Then followed a decade in the South Australian coastal trade before sale in 1969 to Flinders Strait Shipping

Company Ltd. They removed the mainmast and fitted the vessel for carriage of livestock, renaming it in 1970. For the next 25 years *Lady Jillian* was a familiar sight in the Tamar and around the islands of Bass Strait.

The late Les Dick acquired this historic vessel with a view to conversion for luxury cruising, but this did not materialise and recent years have seen it deteriorating in an enclosed dock on the LD Marine site down river from King's Wharf. □

With thanks for notes from Chris Gee and Brendon Bowes

below: *Lady Jillian* laid up in Launceston, with cruise vessel *Tamar Odyssey* passing. 23 February 2010 Photos: Rex Cox



□



Radio Relay Vessels in the Sydney–Hobart Yacht Race

The Radio Relay vessel plays a critical role in the safe running of the Sydney–Hobart Race, and has done since 1951.

To ensure that each crew stays within range and that on-water communications are as clear as possible, the Sydney–Hobart yachts are accompanied by a Radio Relay vessel that shadows the fleet throughout the race and docks in Hobart with the fleet. In 2023 MV *JBW*, John Winning's 19 metre motor yacht (named after his father), will once again act as Radio Relay vessel, assisted this year by the STS *Young Endeavour*.

Each entrant must make two daily position report 'skeds' (sailing jargon for Scheduled Radio Check) to the Radio Relay vessel. In addition, when yachts reach Green Cape Light, they have an obligation to confirm to *JBW* that they are in a satisfactory state to enter Bass Strait.

Beyond the radio skeds, the drama of the Sydney–Hobart race is played out on HF radio. During every race there are retirements from the race; these too will be first heard via the vessels notifying *JBW* by radio. Assistance will be coordinated in the first instance by the Radio Relay vessel, which might also play a part in search and rescue.

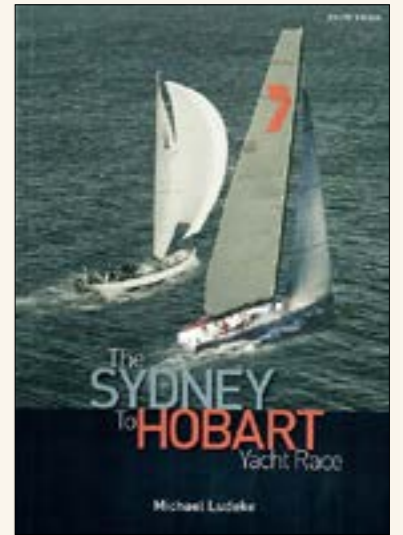
On rounding Tasman Island, yachts are required to notify the Race Committee through *JBW* of their estimated finishing time. The Royal Yacht Club of Tasmania assists with communications and streams the skeds through the race website so that the state of the race is known to everybody. □

Radio relay vessel *JBW*

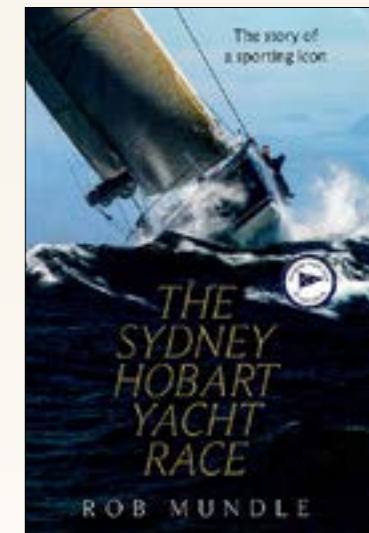
Photo: Kellett/CYCA



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Centenary of Hobart's involvement with Whaling

by Michael Stoddart



Whaling ship *Sir James Clark Ross*
Photo: MMT Collection



Six blue whales alongside catcher, Ross Sea 1923/24
Photo: Alan Villiers MMT Villiers Collection

ALMOST EXACTLY ONE HUNDRED YEARS AGO, on Saturday November 24th, 1923, at around 8.30 in the morning, Hobart's sharpest eyes saw a large black ship slowly edge its way up the River Derwent to a berth at Queens Pier. Around it clustered five small steamships each with a gun platform on their bows.

The ship was the 8,224 tons gross *Sir James Clark Ross* and the small ships were named *Star I* to *Star V*. The arrival of a Norwegian factory whale ship and its team of whale catchers marked the first of eight summers which saw Hobart used as the final staging post for annual whaling expeditions to Antarctic waters in pursuit of blue whales. During those eight seasons the *Ross* as it was known, together with the factory ship of a rival Norwegian whaling company N.T. Nielsen-Alonso, killed 5,215 whales, including 4,804 blues, for the 380,000 barrels of oil they yielded, with a present-day market value of \$142 million.

Hobart's involvement in industrial whaling followed Roald Amundsen's visit to Hobart following his discovery of the south geographic pole in 1912.

Amundsen was so impressed with the work ethic of Hobart's young men, and with the wealth of local knowledge about whaling and the whale oil industry (even though Hobart's last whaler, *Helen* (right), had returned to port in 1899 almost devoid of whale oil), that he advised Norwegian whaling companies to use Hobart as their base, rather than any other southern port.

Antarctic whaling out of Hobart came to an end in March 1931 when Norway's whaling bosses, in the wake of falling oil prices because of overhunting and competition from mineral oils, called a one-year hunting moratorium. When the industry started up again in 1933 Hobart was no longer chosen as a staging post, and the city's role in the most appalling slaughter faded into history.

The International Whaling Commission estimates that the world population of blue whales was reduced from around 240,000 to just 360 between 1923 and 1986 when a world-wide moratorium on commercial whaling was introduced. Industrial whaling had slaughtered 99.85% of stocks before the ban was introduced.

One hundred years on from Ross's first trip up the River Derwent, what is the outlook for the largest mammals every to live on Earth? It is hardly rosy. But the placement in 2018 by the Convention for the Conservation of Antarctic Marine Living Resources of a ban on fishing of all kinds in the Ross Sea allows some optimism that blue whales may yet return to their former feeding grounds to feed on once limitless stocks of Antarctic krill. However, this keystone species, which nurtures seals, penguins, flighted sea birds and whales, is itself under intense pressure from rampant industrial vacuum-harvesting in other Antarctic waters by ships that can suck 1000 tonnes of krill from the ocean every day. That's food for two months for an adult blue. And all for what? So you can buy farmed fish fed on processed krill, and krill oil capsules from your local pharmacy.

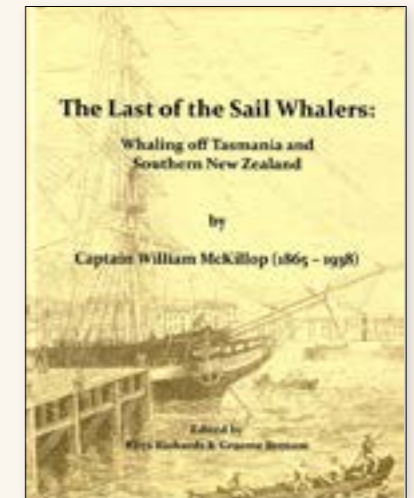
To parody Bob Dylan, when will we ever learn? □

Barque *Helen*, under tow by *SS Victory*, on its maiden whaling voyage. 14 May 1894

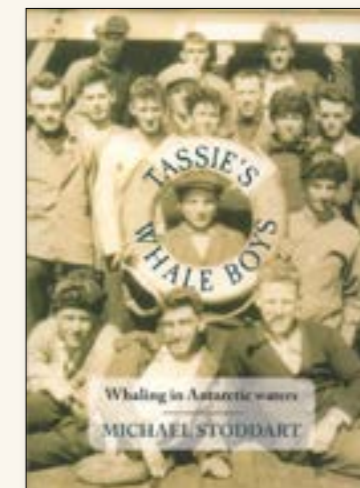
Photo: JW Beattie
MMT Collection P_OM_D_28b



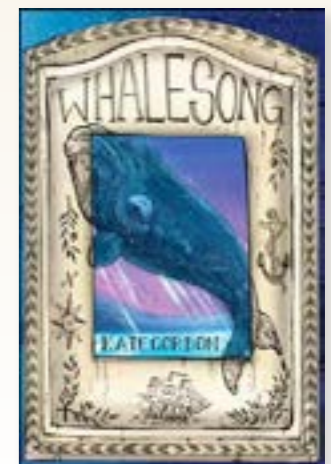
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CRUISE SHIPS in Tasmania 2023–2024 season

by Rex Cox

By the time that you read this the busy 2023–24 cruise ship season will be well into its stride, with a total of around 166 calls listed for Tasmanian ports (inevitably, of course, there may be some cancellations depending on bookings). Hobart has 92 (up from 78 in 2022-23), Burnie 41 (33 last season), Port Arthur 25, Coles Bay 4, while Bell Bay and Grassy will each be visited twice by the comparatively small French flag vessel *Le LaPerouse* (9976/2018).

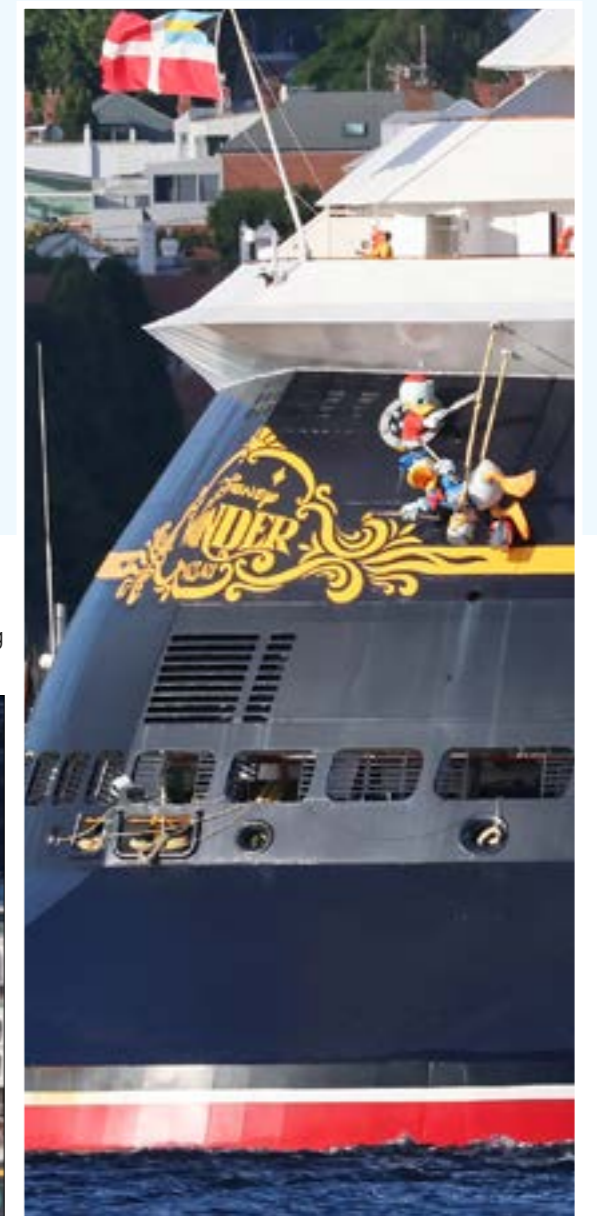
Cruising activity began early, with P&O's *Pacific Adventure* (108 865 grt/built 2001) ex *Golden Princess* berthing in Hobart on a very wet 20 September, though there was then a lull till late October. *Pacific Adventure* will also be Hobart's last visitor on 23 April, hopefully in better weather conditions.

Noordam (82 318/2006) opened Burnie's program on 15 November, with *Norwegian Spirit* (75 338/2008) scheduled to make the last call on 26 March.

A number of ships are being seen here for the first time, among them *Brilliance of the Seas* (90 090/2002) and (my favourite) the very stylish, two-funnelled *Disney Wonder* (84 130/1999), with Mickey Mouse in his 'Steamboat Willie' role adorning the bow and Donald Duck and one of his nephews doing high jinks near the stern. Virgin's *Resilient Lady* (110 000/2022) is another notable newcomer, operating out of Melbourne and including both Hobart and Burnie in its itineraries. Photos: Rex Cox



Disney Wonder (facing page) departing Hobart 30 October 2023
right: detail near stern -Donald Duck's nephew about to give him a ducking
below: *Disney Wonder's* funnels adorned with Mickey Mouse ears





This Derwent Lady was our movie star!

by Brendon Bowes

EARLY ONE SATURDAY MORNING, as I stood beside the swing bridge over Hobart's Victoria Dock, I remember there being an air of excitement and expectation from the gathering crowd.

Movie cameras were rolling, and numerous uniformed Tasmania police officers were prominent on the dockside.

To the cheers from the assembled spectators, the star of a new film appeared, the good old *Lady Hope*, belching smoke from its tall black funnel, before depositing a gang of child actors on the wharf.

It was January 1981 and Hobartians were agog with the novelty of a locally made feature film, 'Save the Lady', being shot in their town.

How the fictitious Lady Hope came to be steaming on the Derwent, started with a story idea by Yoram Gross AM (1926–2015) the Polish-born, Australian producer of children's and family entertainment. He was celebrated for his animated characters for children's books and films, and best known for production of the films 'Dot and the Kangaroo' and 'Blinky Bill: The Mischievous Koala'.

Circa 1980, Gross was writing a screenplay called 'Save the Lady'. The Tasmanian Film Corporation (TFC) was looking for a script for live action film and it optioned this material.

Forgotten today is that in the late 1970s, the TFC was an innovative producer of films, aimed at children, including the ground-breaking 'Manganinnie', sympathetically depicting Tasmanian aborigines.

A synopsis of the plot of 'Save the Lady' is that four schoolchildren are distressed to hear that their beloved steam ferry, *Lady Hope*, is to be decommissioned and broken up. The children, two girls, Jo (Miranda Cartledge) and Gina (Kim Clifford, daughter of Incat founder Robert Clifford) and two boys, Ben (Matthew Excell) and Specs (Robert Clarkson) see the Lady's fate announced on television by the heartless Minister for Transport.

The kids hatch a cunning plan to Save the Lady. With help from some old salts as adult allies, they outwit the Government bureaucrats by stealing the laid-up vessel. The climax is an exciting chase by police boats around the Hobart harbour to arrest the 'pirates' aboard *Lady Hope*. However, the Minister then relents on his destruction order and congratulates the kids and their buddies for saving the old vessel.

Other actors included John Ewart who played helpful Uncle Harry, Desmond Tester as Captain Playfair, Bill Kerr as Engineer Macduff, and John Unicomb as the hypocritical Transport Minister.

For the role of the vintage ferry *Lady Hope*, the 'star' chosen was the fishing vessel *Reemere*, operating from Hobart's Victoria Dock. Built as a river steamer in 1909, it actually had served as a steam ferry to Lindisfarne before conversion to diesel in the 1960s to begin a fishing career.

In 1980, *Reemere* retained the old-fashioned lines of a traditional wooden ferryboat and could convincingly play the part. Filming took place around the Derwent during the summer of 1980-81, including at the Transport Commission wharf at Prince of Wales Bay, and on the water around Lindisfarne, Bellerive and Sullivans Cove. The climactic chase scene that I attended, reached its culmination at Victoria Dock and the public were allowed to view this filming, serving as extras for crowd scenes.

The police vessels *Vigilant* and *Intrepid* feature in the boat chase. The historic passage boat *Fancy* and the Marine Board workboat *Tawe* have cameo

appearances. A visiting RAN Daring Class Destroyer appears in the background of one shot.

'Save the Lady' had its world release in Hobart during the 1981 September school holidays. In December it opened at the Sydney Opera House, the Dendy Cinema at Martin Place and in a number of suburban and country cinemas. It was later released in the United States on VHS cassette. However, it was not a commercial success and the TFC was sold in 1983.

Sadly, today this film is virtually forgotten.

After a long and illustrious life, *Reemere* now rests at the bottom of the Pacific Ocean. □

Notes on *Lady Hope*

Played by former river steamer, *Reemere*, built Hobart 1909. A modification for the film was the installation of a tall black funnel to hide a smoke generator, used to give the impression of still being a steamer. *Reemere* retained this distinctive funnel years later.

- Derwent ferry 1929–1963
- Fishing vessel 1966–1991 with various owners, including Clyde Clayton 1966–1975
- a private recreational vessel from 1991, planned for restoration
- Sank, Vanuatu, circa 2016, and abandoned.

The Film: 'Save the Lady'
Tasmanian Film Corporation, 1981
Colour, 16mm, running time 76 minutes.

Writers: Yoram Gross and John Palmer.

Producer: Barry Pierce.

Executive producer: John Honey.

Director: Leon Thau.

The film can be viewed on the website of Tasmanian Archive and Heritage Office:

<https://archivesandheritageblog.libraries.tas.gov.au/tasmanian-film-corporation-if-it-moves-well-shoot-it/>

The book *Save the Lady*, by Yoram Gross.

Pan Books, Sydney, 1981.

Paperback, 127 pages: 20 cm; illustrated with photographs from the 1981 TFC film.

ISBN 033027032X

The Maritime Museum has several items and photographs related to the ferry SS *Reemere*, including the bronze steam whistle, an oil lubricator, and a photograph of *Reemere*'s launch.



top: the ferry *Reemere* at Bellerive in 1981
Photo: Rex Cox Collection

above: the author chatting to Clyde Clayton on the fishing vessel in Victoria Dock in 1976 — prior to the film

below: in a scene from the film 'Save the Lady', the Transport Minister waits with police intending to arrest the 'pirates'





Postcard from Siracusa

Museo del Mare, Siracusa

CARTE POSTALE
SICILIA

The Sea Museum of Syracuse tells the story of the ancient art of boat building, seafaring and fishing in Syracuse (Siracusa). The museum was founded by the commitment and enthusiasm of the brothers Sebastiano & Augusto Aliffi and their cousins Daniele & Alberto and other enthusiasts, to preserve the history and traditions of boat building. It began with the collection of tools and artefacts from boatyards that were closing down due to economic reasons. The museum is located on the waterfront of Ortygia, Siracusa in old stone Storerooms and contains boatbuilding tools, fishing gear, fishing craft and other artefacts. Admission is by donation and when you talk to the brothers you will be moved by their pride and enthusiasm and can also hear a lecture, in Italian, on the contents.

Cheers, Murray

<https://www.sirmuma.it/>

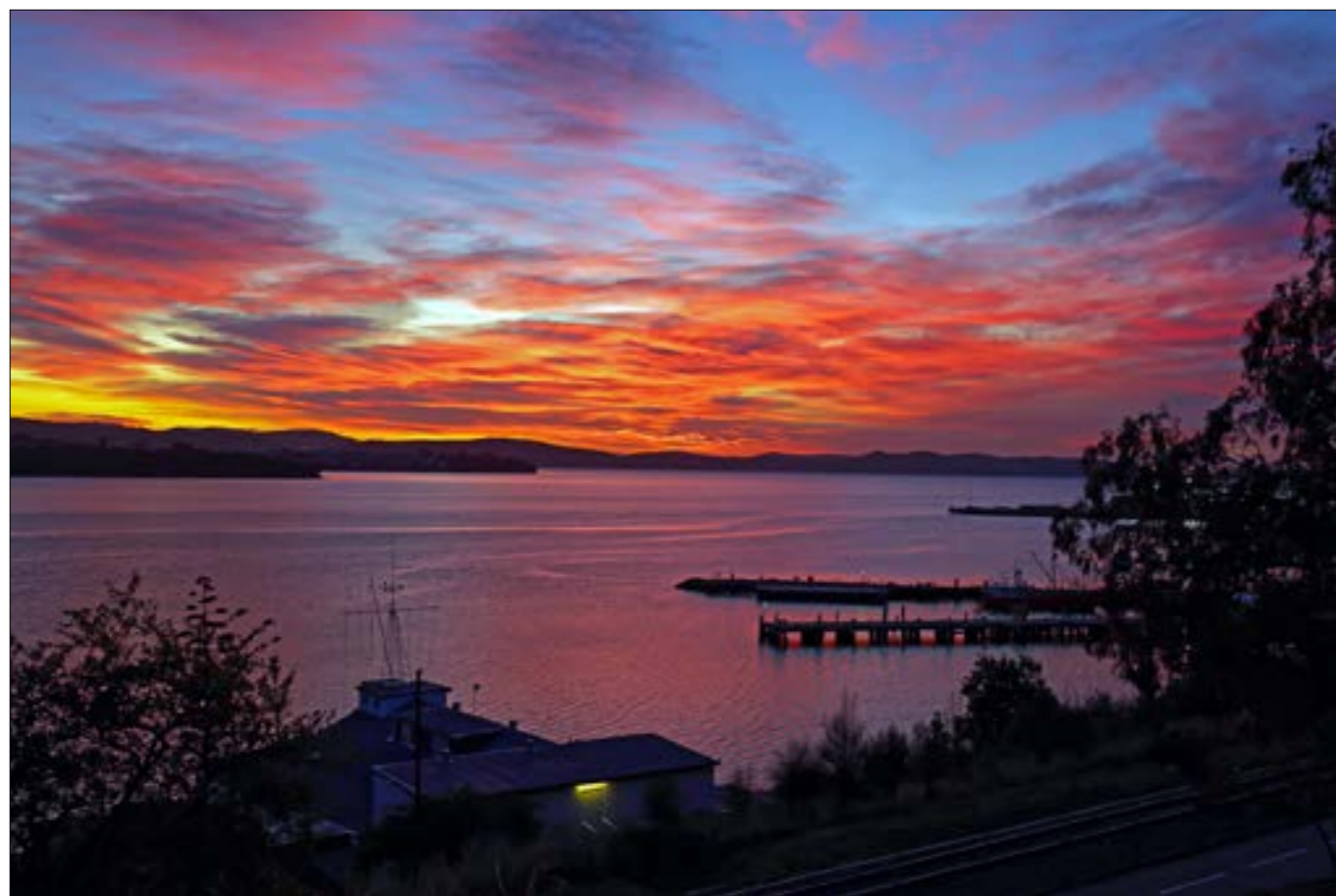
The Editor
Maritime Times Tasmania
GPO Box 1118
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inside the Maritime Museum at Siracusa



Photos: 2023 Murray Doyle



Sunrise at the Domain Slipyards, Hobart, 12 November 2023

Photo: Barry Champion



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Thank you

to all the people who contributed to *Maritime Times* with photographs, historical articles and current news.

Thank you to every one who researched, checked and proofread, and to those who printed, enveloped and posted the magazine.

Thank you too, to the sponsors, donors and advertisers, members and volunteers, and to all who supported the Maritime Museum in so many different ways.

We wish you a Happy Christmas, safe travelling during the holidays, and a Bright Outlook for the New Year.



Have a Safe Summer!



TASMANIA'S PORTS ARE BUSY PLACES.

Each year more than 2500 large commercial vessels visit our shores, moving approximately 15 million tonnes of freight through our multi-port system. This summer, we are expecting more than 150 cruise vessels to visit Tasmanian ports.

In preparation for this upcoming summer season, we have put together some reminders for recreational boat users.

Before heading out on the water

Here are some top safety tips to follow before even stepping foot on your vessel or watercraft:

- Make sure your vessel or craft is in good condition.
- Ensure you have all the required safety equipment on board and easily on hand.
- Check the weather forecast before heading out.
- Be aware of tidal conditions in the area you are heading to.
- Tell someone where you are going and when you expect to be back.
- Never operate a vessel or watercraft when under the influence of alcohol or drugs.

For more great water safety tips, visit www.mast.tas.gov.au

Navigating around large vessels

At our major ports across Tasmania, large vessels are constantly coming and going. When you are planning to head out on the water this summer, please be aware of the following simple rules and responsibilities for all recreational vessels and watercraft:

- Large vessels, including bulk carriers and cruise ships, can't stop or change direction quickly.
- Recreational vessels and watercraft are much smaller than commercial vessels and are next to invisible in a busy port.
- Remember: If you can't see the bridge of a vessel, the Master of the vessel can't see you.
- Large vessels travel quickly and stop slowly. Ensure you give yourself room and make yourself known by using VHF.
- Automatic Identification Systems (AIS) are a handy tool when operating in busy waterways.
- Be aware of waves generated by vessel movements. Large vessels and tugboats create a wake that can capsize your recreational vessel, even from hundreds of metres away.

Exclusion zones and recreational vessels

Did you know that our ports have a minimum 50-metre exclusion zone, applying to tankers and passenger ships?

This exclusion zone applies to all recreational vessels, including paddle craft, at all times and has been implemented to comply with Federal Government security requirements.

By following these tips

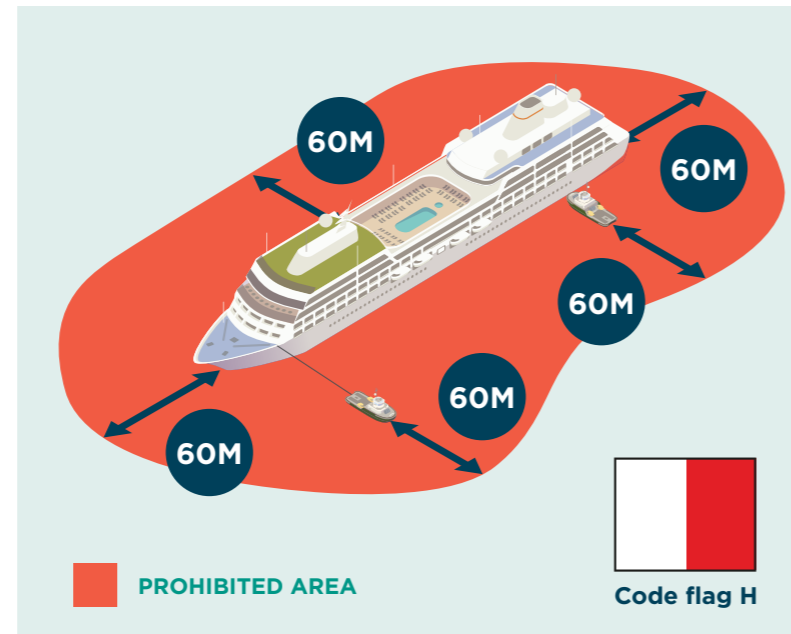
you can help ensure that everyone has a safe and enjoyable experience on the water this summer. □



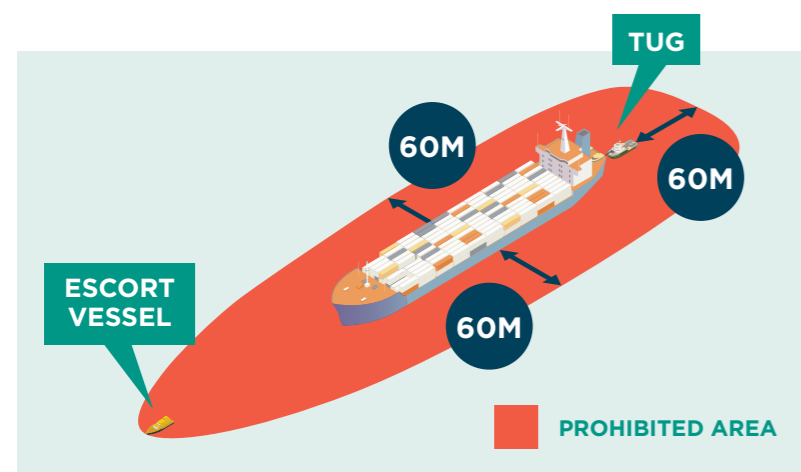
Safe boating on the River Derwent

NAVIGATING AROUND LARGE VESSELS

- If a ship is flying code flag H (right) it signifies it is under pilotage control and you must keep clear at all times. A 60m exclusion zone applies.
- If you can't see the bridge of a ship, the Master can't see you.
- Large vessels travel quickly and stop slowly – give yourself room and make yourself known using VHF.
- AIS is a handy tool when operating in busy waterways.

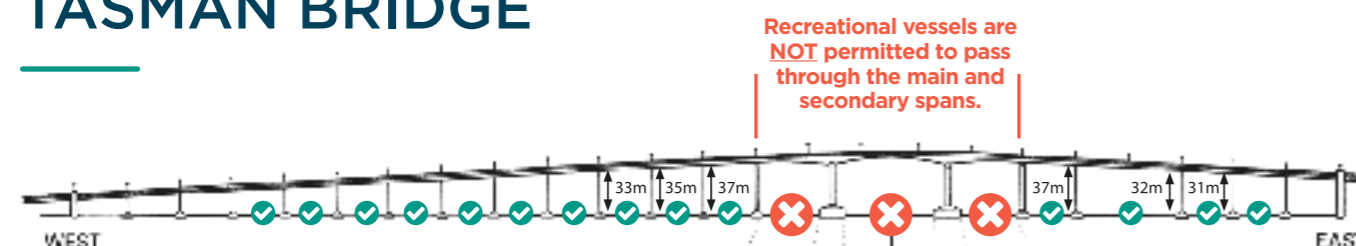


USE OF ESCORT VESSELS



- A vessel under pilotage may choose to use an escort vessel to assist in clearing a path to and from the vessel's intended berth.
- The escort vessel will generally be a pilot boat and will display a blue flashing light when engaged in escort duties. Vessels **MUST NOT** pass between the escort vessel and the ship, as identified in the diagram on the left.

TASMAN BRIDGE



NAVIGATING THE RIVER



GENERAL ADVICE
Keep a good lookout. Remember, large vessels are limited in their ability to manoeuvre.

HOBART VTS CONTACT DETAILS
VHF Listening Channels: 12 & 16.

- OUTBOUND VESSEL TRACK**
- INBOUND VESSEL TRACK**
- 5 KNOT ZONE**
No vessel is to exceed 5 knots in this area within Sullivans Cove.
- MAIN NAVIGATION CHANNEL**
Large vessels under pilotage have **right of way**.
Vessels under 25m and recreational vessels **MUST NOT** pass through the main span.
Keep clear of vessels in the main navigation channel.
TasPorts pilot vessel may be directed to escort vessels out of the way of a piloted vessel.
- NO ANCHORING**
- RESTRICTED AREA**
No anchoring allowed.
No swimming allowed.
Vessels not allowed to attach to any part of the bridge.
Vessels in this area must only navigate at right angles to the longitudinal centre line of the bridge (not east/west across the river).
- CHANNEL ABORT AREA**
No anchoring.
Navigate with caution.
Stay clear of these areas while large ships navigate near Tasman Bridge.



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