

MARITIME TIMES OF TASMANIA

No 67 – June 2019

MARITIME ART

Paintings

Sculpture

Cartography

Photography

Photogrammetry

Scrimshaw

Cartoons

Art Books

MUSEUM NEWS

Lady East

New Art Acquisition

Exhibitions in

the Carnegie Gallery

and more

\$3.50

Nairana 3 (detail), acrylic on canvas by Fred McCullough (2019), coming to the Carnegie Gallery



Acknowledgements

Acknowledgement of Country

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

Our Supporters

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



MMT Committee Members for 2019

Kim Newstead, President
03) 6224 6660
knewstead@calm.net.au

Beth Dayton, Secretary
0407 873 852
office@maritimetas.org

Ross Studley, Treasurer
office@maritimetas.org

Rex Cox, Vice President
03) 6234 1865
rexcox@netspace.net.au

Chris Tassell
chris.tassell@qrgroup.com.au

Michael Stoddart
0409 854 847
michael.stoddart@utas.edu.au

Pip Scholten
03) 6267 4416
pscholte@bigpond.net.au

The Committee also includes representatives from external organisations:

Alderman Jeff Briscoe (Hobart City Council), Scott Carlin (TMAG), and Joel Lipson (TasPorts)

Maritime Times of Tasmania

The quarterly magazine produced by the Maritime Museum of Tasmania
ISSN 2652-1393



Front Cover image:

Detail from the painting *Nairana 3*, acrylic on canvas by Launceston artist Fred McCullough (2019). The work was inspired by images of HMS *Nairana* and its 'dazzle livery'. Built in Scotland, the ship was launched in 1915, requisitioned by the Royal Navy after the outbreak of World War I, then sold to its original owners, the Australian Huddart Parker shipping line. Between the wars, it operated as a Bass Strait ferry. The painting will be displayed in the Carnegie Gallery in the 'Marking time: a maritime trilogy' exhibition from 5 July to 6 October 2019. See p. 5 for more details.

Maritime Times of Tasmania welcomes original articles for publication

Contributions may be historical or newsworthy with themes reflecting the Museum's mission to promote research into, and the interpretation of, Tasmania's maritime heritage.

They may be short notes, or articles with text about 700–1200 words, accompanied by images if possible. Text may be edited, and publication is at the discretion of the editor.

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.

Images should have a caption, be credited to the photographer or to the source, and have written permission to publish.

Please post your contributions to The Editor, GPO Box 1118, Hobart, TAS 7001, Australia, or email with attachments to admin@maritimetas.org

Alternatively, you can leave your contribution at the front desk of the Museum at the street address above. Please include contact details.

Deadline for next issue is 15 August 2019.

Maritime Museum of Tasmania

CARNEGIE BUILDING
Cnr Davey & Argyle Streets, Hobart, Tasmania
Postal Address: GPO Box 1118,
Hobart, Tasmania 7001, Australia
Phone: 03) 6234 1427 Fax: (03) 6234 1419
email: info@maritimetas.org
www.maritimetas.org
Open Daily 9am–5pm
(except Good Friday and Christmas Day)



from the president's log

by Kim Newstead



Dear Members and Friends of the Museum,

The Sydney Hobart yacht race creates exciting stories and treasured memories. As the 75th anniversary of this great event approaches I would like to share some of my memories and invite you to contribute your own stories, objects or photographs to the collective memory of our Museum's archive.

In 1961, as a 14-year-old, I pestered Jack Earl to let me sail with him on the beautiful Tasman Seabird, *Maris*, on the return trip to Sydney. I knew that, besides being a renowned marine artist, Jack was an experienced mariner who had sailed around the world. He told me he couldn't provide a berth as his family was to sail with him. However next year he would take me. What joy, next year I was going to sail from Hobart to Sydney.

Jack could not keep his promise, but he made sure I realised my dream by organizing a berth on Captain Jack Halliday's *Carol J*, a sturdy S&S design. What a wonderful trip for a youngster via the fisherman's club in Eden, a stop at Kiama and sailing into Sydney Harbour at dawn, then down the harbour to Mosman where *Carol J* lived. I must have done something right on that voyage because in the first week of November 1963 I received the following telegram inviting me to actually be part of a crew in the Sydney to Hobart.



I turned 16 in early December and this was the start of a continuing love of ocean racing, I have competed in 18 Sydney Hobarts and for the last ten years have been a member of the CYC race committee.

Ocean racing brings together many skills besides the sheer pleasure of competitive sailing: navigation, weather forecasting, communications, maintenance, catering and provisioning, sewing, mechanical, electrical and engineering knowledge, but above all teamwork. Sailing with ten other individuals where everyone is totally dependent on each other creates lifelong friendships and understanding. Old and young, novice and experienced, doctors and carpenters, the amazing result is that on the boat everyone is equal; it is a truly classless environment.

In the early '60s no hand-held GPS or chart plotters existed; we found our way from Sydney to Hobart by a combination of dead reckoning, trailing an

old-fashioned log to record the distance covered, and the occasional sextant shot. I have never mastered the sextant; but I always knew our position (give or take a mile or so) by a trick taught to me by the late Hedley Calvert. By lining up the signal strength from shore-based radio stations on a quality transistor radio, and intersecting those on the chart, one always had an accurate position. The northern Tasmanian broadcasters were the best when crossing Bass Strait!

Sailing and fate are intertwined. In 1974 and 1975, I raced on board *Nike* with Charles Davies, and in 1979 I was to be part of Charles' delivery crew on his new yacht *Charleston*. Then my boss transferred me to Melbourne and I had to withdraw; no trace of the boat or its five crew have ever been found.

There are enjoyable races and less enjoyable races: surfing home across the ocean with a spinnaker and steady breeze, reaching 20 knots boat speed down the waves and enjoying the companionship of one's crewmates with a tasty meal is hard to beat; three days under storm sails, on the wind, climbing up the face of every wave and crashing down the other side, everything wet and damp, and only survival rations, is not as pleasant, but the sense of achievement on finishing the race is just as pleasurable, if not more so.

Nowadays, few Tasmanian boats enter the race; mainly due to cost and the way the race has evolved into a sort of Formula 1 event on water. Tasmanian boats, in my opinion, always had two advantages: the northbound delivery trip provided an opportunity to get one's sea legs and to iron out any last-minute equipment needs. The only downside was rounding up the crew from any number of Sydney pre-Christmas celebrations.

continued on page 4

in this issue – Maritime Art

- 09 Maritime artist – AV Gregory
- 10 Photogrammetry – preserving maritime history
- 14 Art in the Lamprell map collection
- 16 *Lady East* – our new painting arrives
- 20 Photography in Maritime Museum's collection
- 21 3D printing – a conservation tool
- 31 TasPorts news
- + Museum and Carnegie Gallery news
- + notes and regular features

from the president's log (cont.)



As we got more experienced, some would say wiser, we learnt to pace ourselves. The last few races I spent the day before the start on Bondi Beach surfing. The other advantage was we were headed home, which gave great incentive to keep going. I have never retired from a Hobart race!

As soon as my three sons reached their teens they were taken on a pre-race delivery trip with dad. I think they each enjoyed the experience which was shared with other crew members' children. Any youngster who made a delivery voyage across Bass Strait with our crew is still actively involved with sailing today.

The 50th Sydney to Hobart was an uneventful race but I will never forget charging down Sydney Harbour with 350 other yachts, It was an absolute spectacle. It was the only race I can remember where we were in sight of other yachts most of the time. After the first night it was rare to see another yacht until closing the Tasmanian coast, perhaps because we generally went east of the rum line to get favorable southbound currents and, nine times out of ten, better wind angles.

My last ten Sydney Hobarts were on my good friend Ian Smith's yacht, *Sheraton Hobart*. We had basically the same crew for ten years, a very satisfying and happy sailing time. Ian's mum had a tradition: it didn't matter what time of the day or night we finished, ten minutes after berthing in Constitution Dock she would turn up with a hot turkey and all the trimmings, which was devoured by a hungry crew. In later years our sponsor took over the cooking and it became a new tradition with *Sheraton Hobart* waiters, dressed in their finery, crossing Davey Street to our regular berthing spot, next to the fish punt, with trays piled high with food for the crew and their families. This end of race 'breakfast' was the envy of most other crews which made it even more enjoyable for the crew reunited with their family.



top:
Going North

left:
End of Race
'breakfast'

The Museum committee has decided to increase subscription rates, the first increase for over five years. The new rates are shown on your membership renewal enclosed with this issue. Please note that any arrears are payable at the old rate. The last few years have seen sustained growth in the Museum's activities, enhancing the Museum's reputation as a professional and growing tourist and cultural attraction and supporting the Museum's mission to promote better understanding of Tasmania's maritime heritage while remaining an essentially volunteer-run Museum.

We value the continued support of Museum members which will help us maintain this growth into the future, ensuring that the wonderful stories our collections tell can be enjoyed by future generations. □

Maritime Museum Members

We welcome new members:

- | | |
|-----------------------|-------------------|
| Grant Andrews | Ray Tryniw |
| Clifford Terry | Trevor Norton |
| Phil Brasington | Barry McCann |
| Alan Leitch | Richard Ramsey |
| John Thompson | Bruce Tonkin |
| Chris Davies | Robert Warneke |
| Darren Loves | Chris Maxworthy |
| Dr Michael Pearson AO | Jai Paterson |
| Ross Anderson | Jill Cassidy |
| Maureen Martin Ferris | Margaret Richards |
| Rachel Utting | Julie Papworth |
| Rhys Richards | Malcolm Ward |
| Tim Blue | Lindsay Alexander |
| Brad Wood | Sam Bateman |
| John Stephenson | David Stuart |

Not already a member?

You can join online, or download an application form at: www.maritimetas.org/support-us/become-member

Membership Fees

Categories of membership and the annual fees, effective each year 1 July to 30 June, (incl. GST) are:

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



the carnegie gallery

at the Maritime Museum

5 JULY – 6 OCTOBER 2019

EXHIBITION of maritime-inspired artwork by Launceston artist Fred McCullough

to be opened by Chris Tassell
Friday 5 July, 5:30–7:30pm

Marking Time: A MARITIME TRILOGY

Maheno
acrylic on canvas
120cm x 91cm
Fred McCullough (2016)



As the title suggests, I am interested in marking, as a visual narrative, the time and story of three iconic vessels: *SS Maheno*, *HMS Nairana* and the submarine *HMAS J-7*.

My paintings combine pictorial and symbolic elements from both the past and present. The bold, sculptural, majestic, weathered and rusted forms of *J-7* and *Maheno* as they sit today and the recorded 'dazzle' livery of *Nairana*, from a visual perspective, were the initial inspiration for this series of work. Their historical significance and coincidental links became an influencing factor in how I approached the compositional structure of the paintings, allowing for the introduction of registration numbers, recognition letters and associated communication flags and original livery.

I describe my paintings as 'pictorial fiction based on fact'. —Fred McCullough



SCRIMSHAW: One Man's Obsession
Private collector, Colin Thomas, has a remarkable collection of scrimshaw. See his exhibition and the Museum's 'Wrecks in Tasmanian Waters' exhibition in the Carnegie Gallery until 24 June.

&

**W R E C K S
IN TASMANIAN WATERS**

EXHIBITIONS IN CARNEGIE GALLERY EXTENDED UNTIL 24 JUNE 2019

from the brig

IN THIS ISSUE WE LOOK AT MARITIME ART in all its forms. Most forms of maritime art are represented in our collections: sculpture, exquisitely detailed ship models, as well as watercolours or oils that pre-date photography, informing our historical knowledge as well as pleasing our eye.

Our Museum continues to seek additions to our collections to better represent all those whose stories contribute to the maritime heritage of our islands, and enclosed with this issue you will find your subscription renewal and an appeal for our Endowment Fund, one of the primary purposes of which is to help the Museum continue to build its increasingly significant collection. We hope that you will enjoy this issue of your magazine and we thank you for your continued support of the Maritime Museum and its aims.

This year's Sydney to Hobart Yacht Race will be the 75th race. Visitors do sometimes remark that we have little on display in the Museum on this iconic race. While we have the Handicap Honours winner of the 1947 and 1948 races on permanent display in Constitution Dock, we do lack objects that can be displayed in the galleries. One recent generous donation was a pair of team shirts and crew photos from the yacht *Tartan* (1998 and 1999 races). If you have any mementos of the race or your participation in it, or would simply like to record your Sydney-Hobart story or photographs, we would be very pleased to hear from you.

We have lost one of our committee members, as Michelle Blake has been successful in gaining employment in Sydney. Michelle has volunteered at the Museum in a number of roles: behind the front desk, assisting our curator, and with a number of projects. She has been passionate about ensuring that volunteering at the Museum is a positive experience and, as a committee member, has taken a particular interest in strategic issues. We thank her for her contribution, wish her the very best of luck and look forward to hearing regular news from Sydney!

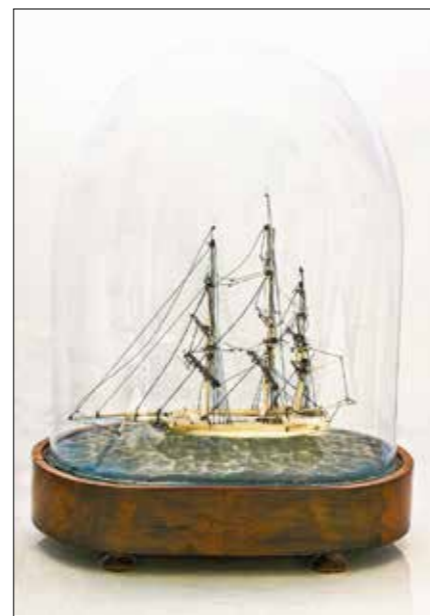
Donated to MMT: *Tartan* T-Shirt from 1998 Sydney Hobart yacht race



Maritime Art forms an intrinsic part of our collections and we have been extremely fortunate to have received some interesting and significant donations of artworks in recent years, including an exciting and attractive addition to our collections, a bronze of a southern right whale (above) by Australian sculptor, the late Stephen Walker. The full story of this acquisition was in *Maritime Times of Tasmania* No 65, December 2018.

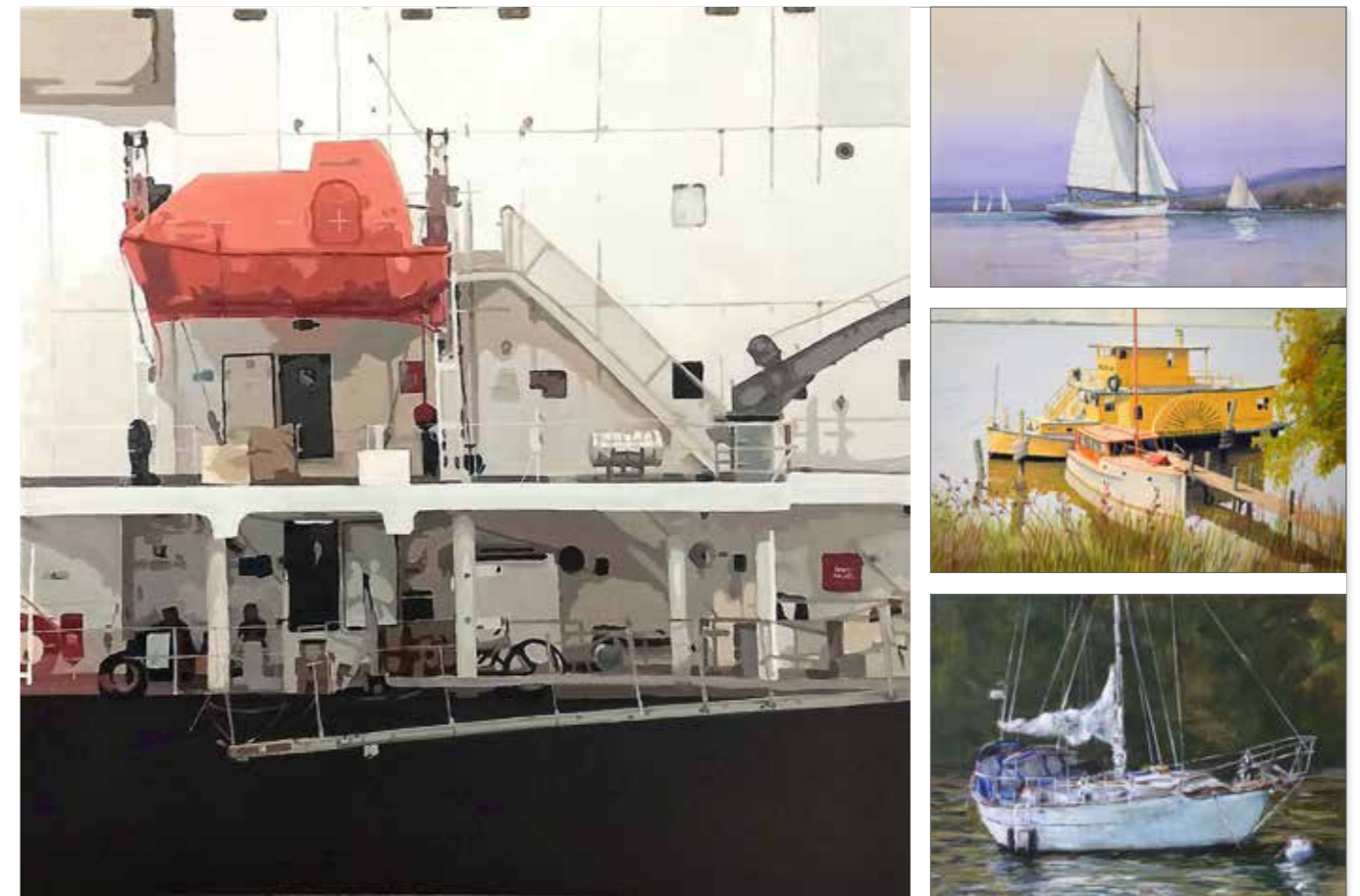
two treasures

Currently displayed in the Treasures glass cabinet at the top of the stairs leading to the Carnegie Gallery, the whalebone and tortoiseshell model of the whaleship *Elizabeth* in its glass dome is worth a moment to stop and admire. Its label (below) mentions a mutiny which most likely refers to the 1837-1838 uprisings in Canada. The full story of this item appeared in 'notes from the curator' in *Maritime Times of Tasmania* No 49, December 2014. All photos this page: Barry Champion



Model of a Whaler — "Elizabeth" of Hobart Town — 1840
Made by a French prisoner transported from Canada for participating in a mutiny in that colony.

postcard from ASMA Australian Society of Marine Artists



A selection of paintings in Australian waters by members of ASMA

Main image: *Ship life* by Karen Bloomfield

right, top to bottom: *Storm Bay* by Bill Mearns; *Old Friends* by Don Fogg; and *River White Yacht* by J Pullman

An exhibition of work by members of the Australian Society of Marine Artists (ASMA) will open at the Carnegie Gallery at the Maritime Museum of Tasmania on Friday 15 November, 2019.

Capturing many subjects with different media and styles, the artists will depict historical and contemporary subjects. Paintings will include references to the 75th Anniversary of the Sydney to Hobart Yacht Race and the yachts that span that period.

And, if you're in Sydney 14-30 June this year, there's an ASMA Exhibition at the Royal Art Society of NSW's Lavender Bay Gallery. The Exhibition will be officially opened 6:00 - 8:00 pm on 14 June by the Governor of NSW the Hon. Justice Margaret Beazley QC, AO.

www.marineartistsaustralia.com.au



TO: *The Editor*
Maritime Times of Tasmania
MARITIME MUSEUM of TAS
GPO Box 1118
HOBART, TASMANIA 7001

Looking forward to seeing this collection of work in the Carnegie Gallery in Hobart
—Matt

Tattoos

by Mark Hosking

THE BODY AS A CANVAS, using tattoos or piercings purely as adornment, is undergoing something of a surge in popularity at the moment, but is a relatively modern concept.

While evidence of tattooing can be found in many cultures, from the ancient world of the Mediterranean to the cultures of China, Japan and the Pacific, the practice in each case is believed to have had a specific purpose and was not merely for decoration. In Egyptian and Nubian cultures it appears that women were tattooed during pregnancy, perhaps as a safeguard for themselves and their unborn. The Scythians of what is now north-eastern Europe used tattoos, the Greek writer Herodotus believed, as a mark of status—not to be tattooed was ‘testimony to low birth’. Ancient Britons, too, used tattoos as a badge of rank, with the practice so widespread that the Romans named one tribe ‘the painted people’ – picti – or Picts. The Greeks and Romans themselves used tattoos, or stigmata, as a sign of ownership in the case of slaves, for belonging to a particular religious sect, or for identifying criminals. Tattooing became popular among Roman soldiers, perhaps expressing their loyalty to or ownership by a particular officer, and thus the practice spread across the Roman Empire—at least until it was banned by Christian Emperor Constantine for disfiguring ‘that made in God’s image’.

The emergence of the modern western tattoo is often attributed to Captain James Cook—a result of his Tahitian expedition of 1769. While the word ‘tattoo’, from Tahitian ‘tatatau’ or ‘tattau’ meaning to hit or strike, certainly appeared around about then, historians have discovered evidence of tattoos among wealthy religious pilgrims of the seventeenth century who would return from their journeys to the Holy Land adorned with crosses and other iconography.

Maritime Art

Tattooing also entered the historical record around Cook’s time as it was then that the Royal Navy started to record the adornments of recruits on their enlistment record, the description of the tattoo often including a sketch or drawing. This practice was adopted in the mammoth task of recording the identities of the convicts transported to the Australian colonies. Many convicts used their bodies to remember loved ones left behind and often, perhaps bizarrely, to proclaim their loyalty to their monarch and the country that had exiled them. The proliferation of such tattoos suggests that they were acquired after conviction, perhaps when the men were influenced by the sailors and soldiers with whom they came into contact during their passage from Britain’s jailhouses to Australia’s colonies.



Tattooing on USS *Olympia* ca 1899. Photo: Francis B Johnston
Courtesy Library of Congress

The association of tattoos with an underclass or with criminals is a strong one. Austrian social commentator Adolf Loos wrote in 1908 that ‘people with tattoos who are not in prison are either latent criminals or degenerate aristocrats. If a tattooed man dies at liberty, he has simply died some years before he has been able to commit a murder’. But historian Dr Matt Lodder disputes this, pointing out that it was only criminals or servicemen whose tattoos were recorded; ‘normal people just don’t have their bodies recorded in the same way as criminals do’. He goes on to point out that the first commercial tattoo artist in London, Sutherland MacDonald, opened his studio in the late 1880s in an upmarket Turkish baths in Jermyn Street, in the heart of the fashionable West End.

So if you’re tempted to ‘get inked’ you have a broad historical spectrum from which to take inspiration. But perhaps be sure that you fully understand the meaning of your chosen symbol. For example, you don’t want your motivational Sanskrit motto permanently back to front. □

References

Lineberry, C. ‘Tattoos: the ancient and mysterious history.’
www.smithsonianmag.com/history/tattoos-144038580/
accessed 22 May 2019

Segalov, M. ‘How we got inked : a brief history of the British Tattoo.’
www.huckmag.com/art-and-culture/brief-history-british-tattoo/
accessed 22 May 2019

Maritime Artist

— AV Gregory



Bass Strait ferry *Nairana*, watercolour and gouache, by AV Gregory (1867–1957). The ship plied Bass Strait from 1921 to 1948 between Melbourne and Launceston, and later the Burnie-Devonport-Melbourne run. This painting is now in a private collection. Reproduced with permission.

by Gregory Wane

AV GREGORY’S FATHER, THE COMMERCIAL ARTIST George Frederick Gregory, arrived in Melbourne from England in 1852 aboard HMS *Calliope* hoping to find his fortune on the Victorian gold fields, but instead found success as a marine artist.

He had worked as a draughtsman in the south of England before joining the Royal Navy as a ship’s carpenter. He jumped ship in Hobson’s Bay, Melbourne and headed to the goldfields, but quickly realised he was not cut out to be a gold digger. Returning to Melbourne he began painting the ships and scenes around the waterfront. By 1854, a strong demand by ship captains and shipping companies for accurate and detailed paintings of their vessels established George Gregory as a marine artist. He set up Gregory Studios in South Melbourne and was kept busy producing ship portraits, mainly naval vessels and harbour scenes.

George’s two sons, George Frederick junior (b. 1856) and Arthur Victor (b. 1867), learned from an early age painting skills and the day-to-day tasks of running a studio. Here they helped their father with paper sketches, preparing colours, washing skies and framing. When George Gregory died in 1887, George junior departed for Adelaide leaving his brother Arthur to run the family studio.

Under the guidance and teaching of his father Arthur had developed his own style using a mix of watercolour and the strong opaque colours of gouache to produce vibrant paintings. But it was his fine brush skills, and his ability to capture the detail of ship’s rigging and to render the lines of vessels, that brought him commissions and recognition. In the book *Maritime Paintings of Early Australia*, author Martin Terry described an Arthur Victor Gregory painting as ‘demonstrating the essence of the genre: bright appealing colour, an ingenious delight in the lines of

the ship, a cursory interest in waves and weather and an overriding sense of optimism’.

By the early 1890s, AV Gregory had attracted customers such as naval officers Commander Crawford Pasco and Captain James Dean, the Port Phillip Pilot Service and shipping companies Huddart Parker Pty Ltd, Howard Smith and James Patterson & Company. This company adorned its Collins Street, Melbourne, offices with his colourful pictures of fleet vessels including *Taramung*, *Easby* and *James Patterson*. Huddart Parker’s head office for many years proudly featured AV Gregory’s works of its Bass Strait ferries *Loongana* and *Nairana*.

Arthur strived for accuracy in rigging details, colours and flag identification and this appealed to his customers. Paintings of coastal steamers, sail traders and sailing ships of all types emerged from his easel. Many works went to ship owners in Europe and America. His paintings were mostly side profiles of vessels depicted in rough seas and paintings of steamers always showed lots of smoke. Painting commissions had declined by the 1930s when monochrome photographs began to replace the fleet paintings in boardrooms and offices. After the outbreak of World War II and the subsequent lack of commissions, Arthur Gregory retired from commercial art. He died in 1957, aged 90, in humble circumstances.

Today many AV Gregory originals survive in public and private collections. His paintings are regularly offered at auction and sell for thousands of dollars. Shortly before his death he considered his best painting, in his vast catalogue of work, was of the ship *Falls of Clyde* depicted from the port-windward side which shows a mass of rigging all painted in fine, accurate detail.¹ This painting is believed to be in a private collection.

Reference

¹ Williams, P (2014). ‘Painter of Ship Portraits.’ *The Dog Watch* 71, p. 116



Figure 1. Enterprise and digital model

Preserving our Maritime History

using Photogrammetry

STORING AND MAINTAINING OLD BOATS is an expensive business—anyone who owns one can attest to that.

The problem is especially acute for the Not-for-profit Maritime Museum of Tasmania (MMT) and other Tasmanian regional museums and historical societies. Being an island state with rich maritime history we have many significant historical vessels but not enough funding to physically preserve and maintain them all. The decision-making flow chart (left) is a first attempt to assist regional museums to decide what is affordable regarding local maritime heritage collections.

Photogrammetry is the science of making measurements from photographs and, with recent advances in techniques, the MMT has been able to develop a process for digitally recording and preserving vessels that currently we cannot physically take proprietorship of. This article outlines the development of the process as well as some of the outcomes to date. The process of documenting vessels has evolved with the technology.

Originally a lines plan of a vessel could be created by physically measuring a series of 3D points on a vessel (usually at vessel stations). This data could then be transcribed at scale to paper and painstakingly faired by a skilled draftsman or Naval Architect into a set of lines plans. MMT developed a slightly less laborious process with the use of a surveyors Total Station Theodolite (TST), under the guidance of Peta Knott, ex-MMT Maritime Archaeologist. The process involved generating between 300-500 3D points (usually in a

similar grid to that of the manual method). This data could then be used to produce a 3-dimensional digital model (surface model) of the boat in dedicated Naval Architecture software (MAXSURF developed by Bentley Systems). From this model, traditional lines plans were also produced (Figure 1).

John Wadsley of MMT sourced funding to run a photogrammetry project where the technology could be trialled for the purpose of generating 3D models of some of Tasmania's historic vessels.

He assembled a team consisting of Lauren Davison (MMT Volunteer and Marine Archaeologist), Dr Dougal Harris of Bentley Systems (Naval Architect), Peter Higgs (ANMM and MMT Volunteer) with John to act as Project Manager. Lauren and Peter's role was to undertake the photogrammetric measurements and produce a 3D point cloud (consisting of datasets in the order of millions of points) which could then be used to generate a 3D Model in a similar fashion to the TST method. The advantages of using the photogrammetric method are that it is relatively quick when compared with the manual or TST methods and that it can be undertaken with a relatively inexpensive consumer level Digital SLR camera.

Photogrammetry methodology

With the advances of Digital SLR cameras, particularly the ability to collect meta-data, the photogrammetry methodology level of accuracy is now at a level useful for archaeological surveys. Each photo frame taken carries meta-data about the curvature and its distance from the cameras focal point. As we need a 50% overlap of photos at any one point to ensure good coverage and meta-data collection many photos are required for each project. They are then loaded into Agisoft (3D Modelling software) and the photos and meta-data are aggregated to form the required wire frames and point cloud files.

Photogrammetry is best suited to objects with rough texture so the software can recognise distinct points within each frame for reference. Therefore, a perfectly polished hull surface is not ideal. To overcome this the photos are best taken when a vessel is on the hard stand prior to antifouling. To help the software with reference point recognition on well-maintained hull surfaces the vessel is marked up with 'target' data points. These are essentially masking tape with data spots on them (see Figure 4). This method of marking ensures no damage occurs to the surface of the hull. We then take multiple photos at close range which overlap each other using two separate DSLR cameras. The photos are processed using Agisoft Photoscan software to form a 3D wire frame and point cloud

file. This data is used by Dougal Harris to produce a 3D NURBS surface model of the entire vessel. Once a vessel has a 3D model it can be used to produce a traditional lines plan.

The aim of digitally documenting a vessel should be to provide a set of plans that a skilled boatbuilder could use to faithfully reproduce the vessel. Documentation would also double as a digital record of the vessel that a museum or local historic society can store or archive as part of their collection.

Subject Boats for the Photogrammetry Project

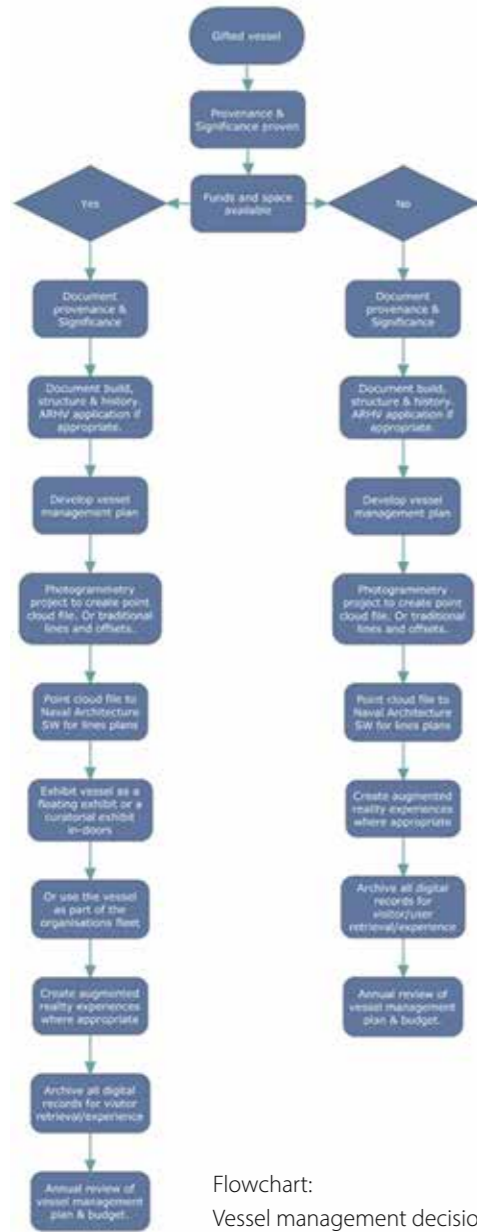
It was decided that the project would attempt to include vessels which were part of the MMT Constitution Dock displays or close by, then some of the historic vessels that Peter Higgs had come across while engaged by the ANMM to increase Tasmanian historic vessels representation on the Australian Register of Historic Vessels. Like the Centre for Wooden Boats in Seattle, the MMT experiences a storage dilemma in maintaining a collection of historic vessels. One solution might be to record and keep both the history and the lines of the vessel. The Centre in Seattle led a year-long experiment to develop a new, low-cost method to use digital photogrammetry for long term monitoring of the condition of large objects and test the possibilities of this software to aid in documenting objects when faced with a lack of funds and/or lack of boat-storage space.

When setting out on the project it was believed that boats like *Matilda*, which is on a pontoon in Constitution Dock, or like a Cod Boat at the Queen Victoria Museum and Art Gallery in Launceston and those stored at the Spring Bay collection—all displayed at ground level—would be best suited to the photogrammetry methodology. The project has possibly proven this not to be the case. Our experience now tells us that boats do need to be elevated at least 500mm above floor level for a successful photogrammetry outcome.

Boats at The Spring Bay (Triabunna) Marine Discovery Centre included: an Indigenous Canoe, an unnamed Net (fishing) Boat and the fishing boat, *Mavis Pearl*.

Another vessel was the Indonesian Fishing Boat, *Karya Sama*—part of the Museum and Art Gallery Northern Territory (MAGNT) collection. This was a large boat and as such, a large photogrammetry project was conducted on site in Darwin. Initial interest in *Karya Sama* was because its hull design is similar to early Australian Pearl Luggers.

On pages 12–13, see a selection of our results for the vessels listed on the Australian Register of Heritage Vessels (ARHV): *Westward*, *Coralyn*, *Matilda* and *Tassie Too*. All the vessels surveyed so far, along with lines that have been produced, can be seen at: <https://sites.google.com/site/tmmhullmeasurementprogram>



Flowchart: Vessel management decision process

Westward

Australian Register of Historic Vessels number HV000432

The first set of lines to be produced using this technique was the MMT's *Westward* (Figures 2 and 3).

For recent photogrammetry work, *Westward* was on the hard at the Royal Yacht Club Tasmania. It was elevated and there was plenty of room to move around the boat for many overlapping shots. Dougal's lines drawing produced through MaxSurf gave comparable accuracy of the lines produced through the TST methodology.

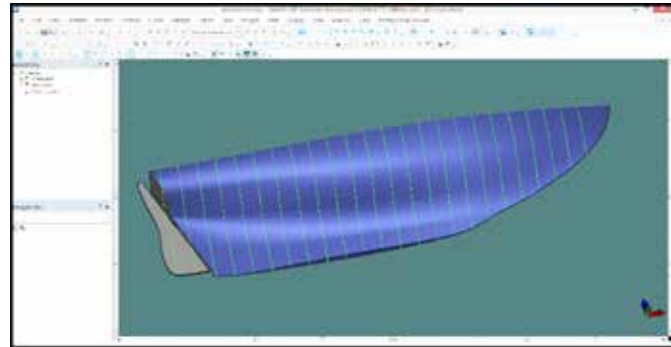
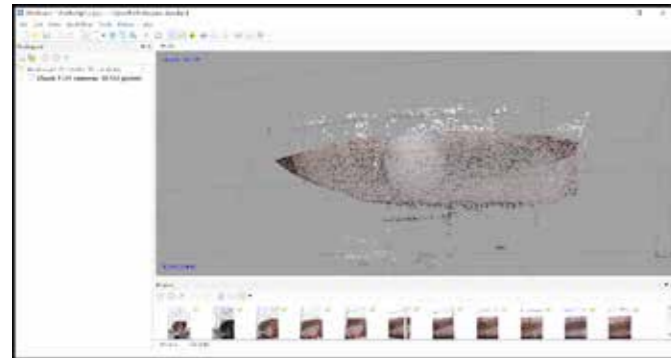


Figure 2. 3D Model of *Westward* in MaxSurf taken from point cloud by Dougal Harris

Figure 3. 3D model of *Westward* in Agisoft as a point cloud by Peter Higgs



Westward is a yacht designed and built by Jock Muir in Tasmania in 1947. It is the only Tasmanian yacht to have twice won the Sydney to Hobart Yacht Race, in 1947 and 1948, and represents Muir's robust construction and traditional, seaworthy hull designs. Muir was one of Tasmania's most respected shipwrights in the post World War II era and *Westward* began life as a fishing cruiser with no intention of racing. Therefore no consideration was given to racing rules during its design and construction.

Lessons Learned The subject vessel is best suited to photogrammetry if it is elevated providing plenty of room to move around the boat for many overlapping shots. Vessels stored on a display floor or ashore/in a shed need to be elevated and shot in open spaces. We have learned about differing settings required on the Digital SLR cameras, Peter Higgs found using the manual setting then adjusting the ISO and shutter speed depending on light, shadows and the time of day was a necessary process to follow. We have also learned it is essential that each photo frame taken has almost identical focal length and that each photo frame taken has a 50% overlap both vertically and horizontally with its adjoining frames.

Coralyn

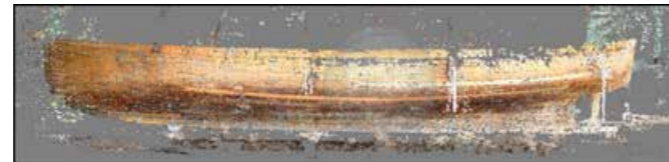
Australian Register of Historic Vessels number HV000749

Members of The Wooden Boat Guild of Tasmania have witnessed the expert work Charles Ritchie is doing on the restoration of *Coralyn*, and this photogrammetry project has provided a tangible set of lines to compare with the lines drawing his father used in Williamstown when he built *Coralyn* in 1916. *Coralyn* is now on a private slip in Muddy Creek, Port Sorrel, and well elevated. There was plenty of room to move around the boat for many overlapping shots (Figures 4 and 5).



Figure 4-. Masking tape and dot targets on *Coralyn*

Figure 5. An Agisoft 3D model & point cloud screen grab of *Coralyn* taken on the 19 December 2017. There is more work to do to get it to a scaled lines drawing. Photo: P Higgs



Coralyn was built by Charles W Ritchie as a naval pinnace in the graving dock known as the 'Alfred Graving Dock' at Nelsons Place, Williamstown (Hobsons Bay, Victoria), and sold to the Department of Navy on 9 December, 1916 on completion. *Coralyn* was ketch rigged for naval work. It was later sold back to Charles W Ritchie (circa 1918) who sailed it to Tasmania as a supply and fishing vessel. When in Strahan, *Coralyn* was often used as both a tourist boat and piners supply boat on Macquarie Harbour and the Gordon River. Post-1930s, *Coralyn* was sold to a succession of Strahan-based fishermen, all of whom purchased the vessel for its seaworthiness in what could often be a very trying waterway and sea.

Matilda

Australian Register of Historic Vessels number HV000744

Because of its location, on a pontoon, there were limitations to the scope, range, overlap and number of photos that could be taken of *Matilda*. Insufficient data could be collected to create a point cloud file without the use of scaffolding and another boat as a platform.

Matilda (ca1886–1892) was built by R Bennett in Horses Cove (now Victoria Dock), Hobart, for Richard Moody. The ketch-rigged fishing craft had an amidships wet well and a centreboard. An engine was fitted in the early 1900s (exact date unknown). *Matilda* is a double-ended, open fishing vessel typical of the type developed to fish in Southern Tasmania including the Derwent estuary, Storm Bay, Tasman Peninsula, Bruny Island waters and the D'Entrecasteaux Channel during the late 19th century. *Matilda's* length is 11.2 mts with both plumb stem and stern, beam of 2.9 mts, draft of .8m and displacement of 17.4 tonnes.

Matilda was a regular visitor to Mason's Cove, Port Arthur in the early years of the Moody family's use. From here, it serviced the mail run to Tasman Lighthouse for more than 40 years.

Terra Linna (ARHV number HV000088)

Another example of this design is yacht *Terra Linna*, circa 1880, which displays the same method of construction. The Wooden Boat Magazine, No 230, published a story on *Terra Linna* following a story they ran on 'Restoring the *Charles Morgan* Whale Boats' (Wooden Boat Magazine, No 226). There were many recognisable similarities between the yacht *Terra Linna* and the whale boats of the mother ship *Charles Morgan*.

Spring Bay (Triabunna) Marine Discovery Centre

All boats were stored on the floor in the Spring Bay Marine and Discovery Centre as static displays. A great example of regional history and collection display. However, it was extremely difficult and there were limitations to the scope, lighting, focal range, overlap and number of photos that could be taken. The most successful outcome was the Indigenous canoe but for some unknown reason the full 3d model was compromised.

Conclusion Recent discussions with the Australian Maritime College show potential for an extension to the photogrammetry project to create Augmented Reality (AR) content. AR would allow regional museums to keep digital records of local maritime heritage and then provide AR experiences for the public anywhere. This would allow small maritime museums or historic organisations to store the digital records of local vessels and other maritime heritage to provide museum visitors access to experience the vessel or the maritime heritage despite it not being physically displayed.

Tassie Too

Australian Register of Historic Vessels number HV000234

A prized Tasmanian historic yacht with a race record of distinction has been a worthy subject in the MMT photogrammetry project. *Tassie Too* is a 21-ft Restricted Class yacht which won the Forster Cup, the premier trophy for the class, an unequalled ten times between 1927 and 1952. It is believed to be the only survivor of the three 'Tassie'-named boats which represented the state and dominated the class for more than two decades (Figures 6 and 7).

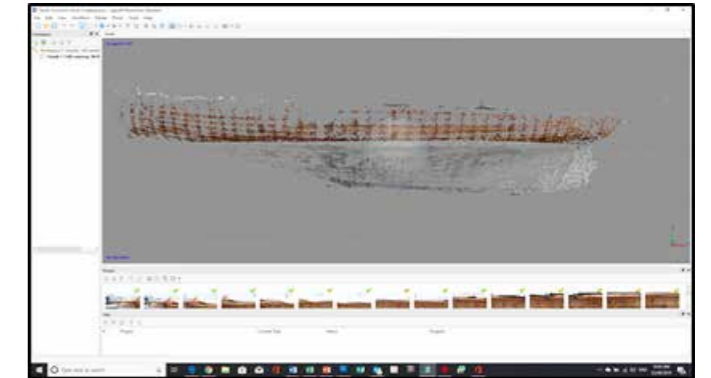
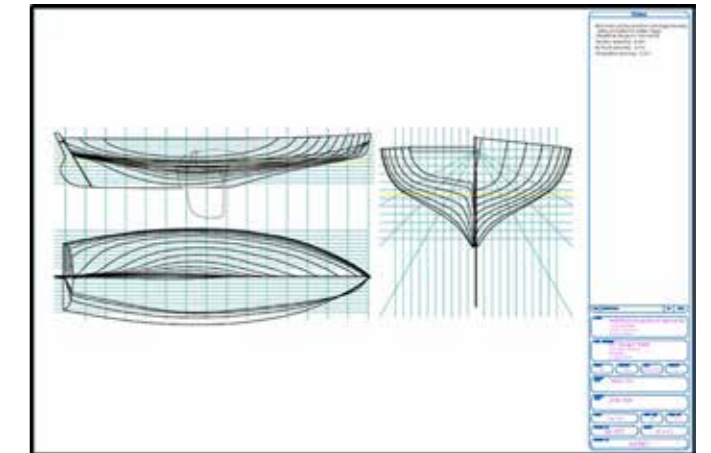


Figure 6 - *Tassie Too* point cloud file produced in Agisoft Standard. This also shows some of the 280 photos used to create the file.

Figure 7 - *Tassie Too* lines produced in MAXSURF by Dougal Harris



<https://sites.google.com/site/tmmhullmeasurementprogram>

Cartography and artwork in the Lamprell Collection



THE LAMPRELL COLLECTION consists of a number of early maps and marine charts of Australia and Tasmania which feature decorative elements as was the practice of the time. These pictorial embellishments reveal the complex and layered cultural lens through which these early artists and cartographers perceived and represented the unfamiliar and unknown of the antipodes. As shown on the left (a later version of a map originally published in Tallis's *Illustrated Atlas*, 1851), and in the map below of 'Van Diemen's Island or Tasmania' by J Rapkin (ca 1856) many of the maps have been illustrated with intricately detailed borders. Included on Rapkin's map is a miniature of Hobart Town by H Warren, engraved by J Rogers.

Louis de Freycinet's map, below, of the Hunter Islands (1802) depicts Boullanger Bay, Cape Berthould and seabirds. A casuarina tree links the image to the schooner *Casuarina* in the background. Nicolas Baudin, leader of a French expedition sent to chart the coastline of Australia, purchased the 20-ton schooner from Governor King in Sydney and put de Freycinet in command. After Baudin's death, de Freycinet left *Casuarina* in Mauritius and, in 1804, returned to France.¹ Another of de Freycinet's maps (not shown) is illustrated with a profile of the Schouten Islands on the east coast of Tasmania.

The decorative artwork of cartographers working far from their homelands portrayed the people, plants, animals and birds which were so exotic to Europeans. The expedition's ship, possibly the only familiar sight in the otherness by which they were surrounded, is often included on the map with details and dates proclaimed on elaborate shields. Other miniatures show ornate compasses, Neptune rising from the waves (cover of book, p. 15), and a variety of mythological beings. □

¹ *Australian Dictionary of Biography*
<http://adb.anu.edu.au/biography/baudin-nicolas-thomas-1753>



This historic map (right) showed for the first time the full outline of Van Diemen's Land and recorded Flinders' survey made during his and Bass's circumnavigation of the island [1798–1799]. Flinders acknowledged the contributions of earlier explorers such as Furneaux, Cook and Hayes (McMahon & McMahon, 2006).

BASS'S STRAIT.

THE extensive passage which separates Van Diemen's Land from New Holland was named Bass's Strait by governor Hunter. Mr. Bass had visited the north side of it in an open whale boat, from Port Jackson, in **January Dec 1797** [-Jan '98]; and the magnitude of the swell which he found rolling in from the south-westward, strongly indicated its origin to be from the southern Indian Ocean; and came so strong in confirmation of the former suppositions of an existing strait that His Excellency the governor thought proper to order me a vessel to ascertain its certainty by sailing through it. It was with pleasure that I was able to associate Mr. Bass in the expedition; but much more so, that our success enabled the governor to pay a just tribute to his personal exertions and correct judgement.

Sailing thro'

In giving some caution to those who may first sail through Bass's Strait, it is necessary to observe that as several unknown isles and rocks may probably lie to the westward of Hunter's Isles; a ship should be cautious in running down the last two or three degrees of longitude before she makes the isles.

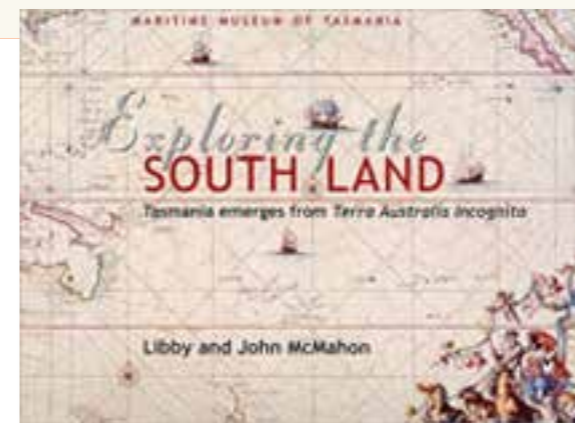
The latitude of 40° 20' is a proper parallel with a leading wind. After seeing Albatros Island, Three-hummock Island will immediately appear, and leave no doubt as to what land it is.

The land of considerable extent which is marked in the chart as uncertainly known, is represented to be low land. It was seen by Mr. Reed, in the schooner *Martha*; but its longitude is very uncertain. The latitude of its south end may have some little reliance put in it.

With the wind to the northward of west, it would be as well to go to windward of Kent's Group; but after that not to steer a more northerly course than north-east-by-east, until certain of being to the eastward of Cape Howe. In all cases the long beach is to be avoided, even if it should be a weather shore at the time.

A ship bound to Port Jackson, and meeting with a foul wind, would find Hamilton's Road a convenient place to anchor in for a few days.

It may be necessary to observe to some that I can by no means answer for there being no rocks or island in the middle of the strait; or indeed in any of the blank places, except a few miles on each side of the *day* track. Islands and rocks must be expected to be fallen in with in other places; it therefore behoves every man who has the charge of a ship here, to run with caution in the day; and if he does run during a moonlight night, it should be under working sail, and with the best look-out. But with every advantage, it would be too hazardous to run before the wind in the night.



above: Extract, including handwritten corrections, from Flinders, Matthew (1801) *Observations on the coasts of Van Diemen's Land, on Bass's Strait and its islands and on part of the coasts of New South Wales: intended to accompany the charts of the late discoveries in those countries*. London: John Nichols Complete text available as a National Library of Australia digitised item; RBRS N F329 copy at <http://nla.gov.au/nla.obj-125749919>

Exploring the South Land: Tasmania emerges from Terra Australis incognita by Libby and John McMahon (2006)
Publisher: Maritime Museum of Tasmania, Hobart
68 pages; 230mm x 316mm
Currently out of print. A new edition is planned for 2020.



The arrival of any major addition to the Museum's collection is an exciting event. The *Lady East* painting, after months of planning, arrived at the Maritime Museum, and the stages of delivery and careful unpacking were accompanied by a great sense of anticipation among staff. Photos: John Wadsley



VIRTUAL REALITY, DIGITAL CREATIONS AND BOOKS can illustrate and tell us how things in the past looked, moved and interacted. But what makes our Maritime Museum so very different are real, tangible objects which relate to significant stories of how our island and its people have been shaped by the sea.

Our current display has a panel about convict migrants—a significant theme for a settlement which was established as a penal colony—but the problem with the display was that it lacked any object to draw the eye and to help transport the viewer back in time. A newly acquired painting of the convict ship, *Lady East* will fill this gap beautifully.

The solution came completely unexpectedly when I received an email from a retired pharmacist in northern England. He asked if we had any interest in the oil painting which had been in his family for many years and which he thought would be of particular interest to Tasmania. Portraits of convict transports are very difficult to find and this one depicted *Lady East*, a vessel that delivered convicts to Hobart Town in 1825 and visited again in 1833 carrying assisted migrants to Hobart and Sydney. The work is attributed to Joseph Heard, an eminent marine artist working in Liverpool during the early 1800s. It is an oil painting, meaning it could be hung for long periods without fear of fading, unlike a watercolour or ink drawing.

Lady East

an important artwork acquisition for our Maritime Museum

by Rona Hollingsworth
curator

We realised it would be a wonderful addition for the soon to be re-developed displays in our ground floor galleries. However, the cost, although very reasonable for such a unique painting, was a major hurdle until our recently created Endowment Fund was established. The purchase could never have happened without the help of the generous members who contributed to this Fund. Thank you all very much indeed!

Lady East, built in Calcutta in 1818, arrived in Hobart Town in April 1825 with its complement of 208 male convicts after a voyage, via St Jago, of 115 days. Two convicts, as well as the young daughter of a military guard, died en route. *Lady East* also carried 200 tons of government stores and locals were eagerly expecting it to deliver an organ for St David's Church. When *Lady East* finally arrived the *Hobart Town Gazette and Van Diemen's Land Advertiser* published a long 'Ode addressed to the organ of St David's Church'. As well as mentioning *Lady East* bringing 'full 200 men sent here for sins', it waxed lyrical about the arrival of the organ:



Our newly acquired painting of the convict transport, *Lady East*. Attributed to Joseph Heard (1799-1859). Photo: Barry Champion

'No sooner was the bark in sight of shore,
Than mountains whistled, never known before—
Inspired by music, all Tasmania danced,
The women sung, —and all the horses pranced!'¹

This historic organ, now inaccessible, is in Rokeby's St Matthew's Church which, sadly, is structurally unsound. The convicts came mostly from England with a few from Scotland and Ireland. Their names, place convicted, length of sentence and sometimes a description of tattoos, can be found in official records. Newspaper reports are also informative, often mentioning convicts' misdemeanours and tickets of leave. *Lady East* convict, John Allen 24, who 'absconded from a public works gang at New Norfolk' sported a mermaid tattoo.² John Jones absconded from Thomas Archer's property at Woolmers.³ Johnathan Lightfoot, previously a convict constable, was found drunk and disorderly, neglected to attend a muster, was insolent to Mrs De Gillern and 'clandestinely entered Major de Gillern's house'.⁴ Further research on *Lady East's* convict cargo would no doubt uncover many interesting tales of early Van Diemen's Land. □

¹ *Hobart Town Gazette and Van Diemen's Land Advertiser* 13 May 1925, p. 3

² 'List of Runaways.' *Hobart Town Gazette* 15 September 1927, p. 11

³ *Hobart Town Gazette* 21 Jan 1826, p. 4

⁴ Libraries Tasmania CON 31-1-27 Image167

AN APPEAL FOR YOUR SUPPORT

In 1825 convicts were given free transport to Van Diemen's Land on *Lady East* but in 2019 the *Lady's* portrait cost almost \$5000 to transport to our island! The Museum's Endowment Fund enabled the purchase and transportation of the painting. Your donations to the Fund will enable the Museum to make similar purchases in the future, further enhancing our collections. Details of how you can support the Fund with a tax-deductible donation can be found on your subscription renewal form or by contacting the Hon. Secretary: office@maritimetas.org

maritime photography

The inaugural Specsavers Australian Wooden Boat Festival PHOTOGRAPHIC COMPETITION

MyStateBank
**AUSTRALIAN
 WOODEN BOAT
 FESTIVAL**
 8-11 FEBRUARY 2019 HOBART



YOU MIGHT HAVE SEEN THIS EXHIBITION of maritime photography at the 2019 MyState Australian Wooden Boat Festival (AWBF), perhaps when stopping for a coffee at Brooke Street Pier, where the display was on the lower level.

With a mix of traditional and contemporary work, colour and monochrome, it offered a visual feast of images to contemplate in a relatively small, but effectively utilised, space. The selection on these two pages shows the variety in finalists' entries.



above: first prize winner REFLECTED COLOUR © Mark Higgins

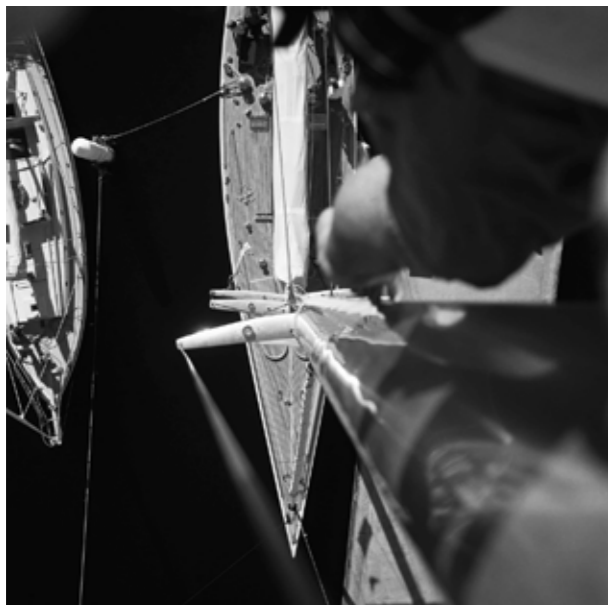


left: BRASS AND PINE © Rhys Jones

below: AFTER YOU GOVERNOR © Eric Graudins, features (left to right) *Enterprize*, *Tenacious*, *Egeria*, *Windward Bound* and *Young Endeavour*

facing page, inset: MAST © Brett Rogers

Photographs courtesy of the management of the 2019 MyState Australian Wooden Boat Festival on behalf of the Specsavers Australian Wooden Boat Festival Photographic Competition



The Specsavers Australian Wooden Boat Festival Photographic Competition attracted many entries. All were taken at previous AWBFs during the event's 25-year history. There was a limit of two images per entrant.

Visitors could vote for the People's Choice Award and order copies of their favourite photographs.

facing page, background photo: Visitors to the Specsavers Australian Wooden Boat Festival Photographic Competition exhibition of finalists at Brooke Street Pier – MMT photo



Photographs

– important historical records



top: *May Queen* - entrance Port Esperance - Photo: JW Beattie

above: *Allara* in Constitution Dock MMT - Colin Denison Collection

above, right: Crossing the River Derwent on the ferry *Kangaroo* Glass slide: MMT Collection - GSL222

below: Constitution Dock and the Carnegie Building, now the home of the Maritime Museum - O'May Collection P_OM_H_44a

below, right: Castray Esplanade - Photo: Anson Brothers

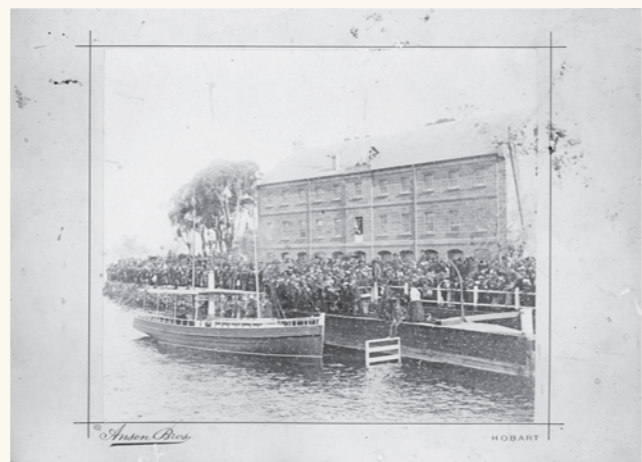


PHOTOGRAPHIC IMAGES AT THE MARITIME MUSEUM

The Maritime Museum's photographic collections contain more than 100 000 images, in formats ranging from glass lantern slides like the one of *Kangaroo* (above), to digital images donated via email.

Works by early Tasmanian professional photographers, the Anson Brothers and John Watt Beattie, are included. James Chandler, active ca 1913–1938, was a prolific professional photographer of maritime subjects in Tasmania. He was perhaps inspired by his ship-builder uncle, Jacob Chandler. Some of our most familiar images from the interwar period come from the Chandler collection.

The Museum also holds significant collections from amateur photographers and ship enthusiasts. Many of the older images, though, remain anonymous as the collector's notes are lost, are no longer available or never existed. □



3-D printing as a conservation tool

a new frame for one of our China Trade paintings

A FIRST FOR THE MARITIME MUSEUM OF TASMANIA — and a first for Australia.

The Museum had sent two nineteenth-century oil on canvas paintings—depicting ships employed in the China Trade—for conservation. The paintings are by unknown Chinese artists but the background story of the ships, *Mary Blair* and *Wild Wave*, was told by Chris Tassell in *Maritime Times* No 59, June 2017.

Mary Blair had its original ornate gilt frame, but *Wild Wave* had only a plain wooden one. We wanted them to have matching frames. One solution that was suggested was to use the 3-D printing process to produce a matching frame. It was a novel idea and we agreed to allow the enthusiastic team to experiment.

The process began: (1) *Mary Blair's* frame was scanned, (2) digital sculpting software modelled the 3-D image, (3) the file was converted to a format that would allow 3-D printing, (4) the pieces were assembled, joined with polyester resin and given a coat of primer, (5) the new frame was sprayed with black enamel paint, (6) gilded using traditional gilding methods, then aged to look similar to *Mary Blair's* frame, and (7) a protective layer of shellac was applied. *Wild Wave* was then inserted into its new frame.

Although each step described here appears to be a simple progression, the process was a complex one. A detailed account of the work written by conservator, Mar Gomez, who had previously worked on our Haughton Forrest collection, is at

<https://aiccm.org.au/national-news/3d-printing-replica-frame-first-australia>



above: *Wild Wave* was under glass (unusual for an oil painting) when acquired by the Museum, and the frame was not its original frame. Note its damaged mount and the faint X of disfiguring marks left by tape on the glass. The painting of *Mary Blair*, which had a tear across its canvas, also required restoration work. Photo: MMT Collection

below, left: *Mary Blair* after restoration and in its original gilded frame, which was scanned to produce the new frame for *Wild Wave*. below, right: *Wild Wave*, restored and in its new frame. Photo: Barry Champion

Both ships sailed between China and Hobart for more than a decade. Both paintings, now looking more like a pair though they have different dimensions, are back in the Maritime Museum. We are very pleased with the outcome and we hope you take a second look at the paintings next time you visit the Museum and ponder the interesting process that created the new frame for *Wild Wave*. □

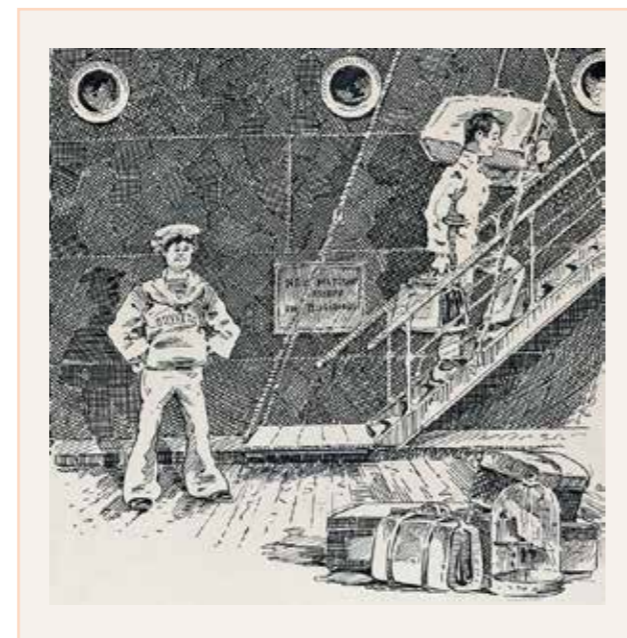


CARTOONING — A TIME-HONOURED ART

It seems the talent to draw cartoons has come down through the family of Louis Rodway—the Museum’s wonderful volunteer cartoonist whose works are featured on pages 24–25.

Louis donated this fascinating Tom Midwood cartoon to the Museum. It had been passed down through his family and shows people embarking on RMS *Orvieta*.

Midwood (1854 – 1912) is probably Tasmania’s first notable cartoonist. He left a large body of original, comical work mainly featuring Hobart characters. Many are now held by the University of Tasmania. As a young man, Midwood ventured abroad as a seaman and musician before returning to work as a draughtsman. Like Louis, he was also a graphic artist, musician and keen sailor.



This rather quirky, very detailed scene shows passengers (and parrot) ready to leave on their voyage on RMS *Orvieta*. In 1909, RMS *Orvieta* was built for the Orient Line as a Royal Mail Steamer and passenger vessel.¹ It picked up 18 500 cases of apples from Hobart in 1911, and 25 000 cases in 1912.² Since Tom Midwood died in September 1912, this is probably one of his last works. □

References

- ¹ *Mercury* 1 April 1909, p.4
² *Daily Post* (Hobart) 13 January 1911, p.4; *Mercury* 19 April 1912, p.5
 More information about Tom Midwood is at <https://eprints.utas.au/6925>
 and, in a tribute article shortly after his death, there's a photo of him playing his ukulele in the *Weekly Courier* 9 September 1912.



Photos: Barry Champion

NO WHALES WERE HURT IN THE MAKING OF THIS PRODUCTION!!

One of the key messages we impart to visitors to the Maritime Museum is that we do not support the killing of whales today. But ... AND THIS IS THE IMPORTANT BIT ... to understand the history of Tasmania, visitors need to appreciate that Hobart was built with the wealth that came from the whaling industry. The local economy benefited significantly from whaling activity that thrived during the first 50 years of Hobart's existence. Hobart's merchants, ships' masters and the local entrepreneurs who invested in the whaling fleets became very rich through an industry that was disgusting, smelly, dangerous (for the crews involved), and deadly for the scores of magnificent mammals that faced the wrong end of a harpoon.

However, the art of scrimshaw deserves special attention in the awful trade of killing these wonderful creatures for their oil. As members and visitors have seen with our exhibition, 'One Man's Obsession', scrimshanders (those who work with whale bone, teeth and baleen) created a myriad of artistic, utilitarian and often very beautiful objects, known collectively as scrimshaw. With a lot of time on their hands, and for some with an eye for turning a tidy profit, ships' crews created engravings, utensils, tools, ornaments, walking sticks, miniature sculptures—the list is only limited by the creator's imagination.

It was from this that we took our theme 'Recreating the Ancient Art of Scrimshaw' for the April school holidays program. First problem: obtaining whale bone and teeth is very, very illegal in Australia today. So, we had to come up with a solution that did not involve killing whales. After much discussion, we had the winning idea. Pour plaster into icy-pole moulds to create an object that looked a bit like a sperm whale tooth. Note: the efforts of Louis Rodway enabled some 60 'teeth' to be fashioned.

Second problem: how to provide a surface that could be etched or engraved like original scrimshaw. Covering the 'teeth' in PVA glue ensured that only the etched lines on the surface would be highlighted with ink. Third problem: although the test runs looked promising, we didn't really know if this was going to be successful with children. So, with some trepidation, we took the bookings.

On each day of the program, we first took the participants on a brief journey into the history of whaling. Then we explored the world of scrimshaw in all its forms. And finally, we let the children loose to create their own masterpieces. At one stage, I left the room to print off the participation certificates for



Scrimshanders in action
 Photos: Barry Champion

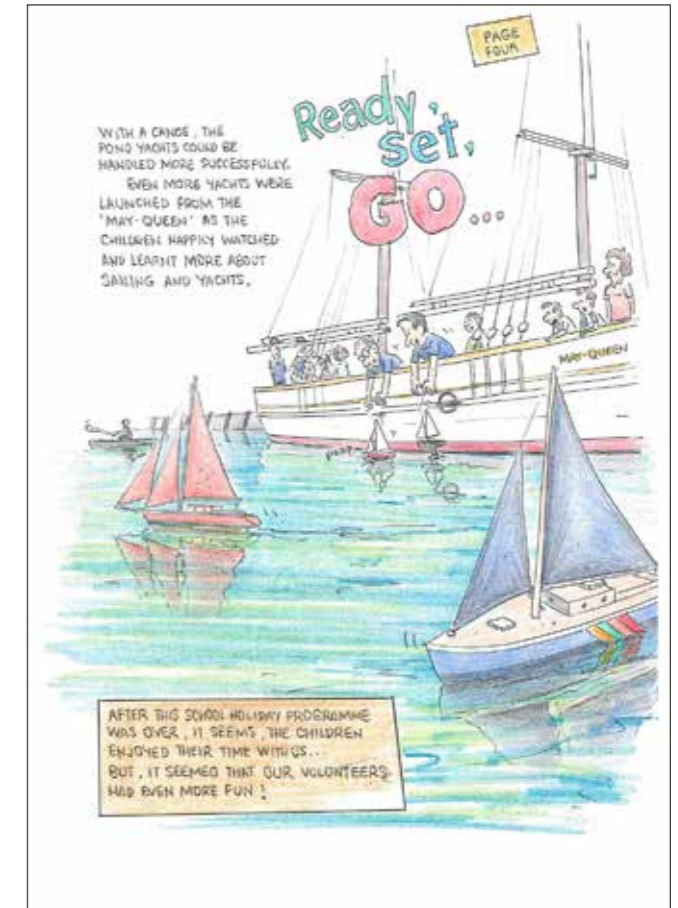
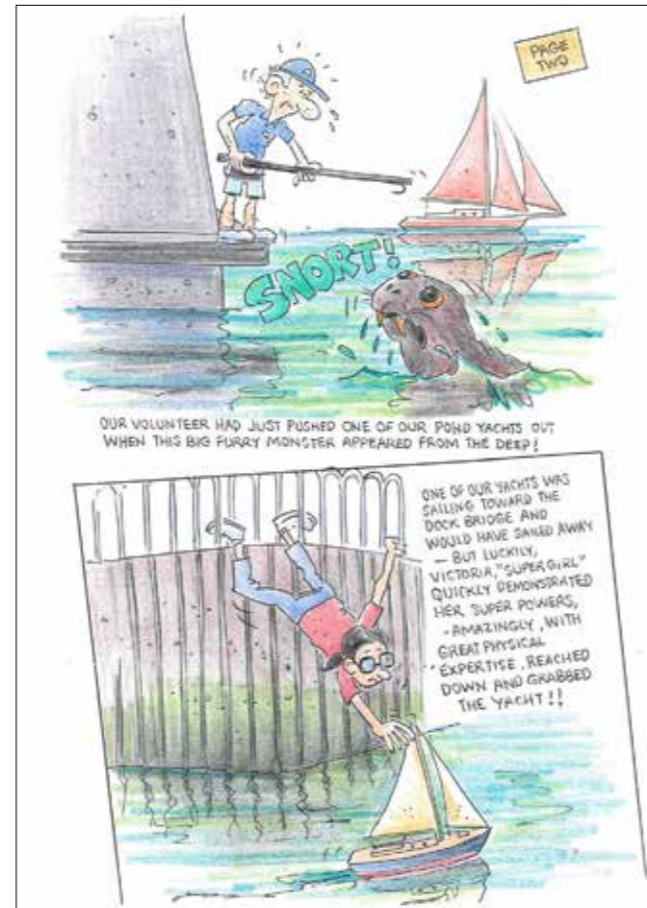
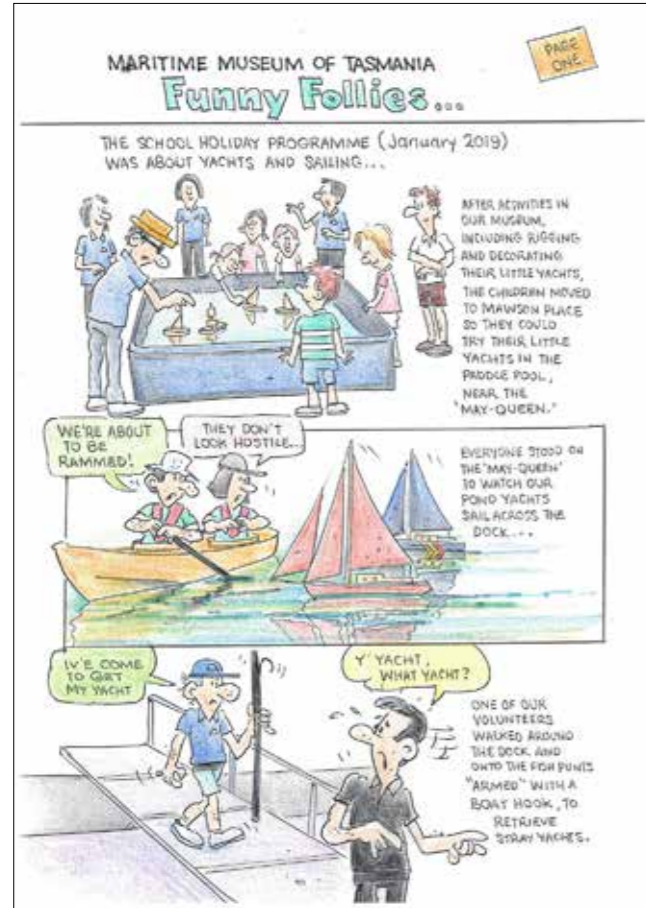


each child. Upon returning, I could hear no noise at all. Thinking they must have all left through boredom, I discovered the children all hard at work, diligently and VERY quietly engraving their 'teeth'. Parents too were enraptured watching the art unfold. It was a remarkable experience and some of the work was just beautiful. This was repeated each day. For the members of the MMT Education Group, this turned out to be one of our most satisfying programs. The children were able to engage in a very tangible way, they experienced the beauty of an ancient artform, and hopefully they learnt something along the way. And no whales suffered. SUCCESS ALL ROUND I RECKON. □

School holidays at the Maritime Museum

— Model Yachts

by Louis Rodway



ship spotter

Did you spot the sleek superyacht that visited Hobart in April? It was *Aquijo*: length 86m, beam 14.48m, with 92m masts and a sail area of more than 5000 square metres. The shiny black hull reflected the PW2 dock while it was berthed astern of *Aurora Australis*.

Launched in 2016, *Aquijo* (1538 grt) was built in the Netherlands and is a product of an Oceanco-Vitters partnership. Twelve guests can be accommodated in 7 cabins/staterooms and there's a crew of 17. Valued at USD 80 million, the superyacht is available for charter.

Photo: Rex Cox

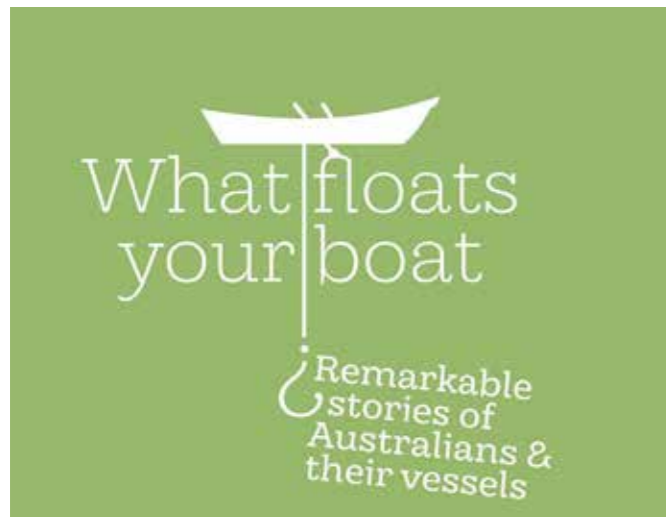


Aquijo

Aquijo arrives in Hobart on 4 April 2019. Photos taken from Kings Pier by Rex Cox



travelling exhibition



The Australian National Maritime Museum and the Australian Maritime Museums Council (AMMC) are developing a travelling exhibition: 'What Floats Your Boat: Remarkable stories of Australians and their vessels', using content provided by the AMMC membership.

The idea is to find stories where the focus is as much on a person or people as it is on a specific boat. Our Museum is full of suitable stories and it will be hard to choose which to submit. One could be George Hayles (or Hales) who, with his father Daniel, was a waterman on the River Derwent in the late 1800s. George Hayles was, according to Harry O'May, probably the best-known waterman and very popular, particularly with the men from visiting warships. We don't know much else about George or his father, but they are representative of generations of watermen who, from the granting of the first licence in 1816, plied the River Derwent from the Hobart waterfront carrying people and goods back and forth across the river and acting as tenders for ships anchored in the river. O'May described them as 'a good-natured, convivial lot, full of native wit, and ever ready to have a joke at another's expense'.¹ And these men were, for nearly a century, the lifeline between the east and west shores of the river.'

¹ O'May, H (1973). *Hobart River Craft*. Harry O'May, Hobart, pp. 52 & 54

Waterman, George Hayles
Location and boat unknown

Glass slide
P_GSL166
MMT Chandler Collection



IF YOU THINK YOU MIGHT HAVE A STORY,
details of how you can be involved in the
project can be found at
[http://maritimemuseumsaustralia.com/page/
what-floats-your-boat](http://maritimemuseumsaustralia.com/page/what-floats-your-boat)

Maritime Museum TAS P_GSL 166

A HAPPY VISITOR

LUKE SELECTED THE CUBIC FUN KIT – USS *Enterprise* – as a Christmas present when his family was in Hobart and visiting the Maritime Museum. He and his mother assembled it once back in Sydney, and Luke definitely did his share of the construction. A great job!

He is wearing one of his treasured navy caps—HMAS *Hobart*. His great-grandfather served on HMAS *Hobart* in 1941–1942, in the Mediterranean, at the fall of Singapore and at the Battle of the Coral Sea.

As you can guess, Luke LOVES ships. He attends their Open Days whenever possible and readily recognises cruise and naval ships he sees on Sydney Harbour.



Luke Truskett holds his model of USS *Enterprise* which he constructed from a kit purchased at the Maritime Museum's shop.



Rolph's Nautical Gift & Book Shop

OPEN 7 DAYS — 9am–5pm

Lots of gifts and books in the Maritime Museum's shop!
CALL IN to browse and see the full range of

10% DISCOUNT for MMT members (+ postage & handling) shop@maritimetas.org

knot so hard

a series by Frank Charles Brown

No 50 - Surgeon's Loop

This very simple loop is reported to be strong and is recommended for angling lines in G Budworth's *Tough and Versatile Knots*. Anglers may find lubricating the line with saliva advantageous.



1 - To tie, take a suitably long bight



2 - Make the first Overhand Knot



3 - Continue on to double the knot



4 - Continue on and make a third turn



5 - Draw up the knot, working the line as necessary to keep neat

Budworth also advises that it is difficult to untie. I would hazard a guess that this loop in rope would be quite strong and easier to untie after loading than a single Overhand Knot.



from the galley

AS I WRITE THIS, AUTUMN IS TURNING TO WINTER, evenings are closing in and the cat has taken up residence on the hearth in the hope that someone will light the fire. The last of the apples and pears have been preserved, or they would have if we'd been organised (the green waste wheelie bin smells strongly of cider at the moment). Thoughts in the kitchen turn to sturdy stews and rich casseroles. If we kept pigs we'd probably have killed one or two by now and had a sausage-making day. Probably would've made a couple of pork pies, too.

'You can't get decent pork pies in Tasmania,' someone said to me the other day. Well, you can if you look hard enough; there's at least one maker in the north of the state. Or you could make your own. But what do they mean by



'decent pork pie' anyway? Presumably they mean the kind of pie that mythologically accompanies a pint of Olde Englishe bitter in a sun-dappled English pub garden of the kind you see in calendar photographs or which appear in television dramatisations of Agatha Christie novels.

'Landlord, I want a pint, a pie and a kind word, please.'
'Here's your pint and pie, sir.'
'What about the kind word?'
'Don't eat the pie.'

Turning pigs into pies has been done for centuries—even the Romans did it, apparently, filling a pie crust of oil and flour with ham, bay leaves, honey and dried figs. But the pie we're after follows the medieval tradition of 'raised' pies where a dense hot water crust pastry encases the filling and a gelatine-rich stock, poured into the pie as it cools, makes an air-tight seal around the meat. Recipes that produce a pie that would be familiar to us today can be found in English documents dating back to the early 1300s. Traditionally, pies are baked free-standing, producing the distinctive bowed-out sides, but mass-produced pies tend to be mould-baked with straight sides.

Our kind of pork pie with its filling preserved in jelly, is served at room temperature, accompanied by a garnish of lettuce and tomato or perhaps a pickled onion, fruit chutney or mustard. This slightly modified recipe (with a couple of added notes) comes from the *Burnie Advocate* of 21 December 1929, p. 16, which suggests the pie would be 'useful' at Christmas with guests popping in and out, a possibly coincidental acknowledgement of the tradition in England's East Midlands of eating pork pies for breakfast at Christmas. □

PORK PIE

Ingredients

For the pastry — 1 ½ lbs [plain] flour, ½ lb butter or lard, 2 eggs, 2 gills of boiling milk, salt.

For the pie — 2 lb lean pork, 1 teaspoonful salt, a little black pepper, and cayenne.

Could add mace, sage, thyme and maybe grated apple to the mix.

Method

Remove rind from the pork which should then be cut into small pieces. Mix it with the seasoning and add to it two tablespoons of cold water.

For the pastry, sieve together the flour and salt. Heat the butter and milk in a saucepan. Pour the greater part of the fluid onto the flour and stir with a wooden spoon until it is well mixed. Then knead it well with the hands. If the mixture is too dry, add the remainder of the butter and milk. Knead it quickly in a warm place until it is smooth but not sticky. Do not let it get cold.

Cut off a third of the paste and put it aside in a warm place for the lid of the pie. Roll out the remainder to a thickness of one third of an inch. Press it well into a greased mould with the hands. Trim off the edges so that it leaves about half an inch of pastry standing above the mould.

Put in the pork, place a lid of pastry on top, and press edges together. Brush it over with a beaten egg, make a hole in the top and decorate it with leaves of pastry. Keep the hole at the top open, and brush the decorations with beaten egg also. Tie a band of greased paper around the tin so that it stands four inches above it.

Bake the pie in a moderate oven for 3–4 hours.

Boil pork bones, rind & trimmings with seasoning for stock.

When pie is nearly cold, remove from the tin, take out the centre ornament, and add two teacupfuls of good seasoned stock made from bones rind and trimmings of the pork.

Pour in warm stock through hole in lid of pie. Allow to cool and gel.

When the pie is cold, replace the ornament.

COMPETITION

WIN a \$25 voucher
to redeem at
Rolph's
Nautical Gift and Book Shop
at the Maritime Museum

— details page 30 —



Lady Nelson

sailing most weekends
& public holidays
(1½ hour duration)

\$30 adults | \$15 children under 12

Phone 03 6234 3348
www.ladynelson.org.au

EXPLORE HOBART ON THE RED DECKER



SPECIALISED BUS CHARTERS

SOCIAL GROUP EXCURSIONS

OPEN-TOP & CLOSED-TOP BUSES

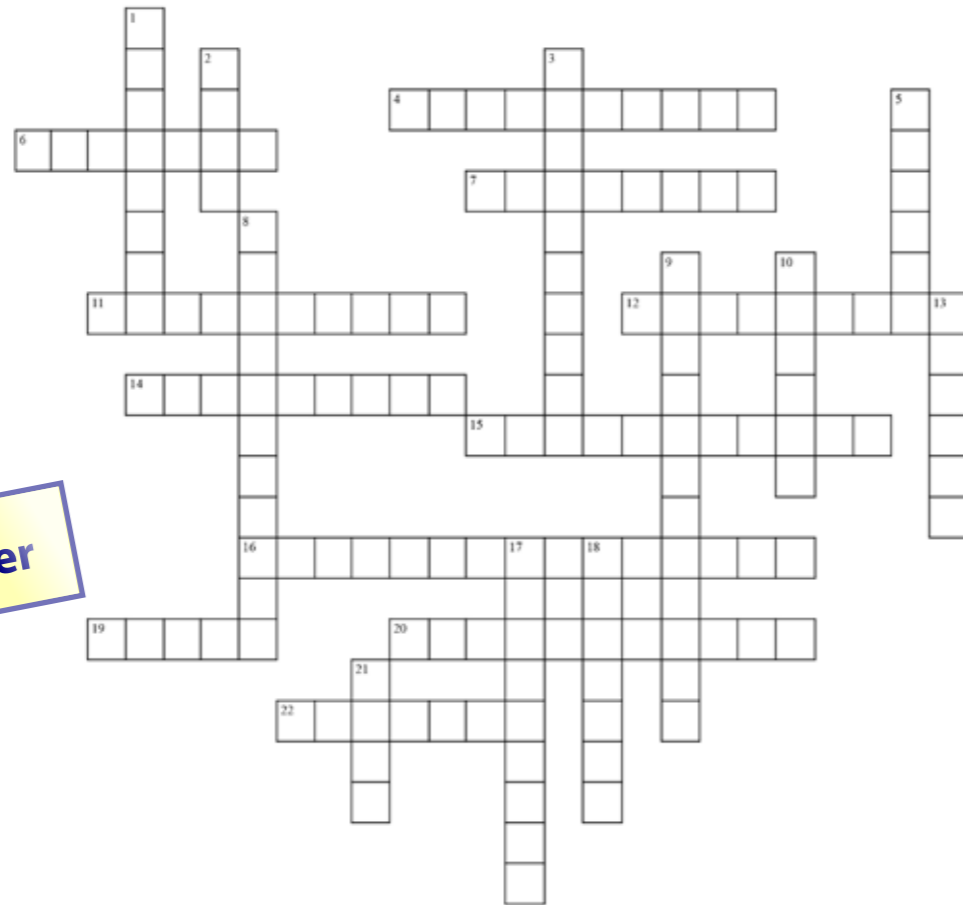
(03) 6236 9116

www.reddecker.com.au

Proudly supporting the
Maritime Museum of Tasmania
since 2000.

Winter Crossword — for all *Maritime Times* readers

Search for crossword answers in the pages of this magazine and enter our competition to win a \$25 voucher from Rolph's Nautical Gift and Book Shop at the Maritime Museum.



ACROSS

4. Cartoon of RMS *Orvieto* by ... [3,7]
6. TasPorts gifted land for 'Footsteps Towards ...' [7]
7. A new frame 3D-printed for ... [4,4]
11. Luke chose USS ... from MMT shop [10]
12. Schooner commanded by Louis de Freycinet [9]
14. An ancient art re-introduced at MMT's school holiday program [9]
15. Painting 'Lady East' is attributed to artist ... [6,5]
16. Winning photo in the competition was ... [9,6]
19. Preserves filling of a traditional pork pie [5]
20. Cartoons of school holidays at MMT, by [5,6]
22. Ship represented on front cover [7]

DOWN

1. George Hayles was a ... [8]
2. A Surgeon's Loop is a type of ... [4]
3. Who painted 'Storm Bay'? [4,6]
5. Street where 1880s tattoo studio opened [6]
8. Author of 'Maritime Paintings of Early Australia' [6,5]
9. Who captained *Carol J*? [4,8]
10. Team shirts from yacht ... donated to MMT [6]
13. Superyacht, visited Hobart in April 2019 [6]
17. Name of ship's model in glass dome [9]
18. A naval pinnacle built in 1916 [7]
21. Exhibition in Carnegie Galley: 'Marking ...' [4]

All correct entries received before 15 August 2019 go into the draw for a \$25 voucher to redeem in the Museum's gift and book shop. One entry per person. Entries on a photocopy of this page, or scanned entries, are acceptable. First correct entry drawn is the winner and will be announced in the September 2019 issue of *Maritime Times*. Post your entry to The Editor, *Maritime Times of Tasmania*, GPO Box 1118, Hobart, Tas. 7001, OR send as an email attachment with subject line MTT 66 CROSSWORD to admin@maritimetas.org Remember to add your name and contact details to paper entry or to email attachment. Judges' decision is final.

There were only a few correct entries in the MTT 66 (March) crossword competition and the WINNER—the first correct entry out of the hat—was Marion Berry. Congratulations!

TasPorts news



Stephen Walker's bronze sculpture 'Tidal Pools' at Lower Sandy Bay, Hobart
Photo: Mark Hosking

words from the accompanying plaque:
'The rise and fall of tides ... shearwaters ... diving gannets ... a sea eagle ... memories of islands in Bass Strait ... on the wave lapped promenade of Sandy Bay Beach. October 2013 Stephen Walker AM'



below: 'Footsteps to Freedom' sculpture by Rowan Gillespie
Photo: Barry Champion

HOBART'S WATERFRONT IS HOME to a number of art installations and event spaces, and TasPorts is a proud supporter stretching back to the days of the Marine Board of Hobart.

Renowned Tasmanian sculptor, Stephen Walker, created a number of bronze installations that can be viewed around the waterfront. The most popular of these is the Louis Bernacchi tribute Self Portrait, 'Louis and Joe' at Victoria Dock. Since its installation in 1998 this sculpture of Antarctic explorer Louis Bernacchi with his dog Joe, surrounded by penguins, birds and fur seals has captured the hearts of locals and tourists alike.

Another popular Walker work is 'Tidal Pools', a captivating sculpture of pools, trickling water and sea-life. Originally located in Sydney's Martin Place, it was returned to Tasmania in 2000 to the Marine Board of Hobart offices at Mawson Place. The sculpture can now be found along the Long Beach promenade in Lower Sandy Bay.

At Victoria Dock you will find the moving Fisherman's Memorial, a monument to all commercial fishermen who lost their lives at sea from the early days of settlement through to today. In early 2019 the

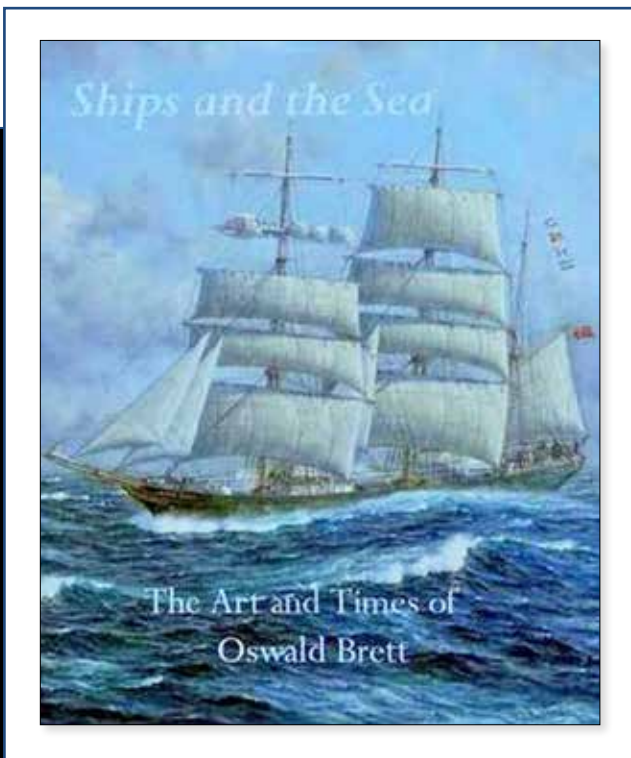
memorial was newly designed and elevated off the ground to ensure it has greater prominence and is a more fitting memorial to those lost at sea.

With the redevelopment of the Hunter Street precinct, TasPorts gifted a small parcel of land outside MACq01 for the sculpture 'Footsteps towards Freedom' by Rowan Gillespie. This moving sculpture of three women, a child and infant, honours the 13,000 convict women and 2000 children who were transported to Van Diemen's Land between 1803 and 1853.

Hobart's waterfront is also utilised for a range of festivals and events each year including Dark Mofo, The MyState Australian Wooden Boat Festival and Taste of Tasmania.

MAC 2, the stunning new arrivals building for cruise ship passengers is an impressive addition to Hobart's waterfront. The huge and versatile venue also doubles as an event space for public exhibitions, conferences, luxury weddings and car launches, and is a sought-after live music venue. MAC 2 can cater for more than 1100 guests and offers incredible views of the River Derwent and Hobart's iconic Sullivans Cove against the backdrop of Mount Wellington / kunanyi. □

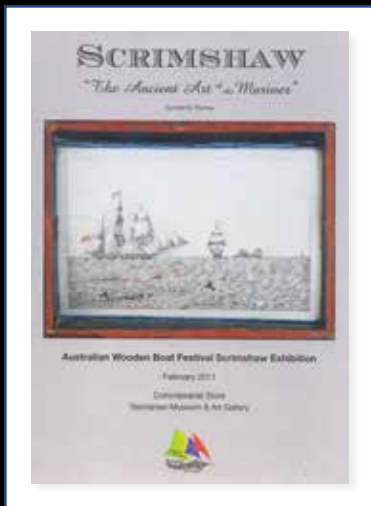
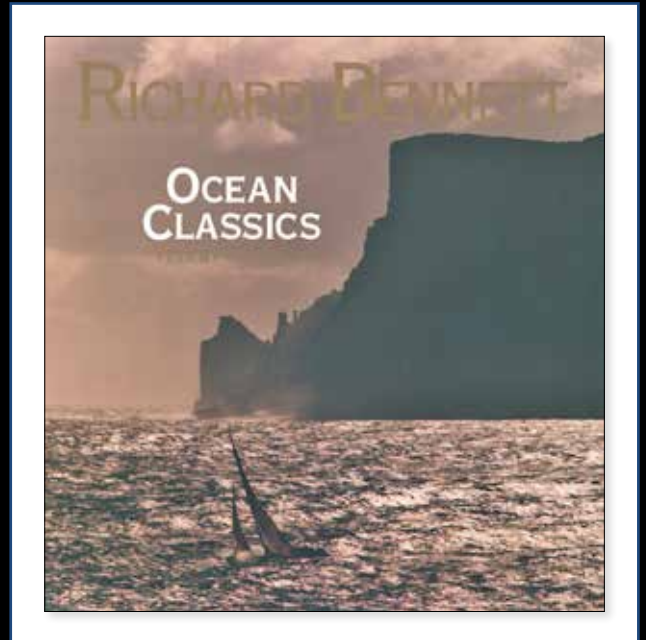
If you're looking for a high-class venue for your next event, please get in touch with TasPorts Event Coordinator, Joel Lipson. events@tasports.com.au 1300 366 742



SHIPS AND THE SEA – The art and times of Oswald Brett (1900–2012) —an autobiography. Halstead Press, ACT

OCEAN CLASSICS – Photography by Richard Bennett; Text by Bob Ross

SCRIMSHAW: the ancient art of the mariner by Colin S Thomas; photography by Andrew Simpson



A selection of maritime art books in the Museum's shop

Some have a direct connection to the Maritime Museum, e.g.

- five Oswald Brett paintings are held by the Museum
- Richard Bennett's images of *Archie* and *Wild Rose* are held in the MMT collection
- the scrimshaw exhibition of Colin Thomas's collection in the Carnegie Gallery 'One Man's Obsession' will close on 24 June 2019. His catalogue (left) is in the Museum's shop.



Rolph's Nautical Gift & Book Shop

OPEN 7 DAYS — 9am–5pm

Lots of gifts and books in the Maritime Museum's shop!
CALL IN to browse and see the full range of

● **BOOKS** Clocks **DVDs** Barometers **GLOBES** Mugs **SHIPS MODELS** etc. ●

10% DISCOUNT for MMT members (+ postage & handling) shop@maritimetas.org