

MARITIME TIMES OF TASMANIA

No 69 – Summer 2019

\$3.50

SUMMER!

2019 SYDNEY HOBART 75TH

CRUISE SHIPS IN PORT

WYATT EARP LUNCHEON

GEORGE III MONUMENT

NORVAL

TasPorts news

AMC news

CAPSTAN update

MUSEUM NEWS

President's report

Carnegie Gallery

Curator's notes

AMMC Conference





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



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 2020

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

Chris Tassell, Vice President
christassell@qrgroup.com.au

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

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

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

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

Ross Studley, Treasurer
office@maritimetas.org

Paul Armstrong
 0407 932 641

Peter Wright
 03) 6288 7168
i8morerhubarb@gmail.com

The Committee also includes representatives from external organisations: Alderman Jeff Briscoe (Hobart City Council), Scott Carlin (TMAG), and Sara Schwarz (TasPorts)

Maritime Times of Tasmania

The quarterly magazine produced by the Maritime Museum of Tasmania

ISSN 2652-1342 (digital)



Front Cover image

Alive

Tasmanian entrant in the 2019 Rolex Sydney Hobart Yacht Race and overall winner 2018

Photo: Peter Watson



Maritime Times of Tasmania welcomes original historical or newsworthy articles for publication

Contributions, reflecting the Museum's mission to promote research into and the interpretation of, Tasmania's maritime heritage, can be short notes, or 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.

Ideally, your contributions will be in a Word document, 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. Include your contact details. Add to your calendar.

Deadline for the next issue is 14 February 2020.

Dear Members and Friends of the Museum,

This report covers the Maritime Museum's financial year 1 July 2018 to 30 June 2019.

The total number of visitors for the year was 21 976, the second highest annual visitation. As previously reported over 80% of Museum visitors are from interstate or overseas. With an increase in tourist visitors to Tasmania over the same period just 1% up on the previous year our figures this year, combined with the last three years, exhibit healthy growth mirroring the State's tourism industry. A slight increase in shop profit helped the Museum achieve a positive financial result for the year overall (\$14 000 profit). The shop provides a significant contribution to the Museum's income (approx. 18%) and is ably managed by volunteers Tiiu Raabus and Pip Scholten.

ACTIVITIES—The Museum participated in the 2019 MyState Australian Wooden Boat Festival with *Westward* and *May Queen* open for inspection, four vessels ashore and our 'Messing about in Boats' travelling exhibition displayed in the PW1 shed.

As part of the Museum's commitment to the AMMC, we hosted a workshop, coinciding with the AWBF, to aid development of the next AMMC travelling exhibition 'Remarkable—stories of Australians and their Boats', which will be displayed around Australia. John and Mark attended a similar workshop in Echuca, meeting staff and volunteers from a number of museums and heritage groups in Victoria and NSW. The Museum's five travelling exhibitions were shared between six venues around the state.

Another successful year of school holiday programs saw a similar number of participants as last year with approx. 230 children plus parents/carers attending the four programs offered. A high proportion of participants are repeat attendees and many of the new participants are encouraged by word of mouth, a clear demonstration of the effort put in to preparing the programs by the team of eight volunteers, coordinated by Maritime Heritage Coordinator, John Wadsley. The Museum hosted 18 school groups, 594 students plus teachers and carers, with most groups receiving a volunteer-led guided tour. Ten community groups, totalling over 220 people, were given guided tours of the museum by volunteer guides. Rex Cox gave talks featuring the Maritime Museum on 6 occasions, five of which were U3A (University of the Third Age) groups. Eleven monthly talks were held in the Royal Society Rooms of TMAG, with a total of 684 people attending, an average audience of approx. 62, a 24% increase on the previous year.

EVENTS IN THE CARNEGIE GALLERY

—In May the Museum hosted a two-day international conference on the history of whaling, attended by 43 delegates. It was organised jointly by Museum member Dale Chatwin and the MMT and conference papers are available. This highly successful conference was conducted in the Carnegie Gallery. The Museum also hosted four book launches and a networking event for emerging museum professionals hosted jointly with Museums and Galleries Australia (Tasmania Branch).

Three exhibitions were held in the Carnegie Gallery: 'Beach Couture: A Haute Mess' by Marina DeBris explored our pollution of the ocean through a series of costumes and artworks made from rubbish collected from beaches. The gallery then hosted a travelling exhibition, 'Submerged', comprising shipwreck stories from around Australia prepared by the Australian Maritime Museums Council (AMMC). This was augmented with stories and objects from our own collections which became 'Wrecks in Tasmanian Waters' once the travelling component moved on. Local collector Colin Thomas's world class collection of scrimshaw was also displayed in the Carnegie Gallery over the summer.

ACQUISITIONS—Volunteer Registrar, Anne Ashford, works five mornings a week registering new donations and administering the Museum's collections. She has a team of three regular (and a number of occasional) volunteers assisting with various projects relating to the management of the collection. Over 100 donations comprising approx. 400 individual items were registered during the year. Two vessels were donated to the Museum, a Sabot dinghy and a 1960s 'Foldboat' as well as a considerable number of photographs, books and objects. We thank all our generous donors. The Museum also established an Endowment Fund, administered by a

in this issue — Summer!

- 7 Trek to the *George III* shipwreck monument
- 10 Norwegian Embassy and ANARE host 100th anniversary luncheon at Hadleys Hotel for Antarctic ship *MS Fanefjord/Wyatt Earp*
- 12 2019 *Rolex* 75th Sydney–Hobart Yacht Race
- 16 Cruise Ships at Tasmanian Ports, Summer 2019–20
- 20 *Norval*: a singular ship
- 31 TasPorts news
- + Museum news, book review, and regular features

from the president's log (cont.)

sub-committee and tasked with managing monetary donations to the Museum. The first acquisition funded was the 19th-century portrait of *Lady East*, a vessel that visited Hobart twice, first in 1825 with a cargo of male convicts and later in the 1830s with free migrants. Depictions of named convict vessels are rare, adding to the significance of this acquisition. The portrait was unveiled by our Patron, the Governor of Tasmania, Her Excellency Professor Kate Warner AC, at a well-attended reception in the Carnegie Gallery. We thank Bream Creek Vineyard for their support of this event.

As reported at last year's AGM, the Museum has updated its acquisition policy to bring it in line with modern, contemporary museum practice. This has meant the Museum no longer accepts any donations that have donor conditions attached because it is simply impossible for the Museum to honour special conditions. As a volunteer organisation we simply do not have the resources or memory to remember what was promised, say forty years ago. However all donors can be confident that any items donated to the Museum will be curated and cared for at the highest standard, making one-off conditions unnecessary. This change has not slowed the generous donations by the many members and friends of the Museum. As we commence to plan a new layout for our displays, we would welcome in particular any maritime-themed artefacts or material that help us tell the stories of convicts and whaling, as well as Sydney-Hobart memorabilia.

COMMITTEE, VOLUNTEERS and STAFF—I have been very lucky to have had such a willing and helpful committee. Thank you to the executive: Vice President Rex Cox, Secretary Beth Dayton and Treasurer Ross Studley, and management committee members Michael Stoddart, Chris Tassell, Pip Scholten, Alderman Jeff Briscoe (HCC), Scot Carlin (TMAG) and Joel Lipson (TasPorts). I also thank Michelle Blake for her service on the committee and as a committed volunteer who resigned due to her move interstate.

I would like to especially thank our volunteers, our staff and the management committee for their ongoing support and contributions. The number of volunteers remains steady with just over 100 active volunteers. Nine volunteers regularly work in the library on various projects and research requests. They logged 66 research requests from members of the public. Staff and volunteers were interviewed by media on eight occasions during the year.

Our staff are a wonderful team, always willing to go beyond the call of duty. Thank you to Rona, Mark, John and our newest member, Dr Annalise Rees, who is working three days per week as Assistant Curator. Her recruitment brings the number of staff to 4, all of whom are part-time—the equivalent of 2.4 full time staff.

ACKNOWLEDGEMENTS—The Museum acknowledges Arts Tasmania, Hobart City Council, TasPorts and Murdoch Clarke, whose active support encourages our ongoing growth and community participation. □



Travelling exhibition

REMARKABLE—stories of Australians and their boats

Over 30 stories were submitted from around Australia for this joint project of the Australian Maritime Museums Council and Australian National Maritime Museum. Following selection of stories, the title has changed to 'Remarkable - stories of Australians and their boats'

PANEL DISPLAY BEGINS TOUR JANUARY 2020

Details of the project can be found at <http://maritimemuseumsaustralia.com/page/what-floats-your-boat>

Maritime Museum Members

We welcome new members:

Peter Black	John White
Margot Welsh	Rod Hayes
David Marshall	Michael Hannon

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)



Australian Society of Marine Artists

15 November 2019 — 22 March 2020

THE AUSTRALIAN SOCIETY OF MARINE ARTISTS (ASMA) is staging its 2019 National Exhibition at the Maritime Museum of Tasmania's Carnegie Gallery between 15 November 2019 and 22 March 2020. Opened by Her Excellency Professor The Honourable Kate Warner AC, Governor of Tasmania, the exhibition coincides with the 75th Anniversary of the Rolex Sydney to Hobart Yacht Race. The exhibition showcases ASMA members' works illustrating the rich maritime heritage, beautiful coastlines and waterways of our nation.

ASMA 2019 features works in a variety of media including oil, pastel and watercolour depicting historical and contemporary subjects including references to the 75th Anniversary of the Sydney to Hobart Yacht Race.

Eminent maritime artist and Hobart resident Bill Mearns has several works in the exhibition alongside a selection of ASMA members' works from across Australia.

Come along to the Museum and take a look — you might just find a perfect stocking filler for Christmas!

—Annalise Rees, Assistant Curator



Installing the artworks for the ASMA exhibition

Opening night of the ASMA exhibition, 15 November 2019
left to right: Michael, Josh, Stephanie, and Jenny
Photos: Barry Champion



'Storm Bay Down Channel'
by Bill Mearns



Next exhibition: BILL MEARNS 2 April – 12 July 2020

from the brig

Welcome to the December issue of *Maritime Times of Tasmania*, No 69. With summer fast approaching, this edition includes our regular reviews of the coming cruise ship season and the 75th Sydney to Hobart yacht race, as well as a feature article on *Norval*, a rare visit to the *George III* monument at Southport, updates from organisations around the state, and our own activities. It is pleasing to report that *Westward* has been out on the river (see back cover) and there are plans for regular sails to be organised over the summer.

The Museum's 2019 Annual General Meeting was held on Tuesday 19 November and thank you to those members who attended. There were a couple of changes to the committee, with Chris Tassell being elected to replace Rex Cox as Vice President and Paul Armstrong and Peter Wright elected as ordinary members. Chris is an experienced manager of arts and cultural heritage, having been a Director of the Queen Victoria Museum and Art Gallery in Launceston and Managing Director of the National Trust Tasmania. We're very grateful to Rex for his term as Vice President and pleased that he is continuing as an ordinary member of the committee. Paul Armstrong and Peter Wright volunteer across many areas of the Museum's activities and bring considerable relevant experience and expertise. Sara Schwarz replaces Joel Lipson as the representative for TasPorts; we welcome Sara and we thank Joel for his input. Contact details for committee members can be found on page 2 (inside front cover).

With little over a year to go, planning for the next Australian Wooden Boat Festival is well underway. We welcome the Festival's new manager, Paul Stephanus, to the role and are pleased to introduce him here.



MMT's model of *Royal Viking Sky* as built

Photo: Barry Champion

Introducing the new General Manager of AWBF

Hello there! Paul the Younger here. Two months ago I took the helm of the Australian Wooden Boat Festival (AWBF) from Paul the Elder, and since then it's been a whirlwind of collecting ideas, meeting people, sifting through the relics of festivals gone by, and planning for the next AWBF, which will be 5–8 February 2021.

For 25 years now the Australian Wooden Boat Festival has been bringing people together to celebrate this country's remarkable maritime heritage. For four days at the height of summer, the Derwent billows with sails, children race each other in makeshift dinghies, choruses belt out sea shanties, and crowds weave through the hundreds of boats tucked into every nook of the waterfront. It's a time when Tasmanians, visitors, and the seafaring community from across the globe all come together to share their skills, their stories, and their passion for wooden boats. This is my type of festival. It's all about joy, adventure, learning, culture and community — all the good things in life. I am truly honoured to be a part of such a great event and look forward to inspiring a new generation of wooden boat enthusiasts so this festival can thrive for another 25 years.

With Australia as the feature country in 2021, we are going to focus on bringing together boat builders, restorers, experts and educators from around the country to share their knowledge. The maritime culture of Australia is so rich, and it is about time it takes centre stage at our festival: 100-year old living restorations floating beside shiny new builds fresh out of Tasmania's boat yards; Tasmania's legendary timbers, pulled from the depths of Lake Pieman, transformed into works of art before your eyes; boat designers from around the country waxing poetic on some new projects while indigenous canoe makers revive a tradition that has been a part of this land for tens of thousands of years. It's a playground for one and all: demonstrations, classes, markets, races, stories, and adventures. There's something about wooden boats ...

—Paul Stephanus

Thank you to all supporters and to everyone who helped in producing our magazine. A special thank-you is due to our photographers, past and present, who braved all sorts of weather to get images of visiting ships and outdoor activities, who climbed tall buildings to get an aerial perspective, who attended events, and who carefully photographed artefacts in the Museum's collections.



above: *Boudicca*, originally *Royal Viking Sky*, arriving Turku, Finland, 6 July 2010; due in Hobart 29 December 2019. Photo: K. Brzoza

below: Temporary summer mooring. A model of *Royal Viking Sky* (now *Boudicca*), will be on display in the foyer of the Maritime Museum for the summer. Photo: Barry Champion

A ship's model of *Royal Viking Sky*, presented to the Maritime Museum in the 1980s has been brought out of storage and prepared for display by Michael Stoddart. It has a mast head and port/starboard lights, and they work! It will be on display in the foyer of the Museum to highlight the importance of the cruise ship season. Read more detail about *Royal Viking Sky*, lengthened and renamed *Boudicca*, and other cruise ships in Tasmanian ports this season on pages 16–17.



new books in our shop

CURIOUS VOYAGES
A collection of astonishingly true tales



CURIOUS VOYAGES

by Russell Kenery (2019)
—15 voyages, courage and self-belief on a formidable scale

THROUGH ICE AND FIRE

by Sarah Laverick (2019)
—The adventures, science and people behind Australia's famous icebreaker RSV Aurora Australis

EXPLORING THE SOUTH LAND

by Libby and John McMahon
—Second edition (2019)
Tasmania emerges from Terra Australis Incognita - wonderful maps

And lots of other gift ideas!



Rolph's Nautical Gift & Book Shop

OPEN 7 DAYS — 9am–5pm

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

CALL IN to browse and see the full range of

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



Trek
to the

George III shipwreck monument

by Mark Hosking

‘Near this place are interred the remains of many of the sufferers who perished in the wreck of George the III, convict ship, which Vessel struck on a sunken rock near the Actaeon Reef on the night of the 12th April, 1835: upon which melancholy occasion 134 human beings were drowned. This tomb is erected by the desire of His Excellency Colonel George Arthur, Lieut. Governor, to mark that sad event, and is placed on this spot by Major Thomas Ryan, 50th Regiment, one of the survivors of the occasion.’

One of Tasmania’s more enigmatic maritime sites is the monument to the wreck of *George III* at Southport Bluff. Here a stone memorial, in the style of a classical sarcophagus, stands atop the lonely windswept bluff surrounded by dense impenetrable scrub, where the wild winds prevent anything growing above shoulder height.

The memorial was erected in 1839, four years after the disaster, at the instigation of Major Thomas Ryan, Commander of the military detachment aboard the vessel. It commemorates the 134 victims of the disaster, 133 of whom perished in the wreck.* The survivors were landed at Elliott Beach, in Deephole Bay, some distance into Southport itself and a considerable distance from the rock on which *George III* foundered, off Big Lagoon beach to the south of the bluff. Michael Roe recounts that local history suggests that Elliott Beach gained its name from a James Elliott, convict survivor of the wreck. There was a ‘Jimmy’ Elliott well known in Southport making a living as a pioneer oyster farmer and ferryman until the late 1890s, but Roe believes the two identities to be different men.

Victims of the disaster were washed ashore along the coast. Only one body, found on Southport Island, was identified; the name on the snuff box in his pocket was Thomas Nockey. Some victims received rudimentary burial by a party lead by WC Baudinet, who commanded a government guard-boat sent to protect the wreck from plundering, evidence of which had already been reported by Lieutenant WT Young, the officer who had found Nockey’s body on 21 April. It seems to have been Baudinet’s reports of finding three bodies

with gun shot wounds, two with cutlass wounds and another body whose throat had apparently been cut, that led to a half-hearted coronial enquiry, directed by Hobart Coroner JH Moore, involving the disinterment and inspection of 14 corpses, subsequently reburied where they had been found. The coronial jury made no attempt to identify any of their subjects, declared that the wounds were caused by the buffeting of the rocks and the mauling of fish and that the cut throat had been self-inflicted.

The notoriety of the wreck and the presence of the monument, clearly visible from passing vessels, led to the site becoming something of a tourist attraction in the latter part of the nineteenth century. In 1871 government surveyor and amateur historian JE Calder wrote his interpretation of the wreck following a visit to the area with a group from Hobart. Renowned photographer John Watt Beattie also visited. In the 1880s, steamers from Hobart regularly carried hundreds of excursionists as far as Southport. The monument might have been only a minor attraction and perhaps only a handful of visitors bothered to trek to the actual site. In 1885 visitors complained that the track to the monument was in disrepair, consisting of ‘quagmires and treacherous footholes’ and that the monument itself was in a ‘disgraceful state of disrepair, little else than a heap of stones remaining’, which was an exaggeration. How these visitors accessed the track we do not know. They could have been landed at Elliott Beach, from where the walk to the bluff is about five or six kilometres. As the tramline from Ida Bay to Elliott Beach is currently closed, most walkers today start by kayaking across Southport Narrows to Elliott Beach

from the boat ramp on the Kingfisher Beach side. Approaching Southport Bluff, the track rises to a point from which the monument can be glimpsed in the distance, with Parks and Wildlife interpretation boards explaining the significance of the site and the story of the wreck. The track then descends to the beach south of the bluff where remains of at least some of the victims of the wreck might have come ashore. With no access to Southport Bluff itself allowed, walkers can return to Elliott Beach the way they came, or continue south along the seashore, returning by way of a track from Southport Lagoon.

Since 1999 the bluff’s mystique has been further enhanced by its being quarantined — off-limits to the public in order to protect the endangered Southport Heath (*Epacris stuartii* also known as Stuart’s Heath) which occurs only on the bluff. There are less than 1000 plants left in the wild. The species is thought to be so isolated because of the short range of its seed dispersal, which is less than a few metres per plant.

Phytophthora is the most significant threat to the ongoing survival of this plant, so some hardy souls from the Hobart Conservation Volunteers Australia (CVA) team recently replaced the fence that keeps people out of the known natural range of the plant, to reduce the risk of *Phytophthora* being introduced on people’s walking boots.

Volunteers from the Hobart CVA, including the author on one occasion, have also surveyed the area to see if the population has changed since previous surveys were done several years ago. The project is made possible with support from the Australian Government’s Threatened Species Recovery Fund. If you want to come along to this beautiful location and lend a hand, get in touch! Hobart@cva.org.au □

*Assistant Surgeon Gregor McGregor, was rescued but then wandered into the bush, perhaps suffering from shock. He was found, but died in Hobart 12 days later.

This article draws heavily on the following references:

Roe, M (2006) *An Imperial Disaster: the Wreck of George the Third*. Blubberhead Press, Hobart; and Young, D (1996) ‘Making Crime Pay: the Evolution of Convict Tourism in Tasmania’. Tasmanian Historical Research Association, Hobart.

Background photo: View from the monument over Southport Island and across the D’Entrecasteaux Channel

Insets: *George III* monument and inscription on its side

right: *Epacris stuartii*, the endangered Southport Heath

Photos: Mark Hosking



‘The Wreck of George III’ — a painting, oil on canvas (1850) by Knut Bull, a Norwegian artist transported to Van Diemen’s Land from England in 1845 for forgery— is at the National Gallery of Australia NGA 2001.35. It can be viewed online at <https://artsearch.nga.gov.au/detail.cfm?irn=133128>



100th ANNIVERSARY LUNCHEON

ON 27 SEPTEMBER A LUNCHEON COMMEMORATING THE 100TH ANNIVERSARY of the launching of MS *Fanefjord* on 27 September 1919 in Molde, Norway, was hosted at Hadley's Orient Hotel in Hobart by His Excellency Paul Gulleik Larsen, Norwegian Ambassador to Australia, and Dr Joe Johnson, President of ANARE Club.

The Antarctic history of this little Norwegian fishing vessel has never been properly recognised in the annals of Australian and Norwegian Antarctic Exploration.

MS *Fanefjord* began its career as a trading vessel on the Norwegian coast before becoming engaged in the fishing industry. In 1932, it was purchased by Australian aviator and polar explorer Sir Hubert Wilkins for the American adventurer Lincoln Ellsworth and renamed MV *Wyatt Earp* after Ellsworth's boyhood hero. Ellsworth used the vessel in four expeditions to Antarctica between 1933–1939 in his effort to become the first person to fly across Antarctica. He achieved that goal.

In 1939 after his success in flying across Antarctica, Ellsworth sailed to Hobart where *Wyatt Earp* was sold to the Royal Australian Navy. Renamed HMAS *Wongala*, it was used first as an ammunition and stores carrier to Darwin then as an examination vessel at Port Adelaide. After the war it was loaned to the Sea Scouts, but in 1947 was recommissioned into the Royal Australian Navy as part of Australia's effort to establish bases in the Antarctic and on sub-Antarctic islands.

HMAS *Wyatt Earp* only completed one voyage during the 1947–1948 season before being declared unsuitable for further Antarctic voyages and laid-up. It was sold to Arga Shipping Company of St Helens and renamed MV *Wongala* for the Bass Strait explosives trade. In 1956 it was bought by the Sydney–Ulverstone Shipping Company

above:
Wyatt Earp's Ship's Bell with Captain Murray Doyle (left), Mr Norman Tame RAN, who is the last surviving member of *Wyatt Earp's* 1947–1948 crew and who rang the bell during the commemoration, and Mrs Tame.
 Photo supplied by the author

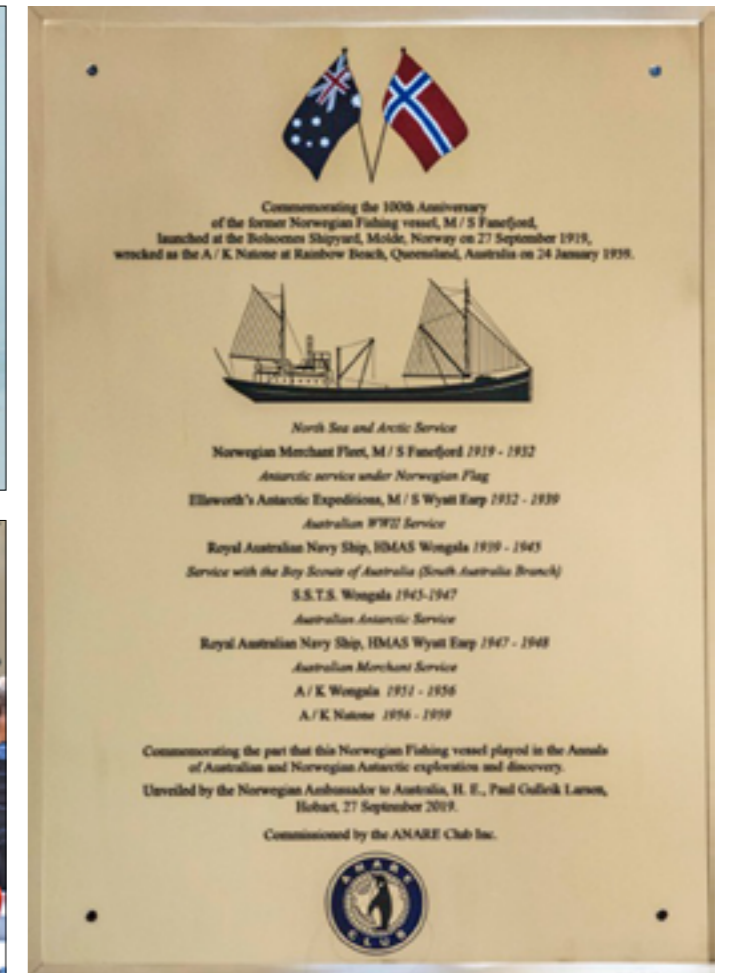
HMAS *Wyatt Earp* was a two-masted ship with a ketch rig and an auxiliary motor. Its gross tonnage was 402 (net 274) and its length 135.6ft/41.3m.
 Mitchener, E.A. (2015). *Ice in the Rigging: Ships of the Antarctic 1699–1937*. Hobart: Maritime Museum of Tasmania, p. 280



above, right:
 The *Wyatt Earp* plaque, presented to the Maritime Museum of Tasmania (MMT) by ANARE and the Norwegian Embassy. It will be held at MMT on perpetual loan.
 Photo: ANARE Club

above, top left:
 Model of *Wyatt Earp* at MMT.
 Photo: Barry Champion

above, left:
 Address by His Excellency Paul Gulleik Larsen, Norwegian Ambassador to Australia, at the luncheon — with the plaque, behind the flags, ready to be unveiled.
 Photo: David Dodd



to commemorate the launching of MS *Fanefjord* in Molde, Norway

by Murray Doyle AAM – Captain of RSV *Aurora Australis* (retired)

of Sydney and renamed A/K *Natone*, before being wrecked during a cyclone on 24 January 1959 on Rainbow Beach, Queensland, when returning from taking a cargo of cattle to Port Morseby.

A plaque (above) was unveiled by Ambassador Paul Gulleik Larsen and Joe Johnson, President ANARE Club, to commemorate the vessel's history. The ANARE Club has given the plaque to the Maritime Museum of Tasmania, on loan and in perpetuity.

Notable attendees at the 100th Anniversary Luncheon included Mr Norman Tame RAN, last surviving member of the 1947–1948 crew, who rang the Ship's Bell during the commemoration. The Bell has the names '*Fanefjord* 1919' and 'HMAS *Wyatt Earp* 1947' engraved on it. Also in attendance were Mr Kenneth Staurset Fane, Archivist/Curator at Romsdal Museum in Molde, Norway; Mr John Tucker MP (whose family owned the vessel at one time) representing the Tasmanian Premier; Mr Gary Guilbert, the son of another crew member; and Mr Garry Richardson who has written about the vessel and who also informed me that the museum Mainly Maritime at St Helens has a few items of memorabilia from the vessel. Also present were Mr Kevin Phillips from Mooloolaba who has dived on the wreck and salvaged a number of items; Sir Guy Green AC; Hobart Lord Mayor, Anna Reynolds; Mr Kim Ellis, Director AAD; Dr Annalise Rees from the Maritime Museum of Tasmania and Mr Kim Newstead, President Maritime Museum of Tasmania.

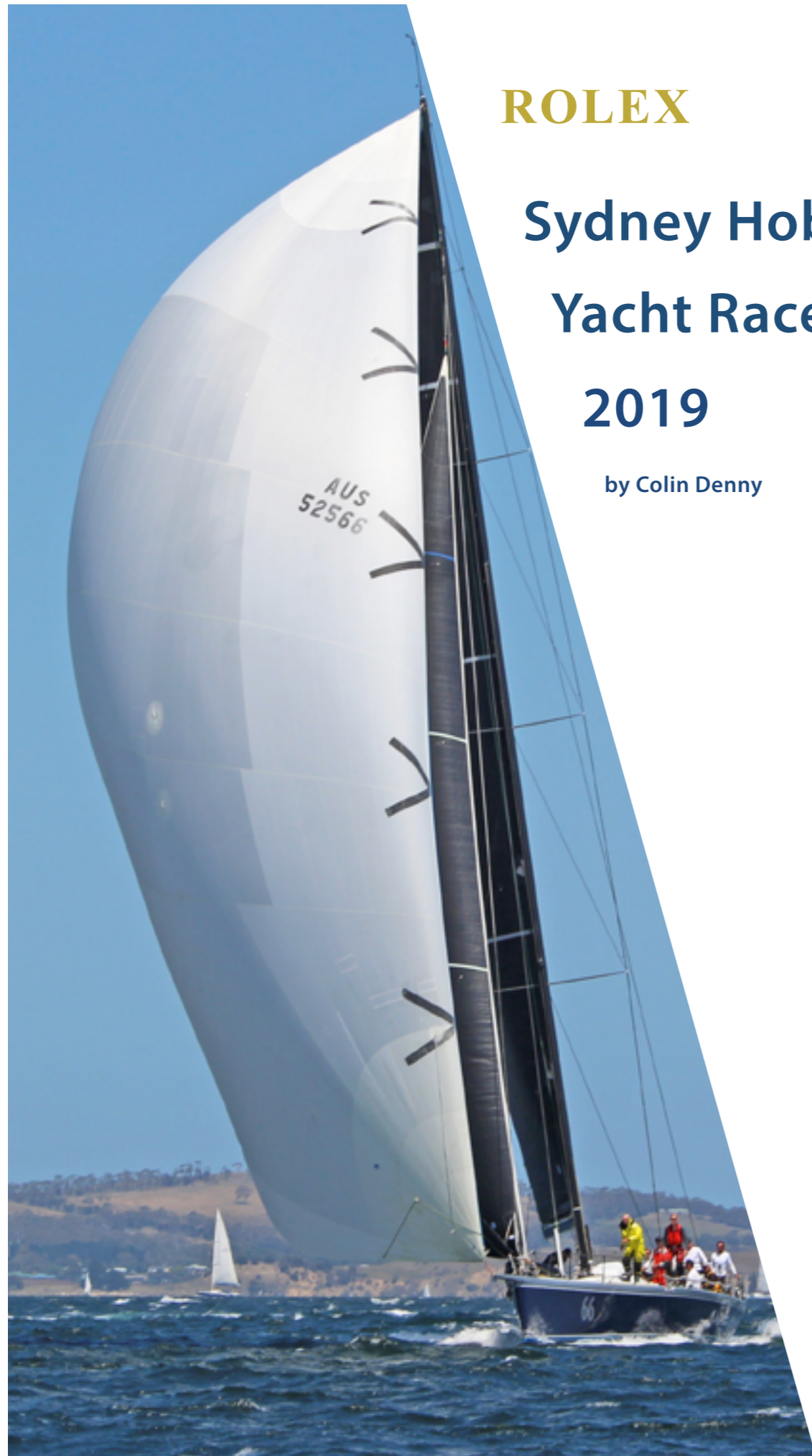
In conclusion, I would like to thank Mr David Dodd, ANARE Club, for the use of his research for this article. □

ROLEX

Sydney Hobart Yacht Race

2019

by Colin Denny



Tasmanian entrant and
2018 overall winner
Alive

Photo: Peter Watson



WHEN THE STARTING GUN FIRES AT 1.00pm on Boxing Day, 16 Tasmanian yachts will be jostling for position on Sydney Harbour at the start of the 75th Sydney Hobart Yacht Race. The yachts range in size from Philip Turner's *Alive*, a 22-metre canting keel Reichel Pugh designed yacht skippered by Duncan Hine, down to Ian Gannon's small *Take Five*, a 9-metre Peter Cole designed Traditional 30. Both yachts are Derwent Sailing Squadron entries.

Following *Alive's* 2018 overall Sydney Hobart win the yacht completed a successful racing campaign on the west coast of the United States that concluded with the 2225 nautical mile Transpac Race from Los Angeles to Honolulu. After the racing, *Alive* sailed 4500 miles home across the Pacific from Hawaii to attempt to become the 11th yacht to win two or more Sydney Hobart races. For his efforts and success, Philip Turner was awarded the 2019 Tasmanian Offshore Sailor of the Year trophy.

The Tasmanian entries include Ashok Marni's classic Sparkman & Stephens 48 ketch *Windrose*. The yacht was built in the US Direkter Shipyard in 1959 and raced by Ted Hood including three times in the US Admirals Cup team, winning the series in 1961. Marni found the rotting *Windrose* in Langkawi and spent two years restoring it in Thailand. He is a graduate of the Australian Maritime College in Launceston where his family run a vineyard while he works mainly from Singapore.

Long-time Royal Yacht Club of Tasmania member Robbie Vaughan has entered his beautiful 22-metre wooden cutter *Van Diemen III*. The yacht was designed by Warren Muir in California, where Tasmanian born Vaughan is based, and built in New Zealand of diagonally laminated red cedar between Alaskan yellow cedar. Vaughan is hoping for a comfortable ride south to his home state.

Three of the Tasmanian entries will have female skippers. Joanne Harpur got the ocean racing bug and purchased a Jeanneau Sunfast 36 called *Spirit of Freya*. She has raced it extensively including in the Sydney Gold Coast and Cabbage Tree Island races. Harpur is based in Melbourne but has entered as a member of the Royal Yacht Club of Tasmania.

continued next page

above: *Windrose*
Photo: Lisa Ratcliff

below: *Spirit of Freya*
Photo: Joanne Harpur



Sydney Hobart (cont.)

Laura Roper skippered her father's 1975 Peterson 41 *Natelle II* in the 2011 race and will be back again this year with family members in the crew. Award winning sailor Jo Breen, who completed the gruelling Melbourne Osaka two handed race in 2018, will be sharing duties with co-owner David Aplin aboard their Sayer 11 *Team Runaway*, a DSS entry.

The modified Sydney 36CR *Philosopher* has been successful in local IRC racing in the hands of Sam Tiedemann. The yacht is entered as *Willie Smith's Philosopher* and will be skippered by Sam's father Shaun Tiedemann. It will be competitive for overall honours if the weather pattern suits the smaller yachts.

Other notable local entries include the PBST Syndicate's *Midnight Rambler* skippered by Ed Psaltis. In the storm ravaged 1998 race Ed Psaltis won in his earlier Hick 35 design AFR *Midnight Rambler*. Tim Gadsby will sail the Lyons 40 *Filepro* that was the overall winner as *Micropay Cookoos Nest* in 1993 sailed by Nigel Holman of NSW.

Matthew Pilkington and Rob Gourlay entered their Beneteau First 45 *Black Sheep* again as has Greg 'Enzo' Prescott with *2Unlimited* the modified Farr 40 One Design. Other local entries are Michael Pritchard's Cookson 50 *Oskana*, Marcus McKay's Jarkan 12.5 *She's Apples II*, Andre Jenkins' Farr 37 *Hummingbird* and Michael Crew's comfortable Dynamique 62 *Magic Miles*.

The big fleet of 163 yachts in the 75th anniversary Sydney Hobart will provide a wonderful spectacle on Sydney Harbour and at the finish in Hobart. A win for *Alive* would equal the record of the Maritime Museum's *Westward* that won in 1947 and again in 1948. □

NOTE: A complete list of yachts is on the Cruising Yacht Club of Australia's website:

<https://www.rolexsydneyhobart.com/the-yachts/>

You will be able to track each yacht's progress at: <https://www.rolexsydneyhobart.com/tracker/>

Lisa Ratcliff's assistance with information for this article is acknowledged.

Willie Smith's Philosopher Photo: Peter Watson



<https://www.rolexsydneyhobart.com/the-yachts/>

AUSTRALIAN MARITIME COLLEGE STUDENTS put their minds to a zero emissions future in their final year design projects. The cohort worked in teams on a new design for a roll-on, roll-off Catamaran passenger (ROPAX) ferry and fuel barge infrastructure with the aim of eventual development of a Zero Emission Vessel (ZEV).

Teams of students worked on seven different design elements: hullform, general arrangement, structures, propulsion, powering, cargo-handling and motions coordinated through five systems engineering management teams (communications, data control, marketing mission, planning risk and weights).

On Maritime Engineering Design Project Presentation Day in October the teams presented their design in twenty-minute blocks to a judging panel.

Naval architecture student Chris Buchanan said the group had been tasked by Revolution Designs acting as a client with designing a 150m ROPAX catamaran and fuel barge infrastructure.

'It's not a real life project that will be built but they are very similar designs which allows us first hand experience that you might not get from a design exercise from the Uni,' he said.

'I was part of the hullform team for the Cat and responsible for passing that design to other technical teams to do the stability analysis or motions analysis and do general arrangement drawings for the vessel as well.'

Chris said the communication skills learned communicating with team mates and other teams on a specific project-based learning activity would be critical when he entered the maritime industry.

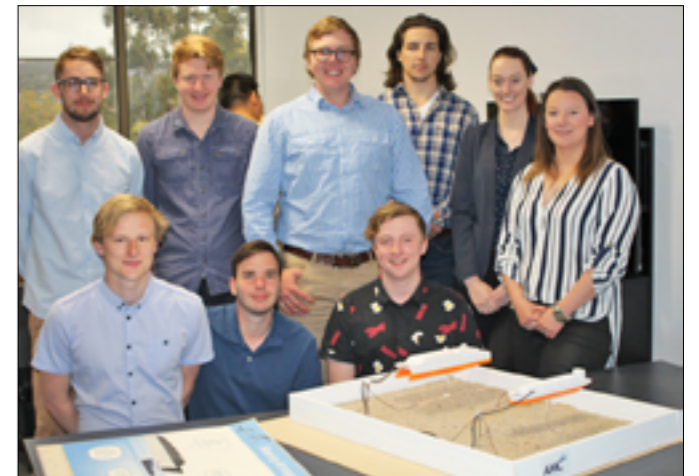
'I was in the technical hullform team so taking what we had done and effectively communicating that to other technical teams in terms of the vessel's resistance and giving that to the propulsion team or details of the size of the vessel or deck space and giving that to the general arrangement team — the communications skills will come in handy going into the industry,' he said.

Ocean engineering student Ben Seymour said his team worked on the general arrangement of the catamaran and his personal effort was into the design of a supplementary fuel barge.

'The vessel itself was a conceptual design for low emissions, the main component that I looked at was the fuel barge,' he said. 'The fuel barge was a very novel

Australian Maritime College AMC News

STUDENTS' DESIGN PROJECT for a roll-on, roll-off Catamaran Passenger (ROPAX) Ferry and fuel barge infrastructure



An AMC team with their model. Standing, from left: James Carter, Thomas McLean, Ben Lister, Glen Maly, Julia Blackman, Elisha Riley. Seated: Michael Dunn, Dylan Barnett, Robert Buchanan. Photo: AMC

concept, it's something that doesn't really exist. It was to supplement the vessel in places that don't have LNG (liquefied natural gas). This vessel supported the ROPAX — basically it was like a portable petrol station.'

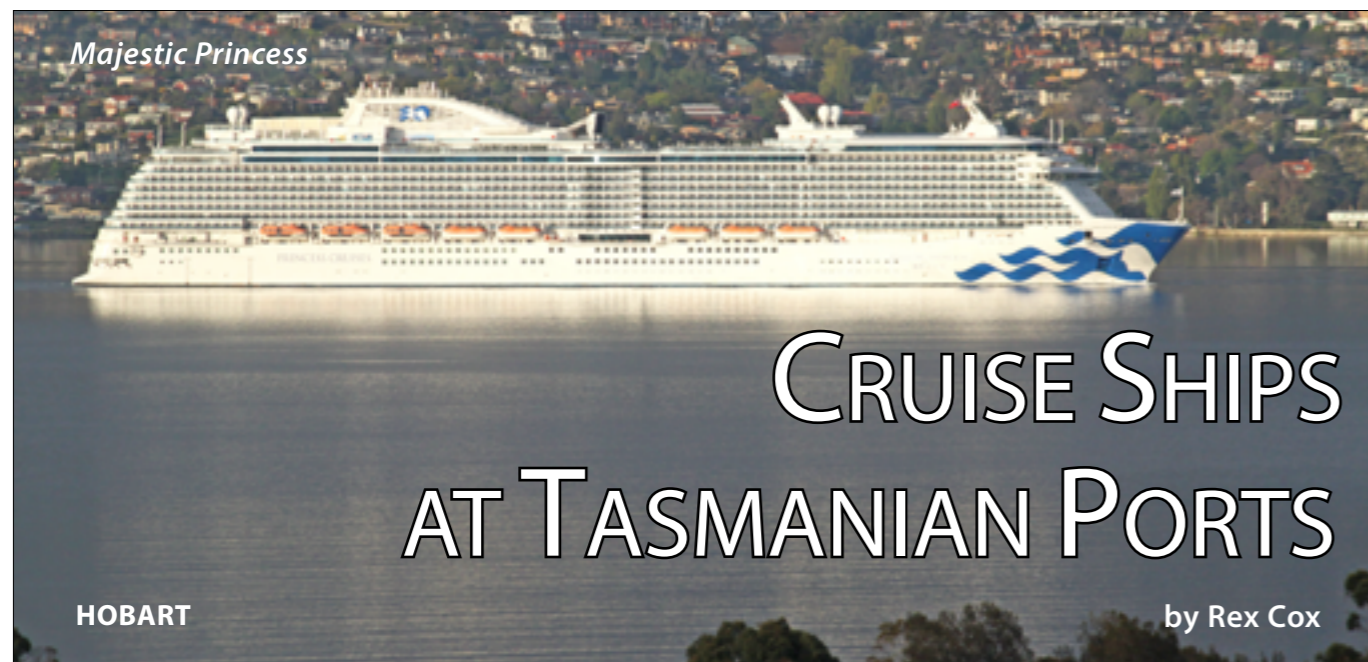
Ocean engineering student Thomas Fallon said his team's task had been to design a novel solution for refuelling a ferry that used alternative fuels.

This is to accommodate zero emissions goals and targets going into the future,' he said.

He said that the project was a good example of applying the theoretical knowledge learned from teaching to a real world solution. □



www.amc.edu.au



ANOTHER BUSY CRUISE SEASON FOR TASMANIAN ports includes two Tamar calls for the first time in years. The smallish *Caledonian Sky* (4200 grt/1991) (see back cover) berthed at Inspection Head on 7 November, having previously been to King Island and Burnie, and then came on to Hobart, via Coles Bay and Port Arthur. A much larger vessel, *The World* (43 188/2002), is due to anchor off Bell Bay on 28-29 February prior to visiting Burnie.

There are 28 vessels scheduled to make a total of 74 Hobart calls, plus 19 at Port Arthur and 5 at Coles Bay. *Majestic Princess* started the ball rolling on 15 October while the last will be *Noordam* on 29 March, and 19 ships are making 39 visits to Burnie, beginning with *Sea Princess* on 28 October and finishing with *Silver Muse* on 27 March.

There are a lot of new 'faces' this season, ranging in size from *Ruby Princess* (113 561 grt/2008) to French flag *Le LaPerouse* (9.976/2018). Others include *Ocean Dream*, *Explorer Dream*, *Seabourn Encore* and *MSC Magnifica*.

P&O's *Pacific Aria* is another newcomer, to Hobart at least, while its erstwhile running mate *Pacific Eden* has returned as *Vasco da Gama*. Cunard's *Queen Elizabeth* is again being seen in both Burnie and Hobart during its Australian-based cruise schedule.

Boudicca, due in Hobart on 29 December, is of special interest to the Maritime Museum. Originally named *Royal Viking Sky*, it was one of three luxury cruise ships built by Finnish shipyard Warsila at Helsinki for Royal Viking Line in 1982–83,

and created quite an impression on a Hobart call in November 1986. Websters Ltd, agents for Royal Viking Line, provided a fine model of *Royal Viking Sky* (see page 7) to the Museum in the 1980s and some members will recall it prominently displayed in the foyer at Secheron. This model has had a quieter life in more recent times, but has been brought out of storage to mark both *Boudicca*'s Hobart visit and the importance of the cruise industry to the Tasmanian economy.

Sisters *Royal Viking Sea* and *Royal Viking Star* also became well known here in the 1980s, particularly after the *Achille Lauro* hijacking in the Mediterranean during October 1985 made Australia an attractive (and safe) alternative cruising destination. Lengthened by 27.7 metres in

1983, they have proved very successful ships under a variety of names and flags, and all three are still operating nearly 50 years after their completion.

Incidentally, *Royal Viking Sky* has also been to Hobart as *Golden Princess* in 1995–96. *Royal Viking Sea* has visited Hobart as both *Royal Odyssey* in 1992–95 and *Norwegian Star* in 1999–2000, also to Burnie under its current name of *Albatros* (and is expected there again in February 2020). □

top left: *Majestic Princess* arriving Hobart 15 October 2019 Photo: Rex Cox

above: *Sea Princess* the first of the cruise ships at Burnie this season 28 October 2019 Photo: David Cooper

Also see pages 6–7 and back cover.



left: *Ruby Princess* arriving Hobart 4 November 2019 Photo: Rex Cox

above: *Albatros* departing Turku, Finland 19 June 2017 Photo: K. Brzoza

right: *Caledonian Sky* at Lyttleton, NZ, 28 November 2014 Photo: A. Calvert





above: *Xue Long* berthing near *Xue Long 2* at Macquarie Wharf on 7 November 2019, with tug *Yandeyarra* at far left
Photo: Keith Edney

left: *Xue Long 2* moves from anchor to Selfs Point for bunkering on 4 November 2019, escorted by pilot boat *Kelly* and tug *Yandeyarra*

below: *Xue Long 2* alongside Macquarie Wharf on 7 November 2019 Photos: Rex Cox

HOBART'S ROLE AS AN ANTARCTIC GATEWAY was underlined recently when it played host to two Chinese icebreakers heading south to the Zhongshan and Chengchang research stations.

The brand new *Xue Long 2* (12 366 grt /2019) arrived on 3 November and the older *Xue Long* (14 997/1993) three days later, the two being in port together for a couple of days. Both will return to Hobart after completing their support of China's 36th Antarctic expedition.

Xue Long (Snow Dragon) was converted from a Ukrainian-built cargo vessel in 1995, and *Xue Long 2* was built in 2019 at the Jiangnan Shipyard in Shanghai. □

right: *Xue Long 2*'s departure on 7 November 2019
Photo: Rex Cox



In July 2019 The Australian members of the International Guild of Knot Tyers (IGKT) had their first home ground meeting in Tamworth. Usually the city is associated with C and W music festivals but this time it was about strings other than fiddles, guitars and banjos (poor joke but irresistible). The IGKT mob brought in heaps of string as well as rope, twine, cord and cable and a large assortment of articles made from these materials. In addition, a few had brought rope-making machines of different dimensions and capability. The ranks were swelled by the presence of members of the allied Plaiters and Whipmakers Association. Naturally the *Maritime Times* knotting contributor was in the thick of it.

Tamworth was the venue because the organiser lives there. Raymond McLaren is an entrepreneurial engineer whose factory produces very serious slings and cables for heavy, heavy lifting. He is renowned in the IGKT as the man who paid a very handsome sum to the Newcastle library, it being a fine for having a knotting book overdue for a couple of decades. The meet was held at the local Leagues club which is the best type of establishment to have such an event. The meeting room was large and well lit, the loos were 10m away, the bar 20 and the restaurant 30. Perfect. Each attending member had a table for his or her display and a lot of time was spent visiting each other's patch for inspection and discussion. Visitors were few but the stream of visitors was consistent, so they were able to easily engage with the knotters. Then there was the media. Radio, TV and newspaper reps came, interviewed, photographed, filmed and went, including some chap referred to as 'Macca'.

There was a traditional dinner with the Deputy Mayor as an honoured guest. A raffle during the evening of donated craft items raised a tidy sum donated to drought relief. A short lecture of the intricacies of Turks Head knots went down well with aficionados of — and probably over the head of the rest. At the end of the two-day proceedings, a debriefing meeting was held, and the event analysed. It was universally decided that it had been a total success and that there would be another in 2021. Only one thing will stop your correspondent attending.

The IGKT was established in 1982 in England and has grown to now have a membership of about 1500 in over 20 countries. Popular belief is that anybody interested in knots and rope must have been in the Navy or Boy Scouts. While it is true several members are or were in those organisations, the majority are ordinary members of the public with an unusual hobby, and an eagerness to learn more and share their knowledge.



—Frank Charles Brown



Geranium. This beautiful model of a survey motor boat attached to the RAN survey ship HMAS *Barcoo* was built by Dave Glasson, a regular attendee of the Australian Wooden Boat Festival in Hobart.



A graphic demonstration of the use of a Double Constrictor to hold a plaited steel cable for cutting. Raymond considers this his favourite knot, and it can be seen why.



above: This monster board with 365 knots—a magnificent backdrop— was carted 1000km from Geelong by Barry.

below: Your knotty correspondent at the end of his rope.
Photo: *Northern Daily Leader*. All photos supplied by the author.



Sometimes, when reading Tasmanian history, the name of a particular ship pops up in curious and unconnected situations. This story about the barque *Norval* took on a life of its own while I was researching the legacy of Van Diemen's Land settlers: naval architect and shipbuilder, John Watson, and formidable banker and legislator, Captain Charles Swanston.

Norval sailed the world's great oceans, boasted influential owners and famous captains, led 'the Great Sheep Lift' to Port Phillip and, in Van Diemen's Land, became subject to a high-profile arbitration case.



Norval

a Singular Ship and some Salty Stalwarts

by Eleanor Robin

Norval (294 tons) was built in 1824 at St John in the colony of New Brunswick, now a province of Canada. Its listing in *Lloyd's Register of Shipping 1826* records that it was classified A1, built of the North American timbers Black Birch, Pine and Hackmatack, copper-sheathed and owned and sailed by William Coubro. In 1825 *Norval* carried a group of Scottish emigrants from Greenock, Scotland, to Buenos Aires and over the next few years sailed between Britain, Mauritius, Bengal and Canada.

On its first voyage to Van Diemen's Land (VDL) and New South Wales, *Norval* left Liverpool in late 1829 under the command of John Harrison, aged 29, with forty passengers and a general cargo. It arrived in Hobart Town on 6 May 1830 and Sydney on 8 July. From Sydney it took tobacco, brandy, gunpowder and muskets to trade at Twofold Bay and New Zealand. A mutiny broke out on its return to Sydney when, after a bout of heavy drinking, the crew refused to discharge the cargo of whale oil and one seaman assaulted the captain. Fortunately, Harrison had other distractions; he left the ship to marry and take up land. Perhaps it was the experience of seaboard mateship and tough justice that led Harrison a couple of decades later, as a squatter in Victoria, to make his name as a fervent campaigner against transportation, for the separation of Victoria from NSW and for franchise to be extended to diggers on the goldfields.

Norval's homeward voyage was taken by Edward Goldsmith, later of *Rattler* fame. Goldsmith was favoured by leading British wool merchant Robert Brooks because of his extensive contacts and remarkable ability to achieve rapid turn-arounds in the shuttle between England and the wool ports

based on the rhythms of successive wool seasons. In Hobart Town, Goldsmith worked closely with TD Chapman, later Premier of Tasmania, to get *Rattler* rapidly underway to reach England for the beginning of the annual wool sales. The shipbuilding firm, J Gale & Sons of Poplar, purchased *Norval* after it arrived in London. Also known as Gale & Co, that company owned other New Brunswick ships including the *Wanstead* 360 tons, *Persian* 385 tons and *Calista* 305 tons, all visitors to VDL. Under the new owners, *Norval* underwent a major refit and thereafter was listed as a barque rather than a brig as first referenced in *Lloyd's Register of Shipping*.

Norval's comfort and seaworthiness is confirmed by the fact that naval architect John Watson chose it for his family's passage to VDL in 1832. Watson would have been familiar with Gale & Sons' ships and may have worked on them during his days in the Thames dockyards. Another influencing factor would have been confidence in its new commander, Matthew Curling Friend. Friend was an officer of the Royal Navy and Fellow of the Royal Society, revered for his astronomical expertise as well as his reputation for looking after his passengers. He earned lavish praise after taking *Wanstead* to VDL in 1830 for providing his passengers the rare experience of enjoying, rather than suffering, a long sea voyage.

By working as ship's carpenter, Watson secured a free passage and a cabin for himself and his wife, Mary. He paid Gale & Sons £52/10/- for a cabin for their three young daughters and his mother, Ann Galley. Somewhere in the higher latitudes of the Indian Ocean on 23 May, Mary gave birth to the couple's fourth child, a baby girl named Mary Friend Watson in honour of the

gentlemanly captain. The babe was one of four born on the voyage, expanding the passenger list to 150.

Norval arrived to a wintry welcome in Hobart Town on 15 July 1832. It tied up for six weeks before continuing on to Launceston, under the command of Captain William Howe, with Matthew Friend and family as passengers. Friend took up a land grant and the position of Port Officer of Launceston. Captain D Ross took the ship to Sydney and brought it back to Launceston with a contingent of officers and privates of the 21st Regiment (North British Fusiliers) and 'a batch of excellent horses'.

In Launceston *Norval* changed hands again, this time to the wealthy merchant, whaler, landowner and evangelist Henry Reed. It became the largest vessel belonging to that port and the most prestigious in Reed's fleet. Captain George Hindmarsh took it to London with Reed, his family and a cargo of wool.

Reed's round trip was notable because it was completed in ten months—almost a record. When he returned, the squatting rush to Port Phillip was in full swing. Henry Reed was not a member of the Port Phillip Association that hoped for title to the land claimed under John Batman's so-called 'treaty' with Aboriginal Elders, but he had been watching the Henty's settlement at Portland Bay and had his eye on both new speculations across Bass Strait. Reed loaned money to Batman and provided his ships *Henry* and *Socrates* to support the exodus from VDL. He leased *Norval* under the command of Captain Robson Coltish at £250 a month to Batman and Captain Charles Swanston of the Port Phillip Association. *Norval* was refitted to carry 1200 sheep.

In the expectation that they would be granted title to the treaty lands, part of the signed indenture between members of the Port Phillip Association was that each would send 500 good breeding ewes to 'the new country' within six months and another 500 by June 1836. They also took shares in the new 100-ton schooner *Adelaide*, expressly fitted for sheep.

Following Batman's audacious action, the Association, full of optimism, sent surveyor John Helder Wedge across in July 1835 to survey and parcel out the lush pastures. Sir Richard Bourke's proclamation of August 1836 that the treaty was void and of no effect against the rights of the Crown deterred some members, but a hard core was still game to take the risk. Once their intentions became general knowledge, the rush intensified with many individual scouts on the make.

At 'Lovely Banks' in the Midlands, Swanston, acting for himself and on behalf of wealthy Edinburgh capitalist George Mercer, had been gathering ewes from some of the finest flocks in the colony. Swanston engaged two recently arrived young Scots, BJ Fergusson and Robert Mudie, to care for the ewes and take them across to

Port Phillip. The young men's letters to Swanston were full of optimism and excitement. After inspecting the ewes of wool king James Cox's sheep at 'Clarendon', Fergusson enthused:

There are no finer sheep to be had on the island. They are a beautiful lot of sheep and I shall take great pleasure and pride in turning them to the best account.

In George Town, Matthew Friend—by then a magistrate—gave permission for the sheep to graze by day on government land while awaiting shipment. Fergusson and Mudie rented land from a local publican for use as a folding pen with an adjoining hut for the shepherds. After inspecting *Norval*, Mudie wrote to Swanston:

The vessel is remarkably sweet and clean and I do not think that a better could have been obtained for the purpose.

Norval left Launceston with the first 500 sheep belonging to John Batman on 21 October 1835. What Swanston called his 'advanced guard' was also on board, comprising Fergusson as overseer, seven servants, tents, supplies, eight working Bullocks, six cows, one horse, implements of husbandry and building materials.

Reporting to Swanston, Fergusson described how Coltish sounded for a channel to cross the bar at Port Phillip, and:

The soil as far as I have traversed it, is excellent, and the herbage most luxuriant in every direction down to the very Heads. The hills are clothed in verdure to their very summits. I never saw anything in NS Wales to equal this pasture in richness and abundance, and am ... confirmed in my anticipation of a most abundant increase and in improvement in the Stock. The much lauded 'Monaroo Plains' are inferior in the comparison with this luxuriant soil.

Fergusson took possession of the premier land Wedge had designated for Swanston on the west side of the River Exe (the Werrabee River) and prepared for the arrival of Swanston's sheep. The first consignment of 1200 sheep containing the precious Clarendon ewes left George Town in *Norval* on 1 December. They were landed safely by Mudie at Indented Head, on the western side of Port Phillip Bay. However, this sparked a sequence of errors that cost Swanston dearly. During the overland journey to the Exe, most of the flock escaped at night while the shepherds slept. After much searching and 'distress of mind', Fergusson recovered only 466.

Worse followed. Swanston's second shipment of 1124 under the care of Mudie and three shepherds,

Norval (cont.)

left George Town on 17 January 1836. *Norval* was delayed sailing in waiting for repairs to its top gallant which had been damaged by lightning on the previous voyage. A heavy gale then detained the barque in rough seas for eight or nine days. The sheep were hurled around, some pens were broken and 115 sheep died through injury or suffocation. Their hay was destroyed and by 23 January the gentlemen passengers (among them Joseph Tice Gellibrand, one of the leaders of the Port Phillip speculation, and his son Tom) were helping Mudie keep the remaining sheep alive on flour and water.

Coltish put in to Western Port, east of Port Phillip, suggesting that Mudie should drive the sheep across country to the settlement on the Yarra. He ferried the sheep and shepherds to a tract of land about 10 miles further up the bay. Next morning it was discovered that while the shepherds had slept on the beach, the sheep had disappeared. When the carcasses of about 280 were found in a muddy saltwater creek, Mudie went into 'violent hysterics'. Next day, Gellibrand and the gentlemen passengers took off to walk to the Yarra, leaving Mudie and the shepherds to continue searching for remaining sheep. A letter to Swanston from the shepherds continues the saga. While rowing over to the *Enterprise*, moored nearby, to make arrangements for sending some recovered sheep to Port Phillip, the long boat of the *Norval* capsized, hurling Mudie and three seamen into the sea. They had clung to the upturned boat for about twenty minutes, but the grapple slipped out and fastened to the seabed causing the waves to dash the young men off the hull.

'Mr Mudie during the time he was on the Boat cried very much and said he had never injured or hurt any person, and prayed that God would forgive him his sins,' the shepherds lamented. Mudie and two [unnamed] seamen drowned. The acting pilot, Toms, swam about half-a-mile to an island in Western Port. The shepherds claimed the voyage had been most unfortunate from the beginning. This was not only due to the rough passage, but because *Norval's* captain had put into Western Port to take on 200 tons of bark instead of delivering Swanston's consignment to Port Phillip. After Mudie and the other men drowned, those aboard *Norval* had commandeered most of their food and provisions. The shepherds concluded their letter: 'We think it impossible that poor people could have been harassed more than your humble servants.'

Infuriated by Coltish's behaviour, Swanston sought compensation from Reed for losses amounting to more than £2500. A detailed analysis of the case by Ken Aitken entitled *The Barque Norval: an Episode in Victoria's Early History* and based on papers held by one of Reed's great-grandsons makes engrossing

reading. Apparently, Henry Reed counterclaimed for freight of £196 for the period of 20 days from 20 December 1835 to 9 January. The two publicly prominent men agreed to avoid litigation in the courts by referring their differences to two arbitrators and an umpire.

The case dragged on until January 1837, ultimately with no party receiving any award. As well as the loss of good ewes and the anticipation of their progeny, the episode involved the loss of three men by drowning and the dismissal of the poor shepherds by Fergusson because he had been led to believe from Gellibrand that the shepherds had neglected their duty. Fergusson too suffered excessive anguish and resigned from Swanston's service in April 1836.

The case also called into question Coltish's motives and his navigational skill. Coltish recovered. After taking *Norval* to London in late 1836, he sailed different ships on the London run until becoming a landowner on the Barwon, near Geelong, not far from where Swanston eventually settled his family. How or where *Norval* ended its adventurous life is not known.

—In the six months between November 1835 and May 1836, a total of 19 246 sheep shipped from George Town to Port Phillip. By November 1836 the number had risen to more than 41 000.

—The Great Sheep Lift was one of the greatest mass movements of livestock by sea up to that time. It involved about 30 vessels and gave enormous impetus to VDL's shipbuilding and mercantile sector.

As Henry Reed's grandson, Sir Hudson Fysh (a founder of Qantas), wrote more than a century later, those were the days when 'the straits were white with the sails of the ferrying ships'. □

References

Aitken, Ken (2004). 'The Barque *Norval* an Episode in Victoria's Early History', *Victorian Historical Journal*, Vol 74, No 1

Australian Dictionary of Biography

Broese, F. (1993). *Mr Brooks and the Australian Trade*

Derwent Bank Papers, TAHO

Fysh, Hudson (1973). *Henry Reed: Van Diemen's Land Pioneer*

Gellibrand, JT. 'Memorandum of a Trip to Port Phillip', in TF Bride (ed), *Letters from Victorian Pioneers*, (Melbourne, 1898) pp 280-99

Historical Records of Australia, Series I, Vol, xviii, p 384

Lloyd's Register of Shipping, online

Newspapers of the day, via Trove

Robin, E. (2018). *Swanston: merchant statesman*



Back to Bremer!

by April Abbott

CAPSTAN — the Collaborative Australian Postgraduate Sea Training Alliance Network — is an Australia-wide program led by Macquarie University, and made possible with support from the CSIRO Marine National Facility via grants of sea time aboard their research vessel *RV Investigator*. It is transforming marine science education in Australia and serving as a platform for generational, institutional, and industrial knowledge transfer through hands-on training experience. We embark on our third voyage in March 2020 sailing from Fremantle, Western Australia to Hobart, Tasmania. With 20 students and 8 trainers, the participants of CAPSTAN 3 will represent every Australian state. The students, from 10 universities, will be led by CAPSTAN Director Dr April Abbott, Chief Scientist Dr Veronica Tamsitt, and Co-Chief Scientist Dr Isabel Sauerlich and other trainers. This is the program's second trip to the Bremer Region, and I'm for one quite excited to return to this dynamic region!

CAPSTAN is designed to provide a cross-institutional interdisciplinary approach to tertiary marine science education and the area around Bremer Canyon nicely illustrates the complexity of interactions between the physics of ocean circulation, the biogeochemistry, and society. As we saw in 2017's inaugural voyage to this region, many students come into the program knowing of Bremer's reputation for whales. They examine how the bathymetry, physical oceanography, and nutrient cycling all contribute to this local attraction. Students receive hands-on training in a range of marine science disciplines including geology, chemistry, biology, and physics while also developing important soft skills including science communication and teamwork all on board CSIRO's *RV Investigator*. Students rotate between broadly-disciplined aligned stations, taking turns mapping the seafloor, determining where water samples are collected based on live temperature, salinity and chlorophyll data, cataloguing sediment cores, and identifying marine birds and mammals. We are hopeful the region's orcas will be in town to keep our marine mammal watchers busy!

Students will also be deploying Southern Ocean Carbon and Climate Observations and Modeling (SOCCOM) floats as we cross the Great



Team ARGO

Photos: CSIRO

Australian Bight. These profiling floats are equipped with biogeochemical sensors, routinely sending data back via satellite on water characteristics such as carbon content, nutrients, and dissolved oxygen levels. SOCCOM data is freely available <https://socc.com.princeton.edu/content/data-access> and students will be able to track 'their' floats long after the voyage comes to an end. As of June 2019, the nearly 100 SOCCOM floats already deployed in the Southern Ocean had collected over 11 000 profiles and data for (1) a large winter carbon dioxide flux from the Southern Ocean to the atmosphere, (2) effects of sea ice export from the Ross Sea, (3) identification of a deep eastern boundary current, and (4) documentation of early summer blooms.

As well as science, students are also learning about the opportunities and challenges of working at sea. One aspect of life at sea is establishing shifts to maintain 24-hour operation. As one student from the 2019 voyage reflected, 'For some it was a great shock to the body clock, and for others it fitted in well with the poor sleep patterns of young academics'. But with potential for bioluminescence and early morning mammal visits, the night shift is more than it is given credit for!

Student blogs: <https://voyage9181.wordpress.com>

CAPSTAN website: <https://www.mq.edu.au/about/about-the-university/faculties-and-departments/faculty-of-science-and-engineering/departments-and-centres/department-of-earth-and-planetary-sciences/study-with-us/capstan>

CSIRO photos of CAPSTAN on *RV Investigator* supplied by the author



CAPSTAN
Collaborative Australian
Post-Graduate Sea Training
Alliance Network

postcard from *South Georgia*



South Georgia Museum
— Grytviken

POST CARD

SOUTH GEORGIA AND THE SOUTH SANDWICH ISLANDS

We were the first ship of the season to call at Grytviken in South Georgia. The locals had only arrived that day to open the various buildings, and there were no footprints to be seen in the deep snow as we entered the little cemetery where Sir Ernest Shackleton is buried. The SG museum, in the former station manager's house, has lots of artefacts of the island's exploration and from the whaling era. One of their treasures is the almanac used by Frank Worsley to navigate from Elephant Island to South Georgia in 'James Caird' — 800nm in a small open boat! Classic Antarctic adventure! Outside: abandoned whaling station buildings, penguins, seals, seabirds, and misty snow-topped mountains. Another world. More later — Chris.



TO: THE EDITOR

'MARITIME TIMES OF TASMANIA'

MARITIME MUSEUM

GPO BOX 1118

HOBART, TAS. 7001

AUSTRALIA

SOUTH GEORGIA MUSEUM at Grytviken (Pot Bay), the former whaling station at King Edward Cove, Cumberland Bay, SG. Photo: Chris Hurley
http://sgmuseum.gs/index.php?title=South_Georgia_Museum

South Georgia Museum



Let's take a look inside.

above: A model of Shackleton's ship *Endurance* in the South Georgia Museum at Grytviken

below: a replica of *James Caird*, the 6.9 metre open boat in which Shackleton, Captain Worsley and four other men made the 800nm journey from Elephant Island to South Georgia to seek assistance after *Endurance* was crushed by ice and sank



Captain Frank Worsley's almanac (below) was used to navigate from Elephant Island to South Georgia in 1916 during the Shackleton-Rowett Expedition. It was an outstanding achievement. Following the rescue of the men from *Endurance*, stranded for months on Elephant Island, Worsley gave his almanac to the expedition physicist, Reginald James, when they returned to Punta Arenas in Chile. On long-term loan from a descendant of Professor James, the well-worn almanac is now displayed in the South Georgia Museum.

Photos courtesy South Georgia Museum
Further reading: Worsley, F and Hurley, F. (1974) *Shackleton's Boat Journey*. Folio Society, London



knot so hard

a series by Frank Charles Brown

No 52 – another Figure 8 Bend

Previously I have shown how to tie one type of bend using Figure 8 knots. This is another one which is similar in manner to a bend that uses Thumb knots and is known by several names according to which text you consult. The one shown here is my preferred model as it tends to lie snugly and would appear to distribute any strain more evenly.

1 – Tie the first Figure 8 knot as shown.



2 – Pass the Working End of the second rope through the knot alongside the Working End of the first rope.



3 – Tie the second Figure 8 knot. Note how the Working End lies alongside the Standing Part.



4 – Tighten the knots down onto the Standing Parts of the opposite rope.



notes from the curator

by Annalise Rees, Assistant Curator

Photos: Barry Champion



A mysterious box



My first contribution to 'notes from the curator' describes one of the many wonderful aspects of my job here at the Museum, and one of the challenges: finding time to conduct research into all of our items. With over 15 500 items in the collection most of the Museum's artefacts, documents and pictures remain hidden away in storage. One of the many joys and exciting aspects of working with Museum collections is the sense of discovery one feels when pulling such items out of storage. Recently, when going about our weekly collection management duties, Anne and I decided to randomly pull out an artefact box and inspect its contents. We had no idea what was inside until we lifted the lid and peeled off a layer of bubble wrap to reveal two mysterious items within its cardboard interior: a small box covered in animal skin and a cardboard compass card.

We carefully removed each item and turned them over looking for the registration number that uniquely identifies every item within the collection. This registration number links to our online digital database eHive, which holds a record of every collection item, noting details associated with its history, provenance and significance. The record also provides a description of the item itself, including dimensions, materials and condition. In many cases we also have an image of the item to help identify it. eHive is a wonderful tool, not only for Museum professionals managing the collection by recording valuable information, but also for the public who can access the collection from anywhere in the world via an internet connection.

For example, a researcher from Oslo might be looking for items associated with a specific vessel that their great-grandfather sailed on to Tasmania. They can access eHive and then do a search through the Museum's collection to see what might be related. It is a wonderful resource that makes our collection valuable and accessible not only to Tasmanians, but also to people all over the world.

Coming back to the mysterious box and compass card — Anne and I jumped on the computer and did a search for the two registration numbers on eHive to see what came up in the record.

The box, with a registration number of A_1984-338 came up with an image and a brief description that read:

Document box taken from captured pirate junk by Captain Quayle of barquentine Formosa. The box is covered in skin with latch on the lid and has its history on inside of the lid.

That's right, a pirate ship!! Now, I am not too proud to say that a tingle of delight and excitement shot through me as I read that.

The second item, the compass card, with a registration number of A_1984-439 brought up an equally intriguing and exciting entry: *Compass card said to have been returned to dockyard from HMS Victory. Wow! Was I holding something in my hand that had possibly been held by Horatio Nelson himself!?!?!?!? How on earth did it end up here in Tasmania, here in this Museum and here in my hand!?!? Sadly, our current record does not hold much more information to enlighten me any further about their provenance and these are just two items within the collection that have incredible stories just waiting to be told. Further research is required to extend our records and share these amazing stories with the public.*

If you have some time to volunteer to help out with such research then we would be most interested in hearing from you. Alternatively, if you would simply like to take a wander through the collection via eHive then go online at <https://ehive.com/> and do a search under 'Maritime Museum of Tasmania'. You can type in the two registration numbers I have mentioned above and take a look at these two marvellous items yourself. Go on — and experience some of the wonder and delight I feel each week here as I delve into the magic of the Museum's collection! □

high and dry

by John Wadsley, Maritime Heritage Coordinator

Recently Annalise, Mark and I left the confines of the Museum and headed north to Sun City on the North West Coast — Devonport!! The reason was the Australian Maritime Museums Council (AMMC) conference, supported by the MMT/Maritime Heritage Organisations of Tasmania (or MHOOT to our friends).

Being in Devonport, we were hosted by the wonderful people at the Bass Strait Maritime Centre and the Devonport City Council. The event was staged in the brand new and very flash Paranaple Centre, just a stone's throw from the Mersey River in the centre of town. 'Paranaple' is a Tasmanian Aboriginal word meaning 'river mouth', which is quite appropriate given the building's location. Apart from conference facilities, it also houses Libraries Tasmania, a café, Council offices and the relocated Devonport Regional Art Gallery. It forms stage one of the \$250m Living City urban renewal project for Devonport. It's great to see how much work is actually being carried out and completed (not just talked about as with other Tasmanian cities!).

One of the best things about these annual conferences is that we meet colleagues from institutions around Tasmania and from other states. While email is quick and easy, nothing beats talking with someone face to face. And we are able to learn so much and discuss in detail the ins and outs of maritime heritage stuff, and museum stuff (stuff being a professional term used when other words are not suitable).

The theme of the conference was 'HOW TO BUILD AN EDUCATIONAL OR PUBLIC PROGRAM FROM SCRATCH'. Fundamentally everything we do in the Museum is about learning and engaging people with the world of maritime heritage. All visitors who come to the Museum want to learn something, hopefully in a way which is easy, entertaining and perhaps even exciting. It is our job to achieve this through innovative and informative displays. So, this conference was opportune, as we look towards a major redevelopment of the Museum's existing displays and galleries.

Seeing how our museum and education counterparts have tackled their exhibitions and activities was fascinating. The Australian National Maritime Museum provided some great insights into how they select new stories and themes and the process of deciding what will be progressed. Branding was a big topic, particularly how the ANMM went about developing its new look 'MU SEA UM' (you have to see their logo to appreciate this). Perhaps we don't have the same need to rebrand ourselves, but many of

Engaging and learning

the complexities in identifying and attracting an audience do impact us as well. They had particular emphasis on linking educational programs to the national curriculum, something that we must remain focussed on as well. Our good friends at the Woodbridge Marine Discovery Centre also tailor their activities to a curriculum-based approach. A key theme they have is 'Ocean Literacy', developed in response to the lack of mainstream education on marine science and sustainability. They have such great programs and they are a real hive of energy — one of Tasmania's best educational institutions. We also heard from a range of other speakers detailing their own programs and achievements.



School holidays at the Maritime Museum, October 2019

Photos: Barry Champion



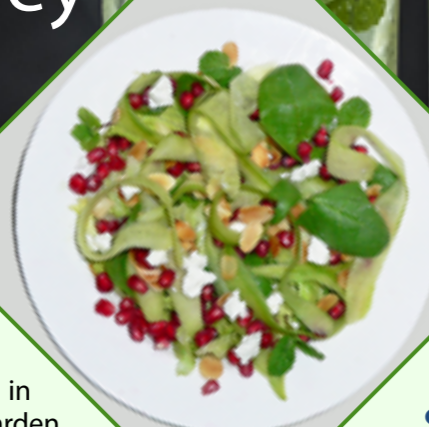
We presented the MMT's approach to education programs and school holidays programs. And we were pleased that we seem to stack up quite well against our colleagues in Museum Land. In essence, we follow a very clear path, as exemplified in the following approach:

- Keep it simple and keep it real
- Show historical connections that still have relevance with the modern world
- Focus on hands-on activities where possible
- Offer a varied program that builds on the strengths of the Museum's collection and the skills base of our volunteers

As we move forward with the redevelopment of the Museum, there is much to be excited about. Especially with the opportunities to make the experience of visiting the Museum a truly engaging one that our visitors will remember (while learning a bit at the same time).

By the way, we had a fine time in Devonport. Some even saw a humpback while sailing on *Julie Burgess* on the Friday afternoon. Great stuff. □

from the galley



Pomegranate & Cool Cucumber SUMMER SALAD

I'm not sure that I have ever encountered a pomegranate in the wild. The closest I've got is a tree with odd looking fruit in grandma's Woodbridge back garden. But that turned out to be a quince. I am sure there must be some around southern Tasmania; they're quite popular with gardeners as an ornamental deciduous shrub or small tree. But I was still quite surprised when someone suggested a summer salad recipe containing pomegranate seeds. I mean, where would you get the pomegranate from? I had a quick look in a major national supermarket and in our local shop. Apart from pomegranate juice in a bottle and a variety of 'health and beauty' items (lip balm, radiant red colour boosting shampoo, etc.), not a pomegranate in sight! I note that they are ripe for picking in the autumn. What you might get before then is an imported one from California.

Pomegranates have been in Australia for a while. Sydney's *Australian* newspaper carried an advertisement for pomegranate trees (May 1826) and they appear in lists printed in 1830s Tasmanian newspapers of fruit available in Sydney markets. The Launceston *Examiner* reported the planting of pomegranate trees in South Australia (early 1840s), where Pomegranates Australia, a modern grower (estab. 2009), now farms 90 000 fruiting trees at Mindarie. The pomegranate is well suited to the South Australian climate, originating as it did in Persia. It spread throughout the Mediterranean and along the Silk Road into China and Korea. It even found its way to Japan where it is a popular bonsai tree. The name comes from its medieval Latin name *pōmum* (apple) *grānātum* (seeded) and it is believed to have been domesticated over 7000 years ago. Abundance, fertility and prosperity are just three of the many features attributed to it and, in modern Greece, a pomegranate is often offered as a first gift to friends moving into a new home. That's all very interesting, but I still have to find my pomegranate for the recipe. □

Found one!

- seeds from 1 pomegranate [or substitute tiny tomatoes for colour/sweetness]
- 1 cos lettuce and/or a few baby spinach leaves
- 2 peeled Lebanese cucumbers
- 50g flaked almonds
- 2 or 3 sprigs of mint leaves
- 50g feta cheese or chevre (soft and crumbly)
- juice of ½ a lemon
- 2 tablespoons of good olive oil

Shred and arrange lettuce/baby spinach leaves and mint leaves in bowl.
 Add lemon juice and olive oil and toss.
 Peel, then slice cucumbers finely lengthwise, i.e. shave the cucumber using a peeler.
 Add cucumber slices to the bowl.
 Discard the cucumber seed core, or add thin slices of the core to the salad.
 Cut pomegranate in half widthwise and tap or coax seeds out over the lettuce and cucumber.
 Crumble the feta cheese or the chevre over the salad mix.
 Rub a very small amount of oil over the surface of a frying pan and toast the flaked almonds over low to medium heat until they are warm and just beginning to brown.
 Add to salad and toss gently.
 It's a nice side salad with cold meats and pickles, or with spicy dishes served with plain yoghurt.

Enjoy with cool lemon-lime drinks.



Lady Nelson

sailing most weekends & public holidays
 (1½ hour duration)

\$35 adults | \$15 children under 16
 \$85 family

Phone 03 6234 3348

<https://ladynelson.rezgo.com/details/115497/>

hobart-short-sails



Summer Reading

Coming soon to your email inbox ...

'Summer Reading 2019-2020'
 100+ pages of stories and book reviews.

We'll be looking for more stories for next year's 'Summer Reading 2020-2021' so, if you have an original story to tell, we'd love to see it.

Deadline 16 November 2020
 Please see p. 2 for more details

EXPLORE HOBART ON THE RED DECKER



SPECIALISED BUS CHARTERS

SOCIAL GROUP EXCURSIONS

OPEN-TOP & CLOSED-TOP BUSES

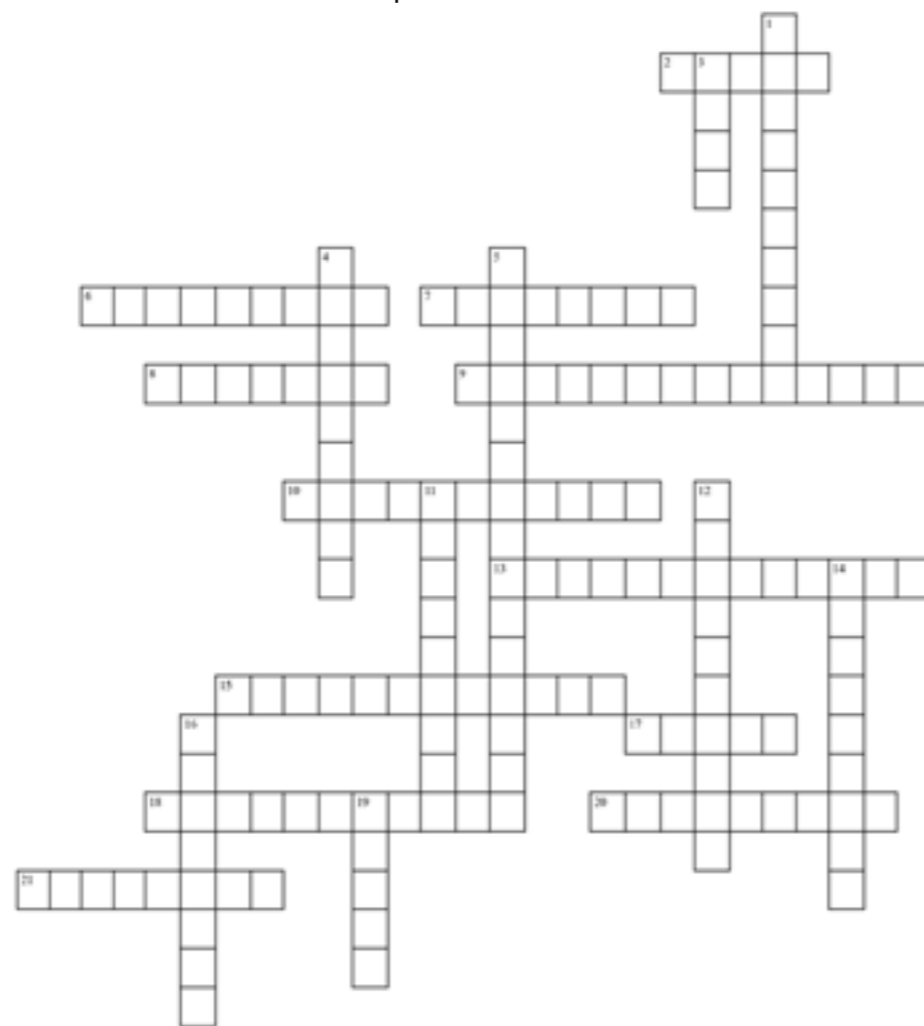
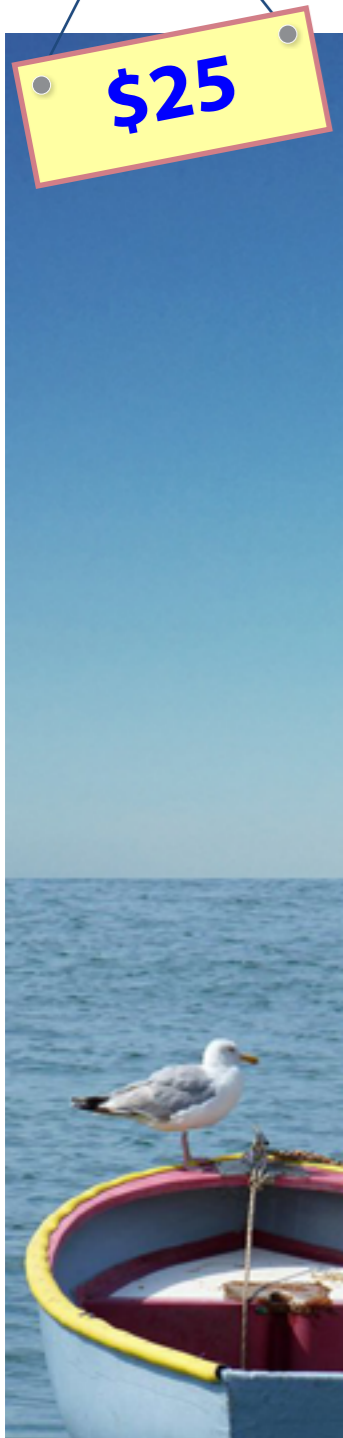
 (03) 6236 9116

www.reddecker.com.au

Proudly supporting the Maritime Museum of Tasmania since 2000.

Summer Crossword — for all *Maritime Times* readers

Search for crossword answers in the pages of this magazine (MTT 69) and enter our competition to win a \$25 voucher from Rolph's Nautical Gift and Book Shop at the Maritime Museum.



ACROSS

- 2 Class of dinghy donated to MMT during FY 2018-19
- 6 Type of boat, e.g. AMC students' ROPAX ferry
- 7 Artist who painted 'The Wreck of *George III*' [4,4]
- 8 New book in our shop 'Curious
- 9 Model of cruise ship [5,6,3] brought out of storage
- 10 Goes with cool cucumber to make summer salad
- 13 Jo Harpur will race [6,2,5] in 2019 Sydney Hobart
- 15 CSIRO's RV to visit Bremer Canyon in March
- 17 Plant, Southport seen on trek to the site
- 18 Work by eminent artist [4,6] in Carnegie Gallery
- 20 AMMC conference 2019 was held there
- 21 Type of box, now in MMT, taken from pirate's junk

DOWN

- 1 Naval architect [4,6] chose to travel on *Norval*
- 3 Paul Stephanus is the new Gen. Manager of
- 4 Ship *Wyatt Earp* launched in Norway as MS
- 5 Antarctic supply vessel [6,9] - new book about it
- 11 Location of the South Georgia Museum
- 12 Icebreaker *Xue Long's* name means [4,6]
- 14 *Wyatt Earp* named after hero of Lincoln
- 16 Colours [5,3] of flag Code H, flown when under pilotage
- 19 Yacht featured on front cover

All correct entries received before 14 February 2020 go into the draw for a \$25 voucher to redeem in the Maritime Museum's gift and book shop. One entry per person. Entries on a photocopied or scanned page are acceptable. First correct entry drawn is the winner and will be announced in the March 2020 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 69 CROSSWORD to admin@maritimetas.org Remember to add your name and contact details to paper entry or to email attachment. Judges' decision is final.

Of all the entries submitted for the MTT 68 (September) crossword competition the WINNER — the first correct entry out of the hat — was Tim McDougall. Congratulations!



Big Ships & Little Boats

Stay safe in Tasmania's commercial waterways. Larger ships at sea travel quickly and cannot always see smaller boats.

- When in a commercial shipping channel, always give big ships room and turn on your AIS.
- If you can't see the bridge of a ship, the Master can't see you.
- If a ship is flying code flag H (right) it signifies it is under pilotage control and you must keep clear at all times.



TasPorts. Proudly connecting people, products and solutions for the benefit of all Tasmanians.



tasports.com.au | 1300 366 742



Westward



Westward on the River Derwent for the opening of the 2019 yachting season



left: leaving Constitution Dock with the MMT crew
Photos: Rex Cox

below: Spirit of Tasmania II and Caledonian Sky alongside Diamond Princess at Port Melbourne, 4 November 2019. This photo by Dale E. Crisp illustrates the comparative size of each vessel. More cruise ships on pages 16-17

