

# MARITIME TIMES OF TASMANIA

No 70 – Autumn 2020

**\$3.50**

## MARITIME HERITAGE ORGANISATIONS OF TASMANIA

MHOoT members from  
around the state  
preserving  
maritime  
treasures



TasPorts news  
AMC news  
CAPSTAN



## MUSEUM NEWS

President's report  
Carnegie Gallery  
Curator's notes



### 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  
christ.tassell@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  
rexcoc@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

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#### Front Cover images

- a. left, top: lens from Cape Wickham Lighthouse - p. 16  
Photo: supplied by King Island Museum
- b. Steamer Travelling Trunk - p. 22  
Photo: Barry Champion, Maritime Museum of Tasmania
- c. Propeller made from Melaleuca tin - p. 18  
Photo: Melissa Smith (detail)
- d. Lifebuoy from SMS Königsberg p. 24  
Photo supplied by Mainly Maritime, St Helens  
Background: Flinders' Chart of Bass Strait - Lamprell Collection - MMT



#### 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, 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. Include your contact details. Add to your calendar:

**Deadline for the next issue is 15 May 2020.**

#### 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,

### Our Constitution

Over the past few months your committee has been considering a new constitution to replace the existing one. It is 40 years since the initial constitution was accepted and over this period of time commerce and contracts have changed significantly, the language of Associations has evolved, the tax-free status of not-for-profit organisations has become more complex, compliance with a raft of government bodies has dramatically increased and financial management of our affairs including electronic commerce has become more detailed.

We decided to retire our existing constitution and adopt a new one, because modifying the existing one is fraught with unintended consequences. The revised draft is based on the current Model Rules Regulations published by Tasmanian Consumer Affairs and Free Trading and these in turn are based on the Tasmanian Government's Associations Incorporation (Model Rules) Regulations 2017. The Model Rules significantly simplify the content of an association's constitution compared to that of the Maritime Museum's now very dated constitution.

The Model Rules have been further simplified in the proposed draft by following the proposals adopted in the revised Narryna Heritage Museum constitution which was prepared by a very experienced bureaucrat with a legal background. This constitution adopted in late 2018 is available on Australian Charities and

Not-for-profits Commission website  
<https://www.acnc.gov.au/charity/d4a114fa26744e6cba189aaf0fe3181f#financials-documents>

The Model Rules have been further modified by the inclusion of a number of provisions specific to the Maritime Museum, such as the Museum's objectives, two year terms of office and the ability of staff to be full members of the Museum's sub-committees, for instance the Acquisition Committee. It is anticipated the final draft will shortly be approved by the committee after which it will be circulated to all members for acceptance at a special meeting, planned for mid-year.

I want to assure all members that, while the constitution has been simplified, key elements of our Association remain intact. Detailed work to achieve the draft has been primarily undertaken by our Vice President, Chris Tassell, and myself with input from committee members.

- Our objectives remain firmly focussed on Tasmanian Maritime History & Heritage
- Our functions remain unchanged
- We are a not-for-profit membership organisation
- Volunteer office holders remain as existing, with two-year member elections
- Three independent nominee committee members with full voting rights are maintained
- New members are accepted only after committee approval, (i.e. not automatically). □



Westward welcoming the yachts in the 75th Rolex Sydney to Hobart race as Allegro crosses the line  
Photo: Walter Pless 29 December 2019

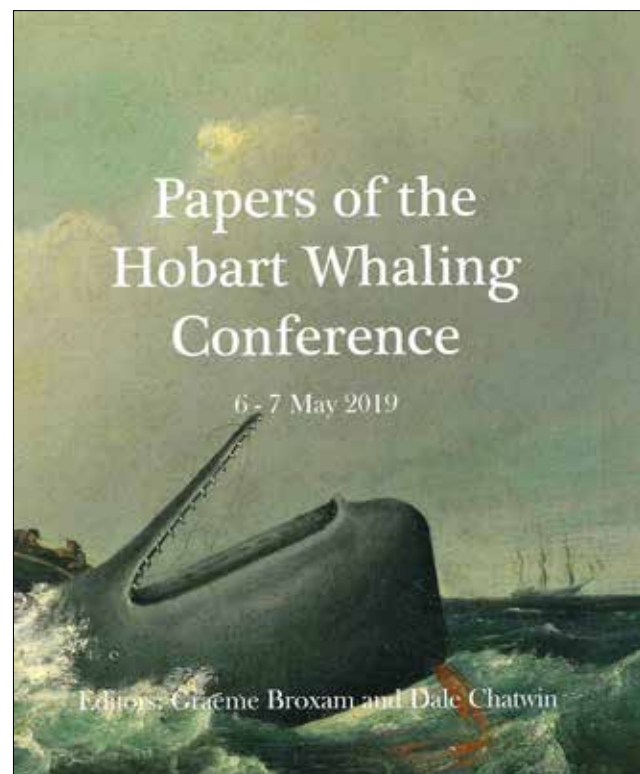
On a lighter note it was wonderful that *Westward* could be part of this year's Rolex Sydney to Hobart Race celebrating 75 years. *Westward* was moored adjacent to the finishing line welcoming each yacht home and looking splendid as a 'dressed ship'.

Thanks to the team and in particular to John and Peter who visited *Westward* each day to ensure all was well on the temporary mooring. □

### in this issue – MHOoT Maritime Heritage Organisations of Tasmania

- |   |  |
|---|--|
| 7 Overview of MHOoT                       | 21 AWBF  |
| 8 St Helens History Room                  | 23 Bligh Museum of Pacific Exploration               |
| 10 Tasman Island                          | 24 Mainly Maritime wartime museum                    |
| 13 Spring Bay Maritime & Discovery Centre | 28 Franklin Living Boat Trust and Wooden Boat Centre |
| 14 Wooden Boat Guild of Tasmania          | + Museum news and regular features                   |
| 16 King Island Museum                     |  |
| 18 Museum at Melaleuca                    |  |





PAPERS OF THE HOBART WHALING CONFERENCE  
6-7 May 2019  
Graeme Broxam and Dale Chatwin (Eds) (2020)  
ISBN 978 0 6487252 1 3  
Paperback 165 pages 202mm x 253mm  
Illustrated, with index

THE INAUGURAL HOBART WHALING CONFERENCE was hosted by the Maritime Museum of Tasmania in May 2019. The conference sought to harvest the enormous amount of personal research which occurs outside of the funded university research scholarship and academic system. In addition to contributions by Australian whaling and sealing researchers the conference attracted papers by researchers from the United Kingdom and New Zealand.

The range of topics explored whaling and sealing around Australasia and the Pacific by the British and Colonial Whale and Seal Fisheries, with two papers also referring to American whaling in the region. This volume contains sixteen papers, plus Rachel Utting's Maritime Museum Lunchtime Talk 'Collecting Leviathan: curiosity, exchange and the British Southern Whale Fishery (1775-1860)', a paper examining British whalers as collectors of cultural and natural history artefacts and specimens presented as part of the conference.

All in all a tremendously varied and unique set of papers on what was the first colonial industry. □

### Maritime Museum Members

We welcome new members:

Chris Bennett	Lucas Connors
Rodney Deane	Thomas Francis
Jenny Hall	Peter Horobin
Paul Karpiniec	Russell Kennery
Maria Reidl	

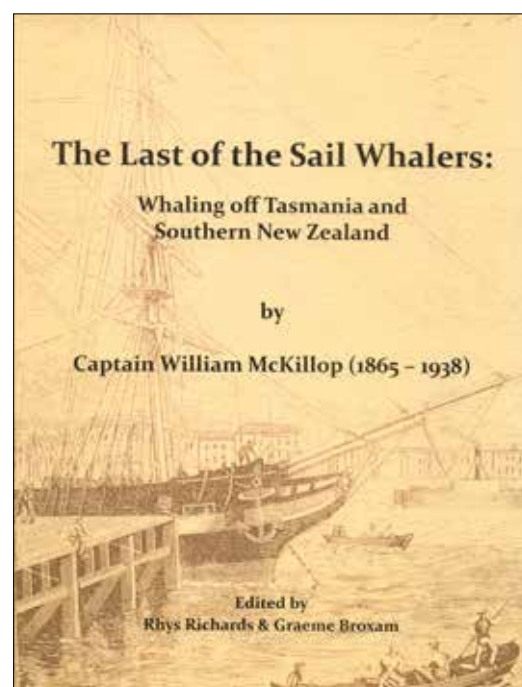
### Not already a member?

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



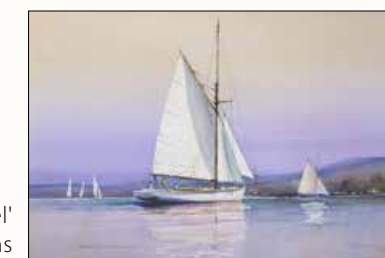
THE LAST OF THE SAIL WHALERS  
Whaling off Tasmania and Southern New Zealand  
by Captain William McKillop (1865-1938)  
Rhys Richards & Graeme Broxam (Eds) (2019)

ISBN 978 0 992366070  
Navarine Publishing  
pp xiv, 216; 262 x 210mm  
Colour and b/w illustrations, photos, maps,  
and family tree.

This book was launched at the Whaling Conference.  
Both books are available in the Museum's bookshop.



at the Maritime Museum



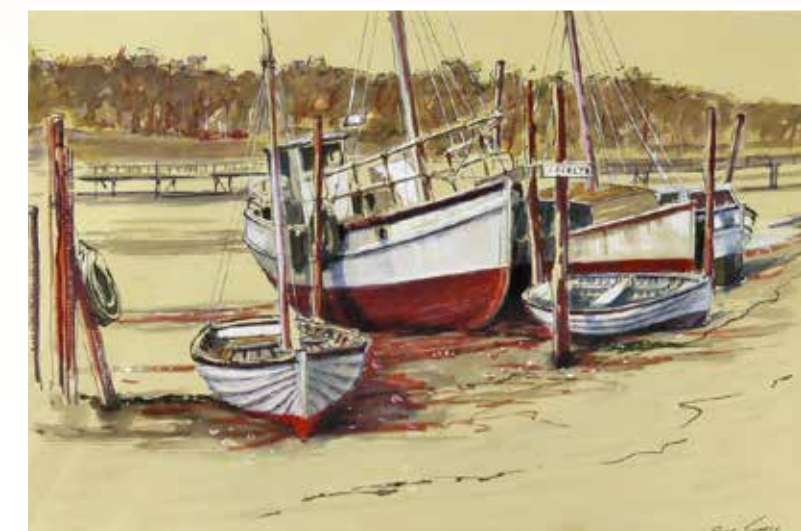
'Storm Bay Down the Channel'  
Watercolour by Bill Mearns

## Bill Mearns: under the spell of the sea

2 APRIL – 12 JULY 2020

From Thursday 2 April, Bill Mearns' solo exhibition will be on display featuring drawings, models and paintings by the renowned maritime artist. His works will show this Hobart artist's masterful contribution to Australian marine art with a special focus on Tasmania.

—Annalise Rees, Assistant Curator



from the artist's sketchbook

above: Port Sorell  
left: *Aurora Australis* the Antarctic research supply vessel



— LAST DAYS —

THE AUSTRALIAN SOCIETY OF MARINE ARTISTS (ASMA)'s 2019 National Exhibition at the Maritime Museum's Carnegie Gallery will close on 22 March 2020.

Next exhibition: August 2020 – details to be announced





## from the brig

WELCOME to *Maritime Times of Tasmania* No 70.

In this issue we offer contributions from museums and history groups around Tasmania who share with us a passion for the rich maritime heritage of Tasmania, as well as reporting on recent and future activity in our own Museum.

Grant funding is an important part of our Museum's income. The position of Maritime Heritage Coordinator, and many of the activities organised by John who holds that post, are funded through a grant from Arts Tasmania. The Minister for the Arts, the Honourable Elise Archer, recently visited the Museum, and it was a perfect opportunity for us to apprise the minister of the work that the Arts Tasmania grant enables us to achieve. LUME, our forthcoming writer in residence project, is only possible because of support we have received from the City of Hobart's Creative Hobart programme. The Australian National Maritime Museum's Maritime Museums of Australia Project Support Scheme (MMAPSS) has supported our Museum in the past and Annalise, our Assistant Curator, will be heading to Sydney for an internship under that scheme later this year, fostering an even closer relationship between us and our Commonwealth equivalent. TasPorts support the Museum through a grant toward the production of this magazine as well as in-kind support for the mooring of *Westward* and *May Queen* in Constitution Dock, while Murdoch Clarke similarly have a long history of assisting our endeavours.

An essential part of grant funding is being able demonstrate the wider community benefit of the programs we create. MHOoT, through the Maritime Heritage Coordinator, and LUME enable us to work with partners locally and around the state, creating programs that appeal to new audiences, such as children looking for school holiday activities, and writers looking for new avenues to explore their craft. These programs help us connect to new audiences and build relationships that help us to grow, as well as demonstrating our ability to achieve high quality results appealing to potential new supporters.

There are many and varied sources of potential grant funding, but, equally, there is increasing competition for those funds. Our success in achieving the support we have is testament to the quality of our output and the efforts of our volunteers and staff. Thank you to you, our readers, for your continued support of our Museum. □

—Alan Leitch – naive gardener

We've had lots of positive feedback for the Summer issue of *Maritime Times* and for the digital supplement 'Summer Reading 2019-2020' (see p. 32), e.g. 'Wow, *Maritime Times* has grown & what a lovely publication'; '... the pride and professionalism of the recently received excellent [*Maritime Times*]'; and 'a lovely mix of different articles [in 'Summer Reading'] that are well laid out. Well done!!' Thank you to all who contributed to the content and to everyone who commented in person or by email.

## Maritime Heritage Organisations of Tasmania (MHOoT)



ALL AROUND OUR ISLAND STATE, members of Maritime Heritage Organisations of Tasmania (MHOoT) are working to preserve our heritage. They're collecting and displaying items in museums, restoring and operating historic vessels, organising events, researching, conducting educational presentations and providing information to the public. Whether these organisations are

operated by a government department or a private endeavour, the common factors are recognition and respect for our maritime past and for our oceans, and the foresight to document historical and current topics for the future.

IN THIS ISSUE of *Maritime Times*, 10 MHOoT members present an outline of their activities, but there are many more and they are constantly developing their collections and projects.

Members include:

- BRUNY ISLAND – Bligh Museum of Pacific Exploration [www.southcom.com.au/~jontan/index.html](http://www.southcom.com.au/~jontan/index.html)
  - BURNIE Regional Museum <http://www.burnieregionalmuseum.net>
  - DEAL ISLAND Friends of <https://wildcaretas.org.au/branches/friends-of-deal-island/>
  - DEVONPORT – Bass Strait Maritime Centre (and ketch *Julie Burgess*) [www.bassstraitmaritimecentre.com.au/](http://www.bassstraitmaritimecentre.com.au/)
  - FLINDERS ISLAND – Furneaux Historical Research Assoc. <https://www.facebook.com/furneauxmuseum/>
  - FRANKLIN – Living Boat Trust [lbt.org.au](http://lbt.org.au)
  - FRANKLIN – Wooden Boat Centre [www.woodenboatcentre.com](http://www.woodenboatcentre.com)
  - KING ISLAND Historical Society and Museum — new webpage in preparation — email: kimuseum7256@gmail.com
  - GEORGE TOWN – Bass and Flinders Centre <https://bassandflinders.org.au/>
  - HOBART – Tasmanian Sail Training Association Lady Nelson [www.ladynelson.org.au/](http://www.ladynelson.org.au/)
  - HOBART – Maritime Museum of Tasmania (MMT) [www.maritimetas.org/](http://www.maritimetas.org/) And, at the top of MMT's home page, click on the green icon of the Tasmanian Maritime Heritage and Activities Trail
  - HOBART – Narryna Museum [www.narryna.com.au](http://www.narryna.com.au)
  - HOBART – Runnymede National Trust of Australia [www.nationaltrust.org.au/places/runnymede/](http://www.nationaltrust.org.au/places/runnymede/)
  - LAUNCESTON – Queen Victoria Museum and Art Gallery [www.qvmag.tas.gov.au](http://www.qvmag.tas.gov.au)
  - LOW HEAD – Pilot Station Maritime Museum <http://museum.lowhead.com/>
  - MAATSUYKER ISLAND Friends of <https://wildcaretas.org.au/branches/friends-of-maatsuyker-island/>
  - MARGATE – Channel Heritage Centre <https://www.facebook.com/channelmuseum/>
  - MELALEUCA – Deny King Heritage Museum <https://wildcaretas.org.au/branches/friends-of-melaleuca-wildcare/>
  - PORT ARTHUR – Historic Site Management Authority <https://portarthur.org.au/heritage-management/>
  - STANLEY – Discovery Museum <https://www.facebook.com/StanleyDiscoveryMuseum/>
  - STATEWIDE – Australian Wooden Boat Festival [www.awbf.org.au](http://www.awbf.org.au)
  - STATEWIDE – Wooden Boat Guild of Tasmania Inc. <https://www.woodenboatguildtas.org.au/wp/>
  - ST HELENS History Room [www.sthelenshistoryroom.com](http://www.sthelenshistoryroom.com)
  - ST HELENS – Mainly Maritime - Warships and Marine Corps Int. [warshipmuseum.com](http://warshipmuseum.com)
  - STRACHAN – West Coast Visitor Information Centre [www.facebook.com/westcoastvisitorinformationcentre/](https://www.facebook.com/westcoastvisitorinformationcentre/)
  - SWANSEA – East Coast Heritage Museum [www.eastcoastheritage.org.au](http://www.eastcoastheritage.org.au)
  - TASMAN ISLAND, Friends of <https://wildcaretas.org.au/branches/friends-of-tasman-island/>
  - TRIABUNNA – Spring Bay Maritime & Discovery Centre [www.sbmcdc.org.au](http://www.sbmcdc.org.au)
  - ULVERSTONE – will reopen in 2021 after a major redevelopment
- ... and more (below).

Call in and visit these places of interest as you travel around Tasmania, or browse their websites. You are sure to be surprised on occasion and will definitely learn more about our maritime connections.

More details at <http://www.maritimetas.org/resources/tasmanias-maritime-heritage-coast> and at <https://maphub.net/diartist/Maritime-Trail>

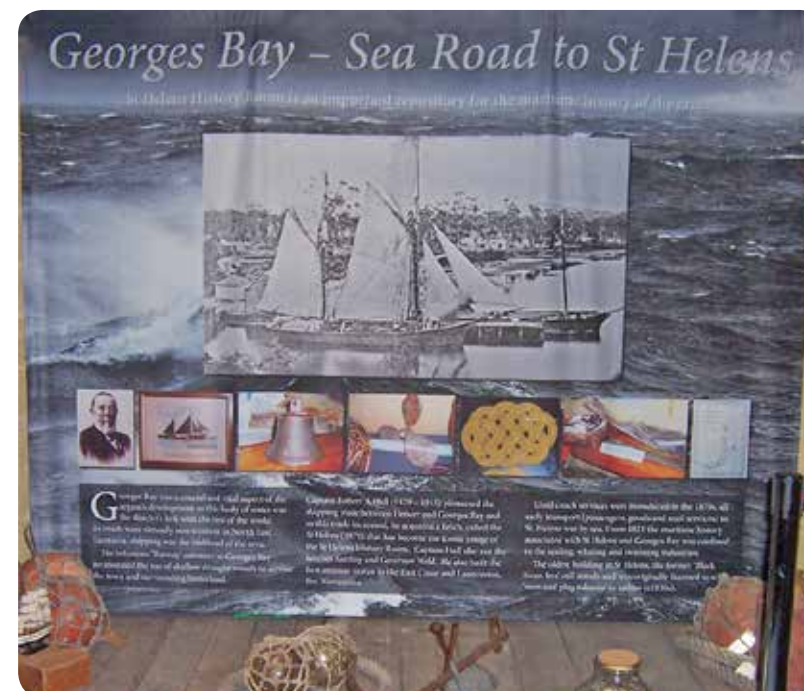


# St Helens History Room

SEE OUR DEEP SEA CORAL COLLECTION obtained from near the St Helens Seamount — undersea mountains rising from the ocean floor — these specimens were dated in 2009 by a CSIRO climatologist at approximately 2500 to 3000 years old making them some of the oldest living creatures on earth when they were brought to the surface. In 2003 the St Helens Hill was closed to fishing and in 2007 it became part of the Freycinet Commonwealth Marine Reserve forming part of a complex of marine reserves around southern Australia — the first network of temperate deep sea marine reserves in the world.



DON'T MISS OUR WHALING COLLECTION which includes a cut down whale oil barrel (right) owned originally by the Trelloggen family who first settled in St Helens in 1852. While the Trelloggen family were very successful farmers, they appear to have arrived too late at Georges Bay to capitalise on the whaling industry. The Trelloggen family history tells a story of shore-whaling decline and adaptation to other industries. The Fishing and Maritime Tool Collection is significant from their creation and use by local sailors, and the likely transition from whaling to fishing. A major difference with the history of fishing in St Helens from elsewhere was the lack of large, nearby markets for the sale of fish. However, crayfish could be kept alive long enough to go to market so, unsurprisingly, by the 20th century the majority of fishermen at St Helens and The Gardens concentrated on cray fishing with scale fish as a side-line.



SEA ROAD TO ST HELENS  
 Captain Robert A Hall (1829–1915) pioneered the shipping trade between Hobart and Georges Bay and, as this trade increased, he acquired the ketch *St Helens* (1879) which has become the iconic image of St Helens History Room (below). Visit our Maritime Section to learn more about the history behind Georges Bay, and about the local wooden boatbuilding industry that is no more.

There's maritime information, whaling and fishing tools, the Shackleton Antarctic display, deep sea corals, and lots more. □

Photos supplied by St Helens History Room



A SIGNIFICANT ITEM IN OUR COLLECTION, the horse-drawn hearse (left), is on permanent display and belongs to the Bailey family, who were the main undertakers of St Helens and the local district for four generations, until the business was sold in the 1980s. The family from England settled in St Helens in the late 1870s. Frederick Bailey worked as a blacksmith and 'jack-of-all-trades' where working in a small community such as St Helens, undertaking was usually a part-time job performed in conjunction with a trade such as blacksmithing, carpentry or carriage-making. The Bailey hearse is an excellent representative example of a late 19th century hearse and is unusual in its solidity, simplicity and lack of ornamentation, which supports the theory that the hearse was made by a local carriage maker. It appears that the Bailey Undertakers Collection is unique in the state.



## St Helens History Room

61 Cecilia Street, St Helens, Tas. 7216  
 Phone: 61(03)6376 1479 / 6376 1744  
 Email: [historyroom@bodc.tas.gov.au](mailto:historyroom@bodc.tas.gov.au)  
[www.sthelenshistoryroom.com](http://www.sthelenshistoryroom.com)

OPEN 7 days a week 9am – 5pm

[www.sthelenshistoryroom.com](http://www.sthelenshistoryroom.com)



# KEEPING OUR HERITAGE ALIVE

## TASMAN ISLAND



above: Tasman Island lightstation

right: Many hands make light work. FoTI volunteers left to right: Chris Smith, Chris Creese (obscured), Rob Banfield and Mark Dickenson during restoration of the sunroom at Lightkeepers' Quarters No 2

below: The site for the highest operating lighthouse in Australia on Tasman Island was difficult to access Photos Erika Shankley

by Erika Shankley



**Preserve, protect and enhance  
the natural and cultural values of Tasman Island  
for current and future generations**

—Strategic Plan, Wildcare Friends of Tasman Island, 2014



TASMAN ISLAND'S BULK STANDS GUARD at the entrance to Storm Bay — the final turning point for yachts in the Sydney to Hobart Yacht Race. Above the cliff-top the white cast-iron tower of the Tasman Island lighthouse sends its warning flash to mariners and nestled on the plateau nearby are three houses, once quarters for lightkeepers and their families.

This isolated island lies just a short distance off the south-east coast of Tasmania and is part of the Tasman National Park. Separated from Cape Pillar by a narrow deep-water passage less than 500 metres wide, Tasman Island's rugged aspect looks as daunting as it is spectacular. Impressive cliffs rear upwards, over 250 metres straight out of the sea, with dolerite columns surrounding an undulating plateau, broken by deep fissures.

Difficult to access, the island has an air of mystery. This was to change when, in 2001, a group of people were able to land on the island as part of a Rotary Club of Tasman Peninsula's annual fundraising helicopter visit. They were able to see, at first hand, this dramatic island and learn about its remarkable history.

Tasman Island's heritage goes back to the dawn of time. Tasmania's Aboriginal inhabitants were not deterred by the island's rugged aspect and isolation. The rich food resources — penguins, fur seals and mutton birds — enticed them to the island in their bark canoes. This was confirmed in 1911 by the discovery of a 'very ancient' Aboriginal skull' (now in the Tasmanian Museum) and a number of stone tools lying on the plateau in association with the skeletal remains of a fur seal.<sup>2</sup>

In 1642, Abel Tasman glimpsed the island as his ships *Zeehaen* and *Heemskirk* sailed around the coast of what he called Van Diemens Land. His cartographer, Isaac Gilsemans, noted *Stoorm Baj*, *Tasmans Eylandt* and *De Zuyd Cap* (Cape Pillar)<sup>3</sup> on a sketch map (below) of what, more than 200 years later, became known as Tasmania.

European heritage arrived with British settlement in 1803 but it was many years before anyone ventured to land on Tasman Island. According to surveyor James Erskine Calder, the island was a wild and desolate-looking spot, high and very precipitous, 'and if accessible at all, only at one point'.<sup>4</sup>

Nevertheless, in August 1885 Marine Board Warden, Captain HJ Stanley, accompanied by Government Engineer, R. Huckson, landed on Tasman Island to investigate its suitability to build a lighthouse.<sup>5</sup> In his report Captain Stanley remarked that on reaching the top of the cliffs their way was impeded by thick stunted scrub with patches of bull oak and honeysuckle (*Banksia*). He described 'thousands of trees ... in a dead and decaying state ... and the whole ... overgrown with grass and staghorn fern',<sup>6</sup> remnants of which still occur in isolated patches, today. However, after another site visit the following year, it was decided instead to build a lighthouse on Maatsuyker Island — an equally remote and difficult location.

Construction of Tasman Island's lighthouse eventually got under way in October 1904 when contractors Henrickson & Knutson, together with 20 workmen, arrived to build a landing platform with haulage and to install a steam crane which had originally been used in the construction of Hobart's new GPO. Over the next 18 months, a lighthouse, oil store and three substantial brick keepers' quarters were built on the island and, in December 1905, lighthouse superintendent, George Johnston, and his assistants, J McGuire and E Davis arrived, ready to commence work.

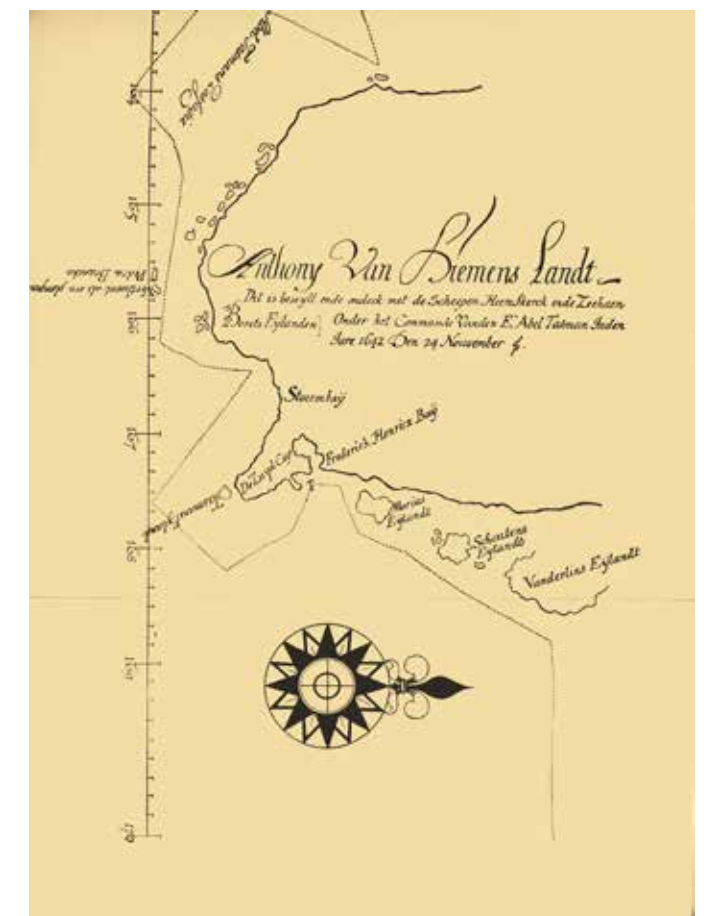
After being officially opened by Master Warden, AE Risby, on 2 April 1906, lunch was taken with keepers and their families — 'the centre of the dining table adorned by a large cake representing the lighthouse'.<sup>7</sup> Later, from the deck of *SS Mahinapua* steaming toward Adventure Bay, they observed to their satisfaction that the light was clearly visible. Family sources say that Jessie Johnston, wife of Superintendent George Johnston, lit the light for the first time.

For over 70 years, keepers were at the beck and call of the lighthouse — each working shifts, 365 days of the year. Duty in the lighthouse included pumping up kerosene for the pressure lamp and winding the weights every 30 minutes to operate the clockwork mechanism. They kept a daily log book and made weather observations for the Bureau of Meteorology. Cutting firewood was the Assistant's duty every Saturday and maintenance of the lightstation was ongoing.

However, with the advance of technology, automation put an end to light-keeping as a way of life. In 1976, the magnificent 1st order Fresnel lens and lantern room were dismantled, and replaced with a fibreglass 'Tupperware' lantern room and a modern sealed beam. The original lens is now on display at the Australian National Maritime Museum in Sydney.

Keepers and their families were withdrawn from service in May 1977 and Tasman Island subsequently became part of the Tasman National Park. But lighthouse heritage was not forgotten. In 1980 the Tasman Island lightstation was added to the Register of the National Estate as well as the Tasmanian Heritage Register and in 2004 the lighthouse was added to the Commonwealth Heritage Register.

While the lighthouse has continued to send its warning flash, time and the elements took their toll on other buildings. Some had, long since, collapsed and the more substantial brick quarters, once homes







above: Official opening of the Tasman Island lighthouse (1906)  
Photo from 'Against the Odds' by AG Evans, Tasbook pub., 1995  
Mr AE Risby, Master Warden, is eighth from right



The Australian Government put their stamp on a number of items  
far right: government issue: branded blanket  
top right: government issue: toilet rolls and kitchen paper  
right: rail spikes from haulage, Tasman Island  
Photos: Erika Shankley



to lightkeepers and their families, were falling into disrepair. Weeds and feral cats were now infesting the once pristine environment.

In 1913, John Watt Beattie, on a visit to the island, noted the presence of feral cats. They 'slaughter the birds in a wholesale manner,' he wrote.<sup>8</sup> Their descendents were still causing havoc among the ground-nesting birds in the 21st Century. It was thanks to funding from Pennicott Wildness Journeys, in partnership with the Parks and Wildlife Service (PWS), that cats were finally eradicated in 2011. Work to repair storm damage to the landing was also carried out by PWS staff, in conjunction with contractor, AJR Construct.

The advent of Rotary's annual fundraising trips brought renewed interest in the island and its heritage. Wildcare Friends of Tasman Island (FoTI), a group of volunteers who work in partnership with PWS, was formed in late 2005 — their aim is to restore the island's cultural and natural heritage to their former glory. Their first working bee, held on the island in 2006, celebrated the 100th anniversary of the lighthouse.

Since that time, working bees have been held two or three times a year, with volunteers completing an impressive range of conservation and maintenance work. Many relics found during the course of restoration are now on display in the keepers' quarters. An extensive weeding program has also been ongoing since 2009.

Work by FoTI volunteers is now concentrating on the restoration of the sunroom and front verandah of both Quarters No 2 and No 3, enabled by a successful crowd-funding program. Self-funded, FoTI also raises finance for their work through merchandise sales at outlets around Tasmania and online.<sup>9</sup> Donations can also be made through Wildcare.<sup>10</sup>

Wildcare's Friends of Tasman Island volunteers have carried out many hundreds of hours of work each year toward the preservation and restoration of the natural and cultural heritage of Tasman Island. Their dedication will ensure that this dramatic island's history will not be forgotten. □

**Endnotes**

- <sup>1</sup> Wildcare Friends of Tasman Island (2011). 'Tasman Island Tasmania.'
- <sup>2</sup> Harris, S (1984). 'Seal Hunter's site on Tasman Island.' PWS report.
- <sup>3</sup> Walker, P (1985). 'Discovery of Tasmania 1642 by Abel Tasman.' Prepared for Tasmania Day, 24 November 1985. Government Printer, Hobart
- <sup>4</sup> Calder, James Erskine (1985). *Rambling on Betsy's Island Tasman Peninsula and Forestier Peninsula in February 1848.* Sullivans Cove, Hobart (first published 1876)
- <sup>5</sup> *Mercury*, 8 August 1885
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- <sup>8</sup> *Weekly Courier*, 3 July 1913
- <sup>9</sup> <https://wildcaretas.org.au/product-category/tasman-island-collection/>
- <sup>10</sup> <https://wildcaretas.org.au/product/branch-fundraising-friends-of-tasman-island/>

# SPRING BAY Maritime & Discovery Centre — Triabunna



WE HAVE A STRONG FOCUS on our rich local boatbuilding heritage, and currently have four boats on display. As visitations to east coast national parks continue to increase rapidly, we aim to tell our local maritime stories in a manner that gives a good context for visitors, many of whom are from international and interstate regions.

One of the Museum's unique treasures is a full-size indigenous bark canoe (right), together with the story of its contemporary construction and the role that these vessels played locally, particularly as transport to and from Maria Island (Tiarra-Marra-Monah).



?

There are many theories about the type of vessel of which these timbers were once a part. It's Maria Island's 'Mystery Boat' c. 1830s-1870s. As there are no documented records we can only speculate on the many possibilities and this boat, kindly loaned by Parks and Wildlife Service, will probably always remain an interesting mystery. □

Photos supplied by SBMDC



MARITIME MUSEUM

COMMUNITY SHED

STUDIO & GALLERY

Our Museum is open every day in January from 10.00am – 3.00pm, and usually every Monday in conjunction with our boat restoration facility, the Community Shed. We also open for groups during the year by appointment. Come and visit us on the Marina at 17 Esplanade, Triabunna.

sbmdc.at.triabunna@gmail.com  
[www.sbmdc.org.au](http://www.sbmdc.org.au)





## The Wooden Boat Guild of Tasmania, Inc.

by Graeme Broxam

A VERY ACTIVE MARITIME GROUP IN THE STATE, the Wooden Boat Guild of Tasmania promotes an interest in the design, construction, maintenance and use of wooden vessels, be they of 'traditional' or 'modern' construction.

The Guild was formed in 1994 by a group of people sharing those interests, most notably boatbuilder-sailors Ian Johnson and Cathy Hawkins, who had circumnavigated the globe in their then radical timber trimaran *Twiggy*, and Andy Gamlin, then a member of the Vintage Boat Club of Tasmania (VBCT) and owner of the 1940s yacht *Tunis*. As its members shared common interests, the VBCT was ultimately absorbed into the Guild in 2013. Over the years many other notable local authorities on wooden boats have been active members of the Guild, including Battery Point shipwright Bill Foster, who played a major role in the restoration of the ketch *May Queen* in the early 2000s, and the late Noel Hall, who oversaw the rebuilding the Guild's 1881 yacht *Terra Linna*.

### *Terra Linna*

In 2001 the Guild took on a huge project when it acquired the remains of the oldest known Tasmanian-built yacht, the 28-foot whaleboat-derivative *Terra Linna* of 1881, then languishing at Battery Point. After thorough surveys, both physical and historical, were completed with the assistance of the Guild's first Maritime Museums of Australia Project Support Scheme (MMAPSS) grant from the Australian National Maritime Museum (ANMM), funding under the Tasmanian Community Fund allowed the vessel's complete reconstruction over the period 2007–2012. The recreated *Terra Linna* is now the Guild's flagship, appearing at such events as the Australian Wooden Boat Festival and currently spending part of its time on display in Constitution Dock as part of a Heritage

Boat Display under sponsorship from TasPorts. *Terra Linna* is also available for groups of members to sail.

### Piners' punts

Soon after its formation, the Guild became interested in what were considered to be uniquely Tasmanian vessels, especially the west coast piners' punt, a derivative of the Scandinavian praam dinghy synonymous with the pining industry on the Gordon River system. In 1994 Adrian Dean of the Wooden Boat School at Franklin designed the 14 ft 'Franklin piners' skiff' based on some traditional west coast punts he had measured. The Guild's members built a punt *Teepookana* from these plans, which was completed in 1998, and took it to Strahan on several occasions where it took part in events celebrating the pining industry.

Meanwhile the Guild was collecting information and photographs of surviving piners' punts. With the benefit of a second MMAPSS grant, the Guild produced a report for the ANMM on their origins and history that was completed in 2018. The Guild published a comprehensive history and illustrated catalogue *Tasmanian Piner's Punts: Their History and Design* expanded from that report in 2019 (reviewed in *Maritime Times of Tasmania*, March 2019, No 66, p. 22).

In 2010, a 15 ft piners' punt in poor condition, probably built for use in the Gordon River system during the 1920s or 1930s, was donated to the Guild. After extensive survey work and planning, it was extensively restored over 2017-19 and currently, appropriately named *Gordon*, is on display at the Lenna of Hobart Hotel in Battery Point. The Guild has been contracted to build another 'Franklin skiff' for Lenna as a project in practical boatbuilding, ultimately replacing *Gordon* on display.

### Guild activities and meetings

Through its members, the Guild brings together a large number of boats of diverse age, size and type of construction that are used in a range of Guild activities. At the smaller end are canoes and dinghies, some traditionally built such as copper-fastened clinker construction, others built from modern materials and using modern techniques like epoxy-plywood. At the upper end of the scale in the 'vintage' category are several yachts, motor launches, and traditional sailing fishing boats. The Guild has also restored the c. 1970 Tamar Class dinghy *Damar* and is currently restoring a traditional Tasmanian King Billy-pine 'net dinghy' *Cornelia*.

Since its early days the Guild has published a regular newsletter *The Skeg*, currently an electronic publication, issued bi-monthly, and an ad-hoc newsletter *Semaphore* that promotes forthcoming activities. From time to time it publishes longer articles under the *Rudder* banner. Again with the assistance of a community grant from the Hobart City Council, the Guild has put together a new website (URL in text box) where those interested can read of its history, articles of association, publications, activities and fleet.

The Guild organises monthly boating-related activities including 'rowing days', big-boat trips, and road tours around the state. It is an active participant in other activities including the Australian Wooden Boat



above: The Mariners' Cottages in the Battery Point slipyards precinct have a long and interesting history, the first section being believed to have been built about 1842 as a secure store for one of the shipyards, probably that of John Watson.

facing page: The just-restored *Gordon* at the 2019 Bellerive Seafarers Festival. Photo: Graeme Broxam

right: *Terra Linna*  
Photo supplied by WBG

Festival, Bellerive Seafarer's Festival and Kettering Wooden Boat rally, and with related organisations such as the Maritime Museum of Tasmania, especially through its support for the Association of Heritage Boat Organisations (AHBO).

In 2019 the Guild had about 70 paid-up or honorary members. Its 2019-2020 committee includes:

—President Julie Porter (a proprietor of the commercial charter ketch ex 1942-vintage fishing boat *Rhona H*),

—Secretary Dave Edwards

—Treasurer Graeme Broxam (owner of 1892 yacht *Clara* and 1915 fishing boat *Casilda*), and

—Committee member Peter Higgs (owner of a veritable fleet of historic small boats including piners' punt *Fee* and a c. 1910 Strahan fishing launch).

Other members who own vintage boats include Rob Virtue (1911 One-Designer *Vanity*), and Ross and Cheryl Barnett (1950-vintage cruising yacht *Maori Lass*).

The Guild holds monthly meetings (third Monday of the month except December) at the Mariners' Cottages at Napoleon Street, Battery Point slipyards precinct, leased under a sponsorship arrangement from the Hobart City Council. Guest speakers talk on many aspects of wooden boats.

We seek new members, who are interested in every aspect of wooden boating, old and new, and would particularly like to see more members interested in sailing *Terra Linna*. The current annual membership fees are \$50 for full member and \$30 for seniors.

Members meet at Battery Point most Thursdays to work on the Guild's boatbuilding and repair projects. □

Details of forthcoming meetings and activities on our website:

<https://www.woodenboatguildtas.org.au/wp/>

<https://www.facebook.com/groups/1722563101341403/>



<https://www.woodenboatguildtas.org.au/wp/>





THE LENS ROOM—Located in the former Currie Lighthouse storeroom and work shed, built in 1879–80, the museum’s most important and valuable artefact is the original Cape Wickham Lighthouse prism lens (above).

Completed in 1859 by L Sautier & Co. in Paris, the lens is a must see when visiting the King Island Museum.

## King Island Museum

AFTER AN EIGHT-YEAR BATTLE TO SAVE IT from demolition, the ‘oldest building of any significance remaining on King Island’ became a museum in 1979. The building was leased to the King Island Historical Society (founded in 1968), which used the building to preserve and display its growing collection of artefacts from around the island.

The original covered verandah, that was once threatened with removal by the state government, fortunately remains in situ. The museum has several rooms:

**THE BRAHMIN ROOM** — Named after the ship *Brahmin*, wrecked on the northwest side of King Island in 1854, this room contains artefacts of porcelain and fine china, which have survived the test of time and nature’s oceanic elements. Centre stage is the ship’s bell.

**THE SHIPWRECK ROOM** — This room houses collections of artefacts from the many shipwrecks which occurred around the island during the 19th century. The most notable exhibits are a carronade wheel from the wreck of *Arrow* (1865), a variety of cannon balls, a timber balustrade, brass candlestick and lead plumbing from *Cataraqui* (1845), as well as various artefacts from *Netherby* (1866), *Tartar* (1835), *Neva* (1835), *Europa* (1868), and *Anna* (1873).

There are also several deadeyes, bottles, brass buckles, clay smoking pipes, ladies’ pins, coins, saddle parts, and pieces of china and cutlery.

facing the lighthouse to monitor lighthouse activity, the Currie buildings did not fit this traditional construction bill. The eight-roomed building featured solid brickwork: 355mm thick for external walls, and 230mm thick for internal. The brickwork was rendered externally, and internal walls were plastered. ‘Timber floors, ceiling, roof, doors, windows, and cupboards’ were supplied from Melbourne. ‘Georgian type’ double-hung windows (six panes per sash) were fitted throughout.’<sup>1</sup> Between 1879 and 1966 the building was occupied by more than a dozen lighthouse keepers and their families. Sadly, the assistant’s cottage was demolished in the 1980s.

<sup>1</sup>Report on Architectural and Historical Merit and Utilization Studies, Headkeepers Quarters, Currie, King Island, Department of Housing and Construction ... 1975, p.11–13

**THE NATURAL HISTORY ROOM** — Among the collections of shells, rocks, minerals, bird and animal skeletons, the most significant objects are the remains of the extinct King Island Dwarf Emu (*Dromaius novaehollandiae minor*). A sealer’s cauldron, discovered on a local property, adds tremendous evidence of the mass slaughter and extinction of King Island’s seals and sea elephants which abounded in their thousands before Europeans arrived. Rare 19th century engravings featuring birds and other animals of King Island and a model of the Grassy Scheelite Mine are also on display.

**THE AGRICULTURAL ROOM** —On display are implements used by King Island’s early settlers. The saddles in the centre of the room were originally used by Diggers while training during World War I, but modified to suit their new owners, probably soldier settlers, after the war.

**THE QUILT ROOM** — The largest exhibit in the museum is a quilt wall hanging. The quilt was a community project, completed to commemorate Australia’s Bicentenary (1988). Other exhibits include local timber sculptures by the late Cyril Brand, sporting memorabilia from the island, and very early sporting and racing trophies.

**THE KITCHEN** — Untouched for approximately seventy years, the kitchen is virtually a time capsule of life for a mid-twentieth century housewife and mother. The 100-year-old dresser is made of local blackwood.

**THE PARLOUR** — The Parlour features objects, such as early furniture, period costumes, china, magic lantern slides, and home decorations brought to the island by early settlers.

**THE WAR ROOM** — Although not a room, the area between the museum entrance and the Quilt Room features objects from King Island veterans who enlisted during World War I and World War II. In the same area a number of early cameras are exhibited. One of these belonged to King Island’s first known professional photographer Kittil Johannes Tronerud (1870-1939), a Norwegian migrant, who jumped ship in Melbourne in 1889.

The King Island Museum has another two rooms of exhibits, although not under the same roof:

**THE LENS ROOM** — (see facing page), and

**THE NETHERBY ROOM** — Established in 2016 to commemorate the 150th anniversary of the wreck of *Netherby*, this room displays a large collection of artefacts from the wreck, ranging from personal objects once belonging to the ship’s passengers to structural fragments from the British clipper, most of which were donated to the museum by locals. A model of the ship takes centre stage (*Maritime Times of Tasmania* No 59, June 2017, pp. 24–26). Other significant objects are a Scottish plaid shawl, that was wrapped around a new-born baby, and an intact porcelain wash basin (below) probably from a first-class cabin. □



Currie Lighthouse and residences (above) in the 1890s. What is now the museum building was constructed in 1880 to house the lighthouse keeper and his family. An ‘identical twin’ building was erected to accommodate the lighthouse keeper’s two assistants and their families. Although the front of a lighthouse keeper’s cottage was usually built

### King Island Museum

Lighthouse Street, Currie

Open September–June; Daily 2–4pm

phone: 03 6462 1512

**CATARAQUI SHIPWRECK COMMEMORATION**  
1–5 August 2020

For information about this event, contact  
[cataraqui175@gmail.com](mailto:cataraqui175@gmail.com)



Cataraqui 175 Commemoration



The King Island Museum in 2017. The museum records an average of 3000 visitors each year, and is run by local volunteers, members of the King Island Historical Society.

Text and photos supplied by Luke Agati, King Island Museum





## A Museum at Melaleuca

Why create a museum in the far southwest corner of Tasmania ... where no roads go?

by Janet Fenton

—Wildcare, Friends of Melaleuca



top, and facing page: Deny King Heritage Museum at Melaleuca Photos: Geoff Fenton

above: Volunteer carpenters transformed the building to create a museum, 2016 Photo: Ian Marmion

below: This bronze propeller, donated by Chris Creese, lies in the tin mining display case. This object really tells a story! Bronze is an alloy of copper and tin, sometimes with the addition of other metals. Peter and Barbara Willson mined tin ore at Melaleuca and Peter, full of initiative, built his own small smelter there to produce ingots of tin metal. These he and Barbara freighted to Hobart aboard their purpose-built boat *Rallinga*. The tin was offloaded at Victoria Dock and trundled around the corner to Retlas Bronze Foundry in Evans Street. There it was used to manufacture bronze items, including this propeller. For a time Rallinga Mine at Melaleuca was the only operating tin smelter in Australia! Photo: Melissa Smith



THE SETTLEMENT OF MELALEUCA lies at the tidal reach of an extensive and navigable waterway in Port Davey, and the weather patterns have that wild west coast flavour. Sometimes the place is indeed quite unpeopled. At times though, it is abuzz with activity. Improved weather forecasts and navigation technology have made Port Davey much more accessible for adventurers on yachts. Commercial tours by light aircraft and boat are frequent especially during the summer months and bushwalking groups are out to enjoy a challenge. Port Davey is now part of the Tasmanian Wilderness World Heritage Area and within the Southwest National Park. Port Davey is a wild place. Even so, there is scattered and mostly cryptic evidence of human history at Melaleuca and around Port Davey.

The history of Port Davey was being fast forgotten. A museum at Melaleuca is an opportunity to recover the rich stories from the past, present them to the public and explain the landscape, its flora and fauna. The museum is an initiative of Wildcare Friends of Melaleuca, a band of volunteers with a strong connection to or interest in the place, and includes members of families who lived there. Friends of Melaleuca is one of the many branches of the enthusiastic Tasmanian volunteer organisation, Wildcare. Our branch formed in 2009 with a commitment to caring for the natural and cultural heritage of Melaleuca and to that end the group holds annual working bees. With local knowledge, archives and memorabilia—and a lot of professional help, we set about creating a museum in order to share stories of the place and people of Melaleuca and Port Davey with the many visitors.

The proposal had strong support from the Tasmanian Parks and Wildlife Service (PWS) who offered a building to house the exhibits. It is an interesting nine-sided building constructed by the then Parks and Wildlife Service in 1990 for study of the endangered Orange-bellied Parrot (OBP) that migrates to southwest Tasmania for the summer breeding season. Large windows face east and overlook a bird feeding table. Inside there is a telescope for viewing the OBP and any other birds that happen along. Originally named the Deny King Bird Observation Hide after local naturalist and tin miner Deny King, the building has been re-named the Deny King Heritage Museum to suit its additional purpose.

Creating a museum where no road goes presents its own challenges and takes a very great deal of forward planning, not to mention funding. As well as support from our 'mothership', Wildcare, we were fortunate to have the project assisted through an Arts Tasmania small museums grant. We also received a grant from the Tasmanian Community Fund, as well as private sponsorship from a range of businesses including Roaring Forties Kayaking, Par Avion, and because the mining heritage theme is prominent, also by Grange Resources, Bell Bay Aluminium and MMG (Rosebery).



above: Remains of pens constructed to corral pine logs in the Davey River on the northern side of Port Davey Photo: Creese Collection

left: An object donated by Chris Creese I find truly amazing. At first glance it just looks like a stick. Well, it is. But close inspection tells you more. This is a relic from the flourishing pining industry in the nineteenth century, when many tons of timber were shipped from Port Davey. This tea-tree stake, collected many decades ago (before the region was a national park) by the Creese family, came from a pine pen where logs were corralled in

the lower reaches of the Davey River prior to shipping. One end looks weathered as you would expect after a century and a half, but the end that was driven into the river-bed mud is sharp and clean; the axe cuts look so fresh they could have been made yesterday. Above the axe marks, perfectly preserved tea-tree bark hangs on still. This speaks of the preservative powers of the peat-bog! Photo: Melissa Smith

Before any museum displays could be installed a few building modifications were needed. We were advised that some 'climate control' would be necessary to protect objects in the damp environment. Volunteers with building skills made the necessary changes, including a new, insulated ceiling, an entry porch and a cupboard changed into a display alcove. As for freight, everything of size or weight, such as all that building material, then the display cabinets and interpretive information panels, had to be sent by sea. Dimensions had to be planned in detail beforehand. Off-the-shelf heavy glass cases were out of the question! So we were very grateful when Channel Mens Shed agreed to fabricate plywood display cabinets specially designed to be flat-packed for transport. Tasmanian firm Associated Plastics constructed acrylic lids for these and smaller wall-cases, saving the need to ship heavy and fragile glass around the South Coast, famous for its Roaring Forties weather.

The museum was opened to the public in the summer of 2016–2017 and formally launched in Hobart on 30 June 2017 in the Carnegie Gallery, Maritime Museum of Tasmania (MMT). Visitors to the museum often expect a folksy, down-home little museum out-in-the-sticks, and are surprised by the professional, themed, presentation. For that we can thank the Arts Tasmania Roving Curator Melissa Smith, and expertise volunteered by Rona Hollingsworth (MMT), Ian Terry (Tasmanian Museum and Art Gallery), Ian Marmion, the PWS Ranger-in-Charge for the southwest, expert photographers, and volunteers with museum and editing experience. The stories are told with text and images in a band of display panels at eye-level around the walls. We engaged a west-coast graphic designer for this contract; rain-drenched mountains and buttongrass plains are in Lea Walpole's blood. Below the stories and photos are the display cases housing objects of relevance.

The museum entry presents visitors with a display panel respecting the Needwonnee people who lived in the region for many thousands of years. The waterways of Port Davey were integral to the lives of the Needwonnee. Illustrating this panel is a photograph of a bark canoe, an installation on the nearby Needwonnee Walk, an initiative of the Tasmanian Aboriginal Land and Sea Council assisted by Parks and Wildlife Service.

The first room inside the museum tells stories of life in a rugged workplace, and of the more recent permanent Melaleuca residents, the tin miners. The settlement of Melaleuca is there because of what lies under the ground—cassiterite (tin ore), a valuable mineral that was mined at Melaleuca for 75 years. Stories of the most recent mining families (the Kings and Willsons) emphasise the resourcefulness and initiative needed to live where there are no shops at hand, transport is

Getting to Melaleuca by sea involves a long trip around the notoriously rough southwest coast. below: Deny King's boat *Melaleuca* rounds South West Cape, 1970s Photo: Geoff Fenton





difficult and the weather calls the tune. Nearly a century earlier, families had lived at the Davey River on the northern side of Port Davey, men felling timber on the river flats away upstream and women working in the settlement near the river mouth. The children grew up with oars in their hands. Some enterprising piners set up shipyards right there near the entrance to the Davey River and built fifteen small ships on site.

The second museum room with its wide windows and telescope, focuses on the surrounding natural heritage. Climate, rocks, rain and fire shaped the landscape. The wonderful, dark tannin-stained 'buttongrass water' that preserves timber so well is not the most hospitable habitat. Nevertheless there is a rich variety of life in the moorland, highly adapted to cope with the soggy and nutrient poor peaty soils. Small mud chimneys dot the moorland and even the mountain slopes, indicating tunnels of freshwater crayfish, a creature able to thrive in these conditions.

As visitors leave, they see a favourite adage of Deny King's carved into a Huon pine board: 'Those who drink the buttongrass water always return'. This epitomises the allure of the landscape. □

#### Further reading

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Fenton, Tony (2017). *A History of Port Davey, vol. 1, Fleeting Hopes*. Forty South Publishing, Hobart

Fenton, Janet (2010). *Win and Clyde, side by side in Tasmania's far South West*. Forty South Publishing, Hobart

Mattingley, Christobel (2001). *King of the Wilderness: the life of Deny King*. Text Publishing, Melbourne

**THE DENY KING HERITAGE MUSEUM** is organised and run by volunteers and funded by grants and very much appreciated donations. It is a member of the Maritime Heritage Organisations of Tasmania (MHOoT) and is open to the public every day, free of charge year round.

<https://wildcaretas.org.au/branches/friends-of-melaleuca-wildcare/>

For supporters, there is an opportunity to assist by adding to a donation box on site, or through the Wildcare portal at: <https://wildcaretas.org.au/product/branch-fundraising-friends-of-melaleuca/>

<https://wildcaretas.org.au/branches/friends-of-melaleuca-wildcare/>



The weather governs life at Melaleuca. A visitor is engaged by a display showing Deny King taking daily readings for Bureau of Meteorology. Photo: Mick Stratham

below: Display of 3BZ coastwatchers set for the King family's outpost radio communications 1950s and 1960s. Photo: Geoff Fenton



## Celebrating the people who preserve our heritage

by Paul Stephanus  
General Manager AWBF

[www.awbf.org.au](http://www.awbf.org.au)

### Admiral retires

THE LAST ON-WATER DUTY UNDERTAKEN BY THE OLD BOAT was about a month back when *Admiral* participated in a ceremony greeting *L'Astrolabe* on its return journey from a mission to Antarctica. And now, after about 150 years on the water, *Admiral* (below) is destined for a retirement on land at the Bass & Flinders Centre near Devonport. Many were shocked by the news, stressing that the place for a boat is on the water, wondering why it had to go. The main reason offered for *Admiral's* retirement was simply its age. As it was shifted from shed to boat ramp and back again year after year, and bounced along the road at high speeds on a trailer, shock waves were shivering its timbers loose little by little. Seeing this beautiful boat slowly deteriorate in this way must have been disheartening. And so the decision to save it from that fate makes perfect sense.

But that is not the whole story. It cannot just be that it was too old and too weathered to continue work. After all, it was painstakingly restored once, so why not again? Well sure, but by whom? Who will dedicate their time? Who will turn their hand to the project to revive the old *Admiral* yet again? Who will spend another 6000 hours? We have our answer in the very fact of its retirement. So it is not just about its age, the long hours it put in, and the injuries it's sustained. Those things can all be fixed. But there doesn't seem to be anyone who wants to do the work. Now, I'm not reprimanding anyone! After all, I myself could be lending my body and tools to the cause. But alas, I am prioritising other things in my life, like many of us are.



### People keeping our heritage alive

When we talk about maritime heritage organisations, what we are essentially talking about are people — people with the energy, skills, enthusiasm and foresight to preserve that heritage. And that is a lot of hard work. If you are looking for praise, it is often thankless work. It is also slow work and, in this world of endless distractions and pointless diversions, when can any of us find that time?

Well, there are four days every other year when 200 000 people do find that time. Perhaps not getting their hands dirty themselves, but nevertheless celebrating the people who do — the people who love and toil over these incredible objects. The Australian Wooden Boat Festival is a time when those who do the really hard work of preserving our heritage get the praise that they deserve. For once! This is when they are the centre of attention, and when their important work is appreciated by people from all walks of life.

The Australian Wooden Boat Festival will continue to play its part and will continue to open its arms wider, to inspire a new generation of boat builders, restorers, maritime enthusiasts, and passionate historians. We celebrate not only the boats, but the people who bring the boats to life ... and keep them alive. □

[www.awbf.org.au](http://www.awbf.org.au)



Australian Wooden Boat Festival in Hobart  
Next AWBF is 5–8 February 2021

above: The Bullocks Parade  
below: Quick & Dirty Challenge

below, left: *Admiral* rowing dinghy  
Photo: Andrew Wilson



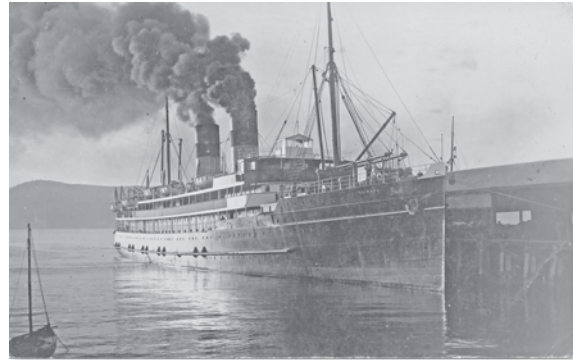


## NEW FERRY ADOPTS AN OLD NAME

by Rex Cox



*Nairana* on trials north of the Tasman Bridge, 29 January 2020  
Photo: Walter Pless



RICHARDSON DEVINE MARINE RECENTLY COMPLETED the first of two new vehicular ferries for Sealink's Kettering–Bruny Island service. The 45-metre *Nairana* has adopted a name formerly carried by a much larger vessel that operated on the Bass Strait 'ferry' between 1921 and 1948. Built for Huddart Parker Ltd, it served initially in the Royal Navy as the seaplane carrier HMS *Nairana* before reconversion to a passenger ship and operation by Tasmanian Steamers Pty Ltd. Its wartime service was featured in Fred McCullough paintings recently exhibited at the Carnegie Gallery.

A later vessel, laid down as a cargo liner and completed as the escort aircraft carrier HMS *Nairana* in WW2, was a familiar visitor to Tasmanian ports in the 1950s and '60s as *Port Victor*.



left top: Tasmanian Steamers' *Nairana* at Burnie in the 1930s  
Photo: Rex Cox Collection

left: *Port Victor* approaching Risdon 30 December 1960  
Photo: Noel Brown

## Steamer Travelling Trunk

The trunk pictured on our front cover belonged to Mr H Webb and Mrs E Webb. On 29 June 1950, they arrived on RMS *Orion* at Fremantle, where they were registered in accordance with the Quarantine Regulation of the Commonwealth of Australia.

Mr and Mrs Webb continued to Hobart via Melbourne. They were First Class passengers, numbers 527 and 528 on Voyage No 22 OUT. RMS *Orion* was under the command of Captain NA Whinfield.



Front Cover Image:  
Steamer Travelling Trunk  
MMT Collection  
donated by Webb, A\_2019-03  
Photo: Barry Champion



[www.maritimetas.org](http://www.maritimetas.org)



## Bligh Museum of Pacific Exploration

THE ESTABLISHMENT OF THE BLIGH MUSEUM was the inspiration of the late Dr J (Bruce) Hamilton, with the foundation stone laid on 9 September 1954 to commemorate the 200th anniversary of the birth of Vice Admiral William Bligh. Surplus bricks, hand-made by convicts for the construction of St Peter's Anglican Church at Variety Bay in 1846, were transported to Adventure Bay and used to build the museum in the same style as St Peters. The museum displays historic maps, documents, paintings and other artefacts relating to the landings at Adventure Bay by famous explorers such as:

Abel Tasman 1642; Tobias Furneaux 1773; James Cook 1777; William Bligh 1788 and 1792; Antoine Bruni D'Entrecasteaux 1792 and 1793; Matthew Flinders 1798; Nicolas Baudin 1802, and others.

Also on display you will see:

- a part of Cook's tree reported by others that he climbed to view the isthmus and what was beyond
- terrestrial and celestial globes dating from circa 1830
- drawings by Webber, the artist on Cook's third voyage, showing the opossum, natives and the south east part of Adventure Bay
- watercolours by Tobin, the artist onboard when Bligh visited Adventure Bay.

876 Adventure Bay Road  
Adventure Bay, Bruny Island  
Tasmania

OPEN daily 10am – 4pm  
or by special arrangement  
Small admission charge applies

Phone 03 6293 1117  
Mobile 0407 689 877

<http://www.southcom.com.au/~jontan/index.html>



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## MAINLY MARITIME

### incorporating Warships & Marine Corps International — St Helens —



BRIAN MORRISON BEGAN THIS COLLECTION 60 YEARS ago. He continues to acquire genuine and interesting historical naval maritime artefacts from around the world.



Although this vast collection started in Sydney, when he was a child, it was moved to Franklin, Tasmania, before settling into central St Helens. The unassuming building is ideal to display and store precious items, with minimal external light, and floor coverage (at present) of over 415 square metres. It has been adapted from four squash-courts, with beautiful timber floors. There are many additional internal walls now installed, creating more than 10 rooms at present, with plenty of space for expansion.

There are many thousands of items on display: photographs, paintings, models, prints, objects, postcards, newspapers, uniforms, letters, etc. These have been acquired in many ways: by asking and writing to naval personnel within Australia and overseas, and by buying items if the opportunity arose. Parcels still continue to arrive, containing books, navigation aids, charts, models and naval clothing items. Donations to the museum have included many items of significance, given by family members and interested, supportive personnel. Each display in the museum is organised around an historical item with explanations and historical stories.

Archival materials are available for research covering ships being commissioned and decommissioned, including crew signatures, letters, photographs, postcards, badges and cap-tallies. Photos supplied by Mainly Maritime



MAINLY MARITIME is in Pendrigh Place, the cul-de-sac opposite the largest supermarket in St Helens, and next to the doctor's surgery. The building is clearly signed.

OPEN 10–5 every day except Tuesdays, with reduced times over winter. Brian's contact details are below; he would be happy to show you around at other times if possible.

Phone: 0439 581 701  
Email: [warshipmuseum@gmail.com](mailto:warshipmuseum@gmail.com)  
Website: [warshipmuseum.com](http://warshipmuseum.com)

World-wide naval history in the Mainly Maritime museum includes some rare and unique items:

- ▶ SIGNATURES from the surviving crew members of SMS *Emden*, at their 51st reunion in Germany in 1965.
- ▶ A MODEL of *Voyager* which was built at Cockatoo Island Dockyard, by the senior shipwright, using waste timbers and paint from the construction of *Voyager*.
- ▶ A HANDWRITTEN REFERENCE (for the ship's carpenter) and signature by Captain Horatio Nelson, (written with his right hand) dated 30 November 1787 as Captain of HMS *Boreas* on their return from deployment in the Caribbean.
- ▶ A LIFEBUOY from the WWI German cruiser SMS *Königsberg*, presented to the museum by Captain Garbett (RN Rtd), in 1972. It was retrieved by him from the wreck in 1916.
- ▶ A UNITED STATES SAILOR'S CAP, which was exchanged by a crew member from the oiler USS *Cimmaron* for a cap from HMAS *Hobart*, while refuelling during the battle of the Coral Sea in 1942.

There is a section covering extreme exploration of the 20th century, including space, polar expeditions and deep-sea investigations, and a small shop offers books, prints and naval memorabilia.

The museum is attracting all age-groups, whether for a quiet exploration, research purposes, curiosity or naval connections. Family groups enjoy using the semaphore flags, and trying "Can You Find It?" challenges.

In the first six months of opening (October 2018) more than 600 people visited the museum. That figure is likely to double in the same six months to date, as it is becoming more well-known, recommended and re-visited. Most visitors are from within Australia, but travellers have come from Singapore, United Kingdom, New Zealand, Norway, Brazil, Hong Kong, Sri Lanka, Russia and even Greenland!

- Comments in the Visitors Book include:
- 'An amazing collection with great historical significance.'
  - 'Stunning artwork and display.'
  - 'Just wonderful! Have not seen anything so good in travels throughout Australia.'
  - 'I will return to St Helens and stay for much longer to see this museum properly.'

THE MARITIME MUSEUM LOST A VALUED FRIEND with the recent passing of Captain Digby Longhurst. Digby had a long and varied maritime career, commencing at sea with the Australian National Line (ANL) in Sydney in 1958. In fact, the sea was such a constant in Digby's life that he met his wife-to-be, Judith, on the car deck of *Princess of Tasmania* at Devonport in 1961.

Digby and Judith settled in Hobart to raise their family, and Digby came ashore in 1968 to become ANL's Terminal Superintendent. In 1973 he joined the Marine Board of Hobart as Pilot and Assistant Harbour Master. Digby was Pilot on Duty on the night of 5 January 1975—the night that *Lake Illawarra* hit the Tasman Bridge—and was able to offer a unique perspective on that terrible event.

After retirement from the Marine Board and a spell as a pilot at Hydrographer's Passage, Queensland, Digby volunteered as a researcher in the Museum library and served for many years on the Acquisitions Committee, just a couple of the many volunteering activities that filled his time. As well as his own extensive knowledge, Digby brought with him a deep interest in matters of the sea that took him on many an obscure course, hunting for answers to research requests. His was a quiet and cheeky humour and he is already much missed by all who enjoyed his company at the Museum. □



A recent book *Water Under the Bridge*, self-published last year by Winton Knowles is essentially an autobiography, but the last section has great relevance to our Museum as it deals with the January 1975 Tasman Bridge disaster from a slightly different perspective. The author was Third Officer of *Lake Illawarra* and, on that fateful night, was standing alongside the Master as events unfolded on the passage upriver toward Risdon. His detailed account of the collision with the Tasman Bridge and its aftermath provides plenty of food for thought. A copy has been offered for acquisition by the Maritime Museum's library.



# postcard from Crete



ΝΑΥΤΙΚΟ ΜΟΥΣΕΙΟ ΚΡΗΤΗΣ  
MARITIME MUSEUM of CRETE

Carte Postale | Post Card

ΕΑΝΙΑ ΚΡΗΤΗΣ ΕΛΛΑΔΑ

CHANIA CRETE GREECE

PAR AVION

To — THE EDITOR

'MARITIME TIMES OF TASMANIA'

MARITIME MUSEUM

GPO BOX 1118

HOBART, TAS. 7001

AUSTRALIA

Relax at one of the harbourside cafes and take in the history while you are surrounded by Byzantine, Venetian and Turkish architecture. Regards,  
Murray

<http://mar-mus-crete.gr/en/the-museum/>

The Maritime Museum of Crete is situated in Chania in part of the old Venetian Firkas Fortress overlooking the Historic Venetian Harbour. It exhibits Crete's nautical tradition with models, paintings, photographs, maps, naval instruments and memorabilia with emphasis on the Greek War of Independence. The Upper Floor is dedicated to the modern Greek Navy and its part in World War II and also the Battle for Crete land battle. There is also an extensive seashell collection. On the other (eastern) side of the harbour is an Annex in one of the old Venetian Arsenals (boat sheds), with models of traditional vessels and a replica Minoan 17m long vessel which was sailed to Piraeus from Crete in 2004.

# knot so hard

a series by Frank Charles Brown

## No 53 – Scaffold Knot

This is a simple but effective noose. Shown here is the knot tied with a Double Thumb Knot, but a variation using multiple turns may be made if the tyer desires. Thimble is for use when the noose is expected to experience wear.

1—Begin to make the Thumb Knot by passing the Working End over the Standing Part



2—Make turns, as shown



3—Complete making the Double Thumb Knot around the Standing Part



4—If required, insert metal or plastic thimble of suitable size and draw up



The Greek island of Crete was ruled by the Republic of Venice from 1212 until the Venetians were defeated in the Cretan War 1645–1669 after which Crete became part of the Ottoman Empire before becoming a British Protectorate in 1898 and then formally uniting with Greece in 1913. Venice had ordered the construction of Arsenals or Shipyards (boat sheds) for the repair of its ships and most Arsenals were built in the sixteenth century. Construction on the Shipyards Moro began in 1607.



top: Three Arsenals on the eastern side of the harbour at Chania. The Greek Ministry of Culture granted the use of one of the partially restored Venetian Shipyards Moro for the permanent exhibition of ancient and traditional shipping.

above: Model of a traditional ship in the permanent exhibition.

below: The interior of the Maritime Museum of Crete's annex showing the high vaulted roof of a Venetian Shipyards Moro.





# Franklin

by Richard Forster and Paul D'Olier



Yukon and Nancy Photo: Nell Tyson

FRANKLIN was the 'head of the river' port on the Huon in the days when serious transport was by water. It still has very active maritime organisations and businesses which maintain a link with that tradition and which make this small village a Mecca for those interested in wooden boats.

The Living Boat Trust [lbt.org.au](http://lbt.org.au) is a community organisation 'dedicated to maintaining traditional boatbuilding, repairing, rowing and sailing skills'. All welcome. An activity run by the Trust which is of particular interest to sailors and rowers is 'Tawe Nunnugh'

[tawe-nunnugh.org](http://tawe-nunnugh.org) a ten-day small boat 'Raid' from Recherche Bay to Hobart run in the lead-up to the Australian Wooden Boat Festival.

Both Yukon Tours [yukon-tours.com.au](http://yukon-tours.com.au) and the Trust provide opportunities to get on the water at Franklin. Yukon is a Danish fishing ketch built in 1932, restored by the current owners and sailed to Franklin where it is available for short day cruises or for chartering. The Trust runs Nancy [mv-nancy-tours.org](http://mv-nancy-tours.org) a century-old classic motor launch, ideal for excursions around the neighbouring Egg Islands.

OFF THE WATER the community-run Wooden Boat Centre [www.woodenboatcentre.com](http://www.woodenboatcentre.com) is perhaps the only place in Australia where the visitor can get up close and personal with wooden boat construction and restoration. For the past 28 years the Centre has been producing a range of beautiful, hand-crafted timber boats, keeping Franklin's proud shipbuilding and maritime heritage alive and well. The Centre has also maintained a training program, and recently the range of short courses available was supplemented with a full year Shipwright Level 1 Certificate. Details: [www.woodenboatcentre.com/courses](http://www.woodenboatcentre.com/courses) □



Photo supplied by Wooden Boat Centre

[www.woodenboatcentre.com](http://www.woodenboatcentre.com)

## CAPSTAN 3



State-of-the-art equipment — Trainers and students get a tour of the equipment available on RV *Investigator* and learn about the capabilities and challenges of each during the beginning of the first CAPSTAN voyage. Photo: Marine National Facility

The CAPSTAN team is busy preparing for Voyage 3 on RV *Investigator*, which will depart from Fremantle and, before arriving in Hobart in mid-March, will explore several regions including the Pallinup Canyon near Bremer Bay. Along the way, working across the Great Australian Bight, they hope to spot orcas and other marine mammals and also to sample some sediments expected to be around 60 million years old. The June issue of *Maritime Times* will have an update of their training and research work.



### CAPSTAN

Collaborative Australian Post-Graduate Sea Training Alliance Network

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/departments-of-earth-and-planetary-sciences/study-with-us/capstan>

### SHORT COURSES AT AMC 2020

AMC SEARCH, THE TRAINING AND CONSULTANCY division of the Australian Maritime College will conduct a range of short courses in 2020. Held at Launceston and interstate, they are approved by the Australian Maritime Safety Authority (AMSA) and include:

- Personal Survival Techniques
- Certificate of Safety Training
- Fast Boat Rescue
- Refresher and Revalidation courses

Details and the range of courses can be seen at: <https://www.amcsearch.com.au/training>

Australian Maritime College

### AMC News



[www.amc.edu.au](http://www.amc.edu.au)



## notes from the curator

by Annalise Rees, Assistant Curator

### impressions and inspiration

The last few months have felt particularly busy with the usual madness in the lead-up to Christmas followed by the commencement of the new year and then I had a month's annual leave which took me to Europe! I had a wonderful time away visiting museums in The Netherlands, Malta and the United Arab Emirates (a stop-over in Abu Dhabi on the way home). It was wonderful to see amazing cultural artefacts and incredible architecture, and to immerse myself in other cultures. It was also a great opportunity to observe current display trends and practices at some of the world's leading museums and institutions. What I noticed overwhelmingly was a focus on accompanying public programs and educational offerings running concurrently with displays and exhibitions. Opportunities for people to actively engage featured with every exhibition I visited. These offerings ranged from hands-on tactile interactions with replica objects to talks, tours, and art-based activities. What was most interesting to see was that these activities were aimed at young children, young adults and those more mature in years emphasising that the educational aspect of collections is relevant to all visitors, not just those still at school!

I particularly enjoyed visiting Qasr al Hosn, a historic watchtower in Abu Dhabi. Here, you could observe and learn about traditional cultural practices as well as participate in these activities. Upon approaching the tower I met a gentleman with a falcon who explained to me (as I held his beautiful bird) all about falconry and its significance within Emirate culture. The visit then continued inside with a traditional Arabic welcome by sitting down and being served coffee. We were invited in, removed our shoes and sat down on cushions. Our hosts then roasted the beans and brewed the coffee in the traditional method, explaining each aspect of the ritual, the tools used and the appropriate etiquette. We were then served our coffee with dates to accompany it. As we sipped and munched we were told more about the history of the watchtower and its role as a meeting place.

After the welcome we were free to walk through the 'House of Artisans' and see further displays on traditional handcrafts such as weaving, fish trap construction and various textile methods. At many of the displays Emirate women demonstrated a particular technique. You could sit down and simply observe or join in and be shown how. It was a wonderful way to learn further about the various artefacts on display and gave me a much deeper insight into Emirate culture and history.

My experience has really made me think about how we can use artefacts, people and stories to create deeply meaningful and engaging experiences for our visitors — experiences and memories that will leave a lasting impression.

**LUME**— 2020 sees the introduction of a new initiative for the Museum in the shape of the LUME Writer in Residence program with support from the Hobart City Council and the Tasmanian Writers Centre. The program will make links between our collection, people and their stories by inviting two Tasmanian writers to undertake research into the collection. They will develop a range of possible outcomes which could include spoken word, performance and community engagement alongside traditional publication. Writers will be selected at the end of March and the residency period will run from April–September with public outcomes expected October–December. Crucially, LUME will begin to articulate links between the collection and the community, giving voice to the many stories that make up Tasmania's maritime heritage and history.

The public outcomes will be about sharing these stories with the broader community and visitors. Stay tuned for updates! □



Detail from 'Taroona departs Beauty Point' Photo: MMT Collection

## high and dry

by John Wadsley, Maritime Heritage Coordinator

### Going down to the sea ... or rather Con Dock ... in cardboard boats



ANOTHER FINE SCHOOL HOLIDAY ADVENTURE. As many readers will know, the Museum has an energetic (and growing) group of volunteers that deal with educational activities and tours for school groups, and for families and children during the holidays. January is, however, a difficult time in which to offer holiday activities, because so many families are away, our advertising gets lost in all the Christmas stuff, or the weather is just too good and people aren't thinking about museums.

So, this year we put our heads together and decided on 'A Waterfront Adventure Trail', sailing around Constitution Dock in cardboard boats ... well, sailing without touching the water, but still sailing! Now, all our outside activities rely on good weather and thankfully we were blessed on each of the four days (although one day was a mite chilly).

But I'm getting ahead of myself. First, we had to work out how to construct the boats. We obtained a supply of very large cardboard boxes (refrigerator size). Then, we had a session in the Museum basement to craft a design. YES, we have a basement, henceforth to become the Education Group's playroom! Our trusty volunteers excelled themselves, but I'm concerned they had far too much fun in the process—see the photo of Louis and Jonathan (right) 'test-sailing' one of the cardboard creations. Should we be worried??? Anyway, the boats were designed, and the cardboard cut out. Then I designed a trail with questions at key points of interest around Con Dock and Victoria Dock (sort of like a car rally where you followed a map to eventually end up at a bbq or some such event). Then we just had to wait and see if we had any takers.



Well, we had nearly full attendances over the four days. WHAT FUN THE CHILDREN HAD ... and so did we!



Our fleet was created in the basement with children decorating their craft, adding masts and flags, christening their boats and then setting sail from the Museum. I think the best part was seeing the look of wonder on so many people's faces as we 'sailed around Con Dock' with the fleet. As you can see from these photographs, it was a highly visible event, which advertised the Museum very well. But, the real point was that the children had fun. They learnt some history along the way, plus we had the parents and grandparents fully engaged as well. The volunteers all agreed it was one of the best activities we had run in recent years, and we hope to build on the idea for something bigger later in 2020. MORE TO FOLLOW ON THAT, BUT FOR NOW MUM'S THE WORD!!! □

top, left: The fleet in dry dock  
top, right: Ready to set sail / inset: sailing past Con Dock  
below: Louis and Jonathan 'test-sailing' Photos: John Wadsley





## from the galley

**MINT AND APPLES** — Codlin (more recently spelt Codling) Moth is an ongoing nuisance for fruit growers. As previously recounted here, the elderly tree in our garden is horribly infested. Our teenager tried to do her bit by accidentally breaking off one of its three major limbs recently, but even though I've been going through the hanging fruit and removing it at the first sign of infestation, moth still appears to be winning. (Incidentally, the mature moths seem to like hanging around the jasmine.)

Back in the late 1880s the Hobart Fruit Board employed a Moth Inspector who visited growers and merchants, particularly those advertising for windfall apples, causing 'many cases of infected fruit' to be destroyed (*Mercury*, Wed 27 Feb 1889, p. 3). What the Inspector did for the rest of the year I have yet to discover.

The Evaporator factories at Kettering and Dover were possible destinations for windfalls and throughout the 1880s Howard E Wright, of Park Street, and Peacock & Son, of the Old Wharf, were among the buyers offering to purchase windfall apples in 'any quantity'. Columnist 'Ladybird', writing a column called 'Echoes from the Orchards' in the *Mercury* in 1901 expressed surprise that Tasmania did not have a cider industry. The raw material, in the form of windfall apples, was readily available, and cider was well known for staving off typhoid. The columnist's view was supported by an item in *The Examiner* of 5 January 1901 reporting on French experiments that apparently proved the effectiveness of cider in treating typhoid as the 'bacillus of typhoid cannot exist more than a very short time in cider'. Having lived for years near the cider orchards of Herefordshire I can attest that there is very little that can exist for more than a short time in cider. But, of course, you need a bitter, high sugar content apple to make good cider, in contrast to the eating varieties then planted in Tasmania.

As our garden is partially overrun by rampant mint, our recipe this issue seeks to make the most of apples and mint and comes from *The Sydney Morning Herald* of 26 February 1946 (adjusted for decimal quantities). It is remarkably similar to recipes you would find on the internet today. □

### MINT & APPLE JELLY



You will need:  
6lb (approx. 2.5kg) apples  
Sugar as instructed below  
4 cups water  
Juice of 2 lemons  
a bundle of very fresh mint  
and a little green colouring, if liked.

Wash the apples well and remove the stems. Cut into about six pieces and put into a large pan with the water. Simmer until the apples are soft. Pour through a very clean teatowel or fine cheese cloth and allow to drip. Do not squeeze or the jelly will be cloudy. Measure the juice, and for every cup of juice allow a cup of sugar. Bring juice to boiling point, add sugar by degrees and cook quickly for about 10 mins. [Editor's Note: *The time is lost in the fold of the newspaper and is not clear. The timing might require a little experimentation!*] Bruise the mint well and add it to the jelly. Cook for 5 minutes longer, then remove mint. If scum rises during the boiling, skim carefully. Now add the lemon juice and colouring. Pour into warm jars and stand until cold. Seal well. It's a good idea to pour melted paraffin wax on top of set jelly as this makes it airtight. Store some of the sealed jars (up to 6 months) perhaps in readiness for the spring lamb roast.

### Summer Reading

2019-2020

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[http://www.maritimetas.org/sites/all/files/maritime/summer\\_reading\\_2019-2020.pdf](http://www.maritimetas.org/sites/all/files/maritime/summer_reading_2019-2020.pdf)

We'll be looking for more stories for '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.



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Also read King Island Museum article pp. 16-17



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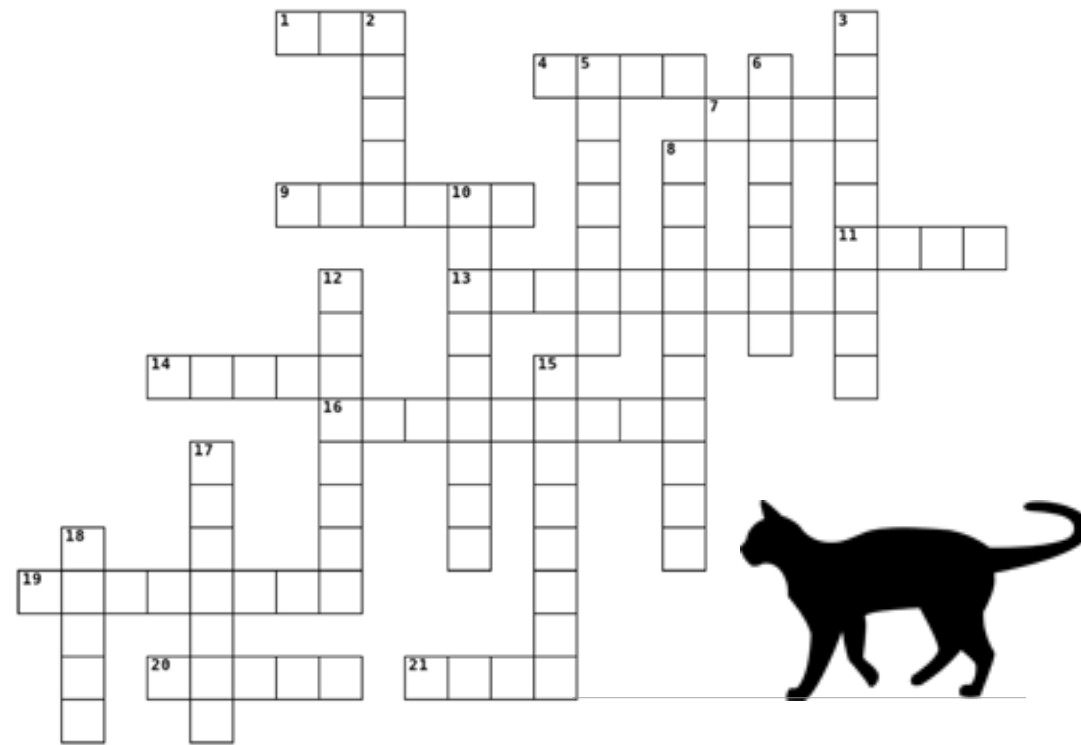
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# Autumn Crossword

Search for crossword answers in the pages of this March magazine (MTT 70) and enter our competition to win a \$25 voucher from Rolph's Nautical Gift and Book Shop at the Maritime Museum.



## ACROSS

- 01 Month in 2019 when Whaling Conference held
- 04 Type of canoe used to travel to Tiarra-Marra-Monah
- 07 Capt. .... pioneered shipping trade between Hobart and Georges Bay
- 09 ..... ordered construction of Arsenals on Crete
- 11 Hobart Fruit Board employed a .... Inspector
- 13 Wooden Boat Guild's flagship [5,5]
- 14 Tasman Island is at the entrance to .... Bay
- 16 Deny King Heritage Museum is at .....
- 19 Louis and .... test-sailed the School Holiday boats
- 20 Capt. Bligh's artist when ship at Adventure Bay
- 21 Writer in Residence Program at Maritime Museum

## DOWN

- 02 A Danish fishing ketch at Franklin
- 03 Abel Tasman's cartographer Isaac .....
- 05 *Westward* welcomes yachts as .... crosses the line
- 06 Name of newly built Kettering–Bruny Island ferry
- 08 Artist featured in Carnegie Gallery from April [4,6]
- 10 King Island will commemorate ..... shipwreck in August 2020
- 12 Crew on HMAS *Hobart* and USS .... exchanged caps
- 15 Maritime .... Organisations of Tasmania (MHOoT)
- 17 Timber stake was preserved in a .... [4-3]
- 18 Scaffold knot is a simple effective .....

ALL CORRECT ENTRIES received before 15 May 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 June 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 70 CROSSWORD to admin@maritimetas.org Remember to add your name and contact details to paper entry or to email attachment. Judges' decision is final.

Sincere apologies for the error in the crossword competition in MTT 69 (December 2019). There were 11 spaces instead of 10 for the 18a clue. However, a few people navigated this problem and the WINNER — the first correct entry out of the hat — was Myra Macey. 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.



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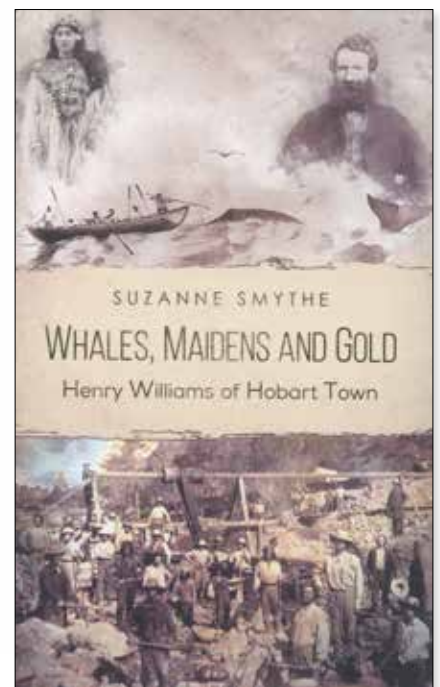


**PAPERS of the HOBART WHALING CONFERENCE**  
6-7 May 2019

Graeme Broxam and Dale Chatwin (Eds)  
ISBN 978 0 6487252 1 3  
Paperback 165 pages, 202mm x 253mm  
Illustrated, with index More information on p. 4

**WHALES, MAIDENS AND GOLD**  
**Henry Williams of Hobart**  
by Suzanne Smythe (2019)

Austin Macauley Publishers, London  
ISBN 9781528931236  
paperback 160 pages, 123mm x 223mm  
Illustrated, no index



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