

MARITIME TIMES

OF TASMANIA

No 72 – Spring 2020

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TASMANIAN TRADE

The Tasmanian Fruit Trade

Portrait of a merchant ship

Trading ketch *S.M.H.T.*

Electrona Carbide Trade

Cargo ships trapped in the Suez

TasPorts news

Aust Maritime College

MUSEUM NEWS

President's message

Notes from the curator

and all our regular features





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.



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Maritime Times of Tasmania

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Cover images

Front cover
New Zealand Pacific
loading containers of apples
Hobart, April 1988
Photo: Noel Brown



Back cover
top inset: Swedish reefer *Atlantide*
Hobart, June 1970
using double pallet gear
Photo: AOT

lower inset: *Brisbane Star*
loading at Ocean Pier
Hobart, 12-13 March 1937
Photo: Noel Brown

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 must 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, 'Maritime Times of Tasmania', GPO Box 1118, Hobart, TAS 7001, 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 Monday 2 November 2020.



from the president's log by Kim Newstead



MUSEUM REDEVELOPMENT UPDATE

At the June Committee meeting, unanimous approval was given to an exciting plan to progressively redevelop the Maritime Museum.

This project will, in the first instance, see the development of new exhibitions centred on Tasmania's maritime history and a new temporary exhibition gallery. This decision follows Committee's consideration of the Museum's exhibition needs over the past twelve months.

Strategically the redevelopment of the Permanent Exhibition spaces offers the opportunity for the following outcomes over the next ten years:

- to better achieve the Museum's mission;
- to better achieve the objectives of the Museum's Exhibition Policy;
- to increase the proportion of the Museum's collection of state and national significance on display;
- to better meet the needs of the Museum's principal visitor group, interstate and overseas visitors;
- to develop and maintain a sustainable temporary exhibition program to potentially attract more repeat Tasmanian visitors;
- to develop a temporary exhibition gallery that meets contemporary gallery environmental conditions for touring exhibitions.

The location of the main permanent exhibition focused on Tasmania's maritime history in the Carnegie Gallery offers the opportunity to create a more structured and logical visitor circulation route.

Significantly the use of Gallery 2 as a temporary exhibition space offers the opportunity of direct visitor access to the Gallery independent of the core permanent exhibitions. This will provide alternative ticketing opportunities and greater flexibility in managing visitors (particularly residents).

Work is well underway on the reconstruction of the Captain's Cabin from HMAS *Derwent*. The layout design for the cabin has been finalised, and Ian Gibson has worked hard developing the design and material quantities. Through HMAS *Cerberus*, we contacted a former Captain's steward, who actually worked in the cabin! His visit brought back many memories and helped us confirm furniture locations, supported by deck plans and cabin layouts.

The new Gallery 2 downstairs has been stripped for the contractors to commence the fit-out.

TIMING

It is now twenty years since the Museum relocated from Secheron House to the Carnegie building in Argyle Street and the initial permanent exhibitions have remained largely unchanged. Yet during this time we have gained considerable extra space following our assuming responsibility for the Carnegie Gallery and our collections have continued to develop through generous donations and purchase.

As with all Museums the time comes when the exhibitions require an update and refresh; our time has arrived.

To enable the new exhibition and temporary gallery development to be undertaken in the most cost-effective way possible the Committee has decided that the Museum will remain closed until early December 2020. More recent events in Victoria and New South Wales confirm in hindsight the wisdom of this decision.

In making this decision we are also taking advantage of a period of abnormally low interstate visitation, our major source of visitors. While no one really knows, it is forecast that interstate travel and in particular interstate air services are unlikely to return to anything approaching normal until, at the earliest, March/ April 2021.

FINANCIAL IMPLICATIONS

The Museum is receiving the Government's Job keeper assistance for its three staff members. This combined with some successful smaller grant applications will enable us to achieve a comparable amount to that initially budgeted until the end of September.

Because interstate visitation during October and November will be almost non-existent, we anticipate that we will incur a small loss whether we are open or closed during these months. From an income admission perspective there is no better time to implement the redevelopment. We are confident of our ability to continue attracting community support, including grants throughout 2021 and beyond, for the Museum and its diverse programs.

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THE OVERALL PLAN

The overall redevelopment program has a number of individual components, some are interrelated and some are stand alone, basically the projects fall into three phases:

1. Immediate July–December 2020

- Convert existing Carnegie Gallery to Permanent Exhibition
- Create New Temporary Exhibition Gallery on ground floor
- Refresh downstairs permanent exhibition
- Upgrade off-site, Mornington, storage facility

2. One to three years

- Improve reception and foyer ambience, i.e. make functional and more inviting
- Create storage area in roof space above administrative area or attic rooms
- Develop new exhibition featuring the Port of Hobart
- Develop basement area as junior education space
- Tidy up and refurbish front garden display

3. Three to ten years

- Move administration and research records and library to Hobart City Council adjacent caretakers flat
- Develop new permanent exhibition gallery in vacated admin space featuring a Sydney Hobart exhibition with possibly a sponsored fishing industry exhibition

BUDGET

An amount of \$70 000 has been approved for development and installation of the immediate requirements. An additional \$10 000 has been allocated to improve the efficiency and capacity of the Mornington storage facility. This amount will be funded from existing reserves.

VOLUNTEERS

Many volunteers are already actively involved in aspects of the project and a register of volunteers who have offered help has been compiled and will be used as the project progresses. If you haven't already offered to help and would like to do so then please contact Beth in the Museum office or by email: office@maritimetas.org

from the brig

THE MODERN WORLD REVOLVES AROUND TRADE, with endless processions of goods and products being moved around the planet by sea and air. A product will often have been transported to multiple locations at different points in the production cycle, sometimes locally, sometimes in different countries or even continents. Tasmania is part of this web. Some years ago I bought some Tasmanian smoked salmon to take to a family event on the mainland. When I collected the fish from the company's office in Hobart I was asked where I was taking it. 'Mount Barker,' I replied. My contact laughed and told me that that was where my salmon had just returned from as the company's smoker was located there.

In this issue we take a look at Tasmanian trade, viewing nineteenth-century international trade through the lens of a ship's portrait in the collection at historic house Narryna. In the nineteenth and early twentieth centuries, Tasmania's coastal communities relied on the ubiquitous sailing ketch for supplies and to ship their produce to market and Jonathan Davistells us the story of one such vessel, *S.M.H.T.* Manufacturing a product for sale interstate is represented by a quick look at the Electrona Carbide works and there's quite a bit on fruit, one of Tasmania's most important products last century.

As I write this, COVID restrictions are in place but being an island has proved an advantage in this instance although our Museum and most other businesses across the state are feeling the effect of the almost complete closure of the tourism industry. Making the most of this enforced closure, the redesign and installation of

new exhibitions is proceeding with a reopening planned for early December. By presenting new exhibitions, we hope that we will be able to encourage many more locals to explore our stories even if interstate borders remain closed. While much of our current focus is on redevelopment, staff and volunteers continue to explore other ways of engaging audiences with our Museum. One such project, *Pics on the Rig*, is described on page 28 and will bring something entirely new to Constitution Dock.

The COVID situation has required us all to adapt and change our behaviours and plans. Global trade has also been affected. It is a testament to how strongly the trade links and supply chains are across the world that, aside from the consumer-led panic buying of the first few weeks, our community does not appear to have experienced any significant shortages of goods so far. The maintenance of these links has not come without a cost, however. Seafarers are among those whose working practices have been most impacted by the border closures and restrictions placed on international travel. Since March most ports around the world have banned crew changes and shore leave for international crews and, as late as 30 July, the ABC in Australia was reporting that an estimated 300 000 seafarers worldwide were working beyond the end of their contracts but were unable to return home. Many seafarers have now been away from home in excess of 14 months, in most cases having signed on for a 9-month contract. Not being able to take shore leave when in port adds to the stresses and isolation experienced by many.

While organisations such as the International Transport Worker's Federation are lobbying governments around the world to seek a solution to this growing problem it is left to local welfare organisations, for example the Mission to Seafarers, to develop initiatives that might positively help stranded seafarers. Local branches in Port Kembla, Port Hedland and other Australian ports have organised parcels of food, toiletries, phone SIM cards and winter clothing for seafarers, who might not have been anticipating a winter visit to Australia when they signed on over a year ago, and are campaigning to establish quarantine 'bubbles' to allow seafarers to come ashore even if only for a few hours.

The Mission to Seafarers in the UK has established a global campaign to try and address some of these issues. You can find out more about the campaign and how to contribute at <https://www.missiontoseafarers.org/covid-19>

The ABC stories mentioned above can be found by following these links: (accessed 1 September 2020)

<https://www.abc.net.au/news/2020-07-30/calls-to-repatriate-seafarers-stuck-on-boats/12504314>

<https://www.abc.net.au/news/2020-05-21/seafarers-bulk-carriers-coronavirus-stranded-restrictions-cruise/12263030>

in remembrance



Peter Campbell on *May Queen* in D'Entrecasteaux Channel on a voyage between Hobart and Ramea, c.1940s

Photo: Peter Campbell

'That's me in the rigging'

PETER CAMPBELL (1930–2020)

It is with sadness that we record the passing of a great friend and supporter of the Maritime Museum, yachting correspondent and commentator Peter Campbell. Peter filed his last story for the *Mercury*, just a few days before his death at the beginning of September, at the age of 89.

Craig Macauley wrote that 'Peter's knowledge of local, national and international sailing was unsurpassed. He was the Media Director for the Sydney to Hobart Race for close to 25 years, Editor and, later, Editor-at-Large for Offshore Yachting, and Editor of Modern Boating. Peter had been a Member of the Royal Yacht Club of Tasmania since 1984; a Member of the Royal Sydney Yacht Squadron, and a member of the Cruising Yacht Club of Australia.

Born at Beauty Point in Northern Tasmania, Peter began work as a journalist with the *Mercury* from 1946–48 before relocating to Sydney to work at the rural newspaper *The Land* as Senior Reporter, News Editor and Feature Editor for 13 years. His first involvement with the Sydney Hobart Yacht Race was in 1946 when he began covering the race as a cadet reporter at the *Mercury*.'

On his return to Tasmania to live in Sandy Bay with his wife Sarah, Peter took an active interest in the Museum and readily and generously shared his knowledge through *Maritime Times of Tasmania*. The image above was taken aboard *May Queen*, date unknown, and was one of three donated by Peter. He proudly added the note: 'That's me in the rigging'.

Maritime Museum Members

We welcome new members:

Anthony Hope
Jo Lewis
Susan Midena

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)





Sir John Rae Reid — oil on canvas c. 1833–1835 Attributed to Joseph Heard (1799–1859)

PORTRAIT OF A MERCHANT SHIP *Sir John Rae Reid*

by Jon Sumbly

IN THE ENTRANCE HALL OF NARRYNA is a painting depicting the ship *Sir John Rae Reid* which Andrew Haig commissioned to proclaim his success as a maritime mercantilist. The ship, defined by three masts, square-rigged, but lower mizzen fore-and-aft, was built and owned by Andrew Haig's uncle Jacob Mills in 1828. Haig was the first captain on the London-Calcutta run in that year. Mills definitely had a business connection with Sir John Rae Reid, a Governor of the Bank of England, which explains the naming, but a connection between Haig and Rae Reid is less certain.

The ship was central to Haig's early success as a merchant but the recession that swept through Europe from 1838, reaching the British colonies in 1839, had a catastrophic impact on many merchants including Haig. In 1839 Mills ended the relationship with Haig and put *Sir John Rae Reid* onto the London-St Kitts and Nevis, the West Indies trading route, under Captain Dwyer. In his journal, Haig lamented that this had lost him an annual income of £500. This loss, coupled with the severity of the recession (*Sir John Rae Reid* was declared bankrupt in 1847) undoubtedly hastened Haig's financial crisis and the forced auction of Narryna in 1842. Changing course again, *Sir John Rae Reid* spent over 20 years on the London-Mauritius run, sinking in 1864 during a storm off the coast of Spain in the same place as the Battle of Trafalgar. All passengers and crew were saved.

Elements of the ship's portrait

Apart from the gaff-rigged cutter on the extreme right, all the ships are of *Sir John Rae Reid* pictured from differing angles. This was a common affectation in paintings of this type as they could show the ship from the best angles to present lines and details not seen in other positions. For example, the second image (extreme left) gives the viewer the sight of the features and pretty-work of the stern. The differing views also gave the chance to show the ship in different seas and its performance.

The ship displays the pattern known as the 'Nelson chequer', a white band with black squares that mimic gun-ports, used by many ships of that time as camouflage to bluff potential attackers; although the ship did carry two cannon as some protection. The sail plan is the same as the one given in Lloyd's Registry, that is, a ship.

In the centre background is the unmistakable shape of the Eddystone Lighthouse. This depiction is of the third lighthouse, also known as Smeaton's Tower after the builder, John Smeaton. This means that the ship's portrait is located to the English Channel, just a few miles out from the lighthouse and so the land in the background is Cornwall, near Rame Head.

The sea colour is disturbed. The English Channel is relatively shallow and the turbidity and colour as well as the clouds indicate that a storm has recently passed by, with the gales and danger that presents, but *Sir John Rae Reid* has sailed through triumphant and unperturbed. The sea state is still brisk, being on a Beaufort scale of between 5 and 6; the ship is enjoying the fresh conditions, and Haig as the captain would be on deck feeling the movement, hearing the crack of the sails, and enjoying the run down the Channel with good sailing, boding well for a good voyage to Hobart. The figures seen on the foredeck seem to be wearing coats indicating the weather. The clothing is a similar colour which may mean that they are the crew wearing their work gear, although the figure on the stern has a flash of blue and may depict Captain Haig himself. In the ship's waist there are passengers gazing on their last sight of England.

There are other features to note. In 1828, one of the earliest voyages of *Sir John Rae Reid* was to Ceylon. The ship was brand new and featured a poop deck that was a feature of comfort and the ship in the painting does have a poop deck. The ship was also coppered, which was another feature indicating a quality ship, as putting copper sheathing on the hull to deter shipworms, barnacles, and seaweed was expensive. By the 1830s only about a quarter of civilian ships were copper sheathed. 'River-built' was another claim for quality,

indicating that the ship was built in the great shipyards on the Thames. Early editions of Lloyd's Register just used the term 'River' for ships built on the Thames but by the mid-1830s had started using 'London' instead.

FOR CEYLON

With leave to call at the Mauritius

THE beautiful new river-built coppered Ship SIR JOHN RAE REID, Andrew Haig, Commander. Burthen 350 tons. Lying in the West India Export Dock. Has a Poop containing superior accommodations, and is intended for a regular Trader.

For Passage and Freight, apply to the Commander, at the Jerusalem Coffee-house; or to WALTER BUCHANAN, 4, Leadenball St.
The Public Ledger and Daily Advertiser (London), 14 August 1828

Haig gave his address as the Jerusalem Coffee-house. This house had been in continuous existence since 1735. It was the centre of East India trading which is the region Haig knew well, having captained from India to Southeast Asia, China, and South America for over 15 years. These coffee houses are the origin of the London Stock Exchange.

The Jerusalem Coffee House is the rendezvous of owners of ships engaged in the commerce of India. A stranger, who enters it for the first time, is struck with astonishment at seeing a crowd of men moving around him with a kind of mercantile fury; he hears resound on all sides the words cotton, indigo, rice, insurance, bills of lading, cargo; he is every moment pushed by his neighbour, who is endeavouring to join those whom he has appointed to meet. A boy stands in a corner of the room to give the address of different captains, and to inform strangers of the hour at which they generally visit the Coffee House. The walls are covered with hand-bills and printed placards, which specify the time at which the different vessels set sail, and describe all the advantages of their fitting-up; in order, however, that you may be still better able to judge of this, very detailed plans circulate from one table to another.
The Oriental Herald (London), 8 January, 1826

Jerusalem and East India Coffee house, Cowper's Court, Cornhill. Frequented by merchants and gentlemen concerned in the East India Company's service. Tontine [Investment] Office. Fitted up in an elegant style for the use of the subscribers.
The Picture of London for 1805, p. 352



Stern of *Sir John Rae Reid*, showing the poop deck, ship's boats and possibly Captain Haig

A poop deck is a deck at the stern of a ship that is also the roof over the stern cabins. So it gave more space and comfort as it was essentially giving the cabins more head room, as opposed to below decks cabins. In a detail from the painting (above), two people can be seen standing on the poop deck, which also stows the ship's boats and Captain's gig at the stern.

The painting has been dated to circa 1833-35. Narryna, working with curators at the Royal Museums Greenwich, have provisionally attributed the work to Joseph Heard.

The flags

For many years signal flags were mainly the preserve of naval ships who were looking to fight their opponents. This slowly changed and there were early systems of merchant marine signal flags (such as Wilson's and firstly Popham's in 1799), but in 1817 Captain Marryat introduced his system.



Australian flag chart, for Sydney port in 1839, which includes Marryat's signal flag code on the left
Image: Courtesy of the State Library of NSW

Captain Marryat was also a prolific naval novelist, with his story *Mr Midshipman Easy* perhaps his best-known work. Marryat's flag system was a worldwide success and was adopted by every maritime nation, even being awarded a medal by the French.

Marryat's system was a method of identifying a vessel, or a land station or feature for the mariner, by using flags that represented numbers that were then matched to names and locations in his guide-book. In essence, every English ship at sea had a licence plate number; although his numbering system extended only to ships that were named on the Lloyd's Register. Since this was England's Merchant Marine, Lloyd's Register was the pre-eminent list of ships and their quality, so by identifying themselves as such made a ship notable to the relevant authorities.

Sir John Rae Reid was on Lloyd's Register (as 'A1, First Class') and was listed in Marryat's book, which was published and bought by every harbour authority and ship's captain around the world. A time similar (1839) Australian port identification document (left, lower), is used to explain the signal flags seen in the painting. It should be noted that in 1841 the flag signal system was increased to 16 flags, but this has no practical bearing here. Also, at this time, the Merchant Marine flag signal for the number '1' was changed to the naval version, as there had been visual confusion reported at sea. The portrait of *Sir John Rae Reid* clearly shows the signal flags twice, from the stern quarter (facing page, top) and as the ship passes broadside (lower).

How the flags were used

These signal flags were used when the ship approached port so authorities could know which ship it was and send a pilot. In the picture, on the extreme right, can be seen a cutter. This sort of boat was used to bring the harbour pilot to and from arriving or departing ships and to transport passengers needing to disembark at the earliest possible moment. They were also used to pick up or deliver last minute documents or messages and bring customs or other officials out to the ship as needed.

The flags could also be used to send messages between vessels at sea and also to shore. Marryat's book had an extensive word list and sentence vocabulary that were indicated by number combinations. For example, the number sequence 620 was an ominous message:

- 620 I have sprung a leak.
- 623 Leak increases and is dangerous.
- 967 Have you any women on board?
- 968 I have women on board.
- 817 You are too near the rocks.
- 829 I mean to keep sail set, and carry on all night, as I am anxious to get into port.

The *Sir John Rae Reid*'s identification number

The flag signals are read from the top down, so the top flag is a pennant which indicated in which block of 10 000 ships the vessel was registered in. In this case it is the First Distinguishing Pennant. Then the numbers read down as 9, 4, 2, 6; this is the identification number for the vessel.

To determine the ship that belongs to that flag signal code, the list in Marryat's book was consulted. The ship's number on the list could change from edition to edition, for example, in the eleventh edition (1847) *Sir John Rae Reid* was listed in the Second Distinguishing Pennant section with the number 894. The closest edition I could find to the painting date was 1826. However on the flyleaf someone, presumably the owner, has written their name and the year '1829'; so it is reasonable to consider that the book was in use around this time. Ship owners were encouraged to get their ships on Marryat's list, and there were numbers left blank so the books could be updated as required, e.g:

Owners of new Vessels, whose names are not found in the list of "Merchant Vessels", are requested to apply to the Society of Ship-Owners, or to the Secretary at Lloyd's in order that the name of their Vessel may be placed against one of the blank numbers, and be printed in the next Edition of this work.

Request for ships' names to be sent in for inclusion in Marryat's *Code of Signals* book (1826)

Looking up *Sir John Rae Reid*'s number in the book, I found that 9426 has the handwritten addition of the name under the section for the First Distinguishing Pennant ships. So we can conclude that c. 1830s the flag signal with the ships number seen in the painting is the ship's number for *Sir John Rae Reid*. There are four other hand written names in this section of the book; *Tamar*, *St Vincent's Planter*, *Thomas Daniels*, and *Skerne*. None of these vessels appear before 1829 in Lloyds Registry. *Thomas Daniels* and *St Vincent's Planter* are included in the registry of 1829, while *Tamar* and *Skerne* first appear in 1832. The handwriting appears to be the same hand, the same nib, so it is possible that the names were written in the book in 1832 or later. At the very least, *John Rae Reid*, *Thomas Daniels*, and *St Vincent's Planter* could have been added in 1829.

From the preceding information we can conclude that the painting is of Haig's premier ship and the centre of his success in the 1830s, a time he would feel the pride and security enough to commission the ship's portrait now hanging in Narryna. □



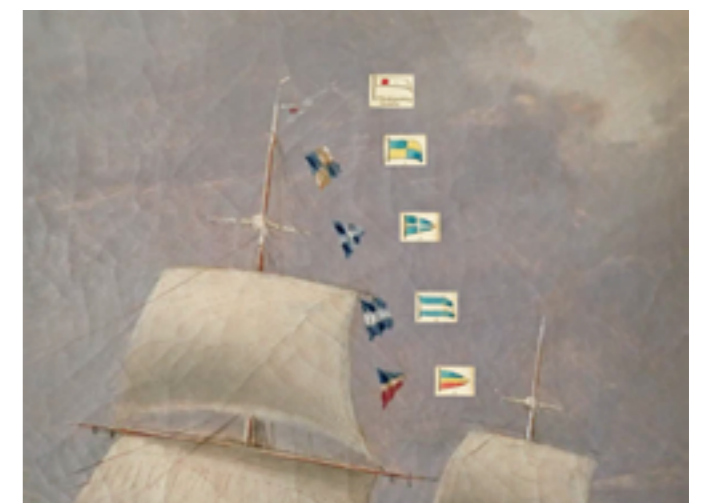
Sir John Rae Reid flags seen from the port stern quarter. Note the crew working the sails.

Acknowledgements

I give thanks to Nadia Volkova and Felicity Hickman for their kind suggestions for improving this article.

NOTE: Narryna was built in 1836 for Captain Andrew Haig. There is a strong connection with this painting and the Maritime Museum of Tasmania. It was lent by Sir William Crowther to the Shiplovers' Society which was provided with an exhibition room at Narryna from 1957 onwards. In 1974, as the Maritime Museum of Tasmania, they left Narryna for St George's Hall, then Secheron and lastly the Carnegie Building. The painting stayed behind at Narryna owing to the Haig (and Sir William Crowther) connections.

This is an abridged version of the original article which appears on the Narryna website
<https://www.narryna.com.au/narryna-blog/sir-john-rae-reid>



The ship's flag signals viewed broadside and paired with the 1839 flag chart.

Australian Maritime College celebrates 40 years

FORTY YEARS AGO, the Australian Maritime College officially opened at Beauty Point to provide maritime education and training for Australia's merchant navy and fishing industry. The opening was the culmination of two decades of work by people who were convinced that Australia needed a centralised, modern institution to provide such training.

The Maritime College Act was passed in 1978 establishing the AMC as an autonomous tertiary institution, fully funded by the Commonwealth Government to provide maritime education and training for the whole country.

By March 1978, work was well underway on the College. Captain Dan Waters had been appointed foundation principal and plans were progressing for building construction and the purchase of a training vessel. The AMC council met officially for the first time late in the year with Tom Swanson at the helm. At the beginning of 1979, senior academic staff began arriving in Launceston with their families to take up their new positions

The main building at the Newnham campus, the Swanson Building, was completed for the start of the 1981 school year. That year the College's first 115 students could choose between the following courses: Diploma of Applied Science (Nautical Science), Diploma of Engineering (Marine), Certificate of Technology in Fisheries Operations, or Associate Diploma in Radio Communications. Many of the first graduates are still working in the maritime industry.

For the first few years AMC was very much a seafarer training college. Most of the students taking diploma courses were cadets from shipping companies. In the tradition of British colleges, cadets were required to wear a uniform, start the day with a flag raising ceremony, and had compulsory sailing on weekends, but this quickly went out of fashion.

In January 2008, AMC was formally established as an institute of the University of Tasmania in accordance with the Commonwealth Government's Maritime Legislation Amendment Act, following the repeal of the Maritime College Act 1978. The vision and purpose of the integration was to strengthen the provision of maritime training, education and research on a national and international scale. It has allowed AMC to build upon its reputation through increased opportunities for teaching and research collaboration.

The AMC is now a globally-recognised centre for excellence in maritime education, research and consulting, offering a wide variety of maritime courses from vocational training through to bachelor and postgraduate degrees. Whether it's captaining a vessel, safeguarding marine environments, designing advanced ocean engineering structures or keeping the world's goods moving, AMC has the courses to get you there. □



Stephen Brown cargo vessel 1984, owned by Australian Maritime College. Photo: Trove Australian National Library/ The Late Don Ross Collection



Beauty Point Coastal Seafaring Photo: Melanie De Ruyter



AMC graduates Text and photos supplied by AMC



www.amc.edu.au



Some More Hard Times
the story of the trading ketch

S.M.H.T.

by Jonothan Davis

S.M.H.T. Courtesy State Library of Victoria. Photo: Allan C Green

IN AN AGE WHEN SUPPLY CHAINS TO ISOLATED coastal communities depended on a fleet of small wooden sailing ships plying the seas, newspaper accounts of the launching of a new vessel were often plain and unvarnished. Such was the case in 1878 in New Zealand when

... the cutter *Annie* was launched from the yards of Mr. H. Graydon [John Graydon, shipbuilder at Freemans Bay, Auckland] on Saturday last [30th November 1878] for Messers Jagger and Parker ... *Annie* is 41.69 tons with dimensions of 54 feet on keel, 6 feet 9 inches of hold and 17 feet 9 inches beam.¹

Working along dangerous coast lines, navigating bar harbours and shallow bays, these 'Mosquito Fleets' of small wooden vessels often had their moments. In its first year *Annie* had its fair share.

The Gale in Auckland: Great Damage to Small Vessels ... bumping against the wharf yesterday ... the cutter *Annie* broke her boom and injured her Counter.²

Two weeks later, *Annie* had been sold for £800 to Mr Charlton of Kawhai, and was on its way to Wanganui.³ However, the voyage was a fateful one.

The cutter *Annie* from Auckland went on shore on the North Spit Wanganui. A heavy sea is running and she is likely to become a complete wreck. She is loaded with drain pipes.⁴

Charlton [master and owner] was not insured and the vessel was sold at auction for £175 and the cargo for £115. The salvagers were quick off the mark as on the following day it was reported that the 'enterprising purchasers' were engaged in raising the cutter and bringing it into port. The reporter went on to say '... her present owners are likely to make a good thing of it.'⁵ Two years later, *Annie* was converted from cutter to ketch.

The cutter *Annie* which has for some time past has been a regular trader to this port [Wanganui] is now discharging a cargo of coals from the Grey [River]. While this work is in progress, advantage is being taken of her stay port to transform her into a ketch and she is being dismantled for that purpose.⁶

In February 1886, *Annie* made a trans-Tasman voyage to Sydney with a cargo of tallow and meat.⁷ The meat must have been well salted to survive such a voyage. In March 1887, the ketch *Annie* arrived in Hobart from Rockhampton, Queensland and was sold to Alfred Herbert Johnson and John Tasman Johnson. The Johnson brothers were involved in the Hobart-East Coast-Launceston trade and also owned the ketches *Gertrude* and *Trucanini*.⁸

On 27 July 1887 *Annie* left Southport for Maria Island with a cargo of timber. It encountered bad weather and laid wind bound at Spring Bay in company with *Gertrude* and *Trucanini*. On 9 August running close in shore near Kelvedon it was entrapped in kelp and



Wooden ketch S.M.H.T.
Photo: Cyril Smith.
Image printed by
Winter's Studio Burnie
MMT Collection

missed stays and went up onto the rocks at Shelleys Point.⁹ The vessel was under-insured and a total loss. However, the cargo was recovered and at the underwriters auction, the wreck was sold to former owners AH and JT Johnson for £80.¹⁰ After much effort *Annie* was refloated and repaired at Spring Bay with a final fit-out at Constitution Dock, Hobart and was soon back in the east-coast trade.¹¹

The damage from this misadventure must have been extensive as the Registrar of Shipping allotted a new official number in recognition that *Annie* was a new ship. This decision was later reversed by the Board of Trade and it reverted to its old number.¹²

In late 1888 *Annie* entered the interstate trade under ownership of Captain Chapman, but was sold to Captain John Rockwell in April 1895, and in August of that year was owned by John Rockwell and Frederick Easter.¹³ From the start, Captain Rockwell seemed to have continual bad luck with *Annie*: running onto the rocks at Mersey Heads on 3 May 1895, colliding with the steamer *Tekapo* in the Tamar River on 16 November 1898, and three strandings in Hobsons Bay in 1898.¹⁴

Annie's greatest tragedy occurred on 8 August 1899 when it departed West Devonport for Wynyard. The vessel was without a cargo and unballasted and sailing in a strong south-easterly gale. Carrying headsails, mainsail and gaff topsail, and while about a mile offshore at Penguin, it suddenly capsized. A sizeable party onshore witnessed the event.

Among them was the family of Captain Edward Taylor who quickly organised a rescue party to put off from shore in one of his own boats. The boat crew included Captain Taylor's son Oscar. However despite their best efforts, Captain Rockwell and four crew were never seen again. Following the tragedy John Taylor received a telegram from the premier, Sir Edward Braddon expressing his appreciation and admiration of the efforts of the boat crew.

The upturned and drifting *Annie* was towed to Emu Bay and righted, then towed to the Mersey River for repairs and offered for sale.¹⁵ In 1901 Captain William Taylor of Launceston became the owner and *Annie* became a very active unit of the Taylor family's shipping operations, trading extensively among the Bass Strait islands, north-west coast ports, Melbourne and making the odd voyage to Hobart, Port Esperance and Adelaide.¹⁶ In February of 1903 the Taylors had *Annie* hauled out at Swan Point on the Tamar River, where it was cut in half and lengthened by 15 feet which increased the keel length to 67 feet.

In December that year the Board of Trade granted a change of name to *S.M.H.T* which represented the children of Captain William Taylor, namely Sylvia, Madeline and Hedley Taylor.¹⁷ However over the years many referred to the letters as denoting 'Some More Hard Times' and looking at the vessel's career it was not too far from the truth. In later times on the Derwent, Bern Cuthbertson said that it stood for 'Smoke More Havelock Tobacco'.¹⁸ Another was

'South Melbourne Harbour Trust', but 'Some More Hard TIMES', as former crew member Ernie Pearsell would say to the writer, was the one that stuck.

In March 1908, an auxiliary petrol engine was fitted which enabled the owners to save on towage.¹⁹ In July 1918, *S.M.H.T.* under the command of Captain Burgess, left Ulverston for Melbourne; the vessel was met with the worst weather experienced by Captain Burgess in his forty-year career. He put into Stanley for shelter twice and on a third attempt had to shelter at Hunter Island where the ketch remained for several days. On the next attempt, he gave up at 1.00am, once again taking shelter at Hunters Island with the gale blowing out the mainsail and bursting the mizzen head. He again put into Stanley for repair and provisions.²⁰ In 1928, the hard-worked *S.M.H.T.* was laid up.

... after [being] in the trade between Melbourne, Tasmania and New Zealand the Ketch *S.M.H.T.* had sailed her last voyage. She was to be tied up to a berth near Yarraville ... she then was the oldest ship passing regularly through the Port Phillip Heads.²¹

However, this was not to be the end, for in 1932 *S.M.H.T.* was purchased by George Quinn, an orchardist in the Huon district. He engaged Captain Jimmy Madden to bring the vessel to Hobart. After that, it began running between Hobart and the Huon jetty ports. □



Jimmy Madden, captain of *S.M.H.T.*, possibly on Regatta Day
Glass Lantern Slide in MMT Collection

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James (Jimmy) Madden, who started on the barges at the age of nine, was one of the identities among the 'bargees'. Grahame Madden, who spent much time on *S.M.H.T.* with his father, Jimmy, told how he made a trip to Port Davey around 1939 to bring back mine machinery from Melalucca.

We hope to bring you Grahame Madden's story of that trip, with a few more details of *S.M.H.T.*'s later years, in the future.



THE ELECTRONA CARBIDE FACTORY near Snug, about 30km south of Hobart, was established by James Gillies in 1917 and commenced production shortly after the end of World War I. The plant is of interest as the raw materials for its production process, coke and limestone, and its product, carbide, arrived and departed by sea for most of its operational life.

Limestone was quarried near Mystery Creek, to the west of Lune Sugarloaf south west of Lune River. The stone was carried by rail to a wharf at Brick Point between Ida and Wheelbarrow Bays, at the entrance to Lune River upstream from Southport, from where it was shipped to the Electrona wharf. Here it was burnt in a kiln to produce lime, which was then roasted with coke in an electric arc furnace to produce high-grade calcium carbide, together with some ferro-alloys and carbon black products. Carbide was used in the steel and chemical industries, for the production of synthetic rubber and plastics and to manufacture acetylene gas.

Gillies had been involved in the early development of hydro-electricity in Tasmania, building a station at Great Lake to provide power for his carbide factory and also for his newly patented zinc smelting process. He had great difficulty in raising the necessary capital and obtaining a ready supply of electrodes from Sweden, and also faced serious competition from cheap imports as overseas manufacturers dumped large quantities of carbide on the Australian market. By 1923 Gillies' Hydro-Electric Power and Metallurgical Company Ltd. was on the verge of bankruptcy. The State Government, which had set up its own Hydro-Electric Department (later Commission) in 1914, foreclosed and took over the running of the Electrona plant in 1925, making it a branch of the Public Trust Office. Gillies had earlier abandoned his zinc smelter project, which was overtaken by the establishment of the Electrolytic Zinc works at Risdon in 1917. The London-based Australian Commonwealth Carbide Company Ltd exercised a purchase option held since 1926



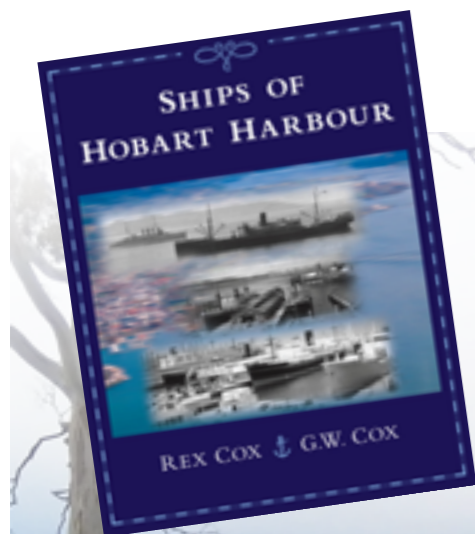
The remains of the stone jetty at Deep Hole c. 2010
Photo: Mark Hosking

facing page: aerial view of the Electrona Carbide Works at Snug Bay
Photo: Tasmanian Archives AB713-1-4247

Ships of Hobart Harbour
by Rex Cox and GW Cox
Permission was kindly given to adapt an extract from *Ships of Hobart Harbour* for this article

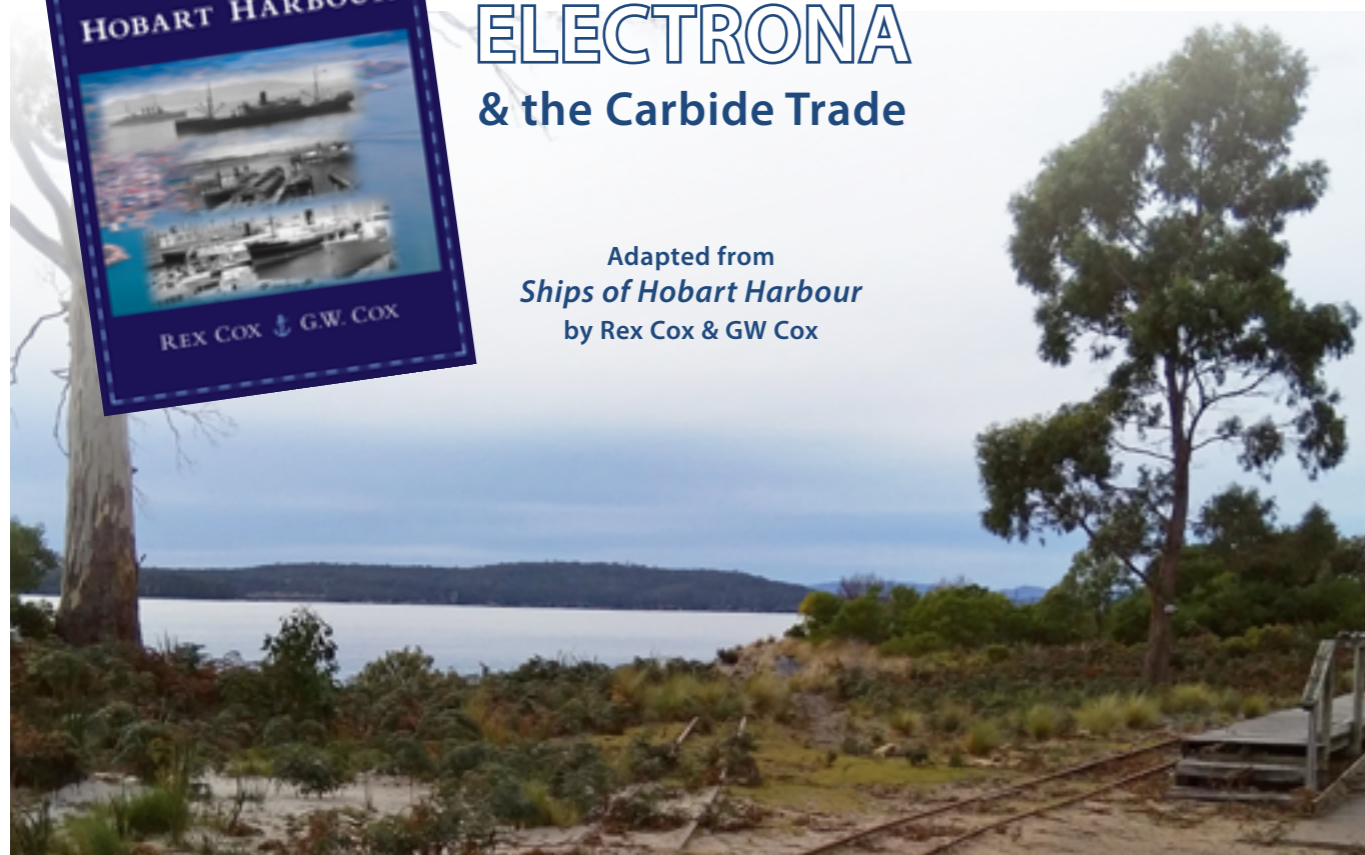
background: Looking along the remains of the jetty at Deep Hole c. 2010
Photo: Mark Hosking

below: Blue Star Line's *Rhodesia Star* discharging coke from Durban, South Africa, at Electrona in December 1960 with *Cathkit* alongside
Photo: Noel Brown



ELECTRONA & the Carbide Trade

Adapted from
Ships of Hobart Harbour
by Rex Cox & GW Cox





and acquired the plant in 1934. By 1962 annual carbide production was around 14 000 tons. Falling world prices in the early 1980s forced a shut-down of the furnace and the operation was sold to Pioneer Silicon Industries Pty Ltd. Converted to a silicon smelter, it failed to make a profit and closed in August 1991.

Photographs of shipping discharging at Electrona show fairly primitive wharf facilities, but considerable quantities of cargo were handled there over many years. Anthracite coal (coke) was imported—from Wales prior to World War II, and later from South Africa—and carbide was shipped to mainland markets. Most of the earlier coal cargoes came in British tramps, while Blue Star Line was prominent in the trade after the War, at least until the early 1960s.

From that time ships were varied and the last cargo arrived in September 1978 aboard *Chuong Duong*, the first and only Vietnamese vessel to visit Hobart to date.

Limestone shipments from Ida Bay to Electrona were handled over the years by an interesting group of vessels. The first would appear to be the ketch *Alice*, built by John Wilson at Robley's Point, Port Cygnet in 1904 for H Jones and Co. *Alice's* payload, at 49 tons, proved too small and it was soon replaced by the former river steamer *Victoria*—another John Wilson vessel, built as a 'steam ketch' in 1888. Her owners, J and J Rowe of Cradoc, first lengthened it by 7.6 metres in late 1899 and then had it re-engined. The *Mercury* of 3 February 1900 noted that *Victoria* '...was towed to Hobart yesterday afternoon practically a new vessel ... machinery has been thoroughly overhauled and a new boiler ... is to be fitted' Harry O'May says that it

was fitted with an engine from the ferry *Victory*, which was re-engined around that time. With the owners restyled as James Rowe and Sons Ltd in October 1909, *Victoria* was sold in April 1918 to R Hay who put it on the Ida Bay–Electrona limestone run. In 1931 *Victoria* was holed after hitting an underwater obstruction while crossing the Southport bar carrying a full cargo. The vessel was refloated and repaired and continued on the run. In 1932 the scow *Cathkit* entered the trade, working in tandem with *Victoria*. The latter was eventually abandoned at Ida Bay, probably during the early years of World War II. The boiler and other remains are still visible at low tide alongside a derelict jetty.

By 1950 silting of the Lune River had made the wharf at Brick Point inaccessible, so loading shifted about five kilometres to an anchorage at Elliotts Beach and the Deep Hole (above). In the early 1950s a steel lighter, named *Ida Bay*, was imported in sections from Fairmile Construction Company in the UK and assembled by Hobart boat builder Max Creese. The lighter, towed by *Cathkit*, added 250 tons cargo capacity and entered service in June 1954.

Ida Bay was sold in the early 1960s to the consortium building the Tasman Bridge and was replaced on the limestone run by *Alma Doepel*. *Cathkit* and *Alma Doepel* carried some 29 000 tons of limestone a year to the Electrona wharf. Originally, limestone was tipped onto *Cathkit's* deck, as the vessel had no hold, and was unloaded by hand into hoppers at Electrona. It was then lifted by derrick onto rail trucks and carted up the hill for dumping on the stockpile. With the introduction of *Alma Doepel*, limestone was loaded into 2 ½ ton capacity boxes which could be stowed in *Alma Doepel's*



hold as well as on deck — about 60 boxes in total. The same system was adopted for *Cathkit's* deck cargoes with 72 boxes in a full load.

Brian Grundy was deckhand on both vessels, while his dad, George, was skipper. Brian recalled that the crew of three loaded the limestone at Southport and that *Alma Doepel* could do the 61 kilometre run to Electrona in about 4 hours, while the rather more ungainly *Cathkit* took a bit longer. They ran on alternate days: *Cathkit* on Mondays and Wednesdays and *Alma Doepel* on Tuesdays and Thursdays, with the voyage each way plus loading and unloading generally amounting to a day trip. Carbide Company employees unloaded the vessels at the Electrona wharf.

The two vessels were withdrawn from service in 1975 and replaced by road transport. The rail link closed at the same time, only to be reborn a couple of years later as a tourist attraction: the Ida Bay Railway. The railway is currently closed, but an active group of volunteers hope to restore the line in the future. *Cathkit's* register was closed on 23 June 1983 with the notation 'vessel sunk', but it had been lying at the Electrona wharf in a semi-submerged condition for years. Tenders were called by the Hobart Marine Board in October 1987 for the vessel's removal. It was broken up about 1990 and the wharf was demolished at the same time. *Alma Doepel* survives and is currently being restored in Melbourne.

We look forward to the day when that vessel once more graces the Channel south of Hobart, but it seems doubtful that anyone will be trying to load 150 tons of limestone aboard. □



Alma Doepel and changes over time
top left: in Hobart mid-1930s when owned by Henry Jones & Co. and used to supply the South Yarra Jam factory in Victoria with Tasmanian fruit
left: prior to renovations in Melbourne, mid-1970s
above: Hobart 1970s Photos: MMT Collection

facing page: *Cathkit* at the jetty, Deep Hole, Southport in 1974, loaded with boxes of limestone Photo: W Burton

Note the green tramway locomotive that hauled the boxes of limestone on open flat wagons, small four-wheeled frames, from the quarry at Mystery Creek. The locos were Army surplus with Ford V8 petrol engines which replaced steam engines in about 1949. With thanks to Tony Coen for the additional information.

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Port Victor and P&O's *Britannia* (6525/1887) loading fruit at Dunn St Pier, Hobart, 6–7 May 1891
Photo: R Cox collection



Orontes (19970/1929) (right) and *Brisbane Star* (11076/1936) at Ocean Pier, Hobart 12–13 March 1937
Photo: Noel Brown

Port Vindex (10489/1943) loading fruit at Beauty Point in the early '50s.
Photo: Archives Office of Tasmania (AOT)



CAPTAIN BLIGH INTRODUCED APPLES to Van Diemen's Land in August 1788, planting three trees at Adventure Bay during his voyage to Tahiti which culminated in the famous mutiny. Though only one tree survived, it was the genesis of an important industry as settlers realised that climate and soil in this part of the world suited all English varieties of apple and often yielded better results than in the home country. With domestic requirements satisfied, thoughts turned to business opportunities elsewhere. Some fruit was despatched to England and Mauritius in 1829 and other overseas shipments are recorded from 1849 onwards, though there is little indication of the fruit's condition when it eventually arrived after a long sea voyage under sail – we can only assume that it wasn't good! However, Sydney and Melbourne developed as important markets in the latter half of the 19th century once steamers of the Tasmanian Steam Navigation (TSN) Company could provide regular services and much shorter voyage times of only a few days.

Development of refrigeration heralded a new era after *Strathleven* (2436/1876), a steamship fitted with a cool chamber or 'freezing room', successfully carried an experimental cargo of meat from Australia to England in 1879. A notice in the *Mercury* of 28 March 1884 advised that the steamer *Warwick* (2527/1882), under charter to the Orient line, had

... been engaged to call at Hobart specially for the convenience of Hop and Fruit Growers, that safe and early delivery in the English Market may be secured. As the first steamer direct from Tasmania, she presents an unusually good opportunity to shippers, and ... is fitted up with refrigerator.

Warwick duly sailed from Hobart on 2 April for London via Melbourne with a cargo that included 56 barrels of whale oil and 145 cases of fruit, representing both the old order and the new for Tasmanian exporters. Derwent Valley orchardist William Shoobridge arranged the fruit shipment, which

arrived in such good condition that growers were encouraged to further develop the trade.

Most Tasmanian fruit was then being sent overseas via Melbourne, but on 25 March 1889 the Orient Line's *Iberia* (4671/1874) arrived at Hobart from Sydney to take 7029 cases for Britain. It was a modest beginning, especially as the TSN Company's *Oonah* (1757/1888) sailed from Hobart the same day with twice that quantity for Sydney. However, a second Orient liner followed within the month. *Cuzco* (3845/1871) loaded 5100 cases for London in less than 11 hours—a rate which impressed all concerned—and (like *Iberia*) was opened for public inspection at a charge of six-pence, proceeds going to the Hobart Sailor's Home.

There were no calls by overseas fruit ships in the following season, though the quantity shipped from Hobart through mainland ports to England rose to 41000 cases (due in part to failure of that country's crop) and efforts were also made to enter the US market. Initially, 1891 looked like being similar, with WD Peacock advertising Orient and P&O liners contracted to carry Tasmanian produce from Melbourne to London. Both British companies now had a reason to send their big ships to Hobart and they took up the trade with gusto – five Orient liners and four of P&O calling during March and April 1891. These ships fitted the Tasmanian call into their regular coastal schedule, generally arriving from Sydney and sailing for the UK via Melbourne, Adelaide and Fremantle. William Milburn's Anglo-Australasian Line went one better, sending *Port Pirie* (3109/1886) and *Port Victor* (2793/1885) to load 15000 cases each under the auspices of the Tasmanian Fruit Growers' Co-operative Shipping and Agency Company Ltd, both vessels sailing direct for London via the Cape. Milburn joined with other companies in 1914 to form the Commonwealth and Dominion Line (later Port Line), whose immaculate cargo liners with Port names



MMT Collection

The Tasmanian Fruit Trade

by Rex Cox

with thanks to Bob Silberberg in Launceston, and to Bill Burton, David Keyes and Mike Triplett in Hobart

maintained a general cargo service from the UK to Launceston and Hobart for nearly half a century and were also prominent in lifting the annual apple and pear harvest.

The trade through Hobart grew rapidly from this point and set a pattern that was to be repeated for most of the next 80 years, with British and later German, Swedish and other lines arriving between late February and mid-June to load for a range of ports which in the 1950s included not only London but Liverpool, Avonmouth, Hull, Glasgow, Dublin, Antwerp, Hamburg, Stockholm and Helsinki. The record 1964 season saw over four million cases sent to UK and Continental ports from Hobart, plus another 1.4 million from Port Huon and almost a million from Beauty Point, near the mouth of the Tamar.

Orchards were established early in the Tamar Valley, with codlin moth causing severe problems in the late 19th century. They had recovered sufficiently by 1912 for Clan Line

to offer a vessel for loading in Launceston, but growers declined as the crop was not quite ready and the general practice of exporting through other ports continued. That same year, Holyman's coaster *Wareatea* (460/1883) loaded 10 000 cases at Tamar jetties for trans-shipment to Germany through Melbourne, while 50 000-60 000 cases were to be sent to the UK via Hobart and 30 000 cases to Sydney.

Agitation by local orchardists for overseas shipments from Beauty Point finally met with success in 1922, with Blue Funnel Line's *Telamon* (4509/1904) berthing on 5 March to load 23 000 cases for the UK. River steamers *Rowitta* (121/1909) and *Reemere* (50/1909) were kept busy, collecting fruit at the various jetties for delivery to Beauty Point. Though a second ship was cancelled, several called the following year and from then until 1939 up to ten loaded each season for British and Continental ports. The trade resumed post-war and a

Corinthic at Inspection Head in the late 1960s
Photo: R Cox collection



left to right:
Hornby Grange (10 785/1946),
Port Albany (6081/1965),
Duquesa (11 007/1949),
Port St Lawrence (9040/1961) and
Belnippon (6313/1964)
at Hobart, 14 March 1966
with *Empress of Australia* (12 037/1965)
(top right of photo)
Photo: Noel Brown

notable arrival on 16 April 1948 was Shaw Savill's *Corinthic* (15 264/1947), at that time the largest vessel to enter the Tamar. By the 1960s, 12 to 15 ships were calling at Beauty Point for fruit and the nearby Inspection Head wharf was also being utilised.

Sydney and Melbourne continued to take large quantities of Tasmanian apples, handled by the Bass Strait ferries and a fleet of coastal freighters connecting our major ports with the mainland. Brisbane became another important market during the 1930s and apples were also being exported to India. By the 1950s regular shipments were going to SE Asia and Japan aboard ships of China Navigation Company, British India Line, Austasia Line and the Dutch flag Royal InterOcean Lines. Later Reefer Lines of Singapore handled much of this traffic.

Southern Tasmania was less prone to codlin moth and Hobart always had a greater proportion of the trade, particularly when one takes into account nearby Port Huon and Port Cygnet. The latter served mainland markets until July 1952, Sydney trader *Karuah* (1353/1940) being the last to load. Port Huon initially fulfilled a similar role but in the 1930s British owners were persuaded to

send some of their ships there as well as Hobart. The pier fell into disrepair during the war, was rebuilt in its present form and opened again to commercial shipping in 1954. For the next 29 years it was an integral part of the fruit export trade from Southern Tasmania. After the departure of *Attica Reefer* (7594/1973) from Port Huon on 20 August 1983, all fruit was loaded in Hobart.

For many years, river steamers such as *Cartela* (194/1912), *Bass* (71/1911) and *Breone* (85/1900) brought the annual crop up from the Huon and other areas for loading at the Hobart wharves. They berthed close to the overseas ships, their crew manhandling cases onto the wharf where the waterside workers took over. This practice ended in the 1940s as road transport became more widespread. Some readers may recall the lines of trucks that often extended up Davey Street as they waited their turn to pass through the Agriculture Department inspection depot between Constitution and Victoria Docks and unload in the appropriate wharf shed. The waterfront over these autumn months was a very busy place, sometimes employing more than 1000 waterside workers, many of whom had transferred from mainland ports.

Serious competition from South Africa, which had the advantage of being much closer to the UK/European markets, and competition from New Zealand prompted efforts to streamline practices and deliver an improved product. Wooden cases eventually gave way to fibreboard cartons, while experiments with strapped pallets and other forms of unitisation aimed at speeding up loading and unloading. Fast reefer vessels, owned or chartered by the Salen Line of Sweden were designed especially for the speed carriage of perishable cargoes. They were introduced in 1964 and by 1976 had virtually taken over the trade.

1966 proved a memorable year in Hobart, with ships waiting some time for their quotas. Houlder Line's *Duquesa* (11 007/1949) and *Hornby Grange* (10 785/1946) came off the worst, both arriving in ballast on 13 March and spending most of the next four weeks at anchor in the river. The latter eventually picked up a cargo at Port Huon, but *Duquesa* sailed empty – having earned a nickname of 'The Derwent Light' in the meantime! I'm not sure who ended up paying the bills, but it must have been an expensive exercise. The next season was equally remarkable, not only due to the February 1967

bushfires but also because the Suez Canal was closed by the Six Day War, trapping Tasmanian fruit ships *Port Invercargill* (10 192/1958) and *Scottish Star* (9996/1950) in the Great Bitter Lake for the next eight years and diverting another 12 ships around the Cape. There was also an incident at Beauty Point the following year when the propeller of *Clan MacDonald* (9653/1939) holed and sank the tug *Wybia* (217/1967) while berthing on 15 May 1968.

The industry received severe blows in 1973, as the oil crisis doubled freight rates for sending a case of apples to Europe and Britain's entry into the Common Market deprived Tasmanian fruit of its principal overseas destination. Exports continued to Scandinavia, Saudi Arabia and SE Asia, though loading now generally occurred during the winter months. Numbers of

ships calling at Hobart dropped dramatically from about 40 in 1971 to ten in 1980 and four in 1990. The last ship out of Launceston was the Honduran flag *Rio Sulaco* (6416/1978), which sailed from Inspection Head on 21 May 1981 with fruit for Singapore, having also loaded at Port Huon.

Last fruit ship in Hobart was *Suruga* (4846/1983), loading apples for Manila in August 1996.

Meanwhile, some containerised fruit had been handled at Hobart in the late 1980s. Nowadays it is carried across Bass Strait in refrigerated containers for mainland markets (25%) or trans-shipment via Melbourne to Singapore, Malaysia and the Philippines (35%), with the remainder for domestic consumption or processing—the wheel has turned full circle! □

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Footnote : I have concentrated here on the major export areas in the north and south of the state, as the overseas shipping companies preferred to centralise their loading ports. I should note, however, that fruit was also handled elsewhere— mostly for the mainland, though there were ships loading apples at Devonport for the UK and Japan in the 1970s and '80s.

All ports had some part to play in earning Tasmania its title of 'The Apple Isle'. There were also associated activities, such as jam making. Remember IXL? But that perhaps is another story



TASMANIAN FRUIT SUNK IN SUEZ



TWO LARGE CARGOES OF TASMANIAN APPLES and pears were written off by insurance underwriters in 1967 when *Port Invercargill* and *Scottish Star* were trapped in the Suez Canal. Along with 12 other cargo vessels they were in the Great Bitter Lake section of the Canal when the Arab-Israeli war broke out. After six days the war ended decisively with an Israeli victory, but the 14 cargo vessels remained stranded for eight years.

In an interview for an Al Jazeera documentary, a Port Invercargill crewman remembers the start of war. He was on watch duty when a formation of Israeli fighter planes screamed past at about mast height to attack a major Egyptian Airforce base, only a mile or so distant. For four hours the terrifying scenario continued with three planes roaring by every four or five minutes. Radios had been banned, the ships had no communications with home and war had begun. The Canal was entirely in Egyptian territory when the ships entered but now they were stuck between borders with Israel occupying the Sinai Peninsula on the east side. To prevent Israeli use of the Canal, the Egyptians blocked both ends with scuttled ships and explosives.

After the ceasefire *Port Invercargill's* Captain soon initiated visits to the other vessels to discuss how they could make the best of the situation. The Great Bitter Lake Association was formed to find ways of keeping the crews occupied and to organise the distribution of food and clothing. Apples, pears, vegetables and meat from refrigerated vessels sailing from Australia and New Zealand were shared as well as prawns from Vietnam and clothes and tea from other Asian ports. Sports and recreational activities were organised and a Polish crew even initiated a mini Olympic Games - held at the same time as the Mexican Olympics. Activities included sailing, weight lifting, soccer, long and high jumps, water sports, and also football, the latter held on Port Invercargill, the largest of the stranded ships. Using lino or erasers crews even created their own postage stamps, which were honoured by Egypt and soon became collectors' items. A wonderful sense of community spirit developed amongst crews from different nations stuck in limbo between the two sworn enemies.

After three months of negotiation, the United Nations persuaded Egypt to allow the repatriation of crew members and a rotation of skeleton crews every three months to care for the vessels— but would not consider reopening the Canal. Over time the vessels were covered in fine yellow sand from the neighbouring desert and the ships became known as the Yellow Fleet.

NASA image (2001) of Suez Canal showing Great Bitter Lake in the centre.
Image: Public Domain



In 1973 the Egyptians and Syrians managed to re-take the Sinai Peninsula from the Israelis, thus regaining control of both sides of the Suez Canal. But it took two more years to clear the sunken barricades and finally free the Yellow Fleet. At the end of the ordeal only two German vessels were able to reach their home port without the help of cranes and tugs.

And the Tasmanian apples and pears?

After a failed attempt to sell some through Alexandria and two years of sharing them around, it was considered too expensive to continue to refrigerate them and they were chucked overboard. Al Jazeera film footage shows the boxes and loose fruit floating on the water —unfortunately not quite clear enough to identify specific brands of the Tasmanian apples and pears.

More information about the stranding and The Great Bitter Lake Association is at:
<https://99percentinvisible.org/episode/great-bitter-lake-association/>

Photo of The Yellow Fleet
<https://commons.wikimedia.org/wiki/File:Suezship.JPG>

FILM 'Al Jazeera. Suez: The Yellow Fleet trapped by the 1967 Arab-Israeli War'. This is available to view on the Internet. It includes very interesting compilation of film footage, stills and sound bites of men who worked on the stranded vessels including *Port Invercargill's* crew.

Another Egyptian film includes images of boats scuttled to block the Canal and close-ups of several vessels including *Scottish Star* and *Port Invercargill*.
<https://www.youtube.com/watch?v=gtYGaosBmjC>

left: *Port Invercargill* in Hobart 23 November 1959
Photo: Kingsley Barr

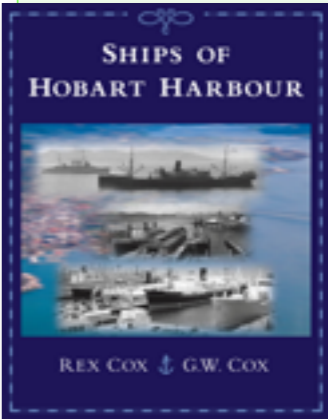
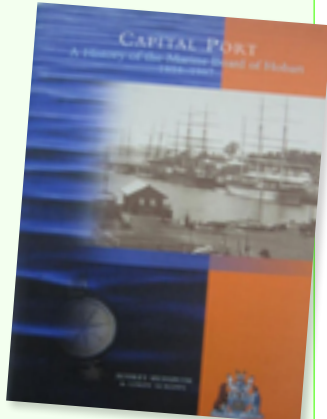
An apple case which was used for the shipment of apples from Tasmania to the UK, etc.
It is of the Canadian design, made of pine and labelled 'Limberlost Fancy Northern Tasmanian Apples - grown by J. Hewitt, Kayena Tasmania Australia'
Measurements: 500mm x 300mm x 280mm
MMT Collection

TASMANIAN TRADE
LINKS for more information

—An overview of Tasmanian Trade for the 20th Century (Australian Bureau of Statistics)
Search: Century of Trade Tasmania

—Another online historical reference :
'Economy of Tasmania 1850-1930' is at:
<https://www.utas.edu.au/tasmanian-companion/biogs/E000104b.htm#related>

— Cox, Rex & GW Cox (2014). *Ships of Hobart Harbour*. Withington, Hobart
Documenting early sail trading vessels, steamers, cargo ships and containers, as well as whalers, naval vessels, Antarctic ships and more.

—Hudspeth, A & L Scripps (2000) *Capital Port: a history of the Marine Board of Hobart 1858–1997* 460 pages
These books are available at Rolph's Nautical Gift & Book Shop at the Maritime Museum.

—More recent statistics for Tasmania are from TasPorts:
<https://www.tasports.com.au/communications/publications-2/>

—Ninety-nine percent, yes 99%, of Tasmania's freight moves through TasPorts' multi-port network (see p. 34).



AWBF News

Cancellation of the Australian Wooden Boat Festival 2021

This has been an incredibly difficult decision to make. Back in June the AWBF team was optimistic about the road ahead. We all understood that there would be challenges, of course, but none of these challenges seemed insurmountable.

Over the past month we have been exploring options to keep our 2021 Festival afloat. We've modelled an event heavy with fencing, security, and strict crowd controls. We've looked at options for a gathering for boat owners only and not open to the public. We even toyed with the possibility of moving the whole Festival online. But time after time we ran into the same problems. The risk was always too high, the expenses were unmanageable, and the end result was not a Festival that we could be proud of producing. And, if things went truly pear-shaped in the weeks leading up to the event, the whole exercise might have crushed the AWBF entirely.

This is Hobart's best summer festival, Tasmania's largest free event, and one of the world's premier wooden boat festivals. It is simply not worth gambling all that away for the sake of one event in the middle of a global pandemic. If we back away gracefully this time, we can ensure that we'll be there again in 2023. In short, we've decided to wait out the weather so we can sail again in fairer winds.

While we navigate this path, we are exploring options for initiatives in the Autumn of 2021 – something to keep the wooden boat community connected and to celebrate Tasmania's unique maritime heritage. More news at

<https://www.australianwoodenboatfestival.com.au/>

—Paul Stephanus, General Manager AWBF

Further reading — sailing with dhows

Severin, Tim (1983). *The Sindbad Voyage*. Recreating the Seven Voyages of Sindbad, from Oman to China, to test the truth of tales in *The Arabian Nights*. Severin's timber ship was held together with coconut rope, and his crew included eight Omani seamen.

Villiers, Alan (1948/2006). *Sons of Sindbad*. An account of sailing with the Arabs in their Dhows, in the Red Sea, round the coasts of Arabia, and to Zanzibar and Tanganyika; pearling in the Persian Gulf; and the life of shipmasters and mariners of Kuwait.



Entrance to the Sur Maritime Museum



above: Forecourt of the Sur Maritime Museum (The port city of Sur is 207km south of Muscat)
below: Dhows under construction - Boatyard Sur Oman
Photos: Captain Murray Doyle AAM (ret.)



Fateh Alkhair

Omani dhow at Sur Maritime Museum

postcard from *Oman*

Sur Maritime Museum - Oman

— POST CARD —

The Sur Maritime Museum was established to highlight and preserve the Omani maritime heritage. Until the arrival of the Portuguese, the Omanis had a maritime empire stretching down the coast of East Africa with Zanzibar being an alternative seat of government until captured by the British.

The Museum houses pictures and models of Omani vessels and their captains and shipbuilders, the ports the ships frequented as well as the equipment and tools used for navigation, including instruments, maps and manuscripts.

In another section are displayed the tools used for shipbuilding and types of timber and nails. In the forecourt is a display of various Omani vessels including 'Fateh Alkhair' a famous Omani dhow.

For centuries, dhows were used to transport cargoes of ivory, ambergris, camphor, pearls and precious stones, spices like pepper, cloves and cinnamon, and sandalwood. Also, a short distance around the harbour, there is a boat yard where you can view various types of dhows under construction. Very interesting!

cheers,
Murray



TO: *THE EDITOR*

'MARITIME TIMES OF TASMANIA'

MARITIME MUSEUM

GPO BOX 1118, HOBART,

TASMANIA

7001



THE CAT AND THE CAPTAIN
Trim the Cat and Matthew Flinders

by Ruth Taylor

Illustrated by David Parkins

Published 2020
by Little Steps UK and Australia

ISBN: 9781922358073
Paperback, 19.8 x 12.9cm
114 pages with maps and illustrations



The Cat and the Captain is available from
Rolph's Nautical Gift and Book Shop
at the Maritime Museum
Delivery expected in September 2020

THE CAT AND THE CAPTAIN: Trim the Cat and Matthew Flinders

'an engaging narrative'

Matthew Flinders' contribution to Australian history has been well-documented and acknowledged. Statues, cairns and plaques throughout the country commemorate his achievements, and placenames e.g. Flinders Island in Bass Strait, Flinders Ranges (SA), Flinders Street and the township of Flinders (Vic.) remind us of this extraordinary navigator and cartographer.

Trim, a ship's kitten, was adopted and named by Flinders, who was impressed when the little animal determinedly climbed a rope to the safety of the deck after falling overboard. Trim too has statues erected in his honour; one is outside the Mitchell Library in Sydney.

Written for older children in a clear and communicative style, but equally interesting and informative for adults, this biography of Flinders and Trim highlights with many anecdotes the close association they enjoyed. It explains the attitudes of the times, and outlines Flinders' childhood, his training on voyages made before he adopted Trim, his naval career, the exploration of the coastline of Tasmania and mainland Australia, his encounters with Indigenous Australians and French explorers, shipwrecks, his incarceration on Mauritius and his eventual return to England. Though very ill then, he lived to write a 'Biographical Tribute to the Memory of Trim', to see his baby daughter Anne, and to complete his account of the *Voyage to Terra Australis*, but the book was not published until the day before his death in 1814. He was 40 years old.

The Cat and the Captain notes that Anne's son, William, developed methods of archaeology that, many decades later, would contribute to the discovery of his grandfather's grave near Euston Station, London, in 2019. It also notes that plans are in place for a reinterment in his hometown of Donington, Lincolnshire.

This well-researched book presents history in an engaging narrative and is a reliable reference. The evocative drawings by David Parkins enhance the story with historical detail and with a playful appeal. Maps of Flinders' ocean voyages (1791–1810) and his Australian voyages (1797–1803) are included.

An outstanding feature of this book is the accompanying set of extensive Teaching Notes for use in learning situations. The Notes are downloadable from the publisher's website:

<https://www.littlestepspublishing.co.uk/books/the-cat-and-the-captain-trim-the-cat-and-matthew-flinders>



CLIO, one of the nine Muses, is the Muse of History. Usually depicted with scrolls or tablets, she is an inspiration for our book reviewers.



Trim is our Maritime Museum mascot and a new book *The Cat and the Captain: Trim and Matthew Flinders* by Ruth Taylor (facing page), is of special interest.

After a night on guard, Trim can sometimes be found dozing in the shadows and almost hidden behind the model of *Nella Dan* on the landing.



In his soft toy disguise, Trim inspected *May Queen* in Constitution Dock and, with fellow mascot Ratty, travelled to London to visit the statue honouring his namesake and Matthew Flinders at Euston Station.

Photos: MMT Collection Trim on *May Queen* © Barry Champion 2020



a series by Frank Charles Brown

No 55 Blood Knot

There's more than one knot that's called a Blood Knot, which is a little confusing. However, this one is an example of one used to join two lines using multiple turns.

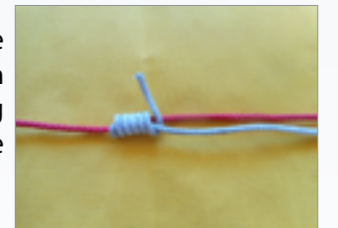
1—Lay the Working Ends of each line.



2—Continue to make several turns and then bring the Working End up between the two lines.



3—Continue to make several turns and then bring the Working End up between the two lines.

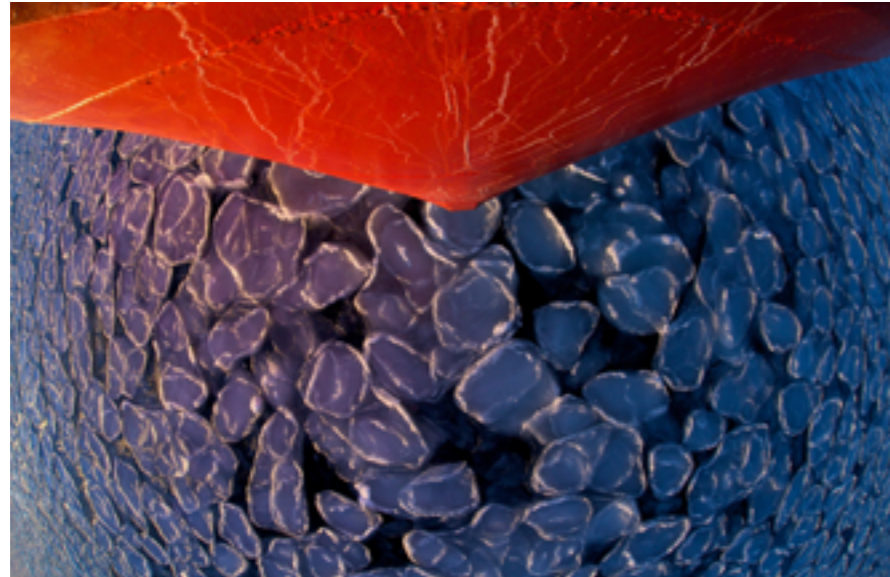


4—Repeat the process with the other line, bringing the Working End up between the two lines and drawing the knot down.



notes from the curator

by Annalise Rees, Assistant Curator



Frederique Olivier
Of Ice and Steel 2015

This issue of *Maritime Times* finds us all in challenging situations with border restrictions, remote working and lockdown precautions impacting the apparent day-to-day normality of our lives. These highlight the relative freedoms we usually have to travel from A to B, whether that be to grab a loaf of bread and some milk, to visit friends and family intra/interstate, or to venture further afield to other countries and regions. The way we travel and where we are able to travel to is seldom scrutinised in such fine detail. A new project at the Museum will investigate the nature of travel, connection and distance through the medium of film presenting an opportunity to consider how we perceive our island and region.

Pics on the Rig

Supported by the Hobart City Council and in partnership with the May Queen Trust, *Pics on the Rig* establishes an outdoor projection program on Hobart's historic waterfront featuring contemporary projection works, historic footage and imagery celebrating Tasmania's maritime history and heritage. Projected onto a 'sail' screen rigged aboard Australia's oldest floating vessel, *May Queen* at Constitution Dock, the inaugural program begins with the short film *Ice Blink Ahoy!* by Tasmanian Antarctic expeditioners Miranda Nieboer and Frederique Olivier.

Engaging with the experience of travelling to Antarctica by sea, *Ice Blink Ahoy!* plays with perception, disturbance, navigation and distance. *Ice blink* refers to the white glare on clouds near the horizon that indicates a snow or ice field beyond the reach of vision: one has to look upwards to see what is below and beyond the horizon. *Ice blink* renders the invisible visible and spatially produces an intimacy by bringing the distant nearby.

The 3-minute film announces Nieboer and Olivier's exhibition 'Ice Blink: Fragments of Antarctic Voyages'. Initially scheduled for 2020 over the Antarctic Festival period, the exhibition has been postponed until 2021 due to the Museum's closure in the wake of COVID-19. Just as *ice blink* draws the Antarctic continent nearer, *Ice Blink Ahoy!* is the tip of the iceberg for the upcoming 2021 exhibition and will bring experiences of voyages to the distant Antarctic continent closer to Hobart via the **Pics on the Rig** outdoor projection program. While *ice blink* might not be unique to Antarctica, this atmospheric phenomenon is certainly distinctive, and representative of the region. Nieboer and Olivier's work presents an opportunity to reflect on the nature of perception, human-environment relationships and our current pandemic situation in interesting ways.

Pics on the Rig begins a new chapter for the Museum as it faces the challenges of COVID-19. The outdoor program will enable people to enjoy the historic Hobart waterfront safely and provides a wonderful opportunity for the community to engage with the Museum while the main building remains closed. □

Ice Blink Ahoy!

Showing nightly 4 September – 16 November
(subject to weather) at Constitution Dock.

Rug up, grab some fish and chips, and come take a look!



high and dry

H. JONES & CO. PTY LTD - IXL JAMS

These words still shout out from the walls of the old jam factory facing onto Hunter Street. We should all know the IXL brand (unfortunately no longer made in Tasmania) and the man, Henry Jones, behind what would become the largest private company in the world, at the time of his death in 1926. He built a business that would become known around the British Empire, and Henry's factory was a driving force for much interstate and overseas trade through the Port of Hobart.

Henry had a good grounding, starting his working life at the age of 12 at George Peacock's jam factory on Old Wharf. George had established himself from the 1860s as one of the first canned jam manufacturers in Australia. The Peacock empire would grow with factories in Sydney, Melbourne, Brisbane and New Zealand.

By 1885, Henry was the rising star and had been made foreman. In 1891 George Peacock's Hobart factory operations were bought out by Henry Jones, Achalen Palfreyman and Ernest Peacock (George's son). By 1895 the company became 'H. Jones and Co' and the brand name changed to IXL following Henry's mantra: *I excel in everything I do.*

Henry believed in vertical integration, so his operations included making their own cans, packing cases and even the machinery. To secure a cheap supply of tin, Henry even bought into tin dredging operations in Thailand. You can see a fine model of one of the dredges in the MMT collection (oh ... when we are open again, of course!).

By the start of the 20th Century, Henry's company was a huge undertaking. During the Boer War from 1899–1902, it was well-positioned to supply provisions for the British war effort; in fact, over 1.6 million tins of jam and pickles were sent to South Africa. Profits from this enterprise allowed Henry to move his family from their lodging inside the factory to the grand house 'Glenora' in Campbell Street, where he would live until his death.

The Great War saw the Jones empire swing into action again supplying not only Australian forces, but many Allied armies. One local paper reported that the British War Office had contracted 60 million pounds (in weight) of jam to be supplied from Hobart jam factories during the war. Newspapers often showed photos of men in camp proudly holding up jam tins sent from home. In the trenches at Gallipoli, jam tins were used to make rudimentary bombs to be thrown at the Turks.

Food was always on the mind of soldiers and one artefact I came across (courtesy of Jeff Cossum) is a note written on the back of a WD Peacock jam label. (This was George Peacock's nephew, William, who

by John Wadsley, Maritime Heritage Coordinator

Jams Pickles and Bombs



Recruits for the 40th Battalion enjoying some local jam and bread at the Claremont Camp c. 1916
Photo courtesy Jim Rouse



The WD Peacock jam label 'Mixed Jam Blackberry & Gooseberry' sent back by Tasmanian troops in WWI
Image first published in *Tasmanian Mail* 24 February 1916 p.23

had set up a jam factory in opposition after losing the foreman's job to Henry.)

The note was signed by 11 Tasmanian soldiers, dated 12 November 1915, and written from the island of Lemnos, off the coast from Gallipoli, to the Peacock factory. It reads:

Dear Sir, Just a few lines to let you know that we, a few of the 8th [reinforcements] of the 12th [Battalion] that left Hobart on 6th of Sept. 1915 ... have carried 6 tins of your jam to Lemnos Island where we are now. We intended taking them to the Trenches with us but hunger I think has compelled us to eat them. The only fault we could find was there was not enough. But we all appreciated it as we can't get its equal here. So we have decided to send this label back to you.

It was signed by William Barnett, Edwin Clay, Eric Cossum, Frank Flint, Robert Forward, William Forward, William Gearing, Charles Grace, Fred Mason, Alan Mortimer and Norman Thomas. Perhaps they were hoping for a direct shipment by return mail! Certainly, the Red Cross made up tens of thousands of food parcels which included jam, puddings, chocolate and other much needed items to send to troops overseas. Remarkably, all 11 survived the war and returned home. □

from the galley

PEAR CIDER ANNOYS ME. Not the drink, I should clarify, but the name. To me cider is made from apples. The equivalent fermented beverage made from pears is 'perry'. So I was surprised and, to be honest, a little annoyed to discover that the National Association of Cider Makers (NACM) in the UK grudgingly accepts that the term 'pear cider' is more widely used and understood by the drinking public than the proper name, perry.

Pears play second fiddle to apples in Tasmania, too. Like their 'pome fruit' cousin, pears were a popular orchard crop here. They are native to coastal and temperate regions of Europe making them ideal for cultivation in Tasmania. It's hard to tell how important Tasmania's pear market was, as export figures reported in contemporary newspapers inevitably record the total number of cases of apples and pears.



The days of exporting 500 000 cases of apples and pears a season from the Apple Isle to Europe might be long gone, but the tourism marketing strategy of promoting Tasmania as a destination for high quality food and drink made with local ingredients has encouraged a bit of a resurgence in orcharding. Many of the new crop of Tasmanian cider makers are producing very palatable perrys, a drink that tends to be lighter and more floral than cider.

Pear trees can grow to a ripe old age — 300 years and more — and, with careful pruning, can provide a healthy and abundant crop for many years. I would love to know how old the Buerre Boche tree in our New Town garden is, reliably producing a huge crop each year despite almost criminal neglect. The Buerre Boche varietal dates back to around 1800 and was first cultivated in Belgium or north-east France. They are sweet, especially when fully ripe. Their firm, solid flesh makes them ideal for poaching and baking, so they might work well in this recipe. Perry, on the other hand, is normally made from varieties less sweet than the usual dessert pears found in supermarkets. In the UK commercial pear growing was confined mainly to the southwest midlands, the counties of Gloucestershire, Worcestershire and Herefordshire. Varieties could be created by an individual orchardist and guarded jealously. The National Perry Pear Centre in the UK lists over 130 varieties suitable for perry, such as the Yellow Huffcap which itself is known by 11 other names depending on which corner of the orchard in Gloucestershire you happen to be standing in. Our Belgian Buerre Boche is, understandably, not listed. However, as many perry-makers apparently prefer fruit from old, well-established trees, perhaps, next year, we might have a go at making some perry. If it doesn't work out, we could add apple juice and call it Pear Cider. □

PEAR & GINGER CHUTNEY

INGREDIENTS

800g pears (or mix of pears/apples)
Fruit is best while still firm.
220 ml cider vinegar
or 200 ml white vinegar + 20 ml wine
180g dates and sultanas mix
50g brown sugar (reduced from 150g)
50g fresh grated ginger (or more)
½ teaspoon salt
½ teaspoon cinnamon
½ teaspoon ground cloves
½ teaspoon cardamom
4 x star anise (later removed)
½ teaspoon fennel seeds

Spices above are options.
Others could be:
½ teaspoon nutmeg
1 teaspoon mustard seeds
pinch cayenne pepper,
or your personal combination.

METHOD

Cut pears into small pieces.
Boil vinegar or vinegar/wine in
saucepan for a couple of minutes.
Add sugar.
Add pears and all other ingredients.
Add spices later in the cooking process.
Simmer for an hour, stirring occasionally.
Sterilise jars, lids, tongs, spoons.
Dry jars upturned in warm oven.
Spoon chutney into jars, seal and label.

ENJOY with a cheese platter and a glass of perry.



NOTE: This chutney is supposed to last about a year if the full measure of brown sugar is used. This might not last as long because I reduced the amount of sugar which helps to preserve it. Hopefully, it gets eaten before that's a problem.

ship spotter

by Rex Cox

*What's in a name?
A ship by any other name
would smell as sweet ... **

THE PREVAILING TREND in present day shipping is to advertise your 'brand' as part of a vessel's name, illustrated by Chris Mackey's photo of the container ship **CMA CGM Loire** (95 263/2015) in Brisbane. However, I'm pleased to note that some owners still show a bit of imagination when naming their ships, and I've been particularly intrigued by these two recent visitors to Hobart.

Flying Buttress (19 812/2010), renamed last year from the more prosaic **Emma Bulker**, was photographed sailing on 26 April 2020 after loading logs for China.

Fools Gold (17 018/2010) which until 2018 revelled in the name of **Glorious Sentosa**, has called at Risdon three times with concentrates – in March and June, 2019 and again in July this year.

Oh, and going back a bit, well 20 years, I remember another Risdon visitor, the Hong Kong registered **Love Me Tender** (9973/1997), which later became **Sir Albert** and is still around as **Golden Sea**. Presumably the original owner was an Elvis Presley fan! Perhaps the owner saw an opportunity for a play on words of the title of the Presley song: I love the ship's tender / I love my tender / Love Me Tender. □

* With apologies to William Shakespeare. The quote is from *Romeo and Juliet* Act II Scene II

*What's in a name? That which we call a rose
By any other name would smell as sweet ...*



CMA CGM Loire at Brisbane 29 July 2020

Photo: Chris Mackey



Flying Buttress leaving Hobart 26 April 2020 escorted by tug Mount Florance

Photo: Rex Cox



Fools Gold arriving Risdon 6 July 2020

Photo: Walter Pless

Love Me Tender at Risdon 17 August 2000

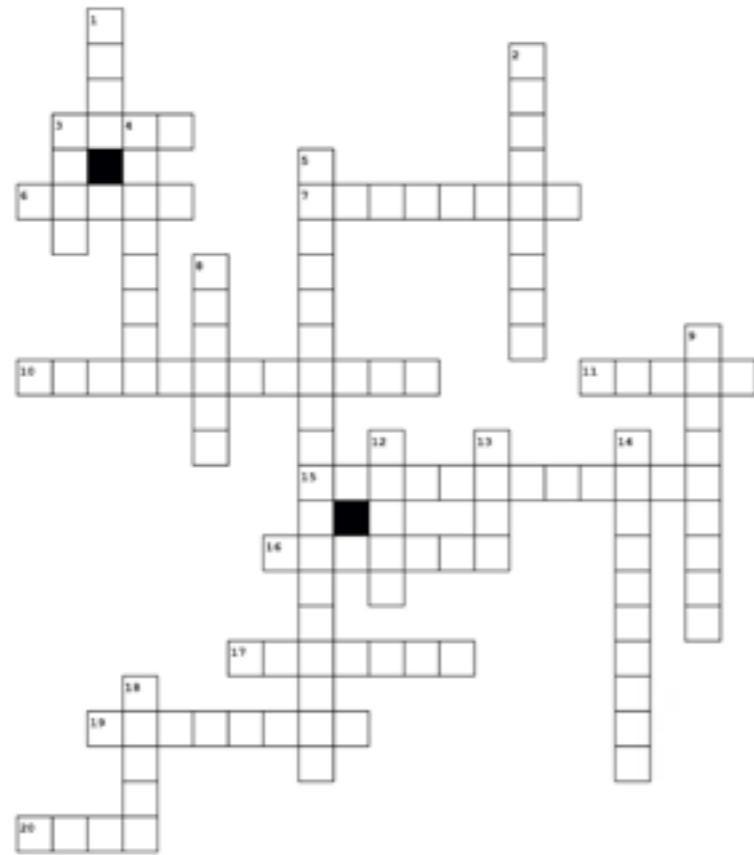
Photo: Rex Cox



Spring Crossword

Search for crossword answers in the pages of this September magazine (MTT 72) and enter our competition to win a \$25 voucher from Rolph's Nautical Gift and Book Shop at the Maritime Museum.

\$25



ACROSS

- 03. Festival cancelled for 2021 (initials/acronym)
- 06. Original name of S.M.H.T.
- 07. White glare on clouds near horizon [3,5]
- 10. Elvis Presley song that inspired ship's name [4,2,6]
- 11. Carbide: produced with anthracite imported from
- 15. AMC's vessel in 1984 [7,5]
- 16. Author who introduced system of signal flags
- 17. Captain's cabin from HMAS reconstructed for display in Maritime Museum
- 19. Author of 'Sons of Sindbad'
- 20. Join two lines of cord with multiple turns to make a Blood

DOWN

- 01. Traditional trading vessel in Oman
- 02. A Swedish reefer loading at Hobart in 1970
- 03. Name of Matthew Flinders' daughter
- 04. Ship berthed at Ocean Pier in 1937 *Star*
- 05. Welfare organisation helping crews trapped by COVID-19 [7,2,9]
- 08. Limberlost apples were packed in
- 09. Airport owned and operated by TasPorts
- 12. A fermented drink made from pears
- 13. Exported to England in *Strathleven*'s cool room 1879
- 14. Label used for soldiers' note was from jar of Blackberry and jam
- 18. Fourteen ships were trapped in the Suez for years

ALL CORRECT ENTRIES received before 2 November 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 December 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 72 CROSSWORD to admin@maritimetas.org Remember to add your name and contact details to paper entry or to email attachment. Judges' decision is final.

Our crossword competition in MTT 71 (June 2020) had several correct entries and the WINNER — the first correct entry out of the hat — was John Thompson. Congratulations!



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Online Reading MTT Supplements

80+ pages of stories/book reviews

Winter Reading 2020

<http://www.maritimetas.org/resources/newsletters/winter-reading-special-2020>



A great collation of original stories, articles, book reviews and notes. Also photographs retrieved from the Maritime Museum's collection which need their lost stories reimagined. We invite you to write their story.

Summer Reading

2019-2020

http://www.maritimetas.org/sites/all/files/maritime/summer_reading_2019-2020.pdf

We're 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.



EXPLORE HOBART ON THE RED DECKER



At the time of going to print, the Red Decker service was suspended due to COVID-19 restrictions.

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AS AN ISLAND STATE, TASMANIA IS RELIANT UPON SHIPPING, port infrastructure and port operations to sustain our communities and our economy.

Each year 99% of the state's freight moves through TasPorts' multi-port network.

TasPorts is a vertically integrated organisation, with a long and proud history in facilitating trade for the benefit of all Tasmanians. We do so through the provision of a diverse range of operations and services around Tasmania. These include:

- Provision and maintenance of essential port infrastructure, including berths, channels, wharves, landside assets and key navigational aids;
- Delivery of vital marine services around the state, including pilotage, towage and vessel traffic services (VTS);
- Supply of floating plant and equipment for marine engineering projects, construction and coastal haulage;
- Provision of slipway and refuelling facilities;
- Maintenance of community-use waterfront assets at Sullivans Cove, Stanley, Inspection Head, and Strahan, and on King and Flinders Islands;
- Ownership and operation of the Devonport Airport; and
- Ownership & operation of the Burnie Chip Export Terminal (BCET).

www.tasports.com.au



top: Vessel Traffic Services
facing page: Port of Hobart

above: Low Head Pilots Station
below: Port of Burnie
Photos: Rob Burnett Images



Through TasPorts' subsidiary company, Bass Island Line (BIL), we operate the King Island shipping service, and through a joint venture with Qube Ports at the Port of Hobart, we operate Southern Export Terminals (SET), for log exports.

COVID-19

The COVID-19 pandemic has had an unprecedented effect on communities and economies across Tasmania and worldwide. Throughout this period, TasPorts' primary objective is ensuring the state's ports remain open and operational, and TasPorts has continued to provide a calm and measured response across all areas of our operations, facilitating vital trade activity for the benefit of all Tasmanians.

Maritime Safety

TasPorts commitment to maritime safety is essential in ensuring continual trade activity. From a global viewpoint Tasmanian waters are inherently treacherous. Events of the past serve as a solemn reminder to us all, with over 1000 shipwrecks recorded around our coastline, 80 of which involved fatalities.

This past year held significant anniversaries for three major maritime incidents within Tasmanian waters: 25 years since the bulk carrier *Iron Baron* grounded against the Hebe Reef; 45 years since *Lake Illawarra* collided with Hobart's Tasman Bridge; and 175 years since *Cataraqui* was wrecked off the King Island coast with 399 people lost.

Thus for TasPorts, ensuring continual high standards for maritime safety around the state is absolutely critical. Much of the work done by TasPorts is not readily visible to the broader community, but in all we do, we continue to strive in our relentless pursuit of ensuring the very highest safety standards.

Planning for the future

Facilitating trade goes beyond the port gate and involves looking to the future. The long-term sustainability of our ports is dependent upon ongoing significant investment in infrastructure to ensure the requirements of modern and future shipping is met.

Given the indispensable link between maritime trade and Tasmania's economy, the key projects contained within TasPort's Port Master Plan, released in 2018, offers a co-ordinated vision by which we will future-proof our ports for the generations to come.

The Plan guides investment in port infrastructure improvements over the next 15 years. At the major ports of Burnie, Devonport, Bell Bay and Hobart, the Plan provides for greater capacity and capability, thus improving trade links nationally and internationally.

Together, these projects will ensure a network of fit-for-purpose infrastructure to facilitate future growth and demand at Tasmania's major commercial ports. By doing so, we enable the ongoing delivery of TasPorts vision. □



TasPorts' vision – to proudly connect people, places and solutions for the benefit of all Tasmanians.

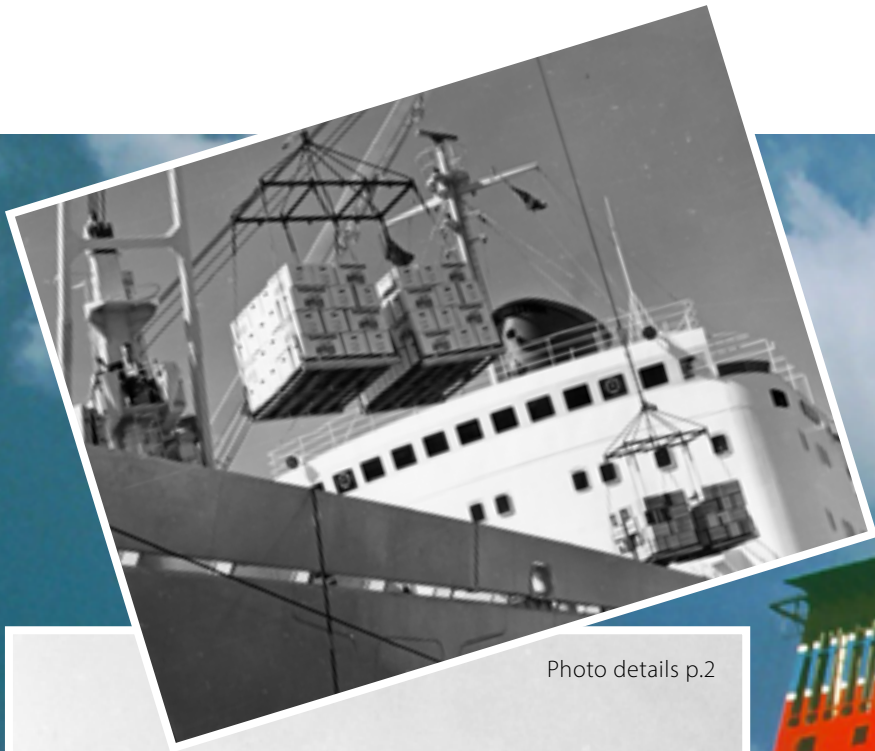


Photo details p.2

