

# MARITIME TIMES OF TASMANIA

No 74 – March 2021

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## Favourites

Selected items from the  
Museum's Collections

The Museum Building

Its beginnings

Its refurbishment

Its reopening

TasPorts News

AMC News

## Museum News

President's message

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and

Our regular features

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## from the president's log

by Chris Tassell

### March 2021

Perhaps not surprisingly in these times of COVID, the Maritime Museum's fortunes continue to be very mixed. After closing in March 2020, the Museum was able to reopen ten months later at the beginning of February this year. Reopening was a challenging exercise with the Museum having to meet all the new procedures arising from COVID and most importantly ensuring the wellbeing of the Museum's volunteers and staff. That this was done so quickly and effectively is a reflection on the commitment shown by all.

With the reopening, visitors to the Museum are able to enjoy two new exhibitions, 'Bill Mearns: Under the Spell of the Sea' in the newly redeveloped Gallery 2 and 'Writing and the Sea' in Gallery 1. Sadly, before the reopening, the Museum learnt of Bill Mearns' death. Bill was one of Tasmania's leading maritime artists and one of the few to be able to capture the essence of a vessel's character and its relationship with place, either at sea or otherwise, accurately. His passing is a great loss and it is some consolation that Bill and his family were able to see the exhibition fully installed late last year.

In January the Minister for the Arts, the Hon. Elise Archer, advised the Museum that it had been successful in its application for a further four years of funding for its Maritime Heritage Outreach and Education Program. Since it began in 2007 this program has developed to support what has become Tasmania's largest and most geographically diverse museum network. The program facilitates a close working relationship between the 35 members of the Maritime Heritage Organisations of Tasmania through a range of initiatives all aimed at promoting Tasmania's maritime heritage. The next four years will see a continuation of the present activities and a number of new initiatives including a statewide assessment of the state's maritime heritage collections.

The need for this program to highlight the importance of Tasmania's maritime heritage was underscored by the news that the Moorings Museum at Bellerive closed in January. Established by John Sargent, the museum's collections focused on the maritime history of Bellerive, the River Derwent and the contribution of the O'May family. Despite approaches by John to retain the collection on the 'Eastern Shore', very little interest in the collection was shown by local government. Fortunately for Tasmania, John has generously donated much of the collection to the Maritime Museum with objects from the collection included in the new 'Writing and the Sea' exhibition.

TasPorts has been a strong supporter of the Museum for many years and it is heartening that they have again committed to the Museum both financially and practically. Importantly TasPorts continue to facilitate the mooring of *Westward* in its very prominent place in Constitution Dock facing Davey Street. The renewal of this support has been the catalyst to begin developing new interpretation and directional signage for *Westward* that encourages visiting the Museum as well. TasPorts also continues to support the production and distribution of *Maritime Times of Tasmania*.

This month, after more than 20 years' service to the Maritime Museum of Tasmania, Rona Hollingsworth will be retiring. Rona's contribution to the Museum as curator cannot be overstated. She has been responsible for transforming the management of the Museum's collections from what might be expected of any well-intentioned group of volunteers to a standard that matches the state's principal government-funded cultural institutions. In some ways she has ensured that the Museum has led the way. For example, she initiated digitisation of the collection and now the Museum has more of its collection digitised and accessible online than any other large museum collection in the state.

Rona's contributions have not just been confined to the collection; she has for almost all her time at the Museum had to manage the exhibition program including the development of new exhibitions — a responsibility which expanded greatly with the acquisition of the Carnegie Gallery. More broadly, her professionalism and generosity are held in high regard by Tasmania's cultural heritage sector and have brought credit to the Museum.

The Maritime Museum wishes Rona every happiness in retirement with the knowledge that her contribution has profoundly shaped the Museum and its future. Thank you, Rona. □

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### Acknowledgements

#### Acknowledgement of Country

The Maritime Museum of Tasmania acknowledges the Tasmanian Aboriginal peoples as the traditional owners and custodians of the waters and islands of Tasmania that inform our work. We acknowledge and pay our respects to their Elders, past and present, and those emerging.

#### Our Patron

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

#### Our Supporters

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

#### MMT Committee Members for 2021

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Ross Studley, Treasurer office@maritimetas.org	The Committee also includes representatives from external organisations: Alderman Jeff Briscoe (HCC), Scott Carlin (TMAG), and Sara Schwarz (TasPorts).		

#### Maritime Times of Tasmania

The quarterly magazine produced by the Maritime Museum of Tasmania  
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#### Front Cover image

*Elizabeth* Whalebone and tortoise shell model of a whaler. MMT Collection  
Photo: Barry Champion  
Story p. 16

Also see *Maritime Times of Tasmania* No 49 (December 2014, p.20) 'notes from the curator'

#### 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. Please add to your calendar:

Deadline for the June issue is **Wednesday 12 May 2021**.



## from the brig

IN THIS ISSUE we thought we'd take a look at a few of the objects and stories in our collections by asking volunteers and staff to nominate one of their favourites. An interesting range of items, large and small, papers and solid objects, useful and ornamental, has been chosen. We hope these provide an interesting snapshot reflecting the richness and variety that can be found at the Museum. Some will be familiar, others perhaps less so. And, of course, there are many hundreds of objects, and thousands of photographs, that haven't been featured, but which add to the significance of the Museum's collections. Thank you to all who contributed, and especially thank you to Barry Champion for the excellent photographs that illustrate the Favourites in this issue, and to Rex Cox for the images of Favourites Afloat.

Another treasure, or perhaps group of treasures, of the Museum also deserves a mention: the volunteers. It's great that the Museum is alive again with visitors exploring the exhibitions on the ground floor, and it's also great to see volunteers chatting to our visitors. Their personal welcome has been commented on and complimented many many times in the Visitors Book and is perhaps even more appreciated now that we must all be mindful of maintaining distance and separation from one another.

Adapting the Museum to the regulations imposed by the response to the COVID 19 pandemic has been a challenge. The building's architects, for some unaccountable reason, failed to anticipate that in a hundred or so years' time, we would be expected to keep at least 1.5 metres apart from everyone else and avoid touching anything in common spaces. Everyone at the Museum has adapted quickly and without fuss to working from behind a perspex screen and wiping any flat surface, door handle or keypad with alcohol-based cleaner on a regular basis.

As a sign that things might be starting to return to some sort of normal, the Parade of Sail held on Sunday 7 February made for a spectacular sight on the River Derwent. *Westward* took part (see page 27) and thank you to the dedicated volunteer crew for ensuring that the yacht was ready and able to participate.



### crossword competition

Win a \$25 dollar voucher

to spend at Rolph's Nautical Gift & Book Shop at the Maritime Museum.  
Details on page 32

### Maritime Museum Members

We welcome new members:

Thomas Dutton  
William Friend  
Annalise Rees  
Joan-Mary Hinds

Not already a member?

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

### Membership Fees

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

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



Photo: Barry Champion

## SS Rosny

One of the favourite models in the Museum's Collection is of the ferry *SS Rosny*, made in 1937 by DG O'May and which has a length of 154cm.

The ferry, designed by Sydney-based naval architect, Walter Reeks, was built at Battery Point in Hobart by Frederick & Harry Moore, and was launched on 26 July 1913. Rosny operated first on the Lindisfarne run, but proved too large and was sold to Williamstown Council in Victoria in 1919 to run between Williamstown and Port Melbourne.

On its return to the River Derwent in 1931 it joined the O'May's Bellerive fleet where it was the reserve ferry until 1963. It played its part in the development of Hobart's eastern-shore suburbs as well as assisting in the building of the Floating Bridge (page 22). When it sank on its moorings on the Tamar River in 1967, one of its lifeboats was salvaged and used as a training vessel for scout groups, before being completely restored after its sale in 2012.

More details of the restoration of the lifeboat, now named Trim after Matthew Flinders' cat, are in 'The Trim Centenarian' *Maritime Times* No 51, p. 9

This photo (below) of *SS Rosny* shows one of the lifeboats under cover on the deck, and was featured on the front cover of *Maritime Times* No 51.

Ferries, such as *Cartela*, usually had a No Standing rule for the upper deck, but one sure-footed gent on *SS Rosny* sought a better view.

SS Rosny on the River Derwent

MMT Collection





## The Museum reopens



With perspex screen, social distancing signage and an aggressive cleaning regime in place, the Museum reopened the ground floor galleries on 1 February 2021, after a ten-month closure.

Our first visitors, from Queensland, were welcomed shortly after 9 o'clock.



### Come and see our collection

### Explore interesting new corners



### View old favourites

### new displays and exhibitions



Photos: Barry Champion







THE MUSEUM IS THRILLED TO WELCOME VISITORS again with two new temporary exhibitions on the ground floor. After the Museum's closure in March 2020 due to COVID, doors reopened on 1 February 2021 with *Under the Spell of the Sea*, a retrospective of esteemed Hobart marine artist, Bill Mearns, and *Writing and the Sea*, an exhibition showcasing artefacts and stories from the Museum's collection. The two ground floor exhibitions allow the Museum to reopen, attracting visitors while the permanent display for the Carnegie Gallery is redeveloped.

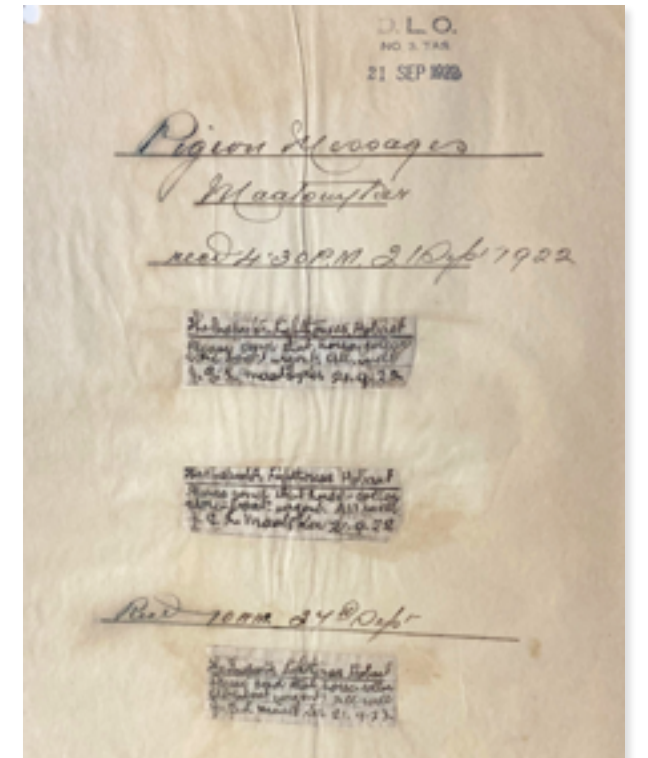
Works exhibited in *Under the Spell of the Sea* by Bill Mearns include previously unseen drawings, sketchbooks, models and watercolours (left). The collection of works on display provide insight to the artist's working process, life and passion for wooden vessels. Mearns was one of Australia's most respected marine artists and his works are known nationally. Many Tasmanian homes feature his wonderful paintings. He had a keen eye for detail and his work is an important record of Tasmania's and Australia's maritime heritage.

## notes from the curator

by Annalise Rees

Writing and the Sea celebrates written connections to the sea through the Museum's collection. Artefacts on display invite visitors to consider how and why the sea, and all things maritime continue to inspire writing in all its forms. Featuring well-known stories such as *Twenty Thousand Leagues Under the Sea* by Jules Verne (below), pigeon messages sent from Maatsuyker and Tasman Islands in the 1920s (right) alongside personal journals and accounts of sea voyages, the exhibition covers a range of writing styles and purposes.

The exhibition ties in beautifully with the commencement of our LUME Writers in Residence, Kate Gordon and Danielle Wood. Kate and Danielle began their research period at the Museum in February and will explore the stories of women and children in Tasmania's early colonial maritime history, and creative responses to specific objects in the collection. The resulting public outcomes will broaden the Museum's audience and demonstrate how creative practitioners can deepen our connection to historical artefacts through the medium of writing. Over the course of the year, outcomes will include writing workshops, talks, readings and exhibitions. All of these activities increase accessibility to the Museum's collections and provide opportunity for the community to share their stories enriching our understanding of maritime heritage in Tasmania. □



## exhibition Writing and the Sea



'Undercurrents'  
Barbie Kjar, Jennifer Marshall & Milan Milojevic.  
Photos: Barry Champion







Photo: Barry Champion

### *A Whale named Cyril*

One morning when I was in the office an MMT member arrived with a donation—a bronze whale sculpture, approx. 60cm long.

I fell in love, and offered to have it on my mantelpiece and take care of it. Unsurprisingly my offer to Rona, our curator, was declined. The whale went on display in the Maritime Museum.

Sometime later it was removed from display and a secure space to store it was discussed. No need. I have named the whale Cyril and he resides on my desk, admired by everyone. Cyril is definitely my favourite.

—Beth Dayton

Note: This bronze maquette, by Tasmanian artist Stephen Walker AM (1927-2014) features a Southern Right Whale, a species often seen in Tasmanian waters. A 'maquette' refers to a sculptor's small preliminary model or sketch. The full scale work from this maquette is located at Cockle Creek, in southern Tasmania. The maquette will be incorporated in the Museum's new permanent exhibition.



Photo: Barry Champion

### *Paparoa*

One of my favourite items in the Maritime Museum is the magnificent 1.5m model of *Paparoa*, which was acquired in 1999. Not only is this a splendid example of the work of Les Watson, the model's maker, but it is also representative of the steamers and diesel-powered vessels that carried Tasmanian produce to overseas markets for nearly 100 years. Their complex array of masts and derricks powered by steam winches was designed to handle a huge variety of cargo in piecemeal fashion and stow it safely in or extract it from the holds below deck.

*Paparoa's* owners, New Zealand Shipping Company Limited (NZSC), had a particular association with Hobart. Their early steamers began calling on a regular basis in 1884, taking on coal during the long voyage from Britain to New Zealand via the Cape of Good Hope, and this developed into a fortnightly cargo/passenger service run in conjunction with Shaw, Savill and Albion Company Ltd. and White Star Line Limited. This lasted for about 30 years, until the opening of the Panama Canal provided a more direct UK-NZ link. Later, the refrigerated cargo ships of NZSC and their associate, Federal Steam Navigation Company Limited, were familiar sights in all major Tasmanian ports, particularly at Beauty Point and Hobart during the fruit export season.

Built to a wartime design, *Paparoa* (10 005/1943) and sisters *Papanui* (10 002/1943) and *Pipiriki* (10 057/1944) were among the most consistent visitors, along with the similar Federal vessels *Devon* (9940/1946) and *Somerset* (9943/1946), later P&O's *Aden*. On one memorable occasion in March 1964, *Paparoa* and *Pipiriki* and fleet mate *Otaki* (10 934/1953) occupied adjacent berths in Hobart while loading apples and pears; *Papanui* arrived in the same port a couple of weeks later.

The three sisters, along with all units of the NZSC fleet, adopted Federal Line funnel colours in 1966. *Paparoa* was among the early victims of containerisation, being sold to the Greek flag in 1970. As *Margaret* it made one outward voyage to Australian ports (including Hobart) with general cargo before going to Taiwan for scrapping.

The image below, from MMT's Mercury Collection, shows the three NZSC vessels, *Paparoa*, *Otaki* and *Pipiriki*, when they were briefly in Hobart together on 10 March 1964.

—Rex Cox





## Otago hatch

I like talking to visitors to the Museum about this companionway/hatch which led to the officers' cuddy, and which was salvaged from *Otago*. It's 1.88m long and 1.24m high, so you can walk around and explore it from all angles. The hulk of *Otago* lies in the River Derwent, not far from where I live, so I feel a bit of a connection to its history.

*Otago* was a three-masted iron barque built in Glasgow in 1869 and later brought to Australia. Author Joseph Conrad took command in the late 1880s and in 1903 it was purchased by Huddart Parker and converted to a coal lighter.

The vessel arrived at Hobart in July 1905 and in 1931 was sold to a local shipbreaker Henry Dodge and towed to its present location. From the 1930s to 1960s it was cut up for scrap metal, had various parts souvenired or removed to museums, and was once set alight by vandals.

—Louis Rodway

There's more information at <http://www.maritimetas.org/resources/hull-scanning/otago>



## Oil lamp from Otago

A favourite object of mine is the simple little gimbaled oil lamp, saved from the barque *Otago*. Its most famous captain, the author Joseph Conrad, wrote of the ship's graceful lines when he first saw it lying alongside in Bangkok as 'like an Arab steed among a string of cart-horses'.

The lamp is an ordinary, functional everyday object that needed oiling and cleaning every day. I wonder if the ordinary seamen who cared for the lamp stopped to think of Conrad sitting under its glow writing notes of some adventure encountered by the ship—words which might later find their way into *Typhoon*, *The Shadow-Line*, or some other book or essay in his prodigious output?

My spine shivers at the thought of what the lamp could tell us if its glow could project his words onto the cabin walls. *Otago's* companionway is on display in the Museum, while the ship's rusting ribs can be seen in the River Derwent (below, right), at the eponymously named Otago Bay.

—Michael Stoddart



top: oil lamp, mounted on gimbals, from *Otago*  
Photo Barry Champion

centre: graceful lines of the barque *Otago* (367/1869)  
Photo: Commons

right: '*Otago*'  
Christine Blunden, 1983; Ink and wash on paper  
MMT Collection P\_1996-027

facing page: *Otago* hatch  
Photo: Barry Champion





Photo: Barry Champion

### *Sextant*

Sextants always interest me. I think they are works of art in their own right, but I also appreciate the intricacy and precision of their manufacture that makes them, in the right hands, such accurate instruments of navigation.

A sextant is an instrument which can measure angles up to  $120^{\circ}$ . It's mainly used to measure the altitude of the sun at sea. Essentially, it has two mirrors: a fixed horizon glass (half silvered and half clear), and a movable index glass. An arm, which moves over a graduated scale, is attached to the latter and allows the operator to read the angle directly from the scale when the reflected image of the sun touches the visible horizon.

This sextant belonged to Captain Richard Copping and was originally in the collection of the Shiplover's Society.

—Barry Champion



Photo: Barry Champion

### *Mary Blair*

The portrait of the barque *Mary Blair* entering Hong Kong is the finest known China Trade painting with a clear Tasmanian association. *Mary Blair*, constructed in 1870, was one of many vessels built in Aberdeen for Australian and New Zealand shipping interests in the late nineteenth century. When the vessel arrived in Sydney, *The Sydney Morning Herald* of 13 April 1871, reported that 'She is truly a really beautiful vessel and justifies all the excellent reports made regarding her admirable lines'.

Almost immediately, *Mary Blair* entered the China Trade with Tasmanians often being part of the crew. In 1876 the vessel was registered in Hobart with new owners Belbin & Dowdell and not surprisingly the number of Tasmanians crewing the vessel increased to more than 50%. It is reasonable to presume that the portrait at the Museum was painted about this time. In 1886, *Mary Blair's* association with Tasmania ended when sold to South Australian and then soon after to Dutch interests.

The Museum's portrait is a classic China Trade painting. In this view, *Mary Blair* is presented on the seaward side of Hong Kong Island with

typical Fujian sea-going junks in the background. Rarely were the trade painting portraits signed by the artists and ours is no exception. Just as we don't know who the artist might be, we also don't know who thought enough of *Mary Blair* to commission the portrait and bring it back to Hobart. What we do know is that nearly 140 years later the painting was languishing in Hobart garage.

Serendipitously in 2017 the Museum held a free open day and one of the many visitors commented that they had a painting of a ship similar to those on display and would the Maritime Museum like it? Soon after a badly damaged painting of an unknown ship was donated to the Museum. Through grants the portrait of what had now been identified as the Hobart barque *Mary Blair* was conserved and placed on display.

Perhaps more than any other object in the Museum, the portrait of *Mary Blair* exemplifies the scale and significance of Hobart's direct links with Asia and the Pacific in the nineteenth century.

—Chris Tassell





Photo: Barry Champion

### Elizabeth

A model of the whaler *Elizabeth* made from whalebone and tortoiseshell and encased in a 390mm-high glass dome was accompanied by an old label which stated: 'Elizabeth of Hobart Town 1840. Made by a French prisoner transported from Canada for participating in a mutiny in that colony'. Presumably that was a French Canadian convicted and transported to Australia after the Canadian uprisings of 1837-1838.

After the model's acquisition by the Museum in 2014, researchers found that all French Canadians sent to Australia went to NSW (and all but one returned to Canada). Some American prisoners from the uprising in Upper Canada did come to Hobart, where they worked on building Sandy Bay Road. It was also established that, while several whalers named *Elizabeth* called at Hobart, none were based here. We might never be able to identify the talented model maker, but we treasure his work.

Reference:  
'notes from the curator'  
*Maritime Times* No 49,  
Summer 2014, p. 20

### Favourites with background stories



My first thoughts when asked about favourite items in the Museum were of documents/drawings and a photo, not currently on display, but with stories that were so intriguing. So perhaps it's the stories rather than the value of the actual objects that really draw me in!

Hand-illustrated letters (like the one below) sent by Captain Parry of the survey vessel *Dart*, to his young wife in Elboden St Hobart were donated by a fellow whose family knew the Parrys on Vancouver Island.

The full story *Return Post from Nanaimo to Hobart* was featured in 'notes from the curator' in *Maritime Times of Tasmania* No 61, Summer 2017.

A framed photo of the liner *Queen Mary* in Hobart, June 1941 (above) was donated by Mrs Grace Burke.

As a nurse, she'd sailed on HM Troop Transport *Queen Mary* to Egypt during WWII. After the war she saw this photo in a shop window in Hobart while walking with her new husband and it brought back many memories. Her husband bought it for her and the fact he'd bought it, though they were very short of cash, was still very important to Mrs Burke when she was in her 90s and living at Mary Ogilvy Home. She spoke to me there before donating it to the Museum.

—Rona Hollingsworth







## The Maritime Museum of Tasmania and the Carnegie Building

by John Wadsley



IN ITS EARLY DAYS our Maritime Museum building, funded by the philanthropist Andrew Carnegie, housed the Tasmanian Public Library.

Hobart already had a public library before Carnegie's largess arrived. The Tasmanian Public Library was established in 1848, and located in Barrack Street. It was a subscription library, aimed very much at the middle and upper classes. In 1859 the library moved to Macquarie Street, but it closed in 1867 after government funding was reduced. With the construction of the new Hobart Town Hall, space was provided for a new public library which opened in 1870, but it was only a reference library with no lending services. The library was managed and financed from 1881 under a joint arrangement between council and government.

The library became very popular, and by the 1890s, there was insufficient space. The council eventually agreed to donate land used as gardens behind the Town Hall for the construction of a new library building. The government was less inclined to fund this project, following its reluctance to fund the library's ongoing costs and the purchase of books. So when news of Carnegie's offer to provide free public libraries throughout the British Empire became public in 1902, it must have seemed a godsend. The Chairman of the library trustees, Mr CM Tenison, wrote to Carnegie in August 1902. By November, Carnegie had replied offering £7500, as long as a free lending library was included, on a suitable site basically rent free in perpetuity, and a guarantee that the ongoing expenses would be paid. Legislation was passed in State Parliament with all these conditions attached.

The winning design for the new library was submitted by local architects Alan Walker and Douglas Salier. It was to be built from sandstone (to fit better with the Henry Hunter-designed Town Hall), but this was more than the budget could afford. Eventually the brick and stone design we see today was adopted by the trustees and the council. Events moved quickly with the foundation stone being laid during a grand ceremony on the morning of 22 February 1904.

Construction work did not start until January 1905 and was done by the Cooper family business of stonemasons and builders. Many local firms had a hand in its fitting-out. The lighting was installed by the Hobart Gas Company.

On Monday 11 February 1907, the new Tasmanian Public Library was opened by the new Governor, Sir Gerald Strickland. Initially only the reference library and the newspaper reading room were available; the lending section opened a few months later. Many of the books in the free lending section came from public donations, an indication of how important the community saw the provision of a free lending service. The library struggled primarily because of the joint control between council and government until, in 1944, it became part of the State Library, with the passing of the Libraries Act 1943, until the new library was built on the corner of Murray and Bathurst Streets and opened in

September 1962. By then it had given 55 years of service as a free public library, fulfilling in great measure the aims of Carnegie's endowment.

The history of the Maritime Museum is much shorter than that of the Carnegie Building, but it is worth remembering the important milestones:

1931 – The Shiplovers' Society of Tasmania is formed, after a suggestion from Henry Wilson.

1936 – A major nautical exhibition was held at the Hobart Town Hall in February attracting much interest, with 2650 visitors. The Shiplovers' Society exhibition displayed 134 models, 193 pictures/photographs, 118 relics and records, 45 articles associated with sea-faring and 16 special loaned exhibits.

1950 – At the Annual General Meeting of the Shiplovers' Society, it was reported membership was nearly 200.

1957 – After the Narryna Folk Museum opened at Battery Point, the Shiplovers' Society was able to use a room there to display part of its collection.

1960s – With the passing of some of the founding members, interest in the Shiplovers' Society begins to wane, but it was not formally terminated until ca 1996.

1974 – The Maritime Museum of Tasmania was established and opened a display in a stone building behind St George's Church (known as the Mariners' Church) in Battery Point.

1983 – The Maritime Museum moved to Secheron House in Battery Point— leased from the State Government.

1998 – The State Government sold Secheron and used part of the sale proceeds to refurbish the Carnegie Building in Argyle Street for the Maritime Museum.

1999 – The Museum moved to the Carnegie Building and, in 2000, the Museum was officially opened by Her Majesty Queen Elizabeth II.

2012 – A storage facility was acquired at Cambridge Park to improve storage of the Museum's collection of small boats, other large objects and its model boat collection.

2016 – The Maritime Museum entered into a new agreement with the City of Hobart, enabling the installation of a lift and the Museum to take control of the first-floor gallery for temporary and travelling exhibitions.

2020 – The Museum closed temporarily because of the COVID-19 pandemic. This provided the opportunity to undertake a major redevelopment of all galleries.

2021 – Galleries on the ground floor of the Carnegie Building were reopened to the public in February. □

This article includes extracts from previous articles published in *Maritime Times of Tasmania* No 49, December 2014 and No 55 June 2016. facing page, top: Original drawing of the Carnegie Building (Walker & Salier) 1904. Image courtesy of TMAG. lower image: Reading Room in the Carnegie Building ca 1907. Image TAHO

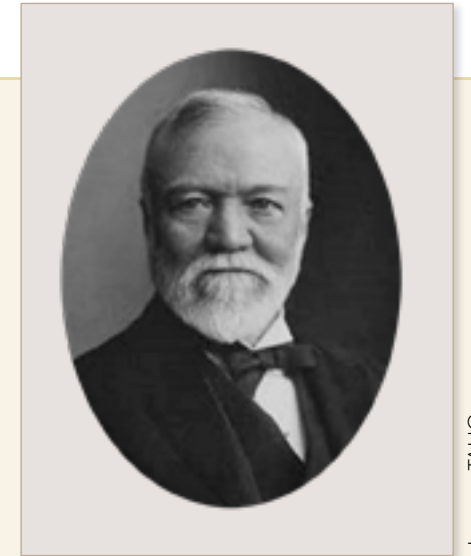


Image: TAHO

ANDREW CARNEGIE (1835–1919) was a Scottish-born industrialist, who made his fortune in the booming economy of the United States during the late 19th Century. Born in Dunfermline, Scotland, he was the son of a weaver, but by the late 1840s the family was almost destitute as new industrial technologies threatened to destroy traditional hand weaving. They moved to Pennsylvania in 1848, where Andrew started work in cotton and woollen mills. By 1853 he had become a telegraph operator with the Pennsylvania Railroad Company. This was an important experience for him as railway development was literally powering the growth in the US economy. He quickly learnt his trade, was promoted and made wise investments in the railways and oil. It was the steel industry that made his fortune.

When he retired he gave away most of his vast fortune for philanthropic purposes. A key interest was the support of public libraries, mostly in the USA, but also Britain, Canada, Ireland, New Zealand, South Africa, the Caribbean and Europe. Although Australia has only four Carnegie Library Buildings, in Hobart, Mildura, Northcote and Midland Junction, it is certainly true to say that Carnegie's legacy had a lasting impact.





## Figurehead from *Svenør*

Salvaged from the wreck of *Svenør* on the south-west coast of Tasmania, this fragment is now in the Maritime Museum.

After fronting up to storms and being shipwrecked, the weathered face of *Svenør's* figurehead retains a calm outlook. I imagine a craftsman on the west coast of Scotland, possibly in Greenock, carefully carving the detail while inspired by a familiar face. *Corryvreckan*, renamed *Svenør* by Norwegian owners, was built at Port Glasgow in 1884. We have traced the documents from the shipyard of the builder, Robert Duncan, taken over by Russell and Co., later Lithgows, to a Scottish archive but, with archives temporarily closed, we have not yet traced the carver.

—Anna Lucas

'Wreck of the barque *Svenør*', an illustrated story of the ship's origins and fate was told by Tony Fenton and Janet Fenton in 'Summer Reading 2019-2020'. Available online at: [http://www.maritimetas.org/sites/all/files/maritime/summer\\_reading\\_2019-2020.pdf](http://www.maritimetas.org/sites/all/files/maritime/summer_reading_2019-2020.pdf)

## Bell from *Zealandia*

This bell was featured in 'notes from the curator' *Maritime Times* No 57, Summer 2016, p. 24. The Museum was fortunate to acquire this bell at an auction, where the purchase was facilitated with the support of Commander David Hamilton.

The steamer *Zealandia* (6660/1910), was a Huddart Parker coastal liner, which carried cargo and passengers between Sydney and Hobart and made trips to Port Davey, Port Arthur and Coles Bay in the 1930s. The bell might have been rung to call passengers to dinner, used in deck games, or offered as a prize at popular *Zealandia* balls.

More information is in *Maritime Times*, No 57, Summer 2016, p. 24 and in *Ships of Hobart Harbour* (2014) by Rex Cox and GW Cox.



Almost 150 years old, the Wilson (or Paisley) Dinghy gives us an intimate connection to the people who lived and worked in southern Tasmania in the years immediately following the end of transportation in 1853.

The family story passed on with the dinghy tells us that it was built by Walter Paisley as a wedding gift for John and Dinah Wilson in 1872. As such, through Walter Paisley, the dinghy connects us directly to Point Puer, the correctional establishment for boys at Port Arthur, where a 13-year-old Walter arrived as one of the first intake in 1833. There are few artefacts that I am aware of where such a strong connection can be made to a named inmate of Point Puer. All we generally know of Point Puer, the first purpose-built reforming institution for criminal boys to be built in the British Empire, can be found in documents and so, while the dinghy was built many years after Walter had left, to have a physical object with such a connection is of great interest.

The wedding present part of the story is of similar interest. The family story tells us that Dinah Wilson used the dinghy almost every day of her life, even being photographed in it (below) for a story in the *Mercury* celebrating her 88th birthday in 1937.

This gives us an idea of what life was like for families in the Huon and Channel regions in the late nineteenth century. The waterways were the highways and the dinghy was the equivalent of today's SUV. Perhaps Dinah didn't use the dinghy for the school run, but the family story tells us that she did use it to row from the family home at Port Cygnet across the wide Huon River to the different sites on the western shore where her husband was building vessels close to sources of suitable timber.



Photo: MMT Collection

## A Dinghy with Character

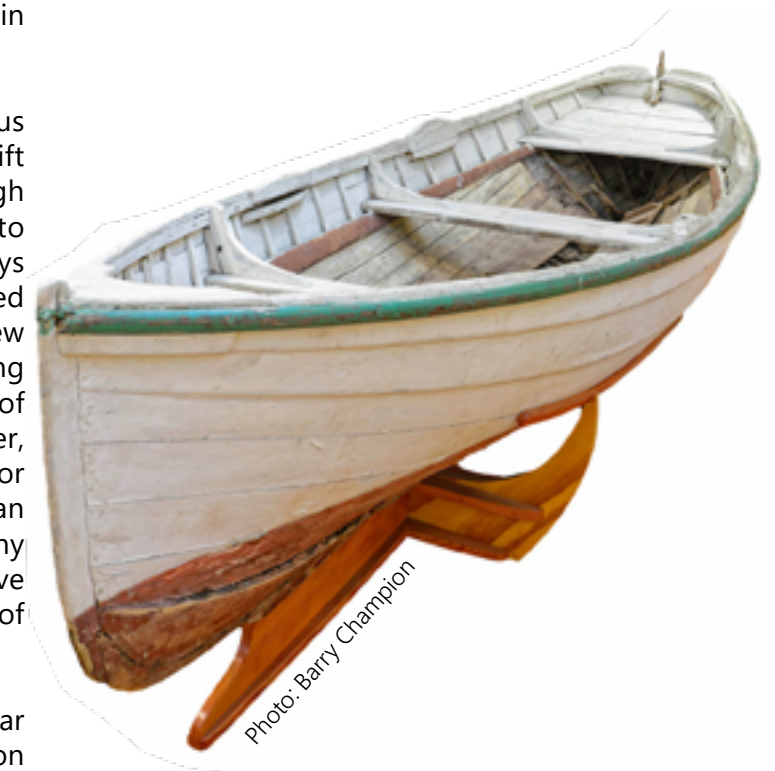


Photo: Barry Champion

Finally, what interests me, and why this is a favourite object of mine, are the questions the family narrative raises. Why did Walter build a boat as a wedding present for a boatbuilder and his new wife? Where or how did he learn boatbuilding skills? (His conduct record during his two terms at Port Arthur makes it seem doubtful that he learnt such skills there.) How did he know the Wilsons and how did he and the Wilsons navigate the post-transportation social awkwardness between ex-convict and free or 'Tasmanian-born' settler?

I'm glad that the Wilson Dinghy hasn't been restored, allowing us to see the evidence of the many repairs and modifications carried out over the years that demonstrates its importance as a well-used working boat. The Museum is incredibly fortunate to have been entrusted with the dinghy and its well-guarded memories and, while I'm unlikely ever to find answers to all my questions, I enjoy fossicking in the records for little snippets of information on the lives associated with it.

—Mark Hosking





*Prospectus*  
for  
*Hobart Floating Bridge*  
1938

My favourite object in the MMT collection is the Prospectus issued by the Hobart Bridge Company Limited in 1938. The Prospectus offered shares to the public for the proposed Hobart Floating Bridge across the River Derwent. The bridge was designed by Allan Knight, Chief Engineer with the Public Works Department, later to become Commissioner of the Hydro-Electric Commission in 1946.

The document provided all the usual information about the company's capital, the value and issue of shares, the economic situation and forecast use of the bridge, as well as construction costs and expected profit from sale of the company's land on the Eastern Shore, where development was hoped to boom with the bridge's opening. Interestingly, the Prospectus also sets out the revenue that would come from tolls to be charged for the users to cross the bridge. The floating bridge operated from December 1943 until the Tasman Bridge opened in 1964. Tolls were charged for a part of that time. Can you imagine how brave the government was in those days to charge a toll! No chance of that happening today.

—Ron Gifford

top: Prospectus issued by the Hobart Bridge Company Ltd 1938  
MMT D\_2019\_002

left: 'Linking the Derwent's Shores', *Mercury* 25 October 1943  
MTT OM232

below: RAN auxiliary minesweepers, HMAS *Coombar* and HMAS *Goonabee*, assisted in moving sections of the new Hobart Floating Bridge into position in October 1943. Photo: BA Sheppard



*A Favourite Portrait*

PHILLIS SEAL (née Goggs) is one of Hobart's unrecognised early pioneers. She was a survivor and an achiever. She was the wife of a prominent settler and businessman Charles Seal. Born in 1809 in Norfolk, England, she married Charles Seal in 1830 in Norfolk. They came to Hobart where Charles was already an established businessman. She bore nine children and supported Charles in his community endeavours and businesses. When Charles died suddenly, he left his business empire to Phillis—a house, a fleet of ships and several businesses plus seven children. She ran the businesses very successfully for 12 years, continuing to be involved in her community and successfully petitioning for better conditions for the crews of whaling vessels at a time when businesswomen were rare. At 57 she sold her fleet of whalers and moved to Ballarat to retire near family.

—Anne Ashford

Also see *Maritime Times of Tasmania* No 61 (December 2017) at [http://www.maritimetas.org/sites/all/files/maritime/maritime\\_times\\_issue\\_61\\_summer\\_2017.pdf](http://www.maritimetas.org/sites/all/files/maritime/maritime_times_issue_61_summer_2017.pdf)





Photo: John Wadsley

### *The Diver's Suit*

‘ ... conjures up great images of ‘Boys Own’ stories of danger’

One of my favourite objects in the Museum is the Diver's Suit. This probably dates from the late 1920s/1930s and was made by Siebe Gorman & Co. of London, a well-known company that first produced diving equipment in the 1830s. I suppose I've always been drawn to this object because of the great response we get from visitors who see it at the Museum. And especially the comments from children, who can't believe someone would stagger around on the sea floor in one of these suits! Before scuba equipment, divers had to use these canvas suits with heavy brass helmets weighted down with heavy boots and lead. This technology was used in Tasmania from the 1850s up to the 1960s. 'Hard hat' divers would be employed on shipbuilding, wharf construction, salvage of capsized vessels, removing undersea obstructions and recovery of bodies from shipwrecks.

And of course, the suit conjures up great images of 'Boys Own' stories of danger with what the diver may encounter. Doing research as part of redeveloping the ground floor galleries last year, I came across a real life adventure that actually happened to Joe Hodgson, who wore this diver's suit. The newspaper article recounted an incident when Joe was working at the port of Burnie in 1926.

#### DIVER HODGSON'S SENSATIONAL EXPERIENCES

Every moment he is flirting with death ... a shadow crossed his vision and for a moment seemed to fill the sea around him, ... he was clasped in the deadly embrace of a mammoth octopus ... with tentacles 15 feet in length. So strong was the grip of the reptile, so sudden and fierce was its attack that Hodgson was thrown to his back ...'

Of course, some journalistic licence was probably used to capture the reader's attention!

Joe Hodgson had begun diving at the age of 17 in 1912, following his father, Henry, into the trade. Joe worked for the Hobart Marine Board right up to the 1950s, even setting an Australian deep-diving record of 120 feet in 1920. Apart from potential octopus attacks, divers did have to be careful not to fall over. If they did, water from their boots could fill up their helmet and they would drown. The suits were not absolutely waterproof.

It was said that Joe Hodgson crowded into a few years as much adventure and as many narrow escapes as the average man would never see in several lifetimes. His suit remains as testimony to a brave, hard-working man.

—John Wadsley

### ship spotter

by Rex Cox



*The Judge* arriving Hobart 13 January 2021 Photo: R Cox

### *The Judge*

In *Maritime Times* No 72 we talked about ships with unusual names, and here's another to add to the mix. The arrival of bitumen/asphalt tanker *The Judge* (28 013/2016) at Selfs Point on 13 January reminded me of a Hobart wharfie years ago who was given the nickname 'The Judge' because he was always sitting on a case! \*

This is one of many vessels now fitted with a scrubber system, which accounts for the unusual box like structure aft of the funnel. Scrubbers, or exhaust gas cleaning systems, remove harmful elements from the ship's exhaust before it passes through the funnel into the atmosphere. Among other environmental benefits, they are claimed to reduce the sulphur content from 3.5% to 0.5%.

*The Judge* also illustrates the complexities of present-day shipping, being registered in the

Marshall Islands and operated and managed by Trafigura Maritime Logistics Pte Ltd, Singapore – a subsidiary of Netherlands owner Trafigura Beheer BV. While carrying this company's colours, it is in fact leased from Minsheng Financial leasing Co Ltd, China, a subsidiary of another Chinese company, Jiangsu Huajiang Marine Co Ltd. Confused? Well, the same arrangement applies to seven other *The*-prefix bitumen/asphalt tankers in Trafigura's fleet: *The Amigo*, *The Prospector*, *The Blacksmith*, *The Diplomat*, *The Chief*, *The Deputy* and *The Sheriff*. Is there a bit of a Wild West theme going on there? Thanks to fellow ship photographer Chris Gee of WA for unravelling this for me. □

\* There was also a workmate of 'The Judge' who gloried in being called 'London Fog', because he refused to lift.

*The Prospector* at Fremantle 23 July 2020 Photo: C Gee







*Windeward Bound* and HMAS *Hobart*



*Yukon* and MPV *Everest*



### *Favourites Afloat*

#### Parade of Sail — 7 February 2021

Favourites on the River Derwent during the Parade of Sail on Regatta Day

above: Crew on the Museum's own *Westward* give a hearty wave from left: Peter Wright (skipper), John Wadsley, Beth Dayton, David Smith, Mark Hosking and Louis Rodway. Out of sight are John Wedd and Annalise Rees. The French Antarctic vessel *L'Astrolabe* is in the background beyond *Windeward Bound* and astern of MPV *Everest*

facing page, top: local legend, *Windeward Bound*, a sail-training Tall Ship with a brigantine rig, and HMAS *Hobart*

The distinctive red sails of the historic ketch *Yukon* with the Antarctic supply ship MPV *Everest* in the background  
Photos: Rex Cox





## UNDER in Norway

Photo: Lillian Treit



### A restaurant, five metres below the sea

**Interview with Australian Maritime College alumnus, Sean van Steel Bachelor of Engineering (Naval Architecture) with Honours**

After graduating from AMC in Launceston, Sean worked for an oil and gas company with a head office in Norway. When the price of oil crashed in 2015/2016, he established Core Marine (CMA) with another AMC graduate, Ben Fitzgerald, and colleague Øyvind Johnsen.

#### What were some of the engineering challenges when working on Norway's first underwater restaurant, UNDER?

UNDER was the first project we had as CMA, and opened so many doors for us as a new company. We still can't quite believe we have been a part of something so unique and globally recognised.

Initially our scope was to define the waves and weather UNDER would be subjected to. Our responsibility snowballed into designing and overseeing the entire marine construction works, including: stability analysis, lifting operations, floating of the structure and final in-place design.

UNDER was constructed on a quayside barge as a single concrete structure, floated into position, and lowered to the seabed. This was an incredibly challenging task: to steady a structure that is not designed to float. Normally to manage buoyancy we would add tanks or similar, but given the architectural nature of the building designed by the world-famous firm Snøhetta, we were not allowed to add such devices. To make things more challenging, we were trying to perform a complex marine operation on a shoestring budget.

Normally we solve an engineering problem using a simple tool where aesthetics don't matter; or design a very bespoke and complex tool with a price tag to match.

Designing a structure with the world's largest open sea facing window, exposed to some of the roughest conditions in the world in the North Sea, also brought challenges. The water pressure on the window is high, and demanded detailed design to ensure it wouldn't break during a winter storm.

#### How do we get such a large structure to sit on the seabed and not be pushed over or float away — while looking spectacular?

We applied our analysis skills to develop a solution that enabled a relatively simple, albeit unconventional, construction plan. We proved that we could transfer our skills and knowledge to a new industry and shake off the perception of expensive oil and gas constructions.

#### You have had an amazing career so far. How well did your degree equip you for the realities of working in your profession?

The degree I got from Australian Maritime College prepared me perfectly for the workforce: I had useful skills from day one. To this day I still refer to some of my notes and textbooks from AMC. The practical nature of the course taught me how to solve almost any problem. □

## AMC News

### AMC awarded two national Defence industry prizes

The Australian Maritime College's strong engagement and ongoing partnership with Defence has been recognised with two accolades at the Defence Connect Australian Defence Industry Awards.

AMC was named Academic Institution of the Year, and its commercial arm AMC Search won the 2020 Regional SME of the Year, recognising its expertise at delivering bespoke training solutions for a rapidly expanding autonomous maritime systems capability in Defence.

This includes being awarded a three-year contract to deliver autonomous systems training to the Royal Australian Navy and for investing in innovative training software called ROMULUS that significantly improves training outcomes for defence trainees. In addition, AMC Search was named a finalist in the category of Prime Contractor of the Year.

AMC Principal, Michael van Balen AO, was delighted to accept the two awards on behalf of the University of Tasmania's specialist maritime institute.

'We're very proud of the strong partnership we have built with defence and related industries,' Mr van Balen said. 'To have that recognised nationally is a real credit to the individuals and teams who work together to bring the spirit of that partnership to life.' □



AMC team members toast their success at the Defence Connect Australian Defence Industry Awards (L-R) Zhi Leong, Jen Smit, Chris White, Damien Freeman and Jan Lynch. Photos supplied by AMC.



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

## knot so hard

a series by Frank Charles Brown

### No 57 Trigger Bend

This bend is reported to 'keep light pressure on the draw loop in order to permit release even under hard strain'. I interpret this as being an easy knot to untie every time. Experiments with various types of line showed that there is a need to ensure the knot is firmly tied if the lines are stiff and/or slippery. I would recommend that it only be employed with flexible non-slippery lines and in this case it should prove a handy bend to know.



1—Form an open loop with the heavier line if the two are of different size, and locate the other line.



2—Wrap the line around the loop firmly starting on the Standing Part.



3—Continue wrapping firmly and finish by tying a slipped Thumb Knot.





## from the galley



The article from the AMC that talks about UNDER, Norway's first underwater restaurant (page 28) got me thinking about what one might eat underwater.

I would imagine it would be very difficult for a person to actually eat underwater without choking or swallowing large amounts of seawater. Not least of your problems would be the bread of your booty getting soggy. Perhaps you might be able to manage with tubes of food, like an astronaut, but it doesn't seem a very attractive proposition. And I would imagine the very act of eating would be an attraction for nearby fish.

I remember snorkelling near the jetty at Darlington, on Maria Island, and someone suggesting letting loose a handful of breadcrumbs in the water and then being absolutely inundated with a frenzy of feeding fish, a blur of silver flashes and sharp movements that ended as quickly as it had started. So I guess sitting at a table behind a huge glass window in a kind of inside-out aquarium is going to be the closest we might get to eating underwater.

Here's a recipe for a hearty Norwegian fish soup to be enjoyed in front of your fish tank or other favourite view. It's from the Norwegian Seafood Council at [www.fromnorway.com](http://www.fromnorway.com)

The UNDER website is at <https://under.no>

## NORWEGIAN FISH SOUP

- 200g haddock fillet (Blue Grenadier or Ling would be the Tasmanian equivalent)
- 2 carrots
- 1 slice celeriac (celeriac imparts a unique flavour, but you could substitute cauliflower stalks/florets)
- 1 sprig of parsley
- 1 tbsp butter
- 2 tbsp flour
- 1 litre fish stock
- Juice of half a lemon
- 2 egg yolks
- 1 dl (or 100 ml) double cream
- salt
- chives, fresh
- ½ tsp curry powder
- Pinch or two of cayenne pepper

DICE the fish, one carrot, and the celeriac.

SLICE the other carrot and set aside.

MELT the butter in a large saucepan.

STIR in the flour, add fish stock gradually, and stir the soup until it is smooth.

ADD the diced vegetables.

SIMMER for approx. 15 minutes.

REMOVE the vegetables from the soup.

MIX, in a separate bowl, the lemon juice with the curry powder, cayenne pepper, egg yolk and cream.

ADD to the soup.

ADD diced fish, the slices of carrot and the parsley, then let the soup simmer until the fish is cooked through (approx. 5 minutes).

REPLACE the diced vegetables

SEASON with salt.

SPRINKLE the soup with chives and

SERVE with bread on the side.



## postcard from *Prince Edward Island*

Wood Islands lighthouse (1876), south east PEI  
Insets: Prim Point lighthouse (1846); Lobster

— POST CARD —  
Carte Postale

Hey there. We're still in Charlottetown.  
Sorry your trip was cancelled.  
Here's a compensation of sorts:  
a link below to ISLANDNESS  
— a book of images of PEI.



Being Tasmanian you will be able to relate to that feeling of Islandness, and it's a special feeling here on PEI too.

Hope to see you when all these travel restrictions ease. Can promise you some great food. Fresh local produce. Beaches. Fishing. Tours, Golf, Galleries, Interesting shopping, French River village, one of my favourite spots, Anne of Green Gables (museum). Did you ever read that book? It's all on the island. Can't wait to see you here.

ISLANDNESS  
<https://www.tourismpei.com/islandness-a-collection-of-inspiring-images>

Cheers  
— Nat



TO: THE EDITOR

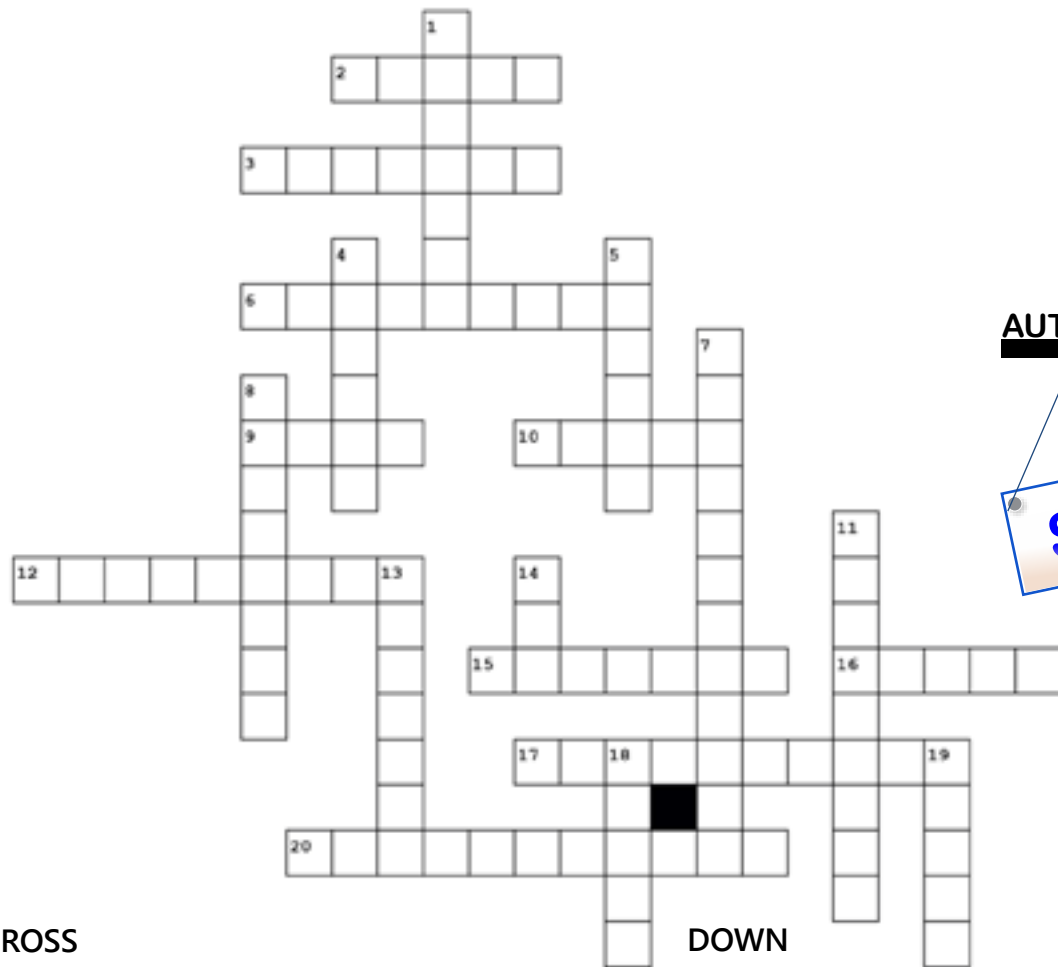
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PS - Lots of lovely old lighthouses here - some with foghorns. Early ones built prior to 1850 were often octagonal and made of local timber (when it was more available). BTW, if the link is a problem Search: Islandness PEI tourism - then download pdf and view full screen. 44 really great images.



# crossword competition      march 2021

SEARCH for crossword answers in the pages of this March magazine (MTT 74) and enter our competition to win a \$25 voucher from Rolph's Nautical Gift and Book Shop at the Maritime Museum. Here's a clue to get started: *look for the answer to 6A on page 20.*



## ACROSS

- 02. Oil lamp on gimbals is from . . . . .
- 03. Determines angle between horizon and celestial body
- 06. Bell from . . . . . was purchased at auction
- 09. Businesswoman sought better conditions for . . . . .
- 10. Norway's underwater restaurant
- 12. Whaler under a dome
- 15. Dinah Wilson's dinghy was built by Walter . . . . .
- 16. Red sails on the ketch . . . . .
- 17. Haughton Forrest's residence/studio
- 20. Andrew Carnegie was born in . . . . .

## DOWN

- 01. Les Watson made ship's model of . . . . .
- 04. Sculptor of bronze whale, Stephen . . . . .
- 05. PEI is a province of . . . . .
- 07. *Svenør's* original name
- 08. Exhaust gas clearing system on ship
- 11. China Trade ship (4,5)
- 13. Diver's suit was worn by Joe . . . . .
- 14. Exhibition: Under the spell of the . . . . .
- 18. Designer of Hobart Floating Bridge (5,6)
- 19. Grace Burke sailed on *Queen Mary* to . . . . .

ALL CORRECT ENTRIES received before 12 May 2021 go into the draw for a \$25 voucher to redeem in the Maritime Museum's gift and book shop. One entry per person. Entries on a photocopied or scanned page are acceptable. First correct entry drawn is the winner and will be announced in the June 2021 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 74 CROSSWORD to admin@maritimetas.org Remember to add your name and contact details to paper entry or to email attachment. Judges' decision is final.

THE WINNERS – the first correct entry out of the hat for the December 2020 crossword in *Maritime Times* No 73 was a joint effort: John and Noel Brodribb. Congratulations!



Our digital Summer Reading supplement with a mix of articles, short notes and reviews of selected books is on the Maritime Museum website at: <http://www.maritimetas.org/resources/newsletters/summer-reading-special-2020-2021>



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*Yacht rounding the point with the Iron Pot behind*

Haughton Forrest  
Oil on canvas ca 1900



*Tasman's Discovery Ships: the Heemskirk and the Zeehan*  
Haughton Forrest  
Oil on canvas ca 1896

right: 'Heathville'  
Images supplied by TasPorts



## One of our Favourites – Captain Haughton Forrest

As one of a number of nautical acquisitions, in 1987 the Marine Board of Hobart purchased the Haughton Forrest painting, *Yacht rounding the point with the Iron Pot behind*.

TasPorts continues to be a strong supporter of the preservation of Tasmania's rich maritime history. Today this important painting is hung in pride of place at TasPorts' Hobart offices.

Haughton Forrest (1826–1925) was born at Boulogne-sur-Mer, France, the tenth child in the family with a distinguished military background who travelled extensively. Young Haughton was educated in Jamaica, where his father took up sugar plantation interests, and later at a military college in Germany.

In 1852, Forrest obtained a commission in the British Army before resigning to join the British Post Office service. In 1855 he married a widow, Susan Henrietta Bunce. Their early life together was spent on the Isles of Wight and Man, where Forrest indulged his love of yachting and painting, particularly marine subjects. They had two sons, one of whom died in infancy, two daughters and his step-daughter. There is no record of Forrest receiving an education in the arts, so he was likely self-taught.

After hearing Australia described in glowing terms, Forrest decided

to emigrate to Tasmania, and in 1876, aged 49, Forrest and his family sailed aboard *James Macduff* to Melbourne, where they transhipped to the steamship *Derwent* for the crossing to Launceston. In north-east Tasmania, Forrest took up a grant of 100 acres on the west bank of the Ringarooma River. He held appointments as Bailiff of Crown Lands, Inspector of Nuisances and Superintendent of Police in the Sorell district, but from 1881 onwards devoted his time to his painting, moving to an area called Wellington Hamlets, now South Hobart, where he painted prolifically, becoming known for his meticulous paintings of Tasmanian maritime scenes and wilderness landscapes.

Forrest's paintings spanned seventy years of a long life. His prolific work varied from small oils on board to large canvasses. His marine paintings, usually of stormy scenes in which the vessels were meticulously detailed, are admired for the remarkable

green translucency which he captured in foam-crested waters. Contemporary art critics did not appreciate this almost photographic detail and licence he used to depict storm conditions; but there is strong appreciation and demand for his work, both marine subjects and landscapes.

In relation to the 'semi-transparent green of the foam-crested breakers' in Forrest's paintings, an article in the *Mercury* on 19 October 1876 said, 'we have our doubts that in such a storm, and with a sky so overcast, if the sea would retain this peculiar tint; but if it did in this particular instance, Captain Forrest had succeeded admirably in embodying it on canvas.'

After his wife died in 1893, Forrest continued to reside at 'Heathville' where he had his studio. He employed a housekeeper, Miss Lottie Ware later Thyer, to look after him. One of his paintings *Deadman's Rock, Torquay* has a pencil inscription on the back:

'Lottie Thyer, Many happy returns of your birthday from H. Forrest'.

The Iron Pot lighthouse depicted in the painting on the facing page, was the Marine Board of Hobart's responsibility, and in 1907, the Board installed the first incandescent vapour plants at an Australian lighthouse at the Iron Pot. The plant produced gas from kerosene, providing a more powerful light and a more economical option. Lighthouses had large reserves surrounding them, established to maintain a timber supply and provide space for lighthouse families to keep stock and grow food to supplement the stocks provided.

Rescuing and feeding shipwrecked crews were features of lighthouse life, and the Iron Pot reported many wrecks throughout its operating years. Caring for the shipwrecked crews reduced the keepers' supplies and tested their medical knowledge. They had to be self-sufficient in medical treatment matters as it

took some years for the Marine Board to agree to supply medical chests. The Marine Board of Hobart managed all Tasmanian lighthouses whether they were in their jurisdiction or not until the Commonwealth Government took over responsibility in 1915.

### The Forrest Project

This project was initiated by the Forrest family's descendants; when mapping their genealogy, they discovered an interest in their ancestor Haughton Forrest's paintings.

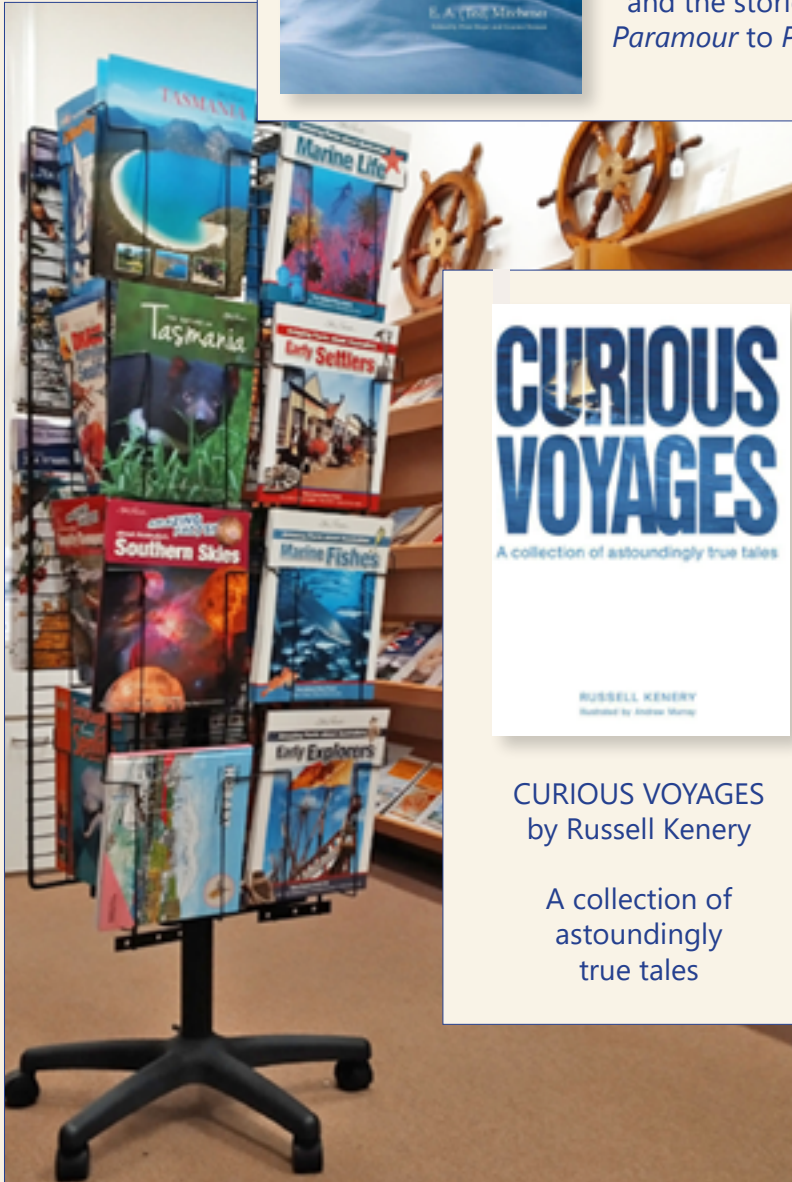
The Forrest Project has a long-term aim: to obtain images of all Haughton Forrest's paintings. They have images of more than 20% and records for about 50% of his paintings. However, with an estimated 2000 Forrest paintings still hanging on walls of the homes of descendants of the original owners, mostly in Tasmania and the UK, the Project notes this is likely an unachievable goal. □

#### References

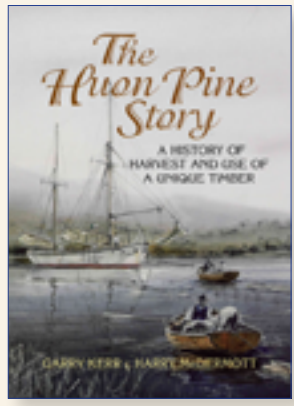
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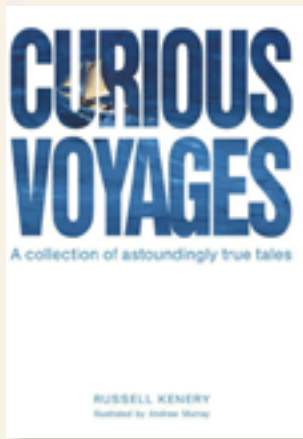
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