

MARITIME TIMES OF TASMANIA

No 76 – Spring 2021

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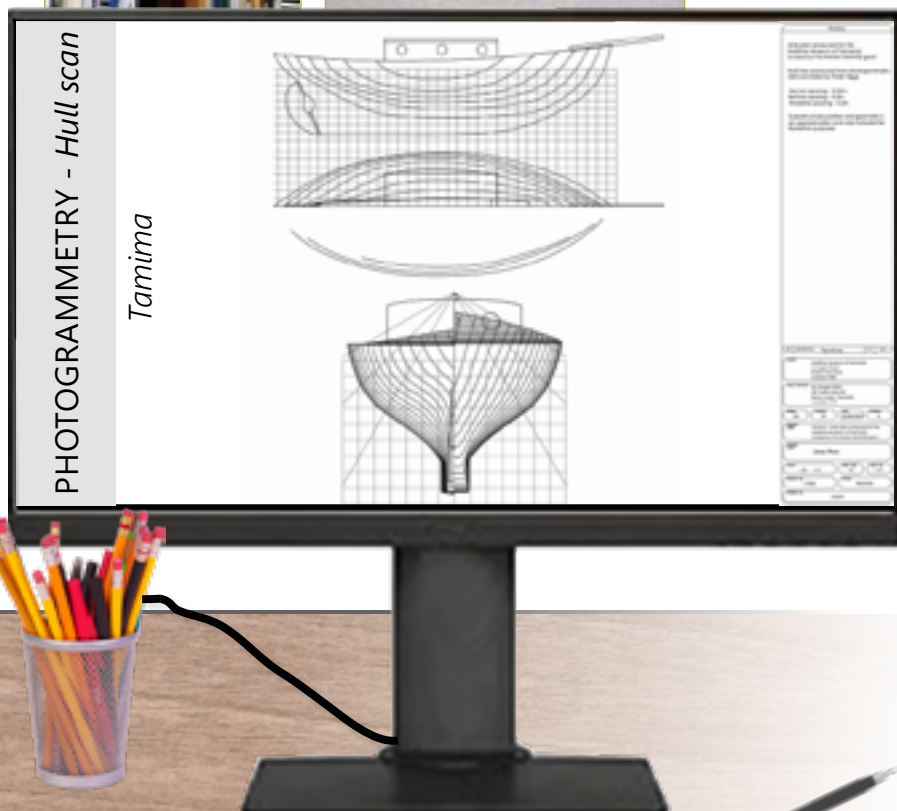
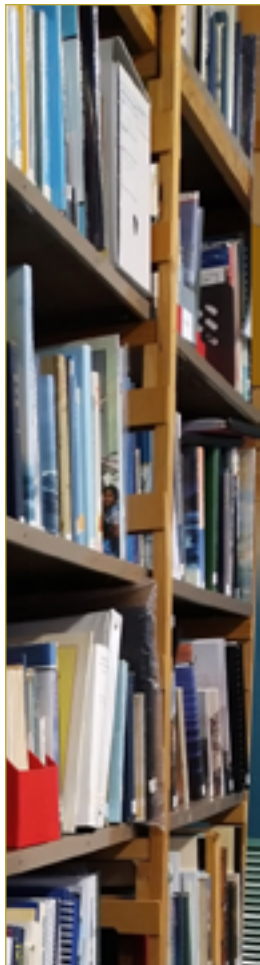
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Acknowledgements

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 the Honourable Barbara Baker AC.

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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Front Cover collage MTT 76 'Maritime Research'

Library shelves at MMT Photo: Mark Hosking Compactus at MMT Photo: Barry Champion
Computer screen 'Photogrammetry – Hull scan: *Tamima*'. See article on pp. 16–18
More information on photogrammetry in *Maritime Times* No 67, June 2019, pp. 10–13
Inset: Danielle Wood, researching for MMT's LUME project, pp. 22–23 and p. 13 Photo: MMT



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

Contributions, reflecting the Museum's mission to promote research into and the interpretation of, Tasmania's maritime heritage, can be short notes, or articles with text about 700–1200 words, accompanied by images if possible. Text will be edited to comply with the magazine's style and publication is at the discretion of the editor.

Ideally, your contributions will be in a Word document, with embedded images or, preferably, with separate 300 dpi JPEG or TIFF files. We can accept legible handwritten articles, with loose photographs, which we will copy.

Images 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 December issue is 17 November 2021.



from the president's log

by Chris Tassell

MUSEUMS ARE THOSE SPECIAL PLACES that communities establish to keep objects which are important to them. However, a successful museum is much more than a just a safe but static repository. It is a place that not only keeps but uses and makes accessible the objects entrusted to it. One of the key ways museums do this is by actively researching the objects in their collection or by making the objects readily available for other researchers. This issue of *Maritime Times* focuses on the important role that the Maritime Museum plays in researching and supporting others to undertake research on aspects of Tasmania's maritime heritage.

At the core of the Maritime Museum is its collection, the origins of which can be traced back to the establishment of the Ship Lovers' Society of Tasmania in 1931. Over time the Museum's volunteers have worked to catalogue this collection. This is an almost never-ending project as collection management standards continue to develop, new information becomes available and of course the collection continues to grow.

Adding further to this challenge is that of changing technology, which makes previously impossible tasks possible but not without a great deal of volunteer commitment and work. The Maritime Museum was one of the first museums in Tasmania to make the decision to digitise its collections and so enable them to be accessible online. The result of this decision and the sustained effort of our volunteers is that, unlike those of many museums, much of the Maritime Museum's collection is accessible not just physically in Hobart but also virtually around the world. A number of articles in this issue makes clear just how valuable an accessible collection is for research by both members of the Museum and other researchers in and beyond Tasmania.

The Museum's research also extends beyond the collection itself. For example, the nationally ground-breaking hull-scanning project being managed by Museum volunteer Peter Higgs has documented quite a number of significant Tasmanian historic vessels (pp.16–18). Supported by the Australian National Maritime Museum, this project provides a practical means of recording and documenting very large objects. Early stages of this important project were discussed in *Maritime Times* No 67.

Researching our Maritime Heritage

Similarly, the recording of everyday aspects of Tasmania's maritime life has been undertaken by a number of the Museum's members and Rex Cox's article on the Port Line (p. 15) draws from this contemporary documentation initiative. The results of this work have created a most important record of the life (and history) of our ports and it constitutes one of the few examples of this important aspect of museum research being undertaken in Tasmania in recent years.

Members who often use the Museum's resources are making a profound contribution to documenting many aspects of Tasmania's maritime heritage. This issue includes articles by some of these members — many of whom are authors nationally recognised for their contributions.

As well as providing the resources of the Museum's collection for research, and undertaking primary research itself, the Maritime Museum also promotes the outcomes of research projects particularly on aspects of Tasmania's maritime heritage. The *Maritime Times* is undoubtedly one of the Museum's most important research initiatives. It is now one of the very few Tasmanian journals regularly publishing and promoting aspects of Tasmania's heritage. This issue is no exception with articles on the Police Vessel *Vigilant*, nineteenth-century shipping line ceramics and news on the research activities of the Australian Maritime College. The Museum's ability to continue to promote this research and the importance of Tasmania's maritime heritage is only possible because of the sustained support of the Museum's members and volunteers and TasPorts, a major Museum supporter.

The continuing reductions in support for Tasmania's heritage by governments at all levels makes the Maritime Museum's support for our state's maritime heritage all the more important. I would encourage you to consider how you could support the Museum either by volunteering, providing financial support or taking up the challenge of commencing your own research project. □

from the brig

Welcome to issue 76. In this issue we're delving into research and looking at some of the many ways the Museum's collections have been used by researchers in various fields. The variety of enquiries and requests that we receive is fascinating. By far the most common enquiries relate to family history, with a researcher looking for details of a family member, either their voyage to Tasmania or perhaps details of their career at sea. The Museum's webpage 'From Over the Seas: Stories of Tasmanian Migrants' generates many requests for images. This exhibition uses a number of illustrations of life aboard 19th-century migrant ships from the *Illustrated London Evening News* and other sources.

How life was lived at sea is of interest to novelists and other creatives. We were asked how long it would have taken a 19th-century steamer to reach the east coast of New Zealand (this was important for a key moment in the plot!) and, from a film-maker, for a demonstration of how a sextant would have been used.

This led to a request to 'borrow' the sextant for filming — a request that was politely refused.

These, the examples described elsewhere in this issue and other areas of research that we haven't space to cover, demonstrate the present and future life contained in our collections and the importance of the Museum, not just as a resource for current researchers, but as a collecting institution for the researchers of the future.

Our volunteer shop manager Tiiu Raabus has retired from this important role. Shop revenue is a significant part of the Museum's revenue stream and Tiiu has worked hard over the years to source suitable items for the shop in an increasingly difficult marketplace. Tiiu, a volunteer at the Museum for 20 years, will still be around helping in the shop and working on other projects, and we thank her for her efforts and commitment to the shop over so many years. We welcome Pip Scholten as our new shop manager. □



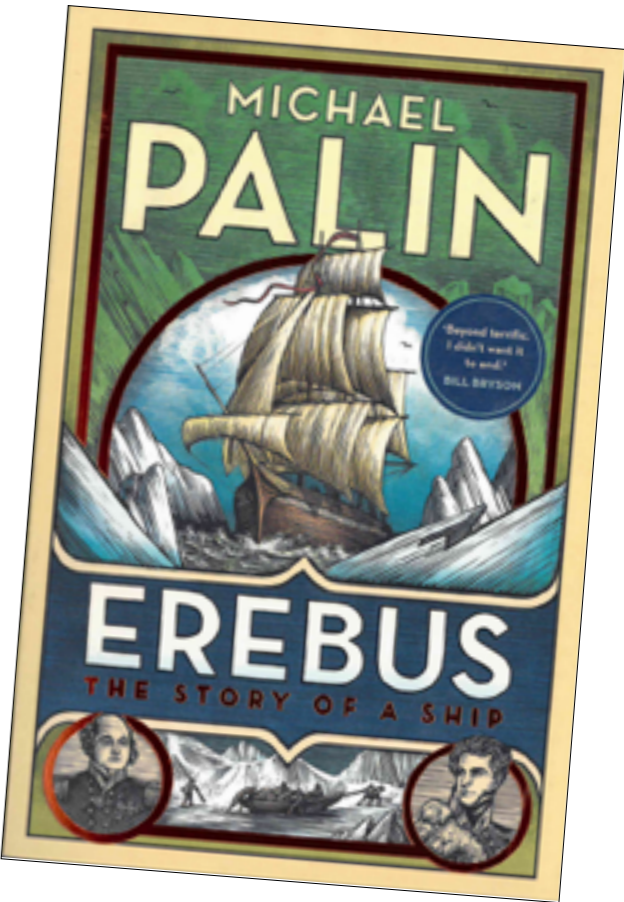
Author Michael Palin in the Maritime Museum library in 2017, researching details for his book *Erebus*. Photo: John Wadsley

OUR DOCUMENT COLLECTION is a rich resource for our staff and for visiting researchers, including family historians, authors and academics. When Michael Palin visited (in 2017) for information about Sir John Franklin and his ship *Erebus*, we were able to show him plans of *Erebus*, a notice to raise money in Tasmania for Lady Franklin's search appeal and research notes by Ted Mitchener. We also gave him a copy of the Museum's publication *Ice in the Rigging*.

—Rona Hollingsworth
ref. *Maritime Times* No 60, Spring 2017, p. 23

EREBUS by Michael Palin (2018)
334pp., paperback, illustrations incl. colour, index

In September 2014 the wreck of a sailing vessel was discovered at the bottom of the sea in the frozen wastes of the Canadian Arctic. It was broken at the stern and covered in a woolly coat of underwater vegetation. Its whereabouts had been a mystery for over a century and a half. Its name was *Erebus*. This book is a wonderfully evocative account of one of the most extraordinary adventures of the nineteenth century, as reimagined by a master explorer and storyteller. Available in the bookshop at MMT.



Lindisfarne Rowing Club, Hobart
Saturday 9 October 2021
[Trybooking.com](http://trybooking.com) - or scan QR code
For more information call Thomas 0474 896 128

Maritime Museum Members

We welcome new members:

Camille Reynes	Farzana Prity
Matthew Brophy	Maria Barral
Greg MacLennan	Richard Barrett
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Perennial	\$1000 (once only)



Researching the Forster Cup held in Hobart, 1925

Photographs from the Maritime Museum's Collection

by Nicole Mays



Nettle being unloaded in Hobart 1925 Photo: Yacht Collection 1 - MMT P_2006-021
<https://ehive.com/collections/3906/objects/621313/nettle>

THERE IS A PHOTO IN THE MUSEUM'S COLLECTION (above) that presents a strikingly unique scene: a small boat being gently lowered from a steamer. Spectators perched on board the larger vessel watch with intrigue and anticipation as the lowering process takes place. If a photo of the scene had been taken from the ground looking back up at the vessel, hundreds more people would have been shown, all hoping to get a glimpse of the small boat. Indeed, if the scene had been carried out today, the entire act would have no doubt been turned into a performance with videos, photos and even selfies dumped over a multitude of social media apps, likely going viral. But let's rewind to the date that the image was taken, 6 February 1925, and realise that we are extremely fortunate that an image exists at all, and even more fortunate that it is part of the Museum's treasured collection.

Just what is the significance of this image? With research comes information, then perspective, context and the evolution of overlapping and intersecting storylines. This image, in particular, ties together a multitude of events, people, places and vessels. An immersive delve into newspaper archives reveals surprising results.

The larger vessel is in fact *SS Zealandia* that had only hours before docked at the Hobart wharf after a two-day passage from Sydney. On board were five 21ft restricted class yachts (of which one, *Nettle*, is shown), as well as 31 skippers, crew and various yacht club officials from around the country. Just why were they travelling to Hobart? For the staging of the 1925 Forster Cup, the national championship for the 21-footers, and significantly the first time the event had been held in Tasmania.

With continued research, we found out that it was with a sigh of relief that the parties and their vessels disembarked from the steamer on that day. They were met by an enthralled crowd of spectators, many of whom had come to see the all-conquering *Nettle* being offloaded. This vessel was notably owned and sailed by Wally Arnott, of the famous biscuit company and an esteemed



Tassie — Photo: Forster Cup Collection, MMT P_2016-050
<https://ehive.com/collections/3906/objects/816445/tassie>

below: Postcard — Steamer, *Hobsons Bay*
Cyril Smith Collection, MMT P_2015-0587(11)
<https://ehive.com/collections/3906/objects/839440/hobsons-bay>



member of Sydney's glitterati. Winner of the 1923 and 1924 Forster Cups, *Nettle* was considered very much the favourite to take out the championship in Hobart with the monopolisation of the Forster Cup by New South Wales expected to continue.

To stage the Forster Cup event in Hobart, Tasmania had to meet certain criteria, including that it own at least one 21ft restricted yacht. The state's first true 21-footer, *Tassie*, had been launched at Battery Point only two weeks before, on 19 January 1925. Stated to have been the first boat built in Tasmania to compete in interstate racing, it was built in a hurry, with a low budget and from immediately-available materials. There was very little expected from *Tassie*; untried and untested, the putty in its seams was barely dry such that it was branded the 'Pine and Putty Butter Box', referring to its yellow Huon pine planking and still soft puttied seams. The press also coined the phrase a '... Huon pine outsider in a fleet of Cedar thoroughbreds'.

As the start of the interstate carnival neared, the Royal Yacht Club of Tasmania confirmed that the three heats for the Forster Cup would be sailed on 2, 4 and 5 February 1925. A race for the 21ft restricted class was also added to the program of the Royal Hobart Regatta to be held on 3 February. Unfortunately, the arrival of the cream of Australia's yachting 21s, including vessels from Queensland, Victoria and New South Wales, and their respective crews was put into jeopardy by a shipping strike that had originated in Western Australia in late December 1924 with all passenger and freight services to that state suspended effective 1 January. Four days later the strike action moved to Melbourne.

As the impact of the strike took hold nationally, Tasmania suffered greatly owing to its water-locked location. Thousands and thousands of passengers were inconvenienced and the huge amount of freight being transported between Tasmania and the mainland was put at a standstill. The summer months in Tasmania were also the height of the tourist season. Thus, the strike had a profound impact on the local economy.

At the Commonwealth level there were discussions of suspending the coastal clause of the Navigation Act to allow for a daily federally sponsored steamer service between Tasmania and the mainland. Following 10 days of inaction, with shipping around the country mostly stalled, Prime Minister Stanley Bruce finally announced that the Commonwealth steamer *Hobsons Bay* would be put into service between Tasmania and Melbourne. This proposal did little to alleviate the travel plans of those stranded and pending passengers in either location, nor the concerns of Tasmanian businesses and exporters, particularly the fruit growers. There was even discussion in the Hobart press about Tasmania seceding from the Commonwealth to become an independent entity.

In mid-January Prime Minister Bruce and his cabinet ministers met to discuss the situation further. Another interim step was put forward involving chartering of the steamer *Nairana* with a volunteer crew of seamen and firemen. It was still not enough. The opinion put forth in the Tasmanian press was that the federal government was not considering the people of the island state but mainly those of mainland visitors who had found

themselves stranded. Whispers of seceding from the Commonwealth escalated further.

With all this going on, preparations for the upcoming Forster Cup events in Hobart continued. Still, huge questions centred around the arrival of the mainland participants and their boats. In the meantime, the patriarch of the event, Lord Forster, had called for a postponement of the races to allow the vessels and their crews time to travel to Hobart. With all parties in agreement, the racing was deferred for one week.

As the end of January neared, there was still no resolution in sight to the shipping dispute. At the eleventh hour, however, and after a month of inactivity, the opposing parties came to an agreement. On 30 January the strike officially ended; the maritime workers were told to return to work. The impact of the strike had been felt across the country, no more so than in Tasmania. The island state, at the peak of its summer tourist period and seasonal fruit harvest, had suffered considerably.

Returning to our original photo: finally, on 6 February, SS *Zealandia* docked in Hobart. On board were five 21ft restricted yachts, as well as the skippers, crew and yacht club officials. They were met by a large crowd who had come to see the favourite, *Nettle*.

The following day, Hobartians woke to glorious weather with huge crowds, numbering in the thousands, making their way to every available vantage point along the River Derwent to witness the historic first race in Hobart of the Forster Cup. River steamers and recreational vessels were also packed with passengers. They were not to be disappointed. Seeing *Nettle* out on the Derwent for the first time, the local press wrote that '... the favourite looked every inch the thoroughbred that she is'. Quite unexpectedly, however, and in one of the greatest upsets in Australian yachting history,

the race was won by *Tassie*, first by 50 seconds followed by *Wattle* (NSW) and then *Nettle* (NSW). It was a masterful display of helmsmanship that WP Batt demonstrated as skipper of *Tassie*. The entire populace of Hobart was ecstatic.

Tassie's triumph continued when it won the second and third heats, making it a clean sweep for WP Batt and his crew. The national championship was theirs! So began Tasmania's domination of the 21ft restricted class, winning 16 Forster Cup titles between 1924 and 1952.

These four photos and the accompanying story provide a glimpse of some of the history of the 21ft restricted class. Its entire history is detailed in a book recently released by myself, Colin Grazules and David Payne: *Little Boats with Sails: The History of Australia's 21 Foot Restricted Class*. Copies can be purchased from the MMT bookshop, bookstores throughout Tasmania, as well as online via www.navarine.net □



LITTLE BOATS WITH SAILS: The History of Australia's 21 Foot Restricted Class
by Nicole Mays, Colin Grazules and David Payne
Published 2021
ix, 243 pages, 36 pages of plates
illustrations, b/w and colour

The 1925 National Championship was theirs!
Crew of *Tassie* — from left: Frank Harris, George Makepeace, Sammy Salter, WP 'Skipper' Batt, Ernie Cohen and Harry Batt.
Lantern Slide P_CH_50329 MMT Collection
<https://ehive.com/collections/3906/objects/866957/crew-of-tassie-1925>



Researching Two Tasmanian Stories

by Michael Stoddart

MUSEUMS INTERPRET THE PAST in several ways including though the creation of exhibitions which display artefacts in a way that challenges the visitor to try to reconnect with a bygone age. Their collections also enable the past to be interpreted through historical evaluation of contemporary writings — newspaper clippings, personal and official letters, legal documents and the like. The Maritime Museum's collections started me on my way to write two books about Tasmanian maritime issues which otherwise would have remained locked in files and boxes, but which I thought deserved to be unearthed.

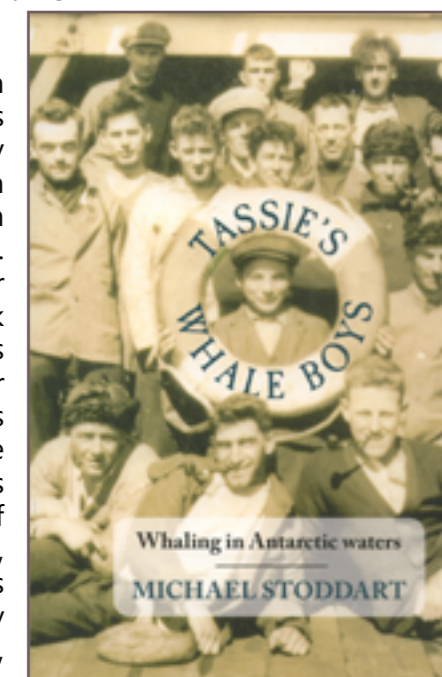
The first came about when I was sorting through the Museum's card index to a substantial database on Hobart's 19th-century whaling industry and stumbled across a diary belonging to a young man who had joined a Norwegian Antarctic whaling expedition in Hobart in 1925. I had thought Hobart's docks had seen the end of whaling in 1899 when *Helen* returned from a long whale hunt with very little oil to show for its efforts, but I was wrong. The young man, Jack Fox, had signed up to join the Norwegian factory ship *N.T. Nielsen-Alonso* in Hobart for a four-month whaling expedition to the Ross Sea in Antarctica. Jack's diary mentioned other young local lads who had also signed up to go south — there were almost 30 of them.

I couldn't find anyone who knew anything about 20th-century whaling out of Hobart yet my initial research showed expeditions ran annually for eight years from 1923, and altogether 132 young men went a'whaling. The prize the Norwegian whalers was after was blue whales, abundant in the cold waters to our south. The industrial slaughter of these creatures in Antarctic waters, undertaken by other nations as well as Norway, reduced their numbers to a sliver of what it was in 1923, and Hobart's young men had played an unwitting part in it. And I had known nothing about it!

The Museum's collections held some newspaper clippings about the annual whaling expeditions revealing names that I could trace through the Tasmanian and Australian National Archives, and the archives of the Embassy of Norway in Australia which had kept records of all the young men who signed up over the years. A participant on the first voyage, aboard the factory ship *Sir James Clark Ross*, was Alan Villiers, a proof reader at the *Mercury* who joined the crew in return for an account of the trip. He wrote fifteen essays in the weeks following

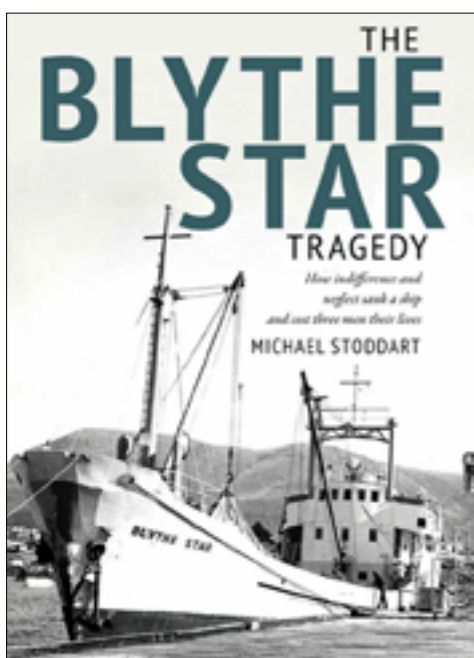
his return which the newspaper published serially. Someone had collected them as they were published and pasted them into a scrapbook, now in the Museum's collection. With a little massaging, Villiers stitched the articles together in *Whaling in the Frozen South* (1924), the first of a prodigious lifetime's output of maritime books. Two other members of the complement had also written books about the first whaling expedition to Antarctica, though one in German, written by the commander's son-in-law, dealt mainly with facts, leaving Villiers to write about the feelings of the young men when a dying whale turned the sea and the snow red.

Through research using the Museum's collections, a story about a generation of Tasmania's youth gradually emerged. Most were after adventure and a break from what 1920s Hobart could offer them, while others needed the meagre pay their labours yielded. Diaries of several of them, lodged in archives or contributed by family members, told me many stories. Although each whaling season had its own characteristics, the challenges faced by all the young men were the same. Long hours, poor pay, indifferent food, the stench of dead whales, and intense, numbing cold were balanced by the iridescent beauty of the Antarctic summer so out of step with the carnage aboard. Several rued the awfulness of the slaughter noticing how no whale could ever die a noble death. Many diary entries were written after the writer had finished an 18-hour day on the blubber deck, or hauling coal, and was dead on his feet. A century ago whale oil was needed by the world's industries and the only way to get it was for brave men to pit their wits, souls and sometimes their lives against the largest mammals ever evolved. Hobart's young citizens went south as boys, and came back as men.



TASSIE'S WHALE BOYS (2017) published by Forty South Publishing >>>

The Museum's 2018 exhibition on Tasmanian shipwrecks reintroduced me to the case of *Blythe Star*, the little freighter that heeled over and sank on a routine voyage from Hobart to King Island in October 1973. I had heard a radio program some years ago about the disaster and the miracle of the crew's salvation, but seeing the tattered remains of the inflatable life raft that carried the men for eight days on a harrowing sojourn around southern Tasmania—which must surely be one of the Museum's most cherished and treasured objects—brought home to me the reality of the tragedy in which three men lost their lives. The more I understood the plight of the crew buffeted by wind and current, daily facing thirst and starvation, the more I felt obliged to investigate the cause of the disaster.



I was not convinced by the Court's official verdict. The Judge's ruling that the Chief Engineer had emptied 20 tonnes of water from a ballast tank instead of 50 litres from a bilge tank was made despite the Court having heard abundant evidence claiming the ballast tanks had been empty since departure, and that if the ship had been ballasted it would have been

patently below its Plimsoll marks—which it was not. No engineer had caused the capsizing; seeds of the ship's disaster had been sown weeks before it departed on its final, fatal, voyage.

As I pored over mountains of documents it became clear that the cause of the capsizing was ultimately a systemic failure in the way the Tasmanian Transport Commission managed its fleet. The culture of the organisation would be as unimaginable as it would be unacceptable in today's world, but half a century ago it seems things were different. MMT's collections allowed me to create the context for a tale of shipwreck survival to match the most heroic anywhere in the world, and to examine the origins of one of Australia's most preventable maritime disasters. □

THE *BLYTHE STAR* TRAGEDY will be published later this year by Forty South Publishing.

Exploring the Archives & resources at the Maritime Museum



The Compactus at the Maritime Museum stores maps, documents, photographs, journals, small objects, etc. Trim, our Museum mascot, living dangerously, checks it out.
Photo: Barry Champion

research with a careful study, systematic investigation to collect information on a subject or to establish facts about a subject, to delve into, inquire, carry out investigations into a subject



Coral

left: Models of vessels can assist researchers. This model in the MMT Collection is of *Coral* (1875), a ketch which collected Huon pine logs from Port Davey, was chartered to deliver equipment to Macquarie Harbour, and also took passengers and supplies to the Bass Strait lighthouses. Photo: Barry Champion

Library Notes

For those researchers who prefer the weight of a book and the sensory pleasure of the turning page the Museum's library contains over 2500 volumes.

The collection covers a wide spectrum of works with maritime connections, including:

- Acts of Parliament and government reports,
- facsimile and original copies of Lloyds List going back to 1802
- histories of shipping and trade, both international and local
- journals and sailing diaries, e.g. the memoirs of an Italian who sailed an Arab dhow around the Middle East and the east coast of Africa, and
- a smattering of novels.

Many of the books have been donated to the Museum over the years, but the library tries to acquire copies of contemporary works, particularly those written and published locally.



MAPS

SHIPS' LOGS

SHIPS' MODELS

PHOTOGRAPHS

REFERENCE BOOKS

NEWSPAPER CUTTINGS

AUDIO-VISUAL FILES

DOCUMENTS

DISPLAYS

PLANS

Danielle immersed in files at MMT while researching her LUME project. See pp. 22-23 and p. 13 Photo: MMT

OCCASIONALLY AN UNEXPECTED GEM reveals itself to the researcher, eliciting an excited gasp—and startled looks from others in a quiet and serious research room.

Recently, while I was searching for something else altogether in the MMT library, the eHive MMT Collection revealed letters from a man whose name I remembered from childhood and I had to see those letters!

Bill Archer

Bill must have been short of paper when he penned these notes to Colin Roche in 1957 from the remote tin mine at Cox Bight on Tasmania's South Coast. They were written on a piece of tissue paper, a brown paper bag and the flyleaf torn out of a western paperback novel! (*The Border Kid* by Max Brand.)

Bill was in a spot of bother. A crank-shaft arm had broken and he was alone on the diggings. Colin Roche was a marine engineer and fisherman and the Roche Brothers had an interest in the tin mine at Cox Bight. 'I'm drawing a plan to show what part is broken,' wrote Bill. 'If you can get the part, can you come down for a few days to fix it as I wouldn't like to tackle the job myself.'

Paper wasn't the only thing in short supply. On a brown paper bag, Bill wrote '... the eats are getting light on ... Could you get me a pair of thigh boots size 9, also a few seeds.'

Communication was somewhat scanty in that roadless corner of the state in those days and breakdowns could hold up work for many weeks. Fishermen would bring supplies, and light aircraft would occasionally land on the beach at Cox Bight, all very weather dependent.

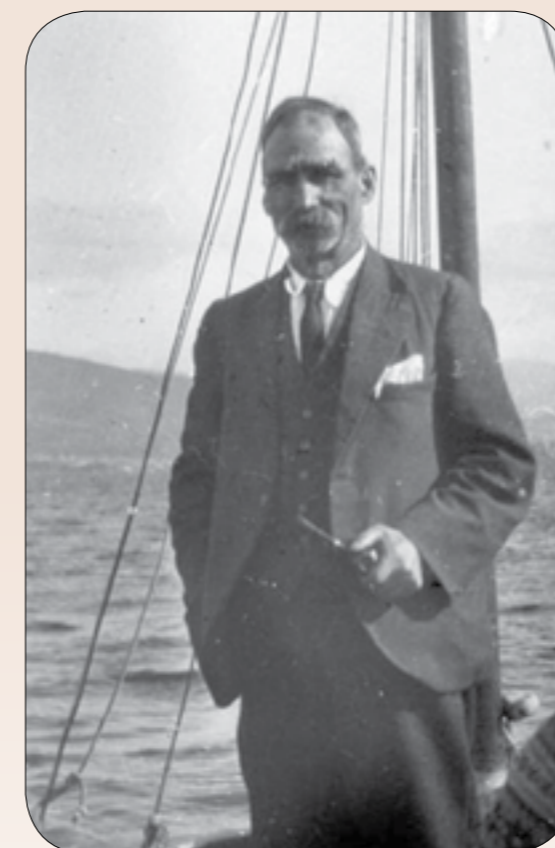
Bill Archer's name is familiar to me from childhood. He was our closest neighbour, working a tin mine just a 12km walk from my family's mine at Melaleuca. Sometimes Bill would walk over for a visit or to send a telegram using our two-way radio.

It was a side-track, but finding these little letters written on odd scraps of this or that was a magic moment. The MMT Collection is a treasure trove.

Archer, Bill to Colin Roche (1957). Notes and news clippings, Roche Brothers. MMT Collection. D – 2007–061



Photos: Barry Champion



Jimmy Madden

So *that's* what Jimmy Madden looked like!

I chanced upon this fine glass lantern slide in the MMT Collection when I was hunting for something quite unrelated. The text describes him as one of the last of the old 'bargemen' of the Derwent 'who first went to sea with his brothers at about 9 years old. His last trip was during WW2 and he died aged 90 in 1949'.

His name was familiar as I'd heard stories of Jimmy Madden from my uncle, Port Davey fisherman Clyde Clayton, who crewed on various boats in his younger years. Clyde told me that Jimmy Madden, with Fred Pender, had installed ringbolts in the rocks on the banks of the remote Lewis River to provide a safe mooring for the west coast steamers. Clyde remembered Jimmy Madden, master of the ketch *S.M.H.T.*, with great respect. □

Note: See also *Some More Hard Times: the story of the trading ketch S.M.H.T.* by Jonathan Davis (MTT No 72, Spring 2020), which includes an account of Jimmy Madden's days on *S.M.H.T.*

Lantern slide. MMT Collection P_GSL272

Silt

1975

In memory's depths I am two-and-a-half years old and up late on a January night, captivated by glowing veins in the plastic leaves that spill from my grandmother's lit-up planters—the height of home-decorating fashion—and also by the bright floats of cherries and orange in a punchbowl hung with tiny crystal cups. My uncle who left the party not an hour earlier comes back electric, saying the bridge is down and the adults all soft and languid in their chairs spark into angles but I am first to the window where my small hands smear the glass that stops us falling into the dark water that holds the star-points of the city in its quivering grasp along with a bright ribbon of reflected bridge-light, now snapped.

1982

Perspex this time and my hands, bigger than before, are cuffed in the same grey wool that my classmates wear as we cluster around the display case that shows us something already ancient as myth. We lived this story—at three, at four, at five—when we crossed the river by ferry, went the long way round through Bridgewater, or clenched our teeth against the Meccano-set judders of the Bailey Bridge. But in childhood ... time is heavy. There, what is past sinks swift as lead to the seabed, so—to us—it already seems that the bridge went down not in our time but somewhere in the murky dream of history.

2021

Driving the bridge at night, my car a capsule of comfort. Airconditioned warmth blooms at my feet, Radio National around my head. The rain I cannot feel is light but horizontal and I drive as if in a computer game, pinprick droplets hurtling towards me, exploding like stars on my windshield. For almost fifty years *Lake Illawarra* has lain on the bed of the Derwent, but as I crest the bridge's gentle rise the silt is ruffled, fine grains re-forming the dream ... *slewing ship, sideways, sideways, glancing blow, a sudden chasm, cars in flight, one sandwiched forever between white-lined road ribbon and deck, green Monaro hinging on the concrete lip, hearts thumping in throats, the scramble into back seats, a man running in the summer night, arms waving, stop, stop, stop, ship-cavities filling with water, sailors sealed in capsules of riveted steel, going down, down ...* but then I am past the wider span, carried effortlessly on the familiar trills of the news-time fanfare around the curve of the leftmost lane into Lindisfarne, while the dark plumes of memory settle, softly, behind me.

— *Silt*, a prose-poem by Danielle Wood for the LUME project see also pp. 22–23

I REALLY ENJOY IDENTIFYING and dating ship photographs, though some people might think it a bit nerdish. Obviously, names and dates can add considerable value to an image, so perhaps an explanation of the process and resources utilised might be of some interest. Bear in mind that my comments generally relate to shipping in the Port of Hobart, but of course the principles remain much the same for photos taken elsewhere.



The first thing to decide: What is the ship we're looking at? With luck the name will be prominently displayed, otherwise some native cunning is needed, i.e. a knowledge of ship types and owner's particular 'architectural' styles and colours. This can be relatively straight forward for steam and motor vessels built prior to ca 1970, funnel colours being particularly helpful. The situation becomes more difficult for ships built in the last 50 years, with ship shapes becoming increasingly standardised and owners no longer readily identifiable (as mentioned in several recent Ship Spotting columns in this journal). Sailing vessels present their own problems, if the name is not visible.

Once we have a name, annual Lloyd's Registers can be consulted for tonnage, other dimensions, machinery, port of registry, flag, owners and former names. The Miramar website also provides this information plus a complete record of changes of name and ownership.

Next thing is to determine an approximate date for the photograph. Obviously, that's easier if the ship called into port once only, but most ships were multiple visitors so we need to dig a bit deeper.

If looking at a colour slide it's almost certainly post-1945 and Kodak mounts in particular can be quite helpful. They were plain brown in early days, then during the 1950s brown one side and red on the reverse. From ca 1960 they were white with the Kodak logo in one corner and from 1962 they also carried the processing date (month and year). Plastic mounts were introduced in the 1980s, and often the date is very hard to read on these. Other slide brands are generally devoid of these signposts to age, except that they may have faded (a fate to which Kodachrome slides are not susceptible, if properly stored).

Prints don't provide anywhere near as much information, but in either case I resort to official records to try and determine at least an approximate date. I'm also lucky to have access to the following resources relating to the Port of Hobart:

—Material from Customs registers (working there certainly helped) covering the period 1901–2000. Since retirement in late 2000, I have maintained my own record of ship arrivals and, of course, digital photos now conveniently provide a date as part of their file information;

—Records of ships arriving and departing, 1913–1978, taken



from The Marine Board of Hobart Movements Registers which were compiled from pilotage reports;

—A handwritten copy (courtesy of good friend and MMT member Lindsay Rex) of detailed movement records from the Mount Nelson signal station for 1945–67.

From these, I can extract details of tonnage, arrival and departure dates, berth(s), and even the master's name and the number of crew. The Mount Nelson records also provide dates of movements within the port, particularly useful for the period covered when ships often shifted berths several times. With their help, it is often possible to narrow the date range down to a specific day.

Shipping reports in newspapers are very useful, though not always 100% accurate. They do provide details of cargo, the previous and next ports of call and the local agent, all of which helps to determine what a ship was doing at a particular time. For instance, Gibbs, Bright and Co. had the agency for Port Line vessels on general cargo services from the UK or North America, but when loading fruit in Hobart the agent was WD Peacock. Until the 1950s these daily reports were often supplemented by news items, which were particularly informative in earlier years. Be aware, though, that movements of troopships or warships in WWI were not mentioned and there was no reporting at all for six years from September 1939, but fortunately the Marine Board documents (to which, one assumes, enemy agents had no access) fill these gaps.



Other helpful features for dating photos are the piers and wharves, including the sheds (or lack of) thereon, plus buildings and other structures like cranes. More of peripheral interest, though they can also provide a timeframe, are motor vehicles, and the people and what they are wearing.

Now, just to illustrate some of the afore-mentioned: though *Port Huon* (8021/1927) visited Hobart 26 times during a 34-year career, the British tramp *Hendonhall* (7359/1944) called once only and, fortunately, can be clearly seen in this photo (above), berthed on the other side of King's Pier. By including the coastal freighter *Karuah* (2878/1940)—bridge and funnel visible in mid-photo, between the masts—we can narrow the date to two days in late 1954. By the way, another useful guide for the eagle-eyed is the light coloured shed at upper extreme left, just above the darker roofed shed of Ocean Pier No 1. It belongs to the first Macquarie Wharf No 4, completed in 1953.

All of this research is taken to another level when writing a book or magazine articles. Facts have to be checked and re-checked, while accepting that you won't get it 100% correct all the time. Book references are important, providing you can rely on the soundness of their information!

Newspaper reports provide a good basis for research, and also add colour to the narrative, but nothing beats having access to prime documents, e.g. the official records listed on the previous page. Mind you, even these can present gaps or conflicting details, and the author is left to acknowledge this while perhaps also making an 'informed guess'.

—Rex Cox



Main photo: *Port Huon* at Hobart 27–28 September 1954. *Hendonhall* berthed to its left. Photo: R Cox Collection

Two photos above: top: *Port Huon* (2) on first arrival at Port Huon, 26 April 1965 - with *Port Sydney* at the opposite berth. Photo: Kingsley Barr

Port Hobart (2) at Hobart, January 1966. Photo: R Cox Collection

facing page: left: *Port Burnie* at Burnie

Port Launceston on the Tamar River on its maiden voyage – 24 May 1957. Photos: R Cox Collection

ship spotter

by Rex Cox

The Port Line's Tasmanian Connections

FOR NEARLY 50 YEARS (1920–1969), ships of the Port Line, known until 1937 as Commonwealth & Dominion Line, maintained a monthly cargo-passenger service from the United Kingdom to Australian ports, including Beauty Point and Hobart. In so doing they were the 20th-century equivalent of the Blue Gum Clippers and other London Traders that had been a lifeline for the people of Tasmania in the 1800s.

Based in London, Port Line was part of the Cunard Group, and this was reflected in its funnel colours. Ships were named after ports served by the company, Hobart and Port Huon being honoured twice and Launceston and Burnie once each. The immaculate 'Port boats' with their light grey hulls and red and black funnels (*Port Huon* (2) and *Port Hobart* (2), left) also regularly visited Burnie and Devonport to load wool and primary produce, and lifted a large part of the annual apple and pear crop at Hobart, Port Huon and the Tamar.

The Port Line's UK–Australia cargo service was overtaken by containerisation in 1969–70, but their ships continued to load fruit here until 1977. Port Line effectively ended its shipping operations in 1981. □

Australian National Maritime Museum's 2020 MMAPSS Project for Maritime Museum of Tasmania

Prior to successfully applying for Maritime Museums Australia Project Support Scheme (MMAPSS), Australian Government funding from the Australian National Maritime Museum (ANMM), the Maritime Museum of Tasmania (MMT), Wooden Boat Guild of Tasmania Inc. (WBG), David Payne of ANMM, Dr Dougal Harris of Bentley Systems and volunteer Peter Higgs had, through the use of photogrammetry, successfully taken the lines of 11 historic vessels or half-models of the same. This included mainly Tasmanian vessels, one in the Northern Territory and one in Victoria. Because the process was proving very accurate it was decided to apply for funding to train other people in the use of photogrammetry to ensure our rich maritime heritage is preserved and archived. This will enhance museums' and the Australian Register of Historic Vessels (ARHV) collections.

THE PURPOSE OF THE PROJECT is to;

'...facilitate the recording and documenting of historic and significant vessels in Tasmania. Funding will support the development of a photogrammetry kit for free loan and provision of dedicated workshops and training to allow regional museums and historical societies to independently record vessels in their communities. Archive digitisation will be undertaken centrally by the MMT.'

Although the COVID-19 pandemic continues to impact, some progress has been made on the project which includes:

1 FINALISATION OF THE DRAFT HANDBOOK

— a three-part Vessel Documentation handbook.

The first section was written by David Payne who explains the importance of plans and documentation but also describes the general dilemma of there being no plans or documentation regarding vessels



Figure 1. The original photo of *Eighteen Twenty*
Photo: Peter Lethbridge

by Peter E Higgs
ANMM and MMT
Assistant Historical Vessel Research Officer

of provenance and significance for the local museum or community the vessel has served.

He wrote: 'When dealing with historic and heritage craft, plans become a difficult asset to acquire and interpret. Some vessels will have existing plans, usually copies, but in many cases, no plans exist.'

The second part is a how-to guide for photogrammetry by Peter Higgs which describes the photographic components of the photogrammetry process and the methodology of uploading the many photographs to the software, Agisoft. The photos are merged to create, save and export a Dense Point Cloud file for use by the naval architect to produce both internal and external lines of the vessel, including fairing; then to create a 3D image from that to be used as archived documentation.

<https://www.woodenboatguildtas.org.au/wp/portfolio-view/a-photogrammetry-project-at-the-centre-for-wooden-boats-seattle-washington-usa/>

The third section, by Dr Dougal Harris of Bentley Systems, describes the work of the naval architect. It is in this stage that there is ongoing dialogue between the naval architect and the photogrammetry operator as well as the owners, museum curator or the originator of any of the original or current documentation to ensure accuracy of the lines of the vessel in question.

2 TRIALS OF THE HANDBOOK have been used by the 21ft restricted class *Eighteen Twenty* in Victoria (Figures 1 and 2). The owner of *Eighteen Twenty* enquired about photogrammetry after hearing

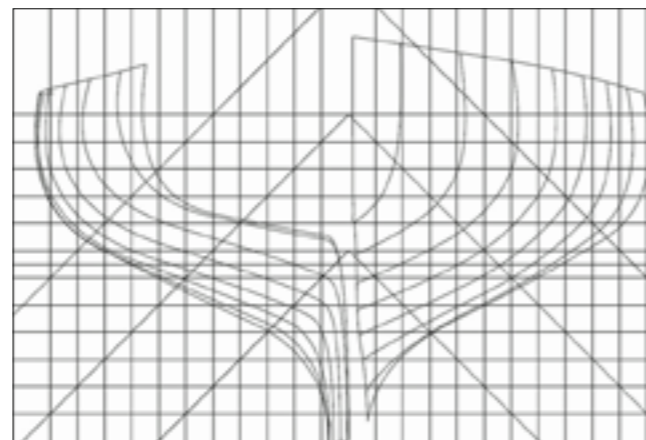


Figure 2. The scaled diagonals which provided frame details to reconstruct *Eighteen Twenty*

that *Tassie Too*, another 21ft restricted class, had its lines produced through photogrammetry. Peter Higgs explained the process to the owner and asked if he would be interested in trialling the photogrammetry section of the handbook for *Eighteen Twenty* and the MMAPSS project.

<http://friendsoftassietoo.org/index.html>

Dialogue commenced but was kept to a minimum to ensure the handbook instructions worked from the instructional design perspective. Soon after, Peter Lethbridge provided 249 overlapping photos. These were prepared as a Point Cloud file that provides data about the depth of field from the lens to a point on the object which produced the lines for both the internal dimensions and external dimensions of the vessel. The internal dimensions were required to make internal frames for *Eighteen Twenty* to manipulate the hull back to its original faired shape. This exercise proved that using the photogrammetry section of the handbook, with some modifications, was a success.

<https://superiorboatrestoration.com/>

3 MAKING HALF-MODELS

Trials using lines developed through the photogrammetry methodology to then develop half-models of vessels with provenance and significance commenced after Greg Muir approached Peter Higgs about the potential to make half-models of *Tassie Too* that could be used as a fund raiser. Greg Muir and Peter Higgs met with Ross Giblin discussed the prospects and it was decided to proceed.

If this was successful it would prove another hypothesis that had been discussed from time to time in the photogrammetry space. That is, if a maritime museum or a history group were to be given a historic boat that had served its community well, but the organisation could not afford the space or maintenance when curating such a gift, would documenting the vessel and producing a half-model be possible and also prove to be more affordable for the organisation? Work proceeded and it was not



Figure 3. The *Tassie Too* half-model produced with a Computer Numerical Control (CNC) machine

long before Ross Giblin, with 3D files provided by Dougal Harris, had CNC-cut half-models of *Tassie Too* (Figure 3). This proved more affordable in a timely way than hand carving large numbers of half-models or storing and maintaining boats

4 TRIALS FOR USING MODEL BOATS to take the lines of a significant vessel using photogrammetry to share with another museum. Mid-2020, Rona Hollingsworth of the MMT asked Peter Higgs to consider doing photogrammetry of a model U-boat they had as part of an exhibition at MMT but wanted to share with New Zealand. Photogrammetry was commenced but it was soon discovered that the photography process failed in Agisoft. After much research it was discovered that photogrammetry fails on black surfaces due to the depth of field for the points not resolving in the software. We then masked the model with coloured masking tape and red dots so that the depths of field could resolve. The outcome was a very accurate set of lines drawings (Figure 4), being made available to the maritime museum in New Zealand. This was a very valuable lesson learnt for the MMAPSS project and the handbook was edited accordingly.

5 IDENTIFYING BOATS of noted provenance and significance. Local maritime historian, Graeme Broxam, identified these boats as suitable for the MMAPSS project:

- Bass Strait Maritime Centre, Devonport: the 19th-century coastal trader
- Bass & Flinders Centre, George Town: *Florence*, a 1890s fishing boat; and *Kenneth Dickenson*, a 1929 naval gig
- Low Head Pilot Station Museum: *Redpa*, 1908 former B class yacht built by EA Jack; and *Trixie*, 1920s Low Head dinghy
- St Helens: a historic Scout Boat
- Living Boat Trust and Wooden Boat Centre, Franklin: *Nancy*
- Strahan: Launches *Telita*, *Victory* and *Mayfair*. >>>

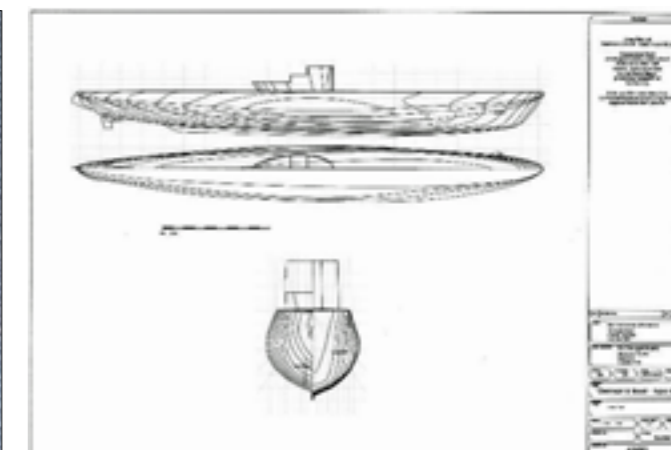


Figure 4. The lines drawing of the U-boat produced after the photogrammetry process

6 PROJECT COMMENCEMENT

In 2021 Agisoft made some software changes to their 3D modelling program. We trialled the upgrades by taking the lines of *Shipright*, a Ray Kemp designed 42ft Huon pine motor cruiser, built in 1993 by Kevin Argent of Devonport (Figure 5). The software upgrades were verified through this process.

7 TRAINING

We have trained Living Boat Trust (LBT) member Brian Marriott and local maritime historian Graeme Broxam in the use of photogrammetry to take the lines of *Nancy*, ANMM historic vessel HV000334 of the LBT Franklin (Figure 6).

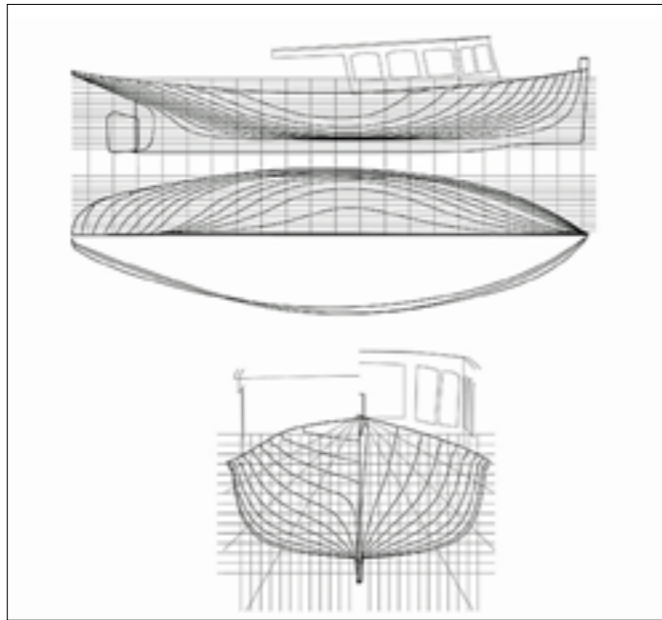


Figure 6. *Nancy*'s lines as a result of the photogrammetry process.

Nancy is a wooden River Derwent ferry built in 1917 by AA 'Tucker' Abel, a well-known boatbuilder in Hobart at that time who specialised in motor launches. *Nancy* operated as a ferry on the River Derwent for almost 40 years, forming a long and close association with the community.

Tamima (Figures 7 and 8), the second boat for the project emerged as a recommendation from Dr Dougal Harris. Designed by WD Bailey of Como NSW in 1929, the 30ft canoe-sterned vessel is an enlargement of the 27ft transom-sterned *Albatross* he designed in 1927. The name *Tamima* is Albatross for Bruny Island indigenous people. Lines were published in *Australian Motor Boat and Yachting* during 1929. Built by Dave O'May at Bellerive for his own use and launched in late 1930, *Tamima* is 24ft (LWL) x 28ft (OA). Now owned by Amos Wherret, it's currently on the Dunalley slip for restoration where the photogrammetry exercise (front cover) was part of the MMT MMAPSS project. □

More information about the project at:

<https://www.woodenboatguildtas.org.au/wp/category/projects/research/photogrammetry/>

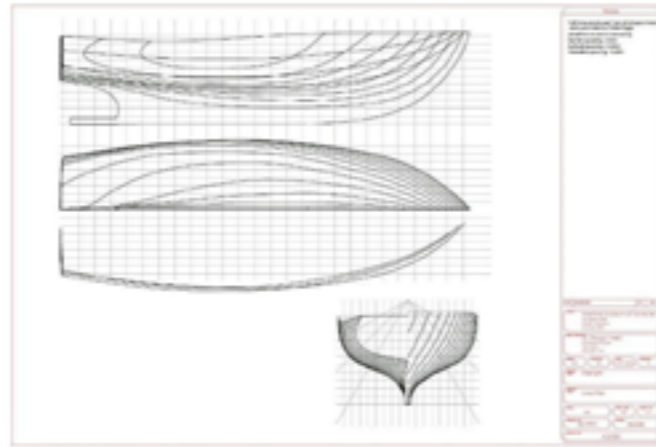


Figure 5. Lines and 3D image of *Shipright*, by Bentley Systems Dr Dougal Harris
Images supplied by author.



Figure 7. Model of *Tamima* in MMT

Figure 8. *Tamima* on launching day at Bellerive Yacht Club
Photo: John Sargent Collection, MMT



Photo: Barry Champion



postcard from *King Island*

Nicholson Monument at British Admiral Beach
Photo: Luke Agati

— POST CARD —

We can't travel far at the moment but when you can, maybe come to King Island. There's lots to see ... lighthouses, seals, birds, calcified rocks, and there's golf, fishing, excellent food and lots of history. The marble headstone on this card is in memory of William Dalzell Nicholson who drowned when 'British Admiral' an iron clipper foundered near this spot in 1874.

Sealer's Wall is a mysterious structure. There's no record of its origin - no clue - at Stokes Point, in the south of the Island. It's believed to have been built by sealers during the early 19th century. Reminiscent of the styles of similar stone structures found in northern England and Scotland, research into this fascinating colonial construction is currently underway here at King Island Museum.

Our rich maritime history is on display and can be researched here at the KI Museum, Lighthouse Street, Currie. Call in while you're visiting. The displays, books, and documents of the island's history will astound you.

Regards
Luke.



To: The Editor

'MARITIME TIMES of TASMANIA'
Maritime Museum
GPO Box 1118, Hobart
TASMANIA 7001

PS - Flights to KI from Hobart or Launceston, also from Wynyard/Burnie. For KI Museum hours, etc. check this webpage
<https://www.kingisland.org.au/excursions-king-island/>

Sealers Wall - King Island

Photo: King Island Museum



ICE IN THE RIGGING
Ships of the Antarctic, 1699–1937
by EA (Ted) Mitchener

Publisher: Maritime Museum of Tasmania
Hobart (2015).
Hardcover with dust jacket.
Pages xxii + 354
RRP: AUD 75.00

ICE IN THE RIGGING is a well-researched and beautifully-presented book of stories and references. Entries for individual ships are arranged in a roughly-chronological order, there's a bibliography, and separate indices for ships and aircraft, for people and for places.

Ted Mitchener died in 2014, while his book was being edited. His 'publishing committee', as he called them, completed it maintaining his style. He wrote in the language of a mariner, sure of his subject, communicating with fellow-mariners and maritime and Antarctic enthusiasts, in a very readable book. It will take its place on the shelves among other important resources for researchers of Antarctic and maritime history.

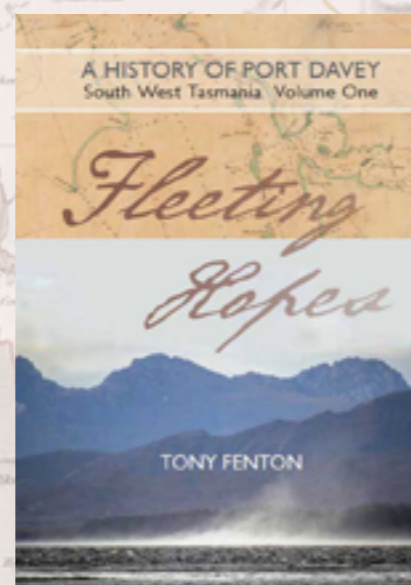
It is a book to dip into or to savour at length—a book to enjoy.



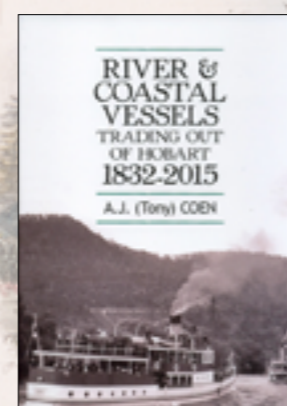
More books researched at the
Maritime Museum of Tasmania



EXPLORING THE SOUTH LAND: Tasmania
emerges from Terra Australis Incognita
Illustrated with maps from the MMT Collection



**A HISTORY OF
PORT DAVEY**
South West Tasmania
Vol. 1
– Fleeting Hopes –
*An excellent, comprehensive
illustrated account*



**RIVER & COASTAL
VESSELS**
Trading out of Hobart
1832–2015
Vessel profiles and histories



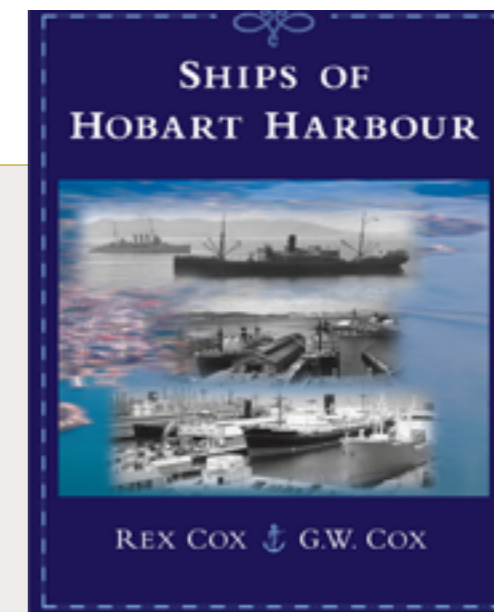
INDUSTRIOUS, INNOVATIVE, ALTRUISTIC
The 20th Century Boat Builders of Battery Point
An invaluable reference



SV MAY QUEEN
A Grand Survivor
*One of MMT's
heritage vessels*



CAPITAL PORT
A History of the Maritime Board
of Hobart 1858–1997
A great reference book



SHIPS OF HOBART HARBOUR
by Rex Cox and GW Cox

612 pages of visiting vessels:
cargo, passenger, research ships, etc.

RESEARCHING THE BOOK

After we decided on general themes, and which vessels to include (probably the hardest part, even with over 600 pages), we began our research with newspapers initially. Details of ships then had to be checked in Lloyd's Register. The Maritime Museum has an admirably comprehensive collection, and there's a digital equivalent, the Miramar website. Further background was obtained from a wide selection of books, many in the Museum's well-stocked library, and magazine articles. Sometimes conflicting information needed to be sorted, or corrections made to the existing record. One thing I did learn in this lengthy exercise: no matter how thorough you think you have been, mistakes still occur and only become blindingly obvious the first time that you open the printed volume!

—Rex Cox

background map: 'Van Diemen's Island or Tasmania' (1851)
Maker: John Rapkin. Lamprell Collection at MMT D_1999.87

Rolph's Nautical Gift & Book Shop

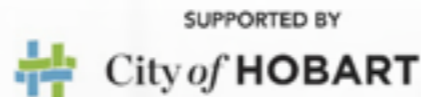
OPEN 7 DAYS 9am–5pm
(except Christmas Day)

Call in at the Museum to see our
BOOKS Clocks DVDs Barometers
GLOBES Mugs SHIPS MODELS etc.

LUME

Writing from the collection...

2020 Writers in Residence at the Maritime Museum of Tasmania telling stories of Tasmania's maritime heritage.



D-Class Dreams

Too old to count sheep, Hobart boys

Gnome, Goblin, Gremlin, Geni

drifted off with fairy tale sailboats lulling them

Mermaid, Merlin, Minerva, Medea

into dreams wherein, with the merest of riverward glances,

Sprite, Sylph, Salamis, Sabrina

they could name without hesitation any D-class silhouette against the blue.

'D-Class Dreams'
by Danielle Wood
for the LUME project

background: D Class Yachts 1949
D2 (*Gnome*); D15 (*Goblin*)
P_OM_E_69a (O'May Collection) MMT

LUME — As you may be aware, since February the Maritime Museum has been hosting two Tasmanian writers, Kate Gordon and Danielle Wood. They are part of our LUME writer in residence program supported by the Hobart City Council and Tas Writer's Centre. Kate and Danielle are approaching the end of their six-month research period working from the collection. Kate has been responding to Hobart's whaling history, writing a young adult time-slip fiction. She recently had the novel accepted for publication which is a fantastic outcome. Danielle has been creating a suite of prose-poems, like 'D-Class Dreams' (facing page) and 'Silt' (p. 13), using the River Derwent as her focus. In early 2022 these poems will be exhibited at the Museum as part of the Gallery 1 'Writing and the Sea' display on the ground floor.

The Museum has also partnered with *Island* magazine who would like to publish some of Kate and Danielle's work in an upcoming issue. By partnering with *Island*, we will be able to share selected outcomes from the residency and noteworthy examples of our cultural heritage with new and broader audiences, through publication in an issue of the magazine in early 2022. We envisage that *Island's* extensive network of readers and online following will allow us to expand the reach of the project not only locally, but also nationally and internationally.

Developing and attracting new audiences has never been more important with the impacts of COVID severely affecting the cultural sector. The Maritime Museum of Tasmania has been particularly vulnerable as a volunteer-led not-for-profit organisation. Being largely reliant upon local and interstate visitation to maintain our collection, the Museum will benefit from the increased visibility and awareness of the Museum and its collection through the national readership of *Island*.

Collaborations of this sort that support our creative practitioners, provide access to and visibility of our

notes from the curator

cultural heritage collections while partnering with other community organisations are fundamental to an integrated, thriving culture. We welcome the commitment demonstrated by Hobart City Council, Tas Writer's Centre, *Island* magazine and Kate and Danielle to working together to enhance outcomes across diverse areas of interest and practice—and to support the telling, sharing and recording of Tasmanian lived experience and imagination.

EXHIBITION — Building on this, we currently have 'David Hamilton: Boat as Metaphor' on display in the temporary exhibition space on the ground floor. Tasmanian artist Hamilton explores the boat as a metaphor for human experience. The exhibition features cast bronze and aluminium sculptures accompanied by a collection of working drawings completed during a residency at the Cité Internationale des Arts in Paris. Hamilton drew inspiration from his surroundings as he moved through the narrow streets of the Marais district and travelled along the Seine by boat. While observing the distinctive skyline of the city with its churches, domes, spires and chimney pots he was particularly taken with the numerous boats, of all shapes and sizes, on the Seine.

On his return to Tasmania, Hamilton developed a series of sketches then followed with a suite of allegorical cast forms commenting on social, environmental and political issues. The exhibition demonstrates the prevalence of maritime motifs being used to explore broader human concerns. The influence of 'maritime' on our thinking and its use as a perceptual framework for interpreting the world we live in is indeed profound, reaching far beyond the shores of our little island. □



Blind Boatmen, 2021

BOAT AS METAPHOR DAVID HAMILTON

19 AUGUST - 14 NOVEMBER, 2021

OPENING 19 AUGUST 5:30PM

MARITIME MUSEUM OF TASMANIA
16 ARGYLE STREET
HOBART

MON-SUN 9AM - 5PM



AMC Research News

THE AUSTRALIAN MARITIME COLLEGE (AMC) is a Centre of Excellence for maritime and marine research. We have a unique position as Australia's national maritime centre with the most advanced maritime research facilities in the Southern Hemisphere. This creates an exceptional environment for facilitating research in diverse areas such as

- maritime renewable energy
- naval architecture
- fluid dynamics
- offshore engineering
- human centred design
- sustainable ports and
- underwater robotics.

AMC has five cross-disciplinary research themes that cut across traditional scientific and engineering boundaries to address challenges that encompass the entire maritime domain.

Blue Economy

One of AMC's research themes is Blue Economy. As part of the Blue Economy Cooperative Research Centre we work closely with a large number and wide range of Australian and international companies and organisations such as CSIRO, ocean engineering consultancies, aquaculture companies, marine renewable energy developers and government regulatory authorities to solve the challenges of offshore food and energy production.

The Blue Economy Cooperative Research Centre has its headquarters in Launceston. It brings together 40 partners across 10 nations with expertise in offshore renewable energy, offshore engineering and aquaculture, to conduct collaborative research and is established and supported under the Australian Government CRC program.

Its aim is to perform world-class, industry-focused research and training that underpins the growth of the Blue Economy.



www.amc.edu.au

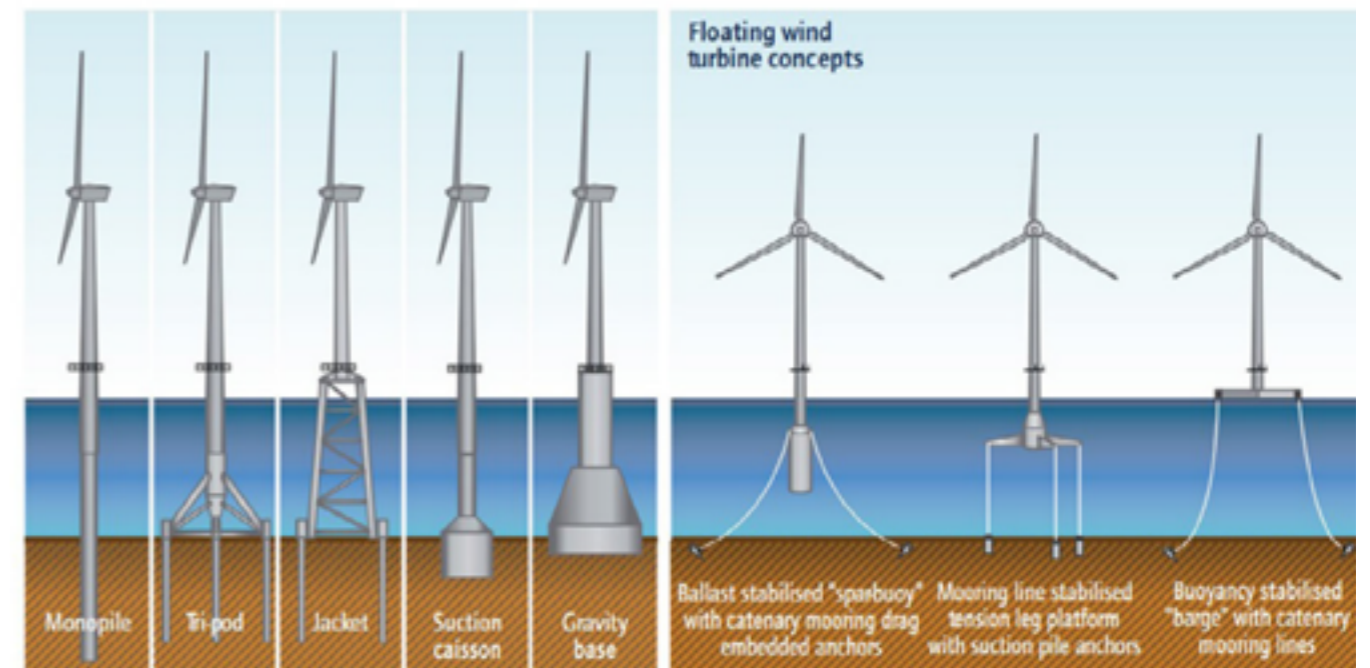
Australia's Blue Economy industries in offshore sustainable seafood and co-located renewable energy can be globally competitive, at the forefront of innovation and underpinned by a robust environmental planning and management framework which consumers trust and value.

In July 2021, the Blue Economy CRC released the findings of its 'Offshore Wind Energy in Australia' project. The project was led by CSIRO, with involvement from Blue Economy CRC industry partner, Saitec Offshore, the Institute for Sustainable Futures University of Technology Sydney and a consortium of Unions led by the Maritime Union of Australia.

Good sites for offshore wind were located in all states, including Tasmania, close to transmission grids. In places, strong winds offshore were noted when onshore winds and solar generation were low. A mix of renewable energy will help to maintain a consistent and reliable supply in the future.

KEY FINDINGS Offshore Wind Potential

- 1 A regulatory regime for the development of offshore renewable energy needs to be established
- 2 The option of using offshore wind could be incorporated into national and state energy planning
- 3 Offshore wind could be an important source of power located adjacent to many ports and industrial facilities
- 4 Strategic investment by governments could accelerate large-scale solar developments and help to minimise the risks associated with developing offshore wind installations
- 5 Offshore wind projects could promote diversification of coal export ports and also offer significant employment and upskilling to offshore oil and gas workers
- 6 Further detailed research is required to assess cost/benefits of offshore wind to energy, environmental and social systems.



Fixed and floating offshore wind foundation types (GWEC, 2020). In Briggs et al., (2021). Image Source: Wiser et al., 2011

Tasmania has offshore wind resources in shallow waters (<60m depth) that are less than 50km from the coast. These sites are suitable for fixed foundation turbines. However, it also has resources in deeper water (>60m depth) suited to floating technologies (above).

Offshore projects are proposed for Tasmania at Burnie (Brookvale Energy) with a capacity of 2GW and in Bass Strait (Green Energy Partners) with a capacity of 4GW.

Wind speeds measured in the Bass Strait averaged 9–10 metres/second, and at times, speeds of more than 12 metres/second were recorded south of Tasmania. These are comparable to windspeeds in the North Sea where offshore wind is an established industry.

Follow Blue Economy's research on
<https://www.facebook.com/blueeconomycrc>
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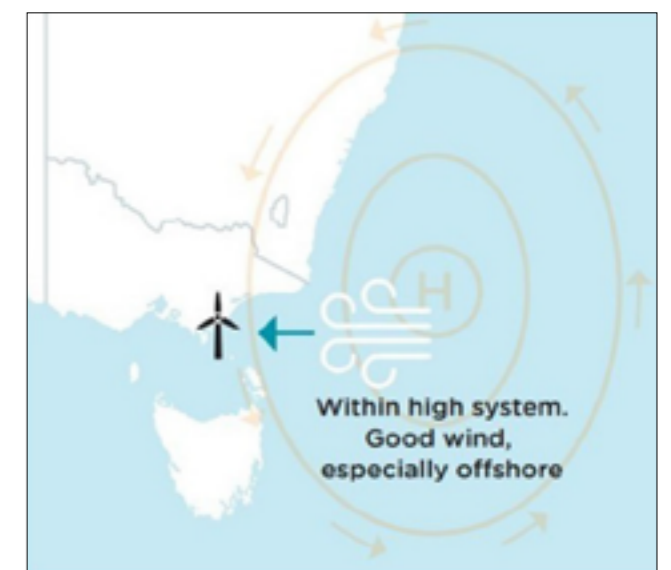
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Briggs, C., M. Hemer, P. Howard, R. Langdon, P. Marsh, S. Teske and D. Carrascosa (2021). Offshore Wind Energy in Australia: Blue Economy Cooperative Research Centre, Launceston, TAS. 92p.

Report: Offshore Wind Key To Australia's Clean Energy Future
<https://blueeconomycrc.com.au/offshore-wind-key-to-australias-clean-energy-future/>

<https://blueeconomycrc.com.au/projects/offshore-wind-potential-australia/>

Information and images kindly supplied by Blue Economy CRC.



Representative high-pressure system over the Tasman Sea, with location of Star of the South, Australia's first offshore wind project off Victoria's Gippsland coast (Briggs et al, 2021). Image: Star of the South



www.blueeconomycrc.com.au



Images (above and below) courtesy Tasmania Police



PLANS WERE MADE in the late 1960's for a new 50–60ft offshore patrol/rescue vessel for Tasmania Police to replace the ageing vessel *Premier* (launched 1922). The contract for the build was awarded to Mr Ray Kemp of Woodbridge who was well known for building beautiful Huon pine vessels including *Dennison Star*, *Mac David*, *Lullaby*, *Born Free*, *Kemway Star*, *Barralee* and later *Lady Nelson* to name but a few. The build (left) took just over 12 months from mid-1970.

Launched on Saturday 18 September 1971

PV *Vigilant* was launched from Kemp's shed at Perch Bay with speeches from Max (later Sir Max) Bingham Minister of Police, and Commissioner of Police Mr Phil Fletcher. Mrs Bingham (later Lady Bingham) broke the customary bottle of champagne on the bow. The contract cost was \$56 246.66.

Since then, the vessel has been based in Hobart and has patrolled all Tasmanian waters enforcing MAST, AMSA and Tasmanian Fisheries Rules and Regulations, usually at sea for 50–60 days per year. It was an integral part in the aftermath of the Tasman Bridge collapse as a dive support vessel in 1975 (left), something it still does to this day. The protests on the Franklin River in the 1980s and the Tall Ships departure from Hobart in 1988 were other significant events. Also, in the 1980s the vessel rescued a disabled yacht 150nm east of Tasmania and towed it to St Helens, thus showing its offshore capabilities.

It was the command vessel for numerous nuclear-powered warships' week-long stopovers in Hobart, monitoring radiation levels and protestors as well as assisting with many Sydney to Hobart Yacht Races. The Tasmanian Government National Parks and Wildlife Service has used the vessel for many years to transfer their field officers to remote islands and areas along

the south and west coasts. In 2011 while on patrol off the south coast *Vigilant* came across craypots set illegally in recently formed marine parks. Subsequent enquiries and later prosecution lead to a \$130 000 fine for a Tasmanian fisherman. This detection and conviction was the first by any agency Australia-wide relating to the new marine parks.

Vigilant has undertaken countless rescues/towing jobs, most in less-than-ideal conditions and in 2006 a call was received from the STV *Lady Nelson* which was in Storm Bay with a group of school children and their minders. The vessel had engine trouble and was trying to sail back to Hobart in 15–20 knot north westerly winds, which were expected to increase and this was proving more than difficult for it. *Vigilant* towed the vessel to Hobart at an average speed of 5.5 knots. *Lady Nelson*, apparently under power, travels at 5 knots thus underlying how proficient *Vigilant* is as a rescue/tow vessel. It was also a regular safety vessel at numerous yachting events and fishing rallies, as well as participating in AUSAR offshore safety exercises for many years.

Vigilant is still powered by two (original) V8 Cummins diesel engines and these give it a service speed of 10 knots with a top speed of 12.5 knots. It is equipped with the latest navigation equipment, radios, sat phones and has a diesel generator. Its domestic-size fridge, freezer and microwave together with an LPG oven and hot water will satisfy most chefs/cooks. It can sleep six in two cabins and a saloon but is normally crewed by four. A 7.5 metre Rigid Inflatable Boat (RIB) powered by twin 115 4-stroke outboards complements the patrol package. (The RIB cost approximately \$250 000). *Vigilant* carries 2000 litres of fuel and 680 litres of water enabling it to undertake extended patrols for six to seven days.

Museum Class Model

In the early 2000s a model maker from Brisbane, Mr Rod Grimes, saw the vessel while he was in

Hobart and was so taken by its classic traditional lines, he contacted Tasmania Police requesting all its details and the resulting 'Museum Class' 1/24 model was presented to Commissioner Darren Hine in September 2011 to commemorate the 40th anniversary of *Vigilant's* launch. This superb model can be viewed at the Tasmania Police Museum in Hobart.

Historic Ships Register

In 2007 the Curator of the Historic Ships Register at the Australian National Maritime Museum was Mr David Payne. He contacted Tasmania Police and suggested that *Vigilant* be listed on the Register because of its, again, classic and traditional lines, the craftsmanship involved and its significant ongoing role in Tasmania's maritime history, even though it was technically not 'old' enough to comply. The historic vessel certificate was presented to Tasmania Police at the 2009 Australian Wooden Boat Festival and is proudly displayed in *Vigilant's* wheelhouse as a testament to Tasmanian timbers, Ray Kemp's immense boat building skills and the many crew and contractors who have worked on it and treasured it over the past five decades.

PV *Vigilant* (below) is the only timber police vessel in Australia and to still be a working vessel after 50 years of distinguished service and to be in as good, some would say better, condition than when it was launched, is indeed quite remarkable. □

Specifications

LOA 55 feet 8 inches; Beam 14 foot 6 inches
LWL 52 feet six inches; Draft 5 foot 8 inches
GRT 24 tonnes
Blue gum keel;
Huon pine hull, 1½-inch x 6-inch carvel planked
Hardwood ribs; Hardwood stringers
2½-inch stainless steel shafts and 4-blade austral propellers
220 feet ½-inch galvanised chain; 80LB CQR anchor
Twin Cummins 470/185 hp diesel engines; twin disc gearboxes



PV *Vigilant* at Ketchem Island, on the south west coast.

Photo: Scott Williams, Tasmania Police



Edwin Borrie's album, Dover WW1 Exhibition April 2014
right: Soldiers from the 13th reinforcements, 15th Bn parading on deck, HMA *Demosthenes*, 1916. Lt Wadsley circled.



high and dry

by John Wadsley

You just never know what you'll find!

OKAY, FIRST UP A CONFESSION. I am a military history nerd, when I'm not researching something that floats or sinks or swims for the Maritime Museum. Given this issue's focus on research, I have an interesting tale to tell. One that should encourage my fellow researchers.

In April 2014 (before I joined the MMT in fact), I convinced my poor long-suffering wife, Denise, to visit the WW1 exhibition at the Dover Museum and Gallery. She had just survived the Anzac Day events I attend through my role with Soldiers Memorial Avenue, but as this was the very last day of Dover's exhibition, I was keen to see it. After the car journey, along the winding Huon Highway, Denise was feeling rather carsick. So, I told her to stay put and I would have a look at the exhibition.

The good folk at Dover had put together a great collection of photos, objects and stories of local men who had gone away to war and the families that somehow survived the loss and trauma that conflict brings. My eye was drawn to a large perspex case with notebooks and a photo album which belonged to Edwin Borrie. He was a young officer who served in the Royal Engineers during WW1. Later, he worked on the Great Lake Dam, and gained acclaim for his work as a civil engineer and town planner in planning for Melbourne's future growth.

The photo album was open at a page where one photo caption read: *A group on "Demosthenes" 30/1/16*. It was a group of officers relaxing on deck. HMA *A64 Demosthenes* was a troop ship, built originally as a liner by Harland and Wolff in 1911. I stopped, realising that this was

the SAME ship, and the SAME voyage that my great uncle had been on, as he made his way to Egypt! I was becoming excited. On the same page, I read another caption for the small 3"x2" photos – *Troop at drill just before Suez. Officer: Wadsley*. There in this tiny image was a group of reinforcements parading on deck for the benefit of their commander, Lieutenant Lennard Lewis Wadsley!!! WOW!!! I rushed out to the car, and said in a most caring manner to Denise, *'I don't care how sick you are. You have to come and see this!'*

There at a small museum, on the last day of an exhibition, with an album open at just the right page, I had found my great uncle! Subsequently, I met the custodians of the album and obtained digital copies of the photos. I already had some knowledge of that voyage in the collection of Len's letters and ephemera in my family's possession. And since then, I have found other photos of the voyage through that Museum stalwart, Geoff Andrewartha, whose ancestor, William Henry Andrewartha was part of Len's reinforcements.

Sadly, Len did not survive the war, nor did William Henry. But I now have a little bit more of his story found through a true moment of serendipity. So, my message to all researchers is, keep looking as you just never know what you'll find. □



Platters from Early Steamship Companies

by Dennis Patten



1 – Australasian Pacific Mail Steam Packet Company

I have been collecting maritime memorabilia for almost 40 years and have discovered some interesting items from the most unlikely places around the world.

One of those items was an ironstone platter which came from a collection in Malta which started my interest in the ambitious early attempts to improve contact with Great Britain via the Pacific Ocean.

The platter (above) displays an amazing crest with three kangaroos surrounding a ship in the centre and after some investigation it was found to be from the Australasian Pacific Mail Steam Packet Company (APMSPCo.). This Company had five ships that never sailed under the company flag.

In the early 1840s the Royal Mail Steam Packet Company (RMSPCo.) were looking to extend their

interest to China, Australia and the west coast of South America. Fuelled by the building of the Panama Railway and the California Gold rush, the RMSPCo. and the Pacific Steam Navigation Company (PSNCo.) formed the APMSPCo., which was incorporated by Royal Charter on 9 October 1852. The intention was to link up with the RMSPCo. ships from Great Britain to Aspinwall (now Colon) and then overland to Panama to connect to APMSPCo. ships to Sydney via Tahiti and Wellington.

The five iron screw steamers ordered were: *Kangaroo*, 1773t., *Emeu* 1666t., *Dinornis* 1625t., *Black Swan* 1483t. and *Menura* 1643t. >>>



2 – Intercolonial Royal Mail Steam Packet Company



In an attempt to commence a monthly service, *Kangaroo* was first advertised to sail from Southampton to Port Phillip and Sydney in August 1853 but the departure of *Kangaroo* and subsequently the sailing of *Emeu* did not eventuate and the company was officially wound up after a meeting in May 1854. The demise of the company was attributed to the cost of coal in the Pacific for the hungry steam engines of the day, the lack of a mail subsidy and the onset of the Crimean War.

There were further attempts to cover the long haul across the Pacific to Australia in the following years. However, it wasn't until 1863 when a Pacific Mail subsidy was awarded to the Intercolonial Royal

Mail Steam Packet Company, that this occurred. This Company was already operating a successful mail service between New Zealand and Australian ports. The Pacific Mail subsidy was financed by both the NSW and NZ governments and to raise further funds the Intercolonial Company was re-organised as the Panama, New Zealand and Australian Royal Mail Company.

This platter (above) by G. L. Ashworth & Brothers, Hanley 1862–68 is a rare example from the Intercolonial Royal Mail Steam Packet Company.

Unfortunately the company logo is smudged. It was purchased from a Sydney collector.



3 – Panama, New Zealand and Australian Royal Mail Company



The monthly sailings between Sydney and Panama via Wellington commenced in 1866 with four clipper-stemmed brig-rigged vessels: *Kaikoura*, *Rakaia*, *Ruahine* and *Mataura*.

Unfortunately, due to the lack of passengers and cargo, the cost of running the steam engines, the forthcoming opening of the Suez Canal (preferred route to Australia from Great Britain) and the railway across the US to San Francisco, the company found itself in financial difficulties by the end of 1868, and it went into voluntary liquidation in April 1869.

The collapse of the Company also brought an end to the Tasman Sea trade formerly managed by the old Intercolonial Royal Mail Steam Packet Co.

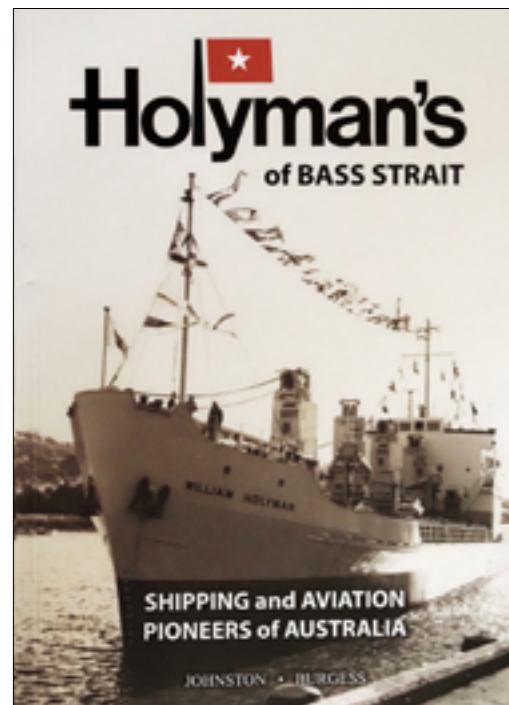
This platter (above) is from the Panama, New Zealand and Australian Royal Mail Company and was purchased from a New Zealand collector. □

Further reading

Bushell, TA (1939). *Royal Mail: A Centenary History of the Royal Mail Line 1839 – 1939*.

Laister, P&P (2006). *Mariner's Memorabilia. A Guide to British Shipping Companies China of the 19th & 20th Centuries*.

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HOLYMAN'S OF BASS STRAIT
Shipping and Aviation Pioneers of Australia
by F Johnston and J Burgess (2021)
x, 309 pages; 25cm
Soft cover
Illustrated and with genealogical table

book review by Colin Denny

THE FOUNDER of the shipping and transport business that was to assume his name, William Holyman, arrived in Van Diemen's Land aged 21 and penniless in June 1854. William was serving as a member of the ship's company of the barque *Elizabeth Radcliffe* on its mutinous voyage from Liverpool to Launceston.

The barque discharged cargo in Launceston then sailed downstream and anchored inside Tamar Heads awaiting favourable winds before continuing its voyage. Three weeks later the conditions were suitable so *Elizabeth Radcliffe* weighed anchor on the ebb tide and sailed for distant Valparaiso.

At dusk, as the vessel passed George Town two disgruntled seamen, William Holyman and Samuel Young, deserted ship by slipping silently overboard and swimming ashore. The men were soon discovered, detained and arrested. They were put aboard the steamer *Royal Shepherd* bound for Launceston where they were incarcerated for three months. On release, William joined the schooner *Victory* trading across Bass Strait to Warrnambool and Portland.

In 1855 William settled on the banks of the Mersey River and built a cottage in Torquay (now East Devonport) where he lived for the rest of his life. He married Mary Ann Sayer and by 1861 had saved enough to buy his first trading vessel, the 18-ton ketch *Cousins*—the first of 62 Holyman ships.

HOLYMAN'S OF BASS STRAIT is a book in two sections. Section One was written in the early 1950s by Frank Johnston and journalists employed by his FJ Johnston Publishing Co. Pty Ltd. This original manuscript tells the Holyman story from William's younger days in England to his arrival in Van Diemen's Land and the growth of the diversified family transport business up until 1956. The manuscript was not published at the time owing to the sudden death of Sir Ivan Holyman in 1957.

Section One includes Holyman's diversification into aviation in 1932 when they bought a de Havilland Fox Moth DH83, the beginning of Tasmanian Aerial Services Pty Ltd, the forerunner of Australian National Airways (ANA). The expansion of Australian air travel is covered in detail and the descriptions of hazardous World War 2 service undertaken by the ANA civilian aircraft and crews is extraordinary.

The author of Section Two, Tasmanian journalist Julian Burgess, continues the story of the Holymans. He notes that the sale of ANA to Reg Ansett in 1957 and the changes in shipping in later years caused the Holyman name to slowly fade from public prominence. However, by that time William Holyman and Sons had developed an integrated shipping, freight forwarding and road transport network through Australia and New Zealand which was eventually sold to TNT. Containerisation of sea freight was commencing around the world so Holymans ordered a new ship (1975 grt) from the NSW State Dockyard, to be named after the founder, William Holyman. This vessel entered the Melbourne to Launceston service in 1961.



Holyman's first aircraft: de Havilland Fox Moth DH83
Three passengers plus pilot and engineer
Tasmanian Weekly Courier, 1932.

MV *William Holyman* at Burnie
Cyril Smith Collection MMT P_2015-0587(11)



This reviewer remembers the excitement it caused when *William Holyman* became the first container ship ever seen in the Tamar. The school science laboratories overlooked Stephensons Bend on the Tamar and the new ship's arrival provided a diversion from schoolwork!

The shipping business ended when the very last Holyman vessel, *Mary Holyman*, went out of service in 1987. But Section Two continues to cover the story of the Holyman's many business interests including timber, property, cardboard manufacture, tennis racket manufacture, farming, motor vehicle distribution and electrical wholesaling.

HOLYMAN'S OF BASS STRAIT is profusely illustrated with many historic photographs. Appendices provide details of people, ships and aircraft operated by Holymans and associated companies. A family tree overcomes confusion with the often repeated names from generation to generation. The publication recognises the many achievements of a remarkable Tasmanian family. □

knot so hard a series by Frank Charles Brown

No 59 — Tumbling Thief Knot

This knot with such an intriguing name was developed by Desmond Mandeville, founding member of the International Guild of Knot Tyers (IGKT). Some readers will be familiar with the Thief Knot, a subtle variation of the Reef Knot, and this knot is a further variation.



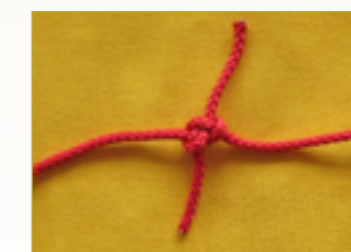
1 Make the two half hitches with the Working Ends around the Standing Parts of each rope



2 Move the Working Ends, as shown



3 Carefully draw down the knot in order to preserve the configuration



4 Complete the drawing down and tighten the knot



from the galley



WHITEBAIT SNACK

My daughter, now fast approaching the end of grade 10, has often surprised us as to what she will eat. With seafood, the more that it tastes of sea the better. Oysters are a firm favourite but deep-fried white fish not so much. An exception to this, we discovered in the UK, is whitebait, tiny deep-fried fish, most commonly juvenile herring (known as sprats), and served as a snack or entrée with mayonnaise or generous squeezes of lemon juice. Imagine our excitement to discover that there is a Tasmanian equivalent, but a little research showed that there is a catch.

In the UK whitebait has been around since the early 1600s and is particularly associated with London and the Thames Estuary. In the nineteenth century, boat-loads of excursionists would head out of London along the river to dine on a 'pint of whitebait' at a riverside pub at Greenwich or as far afield as Southend where an annual whitebait festival was held. At one point it was believed that whitebait was a variety of fish in its own right, but a researcher in 1903 established that boxes of fish being sold as whitebait in a London market contained up to 23 different species of immature fish.

Whitebait in Tasmania refers to juveniles from a number of species, including the common jollytail (*Galaxias maculatus*) and spotted galaxias (*Galaxias tuttaceus*). But, crucially, it also includes adult Tasmanian whitebait (*Lovettia sealii*) which are returning to spawn. Taking the fish before they have had a chance to produce a new generation

makes the fishery particularly unsustainable. A commercial fishery did exist in Tasmania from the 1940s until over-fishing brought about a total cessation of whitebait fishing in 1974. Recreational fishing was allowed from 1990 but is tightly controlled to protect stocks. Fishers need an annual whitebait licence and the season is strictly limited with restrictions on the time and locations permissible to fish.

So I don't think we'll be gorging ourselves on pints of whitebait through the coming summer. But, should you find yourself with some whitebait this spring, you could try this recipe rather than just using it as bait. □

METHOD

WASH the fish.

TOSS the fish in well-seasoned flour and lay them out flat rather than in a pile.

SHALLOW-FRY in batches in a few centimetres of hot oil until crisp and golden-brown.

DRAIN on kitchen paper and

SERVE with lemon wedges

and/or mayonnaise

and brown bread and butter.



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Summer Reading, our digital 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>

MARITIME TIMES

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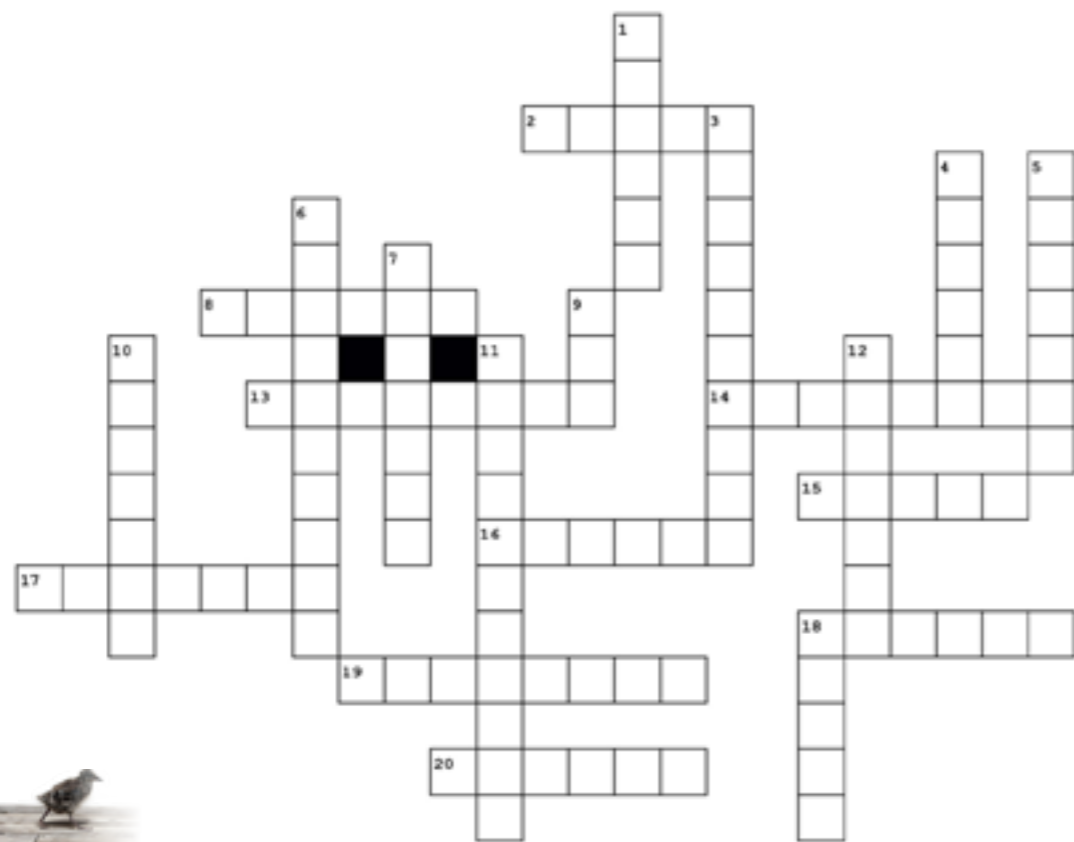
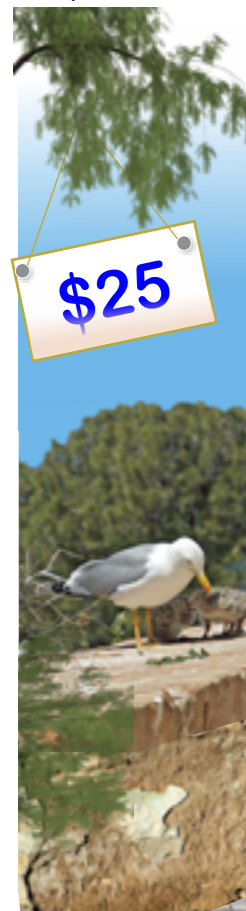
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crossword competition

spring 2021

SEARCH for crossword answers in the pages of this September magazine (MTT 76) and enter our competition to win a \$25 voucher from Rolph's Nautical Gift and Book Shop at the Maritime Museum.

Here's a hint to get started: Look for the answer to 2A on page 23.



ACROSS

- 02 Exhibitor was artist-in-residence in (city)
- 08 Helpful for a ship's identification are colours of the
- 13 Proofreader at *Mercury* who joined whaling crew
- 14 Police Vessel celebrating 50 years
- 15 Platter with crest of 3 kangaroos came from (country)
- 16 Juvenile herrings are known as
- 17 One of the Hobart boys in D-Class Dreams
- 18 Sir John Franklin's last ship
- 19 Bill's requests for supplies written on a brown (5, 3)
- 20 Favourite in the 1925 Forster Cup

DOWN

- 01 Offshore wind project proposed for NW Tas at (city)
- 03 MMT's Collection traces back to which Society? (4,5)
- 04 Launch at Strahan suggested for MMAPSS project
- 05 Aviation pioneers' first aircraft was a de Haviland (3, 4)
- 06 *Blythe Star* sank on voyage to (4, 6)
- 07 They built a wall on King Island
- 09 Manages safe movement of vessels in ports in Tas
- 10 One range of products produced by Muirs
- 11 Name of ship HMAA A64
- 12 Website equivalent to Lloyd's Register
- 18 Online database for museums, galleries, etc.

ALL CORRECT ENTRIES received before **12 November 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 December 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 76 CROSSWORD** to admin@maritimetas.org Please add your name and contact details to paper entry or to email attachment. Judges' decision is final.

THE WINNER – the first correct entry out of the hat for the June 2021 crossword in *Maritime Times* No 75 was: Michael Bellis. Congratulations!

WHAT DOES IT TAKE to succeed against steep odds?

Blood, Sweat and the Sea is the compelling story of Tasmanian businessman John Muir, who started his career as a diesel fitter and went on to found the enormously successful Muir winch brand 50 years ago. It's a story of the trials and tribulations of building one of Australia's most successful export businesses, and the toll that journey can take on someone's health. Returning from a particularly demanding overseas sales trip in 1984, John nearly lost his life in an attack of acute pancreatitis. The resulting emergency removal of part of his pancreas left him a Type 1 diabetic. It also cemented his 'never say die' attitude, one that would see the company he founded go on to become one of the world's leading windlass and winch manufacturers. Muir windlasses have featured on some of the world's most exclusive and spectacular motor and sailing yachts.

From the foreword, written by Bob Clifford, AO:

'I had my first job in the school holidays rigging cradles to slip boats for 'Sharky' Taylor next door to Muir's. I was privileged to meet and work with many of the characters of Battery Point. Perc Coverdale, 'Chooky' Newman, the Purdons, the Burnetts, the Creeses and of course the Muirs. How fortunate us lads were to have such splendid teachers. We learned our marine trades, but more importantly we learned how to conduct our businesses on an international level. It was a school of hard knocks, where you learnt to pick yourself up after being knocked down and get on with life, learning hard lessons on the way.

'How was this achieved from the isolation of Battery Point, Tasmania? What is it about Battery Point that allowed the local lads to take on the maritime world? I suggest the Sydney to Hobart race has a lot to do with it. This iconic race has made it possible for many a local sailor to travel the world visiting and working in the global marine industry. They have done it well too. The reputation of Hobart sailors is second to none. This in turn has given the general marine industry of Tasmania a huge leg up. Everyone in the marine industry knows where Tasmania is, where Hobart is, and of course where Battery Point is.

'The quality of Tasmanian marine products is also second to none. There are a lot, as you will discover as you follow the fascinating journey of John Muir, his family, employees, and the vast range of individuals he got to know and work with from around Tasmania, mainland Australia and the world.

'I still (despite the visit of the burly gentleman enquiring after the ownership of our fridge) have great pleasure in specifying Muir winches on Incat new builds.'

Read the fascinating story of John Muir in *Blood, Sweat and the Sea*, written by Mike Swinson with Georgie Pajak and Nicole Mays. The book is available in the MMT bookshop.

Foreword by
ROBERT CLIFFORD

The Muir maritime legacy

'Blood, Sweat and the Sea' is a locally produced book about Tasmanian engineer John Muir, who founded the enormously successful Muir winches company 50 years ago. He transformed it from a small business in a Battery Point boat shed to one of the world's leading marine brands, its products featured on some of the world's largest and most spectacular motor and sail yachts.

A great read for anyone interested in family business, local history, exporting, Sydney-Hobart yacht races and Battery Point boat building, and an excellent reference manual for anyone in business or interested in starting one.

IMAGE:
Yacht Designer
Jock Muir, with son
John Muir, aboard
Lady Nelson, 1967,
which was designed
and built for an
American buyer.

416
BEAUTIFUL HIGH
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eHive

From Rats to Royalty

The depth and variety of the Maritime Museum's collections can be explored from the comfort of your home thanks to the digital platform eHive—a website that allows you to explore the collections of hundreds of museums and history groups from around the world.

This online presence has generated global interest in the Museum's collections from researchers. For example, a few years back we were contacted by a visitor from the UK, who had a research interest in knives and who, during a family visit to the mainland, made a special trip to Hobart to view and photograph the knife contained in the sailmaker's kit (A_1990-077).

eHive is an ongoing project for our Museum. Getting the catalogue ready to go online in the first place was a mammoth task for the volunteers involved. Now we are adding new acquisitions and, excitingly, adding information that tells us more about our objects that we either discover ourselves, or are told about by researchers from outside the Museum accessing the collection through the eHive page.

There are two rats listed in the Museum's catalogue: A_2017-RAT is a toy rat, known as Ratty that, for many years, lived in various hiding places in the gallery; and A_2019-079, a real (stuffed) rat. I believe it's an example of the introduced brown rat *Rattus norvegicus*, and it's part of the Museum's public display in the entrance to the PW1 shed at Princes Wharf. Royalty is represented by A_2016-014, a Dirk, or long-bladed thrusting dagger ideal for close combat, that was reputedly given to Prince William, later William IV, King of Great Britain and Ireland, when he became a midshipman in the Royal Navy.

The Museum's eHive page is at <https://ehive.com/collections/3906/maritime-museum-of-tasmania>



Adding data to eHive at MMT
Photo: Barry Champion

TasPorts VTS



OUR VESSEL TRAFFIC SERVICE (VTS) SYSTEMS are an essential contribution to safety of life at sea.

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In the 15 years since TasPorts was formed in 2006, more than 32 000 vessel visits to Tasmania have been safely managed by our VTS team.

above: detail from a screen showing the positions of ships in a section of the River Derwent.

facing page: a VTS official with access to multiple monitoring screens
Images supplied by TasPorts

upholding Tasmania's maritime standards



AMSA Instrument of Authority

In late 2020, TasPorts was officially awarded an Instrument of Authority by the Australian Maritime Safety Authority (AMSA).

This Authority deems that VTS will be operated according to the provisions of the Navigation Act 2012 as promulgated by way of Marine Order 64, (providing the regulatory framework for vessel traffic systems) and is in accordance with the standards as set out by IALA (International Association of Marine Aids to Navigation and Lighthouse Authorities).

TasPorts is only the sixth organisation in Australia to receive such an Instrument of Authority, and as an Authority, TasPorts now provides Vessel Traffic Services to 10 distinct areas across Tasmania, accounting for approximately 38% of Australia's entire certified VTS areas.

TasPorts VTS Authority has several objectives to meet as part of its operations, including:

- assisting with safe and efficient vessel movements;
- enhancing navigational safety;
- minimising the risk of maritime incidents and potential environmental harm; and
- ensuring compliance with statutory and regulatory requirements.

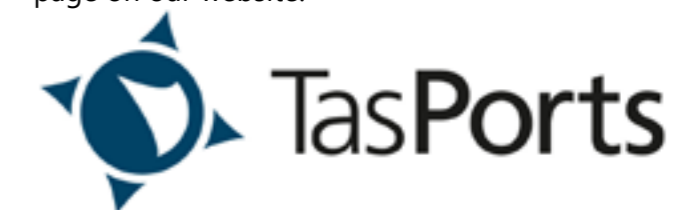
Certification will further enhance TasPorts' ability to respond quickly in the event of any safety or pollution incident.

TasPorts continues to invest in maritime safety

During 2019 and 2020, TasPorts undertook a major relocation of our VTS operations centre from the Port of Bell Bay to our Head Office in Launceston. This move was supported by a significant investment in information technology and field equipment upgrades.

Recognising the essential nature of the VTS, as a further safety measure, the original Bell Bay VTS Centre was also upgraded to be a near replica of Launceston VTS, in the event of any outages.

If you would like to learn more, please visit the VTS page on our website.



www.tasports.com.au

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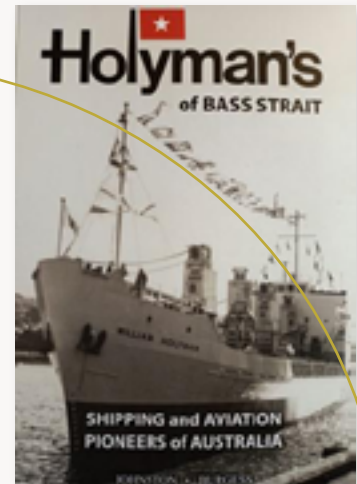
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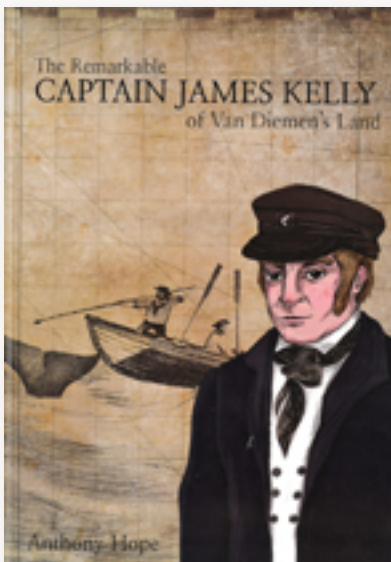


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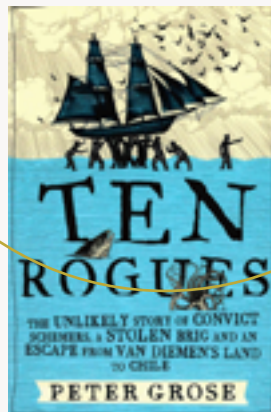
by Johnston/Burgess (2021)

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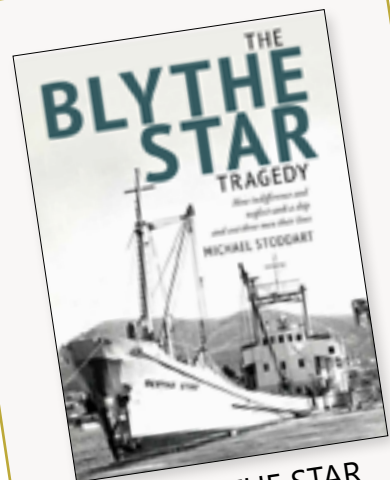
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