

MARITIME TIMES OF TASMANIA

No 77 – Summer 2021

\$3.50

Summer!

LUME program
'writing from the collection'

UN Ocean Decade 2021–2030
Southern Ocean

Sydney-Hobart Race
RSV *Nuyina*
***Trevassa* 50 years**

Tasmanian Boat Sheds
AWBF Update

Wave Energy
West Coast News
TasPorts News

Museum News

President's message
Notes from the curator
& all our regular features



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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.



TasPorts

Our Patron

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



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Our Supporters

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



Events
Tasmania

MMT Committee Members for 2022

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Ross Studley, Treasurer	The Committee also includes representatives from external organisations: e.g. Alderman Jeff Briscoe (HCC), and Scott Carlin (TMAG).		

Maritime Times of Tasmania

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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 March 2022 issue is **16 February 2022**

The Maritime Museum's Annual General Meeting was held in November as is traditional. The meeting offered the opportunity to reflect on how we as a volunteer, community organisation have met the challenges of operating for the first full year of the Covid epidemic. It is pleasing to report that despite the many and continuing challenges the Museum has been able to respond, quickly, flexibly and professionally.

During the year the Museum has been able to continue working successfully towards the protection and promotion of Tasmania's maritime heritage, providing a range of services to the Tasmanian community on a sustainable basis and continuing as a major visitor destination. This has only been possible because of the capacity and commitment of the Museum's volunteers, staff and members together with the direct support of the Commonwealth and State Governments.

The Museum has also been generously supported by the Hobart City Council, TasPorts and Arts Tasmania. The City Council has continued to maintain and upgrade the fabric of the state significant Carnegie Building as well as providing support through its cultural program for the writer in residence project. TasPorts has reaffirmed its support for another three years for a number of maritime heritage initiatives including *The Maritime Times*.

In addition, in November as part of the highly successful Open House Hobart TasPorts donated the proceeds of its Port of Hobart cruise tour to the Museum. A most generous and greatly appreciated gesture (pp. 38–39)

Both the writers in residence project and TasPorts tours are covered in much more detail in this Summer edition of *Maritime Times*. Also featured in this edition is the new Tasmanian maritime history exhibition that has been installed in the Carnegie Gallery. The exhibition underscores the richness and diversity of the Museum's collection and is a testament to the efforts of the many volunteers and staff who have worked on this project.

The AGM

and Maritime Museum events

The Annual General Meeting also provided the opportunity to acknowledge the significant contributions of Museum volunteers and staff with the award of Honorary Life Membership to Ross Studley who has served as Treasurer for more than 10 years, Anne Ashford who has worked so assiduously for so many years in collection management and Rona Hollingsworth, Museum Curator for the past twenty years. The meeting also acknowledged the considerable contributions of Tiiu Raabus who has managed the Museum's shop so successfully, Dugald McDougall who has contributed to the Museum in a multiplicity of ways and Paul Armstrong as a member of the Museum's Committee of Management. To all these we offer our great appreciation.

It is now just over ninety years since The Shiplovers' Society of Tasmania was established in mid-1931, only the second such society in Australia. The aim of the Society was 'to foster and promote an interest in the history and theory of ships and the sea'. The commitment of the Society's members to this objective also resulted in the development of a maritime heritage collection of state significance which was to form the core of the Maritime Museum of Tasmania's collection when it was established in 1972.

Next year 2022 marks the 50th anniversary of the Maritime Museum's establishment and the Museum is looking forward to celebrating this anniversary — a celebration of a half-century of sustained volunteer support to protect and promote Tasmania's maritime heritage.

On behalf of the Maritime Museum I would like to thank all our volunteers, members and supporters and wish everyone a very happy and successful 2022 as the Museum looks forward to another exciting year. □

from the brig

Welcome to No 77, the Summer issue of *Maritime Times of Tasmania*.

There are interesting articles to read and news items to keep you up to date with events.

Plan your Sydney-Hobart race watch using the tracker (page 12), make plans to join TasPorts tours on the River Derwent (page 5 and pages 38–39) and book to join the Wooden Boat Festival's Maritime Trail in 2022 (page 11).

Check out the Museum's new exhibition 'Remarkable: Australians & their boats' (page 29) and take note of the choices in our shop featured throughout the magazine. And there are, of course, more gifts and books.

Come visit us with your friends. The Maritime Museum will be open every day — except Christmas Day.

While you're browsing through this issue, try your luck with the crossword on page 36. Most importantly, enjoy the Summer!



Thank you

to all who have contributed to *Maritime Times of Tasmania*:

to the writers of the articles
our all-weather photographers,
advertisers, sponsors, editors,
graphic designers, proofreaders,
behind the scenes people,
printers, packers and posties;

and a special thank-you to those who stepped up when a key member of the team was away.

We thank you all and wish you
Happy Christmas & Summer Holidays
and a bright New Year.



October 2021 at the Maritime Museum

Photo: John Wadsley

Maritime Museum Members

We welcome new members:

Bernard Carlington	Rhiannon Lloyd
Rod Warrington	Reg Walsh
Heath Barrett	Anne Warburton

Not already a member?

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

Membership Fees

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

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



MMT member Stuart Harris was aboard with his family, including granddaughters, hopefully Maritime Museum of Tasmania (MMT) members of the future.



MMT Members on a TasPorts Tour

by Beth Dayton

On a cold and wet spring day, that felt like mid-winter, a group of intrepid Maritime Museum volunteers joined the harbour cruise sponsored by TasPorts. Unlike those that enjoyed the cruise in sunshine the previous week we had a very grey day, but it didn't spoil the journey up river, through the bridge as far as Self's Point and then back to Brooke Street pier.

Over two Saturdays six cruises were held with Tasports very generously donating the proceeds to the Museum. Informative and interesting commentary about Hobart's harbour and TasPorts involvement was provided by The Gents. Also onboard were Museum volunteers to answer any questions from passengers and to show our appreciation to TasPorts.

As we left the pier there was a great view of HMAS *Leeuwin*, visiting as part of Remembrance Day tributes and a glimpse of TasPorts pilot boat, *Kelly*. I was lucky enough to have a look on board this modern vessel at its launch in 2017.

Another highlight was an up-close glimpse of RSV *Nuyina*, our new Antarctic icebreaker, berthed at Macquarie Wharf. Although *Peppermint Bay 2*, the vessel that we were aboard, is not small, it was dwarfed by the big red ship.

Further up river we came to Self's Point the site of Hobart's fuel storage. I think we were privileged to get a very up-close view. I certainly heard some interesting information from our guides, including how workers need to wear hard hats to protect themselves from falling shells. These shells are dropped by birds from great heights to break them open for food. An enlightening trip.

Thank you, TasPorts.

in remembrance

DON MITCHELL (12.8.30 – 6.11.21)

The Maritime Museum has lost another stalwart as we farewell Don Mitchell at the age of 91. Don joined our ranks in the early 2000s and for years was a Wednesday regular on the front desk, as well as being a popular tour guide whose friendly manner enabled him to share an extensive knowledge of Tasmanian maritime history with people of all ages. He was made a Life Member in 2016.

His maritime connections began early. A three-week-old Don was taken to Tasman Island, where his father was lighthouse keeper. Fifteen years later we find school student Don in Hobart, not attending to his English lesson because he's watching the barque *Lawhill* proceed up the Derwent as the last commercial deep-sea sailing vessel to enter the port. He shared these and other memories in one of the Museum's lunchtime talks and, earlier this year, was able to highlight the perils of living on remote lighthouses during an interview on ABC Radio Hobart.

Boating was a lifetime love for Don, and a career in the Navy a consideration in earlier days. A great supporter of disability organisation Oakdale Enterprises, he also involved himself in School for Seniors and other community groups.

Don and his wife Flora have regularly attended MMT events, and it was particularly fitting that they were both present at the Petrass Dinner in August 2020, the day before Don's 90th birthday. The occasion couldn't pass without a cake, and fellow Life Member Geoff Andrewartha helped to blow out the candles.



Don on his 90th birthday

Photo: Rex Cox



Indentations on the new chimney attached to the restored former Signalman's Quarters are imprints of telegraphic signals, which serve as a reminder of its history. Photo (2021): Rex Cox

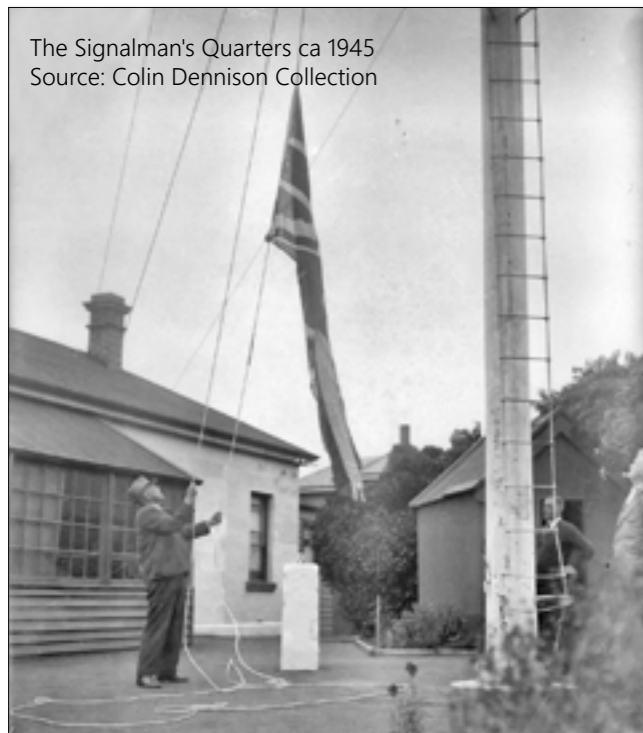
DELVING INTO THE MUSEUM'S COLLECTIONS

Signalman's Quarters at Battery Point

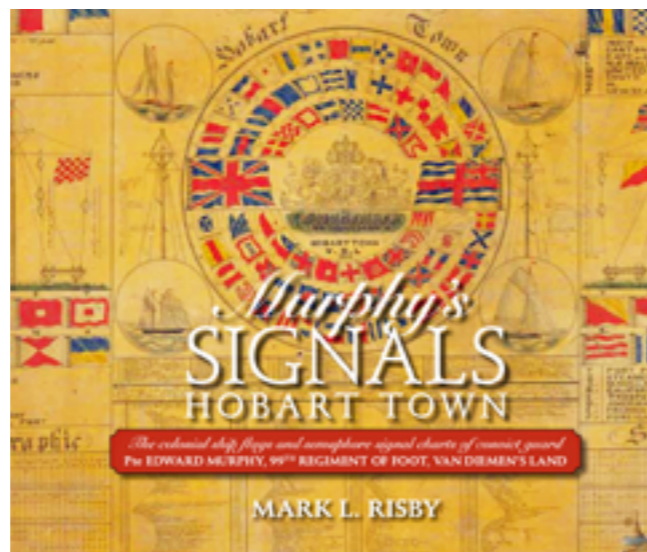
When a Hobart couple decided to restore a heritage-listed 1853 cottage, which had been the Signalman's Quarters at Battery Point, they and their architect were able to refer to plans and log books held at the Maritime Museum.

The story of their project — with a short segment filmed at the Maritime Museum — was the subject of a Restoration Australia episode on 17 October 2021 and can be seen on ABC's iView at

<https://iview.abc.net.au/video/DO1910H004S00>



The Signalman's Quarters ca 1945
Source: Colin Dennison Collection



MURPHY'S SIGNALS HOBART TOWN
by Mark L. Risby (2013)
Published by Forty South, Hobart

This book brought together, for the first time, 11 Tasmanian maritime charts drawn in the 1840s and 1850s by convict guard Private Edward Murphy of the 99th Regiment of Foot (Lanarkshire Volunteers). There are colourful, detailed drawings of 250 different flags and over 300 semaphore signals, and it is an important reference.

One of the historical charts illustrated in the book is held at the Maritime Museum. Murphy's watercolour 'Formal Presentation of Signals' Hobart 1851 is framed in birds eye Huon pine. It shows the flags used to signal ships from Battery Point and Mt Nelson, many individual flags and the semaphore system Hobart to Port Arthur. The signalman's cottage at Battery Point was part of that semaphore network and could send a message to Port Arthur in 15 minutes.

There are copies of *Murphy's Signals Hobart Town* in the Museum's bookshop and for researchers there is a copy in the Maritime Museum Library.

Items in the Maritime Museum Collection relating to the Signalman's Quarters include:

Plans - Signalman's Cottage at BATTERY POINT; D_2015-098

Log book - Battery Point Signal Station; D_2001-007/006

Log book of the Battery Point Signal Station written in a black covered exercise book - March 1927 to May 1931 - D. Chisholm

Booklet - Rules and Regulations 1931; D_2010-087

Newspaper cutting/card of Hobart Signal Flags; D_2012-063

UNITED NATIONS Decade of Ocean Science for Sustainable Development (2021-2030) – The Southern Ocean

by Michael Stoddart

In September 2015, on the occasion of its 70th anniversary, the United Nations adopted 'an Agenda of unprecedented scope and significance' to eliminate world poverty, hunger and inequality by 2030, and called on the world's peoples to take up the challenge. Its 'supremely ambitious and transformational vision' is to be driven by a set of Sustainable Development Goals.

Goal 14: 'Conserve and sustainably use the oceans, seas and marine resources for sustainable development', will be delivered by a Decade of Ocean Science, to start now and end in 2030. A taskforce of interested parties in the Southern Ocean to our south has already commenced its work on 'The science we need for the ocean we want.' The resulting action plan will be based on ocean observation, prediction and modelling; identification of stressors such as acidification and underwater noise; and understanding ecosystems of the deep sea. It will focus on deltas and estuaries and the climate resilience of coastal cities, and on evidence-based management of fisheries. And the cultural values of the ocean will not be overlooked, either.

The global importance of the Southern Ocean is becoming increasingly understood as a major driver of the world's climate and productivity. Its 72 billion litres of water (5.4% of the world's total) keeps a temperature of between -2°C and 10°C. At -2°C water freezes creating wondrous vistas of sea ice, but it is only water that freezes; not the salt. The rejected dense, extra-salty water sinks to the sea floor. It picks

up oxygen and nutrients before flowing northwards to enter all the planet's ocean basins before rising and oxygenating and nourishing the warm surface waters. In a very real sense, the ocean to our south drives much of the world's fisheries productivity.

The Southern Ocean Decade Taskforce consists of organisations interested in the science of the Southern Ocean; Australia's Antarctic program contributes through the international Scientific Committee on Antarctic Research as well as through international oceanographic and climate-related research programs. Housed in IMAS in Hobart is the International Project Office of the Southern Ocean Observing System (SOOS), an organisation formed ten years ago to collect and collate data on all aspects of the Southern Ocean, and how it is changing. Supported by eight or nine international Polar and research bodies, as well as by the University of Tasmania, CSIRO and the Tasmanian Government, SOOS makes ocean data available to all stakeholders interested in change and management of the oceans to our south. It will play a key part in the Taskforce's work.

Just how much of the UN's brave Agenda will be delivered by 2030 remains to be seen. But major international initiatives such as this one often spur new collaborations out of which come unexpected results that head science off into new directions. As far as the Southern Ocean is concerned, Hobart is already in the box seat; we will keep an eye on progress with the greatest of interest.

'The global importance of the Southern Ocean is becoming increasingly understood as a major driver of the world's climate and productivity.'

NUYINA



RSV *Nuyina*, escorted by tugs *Mount Florance* and *Yandeyarra* in the River Derwent before berthing at Macquarie Wharf No 2 and later at Mac.No 4. Viewed from Rosny Point on a rainy windy morning, Saturday 16 October 2021
Photo: Rex Cox

Specifications RSV *Nuyina* - Icebreaker

IMO No 9797060
 Built: 2017-2020 by Damen Shipyards, (Galati, Romania, and Vlissingen, The Netherlands)
 Launched: 24 September 2018
 Tonnage: 22 862 grt
 Length overall: 160.3 m., Beam: 25.6 m., Draught: 9.3 m.
 Speed: 12 knots / 16+ knots max. Range: >16,000 nautical miles
 Propulsion: combined diesel-electric and diesel (CODLAD);
 two shafts with controllable pitch propellers (max. 26,600 kW);
 three bow thrusters; three stern thrusters
 Cargo fuel capacity: 1 900 000 litres / 1671 tonnes
 Cargo weight: 1200 tonnes
 Container capacity: 96 TEU [twenty foot equiv.]
 Passengers 117; Crew 32
 Icebreaking capacity: 1.65 metres at 3 knots

THE GREATLY ANTICIPATED ARRIVAL of a replacement for Australia's Antarctic supply vessel *Aurora Australis* occurred on a wet and windy Saturday 16 October when *Nuyina* sailed into Hobart for the first time. A planned maritime welcome had to be cancelled because of a snap three-day Covid lockdown, but TasPorts did their best to brighten the occasion with tugs *Yandeyarra* and *Mount Florance* dressed overall as they escorted the new ship into its berth at the Macquarie 2-3 cruise terminal (strangely, not in great demand at the present time). Despite the lockdown, and the weather, a number of photographers, including yours truly, managed to be out exercising with their cameras at the appropriate time.

Shipping enthusiasts had been keeping an eye on *Nuyina* since it left Damen's fitting out yard at Vlissingen in the Netherlands on 31 August and were greatly assisted by a progress route map put online by the Australian Antarctic Division (AAD). Having re-fuelled at Las Palmas in the Canary Islands – a safe distance away from the volcanic activity on the island of La Palma - the icebreaker came direct to Hobart, rounding the Cape of Good Hope on 27 September and then heading south to follow the Great Circle Route and passing close to the remote Îles Crozet, Kerguelen and Heard Island, a total distance of 23 584 kilometres AND it sailed up the Derwent at exactly the time that had been announced several weeks earlier! A slight glitch occurred on the Friday evening prior to arrival when crew were alerted to a fault in the electrical system powering a motor on the port shaft line, but it was decided that the ship could safely use the starboard propulsion system while entering port next morning.

Like its predecessor, the much loved 'Orange Roughie', *Nuyina* is registered in Hobart – the largest vessel by far to carry this port of registry – and is, in a friend's words, an 'impressive beast', very businesslike with three thrusters at the bow

and another three at the stern enabling it to turn easily in its own length. The profile is dominated by three cranes, two of 55 tonnes capacity, and a bridge superstructure which extends out well beyond the hull on each side.

Managed by Sydney based DMS Marine, *Nuyina* is expected to make its first voyage south at the end of December. AAD is also chartering two ice-strengthened ships – the Dutch cargo vessel *Happy Dragon* (14 784/2011) and the American tug/supply vessel *Alviq* (12 892/2012) – to support operations while the new Australian icebreaker gets into its stride. In addition, France's Antarctic supply ship *L'Astrolabe* (2028/2017) has delivered Australian expeditioners to Macquarie Island –with possibly some interesting discussions about submarines along the way! As a matter of interest, *Alviq* (meaning Walrus in the Iñupiaq language of Alaska and Canada) is claimed by Wikipedia to be the world's most powerful privately owned icebreaker.

Australian Antarctic Division Operations and Safety General Manager, Charlton Clark, said 'Both these ships are due to arrive into Hobart in December. *Nuyina's* first voyage south will be at the end of December, after a period of crew commissioning training and familiarisation around the Tasmanian coast. While on this trials voyage *Nuyina* will take the opportunity to refuel in Burnie and take on the SAB (Special Antarctic Blend) fuel for refuelling Australian stations.' In relation to the latter and media reports about potential problems taking the ship through the Tasman Bridge to bunker at Selfs Point, he said '*Nuyina* fits within the physical limitations set out by TasPorts for transiting under the Tasman Bridge and ongoing simulation testing is identifying the suitable operating parameters for transit. The focus of this testing is assessing the impact of 'windage' – the surface area of the ship exposed to the force of the wind – and the effect this has when undertaking the transit in various weather conditions.'

There is quite a story behind the ship's name. Attracting over 800 entries, a nationwide competition in 2017 resulted in Haidar Alnasser from St Virgil's College, Austin's Ferry, and other students from Secret Harbour Primary School in Perth WA, suggesting *Nuyina* (pronounced noy-yee-nah), meaning 'southern lights' in the palawa kani language of the Tasmanian Aboriginal peoples – just as *Aurora Australis* carried the Latin name. Six students and two teachers from each school were treated to a special flight later that year from Hobart to Wilkins Aerodrome, 70 kilometres from Casey Station. The students became the first children to set foot in Antarctica and during three hours on the ground they managed to have at least one snowball fight. >>>



Haidar and Zac Alnasser, St Virgil's College, step out onto the ice at Wilkins
© Jessica Fitzpatrick/AAD



ship spotter *Nuyina* cont.



RSV *Nuyina* at Macquarie Wharf No 4, 19 October 2021 now the main cargo working berth in Hobart Photo: Rex Cox

right: *Aiviq* at Tampa, Florida 29 April 2019 Photo: Arjan Elmendorp

Aiviq is one of two ice-strengthened support vessels for the new icebreaker *Nuyina* during its establishment phase. This ship's name was also chosen by competition and the child who made the winning suggestion said that she chose *Aiviq* (meaning Walrus in the Iñupiaq language of Alaska and Canada) because the walrus breaks the ice with its tusks.



LANDING BARGES, NUYINA LB1 AND NUYINA LB2



RSV *Nuyina* during trials on the River Derwent, 30 October 2021 foreground: *Rhona H* and *RV Investigator* Photo: Rex Cox

RSV *Nuyina* barges © Pete Harmsen/AAD

Hobart firm, Taylor Bros, built two 16.3-metre aluminium landing barges, *Nuyina LB1* and *Nuyina LB2*, each capable of carrying 45.5-tonne trucks and fitted with waterjet propulsion for maximum flexibility. They will be carried on the ship, along with three personnel transfer tenders and one scientific research tender.

Follow the progress of RSV *Nuyina* on the Australian Antarctic Division's website <https://www.antarctica.gov.au/nuyina/>

AFTER A YEAR OF NEW EVENTS (Parade of Sail 2021 and Maritime Trail 2021) the Australian Wooden Boat Festival crew are back into the planning of the next AWBF, to be held 10–13 February 2023.

Expect to see all the usual exciting programs that we love, including Tasmanian Seafood Industry Council's Seafood Kitchen, The Shipwright's Village, The Maritime Marketplace, and the Quick & Dirty Boat Building Challenge. The theme nation will be Australia, specifically focusing on Australian Boat Builders, including Indigenous crafts and we hope to have some elements from our friends across the ditch, New Zealand. Also be prepared for a series of new and intriguing elements, so stay tuned and sign up the monthly newsletter to stay in the loop.

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

But in the meantime, we didn't want to make you wait that long, so the Maritime Trail is back in April 2022. You are invited to tour the spectacular mysterious boatyards you did last time on the Saturday, as well as a new program of small workshops and courses to be held on the Sunday. These short workshops will lead into a new program named Noisy Boatyard at the 2023 AWBF, so be sure to get down to one of our many boatyards during the Maritime Trail 2022 for an exclusive tour or book yourself in to create a beautiful wooden toolbox or wooden mallet and spend the day with one of these elusive highly skilled craftspeople.

Maritime Trail 2022 will focus on connecting our community again and promoting our producers and craftspeople. Activate the mind, share stories with other like-minded people and come out with a special handmade product at the end of the day.

The Maritime Trail will also host a family day at Living Boat Trust and a few more big ticket items, to be announced soon. A big weekend if you're up for a trip to the beautiful Huon Valley and down the D'Entrecasteaux Channel. Let's get out and support these producers and craftspeople, celebrate maritime culture and preserve our valued history.

— Maritime Trail 2022 —

SAVE THE DATES: 9–10 April 2022

TICKETS will be available on our website from 1 March 2022.

All Covid-19 restrictions & regulations will be followed.

UPDATE

from the Australian Wooden Boat Festival



AWBF 2021 Maritime Trail Image: Island Image Photography

AWBF 2017 Image: Rob Oates



AUSTRALIAN WOODEN BOAT FESTIVAL



Alive

Five Tasmanian entries

Track their progress after the start at

<https://rolexsydneyhobart.com/tracker/>



Hip-Nautic

Rolex Sydney Hobart Yacht Race 2021

by Colin Denny

TASMANIA'S BORDERS ARE RE-OPENING to vaccinated visitors in December 2021 paving the way for the running of the 2021 Rolex Sydney Hobart Yacht Race. This year's fleet comprises 112 yachts with sailors relishing the opportunity to race offshore once again. In 2020 the race was cancelled for the first time in 76 years just six days before the Boxing Day start when the state suddenly closed its borders to many Sydney residents. Tasmania has five very different yachts entered this year.

While entries for the 2021 race are strong, representation from overseas is limited. This year the fleet includes 20 Beneteau production yachts, the largest number of any make, including seven of their First 40 model, one of which is this writer's former First 40 *Protagonist*, sailed by Victorian owner Nick Foa.

Another strong group is made up of seven TP52s including former winner Matt Allen from Sydney sailing his Botin 52 *Ichi Ban*. Once again Matt is one of the favourites for outright honours.

The Tasmanian entries span several divisions and with two former outright winners and experienced crews they have a good chance of success. We wish them well. □

ALIVE

Philip Turner's successful Reichel Pugh 66 *Alive* (above) will be attempting to repeat their 2018 outright win. *Alive's* skipper, Duncan Hine, said, 'I think we've got a good chance again.' Last year *Alive* rushed from Sydney to Beauty Point after the cancellation to join the start of the Launceston to Hobart Race. *Alive* went on to gain line honours in Hobart but was unsuccessful in the outright results. Photo: Derwent Sailing Squadron

SIDEWINDER >

The Two-Handed Division created interest when included for the first time in the 2020 Notice of Race. This year 21 yachts have entered what will now be the first running of the Division. Yachts range from the early S&S 34 *Crux* from New South Wales to the specialist short-handed Tasmanian yacht *Sidewinder* (right), a 12.8 metre Akilaria Rc2 Class 40 to be sailed by Royal Yacht Club of Tasmania sailors Rob Gough and John Saul. Photo: Hughie Lewis



Sidewinder

< HIP-NAUTIC

In the Two-Handed Division, the Jeanneau Sunfast 3300 *Hip-Nautic*, is one of a popular short-handed class sailed principally in Europe. Owner Jean-Pierre Ravanat, a master mariner, will be joined for the race by John Tanton. Jean-Pierre said, 'I have no great expectations other than to enjoy the sailing.' Photo: Derwent Sailing Squadron



Oskana

OSKANA >

Michael Pritchard's *Oskana* is one of three Cookson 50s entered in the race. The Cookson 50s are competitive offshore yachts and *Oskana*, sailing as *Victoire* under its previous owner Darryl Hodgkinson, won the 2013 race outright. Photo: Peter Watson

MIDNIGHT RAMBLER >

Royal Yacht Club of Tasmania member and former Sydneysider, Ed Psaltis, will line up for his 38th race to Hobart with a local crew in his Sydney 36 *Midnight Rambler* (right). It is Ed's seventh yacht of this name, the most famous being his Hick 35 that sailed as *AFR Midnight Rambler* when he won the race overall in the fatal storm ravaged 1998 event. It was an amazing feat of endurance. Photo: Peter Watson



Midnight Rambler

Aquatic Garages

Boatsheds in the Southwest

by Janet, Geoff and Tony Fenton

MANY BOATSHEDS CAN BE FOUND along Tasmanian foreshores. After all, we live on an island of waterways. The boatsheds are often vernacular in architecture, picturesque, and mostly used to house dinghies for recreational purposes.

This article documents three unusual boatsheds, noteworthy for their location, internal dock, and the working purpose of the boats kept within. The location is Port Davey in far Southwest Tasmania, a place where no roads go. Instead, the waterways, being generally navigable, are used as transport routes. This was once a common form of travel elsewhere in Tasmania, but over the decades, roads have been built, changing the mode of transport. Not so in the Southwest!

BOATSHED 1 – The first boatshed in Port Davey was built in 1954. It was erected in Melaleuca Inlet by the Mines Department as part of a field station to house a government geologist engaged to carry out a geological survey of the region. Back then it was generally anticipated that the Southwest of the State would reveal mineral riches akin to the productive geology of the west coast further to the north. A solid dinghy was needed for transport on this remote waterway with its unforgiving weather and a roof was necessary in this high rainfall climate to protect the boat, with its vulnerable inboard engine, from immersion. Happily, the tannin-rich, acidic water of the local creeks and inlet are inhospitable for algal growth or barnacles on the hulls. In fact, the fresh water is a good timber preservative, much like a peat-bog. This style of boatshed, with the boat floating in a dock under a roof became, you might say, the ‘garage and ute’ of the Southwest.

In May 1954, Roche Brothers was engaged by the Mines Department to freight the materials to Port Davey aboard their fishing vessel *Toorah*. It was *Toorah's* second freight run to Port Davey that year. Two months earlier Roche had delivered a small bulldozer for Deny King's tin mine at Melaleuca. It had been off-loaded very close to the site of the soon to be erected Mines Department field station, and then driven overland seven kilometres further on to reach the tin mine.

The Mines Department buildings, of weatherboard construction with corrugated iron roofs, were pre-fabricated in Lenah Valley by John Paine Pty Ltd. Prefabricated sections were swung off the deck using *Toorah's* derrick. The boatshed, erected at the same time, was constructed from flat galvanised sheets for the sides with corrugated iron roof, and supported above the water on timber poles. It had internal jetty access around three sides. A solid, carvel built dinghy was housed in the internal dock,

with pulleys on fore and aft lines to allow rise and fall with the tide.

To oversee the construction of the buildings, Paine accompanied *Toorah* aboard his yacht *Mistral II*, none other than the ex Sydney-Hobart yacht currently under restoration in Constitution Dock by the Windeward Bound Trust. There was quite a team engaged for the operation, including geologists, mariners and builders. Eric Reece, the then Minister for Mines, formally farewelled the party as they departed Hobart. On *Toorah's* return, much to Roche's indignation, the Hobart Marine Board apprehended the vessel for carrying freight when it was only licensed for fishing, not trade! The case was dismissed in the Hobart Police Court but later upheld on appeal in the Supreme Court in Hobart in November.

By that time, *Toorah* was no more. The vessel had headed north to The Great Barrier Reef and Torres Strait—and a worse fate. The boat was under charter from Roche Brothers and in the area fishing for trochus shell that was used in the making of shirt buttons for the high fashion industry. *Toorah* ran aground while on a night-time mercy dash, in difficult waters, attempting to take a seriously injured spear fisherman to medical aid on Thursday Island. Sadly, the vessel became a total loss.

'*Toorah*,' Roche said, 'was an outstanding boat in the history of cray fishing in the waters of South-West Tasmania'. Built by Rock Davis in NSW in 1891 as a 58-ton river steamer originally named *Ivy*, the boat was then converted to a schooner and owned by the Hobart Marine Board between 1914 and 1942. >>>



Toorah at Melaleuca Inlet, Port Davey. Photo: Roche Collection

Boatshed at Mines Department field station, Melaleuca Inlet, 1954. Photo: Roche collection



< The Kings' boatshed, Melaleuca, 1970 Photo: Geoff Fenton



The Mines Department field station, Melaleuca Inlet, 1965, at that time occupied by BHP geologists. Photo: Mike Hall

Following its use for the resident geologist, the Mines Department quarters in Melaleuca Inlet was used sporadically as accommodation by other geologists, surveyors, miners, volunteer fire-watchers and sundry visitors. Eventually the buildings, jetty and boatshed fell into disrepair and were demolished by the Parks and Wildlife Service in August, 1989. Today they are all but forgotten.

BOATSHED 2 – The second boatshed in this region was built by Deny King in 1959 to house his dinghy at Melaleuca. He followed a similar principle to the construction used at the Mines Department quarters. Deny's shed was simpler and more vernacular in style, also with galvanised flat iron walls and corrugated roof supported by timber poles sourced locally. It housed a 5-metre King Billy pine clinker-built ex fishing dinghy, *Blue Boat*, which he purchased about 1946. The boat had a long and hard working life around the Melaleuca Port Davey area. It was used to carry equipment

and machinery for the tin mine; stores; hardware (even a piano); drums of fuel; bags of tin ore; firewood, and to transport bushwalkers to various start/end-points on walking routes.

BOATSHED 3 – Local cray-fisherman Clyde Clayton built the third boatshed in the area, to house his wooden fishing dinghy. Again of flat iron construction with a corrugated roof, this shed was built adjacent to the jetty at Claytons Corner, Bathurst Harbour, at the mouth of Melaleuca Inlet, two kilometres downstream from the Mines Department field station. Clyde and Win Clayton set up house there in 1961-2 after moving from Bond Bay on the northern side of Port Davey, where they had lived since 1950. After the Claytons retired in 1976 the precinct fell into neglect for a time until it was restored by volunteers in partnership with the Parks and Wildlife Service. The boatshed was demolished when the jetty was refurbished by the Parks and Wildlife Service.

PERHAPS A FOURTH BUILDING could also be classed as a boatshed. Situated near the Davey River mouth, this shed did not have an interior dock, but was associated with dinghy transport, and possibly housed an inflatable dinghy. The Davey River flows into the northern arm of Port Davey. With its reliable flows and stable geology, the river attracted the interest of the Hydro Electric Commission, which monitored flows above the gorge from 1964. A hut and gauging station were installed but accessing this remote site was complex. The employees sent to check the equipment in the early years had a five-stage trip involving a light plane flight to Melaleuca; a boat trip across Port Davey to Bond Bay (pre-arranged by radio-telegram with one of the locals, and weather-dependent); then a walk from Bond Bay to a tributary near the mouth of the Davey River, where the corrugated iron shed on the creek bank housed the gear. The men then proceeded upstream by dinghy to just below the gorge, before walking another four kilometres over a steep ridge to the gauging station. And the same in reverse to return! Helicopters had also been used during construction of the monitoring station and over time became the preferred form of transport, rendering the 'boatshed' redundant.

Their working purpose over, all but one of these boatsheds have disappeared and are almost forgotten. At Melaleuca, both the boat and its shed are still functioning and are maintained by members and friends of the King family who retain a lease at that lovely spot. □

Our thanks to The Maritime Museum, Jim and John Paine, Barbara Willson, Mike Hall and Peter Roche.

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Willson, P and B. Logbooks



The Rivers and Water Supply Commission was responsible for monitoring the river levels in later years. Photo: Geoff Fenton

DO YOU HAVE ANY PHOTOS, MEMORIES OR INFORMATION about the 1960s hydro investigation?

We would be very interested in hearing from any readers who do. Please contact Tony Fenton email tfenton@internode.on.net



The Kings' boatshed at Melaleuca, housing *Blue Boat*, 1970. The white dinghy on the slip is the Mines Department dinghy, by this time used by volunteer fire-watchers for the Scenery Preservation Board. Photo: Geoff Fenton



Boatshed (on right) at Claytons Corner. The dinghy alongside Clyde's fishing boat *Stormalong* is the Mines Department dinghy. Clyde Clayton is on the jetty. Photo: Charlie Vaughan

The Davey River Gorge

Photo: Geoff Fenton





left: Fish feeding barge offshore and exposed to energetic waves



right: Impression of the MoorPower™ system aboard a feeder barge

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The Blue Economy CRC brings together expertise in the aquaculture, offshore renewable energy and offshore engineering sectors to deliver innovative solutions that will transform the way we sustainably use our oceans for food and energy production. The Blue Economy CRC is funded in part under the Australian Government’s Cooperative Research Centre (CRC) program administered by the Department of Industry, Science, Energy and Resources (DISER). The CRC Program supports industry-led collaborations between industry, government, researchers and the community.

The Blue Economy CRC brings together 40 partners across 10 nations to conduct collaborative research, development, commercialisation, education and training over a 10-year term. The Blue Economy CRC is headquartered in Launceston, Tasmania.

www.blueeconomycrc.com.au

MoorPower™ was developed by Carnegie with the goal of decarbonising the energy needs of offshore operations, particularly in aquaculture. As the aquaculture sector moves operations further offshore, operations such as feeding barges will no longer have access to shore-based power and the reliance on diesel generators comes with many associated costs, carbon emissions and environmental risks, including fuel storage and spillage risks while refuelling offshore.

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* Ocean Energy Forum ‘Ocean Energy Strategic Roadmap’ Paper

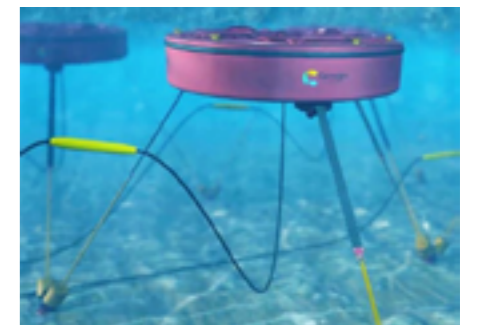
<https://www.oceanenergy-europe.eu/wp-content/uploads/2017/10/OEF-final-strategic-roadmap.pdf>

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Carnegie’s vision for the MoorPower™ product is that the technology will be an integrated solution with other offshore renewable energy systems including hydrogen and batteries. Carnegie has incorporated aspects of its proprietary core CETO wave energy technology into MoorPower™.

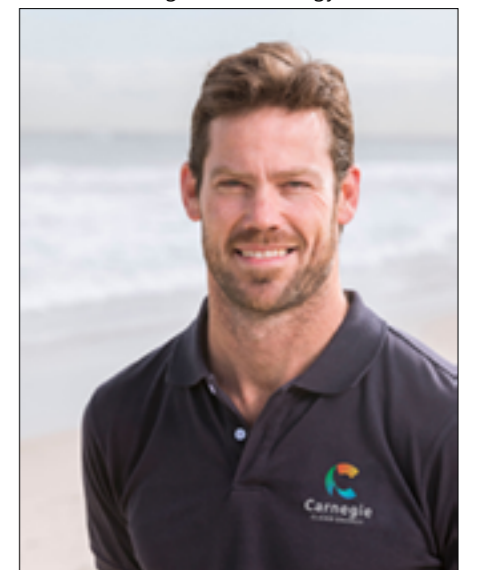
The core CETO technology has a submerged buoy (right) that sits a few metres below the surface of the ocean, moving with the waves. This orbital motion drives a Power Take-Off (PTO) system that converts the wave motion into electricity. MoorPower™ is a spin-off from CETO; it takes key CETO components such as the PTO and offers an alternative configuration for a new market application. More information at

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Carnegie’s CETO Technology (CETO was a Greek sea goddess.)

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Images and information supplied by Blue Economy CRC. Blue Economy is one of AMC’s research themes and is involved in the Blue Economy CRC.

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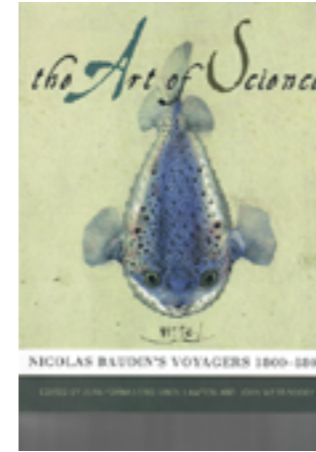
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A Cat called Trim (who sailed with Matthew Flinders)



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More about Loch Ard on pages 32-33



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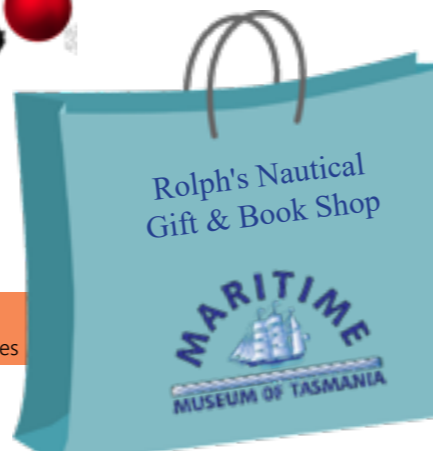


Tasmanian Devil soft toy
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Hatching Eggs - shark



Glass fish various sizes

Photos: Barry Champion



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Trevassa during haul out at the RYCT 2021

Jock Muir classic celebrates 50 years

by Mark Rasmussen



Trevassa under spinnaker at the Barnes Bay regatta 2019

Trevassa at the Barnes Bay regatta



2021 MARKS 50 YEARS since the superb Jock Muir designed and built *Trevassa* first rolled off the slip at Muir's Battery Point yard in 1971. Muir and his team, including his brothers Max, Wally and Don and many other highly skilled tradesmen were responsible for the creation of many famous names in Australian yachting history, including Sydney to Hobart winners *Westward* and *Waltzing Matilda*. Other renowned boats, such as *Wild Wave*, *Patsy of Island Bay*, *Salacia*, *Balandra*, *Lahara*, *Astrolabe* and many more, made Muir's one of Australia's most sought after boat builders.

Of course, Muir was known Australia-wide for his seamanship and racing ability. He was a part of five Sydney to Hobart wins, either as sailing master, designer, or builder. On three occasions, he was indeed all three!

A true classic of the era, *Trevassa* showcases Jock Muir's craft as a designer and builder exquisitely. With a weight of 18 tonnes, LOA of 48 feet, a beam of 12 feet and a draft of 6 foot 6 inches, *Trevassa* was built of Huon pine planking over hardwood ribs, with the deck laid in sprung teak over Dynel covered marine ply. Above the water, *Trevassa's* classic lines, pristine white topsides, teak deck and gleaming brightwork please the eye.

Trevassa is a delight to sail, well balanced and powerful once the breeze begins to fill in. Below the waterline, the long keel and deep draft guarantee a sea kindly motion and downwind stability. Below decks, *Trevassa* boasts seven berths, superbly crafted teak and mahogany cabinetry and a spacious pilothouse.

It was built, in Muir's words, 'with no particular owner in mind.' Muir explained in his book *Maritime Reflections*, that the design was very similar to his highly successful earlier creation, *Waltzing Matilda*, 'only a bit drawn out'. Muir commented that *Trevassa* fitted his dual criteria of beauty and seaworthiness.

Trevassa was purchased, in the same year, by Sydney businessman, and great friend of Jock, Russell Duffield. It was named after his wife Mary's family farm at the Hobart suburb of Tranmere, visible across the Derwent from Muir's yard where *Trevassa* was built. The deal included a trade of Duffield's *Patsy of Island Bay* (built by Muir's in 1950), which Muir then raced successfully for many years on the Derwent.

Jock's ideal of seaworthiness was put to the most severe of tests when, on the delivery trip north, the boat was rolled in extreme conditions abeam of Green Cape. John Muir takes up the story ...

'We were well abeam of Green Cape, running with a tri-sail and storm jib. I was below with dad. I felt the stern lift and looking skywards over the scupper boards, I saw a humongous sea breaking behind us. *Trevassa* was standing almost vertical, with the mast virtually horizontal to the water then plunged downwards on

what must have been a huge rogue wave. We later estimated that it was around 60 feet high, the height of a six or seven-storey building. Jock said in a dry way, 'looks like we're going down to Davey Jones locker.'

The next wave knocked the boat flat. Incredibly, *Trevassa* righted itself and no damage was sustained. Seaworthy indeed.

Down below, a knife flew from its scabbard, nicked fellow crewman Ken Ryman's nose, and lodged itself in the timber work on the other side. Incredibly, that was the only injury to any crew. However, one crewman, a Bicheno fisherman, very used to these conditions, proffered that he had never been so scared in his life. He offered Jock \$1000 to put him ashore. As the weather eased and conditions calmed, he changed his mind!

Under Duffield's ownership, *Trevassa* remained in Sydney for 41 years, racing regularly in Div. 1 of the CYCA offshore series and the RSYS winter series until Duffield retired from racing in 2000. During that period, *Trevassa* competed in five Sydney to Hobart races. Crew members described it as a tremendous heavy air boat.

At age 89, with failing health, Duffield contacted the Muir family, informing them that he could no longer use *Trevassa* and hoping it might return home. The decision was made by Jock's children, (Greg, John, Ross and Lyn) to bring the boat back into the family.

In October 2012, the Muir boys and crew sailed *Trevassa* south from Sydney. Upon arrival, an extensive refurbishment program was undertaken. Bright work was obsessively varnished to bring it back into pristine condition. The boat was re-rigged and in 2018, re-powered with a 110 HP Yanmar Turbo diesel. The interior was lovingly restored. Today, the gleaming *Trevassa* belies its 50 years, looking as though it has only recently left Muir's yard.

Since 2012, *Trevassa* has resided at RYCT, is used for day trips, cruising, the occasional race and was a star attraction at the Wooden Boat Festival. With the Muir family lavishing great love and attention on *Trevassa*, the boat looks set to grace the Derwent and surrounds for another half-century at least.

John Muir said: '*Trevassa* is like a member of our family. Created by our forebears, we are the lucky custodians of an entity that will bear the family name long after we are all gone. *Trevassa* is a living link with the bygone halcyon days of wooden boatbuilding in Battery Point. In my mind's eye, I can see her, and many others, being created from simple materials half a century ago. It all seems like it was yesterday.'

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 his father Jock Muir's 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.

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Van Diemen's Land North-east view of Sarah Island 1833. WB Gould

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The Ship That Never Was and Sarah Island Guided Tours

Sarah Island – 200 years

3 January 1822 – *Sophia*, skippered by James Kelly, moored off Sarah Island in ‘tempestuous and rainy weather’ with 75 convicts onboard, and the Macquarie Harbour Penal Settlement began.

3 January 2022 – The 200th anniversary will be marked with a ‘Welcome to Country’, an acknowledgement of the original custodians of the west coast of Tasmania and a re-enactment of the first day of landing on Sarah Island in January 1822 to form the penal settlement at Macquarie Harbour.

The brigantine *Windeward Bound* will travel up from Hobart to be a part of the event.

The 200th anniversary event is to coincide with the times of the morning and afternoon cruises, which arrive four times throughout the day (approx. 10:30am, 12:45pm, 4:30pm, 6:45pm).

The event will consist of a ‘landing of convicts and soldiers’. A small boat will be launched from *Windeward Bound* with those ‘convicts and soldiers’ aboard. It will be rowed to the island, then landed on the beach below the boardwalk.

After the ‘Welcome to Country’ visitors can watch as the soldiers and convicts arrive and unload ‘supplies’, as part of the 1-hour guided tour around Sarah Island.



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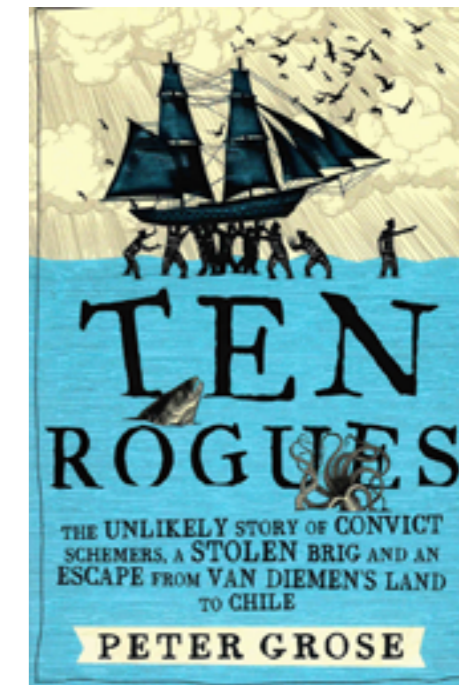
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TEN ROGUES
 by Peter Grose (2020)

Ten Rogues escape from Sarah Island in a stolen ship ‘a staggering example of seamanship, courage, skill and daring’

xvii, 229 pages; illustrated, with references and index



SARAH ISLAND
 An account of the penal settlements 1822–1833 and 1846–1847
 by Ian Brand FCIS

77 pages, illustrated and with maps

‘a beautiful island in a remote location, but a hell on earth for those sentenced to go there’

Books available in the Maritime Museum shop

LUME

Writing from the collection...

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



KATE GORDON has been one of our 2021 LUME Writers in Residence conducting research into the collection for new writing projects. Kate's focus has been on whaling, ship's chronometers and scrimshaw.

She has used items from the Maritime Museum's Collection as creative prompts for a young adult fiction novel exploring time travel and Hobart's whaling history.

Following is an excerpt from Kate's novel, *Whalesong*, to be published by Riveted Press in 2022.

Kate was the recipient of the 2021 Children's Book Council of Australia Younger Readers Award. We are excited to see Kate's full book when it is released next year!

The LUME Writers in Residence program has been supported by the Hobart City Council and the Tasmanian Writer's Centre.

—Annalise Rees

Chapter One — an excerpt from *Whalesong* by Kate Gordon

Aberdeen Knopwood sat on the edge of Constitution Dock, her legs dangling off the edge. The autumn sunlight turned the water to molten gold. The breeze on her cheeks was honey-warm. She turned her face to the sky, to the clouds, and hummed a song of summer.

Aberdeen Knopwood liked to hum, in secret. Sometimes, the songs were from the radio. Sometimes, they were her own creation and sometimes they came from she-didn't-know-where.

Constitution Dock was one of Aberdeen's favourite places. The whole wharf area felt, to Aberdeen, like the hand of a giant, the hand of the city, reaching out, dipping its fingertips into the water. Each pier was a finger and, sitting here, in the giant's palm, Aberdeen felt safe and home.

Further along the dock, she could hear her little brother, Fred, pleading for an ice cream. Her mother, patient as always, reminded him that he hadn't yet eaten his lunch.

Aberdeen could smell it, cooking — oily fish and crisp-as-apples chips and squid rings as big as her wrist. The fish and squid was for her family, of course. Aberdeen couldn't stand the idea of eating something that had been alive. She was looking forward to the chips and coleslaw, though. Any moment, Jeb behind the counter would call out ninety-four, and she would be summoned back, from the edge, from the water and from her happy humming, and her brain would be full again — of Freddie's whining and her mother's questions and her father's Did you knows?

This morning, he'd been on a mediaeval jag. Who knows what it would be at lunch time? Probably, given their location, it would be a water sort of thing.

And he'd been at the museum all morning, researching — the Maritime Museum, just up the hill. Something to do with lighthouses and pigeons and the history of how they entwined.
Light and flight and secret messages ...

Dean Knopwood loved history more than any of his other obsessions, especially the history of this place — his birthplace — Tasmania.

His family — the Knopwoods — were old and famous, around these parts, the roots of their tree going down and down and down into the earth. Aberdeen knew well (and Dean did, too), that their roots did not go all the way. The people to whom this place truly belonged had many names — and here, in Hobart, they were called Mouheneenner (a name Aberdeen practised saying, over and over, rolling it in her mouth like a sweet). The roots of Dean Knopwood's ancestors were in East Anglia, and they went down, down, down there, deep. Her mother, Meike, was German, so her roots were in another place entirely.

And Dean told them about English history too, of course — they knew all about all the kings and that Arthur was not a real one. Meike told them about Germany and that it was so much more than a nasty, coward of a man with a strange, small moustache. Aberdeen and Fred knew so much about the histories of them that when they closed their eyes they could see the past, as if it were on a movie screen, but it was this place that was theirs and not theirs at once, about which they knew the most.

When Aberdeen's best friend, Vera (whose family had roots in Tasmania all the way down), came to visit Aberdeen's house, she argued with Dean about his "facts" and Dean loved it when she did. "I'll add that one to the memory bank," he said, and Vera nodded. "As it should be," she'd say.

Vera spoke out and challenged and argued and campaigned and protested and Aberdeen stood by her side, a fire inside of her but only crackling, not blazing. Vera spoke for both of them. Aberdeen's transferred her fire to her.

But she felt it. She felt it. Sometimes she felt she'd explode with it. Especially now Vera was gone.

Vera had left for the mainland, last week, on a ship her father built. They were going to live on the boat for a year. And Aberdeen felt a bit lost, a bit greyer. Her fire still burned at all the corners of her but she was untethered now. She was lost at sea.

On the day Vera left, her mother gave her a present, to soothe her sorrow. It was a pendant — a picture carved on bone, of a whale, breaching. "Scrimshaw," she called it. "Your dad gave it to me, when we were first dating, to remind me of him, when he was away from me - he was away much more often, back then, on assignments on the mainland and overseas. Sometimes, he even travelled on boats, like Vera is. He told me, when he gave it to me, that sailors often made scrimshaw for their loved ones back home. It's a connection - from one heart to another, from one place and time to another, always tethering people to each other - the heart and love winning, beating the laws of space and time."



KATE GORDON grew up in a small town by the sea in Tasmania. She is the author of six novels for teenagers, as well as the picture book, *Bird on a Wire*, and the junior fiction series, *Juno Jones*. She now writes middle grade fiction.

The Heartsong of Wonder Quinn was published by UQP, in 2020. Megan Daley called the book 'Just exquisite'. Magpies Magazine called it 'Haunting and beautiful'.

Kate has been long-listed in the 2019 CBCA Awards and received the 2016 IBBY Ena Noel Award. In 2018, Kate was shortlisted in the Dorothy Hewett Awards for an Unpublished Manuscript and was commended in the 2018 Vogel's Awards. Her books have been published internationally.

When not writing, Kate reads, listens to Josh Ritter, has grand adventures with her daughter, and is learning to ride a bike.



Kate Gordon, LUME Writer in Residence, with our October School Holiday Program participants — writing from the collection.

notes from the curator

While the redevelopment has been continuing, our 2021 LUME Writer in Residence program has also been underway with our two esteemed writers, Kate Gordon and Danielle Wood contributing to school holiday programs and the Hobart Writer's Festival. As part of the festival Kate and Danielle gave fantastic talks about their respective residency research and shared some of the outcomes including a couple of Danielle's prose poems and an excerpt from Kate's soon to be published novel, *Whalesong*.

This was followed by a panel discussion at Hadley's Hotel about the benefits and challenges of residency programs. We were joined by writer Jeanette Thompson who undertook a residency at Glover Country in the state's north. The discussion centred on how such experiences are invaluable to writers, providing focused time to devote to the research and development of new work. It was great to hear from Kate and Danielle how beneficial LUME has been for them and how much they have enjoyed their time at the museum, interacting with volunteers and working from the collection. It was also an opportunity to highlight the benefits hosting organisations can gain from collaborating with creative professionals to broaden audiences and increase accessibility to historic collections.

Kate Gordon has also recently spent time contributing to our School Holiday program with three workshops being offered for different age groups exploring how items in our collection can spur the imagination.

Kate held a captive audience (above), delighting the children (and their grown-up counterparts) with her descriptions of wondrous objects, time travel and story crafting. We were treated to some highly creative stories from the children, demonstrating the evocative power that historical items and collections possess.

In the new year we will see some of the outcomes from Danielle Wood's residency including an exhibition interwoven into the permanent displays. Danielle's involvement with the Black Purl Pirate Club (a knitting and stitching group that met on Tuesday evenings at the Museum) over winter has collided beautifully with her writing. Her exhibition will feature a series of prose poems responding to the River Derwent that will be presented incorporating textiles, knitting and stitching. This was an entirely unexpected direction for Danielle and has offered a new material realisation of her work, which I am sure will interest a range of viewers.



... and new exhibitions

— Annalise Rees

Downstairs, in Gallery 2, the Australian National Maritime Museum has prepared a travelling exhibition featuring stories of Australians and their boats. Our Museum's very own Phillis Seal and Dinah Wilson feature in the exhibition that has been travelling Australia wide.

Remarkable: Stories of Australians & their Boats features stories that explore the strong maritime connections Australians have to boats and the sea. Kay Cottee (above, right) is one of those represented. This exhibition will take us into the new year and lead into the next display, *Tainted Cargo*.

Kay Cottee on Blackmore's *First Lady*
Photo: Andrew Frolows, Australian National Maritime Museum



Tainted Cargo is an exhibition by Jenny Dean and Gabrielle Falconer who are currently undertaking research into the collection. Jenny and Gaby's exhibition focuses on items that convicts and early migrants brought out with them as mementos of home. Stay tuned to hear more about Jenny and Gaby's project and exhibition in early 2022.

The year is swiftly drawing to a close and I wish you all a restful and cheerful break — I'm certainly looking forward to some time in the garden and walks in the sunshine before we begin again. See you in 2022 and thank you for your continued interest in the Museum's exhibitions and programs.





Come and see
our new displays

Open for viewing
December 2021

Carnegie Gallery — Anyone who has been in the Maritime Museum recently will know that there has been a hive of activity going on behind the scenes. Now, out of what has resembled a building site, the Carnegie Gallery is starting to look like a museum display. Each day as the front desk volunteers arrive, they venture upstairs for a look at the progress. They can't wait for the day they can welcome visitors to the Museum then usher them upstairs to the long-awaited new display. Here's a glimpse. — Beth

Who said museum life was staid and boring?!

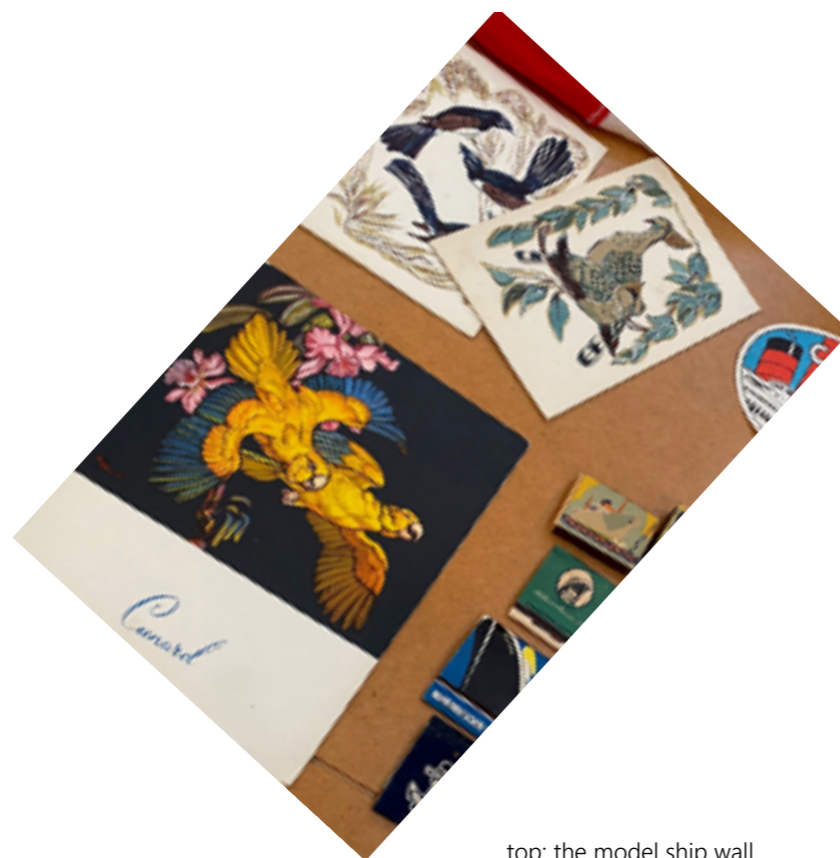
I'm penning this while we are in the final stages of installing our brand-new exhibition in the Carnegie Gallery. This has been a major project for the Maritime Museum, one that could not have been achieved without a great many minds and bodies helping to bring it to fruition. It should be appreciated that this has been the first redevelopment of all three of the Museum's gallery spaces since the move to our current location in 1999. And a mighty task it has been.

As many of you know, this project has had a very long gestation period ('longer than an elephant's pregnancy', as Michael Stoddart said recently). But ... good things come to those who wait. And this new gallery exhibition is going to be better than GOOD. I firmly believe it will significantly enhance our reputation as one of Tasmania's most important volunteer-managed museums.

While museum displays generally appear to have an aura of calm about them, it's rather like a duck with its feet going flat out under the water. There is so much going on to get a display to the point where visitors can see it. Just muse on the following steps to have just one object (artefact/artwork/ photo/document) put on display:

- FIRSTLY, we need to have an overall concept plan for the exhibition, and where the various themes (exploration, shipbuilding, whaling, etc.) will be located. As a floor plan, does it leave room for enough circulation and good viewing points?
- Consider the theme that the object is to be part of – does the object help people understand the story behind the theme? Is it interesting enough?
- Is it a rare or significant object in its own right? Is someone significant connected with it? What can we tell people about it that will excite them?
- Find the object in the Museum's collection (not always easy!). Make sure we have all the proper information on the object: its registration number, dimensions, who donated it and when.
- Put all the object's information into an exhibition spreadsheet so we have a complete record of what it is going into the exhibition.
- Check the condition of the object. Does it need cleaning, repair or conservation? Is it so fragile that it should not be displayed? Will it fade?
- Consider how best to display the object – fixed to a wall, or on its own stand? Does it need a perspex cover? What lighting does it need? how does it relate to other objects to be used for a particular theme?
- Now, bring all the objects for a theme together into one layout. Physically lay out each object to make sure they can fit in the display.
- Review the object layout with the draft text for the interpretation panels that go with the theme to make sure it all works together.
- Build or purchase the display furniture for the final layout.
- Do a final check and clean of the objects and their display space as part of the final installation.
- AND THEN DO THIS FOR EACH OF THE HUNDREDS OF OBJECTS IN THE NEW EXHIBITION!!!

Many of our fine volunteers have been involved in all the above. We have a great deal of expertise in our volunteer group that we have been able to utilise in creating this display. I have great admiration for all those who have willingly given their time and knowledge to help the Museum reach this point. I hope that their efforts will be repaid handsomely with the hordes of visitors that will stream through our doors in the coming years. □



top: the model ship wall
above: section of the
Cunard Line display
left: sea chests, etc.
Photos: MMT Collection



Flagstaff Hill * Maritime Village

Flagstaff Hill Maritime Village, Warrnambool.
Lower Lighthouse at the left is the only heritage-listed building in this image. Photo: Kate Wake

— POST CARD —

Hi! The scenery is spectacular along the Great Ocean Road and discovering the rich maritime history was a real highlight of my trip.

I've visited the sites of some of South West Victoria's most notorious shipwrecks. The locals are more than happy to share stories of, for example, the 'Loch Ard' tragedy and of the only two survivors: Tom Pearce, an apprentice seaman and a young passenger Eva Carmichael whom Tom rescued. Can you believe that among the washed-up debris on the beach was a crate containing a 1.5 metre earthenware peacock statue — in pristine condition?

I spent a few hours at Flagstaff Hill Maritime Village where the tour guides wear traditional costumes sewn on the 150-year-old treadle machines! The 'Loch Ard' story is a highlight of the museum which proudly displays the 'Loch Ard' peacock, alongside the apprentice's binoculars and a gold watch with an amazing story of its own. I loved exploring the Village and witnessed a blacksmith and other crafts people at work. I couldn't leave without purchasing some old-fashioned sweets from the confectionery shop, including my favourite chocolate coated aniseed rings.



TO: The Editor
'MARITIME TIMES of TASMANIA'
Maritime Museum
GPO Box 1118, Hobart
TASMANIA 7001

PS - You can find out more and do a virtual tour at www.flagstaffhill.com and check out the online collection at <https://victoriancollections.net.au/organisations/flagstaff-hill-maritime-village> from Kerry



On display at the Flagstaff Hill Maritime Museum

1. Model of the clipper *Loch Ard*, shipwrecked in 1878 on the southern coast of Victoria, 60km from Warrnambool
- 2a and 2b. Survivor Eva Carmichael's father's watch
3. The peacock statue that, incredibly, survived the shipwreck and was washed up on the beach
4. Survivor Tom Pearce's binoculars

Images 1 and 3 are courtesy of Grant Hugo Photography
Images 2a, 2b and 4 are courtesy of Victorian Collections



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SPIRIT OF TASMANIA

from the galley — Summer Snacks

'Summertime, and the livin' is easy
Fish are jumpin' and the cotton is high ...'

The 1935 George Gershwin song can set the mood for days of relaxation. In keeping with that mood, here are two simple recipes for a summer snack and a cool dessert. *Easy!*



CHEESE & TOMATO Snack with a hint of mint

You'll need

- bread rolls cut in half for the base, or crackers
- cottage cheese or ricotta cheese
- tomato slices and/or cucumber
- fresh mint

Chop mint and sprinkle over the base.
Spoon on as much cheese as you like.
Add slices of tomato/cucumber
Top with another sprinkle of mint.

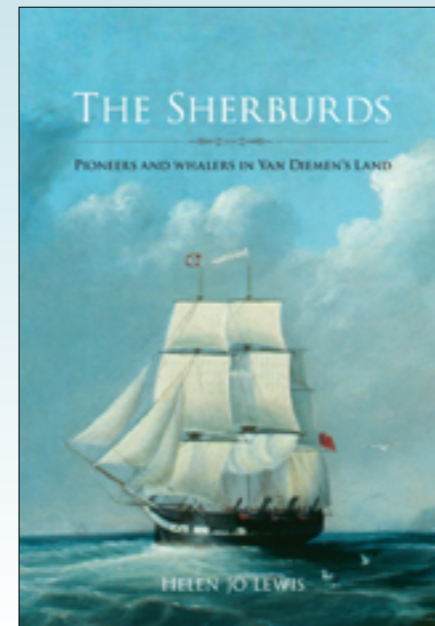
Serve immediately.



STRAWBERRY & RHUBARB Cool Dessert

Rhubarb - 1 cup fresh rhubarb, chopped
Sugar to taste, or about 2 tablespoons
Minimal water (about 1/3 cup) to cook.
Strawberries - 1 cup fresh strawberries
Cream - Whip 3/4 cup cream

Bring rhubarb, sugar and water to the boil,
Simmer for 3-4 minutes on low heat.
When soft, remove from heat; strain if
necessary; allow to cool completely.
Puree strawberries after removing tips.
Add the cool rhubarb mixture to the puree.
Blend, then gently stir in the whipped cream.
Spoon into dishes and chill before serving,
topped with tips of strawberries.
It's delicious.



THE SHERBURDS Pioneers and Whalers in Van Diemen's Land by Helen Jo Lewis (2021)

WILLIAM AND ESTHER SHERBURD and William's friend, Thomas Ransom, were all sentenced to death by hanging in England in the 1780s.

After their sentences were commuted to transportation for life to New South Wales, they were among the first settlers on Norfolk Island and later Van Diemen's Land. From a life of poverty in England, they survived prison, sentences of death, transportation, relocation, resettlement in Van Diemen's Land, murders, shipwrecks and bushrangers.

At least 14 master mariners can be traced in the Sherburd family.

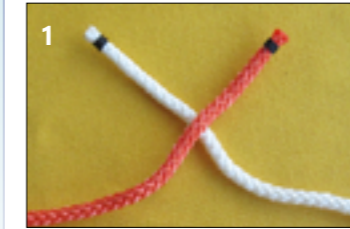
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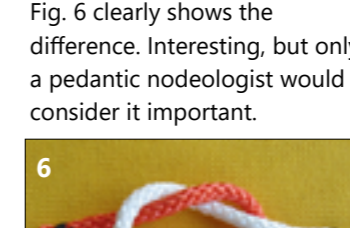
Tying the knot

The mnemonic chant 'Left over right, right over left' could be as old as the knot. The sequence is shown in Figs 1-4 below ...



The completed Reef Knot

... but have you ever considered reversing the sequence as in Figs 5 and 6, showing the start of tying and the finished knot?



knot so hard a series by Frank Charles Brown No 60 – An Old Knot

THE REEF KNOT and the Granny are possibly the oldest of all knots. The reason this is considered a possibility is that they are tied by gorillas who make sleeping nests in trees. Examination of these constructions has revealed the presence of more than one such knot, more often a Granny, so it is no accident. From this evidence it is reasonable to assume our human ancestors possessed the same ability to tie knots. From such a simple beginning a multitude of knots has been generated with more being developed all the time.

MARINERS are considered the custodians of knot lore, with good reason, and have developed a comprehensive terminology on all things associated with rope, particularly knots. Knots used to join ropes are termed 'bends', but the Reef is termed a 'Binding Knot'. The Reef is considered to be too likely to come undone or 'spill' to be included in the exclusive company of Bends as a good knot does not come undone of its own accord. However, this property makes it an easy knot to undo and it is valuable in specific circumstances, e.g. undoing reefed sails, bandages and boot laces.

— FCB



Fig. 6 clearly shows the difference. Interesting, but only a pedantic nodeologist would consider it important.



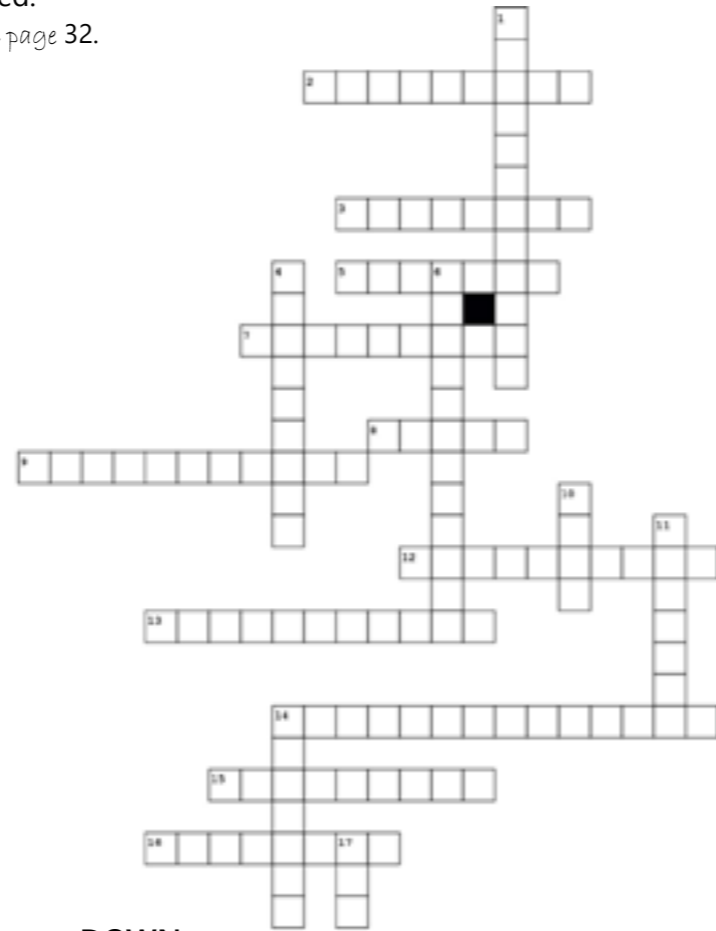
crossword competition

summer 2021

SEARCH for crossword answers in the pages of this Summer magazine (MTT 77) 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 9A on page 32.



ACROSS

- 02 *Spirit of Tasmania* departs from (Tas city)
- 03 Yacht designed and built by Jock Muir.
- 05 Third ingredient in Strawberry & Cream dessert
- 07 Sailor on *First Lady* in 'Remarkable' exhibition
- 08 AWBF's Maritime Trail re-commences in (month)
- 09 Where is Flagstaff Maritime Village?
- 12 Tas entry in Two-Handed Div. in Sydney-Hobart
- 13 Wave energy converts to
- 14 Brigantine taking part in Sarah Island event (9,5)
- 15 Inlet where Mines Dept. built boatshed in 1954
- 16 President notes 2022 is which anniv. of our Museum?

DOWN

- 01 TasPort Tour began at(6,6) Pier
- 04 New book (2022) by Kate Gordon ex LUME research
- 06 Restored Signalman's Quarters in (suburb) (7,5)
- 10 Name of cat who sailed with Matthew Flinders
- 11 Museum members on Tour had glimpse of HMAS
- 14 Children were flown to this Antarctic aerodrome
- 17 Southern Ocean Obs. System formed ... years ago

ALL CORRECT ENTRIES received before **16 February 2022** 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. Winner is first correct entry drawn and will be announced in the **Autumn (March 2022)** 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 77 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 Spring 2021 crossword in *Maritime Times* No 76 was: Tom Hughes. Congratulations!



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Le LaPerouse departing Hobart, 2 January 2020
Photo: Rex Cox

Hobart and Bell Bay are to host at least one overseas cruise ship this season! The French flagged *Le LaPerouse* (built 2017 in Norway) called at Hobart prior to the lockdown (above) and will call again at Hobart 22–23 December 2021, arriving from Eden then going to Bell Bay.

An interesting feature of this ship is The Blue Eye, 'a multisensorial underwater lounge'.

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Chris Tassell with Hon. Secretary Beth Dayton after receiving the donation from TasPorts Corporate Affairs Manager, Ellie Oddie-Jones (right). Photo: Peter Wright



The Gents gave informative commentary onboard



Passing TasPorts' tugs *Yandeyarra* and *Mount Florance*, berthed near the MacQ01 Hotel on Hunter Street



Leaving Brooke St. Pier on *Peppermint Bay II*, with *Windward Bound* at Watermans Dock

All images supplied by TasPorts

TasPorts presents Maritime Museum with Significant Donation

In November, TasPorts presented the proceeds of its Port of Hobart cruise tour to the Museum and, on behalf of the Museum, president Chris Tassell was delighted to accept this generous and highly appreciated donation, which highlights TasPorts' commitment to supporting Tasmania's maritime heritage and partnership with the Maritime Museum of Tasmania.



Passing HMAS *Leeuwin* and

the new Antarctic icebreaker, *RSV Nuyina*



TASPORTS WOULD LIKE TO EXTEND a big thank you to the Maritime Museum for their involvement in the inaugural Tour with TasPorts, held over two Saturdays in November.

These 45-minute harbour tours were fun, family-friendly and informative, providing the community with unique insight to TasPorts' operations at the Port of Hobart.

The sold-out tours began at Brooke Street Pier, aboard the *Peppermint Bay II* ferry. From here our guests explored Sullivans Cove, with its historic docks, wharves, and piers, before travelling north up the River Derwent past TasPorts' iconic Port Tower and the security-controlled port area. The tour then cruised past the Huon Quays and Domain Slipyard, under the Tasman Bridge to the Selfs Point Fuel Terminal, before returning to Brooke Street Pier.

More than just a river cruise, each of the 45-minute tours were guided by renowned storytellers and history buffs, The Gents, Brady and Dale, who provided our guests with an overview of how a modern port operates, TasPorts' role in ensuring maritime safety and

Tour with TasPorts

TasPorts' plans for the future. Some tours were even lucky enough to see the crew of *RSV Nuyina* in action, undertaking lifeboat trials.

TasPorts would also like to say a big thank you to all the Maritime Museum volunteers who joined us onboard to help educate guests about the rich history of the Port of Hobart.

All ticket sales raised from the tours were donated by TasPorts to the Maritime Museum to help in the ongoing preservation of Tasmania's maritime history.

TasPorts hope to run further Port Tour events in 2022, so watch this space. □

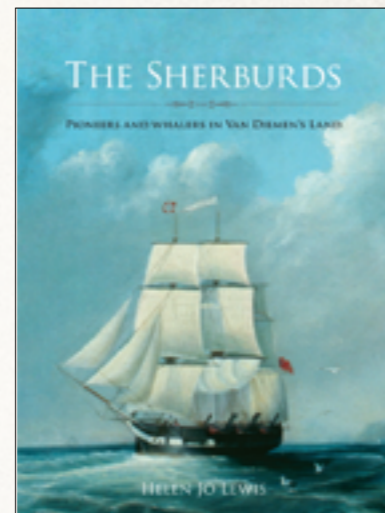


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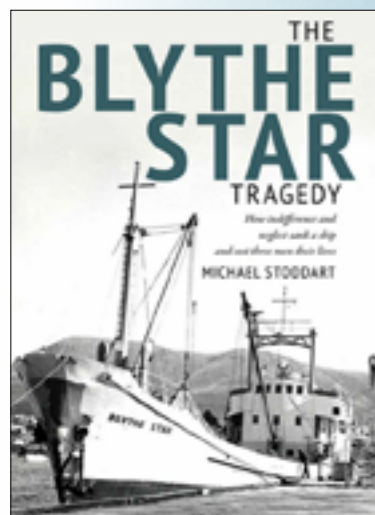


THE SHERBURDS

Pioneers and Whalers
in Van Diemen's Land

1780s England ... death
sentences commuted
to transportation ...
then a family of master
mariners

*more detail
on page 35*



THE BLYTHE STAR TRAGEDY

How indifference and
neglect sank a ship
and cost three men
their lives

*An investigation into
one of Australia's
most preventable
maritime disasters*



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MARITIME TIMES OF TASMANIA

No 77 – Summer 2021

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Summer!

LUME program
'writing from the collection'

UN Ocean Decade 2021-2030
Southern Ocean

Sydney-Hobart Race
RSV Nuyina
Trevassa 50 years

Tasmanian Boat Sheds
AWBF Update

Wave Energy
West Coast News

TasPorts News

Museum News

President's message
Notes from the curator
& all our regular features