

Maritime Times *of Tasmania*

Our maritime history & present day news.

No 60 Spring (September) 2017.

\$2.50 where sold.



Dragon Boat Racing at Tasmania's Lake Barrington

will be a feature of the XVI Australian Masters Games Games in October 2017

Maritime Recreation

DRAGON BOAT RACING – FOUR FOOT TWOS – SAILING – DIVING

PLUS 30 years of the replica *Lady Nelson* – The return of *Tassie Too*
news from AMC – and SY *Aurora* remembered

Current exhibition at the Museum's Carnegie Gallery is

THE TURNING TIDE – Australia's War at Sea in 1942



Maritime Museum of Tasmania

CARNEGIE BUILDING
Cnr Davey & Argyle Streets
Hobart, Tasmania

Postal Address: GPO Box 1118,
Hobart, Tasmania 7001, AUSTRALIA

Phone: (03) 6234 1427
Fax: (03) 6234 1419

email: info@maritimetas.org

www.maritimetas.org

Open Daily 9am-5pm
(except for Good Friday & Christmas Day)

Layout: fineline studios

MMT Committee Members for 2017

Kim Newstead, President Rex Cox, Vice President
03) 6224 6660 03) 6234 1865
knewstead@calm.net.au rexcox@netspace.net.au

Beth Dayton, Secretary Ross Studley, Treasurer
0407 873 852 office@maritimetas.org
office@maritimetas.org

Michael Stoddart Roscoe Barnett
0409 854 847 0438 300 229
michael.stoddart@utas.edu.au rcbnett2@bigpond.com

Chris Tassell Michelle Blake
chris.tassell@qrgroup.com.au mablake2@live.com.au

The Committee also includes representatives from external organisations:
Alderman Eva Ruzicka (Hobart City Council),
Scott Carlin (TMAG), and Kevin Moore (TasPorts)

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



Maritime Times of Tasmania welcomes original articles for publication

Contributions may be historical or newsworthy and with themes reflecting the Museum's mission to promote research into, and the interpretation of, Tasmania's maritime heritage. They may be short notes, or articles with text about 700-1200 words, accompanied by images if possible. Text may be edited, and publication is at the discretion of the editor.

Ideally, your contributions will be in a Word document, with embedded images and/or with separate 300dpi JPEG or TIFF files. We can accept legible handwritten articles, with loose photographs, which we will copy. Images should have a caption, be credited to the photographer or to the source, and have written permission to publish.

Please submit contributions to The Editor at the postal address above or email to admin@maritimetas.org
Alternatively, you can leave your contribution at the front desk of the Museum at the street address above. Please remember to include your contact details.
Deadline for the next issue is 15 November 2017

 from the president's log



Our flagship *Westward* spent most of August on the RYCT slip for its annual maintenance. The work was very ably undertaken by the Bilge Rats team. It was completely stripped back to bare timber above and below the water

(left) and then given new topside paint and antifouling (right). I was very pleased to see that the Huon Pine planks are in remarkably good condition and all is now looking very shipshape. Committee member Roscoe Barnett is assisting John Wedd look after *Westward*; he has made a new celery top name plate that will remove the need for new signwriting with each repaint. Thanks, Roscoe.

We are progressively undertaking work at the Museum to improve the general layout and efficiency of various office spaces including the shop area. It's a bit like a jigsaw as each area is dependent on another, so work has to be scheduled in sequence. The first area to be done will be the committee room in the annex at the southern end of the Carnegie Gallery; this then enables us to greatly improve the use of space and amenities in the general office. We are very grateful to John Clennett who has kindly donated the cupboards, benchtop and sink for the new committee room which will also improve our ability to provide facilities to assist with functions in the Museum.

I am delighted with the progress being made by the UTAS students in the development of our first app. This app will be available free to the public to download for Android and Apple devices and is based on a self-guided walk 'The Whalers Walk' around the docks, covering many elements of Hobart's whaling industry, history and heritage. We intend over a year or two to develop two or three more apps on specific themes. The apps will finish at the Museum to encourage visitors to learn more about each topic. Michael Stoddart and Mark Hosking have worked with the students to provide the content, and the students have developed the use of the technology which, believe me, at the back end is incredibly complex.



Committee member Michelle Blake has compiled a volunteer survey, which all volunteers will shortly receive. It is aimed at ensuring that the volunteer experience at the Museum is rewarding, and beneficial for both Museum and volunteer. This is an opportunity for volunteers to offer views on topics the committee wishes to consider for improving and developing the volunteer program and communications to help the Museum continue to grow with a secure future. I urge all volunteers to take a few minutes to complete the survey.

Our Heritage Coordinator, John Wadsley, has had a very busy couple of months. He organized the school holiday program 'Nautical Fun and Games' in July. It was a great success with 60 children plus carers attending the four days of the program. It was so popular we already have people booking for the next holidays! John and the team also developed 'The Turning Tide' exhibition currently on display in the Carnegie Gallery. This exhibition deals with the dramatic events faced by Australia in 1942. Japanese expansion into south-east Asia and the Pacific seemed unstoppable, but within a few months, the tide had turned after pivotal naval and land engagements, including the Battle of the Coral Sea. The exhibition also looks at the impact of the war in Tasmania, from defense against sea and air attack, to local ship building and war industries. Frankie Reed, US Consul General officially opened the exhibition, which is supported by a grant from the Centenary of Anzac program. Well worth calling into the Museum to see it. However, don't leave it too long as it will end in November to make way for Richard Bennett's photographic exhibition: 40 years of the Sydney to Hobart Yacht Race.

I will be overseas in September and early October. During this time our most able Vice President, Rex Cox, will act as your President.



by Kim Newstead

Maintenance on *Westward* far left: back to bare timber left: with a new coat of paint
Photos : K. Newstead

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+ book review and regular features

from the brig

Amusing and engaging small, and sometimes not so small, children in museums is a challenge. Our own attempts included, back in Secheron House days, encouraging our volunteers to engage young visitors in conversation so that they wouldn't become a 'distraction to our adult visitors'.

For a number of years one game we have played with young visitors has been to encourage them to hunt for our rat, hidden somewhere in the gallery. If they find Ratty they bring him to the front desk and can then go off and hide him somewhere else. While doing this, they may also happen upon Trim, our cat (named after Matthew Flinders' feline companion), who seems more content to just hang around spying on visitors than seeking out the rat.



There have been a variety of rats employed over the years. I brought one back from the gift shop at Kenilworth Castle and a visitor gave us a crocheted rat once but both have vanished. However, there is a stalwart rat that appears to have been around for at least fifteen years. He's known as Ratty, but no one seems to know where he came from. If you recognise Ratty from the photo below and can help me add to his biography then please do get in touch.



The fun provided by Ratty encouraged our resident artist and humourist, Louis, to compile an animal themed trail featuring a number of sea and land creatures. The trail, illustrated with Louis' beautiful caricatures, uses animals to introduce displays and artefacts in the galleries. Visitors, young or old, can pick up a free copy from the front desk and it is already proving very popular.

The Museum's AGM will be held on Tuesday 21 November 2017, from 7.30pm. This will be the first time that we have been able to hold the meeting in our own building and we will host it in the Carnegie Gallery. A formal Notice of Meeting and a nomination form, for those committee positions that require it, is included in this edition of *Maritime Times of Tasmania*. We look forward to welcoming you to the meeting.

CORRECTIONS: The builder of the *Norfolk* replica was Richard Davis, not Richard Harris (High and Dry, MTT No 59 p. 33). The Burnie crane lifts 80 tonnes, not 80,000 (Ports and Harbours MMT No 58 p. 22). Our thanks to the readers who notified us and our apologies for the errors.

Animal Hide-and-Seek

at the
Maritime Museum of Tasmania

There are lots of interesting things to see in our museum, like model ships and lighthouses.

But do you know how many different animals, birds, fish and whales you can find in our displays? There is even an elephant and a giraffe! Use this guide to help find some of them.

And don't forget to ring the ship's bell.

6

Look at the big map of the world on the wall. Can you find the elephant and giraffe? Don't forget to press the buttons to see how long it took ships and planes to travel to Australia.

7

Ships in the Navy often had their own special badge called a crest. How many animals can you find on crests on the wall? What animal would you use on your own crest?

8

Seagulls are found in many of our displays. They are noisy and want to eat your food. Where would you be most likely to see a seagull when you leave the Museum today?

9

There are even dogs in some of our displays. Look up to find the dog's head decoration near the wheel-house. If he was your pet, what would you name him?

new members

We welcome new members:

- | | |
|-----------------|-------------------|
| J. Loosli | Alan Wickham |
| Dr Ursula Rack | Capt. Mark Souter |
| Jim Van der Mei | Robert Loney |
| Jodie Green | Courtney Spencer |
| Carolyn Mason | Christopher Daly |
| Kraig Carlstrom | Lauren Davison |
| Peter Higgs | Michael Bellis |
| Roger Griggs | Tom Roach |

Not already a member?

You can show your support for the Maritime Museum of Tasmania, and enjoy the benefits, by becoming a member. You can join online, or download an application from at:
www.maritimetas.org/support-us/become-member

Membership Fees

Categories of membership and annual fees effective each year 1 July to 30 June (including GST) are:

Individual	\$30
Family	\$40
Concessions	\$20
Interstate	\$20
Overseas	\$20
Quarterdeck	\$25 plus \$275 donation
Perennial	\$1000

Perennial is once only, or four years Quarterdeck membership



the carnegie gallery

THE TURNING TIDE - Australia's War at Sea in 1942 has its focus on the naval war in the Pacific and south-east Asia during what would become a pivotal year in the Second World War.

The exhibition was researched and curated by Maritime Museum of Tasmania staff and volunteers (see 'high and dry' on page 25). Comprehensive interpretation of a number of interrelated themes is complemented by artefacts and models from the museum's own collection and on loan from other organisations, along with two short films loaned by the Australian National Maritime Museum. A photograph album documenting Neal Holdsworth's service aboard Bathurst Class Corvette HMAS *Launceston* from 1942 onwards is displayed, as are the bell and plaque from HMAS *Hobart*, loaned by Navy Headquarters Tasmania.

The exhibition, prepared with the help of a Centenary of Anzac grant, shares the Carnegie space with the Museum's collection of Haughton Forrest paintings that continue to delight our visitors.

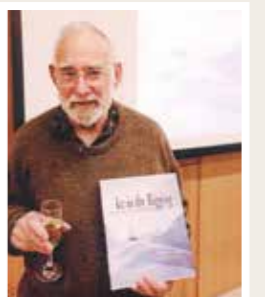
OPEN UNTIL Sunday 5 November 2017



in remembrance

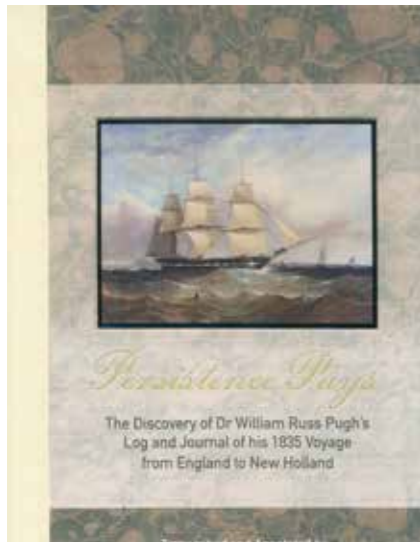
NOEL BARRETT

Museum member and volunteer Noel Barrett passed away recently. Noel was a keen sailor and past Commodore of the Derwent Sailing Squadron. He worked for many years at the Australian Antarctic Division and his love of the Antarctic led to studies in the School of History and Classics at the University of Tasmania. Noel was closely involved in the production of *Ice in the Rigging* on behalf of the Maritime Museum of Tasmania. He will be much missed by his many friends at the Museum.



OSWALD BRETT (1921–2017)

The acclaimed Australian marine artist, Oswald Brett, died in New York on 6 August, aged 96. He grew up in Depression-era Sydney, where he studied art, before taking to the sea shortly before World War 2 in search of adventure. During the war he served aboard the *Queen Elizabeth* while continuing to paint when the chance arose. He moved to New York after his marriage and started to produce the meticulously researched and remarkably realistic ship portraits for which he became reknowned. These included Abel Tasman's *Heemskerck* and *Zeehan*, shown on the front cover of his book *Ships and the Sea: the Art and Life of Oswald Brett* (Halstead Press, 2014). The book, pictured left, was reviewed in *Maritime Times of Tasmania* No 48 September 2014. Oswald spoke of the book, his work and life, at the Maritime Museum of Tasmania during what was to be his final visit to Australia in November 2014. His painting of *Pandora* features in the new 'Shipwrecks' series of stamps released by Australia Post (p. 6).



PERSISTENCE PAYS: The discovery of Dr William Russ Pugh's Log and Journal of his 1835 Voyage from England to New Holland

Transcribed and annotated by John Paull

Published: Launceston 2017

Paperback 84pp, colour illustrations; also available in a limited edition hardback.

Available in Rolph's Nautical Gift and Book Shop at the Maritime Museum.

William Russ Pugh is a figure of some note in the colonial history of Launceston. As a pioneer in surgical anaesthesia, he is recognised as the first medical practitioner in Australia to administer ether anaesthesia in 1847. He led a colourful life as a Launceston doctor, leaving for Melbourne in 1854. In researching Pugh's life for his biography, *Not Just an Anaesthetist*, John Paull established that Pugh had kept a diary during his voyage as a migrant from England to Van Diemen's Land in 1835. Paull has now published an annotated transcription of the diary which provides the modern reader with fascinating details of the voyage, Pugh's observations on his fellow passengers and his work as ship's surgeon.

Pugh was engaged as surgeon aboard *Derwent* for the barque's maiden voyage to New Holland in August 1835. As it is not his official report, it is not a comprehensive record of his medical work, but it does show that the ship's passengers and crew kept him reasonably busy with a variety of complaints. He undertakes dental work, endeavours to treat the inevitable sea-sickness, worries over a sick child and surgically removes a seaman's tumour. *The Derwent's* voyage took four months and Pugh got to know passengers and crew very well, observing that 'as medical attendant I have had access to all; each has conversed with me with less restraint than would have been likely with any other person'. Pugh often reflects on his future and expresses some anxiety as to the life that awaits him and his fellow migrants, particularly as he is led to believe that there was already an excess of doctors in Van Diemen's Land. However, much of this anxiety seems dispelled on arrival by Hobart's 'strikingly beautiful' setting with 'exceedingly pretty' cottages and 'geraniums growing as hedgerows in the greatest luxuriance'.

Paull's transcription is beautifully presented with maps and images reproduced in full colour. Each page of the transcription is laid out as per the original diary, a pdf of which is available through the TAHO website where the original has been lodged by descendants of Pugh. There are copious footnotes covering such issues as early nineteenth-century English, maritime terminology and geography as well as an extensive index. The diary is of considerable value as a record of an early colonial migrant's voyage and is of itself an enjoyable read.

Diving on Lake Illawarra

by Andrew Bain



Rock lobster (left) and sea anemones. <https://www.facebook.com/MBBubbles/>

As my buddy and I left the surface I took one last look at the fine weather—blue skies and a calm river. Visibility for the first few meters was good—over 6 metres—not great for a normal dive but good for the Derwent. As we descended the light turned green then dimmed as we dropped into darkness, turned on our torches and began searching. We hoped to find the top of the bridge at 14m, but as our dive computer showed 20m we knew we'd missed, our next option was to land on the deck. We slowed our descent, visibility now down to just 2m—enough to make out my buddy's torch. We began spinning, looking through the black for any signs of the wreck. As we descended past 24m we knew we'd missed the deck, by now the visibility was so bad I couldn't see my fins, my torch light was lucky to penetrate enough to keep contact with my buddy. Below us was 10m of very fine silt. We slowed our descent, knowing what this meant: after all the planning, picking the best day with the best tides, getting all the permits and many practice dives, we were going to have to abort the dive, ascend back to the boat and let the next set of divers attempt to find it. As I reached for my inflation host my fin hit something hard.

6m, however, as you descend further down onto the deck the light disappears and you struggle to keep in contact with your buddy.

As we dived the wreck more we started exploring further. It lies facing the eastern shore, bow slightly high, firmly stuck in the mud. We explored the bridge section that stands up off the hull, then dived further along the port and starboard sides. Most of this wreck doesn't show any damage, until you approach the bow on the port side! Here the huge damage of the impact with the bridge is mesmerising, a section of the bridge's handrail extends 10m into the air and the metal hull is crinkled back showing the huge holes that sank the ship.

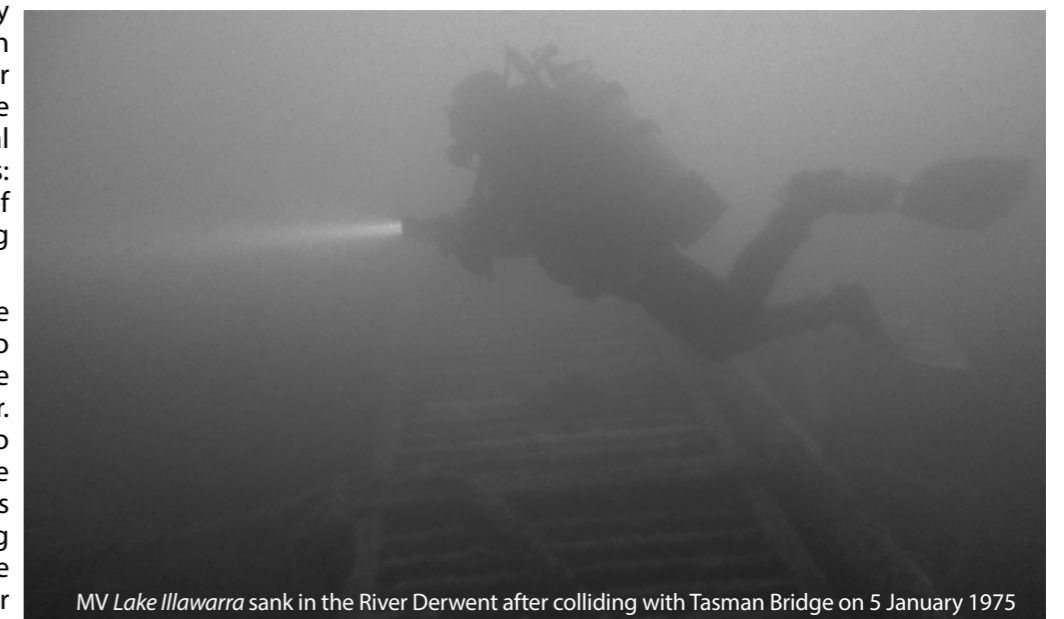
That's the story of how we found the wreck of *MV Lake Illawarra*. After finding a big metal wall we realised we'd found the hull. We followed it up and onto the deck where we spent the rest of the dive exploring around the bridge. The wreck is big and, unlike many other intentionally sunk wrecks, is still covered with all the normal ship components. Exploring the wreck we found many large rock lobster (inedible due to the rivers toxic metal content), light switches, smoke stacks, ladders, and port holes. After what seemed like only a few minutes our computers told us we were approaching our depth exposure limits and our tanks were starting to get low so we began our ascent. As we returned to the surface we set a line for the next divers to follow.

On subsequent dives we began our dives from the eastern shore—quickly discovering the section of the bridge that had fallen into the Derwent, lying on the northern side of the bridge in 15-30m of water. Road markings are still easily identifiable on the roadway, the broken concrete with rebar protruding and fallen pylons makes for a wonderful structure, providing an artificial reef for schools of fish, seven gill sharks, massive rock lobster, seahorses, soft sponges and clusters of jewel anemone which cover anything that protrudes out from the Derwent's silty bottom.

It might not be everyone's idea of a great dive site, but for our crew it's an amazing site with huge historic importance. ■

In the following years the Tas Uni Dive Club (TUDC) has dived *Illawarra* many times (and got much better at using the sounder to drop shot lines onto the bridge!). It's become a goal for many of our members: to join the small group of divers confident in diving such a challenging site.

Over the years we've noticed the silt appears to be getting denser so the visibility is getting better. We think this is due to the work cleaning up the river—particularly thanks to the pulp mill reducing their output. The top of the bridge we can often see for



MV Lake Illawarra sank in the River Derwent after colliding with Tasman Bridge on 5 January 1975

Shipwrecks

a new series of stamps from Australia Post

released 29 August 2017



A VOC ship, *Zuytdorp*, sailing from the Netherlands to Batavia/Jakarta, was wrecked in 1712 just south of Shark Bay in Western Australia. Painting by Adriaan De Jong.

Inset: A silver coin from the ship



HMS *Pandora* sank in August 1791, on the outer Great Barrier Reef, while returning from its Pacific Ocean mission to locate the mutinous *Bounty* crew. Painting by Oswald Brett (see page 5).

Inset: a pistol recovered from the wreck



In 1841, the paddle steamer *PS Clonmel* was wrecked on a sandbar off the east coast of Victoria on a voyage from Sydney to Melbourne. Painting by Ian Hansen.

Inset: A cut crystal decanter from the ship

© Australian Postal Corporation 2017
Stamps not shown actual size. This material has been reproduced with permission of Australia Post.

More information about the shipwrecks at <https://australiapostcollectables.com.au/articles>

Gipsy Moth — the early years

In 1938, an auxiliary Bermudian sloop, designed by William Maxwell Blake, was launched at Claude Whisstocks' yard at Woodstock on the River Deben in Suffolk, England. It had been built for Mr Harry L Goodson, Secretary of the Aldeburgh Yacht Club, and named *Florence Edith*.

Length on waterline:
Length overall: 34 ft
Rig: Sloop
Sail: 540 sq ft
Tonnage: 7
Registered: Ipswich

Lloyd's Register of Yachts wasn't published during WWII but, in 1946, recorded the owner as JS Alderton of Essex.

The Chichester years

The yacht came to the attention of Francis Chichester, an English aviator who had flown solo from England to Sydney, and across the Tasman Sea in a Gipsy Moth single-engined aircraft, but who was rejected as a pilot during WWII after failing an eyesight test. His excellent skills gained him a position writing instructional notes on navigation for the RAF. He later worked as a navigator on yachts, but by 1953 he was yearning for a boat of his own.

He found the now derelict *Florence Edith* near Brightlingsea on the Essex coast when he was still a novice sailor, bought it and renamed it *Gipsy Moth II* with fond memories of his flying days. He raced it for four seasons with mixed success and in 1959 sold it to G McNeill-Moss, of London. Though it was registered in Ipswich, its home port was now Gosport, Hampshire, where a new Parsons engine was installed in 1961. From 1964–1971 the owner was Commander JL Wood of Hampshire, the last owner noted in the records.

Chichester had overseen the building of a new yacht, *Gipsy Moth III*, launched in 1960. Then in 1966 he took possession of *Gipsy Moth IV*, achieving fame—and a knighthood—after sailing this yacht single-handed around the world from Plymouth to Plymouth in 1966–1967 racing against the average time taken by the clipper ships on the Cape Horn route. Before rounding Cape Horn, the 65-year-old sailor called into Sydney, where he received an enthusiastic welcome. Here adjustments could be made to the yacht and, though busy, he could recover a little. When he left, hundreds of small craft escorted *Gipsy Moth IV* down the harbour to the Heads. in an exuberant send-off.

Further reading:

Leslie, Anita (1975) *Francis Chichester*. Hutchinson: Hodder & Stoddart, London.

Chichester, Francis (1964) *The lonely sea and the sky*. Hodder & Stoddart, London.



Solo yachtsman Francis Chichester arrives in Sydney on his yacht *Gipsy Moth IV* during his round-the-world voyage. Photo: State Library of NSW 111315 © 1966 Anna Clements Australian Photographic Agency - 24623



Chichester departs from Sydney on his yacht *Gipsy Moth IV* on the second leg of his round-the-world voyage. Photo: State Library of NSW 111623 © 1967 Jack Hickman, Australian Photographic Agency - 24919

Chichester, master navigator, was also a beekeeper. He enjoyed the honey that they produced, and he admired the bees' excellent navigating abilities.



Gipsy Moth sails again

by Mark Souter

WHEN I WAS 11 YEARS OLD I watched, with much interest, the arrival of Francis Chichester as he berthed in Sydney harbour during his round-the-world voyage on *Gipsy Moth IV*. I was totally fascinated by what he was doing and consequently informed my parents that when I was 21 years old I was going to leave Australia and head to the UK to purchase a sailing yacht of my own. The immediate response was 'With what money will you be buying this yacht?' 'Well I need to do some type of investment,' was my answer. And sure enough, at the age of 15, I purchased a block of land in the outer suburbs of Melbourne and paid it off by doing an apprenticeship during the day and continuing my studies at night school for six years. As soon as I turned 21, I immediately sold the block of land and, with a handsome profit, headed to the UK in search of the yacht of my choice. My ideal was a wooden yacht, around 34 feet, with a cutter rig (inner self-tacking headsail).

I commenced my search in December 1977 in the north of Scotland, looking in marinas and at displays in yacht brokers' windows for that ideal yacht. It wasn't until I reached Port Falmouth in the SW corner of England that I found *Gipsy Moth* advertised by a local broker. The fact that it was the original *Gipsy Moth* previously owned by Sir Francis Chichester was a remarkable coincidence. I paid £9,500 for it and rebuilt the entire interior plus fitted a new diesel engine and fixed up the sail plan, all while living aboard with a school friend Greg who helped. Every inch of *Gipsy Moth* was checked and tested for the forthcoming voyages. Sailing up and down the south coast of England I found some superb anchorages, which gave me the confidence to venture far and wide.

By the end of 1978 (ten days before Christmas), I set our course to the south in search of some warmer weather. The fact that it was mid-winter and we were heading into the notorious Bay of Biscay was not altogether clever, but I was young and felt capable of the journey.

We indeed hit a terrible storm just out from Vigo port in Spain and had to run with eight-metre waves to La Coruna. My concern was that *Gipsy Moth* was going to pitch-poll end for end down the steep waves. Placing two one-hundred-metre warps out in a bite configuration allowed the yacht to naturally brake when a surfing wave lifted its counter stern. It worked wonderfully and 24 hours later we made landfall after a total of ten days in the Bay!

I thought how ironic it was that my heavy-weather sailing knowledge was gained through reading all the books published by Francis Chichester before I had even left Australia, and here I was in his original yacht that he too had trained in before he headed off around the world in *Gipsy Moth IV*. (continued next page)

left: Proud owner Mark Souter commencing the re-fit at Mylor Yacht Harbour Falmouth, Cornwall UK, 1978

below: Launched. Mark and an assistant on *Gipsy Moth* after the re-fit, at Mylor Yacht Harbour Falmouth, UK, October 1978

top: What's a yacht without a cat? Zip on watch, just before *Gipsy Moth* was launched at Mylor Yacht Harbour Falmouth, 1978

Photos supplied by the author





Navigation in those days was done with my wonderful plastic sextant, trailing a log (distance run) meter behind us and DR (dead reckoning) our position. We survived the storm; but the deaths of several fishermen who drowned in the same storm brought home the reality of what bad weather can be like.

Nevertheless, my sailing friend Greg and I enjoyed the fantastic Galatian hospitality during the Spanish winter and then continued our voyage down the Atlantic coast to the Mediterranean in the following spring and summer. With no set plan we quite literally headed in whatever direction the wind blew and often made port of call when, and if, it suited us.

The stories about these voyages are far too many to fit within these pages but hopefully there's enough to inspire the youth of today to repeat a similar voyage. However, a word of warning: don't sail in the Bay of Biscay during the winter!



What happened to Gipsy Moth?

I last saw *Gipsy Moth*, long after I'd sold it, lying neglected in a shipyard in Greece, in about 2001, when it would have been more than 60 years old. I have no idea whether it survived after that.

What are you involved in now and do you still find time to sail yachts?

Since 1998 I have been working as a professional Captain aboard various Superyachts cruising both USA and European waters. Additionally I'm a certified Marine Surveyor I.I.M.S. (International Institute Of Marine Surveyors), and author of *Marine Surveying for New Motor Yachts*.¹ In the northern winter I'm available to lecture on Marine Surveying at various yachting events and shipyards. My passion now is project management and the surveying of large motor yachts.

Do you often get back to Australia?

Home for me now is in the UK. My duties as captain and my surveying work take me throughout the Mediterranean, but I will always be fond of Australia and hope that one day I shall find time to cruise our fine seas there as well.

Finally, what advice would you give to young Australians concerning overseas yachting?

As I mentioned earlier, I strongly recommend a yachting adventure for anyone courageous enough to take on foreign waters and to discover the essence of touring with a sailing yacht. Make sure you are adequately qualified (preferably MCA approved STCW certification) and try to learn a little French, Italian, Spanish or Greek. There is always a good demand for Australian Captains who are qualified 200–3,000 tons license and who have command of at least one of the above foreign languages. A simple RYA license will get you a job only on a flotilla or day sailing yacht. Working in the summer on board a Superyacht can pay good dividends and finance additional legs of your anticipated voyage. Quite simply, 'Do it' because it can be heaps of fun. I am always happy to guide someone who has any questions. captouteryachtsurveyor@yahoo.com ■

top, left: *Gipsy Moth* with spinnaker set cruising South Peloponnese, Greece, 1979

left: Tide's out. *Gipsy Moth* leaning against quay wall at Porto, Portugal, 1979



¹ *Marine Surveying for New Motor Yachts* was reviewed in *Maritime Times of Tasmania* No 53, December 2015.

www.amazon.com.uk
or from the distributor
www.YPDbooks.com

Innovation in Antarctic Science

news from Australian Maritime College

AN INNOVATIVE NEW DEVICE—an autonomous underwater vehicle (AUV)—capable of diving up to 5,000 metres while operating underneath the ice and gathering data on Antarctic research missions, has been unveiled at the University of Tasmania's Australian Maritime College (AMC).

The AUV is a vital research tool that will be deployed in the Antarctic by Australian and international researchers, including Antarctic Gateway partners, the University of Tasmania, CSIRO and the Australian Antarctic Division. AUVs are self-powered, untethered free-swimming robots that use propellers and control planes to travel through the ocean, near the seabed or underneath the ice. They are equipped with a range of sensors that gather information about the surrounding environment, for example, the shape and composition of the seabed and underneath the sea ice; the temperature, saltness and chemical composition of the water; and the detection of geographical features and man-made structures.

During an official ceremony, the \$5 million polar vehicle was granted the name *nupiri muka*, which means 'Eye of the Sea' in *palawa kani*, the language of the Tasmanian Aboriginal people. AMC Principal, Professor Neil Bose, said that *nupiri muka*, the newest and one of the most capable AUVs in the world will further build our global reputation for engineering in extreme environments. AMC's strong background in maritime engineering, naval architecture and maritime training makes it ideally suited for such innovative vehicle development.



Isak Bowden-Floyd (AMC), Andrew Ronan (ISE), Konrad Zurcher (AMC) and Brian Granfield (AMC) deploy *nupiri muka* in the Tamar River at Beauty Point, Northern Tasmania, to conduct sea trials. Photos: Dr Damien Guihen



Maritime study options on show at AMC Open Day



The interstate competition winners in front of AMC's flagship training vessel, *Bluefin*. Photo courtesy AMC

More information: www.amc.edu.au

AMC threw open its doors as part of the University of Tasmania's Open Day in Launceston on Saturday, 12 August.

The action-packed day featured course information sessions, hands-on activities, demonstrations, displays, good food and live entertainment. Thirteen lucky competition winners from interstate experienced AMC student life.

The group had invaluable one-on-one time with staff members and current students to chat about the courses on offer, as well as touring the campus accommodation, taking the helm of our sailing simulator, and experiencing a shipwreck survival exercise in the Survival Centre pool. They also caught a glimpse of the types of rewarding maritime careers that an AMC degree can lead to, with three recent graduates across seafaring, maritime engineering and maritime business and international logistics chatting about their current careers.

Four Foot Twos

by Stuart Harris

THE HISTORY OF ORGANISED MODEL YACHT RACING started with the formation in 1898 of a model yacht club by members of the Derwent Sailing Club who sailed their models during the winter months when crewed yacht racing was in recess. The Four Foot Twos were unique to the River Derwent, although they later spread to Cygnet and the Tamar river.

The rules provided for a maximum length of 50 inches (four foot, two inches) on deck, originally gaff-rigged with bowsprits and carried topsails and spinnakers. The craft were tended from a 'chase' dinghy, typically 8-10 feet in length and the 'crew' rowing was the only person allowed to trim the sails and control the craft. The crew usually took with him a young boy, commonly called a 'stone', to counterbalance him when trimming or tacking the craft.



Winsome – a Four Foot Two sailed by Frank Harris

Many of Tasmania's champion yachtsmen gained their start in these little craft including WP (Skipper) Batt, who later gained prominence as the designer and helmsman of the famous 21-foot Restricted Class known as the *Tassies*. As children, he and his brother Harry haunted the Battery Point waterfront sailing their models. He then began to design and build the type of model yacht used by yachtsmen during the winter months. His *King Billy* was the champion yacht of the club for the years 1899, 1900 and 1901. This style of model continued through to the 1920s when Bermudian rigs were adopted.

In his book *Maritime Reflections* another famous designer, boat builder and yachtsman, the late EJ 'Jock' Muir describes his introduction to both yacht design and sailing 'through these famous little craft'.

The boats of his day had a beam of 20 inches, a mast up to 9 feet high, and carried 50lbs of lead on the keel. He said, 'we were constantly changing a little bit here and a little bit there and achieving near perfection in the end. The big thing was they had to be able to sail themselves. We had none of the electronic aids of today's model racers.' One of Jock's models *Stormbird* regularly features every two years in the exhibition at the Australian Wooden Boat Festival (AWBF).

World War II meant the demise of competition on the Derwent for these little yachts, although they continued on the Tamar into the early 1950s.

The display of Four Foot Twos at the AWBF commenced in 2005 when Stuart Harris, whose father and grandfather both sailed a Four Foot Two, arranged an exhibition of six model boats, two owned by the MMT and four privately

owned. They created a deal of interest and Stuart, along with the late Alan Furmage who had an interest in the MMT boats, established a register of all known surviving boats which now exceeds twenty. The class now has its own display in the Atrium of the Henry Jones Art Hotel where the boats are set against a backdrop of the sandstone building. The display in 2017 featured boats from circa 1899 through to the late 1930s as well as photographs from the 1920s.

The coordinator of the most recent exhibition was Giles Nielsen who now owns and displays *Pickaninny*, which was gifted to his father Jack by Neall Batt, son of Harry.

This article is based on a preparation by Ken Dobbie from his story in *Radio Waves*, official newsletter of the Australian Radio Yachting Association (Inc.) 2002, with acknowledgements to the late June Batt for providing excerpts from her manuscript *Life on the Derwent Waterfront*, a history of the Batt Family in the sport of yachting, and to the late EJ Muir for the quote from *Maritime Reflections* published in 1991.

far left: Model yachts and chase dinghies
left: *Lahni* – WP (Skipper) Batt
Photos supplied by the author.



Four Foot Twos in the Atrium of the Henry Jones Art Hotel during the Australian Wooden Boat Festival 2017

top and centre: Inspection and discussion of the latest version of model racing yacht design. The radio-controlled wooden International One Metre at the display highlighted where the sport has progressed to, and it could be compared to the traditional craft.

below: The Four Foot Two display Photos: John Wadsley



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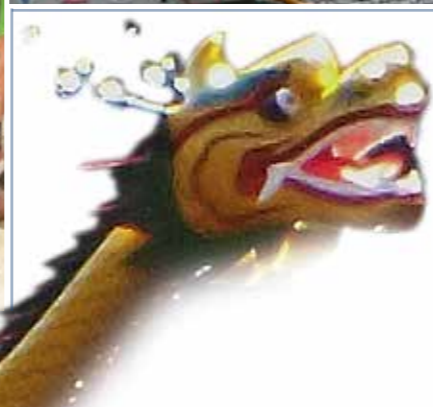
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Dragon Boat Racing takes off in Tasmania

by Jane Lovibond

The Tasmanian team were bronze medallists at the 2016 National Dragon Boat Championships in Adelaide. above, right: Start of the 4 Bridges race.

THE TRADITIONAL CHINESE SPORT of dragon boat racing is gathering momentum in Tasmania with six registered clubs operating in the south, north and north-west.

The excitement of paddling a 12-metre canoe with like-minded men and women is addictive. The ultimate thrill is stroke harmony, the magic moment when a crew of 20 comes together as one and the boat surges effortlessly through the water.

Providing a larger seating capacity than rowing or outrigger canoeing, it is a 'big' team sport and is well established with more than 140 clubs across all Australian states and territories as well as in Europe, North America and dragon boating's traditional home of Asia.

Dragon boating is this country's fastest growing water sport and many paddlers aspire to international competition while others are content to enjoy the associated fitness, friendship and recreational opportunities at home. It caters for anyone over the age of 12 and competition divisions are determined by age group, the most senior representing the over 60s. In Tasmania the majority of paddlers are over 50 and, while many have switched from other sports, some recruits have no previous experience on the water or the field.

Dragon Boat Tasmania oversees dragon boating across the state and is a member of the Australian Dragon Boat Federation. As the governing body it promotes the sport and assists the establishment of new clubs.

A Tasmanian representative team, as well as a squad from the Derwent Storms Club in Hobart, have been competing at national level for several years. In 2017 crews recorded the state's most significant performance with four medals: 1 gold, 1 silver and 2 bronze. This was an outstanding achievement from a state with far fewer paddlers than dragon boat power houses New South Wales with 42 clubs and Queensland with 39.

All-year training, despite the cool Tasmanian winters, ensures Tasmanian dragon boaters are both determined and tough and Derwent Storms paddlers have consistently gained selection in the Auroras national squad competing at World Championship events across the globe.

Tasmania's first club, Dragons Abreast Tasmania-Hobart (DATH), formed in 2002. It was spearheaded by a strong-minded group of breast cancer survivors who established their headquarters at the Lindisfarne Rowing Club.

Demonstrating that women can regain an active, adventurous lifestyle after breast cancer treatment, the 'Pinkies' (top, next page) spread their message statewide and Dragons Abreast dragon boat clubs formed in Devonport and Launceston. The Launceston club has spread its wings since its relocation to the North Esk Rowing Club, teaming up in 2012 with a group of paddling supporters, the North Esk Dragons.

Tasmania's first sports paddling club - the Lindisfarne Dragon Boat Racing Club - was formed in 2007. The doors were open to men and women, and a hired boat from the Pinkies ensured all-comers were given the opportunity to test the water. Enthusiastic members secured a Tasmania Community Fund grant and purchased two boats, a trailer and paddles but even before the new equipment arrived in Hobart the eager

paddlers had won two trophies at competitions in Melbourne.

After a few teething problems with launching facilities and a club base, the club regrouped at the Motor Yacht Club in Lindisfarne Bay. The move sparked a club name change to Derwent Storms. With growing numbers at Lindisfarne, it was decided to launch a dragon boat base on the western shore of the River Derwent.

The Montrose Community Dragon Boat Club (MoCo) was established in 2012 and now operates from two locations: Montrose Bay in Glenorchy and at New Norfolk in the Derwent Valley. At MoCo there is a strong focus on the social aspect of paddling. While aspiring to compete and improve paddling skills, the paddlers have a lot of fun and extend the hand of friendship to new paddlers from their large community.

The latest member of Dragon Boat Tasmania, the Deloraine Flames, is a true community club. Training is restricted to a small navigable section of the Meander River but having built their own smaller scale dragon boats the club has overcome manoeuvrability issues.

Flames paddlers are also welcome at nearby Devonport and Launceston where they have an opportunity to stretch out in the 20-seat full-size dragon boats.

The small boat concept has been adopted by a fledgling group of paddlers at St Helens on the east coast and there is interest among other coastal communities to follow the example.

Tasmania's dragon boat clubs meet annually for the Tasmanian Dragon Boat Championships at Lake Barrington. There are many other opportunities to get together. Individual clubs host long-distance paddles, corporate regattas, Chinese festivals and competitions and these events often attract interstate crews.

Pan Pacific Masters Games and Australian Masters Games plus a host of international fixtures provide travelling opportunities for crews and individuals to pursue their sport. This year (2017) Tasmania is hosting the Australian Masters Games on the North-West Coast. Dragon boat events will be held at Lake Barrington's international rowing course along with rowing and kayaking. The local dragon boat community will be providing officials and volunteers as well as paddlers. It will be a great opportunity to showcase the state as a paddling destination.

Many agree that Tasmania's isolation is no barrier to the enjoyment of competing in dragon boat events. Many of the state's waterways—lakes, rivers, estuaries—are perfect for paddling, especially in autumn when more settled weather brings a gentle calm to the water.

But paddlers are never complacent. There is always fire in the dragon! ■



above left: Dragon boat paddling was showcased at the Royal Hobart Regatta in 2004 by Dragons Abreast in their familiar pink racing tops. Dragon boats now race at the Sandy Bay Regatta.

top, right: The Derwent Storms Club crews compete regularly interstate at Masters, Pan Pacific and National Championship Regattas.

left: Long distance races held in Tasmania, such as the 4 Bridges from New Norfolk to Hobart, are a huge attraction for interstate crews. Photos: Dragon Boat Tasmania



Commemoration of the Centenary of the Loss of the Polar Ship *SY Aurora* and a Memorial to the Officers and Crew

by Murray Doyle

SY Aurora often berthed in Hobart in the early twentieth-century between voyages to the Antarctic. It was lost at sea with all hands in 1917. One lifebuoy is all that has been recovered from the ship. Captain Murray Doyle AAM (left), Retired Master of RSV *Aurora Australis*—another Antarctic ship familiar to Hobart people in recent times—attended the memorial service which marked the centenary of the loss.

At 1200 on 20 June 2017 in St Nicholas Mariners Chapel Christ Church Cathedral Newcastle a memorial service was held in commemoration of the Polar Ship *SY Aurora* and Officers and Crew lost at sea 100 years ago.

A brass memorial plaque summarises the history of *SY Aurora* and lists the crew (opposite page). Its installation at the Cathedral was commissioned by the ANARE Club—an organisation of people who have served in the Antarctic—and the service was well attended by ANARE Members, Merchant Seafarers and descendants of the crew.

Christ Church Cathedral has commemorated the events of the First World War since 1916 and its chapel is dedicated to St Nicholas, patron saint of sailors.

On Wednesday 20 June 1917, *SY Aurora* left Newcastle, NSW, with 21 crew and 500 tons of coal, bound for Iquique, Chile. Harbour pilot, Captain Millington, reported a ‘beautiful day and dead calm’ but meteorological records suggest that the southerly front hitting the ship within 24 hours of its leaving port probably contributed to the loss of *SY Aurora* and the crew. The captain and seven crew were from New Zealand, three were Australians and ten were British merchant seamen.

Suggestions have been made that the 41-year-old ship was unseaworthy or that it hit a mine laid by the German raider *Wolf*, which was operating in the Pacific Ocean and the Tasman Sea. Extensive repairs had been carried out in New Zealand after the ship’s structural integrity was compromised when it had been trapped in ice for months in 1915–1916. A new, more effective, wireless was installed. Further repairs were made in Newcastle, but years of buffeting in high latitudes and the weight of its cargo of coal rendered the vessel vulnerable.

As the memorial plaque notes, *SY Aurora* had served in Arctic and Antarctic waters. Built at Dundee, the ship was used in the whaling and sealing industries, sailing each year to the northernmost regions of Greenland.

In 1911, it was purchased by Captain John King Davis, on behalf of Douglas Mawson, for the Australasian Antarctic Expedition (AAE), then sold to Ernest Shackleton as one of two ships needed for his ill-fated Imperial Trans-Antarctic Expedition (ITAE). *SY Aurora*, stationed in the Ross Sea, was blown from its moorings, trapped in ice, and drifted northward toward New Zealand, leaving ten men, including the captain, stranded in Antarctica. After repairs at Port Chalmers, NZ, it was taken south again to rescue the seven survivors. It returned to Wellington in February 1917. Shackleton sold it to an American shipping firm. It was under charter to a subsidiary of the company when taking the coal to Chile.

During the memorial service in Newcastle, *SY Aurora*’s lifebuoy was blessed. It was recovered off the NSW coast near Coffs Harbour on 6 December 1917. Captain Petrie, Master of *SS Coombar*, who found the lifebuoy, mentioned he had seen wreckage three weeks earlier, near the Solitary Islands near Port Macquarie, but no identification was made.

The lifebuoy has been privately held since it was found, but on 19 June 2017, at a ceremony at the Australian National Maritime Museum (ANMM), it was formally gifted to the Nation by Mr John Hooke CBE, son of Sir Lionel Hooke, former wireless operator on *SY Aurora*, who travelled on Shackleton’s ITAE Ross Sea Party Expedition 1914–1916. In the photo, above, traces of the letters AAE and ITAE are visible on the lifebuoy. The lifebuoy will be held at ANMM and the memorial plaque has been installed on the wall of the St Nicholas Chapel for Mariners in Christ Church Cathedral, Newcastle.



SY Aurora at Hobart MMT Collection

Commemorating the Centenary of the Loss of the Polar Ship *S. Y. Aurora*
off the New South Wales Coast, Australia after leaving Newcastle Harbour on 20 June 1917.

Memorial to the Officers and Crew - Lost at Sea.



S. Y. Aurora 1876-1917

Arctic service (1877-1910)

An Arctic Whaler / Sealer built by Alex Stephen and Sons Ltd, Dundee, Scotland in 1876 for the Greenland Whaling and Newfoundland Sealing Grounds, based initially in Dundee and later in St Johns. Associated with the relief of the Greely Expedition 1884 and the discovery of the ill-fated Swedish NW Greenland Expedition 1892.

Antarctic service (1910-1917)

Sir Douglas Mawson’s Australasian Antarctic Expedition (AAE 1911-1914) and Sir Ernest Shackleton’s Imperial Trans Antarctic Expedition - Ross Sea Party (ITAE 1914 -1917).

Merchant Navy service (1917)
Officers and Crew

Captain	Reeves, R.J.
Chief Officer	Entwisle, W.A.
Second Officer	Baker, E.G.G.
Chief Engineer	Knowles, J.H.
Second Engineer	Austin, J.R.
Third Mate	Blattman, C.
Wireless Operator	Kain, T.A.
Boatswain	Paton, J.
A.Bs	Clark, H.S. Cole, C. Cummings, W. Manning, J. Symington, J.
Cook	Derks, J.E.
Steward	Driscoll, W.B.
Firemen	Fagan, C. Markey, F. O’Connell, D.
Trimmer	Adair, F.
Boys	Sherson, A.N. Logan, A.T.

Commissioned by the ANARE Club and Unveiled at Christ Church Cathedral, Newcastle

20 June 2017

ON THE DERWENT IN FEBRUARY 1925, a hastily built Tasmanian Restricted 21ft yacht named *Tassie* and helmed by WP 'Skipper' Batt trumped the cream of Australian yachting to claim the State's first victory in the coveted interstate yachting competition, the Forster Cup. The following year *Tassie*, again with 'The Wizard' Skipper Batt at the helm, repeated its stunning victory, this time in Perth.

Such was the excitement in Hobart upon the crew's return that they were driven by motorcade to the Town Hall, along a route flanked by cheering members of the public and a brass band, and given a rousing reception by the Lord Mayor, FD Valentine.

The 1927 Forster Cup was held in Adelaide. Given a tune up and a new mast, *Tassie*, again helmed by Skipper Batt, continued its phenomenal success at the event, thus retaining the Forster Cup for the third consecutive year.

After Tasmania's resounding success at the national event, and in preparation for the 1928 Forster Cup, to be held in Sydney, the Royal Yacht Club of Tasmania (RYCT) determined that two boats should be sent to represent the State. Built by subscription, the 21ft Restricted Class yacht *Tassie Too* was launched from the Battery Point slips on 26 November 1927 having been built by Charlie Lucas and Chips Gronfors to a design by Skipper Batt (in conjunction with Alfred Blore and John Tarleton). Skipped by several members of the Batt family, including Harry Batt, Skipper Batt and Neall Batt and crewed by members of prominent yachting families e.g. Harris, Gorringe, Whitehouse, Cohen, Taylor, Gibson, Whelan and Makepeace.

Tassie Too was a standout at the national event, winning the Forster Cup ten times between 1928 and 1952; a statistic unmatched by any other vessel.

Raffled off by the RYCT in 1955, *Tassie Too's* subsequent owners have included Sam Goode of Launceston, Doug and Cyril Eastgate of Melbourne and Rod Fulton, also of Melbourne. Since 2000 *Tassie Too* has been owned by Tony Siddons of Melbourne and extensively restored, including to original rig. These efforts culminated in the vessel's jubilant relaunch at the 2005 Australian Wooden Boat Festival. Since this time *Tassie Too* has been on a mooring at the Sandringham Yacht Club in Victoria. Well cared for, the vessel is in good condition and basically very sound not withstanding maintenance.

An opportunity has recently arisen to bring *Tassie Too* home. To achieve this goal, 'Friends of Tassie Too', a not-for-profit organisation, has been established to govern the vessel's future.

The organisation will coordinate the administrative, financial, insurance, scheduling and maintenance efforts, etc. With support from the Tasmanian maritime industry, maritime history and sailing community, the 'Friends of Tassie Too' organisation will ensure the vessel is well cared for and

well used. Initial activities of 'Friends of Tassie Too' include securing funds for the vessel's purchase and transport back to Hobart.

With a triumphant return home to Hobart planned in 2017 and the RYCT graciously agreeing to accommodate the vessel, *Tassie Too's* future is bright. The vessel will once again be a prominent feature on the River Derwent for all to see and enjoy. ■

The return of *Tassie Too*



Tassie Too in full sail.
Watercolour by John Fisher-Thomas in the Maritime Museum Collection

To support the effort or to learn more, please visit 'Friends of Tassie Too' at: www.friendsoftassietoo.org

We are also appealing to members to assist us with splicing together a more complete history of this famous vessel and its crews. If you can help, please contact us at: friendsoftassietoo@gmail.com

kennbatt@yahoo.com.au OR gregmuir@live.com.au

UPDATE *Varg's* preparation for the 8-metre World Cup at Hankø, Norway was featured in *Maritime Times of Tasmania* No 59 June 2017. Kraig Carlstrom, Carolyn Mason and the team have sent us an update of the event and a few notes about the surroundings.

THE 8-METRE WORLD CHAMPIONSHIP REGATTA in Norway was a resounding success on and off the water. *Varg* arrived in perfect condition thanks to the professional handling by Wilhelmsen Lines, one of our primary sponsors. Although *Varg* will not be coming home with the trophies, the yacht and its crew nevertheless acquitted themselves well against a fleet that included some of the world's best professional sailors.

Varg, designed in 1924 by the great Norwegian naval architect Johan Anker, was widely regarded as the one of the most beautiful of all the 28 classic yachts at Hankø but, on the Skaggerak course off the south west coast of Norway, it was unable to match the more modern 8s. We quickly learned however that there are more facets to competing at this level and *Varg* and the well turned-out crew were consistently praised at all the official functions.



Norway's King Harald, who entertained the racing crews aboard the Royal Yacht *Norge* (above), told us how delighted he was that we had made the 20,500 nautical mile voyage from Tasmania to compete against him and to mark his 80th birthday.

The 8 Metre World Championship was won by the English yacht *Miss U*. Owner/skipper, Avia Willment, made history in becoming the first woman to win the title. She did so in decisive fashion winning a clear points victory. Like virtually all the other competitors, *Miss U's* crew were all professional sailors, extremely fit young men against whom we amateurs stood little chance. *Miss U* represented a quantum leap in design with its tandem keel—twin fins fore and aft supporting a torpedo shaped keel of lead. The spade rudder with a trim tab on its trailing edge gave *Miss U* exceptional manoeuvrability and stability. *Miss U* was clearly able to out-point and out-foot conventional rivals upwind and generally able to match them off the wind.

We had some boisterous winds and seas and many boats, including *Varg*, decided not to risk damage in the final race in which two boats, including the King's yacht *Sira*, were dismasted and a third broke its boom in the 27 knot south-westerly.

Tasmanian yacht *Varg* at the 8-metre World Cup

August 2017



We visited the Risør Wooden Boat Festival and

Isegran, a marine precinct at Fredrikstad where there was a most interesting collection of timber boats.

We stayed at Hankø, an island of serene beauty with few roads; deer roam and fences are banned;

the local islands are dotted with red fishing huts, and there is clear water offshore with very strong 70-metre deep currents.

Varg is now on its way home to Cygnet, again with Wilhelmsen Lines. ■

top: the *Varg* team at Hankø, Norway
left: King Harald's ship *KS Norge* and his 8-metre *Sira* alongside
below: yachts moored at the clubhouse at Hankø
Photos: Kraig Carlstrom

background: 8-metre yachts racing
Photo: © JR Taylor Hankø Yacht Club



Happy 30th Birthday *Lady Nelson*

the Tasmanian Sail Training Association



The re-birth of the vessel *Lady Nelson* and the continued operation of the replica *Lady Nelson* for the last 30 years is another Tasmanian success story.

INITIALLY USED FOR CARRYING OUT SURVEY WORK and coastal mapping under Lt Grant, *Lady Nelson* soon became a frequently used transport vessel and general workhorse during the early years of the Hobart colony in Van Diemen's Land (VDL).

As historian Irene Schaffer¹ points out: *From 1802 to 1824 the Lady Nelson ... became one of the busiest vessels in the Colony. Her name is associated with many firsts, from VDL, River Derwent, Port Phillip, Risdon Cove, Hobart Town, Tamar River, Hunter River and Fort Dundas.* In addition, between 1807 and 1813, *Lady Nelson* made many voyages between Norfolk Island and VDL, transferring the convicts-turned-settlers from Norfolk Island to the north and south of VDL.

To quote historian John Sargent²: *What happens when a ship is lost ... do her feats and voyages permanently stain the pages of history? Often no ... they are forgotten. Not so the STV Lady Nelson.*

The original *Lady Nelson* (left) was built at the Deptford ship yards on the Thames in 1799. While resupplying the short-lived British settlement of Fort Dundas, on Melville Island, it was lost to piracy in 1825 near Babar Island in the Timor Sea.

Thanks to Hobartian Rebecca Round, *Lady Nelson* had a reincarnation, a rebirth. In 1980 Rebecca attended a dinner for the descendants of First Fleeters in Sydney.

Jonathon King, a direct descendant of Governor Phillip Gidley King, called for each State to build a replica square-rigged vessel for the bicentenary of European settlement. Rebecca heard the call and responded, to bring this remarkable achievement to fruition.

In Hobart, Rebecca set up a committee to accomplish this. The rest is history; living history, visible history, working history, and publicly available history.

In 1981 Rebecca and Graham Round went to the Greenwich Maritime Museum to search out original records and plans. Through 1981–1982, thanks to South Australian naval architect Rob Sexton, plans were prepared. Eventually the plans were approved to meet survey requirements for the current replica version of *Lady Nelson*, without the sliding keels that allowed the original ship to undertake coastal survey work in shallow waters.

The new *Lady Nelson* was still a dream, but by no means a reality. During 1983–1985 huge volunteer efforts by many people raised the funds. The deal to build the vessel was made with the Ray Kemp family shipyard at Woodbridge. As Audrey Cusick³ wrote:

Fund raising efforts were still proving difficult but ... Bill Stewart courageously signed a contract with Ray Kemp to build the vessel. Fortunately his faith was fulfilled, but not without a lot of work or worry.

Sir James Plimsoll, Governor of Tasmania, performed the official keel-laying ceremony on 18 May 1986. With enormous efforts by volunteers and shipwrights the replica *Lady Nelson* was launched on 29 November 1987. It was estimated that there were 3000 people on land and another 2000 on the water to witness this outstanding achievement by the smallest State in the Commonwealth. Even today we regularly meet people who say: 'I was there on that day.'

The replica's history over the last 30 years has had its ups and downs. Today *Lady Nelson* is fully operated by volunteers, better maintained, continually publicly available and financially very sound. This achievement is a great credit to all the volunteers who make this possible. Without their efforts there would be no *Lady Nelson* sailing the beautiful waters of Tasmania. ■

Postscript

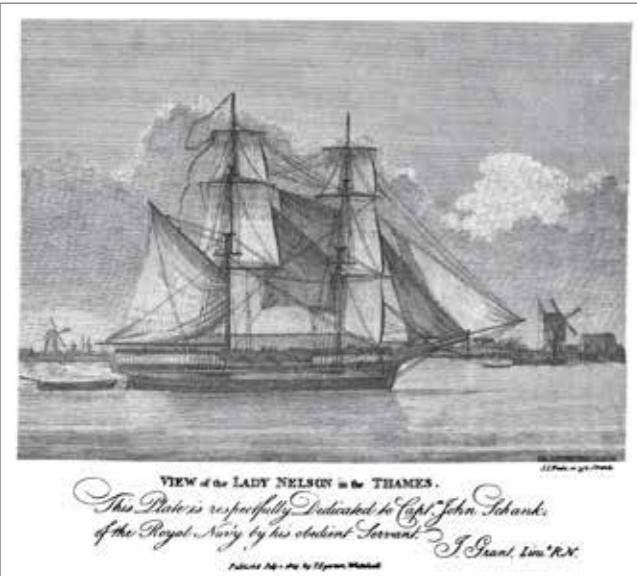
1. The replica is now 30 years old, having outlived the original by 5 years.
2. If you are interested in becoming a volunteer, learning to sail a tall ship, helping out with maintenance or office work, or organising events, then please look at our website and contact us:

<http://www.ladynelson.org.au>

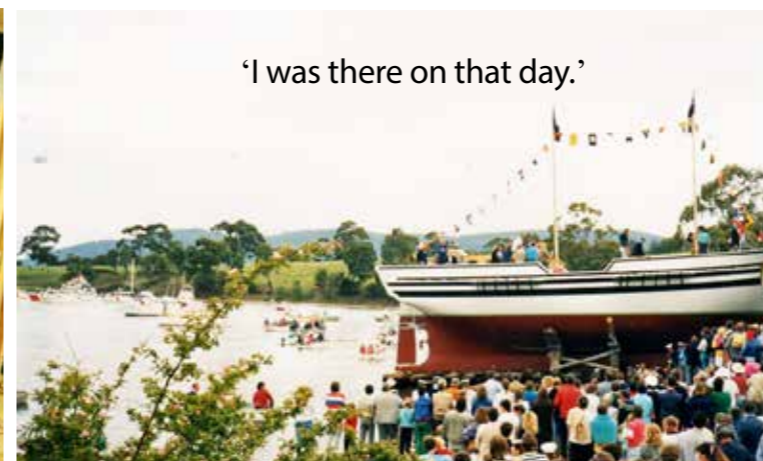
or ring 6234 3348

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Clockwise from above:
Original *Lady Nelson* on the River Thames, c. 1800
Lady Nelson replica on the River Derwent
The launch 29 November 1987
Building the replica's hull
Cutting logs for *Lady Nelson*
All photos were supplied by the Tasmanian Sail Training Association Also see Advt p. 27



'I was there on that day.'

Guardians of the Strait



Photo: © 2017 Samantha Dinning

The Bosphorus

The Bosphorus is a natural, but narrow, 31 km strait which connects the Black Sea with the Sea of Marmara, as it twists its way through the fabulous city of Istanbul. Since Roman times, this bottleneck for shipping has been an area of strategic and international significance. Now more than 50 000 ships per annum navigate this waterway—with its complex currents and sharp bends—their captains anxious to avoid collisions with numerous ferries, fishing boats, yachts, cruise ships, cargo ships and fuel tankers.

The film 'Guardians of the Strait' documents the struggles of local residents, fishers, environmentalists, ships' pilots and others who, aware of the disastrous consequences of a collision in these congested waters, are intent on keeping the Bosphorus safe.



TO: *The Maritime Museum
cnr Argyle & Davey Sts
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*View details of our thought-provoking documentary at
www.facebook.com/guardiansofthestrain/
We hope you enjoy it as much as we enjoyed filming it.*

*— Claire Jäger
& Samantha Dinning
Producers*

MUSEUMS ONLY EXHIBIT ABOUT 10% of their collections. Does that mean that most items donated to the Maritime Museum languish in storage areas never be seen again? I'd like to reassure you that although much of our collection is in storage, it is accessible. Most items can be found by searching eHive, our on-line database, and we often show groups and individuals our stored collections.

Obviously, we can't display all of our 3-dimensional collection but many artefacts stored in the Museum or at Cambridge have been displayed in temporary exhibitions, loaned for display elsewhere or shown to visitors. And they may eventually find their way into the main displays, like two of the items now in our Treasures Case, which have been in storage for at least 17 years.

Only a very small proportion of our massive photo collection can be viewed in our exhibitions but over 10,000 of the images are on eHive. We receive many enquiries about images and regularly supply high resolution copies for publication in books, journals, reports or displays. It is great to see the collection being used and the Maritime Museum being given credit as the provider.

Our document collection is also a rich resource for our staff and for visiting researchers, including family historians, authors and academics. Many have delved into Susan Chamberlain's thesis and research notes on Tasmanian whalers, and recently Michael Palin visited for information about the research ship *Erebus* and Sir John Franklin. 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 from Ted Mitchener. We also gave him a copy of the Museum's publication, *Ice in the Rigging*.

Our editor suggested that I write something about maritime sports which haven't otherwise been covered in this 'Recreation' edition of *Maritime Times*—a good opportunity to pull out some of our stored images. After all, a picture is worth 1000 words!

top: Michael Palin with Museum staff looking at information about *Erebus* and Sir John Franklin Photo: 2017 John Wadsley

- Fishing** – off Ocean Pier 1946 Photo: Rex Cox Collection
- Swimming** – diving from a jetty during a 1930s *Zealandia* cruise to Port Arthur and Coles Bay MMT, Mercury/Dennison Collection
- Surfing** – at Clifton Beach 1930 MMT, Gee Family
- Rowing** – a scull sinking at Royal Hobart Regatta 1940 MMT Collection



notes from the curator (cont.)

In our last *Maritime Times* Chris Tassell wrote about the significance of the Museum's two China Trade paintings. (*Maritime Times* No 59 June 2017)

Unfortunately the *Mary Blair* painting (right) had a tear right across the canvas and the *Wild Wave* was also in poor condition. We are thrilled therefore, to have been awarded a substantial grant from the National Maritime Museum's Project Support Scheme for the professional conservation of both works.

Mar Gomez (who did a terrific job on our Haughton Forrest collection last year) will work on the two China Trade paintings when she returns to Tasmania early in 2018. We look forward to displaying the paintings in their full glory when the work is completed.

A retrospective of photographs of the Sydney Hobart yacht race, taken over 50 years by celebrated photographer, Richard Bennett, will be replacing The Turning Tide exhibition in November. Representatives from Ilford, who are sponsoring the printing and framing of the exhibition, visited recently. They were very enthusiastic about the significance of Richard's body of work and the Carnegie Gallery where they will be shown. As well as having an exhibition opening we are hoping to host at least one event during the upcoming Sydney-Hobart race.



above: 'The *Mary Blair*' Chinese artist, c.1880, oil on canvas
MMT Collection

and 'The *Wild Wave*', Chinese artist, c. 1865, oil on canvas
MMT Collection



knot so hard

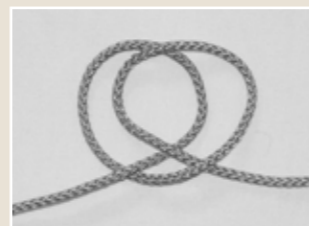
a series by Frank Charles Brown

No 43 – Fireman's Chair Knot

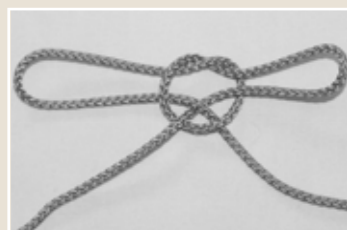
This knot is also known as the Handcuff Knot, its use possibly dictating which name is used. It has been used when tied in rope of a suitable size in rescue activities both for transporting a casualty or one on a stretcher.



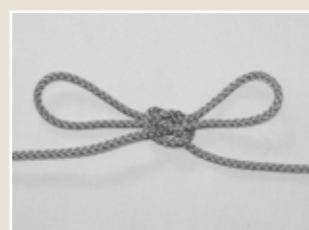
1. Make two underhand loops



2. Overlap the two loops



3. Pass loops through each other



4. Adjust loops to required size and dress down



5. Make two Half Hitches around base of loops as above and tighten

high and dry

by John Wadsley, Maritime Heritage Coordinator

GREETINGS, ONCE AGAIN.

I hope all our members have taken the opportunity to view our latest exhibition, 'The Turning Tide' in the Carnegie Gallery. If not, get your skates on. It will close on 5 November. We really want to see more locals coming to the Museum and this exhibition is a great excuse if you have not been in a while. Bring your friends and family.

Not only does the exhibition provide well-researched information, excellent photographs, artwork and objects, on the war at sea during 1942, but we have added significant local content, on shipbuilding and wartime industries in Tasmania.

However, I wanted to dwell on the behind-the-scenes effort that was required to bring this exhibition to reality. As a not-for-profit institution, we rely heavily on our volunteer base to keep the Museum open and to manage our collection. But I was impressed beyond measure with the skills and resources we have on hand that, quite literally, put 'The Turning Tide' together.

An exhibition of this size requires a lot of hard work. So I will try and outline the variety of tasks that were undertaken and acknowledge those who contributed, in both large and small measure (not including those who loaned material or objects).

- Initial concept design:
Ian Gibson, Graeme Broxam
- Progress meetings:
Ian Gibson, Graeme Broxam, Neil Coates, John Wadsley
- Ship model repair and restoration:
Michael Stoddart
- Historical research:
Ian Gibson, Graeme Broxam, Neil Coates, John Wadsley
- High resolution photography:
Barry Champion
- Scanning of negatives and photographs:
Paul Armstrong, Michael Jordan
- Image research:
Ian Gibson, Graeme Broxam, Neil Coates, Rex Cox, John Wadsley
- Model-making:
Graeme Broxam
- Transport of plinths:
David Taylor, Roscoe Barnett, Mark Hosking
- Painting of plinths:
Louis Rodway, David Taylor, Mark Hosking
- Design of display panels:
John Wadsley, Kelly Eijdenberg (Poco People)
- Proofing of panel text:
Anna Lucas, Graeme Broxam, Chris Tassell, Rona Hollingsworth
- Production of labels for captions:
Rona Hollingsworth, John Wadsley
- Hanging of panels and artwork:
Anne Ashford, Michael Stoddart, Rona Hollingsworth, John Wadsley
- Object installation:
Anne Ashford, Graeme Broxam, Rona Hollingsworth, John Wadsley
- Lighting and video installation:
Mark Hosking
- Cleaning of Carnegie Gallery:
Josh Dunn, Anne Ashford, Beth Dayton, Mark Hosking



Part of the exhibition in the Maritime Museum's Carnegie Gallery. Open until Sunday 5 November 2017 Photo: John Wadsley

Ships AH1730 *Koorakee* and AH 1731 *Korait* Photo: MMT Collection
Learn more about them at the exhibition.



Even listing all the above does not do justice to the fantastic work undertaken by so many. But thank goodness, it's all on display now. I think everyone deserves a stiff drink! WELL DONE ALL.

from the galley

THE IMPACT OF WW2 ON TASMANIA'S HOME FRONT is one of the themes of our current Carnegie exhibition, *The Turning Tide*. The Zinc and Carbide works, Hydro and boatyards were all engaged in the war effort and the potential for enemy attack was real. Anti-aircraft guns were installed at Self's Point and power stations received military guards as well as a coat of camouflage paint.

In response to the exhibition a visitor recently brought in photographs of the air-raid shelter built in the back garden of their family home in Swanston Street, prompting memories from Museum volunteers of similar structures. One was simply a hole in the ground covered by an old metal sign braced with timber with earth thrown on top. Contemporary newspapers featured instructions on building your own shelter, but it seems that they were far from common and something of a novelty throughout Australia. An article from Adelaide in the middle of 1941 reports an enterprising couple charging a silver coin admission for public inspection of their home-made North Adelaide shelter.

The war also impacted on the home front through rationing. Rationing of clothing, tea and sugar commenced in 1942, with butter and meat added in 1943. Milk and eggs were also occasionally rationed when supplies were low. While never as extensive as the rationing experienced in the UK, it was intended to curb inflation, reduce consumer spending and stave off potential shortages of essential goods. By restricting consumer spending the Government hoped to increase savings, which could then be turned into war loans. Tea and butter remained on the ration until the middle of 1950.



Back yard air raid shelter, Swanston Street, 1942. Photo: Ann Pusta

Rationing was enforced through the issue of coupons, issued to the public and then passed down the chain through retailers and wholesalers to producers, who returned them to the Rationing Commission. A Black Marketing Act was passed by the Commonwealth Government at the end of 1942, allowing transgressors of rationing and price control regulations to be fined a maximum of \$1,000, with the possibility of a term of imprisonment in serious cases. About a year after its introduction, it was reported that there had been just 12 prosecutions under the Act across the whole of Australia.

This issue's recipe comes from the *Northern Star*, a Lismore paper (via the National Library of Australia's ever useful website Trove) where it appeared in the form of an advertisement for Simpson's Self Raising Flour, just above, appropriately enough for a 'Wartime Economy Recipe', an advertisement for a Commonwealth Savings Bank advertisement headed 'Sandbags are a good shelter – and so are savings'.



ONE EGG CAKE

Cream 4ozs. (softened) butter and a cup of sugar.

Beat in 1 egg.

Sift 2 cups SIMPSONS SELF RAISING FLOUR and ¼ teaspoon salt and add alternately with ¾ cup milk.

Beat smooth. Add ½ teaspoon vanilla.

Bake in a moderate oven (375 degrees F. /190°C) as small cakes or a sandwich for about 25–30minutes.

Ice and decorate as desired.

Then, presumably, Dig for Victory!

Details of rationing from the Australian War Memorial at <https://www.awm.gov.au/articles/encyclopedia/homefront/rationing>



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Happy 30th Birthday

Lady Nelson — a great Tasmanian story

page 20



Lady Nelson



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